

DISC

and MUSIC ECHO 9d

JULY 22, 1967

USA 20c

**LENNON 'war' film
secrets: exclusive**
**SCOTT MCKENZIE
speaks to DISC!**



HOLLIES
tour shock
—page 16

PINK FLOYD, up to No 8 in the chart this week with "See Emily Play," fly to the States in September to promote the disc which is released there at the end of this month.

Their follow-up single, for September release, will be

PINK FLOYD HIT 8: ALBUM ALL SET

either "Old Woman With A Casket" or "Millionaire," both Syd Barrett songs.

Pink Floyd's first album, "Piper At The Gates Of Dawn," is released next Friday (July 28) and in-

cludes a 10-minute track entitled "Interstellar Overdrive."

The group go to Germany on August 1 for two days of TV appearances and are also set for a four-day visit

to Denmark from September 9. Tonight (Thursday) they start a three-day Scottish tour at Elgin.

• **FREAKING - O U T WITH THE FLOYD: SEE PAGE 7.**

TO SAMMY... WITH LOVE FROM MONKEE MICKY



SAMANTHA JUSTE made a lightning visit to New York after last week's "Top Of The Pops"—for a secret rendezvous with her famous boyfriend, Monkee Micky Dolenz.

"I'm just going over for a few days to see him," she explained, the day before departure, as she hurriedly applied make-up in her BBC dressing-room.

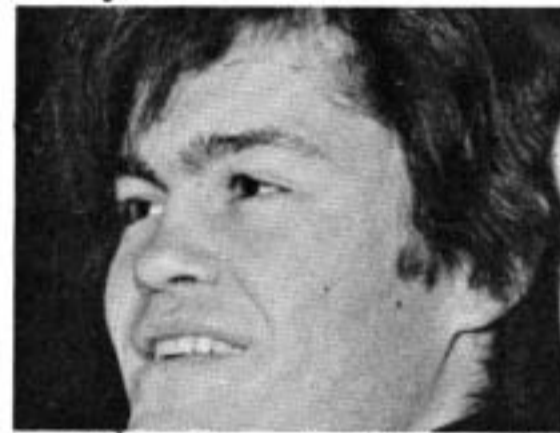
"But I'm not getting married to him—as far as I know, and he hasn't asked me yet, either!"

On the table before her lay copies of Disc's exclusive picture (left) showing her wearing a keepsake pendant which sweetheart Micky bought her during the Monkees' London visit.

"It's nothing really," she murmured, studying the picture. "We went down an antique supermarket in London to do some shopping and I saw it and liked it—so Micky bought it for me."

"I believe it's a muff chain... one of those things they kept hand-muffs on in olden days. It's quite ordinary and has a crystal on the end."

Now the romance rumours between the "silent" disc girl at "Top Of The Pops" and the Monkees' drummer have become definite wedding words and pop people say that if and when the announcement is made it will surprise nobody!



• MICKY: marriage?



• SIMON: big TV break • HAROLD WILSON: going to a "Love-In" • PAUL: TV star

SCENE

NOW people are calling America's hippies "FLOWER POT MEN!"

After Procol admission that drummer Bobby Harrison wasn't on "Pale," Beatles record producer George Martin explained the recording scene on BBC's "World At One."

Cool, nice compering of "Roundabout" (Light Programme) by Brian Matthew.

BEATLES film director Dick Lester moved into a modern steel-and-glass house at Petersham, Surrey. "It's built around an open courtyard, Roman style," says Dick.

Again we say it! Bee Gees' "To Love Somebody" fantastic.

Jayne Mansfield sadly missed by a lot of British pop stars who knew her well.

Huge new TV plans for Paul Jones?

Samantha looked tired on "Top Of The Pops."

Congrats to Simon Dee on a great break.

CBS Records handing out giant paper Japanese sunflowers on the strength of handling Scott McKenzie, Giant Sunflower and Peanut Butter Conspiracy.

GORDON WALLER left for America with Sybilla Edmonson, constant companion since his break up with Sharon Sheeley.

Shouldn't someone clever get hold of "Paper Flowers" and record it before it's too late?

Lulu getting better and better. Spencer Davis brought his "Time Seller" single to Disc office.

WATCH out for debut disc from Disc's "Girl Of The Year" Jayne Harries, now part of the two-girl / three boys Family Dogg group. "We're working on material on the lines of the Beach Boys and Mamas and Papas. Good harmony stuff," she explains. "Steve Rowlands, who produces Dave Dee's discs, also sings with us."

Kink Pete Quaife turned up at "Top Of The Pops" last week to give colleague Dave Davies moral support when he made his solo disc TV debut.

"Top Of The Pops," producer Johnnie Stewart learns words of hits off-by-heart so he can direct camera changes at exactly the right moment.

Commenting on recent interruptions by Wimbledon tennis, Johnnie says: "It broke my heart to let the fans down and only have half a show."

PRIME Minister Harold Wilson, George Brown, members of the Opposition, London ambassadors and personalities like Lady ("Ulysses") Dartmouth all invited to pop's International Love-In Festival at London's Alexandra Palace, July 29.

HECTIC weekend for Dusty: Blackpool on Saturday to rehearse for the following

night's show; flew back to London on Sunday to record a show in her future BBC series; then went back to Blackpool for the live show.

Next Cat Stevens song "Bad Night" consists of three movements, having been taken from three different song ideas. "It's so different, I don't know what people will think," he says.

Prepare for massive flower-power poster campaign on every conceivable advertising space in London from John's Children to aid sales of "Come And Play With Me In The Garden."

Move, back at London's Marquee Club nine months to the day after being banned for letting off fireworks during their act, received huge reception from 1,200 fans.

Simon Dee, back from holiday, better than ever on "Dee Time" last week. And Matt Monro showed real flair for comedy.

BBC even tried to freak out with Pink Floyd on "Top Of The Pops" — successfully! But Pete Murray still mumbles.

Gnomes of Zurich drummer Dick Allix recuperating... in Zurich!

Island label's Chris Peers hoping for another Traffic with new group Nirvana's "Tiny Goddess."

Bluebeat now banned at London's Tiles Club.

ARE David Jacobs and Simon Dee still on speaking terms?

World sales of "My Boy Lollipop" by Millie exceed 3½ million.

At society party, Manfred Mann vocalist pompously announced as Viscount D'Abo by deaf doorman.

Procol Harum's "Whiter Shade Of Pale" turned down by Island records before being accepted by Deram.

After dressing up for Ascot, socialising at Wimbledon and announcing plans to open a club near London's Claridge's Dave Dee is learning to fly (the official way). Case of really going up in the world!

ALAN FREEMAN is godfather to Albert, the enormous Afghan hound owned by Anita Harris.

"Top Of The Pops" set precedent last Thursday by failing to feature No. 1 disc, by Procol Harum.

"Two-Way" deejay Maggie Clews buying Steve Rowlands' Bentley.

Michael Caine and Hayley Mills both wanting to be excused "Juke Box Jury" service.

David Garrick ousting Dave Berry as Britain's top star on Continent.

Fame for another Michael d'Abo Siamese kitten: One went to the winner of a Disc competition, another has gone to George and Pattie Harrison, and is christened Rupert.

What on earth have British disc buyers got against the Association's excellent "Windy"?

JOHN WALKER sticks his neck out

"I'M sticking my neck out every chance I get... just to see if I get it chopped off!" So says genial John Walker, formerly Maus, and formerly one-third of that Holy Trinity of Pop, the Walker Brothers.

He was commenting on the appearance of "Annabella" in last week's hit parade and marking his debut as a solo star.

"I am a bit surprised I had a hit with my first record," he admitted. "But I'm not expecting miracles with it either. I had to see if I could do it by myself and, frankly, I'm a bit surprised."

"I'm still not convinced I can make it on my own—but I'm certainly encouraged."

The world waited with bated breath after news that the phenomenal Walker Brothers — once second only to the Beatles in fan popularity — were to go their separate ways.

If anyone can make it solo it will be Engel, people whispered. No one held out much chance for giant John, so long overshadowed by skinny Scott.

But it turned out to be a question of first-come, first-served. While a thick veil of silence surrounds the mysterious activities of Engel and Leeds, it is the Maus that roars back into the limelight with grim determination.

"It was important to me to get an early start on my own because of the way things stood with the Walker Brothers just before the split," John explained. "I knew if I didn't do something quickly I might not do anything—and disappear into oblivion!"

"Problems within the Walker Brothers stemmed from boredom. Scott handled virtually everything and I felt out in the cold. I wanted more responsibility and the chance to use my own ideas."

And that's exactly what he's doing now — he has formed a backing group (complete with girl

singers) and worked extremely hard on a stage act.

"Things are coming round now. People don't seem to be connecting the old Walker Brothers with me anymore. They're accepting me for myself—which is good."

"Most people weren't expecting anything. Nobody really knows if I can do anything. Everybody is scared to death—including the fans. That's why I'm concentrating on getting a good stage act going."

Would he consider reviving any of the Walker Brothers hits in his work?

"A couple of tracks I did for the album turned out sounding like the group. Or at least the type of songs like something we would have done. But I'm doing my best to make sure things don't sound like that."

"It's what happens now that is much more important. Whatever I do—good or bad—it's me. It's a testing time because I don't believe the name 'John Walker' really means anything. Scott's yes—but not me."

"One must have a hit record, of course, and fight your way up and down the chart. But that alone doesn't mean everybody is automatically going to come and see you."

"If I'm lucky enough to get a couple of top ten hits and begin to mean something, then I want to have something to back it up. At the moment it's sort of second-time-around for me!"

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FIRST LP

CHART TOPPER

HIT TALK by STEVIE WINWOOD

- 1 (6) ● **ALL YOU NEED IS LOVE** Beatles, Parlophone
- 2 (2) **ALTERNATE TITLE**.....Monkees, RCA Victor
- 3 (1) ● **A WHITER SHADE OF PALE** Procol Harum, Deram
- 4 (3) **IT MUST BE HIM**.....Vikki Carr, Liberty
- 5 (4) **SHE'D RATHER BE WITH ME**...Turtles, London
- 6 (5) ● **THERE GOES MY EVERYTHING**
Engelbert Humperdinck, Decca
- 7 (21) ▲ **SAN FRANCISCO**.....Scott McKenzie, CBS
- 8 (9) **SEE EMILY PLAY**.....Pink Floyd, Columbia
- 9 (11) **RESPECT**.....Aretha Franklin, Atlantic
- 10 (7) **CARRIE ANNE**.....Hollies, Parlophone

NEXT 20: INTRODUCING DESMOND DEKKER, JOHNNY MANN and NANCY SINATRA

- 11 (10) **GROOVIN'**.....Young Rascals, Atlantic
- 12 (15) **STRANGE BREW**.....Cream, Reaction
- 13 (16) **IF I WERE A RICH MAN**.....Topol, CBS
- 14 (13) **HERE COMES THE NICE**.....Small Faces, Immediate
- 15 (12) **SEVEN ROOMS OF GLOOM**.....Four Tops, Tamla Motown
- 16 (8) **PAPER SUN**.....Traffic, Island
- 17 (—) **007**.....Desmond Dekker, Pyramid
- 18 (—) **UP UP AND AWAY**.....Johnny Mann Singers, Liberty
- 19 (18) **DON'T SLEEP IN THE SUBWAY**.....Petula Clark, Pye
- 20 (22) **LET'S PRETEND**.....Lulu, Columbia
- 21 (20) **TAKE ME IN YOUR ARMS AND LOVE ME**
Gladys Knight and the Pips, Tamla Motown
- 22 (19) **SWEET SOUL MUSIC**.....Arthur Conley, Atlantic
- 23 (—) **YOU ONLY LIVE TWICE**.....Nancy Sinatra, Reprise
- 24 (30) **JUST LOVING YOU**.....Anita Harris, CBS
- 25 (14) **OKAY**.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 26 (17) **THE HAPPENING**.....Supremes, Tamla Motown
- 27 (—) **I WAS MADE TO LOVE HER**.....Stevie Wonder, Tamla Motown
- 28 (28) **SHAKE**.....Otis Redding, Stax
- 29 (—) **DEATH OF A CLOWN**.....Dave Davies, Pye
- 30 (29) **MARTA**.....Bachelors, Decca

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

Why does Otis Redding want to 'Shake' again?

I USED to hear Procol Harum a lot when it first came out, but I haven't recently. It's a nice record and deserves all the success it's had.

Monkees' is all right I suppose, but I don't like it that much. My favourite is still "Last Train To Clarksville".

Turtles' is a nice happy sound, which is the main reason I like it.

Beatles? Well, yes, you know... they always come up with good material and this is just right. And "See Emily Play" I like very much. There's a nice organ sound on this record.

Aretha Franklin is too much!

Her voice definitely adds something to the song. The Four Tops don't really sound the same on every record. I think every one is good and they all have something different—especially "Seven Rooms of Gloom".

Topol is great! I really love it. A beautifully refreshing record, and it doesn't surprise me at all that it's in the charts.

"Sweet Soul Music" is a bit of a freak. It's not that good, and I can't really understand why it did so well.

I adore Gladys Knight and the Pips... but it seems months ago when I first heard it. I may have

heard Engelbert, but the chances are I turned the radio off without listening to it!

Hollies' is probably the best they have done. The West Indian mood is very good. And Young Rascals' is a fantastic record. Again the mood is beautiful.

Otis Redding made a funny choice. Why record "Shake" again when it was on the back of his last record? I would think most people have heard it so often that they won't be interested.

NEXT WEEK:
Pink Floyd's ROGER


Top Ten LPs

- 1 (1) **SGT. PEPPER'S LONELY HEARTS CLUB BAND**
Beatles, Parlophone
- 2 (2) **HEADQUARTERS**
Monkees, RCA Victor
- 3 (3) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 4 (4) **FIDDLER ON THE ROOF** Original Cast, CBS
- 5 (6) **ARE YOU EXPERIENCED?**
Jimi Hendrix, Track
- 6 (5) **MORE OF THE MONKEES**
Monkees, RCA Victor
- 7 (—) **THIS IS JAMES LAST**
James Last, Polydor
- 8 (8) **JIGSAW**
Shadows, Columbia
- 9 (9) **SOUNDS LIKE HERB ALPERT**
Herb Alpert, A&M
- 10 (7) **RELEASE ME**
Engelbert Humperdinck, Decca

AMERICAN TOP TWENTY

- 1 (1) **WINDY**.....Association, Warner Bros.
- 2 (3) **CAN'T TAKE MY EYES OFF YOU**...Frankie Valli, Phillips
- 3 (8) **LIGHT MY FIRE**.....Doors, Elektra
- 4 (4) **SAN FRANCISCO**.....Scott McKenzie, Ode
- 5 (2) **LITTLE BIT O' SOUL**.....Music Explosion, Laurie
- 6 (11) **I WAS MADE TO LOVE HER**.....Stevie Wonder, Tamla
- 7 (7) **UP-UP AND AWAY**.....5th Dimension, Soul City
- 8 (10) **A WHITER SHADE OF PALE**...Procol Harum, Deram
- 9 (9) **C'MON MARIANNE**.....Four Seasons, Phillips
- 10 (6) **COME ON DOWN TO MY BOAT**
Every Mother's Son, MGM
- 11 (17) **MERCY, MERCY, MERCY**.....Buckinghams, Columbia
- 12 (12) **WHITE RABBIT**.....Jefferson Airplane, RCA Victor
- 13 (5) **DON'T SLEEP IN THE SUBWAY**
Petula Clark, Warner Bros.
- 14 (14) **SOCIETY'S CHILD**.....Janis Ian, Verve
- 15 (15) **HERE WE GO AGAIN**.....Ray Charles, ABC
- 16 (21) **JACKSON**.....Nancy Sinatra and Lee Hazlewood, Reprise
- 17 (20) **I TAKE IT BACK**.....Sandy Posey, MGM
- 18 (23) **DON'T GO OUT INTO THE RAIN**
Herman's Hermits, MGM
- 19 (19) **AIN'T NO MOUNTAIN HIGH ENOUGH**
Marvin Gaye and Tammi Terrell, Tamla
- 20 (22) **SOUL FINGER**.....Bar Kays, Volt

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ANITA'S FLOWERS

CALM FREEMAN—

JACOBS CLASH



DAVID 'nonsense'

ALL CHANGE FOR JURY and DEE TIME

● by LAURIE HENSHAW

FLOWERPOWER smooths its way into Saturday's "Juke Box Jury."

David Jacobs and Alan Freeman launched into a verbal free-for-all when Saturday's show was recorded last weekend after Freeman had claimed: "Lots of records sound just too good to get into the hippy Top 20," and Jacobs had replied "That's a load of nonsense."

ZOOT SPLITS

ZOOT Money and the Big Roll Band are no more! The group split up at the weekend, although they will continue to fulfil all contracted bookings.

"We had been working very hard for a long time and felt we were getting stale," said Zoot.

He will now take a short holiday to relax and form future plans.

At which point panellist and chart-climber Anita Harris leaned forward with a flower for Freeman and Jacobs and tempers were tamed.

Anita, who stars with Frankie Howerd in "Blackpool Night Out" on Sunday and opens with Howerd in the West End hit show "Way Out In Piccadilly" as Cilla Black's replacement on Monday, was mobbed at Paris airport at the weekend when she arrived wearing flower-power gear to plug the release of her hit record in France.

PRICE: new single, new line-up

ALAN Price's next single will be the first of his own compositions, "The House That Jack Built," out on July 28.

This week, Alan expanded his Set with the addition of trumpeter Jeff Condon and tenorist Johnny Almond, both former Zoot Money men.

Alan also replaces guitarist Peter Kirtley—leaving to form his own group—with Jimmy Crawford, one-time member of Newcastle's

Gamblers (who backed Billy Fury), and with whom Alan played in his hometown.

Alan Price Set return from holiday soon to work on rehearsals and tracks for the group's new LP.

Radio appearances for the group to promote "House That Jack Built" include "Joe Loss Pop Show" (July 28), "Easy Beat" (30), "Saturday Club" (August 5), "Pop North" (17) and "Swingalong" (19).

"JUKE Box Jury," which has run continuously from the BBC's London TV studios for the past eight years on Saturdays, switches to Wednesdays from September 27.

It will be shown at the new time of 6.30 to 7 p.m. and produced from the BBC's Manchester studios, Simon Dee's "Dee Time" will in turn be transmitted from London on Saturdays from the end of September—once weekly, instead of twice as at present.

But Simon will NOT take over the "Jury" slot. His shows will go out from 6.25 to 7.10 p.m.

Revolutionary switch of "Juke Box" was explained to Disc on Tuesday by BBC-TV head of variety Bill Cotton Jnr., who said: "It is moving to Manchester purely because of studio availability. The demand on studios is not as great in the North as down here [in London]. TV is growing all the time, and we have to use the available studios as economically as possible."

Format of "Juke Box" will remain the same, with David Jacobs continuing as chairman. But—except in exceptional circumstances—all shows will be transmitted "live" instead of being transmitted live and recorded on alternate weeks, as at present. There will also be a "live" audience on each show.

Simon Dee's move to Saturdays is by way of a BBC "promotion"—even though Simon will henceforth have one show only each week.

Said Bunny Lewis, Simon's agent: "In this respect, it is a bit of a disappointment, but the BBC regards the change to Saturdays as a promotion."

"It should mean that instead of the present viewing audience of from between 6½ to 8½ million, 'Dee Time' should go up to as high as 11 million."



● MAGGIE

Manfred Mike's wife expecting

MAGGIE London, model wife of Manfred's Michael d'Abo, is expecting her first baby next month.

The couple's closely-kept secret—only relatives and nearest friends knew—was revealed to Disc by Michael last week.

"Of course, we're tremendously happy about it. Maggie's over the worst now," he said.

They have just moved from their Kensington flat—where they have lived since their marriage before Christmas after a three-year romance—into a large house near the West End.

Michael tours Sweden for ten days with the Manfreds from August 3.

Film song from dad-to-be EL

ELVIS is to be a dad! His 21-years-old bride, Priscilla Beaulieu—who he first met while serving as a GI in Germany—is expecting a baby next February.

Meanwhile, a new Elvis single is out on July 28. Top-side is "Long-legged Girl (With The Short Dress On)" from his new film, "Double Trouble," coupled with "That's Someone You Never Forget." Elvis gets a part-writer credit on the "B"-side, published by Elvis Presley Music Inc.

SKUES COMES ASHORE

RADIO London disc Jockey Keith Skues is the latest to leave the ship. He makes his last broadcast on July 25, and after a short holiday continues on land as a freelance.

Keith's book on the history of commercial broadcasting in Britain, "Pop Go The Pirates," will be published in August.

'BARON'S' 208 DEBUT

"THE BARON," a former disc-jockey with Jimmy Savile at Manchester's Belle Vue ballroom, has joined Radio Luxembourg as new staff announcer.

At 19, he is the station's youngest-ever signing and he makes his broadcasting debut on "Music In The Night" this Sunday (July 23).

JIMMY WINSTON, former member of the Small Faces, makes his RCA recording debut on Friday with "Real Crazy Apartment." Jimmy now heads his own group, Winston's Fumbs.

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Move withdrawn after Sunday concert row

MOVE have been withdrawn from a series of Sunday concerts this summer because of a disagreement with promoter Larry Parnes. Group was booked for a series of ten appearances at the Royal Aquarium, Great Yarmouth, with Billy Fury.

The boys appeared on three shows, the last on Sunday, and were asked to tone down the volume of their act and to drop "Eight Miles High," because of its alleged drug implications.

"I received many complaints from the audience that the Move played far too loudly and some people asked for their money back from the box office," Larry Parnes told Disc. "I asked for an assurance from the group that they would turn down the volume and gave them fair warning over the three dates they appeared on."

The group loses nearly £3,000 by not appearing on the shows. Its place has been taken by Peter Jay's Jaywalkers with Terry Reid.

Move boss Tony Secunda told Disc: "The group did not want to turn the volume down. The average age of the audience that night was over forty, and when the Move came on and played 'Eight Miles High' about twenty old age pensioners ran for the exit in horror."

"It's not our intention to play for old age pensioners, and if it was we would be doing the working men's club circuit by now."

Move have also been booked for two weeks at the Winter Olympics at Grenoble in France next February.

Their new single is due out in August and their first LP, "Move Mass," in September.

Caroline men risk jail

RADIO Caroline's British-born deejays Johnnie Walker, Robbie Dale, Tom Edwards and Ian McCrae are to risk a £400 fine, six months in jail or indefinite self-inflicted exile from Britain by continuing to broadcast from Caroline when the Government's Bill outlawing the offshore stations becomes law on August 15.

Caroline are to continue with offices in Amsterdam and advertising sources from abroad. All British nationality staff have been invited to go to Amsterdam to escape the threat of prosecution which will come with the Government Bill. Radio London announce their future plans on August 1.

Says Johnnie Walker: "Robbie, Tom, Ian and myself will be going back on the ship on August 14 after our week's leave and we plan to spend our next week's leave in Holland. I don't think they'd go as far as arresting a deejay because there is too much public interest involved—but we don't intend to return to Britain until we know just how vigorously the Bill is being applied."

"Exile? It amounts to that, but in the case of arrest, we would appeal to the International Court of Human Rights."

Three other British-born deejays are, however, to quit Caroline. They are Mike Aherne, Keith Hampshire and Steve Young.

Radio London chief Philip Birch makes the point: "The greatest fight for freedom that mankind has ever known ended on August 15 twenty-two years ago and it is sad that the Postmaster General has picked this date to strike this blow against the freedom of the air which is possibly even more important"

Taking over from Tony

SELWYN TURNBULL has been appointed head of the promotion department at Decca Records, the post formerly held by Tony Hall. Mr. Turnbull was previously responsible for LP promotion.

Soul stars to tour Britain

LINE-UP of soul stars including Ben E. King, Big Maybelle, Garnet Mimms, Original Drifters and Clyde McPhatter will tour Britain in the autumn.

Ben E. King is due for three weeks from September 29 and Big Maybelle for a month from September 8. Both will appear at London's Saville Theatre during their visit.

Original Drifters come in twice—from September 1 to 17 and then from October 13 to 29; Garnet Mimms tours for two weeks from September 22; and Clyde McPhatter for two weeks from October 13.

KINKS: BIG FILM BIDS

KINKS have been flooded with offers to record film title tracks. . . . Ray Davies is writing a West End musical . . . and Dave Davies will record more singles, following the success of "Death Of A Clown"—in the chart this week at 29.

Group's manager, Robert Wace, told Disc this week he had received two offers from major American film companies making movies in Britain this autumn.

Both wanted Ray to write the scores and the Kinks to record the title track.

Wace also revealed that Ray was currently writing songs for his first major work—a full-length stage musical. When completed, he would cut all the songs with full orchestra on an LP, and then find backers to present it on the West End stage.

Kinks' next single, a Ray Davies composition, is released next month.

Dave Davies, whose first solo single "Death Of A Clown" was originally planned as a one-shot, will now make more solo records. He will also cut an LP in the autumn.

But Wace stressed that Dave was definitely NOT leaving the Kinks.

Pop-folk in colour

NEW folk-pop-jazz show is being planned in colour for BBC-2—and the 13-week series begins in October.

Producer Stanley Dorfman, formerly in charge of "Top Of The Pops" and currently handling the Dusty Springfield TV series, told Disc on Tuesday: "It will be a bit of everything—and is built mainly around Julie Felix."

GENO WASHINGTON and the Ram Jam Band appear on next Thursday's "Pop North" (July 27).

Scott Walker, Tom on new Dusty show

SCOTT WALKER and Tom Jones make special guest appearances on Dusty Springfield's BBC-TV series screened during August and September.

Tom appears on September 5 and Scott on the last of the series (September 19).

Vaudevelles make panto debut

NEW VAUDEVILLE Band has landed acting and playing roles for its panto debut in "Goody Two Shoes" at Birmingham's Alexandra Theatre, opening December 23 till March 3.

And the band will be out of action for the whole of November—on return from its now-confirmed tour with jazzman Louis Armstrong in October—because lead singer Alan Klein, Tristram, 7th Earl of Cricklewood, is entering hospital for a throat operation.

"The doctor says I have ulcerated tonsils," he

BEATLES SCORE SILVER DISC SCOOP!



BEATLES' "All You Need Is Love" has leapt to the top of Disc's Top 30 chart in two massive jumps—and also earned yet another Silver Disc for the four-some. The Beatles now only want one more Silver Disc to make it a score of such awards, each marking 250,000 British single sales. At present, they have nineteen Silvers awarded by Disc—an all-time group record.

Beatles have thus toppled Procol Harum from the top slot, which they held with "A Whiter Shade Of Pale" for six weeks.

They have also proved more successful with "All You Need Is Love" than with last February's single release, "Penny Lane," held from the No. 1 spot by Englebert Humperdinck's "Release Me." Their previous No. 1—which also won a Silver Disc—was "Yellow Submarine" last August. And that took longer to hit No. 1 than this new single.

Sales of "All You Need Is Love" were approaching the 400,000 mark at press time on Tuesday.

No Redding visit

NEXT Otis Redding single is "Glory Of Love," but there is no British release date yet. Because of heavy American commitments, there are no plans to bring Otis to Britain.

ACES ARE TRUMPS

DESMOND DEKKER And The Aces, the coloured group from Trinidad that has leapt into the charts this week at No. 17 with "007," marks the first triumph for ex-Decca boss Tony Hall's T.H.E. company.

Record was released six months ago and sold 30,000 before Tony decided to promote it two weeks ago. Sales have since rocketed by a further 60,000.

DAVE DEE GOES SOLO

DAVE DEE went solo last weekend—at the controls of a Piper Cherokee aircraft after completing 40 hours training at Thrupton airfield, near Andover, Hampshire.

Dave has always been interested in flying, and when he gains his private pilot's licence, plans to fly the group to engagements in their own aircraft.

"I have flown thousands of miles in jets, but this is a different sensation altogether," he said. "I've always wanted to fly my own plane, and my three weeks' holiday has at last given me the opportunity."

His instructor, Julian Harrison of Western Air Training Ltd., said of Dave: "He is really good. He won't have any problems getting his licence." The cost of the week-long course—£340.

Group resumes work tomorrow (Friday) at Colville Grand Ballroom. Other bookings: Weston Super Mare Wintergardens (22), Marquee, London (25), Mayfair Ballroom, Newcastle (26), Lowestoft Nautilus Club (28) and Salisbury City Hall (Dave's home town—July 29).

FLOYD, HARUM SET FOR STONES CHARITY

MAMMOTH Rolling Stones charity concert is to be staged at London's Alexandra Palace on September 8 when many of the country's top groups will make unpaid appearances to show support and sympathy for the Stones.

Pink Floyd, Procol Harum and Denny Laine are among those who have already confirmed appearances.

Stones themselves will appear pending the result of the joint appeals by Keith Richard and Mick Jagger against their prison sentences of one year and three months respectively, which are being heard on July 31.

All artists booked for the Alexandra Palace concert will be paid a fee which, in turn, will be donated to charity. Full details are to be announced by the Stones management next week.

Bee Gees get big U.S. offer

BEE GEES—just back from a promotional trip to America—have been offered half-a-million dollars (nearly £170,000) for a two-month concert tour of the States, including an appearance in January at the famed Carnegie Hall.

But their personal manager, Robert Stigwood, has turned it down. Reason: He wants them to have three or four hits in America before they undertake a Stateside tour.

Meanwhile, Bee Gees' "To Love Somebody" is already showing at 42 in this week's American "Billboard" Hot 100 chart, and is marked as a "fast riser."

Bee Gees' first Polydor LP, "The Bee Gees First," due out in Britain this week, has been put back to July 28. Sleeve production has caused the delay. Advance American orders already total 100,000.

said. "He recommended I have them out straight away, but I don't want to miss this American tour for anything. I'm taking 12 penicillin tablets a day, and just hope it doesn't bother me too much."

Band ended its Italian tour six days early after a row with the promoter in Milan. "We got a bit jarred with the treatment we were receiving," said Alan, "and it ended up with Mick Wilsher and the road manager being locked in the cells and the rest of us hiding in Milan airport."

Band's new record, "Green Street Green," is released on Fontana tomorrow (Friday).

SGT. PEPPER GETS IN ON THE ACT

STRANGER than fiction! In Disc (June 24) we revealed the "real" Sergeant "Pep" Pepper, hiding away in Norfolk.

This week "Pep" writes to tell us he is forming his own "Lonely Hearts' Club Band." "It will be a mixture of country and western and comedy," he says, "and we'll let you know how hard we fall!"

YOUNG RASCALS TO TOP BILL

YOUNG RASCALS will not now be co-starring with the Tremeloes on a British autumn concert tour—but will top another bill in their own right.

Opening date for the Rascals' tour is London's Finsbury Park Astoria on October 4. Other dates: Newcastle City Hall (Oct. 7), Liverpool Empire (8), Bristol Colston (9) and Coventry Theatre (15).

Group's new record, "With A Girl Like You" (NOT the same song the Troggs recorded last year) and "It's Love," currently the fastest-selling disc in America, is released here on August 4.

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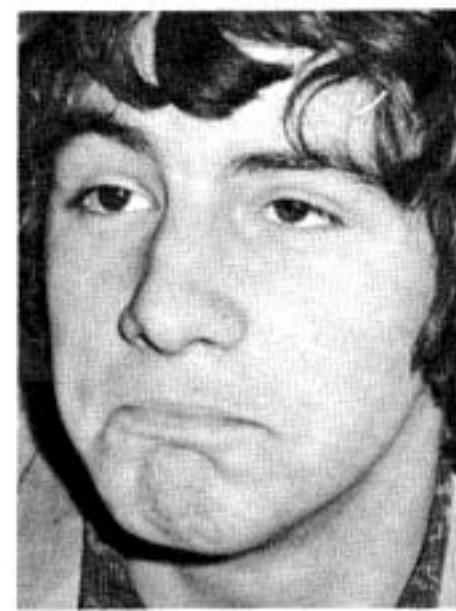
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LITTLE TONY

Qui La Gente Sa Vivere
DRS 54014

FIRST with the news: DISC

CAT slams at SONGS SMEAR



CAT: angry

Jimmy on Stax

JIMMY JAMES and the Vagabonds create pop history by being the first British group to record with Stax—America's famous soul label.

The company, which records names like Otis Redding, Sam And Dave and Carla Thomas, is already planning to release the Vagabonds' LP "New Religion" in America next month.

The group flies to New York on August 18 for seven days' recording in Stax studios. Their new British LP will be "Jimmy James And The Vagabonds—No. 2" and will be released in the autumn.

FAME IN COLOUR

GEORGIE FAME this week recorded a ten-minute BBC-2 colour programme, "Cool Of The Evening" in which he sings with the Harry South trio plus tenor-saxist, Pete King. No transmission date has been fixed.

Georgie's proposed New York cabaret engagement may take place at the end of August.

Beach Boys 'Villains' release mystery

"HEROES And Villains," first new Beach Boys recording since "Good Vibrations" (released nine months ago) has now been completed and was released in America last week. But no release date in Britain has been planned.

"We don't even know the 'B' side," said an EMI spokesman, "and it certainly will not be released this month. The end of August is a more likely date."

A new LP, "Best Of The Beach Boys—Volume II" is provisionally scheduled by EMI also for August. Titles are: "Surfer Girl," "Don't Worry Baby," "Wendy," "When I Grow Up To Be A Man," "Good To My Baby," "Dance, Dance, Dance," "Then I Kissed Her," "Girl From New York City," "Girl Don't Tell Me," "The Little Girl I Once Knew," "Mountain Of Love," "Here Today," "Wouldn't It Be Nice" and "Good Vibrations."

Beach Boy Bruce Johnston, who flies into Britain on August 5 for a short holiday, has been booked for several radio and TV shows. He appears on "Juke Box Jury" (August 12), as already announced, and also guests on "Saturday Club" (12) and "Disc Jockey Derby" (15). A trip to Radio London's ship is also planned.

Countdown

THURSDAY

KINKS—Pavilion Ballroom, Worthing.

CAT STEVENS—Fiesta, Stockton and Top Hat, Spennymoor.

ENGELBERT HUMPERDINCK—Darwen Cranberry Fold Inn.

P. P. ARNOLD—Pantiles, Bagshot, Surrey.

DEE TIME (BBC TV)—Frank Ifield, Andy Stewart, Peter Goodright, Audrey Jeans, New Faces.

POP NORTH (BBC Light)—Lulu, John Walker, P. P. Arnold.

LULU—Dreamland Ballroom, Margate.

PINK FLOYD—Town Hall, Elgin, Scotland.

FRIDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Grand Ballroom, Coalville.

GEORGIE FAME—Carlton, Erdington, Birmingham.

JOE LOSS POP SHOW (BBC Light)—Easybeats.

PINK FLOYD—Ballerina Ballroom, Nairn, Scotland.

SATURDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Winter

People who say I don't write my hits are crazy

CAT STEVENS lashed out this week at rumours that he was NOT composer of his hit songs like "I Love My Dog," "Matthew And Son" and "Here Comes My Baby." Pop rumours alleged that they had been written by his elder brother, David. His voice shaking with emotion, Cat told Disc:

"This is a terrible thing to say! I can't believe it. And whoever put it around must have a really nasty mind.

"They must be nuts to say I don't write my own songs when I'm working day after day on arrangements and new ideas, on recording and writing. I'm even working in the production box now thinking things up.

"It's bloody well annoyed me to think you slog away and then someone comes up and says something so nasty.

"Sometimes I think people put me down like this because I'm young. After all, sometimes it's hard for even ME to believe I'm only 19 and writing so much—and the sort of quality I'm putting out. It may sound big-headed, but it's true. And that's when you start getting knocked!

"I can only think this rumour started when Mike Hurst helped me write a couple of lines in the

middle of 'I Love My Dog' because I was a bit stuck.

"But that has been the ONLY time I haven't written a song entirely on my own. I wrote 'First Cut Is The Deepest' over a year ago—after I'd been talking to a girl I knew who was really cut up about a guy, and at the same time I wrote 'Here Comes My Baby.' My new one 'Bad Night' I wrote in three separate movements. One part just before 'Gun' came out and the rest later.

"Soon I'm going to start my own record production with a friend, Peter James. I'm sorry, but I have got talent. Whenever a record of mine comes out people say, 'Oh it's the arrangement or the production.' But heaven knows, I write the songs. And when people hear my new stuff maybe they'll stop knocking me."

"Bad Night" is released next Friday and Cat appears on "Pop North" on July 31.

RYANS GO 'WAY IN'

PAUL and BARRY RYAN make a personal appearance at Harrod's new "Way In" boutique in London next Friday (28).

Other bookings for the twins: Great Yarmouth ABC (23), Margate Dreamland (27) and Torquay Princess (30).

DAVE'S BEE GEE SONG

TITLE of Dave Berry's next single—a number by the song-writing Bee Gees—is being kept a close secret until release date, August 11.

From August 1, Dave tours Scotland.

EMI's Norman Newell has taken over as Frankie Vaughan's exclusive recording manager. Frankie recently moved to EMI from Philips, and records his first single for the company this week.

TUESDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Marquee, Wardour Street, London.

P. P. ARNOLD—Corn Exchange, Bristol.

DEE TIME (BBC TV)—Donald Peers, Johnny Hackett, Barron Knights, Samantha Jones, Hope and Keen.

WEDNESDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Mayfair Ballroom, Newcastle.

PARADE OF THE POPS (BBC Light)—Jackie Trent.

TREMELOES BACK

TREMELOES, back from their American tour on Sunday (July 23), will plug their new single, "Even The Bad Times Are Good," on "Top Of The Pops" (27).

Other Tremeloes bookings: "Dee Time" (August 1), "Parade Of The Pops (2), "Easy Beat" (6), "Joe Loss Show" (11), "Monday, Monday" (14), "Swingalong" (21-26), "Pop North" (24).

EASYBEATS DRUMMER

NEW drummer with the Easybeats is 20-year-old Stepney-born Tony Kahill, who joined the group on Monday.

Tony recently returned from Australia, where he had been since he was 11.

Previous drummer, "Snowy" White, remained in Australia with his wife at the end of the group's tour there.

The group is currently rehearsing for its American tour with Gene Pitney which opens on August 4.

DISC

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MUCH has been written, and even more said, of the whys and wherefores of the Pink Floyd.

Attempts have been made to analyse their music, the moving slides and flashing lights that are an integral part of their very colourful act.

Explanations of psychedelia and freak-out have been offered . . . but no one as yet seems to have written about the four musicians and one electrician who make up the group—currently soaring into the Top Ten with their second record, "See Emily Play."

Position now rectified, courtesy of Disc and Pink Floyd co-manager, Peter Jenner.

One day last September Peter was feeling in a particularly bad mood—he had been forced to work on a Sunday. To try to compensate for this horror he decided that an enjoyable evening might well be spent at London's Marquee Club, having a laugh at the expense of a few unknown groups who were hoping to create the club's first "happening."

However, he surfaced into Wardour Street a happier man. The reason? He had just met four young men known even then as the Pink Floyd.

Students

In fact the group had been playing together for at least 18 months prior to that happy meeting, with virtually no financial reward. Roger Waters and Nick Mason were both studying architecture at Regent Street Polytechnic. Rick Wright had been to the Poly, had moved on to Hammersmith Art College, and at the time was studying at a music college. Syd Barrett was at Camberwell Art College.

Roger and Syd are almost lifelong friends. They went to the same primary school in Cambridge, and all four eventually teamed up at the Polytechnic.

Basically they were just another R 'n' B group, with the subtle difference that they did a great deal of improvisation.

"My guess is that this was not even intentional," said Peter.

Pink Floyd: Freak out comes to town

by DAVID HUGHES

"They are a lazy bunch, and could never be bothered to practice, so they probably had to improvise to get away with it!"

This improvisation, although clashing horribly with the R 'n' B standards, was to be the keynote to the Floyd's success.

"We knew that this was what interested them, and wanted to encourage them to play what THEY wanted, rather than what their public wanted."

"The Floyd are one of the few groups who can appreciate that electric instruments are more than just ordinary instruments with amplification."

The Pink Floyd are part and parcel of London's new underground movement. They played their first major London dates at the Roundhouse, original home of the freak-out, and now regard their professional home as the U.F.O. Club in Tottenham Court Road.

They are happiest when playing to "their own kind," and are still very loath to perform in clubs where an atmosphere has already been created.

"Pink Floyd music is an environment," says Peter.

"They much prefer playing in a concert hall, where any atmosphere is created solely by them and their music."

Circus

A hit record will inevitably mean that the group will be flooded with offers to appear all over the country. Ideally they would like to do this with their own travelling freak-out show.

"A freak-out could be as grand

an occasion as a fair or a circus, and we'd like to have a large marquee and travel the country. 'The Freak-Out Comes To Town,' it could be called."

Now meet, one by one, the Pink Floyd:

● **Roger Waters** (bass guitar). Born in Great Bookham on September 6, 1944. Is 6 foot 1 inch tall, with black hair and green eyes. Likes and has studied architecture, but would never go back to it. Despite the advanced music of the Floyd, is still very much a blues man, and at parties can be heard playing old country blues on a beaten up guitar.

Likes to think he is a hard man, and in fact he can be very evil and hard. Only listens to pop music because he feels he has to, and is very concerned with audience reaction and presentation of the group on stage.

Gypsy

Is obsessed with cars, and is exceptionally proud of his white Lotus Super Seven, which is totally non-functional!

When and if the Pink Floyd breaks up, Roger will probably become another Chas Chandler, staying in the business to manage other groups.

● **Syd Barrett** (lead guitar). Born in Cambridge on January 6, 1946. Is 5 foot 11 inches tall, with black hair and green eyes. Is the mystery man of the group—a gypsy at heart. Loves music, painting, and just sitting talking to people—totally artistic. Born and bred on pop

music. Used to be a big Shadows fan, and now enthuses over the Beatles, Stones, Donovan and Bob Dylan.

Is the main writer of the group. Loves fairy tales and outrageous clothes. Believes in total freedom—he hates to impede or criticise others and hates others to criticise or impede him. Doesn't care about money, and isn't worried about the future. He could be a great painter or a great record producer.

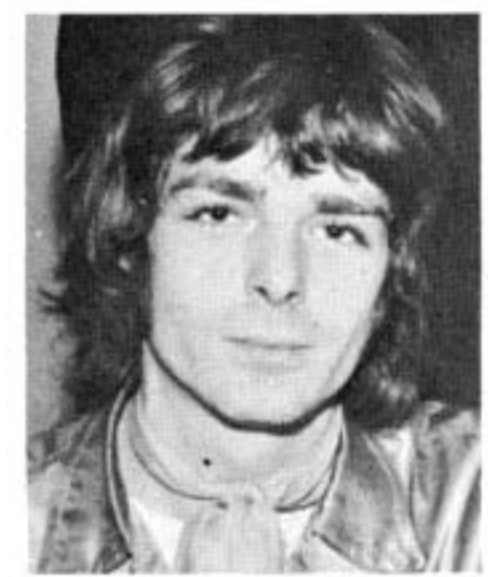
● **Nick Mason** (drums). Born in Birmingham on January 27, 1945. Is 5 foot 10 inches tall, with brown hair and green eyes.

Gets a great kick out of being nasty to people. Likes people to be frightened of him, because he is really someone of whom you could never be frightened. A great admirer of Cream drummer Ginger Baker. Has the least resistance, and upsets very easily. Most detached from the group. It would not really worry him if the Pink Floyd failed. Ambition is to be very rich and very famous, and would like to write film scripts.

● **Rick Wright** (organ). Born in London on July 28, 1945. Is 5 foot 10 inches tall, with brown hair and blue eyes. The musician of the group, but also very moody. At times when he thinks his playing is bad, will stop altogether in the middle of a number. Immediate ambition is to buy a Mellotron so that he can experiment even further with his music. Ultimate



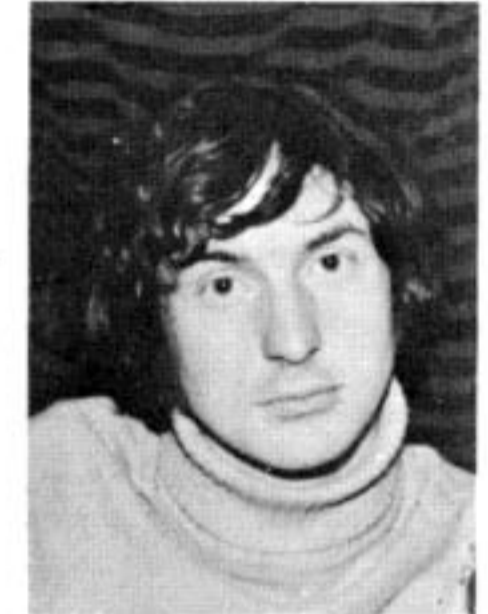
Roger Waters . . . a hard man



Syd Barrett . . . totally artistic



Rick Wright . . . group's musician



Nick Mason . . . upsets very easily

ambition is to be a Cole Porter (i.e. a very successful song writer). Has written hundreds of songs that will never be heard because he thinks they are not worthy.

Lights up!

● **Peter Wynn Wilson**. Never heard but always

seen—he is the lights man of the group.

Used to be group's non-driving road manager, and has also worked as electrician in repertory and London theatres. Has a flat full of wires, lights and plugs, and an ambition to be recognised as the country's leading lights man. Also wants to build a machine which will convert sound into light.

Why you can't see Beatles on 'Top of Pops' . . .

BEATLES are back with a bang! But their return to the hit parade again means yet another gigantic headache and string of sleepless nights for "Top Of The Pops" producer Johnnie Stewart.

His problem is how to present John, Paul, George and Ringo on the show over the next weeks when they can't be "live" actually in the studio and haven't so far made their usual film to promote "All You Need Is Love."

A fortnight ago Johnnie was able to re-screen the "Our World" clip which showed the group recording the song.

Headache

"But once is enough for that," he explained. "People soon tire of seeing the same film over and over again."

So last week — after a series of unsuccessful phone calls trying to track down Brian Epstein on the Continent

—Johnnie's powers of imagination were once again taxed to the full and he came up with snippets from silent movies mixed with clever captions.

But with the prospect of the Beatles holding the top spot in the chart for several weeks to come, the superb Mr. Stewart finds himself with one hell of a headache.

"It's the same every time the Beatles have a new release. Previously we've got by, using their film—but there doesn't seem to be any available this time; and I'm desperately hoping Eppy will relent and we can have them actually on the show," explained Johnnie.

Beatles' last "live" appearance on "Top Of The Pops" was almost exactly a year ago when they made a surprise visit to plug "Paperback Writer." They have made no other "live" appearances in connection with their records.

At the moment, too, nearly 50 per cent of the chart is made up of American acts — so Johnnie's hit headache is multiplied.

Last week alone, for instance, songs by Vikki Carr, Aretha Franklin and the Turtles created a crisis.

Bloomers

"You really have to be something of a crystal gazer in my job, you know," he grinned. "It's very difficult to gauge how a record's going to move. I must admit I have made bloomers by commissioning film of a group somewhere in the States only to find the record has dropped out of the chart by the time it arrives. It's a continuous headache."

Aside from the difficulty of his film crew tracking down artists the length and breadth of the States, Johnnie comes up against similar problems with names



Beatles—no live spots

like Elvis and the late Jim Reeves.

Elvis, of course, makes so few "live" appearances these days that the usual routine is to resort to clips from his movies.

"And with Reeves records we try to film a typical Country and Western setting — rocky mountains, horses and cowboys, that sort of thing."

"I know for a fact that when a new Jim Reeves song comes along all my boys start to wonder what I'm going to do this time," he laughed. "Actually everyone's very helpful. Sometimes people like Sammy (Juste) or Jimmy Savile will come up with the odd idea which helps."

But whatever the crisis or drama the cool, clever Johnnie Stewart remains the master of unflappability. For him, the show must go on — "live" Beatles or not! MIKE LEDGERWOOD

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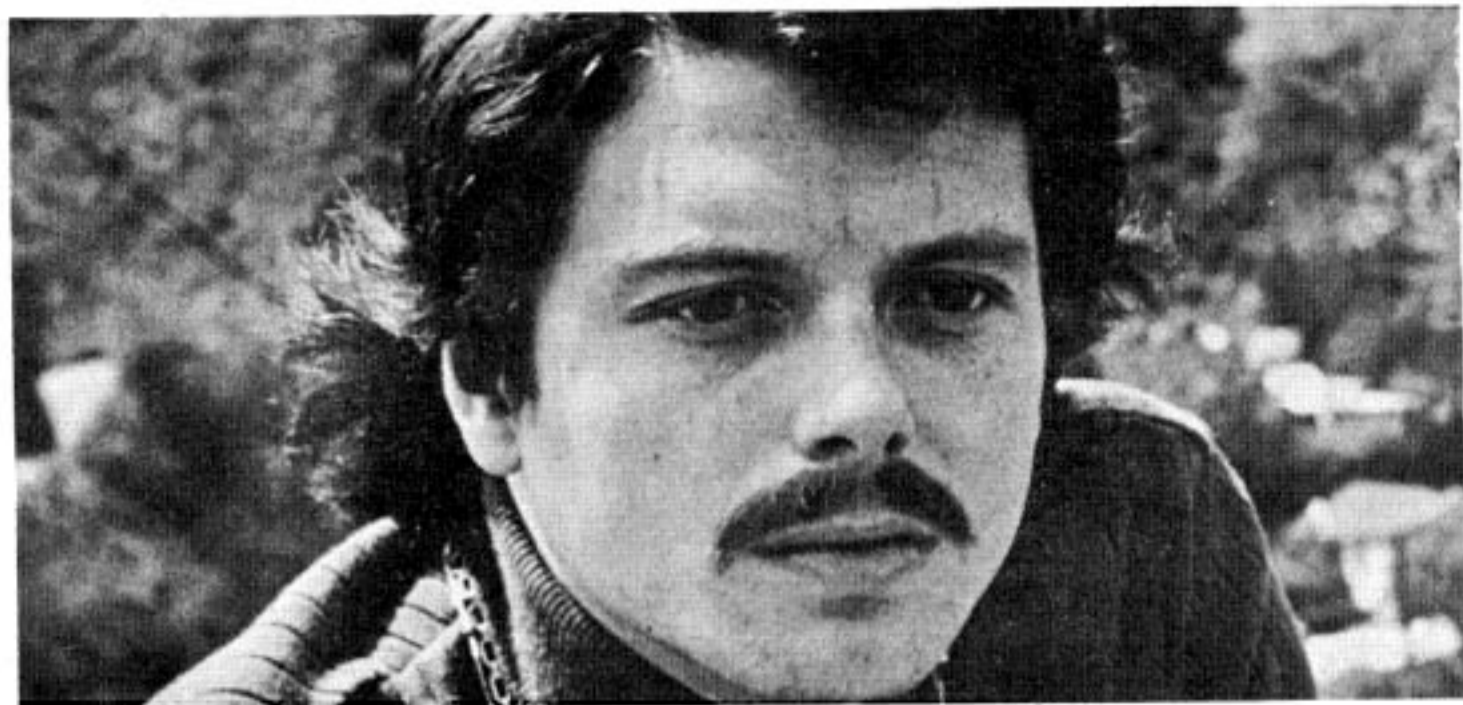


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Great Scott—it's Father McKenzie!

SCOTT MCKENZIE is young, brown-haired, exceedingly charming and a very fine singer. He is evasive on arbitrary subjects like what's your fave colour, are you working-class, do you keep cats, do you like blondes? But he is a fascinating interviewee as the following, unedited snatch of Q & A dialogue indicates. It was taped in Hollywood exclusively for Disc this week.

WHERE AND WHEN WERE YOU BORN?

● I won't tell anybody that. I have a reason for that. I have arrived at the conclusion that the whole idea of chronological age has a connotation to it that I really don't agree with philosophically. There's an automatic category that you're placed into if you're a certain age, that I don't agree with. I don't agree with categories of any kind. So I decided that I was going to forget about my age because the only thing that age means to me is state of mind. I really believe it. I was born in a certain place a certain year, but as far as I'm concerned, it's of no interest to me, therefore it's of no interest to anybody else. That may sound a little curt, but I don't mean it to.

DID YOU HAVE ANY MUSICAL TRAINING?

● When I was about eight years old—there I go with the age again—I had a year of piano. I lived with a minister and his wife, and she taught me piano. She was a very lovely woman.

WHEN DID YOU DEVELOP THIS AGE PHILOSOPHY?

● I don't know. In the last couple of years, so many changes occurred in my mind. I realise that I was really a lot older say a year ago than I am now. It just seems to me if that is true, you might as well carry it to a logical conclusion. It's not that I feel that way about age, it's just what I know is in other people's minds about it. That's why we're trying to do away with it. "We" being my friends and myself. It really is your state of mind; that's your age.

DO YOU WRITE ANY MUSIC?

● I try. I work at it, not constantly, but I keep returning to it. I find that so far, I don't really write music that lives up to the standards of what I like.

DIDNT JOHN PHILLIPS WRITE "SAN FRANCISCO"?

● Yes. I wrote the song on the other side. I like the idea of the song, but if I'm ever going to write good songs, I have a long way to go.

HOW DID IT HAPPEN THAT HE WROTE THE SONG FOR YOU?

● John and I are from the same town, actually. We met years ago and we've worked together off and on for about ten or twelve years. I guess. We spent a very creative week. It started off when Paul McCartney came into town and we sat up all night and played music for about seven or eight hours. We kept trading instruments: guitars, pianos, trumpets, and so forth. It just turned everybody on so that they just kept it

up. We've always wanted to do something like this with "San Francisco," where he would write what we were both feeling. Really, when we work we become one mind. It's a beautiful thing, a labour of love, really.

WHAT DID YOU THINK OF PAUL?

● Very beautiful, nice, and gentle cat; incredibly creative. That's it. I mean, how can you describe someone?

DO YOU HAVE ANY SUPERSTITIONS?

● I don't really worry about that too much, I mean about ladders and cats. I've gotten a little bit interested in astrology, but I guess it's debatable as to whether that's superstition. I don't really think it is a superstition. I think there are forms of it that are no more than superstition, but from the little bit of investigating that I've done, it might be a real science, not a superstition. I guess that affects me in a superstitious way, though. I'll look at newspapers' horoscopes every once in a while.

LABELS

WERE YOU DRAFTED OR DID YOU VOLUNTEER FOR THE SERVICE?

● No, I went in the Reserves for six months so I wouldn't have to be drafted. So I guess you can say I paid my debt.

WHAT DO YOU THINK OF THE CURRENT WAR PROTESTS?

● Well, first, I believe in protests. If we're going to live in a society, a supposedly democratic society, that we have to protect that right.

As far as which side I'm on, I don't know. I hate labels once again. It's not that I'm copping out, it's just that I don't believe in labels. I don't trust them. It's like a brand. Therefore if I call myself this, I'm therefore believing in A, B, C, and D. It's not true. I don't understand people who need power. I don't understand that part of Capitalism or that part of Communism. I don't understand the need to own countries and hold peoples. So, I'm against any type of occurrence like the Vietnam or anything else that perpetuates that.

WHAT WOULD YOU BE DOING IF YOU WERENT SINGING?

● How would you know that? I don't know. A year ago . . . two years ago I decided that I wanted to get completely out of the business. I wasn't happy. I wasn't working with anybody who

inspired me or whom I inspired. I worked with nice people; friends I still have, but we just didn't groove together. So I took a job in a thing called Dinner Theatre Circuit which I don't think has hit the West yet. And I hope it never does. They call them barn dinner theatres. They build these huge buildings that look like old barns. Then they have a buffet supper.

You work as a waiter, bringing the people coffee and things. You make about \$35 a week and the rest is on tips. Then you go upstairs, put your makeup on and do character acting in a three-act play.

So maybe I'd be doing that if I weren't singing. I wouldn't do anything unless I wanted to do it. I wouldn't be the slightest bit interested in making money unless it was in the process of doing something I really love. I love to sing. I would like to make money, but only if it's something that is pleasure; that I love. I think it's a good concept. Of course, some people like to make money manufacturing guns; maybe they love to do that.

WHO ARE YOUR FAVOURITE PERFORMERS?

● Boy, I never know how to answer that question. I love The Mamas and Papas because I love the people in it and I really do love them as an entity also. Everybody says they're indefinable because they can't define them. I think they are definable . . . a combination of four excellent voices with a mind that's leading them, that can arrange music better than anybody vocally—more original—than anybody I know. They're a little community, so I love them for that. I love the Beatles because they're fantastically creative and they know that they have to keep creating. I like Dylan because he's like a fire in me. He burns. Most groups I don't like.

WHAT DO YOU THINK OF A GROUP LIKE THE MONKEES?

● No comment. I know Peter and I've met Micky. I know the story behind The Monkees show. I'd sound like an idiot again, but I really detest that whole thing of trying to throw together something—trying to manufacture something—that's really just out and out imitation and so forth. It's not their fault. I'm sure they've all found out by now that it's not that groovy and they've really done all they can to make themselves creative.

I think they've found out that they had to do something with themselves and they really are trying to do it. Maybe something good will come from it. But I really hate the whole concept.

What happened when three hip-hop lunch at one of London's most exclusive

No room at the Savoy Pat, d'Abo and

● by PENNY VALENTINE

WE WENT to the Savoy Hotel, London, W.C.2 last week — Mike d'Abo, Pat Arnold, Jonathan King and I. Just to prove that pop stars CAN'T get away with murder.

The week before Carl Wayne, of the Move, had been refused entry. "You have green luminous shoes on," they had pointed out to him. And that was that.

We went to try our luck. No green luminous shoes in sight. Just Mike in a flowered shirt (open necked) and black fitted jacket and trousers, a pile of "just recorded" tapes under his arm; Pat in a beautiful green silk trouser suit and Indian sandals, a large prayer bell clanking somewhere in the vicinity of her middle; Jonathan in white trousers, flowered shirt and red scarf tied somewhere in the vicinity of his epiglottis.

With hearts one step higher than they had been, we padded soundlessly into the Grill Room bar and sat down. A cluster of assorted waiters stood at the door whispering and shaking their heads and looking dubious. Pat Arnold ate four stuffed olives.

The bar was cluttered with ladies in flowered hats and silk dresses and gentlemen who looked as though they'd had a nice day on the stock exchange. They looked bewildered when they saw us over their champagne cocktails and raised their eyebrows. Jonathan King ate a handful of crisps.

A head waiter was bearing down on us as we discussed what drinks we were going to

have (I had already ordered a table for lunch) and Jonathan was waffling about being at the theatre at 3 p.m.

Banned!

The head waiter said sotto voce, "Excuse me but I'm afraid you cannot stay here. The young lady is wearing a trouser suit and the gentlemen have no ties on."

"Not even for a drink?" we asked looking as sad as we knew how.

"Not even for a drink," he said firmly and showed us to the door. Our exit from the premises, heads high, was watched by an amused gaggle of young waiters and an angry American gentleman who said, "I know this is a stunt and this is private property."

Of course, the Savoy Hotel is the bastion of British propriety, and we weren't REALLY all that surprised that we weren't allowed in, even though they'd had Francoise Hardy in her mini skirt and Sandie Shaw in her mini skirt entertaining. Even though they'd had Bob Dylan and his strange scene staying there.

"Of course, Jonathan's outfit did look a BIT flighty," said Mike d'Abo summing up the situation when we arrived at the cool calm beautiful and unruffled Garden Room restaurant at the Monkees' Royal Garden Hotel.

"And the trouble was we behaved like perfect ladies and gentlemen. Let's admit it we felt slightly embarrassed. I wished we'd been Carl Wayne of the Move or Manfred. They'd have REALLY said something."

"If you'd looked sophisticated," said Mike to Jonathan, "they wouldn't have given a damn. I expect we could have walked in in our velvet suits and even booked a table for 25 of our dearest."

Jonathan agreed with the Savoy.

"I think they're quite right. I know what that hotel is like so I shouldn't have gone there dressed like this. There's one restaurant where everyone has Elizabethan drag on. If I turned up not in Elizabethan drag I wouldn't expect to be allowed in."

Pat Arnold said she wished she'd sussed out the whole situation earlier and then she would have really let rip.

"I love trouser suits and mine was very dressy. I suppose if I'd taken the trousers off and worn the top as a mini dress nobody would have said anything. Ridiculous."

"There's a rule to keep out the roughnecks I suppose. But since nearly everyone is wearing trouser suits these days they'll have to change things soon."

The head waiter at the Royal Garden was charming and smiled a lot and said he didn't care if there were ten of us and we were dressed in hardly nothing—he'd still let us in.

So we had salmon and veal and lovely sole in creamy sauce and bottles of wine and a lovely time.

Pat and Mike held a great conversation about song lyrics which they were both working on hard.

"It's so nice now. I have time for my own life and I'm getting things done," said Mike happily

NEW FROM

DECCA

TOM JONES

I'll never fall in love again

arranged by Charles Blackwell

F 12639

FRANK CHACKSFIELD ORCHESTRA & CHORUS

Summer Samba (So nice)

F 12637

ALEX HARVEY

The Sunday song

F 12640

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THE AMEN CORNER

Gin house DM 136

RICHARD KERR

Happy birthday blues DM 138

THE QUIK

King of the world

DM 139

DERAM

Happy pop stars tried to
 exclusive hotels

Home inn for Jonathan

surveying Kensington Gardens from the window. "I've written this song called 'The handbags and the gladrags that you grandads had to sweat so you can buy'."

Pat Arnold collapsed and we all clapped hard and said keep the title. He sang us half of the song and then ploughed on into his food.

"I haven't stopped in the last six months. Working on one nighters all over England. It's great," said Pat, her eyes shining earnestly.

Love

"But then I get home and I just write and write. I'm hoping to put a lot of the stuff on to my new LP — which I'm more worried about than any of my singles. There's this one about a girl who can't decide whose advice to take. And there's a line 'follow your mind and stay with the times' — more applause. "And another song about green, the colour, and love." She sang one note beautifully in the middle of her sole *bonne femme* and five waiters stood around in an attentive hover.

"But I wish I could play an instrument."

"I wish you could too," said Mike, "then we could write stuff together. I need someone who can play guitar or flute or something."

Mike had just moved into a new house with his wife Maggie and his cats.

"I'm exhausted. And the neighbours are very snobby and keep coming along to ask us to take down the 'For Sale' board because they feel it's lowering the tone of the area. So I phoned up the agents and they said 'ah sir, you'll have to wait two days for the board re-

movers'. I'm not allowed to touch it myself."

Pat was looking for a nanny for her two small children she is bringing back from America in September.

"I'm looking forward to seeing them so much but I'm kinda scared of going back. You know, I've changed so much I don't think my parents are going to understand. I was a child when I left. Now I know my own mind."

"I'm looking for a house around Richmond and a good nanny to look after the children when I'm away. You know, just some nice normal girl who will care about them the way I do."

Three hours and two bottles of Nuit St. George and a few brandies afterwards, we left the Royal Garden Hotel—thoughts of the ridiculous necessity to conform a million miles behind us.

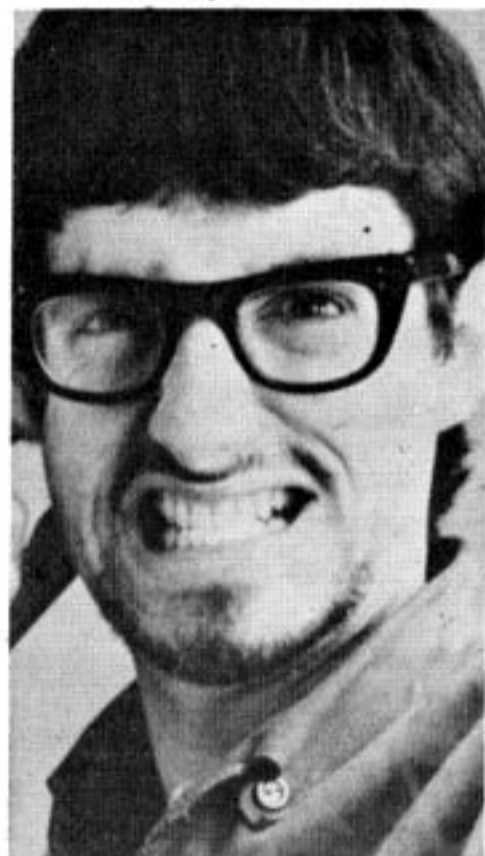
WE SMILED INTO THE SUN AND BY THEN EVERYONE HAD BEEN INVITED TO MIKE D'ABO'S NEW HOUSE TO WRITE SONGS.



me?..



Wot, me?..



and ME!

LENNON turns scrounger and thief!

by BOB FARMER

JOHN LENNON HAS BEEN CALLED MANY THINGS. BUT NEVER BEFORE "A FASCIST... A THIEF... SEEMINGLY THE MOST DISHONEST LIBERATOR OF OTHER PEOPLE'S WATCHES, CASH ETC., TO HAVE LIVED."

But that's just what he has been branded this week... by producer-director Richard Lester, we hasten to add... talking of the part of Private Gripweed Mr. Lennon plays in the film "How I Won The War," which will be premiered in the early autumn. "John Lennon has to be a real louse," says Lester, "but he does have his moment of glory by showing some courage when the crunch comes in the film."

The film traces the Second World War story of a platoon of men commanded by Michael Crawford, whose colonel is Michael Hordern. Troop sergeant is Lee Montague and batman is Gripweed.

"There's no real story as such," adds Lester. "It's a series of flashbacks between 1939 and the 1960's recounting the platoon's vivid memories of the war, in the desert and crossing the Rhine, and their attitudes as to what the war accomplished 25 years afterwards."

"It's a bit involved to explain, but I think it will appeal to a wide audience. Really, it's a comic film, but the comedy is for a serious purpose."

Obviously the audience is going to like it. Lennon's in it. "Well, it's easy to imply that we used John as a box-office gimmick—but to avoid these accusations, we've shunned publicity about the picture [which is why there are still no sneak showings for anybody, including the Press].

"We didn't want hordes of Beatle fans about when we were on location in Spain and Germany, because we wanted to give John a fair chance to act without distraction."

And how does he fare? "As an actor, he's very good."

Actually, his is a relatively minor role. He has about the sixth largest part in the script. But although he really set about proving to himself that he could act, I don't say he has any great ambitions towards acting."

If it wasn't for box office, why was Lennon picked? Why not another of the Beatles for that matter?

"The part fitted John better than any of the other Beatles. And I chose him because I wanted actors who were completely different in terms of their acting technique, but who had an appeal to the audience. A group, in fact, who were interesting in their own right,

rather than a platoon of straight actors. And John fitted in just fine."

Just how fine we'll have to wait and see. "There is no definite release date, other than to say it'll be the early autumn," draws Lester, in his multi-colour striped pants and necklace of beads, most a la Beatles.

Meanwhile, the Beatles film director has no present plans for another Beatles extravaganza. "Another Beatles film? Will there be one? One's been due for two years. Still, there's no point in making a film for the sake of it."

So, in the meantime, you'll have to make do with "fascist, thieving" John Lennon!



● JOHN: 'Gripweed' in 'How I Won The War'

How the Ryan Twins aim to liven up the scene

by DAVID HUGHES

SWASHBUCKLING singers, high on a pedestal, bathed in the good old film actor "star" image. That, I believe, is the latest aim of Paul and Barry Ryan.

The reason for the slight doubt is best explained by the atmosphere of the interview. Down the road Rolls-Royces and morning coats were converging on Buckingham Palace for a Royal Garden Party; above the sun pelted down an unbearable 80 degrees, and in the twins' top floor South Kensington apartment, summer madness seemed to have struck!

"You know what I'd like to do this afternoon," said Barry, lazily sipping an ice-cold fruit cup, "dress up, get a battered old lorry and gatecrash that party."

"In the pop industry today there is no one person with an Errol Flynn-type image. It's all a bit cool, and we are going to liven it up by doing a few mad things."

Until now Paul and Barry have led a relatively sheltered existence. They spent their schooldays under the hawk eye of a retired colonial colonel at boarding school on the Yorkshire moors, and since then have been too busy to think of anything but work.

"Now we would really like to start an adventure thing going in this country," said Barry, flopping back into his chair and looking anything but adventurous.

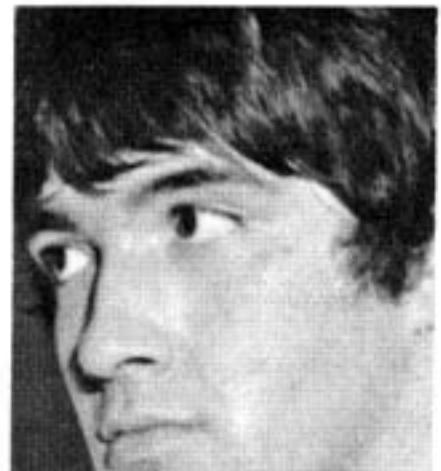
"Pop stars today seem to have lost their 'star' quality, and we aim to try and put it back. We think that one of the reasons the fans don't flock to one-night stands like they used, is because the stars don't have this quality they can look up to."

"The Walker Brothers had it in their early days," added Paul. Paul and Barry are the latest artists to realise the potential of cabaret. "That's where the money is these days, and we've had our hair cut, and started wearing smart suits again in preparation."

"You know, it would be great to be royalty," said Barry as a parting gesture. "Just think what you could do with a pad like Buckingham Palace!"



● PAUL: 'A bit choked'



● BARRY: 'Great to be Royalty'

group records

THIS WEEK

JACK JONES

Now I know HLR 10148

JAYNE MANSFIELD

As the clouds drift by
 HL 10147



THE MAMAS
 AND THE PAPAS

Creeque Alley RCA 1613

COUNTRY CHARLIE PRIDE

Just between you and me
 RCA 1614

RON GRAINER

All the King's men
 RCA 1615



45 rpm records

Great Bee Gees—but they reek of Beatles!

"BEE GEES FIRST"—Turn Of The Century; Holiday; Red Chair Fade Away; One Minute Woman; In My Own Time; Every Christian Lion-Hearted Man Will Show You; Craise Finton Kirk Royal Academy Of Arts; New York Mining Disaster 1941; Cucumber Castle; To Love Somebody; I Can't See Nobody; Please Read Me; Close Another Door. (Polydor).

It is almost impossible to be objective about the Bee Gees because lurking at the back of one's mind is the nagging suspicion that in September, 1971 or some-when Mr. John Lennon is going to leap up, flick flowers and beads at us and cackle demoniacally: "Fooled you! It was us all the time!"

We whispered, when we first heard "Mining Disaster," that Beatle influence must be upon that record. But here comes the Bees Gees' first British album, and any difference between the two groups becomes almost indefinable.

Listen to tracks like "Red Chair Fade Away," "In My Own Time" and "Every Christian, etc." If the lead voice isn't Lennon it's an early reincarnation. If the songs, sounds AND arrangements aren't Beatles-influenced, then our minds have turned off and floated downstream.

But Beatles-influenced or not, it can't be bad, can it? Anything remotely resembling the Beatles quality is worth hearing. And as this is so like the Beatles—many of the arrangements seem to have close connection with the ideas on "Tomorrow Never Knows" from

the "Revolver" catalogue—it has to be an excellent album.

● **FRANKIE VAUGHAN** fans have a chance to catch up on some of his oldies on "Frank At The Palladium" (Wing). Tracks include "Give Me The Moonlight," "No Help Wanted" and "Happy Days And Lonely Nights."

● "Flipout," by Nashville's **POWERS OF BLUE** (CBS) gives us romping instrumental versions of "Paperback Writer," "Midnight Hour," "The In Crowd" and "Satisfaction" among the tracks. But you're better off with the originals!

● Songs like "The Deadwood Stage" and "Black Hills Of Dakota" are miles away from today's hit parade, but they will always be associated with **DORIS DAY**. On a new CBS LP, Doris sings these songs and others from "Calamity Jane," plus others like "Hernando's Hideaway" from "The Pyjama Game."

● A warm, warm "Hawaiian Wedding Song" makes "Aloha From TENNESSEE ERNIE FORD" all worthwhile. Recorded in Hawaii, this Capitol LP bursts with sands and cooing voices.

● Ballads sound strong in the hands of **AL MARTINO**. Latest LP: "This Love For You" (Capitol). "True Love" stands up to revival nicely, and "An Affair To Remember" has a lovely melody line with Al handling it strongly. Nice "Autumn Leaves," too.

● **HERB ALPERT'S** sound is irresistible, and the trumpet star and his Tijuana Brass are on top form on "Sounds Like—Herb Alpert . . ." (A&M label). Swinging, happy, lyrical treatment of some good tunes like "Gotta Lot Of Livin' To Do," "Lady Godiva" and "In A Little Spanish Town." For party-givers everywhere!



● Two new LPs from **DEAN MARTIN**—"Happiness Is Dean Martin" (Reprise) and "Love Is A Career" (Stateside). Both up to his usual high standard of solid, romantic singing, but the first is a better choice because it's different from his many other albums. "I'm Not The Marrying Kind" is lovely. If you're a Martin fan, hear both carefully before choosing.

● Jaunty, cosy, "Mame" and "Edelweiss" from "Strollin" with **MAX BYGRAVES** (Pye). It's all a bit like "from the heart of showbiz" stuff, but it sounds professional and he has a good rhythmic sense and "lift."

● Few singers "jump" like **JERRY LEE LEWIS** when he's going full blast. "Breathless" has always been a vintage knockout track from the rock era, but it remains pure pop excitement. A new Jerry Lee LP, "Breathless," (London label) features this, the rocking, rolling "Good Golly, Miss Molly," "Save The Last Dance For Me" and some cooler tracks. Important stuff for all Lewis fans!

● **MARTY ROBBINS** is a country-and-western singer who sounds okay but if you're not involved in that scene it's very boring. New LP: "My Kind Of Country" (CBS).



BEE GEES—so like the Beatles it has to be an excellent LP

● Drum stars **ERIC DELANEY** and **LOUIS BELLSON** represent Britain and America respectively on "Repercussion," a unique, fascinating instrumental album in which two fine drummers provide great displays of instrumental skill, with sympathetic orchestral sounds, too. Tunes range from Eric's "Delaney's Delight" to Louis' "Skin Deep" right through to "Yellow Submarine" (Columbia).

● Lovely, rich orchestral music from **FRANK POURCEL** on "The Sound Of Magic" (Columbia Studio 2 Stereo). Beautiful, sensitive, tuneful, on "The Shadow Of Your Smile," "Born Free," "Love Letters" and "Days Of Wine and Roses" plus other tracks.

● **TOPOL** sings Israeli Freedom Songs on a new Ember LP, proceeds from which go to the Joint Palestine Appeal—11 tracks sung in Hebrew by a star with a fine, big voice.

● **PRETTY THINGS** present "Emotions," an above-average beat group album, with some very nice backing sounds by Keith Christie and others. All original compositions which all sound vaguely like something else. It is really Reg Tilsley and his orches-

trations that have pulled this one out of the rut. (Fontana).

● Very attractive songs chosen by **FRANK IFIELD** for "You Came Along" (Columbia). "Young Love," which gave Tab Hunter a giant hit years ago, comes across freshly from Frank; "When Sunny Gets Blue" is handled tastefully; "Then You Can Tell Me Goodbye," written by John D. Loudermilk, is an example of Frank's strong taste for the c&w field. This track, plus "Roses From A Stranger," was recorded in Nashville.

● American **WAYNE NEWTON** gets enormous exposure, and has a solid reputation in the States. It's difficult to see where his stardom lies—he sounds competent, but doesn't bristle with individuality. "It's Only The Good Times" (Capitol) is a fair album, and that's all.

● "For **ELLA FITZGERALD**, this album represents one of the great professional challenges of her lifetime," says the sleeve note. This is Ella's debut in singing hymns—"Abide With Me," "The Old Rugged Cross" among them—and she stamps each one with that sound she has made so famous. Ella's "Brighten The Corner" LP is on Capitol.



Alpert—an irresistible sound



Topol—Israeli freedom songs

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● **CILLA BLACK:** Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.

● **BILLY J. KRAMER WITH THE DAKOTAS:** Pat Strong, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

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

● **GERRY AND THE PACEMAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

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

● **CLIFF BENNETT AND THE REBEL ROUSERS:** Evelyn Clark, 83 Ravenscourt Road, Beckenham, Kent.

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NEW BEATLE DISC LACKS OLD MAGIC

Pop the question

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

I'M HAVING an argument with a friend about the number and positions of top ten hits by the Shadows. Can you help? — SUSAN WHITEHEAD, 1 Bentley Close, Collier Lane, Baidon, Yorks.

• Right, here we go: on August 20, 1960 "Apache" hit No. 1 and stayed there six weeks. December 3, 1960 "Man of Mystery"/"The Stranger" reached No. 2, its highest position. February 25, 1961 "F.B.I." got to No. 4. June 10, 1961 "Frightened City" No. 3. March 24, 1962 "Wonderful Land" topped the chart and stayed there for six weeks. August 18, 1962 "Guitar Tango" No. 3. January 12, 1963 "Dance On" No. 2. March 30, 1963 "Foot Tapper" went to No. 1 for one week. July 6, 1963 "Atlantis" No. 2 and October 12, 1963 "Shindig" No. 7.

IS Jeff Beck releasing an LP soon? — JOHN SECOMBE, 61 Farnham Road, Slough.

• No plans for an album at the moment. DAVE Berry's fan club address please? — R. A. ALEXANDER, 108 Church Manors, Abbey Wood, London, SE2.

• C/o Josephine Cliffe, 20 Elmtree Drive, Sheffield 12. TITLES of the singles released by the Electric Prunes, please? — STEPHEN J. ADEY, 23 Victoria Street, Barnsley, Yorks.

• "I Had Too Much To Dream Last Night" and "Get Me To The World On Time." On July 28 a new one: "The Great Banana Hoax."

WHERE can I write to the Temptations and the Miracles? — BARRY FOWDEN, 44 Hampton Road, Redland, Bristol 6.

• All Motown artists can be written to at: Motown Record Corp., 2648 West Grand Boulevard, Detroit, Michigan 48208, USA.

DID the Lana Sisters make any records while Dusty was with them? — SANDRA NEALE, 5 Brantford Avenue, Clifton, Nottingham.

• No. BUDDY Holly Appreciation Society seems to have moved from its Leatherhead, Surrey, address. Is there a new one? — ANDY BRYSON, 13 Coundon Road, Coventry.

• Yes—contact John Beecher at 161 Malden Way, New Malden, Surrey.

CAN you tell me all the Sunday concerts John Walker will be doing in August? — J. WHITEHOUSE, 62 Cuckoo Hall Lane, Edmonton, N.9.

• On August 6 John is at the ABC, Gt. Yarmouth; on August 13 he is at Bournemouth Pavilion; and on August 27 he appears at the ABC, Blackpool. At all these shows Engelbert Humperdinck is also on the bill.

JIMI Hendrix fan club address please? — KAY GREENE, Bailey Road, Westcott, Surrey.

• Jimi's official fan club is now run by Jane Simmons at 39 Gerrard Street, W.1.

WHO DECIDED to put "All You Need Is Love" on the sacrificial altar of the world as the new Beatles single? It simply isn't as commercial or magical as previous ones and so many of the 700,000 or so people who buy the others, who are not "Beatle people," are not going to be attracted to this one. For their next single let's have a well-balanced double "A"-side like "A Day In The Life," "She's Leaving Home" could have been. — GEORGE RUTLEDGE, 118 Halewood Road, Woolton, Liverpool 25.

In the long run it's quicker by bus!

NEW Vaudeville Band can save 1s 10d. Instead of going the long way round to Finchley Central, we suggest they take either a 260, 245 or 2 bus from Golders Green, which would take them directly to Finchley Central in about 13 minutes and only cost 8d. Thus, fans of the NVB would save 1s 10d to put towards their next release. — JUDY MENDONCA and JEFF LEPPA, 71 Beverley Drive, Edgware, Middx.

MONKEE VALUE!

THANKS, Disc, for the great souvenir of the Monkees at Wembley and also for David Hughes' well-written description of the final concert. I travelled down from Wales for the Sunday evening concert, and it was the best value for money I've ever had. Roll on the next time! — MATTY ELLIS, 39 Treowain, Machynlleth, Mont.

I AM 17 and dread the thought of getting any older. I'm a true Monkee maniac and felt very old at the concert. All the other girls seemed to be 13 and 14 year olds. — MONKEE MANIAC, 45 Manor Road, London Colney, St. Albans, Herts.

WHAT does Allan Clarke of the Hollies think he's up to, saying "Alternate Title" by the Monkees is "a load of rubbish?" Just because the Monkees pushed the Hollies down to No. 4! — JANET JEFFRIES and LINDA HALLUMS, 69 Meadow Road, Loughton, Essex.

CLUES ACROSS

1. "There Goes My —" all! (10)
7. Lynn? (4)
8. Man Mountain they called him once (7)
9. Darker shade of apple green! (6)
12. Garson? (5)
14. Nelson's side-kick? (5)
16. Fruit boat? (6)
18. Young devils! (7)
20. Break of day girl (4)
21. "What Good Am I?" she asks (5, 5)

CLUES DOWN

2. Short tests (5)
3. Modern set drink (3)
4. A hit but not quite on the bull (5)
5. "Your Love Is —" all over! (10)
6. Hollies' two girl-friends? (6, 4)
8. That pet Stevens? (3)
10. Play the lead (4)
11. Nelson? (4)
12. Really great artist (4)
13. Savage? (4)
15. Like Ellington, it seems (5)
16. Stop vehicle (3)
17. Nerina? (5)
19. "Release Me" river! (3)

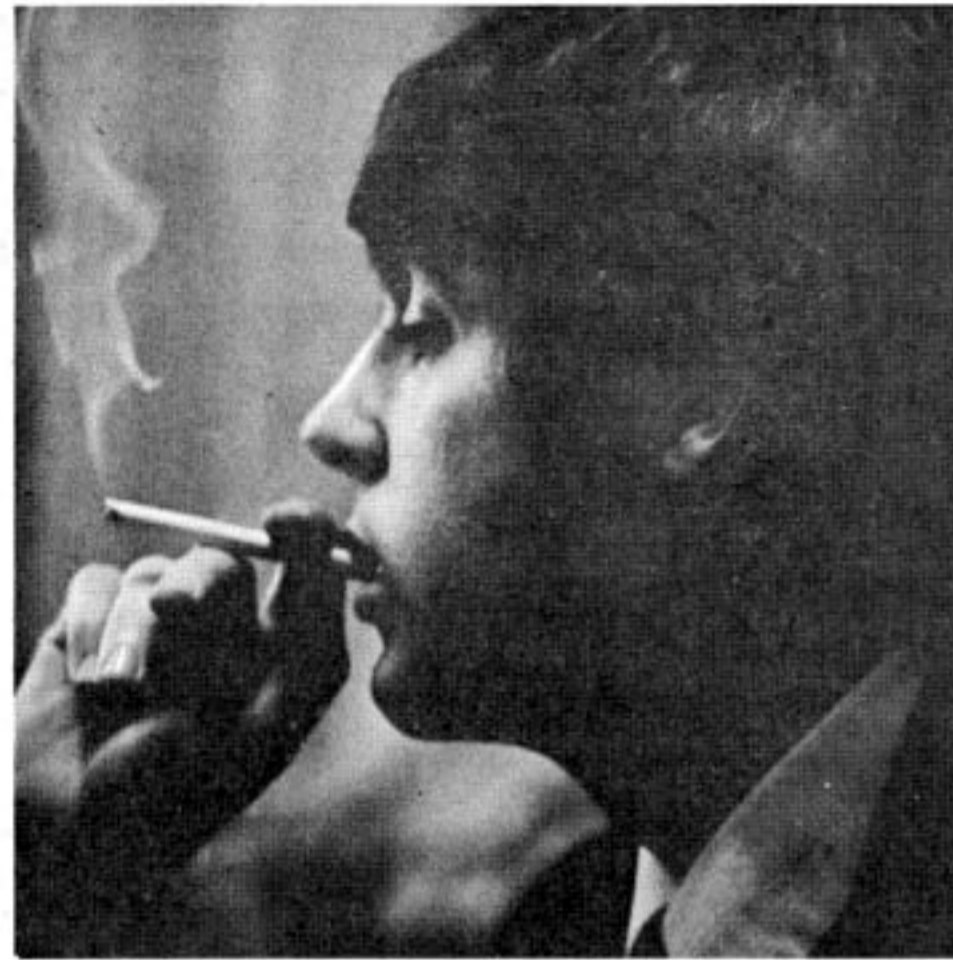


Four Tops Levi... by popular demand!

WHY are there never any Four Tops photographs in Disc? They are a great group and have a real distinctive Motown sound. They are in a class of their own in pop music — so more pictures, please. — DIANE MACFARLANE, 28 Holly Street, Bootle, Lancs.

KNOCKOUT CILLA

HAVING just seen Cilla in her London show, I congratulate her on a knockout performance. She is not just a singer, but a great comedienne and a really good personality. — MALCOLM JOHNSON, 45 Earsbrook Road, Redhill, Surrey.



Beatle Paul... double A-side would have been better

Why doesn't the BBC ban Goldilocks?

SO GOOD old Auntie BBC has banned the Easybeats' "Heaven and Hell" just because the lyric said something about discovering someone else in your bed. Fair enough, so the BBC wants to protect teenagers from corruption; but this time they're too late. I, along with everybody else, am already corrupted—we've all read Goldilocks and the three bears! — ANDREW CANEAUX, 29 Meadway, Twickenham, Middx.

• Not satisfied with dropping "Dee Time" for two weeks, so they could have 25½ hours of tennis, the BBC cut one-third of "Top of the Pops" so tennis lovers could see the end of an exciting (?) game. The game could have been recorded and shown later so we could watch the whole of our meagre ration of pop. — ANDREW SMITH, 12 Almar Place, Chell, Stoke-on-Trent.



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

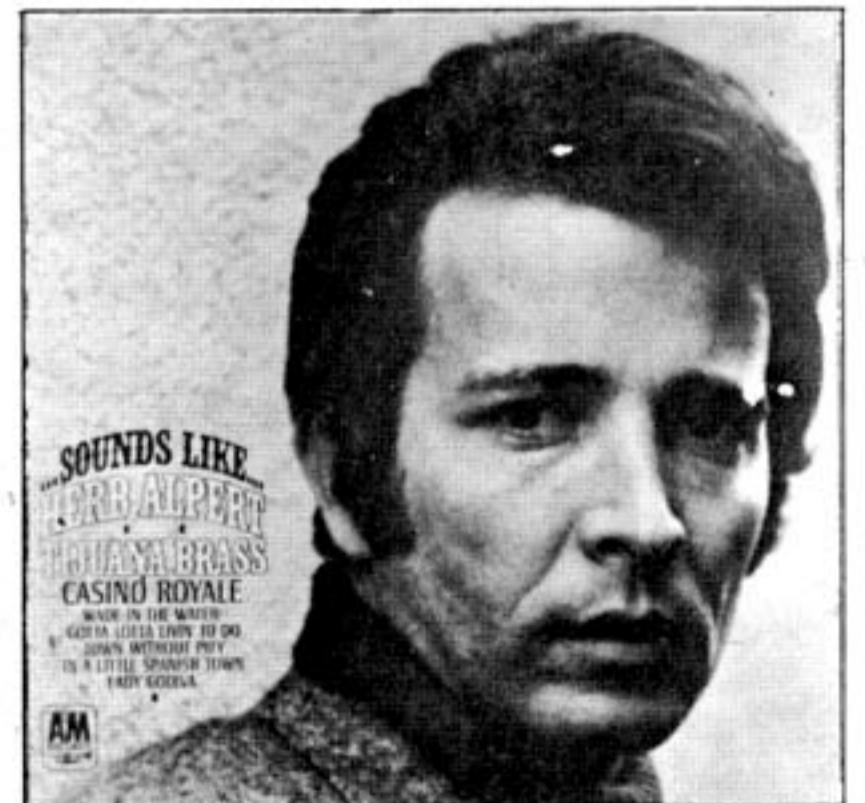
What IS Derek Taylor on about?

DO WE really have to suffer Derek Taylor's wild ramblings (Disc 8.6.67)? His letter in reply to Dave Dee's was incredible. I'm quite a normal chap, but I couldn't understand half of what he was writing about.

American hippies seem to think that wearing flowers in their hair excludes them from anything to do with the Vietnam war. Every person in America should be proud of men who die for their country. — ALAN LARNER, 3 Sarah Robinson House, Queen Street, Portsmouth.

• Couldn't Derek Taylor and Jonathan King switch surnames? — HOWARD GLADWELL, Montpellier, Cheltenham.

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WHAT NOW MY LOVE AML 977 (M) AMLS 977 (S)

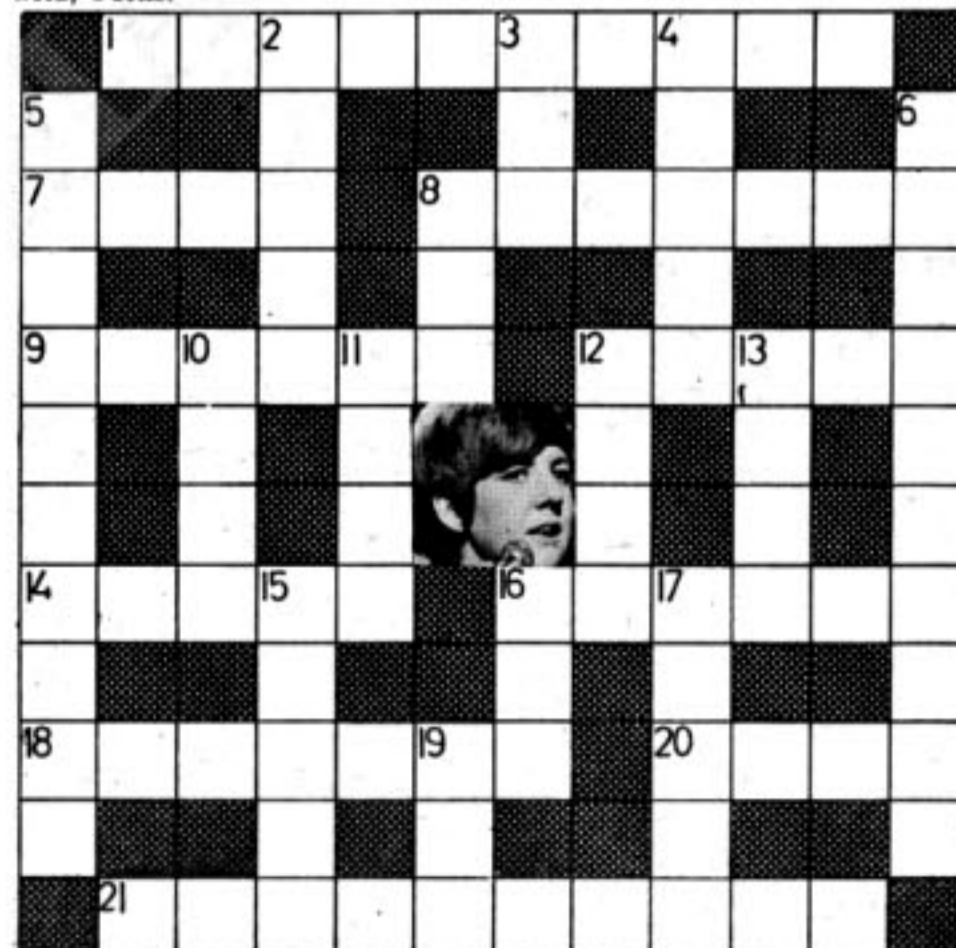
S.R.O. NPL 28088 (M) NSPL 28088 (S)

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LAST week's solution: ACROSS: 1. Sergeant. 7. Minutes. 9. Neal. 10. Pepper. 12. Cyril. 13. Story. 15. Cotton. 17. Amid. 18. Memphis. 19. Finchley. DOWN: 2. Equip. 3. (th)Em-(s)ong. 4. Nancy. 5. Give Me Time. 6. David Bowie. 8. Ear. 11. Easy. 12. Cleo. 14. Radii. 15. Cue. 16. Topee. 18. Mac.

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TURTLES come out of their shells

Pop stars have two faces. You, the fans, usually see only one—the official face presented to the public.

The Turtles are "Happy Together" on duty. They also appear to be very happy together off-stage as these exclusive pictures from America show.

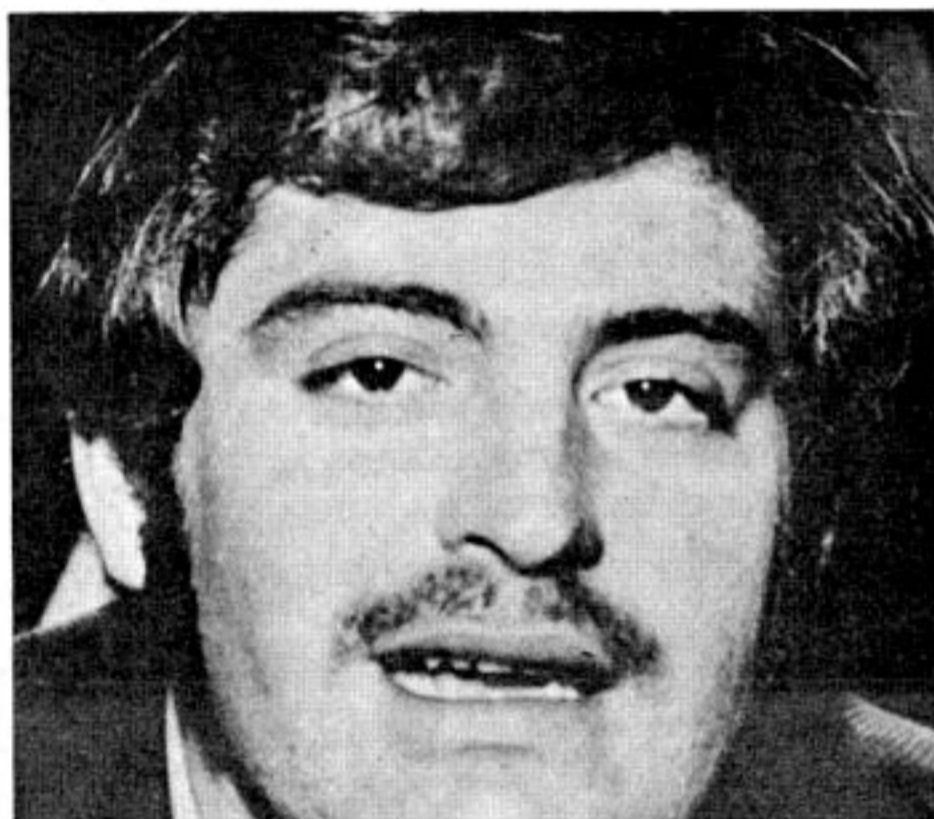
Turtles, it would appear, do not exist solely on fish—and they seem to enjoy leaping frogs as well.



● After all the exercise . . . Howard Kaylan (left), Jim Pons (centre) and Jim Tucker tuck into a good American breakfast.



● They say Al Nichol likes to have a sense of direction, but John Barbata's probably a bit worried about this one.



● HOWARD KAYLAN . . . not looking very "Happy Together" at all!



● Mark "Billy Bunter" Volman seems to be having a bit of trouble without his glasses.

PRESLEY GREAT? SEE SINATRA!

● by DAVID HUGHES



Frank: 'wise man'

TWO weeks ago I said, rather bluntly, what I thought of the latest Elvis Presley film. Last week some of the many equally blunt letters I received were censored and printed!

This week I do not propose to defend my case, but merely offer a suggestion to all those who still think Elvis is the greatest singer-turned-actor in the business . . . go and see Frank Sinatra.

Frank was the Elvis Presley of the 1940s. Bobby-soxers screamed just as loudly for him, and have remained just as loyal.

But Frank was a wise man. He did not appear in a film as an actor . . . until he could act. He is still not the world's greatest, but "The Naked Runner" (on general release from August 20) proves that he, or his powers-that-be, have the sense to star him in real films, with real (if pre-

dictable) stories and real scenery, a good director (Sydney Furie) and an intelligent cameraman.

"The Naked Runner" is a predictable film. Frank, who does not sing a note, plays an honest, upright chair designer who takes his young son (Michael Newport) to the Leipzig Fair.

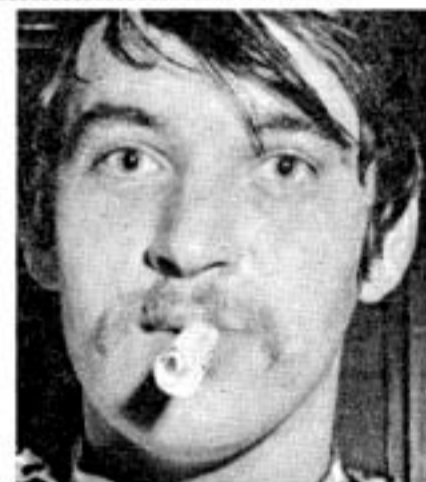
Before they leave, an old friend in British Intelligence asks him to deliver a message to help save a British Agent from the clutches of the enemy.

Frank is inevitably caught up in a string of misadventures, accidents and intrigues, with the result that he is driven to murder — all of which has been carefully planned by his British Intelligence friend.

Predictable? Yes, to everyone but unsuspecting Frank, but nevertheless a convincing and gripping film.

The man who helped put PROCOL HARUM and MOVE on the map reveals his musical know-how

HOW MR. PALEFACE BECAME THE BIG WHITE CHIEF



● PROCOL: 'They are lovely'

UNTIL quite recently Denny Cordell, Britain's top record producer, whom other men with record production aspirations look upon as a very shining scene, was taken to posing with a giant sunflower along his front.

He got rid of it in the end "Because it was giving my family a bad name." And he says that with a slow wry smile that could mean anything.

Frustrated

From this you will gather that the man who makes sounds behind Procol Harum, The Move, Georgie Fame and Denny Laine more beautiful is no ordinary soul. He is not what one would expect a record producer to look like.

"Because I'm a frustrated musician I try to become one of the group—that's why I won't record anyone I'm not in sympathy with," he says.

So he looks like a large elf with today's famous bushy hair straddling his ears silver at the edges—as is his moustache—even though he is only in his late twenties.

"Whiter Shade Of Pale" has made him.

"I feel embarrassed really. People accost me with maniac looks in their eyes to talk about the record. They stand and wave their arms and leap about. But I dig them thinking it's beautiful because I thought so too."

He loves the Procol as he loves his children.

"They are lovely. The band's so good now that I can't wait until the autumn when everything will be sorted out. When Keith Reid came into my office with the songs he and Gary had written I nearly died. I had to be revived because they were so beautiful."

He gets very enthusiastic with everyone he works with because he's geared to doing great things. He has been a record producer for two years.

"It was the first job I had that I didn't have to check into or conform about. I did it because I dropped into a couple of sessions and thought, what a gas.

"I did Jackie Edwards' records first and then went on to the Moody Blues. I dug them so much that's why I'm sad Denny Laine's 'Say You Don't Mind' didn't do anything. We put such work into that record, but we'll do it soon.

"Then I took over Georgie Fame for 'Get-away.' I was influenced by Tamla's bass line idea and I used it for Georgie. He's pretty good to record. But temperamental. He can come in one day and be so enthusiastic, raving round the studio, and another day he doesn't say a word. He mumbles and smiles and blinks. And that's all.

"The Move are a method really. We build up their records from scratch adding more and more to the sound. They are a sound really. A definite Move sound. It's good."

"Most groups in Britain are very badly recorded. The Beatles, Stones, Kinks, Easybeats, Jimi Hendrix have great production jobs. But the Hollies are really terrible, so kind of—ugh. Though Graham Nash could be superb in his way."

"English production is looking up though. They're beginning to realise it's more important to actually make records rather than find a pretty song with a pretty tune and pretty music."

Children

Denny Cordell seems so sure of what he is doing and what he is after in that little box of sounds called a recording studio, that it's hard to think of him doing something like sitting in the dark to record and therefore getting bashed in the ribs when someone pushes open the door not realising he is sitting behind it. And he doesn't move.

"I record best late in the afternoon and evening—like artists themselves always do. If I have a bad session I sulk until the next one. I'm hell to my nearest and dearest."

His nearest and dearest are his wife Mia and his little children.

On Saturday afternoons he often strolls slowly up the King's Road, Chelsea, with his children and his friends' children. And he looks very worried when he loses one, and stands there looking bewildered until it finds him again.

OUR MAN IN AMERICA

DEREK TAYLOR



HOLLYWOOD TUESDAY

JEFFERSON AIRPLANE are coming to Britain in the autumn. You will enjoy them. That is an order.

The Doors are excellent. That is a fact.

The Rolling Stones are being played hard on the radio here. That is a delight.

The Bee Gees are in Los Angeles. That is a trip.

The Beach Boys have released "Heroes and Villains." That is something else.

The Rascals have a new single. That is a hit.

The Byrds have decided to behave nicely. That is a miracle.

Beautiful

Scott McKenzie is a flower-child? That is a myth.

My wife is pregnant. That is nothing new.

Johnny Rivers is back at the Whisky A Go Go. That is OK.

Gene Clark is not active. That is a pity.

How does it feel to be one of the beautiful people?

They tell me Scott McKenzie is moving ahead in what Steve Race would call "the hit parade." Well that's good. He reached four here, Billboard and Cash Box which is a let-down because I sent a press release to all the magazines promising that he would make number one. Maybe he will.

In the meantime, four isn't bad when you consider that about 250 records are released every week. (I made that figure up. No-one actually knows how many records are released.)

John Phillips and McKenzie are busy working on his next single which Phillips wrote (as you may have read elsewhere in Disc unless you turn to this column first,

which is possible though not necessary). When Lou Adler returns from New York where he is viewing the film of the Monterey Festival which will form the basis of the TV show (for world-wide showing so you may see it in colour, too, by the year end—if the BBC buy it which is if they have the money to buy it so why not own up and pay for a licence; that would help) he will produce the single for Scott and then perhaps the boy may come to England.

The single will not be about flowers, but that's OK.

Brian Wilson, newly inspired after an alarming lull in musical output, is now recording the Beach Boys in an eight-track studio built in his own home in Bel-Air, a district so special that the speed limit is 25 miles an hour.

"Heroes and Villains," famous these many months as a title without a tune, was finally worked out in this new studio and it is a very fine piece of construction, dissimilar from earlier versions which Brian discarded.

It will be number one in Britain. I should apologise to Roger Easterby whose forecast that it would turn out to be the



• MICHELLE of the Mamas and Papas: "Split" rumours wrong!

- ★ Jefferson due
- ★ Beach Boys disc
- ★ Mamas rumours
- ★ Cream coming

next Beach Boys' single I dismissed. I should apologise. But I won't. I will just say I'm sorry. Good old Roger. There's still a lot of fight left in the British lion.

It is very hot here—eighty-eight today; what would that be in Centigrade, I wonder? How are you, Dave?

There are a great many rubbish rumours about the Mamas and Papas breaking up. The nonsense is coming from New York which is not a happy city. Disregard the rumours and buy their latest record folks.

The Cream are coming to San Francisco to play at the Fillmore Auditorium where everyone has a good time. The Cream should have played the Monterey Festival. Anyway, it'll be OK.

There is going to be a Byrd-In. That will be in a field with them and their friends and some flowers and sunshine, and green grass and bells, and a few people with cameras and memories. Tell you about it when it's over.

Beck

The Beatles' (both sides) single is marvellously successful here; quite as big as anything that came before and of course that is how it should be and that is how it will be, friends. It is a pity Jeff Beck doesn't seek to enjoy "Sergeant Pepper's Lonely Hearts Club Band." He might find something there which would give him pleasure. Hi ho silver lining. How high the sky.

Keep the home fires burning, though your hearts are yearning. Turn the grey skies inside out till the boys come home.

They don't write songs like the old ones.

Don't they?



• STEVIE WONDER: for Britain in October

STEVIE'S SUPREME ROMANCE

THE East Coast resort town of Atlantic City, New Jersey, runs shows at the Steel Pier all summer. And usually one of the slowest weeks is the week following the Fourth of July holiday. This year, however, promoters were delighted to find that, instead of the usual slump, last week's shows were exceptionally crowded.

Reason for the boom: Those fantastic Motown artists topping the bill—The Temptations. Their act features perfectly timed and rehearsed choreography which, combined with their wonderfully warm personalities, makes for an exciting and excellent show.

Even Temptation David Ruffin kept smiling brightly, although this summer has been far from easy for him. Twice he has been hospitalised with ulcer problems. And, somehow he managed to break a finger, with the result that his hand was encased in plaster.

On the romantic side, David seems to be faring better. More and more frequently his name is being linked with fellow Motown artist, Tammi Terrell. And the link seems to be quite a serious one!

With his current single, "I Was Made To Love Her," soaring up towards the top of the chart, Stevie Wonder arrived in New York last week to do a special concert in Central Park. When I spoke with him, his new air of maturity was obvious. Watching his show, too, one can sense how much this boy has grown up. Yet his increased professionalism only enhances the delightful charm of Stevie.

To Britain

He talked excitedly about the new LP he's been working on between personal appearances. It will be named after this current hit single and should be released in America around September.

Stevie will be coming to England for an extensive promotional tour beginning October 14—and he was thrilled at the prospect of coming over here again.

There also seems to be a noteworthy romantic interest in 17-years-old Stevie's life at the moment, in the person of Supreme Diana Ross's younger sister Rita. But he also insisted on showing me pictures of another very attractive young lady who lives in Los Angeles. No wonder Stevie's enjoying his travelling so much these days!

The day they were leaving for England, Sam and Bill stopped by to say "Cheerio"—(they were already trying to practice British accents, you see!) They were in quite a hurry because until that very morning the minor detail of obtaining passports had been forgotten. But nothing could dampen their excitement about going abroad for the first time.

I found out that Sam is something of a genius at impersonations. Just name any well-known personality, and he'll give you a first-rate imitation. His characterisations range from Jimmy Stewart and Dean Martin to Diana Ross! So good are his take-offs, it has been suggested to



NEW YORK DATELINE BY NANCY LEWIS

the boys that they include these impressions in their act.

I can't wait to hear them when they arrive back from this English visit. I'm sure he will have picked up a lot of new material!

Appearing at The Bitter End in Greenwich Village last week was a West Coast group known as The Nitty Gritty Dirt Band. It had some success not long ago with a lovely song called "Buy For Me The Rain," but on this side of the country, it really doesn't have a large following yet. After the first few nights of playing in the Village, however, it was beginning to attract a large amount of attention.

The band presents an extremely versatile act, including numbers ranging from jug band style and comedy to very good melodic songs. It has a varied selection of instruments, including a ukulele, piano, washboard, kazoo, finger cymbals, clarinet, sax—as well as the standard guitars and drums. The six boys pack all their gear into one very large trunk, which they claim is quite immovable when packed!

They have just released a new single, "Truly Right," which should bring them more widespread recognition.

There has been an unbelievable sort of mania for The Who breaking out in Los Angeles. From some unknown source, the deejays got hold of the group's recording of "The Last Time" (not scheduled for release in America), and started playing it frequently. This makes a total of three Who singles being plugged out there—the others are "Happy Jack" and "Pictures of Lily."

KFWB deejay B. Mitchell Reid is featuring all of the boys' past singles and tracks from their LPs as well! He's also airing a nightly phone conversation with the boys, as they report their views on every city covered on their current tour with Herman's Hermits—and this tour is lasting for ten weeks!

Smokey Robinson and The Miracles and Tammi Terrell will be appearing in a Central Park Concert next Tuesday (26); That East Coast group named after astrological designation, NGC 4594, are creating some excitement around town; The Buffalo Springfield just aren't making the charts in any significant way with "Bluebird"; Can't believe that the spot on current Monkees tour is the right place to showcase Jimi Hendrix; Both Four Seasons' and Frankie Valli's solo discs are in top ten now! Aretha Franklin has new single, "Baby I Love You," which should be just as big as her last two releases.

JONATHAN KING COLUMN

RECENTLY the gold-painted horn of plenty has had little to produce for the pop fan. An occasional Lulu or P. P. Arnold disc; every now and then a Beatles or a Bee Gees. But now, all of a sudden, lo and behold, there come forth many.

In a single week the wax factories have spawned products of rhythm or beauty, depth or simplicity. First the EMI brainchild of one Mark Wirtz—Keith West's "Excerpt From A Teenage Opera." A mammoth multi-instrumental sound, echoes of a 1967 Lionel Bart, kids and all, and, believe it or not, without sounding contrived. I wait every time for the brass at the end. And you?

Next—Steve Adams, Soho's answer to Tarzan, who consistently produces double-sided first-class records, has issued "Bad Night" as official 'A' and the "Laughing Apple" as my personal favourite. Have you, too, liked BOTH sides of his every single?

Next—a record for a minority. Van Morrison — ex-Them — who has a number one in Florida and Monterey with "Brown Eyed Girl."

Next—Spencer Davis, who has done wonders on his latest with double basses and violas. Marvellous arrangement and sound.

Next—the smash song "Up-Up and Away," which must be a giant, but I'm not too keen on either the Mann or the Ifield version. I'd like to hear the 5th Dimension's top ten American hit and have some explanation as to why it's not been issued here.

And then—no, I'm sure I can't convince you I'm not being sarcastic—but congratulations, Tom Jones, on an outstanding performance on your latest too.

A King blast, heard less and less nowadays. But Sharon Tandy has recorded "Stay With Me Baby," and I have to announce that I have never heard anyone staying with anything less, baby.

Why didn't they just re-issue Lorraine Ellison if someone considers there is still some sales potential in the song? Whatever else it is, it's too good to butcher.

• Selwyn Turnbull predicts an all-Decca top six within six weeks, and swears the new Alan Price is a monster.

• Please don't keep phoning me, talent. I'll find you if you're there!

Britain is a Knokke-out!

TV and radio offers are flooding in from the continent following Britain's triumph last Thursday in the Ninth European Song Cup Contest at the Casino, Knokke-le-Zoute, Belgium.

Britain beat France in the final, and won the award for the second successive year.

Team, headed by Gerry Marsden, comprised Rog Whittaker, Dodie West, Oscar and Lois Lane. And Rog Whittaker, whose "If I Were A Rich Man" proved the hit of the Festival, also won the Press Award, taking 21 votes from the 35 journalists from the various countries attending the event.

Knokke previously proved the stepping-stone to success of two British stars—Engelbert Humperdinck and Truly Smith.

Already, Rog Whittaker and Dodie West have been signed to co-star in a weekly 45-minute BBC-TV series, "Whistle Stop." It will be transmitted each Friday from August 18 early in the evening.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

PENNY VALENTINE



Tom's back with a smash!

I'LL NEVER FALL IN LOVE AGAIN (Decca)—Hurray! For ages I've bemoaned the fate that had fallen Tom Jones' beautiful wasted voice. Whither, I thought, the gentleman that the entire Apollo and Tamla organisation had thought had such "feel" he had to be coloured?

Well, he's back. This is quite the best record he's made and far more suited to his talents than rubbish like "Funny Familiar."

He slowly souls his way through with the minimum of effort and the maximum of impact on this, which bears marked resemblance to Ketty Lester's "Love Letters" and allows him to have a slow huge chorus on which he can do his "I mean it, I mean it" bit.

I like listening to this a great deal, which is a lot more than I could ever say about "Green, Green Grass."

And it's very sad and desperate somehow, too, which endears it to me even more. One satisfied customer!

OUT TOMORROW

BARRY FANTONI

NOTHING Today (Columbia)—The other day Mr. Barry Fantoni was bemoaning his fate. "Nobody knows," he said, "what I've been doing—that's the trouble."

Well, what he's been doing has been making this record, among other things. And it's good. Not a bit commercial perhaps. But certainly his odd, sad, slightly flat voice is ideally suited to this odd, sad, slightly flat song with the clever words he's written.

There's a very cool jazz break and the end is very much like the end of a familiar jazz number that I can't think of. Well-made record. But it will never do anything.

OUT TOMORROW

MAMAS AND PAPAS GO UP THE CREQUE

CREQUE ALLEY (RCA)—From their last LP the Mamas and Papas comment on the Californian scene of yesterday and today. Honourable mentions go to John Sebastian, Zal Yanovsky, the group themselves, "no one getting fat except Mama Cass," and two people who I surmise to be one Barry McGuire and one Jim McGuinn. Though I could be wrong.

A big country feel and shades of the Everly Brothers, their voices are close as close and there's a flute in there. It's all nice but it hasn't the general appeal of "Dedicated."

OUT TOMORROW

Shoutin' for the Amen Corner

GIN HOUSE B L U E S (Deram)—One of the reasons "Whiter Shade Of Pale" was so successful was because it was basically simple.

It was very clean, very definite, very there before your eyes. So it stood out.

This Amen Corner single has that same magic, although it is far more reminiscent of those staggering early days of the Animals than anything else.

Starts with bass guitar and piano and continues with organ, everything being held back behind the lead singer's cracking voice.

The backing builds with just enough momentum. A solid record which deserves to be a big hit.

OUT TO MORROW

JULIE ROGERS

BLESS YOU (Mercury)—I review this now in the sure knowledge that there are a lot of people around who are going to like it enough to buy it. Not me.

Miss Julie Rogers sounds as though she is wading through vegetable soup, and even the melody line isn't all that strong—so goodness knows why she chose this song when much better ballads have been written.

And she has a distinctive enough voice without reverting to those gimmicks of over-phrasing. My father remembers when the Inkspots did this. So there!

OUT TOMORROW



• JULIE: gimmicks



TOM... impact

Spence digs this—and so will you

TIME SELLER (U.A.)—Spencer's first record since the group split, and to get the full advantage of everything that's going on you should hear it at a party where the floorboards reverberate and a gentleman in a white hat freaks out like a mad gnome. I have, and it's splendid.

Failing that, just put it on your record player and listen. Then put it on again. It needs a few plays.

The first time, the deep dark 'cello line seems to swamp everything else, including the very good words. But after a while you can't get it off your brain and you realise that it is commercially strong. Spence likes it too, folks!

OUT TOMORROW

JOHN'S CHILDREN

COME AND PLAY WITH ME IN THE GARDEN (Track)

—Some people, including Simon Napier-Bell himself, think I have a "down" on Simon Napier-Bell's productions. Well, I haven't. I do try to be fair—really. But so often it strikes me that all he and his groups are after is a controversial lyric and such a way-out production that nobody would be any the wiser if they were all playing and singing on their heads. Perhaps they are.

Down here, mother, where the air is clean and your children are innocent, I couldn't understand what was going on. In fact, I couldn't even follow the tune.

John's Children sound as though they have been recorded suspended from crystal balloons. All disconcerting. But see "Emily Play" and look how wrong I was about THAT.

OUT TOMORROW



SPENCER... splendid



VINCE... quite nice

NIRVANA

—such sadness

TINY GODDESS (Island)—Now, here's a lesson to all those record producers who try to be over-clever on records. Listen, if you will, to this beautifully constructed piece of work.

Jimmy Miller and Muff Winwood have taken a deep brown 'cello, a piano, a harpsichord, added it to a normal line-up and made it all have a purpose. It sweetly moves with each instrument having a place and a reason. Oh, lovely. The lead singer has a funny little voice of incredible sadness under the words.

It's all like falling leaves and it grows and grows on you. In fact, if the voice had been just a hit harder this could have been a huge, huge hit. It would be nice if it were anyway. But whatever happens, I love to dream to it.

OUT TOMORROW

VINCE HILL

—with sitar!

WHEN THE World Is Ready (Columbia)—After its use against roaring brass on Farlowe's "Moanin," the sitar is used in cool comparison to lush sweeping strings on this latest Vince Hill ballad—to great effect too.

It lifts the record from the level of banality and breaks the mushy atmosphere.

From that you will have gathered that it's quite nice. It is. But still not the thing I like to have playing by my side.

OUT TOMORROW

★ QUICK SPINS ★

I SHOULD say with enough plays that "Smile" (Piccadilly) could be a big hit for the **ROCKIN' BERRIES**. That isn't to say it's my sort of record. But they have done a good enough job, singing as it were without breathing. And it's nicer than the Bachelors. A warm-voiced sound and Nancy Lewis over there on Eighth Avenue will love it.

Buffalo Springfield first did "What's That Sound," and usually I like originals best. But **ART** have done a lovely job on their version with a deep solid bass line and the super voiced ex-lead singer with the VIP's going great guns (Island).

IVY LEAGUE haven't had a hit for ages and at the beginning of "Suddenly Things" I thought this would give it to them. A great beginning but then there are Dave Dee "hey's" which I could have done well without (Piccadilly).

UNBELIEVABLE version of Beatles' "Eight Days A Week" by **DADDY'S ACT**. Slow soul style with a swaying chorus backing and a hearts-and-flowers violin. They sound as though they just sat down and did it, and therein lies all its charm (Columbia).

"More And More" is like "Red Roses For A Blue Lady" and is sung as though he's falling asleep by **ANDY WILLIAMS** (CBS).

ELGINS have made some nice records but "It's Been A Long Time" makes sounds like years gone by and all those groups like the Teddy Bears and Crew Cuts. Strange (Tamla Motown).

LOVE LONNIE MACK'S coarse individual voice. "Save Your Money" benefits greatly from this. A nice job. If he had a good enough song he'd be a smash (President).

I can see what they were trying to do with "Happy Birthday Blues" by **RICHARD KERR** but it didn't quite work. Nevertheless an interesting record with echoey piano and voice and some nice double tracking (Deram).

Recorded live in Britain—**MR. GARNET MIMMS**. Having seen him live has rather shattered all my jolly illusions about Mr. Mimms, which is a shame. But "As Long As I Have You"



Garnet Mimms: swings

swings despite all the recording disadvantages (UA).

Bob Crewe's "Everybody Knows My Name" done really well by **BARRY LEE SHOW** whoever he, it, they, may be. Un-forced high harmony but a bit of a let-down in the middle. Still good for them. Sounds a bit like "I Got You Babe" (Columbia).

BEFORE you scoff and cringe at the nastiness of putting out a **JAYNE MANSFIELD** record (and it IS rather ugly, isn't it?) I must say that "As

Clouds Drift By" isn't as bad as I dreaded. A bit Connie Stevens-ish actually (London).

MITCH RYDER sounds very odd and un-raving on "Joy," all sighing he is. Hum (Stateside).

"Nobody Wants You Now" say **BRINCOS** which is a sad, sad thought. Strange muzzy recording (Page One).

Little light lurching rhythm to "King Of The World" by **THE QUIK**. It's okay but it kept reminding me of that dreadful "Queen Of The House" thing (Deram).

I'VE never liked **JAMES AND BOBBY PURIFY** but their version of "I Take What I Want" is nothing short of great (Stateside).

BRIAN CONNELL sings "The Same Things Happened To Me" over soft strings (Mercury). If you're in a loon mood put **PETE TERRACE'S** "Party Time" on very loudly and open all the doors and growl. (Pye Int.).

BILLY JOE ROYAL sounds too strangled to be appealing on "The Greatest Love" (CBS). "God Willing" by **ADAMO** has a certain strange quiet charm I don't quite understand (HMV).

SOME clever thinking on the S words of "Red White And You" (see?) by **SOUNDS AROUND**. But it's not enough to hold a record (Piccadilly).

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HOLLIES: TOURING SHOCK!

by LAURIE HENSHAW

FINISHED . . . that's what the HOLLIES say about pop package tours. At least, as far as they are concerned.

Explained Allan Clarke this week: "We're fed up with the same old round of pop shows. We want to do something entirely new. A special vehicle built around our own talent. We don't ever intend to go on the usual type of pop tour again."

"We're not saying pop package shows are played out for other groups," says Allan. "But they are for us. Not that we don't appreciate the interest of the fans; it's just that it would be more satisfying for us to come up with an entirely new type of show."

"People expect you to tour. But we don't ever want to get to the stage where the kids think we're getting stale, and start saying 'the Hollies are going down hill.'"

"So we sat around the other night and thought about it—hard. What we'd like to do is to tour with an orchestra—brass, strings, the lot. Then we'd do the whole of the second half, having just one act—a folk group, maybe—on the first part of the bill."

"This way, we could present ourselves as we really want to—as a group, individually and perhaps with a string section from the orchestra."

"Graham has another idea for the first half. He is supposed to be writing a ballet with two friends of his. This would be something different. And we all feel the kids are ready for it."

Wouldn't the cost of an orchestra be prohibitive? Allan admitted it could be pretty pricey. "But it would be worth it to try out our ideas. We would try to persuade some of the session men we have on recordings to tour with us for about 12 days."

"It wouldn't be worth hiring one hall in London, say, and expecting people to travel long distances to see us."

"We would play in ten or 12 of the major cities. But we could take a big hall, like the Free Trade Hall, Manchester, or London's Royal Festival Hall, for just one night."

And when will the new-look Hollies hit the road? "We hope to do so before Christmas or early in the New Year," adds Allan.



Why England swings—by VIKKI CARR

● NANCY LEWIS reporting from New York

NO WONDER Vikki Carr always raves about England, for this country has provided her with three major "firsts" in her career. It was in Britain that Vikki (a) was first mobbed by fans; (b) had her first TV special; and (c) is now enjoying her first major hit.

"I'll never forget my first mob scene," she told me excitedly. "It was fantastic! I had just made an appearance on the Palladium TV show, and when I went out the stage door I was nearly torn apart!"

"That happened a few years back—during my first visit to England. Not many people heard about my little mobbing, though, because the Beatles had just gone to America for the first time. And the excitement they were creating was slightly more newsworthy!"

She was delighted when the BBC offered her the opportunity of doing a special of her own. "I had done a lot of TV shows all over the world before," she said, "but doing a show alone was something completely new. It all turned out very well, though, and I got to do two more specials for them. I've never had such an incredible response of fan mail as those shows brought. It was really tremendous."

Vikki has now become a household name all round the world, and I was surprised when she told me "It Must Be Him" was her first top ten record. But, probably no one was as surprised by its success as Vikki.

"When I heard it had shot into the top ten, I couldn't believe it! The full impact still hasn't hit me. I was appearing in a nightclub in Hollywood, Florida, when the news came through. And the first thing I announced to my audience that night was that my record was number 6 in England!"

"I'm especially happy because this is a song I've had so much faith in ever since I first heard it. It was released in America some time ago, but never did a thing. And then, during my last visit to England, I wanted to include this number on one of the TV shows. The producer asked me to sing something else instead of 'It Must Be Him,' though, 'cos he didn't think the song had enough commercial appeal!"

"So I'm really delighted that all my faith in this number was justified. I think it's even going to be re-released in the States now that it has been so successful over there."

I asked Vikki why she thought this particular song had been selling so well, when it was by no means an obvious hit. "It's probably because of the lyrics," she explained. "They're describing the kind of situation that so many people have gone through."

"You know, you've broken up with a boy and you're sure he's not going to call—and yet every time the phone rings you pray, 'Dear God, let it be him.' It's really such a beautiful song, and I imagine a lot of people are identifying with it."

PACKED

Although she was in her teens before she was ever paid to sing, Vikki's singing debut was made much earlier in life. It was at the tender age of four that she first appeared in front of an audience other than her family and friends.

As she went through school, she took every available music course, sang in the choir, joined a girls pop-styled singing group, and often appeared as a soloist with the school dance band. In fact, singing with the band was the only way she could attend the school dances. For although she was raised in California, her Mexican father firmly believed in the traditional Latin Custom which does not allow girls to go out on dates. So, her view of the dances came strictly from the bandstand.

"Not long ago in England, I appeared in a club up North," she told me. "I was really worried that no one would turn up for the opening, but when I peeked out, the place was completely packed. When the announcer introduced me, the audience seemed to go wild, cheering and applauding so much that I thought maybe I should leave right then—while I was ahead!"

Fortunately, she didn't leave—and, naturally, the crowd were even wilder about her by the time the show ended. "I just can't tell you how much I enjoy working in England," she said.

"In all my career, I think there's only one time I got a warmer reception than I receive in England—and that's when I recently entertained troops in Vietnam."

DUSTY'S brother writes a hit for 'rival!'



● ANITA . . . and Albert

ANITA and Albert chase Pet, Sandie, Lulu!

by BOB FARMER

ANITA HARRIS insisted on pressing a large yellow flower into my palm and announced: "I want to be one of the flowerpower people. Loving everybody is a sweet idea."

Not that the rest of us need flowerpower to express affection for Anita. You really could not meet a nicer person, which is why the pop business is beaming at Anita's long, long overdue arrival in the chart.

"Just Loving You," the Tom Springfield song which crept into Disc's Top 30 last week, 10 weeks after its release, is, incredibly, the first chart success Anita has ever had.

Incredible, because Anita seems to have been among us

even longer than the six previous singles which didn't. And with Dusty, Cilla, Sandie and Lulu apparently having cornered the female market, the long enough wait looked like lengthening still further.

"It was disheartening," she said, stroking her enormous Afghan hound Albert. "But I grew to accept it. I still longed to have a hit, however, although I was getting good work. I'm told I'm not a Top 20 type, but if you make records, you must want to have a hit. There's something magical about a Top 20 record."

Frightened

"It took a full week for it to sink in that I had a hit at last. I was frightened at first and said to myself: 'Hold your horses, let's see if it really happens.' You take such a lot of knocks in this business and I held back my emotions a good bit. But now people keep coming to me with congratulations and I suddenly feel fantastic!"

Fantastic, too, is the only description for all that's happened to Anita in other directions since her disc success.

On the agenda as from this weekend: tonight (Thursday)—"Top Of The Pops" ("My first"); tomorrow—American release of the disc; Saturday—"Juke Box Jury"; Sunday—"Blackpool Night Out" with Frankie Howard; Monday—opening in "Way Out In Piccadilly" as Cilla's replacement in the show originally written with Anita in mind; Tuesday—Buck-

ingham Palace concert party appearance.

She is also co-starring in the new "Carry On" film "Follow That Camel."

When her "Way Out" run ends in October, Anita has offers of a cabaret season in Las Vegas; a TV series on "The Avengers" lines; and a personal invitation from Phil Silvers to do another full-length film with him in Hollywood.

And on the record scene, she is recording the title songs for the forthcoming films "Mister Sebastian" (starring Dirk Bogarde) and "Danger Route" (Richard Johnson); besides having already cut her follow-up single, a startling, strongly commercial song called "Playground."

"Why all this? I really couldn't say. Perhaps it's the record and that only started happening after I did a couple of TV spots and Caroline started pushing it."

Her manager Mike Margolis has other ideas. He treats Anita very much as the star. His mews cottage office off Kensington Church Street has pre-war movie queen pretensions about it. A life-size oil painting of Anita by the talented artist June Mendoza dominates one end of the room—at the other, instead of music scores, the piano is decorated with an enormous blow-up of Anita's eyes. "Things have been bubbling for Anita for some time," he sparkles. "All her hard work is beginning to pay off."

And, for once, it isn't corny to add that it couldn't have happened to a nicer person.



ENGELBERT HUMPERDINCK —hit-happy!

TWO Silver Discs, presented by Disc, for happy Engelbert Humperdinck, for selling more than 250,000 copies of first "Release Me" and then "There Goes My Everything."

More than 250,000? In fact, both discs have bounded far beyond the million-mark. "Release Me," besides selling a million in Britain alone, has swelled to more than two million with world sales. "There Goes My Everything" has so far sold 750,000 copies in this country, which is considerable consolation for the fact that it didn't make the No. 1 spot in the chart. And with American sales, "Everything" has bounded beyond the million-mark.