

# DISC

and MUSIC ECHO 9d

SEPTEMBER 17, 1966

USA 25c

**LENNON** gets  
a short back  
and sides!

*WILL OTHER STARS  
FOLLOW SUIT? SEE PAGE 9*



**Lovin'  
Spoonful:**

**'Why we  
put off  
that  
British  
visit'**

SEE PAGE 7



**SUPREMES**

**'Our hit  
sound  
is made  
of lots  
of love'**

**— Diana**

SEE PAGE 16



**Orbison**

**—ON TOP OF THE  
POPS TONIGHT**

SEE PAGE 5

# SCENE

**JEREMY CLYDE**—of **CHAD and JEREMY**—went to see the Los Angeles performance of the **BEATLES** . . . but forgot he too had a famous face. Result: he was mobbed by hundreds of fans and treated in hospital later for a gashed eye and severe bruising.

**BYRDS** have been insured for one million dollars with Lloyd's of London against their non-return from Outer Space. Reason: their new record, "Mr Spaceman," is an open invitation to the crews of unidentified flying objects to remove them from earth and its trials and pressures.

New **HOLLIE BERN CALVERT** had a hectic Friday: he had to drive from Stockton (where the boys were in cabaret) to Newcastle to fly to London and pick up his visa for his first trip to the States—then back again in time to appear on stage the same night!

In his role as a pop singer in TV's "Human Jungle" series on Sunday, **JESS CONRAD** seen holding one of Disc and Music Echo's Silver Discs.

London group the **FLEUR DE LYS** is never short of publicity stunts—co-manager **NICKY WRIGHT** is professional manager.

**MINDBENDER RIC ROTHWELL** has given up his favourite beverage—beer. Thinks he's getting too fat. Ex-"Whole Scene Going" compeere **MIKE QUINN** threw party on Thursday attended by **KINK DAVID DAVIES**, **SEARCHER FRANK ALLEN**, **DAVID GARRICK**, **VIV PRINCE** and **BARRY FANTONI**. At "Ready, Steady, Go!" last week — ex-SEARCHER **CHRIS CURTIS** with his group **EDDY CAVE** and the **FIX**.

**ANN CALLENDER**, manager of **DAVID** and **JONATHAN**, **GENEVEVE** and **CATHY MCGOWAN**, has added CBS singer **LIZ CHRISTIAN** to her artists. **JONATHAN**, of **DAVID** and **JONATHAN**, has bought a £10,000 house at Chiswick.

Doesn't new **FORTUNES** record, "Is It Really Worth Your While," remind you a bit of **SIMON** and **GARFUNKEL** and "Sounds Of Silence"?

**GEORGIE FAME** went to Zurich, Switzerland, for a day this week to do TV and record promotion. Fishing in Scotland, **CHRIS FARLOWE** caught a 1½ lb perch . . . but threw it back!

**GASS** man **IAN THOMAS** had his Minx stolen, and reported it to the police. When he played a date at Folkestone he was arrested getting into the car (which had been recovered by them) and accused of stealing it!

## Twice As Much step into a hit

**TWICE AS MUCH** **ANDREW SKINNER** and **DAVID ROSE** are going back to school!

Or at least, they are taking music lessons. And their tutor is David's ex-music teacher at Mill Hill public school, London.

"We both knew a little about writing music but we wanted to be able to write it quickly," explained David.

"Not only will this help us in writing our own songs, but we'd also like to arrange our records and perhaps other people's."

*Twice As Much* are such hardworking songwriters that not only are they responsible for their current big hit "Step Out Of Line" but have written half the songs for their first LP.


"It's quite a mixture of songs," said David, "because we don't want to be stuck on the same folksy sort of ballads. So we've done one or two up-tempo beat things but with an orchestrated treatment."

"Before Andrew Oldham became our manager we were writing our own songs, but were writing for ourselves—which meant folk songs. Now it doesn't matter so much what they are as long as they're good commercial songs."

So, although *Twice As Much* are not doing any public appearances yet they have still been busy writing for their LP and promoting the disc.

"Now the record has made it," said David, "it is quite possible we will do a tour, and we're looking forward to it."

# OUR MAN IN AMERICA

**DEREK TAYLOR**  

HOLLYWOOD TUESDAY



• MONTEZ

**AMERICA'S** three fastest climbing albums: **KINKS**, **BYRDS**, **PETER, PAUL and MARY**, already in the top forty after three weeks. Proving: nothing. Thought you'd like to know.

**SUPREMES** top on one chart, **RINGO'S** submarine in another. In a third it's also Ringo. So the honours go to the **BEATLES** but I notice "Submarine" is struggling at three in Billboard magazine's chart and may not reach number one.

By the way . . . here's a curious quote from Billboard about the Beatles: I think it's an attempt at knocking them but so tortured is the reasoning behind the quote that somewhere, the point gets lost . . .

"There were certain unmistakable signs at Shea Stadium Tuesday night (August 23) that the phenomenal popularity enjoyed by the Beatles has begun to wane. Although their 35-minute concert netted them a whopping \$189,000, the Liverpool mopetts drew only 45,000 fans compared with the capacity crowd of 55,000 that jammed the ball park for last year's show."

"Whatever the reason, it seems that the Beatles have begun the long, slow downward journey, even though their concerts will attract thousands and their records will continue to gross millions for some time."

I like the use of the words "certain," "although" and "only."

The **MONKEES**, so the advertising industry tells us, "is here."

This means that the four-man rock 'n' roll group whose "zany antics" (the phrase isn't mine,



• RINGO: "Submarine" tops in U.S.

thank God) are patterned on the filmic exuberances of "A Hard Day's Night," are due on our winter TV screens.

The group, composed of young actors, is suspected to be one of the impending winter TV success stories. Already they have a number one-bound hit record (though none of the boys is a rock 'n' roller) and they have found a "sound."

I suppose it's OK that this sound is terribly similar to the **KINKS** and **BEATLES**.

Anyway . . . prepare to hear more of the Monkees. Much more.

• Title of the week: "My Uncle Used To Love Men But She Died," **ROGER MILLER'S** latest single

It is his first swift-moving hit for many months. He's been busy working on his new TV series. (This, by the way, is "new show time" on American screens.)

And as many of the shows are bound to reach your homes, here are some of the series tipped as winners: "The Green Hornet," "The Girl From Uncle (with Noel Harrison and Stephanie Powers) and "Jericho" with John Leyton (remember him as a singer?)

(The preceding paragraph has nothing to do with music, but then neither have the lace girdles which were advertised in Disc last week.)

• Two oldies are heading for the top ten in new guise:



## STEP OUT OF LINE

**IMMEDIATE TWICE AS MUCH IMO36**

## All Night Stand: what a strange book on pop life

by **ALAN PRICE**

I'VE JUST read "All Night Stand," the controversial book which has become the hottest talking point in pop, and although I think it is well written, it's a bad thing well written.

Thom Keyes, the author, is certainly very well informed about some parts of the group scene but he doesn't appear to have made any attempt to convey fully the characters of the people concerned. There's no study of them individually and it's only at the very end—when it's too late—that he gets down to diagnosing things properly. There's no real character study.

I don't think it's honest either—in that he's sensationalised the worst part of pop. There are no references to the hard work that goes into being a pop star—the trials of making a record, and things like that.

I can't really offer any great criticism, though, because he admitted to me himself that he's basically a writer and not a pop man. But it's a poor thing if the public has this kind of jaded appetite for its bedtime reading. The question which strikes me



Author Thom Keyes and pop-star-turned-book-reviewer Alan Price at a London party to launch a controversial new book.

is: what sort of person will buy this book? I can't see it being the fans. They don't want to know. They're really only interested in buying records—and that's it. The kids don't want to know about pop stars behaving like this.

And older people have got enough and better things to do anyway. If they want this sort of stuff they only have to read the "News Of The World."

I imagine it's up to the middle-of-the-road sort, the 21-25 unmarried smarties who haven't yet found themselves.

I read it in an hour and although I could recognise some aspects of it—people I've met and things that have happened—I didn't really enjoy reading it. In fact, I only read it because it's going to be the big talking point and I thought I ought to know what it was all about!

• "All Night Stand" by Thom Keyes is published by W. H. Allen at 21s.

# WING HESTER ER·CA THE RAL GEOFF F·STE PHEN'S S·NEW· VAUD EVIL LE·BA ND·

## NO. 32

METEOR MUSIC  
TEM 4524



# FIRST LP LOS BRAVOS

● SKL 4822 ● LK 4822 12" stereo or mono LP

DECCA

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## ZOOMING UP THE CHART!



WHO 8



SONNY 11



SUPREMES 13

### HIT TALK by CLIFF BENNETT

SMALL FACES' "All Or Nothing" is unusual—yet typically them. I like it and think they're a great group. They have this image and Steve's voice puts it over well.

I've only heard JIM REEVES once, but I think he's great whatever he sings. He's been one of my favourites for such a long time.

MAMAS and PAPAS use fantastic vocal arrangements. The record is pretty, but really scores on the vocals. They're such intriguing harmonies. I still think that middle bit where there's a false start was left in

on purpose.

I'm not really mad over MANFRED'S "Just Like A Woman"—probably because I don't like Dylan. He's written some good stuff but doesn't do anything for me.

SPENCER DAVIS have done another typical number to suit the group. They're a great band and have managed to produce their own little sound. Unlike some, I DO think it's as good as their other hits.

LEE DORSEY always turns up with some great stuff. He

can't go wrong. I like it. The WHO are another unusual group and manage to appeal to everybody.

"Ashes to Ashes" by the MINDBENDERS is pleasant and pretty. SONNY and CHER? Again unusual—but I'm not knocked out with it. Can't say I'm a great fan of theirs.

WILSON PICKETT is out of this world! Now we're round to my way of thinking! This song has been recorded by so many people—but this must be the "guy'nor version." Terrific!

BOBBY HEBB's got a great tune there. It's fantastic, terrific and sufficiently unusual to happen.



● CLIFF BENNETT

Next Week:  
PETE TOWNSHEND

### Top Ten LPs

- (1) **REVOLVER** Beatles, Parlophone
- (2) **SOUND OF MUSIC** Soundtrack, RCA Victor
- (3) **PORTRAIT** Walker Brothers, Philips
- (5) **PET SOUNDS** Beach Boys, Capitol
- (4) **BLONDE ON BLONDE** Bob Dylan, CBS
- (6) **SUMMER DAYS AND SUMMER NIGHTS** Beach Boys, Capitol
- (8) **BLUES BREAKERS** John Mayall, Decca
- (7) **FROM NOWHERE THE TROGGS** Troggs, Fontana
- (9) **AFTERMATH** Rolling Stones, Decca
- (—) **WELL RESPECTED** KINKS Kinks, Pye

### American Top Twenty

- (1) **YOU CAN'T HURRY LOVE**.....Supremes, Motown
- (3) **YELLOW SUBMARINE**.....Beatles, Capitol
- (2) **SUNSHINE SUPERMAN**.....Donovan, Epic
- (14) **CHERISH**.....Association, Valiant
- (9) **BUS STOP**.....Hollies, Imperial
- (6) **SEE YOU IN SEPTEMBER**.....Happenings, B.T. Puppy
- (7) **LAND OF 1,000 DANCES**.....Wilson Pickett, Atlantic
- (11) **WOULDN'T IT BE NICE**.....Beach Boys, Capitol
- (10) **GUANTANAMERO**.....Sandpipers, A and M
- (7) **SUNNY**.....Bobby Hebb, Philips
- (16) **BEAUTY IS ONLY SKIN DEEP**.....Temptations, Gordy
- (13) **BORN A WOMAN**.....Sandy Posey, MGM
- (8) **WORKING IN THE COAL MINE**.....Lee Dorsey, Amy
- (26) **ELEANOR RIGBY**.....Beatles, Capitol
- (20) **SUNNY AFTERNOON**.....Kinks, Reprise
- (18) **TURN-DOWN DAY**.....Cyrtle, Columbia
- (5) **SUMMER IN THE CITY**.....Lovin' Spoonful, Kama Sutra
- (27) **BLACK IS BLACK**.....Los Bravos, Press
- (19) **WADE IN THE WATER**.....Ramsey Lewis, Cadet
- (23) **WIPE OUT**.....Surfaris, Dot

- (1) **ALL OR NOTHING**.....Small Faces, Decca
- (5) **DISTANT DRUMS**.....Jim Reeves, RCA Victor
- (2) ● **YELLOW SUBMARINE/ELEANOR RIGBY** Beatles, Parlophone
- (4) **TOO SOON TO KNOW**.....Roy Orbison, London
- (14) ▲ **WORKING IN THE COAL MINE** Lee Dorsey, Stateside
- (3) **GOD ONLY KNOWS**.....Beach Boys, Capitol
- (9) **GOT TO GET YOU INTO MY LIFE** Cliff Bennett, Parlophone
- (18) ▲ **I'M A BOY**.....Who, Reaction
- (12) **LOVERS OF THE WORLD UNITE** David and Jonathan, Columbia
- (6) **THEY'RE COMING TO TAKE ME AWAY HA-HAA**.....Napoleon XIV, Warner Bros.

### Next Twenty

- (27) ▲ **LITTLE MAN** Sonny and Cher, Atlantic
- (11) **JUST LIKE A WOMAN** Manfred Mann, Fontana
- (30) ▲ **YOU CAN'T HURRY LOVE** Supremes, Tamla Motown
- (8) **MAMA** Dave Berry, Decca
- (15) **WHEN I COME HOME** Spencer Davis, Fontana
- (7) **I SAW HER AGAIN** Mamas and Papas, RCA Victor
- (21) **ASHES TO ASHES** Mindbenders, Fontana
- (17) **MORE THAN LOVE** Ken Dodd, Columbia
- (19) **VISIONS** Cliff Richard, Columbia
- (47) ▲ **WALK WITH ME** Seekers, Columbia
- (13) **HI-LILI HI-LO** Alan Price Set, Decca
- (26) **HOW SWEET IT IS** Jnr Walker, Tamla Motown
- (16) **SUMMER IN THE CITY** Lovin' Spoonful, Kama Sutra
- (45) ▲ **SUNNY** Bobby Hebb, Philips
- (10) ● **WITH A GIRL LIKE YOU** Troggs, Fontana
- (20) **THE MORE I SEE YOU** Chris Montez, Pye Int.
- (35) **LAND OF 1,000 DANCES** Wilson Pickett, Atlantic
- (41) ▲ **I CAN'T TURN YOU LOOSE** Otis Redding, Atlantic
- (22) **BLACK IS BLACK** Los Bravos, Decca
- (34) **BIG TIME OPERATOR** Zoot Money, Columbia

### Last Twenty

- (32) **STEP OUT OF LINE** Twice As Much, Immediate
- (38) **WINCHESTERCATHEDRAL** New Vaudeville Band, Fontana
- (—) **I DON'T CARE** Los Bravos, Decca
- (23) **LOVIN' YOU IS SWEETER THAN EVER** Four Tops, Tamla Motown
- (24) **AIN'T TOO PROUD TO BEG** Temptations, Tamla Motown
- (—) **RUN** Sandie Shaw, Pye
- (29) **BAREFOOTIN'** Robert Parker, Sue
- (33) **BLOWIN' IN THE WIND** Stevie Wonder, Tamla Motown
- (—) **BEND IT** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- (—) **SUMMERTIME** Billy Stewart, Chess
- (40) **GIVE ME YOUR WORD** Billy Fury, Decca
- (—) **GUANTANAMERO** Sandpipers, Pye Int.
- (37) **I GUESS I'LL ALWAYS LOVE YOU** Isley Brothers, Tamla Motown
- (31) **THE KIDS ARE ALRIGHT** Who, Brunswick
- (—) **ALL I SEE IS YOU** Dusty Springfield, Philips
- (25) **I WANT YOU** Bob Dylan, CBS
- (44) **STOP THAT GIRL** Chris Andrews, Decca
- (48) **THE BABY SONG** Boz, Columbia
- (39) **SO GOOD** McCoys, Immediate
- (—) **CHANGES** Crispian St. Peters, Decca

● Silver Disc for 250,000 British sales

▲ This week's TOP 50 Zoomers

## CHART BUSTERS

**FRANK SINATRA**  
Summer Wind

RS 20509 Reprise



**CHRIS MONTEZ**  
There Will Never Be Another You

7N25381 Pye Int.

**ROSCO ROBINSON**  
That's Enough  
7N 25385 Pye Int.

**THE LOVING KIND**  
Ain't That Peculiar  
7N 35342 Piccadilly

**FIVE'S COMPANY**  
Some Girls  
7N 17162 Pye

**TREV GORDON**  
Floating  
7N 17168 Pye

**THE SETTLERS**  
'Til Winter Follows Spring  
7N 17171 Pye

**MIKE LEASE**  
The Many Faces Of Love  
7N 17174 Pye

**STARS IN THE NEWS—1 May do BBC show before:**

**Pretty Things present awards**

PRETTY THINGS are to present Duke of Edinburgh Silver and physical fitness awards to 19 boys of the Howard House Brunswick Boys Club, London, next Wednesday (September 21, 7.30 p.m.). All the boys are fans of the group and saw a preview of their film "The Pretty Things" which is premiered later this month and generally released in late October. The presentations will be the Pretty Things' last engagement before their 14-day tour of France and Belgium.

**SPOONFUL TOUR HERE IN APRIL**

LOVIN' SPOONFUL definitely tour here April 1967—and may come in before that for a special BBC spectacular!

Their manager, Dan Moriarty, told Disc and Music Echo that the group has been offered its

own TV show here in January and was discussing plans to come in then.

The April tour would be for three weeks. Lovin' Spoonful's new LP will be titled "Hums Of The Lovin' Spoonful" and should be released by December. Their new single may be the John Sebastian number "Rain On The Roof."

**Dave Dee go Shakespearian!**

AFTER a girl fan painted Tich in oils as Hamlet, Dave Dee, Dozy, Beaky and Mick got jealous. So what did they do? Just for a lark they all got dolled up in Shakespearian costume and went along to London's Carnaby Street to start yet another new fashion. Our picture shows Dave Dee as the King, Dozy the Grave-digger, Beaky the Ghost and Mick as Polonius.



**Promoters to break group 'stranglehold'**

**ZOMBIES' LATEST**

Zombies' latest disc is out on September 23—"I've Got To Get A Hold On Myself," written by "I'm Alive" composer Clint Ballard. B side is "The Way I Feel Inside," written by Zombies' leader Rod Argent.

DANCE PROMOTERS in the North of England and South Scotland are planning an association to break the "stranglehold" pop groups have on them.

Behind the move is Leslie Leighton, director of the Cosmopolitan Club, Carlisle.

He said: "I booked a group for a one-night show and signed a contract for £200—more than they were worth at that time. But by the time this group was due to play they had a record in the Top Ten—and they refused to come for less than £450."

Other promoters have already contacted him about the scheme. "The aim is to tell groups and their agents that they must stick to contracts or they will never get any work from the whole area," he added. This would freeze a massive area stretching from Dumfries, Scotland, to Manchester.

**More Dorsey dates**

Six dates have been added to the Lee Dorsey tour beginning October 14 (details given last week)—Locomotive, Paris (October 22), New Century, Manchester (29), Community Centre, Welwyn Garden City (November 9), Palais, Ashton (10), Gaiety, Grimsby (11) and Palais, Wembleton (4).

**IOLE! IT'S TOM JONES!**

Tom Jones wears a Spanish flamenco suit on one of his current ITV shows! He bought it on his recent Continental trip and is now having it altered. Lulu is the guest on Tom's show next Wednesday.

Plans are still being made for Tom to co-star with Jerry Lee Lewis in a TV spectacular. Jerry arrives in Britain on October 14.

**EPISODE SIX GO SOLO!**

EPISODE SIX, of "Here, There And Everywhere" fame, plan to release solo records individually—alongside their group singles.

First one is from organist Sheila Carter-Dimmock, who does a Charles Aznavour ballad, out on October 28. She is backed by the Episode Six Orchestra. The flip is a fast song for which she uses the group as accompaniment.

Episode Six are at present working on their new single which is released either October 7 or 15—a week after they complete their tour with Dusty Springfield, Alan Price Set and Los Bravos.

Before starting the Dusty tour at Astoria, Finsbury Park (September 27) they play R.A.F. Tangmere (tonight); Colby Hall, Gravesend (Friday); Marquee, London (Saturday); Ram Jam Club, Brixton (September 20); Boat House, Kew (22); New Beckenham (24); and Radio London's show at Brands Hatch (25).

"Here, There And Everywhere" has now been released in 10 different countries.

**Cliff Bennett heads concert**

CLIFF BENNETT and the Rebel Rousers are this week chart-riding at No. 7—head an all-star bill in a Brian Epstein-organised concert at the Capitol Cinema, Cardiff on September 23.

The show is in aid of the benefit fund for Glamorgan and England cricketer Peter Walker, also includes Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Moody Blues, Fourmost, Scaffold and the Fenmen.

**NEW CLIFF EP**

Cliff Bennett has an EP released on October 7—featuring four completely new tracks. They are: "We're Gonna Make It," "Whole Lotta Woman," "My Sweet Woman" and "Walking To The Station."

**Otis in England: a big, dynamic voice**

"BRITISH audiences," Otis Redding said after his debut in this country at Colston Hall, Bristol, "are the greatest." He went on, "But they didn't hear me at my best."

A hectic air-dash from France—and a night without sleep—took their toll. "The words weren't coming as they should have."

This handsome American with the build of a professional boxer pondered the label of "soul singer," which he is apparently stuck with. "I guess that sums me up. It's just how I sing—from in there," and he tapped his heart.

He might not have been wholly pleased with his performance, but the young Bristol audience goted on his every number.

It was a dynamic 40-minute act, and a big, husky, soulful voice.



"When I go to a recording studio I just make up the words as I go along," he said later from the quiet of his dressing room. One couldn't always grasp the words in his act—but you still knew they were coming from the right place.

He has the advantage of an excellent nine-strong backing orchestra.

In this exciting company, the St. Louis Union never really had a chance. But there was some marked improvement from clowning Zoot Money.

**COUNT DOWN**

**Thursday**

WHO—Gaumont, Hanley.  
CRISPAN ST. PETERS—Public Hall, Barrow.  
CLIFF BENNETT—RAF, High Wycombe.  
ALAN PRICE—Odeon, Manchester.

**Friday**

SPENCER DAVIS—Manor House, London.  
GEORGIE FAME—Tofts, Folkestone.  
CHRIS FARLOWE—Corn Exchange, Newbury.  
WHO—Odeon, Derby.  
CLIFF BENNETT—Public Hall, Harpenden.  
READY STEADY GO!—Eric Burdon and the Animals, Otis Redding, Chris Farlowe.  
5 O'CLOCK CLUB—Chris Andrews.

**Saturday**

MANFRED MANN—Scala Club, Hereford.  
SMALL FACES—Floral Hall, Southampton.  
WHO—Odeon, Cheltenham.  
GEORGIE FAME—Ricky Tick, Windsor.  
CLIFF BENNETT—Gaiety, Ramsey.  
CHRIS FARLOWE—Glider-drome, Boston.  
JUKE BOX JURY—Mike d'Abbo, Chris Denning, Marian Montgomery.

**Sunday**

CHRIS FARLOWE—Beachcomber, Nottingham.  
CLIFF BENNETT—Starlite, Greenford.  
WHO—De Montfort Hall, Leicester.  
EASY BEAT (Light)—Spencer Davis.

**Monday**

ZOOT MONEY—Majestic Reading.  
SPENCER DAVIS—Queen's Ballroom, Wolverhampton.

**Tuesday**

DUSTY SPRINGFIELD, CRISPAN ST. PETERS—Olympia, Paris.  
ALAN PRICE—Silver Blades Bradford.  
SPENCER DAVIS—Marquee, London.  
5 O'CLOCK CLUB—Wayne Fontana.

**Wednesday**

CHRIS FARLOWE—L'ocarno, Stevenage.  
ZOOT MONEY—Top Rank, Southampton.  
GANGWAY (Tyne Tees)—Alan Price.

The SMALL FACES wish it to be known that they will be making ONLY ONE APPEARANCE THIS YEAR in Peterborough. They will be starring at the A.B.C. THEATRE, Peterborough on October 22, 1966.

**A GREAT NEW SINGLE**  
**THE SPENCER DAVIS GROUP**  
**When I Come Home**  
fontana TF7:39

**AND A FABULOUS LP**  
**Autumn '66**  
fontana TL5359

**STARS IN THE NEWS—2**

**Seekers for 'Humpty' panto**

SEEKERS will star in pantomime for the first time at Christmas. They appear in "Humpty Dumpty" at the Bristol Hippodrome for 10 weeks from December 24. Judith will play "Mistress Mary" and special parts are being written for the rest of the group. The group appears on the "Billy Cotton Band Show" on September 24.



TOM

**Christmas spot for Troggs**

TROGGS have been offered a special three-week show in London at Christmas. If they decided not to appear, they will probably visit America. This week they record special tracks to be used on American Coca-Cola advertisements and screened on TV there in January. Troggs appear on "Five O'Clock Club" (September 20), "Top Of The Pops" (29), "Saturday Club" (October 1).

**Roy film snip for 'Pops'**

SPECIAL film of Roy Orbison will be rushed from America for "Top Of The Pops" today (Thursday). It was shot on the set of Roy's latest film "The Fastest Guitar Alive." The film, which also features Sam The Sham, will be completed by November and shown in Britain in the spring when Roy will probably time his tour to coincide with the premiere. Roy may come to Britain for a short visit in November after filming.

**PALLADIUM'S TV LINE-UP**

COMPLETE pop line-up for the new series of "London Palladium" Sundays shows has been set. Kathy Kirby, Roy Castle and Millicent Martin—with guest star Roger Moore—feature in the first on September 25. Tom Jones, Millicent Martin and Morecambe and Wise appear October 2; and Cliff Richard hosts a show including the Shadows and Millicent Martin October 9. "Secombe and Friends" on October 16 includes Harry Secombe, Richard Burton, Stanley Baker, Roy Castle, Ray Ellington, Donald Houston, Spike Milligan and Peter Sellers. Millicent Martin, Dallas Boys and Mike and Bernie Winters star October 23; and Frank Ifield, Millicent Martin and Michael Bentine on October 30.

**Penguin Lennon**

JOHN LENNON'S two books, "John Lennon In His Own Write" and "A Spaniard In The Works," are being published as one volume by Penguin Books. Title will now be "The Penguin John Lennon" and cost 7s 6d (on sale October 27).

**Crispian cabaret**

CRISPIAN ST. PETERS—who enters the chart at 50—returned from Belgium on Tuesday where he did concerts and TV. He has two dates here—Market Hall, Carlisle (17) and Top Rank, Preston (18)—before appearing with Dusty Springfield at the Paris Olympia (20). On October 2 Crispian begins a week's cabaret at the Dolce Vita, Stockton, doubling with El Latino, South Shields. On October 10 he leaves for his American and Australian tours. MAGIC LANTERNS record an LP specially for American release at the end of September. It will include their first single "Excuse Me Baby" which is in the American chart and "Rumplestiltskin," their new single, released this Friday.

**HERMAN BACK FROM U.S AGAIN**

HERMAN is expected back from his latest American trip on September 18 or 19. He has been there to appear on "Ed Sullivan" and "Hollywood Palace" TV shows. When he returns, Herman records his next single and appears on "Ready, Steady Go!" (30) and "Saturday Club" (October 8).

**DUSTY FOR PANTO GUEST SPOT**

DUSTY SPRINGFIELD will make her first pantomime appearance at Christmas in Liverpool. She appears in a special guest capacity and will have her own singing spot during the show. The panto will last for a nine-week season. Dusty goes to Paris for a top-of-the-bill appearance at the Olympia on September 20.

**WHO—MERSEYS SHOW SHOCK!**

WHO-MERSEYS tour has been postponed from this month to mid-November. Reason: The Who are going to America on September 23 for a promotional visit. But the first two dates of the tour—Gaumonts, Hanley (15) and Derby (16) are still on. A colour film of the Who was recently made

for TV screening in America. In the US they will do TV appearances only. They are due back the first week in October. The group is half-way to completing their new LP, out next month. Titles so far recorded include "Heatwave," and Pete Townshend compositions, "Disguises," Happy Jack," and "Kling Rabbit."

**CILLA COVERS BEATLE SONG**

Cilla Black has covered the Beatles' "Revolver" song "For No One" as the B-side of her new single, out October 14. The top-side is "A Fool Am I"—an Italian song with words by Peter Callender. American authorities have turned down an application for the MOVE to entertain troops in Vietnam in November.

**Cliff at premiere of Finders Keepers**

CLIFF RICHARD'S new film, "Finders Keepers," will be premiered in London's West End in December. Cliff and the Shadows will attend before opening in pantomime at the London Palladium. New single from the film will probably be released towards the end of October.

**Hollies disc mystery**

CONFUSION has blown up over the surprise release on Friday of the Hollies' single "After The Fox," written by Burt Bacarach and sung by the Hollies over the credits of the new Peter Sellers film. The record label says the song is sung by Peter Sellers AND the Hollies. But the official Hollies single is the group's own composition "Stop, Stop, Stop" released on October 7. Opening venue of the Hollies/Paul Jones tour has now been definitely set as ABC, Aldershot, on October 15.

**Ex-Hollie single**

EX-HOLLIE Eric Haydock's new group, Haydock's Rock House, is recording for its first single next week. Among the numbers are "Sporting Life," a hit in America three years ago.

**PET ARRIVES**

Petula Clark arrived in London yesterday (Wednesday) for three days of recording for her new single and some French titles.

**Cloda joins Walker**

**Brothers tour**

CLODA ROGERS has been added as the only girl artist on the WALKER BROTHERS tour which opens October 1 at the Granada, East Ham.

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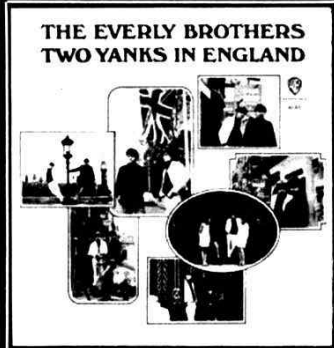
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AND OTHER GREAT LP'S IN YOUR SHOPS SOON

## STARS IN THE NEWS-3

# Face Steve offered lead in U.S. film

### Los Bravos arrive

Los Bravos arrived on Monday for their first British tour with Dusty Springfield and the Alan Price Set—on which they replace the Lovin' Spoonful.

The group arrived at different places as they have been on holiday. Mike Kogel was first in at London Airport.

Promotion dates for their new single "I Don't Care," include "Top Of The Pops" tonight (Thursday) and "Easy Beat" (Light) on Sunday. But their first date was a pop reception at Decca yesterday.



STEVE—did stage part

SMALL FACE Steve Marriott has been offered the leading role in an American film version of the hit musical "Oliver!" He has not decided yet whether to accept. Shooting of the film, in colour, begins in January.

Steve took part in the London stage production of "Oliver!" before he joined the Small Faces. He was trained at drama school, had several film and radio parts and an offer from the Old Vic Repertory Company. But he turned down acting in favour of pop.

Next week the Faces record a batch of numbers written by Steve and Plonk Lane for their LP and next single, due out November 4. The LP includes solos by Steve, Plonk and Ian McLagan as well as harmony numbers—and one of the instruments will be a tuned glass of water!

The group is moving into separate flats. Steve, Plonk and Ian are leaving their Picnic house and Kenny has moved from home to an East London flat.

● Steve Marriott on films—"Hot Seat" page 11.

# GEORGIE CANCELS STATES TRIP

GEORGIE FAME has cancelled his proposed week-long working holiday in America in favour of promoting his new double A-side single "Sunny"/"Don't Make Promises" at home.

The record is scheduled for release this Friday but copies went into the shops on Tuesday.

Georgie planned to visit the States from September 22. Instead his parents will travel down from the north to spend five days with him in London.

Dates so far fixed for Georgie are: Ricky Tick, Windsor (September 17—live outside broadcast for the Light); "Five O'Clock Club" (20); "Parade Of The Pops" (21); "Easy Beat" (25); and he joins Ike and Tina Turner and Herman's Hermits on "Ready, Steady, Go!" (30).

On October 8 Georgie is booked for a "Saturday Club" date with

the Harry South Big Band to promote the next day's Royal Festival Hall concert with the band—and a joint album "Sound Ventures."

On October 14 Georgie Fame does the "Joe Loss Pop Show" and "Ready, Steady, Go!" again (21).

One-nighter bookings are Tofts, Folkestone this Friday and the Corn Exchange, Bedford next Wednesday.

### Settlers, Overlanders join on folk album

Settlers and the Overlanders join together to make a special LP called "International Folk Music"—to be released before Christmas.

Settlers top the bill on a special "European Folk Festival" tour of Belgium, France and Germany from October 18-25 and appear at the Olympia Theatre, Paris, on October 25.

Their new single "Winter Follows Spring" is released on September 16.

### 'BAREFOOTIN' ROBERT PARKER TOURS HERE

ROBERT PARKER starts his tour of England on September 30 to promote his new single "Happy Feet" coupled with "The Scratch," released the same day as his LP "Barefootin'," on September 16.

He is backed by Wynder K. Frogg, a group who are cutting their first single for Island Records some time during the next fortnight, under Stevie Winwood's production.

Robert Parker's dates are—Starlite, Wembley (September 30); Jigsaw, Manchester/Mojo, Sheffield (October 1); Shakespeare Hotel, Woolwich (2); Locarno, Bristol (3); Orchid, Purley/Blaises, London (5); Locarno, Streatham (6); Club A Gogo, Newcastle (7); California, Dunstable/Beachcomber, Nottingham (8); Kirklevington (9); Locarno, Blackburn (10); Ram Jam, Brixton (12); Locarno, Coventry (13); Quay, Plymouth (14); Ritz and Plaza, Birmingham (15); Birmingham and Wolverhampton (venues to be fixed) (17).

## NEWS IN A FLASH

GERRY AND THE PACE-MAKERS double in cabaret at Club Latino, South Shields and Dolce Vita, Newcastle (October 16-22) and Club Marimba, Middlesbrough and Club La Bamba, Darlington (October 22-29).

CILLA BLACK makes a guest appearance on BBC-TV's "Billy Cotton's Music Hall" on October 9.

JULIE FELIX met Jomo Kenyatta during her trip to Kenya where she played in aid of the Freedom From Hunger Campaign. All the titles on the BACHELORS' next album will be girls' names.

BLACKPOOL'S South Pier show, with ADAM FAITH, MARTY WILDE and the LORNE GIBSON TRIO, finishes its run this Saturday (September 17).

MOODY BLUES can be heard on "Saturday Club" (September 24) and "This Must Be The Place" (Light, October 11).

Actor/folk singer/guitarist EM-MET HENNESSEY (he appeared in the controversial "Up The Junction" TV play) signed to back KARLINS, girl triplets group who are booked for a six-week series of Norman Vaughan shows on BBC-TV.

TROGGS go out to "Radio Scotland" ship in the Firth of Clyde next Monday (19) to do their own live programme. On Thursday they top the bill for the pirate's Clan Ball at Glasgow's Locarno.

KEITH SKUES, Radio London DJ absent ill since the end of July, underwent an appendicitis operation at Ipswich last Friday. He hopes to rejoin the ship early next month.



### HOLLIES FLY OFF TO STATES AGAIN!

HOLLIES—whose trips to America are becoming as regular as Cassius Clay title fights—were off again last weekend.

But before flying from London Airport on Sunday they had a last-minute business meeting (above) with recording man Ron Richards, who seized his last chance to talk to the boys for over a month.

Ron caught up with them to discuss photos for the sleeve of their next album—provisionally titled "On Wax."

Hollies completed a cabaret engagement in Stockton on Saturday night, drove straight to Manchester and caught a plane at 4.30 a.m. for London, then they met Ron Richards for an hour on Sunday, before flying to Baltimore to play the same night with the Lovin' Spoonful.

### STEAM PACKET BREAKS UP

Steam Packet is to break-up at the end of this month. Brian Auger Trinity and Julie Driscoll will still play some dates together billed as Brian Auger and the Trinity, featuring Julie Driscoll.

They play their first date under the new title at Wolverhampton's Queens Ballroom on October 3.

SEE THE BARGAINS ON PAGE 10

# LOVIN' SPOONFUL — why we didn't come to Britain



## DOZY CONTEST WINNERS!

REMEMBER that picture of Dozy in a state of collapse with Dave Dee and Co? We asked readers to send in a comment from Dozy to fit the situation.

Out of the hundreds received, we have now picked the winners. Here they are: "AND THEY SAID: 'HAVEN'T YOU GOT SOMETHING A BIT BRIGHTER TO WEAR?'" —Elizabeth Lawrence, 38 Spring Street, London, W.2. "I'LL NEVER GET USED TO WALKING IN THESE HIGH-HEELED SHOES" —Miss Sheila Walton, 16 Viewlands, Silkstone Common, Nr. Barnsley. "ALL RIGHT, WHICH ONE OF YOU SAID THESE WERE STRETCH PANTS?" —Miss L. Crosby, 57 Mancunian Road, Haughton Green, Denton, Nr. Manchester. LP tokens have already been sent to winners.

SHOCK POP NEWS OF LAST WEEK WAS THAT THE LOVIN' SPOONFUL WOULD NOT BE COMING TO TOUR THIS AUTUMN.

In the middle of all the furore this little piece of information blew up, in walked the Spoonful's manager, Dan Moriarty. Unsuspecting, entirely genial—in Britain to talk, in fact, about a trip for the group here next year.

He was, he said, stunned and upset by what he walked into—talk that the Spoonful had deliberately shunned Britain.

"I couldn't believe it when I picked up the papers and read everything. I phoned John Sebastian in New York right away and told him what had happened."

The situation and reasons why the Spoonful will not come to Britain until next year and why they will not open a tour with Dusty Springfield at Finsbury Park Astoria on September 27 are, says Mr. Moriarty:

"The Spoonful had planned to take a holiday after completing work on their new LP in two week's time. Joe was coming to

London, the others were going to the Continent and then meeting up in Amsterdam and flying in to London. They did want to do this tour.

"Then trouble blew up over the album. Although the Spoonful record for Kama Sutra they use Columbia studios in New York because the sound and equipment is so good. They had booked the studio from August 16 to September 23 so that the scheduled LP could be made. Then Columbia decided they wanted it for some of their artists and new studios had to be found.

"Time was wasted and to the Spoonful—who work hard on every single track, experimenting, arranging—time is a very precious thing.

"The album is terribly important to them. To the group records are the ultimate in communication. And the album was overdue and the boys begin a huge American tour next month.

"It's absolute rubbish that they couldn't be bothered to come. They love England and their British fans and they love touring. Like the Beatles they realise that recording may be the ultimate in communication but you must tour and appear and communicate that way as well.



## David, Jonathan's 'Pick of the Pops'

"They're also disappointed because they were looking forward to working with Dusty again. They worked with her before and were so excited at performing with her again."



• GEOFF

## 'Cathedral' —the new hit sound!

A NEW and infectious sound has hit the chart. Well, not really new, for "Winchester Cathedral" by Geoff Stephens' New Vaudeville Band has an old-time ring about it.

It is the idea of Geoff Stephens, ex-schoolteacher turned hit songwriter, record producer and manager (he discovered Donovan, managed him and produced his first three records).

"I'd been thinking of a new style in pop music for a long time," said Geoff. "So with the help of organist George Eugene I handpicked six young musicians to record it." How did Geoff get such an intriguing title as "Winchester Cathedral"?

"I don't really know," he confessed. "It could have been watching a vicar on TV once which gave me the church idea. I chose Winchester Cathedral merely because it fitted the song and sounded better than Westminster Cathedral."

Geoff sang the vocal refrain on the record session, using a special technique (not a megaphone) to achieve the distinctive sound.

But he now refuses to appear with the band, preferring to direct operations. So the line-up is now George Eugene (organ, trumpet, vocals), Rip Cant (sax, bassoon, vocals), Hugh Watts (trombone), 'Basy' John Watt (bass), Pete Boulter (electric guitar) and Homer Seton (drums).

DAVID and Jonathan are hit singers and hit composers. So we asked Jonathan to select his favourite four singles and LP to see what are his own tastes in discs.

It's Just A Matter Of Time—Brook Benton. He's a fantastic artist with one of the most underrated voices in the world. A precision singer and a lovely song.

When I Fall In Love—Nat King Cole. The world's accepted that as a lovely song and performance—that's all there is to say.

You've Got Your Troubles—the Fortunes. It's a great performance and I regard it as the best pop song I've written to date—better than "Lovers of the World Unite" because it's become a pop standard.

And I Love Him—Nina Simone. Lovely music—one of the best Lennon and McCartney ever did, performed by a great artist.

Lon-RAWH Live! LP—It knocks me out—I never tire of playing it. I regard him as the best blues singer in the world today.



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# A Manfred under the microscope

## D'ABO DIGS DOLLIES!

MIKE D'ABO turned up ten minutes late, full of apologies but his cats Alfie and Dolly had been ill.

He was wearing white socks, white frilly shirt, corduroy jacket and trousers and is smaller than he looks on television.

It is three months since the name Mike D'Abbo began to mean something. He has shot from comparative obscurity to success managing to replace well someone who had already carved his reputation, already won his fans. Mike D'Abbo has been lucky. But it has not been easy.

"They write now, the fans and say, 'My heart belongs to Paul, but there is still room for you,'" he said and looked pleased.

Mike D'Abbo has achieved a great deal in a short space of time. In his own mind he has done something more—satisfied his own strange ambition, strange for a boy educated in Harrow and from a well-heeled family in Sussex—to become a pop idol.

Despite his background, despite the fact that he has never struggled penniless or known desperate times, there is still a strange naivety about D'Abbo.

"I feel now I must have been accepted by most of the fans because of the way the record has done so well.

"I used to dream about being famous, recognised when I walked down the street. When I saw my

name on the record label for the first time I thought it was the end of the world.

"Then, when we did our first TV date, I thought THAT was the end of the world. But really I suppose," he said ruefully picking at his shoe, "that it suddenly hits you that you've still got a long way to go.

"I get into trouble because I love throwing myself into a group of girls and having them recognise me. But I keep getting told it's not the thing to do, or we haven't got time. It's very hard because I feel sorry for the fans.

"There's no way you can repay them or give them their due. You know they phone up and say 'can they come round to tea?'

"I'd love to have them round, but if you have one lot you have to have the others and it gets out of hand."

D'Abbo lives in a flat in Kensington. He is often seen out with a blonde model. And his favourite way of spending an evening is having dinner with people he likes.

"I have deliberately kept the same friends, the same atmosphere around me. It is very important to me to be happy and be with the people I like.

"I used to go out to clubs a lot more than I do now. I suppose it's because now I have a recording session or something early in the morning and you just don't have the time to recover from a boozy



### 'I love throwing myself into a group of girls'

evening!

"If I don't go out I'm writing songs or playing the piano. I try to keep in touch with my family as much as possible. I get down to the house when I can, but that's not often. My mother phones and says they saw me on television and when am I going to be on

again? She gets quite excited.

"Originally I think they had quite a shock. When I was with the Band of Angels they didn't mind so much because we were all school friends, it wasn't as though I suddenly said I wanted to be a pop singer and went off on my own.

"But afterwards it was very hard trying to be two people. One to suit my home background and my parents, and one to get immersed in the pop scene. I had to give one up and I'm afraid it was my home that had to go. Now my parents respect me for having made that choice."

—PENNY VALENTINE

# HAIR T

## -GONE TO

'Get yer hair cut' said the lost his locks. Will other short back and sides? Here

TUESDAY, SEPTEMBER 6, 1966. WILL GO DOWN IN SOME KIND OF HISTORY.

Not because they finally made the moon, or Brigitte Bardot got the OBE.

But because on that ill-fated day—oh woe—John Lennon's long luscious cared for locks were snipped and shorn and shaved until he looked less like a lovely Beatle and more like Peter Sellers playing a mass murderer.

The shock was great. A Beatle shorn is a sign of the times indeed.

### "Unwashed"

There they were, over three years ago, the very first pop hairies. Our parents aghast switched off their sets with cries of "unwashed," "scruffs" and other compliments.

Where the Beatles go most follow. After then we were all hairies. The great pop seekers became more hair conscious than Samson. So does this latest development mean a dreadful return to the short back and sides days?

That the happy hours of watching lush, luxuriant heads bobbing over shiny guitars are nearing a dreadful clean-cut end?

Over to the rest of the pop world. What do THEY think about John's dramatic step and would they contemplate such a dire move?

WAYNE FONTANA, whose hair is at the moment shoulder-length said:

"Good for him! Mine's just

about scheduled for a cut anyway under strict instructions from the management.

"I don't think I'll go to the extremes he's had to go to although I suppose if a good part came up in a film like this and I wanted to do it badly enough I'd even have a Yul Brynner."

"It's okay as long as he doesn't want a part in the remake of 'The Robe,'" said ERIC STEWART of the MINDBENDERS.

TONY HICKS of the HOLLIES said he was absolutely staggered when he saw pictures of Lennon "after."

"Mainly because I always thought that with John this hair thing was a matter of principle.

"I was really surprised to see he'd had so much taken off. I don't think I'd go to such lengths, but then of course you never know. If the right part came along I suppose I'd do the same thing."

### —and her



● KEITH RELF



● PETE YORK

## PETE: Spencer's giant jester

EVERY GROUP NEEDS ITS FUNNY MAN.

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Pete York, that affable, giant drummer of the Spencer Davis Group is just such a one.

### EMOTIONS

"If we didn't have Pete around we just wouldn't get on," says Spencer sincerely.

If Pete York who, even though he is a fanatic about jazz, is given to leaping up on stage at the Marquee Club in London's Wardour Street, venting his emotions with a spirited rendition of a George Formby classic.

It is Pete York with his

warm north country accent who proclaims that his height doesn't bother him until he stands up. Said in a voice of such gravity you would think his drums had been destroyed.

"Pete just has a natural flair for seeing the comic side of any situation," says Spencer.

"He works on the assumption that since he looks pretty daft anyway he might as well behave the same way.

"Of course, he's not ALWAYS cheerful but he is one of the few people I know who, after a gruelling one-nighter when everything's gone wrong, we've all had rows and the car's broken down, can still surface smiling.

"This comes out tremendously well in our latest film, 'The Ghost Goes Gear.' They saw Pete's potential as a comedy star—he spends a great deal of time attired in

a Napoleon XIV hat and Wellington boots!

"We're always saying how glad we are Pete's around. Apart from being a great drummer we just need him to keep us on an even keel.

"Sometimes we get so engrossed in the music and what we're trying to do that afterwards we need an outlet for our bottled-up emotions.

### WANTED

"Pete's just that. He's our outlet. If we didn't have him around we'd be constantly fighting because Muff, Steve and I have the sort of temperament that just manages to spark each other off."

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# TODAY MORROW!

'Army'—and BEATLE JOHN  
pop stars also have a  
e's what they say:

By **PENNY VALENTINE**

**KINK RAY DAVIES**, who has a habit of growing and shaving off hair and moustaches at an astonishing rate, said that if he wanted to be he could have all his hair off and it wouldn't make any difference.

"I think John's is all right as long as he doesn't start wearing Brylcreem."

## Staggered

**DAVE DEE** said the group would all have their hair cut if a good enough film part came up.

"It's great. Of course, if the long-haired boom wasn't in nobody would have known the difference anyway," he said matter-of-factly.

**TROGGS** were all in favour of the new Lennon look.

"From the pictures we've seen it looks as though this film

part is going to establish him as an actor. And in this case that's well worth his while having every bit of hair off if he felt like it."

**TONY CRANE**, one of the newly converted **MERSEYS**—gone, gone are those wild, wild days—summed the whole thing up:

"I was staggered to see how much they'd cut off. I couldn't believe it. When they first announced that John would have to have it cut I thought they'd just adapt the Beatles style.

"Really, only John could get away with this. If it was Paul it would ruin his image. Would I do it? Well, if I was as big as the Beatles, of course I would.

"They don't really have to worry, they can do exactly what they want. But you've got to be this established really to get away with such a drastic step."



Recognise him? Yes, it's John Lennon as a private in the film 'How I Won The War'

## CRISPIAN FLAYS FAN FANATICS

AFTER THE CLOTHES RIPPERS AND THE HAIR PULLERS COME THE FRIENDS' CAR SCRATCHERS.

And latest pop person to suffer the penalty of fame is Crispian St. Peters, who is this week selling his pride and joy Jaguar because thoughtless fan-atics decided to advertise admiration by scrawling all over it.

Poor Crispian returned to his gold-coloured 3.4 Jag after the Liverpool date of the Small Faces tour to find: a window broken and the door open; an expensive buckskin jacket swiped; the radio tampered with and most of the dashboard knobs missing; photos and papers missing or strewn about—but worst of all, messages scratched along the paint-work.

Says Crispian: "It was terrible. No matter how careful you are, the fans always seem to find the car. It's in the garage being fixed but I reckon I'll have to trade it in for another now it's known.

"I believe Liverpool is notorious for car wreckers but this was rather unfair. You don't mind the lipstick messages. You can usually wash them off. But when they gouge things with nail files it's no joke!



"Fans amaze me. A lot of girls even have my number in their autograph books!" "But it's a different story when I go home to Kent. I can park outside my house without any trouble. The fans there are more understanding.

"They don't scratch and scrawl. Just leave the odd note tucked under the wind-screen wipers saying 'I Love You' or 'Good Luck'—or something like that. Car scratchers could take a lesson from them!"

e's what they could look like:



● SCOTT WALKER



● MICK JAGGER



● DAVE DEE



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**SCOTT JAMES BOND 007**



# Why we don't need a hit by SEEKER ATHOL GUY

THE SEEKERS are very lucky people. When they sat and shivered in their bed-sitters in London during the early part of 1965 they had nothing. Nothing, that is, except a love of singing and a good friend called Tom Springfield.



Today they're an international act currently packing them in at London's swish "Talk Of The Town" nightspot—and a lot richer! Three consecutive chart-toppers and a couple of near misses have made them one of the most valuable properties in pop. They can command top money and get it. And often the four young Aussies draw a concert crowd matched only by people like the Beatles and Walker Brothers.

In fact, the truth is it wouldn't matter if they never had another hit. In a business that changes as often as the weather they've little to worry about.

Says Athol—the one with glasses: "We've suddenly discovered we're a very important group and have reached the stage of being generally accepted by everyone."

"You could say we're 'middle-of-the-road' in that our concerts are spread over a different age group. We're having great success which has been projected into a different market."

Indicating the "Talk Of The Town" around him, Athol continued: "If you look at the people who have played this place before you you'll notice that a lot of them haven't had hit records. But if we can still have hits then that's O.K."

"We know what our market is now. It's just like manufacturing a new product and hoping that it's going to sell. As a former advertising man, I know this. That's why I'm more active on the business side of things with the group."

"When we started out we couldn't even think in terms of hit records. We just didn't know. In fact, we were just like lambs to the slaughter. Now we find out who buys our records and analyse things. It all started with the first record and fortunately we haven't had to change."

"We don't mind if we're not one of the sensational units of all time. Our taste of pop has given us a different outlook on life. We've grown up a bit and seen life in the raw." Added Athol: "A char lady came up to us the other day and said: 'You all look so lovely and clean, I could hug you.' And cab drivers and people in the street stop you if there's something they want to say. I know it sounds a bit mushy but it's very important to us."

—MIKE LEDGERWOOD

# HOT SEAT—HOT SEAT—HOT SEAT—HOT SEAT—H

## Screening the SMALL FACES

STEVE MARRIOTT entered the "Hot Seat" this week to answer Disc and Music Echo readers' questions about the group of the moment—the Small Faces!

**MICHAEL COOMBES (15)**, shop assistant, 4 Toland Square, Roehampton, London, S.W.15: You used to act—do you prefer that or pop singing?

• **STEVE:** Being a pop singer, because there's a lot more scope to do a lot of things I really want to do—writing and producing. I could never have hoped to do direction and production in acting.

**ROBERT YARNOLD (15)**, schoolboy, Upper Sapey, Worcester: Are the pirate stations to blame for the fall in record sales and have they helped you?

• **STEVE:** Pirate radio made us at first, but by over-plugging it can break you. There's a limit to how much a record should be played. If anything they have boosted tape recorder sales.

**TERENCE REDPATH (17)**, stationer's assistant, 55 Bernondsey Wall East, London, S.E.16: Would you like to star in a

film like John Lennon and Paul Jones?

• **STEVE:** I had a taste of films when I was three or four. I didn't really like them because there was too much hanging about. I don't think I would like to star in a film. Maybe I'll feel different in a couple of years' time.

**RUTH CRISBY (15)**, school-girl, 3 Kenilworth Avenue, Hawick, Roxburghshire: Will unknown groups have less chance of fame if the pirates are banned?

• **STEVE:** Definitely. They made our first record a hit when we weren't a name. It gives a lot of people a chance.

**JULIA MARTIN (13)**, 65 Milton Road, Eastbourne: You correctly prophesied your latest hit—can you say whether a record is going to be a hit?

• **STEVE:** I said it was the best thing we had ever made. I didn't say it would be a hit because I always had my doubts about it. I don't think you can say whether a record is going to make it—unless you're the Beatles.

**ANTHONY DAWSON (15)**, schoolboy, St. David's, Parsonage

Road, Herne Bay: How do the Faces get on together on tours?

• **STEVE:** We have an argument about once every two months. It's usually a very big blow-up and everyone screams. But because it's all let out it's all over in ten minutes and soon everyone's laughing and drinking.

**ROBERT WOOD (14)**, 47 Bury New Road, Whitefield, Manchester: When 'I Got Mine' flopped did you worry that you would be "one-hit wonders"?

• **STEVE:** We did—there were remarks like "Whatever Happened to the Small Faces?" which brought us down tremendously. We liked 'I Got Mine,' and I think it would have been a hit if we brought it out later.

**JANE TAYLOR (14)**, Lancaster Gate, London, W2: What do you think of fans who hang about your house all day?

• **STEVE:** Our fans are great—they're just very wild. They are quite entitled to come round, but we won't let them in or talk to them. This is our one per cent privacy, whereas 99 per cent of our time is given to the public.



'Pirate radio made us at first but it can break you'

## KINK Ray—the best there is says DAVID GARRICK



AFTER SCORING a hit with the Mick Jagger-Keith Richard song "Lady Jane," David Garrick could have been forgiven for wanting another Stones number.

But instead, he asked Kink Ray Davies to write a song for him. Ray, who is under the same management, agreed—but so far he has been too busy on the Kinks' new LP.

"So David has had to be satisfied with an American-penned song 'Mrs Applebee.' But he hopes his next one will be by Ray."

"I just think he is the most talented writer in the country," David explained. "And that includes the Beatles and Stones."

"Mick Jagger and Keith Richard are good writers, but I think 'Lady Jane' was a freak for them. I don't know where they got the idea from."

"It was beautifully done and very clever, but most of their material is mediocre. It's just that they're a big name."

"Same with the Beatles. Their LP is quite good—'Eleanor Rigby' is a beautiful song. But 'Yellow Submarine' is a big dirge."

"But Ray Davies is two years ahead of everybody else and everyone seems to copy his music. Everybody says the Beatles and Stones introduced this weird Eastern music."

"Well, I lived in Egypt for ten years and it's obvious that everyone's copied it from the Kinks' 'See My Friend' of two years ago."

Besides recording a Davies song, David's big ambition is to introduce opera into pop!

"I definitely think this could be a big thing if someone could do it—and I reckon I could," explained David, who studied opera for four years.

"The Mario Lanza sort of thing would sell to teenagers if it was done in the right way. There are so many identical groups around that I think fans would go for classical type music with a pop treatment."

David added that he's even written a pop opera with versions of hits over the past five years.

"THE POP SCENE'S GROWN ON ME. I DON'T THINK I COULD GO BACK NOW—IT'S TOO MUCH LIKE HARD WORK AFTER BEING IN THE POP BUSINESS!"

RICHARD LENNOX

# HEAR IT BEND IT DANCE IT BUY IT



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# NEW ALBUMS

## Surprise! Gene Pitney singing 'Pretty Flamingo'

**GENE PITNEY:** "Nobody Needs Your Love" Blue Colour; Angelica; River Street; Eyes Talk; No Matter What You Do; California; Back stage; Conquistador; Turn Around; Dream World; Pretty Flamingo; Nobody Needs Your Love. (Stateside)

One day Gene Pitney will record something so totally different that he'll set pop back on its heels.

In the meantime he'll churn out consistent hits like "Backstage" and that oh-so-near Number One "Nobody Needs Your Love" effortlessly—plus the usual excellent album songs.

Here are a few new ones from the perfect Pitney in his familiar almost-nasal style—with the delicate "Angelica" and his version of "Pretty Flamingo" outstanding.

And talking of "Pretty Flamingo," we get a generous helping of pre-d'abo **MAN-FRED** on "Mann Made His" (HMV). In fact, all but four songs were chart smashes. **PAUL JONES** fans ahoy! Hear him on such favourites as "Do Wah Diddy Diddy," "Come Tomorrow," "Oh No, Not My Baby," etc., etc.

What is there left to say about **NANCY WILSON**? She's so good it's ridiculous. Every new song a gem, an inspiration—but regrettably never a hit. She enjoys the same splendid isolation charivari as those other professionals Marian Montgomery and Joy Marshall.

But then, people this good don't need chart favour. On "A Touch Of Today" (Capitol) everything is "Uptight"—from "Call Me" and "You've Got Your Troubles" to the mellow "Wasn't It Wonderful" and tender "Shadow Of Your Smile."

● All-star line-up on "Go" (Columbia) brings in **GEORGIE FAME**, **ANIMALS**, **YARD-BIRDS**, **HERMAN'S HERMITS** and **DAVE CLARK FIVE** with their hits—as well as a handful of worse than average unknowns.

● Alan Price and Eric Burdon will go a bundle on the new **NINA SIMONE** "Wild Is The Wind" (Philips). And surprise, surprise! That very hitworthy single of hers "Let It All Out"—which mysteriously DIDN'T appear on her last LP of the same title—pops up on this one instead!

● Bach, Chopin, Tchaikovsky and Rimsky-Korsakov will get a touch of the jungle on **LOS INDIOS TABAJARAS** RCA "Casually Classic" album. It's all well-known classical stuff made slightly more palatable for classical haters by a Latin-American guitar treatment. Pleasant, but really, does Bach NEED any help—on Brazilians, French or whatever?

For Latin-American guitar fans, though, obviously a must because it's interpreted by two masters of the classical guitar. Warning: Bach lovers keep well away!

● **PERRY COMO** and the bossa-nova are both a bit the day before yesterday; together, though, they add up to a tolerable mixture. His "Lightly Latin" LP (RCA) has some reasonably listenable, groovy sounds on it, though tending to be a bit samey.

Seems the record companies have made a rule—no album to be released without "Yesterday" on it. It's on this, of course, but really the Beatle song doesn't suffer too much in the translation. The same goes, unfortunately, be said for that super song from the film "Black Orpheus," "Manha de Carnaval," which is just about liquidated and buried in quicklime by the addition of a syrupy heavenly choir.



GENE: almost-nasal



PAUL: pre-D'abo



NANCY: so good



Frank-satisfied



Chris-surprise



Ryans-gimmicks

## CHRIS-THE MAN IN THE MIDDLE AS:

**OUCH!** A terrific battle is about to begin between those hit parade stalwarts the Searchers and relative new boys Paul and Barry Ryan. Why? Because this week ex-Searcher Chris Curtis is rush-releasing Hollies song "Have You Ever Loved Somebody" by the twins... the same number his old group has done.

So once again it seems a "cover version controversy" is about to rage. Similar to that which revolved around the Manfreds and one Jonathan King over Dylan's "Just Like A Woman." And different in that Chris Curtis was leader of the Searchers before quitting to produce records.

But although it looks on the face of it to be something of a dirty trick on behalf of Mr Curtis—this isn't the case.

### HOLLIES SONG

Says Chris: "The Hollies gave me this song for Paul and Barry when we were on 'Ready, Steady, Go!' together. They thought then it would be a good song for the boys, and I recorded them soon after. It's only recently that I was aware the Searchers had done the same song."

But Searcher Frank Allen wasn't so happy: "It's terribly unfortunate," he admitted, "and as usual the Ryans will get all the plugs for it. I'd like to think we stand a chance, and I'd like to be able to say, 'May the best one win,' but I don't know now."

However, despite their virtual flop with the Stones' "Aftermath" song "Take It Or Leave

# Searchers and Ryans battle!

It," the Searchers aren't that worried. "It would be nice to have big hits again, but we've not been as brought down by the lack of them as much as perhaps we should be," he added.

"I'm convinced we're able to work almost for ever. We had a big enough name in the past to be able to live on it now."

So let battle commence! The Searchers' version, says Frank, is faster than anything they've ever done before and they're all well satisfied with the outcome.

And according to Chris Curtis—who surprised pop by dragging in bagpipes on the Ryans' last smash—the new one has no such gimmicks but will be just as surprising.

## NEXT WEEK: DON'T MISS

### Eric Burdon: My plans for the new-look Animals

# CLASSIFIED ADVERTISEMENTS

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### PERSONAL

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**BILLY J. KRAMER WITH THE DAKOTAS:** Pat Strong, Service House, 13 Monmouth Street, London, W.C.2.

**THE FOURPOST:** Sandra Fernandis, 25 Devonshire Road, Walthamstow, London, E.17.

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## Disc and Music Echo

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All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following week's issue—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO", 161-164 Fleet Street, London, E.C.4. Please FILE 9011, Ext. 234.

Replies to a Box Number must be addressed to the "DISC AND MUSIC ECHO" offices. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheques and P.O.s to be crossed / & Co. The management reserves the right to refuse to insert any advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

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# POP PEN PALS

Want a Pop Pen Pal? Send your details to Pop Pen Pals, Disc and Music Echo, 161 Fleet Street, London, E.C.4.

Miss **KATHY CANNON**, 203 Wilbram Road, Fallowfield, Manchester 14. Likes: Stones, Who, Spencer Dis, Otis Redding, James Brown, Bob Dylan, Animals. Dislikes: Beatles, Proby, Donovan, Jonathan King. Seeking boy pen pal age 17-19 from London area.

**ROGER M. CHALLIS**, 174 Elm Grove, Brighton 7, Sussex. Age: 17. Likes: Walkers, Righteous Brothers, Britt Ekland, Sonny and Cher, Byrds, Stones. Dislikes: Ken Dodd, Herb Alpert, Cliff. Seeking girl pen pal of similar age.

Miss **VALERIE WAITE-NAN**, 49 Windsor Drive, Belfast 9, N. Ireland. Age: 18. Likes: Connie Francis, The Seekers, Walkers. Dislikes: Beatles, Stones, Spencer Davis group, Animals. Seeking boy or girl pen pal in Australia or any other part of the world.

**PETER BUNTER**, 30 Hawley Street, Levenshulme, Manchester 19. Age: 15. Likes: Otis Redding, Lou Christie, Small Faces, Spencer Davis Group. Seeking girl pen pal.

Miss **BONNIE L. PUNTER**, 109-42 173rd Street, Jamaica, New York 11433, U.S.A. Age: 16. Likes: The Who, Animals, Manfred Mann, Hollies, Walkers, Kinks. Dislikes: Elvis. Seeking boy or girl pen pal age 16 and up.

Mr. **PAL FURUBERG**, Kirkenar, 1 Solor, Norway. Likes: P. J. Proby, Walker Bros., Sonny and Cher, Mama and Papas. Seeking American or London girl, preferably a mod girl.

● LOU CHRISTIE

## pop post

# Who needs fans? Not the WALKERS

I'M SICK of hearing "It was us who put you where you are now," from fans. Pop stars work hard to achieve success. As Scott Engel says, "You don't need fans to become a star." The Walkers didn't really need fans to become popular because their records are good. People who appreciate good music buy their records. Not because they are fans of the artist, but because they like his work.—CHRISTINE HART, 52 Old Road, Churchwell, Morley, Nr. Leeds.



SCOTT: 'you don't need fans'

● Why doesn't somebody tell the Beatles they're past it? If they can only record trash like "Yellow Submarine" they ought to retire or emigrate. — MICHAEL ROBINSON, 45 Peel Road, Wolverton, Bucks.

● I wish people would stop knocking the Small Faces. Just because their music is new, exciting and different, people say it's a row! If knockers really listened to the Faces' music they would realise what a talented group the Small Faces are. They will rise to very dizzy heights during the next year.—DENISE DAY, 149 Pitmans Field, Harlow, Essex.

## LOVE —DIFFERENT!

LOVE is truly something different. They have risen high on my list of favourite groups on the strength of one album. Love has two great lead vocalists, Arthur Lee and Bryan Maclean. Arthur's voice is not only different, but his phrasing is the most startling I have ever heard—he also wrote most of the exceptionally original songs on their album. Instrumentally, Love are superb, with a touch of the Byrds although they have essentially a style of their own. Definitely not one for the Ken Dodd buyers!—CHRISTOPHER BROWN, 39 Lumley Road, Redcar, Yorks.

● Who says Eddy Arnold is taking the place of Jim Reeves—Jim is taking the place of Eddy Arnold!—PHILIP CALE, 101 Shrubbery Street, Kidderminster, Worcs.

## Good luck, Napoleon

PLEASE stop knocking poor Napoleon XIV. If people say this record is "sick," why then is it zooming up the charts? With any luck it will go higher.

This record is not sick, and what's more, the people who say it is can't have any sense of humour at all.

All I can say is that this record brightens up miserable Britain.—JANE GILLAN, 62 Heathstain Avenue, Crayford, Kent.

## Dusty—best

READER D. Ostler should have his eyes and ears examined if he thinks Dusty's BBC-TV show is "codswallop" (3/9/66). She's still our best-ever performer—and singer.—BARRY OWEN, Churchfield Road, Walton-on-Thames.

# QUERY DESK

Want to know where, when, who, how and what? This information column will help readers with their pop problems. Send questions to "Query Desk," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

WHAT tracks are on Spencer Davis's new LP "Autumn '66"?—Lynda Harvey, 1a Ravenscourt Drive, Hornchurch, Essex.

● The 12 tracks include "When I Come Home," "Somebody Help Me," "Together Till The End Of Time," "When A Man Loves A Woman," "Mean Women Blues" and "Nobody Knows You When You're Down and Out."

WHAT is Zoot Money's real name and age?—Alex Dwyer, 31 Rosefield Street, Dundee.

● He is really George Bruno Money, aged 24. He raved so much about jazz saxist Zoot Sims that everyone dubbed him Zoot.

IS there a Wilson Pickett EP or LP with "In The Midnight Hour" on it?—Miss C. Garvey, 100 Beddington Road, St. Paul's Cray, Orpington, Kent.

● Atlantic Records are releasing a Wilson Pickett album including "Midnight Hour" next month. Number is 587032.

WHAT is the history of the Cryin' Shames?—Barbara Freed, 31 Halfordway, Dartford, Kent.

● This Liverpool group split up seven weeks ago and two of them — Paul Crane and

## ACROSS

- Dusty's return's (4, 4)
- Vocalists in a way (7)
- Dates brides are finished with! (4)
- Big man—on paper! (6)
- Go on, make me one (5)
- But Wilde didn't win one! (5)
- Some people put it on their rhubarb! (6)
- Makes a hit in D & M.E. (4)
- 007's Ernie? (7)
- Like a lunatic, some say (5, 3)

## DOWN

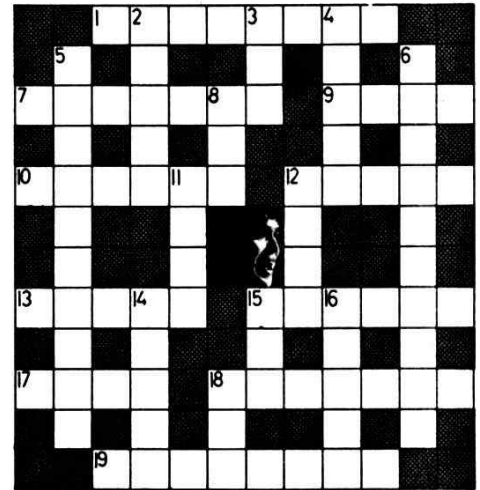
- Way out in space (5)
- Stop it Holliey (3)
- Palladium Richard (5)
- Girl on the Run (6, 4)
- Peter, do you mind? (4, 6)
- Heart to heart (3)
- Finished and done with (4)
- She plays—in goal! (4)
- Mr. Blk (5)
- Cow sound (3)
- Diana she could be (5)
- Show business! (3)

## DISCWORD LP winners

FOR week ending July 30: Peter Griffiths, 12 Colkett Drive, Old Catton, Norwich, Norfolk. Patrick Coyne, 947 York Road, Searcote, Leeds 14, Yorks. Carole Suter, 10 Beecheroff, Penllwyn, Blackwood, Mons, Miss M. Brennan, 23 Oxford Road North, Chiswick, London, W.4. Brian Rowrie, 61 North Londale Street, Gorse Hill, Strefford, Manchester, Lancs. R. Green, 14 Chiltern Drive, Woodsonow, St o c k p o r t, Cheshire.

FOR week ending August 6: Sandra Eames, 58 Fairway Crescent, Allestree, Derby. John Allison, 29 Wesley Terrace, Bramley, Leeds 13, Yorks. Frances Dullingham, 14 Birchwood Avenue, Beckenham, Kent. Richard Hull, 331 Howlands, Welwyn Garden City, Herts. Christine Suggsworth, 19 George Drive, Drayton, Norwich, Norfolk. Douglas Martin, 28 Cumber Drive, Motherwell, Lanarkshire, Scotland.

# Discword



FIRST six correct entries received will be awarded FREE LPs. Send answers to: Discword, Disc and Music Echo, 161 Fleet Street, London, E.C.4.

## Solution to last week's DISCWORD

ACROSS: 3. Papa, 7. Ethel, 8. Laura, 9. Arab, 10. Rigby, 11. Usual, 12. (Sam the) Sham, 14. Strawberry, 16. Irene, 18. (Summer in the) City, 20. Irish, 22. Ernie, 24. Oval, 25. Noose, 26. Pantomime, 27. Spas.

DOWN: 1. Dear, 2. The Game, 3. Plays, 4. Albums, 5. Lulu, 6. Farlowe, 13. Visions, 15. Running, 17. Echoes, 19. Ye-L.P.s, 21. Ironage, 23. Eros,

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# 'I WRESTLE ALWAYS TO PACKED HOUSES AND A COLLECTION OF GOOD BRUISES!'

JIM-of-all-sports, that's top DJ Jimmy Savile, the keep-fit fanatic of pop. This week he added skin diving to his already lengthy list of riotous recreations.

He's the newest member of Scarborough Sub Aqua Club, and our picture shows him getting a helping hand out of the waves from a fair pair of bikini beauties.

Our Jim just couldn't resist getting in the swim when he discovered the club's headquarters were only just a f.l.p. of the fins from his luxury flat at Scarborough.

So now on top of all his wrestling, running, walking, cycling and weightlifting he's become an underwater swimmer and is pretty certain to lug his air tanks and snorkel along with him when he makes the odd lightning trip down to the sunny Mediterranean.

But the incredible Mr Savile really takes his sport seriously.

The hard life of the pop scene, taking its toll healthwise as it does on several of the top people in the form of nervous breakdowns and similar phenomena has no place in the life of Jimmy Savile. Although when one looks at what he does it's a wonder he's still standing from too much effort in the opposite direction.

## Heart failure . . .

So far this year he has competed in the 50-mile London to Brighton walk in which he finished third, and also the Cumberland Senior Fell Race, which necessitates running at full speed up a mountain . . . and then running at full speed back down again.

The first part of this, says Jimmy, is "very heart failure-ish through effort, and the downhill part heart failure-ish through the danger of breaking your neck."

In this event he finished 13th of 30—among which were champions of the sport drawn from all over the north.

On the professional wrestling front he has had 11 fights as far afield as Belfast and Nottingham.

Adds Jim: "Always to packed houses and always to a collection of good healthy bruises!"

He says that the training necessary for these unpoplike efforts requires seven-day attention.

On top of all this he pulled—for a £50 bet—an eight-ton horse tram a mile-and-a-half round the seatrout at Douglas, Isle of Man. He was watched by 10,000 people and the tram was actually driven by the Lord Mayor of Douglas.

About the underwater swimming bit, says Jimmy: "I was invited to become an honorary member of the club and they presented me with all the gear. I said I couldn't swim and they said 'That's all right. In this sport you have to be able to sink!'"

# STRONGMAN SAVILE!



## Mersey News

MERSEY scene artists going great guns abroad! MARK PETERS making tremendous hit in Paris. Already starred in two Mark Peters TV spectaculars on French television and has had four records in the chart over there. Mark hopes to spend ten days holiday at home next month—if pressure of work allows.

● DODOS back next month from U.S. Army camp tour abroad. The group have appointed 18-year-old Jackie Jackson to form fan club ready for their return home.

Liverpool's MOWTOWNS enjoying Italian success. In Italy since February, the group are to make a recording for Italian Christmas market and planning to stay over there, indefinitely.

The group's line-up: Tony Crawley (drums), Mike Saint and Rally Machel (guitars), Robie Little (bass), and Dougie Meaking (vocals).

Also a big hit in France, the DEFENDERS. Success has landed them a two-year recording contract with Barclay Records, Paris.

TIFFANY taking first driving lesson in manager Geoff Leack's car, reversed into a tree! Only slight damage to the vehicle, but remainder of Tiffany's driving lessons to be taken with driving school.

Now know where the fourth NOTION went. Dave McCarthy joined London-based group the LEAGUE OF GENTLEMEN. The group has been touring Germany.

Joining forces, the LONELY and the DARK AGES. No name yet decided for the new group.

● KARL TERRY actually with four groups in two weeks. He was a member of the APPLE BLOSSOMS, the FORUM, the CLAYTON SQUARES, and RORY STORM. Is it a record?

ROMANTIC twosome of Blackpool these days—GILLA BLACK and ADAM FAITH, both appearing in rival shows. They have been spotted wandering hand in hand in the sunshine and Gilla has taken to going round St. Annes Golf Course with Adam on his morning runs.

● UNDERTAKERS now reformed—line-up includes all but one of former personnel—and made debut dates at Litherland Town Hall and Peppermint Lounge.

## Jonathan King Column

THERE are not many agents and managers worth their salt in our business.

It is especially difficult to find a good personal manager who will control everything with a rod of steel/gold alloy: ANDY OLDHAM (thank you Andrew for introducing me to that marvellous "Angelica" by BARRY MANN); KIT LAMBERT; EPSTEIN (a good manager must not—repeat not—have feet of clay); LARRY PAGE and a few others that I will leave unnamed to appease the masses.

Let me return to Larry Page, whose managerial services over here extend from SONNY and CHER to the TROGGS and beyond. Mr. Page is a good manager.

Recently he has been quoted as telling the Troggs not to knock other artists, and it is this statement in particular that I would like to comment on.

It has been revealed to the public—fans—call them what you like, that, although the Troggs have two supposed individual feelings about every record and performer, they are not allowed to state them.

Why not? Because—in the opinion of their manager—they would lose the fans magnetically attached to other artists and only temporarily enamoured to the Troggs?

We are told that this is not the reason. The reason is that the Troggs—after two hits—consider that they are in no position to criticize.

I am as much against knocking for the sake of knocking as the next man, but surely to squash one's genuine opinions simply because one's audience has enlarged is utterly ridiculous unless it be for the sake of one's "image" in which case ethics have sunk pretty low.

If you THINK, Troggs (and let me be the first to say that you do; though I know not on which level), let's hear what you think, not what Larry Page (a good manager) tells you you ought to think.

● LARRY PAGE replies: There's a difference between expressing one's feelings and knocking artists and Jonathan King is a great example of knocking artists.

Anyway, the Troggs do say what they think. Or they wouldn't do Disc and Music Echo's "Hit Talk." The boys have only been in the business for six months. They're not in a position to knock other artists. After all, who is Reg Presley to criticize Elvis Presley?

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# WALKERS: BIG HEARTBREAK —AND A TOP!

## QUICK SPINS

**SUPER** is "I'll Love You Forever" by the **HOLIDAYS**. Vaguely Four Tops (Polydor).

**SETTLERS** seem at last to have come up with a winning sound on "Til Winter Follows Spring," based heavily on Mamas and Papas (Pye).

I've always hated "I've Got You Under My Skin" and it seems an utter waste of time that the **FOUR SEASONS** have done it (Philips).

"Summer Wind" isn't the sort of song that will get **FRANK SINATRA** back to number one (Reprise).

An excellent record is the **MARMALADE'S** "It's All Leading Up To Saturday Night" (CBS). Great name for a group and the song full of social comment about lack of finances.

**EQUALLY** good is "Rumplestikin" by the **MAGIC LANTERNS**, a dear little tale about a chap who suffers dread. Fully with his name and then falls in love with someone called—I think—Repunsal. Happy end. Super witchy part about climbing her hair (CBS).

"What Would Your Mama Say Now" isn't as good as I would have expected from **MIKE DALLON** (Strike).

I have a sneaking suspicion that **CHRIS MONTEZ** is really Mrs. Miller. Listen if you will to his massacre of "There Will Never Be Another You" (Pye Int) sung with flatness slightly off key and with oodles of charm.

"From This Day On" is nicely sung by **JOHNNY WEBB** (Polydor).

Ray Davies could be one of this country's leading arrangers in the pseudo Tamlia field. He gets a very good American sound for **KAROL KEYES** on "One In A Million" (Columbia).

"**SOMEONE'S** in The Kitchen With Diana" says **WEE WILLIE HARRIS**—now there's a name to bring back memories! Listen closely to the girls backing voices and you will hear one very very famous young lady there though what she (Dusty) thinks she's up to I have NO idea (Parlophone).

Love the piano on "Main Faces Of Love" by **MIKE LEASE**. Words are a little pretentious but he has a nice casual voice (Pye).



SEASONS: WASTE SINATRA: SUMMER KAROL: GOOD

**LOVING KIND** do Marvin Gaye's "Ain't That Peculiar" well (Piccadilly).

**JOHNNY DEVLIN** has a Righteous Brothers-type song on "My Strength, Heart and Soul"—It's much to someone's credit that it isn't done in their style (CBS).

"You Woman" is a song of sweet insignificance sung by **MICK SILVER** (Fontana).

"**SWEET** Tasting Wine" by the **NITE PEOPLE** is very like early Animals (Fontana).

Cowbell beginning then just another Lovin' Spoonful type number for **BRIAN HENDERSON** on "Folk's In A Hurry" (Columbia).

**BONZO DOG DOO DAH BAND** have never really been up my street. They do "Alez Oop" all right but I still prefer the original (Parlophone).

**DAMITA JO** turns up with this week's most un-commercial record "If You Go Away." Masses of drama and guts and I rather like it (Columbia).

The **SINGING POSTMAN** strikes again, nationally this time on "Roundabout." I'm sure he's sweet but oh how dull (Parlophone).

**RAY CHARLES** back in fine form on "I Chose To Sing The Blues" (HMV).

A song that should draw a lot of attention is "Some Girls" by **FIVES COMPANY** (Pye), a very funny clever little opus about how some do and some don't and his one doesn't—or does she? Makes you listen just to the end to find out!

**ROSCO ROBINSON** is another fine American singer with a perfectly made record on "That's Enough" (Pye Int).

**ANOTHER Tear Falls** (Philips)—It seems pointless to say it but I will . . . pointless to the end . . . this will give the Walkers another number one and dispel any worries anyone may have had after their last single.

Obviously realising that they are chained forever to the big heart-break song they take this Gene McDaniel's hit slightly slower than the original with the most enormous backing that comes crashing and banging in after the intro. My favourite part is when John joins in on the chorus. Nice touch. As a next single please do "Stand By Me."

OUT TOMORROW

## GLADYS KNIGHT AND THE PIPS

**JUST Walk In My Shoes** (Tamlia Motown)—I'm glad to see someone has changed their mind and decided to release this here. My rave record since I heard it some weeks ago and it has only increased in attraction since.

What the Drifters did with "There Goes My Baby" this group do with this song—produce a progressive musical record. It has a flat monotonous and yet absolutely fascinating quality. Please note the inclusion of that harp on that high cutting chorus. This must be a hit if only to prove that we are capable of accepting something so advanced.

OUT TOMORROW

## TOYS

**BABY Toys**—I know the Toys haven't had a hit here for ages but this is so absolutely incredibly knockout in all the wrong ways.

I have visions that the Toys were becoming a sort of hip Shangri-Las but this is a classic. After Cher's "Bang Bang" this again tackles the subject of love comparing it to "his cowboys and Indians." There's one great about "her" never knowing Indians could be so smart. At the end in a fury of self pity they sound as though they're smashing everything up, stamping on heads and rifles, head-dresses, bows and arrows. I love it.

OUT TOMORROW

## RIGHTEOUS BROTHERS

**GO Ahead And Cry** (Verve)—There is the most horribly misplaced choral sound at the beginning of this record—what did Bill Medley think he was up to?

The contrast between these two souling their heads off and the sort of Billy Graham angels in



CHER . . . well handled

white robed voices is most weird. But however much I find to criticise there is always something about the mess these two make that affects me.

OUT TOMORROW

## CHER

**SUNNY** (Liberty)—Before anything else I'll admit to being highly prejudiced in favour of Bobby Hebb's original version of this song. It was just right and couldn't be improved on. So I can't really see why Cher has done this, especially the way Sonny has got her to do it which is with the usual mammoth backing.

Of course it's all well handled and the beginning where she just sings with jazz styled guitar shows her warm voice off very well indeed but I still love Bobby best.

OUT TOMORROW

## SIMON and GARFUNKEL

**THE Dangling Conversation** (CBS)—This is such a beautifully made, utterly desolate record that I was literally stunned when I first heard it.

It's a song about people viewing the face of their life together. Over coffee reading their books sadly reflecting on human deception and wastefulness. It is a record with pure frustration etched out in every line. It is very lovely. At the beginning it sounds like Donovan.

OUT TOMORROW

*Penny Valentine*



## This MUST slam Lulu back into the chart

**WHAT A Wonderful Feeling** (Decca)—For a long time now Lulu has been looking for the right song and the right style to get her back in the chart. Now with the very able help of Mr. Alan Price (who sings on this, plays on this AND takes the session forsooth) she has found it. A certainty to slam into the chart.

A great swinging sound on a tune that everyone will be singing rolling home in the early hours. Lulu sounds totally at ease, very happy and as though a good time was being had by all. A surprise for everyone, and a great one at that.

OUT TOMORROW

## PAUL AND BARRY RYAN

**HAVE You Ever Loved Somebody** (Decca)—When I heard the Searchers' version of this song I really couldn't have guessed it was a Hollies number. On this it comes over very well indeed.

Apart from that the Ryans have taken it far slower and with more charm. There's a nice part where the drum comes in on its own and an even nicer part where one of them sings on his own. A very good record. As I have never really raved over a Ryan record I am now pleased to report that I think this is the best thing they've done.

OUT TOMORROW

## KEITH

**AIN'T Gonna Lie** (Mercury)—Haven't a clue who this gentleman is and I don't really care, but the record is a different thing entirely.

Ignore the sort of Fred Astaire chorus at the start, the whole thing is a lesson in casualness. Jogs along beautifully and is a very hopeful song about how he's pretty upset she's going but he can't lie—he'll get over it. It's a super super record and deserves to get played and played and therefore be a hit. Yum yum!

OUT TOMORROW



SIMON . . . stunned



BARRY . . . very happy

## LEN BARRY

**I STRUCK IT RICH** (Brunswick)—Written by Len Barry in the exalted company of Messrs Huff and Gamble this should give him another big hit.

Despite the sight of his red sweater-covered stomach presented to us on his visit here, Len Barry's voice has a strange fascination for me. In fact it's rather good and very individual. The day he struck it rich was actually when he met her. Very happy. Good chorus.

OUT TOMORROW



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# SUPREMES shoot back!



SUPREMES: "We were beginning to wonder what we would have to do to have another hit in England."

FOR ANYONE who has ever thrilled at the breathy Diana Ross, collapsed with a mad grin on their face at the first bars of a Holland, Dozier and Holland song, or flipped at the mere thought of three lovely girls shooting their way across the lyrics of "Baby Love" . . . THE SUPREMES ARE BACK!

In case it needs pointing out, the girls are now on the way to heading the Tamla-Motown revival, after a year's absence, with their record "Can't Hurry Love." Of all the Tamla artists it is without a doubt the Supremes who managed to capture British audiences with their charm, beauty and personality.

They are the only American vocal group to hold six number one placings in the American charts, yet all their money affairs are handled by Tamla. The girls themselves draw £40 a week expenses each, the rest is invested in stocks and property.

They all bought their families brand new homes so that they could move out of the overcrowded poor area of Brewster

Project and have room to breathe. "When people ask us about the Motown sound," explains Diana, "we say it's made up from rats, 'roaches and lots of love—that's the life we knew."

Other material changes have meant the girls having special clothes made for every appearance.

At one time they bought off-the-peg stuff from a local shop.

"We had no idea. It was all so new and exciting," says Florence, "that we used to buy new hats just to take a plane ride. Now we travel in pants and anything as long as it's comfortable."

And now they have so many new clothes that after two wears they give them all away. Apart from this they travel so much—that at the moment they are touring Japan—that they have no time to spend their money.

They are tremendously thrilled about their latest record being a smash in Britain.

"We were beginning to wonder just what we'd have to do to have another hit in England," said Diana.

# WHO'S 'BIRDMAN' pecks BEACH BOY

"WRITTEN FOR an audience sympathetic to Brian Wilson's personal problems" — that's Pete Townshend's considered opinion of the much-praised Beach Boys' "Pet Sounds" album.

The Who's "Birdman" went on to expound: "You've just got to listen to the words—like 'I'm searching for places where new things can be found but people just put me down.'"

"It seems that now Brian Wilson has left the Beach Boys to be a record producer he wants to do these fantastic, way-out LP's. Except for the couple of standards and a few numbers by the rest of the group, the bulk are again Townshend compositions.

But, said Pete, he has not even included it in their

new LP. "Yeah, the Beach Boys' sound used to influence us a bit when we first started," agreed Pete. "Keith Moon likes all their surf stuff and we once met two of them—Bruce Johnston and Mike Love.

"We do 'Barbara Ann' on stage because it gets the audience going.

"But the Beach Boys' new material on the LPs is too remote and way-out. It's written for a feminine audience."

The Who are half way through their next LP, due out early next month. Except for the couple of standards and a few numbers by the rest of the group, the bulk are again Townshend compositions.

But, said Pete, he has not even included it in their

techniques such as last year's feedback.

"Whatever anyone says I regard myself as the first person to do feedback," he added. "And I was naturally disappointed when the credit went on several occasions to the Beatles and Yardbirds.

"So I called it off and concentrated more on writing.

"I prefer to be called a showman and writer. Although I can play the guitar as well as most guitarists on the scene I only specialise in big chords played very loud—which has got nothing to do with music. It's more to do with volume and impact."

"Musician or not, Pete can take the credit for the Who's dual hits "I'm A Boy" and "The Kids Are Alright."

"I'm not surprised both discs



PETE—'showman'

got in the chart," said Pete. "We haven't released a record for so long that the shock of seeing a Who record out made all the kids go out and buy it.

"We haven't recorded or made television appearances for six months now.

"We were getting pretty worried. But ballroom attendances haven't suffered at all."

Even so, Pete still is not happy about the records the Who are releasing.

"Substitute" was a straight joke which we laughed at but was released," he recalled. "And 'I'm A Boy' was a logical development.

"Records today are all right, but they're too easy—they don't say anything."

# NEXT WEEK KEITH MOON

of the Who gets a grilling from readers in Hot Seat

★  
SONNY and  
CHER—great  
colour pic

# LIFE WITH FATHER

by the  
MINDBENDERS

THEY'VE travelled the world and stayed in all the plushiest places — but the Mindbenders still think there's no place like home.

Not for them the success symbol of luxury London flat. They prefer home life with their parents in Manchester.

ERIC

they have to stay in London they put up at a Paddington hotel. But when they're doing a one-nighter within 100 miles of Manchester they go home—despite the long drive.

Why the devotion to home sweet home? It's just that the Mindbenders are northerners born and bred and their natural ties and loyalties are to their home town.

"If we lived in London we wouldn't have the luxury of having our clothes washed and meals cooked for us," said Eric Stewart.

"Anyway," added Ric Rothwell, "about half our appearances are done in the north, so it's just as convenient to live at home.

"Lots of groups must envy us having a base in the north, as there's a lot of work around the Midlands, north-west and Scotland."

Bob Lang explained why they prefer Manchester as a city: "The clubs are much better—they're not as false and expensive as in London and people are friendlier.

"People seem to change for the better when they come up north. See them in a London club and they don't want to know. Meet them again in Manchester and you're old friends.

"Another reason we stay in Manchester is that we're Manchester City supporters—though one of our best friends is George Best, who plays for United."

There are other advantages at home," said Eric. "When a group goes to live in London they look shattered with the pace within six weeks. It's too hectic. If we were down here constantly we'd be out every night at parties."

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