

DISC

and MUSIC ECHO 9d

OCTOBER 15, 1966

USA 25c

PAUL JONES

I'm afraid I might have lost my fans

SEE PAGE 8



The
odd
story
of Cilla's
hunt for
a home
—page 7



**“Sometimes the scene makes us
feel sick. You say you’ll not
change—but you do. I can
see a false front going up”**

DAVE
DEE, DOZY
BEAKY, MICK AND
TICH IN A
SHOCK INTERVIEW
—SEE PAGE 7

SCENE

MERSEY BILLY KINSLEY went back to old school to lecture on pop. One 15-year-old got up and announced: "I remember you when you used to deliver our papers."

WHO unable to find Union Jack jacket anywhere in London last week when they needed one for a photo session.

American **TIM** "If I Were A Carpenter" **HARDIN** becoming new "in" songwriter.

Merit award for bravery: **DOZY** climbed a fence and trudged across a field in pouring rain to talk to Disc and Music Echo on the phone last week.

After reports that **SCOTT** had proposed to model **IRENE DUNSFORD**, she has been plagued by threatening phone calls from irate girl fans.

KEITH MOON a great mimic.

SHOULDN'T **PAUL McCARTNEY** go into record production full time?

LULU off on a week's holiday to Spain this week.

PAUL JONES moved from his garage home to a five-storey Georgian house.

ROCKIN' BERRIES' house burgled and stolen were 30 LPs, clothes and tape recorder containing their next disc.

BARRY FANTONI and record producer **PETER EDEN** locked in record-listening booth for 14 hours when door stuck.

SIMON DEE unhurt in London car crash.

NEW VAUDEVILLE BAND's trombonist **HUGH WATTS** has done several jazz LPs.

Behind-the-scenes information: the "Dog" **CAT STEVENS** sings about, which was pictured on last week's "Top Of The Pops," was a BITCH!

CILLA says the only thing she really owns in the world is her £500 fur coat—now she's got rid of the £2,300 multi-accessory Mini (Andrew Oldham's got hold of it) she had for a few weeks.

"But I'm having to get the coat shortened. It's so long on me now I look like Flanagan and Allen!"

CILLA "terribly annoyed" at the colour picture of her on her new EP cover. "It's one of the funeral ones. Of all the photos of me they have to use the one that makes me look like I'm dead!"

Mutual admiration society: **WALKER BROTHERS** and **CREATION**—since playing three concerts together.

DUSTY went to **PEARL BAILEY's** opening night at London's Talk Of The Town.

ALAN PRICE says he might back other people on discs as with **LULU**.

MICK WILSHERE, guitarist of the **NEW VAUDEVILLE BAND**, used to help **VIV PRINCE** manage London's Knuckles.

SANDIE SHAW sang her Italian number one "Girl Don't Come" in Italian on the "Frost Programme."

ALAN FREEMAN, between discs on recent Luxembourg



• PAUL • HEBB

show, said seriously: "And from the ridiculous to Ken Dodd."

DON WARDELL can't carry on calling himself "This boy" now he's being seen as well as heard.

Caroline North and **270** using same jingles as **Big L**.

TV personality **DAVID FROST**, **BRIAN POOLE**, and jazz stars **ANNIE ROSS** and **TONY CROMBIE** among guests at **TONY BENNETT's** CBS reception last week.

PINKERTON'S COLOURS manager **TERRY KING**:

"How dare Disc and Music Echo call them a minor group with 'Mirror Mirror' such a hit and another on the way with 'Magic Rocking Horse'?"

YARDBIRD KEITH RELF has had his hair cut à la Disc and Music Echo's picture.

JOHN ENTWISTLE says he was 21 on Sunday.

KEITH RICHARD claims **STONES** to take voice projection lessons now that the tour is over, for their film parts. "The film people said we mumbled too much."

SIMON SCOTT planning a comeback.

The week a WHO boy came out of the shadows . . .



THIS HAS undoubtedly been **John Entwistle** Week. "I've done four interviews on my own in two days," he declares with genuine delight.

You might consider that was hardly cause for any frantic flag-waving, Union Jack or otherwise, on the part of Entwistle, but the significance of his statement is that at last the **Who** have four personalities, whereas in the past Entwistle only appeared to be in the group to make up the number.

While **Towashend** and **Daltrey** talked away at cross purposes, and often for cross purposes, and **Moon** tossed in the odd madcap comment, Entwistle would sit on his own in the darkest corner of the room at interviews, feeling embarrassed.

"Too lazy"

"When we first started getting known and people came to interview us, I was just too lazy to say anything. It wasn't true that I was shy. I just couldn't be bothered—particularly as the others seemed happy enough to hog the conversation," explained newly-avid conversationalist Entwistle.

"It was a bad, bad mistake. The general public—and that, of course, includes the fans—became convinced I was incapable of saying anything worthwhile.

"So I have decided to go out of my way to change because I hated the label. I didn't want to go on being a background bass player."

"Although I've been looning for the past two years, obviously it wasn't improving my image so Keith Moon agreed to take me about with him. Now we loon six days a week—at Blaises, the Cromwellian, the Scotch, Dolly's. The only social life we have is at night—we sleep all day instead."

"But all this effort has taken until now to make people twig that I'm not quiet and stupid. It's all been worthwhile, though, for I'm very glad to be out of the background at last."

The rest of the **Who** look on and say little. "Oh, they don't mind. The **Who** at the moment is a great group to be in. In the past, of course, it used to be a bit of a strain. We were forever arguing and that length of time between records because of the recording contract problem only increased the tension.

"But then came the chance to release 'I'm A Boy' so we got together and pointed out each other's differences. We realised we wouldn't develop musically if we had differences of opinion and kept going behind each other's backs all the time. Now we discuss things together and everything's great."

So great that Entwistle automatically elects their forthcoming LP as the **Who's** most exciting happening. It has taken three months to plan and record. "I think it will prove that we manage always to switch our style just before other groups try to jump on our bandwagon. That's the **Who's** appeal. We're not so aggressive on stage but the fans don't mind because of the music and volume we give them."

This **Who** LP has contributions from all four of the group. Entwistle himself—"No, I don't ever feel self-conscious about our crazy going on—I've got a mental block against it, you see"—has composed a couple of the tracks.

"I've called one of them 'Whisky Man' because it's all about a fellow who drinks too much and gets hallucinations about always being shadowed by someone else. So he calls his companion 'Whisky Man'."

The other song is 'Boris The Spider.' It's about a bloke lying in his bed with a spider crawling up the wall. It falls down on the floor so the bloke gets hold of a book and squashes it. The song ends: 'He's come to a sticky end, never think he'll mend, never think he'll crawl around, now he's embedded in the ground.'

Clearly, we've made a mistake by ignoring Entwistle for so long. He obviously has some socially significant statements to make to us all.

—Bob Farmer

I WANNA BE FREE THE V.I.P.s

ISLAND WI—3003

HAPPY FEET ROBERT PARKER

ISLAND WI—3008

ISLAND RECORDS LIMITED., 155-157, Oxford Street, London, W.1.

OUR MAN IN AMERICA

DEREK TAYLOR
HOLLYWOOD TUESDAY



• DYLAN

MEMO TO LENNON: WRITE TO YOUR AUNTIE FLO

WHERE'S **Boh Dylan** since his accident? **Albert Grossman**, who's 39 and looks like the Archbishop of Canterbury, only older, is Dylan's manager and he's not talking.

It has been very worrying for all Dylan's friends and puzzling for acquaintances. **Grossman**, America's finest manager by far, is busying himself preparing the **Paul Butterfield Blues Band** for the **Georgie Fame** tour.

• **Jan (Berry)** of **Jan and Dean** is making progress after his car smash, but slowly. **Partner Dean (Torrence)**, a delightful and brave man, anguished by seeing his partner's desperate bid to live, has busied himself with commercial designs, and has so far produced the **Mamas and Papas** souvenir book, done the album design and prepared the **Beach Boys** British adverts you will be seeing in **Disc** up to the **Beach Boys** arrival in Britain on November 6.

• What is **John Lennon** doing at this moment I wonder? Tell him **Uncle Stan** and **Auntie Flo** would like him to write.

Beatles retain all the valid respect they used to. They maintain sales and sustain the aura of quality so far as the good people are concerned over here.

But they are not getting anything like the air play they had

a year ago, and the hangover—(continually and malevolently revived)—from John's unpopular "Jesus" quotes persists.

Major TV executive told me on the telephone today: "Hey, those guys could use some good level exposure. There's still a nasty smell isn't there?"

I replied: "The other day I broke the winder from my watch and placed it in my navel for an experiment. It was still there 24 hours later. Isn't that remarkable?"

The executive responded: "Yes Sir, those guys sure could use some good exposure."

Melodic

• "Good Vibrations" is the sweeping melodic, harmonic recording triumph in Los Angeles this week, and this new **Beach Boys** single is on the air Sunday nights three times an hour.

It's quite beyond description for feel, arrangement, design, construction, glazing, polishing, bobbing, weaving, spinning, shading, levelling and layering and many other features not usually applied to a pop disc.

"Good Vibrations" will absolutely explode in Britain. It will burst so wide open, so fast, and

bring so much spine-tingling, eye-clouding, finger-numbing excitement that if none of what I predict happens at all, I will be forced to give all my Rupert books to the orphanage and take up basketwork in the same way that **Capitol Records** **Beatles** biography forecasts **Ringo** will do.

• One of **Ringo's** quotes in this strange Capitol exercise in patronising for the twenties: their fastest moving single since "Turn, Turn, Turn." It's taken from the album "5 D" which I notice the **Disc** reviewer enjoyed so much last week.

• **Byrds** have "Mr. Spaceman" heading for the twenties: their fastest moving single since "Turn, Turn, Turn." It's taken from the album "5 D" which I notice the **Disc** reviewer enjoyed so much last week.

• Dear old **Gerry** now in the top 40. **Billboard** 37 from 52, a great leap forward. **Stones** come in on the dot of 40 from nowhere; **Peter and Gordon** in town for some important TV—they have another hit with "Lady Godiva" strongly launched at 90. "If I Were A Carpenter," No. 22 and the **Monkees** **Beatle**-inspired, although imitative, thoroughly enjoyable TV network show, is going to be more important than any of us now know. An international money-maker.



LATEST LP

DAVE BERRY

THIS SPECIAL SOUND OF DAVE BERRY

LK 4823 12" mono LP record

DECCA

- 1 (1) ● **DISTANT DRUMS.....**Jim Reeves, RCA Victor
 2 (5) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW**
 Rolling Stones, Decca
 3 (3) **BEND IT.....**Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
 4 (7) **WINCHESTER CATHEDRAL**
 New Vaudeville Band, Fontana
 5 (2) **I'M A BOY.....**Who, Reaction
 6 (19) ▲ **I CAN'T CONTROL MYSELF.....**Troggs, Page One
 7 (8) **ALL I SEE IS YOU.....**Dusty Springfield, Philips
 8 (4) **YOU CAN'T HURRY LOVE**
 Supremes, Tamla Motown
 9 (6) **LITTLE MAN.....**Sonny and Cher, Atlantic
 10 (10) **GUANTANAMERA.....**Sandpipers, Pye Int.

Next Twenty

- 11 (9) **TOO SOON TO KNOW**
 Roy Orbison, London
 12 (12) **WALK WITH ME**
 Seekers, Columbia
 13 (16) **SUNNY**Georgie Fame, Columbia
 14 (13) **ANOTHER TEAR FALLS**
 Walker Brothers, Philips
 15 (11) **SUNNY**
 Bobby Hebb, Philips
 16 (—) ▲ **REACH OUT I'LL BE THERE**
 Four Tops, Tamla Motown
 17 (23) ▲ **I'VE GOT YOU UNDER MY SKIN**
 Four Seasons, Philips
 18 (18) **IDON'T CARE**Los Bravos, Decca
 19 (42) ▲ **NO MILK TODAY**
 Herman's Hermits, Columbia
 20 (20) **LADY GODIVA**
 Peter and Gordon, Columbia
 21 (37) ▲ **BORN A WOMAN**
 Sandy Posey, MGM
 22 (17) ● **YELLOW SUBMARINE/ELEANOR RIGBY**
 Beatles, Parlophone
 23 (—) **STOP STOP STOP**
 Hollies, Parlophone
 24 (15) **ALL OR NOTHING**
 Small Faces, Decca
 25 (—) **ALL THAT I AM**
 Elvis Presley, RCA
 26 (30) **SOMEWHERE MY LOVE**
 Mike Sammes Singers, HMV
 27 (—) **BEAUTY IS ONLY SKIN DEEP**
 Temptations, Tamla Motown
 28 (34) **DEAR MRS. APPLEBEE**
 David Garrick, Piccadilly
 29 (14) **WORKING IN THE COAL MINE**
 Lee Dorsey, Stateside
 30 (—) **TIME DRAGS BY**
 Cliff Richard, Columbia

● Silver Disc for 250,000 British sales

▲ This week's TOP 50 Zoomers

Last Twenty

- 31 (22) **WHEN I COME HOME**
 Spencer Davis, Fontana
 32 (27) **I CAN'T TURN YOU LOOSE**
 Otis Redding, Atlantic
 33 (26) **LAND OF 1,000 DANCES**
 Wilson Pickett, Atlantic
 34 (29) **SUNNY**
 Cher, Liberty
 35 (21) **GOT TO GET YOU INTO MY LIFE**
 Cliff Bennett, Parlophone
 36 (24) **GOD ONLY KNOWS**
 Beach Boys, Capitol
 37 (36) **SUMMER WIND**
 Frank Sinatra, Reprise
 38 (—) **HIGH TIME**
 Paul Jones, HMV
 39 (33) **IN THE ARMS OF LOVE**
 Andy Williams, CBS
 40 (35) **THERE WILL NEVER BE ANOTHER YOU**
 Chris Montez, Pye Int.
 41 (28) **ASHES TO ASHES**
 Mindbenders, Fontana
 42 (43) **HAVE YOU EVER LOVED SOMEBODY**
 Paul and Barry Ryan, Decca
 43 (—) **I LOVE MY DOG**
 Cat Stevens, Deram
 44 (—) **QUE SERA SERA**
 Geno Washington, Piccadilly
 45 (40) **MORE THAN LOVE**
 Ken Dodd, Columbia
 46 (25) **LOVERS OF THE WORLD UNITE**
 David and Jonathan, Columbia
 47 (45) **I AM YOURS**
 Salena Jones, Columbia
 48 (—) **IN THE MIDNIGHT HOUR**
 Little Mac, Atlantic
 49 (48) **BABY TOYS**
 Toys, Stateside
 50 (31) **HOW SWEET IT IS**
 Jnr. Walker, Tamla Motown

ZOOMING UP THE CHART!



● TROGGS: 6



● FOUR TOPS: 16



● FOUR SEASONS: 17

HIT TALK

by Herman

NO! I haven't heard the JIM REEVES! But I like the WHO. It's just commercial and there's a lot of fun in the Who image.

DAVE DEE? Is that the one that goes like "Zorba's Dance"? Must be good or it wouldn't be where it is, but then their popularity is so high, too.

I'm so cheesed off with hearing that SUPREMES record. Been getting it for two months now. It was played to death on our last States tour. I've only heard the STONES once so I'm in no position to comment.

SONNY AND CHER have a nice little song. I like that. "Winchester Cathedral"? I suppose it's a luff. It's quite commercial too. I keep finding myself singing it.

Like that pretty "Guantanamo" — but that's the only reason I like it. You can sing some great dirty words to it!

I like all the versions of



● HERMAN

"Sunny" but GEORGIE FAME's got the best backing on his. BOBBY HEBB's backing is out of tune, but his singing suits the song —

The TROGGS are fantastic. They knock me out because their stuff is so commercial. "Mrs. Applebee" — isn't that DAVID GARRICK, the blue beat opera singer? It sounds as if someone is trying to do a "Mrs. Brown" — two years late!

No. I don't like that TOYS song. Overall it's really very good. And definitely not the sort of thing I would buy myself.

Next Week:

TROGG RONNIE BOND

Top Ten LPs

- 1 (1) **SOUND OF MUSIC**
 Soundtrack, RCA Victor
 2 (2) **REVOLVER**
 Beatles, Parlophone
 3 (3) **PORTRAIT**
 Walker Brothers, Philips
 4 (4) **AUTUMN '66**
 Spencer Davis, Fontana
 5 (5) **PET SOUNDS**
 Beach Boys, Capitol
 6 (—) **SINATRA LIVE AT THE SANDS**
 Frank Sinatra, Reprise
 7 (10) **STARS CHARITY FANTASIA**
 Various Artists, Philips
 8 (6) **WELL RESPECTED**
 Kinks, Pye
 9 (—) **BLUES BREAKERS**
 John Mayall, Decca
 10 (7) **BLONDE ON BLONDE**
 Bob Dylan, CBS

American Top Twenty

- 1 (2) **REACH OUT, I'LL BE THERE.....**Four Tops, Motown
 2 (1) **CHERISH.....**Association, Vallant
 3 (3) **96 TEARS.....**Question Mark and The Mysterians, Cameo
 4 (6) **LAST TRAIN TO CLARKSVILLE.....**Monkees, Colgems
 5 (9) **PSYCHOTIC REACTION.....**Count Five, Double Shot
 6 (7) **CHERRY, CHERRY.....**Neil Diamond, Bang
 7 (14) **WALK AWAY RENEE.....**Left Banke, Smash
 8 (11) **WHAT BECOMES OF THE BROKENHEARTED**
 Jimmy Ruffin, Soul
 9 (10) **I'VE GOT YOU UNDER MY SKIN.....**Four Seasons, Philips
 10 (8) **YOU CAN'T HURRY LOVE.....**Supremes, Motown
 11 (20) **POOR SIDE OF TOWN.....**Johnny Rivers, Imperial
 12 (5) **BEAUTY IS ONLY SKIN DEEP.....**Temptations, Gordy
 13 (4) **BLACK IS BLACK.....**Los Bravos, Press
 14 (19) **SEE SEE RIDER.....**Eric Burdon and The Animals, MGM
 15 (48) **DANDY.....**Herman's Hermits, MGM
 16 (23) **HOORAY FOR HAZEL.....**Tommy Roe, ABC
 17 (22) **IF I WERE A CARPENTER.....**Bobby Darin, Atlantic
 18 (40) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW**
 Rolling Stones, London
 19 (25) **B-A-B-Y.....**Carla Thomas, Stax
 20 (17) **MR. DIINGLY SAD.....**Critters, Kapp

4 new eps



SANDIE SHAW
 Run With Sandie Shaw
 NEP 24264 PYE



PETULA CLARK
 I Couldn't Live Without Your Love
 NEP 24266 PYE



THE SEARCHERS
 Take Me For What I'm Worth
 NEP 24263 PYE



MIKI & GRIFF
 It's My Way
 NEP 24268 PYE



STARS IN THE NEWS—1 **TOUR NEXT YEAR BUT...****ERIC on 'Pops'**

HERMAN, CILLA and ERIC BURDON make live appearances on tonight's "Top Of The Pops."

The line-up also includes Robert Parker, Walker Brothers, Georgie Fame, Troggs, Rolling Stones, and the show features discs by the Sandpipers and Jim Reeves.

Aussies ban Troggs' hit

TROGGS' latest hit "I Can't Control Myself" has been banned from sale or broadcasting in Australia, where the group tour in February.

The move was made by the Australian Broadcasting Control because of the song's lyrics.

Manager Larry Page is flying there at the

end of this week to try to persuade them to lift the ban. Reg Presley, who wrote the song, said: "I'm disappointed because I was looking forward to maximum reception for our tour there."

Reg is currently composing the Troggs' next single, for release in the New Year, and an LP for Christmas release.



REG: DISAPPOINTED

DISC

and Music Echo

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ALAN DONALDSON**'BENDIT, TOO!' VAUDEVILLE BAND IN U.S. CHART FIGHT**

DAVE DEE told Disc and Music Echo on Tuesday: "We will have to change our image," following a ban in America on "Bend It."

Added Dave: "It appears the East Coast has been playing it but the West Coast has said it is too suggestive."

"We have this sexy thing and 'Bend It' IS us. Everybody thought that it would be really big—we have had fantastic reviews in America. Then all of a sudden U.S. DJs said they would not play it."

The Searchers, who return from their tour of Sweden next week, cut their new single the following week.

DAVE DEE IN NEON

Dave Dee, Dozy, Beaky, Mick and Tich are the first group to have their record "Bend It" advertised in the neon lighting in London's Piccadilly.

NEW Vaudeville Band are headed for a big chart battle in America with no fewer than FIVE cover versions of their "Winchester Cathedral."

The band's tour with Dusty Springfield ended on Friday. This week they have been rehearsing for their next single "Shirl".

On Saturday they appear on ITV's "Countdown," with singer/guitarist Mick Wilshire on the quiz panel. The same day they do their first one-nighter, at Weston-super-Mare Winter Gardens.

New dates are Top Of The World, Stafford (October 27), Town Hall, Walsall (November 6), Baths Hall, Rawmarsh (12), Plaza, Eldorado, Edinburgh (16), Hands-worth/Plaza Oldhill (19), Oasis, Manchester/Country Club, Warrington (20), Spa Hall, Bridlington (December 3) and Cosmopolitan, Carlisle (4), Leicester College of Education (9).

OTTIS REDDING's next single "Fa - Fa - Fa - Fa - Fa," currently rising in the American chart, is released here next month.

Sonny, Cher's theme

SONNY AND CHER's new single will be the theme song from their new film "Good Times" and will be released at the beginning of next month.

The film will now be premiered here at the end of November and the couple fly in for a short promotional visit at that time.

Ivy League, whose new single "My World Fell Down" is released this Friday, appear on "Action" (17), "Saturday Club" (27) and "Monday Monday" (November 14).

Countdown**thursday**

WALKER BROTHERS, TROGGS, DAVE DEE — Odeon, Manchester.
MINDBENDERS — West Park Pavilion, Jersey.
CLIFF BENNETT — Ram Jam, Brighton.

friday

WALKER BROTHERS — tour—City Hall, Newcastle.
CHRIS FARLOWE — Civic Hall, Wolverhampton.
ZOOT MONEY—Mark Altman Ballroom, Leeds.
MINDBENDERS — Birmingham University.
ROBERT PARKER—Quay, Plymouth.
READY, STEADY, GO!—Troggs, Dusty Springfield, Paul Jones, Chris Farlowe.

saturday

SMALL FACES, HOL-LIES, PAUL JONES, PAUL and BARRY RYAN—ABC, Aldershot.
WALKER BROTHERS — Gaumont, Sheffield.
LEE DORSEY — Toffs, Folkestone.
EDWIN STARR — Manchester University.
ROBERT PARKER — Ritz and Plaza, Birmingham.
NEW VAUDEVILLE BAND—Dreamland, Margate.
JUKE BOX JURY—Julie Rogers, Scott Hamilton, Truly Smith.
COUNTDOWN — Penny Valentine, Eric Burdon, Don Moss.
SATURDAY CLUB (Light)—Adam Faith, Chris Farlowe, Robert Parker.

sunday

SMALL FACES — tour—ABC, Romford.
WALKER BROTHERS — Coventry Theatre.
LEE DORSEY — Cavern, Liverpool.
GENO WASHINGTON—Black Prince, Bexley.
ZOOT MONEY — Mojo, Sheffield.
EASY BEAT (Light)—Lulu, Neil Christian.

monday

LEE DORSEY — Tiles, London.
EDWIN STARR — Queen's Hall, Nottingham.
GENO WASHINGTON—Atlanta, Woking.
SWINGALONG (Light)—David and Jonathan, Ivy League.

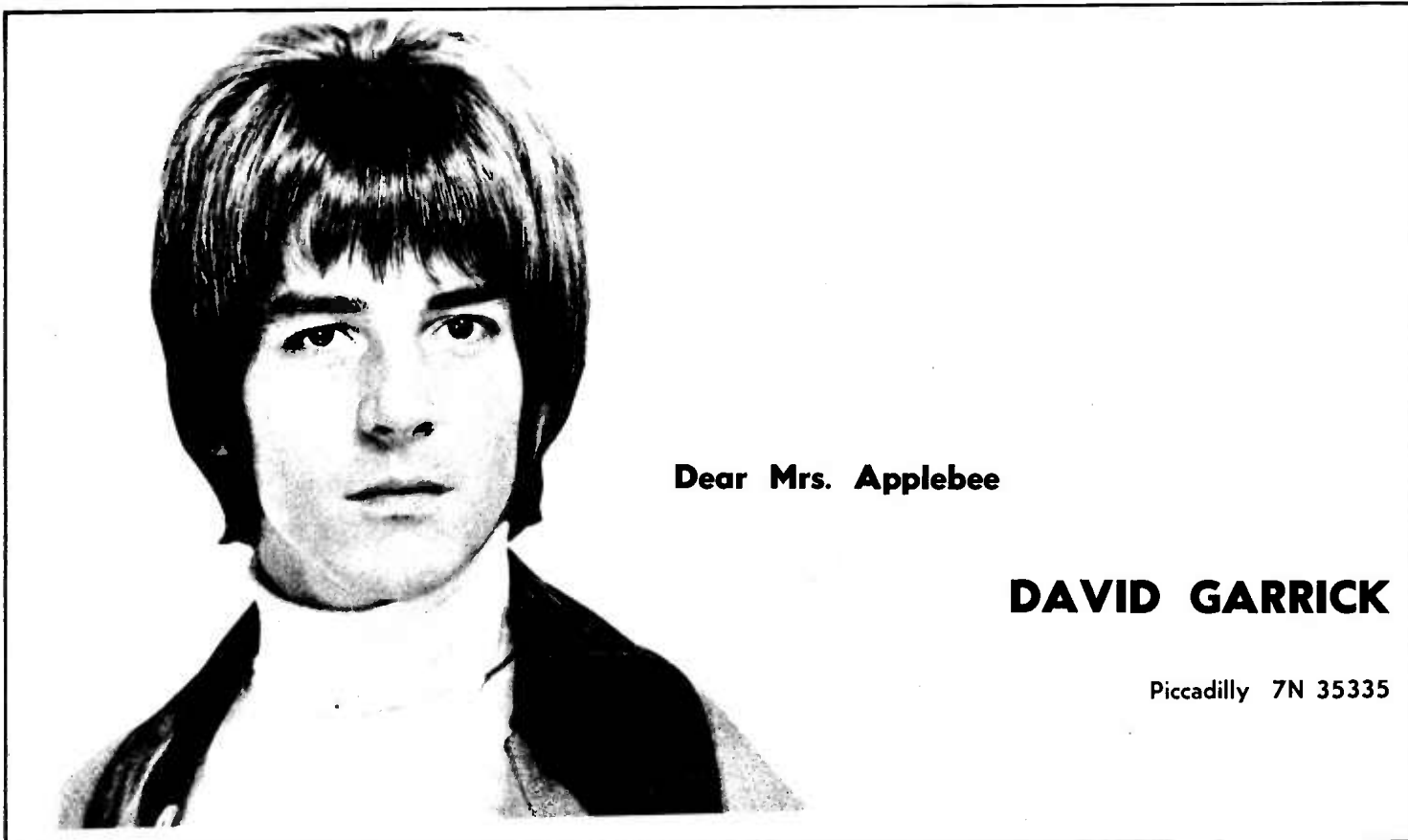
tuesday

SMALL FACES — tour—Odeon, Cheltenham.
WALKER BROTHERS — Granada, Tooting.
GENO WASHINGTON—Public Hall, Harpenden.
CLIFF BENNETT—Silver Blades, Bradford.

wednesday

SMALL FACES — tour—Capitol, Cardiff.
LEE DORSEY — Saddle Room, London.
ZOOT MONEY—Bromley Court Hotel.

Crispian St. Peters appears with Roger Miller at the Nashville Country Music Festival on October 20, during his tour of America. He leaves tomorrow (Friday) on the five-week visit, which is followed by an Australian tour.



Dear Mrs. Applebee

DAVID GARRICK

Piccadilly 7N 35335

PENNY makes it a 'double'

FOLLOWING her return appearance on "Juke Box Jury" last Saturday, Disc and Music Echo record reviewer, Penny Valentine, makes it a "double top" this Saturday by appearing on "Countdown"—the Southern TV networked pop quiz programme.

TV pop show bookings

BOOKINGS for TV pop programmes: "Juke Box Jury"—Sandie Shaw, Gary Stephens, Marion Ryan, Mike Felix (22), Adam Faith, Moira Lister, Johnny Devlin, Sarah Miles (29); "Ready, Steady, Go!"—Who, George Fame, Lee Dorsey (21), Hollies, Dave Clark, Bobby Goldsboro (28), Manfred Mann (Nov. 4), Beach Boys, Spencer Davis (11).

"Countdown"—Herman's Hermits, Searchers, Peter Murray, Cleo Laine, Carolyn Hester (22); Manfred Mann, Marianne Faithfull, Cat Stevens, Alan Freeman (29); Spencer Davis, Dave Clark, Don Moss, Julie Felix (Nov. 5); Radio's "Saturday Club" (Light) features Ivy League (22) and Manfred Mann (29).

FRANK ALLEN CARRIES ON

SEARCHER Frank Allen, told to rest after collapsing on stage at Munich last week, took injections in Germany to combat exhaustion and appeared with the group in Sweden this week. But when the Searchers return to Britain on Monday, Frank has been advised to rest until next Friday, when the group has a recording session.

STARS IN THE NEWS—2

ANOTHER BEATLE TO SOLO-OFFICIAL

IT'S OFFICIAL — another Beatle is being lined up for a solo non-acting project in the near future. It is rumoured that the Beatle will be Paul McCartney.

Manager Brian Epstein admitted this week: "All I will say is that a solo project is planned for one of the Beatles which will be announced soon." But he declined to confirm whether it was Paul.

This led to pop business rumours this week that the project might be an album of Indian music by George Harrison, who

has been in India since September 14 learning the sitar.

● Cilla Black launched a Royal Navy Christmas tape-recorded greetings scheme yesterday (Wednesday) by recording a message for all ships.

On Monday Cilla begins rehearsals for her West End show with Frankie Howerd "Way Out In Piccadilly," which opens at the Prince Of Wales Theatre on November 3.

Cilla appears on "Top Of The Pops" (20) and ATV's "Eamonn Andrews Show" (23).

10,000 sign 'don't quit' Cliff plea

CLIFF RICHARD, 26 tomorrow (Friday), was handed a 40-year-long paper petition signed by 10,000 of his fans urging him to reconsider his plan to quit show business, when he arrived for last Sunday's Palladium TV show.

Cliff's comment: "I'll think about it seriously. I can't say any more than that right now, but it is nice to know so many people want to hear me."

Petition was organised by 18-year-old Mary Clifford, of Islington, London.

● Shadows, who play a week's cabaret at La Strada, South Shields, from October 24, have a new vocal single set for October 28. Penned by the Shads, it's "The Dreams I Dream."

REBEL WEDS BUNNY

Rebel Rousers' bass player, Chas Hodges, married ex-Bunny girl Joan Findlay at Enfield's St. Stephen's Church last Thursday. Cliff Bennett was one of the guests.

Troggs will be at the opening of a new fashion shop in Victoria called "City Girl" on Tuesday, October 18. At 12 noon they give away 500 free copies of their record "I Can't Control Myself."



GEORGE—SITAR ALBUM?

Bob Dylan cancels all dates

BOB DYLAN has cancelled all dates until March 1967 as he is still recuperating from injuries received in a motor cycle accident earlier this year.

He has had to put off an Italian engagement this week at Rome's "Festival of Flowers." He was not due to do any other European dates.

The ban indicates that Bob's injuries—which included a broken neck vertebrae—were more serious than at first thought. Since leaving hospital he has been staying at his home in New York State.

Dylan's manager, Al Grossman, announced the extended recuperation this week, but said Bob is expected to be fit enough to continue making records.

Chis Farlowe: dates

Chris Farlowe's new single, out tomorrow (Friday) is another Jagger-Richard song "Ride On Baby," again with an orchestral backing. B side "Headlines" was co-written by Stones manager Andrew Oldham. Chris appears on "Ready Steady Go!" (14), "Saturday Club" (15) and Parade Of The Pops (19).



Kink Ray flies to States

Kink Ray Davies and the group's two managers Grenville Collins and Robert Wace, left for America on Tuesday for a short promotional visit. They are having discussions on the group's forthcoming tour of the States in November.

The group cut their new single—a Ray Davies composition—next week.

Johnny Kidd disc next month

A POSTHUMOUS single, "Send For That Girl," by Johnny Kidd, who died in a road crash on Saturday, is being released on November 11.

One of the pioneers of British pop music, Johnny's hits were "I'll Never Get Over You," "Shaking All Over," "Hungry For Love," "Please Don't Touch," "Breathless" and "Shot Of Rhythm And Blues."

The head-on crash happened on the road to Radcliffe, Lancashire. Johnny was in a car driven by his fan club secretary's husband, Wilf Irishwood, with Nick Simpler, bass guitarist with his group the Pirates. Wilf was detained in hospital and Nick was released with stitches to a hand.

Johnny leaves a wife, Jean, and three children.

Berry injured while skiing

DAVE BERRY went skiing for the first time at a resort near Lucerne on Monday, where he had been making a couple of TV appearances—and badly sprained his ankle.

Result of the injury was that Dave had to cancel engagements, including recording of his "Mama" follow-up, until tomorrow (Friday).

New Reeves album

Jim Reeves, chart-topper for the third successive week, has a new album "Distant Drums" scheduled for November release.

Besides the title hit, tracks include "Is It Really Over" and "Not Until The Next Time."

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2. (That's Why) I Love You So
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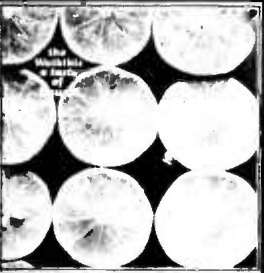
MAX BYGRAVES
I'm Moving On
NPL 18151 Pye



CYRIL STAPLETON
The Late Night
Sound Of Golden
Hits
NPL 18152 (M)
NSPL 18152 (S) Pye



STEPTOE & SON
Gems From The
Steptoe Scrap Heap
NPL 18153 Pye



THE WAIKIKIS
A Taste Of Hawaii
NPL 28081 Pye Int.



JOSE GRECO
Ballet Spectacular
HXL 104 Hispavox



LITTLE TONY
Let Her Go
DRL 50020 Durium

STARS IN THE NEWS-3

Mindbender Ric loses his trousers!

Mindbender Ric Rothwell has found his spot on the Dusty Springfield tour expensive! Last Monday money was stolen from his suit, and his trousers were stolen from his dressing-room while he was on stage. Mindbenders' record tracks for new single on Monday.

HOLLIES' HOLLYWOOD FILM SHELVED

HOLLIES' first Hollywood film appearance has been temporarily shelved due to script problems. Instead they spend December touring Scandinavia. The group open their tour with Paul Jones this Saturday at Aldershot and go to America for a tour on the Dick Clark caravan on November 11. Their new LP is released in December.

CAT'S 'DOG' FOR STATES

Cat Stevens, whose record "I Love My Dog" enters the chart for the first time this week at 43, releases the single in America on October 28. It will be the first American release for Cat and the Deram label. Cat appears on "Countdown" (29).

SUPERMAN SOON!

Donovan's long awaited single "Sunshine Superman" is released in Britain at the end of this month. He has already cut his follow up which is "Mellow Yellow" and is released in America on October 21.

NEWS in a FLASH

HERMAN'S HERMITS guest in "Easy Beat" (Light) this Sunday. **IVY LEAGUE** in "Saturday Club" (22). **CLIFF BENNETT** and the **REBEL ROUSERS** in "Joe Loss Pop Show" (28).

TRUTH have recorded "Jingle Jangle" from the **TROGGS' LP. FORTUNES** sent **NANCY WILSON** lucky china doll for her recording of their "You've Got Your Troubles". **TROGGS** threw signed drumsticks to audience on tour; **WALKER BROTHERS** followed with flowers.

JOHN MAYALL played harmonica at Australian singer **NORMIE ROWE's** recording session. Composer **A** and **R** men **JOHN CARTER, TERRY KENNEDY** and **KEN LEWIS** forming singing trio.

HERBIE'S PEOPLE have recorded **MANFRED MANN's** "Semi-detached, Suburban Mr. James" for American release only. **"BEND IT"** dancer **PATRICK KERR** doing choreography for the **DEEP FEELING**. **SPENCER DAVIS GROUP** and the **SEARCHERS** in "Swing-along" (Light) October 24-29. **ZOOT MONEY** wants a trumpeter to join his Big Roll Band. Independent label President this week acquired chart-busting American R and B labels Mar-V-lus and One-derful and are rushing **ALVIN CASH** disc "The Philly Freeze," in the States charts for 14 weeks.

First stage shows here:

BIG BEACH BOYS TOUR

Beach Boys, who come to Britain for a short promotional visit in November, will probably undertake a major tour here next year. This would be the first time British audiences have seen the Beach Boys work on stage.

The group's production manager Richard Duryea, who was in London this week working on final plans for the Beach Boys November trip, said:

"We have no definite date fixed for the tour next year but it will probably be after February when they have finished their tour of the Orient."

Beach Boys only do two TV appearances while they are here — on "Top Of The Pops" and "Ready Steady Go." They have been offered an "RSG" special—being given the whole 15 minutes of the show's second half but turned it down for financial reasons.

Their new single "Good Vibrations" is released here on October 28.

Who's U.S. visit

WHO's American visit and subsequent British tour are still awaiting clearance for release of "I'm A Boy" in America. The group are completing their LP, which includes for the first time tracks by Roger Daltrey, Keith Moon and John Entwistle as well as Pete Townshend.

One number, "Cobwebs And Strange," by Keith Moon, features trombone, tuba, piano, recorder and maracas—all played by the Who.

They have two dates this week — Queen's Hall, Leeds (14) and Chelmsford Corn Exchange (15)—and do a concert and TV at the Hague, Holland (19), followed by a tour of Sweden and Denmark (20-25).

Georgie tours with big band

GEORGIE FAME is backed by a ten-piece band for his tour opening October 20 at Finsbury Park Astoria.

Also on the tour are Chris Farlowe, Eric Burdon and the New Animals, Geno Washington and the Ram Jam Band, the Paul Butterfield Blues Band and the Eyes Of Blue.

This Saturday (15) Georgie appears on Dutch TV's "Fan Club" and next Wednesday he can be heard with the Harry South Big Band on the Light's "Music Through Midnight."

NAPOLEON XIV TOURS HERE

NAPOLEON XIV, who arrived in London on Tuesday and performs his follow-up disc "Little Red Tricycle" on "RSG" tomorrow (Friday), starts a 12-day tour tonight at Ashton Palms.

Supported by T. D. Backus and the Powerhouse, Napoleon's other dates are: Ross-on-Wye Winter Gardens (tomorrow); Boston Gliderdrome and Lincoln Queens Hall (Saturday); Manchester Gigsaw (Sunday); Malvern Winter Gardens (18); Sheffield Mojo and Manchester Piccadilly (19); Worthing Pier Pavilion (20); Manchester Princess and Domino (21); Birmingham Two Piazas (22); Dutch TV show (23); Streatham Ice Rink (24); and Northwich Memorial Hall (25).

Vags lose £1,000 haul

Jimmy James and the Vagabonds, whose new single "Ain't Love Good Ain't Love Proud" is released this Friday, had £1,000 worth of equipment including a rare U.S. bass guitar stolen from their van last Friday night at Manor House, London. The group appear on "Countdown" (22) and "Ready Steady Go" this Friday.

Creation in

CREATION are taking over from the MOODY BLUES at London's Flamingo club starting Wednesday (October 19).

WALKERS' LAST DATE CANCELLED

WALKER BROTHERS will not now close their current tour at the Astoria Finsbury Park. Due to contractual difficulties the closing show on November 13 will be held out of London.

The group's last London stage appearance for the next six months will be at the Hammer-smith Odeon on November 5.

The group plan to have a new single—follow up to "Another Tear Falls"—out in Britain before the beginning of December.

SPENCER RUSH DISC

Spencer Davis, down to 31 this week with "When I Come Home," rush out a new single on October 28, titled "Give Me Some Lovin'," penned by and featuring Stevie Winwood, who also wrote the "B" side "Blues In F."

Group go to Brussels tomorrow (Friday) to appear at Alicieene Belgique until next Thursday (20).

P.J. Proby

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Amazing interview with one of the 'Bend It' chartbusters

DOZY: The false pop scene I hate

NAMES can be very deceptive. Take Dozy for instance. He's not at all, really. They gave themselves nicknames years ago and they stuck. He says he doesn't mind at all about his. HE thinks it's rather appropriate.

Others think differently. Once you're over the sleepy eyes and stand-on-end hairbrush hair, he's very talkative, expressive, small and kind.

But strangely, despite the group's 'aren't we having fun' attitude on stage, Dozy is disillusioned about the whole scene.

Dave Dee, Dozy, Beaky, Mick and Tich are hitting the road again for their second major tour this year. Now after three hit records and a recipe, seemingly, for sure success comes the odd truth from Dozy about the group most people think of as very carefree.

"Sometimes the whole scene makes us feel sick. It gets so bad it makes us feel sick inside.

"Yes you could say we were disillusioned. You come into this business thinking that whatever happens you'll never change. But however hard you try you DO change. I don't believe it when people say 'I can honestly say that none of us has changed at all

by PENNY VALENTINE

since success came along." "We've changed. When we're all alone travelling I can't see any difference from the bunch of blokes we were three years ago.

"But when we're talking to anyone else—reporters for instance—I can see a whole false front going up. It isn't something we can help. I do it myself without knowing why.

"I think it's because we've got very wary now. We all used to leap around and be very genuine. But people don't want you to be nice and straightforward."

Knockabout

This, then, from a group who have learned many things in the past year to cope with success, change their act to please their fans (even though it took two years to perfect).

"We had to drop the knock-about stuff. We were sorry in a way, although of course it was much more exhausting than just standing and singing.

"Now we're concentrating on projecting the record sound which is basically very hard with a straight full beat.

"You know, some people think that after three hits you've found a formula for success and you never worry. But we worry all the time about our records. We don't consider we're in a position where we'll naturally have a hit record.

"Even if we had ten million hits we'd still wonder if the next one would be a hit.

"And although we have this aggressive, slightly sexy sound that has more or less become our trademark, it really happened by accident. Until I listened to our LP closely I hadn't really noticed it, but nearly every track sounded the same. If we found a suitable ballad we'd do it as a single. I don't think we're that tied to our sound. I hope not.

"Although we're fairly reasonable people I think we put our career above anything else. It's the major consideration in everything we do and plan. Now we're fairly successful we'd be very lost if we suddenly took a drastic drop in popularity.

"But I don't think we'd quit. If anything really that terrible happened I could see us more or less starting from the beginning, going back to the comedy stuff."



'Yes, you could say we were disillusioned'

CILLA hunts a new pad with some luvly loos!

CILLA WAS ADAMANT. She wanted a large front door. A "dirty big front door," in fact. And "lots of lovely loos. Everywhere."

She was explaining how she'd decided at long last to put down her roots somewhere. The suitcase existence and hotel hospitality was going to become a thing of the past.

"I've had a dream house on my brain for ages," she said, stretching her cord trouser-suited frame in an easy chair. "But you could spend your life looking for the ideal place. I'm just going to sit back and let the estate agent people send me their whatsis. I'm sure I'll find what I'm looking for."

Cilla was back in town after four days with her family in Liverpool's Scotland Road.

"It was luvly," she chorled. "I've never had so much good food in my life as I've had in the last four days. I did catch a bit of flu for a while and I really thought I was going to die. I just didn't have the energy to do anything. But I'm OK now."

Why the importance of a big front door on the new Cilla



abode?

"At home we lived above a barber's shop. You had to go through the Midland Bank entrance to get in our 'ouse," she grinned. "I've never had a proper front door!"

And the loos? "Liverpool people go mad because they've never been used to having more than one loo. Gerry (Marsden) has a house full of loos and bathrooms," she giggled. "I think I'd have a lot of loos too."

At the moment the Black family in Liverpool (or White family, if you want to be accurate!) are looking for a new home themselves. Cilla looked said. "They're goin' to pull down Scotland Road, you know Flattening it all. So I'd like to have a big house in London where me Mam could come and stay. So's she could look after me."

—Mike Ledgerwood

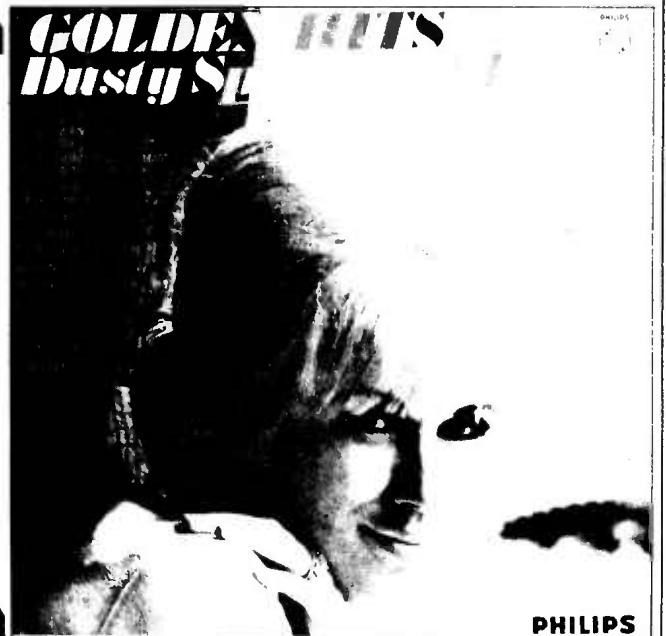
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PAUL JONES: 'I'm not that confident that I still hold a big following after leaving Manfred'

Hollies, Ryans, Faces set for a 'High Time!'

THE fourth of this season's big tours starts on Saturday—starring the SMALL FACES, HOLLIES, PAUL and BARRY RYAN and PAUL JONES.

For all except one of these stars it is just another tour, with tumultuous fan reception assured. The odd man out is, of course, Paul.

It is his first stage appearance since leaving Manfred Mann to go solo, and Paul freely admits that the tour will be the acid test of his popularity. "I'm happy, nervous and excited about the tour," he said. "Nervous and happy in equal proportions, I think. After all, excitement is compounded of happiness and nervousness."

"I'm not that confident that I still hold a big following after leaving Manfred. I think it may be fairly big on this tour but that will chiefly be out of curiosity."

"My act will be very similar to the one I did with Manfred. There's nothing much else one can do apart from sing, so I'll just do normal pop numbers."

Paul has just completed the film "Privilege" with Jean Shrimpton, in which he plays a pop star who is used and manipulated. I asked him how he felt about starting a pop tour only days after finishing a film which is, after all, an attack on the pop industry.

"As far as I personally am concerned," he replied, "the pop industry hasn't got to

by RICHARD LENNOX

the stage that it got to in the film.

"But the film rings true because there is an awful lot of it that has happened, but not to the same person, some of it has happened to absolutely everybody. It's compounded of extremes in every direction, yet it rings true because it's possible."

"Let me give you an example: we spent a week in Birmingham City Stadium filming a sequence where the pop singer Steve is campaigning for himself and God. The Church is using him to recruit. And it's thoroughly disgusting and hair-raising."

"We had kids going round with banners which said 'Steve and God.' We thought we were being terribly daring, only to find the following day that a kid had gone to a Beatles concert in Illinois with a banner saying 'We Love John and God.'"

"So if there's anything sicker than real life, tell me."

If Paul saw no discrepancy between the film and the tour. I wondered how he reconciled his well-known Socialist sympathies with such a capitalist set-up as pop.

"I can't," he admitted. "And I feel very guilty. I guess I'm starting to believe in private

enterprise—there's nothing I can do about it.

"I'd be so happy if I could carry on doing records, films and tours and getting £50 a week for it—which is what you need nowadays to live in London. But I can't do that because we haven't got Socialism."

The big question is, of course, how does Paul see his future with a record ("High Time"), a film and a tour out at the same time.

"As a pop singer with an occasional film," he answered. "The record was certainly the missing link for a long time, because I left Manfred expecting to cut my disc the next day when I waited three months."

"If the record doesn't make it, of course I'll go on making them because I have a five-year contract."

WHICHEVER WAY YOU LOOK AT IT, IT'S QUITE A MAJOR PERIOD IN JONES' CAREER.

THE TOUR lasts three weeks, cuts at 19 cities the length and breadth of the country. Disc and Music Echo writer RICHARD LENNOX is travelling with the stars to send back exclusive reports. In addition the Small Faces and Paul Jones will be writing their impressions. Don't miss the story of this great tour.

'I'm happy, nervous and excited about the tour'

STEVE MARRIOTT: Tours can be like a battle

IN A HOUSE on a rain-swept Pennines mountainside, where he's been taking a week's horse-riding holiday, STEVE MARRIOTT told me: "I can't wait to get started."

"I've missed playing this week. It's only when you take a break from pop that you realise how much you really appreciate it."

"Also the weather here has been appalling—it rained every day and I've only been riding once. So I've been filling in time



writing songs and going over what we will do on our next recording session.

"We'll be doing our next single and an LP. All except one of the numbers are our own, but we can't tell which will be the next single until we've done them."

"I'm really knocked out with this LP because it's really different."

"But we won't be doing any new stuff on the tour. It'll be basically the same act as on our last two tours because people expect it from us."

"I don't think groups have to produce new sounds all the time on stage the same as on records. I believe fans will like whatever you play on stage simply because they can see the group playing it."

"This is just as well because it's so much harder playing on stage than in the studio. On tour it's sometimes like a battle. You can't play well when you're trying

to keep your guitar or legs away from the fans."

"It gives them a whole lot of satisfaction, of course, but it doesn't give us much of a kick."

"That's why I prefer recording to appearing. In a studio you are completely relaxed and not worried about anything. You really get down to what you want to do."

The Faces have recently moved out of their Pimlico house into separate flats, partly to escape inquisitive fans. Did Steve regret the split-up?

"No—we've still got the house where we can always go to get songs together and have parties. But you've got to have your own place. You can't live together for too long."

"It did us the world of good living in the same house because we got to know each other so well. But the time came when we had to split up."

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Opera is no gimmick for David Garrick



● DAVID GARRICK: "I feel sure I'll become big"

IT'S been something of a sick joke to talk about DAVID GARRICK and his operatic background.

For, on the one hand he sings a song called "Dear Mrs. Applebee" which needs no vocal ability whatsoever—and on the other hand the Garrick gimmick has been his ability to sing operatic arias.

Except that nobody has heard him attempt opera and automatically imagines the gimmick is greater than the truth.

Nobody, that is, until now. For Garrick, the gruff-voiced, grimly determined, greatly optimistic young solo singer who's showed that Liverpool hasn't quite had it as a star-making city, has played me his first operatic tracks recorded at Pye for release in "the sometime future."

He can sing opera, all right. So well, in fact, that it's almost impossible to detect the difference between his voice and that of Mario Lanza on "Ava Maria" and "Serenade."

"I was trained in Italy and set about modelling my voice on his," says the self-assured Garrick with a grin. "Must give up smoking, though. Making

those tracks killed my lungs."

If you are still a little sceptical, know also that Garrick goes any day now to America for a screen test for the part of the young Mario Lanza in the singer's life story which is to star Toni Dalli. Because of his voice—not any visual comparison.

Garrick's got big ideas about what he wants to do with his voice—but he's more likely to stay a pop singer. He says: "I'd really like to become a classical pop singer. If 'Lady Jane' had flopped like my first two discs, I'd probably have packed up my ambitions and gone off to Egypt where I once lived."

"Now, though, I feel sure I'll become big. If that sounds big-headed it's not meant to be. I'm not trying to be a Proby of something—there'll only ever be one PJ. With me, it's just absolute confidence that I'll make it. If you don't have confidence you might as well give up."—BOB FARMER

No 3 In The American Charts

? QUESTION MARK & THE MYSTERIANS

96 TEARS

C 428



HOT SEAT—HOT SEAT—HOT

LULU



**'Me on TV
—blimey!
What a
nut case!'**

IT IS NOW three years since a small, red-headed bundle of excitement hit the pop scene.

Today the bundle has turned into an attractive pixie-faced singer with a rave-up voice and a talent for leaping around. Everyone loves Lulu from TV producers to road sweepers. But what of Lulu in those three years? Does she think she's lost anything by not leading a perfectly normal teenage life at home in Glasgow? Does she have a secret ambition to marry and settle down? What is the secret of her giggling fits? To learn more about the girl everyone loves, read on:

Bill Champney (18), office worker, Gee Street, E.C.1: What is your ideal man?

• I don't think I've got one. I love them all! I don't actually deliberately "go" for a certain type, although I always end up with the same sort of person. Someone rather out of the ordinary, and difficult to get on with. Sophie Simon (16), student, Longcroft Avenue, Harpenden, Herts: If you could begin your career again, would you change anything?

• Yes, I would but the only one thing that I'd change before anything else is my recording contract so that I'd get ALL my own way instead of just a little bit!

Avril Shilcock (18), machinist, Okford Ridge, Godalming, Sur-

rey: If you weren't a singer what would you have rather been?

• A hairdresser. I love messing around with hair and I've often thought I'd like to open a salon. When I was at school I went through all the bit of wanting to be a nurse and an air hostess—actually I wanted to be a hairdresser before I wanted to be a singer.

Catherine Woodhouse (17), receptionist, New Street, Birmingham: Do you wish you were tall?

• Not really. Which is just as well because I couldn't do anything about it anyway! I think men feel more protective towards smaller girls which is very nice. Although I do sometimes get envious of tall sexy girls who can drape themselves around.

Robin Parker (20), student: Burn St. Mary, Exeter Devon: Are you as excitable in real life as you appear to be on TV?

• I think I am really. Although TV appearances are inclined to magnify things like that. For instance on "Countdown" the other week I was giggling and yelling because I was really enjoying myself. My mother was very embarrassed. And when I look at myself on playbacks of shows I've done where I'm laughing a lot I

think "blimey what a nut case". I've got to stop saying that—I keep getting letters from Scotland accusing me of going over to the other side and being a cockney!

Christine Smith (14), schoolgirl, Gladstone Terrace, Blackburn: Do you think that to be a successful singer you have to have a good fashion sense?

• I think it certainly helps. And if you haven't got one when you start you find you develop one. I was a real scruff when I came down from Glasgow and I hardly knew anything about clothes. But my manager Marlon talked to me and advised me, and my best friend Angela is a fashion designer.

Miss W. Hamilton (16), telephonist, Hollyhedge Road, Ben-Chill: Do you have any marriage plans and if you did get married would it harm your career?

• Yes I've got marriage plans, the place, time and date—but nobody to marry! Seriously, I can't see myself even thinking about marriage at the moment although I'd love to get married. I'm just not able to cope with something like that yet. I don't really think it would affect my career. I think it harms boy pop stars more. IT ENHANCES the girl's reputation.

BOUNCERS
of the
world UNITE!

BOUNCERS has always been a dirty word with pop fans. They're some of the most-hated men in showbiz. In ballrooms and on tours they barricade the way to the stars.

Bouncers—or a lack of them—reared their tough heads again on the Rolling Stones' show at London's Albert Hall.

On that occasion, agent Tito Burns Stones publicist Les Perrin and tour manager Don Kingswell found themselves "bouncers-for-a-night" to restore order.

They were in the middle of the general confusion, getting a fair share of kicks and punches for their trouble.

But such action—which was for the good of everyone concerned—provoked an avalanche of protest letters from indignant fans.

Said one, D. Pullen, of Long Lane, Finchley, London: "How much longer have we got to put up with this brutality? Girls were kicked, punched and picked up and thrown back into the crowd. The bouncers were NOT protecting the Stones!"

Disc and Music Echo decided to get a bouncer's answer to this criticism. Road manager-cum-bouncer is young Johnnie Fanning with Sounds Incorporated. He's seen quite a bit of action in his time—particularly when Sounds have been on the same bill as the Beatles.

"The kids usually have themselves to blame most of the time," he explained. "They don't think, you know, I've found the best thing is to try to get them on your side from the start. Ask them to relax. Bouncers don't lose their temper that much, but with some of the things they have to put up with it's not surprising that some guy will get tough."

"Bouncers I know have always been good guys. They really feel sorry for the kids—and it's a few of them that spoil it for the rest."

"Once on tour with Billy J. I saw a fan completely jump over the shoulders of some policemen and grab Billy's hair. She wouldn't let go and was literally pulling it out at the



● Riot on the Rolling Stones tour as commissioner struggles with screamers

roots. Then someone had to slap her face real hard to make her let go.

"And on a Cilla show at Cardiff a lad ran straight down the aisle and leapt on the stage in front of her. Luckily our bass player stepped forward at that moment and shed the fellow back into the audience—otherwise he'd have killed Cilla!"

"At the time the kids hate you. You're the worst person in the world to them. And you probably hate them, too. But it's only for those mad moments."

How did publicist Les Perrin feel during those frightening minutes at the Stones concert? "I wasn't a bouncer," laughed Les. "Just a fat man standing in the way. We had to do something then otherwise the police were going to close the show."

"Bouncers frighten the life out of me—but the terrible thing is, they're so necessary. An audience ought to learn to appreciate the artists properly. But they never will. It's been going on like this since the days of Rudolph Valentino! I wouldn't become a bouncer. It's a job for professionals."

—MIKE LEDGERWOOD

Cilla
sizzles!



just hear
her great
new single

'A
FOOL
AM I'



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EPISODE SIX are a lucky group. Only recently formed, they have had a highly praised "I Hear Trumpets Blow" record, they were hooked for their first tour—with Dusty Springfield—which can't be bad. Even better, after one week on the road they were promoted to having TWO spots on the show instead of the normal one.

"It's all settled down now," said dear Sheila Carter-Dimmock, organist and singer with the group. "At the beginning we were very nervous and then there were all those changes in line-up. It got to the point where we used to arrive at a venue and think 'Crikey, who will we be playing with today?'"

EPISODE SIX on the big tour slog

"This tour has done us a tremendous amount of good. First of all it's taught us to be ready to change our set—when we started at Finsbury Park we suddenly realised that there were numbers which had gone down well in ballrooms—like 'New Orleans'—that just don't work out on tours.

"Then we learned how difficult it is to open the first house—you look out into the audience and people are still walking in and out! We've got much more confidence now and working with Dusty has been marvellous for us.

"At some venues she and I have been sharing a dressing room and she's great. We haven't really had any professional chats, just sappy old girl talk but it's nice to be able to talk to someone like that.

"And, of course, I stand in the wings and watch her every chance I get. I think you can learn more by just watching Dusty on stage than a million conversations with her.

• SHEILA: "Crikey!"

• SHEILA: "Crikey!"

I fall asleep

most of the time

"The only accidents that have happened have been small things like falling over wires. The travelling is something that we haven't been used to—at least not as concentrated as this, I fall asleep most of the time anyway so THAT's all right."

In three weeks, Sheila, a young lady with very determined ideas, is about to create a bit of history by having her first solo record released, even though she's still with "Episode Six".

"They all think it's a great idea—otherwise I wouldn't have done it. Actually I'm very excited. You know the other day I was quite upset because I realised the tour would be finishing soon. Then I suddenly got all happy again. Crikey. I thought 'There's the record next!'" —PENNY VALENTINE

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The strange story of BILL HALEY and the BEATLES

SPENCER DAVIS talking of BILL HALEY after their concert together in Paris last week:

"Bill was talking about how music had progressed from those early beginnings and how he had first met the Beatles in Hamburg at the Star Club when they were just beginning.

"He said John Lennon hated it and they were very disillusioned, saying they thought they'd never make it.

Impressed

"Famously enough Bill was so impressed, he took a demo disc of theirs back to America with him. "He played it to his recording manager in the States who turned round and said: 'Bill you must be kidding. This is nothing new.' "And the record? It just happened to be 'Please Please Me'!"



Moviemania!

Today's film sets look almost like the hit parade! The pop-star invasion of the big screen is mammoth-sized... To keep you in the picture—a Disc and Music Echo Special

IN THE often crazy, topsy-turvy world of showbiz where one should never be surprised at some of the things that happen, pop stars become film stars almost before the wax on their first record has had time to cool.

THEY'RE OUT of the recording studio and on to the movie set virtually overnight. And right now there are something like a dozen pop pictures going the rounds.

ASIDE FROM star stalwarts however—people like Cliff Richard, the Beatles, and Elvis—most of these films rarely do better than second feature on the provincial circuit.

BUT NOW it looks as though we're in for a barrage of them. To keep you on top of what's happening, when, why and where, Disc and Music Echo has prepared this rundown of current movies on the move:

FINDERS KEEPERS

STARS: Cliff Richard and the Shadows, Vivienne Ventura, Robert Morley, Graham Stark, Peggy Mount and John Le Mesurier.

MUSIC: Ten new numbers by the Shadows.

PLOT: Based on a real life happening. A US jet bomber "loses" one of its mini-bombs into the Mediterranean off Spain. The nearby tourist-packed resort of San Carlos is preparing for its fiesta (which includes the visiting pop group, Cliff and the Shadows) blissfully ignorant of the nearby "drop" in the ocean until the town suddenly becomes a hotbed of secret agents.

Cliff and the Shads join the race to get their hands on the bomb so that they can restore peace and quiet—and slackening business at their nightspot.

RELEASE DATE: London premiere in December.

TWO WEEKS IN SEPTEMBER

STARS: Brigitte Bardot, Mike Sarne, James Robertson Justice, Laurent Terziess, Georgina Ward, Carole Label, Annie Nicolas.

PLOT: Delightful Miss Bardot is a Paris-based "cover" girl who comes to Britain with three other girls for a series of photos by Mike Sarne. She meets Laurent and they fall in love and split to Scotland in a Mini where they are entertained in James Robertson Justice's castle-cum-bird sanctuary.

RELEASE DATE: Not fixed. Possibly next spring.

ONLY LOVERS LEFT ALIVE

STARS: Mick Jagger, Keith Richard, Brian Jones, Bill Wyman and Charlie Watts.

PLOT: Film is an adaptation of a book by Dave Willis,

published two years ago. The Stones have leading roles in the dramatic imaginary story of the conquest of England by violent and rebellious youth.

Shooting starts on location soon and the movie will have a musical score with songs by Mick and Keith.

RELEASE DATE: Unfixed.

HOW I WON THE WAR

STARS: John Lennon, Michael Crawford, Roy Kinnear, Donald Pleasance, Jack Hedley.

PLOT: The Beatle plays a somewhat cowardly batman to Michael Crawford in this comedy about the Second World War. John is Private Gripweed, one of a platoon of eight soldiers around which the story is built. The movie is in colour and directed by Dick Lester, who worked on "Hard Day's Night" and "Help!" John has quite a big speaking part.

RELEASE DATE: Early next summer.

PRIVILEGE

STARS: Paul Jones, Jean Shrimpton, MUSIC: Three new songs from Paul.

PLOT: Paul is a pop singer in 1970 who has become a bigger name than the Beatles—but he is an artist who is used by everyone; manager, agents, publicists, etc. He becomes something of a doll in their hands and is so completely manipulated by them that at one stage he gets used for evangelical reasons.

RELEASE DATE: Early next year.

THE GHOST GOES GEAR

STARS: Spencer Davis Group, Nicholas Parsons, Sheila White, Acker Bilk, Dave Berry, St. Louis Union, M4, Three Bells, Lorne Gibson.

PLOT: The Spencer Davis Group's road manager (Nicholas Parsons) turns out to be a member of an aristocratic family. The group spend a night at his stately home when a pop-singing ghost (Lorne Gibson) appears. This gives them the idea of making money to renovate the place by turning it into a stately home. The whole thing ends with a big pop concert.

MUSIC: There are twenty numbers in the film, including Spencer's "When I Come Home."

RELEASE DATE: Christmas.

TO SIR WITH LOVE

STARS: Lulu, Sidney Poitier, Suzy Kendall, Judy Geeson, Christian Roberts.

PLOT: A coloured teacher (Sidney Poitier) arrives at a

tough East End school intent on winning over his class by treating them as human beings. In the end his fellow teachers come over to his side.

MUSIC: Lulu, who plays a pupil, sings the title song and another number at the school party.

RELEASE DATE: Early next year.

GOOD TIMES

STARS: Sonny and Cher, George Sanders and two children who live next to Sonny and Cher in Hollywood.

PLOT: Sonny and Cher (playing themselves) approached by fiendish and hard-hearted film producer who wants them to make a film. They agree on the understanding that Sonny will write a script. Film producer says: "Okay, but by tomorrow!" Tragedy.

What follows is various dream sequences of Sonny in terrible trouble trying to work on script. See himself in various situations—as Tarzan, James Bond, and cowboy all-rounder. Time is flying. Will he make it or won't he!

MUSIC: Nine songs all written by Sonny for the film, including two new versions of "I Got You Babe."

RELEASE DATE: Christmas.

ELVIS PRESLEY has no fewer than three films in readiness:

"California Holiday", **STARS:** Elvis with Shelley Fabares.

PLOT: A roving singer-cum-racing driver is wanted by a motor tycoon as an employee and by his alluring daughter for a husband. Elvis tries to avoid both engagements. Film includes his latest record "All That I Am."

RELEASE DATE: Today (13). Jacey, Marble Arch.

Tomorrow at Edgware Road and Fulham.

"Double Trouble" **STARS:** Elvis with Yvonne Romain and Annette Day.

PLOT: A story of circumstance and mistaken identity finds Elvis enmeshed in a diamond smuggler's plot.

RELEASE DATE: Next Spring.

"Easy Come, Easy Go," **STARS:** Elvis with Dodie Marshall.

PLOT: Elvis plays a deep sea diver. The film has just been completed so no release date is fixed.

● Then of course there'll be the **BEATLES'** third film—as yet untitled—due to go into production in late January.

● And two scripts are under consideration for the **WALKER BROTHERS'** movie debut. Shooting will begin also in January and run into February. Rumour has it that **GARY LEEDS** will play a straight, highly dramatic part.

KEITH RICHARD, the craggy one with jutting jaw and George Harrison-like features, may have made the same musical influence on the States as his Beatle counterpart but he's not normally known as spokesman for the Stones.

But this week he is for the most unassuming and equally fascinating observation witness to pop the scene.

Said Keith as he discussed his stint then for writing hits: "Really what I'd like to do would be to write a song jointly with John Lennon or Paul McCartney."

Such an alliance of arms would kill stone dead the rivalry among the Stones and Beatles fans. You couldn't go round writing "Stones" versus "Beatles" any more.

But who cares? The rivalry only exists in the minds of fans as it is. More to the point... who do you care for Keith's idea? Would you like to see a Beatles Stone composition? Or could such a collaboration be complete disaster?

Keith made the comment in the course of explaining that he doesn't want to write just with Mick Jagger. "It's not because we've had arguments or anything like that," he said. "It's simply that I'd like to write with lots of people and there are not many of those about."

"I think the biggest kick I'm getting out of life these days is going into a recording studio to make a disc out of something. The written word isn't the same."

"And I suppose the greatest thrill of all was leaving Old Reading recording 'Satisfaction'. Now just because I'm a great admirer, but because of the completely different arrangement he did to it. I'm quite happy if people want to cover our songs—such as they did from 'Aftermath'—but only provided they don't copy our

arrangement. It's great to hear other people's interpretations of your songs."

The days of just picking up some obscure American song for recording purposes are fast disappearing. You only have to look at the chart names to see.

Agony obvious from the Beatles, the people who are big today will want and perform their own and people like the Who and Deep Six."

And in those early Jagger-Richard suspenseful days they didn't use a tape recorder. "I can't write music—like you will write and perform that one and I'll be writing down anyway unless you were really expert—and when you started I'd rely on memory. I'd forget the song, obviously it wasn't much good."

"Yesterday's different. What we write seems to be successful. So a year ago I got a tape recorder."

And the tapes look like the track-down Keith's compositions for plenty of years to come. "Maybe the Stones can't go on for ever as a group, but song-writers don't dry up. I should be able to write songs for years and years to come. It's a nice thought."

Per him—for the recording public.

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let me loose with John or Paul!

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YARDBIRDS deny 'splitting' rumours—and Relf rocks the Rolling Stones boat

FOR THE BENEFIT of pop rumour mongers, the YARDBIRDS aren't splitting up. Not for some time at least. But they ARE sick and tired of Britain and determined to spend as much time as they can away from the country. "The boys and I are cheased off with England. The whole ratty scene here stinks!" declared a very unhappy KEITH RELF this week. "And our general unrest stems from the frustrated feeling of not getting any credit for the things due to us.

"Things like the introduction of the sitar into pop and our being played down on the recent Stones tour. Despite what you may have heard, we've been going down very well on it. "I'm not knocking the Stones. You can't. It's just that they've not been getting it all their own way."

So now British fans will be seeing a lot less of the exciting Yardbirds. They've agreed to take advantage of as many offers that keep them abroad as possible.

"In the States, at least you get credit for the things you do," explained the newly-shorn Mr. Relf. ("I had my hair cut after seeing that photo of me in Disc.")

"As far as the sitar is concerned, well although he wasn't with us then, Jimmy Page had a sitar two years ago. He had it sent over specially from Bombay. After we used it on 'Heart Full of Soul' all recognition seemed

to go to people like George Harrison and Brian Jones. Keith feels pop has reached saturation point here. There isn't anything left for the go-ahead groups. "It doesn't take enough effort to send a record up the chart anymore. "In ballrooms, too, there's no longer a great division between the audience and the group that's playing. Nowadays the audience can identify themselves with groups.

Mobbed

"Our first tour was with Billy J. Kramer — and sometime before we had a hit with 'For Your Love.' Then we were mobbed everywhere we went. And that was WITHOUT a hit! Today a pop star can walk down the street or sit in a pub and have a drink and hardly be bothered. "If everybody in the business owned up, they would realise this."

Few groups have progressed so musically as the Yardbirds—and their new single with the mysterious title "Happenings Ten Years Time Ago" is set to give the scene quite a jolt. Said Keith: "It's a rather revolutionary record even for us. There are one or two odd 'IN' jokes in the song and a fantastic bomb explosion about halfway through. Jeff Beck does some ridiculous guitar noises like you've never heard in your life before.

"Actually, I suppose it's about on the verge of being psychedelic-inspired. Like all that stuff we picked up in the States on our last trip."

Returning to the subject of the Yardies splitting, Keith said: "We're not splitting—that's definite. And it certainly won't happen for some time. We've got too much work lined up and we'll be off to the States, Australia, the Philippines and the Far East for a long time.

"Truth is that this Stones tour has seemed to unite us even more. We're all happier and are even owning up to each other about all sorts of things—like we never used to do before."

—MIKE LEDGERWOOD

SUPREMES smash phone records!

NO MATTER where they happen to be—Japan or Germany, Australia or Andalusia—a phone call is put in to Mrs. Ross, of Detroit, USA, every day from the SUPREMES' hotel suite.

Lovely Diana, she of the husky sexy voice, has, it seems, a very strong sense of family feeling.

"It isn't because I HAVE to phone my mother every day, but because I want to. I don't like losing contact with my home and family, and lately we've been travelling so much we've hardly seen our families at all," Diana explained this week.

She was speaking on the transatlantic phone to Disc and Music Echo from the exclusive Flamingo Hotel, Las Vegas, where the group were opening a two-week cabaret season.

"We have a couple of days off after this before we go out on the road again and we're all going to go back home to see everyone.

"At the moment I'm trying to fix it so that I can get my mother out here with us this week. She loves things like this love having her around. She's great company and she just enjoys being with us."

Told how well "Can't Hurry Love" was doing in Britain, Diana sounded delighted.

"That's marvellous. Gordy (Berry the president of Tamla Motown) will be so pleased. He said this was going to be the



● DIANA: "fingers crossed!"

big one. Although we liked it and felt very happy with the actual record he was the one with all the real confidence!

"We're doubly happy it's done so well in Britain because we were getting rather worried. We're very lucky in America because all our records seem to do very well.

"But we've had quite a slump lately as far as chart success in Britain is concerned. I suppose it's the way things go sometimes.

"Anyway it's nice to know people still like us enough to buy our records." The girls, who have probably just had their busiest year of their career so far, will not be coming to Britain until spring. They are booked solidly in America with concerts and cabaret until then.

"We are so looking forward to coming back. It seems a long time since we last visited.

"We're just keeping our fingers crossed that we're still the number one girl group in Britain. And we send all our love to our friends there."

PENNY VALENTINE

New pop book SCREAM A LITTLE LOUDER—OOPS!

FOLLOWING Thom Keyes' pop - blackening book, "All Night Stand," another author jumps on the groupwagon—SIMON MASTERS with "SCREAM A LITTLE LOUDER."

● Whereas "All Night Stand" dealt with the familiar progress of a Liverpool group from engagements in Hamburg, through hit record and American tour, Masters' group, appropriately named the Night Prowlers, is a very squalid outfit.

● The Night Prowlers are a Lancashire group who gain a big reputation in their sooty hometown, then find the road to the bigtime.

● But that bit is only a minor episode at the end. Most of the book is concerned with the group's excesses in casual sex and drinking with punch-ups between rival groups.

● The "All Night Stand" characters' behaviour is no more genteel, but the story that connects it is more interesting and informative.

● Most pop fans with a guinea to spare would no doubt choose it in preference to "Scream A Little Louder."

● "Scream A Little Louder" is published by Longman's at 21s.

OCTOBER 1966

music maker-NOW!

OCTOBER 1966

lennon: pushing the pop song to the limit

IN YOUR NEWSAGENTS NOW. IT'S A KNOCKOUT. PRICE THREE SHILLINGS. EXCITING FEATURES ON JOHN LENNON AND THE OTHER BEATLES, THE BEACH BOYS, SMALL FACES, SPENCER DAVIS, ALAN PRICE, GEORGIE FAME. PLUS PICTURES AND RECORD REVIEWS ON NANCY SINATRA, PET CLARK, SHIRLEY BASSEY, TOM JONES, MANFRED MANN and many more.

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DUSTY DIGS INSTANT SOUNDS ON CASSETTES!

SPENCER DAVIS has bought one. So has Dusty Springfield. And it looks as if everyone who wants portable music will soon be clamouring for one.

The desirable object that should revolutionise pop listening is called the Musicassette. It is music on tape permanently housed inside a plastic cassette. You "load" the cassette into a special cassette recorder to produce the kind of music you like wherever you like.

At present Musicassettes contain only material that has already appeared on LPs. But eventually it is hoped to record music specifically for Musicassettes.

Musicassettes cost £2 each for up to thirty minutes playing time each side. Forty-six are available at present, from four record companies.

PHILIPS' first release totals 26 Musicassettes—by artists including the Walker Brothers ("Take It Easy With The Walker Brothers"), Dusty Springfield ("Everything's Coming Up Dusty"), the Spencer Davis Group ("Their First LP"), Joan Baez ("Joan Baez 5") and Jerry Lee Lewis ("The Return Of Rock").

E.M.I.'s list of twenty includes Cliff Richard ("Love Is Forever"), the Shadows ("Sound Of The Shadows"), Acker Bilk ("Stranger On The Shore"), Joe Loss ("Go Latin") and Shirley Bassey.

PYE also has twenty, among them the Lovin' Spoonful ("Daydream"), the Kinks ("The Kink Kontroversy"), Donovan ("Fairytale"), Sandie Shaw ("Mc") and Petula Clark ("I Couldn't Live Without Your Love").

POLYDOR offer ten Musicassettes, including Bert Kaempfert ("The Best Of Kaempfert"), "Swinging Safari" and Kurt Edelhagen ("Broadway Melodies").

Philips and E.M.I. Musicassettes are available now. Polydor's in November and Pye's are expected in February.

There are some ten recorders on the market to play Musicassettes, ranging from 27 guineas upwards. They are made by Philips, Stella, Dansette, Elizabethan, Monogram and Optacord.

But the great advantage of Musicassettes is that you can play them anywhere. Though they also score over discs in other ways—being sealed they are completely dust-free, cannot be scratched and don't wear out.

And they are so small—only three ounces—so you can easily carry ten hours playing time in a pocket or handbag.

And besides playing Musicassettes you can buy blank cassettes and record on them without the nuisance of tangled tapes. They cost 19s. 6d. with two 30-minute sides or 27s. 6d. with 45-minute sides.

Keeping on THE MOVE!

WHO needs a hit record? Not us, say The MOVE, who on the strength of constant club and ballroom appearances have built up a good following up and down the country—a more solid following, perhaps than a three-minute record in the chart would have won them.

"When we do put one out, the record will have to be so good it will go straight into the chart," said lead guitarist, Move song-writer and Tamla-style vocalist ROY WOODS. "And at the same time we aim to put out an LP, mainly I hope of my compositions."

This skul, raneous onslaught on the charts and the record-buyers will be the culmination of a nine-month campaign. Nine months since the group first got together in Birmingham. And nine months of very hard work.

Latest feature of their ridiculously wild stage act—front-projection movies, flashed right onto the group itself.

"Last week five girls were led out hysterical after we showed the movies at Portsmouth's Birdcage Club," said Roy. "The film we've been using is a sort of pop art, surrealist thing lasting about 30 seconds and constantly repeated. It's so effective because we move about onstage with the film playing straight on us."

Their own individual brand of fashion—1930's gangster suits but very '66-style—is turning teenagers on to Thirties clothes.

And, most important, their music is rousing audiences up and down the country.



ROY WOODS

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- Cliff Richard**
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TC SCX 3449
- Eartha Kitt**
"Love for Sale"
TC SCX 3563

- Joe Loss**
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"Worlds Greatest Melodies"
TC CSD 1331





THOUGHTS: Ray Davies song

THOUGHTS—and happenings

THOUGHTS is one of those groups that things happen to. The other night during a quiet game of Monopoly in their hotel room a car crashed through the wall to join the party. And not long ago they hit the headlines because of the controversial pop novel "All Night Stand."

REASON? Well, Thoughts drummer Dave Croft has a father who got more than annoyed when he heard of the alleged sordid goings on in pop as a result of reading the book. So angry, in fact, that he threatened to take Dave out of the group.

"I THOUGHT it was a load of nonsense," said Dave in his thick Liverpool accent. "But you know what parents are like."

THOUGHTS—it's Pete Beckett (rhythm guitar, organ and vocals), Alan Hornby (bass), Phil Bourdman (lead) and Dave—are all Liverpool boys. And in their short life they've had quite a chequered career. BACK home they spent a long while backing girl singer Tiffany before moving behind ex-Merseybeats John Banks and Johnny Gustafson for a bit.

NOW they've found themselves caught up in the whirl of filming. Most of their day-light hours are taken up chasing dolly birds around London or leaping off buildings in aid of "London Scene," a movie for America.

THEY'RE also hoping that their new record—the Ray Davies composition "All Night Stand" (yes, it's from the book of the same name!)—will lead them to a place in the chart. Everyone except Dave, that is! He thinks he'll have Dad breathing down his neck again!

THERE YOU GO—SIMON IS JUST TOO MUCH!

WELL, Simon Dee, there you go! That's your first "Top Of The Pops" out of the way—and aren't you glad? Breaking the BBC's vision barrier can't be easy—but at least you've done it.

Now you'll get the inquests. "Wasn't he good?" "Wasn't he terrible?" "Isn't he nice?" "Isn't he horrible?" In will flood the comments and you'll be alternately cheering and cringing for the first few shows.

Of course you were nervous! Who wouldn't be? Slipping into the seat still warm from the Daddy of DJs. But you'll have to sharpen up your patter a bit. Can't have you fluffing your words and forgetting record titles next time!

You didn't have much to do really. Calling it a LIVE show last week was a bit of a joke. Too much, in fact! Everything except Cat Stevens and Georgie Fame was recorded.

However, it was a well-balanced and lively "TOTP" and such a relief not to have to endure any old Roy Orbison film, or a Jim Reeves mock-up.

Full marks to the camera team. The film of Cliff Richard and the Shadows was clever. And in some strange way one supposes it related to the song. Or did it?

The rest of the show was made up of Trogs, Reg's neck muscles, Dave Dee's finger and newcomer Cat's dog, Georgie Fame proved his "simmy" is the best of the bunch, the Hollies, Seekers and Los Bravos always look as though they're enjoying themselves—and Peter Asher still insists on wearing his jacket over his shoulders. Perhaps it doesn't fit him!

Stones, of course, were "too much." So there you go, Simon. It's time to take our leave of you.



SIMON DEE: BROKE THE VISION BARRIER

'Countdown' blast

IS "Countdown" the "load of drive!" Disc and Music Echo's Bob Farmer labelled it in last week's review of the opening show of this nationally-networked Southern TV series?

We invited "Countdown's" director Mike Mansfield to defend the programme and he duly obliged by saying: "First of all, when we put on a pilot show a short while ago we invited opinions from 10,000 viewers in the Southern TV area. And 8,500 of them liked it."

"So if one person is dead bigoted against 'Countdown' it doesn't really matter to me when I can point to 8,500 people in favour of it."

"We can't hope to please everyone, though, especially as 'Countdown' is being transmitted at different times from between 2 p.m. and midnight on networks around the country. It means people of all ages are seeing it—we can't plan for one set time of the evening when we can guess what sort of viewers will be watching in."

"Taking one or two points made in the criticism—first of all there is a reference to Lulu miming, but TV miming was banned at the end of August which negates that part of the review."

"There is also the suggestion that programmes like 'Whole Scene Going' and 'Now' were killed off to make way for a show like 'Countdown'. Well, those other shows were taken off because the public didn't watch them. I work for a commercial organisation so my show should be commercial."



STUART HENRY—NEAREST THING TO JIMMY SAVILE

IF you thought you spotted the original Wild Man from Borneo the other night, or overheard Jimmy Savile in the street, you haven't really been seeing or hearing things.

The explanation is Stuart Henry, the dotiest deejay to emerge for ages (not an easy title to earn), has been in town.

Henry happens, in fact, to be one of the Radio Scotland deejays whom I met on a recent trip to Glasgow, with the result that I gusted on his Scotland Clan Club show.

The fact that it seemed more like a Teen and Twenty Disc Club wasn't so unintentional, Stuart is the nearest thing to Jimmy Savile!—and you if you're lucky enough—have seen and heard. "I do model my approach on the Savile style," he says.

Like Savile, he has the gift of a sandy gab: On long hair, Henry says: "The short-back-and-sides brigade obviously forget that Nature intended us to have hair to act as a protective shield round the delicate nerve centres of the head. Obviously the continual cutting of their hair has greatly impaired their intellect." It could have been Savile speaking.

Like Savile he looks much the same. He leaps about (he never seems to walk) with a black corduroy cap permanently placed on his forest of hair, wears extraordinarily and specially designed clothes and gets photographed sitting on the slates of tenement building roofs.

He also says his favourite groups are Negroes, Jews and all other underprivileged groups like the Scots, claims he has a cat which catches worms, and should be stopped on sight and signed up immediately by some enterprising agent in London.

Because Stuart 'Savile' Henry fears he'll have to head abroad if the Government get their way pirate-wise, and lumber us with all the dreary BBC deejays instead of swingers like Stuart.

Still, if this happens, at least one person should be pleased... Jimmy Savile. He's likely to lose his crown otherwise.—BOB FARMER



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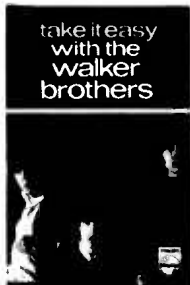
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THE NEW LPs

Tina's 'River' LP—superb!



PEGGY LEE: classics

TWO BEAUTIFUL SETS BY PEGGY

PEGGY LEE's new albums are always welcome, and her latest two are "Big Spender" (Capitol), featuring "a treasury of newly-minted hits" mainly from new musicals, and "The Fabulous Peggy Lee" (Ace Of Hearts).

On the first set, Peggy's selection contains beauties like "Alright, Okay You Win" and "It's A Wonderful World."

On the second LP, collectors who want the early Lee voice are served with some classics: "Love, You Didn't Do Right By Me," "The Gypsy With Fire In His Shoes" and Cole Porter's "Do I Love You." Both are good examples of Peggy's beautiful singing.

IKE and TINA TURNER: "River Deep, Mountain High." Title song; I Idolize You; A Love Like Yours; A Fool In Love; Make 'Em Wait; Hold On Baby; Save The Last Dance For Me; Oh Baby!; Every Day I Have Tu Cry; Such A Fool For You; It's Gonna Work Out Fine; You're So Fine (London).

It's good to be able to report that they have fully lived up to the big reputation gained by their big hit.

Every track contains similar throbbing excitement, notably "Save The Last Dance."

"It's Gonna Work Out Fine" is equally groovy, and anyone who raved over "River" should roar out and buy this LP. It's just superb.

NAPOLEON XIV: "They're Coming To Take Me Away, Ha-Haaa!" I'm In Love With My Little Red Tricycle; Photogenic, Schizophrenic You; Marching Off to Bedlam; Doin' The Napoleon; Let's Cuddle Up In My Security Blanket; Title Track; Bats In My Belfry; Dr Psyche, The Cut-Rate Head Shrinker; I Live In A Split Level Head; The Nuts On My Family Tree; The Place Where The Nuts Hunt The Squirrels; I'm Happy They Took You Away, Ha-haaa! (Warner Brothers).

It's often very funny—but how often would you play it? Ideal for bed-sitter parties, maybe, and "The Place Where The Nuts Hunt The Squirrels" is very good. But after two sides of Napoleon, we were suffering from an overdose.

Can't understand the American superlatives for **PAUL REVERE** and the Raiders. True, they're competent and often interesting, but on their new LP "Midnight Ride" (CBS) they don't really offer any serious threats to

the top British groups. Quite nice, though.

● **WAYNE NEWTON:** "Red Rose For A Blue Baby" (Capitol) is in memory of his biggest American hit. He is in the Bobby Vinton mould, and sings quite properly on songs like "Laughing On The Outside" and "I'll Be With You In Apple Blossom Time." Hot hip—but then, it's not meant to be.

● For those who prefer the song, **Barbra Streisand** sings to her treatments of them, try "THE BARBRA STREISAND SONGBOOK, by Des Champ and his Orchestra" (CBS). Bright, punchy and lightly swinging versions of such favourites as "Second Hand Rose," "People" and "My Colouring Book."

● For the next ringer club dance, try **HANK THOMPSON's** "A Six Pack To Go" (Capitol)—a collection of beer-drinking hits, as he calls them. Titles include "Beer, Barrel Polka," "Drunkard's Blues" and "A Broken Heart And A Glass Of Beer."

● **BABy WASHINGTON** is a fine soul singer in the Motown style and she impresses with several songs written by herself, as well as others, on "Only Those In Love" (London). Refreshing to hear some new material, and she sings with real style.

● Jazz alto sax star **OLIVER NELSON** "Plays Michelle" on a new HMV LP. His band is jazz-star-laden, and they improvise intelligently on other pop tracks like "These Boots Are Made For Walkin'" and "Yesterday." Good, funky stuff.

● France's answer to Frank Sinatra, **CHARLES AZNAVOUR**, pops up on two new LPs, one titled simply by his name (Fontana), the other, on the Ember label, called "The Singing Idol Of France."

He has an attractive voice and naturally chooses some good songs with the unmistakable Continental "feel" to get his message across. Both albums are good in their way.

Jonathan King Column

'What's Tom Jones got to offer? He moves like a survivor from the early 1950's'



WHAT has he got to offer? He? **TOM JONES**, the singer whom the people who called **TOMMY BRUCE** "Britain's Answer to **BING CROSBY**" are calling "Britain's Answer to **FRANK SINATRA**."

I don't want to seem anti-Jones. He is full of enthusiasm and has a certain animal charm, but he can never be called an entertainer. As pointed out in Disc a few weeks back, his TV personality ratio comes as near zero as possible. He moves like an itchy survivor from the early 1950's and sings—nay shrieks and screams—like a beast from the jungle.

There is always a grating edge on his voice; at his quietest he produces a harsh sound that produces a harsh sound rather than a gentle caress from the throat. No finesse, no subtlety.

I don't want to knock Tom—what he is capable of doing he does well. I do want to criticise the people who claim he is better than he is. An adequate pop star, yes—an entertainer, no.

As tension mounts over the pirates we in the wings watch a battle between two good ex-pirate disc jockeys.

The title holder—**SIMON DEE**, already a success. The contender—**CHRIS DENNING**, coming up fast with radio programme after programme.

The established are looking to their laurels, the existing commercial radio d.j.s are getting ready to join the fight. Write and let me know who your favourite disc jockeys are.

"Good Companions" **BEACH BOYS**—will cause a storm of controversy. It is new, but is it commercial? **BRIAN WILSON**—no. Listen to **SPECTOR** for the **IKE and TINA** LP for me, thank you very much.

Question of the week—can the **TROGGS** make yet another record even worse than the previous ones? They are very good on the fabulous **WALKERS** tour, though. Hello, Chris Britton.

CILLA BLACK could be number one, that very popular **JIMMY JAMES** has an interesting new record out and who was the first writer to rave about "Reach Out"? Big-head, of course.

What happened to the **ROLLING STONES**? Their best ever record (equal to "Satisfaction") boosted by fantastic advertisements, films and a mammoth successful tour, has failed to make number one yet. Why?

As usual my belief lies entirely in disc commerciality. Nobody knows exactly what this commodity consists of, but "Mother" must simply not have contained it.

However, on names alone the **Stones** should have arrived at the top spot, and one must arrive at the conclusion that perhaps their "image" has somewhere drifted off the rails.



TINA: throbbing excitement

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• **CILLA BLACK:** Valerie and Linda, 56 Basington Road, Wandsworth, Birmingham 21.

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

• **THE FOURMOST:** Sandra Fernando, 25 Davenshire Road, Waltham-stow, London, E.17.

• **GERARD AND THE PAGE-MAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyle Street, London, W.1.

• **SOUNDS INCORPORATED:** Nicky and Carole, Fairbrook Way, Somer Hayes Village, Wiltenhall, Staffs.

• **CLIFF BENNETT AND THE REBEL RANGERS:** E. J. Clark, 83 Ravenscourt Road, Beckenham, Kent.

• **M.B.E.:** These are new addresses!

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MIKE AHERN fan club.—Your DJ Mike A.S.—5/- to: Margaret, 7 Ribblesdale Avenue, Wiltshire, Blackburn, Lancashire.

FAN CLUBS

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Anne Collingham and Freda Kelly Joint National Secretaries

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Disc and Music Echo

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Miss **SANDRA CRAIG**, The Scotia Hotel, Great King Street, Edinburgh 3. Likes: Stones, Kinks, Mindbenders. Dislikes: Searchers, Swinging Blue Jeans. Seeking boy pen pal age about 20.

Miss **VALERIE HOLYFIELD**, Sandfield Farm, Sedgertown, nr. Evesham, Worcs. Age: 17. Likes: Stones, Walkers, Lulu, Sandie, Small Faces. Dislikes: Crispian St. Peters, Who, Petula Clark, P. J. Proby. Seeking boy and girl pen pal in London.

Miss **LINDA HARRISON**, 172 Marlon Road, Middlesbrough, Yorkshire. Age: 15. Likes: Bob Dylan, Julie Felix, Who, Stones, Kinks, Dislikes: Cliff, Elvis, Bachelors. Seeking boy pen pal 15-18.

SHARON FLINT, 91 Burwood Road, Hershaw, Walton on Thames, Surrey. Age: 15. Likes: Pretty Things, Stones, Who, Walkers, Sonny and Cher, St. Louis Union, Long haired boys. Dislikes: Cathy McGowan, Dusty, Cliff. Seeking English boy pen pal about 16 living in London area.

Miss **PAM HARRISON**, 9 Haverstock Road, Farefield, Liverpool 16. Age: 14. Likes: Walkers, Small Faces, Manfred Mann, Spencer Davis, Sandie Shaw, Beatles. Dislikes: Jonathan King, Pretty Things, Billy Fury. Seeking boy pen pal, or girl 14-17.



● **JAMES BROWN**

JOHN WALSH, 10 Richmond Drive, Prittlewell Essex. Age: 15. Likes: Pretty Things, Small Faces, Stones, Who, James Brown. Dislikes: Ken Dodd, Gerry and Pacemakers, Beatles, Gene Pitney. Seeking pen pal in any Scandinavian country.

Miss **MARY LEE**, The Green, Old Denaby, nr. Doncaster, Yorks. Age: 14. Likes: Byrds, Stones, Donovan, Small Faces, Sandie Walker, Who. Dislikes: Beatles, Seekers, Jonathan King. Seeking boy or girl pen pals anywhere.

ALLAN STAPLETON, 21 Scott House, Albert Road, Belvedere, Kent. Age: 18. Likes: Beatles, Rolling Stones, Beach Boys, Cilla Black, Mamas and Papas. Dislikes: Cliff, Bachelors. Seeking girl pen pal.

Mr. **ALBERT MOOLENAAR**, Veldhorststraat 42, Lisse, Holland. Age: 21. Likes: Booker T. & MG's, Bill Black's Combo, Wilson Pickett, Otis Redding. Dislikes: Stones, Bachelors, P. J. Proby, Who. Seeking girl or boy pen pals.

STEPHEN EVANS, 34 Carlton Road, Bordesley Green, Birmingham 9. Age: 15. Likes: Bob Dylan, Walkers, Cilla, Kinks. Dislikes: Stones, Ken Dodd, Elvis, Cliff. Seeking boy and girl pen pals age 14-16.

Will DUSTY end up as a jazz singer?

WHAT a treat the audiences are in for at Basin Street East when Dusty appears with star drummer Buddy Rich and his jazz band. Could it be that Dusty is going to turn to modern jazz in years to come? I hope so. It would be great if Britain could have a female jazz singer in the class of Ella Fitzgerald and Sarah Vaughan.—**BOB FRANCIS**, 54 Willoughby Lane, London, N.17.

THE REMARKS about Dusty Springfield's dresses and hairstyle in Disc and Music Echo were unjustified. Dusty's clothes have always been top class, and her dresses on her TV show were no exception. Dusty should not change her hairstyle either, it suits her and looks great. In fact, Dusty does alter her hair style more often than the other top pop girls. Sometimes she has it up and sometimes down, and this surely makes for variety.—**CHRISTOPHER WALKER**, Waverley, Chester Road, Sandway, Cheshire.



DUSTY—Britain's answer to Ella?

● After his success with "Lana" I bet Roy Orbison's old label "Monument" is kicking itself for not releasing Roy's old recording of "Distant Drums," as an A-side.—**J. PALMER**, Putney, London, S.W.15.

WHAT'S SCOTT HIDING? SEXY EARS!

I'VE always thought Scott Walker was hiding something, and now he's had his hair cut I know what it is—sexy ears!—**ELIZABETH DOWN**, 49 Birchfield Road, Kidderminster, Worcs.

IS Derek Taylor thinking of joining the Mamas and Papas? Tell him to shave that horrible moustache off—now! He looks much nicer without it.—**CAROL CHALKER**, Bath, Somerset.

TV SHOWS: LET'S SEE THE ARTIST —NOT DANCERS!

WHY do producers of TV shows like "Top of the Pops" and "Ready Steady Go!" fail to understand audiences want to see the musicians themselves performing and not, as is often the case on "RSGI," dancers completely obliterating an artist like Otis Redding? Very good photographs of the artists would be far better if it is impossible to get films of them actually performing.—**HELENE ROSPIGLIOSI**, 4 Marylebone High Street, London, W.1.

● How dare John Dalton criticise Jim Reeves' record of "Distant Drums"! It's nice to see real music at No. 1.—**JAMES CROCKATT**, 27 High Lane, Chorlton, Manchester 21.

● What right have these stars to say that Jim Reeves' records are sick and they shouldn't be released? It is just jealousy—**BETTY FLINT**, 213 Padnall Road, Chadwell Heath, Romford, Essex.

● As much right as you have to have a go at THEM, Betty!

● How I agree with Jimmy Savile. Why shouldn't we go on enjoying Jim Reeves' lovely voice? It is the finest voice ever to come out of pop music. How stupid to put a sick implication on such a lovely record.—**MRS. L. CASHMAN**, Leatherhead, Surrey.

● Isn't the Walker Brothers' "Portrait" album terrific! The best album to be released this year. I didn't think it would be as good as "Take It Easy," but it shows they never let their fans down.—**CAROL SUGDEN**, 9 Sallersdale Drive, Wyke, Bradford.



Query Desk

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

WHAT AGES are the girls that the fantastic Small Faces date?—**Miss V. Elverson**, 48 Hurry Street, Liverpool 8.

● The Faces (none of whom has a steady date by the way) go more by what age a girl ACTS—though, of course, she has to be a bit on the short side.

WHAT is Scott Walker's full correct name—I have seen many variations. And how do you pronounce Maus, John's surname?—**Helen Gomm**, 18 Cleves Walk, Hainault, Ilford, Essex.

● It's Scott Noel Engel, and John's surname is pronounced the same as "Moss."

Can you tell me about the Soundtrackers whom we heard recently? They impressed me tremendously.—**Linda Maddox**, 43 Warwick Gardens, Harringay, London, N.4.

● Group comes from Southgate, London, and consists of Michael Green (19), lead singer; Peter Stoggett (22), lead guitar; Phil Argent (19), rhythm; Gian Sapsford (21), bass and piano; and Keith Wood (18), drums.

Why did Gene Pitney receive BMI awards and what are they?—**Miss A. Pickavance**, 12 Glenwood Grove, Bouthham Park Road, Lincoln.

● The awards—they stand for

British Music Industry—were presented to Gene for composing "Hello Mary Lou" for Rick Nelson and "He's A Rebel" for the Crystals.

Can you tell me of any Christmas shows Paul and Barry Ryan or the Beatles will appear in?—**Miss C. Whiddett**, 38 Queen's Road, Minster, Isle of Sheppey, Kent.

● The Ryans are in the Dusty Springfield pantomime Merry King Cole at the Empire Theatre, Liverpool, from December 24 to February 25. No Christmas show is said to be planned for the Beatles.

I NOTICED that at the Rolling Stones concert at the Albert Hall, Mick Jagger wore a ring on the third finger of his left hand. Any significance?—**M. Phillips**, 46 St. John's Grove, Lundo, N.W.8.

● Don't worry, girls. Mick merely made an error of etiquette—or maybe he was just being the usual unconventional Mr. Jagger.

When did the Hollies first get famous, how many records have they released and how many made number one?—**Margaret Alexander**, 219 Cape Hill, Smetwicks, Staffs.

● They turned professional in March 1965, and within three days of issue ("Ain't That Just Like Me") entered the best sellers. They've released 11 records, all hits, with "I'm Alive" and "I Can't Let Go" number ones.

Stones show—I couldn't hear a thing, but who cares?

THE FANS who didn't go to the Rolling Stones' opening concert at the Albert Hall will never know what a really fantastic concert it was. When the Stones were finally due on it was great how all us girls were able to run on. I was very glad they had to reappear as that meant we would see more of them. I couldn't hear a thing! But who cared? I still enjoyed myself.—**"STONES FAN"**, Selly Oak, Birmingham 29.



- | | |
|---|--|
| <p>ACROSS</p> <p>1. Where Cliff Bennett has got to get you (4, 2, 4)</p> <p>8. Cut again? (6)</p> <p>9. Otis Redding's is "big, dynamic" (5)</p> <p>10. Silly, cackling birds? (5)</p> <p>11. The group from nowhere! (6)</p> <p>15. And you can do so to a modern disc! (4, 2)</p> <p>17. The place for the Boys (5)</p> <p>19. Wide open spaces? (5)</p> <p>20. Accompanist? (6)</p> <p>21. They now Walk With Me (3, 7)</p> | <p>DOWN</p> <p>2. Figure it may be a chart topper (6)</p> <p>3. Not The Baby Song? (5)</p> <p>4. We hear they should unite (6)</p> <p>5. Throw yourself into the dance? (5)</p> <p>6. Talk big (4)</p> <p>7. Rent agreement for a Mike? (5)</p> <p>12. Submarine, German version (5)</p> <p>13. Girls who aren't hits! (6)</p> <p>14. Brother stepping out? (6)</p> <p>16. Merseyside, perhaps, to a Cockney (5)</p> <p>17. This is this to Los Bravos (5)</p> <p>18. Alpert? (4)</p> |
|---|--|

DISCWORD LP WINNERS

FOR week ending Sept. 10: Susan Moore, 34 Cavendish Road, Barnet, Herts. Sandra Eames, 58 Fairway Crescent, Allestree, Derby. Maureen Quigley, 8 Barnaby Avenue, Middlesbrough, Yorks. John Manning, 142 Southgate Street, Bury St. Edmunds, Suffolk. Douglas Martis, 28 Cumbrae Drive, Motherwell, Lanarkshire, Scotland. Gerry Boxall, 1 Bourne Avenue, Windsor, Berks.

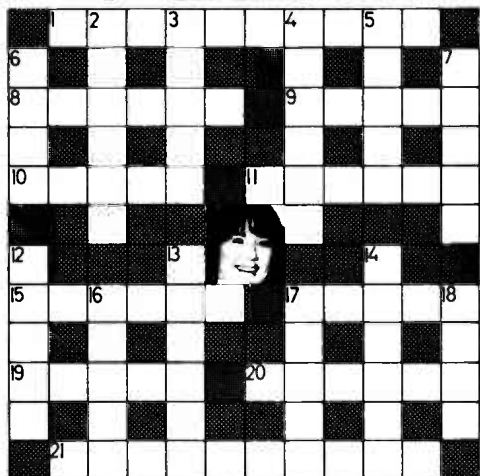
FOR week ending September 17: Philip Andrews, 76 High Street, Newmarket, Suffolk. Brian Jeffery, 87 Neatherampton Road, Salisbury, Wilts. Richard Carter, 17 Auckland Road, Upper Norwood, London, S.E.19. Ann Walker, 17 Peel Grove, Longsight, Man-

chester 12. Mrs Sue Coppin, 5 Grosvenor Close, Wannock, Polegate, Sussex. Dianne Crowe, 38 Fairfax Road, North Park Avenue, Norwich, Norfolk.

FOR week ending September 24: Mr. I. M. Pine, 19 Woodman Close, Halesowen, Worcs. Miss M. Newman, 90 Colmore Row, Birmingham. Barbara Carlyon, 46 Longfield Avenue, Crosby, Liverpool 23. Carole Cooke, 45 Lord Street, Kestley, Bolton, Lancs. Sheila Prosser, 33 Molyneux Drive, Prescott, nr. Liverpool, Lancs. G. Andrews, 4 Finches Rise, Guildford, Surrey.

FOR week ending October 1: Mr. B. R. Jeffery, 87 Neatherampton Road, Salisbury, Wilts. Roger Guest, 20 Osborne Road, Bridgwater, Somerset.

Discword



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

Solution to last week's Discword

ACROSS: 1. Laughs. 4. Sweet. 7. Nasal. 8. Bikini. 9. Nothing. 10. Aog. 14. Amos. 16. Shadows. 19. George. 20. Elope. 21. Nasty. 22. Asides. DOWN: 1. Lenin. 2. Up-sets. 3. Hollies. 4. Said. 5. Fying (1-ing). 6. Things. 11. Players. 12. Vaughn. 13. So Good. 15. Oboes. 17. Seeks. 18. Ugly.



CODSWALLOP!

IF I WAS opening my first boutique right now I think I'd call it "CODSWALLOP".

Because that to me sums up the joke which many, too many boutiques have become. I've been to so-called boutiques which are nothing but empty shop premises covered with one coat of white emulsion, containing a juke box, one thick bird "designer" and two rails of her—or his—creations. That is the laugh. The clothes are badly conceived unoriginal designs, made up by people who don't know how to cut a pattern, and sewn together with all the incredible skill of a home dressmaker. These they call "exclusive!"

The boutique myth must have now reached its most ridiculous proportions. Fortunately for the customers, as soon as one new boutique door opens, another one closes.

The reason for this, the worst example of the way in which amateurism has flourished, is that half the people involved in boutiques just do not know what it's all about. A year ago when I took on the role of boutique owner, and opened my first boutique in Brighton, I hadn't a clue how it should be run. But for two skilful business partners, I'd have been up the creek by now—where

some of the uninformed boutique operators are now finding themselves.

And this is the point. Boutiques are as much a part of the traditional rag trade as all the old-hat gown shops where they used to call you "Modom" or "Sur". To run a boutique—oh, hell, let's call it a shop and be done with it—you need a trained business mind, organising ability AND real flair for designing.

When boutique shops first happened they went well because people with talent were running them, there was a happy casual atmosphere never before felt in the hard-sell dress shops, and groovy clothes started appearing. Mary Quant and Barbara



Fantoni—obscene garment

Hulanicki—of Biba—started the fashion revolution, and fought hard for their deserved success. But like most idealistic struggles the net result is a load of phonies turning out a lot of trash.

Now the boutique scene has degenerated into situations where people are either too scared to go in because the assistants are crushingly hip, or because they can't be bothered to go through a series of interrogations with listless staff in order to find out if the shop has got what the customer wants.

Carnaby Street itself no longer rates as a fashion centre, but as Britain's biggest tourist attraction, second only to the Queen. You can't move for American tourists fiddling with their flash-guns trying to take home a bit of swinging London.

The boutiques in the street, perhaps because they've had their heads turned by so much attention, seem to concentrate on publicity stunts and gimmick clothes.

Currently it's the jacket sweater. It's a sweater in knitted fabric wittingly designed to look

COOK LEEDS STYLE BARBECUED SPARE RIBS



GARY LEEDS—apart from being one third of the Walker Brothers—is the phantom cooker of the trio. He likes cooking for himself, hates cooking for other people, but likes them to drop in and unexpectedly cook for him.

He has a strange taste in food ranging from hamburgers doused in tomato sauce to onion sandwiches—sometimes he suffers from bad bouts of food poisoning.

Following—after first saying he was going to get all hooked onto the delights of moussaka—comes the Leeds recipe for Barbecued Spare Ribs.

Ingredients: 12 spare ribs of pork per person. One bottle tomato ketchup. One bottle Daddy's sauce.

How

Method: Take the pork ribs (which you have already asked your butcher to cut up, otherwise you'll be chopping off your fingers in the effort) and mix a bowl of sauce, four parts Daddy's and three parts tomato. Coat the ribs in some of this and stick it under the grill for around 20 minutes. Run with hot spare ribs

Next week:

CILLA

picks her favourite dish

to table with bowl of sauce in other hand and sit dunking away and eating until your face is covered in grease.

Great! If anyone arrives unexpectedly as smell of delicious spare ribs wafts through open window offer them ONE spare rib. Not more or they'll stay all night!

like, yes, you've guessed it, a jacket.

"The most obscene garment I've ever seen," commented BARRY FANTONI.

He's right. AND on the point he makes that Carnaby Street shops boast of their superb-fit trousers. "Yet," Barry points out, "when you go in and try them on, the people say: 'oh, yes, well, we'll alter them to fit you!'"

Barry summed it up for me when he told of walking out of a Carnaby Street shop after being shown an appalling suit.

The bloke came running after me and yelled: "The waistcoat is optional!" Dig.

MERSEY NEWS

BAD LUCK for BILLY KINSLEY of the MERSEYS. He had just got his Mini back—complete with a lot of new extras—when it was stolen from outside his home in Liverpool. It was found later—smashed up.

• The **SWINGING BLUE JEANS** urging Liverpool fans to buy the **SEARCHERS'** recording of "Have You Ever Loved Somebody" rather than **PAUL and BARRY RYAN'S** version.

The **COUNT-DOWNS** say they won't turn professional until they have had two successive hit records. And they reckon they have solved the problem which forces groups to split up—they only play together once a week.

• The **SILHOUETTES** now in Germany, playing at U.S. bases. During their stay they intend trying out some of their own material—and hope to record for a German label.

Celebrating their first birthday this month—the **PROTEMS**. The **TIMES** are a busy group these days. They have just cut their third disc, finished a tour of the Riviera and Portugal—and lined up for stints in Canada and Finland.

• Mersey fans bitterly disappointed when the popular **IVY LEAGUE** failed to turn up at the Cavern... but pleased to see **DAVID GARRICK** who popped in to say hello.

• As far as teenagers in Liverpool are concerned there is still nothing to touch the Tamla Motown sound.

BEATLES still top British group, according to results of a Merseyside poll published in a local paper. But no other Mersey groups named in the top eight.

Another surprise. Even our own **CILLA BLACK** had to be content with third place in the girls' section.

• The **CLAYTON SQUARES** who "retired" a while ago are back on the scene—and will be known as the **SQUARES**. **TIFFANY** now boasts her own

Mersey poll: Beatles still top group

showband, a seven-piece line-up comprising two saxes, a trumpet, two guitars, drums, a lead guitarist—and, of course, Tiffany.

• Litherland Town Hall packed to capacity when the **SIGNS** plus **TIMES** appeared... with the **PROWLERS** as supporting group.

• Bob Wooler reports that coloured American artists are still the Cavern club's biggest draw... especially for the all-nighters.

• Teenagers in other parts of the country will soon have the chance to see the outfit rated as Liverpool's top group at present. They are the **ALMOST BLUES**, whose engagement book for the future takes them all over England.

• John Banner, manager of the **GOSPEL CROSSBEATS**, negotiating a recording contract for the group—plus a religious radio show spot and a tour of the States.

• Everyone on Merseyside hoping Polydor's plans for a **KINGSIZE TAYLOR** comeback does not hit any snags. The scene needs a few personalities like Kingsteeze.

• **KIRKBYS** getting a lot of plugs for "It's a Crime" on Radio Caroline North.

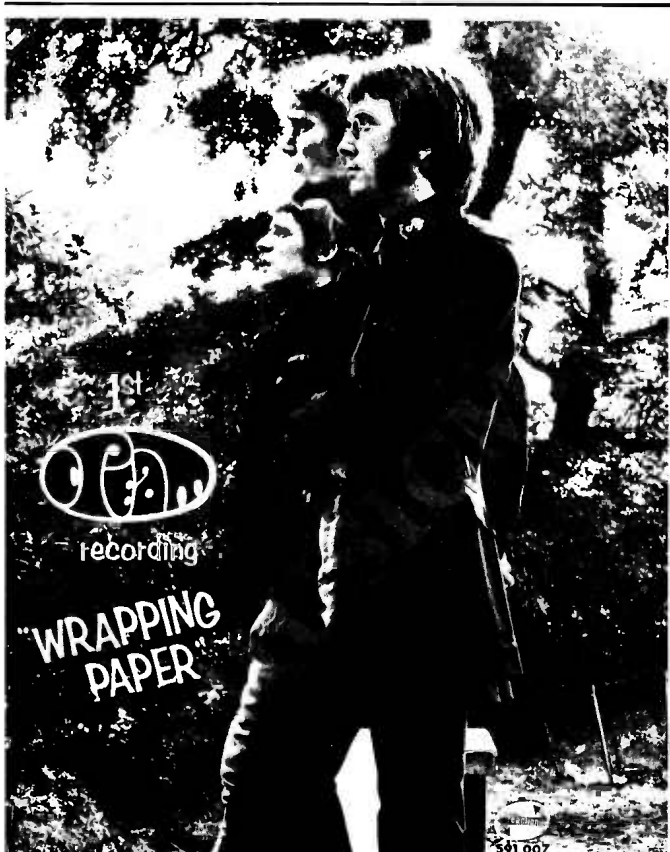
• **HANDEFULL** in Madrid, looking for a singer.

• **FRANK TOWNSEND** is back in Liverpool to re-form the old **EASYBEATS** after his group **TONY RIVERS** and the **CAST-AWAYS** broke up.

• **ROADRUNNERS** have left Liverpool for Germany—for good. But their singer **MIKE BYRNE** has stayed behind and now sings with the **CORDES**.



Mersey Billy—car smashed up



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TRIUMPH FOR FARLOWE —A HUGE HIT

RIDE ON Baby (Immediate)—I am very, very pleased about this record. I am pleased because it is going to give Chris Farlowe another huge hit, and he is a nice person. I am pleased because he is singing — with that bitter growling voice of his — better than ever. I am pleased because Mick Jagger has done a really excellent production job on this with pipes and crashing backing. It is the only possible follow-up to "Out Of Time" and what a great title! Everyone will be yelling "Ride On Baby" and falling about every night, mark my words. Just don't listen to it in the cold grey light of the morning, because if you are a girl you will probably leap out of the nearest window when you hear the words.



FARLOWE — bitter growling voice

ROBERT PARKER

HAPPY Feet (Island)—This man seems to have people's neiter reaches on the brain. Yet another foxy song. Never mind, I was surprised indeed to find him coming up with such a good follow-up to "Barefootin'." In many ways this is a better record. It moves splendidly with a nice tight chorus. Everyone in discotheques everywhere will lose their soul over it, no doubt.

OUT TOMORROW

APRIL STEVENS AND NINO TEMPO

THE COLDEST Night Of The Year (Atlantic) — I can imagine how surprised people will be to read these rather forgotten names popping up again, but not as surprised as me for finding that they have turned up with the most commercial record of the year—a cross between "I Just Want To Stay Here" and a hip version of "Baby It's Cold Outside!"

Written by Mann and Weil (ah, there we have it) this has super words about not wanting to venture away from her, because it's snowing out—and he's been ill. A warm, soft, pink record that is just made to snuggle up to. Snuggle. Snuggle.

OUT TOMORROW

NAPOLEON XIV

I'M In Love With My Little Red Tricycle (Warner Bros.)—Having as I did that last nasty record of his I find this absolutely horrible



penny
Spins the discs

and frightening and like "Whatever Happened To Baby Jane." On the other hand I do have to admit that I laughed.

OUT TOMORROW

P. J. PROBY

I CAN'T Make It Alone (Liberty)—This record only goes to prove that when Proby is given a producer who understands, he can give as good and as feeling a performance as anyone—sometimes better.

Here I throw all my Proby prejudices aside to state that this is the best thing he's ever made, and he handles it with tender care and, thank heavens, not a sign of the slaughterous attack we have been subjected to in the past. Part of the praise must obviously go to songwriters Goffin and King, who have written what is probably the loveliest melody line of the year here, but most of it must go to Jack Nitzsche who has a silver touch and should get more recognition. Beautiful.

OUT TOMORROW

BYRDS

MR Spaceman (CBS)—Ah well, something to make me happy! At last a glimmering of hope that the Byrds may be veering back to the dear Byrds we all knew and loved instead of that strange muzzy cotton-wool group of the past two singles.

This has so much charm it will probably be labelled all sorts of naughty things and I apologise to Jim McGuinn if he DID, in fact, mean it to be about drug addiction. All it seems to me is a funny little song about green creatures and a lovely line about hoping they get home safely. Sorry if I've missed the inner meaning.

OUT TOMORROW

ELVIS PRESLEY

ALL That I Am (RCA)—At the risk of being hung, drawn and quartered by Elvis fans—already it seems outraged enough by colleague Richard Lennox's film attack—I will say that I find this outdated, slushy and boring.

It will be a hit because not only will El's fanatics buy it, but so will Mums as far afield as Wapping and Crystal Palace, because it will remind them of something they never had. I find it all very sad because Elvis has made some very good records—a long, long time ago.

OUT NOW

IVY LEAGUE

MY WORLD Fell Down (Piccadilly)—This is rather a brave

Penny Valentine



VAGABONDS — great atmosphere sound

Jimmy James moves like mad—hit, I hope

AIN'T Love Good, Ain't Love Proud (Piccadilly)—They've been very clever here and got a great atmosphere sound on this record. In fact it was done in a studio with people leaping around and their manager, Peter Meaden, for some reason, best known to himself, blowing down a beer bottle. Notwithstanding, a very racy disc. A touch of the Sugar Pie Desanto's around the feeling of the song.

I hope it's a hit because it moves like mad and it's the first time I've heard this good group sound really at home with a song.

OUT TOMORROW



PROBY — tender care



NAPOLEON — frightening

record. The Ivy League have had a go at producing a pure strangely mercurial sound which is halfway between Phil Spector and the Beach Boys.

I like it very much but wonder in many ways if they haven't been just a little too clever. No matter, the message is a simple one about how everything is grey and miserable since his girl has gone, and I like it.

OUT TOMORROW

QUICK SPINS

FOR some reason best known to myself, last week I informed all you innocent record buyers that the **POTATOES'** "The Bend" was the same as "Bend It" and, forsooth an instrumental. Not so indeed. From an irate Ken Howard (half composer) comes the truth that it is sung and nothing like "Bend It." I am sorry.

Having done that on with the dance or something and here's **NEIL CHRISTIAN** all jockey on "Two At A Time." Another Mikki Dallon song that sounds like "76 Trombones" introducing a circus. Actually very funny and rather splendid (Strike).

"Over The Hills and Far Away" is by **BARRY MASON** and produced by ex-Yardbird Paul Samwell-Smith (Deram). It is staggering. It reminds me of negodas and buddhas, of "Still I'm Sad," of tall mountains, white mist and dark despair. It makes me feel uneasy and miserable and very sad.

A really surprisingly excellent record is the **POWERPACK** on Stevie Winwood's "It Hurts Me So." The production, arrangement and singing are faultless and it might just make it. Well done (CBS).

"Talking Woman" is the sort of thing **LOWELL FULSON** does so

well (Sue).

I admire the **EASYBEATS** for a good attempt at a new sound on "Friday On My Mind" (United Artists). Nice, hard, bathroom guitar playing and words about going out of their heads on Fridays. I'm glad it was produced for Albert.

HI-FI's make gentle sounds on "It's Gonna Be Morning" (LP). Pretty.

Like the lead voice on "Situation Now" by **SITUATION** (oh yes?) I rather wish it had been about love instead of the man's tax problem, because the tune's so nice. Super line about not being able to help it that he's oversexed (CBS).

In some parts "Alice Designs" by the **SUGARBEATS** reminds me of the "Pet Sounds" LP though I don't know why quite. I think the title of the song is a joy (Polydor).

JAN and the **ZODIACS**, which is still a terrible name for a group, sing very well on "Wade In The Water"—nice mystic grunting tones (Fontana).

A very brave attempt at taking a pretty trite song and giving it meaning from **FRANKIE** and **JOHNNY** on "Climb Every Mountain" (Parlophone). Good voices too.

Rather disappointed with "Two



NEIL CHRISTIAN—JOKEY



FONTELLA BASS—MOVING

Kinds Of Lovers" by the **GIBSONS** (Deram). Don't rate the song much anyway.

MONKEES having big success with "Last Train To Clarksville" in America. It sounds rather like the Beatles on their LP's a year ago with that shivering tambourine and break-up drumming, actually (RCA).

HANK LOCKLIN does a good ruining job on Julie Felix's favourite "The Last Thing On My Mind" by gentle Tom Paxton (RCA).

"Time Stopped" by **MARVIN SMITH** has an odd waltz beat which is rather effective (Coral).

The most lurching record I've heard is "It's Such A Shame" by **RAY GATES**. Sort of slowed down Chris Andrews (Decca).

JULIE MONDAY is a disappointment—that super name hides rather an ordinary folks singer on "Come Share The Good Times With Me" (London).

ANTOINE has much charm and sounds like a French Kim Fowley on "Before The Good Thing" (Vogue). Heaven knows what this is all about.

SECOND CITY SOUND strike again! Another ludicrous pinch of classical music, although this particular piece

is rather trite anyway so it doesn't matter. They call it "Shopping List" (Decca).

SOMETIMES I rather like "What's Now My Love" when sung without corn. **GILBERT BECAUD** who took it to the top in France, now has a British version (HMV).

CAST OF THOUSANDS is a jockey name for a group. But "My Jenny Wears A Min" is a terrible record (Stateside). The Drifters who can do no wrong did "I'll Take You Where Music's Playing." The **FINGERS** can do a lot of wrong and this record is a fine example (Columbia).

CARLA THOMAS' "Baby" is doing well in America. It's very sexy (Atlantic).

I RATHER like the way **JERRY JACKSON** says his words on "It's Rough Out There," a very protective song (Cameo Parkway).

FONTELLA BASS pops up sounding all reminiscent of "Rescue Me" on "Safe Ang Sound"—a good moving record (Chess).

IKETTES' "Watcha Gonna Do" is really rather ordinary and if you didn't know how super they were you'd never guess from this (London).

HEY!
THESE HITS
ARE FOR YOU

The County Set
NO SAD SONGS FOR ME

polydor 56 122

Dave Rich
THE LAST TWO PEOPLE ON EARTH

polydor 56 113

The HI-FI's
IT'S GONNA BE MORNING

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ALPERT: reluctant heart-throb



EVERYWHERE HERB ALPERT GOES, WOMEN OF ALL AGES START DROOLING OVER HIS DARK GOOD LOOKS.

He receives thousands of fan letters a week. At a reception to welcome him to Britain he was surrounded by girls imploring him to sign photographs.

But when Herb managed to break free for a minute he confessed he was something of a reluctant heart-throb. "I only hope my looks have no effect on my popularity," said the modest 29-year-old leader of the Tijuana Brass. "I'd much rather be accepted for my music than my looks."

"Of course, I like pretty girls, but I'm a happily married man (to Sharon) with two children (Dore and Eden). Many times I'm interviewed on TV or radio and asked if I want it revealed that I have two children! But I hope it has no bearing on what I'm trying to get over musically."

That looked a forlorn hope, as the females closed in around Herb again. He just managed to gasp details of a film he begins in the New Year called "The Man In The Ice Cream Suit."

"I play the lead part. It's not a very dramatic role—it's going to be a really musical movie."

Herb and the Tijuana Brass were on a four-day visit to London, appearing in concert at the Royal Albert Hall on Friday, recording a 30-minute BBC TV show on Saturday and returning to Los Angeles next day.

Fantastic FAME

George Fame, up to now a "musician's musician" who also made chart-topping records, broke through the boundaries of pop and jazz at London's Festival Hall on Sunday—emerging, at 23 years old, one of Britain's top musicians at the same time.

Backed by the Harry South Big Band—made up of most of the country's top jazzmen—George swung the packed audience with a performance unlike any seen in this country before.

Freed from the constricting

organ he's been stuck behind for so long, the ex-rock'n' roller, ex-raving R'n'B organist leapt about onstage in sober suit and quiet tie with an incredible, unique dance which made him look something like a very hip penguin.

The concert tied in neatly with the release of "Sound Venture," an album featuring George and the band, and most of the material was taken from it. But "Sunny," with 19 jazzmen and George swinging on organ, was a gem.—HUGH NOLAN.

Why a TROGG owes a debt to CLIFF...



• TROGG RONNIE

RONNIE BOND of the Troggs has one special reason for being grateful to Cliff Richard. It was because of Cliff that Ronnie met his wife Pat!

Then, they were both pop fans. It was six years ago. Cliff was topping the bill with the Shadows at a theatre in Salisbury, some twenty miles away from the Troggs' home town of Andover.

For the pop fans of Wiltshire and Hampshire, this was a night to remember. And all the buses into Salisbury that night were packed with young teenagers.

Two of them were Ronnie, who had trained as a jockey but had then become an apprentice carpenter, and Pat Hounslow, who also lived in Andover and was working as a ladies hairdresser.

"That coach to Salisbury rocked from one side of the road to the other, and I started to feel really sick," recalled Pat, as she sat in the Bond's lounge in Andover playing with Ronnie's two young children.

"Ronnie was so kind to me that I don't think I even looked at Cliff all night!" she added with a laugh. "Although he had gone there to see the show, too, Ronnie was far more worried because he thought I wasn't well—and I liked him immediately for that."

Gentle streak

She was to find later that this kind, gentle streak was typical of Ronnie's loving nature.

In fact, he had gone out that night determined to see Tony Meehan, who was then the Shadows' drummer. Since a child, it had been his ambition to become a star drummer, too.

But for years, his mother could not afford to buy him a drum set, for Ronnie was the youngest of eleven children.

"You had to admire young Ronnie," says his 65-year-old mother, Mrs. Louisa Bullis—Ronnie's real name. "He was determined to learn—and he taught himself."

Threw up his job

"Even as a young lad, he wanted a drum kit—but he had to wait until he left school at 15. Then, Ronnie saved all his money to buy a second-hand set for £30. After that, he saved for the deposit on a beautiful £230 set he bought on hire purchase.

"It was the most expensive thing we had ever had in this house, I can tell you."

'Ronnie was so kind to me—I don't think I even looked at Cliff'

London manager Larry Page had signed them, saying they were bound to have a hit with "Wild Thing." Page was the man who brought Sonny and Cher to Europe, and he used to record the Kinks.

"He started hugging me and dancing me all round the room," said Mrs. Bullis.

"We're going to do it! We're going to do it!" said Ronnie excitedly.

But Mrs. Bullis was still unimpressed. "Go on..." she said. "You're always saying that—and every time you do tell me something good, the group breaks up!"

Number One!

And she was right, too. For that day the group had broken. Howard had left to take a job in Bracknell. Dave had decided to work in a builder's business. Chris Britton and Pete Staples had agreed to take their place.

For all four of them, it was a gamble. After all, the original Troggs had made seven demo discs without getting anywhere.

After signing with Larry Page and the release of their record, everything happened so quickly. Within weeks they were No. 1 in the British charts—and then in the U.S. too.

"I must admit I felt a little guilty," says Mrs. Bullis. "People had been telling me for years that Ronnie was becoming a very good drummer, and that he was going to get somewhere—but I never believed them."

Now people who have known the Bullis family for years come up to Ronnie's mother in the streets of Andover and call her "Granny Trogg."

THE TROGG G'S FAMILIES AND THEIR WIVES—RONNIE, CHRIS AND REG ARE ALL MARRIED WITH YOUNG BABIES—HAVE BECOME THE TOAST OF THE TOWN.

NEXT WEEK PAUL JONES and Steve Marriott

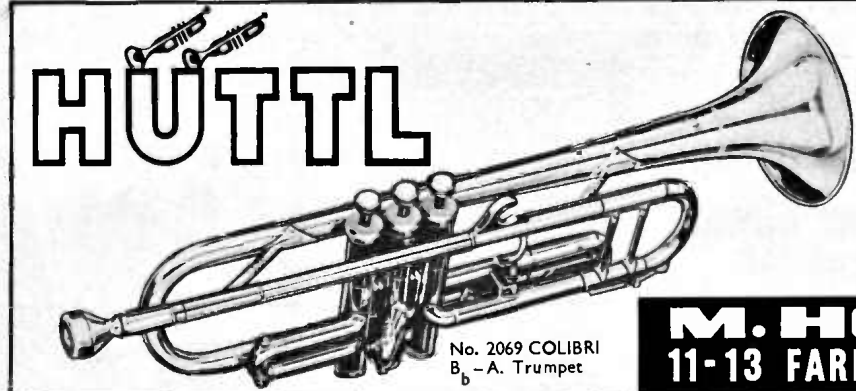
write exclusively for Disc and Music Echo readers about life on their tour

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