

DISC

and MUSIC ECHO 9d

OCTOBER 8, 1966

USA 25c

DUSTY

'Why I regret
not having a
proper home'

SEE PAGE SEVEN



STONES
TROGGS
DAVE DEE
WALKERS
YARDBIRDS
IKE, TINA
ALAN PRICE

HOW about THAT for a powerful line-up of pop stars! And they're all roaring round Britain as tourmania brings thousands of fans swarming into the concert halls.

Rave!

Three major tours are on the road this week. The Walker Brothers, Dave Dee, Dozy, Beaky, Mick and Tich and the Troggs are raving it up on a great new show, which also features the Quotations and the Montanas.

Then there's the super Dusty tour, featuring the New Vaudeville Band, Alan Price Set, David and Jonathan, the Settlers, and Episode Six.

And the Stones rave, with Mick, Brian, Keith, Bill and Charlie in top gear alongside the sensational Ike and Tina Turner Revue, the Yardbirds, Peter Jay and the New Jaywalkers, the Kings Of Rhythm Orchestra and Long John Baldry.

Scene

Disc and Music Echo's reporting team has been round the country this week, capturing in words and pictures all the excitement of Tourmania 1966.

KEEP UP WITH THE SCENE ON PAGES 8 AND 9.



THE WHO

Roger speaks out: page 7



CHER

Cooks Sonny sauce: page 11



HERMAN

A worried man: page 16



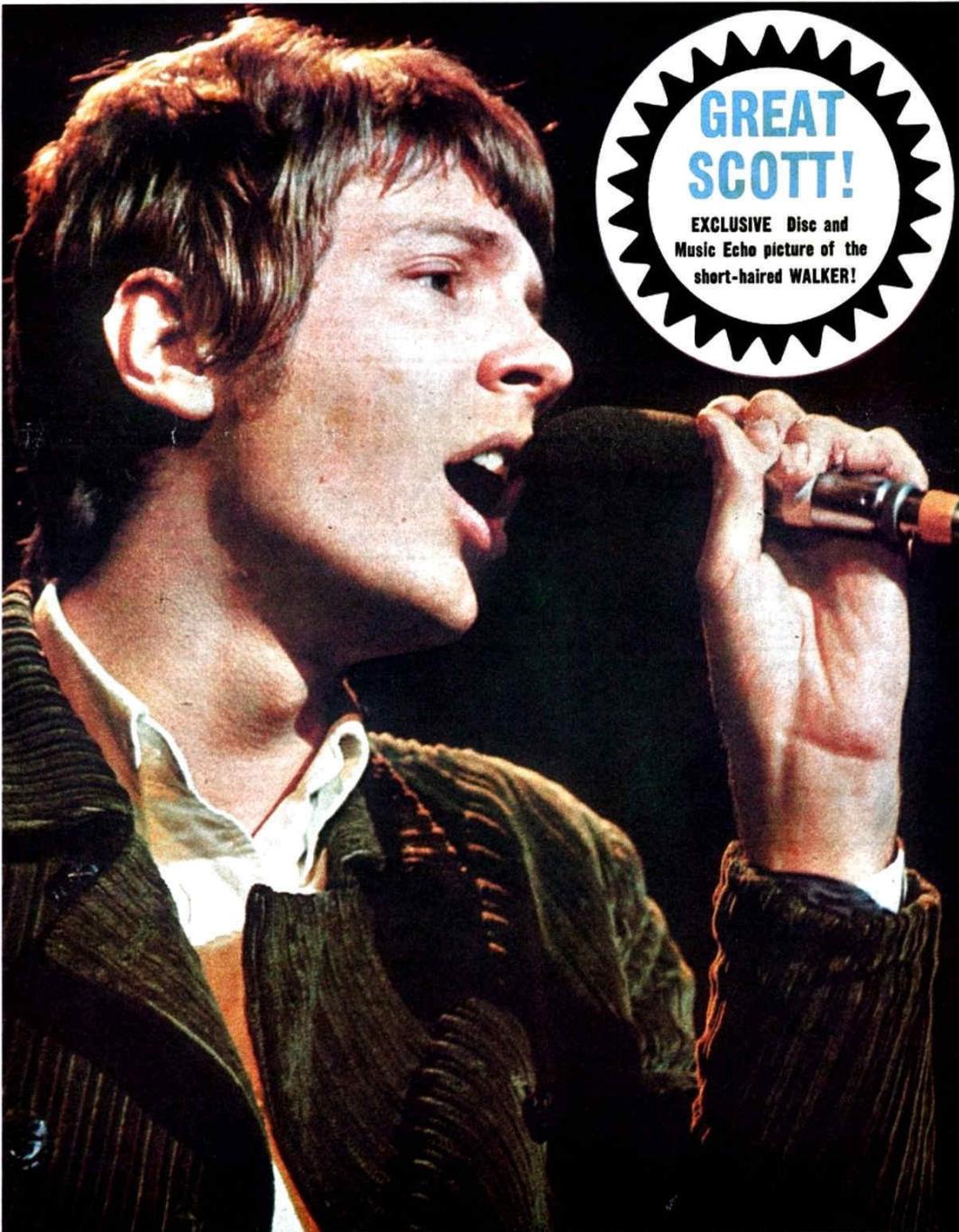
STONES

Charging to the top: page 3



TINA

Fantastic TV show: page 10



SCENE

PAUL McCARTNEY has bought an Old English Sheepdog puppy and named her MARTHA. "Everybody says: 'Oh yeah—and the Vandellas, but I didn't mean that,'" Paul told Disc and Music Echo this week.

PAUL JONES put over "High Time" excellently on TV's DAVID FROST programme last week . . . but he deserves a better song.

DAVID JACOBS' new "Words and Music" TV series is an embarrassingly bad attempt at something new. Recovering from throat trouble: ELKIE BROOKS.

SPENCER DAVIS, after seeing BILL HALEY in Paris: "Knockout! It was raving back eight years."

TROGG CHRIS BRITTON says they are getting worried because JONATHAN KING hasn't said anything nasty about them lately!

Insult to a beautiful record—Polydor Records' ridiculous gimmick of sending out mini tool sets with BOBBY DARIN's "If I Were A Carpenter."

In answer to DAVID JACOBS' "Housewives Choice" remark about her showing a lot of leg on TV, DUSTY says: "I am not responsible for my kneecaps, which grew without my permission."

PAUL and BARRY RYAN bothered by their "doubles." Two boys who look and dress like the twins and sport similar hairstyles have been seen around London in a green Mini masquerading as the brothers.

TONY BENNETT arrived in London for a few days promotion this week.

HERMAN would like to spend Christmas in New York. "It's a good time of the year to be working there," he says.

RYANS say that they're working on a stage act for the HOLLIES tour which will shock everyone!

Different DJs will guest at Radio London's night out at Brixton Ram Jam Club each Tuesday.

On the ROLLING STONES tour IKE TURNER wears a black headscarf to keep his hair in place while sleeping on the coach.

GARY LEEDS carries a pot of garlic salt around to put on hot dogs.

SHOULDN'T the NEW VAUDEVILLE BAND play at the next service at Winchester Cathedral?

HERMAN took a bottle of whisky backstage to toast the opening night of DUSTY's tour.

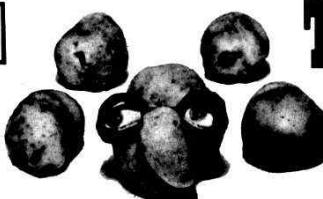
Radio Scotland giving fantastic plugs to local group,

PATRIFINDERS.

Among tracks for next WHO LP: "I Need You Like I Need A Hole In My Head."

If you thought 'BEND IT' was the beginning—man, this is

THE BEND



TF 756

THE POTATOES

Special easy to follow dance instructions with each record

MANFRED: 'Losing them will kill pop dead'

HERMAN: 'The BBC was a closed shop'

Killing the pirates: the stars' verdict

POP STARS get called many uncomplimentary things—but never again accuse them of greed or ingratitude.

Why? Because the pop stars are solidly behind the pirate ships in their struggle to stay afloat after the bombardment of the Government Bill.

Ingratitude? The artists in the chart today accept that they probably wouldn't have been there but for the enormous exposure they enjoyed from the pirates that just wouldn't have been possible in the dusty, musty old BBC-only days.

Greed? The pop people say they'd enjoy fair health sales if the pirate stations weren't playing away the day—but they still deploy the world to aim them.

And how would the pop stars solve the situation? Legalise the pirates and take taxes—after all, the country's supposed to be short of money.

So say all of us—but here's what the pop world is saying in detail:

HERMAN: "They should stay because it was terrible with only one station. It was a bit of a closed shop—for if you didn't get your records played on it, often you didn't get a hit. Commercial radio—I hate the term 'pirates'—is more liable to play a new group's record than the BBC. They've been fantastically good to us."

"I don't know much about sales in England, but I don't think commercial radio can go. It's become part of people's existence so why deny them enjoyment? Why not let the stations?"

MANFRED MANN: "As an already established group, we lost our advantage when the pirates started helping new groups and they certainly hurt sales. But the

important thing is to have a choice of stations, one playing jazz, one pop, one current events and so on. BBC mix up their programmes and that is their biggest fault."

"I believe the pirates turned pop into less of an event and destroyed the aura of groups by constant playing of discs and making everyone so complacent. Now, though, to lose the pirates might kill pop stone-dead—or that aura for groups might return."

STEVE MARRIOTT: "They should stay because they are the only way a new artist stands a chance of attention. They helped to make us a name by plugging 'Whatch Gonna Do About It' which led to our following hits."

"I don't believe the pirates were all that responsible for the drop in sales."

"Life with the pirates is a way of life today—I'd hate to see

BY

BOB FARMER



MARRIOTT — 'a way of life'

them go."

BARRY RYAN: "Pirates definitely help newcomers—but they've definitely hit sales. All fans have to do these days is turn on the pirates and they'll hear the record they want in five minutes or so."

"So if they are banned, it would be a good thing for sales. But it would be bad for newcomers. They'd not get the plugs."

DAVID GARRICK: "The pirates were 85 per cent responsible for getting me away. On big artists they may reduce sales, but they're vital to smaller names. What's wrong with a drop in sales if more people are getting in to the charts?"

"If they go, pop will slump. It'll be a rat race to get plugs. Let them remain and pay taxes. Aren't the Government in need of

money?"

BEAKY (of Dave Dee etc.): "We owe them a lot and so do other groups. As for sales, 'Hold Tight' came out of the Big L chart and immediately started selling more, so they must have a bad effect on sales. But the pirates boosted the interest in pop."

DUSTY SPRINGFIELD: "Pirates must stay. It will be very bad for us all if they go. They helped R and B get established here and they're an outlet for records which should be played but don't because of a shortage of airtime on stiffer programmes. 'But they certainly hit my sales. It's a bit of a vicious circle though, because if they're not around you don't get the plugging and if they are around, you don't sell so many records."

GEORGE FAME: "They should stay—but some understanding should be worked up between them and the Government. As for a slump in sales, I would actually have thought they helped improve sales."

ZOOT MONEY: "We need them—I do, anyway. They certainly made 'Big Time Operator' a hit for me, I think, too, that in the long run they help sales."

MERSEYS: "The pirates were the biggest thing to hit pop since the Beatles. They mustn't go."

CHRIS FARLOWE: "They may hit sales—fans can hear a record six or seven times a day so why buy it?—but they helped me to No. 1 with 'Out Of Time.'

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY



Mama MICHELLE

QUICK RUNDOWN on the American chart scene—the ASSOCIATION still Number One and building a big all-age following based not only on their sound, but also on their very tight, warm stage presentation. GERRY and the PACEMAKERS at 64, still with the "bullet" by their name to show continuing movement.

The BYRDS have their biggest hit since "Turn! Turn! Turn!" last year. The single, at 52 already, is "Mr. Spaceman," a simple little song, but very tidy and well constructed.

The MONKEES have made Number Ten already with "Last Train to Clarksville." As I suspected, the TV series featuring these four young actors-turned-singers, is a great success and there seems little doubt that you'll be seeing it on your screen in the next few months.

Animals hot

Although, clearly, it was inspired by "A Hard Day's Night," and although the reckless up-tempo mood of the series is fashioned on the BEATLES' aura, the Monkees themselves prove to be very engaging characters, very well photographed, bolstered by a competent and adequate script and directed with vigour—indeed, with vigour. DARIN'S "If I Were A Carpenter" is now 66 and striding thrustfully to the top.

I notice "Guantanamera"—by the SANDPIPER—is a hit in England. This, as I said some weeks ago, was a U.S. hit—from nowhere here which would undoubtedly do well in England. However, there's no point in boasting. I'm paid only to be right, am I not?

ERIC BURDON and the ANIMALS will be in the Top Twenty by the time you read this. "See See Rider" is getting heavy airplay across the country. ALL the Animals' records do well—they probably have a loyal following as any British group.

Pity the KINKS didn't get to Number One. I think sales will have been very substantial—probably around 600,000—so I don't suppose the group are worried.

Sorry about PETE QUAIFFE. The visual image will suffer but I notice that, more and more, it's the music that counts.

HERMAN smashed into the charts at 62 with "Dandy." His power over here is quite phenomenal. I don't think this is a very good record. The tune is derivative; writer Ray Davies is susceptible to musical influences, but the great

thing is that he knows it so he never attempts to bluff. Honest jargony, if there is such a thing, is rather attractive. I always think. But despite its weaknesses the song is cheerful and young and hopeful—like the singer, and it will probably make Number One on charm and on Herman's automatic sales pull.

All sorts of "middle-aged" people around at the moment—ANDY WILLIAMS at 72, DEAN MARTIN at 62 and 63 (he's rarely out of the charts), RAY CHARLES at 43, and ELVIS (but of course) with "Spinout" which I haven't heard on Los Angeles radio.

Elvis married?

I often wonder which radio stations actually play Elvis. He still sells of course—I can't imagine a time when he won't.

I hear Elvis is married, but unless one actually sees a marriage certificate, then there is always a doubt.

PROBY is touring Australia and doing well, I hear. He's still a very popular personality on the Hollywood scene—his mansion is open to all ravens and his circle of friends is as varied and eccentric as ever.

It embraces people like British-born agent Terry Dene (nothing to do with the singer of the same name from way back), currently escorting Natalie Wood, CHAD and JEREMY, Diana Dors, Claudette Colbert, the EVERLY BROTHERS, PETER and GORDON (when in town, which, by the way, is any day now), Troy Donahue, Claudia (daughter of Dean) Martin, Chris Mitchum (son of you-know-who), Jack Nitzsche (co-author of "Needles and Pins"), Van Morrison and others too gregarious to mention.

His house is in Bel-Air, the most exclusive suburb of Los Angeles and probably the wealthiest hill-top zone in the world. Five houses there cost less than a quarter-million dollars and I understand Proby's monthly rent is \$500.

The man's personality is outstanding.

MAMAS and PAPAS have a very substantial display in Life Magazine—several well written, beautifully photographed pages, naming them as the biggest new sound since the Beatles.

They're becoming very rich (none of the good people bear them a grudge; and some of the bad people, even, acknowledge their quality). They've had their years of struggling and it's nice to see the right performers earning the right sort of money.

TOP 50

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

Next Twenty

- 11 (14) SUNNY Bobby Hebb, Philips
 12 (12) WALK WITH ME Seekers, Columbia
 13 (18) ANOTHER TEAR Walkers, Philips
 14 (10) WORKING IN THE COAL MINE Lee Dorsey, Stateside
 15 (6) ALL OR NOTHING Small Faces, Decca
 16 (22) SUNNY Georgie Fame, Columbia
 17 (9) ● YELLOW SUBMARINE/ ELEANOR RIGBY Beatles, Parlophone
 18 (23) I DON'T CARE Los Bravos, Decca
 19 (39) ▲ I CAN'T CONTROL MYSELF Troggs, Page One
 20 (30) ▲ LADY GODIVA Peter and Gordon, Columbia
 21 (13) GOT TO GET YOU INTO MY LIFE Cliff Bennett, Parlophone
 22 (21) WHEN I COME HOME Spence Davis, Fontana
 23 (37) ▲ I'VE GOT YOU UNDER MY SKIN Four Seasons, Philips
 24 (15) GOD ONLY KNOWS Beach Boys, Capitol
 25 (16) LOVERS OF THE WORLD UNITE David and Jonathan, Columbia
 26 (27) LAND OF 1,000 DANCES Wilson Pickett, Atlantic
 27 (28) I CAN'T TURN YOU LOOSE Otis Redding, Atlantic
 28 (19) ASHES TO ASHES Mindbenders, Fontana
 29 (35) SUNNY Cher, Liberty
 30 (38) SOMEWHERE MY LOVE Mike Sammes Singers, HMV

● Silver Disc for 250,000 British sales
 ▲ This week's TOP 50 Zoomers

Last Twenty

- 31 (25) HOW SWEET IT IS Jnr. Walker, Tamla Motown
 32 (24) MAMA Dave Berry, Decca
 33 (32) IN THE ARMS OF LOVE Andy Williams, CBS
 34 (41) DEAR MRS. APPLEBEE David Garrick, Piccadilly
 35 (47) THERE WILL NEVER BE ANOTHER YOU Chris Montez, Pye Int.
 36 (45) SUMMER WIND Frank Sinatra, Reprise
 37 (34) BORN A WOMAN Sandy Posey, MGM
 38 (26) THEY'RE COMING TO TAKE ME AWAY HA-HAA Napoleon XIV, Warner Bros.
 39 (29) JUST LIKE A WOMAN Manfred Mann, Fontana
 40 (31) MORE THAN LOVE Ken Dodd, Columbia
 41 (42) CHANGES Crispian St. Peters, Decca
 42 (—) NO MILK TODAY Herman's Hermits, Columbia
 43 (48) HAVE YOU EVER LOVED SOMEBODY Paul and Barry Ryan, Decca
 44 (—) LITTLE DARLING Marvin Gaye, Tamla Motown
 45 (—) I AM YOURS Selena Jones, Columbia
 46 (46) RUN Sandie Shaw, Pye
 47 (—) OPEN THE DOOR OF YOUR HEART Darrell Banks, Stateside
 48 (—) BABY TOYS Toys, Stateside
 49 (33) BIG TIME OPERATOR Zoot Money, Columbia
 50 (36) VISIONS Cliff Richard, Columbia



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ZOOMING UP THE CHART!



● STONES 5



● WALKERS 13



● TROGGS 19

big dramatic ballad to get a hit.

I don't like the STONES' latest very much. It's just a noisy group record with no rhythm and blues about it at all. And you can't hear the words.

FOUR SEASONS' is good, except that they start off singing like Four Freshmen. I think DAVID GARRICK's will be a very big hit in America because it's Herman-style.

I don't really like FRANK SINATRA and also his new disc doesn't sound commercial. If it sells it will just be "Strangers In The Night" part two.

Next Week:
HERMAN

HIT TALK

by Peter Asher

IT'S A PITY JIM REEVES wasn't number one while alive but I'd rather he wasn't anyway. I think it's awful. I like the WHO's though I still think "My Generation" was the greatest bit of Who-ism.

And I love the SUPREMES' — Diana Ross's voice is so sexy. I was surprised SONNY AND CHER's was such a big hit because when they came over they weren't so instantly popular as the first time.

DAVE DEE's is so nearly obscene I'm surprised no one official has complained. I love DUSTY's voice but the song isn't as catchy as her previous

ones. NEW VAUDEVILLE BAND's is so like the Temperance Seven. I like the vocal more than the instrumental part, but it's great fun.

SEEKERS' is good — but boring BOBBY HEBB's is such an amazing song there's room for two versions high in the chart—I think his is the most swinging.

SANDPIPERS' vocal bit in the middle is really sloppy. And although Scott sings the WALKERS' fantastically it's a pity they had to go back to the



● PETER ASHER

Top Ten LPs

- 1 (1) SOUND OF MUSIC Soundtrack, RCA Victor
 2 (7) REVOLVER Beatles, Parlophone
 3 (3) PORTRAIT Walker Brothers, Philips
 4 (4) AUTUMN '66 Spencer Davis, Fontana
 5 (5) PET SOUNDS Beach Boys, Capitol
 6 (6) WELL RESPECTED KINKS Kinks, Pye
 7 (7) BLONDE ON BLONDE Bob Dylan, CBS
 8 (8) GOIN' PLACES Herb Alpert, Pye Int.
 9 (—) DR. ZHIVAGO Soundtrack, MGM
 10 (9) STARS CHARITY FANTASIA Various Artists, Philips

American Top Twenty

- 1 (1) CHERISH.....Association, Valiant
 2 (7) REACH OUT, I'LL BE THERE.....Four Tops, Motown
 3 (6) 96 TEARS.....Question Mark and The Mysterians, Cameo
 4 (4) BLACK IS BLACK.....Los Bravos, Press
 5 (3) BEAUTY IS ONLY SKIN DEEP.....Temptations, Gordy
 6 (18) LAST TRAIN TO CLARKSVILLE.....Monkees, Colgems
 7 (10) CHERRY, CHERRY.....Neil Diamond, Bang
 8 (2) YOU CAN'T HURRY LOVE.....Supremes, Motown
 9 (15) PSYCHOTIC REACTION.....Count Five, Double Shot
 10 (12) I'VE GOT YOU UNDER MY SKIN.....Four Seasons, Philips
 11 (19) WHAT BECOMES OF THE BROKENHEARTED.....Jimmy Ruffin, Soul
 12 (9) SUNSHINE SUPERMAN.....Donovan, Epic
 13 (13) BORN A WOMAN.....Sandy Posey, MGM
 14 (30) WALK AWAY, RENE.....Left Banke, Smash
 15 (5) BUS STOP.....Hollies, Imperial
 16 (8) YELLOW SUBMARINE.....Beatles, Capitol
 17 (20) MR. DIEINGLY SAD.....Critters, Kapp
 18 (16) WIPE OUT.....Surfaris, Dot
 19 (37) SEE SEE RIDER.....Eric Burdon and The Animals, MGM
 20 (42) POOR SIDE OF TOWN.....Johnny Rivers, Imperial

4
new
EPS



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KEP 302 Kama Sutra



DIONNE WARWICK

Window Wishing
NEP 44073 Pye Int.



THE WAIKIKIS

Waikiki Parade
NEP 44075 Pye Int.



JAMES BROWN & THE FAMOUS FLAMES

How Long Darling
NEP 44076 Pye Int.

JOHN LENNON talking about songwriting—that's one of the highlights of the October issue of MUSIC MAKER. There are also new slants on the BEACH BOYS, SMALL FACES, SPENCER DAVIS, ALAN PRICE, GEORGIE FAME, and pictures and record reviews of NANCY SINATRA, PETULA CLARK, SHIRLEY BASSEY, TOM JONES, and many, many more. Don't miss MUSIC MAKER—in your newsagents now, three shillings.

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STARS IN THE NEWS-1 AFTER BBC SPOT: DUSTY MAY STAR IN NEW TV SERIES

NEW FACES LP, SINGLE SOON

SMALL FACES return from a week's holiday tomorrow (Friday) and begin five days of recording their new single and LP, both out next month.

One of the numbers for the LP is based on the Hallelujah Chorus!

The group starts its tour with the Hollies and Paul Jones at Aldershot on October 15. And later this year the Faces go to America on a ten-day promotional visit.

Herman for Iceland

Herman's Hermits go to Iceland this weekend for concerts tomorrow (Friday) and Saturday at Reykjavik.

Herman records at TV show for TWX next Wednesday, release date of which is not set.

STONES' BILL IN CRASH

ROLLING STONES bass guitarist Bill Wyman had a narrow escape when his Mercedes was involved in an accident involving a couple of articulated lorries and other traffic on the journey from the Stones/Ike and Tina Turner show at Glasgow last Friday night.

Bill was unharmed and his car was only slightly damaged. It skidded on spilled diesel oil on the road and ran into the crash.

Spencer tops bill

Spencer Davis group top the bill at Fairfield Hall, Croydon's "Marquee Show" on October 21. Also appearing: Jimmy James and Vagabonds, Move Wynder K Frogg, Herd and VIPs.

Beach Boys: New single and LP

BEACH BOYS' next single "Good Vibrations", penned by Brian Wilson, is set for October 28 release, a week before their album "Best of the Beach Boys" hits the shops.

The album comprises their hits over the past few years; it was recorded only after 30 attempts.

Dusty, currently headlining her own British tour, flies out to New York on November 3 to open in cabaret at Basin Street East.

DUSTY SPRINGFIELD, whose first British TV series ended last week, has been approached to star in ANOTHER next year.

So far, no dates have been decided but Disc and Music Echo understands the format will be much the same as the BBC series and Dusty may tape the shows in America for both U.S. and British viewing.

Meanwhile, Dusty's first cabaret appearance at London's "Talk Of The Town" nightspot has been fixed for April 3 or 10.

She does a 45-minute spot with the backing of the resident orchestra and her group, the Echoes.

Dusty, currently headlining her own British tour, flies out to New York on November 3 to open in cabaret at Basin Street East.

MANAGER VISITS BOB DYLAN

BOB DYLAN's British manager, Kenneth Pitt, is going to stay at Dylan's home in New York State when he goes to America next week with Crispian St. Peters, whom he co-manages.

Said Mr. Pitt: "This is strictly a social visit. Bob's American manager, Al Grossman, invited me to stay at Bob's house."

Crispian leaves on Tuesday for a month's tour, followed by another month in Australia. He returns here on December 22.

SEARCHER FRANK TOLD TO REST

THOUGHTS get car shock!

FRANK ALLEN, of the Searchers, collapsed onstage during the group's appearance in Munich on Sunday night.

He was told by doctors that he was suffering from exhaustion and flu and should have a complete rest. Frank is instead continuing the week's tour of Germany and returns with the Searchers to Britain today (Thursday).

If he's still ill next week—when the group are due to tour Scandinavia—they may use a replacement.

MAMAS AND PAPAS may come to Britain next month for one special concert appearance at the Royal Albert Hall.

Eric: still choosing the new Animals

ERIC BURDON is still auditioning musicians to form his new Animals backing group. So far only drummer Barry Jenkins is definite.

This week Eric appears on "Ready Steady, Go!" to promote his solo single "Mama Told Me Not To Come"—but he'll sing with the studio orchestra. Eric is also booked for "Pop Inn" (11); "Top Of The Pops" (13).

Jerry Lee joins Lee Dorsey

JERRY Lee Lewis does two concerts with Cliff Bennett and Lee Dorsey at Birmingham Hippodrome (November 6) and Wimbledon Theatre (7).

Jerry is due to arrive in Britain on October 14. His other dates are: Lyceum Club, Bradford, doubling with the Paradise Club, Guisley (October 16-22); Dolce Vita, Middlesbrough/Latin Club, South Shields (23-29) and Marimba, Middlesbrough/Tito's, Stockton (30-November 5).

From November 8-12 Jerry is on the Continent.

COUNT DOWN

thursday

ROLLING STONES, IKE AND TINA TURNER, YARDBIRDS — Odeon, Birmingham.
DUSTY SPRINGFIELD, LOS BRAVOS, ALAN PRICE SET — Gaumont, Leicester.
WALKER BROTHERS, TROGGS, DAVE DEE — Caird Hall, Dundee.
ROBERT PARKER — Locarno, Streatham.

friday

ROLLING STONES tour — Colston Hall, Bristol.
DUSTY SPRINGFIELD tour — Gaumont, Sheffield.
WALKER BROTHERS tour — ABC, Edinburgh.
MINDBENDERS — C. I. Club, Pontypool.
SMALL FACES — Festival Hall, Kirby.
GEORGIE FAME with HARRY SOUTH ORCHESTRA — Top Rank, Brighton.
READY STEADY GO! — Eric Burdon.

saturday

ROLLING STONES tour — Capitol, Cardiff.
DUSTY SPRINGFIELD tour — Odeon, Leicester.
WALKER BROTHERS tour — ABC, Stockton.
CHRIS FARLOWE — Golden Torch, Stoke Tunstall.
CRISPIN ST. PETERS — Dolce Vita, Newcastle/El Latino, South Shields.
DAVE BERRY — Winter Gardens, Malvern.
JUKE BOX JURY — Disc and Music Echo writer Penny Valentine; Lionel Bart, Julie Rogers, Ronnie Carroll.
COUNTDOWN (ITV) — Spencer Davis, Kenny Everett, Susan Maughan, Una Stubbs.
SATURDAY CLUB — Troggs, Georgie Fame with Harry South Band.

sunday

ROLLING STONES tour — Gaumont, Southampton.
WALKER BROTHERS tour — Odeon, Leeds.
GEORGIE FAME with HARRY SOUTH ORCHESTRA — Festival Hall, London.
BILLY COTTON, MUSIC HALL (BBC TV) — Cilla Black.

monday

MANFRED MANN — Top Rank, Cardiff.
SWINGALONG (Light) — Spencer Davis, Searchers.

tuesday

MANFRED MANN — Floral Hall, Malvern.

wednesday

WALKER BROTHERS tour — Gaumont, Wolverhampton.

New Seekers LP

Seekers, currently touring Africa, release a new album titled "Come The Day" on November 4 which includes Beatles' hit "Yesterday". Also included are Byrds' song "Turn, Turn Turn" and Cyrkle's Sidekick hit "Red Rubber Ball" which Bruce Woodley jointly composed with Paul Simon.

THE FOUR TOPS spin magic out of a new single 'REACH OUT' TAMLA MOTOWN TMG 579 'I'LL BE THERE'

and their second
great album
TAMLA MOTOWN



5/TML 11021 (S)

TML 11021 (M)



THE GREATEST RECORDING ORGANISATION IN THE WORLD

STARS IN THE NEWS-2 Second film by spring and STONES SET FOR THREE LPs BY MARCH

Cliff does Beatle songs

CLIFF RICHARD, who appears on "Top Of The Pops" tonight (Thursday), has recorded three Beatles songs for his next pop LP, out in the New Year!

Titles selected by Cliff, whose No. 1 status on the pop scene was shattered by the arrival of the Beatles, are "I Saw Her Standing There," "I'll Be Back" and "Things We Said Today."

Cliff, 26 next Friday (October 14), appears on film on "TOTP" tonight—he made the clip earlier in the week—but instant Cliff is available on Sunday when he tops the bill and comperes TV's Pal-ladium Show.

ROLLING STONES, who start shooting their first full-length movie "Only Lovers Left Alive," next month, are already talking about a SECOND one which will go into production next spring.

The boys are also scheduled to do three LPs in the next few months—apart from the "live" recordings being done on their current tour which will be used on an album for the States.

The first of the long-players out in Britain later this month. Others follow in January and March. Stones are writing most of the material and the March album will be the soundtrack songs from "Only Lovers Left Alive."

Rolling Stones, according to American business manager, Allan Klein, will get more than £300,000 for their parts in the film and he estimates the group will bring 20 million dollars (£64m) into Britain during the next 12 months.

"Only Lovers Left Alive," from a novel by Dave Wallis, is the first film to be entirely financed by a record company—Decca Records. Stones start work at Boreham Wood on the first Monday of November.

Garrick novel in the spring

David Garrick, whose new single "Mrs. Applebee" rose seven places in the chart this week to 31, will have his first novel published next year.

The book—*"The Flashing Light"*—is indirectly connected with the pop industry. David started work on it last month and hopes to have it completed for publication by the spring.

SCOTT SIGNS £50,000 'NO MARRIAGE' DEAL

SCOTT ENGEL has signed a "no-marriage" contract with managers Maurice King and Barry Clayman.

The contract was signed on Monday and states that Scott will forfeit £50,000 to his management if he marries during the next three years.

This follows rumours that Scott had proposed to blonde model Irene Dunford, his constant companion for the past eight months.

Walker Brothers, currently on tour, had to disguise themselves as policemen at Chester ABC on Monday night to evade hordes of screaming fans. They walked out of the stage door and into a waiting car without being recognised. The group has been signed

for a month's tour of Europe in December. They will take in Spain, Italy, France and Germany doing TV appearances in each country.

ELVIS RUSH SINGLE

Elvis Presley's new single, "All That I Am," from his new film, "California Holiday," was rush released into the shops on Monday. Flip is also from the film—"Spin Out."

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STARS IN THE NEWS-3

BIG OPERATION FOR TICH AT END OF TOUR

IKE, TINA RUSH

Release of a new Ike and Tina Turner single is being held up by the non-novelty tax laws from America, so two songs from their current album, "A Love Like Ours" (Don's "Come Knocking Every Day") and "Hold On Baby" are being rush-released instead.

A number of club dates are being arranged for Ike and Tina and the Ikelettes when they finish the Rolling Stones tour on Sunday.

Cilla gets Blackpool show award

WHEN their record-breaking summer season in "Holiday Startime '66" at Blackpool's ABC theatre closed last week Cilla Black and the Bachelors were presented with commemorative plaques after the last show.

"Holiday Startime '66" ran for 16 weeks — in that period there was not a single seat unsold for 14 weeks and one day!

Extra dates for Cilla to promote her latest single "A Fool Am I" are: "Billy Cotton Music Hall" on BBC-TV (October 9); "Saturday Club" and "Countdown" (15); "Pop Inn" (18); "Top Of The Pops" (20); "Eamonn Andrews Show" (23) and "Ready, Steady, Go!" (November 4).

This week Cilla is back in London home-touring. She's after a house or flat in town for later in the year. She starts rehearsals for her variety show at Frankie Howard's "Way Out In Piccadilly" on October 17. The show opens November 3.

TWO JIMMY JAMES LPs IN ONE DAY!

Jimmy James and the Vagabonds will have TWO LPs released in Britain on the same day! On November 25 they release "The New Religion" and "Swinging London—Live From The Marquee"—an LP they made with the Alan Brown Set.

The group plays nine days at the Olympia Theatre, Paris, from January 3 and also appears at La Locomotive Club and the Bus Palladium in Paris.

"Ain't Love Good, Ain't Love Proud" is released here next Friday (14) and the group appears on "Countdown" (22); "Saturday Club" (29) and "Ready, Steady, Go!" (November 11).

Ivy League cabaret debut

Ivy League make their cabaret debut early in the New Year. They do a four-week season either at London's Savoy Hotel or "Talk Of The Town" in February.

The group's new single "My World Fell Down" is released October 14.

'REVOLVER' MANN KLAUS OFFERED OWN ART SHOW

KLAUS VOORMAN, of Manfred Mann, has been offered his own one-man art exhibition in Denmark at the end of the year.

Copenhagen art dealer Arne

JULE was so impressed with Klaus' cover for the Beatles "Revolver" LP that he has offered Klaus the exhibition for at least two weeks.

Now on pain-killing pills

TICH, of Dave Dee, Dozy, Beaky, Mick, will be rushed to hospital at the end of the Walker Brothers tour in November to have an operation on his neck.

The group had already had to pull out of an appearance on the "Joe Loss Pop Show" last week so that Tich could see a Harley Street specialist about his neck which has been causing him pain for over a month.

He was found to have a growth on one side

and was advised to go into hospital straight away.

But Tich insisted on going on with the tour which opened on Saturday at the Granada, East Ham. The doctor has put him on special pain-killing pills for the duration of the tour.

Tich will probably be in hospital for two weeks. The group is due to tour Germany for three weeks at the end of November. Tich hopes to be well enough to travel with them.



Dave Dee learn the Bend!

DAVE DEE, Dozy, Beaky, Mick and Tich—up to No. 3 in the chart this week with "Bend It" and strong contenders to wrest the coveted top spot from Jim Reeves—decided to swap T-shirts to confuse our photographer when he went along to catch them learning "The Bend" from ex-RSG dancer Patrick Kerr.

The group release a special LP for Christmas and "The Bend" will be included.

NEWS IN A FLASH

WHO'S U.S. TRIP POSTPONED

WHO'S ten-day American promotion trip has been postponed indefinitely until visa difficulties are cleared up. The date of their tour here with the Merseys depends on when they go.

A film of the Who in London and appearing at a one-nighter at Bath Pavilion next Monday is being shot by CBS for a colour TV show in America later this month.

BRAVOS FLY HOME

Four of Los Bravos—who had to pull out of the Dusty Springfield-Alan Price tour—returned to Spain on Thursday. Singer Mike Kogel, who has jaundice and a fever, is staying in a London hospital where he is expected to remain for two weeks.

Concert tours are fixed for Holland (12), Denmark (12-15), and Sweden (21-25), with a TV appearance in Denmark (20). The Who appear at Peterborough Palais (8).

STONES, BURDON

Georgie's last date with Flames

GEORGE FAME, up to 16 in this week's chart and proving a close rival to Bobby Hebb with "Sunny," made his last appearance with the Blue Flames in Amsterdam last weekend.

George was appearing at the Grand Gala Du Disc in Holland where he met Tony Bennett and Dionne Warwick. George's last numbers with the group were "Sunny" and "Getaway."

On October 20 his tour with Chris Farlowe, Geno Washington, the Paul Butterfield Blues Band and Eric Burdon and the Animals open at the Astoria, Finsbury Park, London.

SHOOT UP U.S. CHART

CHART SURPRISES in America this week are the phenomenal rise of Eric Burdon and the Animals' "See See Rider" hit and the Rolling Stones entry at 40 with "Have You Seen Your Mother, Baby, Standing In The Shadow?"

Eric's record sweeps from 37 to 19. Los Bravos maintain their hold on the No. 4 spot. And Dusty Springfield's British smash "All I See Is You" rockets from 40 to 24.

Also moving swiftly are Gerry and The Pacemakers' "Girl On A Swing" (52 to 37) and Herman's Hermits' "Dandy" (89 to 48).

MERSEYSIDE group The KIRKBYS (latest release "It's A Crime") have proved so popular at London's Flamingo club that they've been rebooked for several more appearances.

MOODY BLUES last appearance of their recent series is next Wednesday (October 12), sensational IKE AND TINA TURNER record debut on the club on Friday October 14 (8 p.m.).

FORTUNES, BRIAN POOLE, NEW VAUDEVILLE BAND head line-up for "Ready, Steady, Radio!" on Radio Luxembourg this Sunday (October 9).

TONY BENNETT was due in London for three days promotion this week. His first-ever personal appearance in Britain will be at Alec Strickland's Soho Record Centre, Dean Street, London (10 today). Tony's new record "A Time For Love," theme from the film "See You In Hell, Darling"—is out tomorrow (Friday). BACHELORS ended their record-breaking summer season at Blackpool last weekend. Yesterday (Wednesday) they flew to Madrid for Spanish TV and a short holiday. On November 21 they do cabaret at London's Savoy Hotel until December 3 and then open a piano at Manchester's Opera House.

PAUL JONES joins JULIE ROGERS, SUSAN MAUGHAN, WAYNE GIBSON and actress UNA STUBBS and DJ KENNY EVERETT on "Countdown" this Saturday (October 8).

MOODY BLUES played for a charity dance organised by Dover and District Round Table on the cross Channel ferry "Free Enterprise III" on October 21.

CLIFF BENNETT's Music for Pleasure album "Drivin' You Wild" is Radio London's "Album Of The Week" next week—25 signed copies are to be given away as competition prizes.

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EINSTEIN!



WHO IS the Einstein in Dusty's life? Why did she go blonde? Is she REALLY a phantom custard pie thrower? For these and more revealing facts, read on, as Dusty Springfield faces Disc and Music Echo readers in the HOT SEAT:

Christine Challis (15), schoolgirl, Scales Road, Tottenham, N.17.— You're well known for your love of practical jokes. Have you any favourites, and if so what are they?

• I don't play practical jokes any more. The last time was about two years ago when we all used to send stupid things through the post to each other, and order paraffin to arrive and take out memberships to strange things. As for throwing things, that's been exaggerated out of all proportion.

R. Chainey (21), clerk: Macarthur Crescent, Bitterne, Southampton.— When you make records are you allowed to choose your own songs and how do you do it?

• I usually find my own material but I don't actually have the final say. Johnny Franz, Vic my manager and I get together and decide. I think I get most of my stuff from America. The proportion of good songs to be found in Britain is minuscule. Whenever I go to America I always manage to unearth something and of course I got 'Going Back', 'Some Of Your Loving' and 'Middle Of Nowhere' from America.

Pat North (17), shopgirl, Broad Street, Birmingham: What do you treasure most?

• A very small tatty teddy bear called Einstein. He has a prehistoric smile on his face and is lovely. I got him five years ago and he has been with me since. No, I don't take him around with me because I have this 'thing' about him not having enough room to breathe in my suitcase. I get very funny about animals having room to breathe and being up the right way for travelling. I get claustrophobia on their behalf.

Hugh McElhan (21), draughtsman: Stoke Road, Stoke-on-Trent: What colour is your hair naturally and why did you go blonde?

• Naturally I'm tanned coloured. The thing was when I started appearing on TV I came out a nasty mud colour so I decided to go blonde. You can do a lot more things with blonde hair and anyway I used to look as though the demon brother had got hold of me!

Beth Keen, schoolgirl, Hydes Road, Wednesbury: Now you're famous do you see much of your brother and parents?

• I see them on special occasions—like Coronations and Christmas! Seriously, I see my parents six or seven times a year, and I see Tom quite a lot, which is nice.

Carol Jameson (16), schoolgirl, 1 Kings Cross Street, Halifax: What do you regret most?

• Oh, that's a difficult one. I regret a lot of things. But I suppose the thing I regret most at the moment is not having a proper house. I'm the sort of person who needs somewhere permanent that I know is mine, to come back to. I hate living in a flat that doesn't belong to me. I'll live in any conditions because I won't take an interest in my surroundings because it isn't MINE. I need somewhere secure.

George Morrow, civil servant, Downing Street, Belfast, 13.

Now you're so successful have you any tips for anyone who wants to be a singer?

• Yes, don't be put off by people who tell you to do something else. If you really want to sing you've got to want it more than anything else in the world and you've got to sacrifice a lot of things to do it. It's very difficult to help but I'd say a good basic training with a band is a good idea because it's a very broadening experience. Make a demo disc of course and slog around with it. I did that, and answered ads and hoped for the best.

Valerie Cuthbertson (18), hairdresser, Victoria Street, Bristol:—

Does your religion mean a lot to you, and how much effect does it have on your life?

• Yes, it does. The effect it has on my life is, I suppose, to have a steady influence. It really gives me some kind of basis for what I do in life.

Have the SMALL FACES replaced THE WHO as mods?

"PETE TOWNSHEND is a fantastic geezer. Really clever. And he's changed a lot. He used to be great company one minute then terribly moody the next. Now he's so much more easy-going. I think it's because he's growing up and maturing."

"Keith Moon is much the same as Pete—except that he didn't used to have moods. He was a very impulsive type, always the young loner of the group. But he's quietened down a lot."

"But John is the one who has changed one hell of a lot. He used to be so terribly afraid to talk. He was a quiet nowhere man. But he's been going out with Keith to the clubs and this has really brought him out."

The observations on the high-riding Who came from the group's fourth member, singer Roger Daltrey. And Daltrey is different, too. He must be about the only group singer who stays in the background when it comes to picking out a line-up's personalities.

Who may have had their internal troubles in the past and provided plenty of stories of impending split-ups—but there's never been any likelihood of Daltrey doing a Paul Jones. In fact, with Entwistle dis-

covering the joys of looning with Moon, and Townshend just being Townshend, Daltrey is fast becoming the least-publicised person in the most publicity-prone Who. So much so that last week's colour cover of the Who in Disc and Music Echo had Entwistle in the most prominent position and Daltrey squeezed in on the right.

A strange scene, yet Daltrey meanwhile messes about in cars and seems quite happy with the situation. "The Who is a group. Not a singer with backing group, not a personality drummer, or lead guitarist, but four individuals who all get about equal attention. That's the way people see us and that's the way we feel," says Daltrey.

"Last year, we were popular with our mod gear which made the fans feel they could identify with us. Now, the fans feel much the same way towards the Small Faces, for whom it is much easier, after all, because they're such a young group anyway."

"We, meanwhile, rely now on all the new and different ideas we're bringing out on our discs. I look on the Who as an amoeba — reproducing all the time with different sounds and ideas. So it's impossible to even guess whether we'll still be



DALTREY: We'd stop the San Francisco riots . . . making hits, say, in five years' time."

Before five years are up, however, the Who have still to conquer the States. Daltrey is convinced the great day isn't so far away.

"We must be just right for the States now with our violence bit on stage. The Americans would much prefer to see us going through our full stage act to fighting among themselves. I think we ought to hurry off to San Francisco or wherever those riots are and we'd soon stop them fighting so that they could watch us in action instead!"

The only thing that might stop that is what Daltrey dreads—war. "It really frightens me because it seems so inevitable. Anyway, I hope there's no war at least until we've got a No. 1 record. I mean, we've been pipped on the post twice now. I wouldn't mind if it was by some decent group, but last time it was the Seekers and this time Jim Reeves has pipped us. It's a bit much, isn't it?"

—BOB FARMER

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HOLLIES in U.S. —and it's one long RAVE!

MAMA CASS ELLIOTT travelling on the road with them, Paul Simon playing host to them for a week, playing with the Lovin' Spoonful and the Beach Boys . . . the Hollies current American tour is turning out to be "the biggest gas" of their career.

Graham Nash, speaking long distance from Michigan on Sunday after three weeks of hard work and social whirl:

"We came out and on the first day played Baltimore with the Young Rascals—that was great. Then we had to go to New York for a couple of press conferences. Cass and the rest of the group were in Palm Springs having a short holiday and she phoned and said as they had a week off she'd fly to New York to see us."

"She came across and we went to the Lovin' Spoonful's recording session for the new single. They'd already cut "Rainin' On The Roof" and were busy finishing off the mixing.

"It was marvellous meeting up with them again. They were really the first group we met in America—the very first time we came out. It was an evening session that started around seven and ended up in the early morning. We spent such a long time talking with them that for that whole week we didn't go into one club!"

We went to see Paul Simon and Art Garfunkel at their home and then went on to their LP recording session. They'd done such beautiful stuff, an old English folk song called Scarborough Fair.

"And they've done 'Silent Night' as a sort of anti-Vietnam song."

"We had to move from New York at the end of the week and go out on the road and Cass travelled with us in this bus we had specially hired. It was fantastic, she sort of acted as our unofficial press agent."

"We weren't allowed to do any radio shows so we used to send her along and all she'd do for the whole spot was talk about us!"

"In the middle of last week we had a few days off and Cass suggested we all flew down to Los Angeles and stay at her place. She's moved into a brand new house that used to belong to Natalie Wood."

"It's huge and modern—they call it an 'A Frame' and it's all split level. We met the group's manager Lou Adler and Henry Fonda's son Peter, and went to the group's session for a new single."

"Yesterday we completed four days concerts with the Beach Boys and Peter and Gordon. We're nearly all hoarse because after the concerts we sat around talking until early in the morning and drinking. The boys are really looking forward to coming to Britain—and we're really looking forward to coming back!"

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dusty — Alan Price



DUSTY—pictured above backstage—shares a swinging bill with ALAN PRICE (below).

'Shame about the Spoonful'

BACKSTAGE THE STARS were relaxing in between shows. Dusty, reclining on a couch, commented: "I'm surprised things went as smoothly as they did."

"I hate having to use the first house to get used to the theatre because the kids have paid to see the best possible. But it's the same with all artists."

Even for a singer in her position, Dusty considered tours were still necessary. "You may get fans by selling records but you don't keep them, I think people want to see you. And I haven't done a tour in a long time."

"It's the only chance I get of meeting them and getting through to them which you can't do on TV."

"It's a very good bill, but I wish the Lovin' Spoonful hadn't withdrawn, because it makes my responsibility as star of the show even bigger."

Alan Price, who had just been for a pint in a nearby pub, said he'd also been looking forward to playing along with the Spoonful—but on the other hand their absence made him billtopper.

"It's the Alan Price Set's first tour and it's very money because I know everybody on the bill."

"I was disappointed at Los Bravos dropping out because I know them well. I met them in Spain long before they were famous—they used to cover the Animals' hits there."

Dave Berry said he's always nervous before every show but he never does the same numbers. "I decide while I'm on stage what songs I'll do and just shout to my group the Cruisers what I'll do next, while the audience is clapping."

THE Dusty Springfield tour opened at London's Finsbury Park Astoria last week in a welter of confusion about who was on and who was out.

Originally the bill was to be topped by Dusty, the Alan Price Set, Dave Berry and David and Jonathan on the first two dates with Los Bravos joining Dusty and Alan for the rest of the tour.

Then David and Jonathan were replaced by the Mindbenders for the opening night. But when Mindbender Eric Stewart fell ill the Fortunes were brought in to replace them.

On the second night David and Jonathan took the Fortunes' place and next night the Fortunes returned. And when illness also put Los Bravos out of action the New Vaudeville Band became their hasty replacement.

Curiously many fans must have wondered whether they were going to see Dusty Springfield or Elvis Presley. But the first night audience seemed to take things in good part. They clapped and screamed their approval at what after all turned out to be an excellent, well-balanced show.

Dusty was, of course, queen of the show both for sheer entertainment and personal appeal. From the moment she came dancing on to the stage with all her characteristic steps and hand movements, she held the audience captivated.

Splendid in sparkling blue full-length gown, she was performing at her best and the audience knew it.

They clapped and cheered deafeningly "You Don't Have To Say You Love Me," and were whipped up by "In The Middle Of Nowhere."

"La Bamba" and "I Can't Stand It" again sent the audience wild with delight and her latest "All I See Is You" entranced them with its poetic beauty.

They put all their high regard for Dusty into the thunderous applause that ended her too-short act. As always Dusty made a point of turning round to thank her backing band.

Alan Price was great entertainment. After years sitting behind the Animals' organ he has emerged as a top performer himself and his "Getting Mighty Crowded," "Barefootin'," the jazz-influenced drum solo "What You Gonna Do?" were excellent.

Black-clad Dave Berry's fingers seem to grow under a spotlight and his intriguing hand movements make one of the most commercial stage acts going.

So he had the girls squealing at "Memphis Tennessee," "Crying Game," "Little Things" and "Mama," and got the whole audience going with "Tiger By The Tail."

Fortunes must be one of the most musically and vocally competent groups out. It's easy to forget the technical brilliance needed to play and sing as well as they do. Their "Maria" and latest "Is It Really Worth Your While" were faultless.

For supporting groups, Episode Six's funny ditty based on a TV commercial jingle was a great hit—so was their girl organist's invigorating "Incense."

Settlers were the only folk-based group on an all-pop show so the audience reaction to their "He's Got The Whole World In His Hands" and a medley of folksy songs was even more impressive. The whole show was a surprise success after being dogged by alterations. It reflected well on everyone who took part.

Among stars who went to see the show were Lulu—who sings with Alan Price on her latest record—and Herman, a good friend of Dave Berry.

—Richard Lennox

NEW from Decca this week

ELVIS PRESLEY with the Jordanaires

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AZE ALONG BRITAIN'S POP TRAIL . . .

**V'RE
F!**

JOHN, Gary and Scott took their first steps on the British stage as a tour's top of the bill on Saturday at East Ham Granada.

The steps were greeted with the strictest security precautions. I've seen on a tour of this kind, **President Johnson** visiting Vietnam could not have had more bodyguards. One bouncer per row of people, and woe betide those who jumped on their seats and threw themselves at the stage (and they did, of course).

I proved to be the stamping ground for near riot, fainting girls, crushed usherettes. More proof, if indeed proof were needed, that after the Beatles and Stones it's the **Walkers** all the way.

We had been promised something different from the Walker Brothers and we got it. A much faster act, with songs running into each other and the only breathing space when Scott said thanks for coming and they'd see everyone when they were next in London (girl passes out directly behind me with a cry of "Oh don't talk LUVERLY").

The show on Saturday night was girl-less, the promised **Cloda Rogers** not appearing due to unforeseen circumstances.

Dave Dee, Dozy, Beaky, Mick and Tich appeared first as merely luminous cloaks singing "Tell Her" on a blacked out stage. When the lights went up Dave Dee stood out in red hacking jacket and gold brocade trousers. Certainly a changed look from this lot, no more wisecracking and knock-about routines.

Instead a run through of their hits (clever, they had through the curtain on "Bend it") and a spot for them each to shine individually. They came off well but it seems a shame they've had to drop the comedy.

Troggs had the difficult spot of appearing directly before the Walkers. They move very well indeed on stage, particularly Reg, who seems to have a fantastic

amount of rhythm around the neck area.

Chris Britton's leg movements soon produced a riot in the front row, and a young lady waved an umbrella in Mary Poppins fashion in front of me. Ronnie fell backwards off his drums—an unhearsed moment of bliss—Pete managed to stand upright to the end, which was "Wild Thing" with all Reg's innuendo lost in a barrage of screaming.

But however good the bill was, and it was very good, it went without saying that the whole audience was geared to the arrival of the Walkers on stage.

Improved

And to the opening bars of "Land Of A Thousand Dances," on they came, Leeds already on stage and picked out, two spotlights ready for John and Scott to leap into. One lilac and one pale blue figure, hands raised against the light, the screams, the stampeding figures, hip swinging into the glare and working hard.

A vastly improved performance from all three from their Orbison tour. Surprise spot and on "Twinkle Lee" Scott switches with Gary and plays demon on drums, the lighting throwing up his ten foot shadow against the back curtains.

A tee-shirted girl is dragged screaming and weeping up the aisle by two ambulance men and an usherette; and out through the swing doors. Girls are on their seats, in the aisle, being pulled back by attendants. They do their three slow numbers together, "The Sun Ain't Gonna Shine," "I Need You," "Another Tear Falls." Sound perfect, balance beautiful.

And then into the swingers. "Tossing and Turning." John in a frenzy of hair and hips, Gary's

drumsticks flashing through the air and Scott executing a mad dance with the backing trumpeter.

Another girl, stiff arms and legs fainted in the aisle—is torn away by five attendants to miss the last and wildest number. To miss Scott lying on the floor, amid the chaos, happy as the day is long.

The end. Afterwards everyone tired and happy and eating at a special party at London's China Garden restaurant—Scott even taking off his dark glasses in honour of the occasion. Back at the Granada a cheery usherette in orange is saying that one of her friends had been badly crushed by rioting girls in the first house. "She's all right now though. But if you thought this was bad, you should have seen those girls in the first house!"

—Penny Valentine

STONES roll on Cold-struck MICK

EXCITEMENT hasn't ebbed on the ROLLING STONES tour which enters its final stages this week. The reception and enthusiasm the boys encountered at the start has been maintained at Manchester, Stockton, Glasgow, Newcastle and Ipswich.

• **MICK JAGGER** picked up a head cold sometime during the three-day "breather" the package had after Liverpool. It didn't affect his singing but he was seen everywhere almost swathed in hankies.

• **BRIAN JONES** cut his eyelid rather badly in Manchester



• SCOTT—"yippee!"



• TROGG REG: "Listen"



• DAVE DEE: "Bend It!"

while taking his guitar off. Just as his injured hand is healing, he's back in the wars again.

• Plain clothes police had the Stones dressing-room virtually surrounded in Manchester. "They stood out like sore thumbs," said Mick. "They weren't fooling anyone. Bit naughty though. They kept trying to peer through the window. In the end we had to stick a poster over it."

• After the second house at Manchester, **STONES**, **MICK**, **KEITH** and **BRIAN** split for the local Phonograph Club again with **IKETTES ROSE** and **PAT** and **Radio London's MARK ROMAN**.

• **Mark**'s been unlucky, too. His £300 tape recorder he's using for interviews packed up. "Luckily I had enough stuff in the can till I could get another machine sent up," he said.

• **BILL WYMAN** has been using his own Mercedes for travelling between venues since the tour resumed last week. Big L's **Mark Roman** drove it at Stockton to draw off the fans while Bill slipped off with the rest of the Stones in the Austin Princess. (They've switched from the enormous black Daimler tour car they had at the start.) A few miles out of town the two vehicles met and Bill took over the Mercedes from **Mark**.

• Security precautions have been upright everywhere the Stones and **IKE** and **GINA TURNER** have appeared. Girls continue to make mass assaults on the stage but right bouncer measures have prevented incidents.

• At Newcastle's City Hall the second part of the live recording of the Stones' act went through without a hitch. The first part was recorded on the opening night at London's Royal Albert Hall.

• After the "Fruity Mick" banner in London, Geordie fans retaliated with one reading "I Love You Brian."

• In their hotel suite at Newcastle the Stones whiled away the hours after the show building mechanical toys and playing with them on the floor.

—Mike Ledgerwood

SANDPIPER:
Liz Taylor
gave them
their name



APART FROM LOS BRAVOS, "Guantanamera" must be the most international event to hit the British pop scene this year.

Arranged by Pete Seeger from a traditional Spanish melody and sung by the Sandpipers, it has been steadily climbing the chart. And there's another version out by Greek singer Maria Andipa, who sings it in English.

The Sandpipers are three Americans, Tom Brady (22), Mike Piano (21) and Richard Shoff (22). They chose the name after seeing the Richard Burton-Elizabeth Taylor film "The Sandpiper."

They come from Southern California, met at school and recorded together. At one time they were all members of the Mitchells Boys Choir.

They played at Las Vegas and Reno and were signed for Herb Alpert's record company in January this year.

The girl's voice on the record is a session singer's.

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FLOWERS all over—as newcomer Simon Dee is welcomed to “Top of The Pops” by veteran DJ Jimmy Savile. Simon takes over from David Jacobs and appears on ‘TOTP’ for the first time today (Thursday).

HIT SINGLES

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TOTP Stones film looked like a riot!

IT WAS a wise idea to enliven the closing sequence of Thursday's “Top Of The Pops” by substituting the Stones film for the Jim Reeves chart-topper.

And the film, showing fans storming the Albert Hall stage during the Stones' concert, was also a good idea. But unfortunately the standard of filming didn't match up to it.

It conveyed the mood of the occasion of course, but with the lurching camera shots it was difficult to see what was going on. It could have been a San Francisco race riot for all we could tell.

The film of ORBISON—PARK Roy Orbison wandering through a park went to the opposite extreme of being too unexciting. Surely a background more suited to the mood of the song is possible.

CARNABY

Only three groups appeared live. Herman was as irrepressible as ever, and the song is certainly one of his best yet.

The New Vaudeville Band wore new Carnaby Street gear for their second appearance on the show but couldn't resist assuming a Palm Court Hotel manner. They should beware of identifying too strongly with the Temperance Seven.

Why did Pinkerton's Colours get the new release spot? This qualifies a flood of minor groups for inclusion in the show.

WHAM!

The ultimate from the USA - an explosive RSG with Ike and Tina

VICKI WICKHAM, “RSG”'s programme editor whizzed past in vivid orange cord trousers and dark cord jacket, “ECSTASY” written on her face. “Aren't they great?” she said to nobody in particular and everyone at large. “Aren't they fabulous?” And they were. It could not be denied. Probably the highest praise that can be meted out to any artist is that they can get a whole studio of hard boiled TV technicians, cameramen and producers raving away—at a rehearsal!

This then was such a moment—4.10 p.m. on Tuesday afternoon at Rediffusion's heat-ridden Studio 1. An afternoon of devastation, explosion and WHAM. Ike and Tina Turner revue—already on the British road for four days—were rehearsing their spot for the week's all moving “RSG,” a 15-minute spot where they were out to prove that whatever had come from America before, THIS was going to be the ultimate. Standing around and waiting for their cue in: Tina and the girls in striped trouser suits (Tina listens to the playback of her voice, bursts into laughter and kisses one of the girls on the head in mock amazement). Ike thoughtfully strumming his guitar, one of the backing group running through saluting practice for a reason best known to himself. The sax player doing a smooth, warm version

of “Who Can I Turn To.” On the seats high above the stage—the Searchers, Frank Allen in bright blue polo neck, and Georgie Fame hovering and listening. Someone walks up in awe and says: “I thought the Ronettes were the most beautiful—but these girls beat even that.”

5 p.m. and the dancers change from sweaters and tights into mini white dresses with black fringes. 5.15 p.m. Run Through, Tina saying to Ike: “Look man, you heard that track when I did it before,” and turning her back and looking slightly cross for the first time that afternoon.

The Searchers play through “Have You Ever Loved Somebody” satisfactorily and Georgie does a feeling “Sunny” with his eyes closed, hunched up over the mike.

“Ere,” says a shrewd technician, “Didn't he used to have an organ? Smashing player he was. What's he doing not playing that organ?”

Cathy McGowan and Tina doing the chart and then the second half. Vicki Wickham enthralled as the first bars of “Shake” tear through the air and Tina and the girls fling themselves into action.

“It's Gonna Work Out Fine” and Tina, all hair with her dark glasses perched on the end of her nose, banging her boots on the floor and grinning wildly at everyone.

Rose, arm still heavily bandaged, looks in pain but dances bravely on nodding her head, shaking maracas, smiling through.

Tina's spine-chilling “River Deep” sung to a stunned and packed studio, her head thrown back in another world as we all stand transfixed and open-mouthed and wonder how she can do it to a cold gathering such as we.

Applause. Strangely coming out, involuntarily, unforeseen, from every pair of hands in the room and Tina looking as delighted as though the world was at her feet.

Afterwards, when Tina was wiping her face with a cloth she carries all the time and it was time for tea and a rest, Vicki Wickham took a breather.

“We're going to concentrate on these sort of shows when the artists are good enough. Giving over the entire second half to them.”

“This is the coming thing as far as we're concerned—it's the obvious way for the show to progress.”

“Despite rumours to the contrary 'RSG' will not fold at the end of the year. It has been scheduled for next year, so we are working on plans to turn it into a different sort of show, rounder. Not just one artist after the next.”

Penny Valentine

‘Cathedral’
hit without
a group!

IMAGINE a group that made its first appearance the day after it formed on “Top Of The Pops” and played in public for the first time a week later on a major tour.

That was the literal overnight success story of the New Vaudeville Band, whose hit “Winchester Cathedral” took everyone by surprise, themselves included.

Only three of the band are actually on the recording of “Winchester Cathedral.” They are Bob Kerr (vocals and trumpet), Henri Harrison (drums) and Hugh Watts (trombone).

“We made the record about three months ago,” said straw-hatted Henri. “There was no New Vaudeville Band at the time—we were all playing in different groups. But Geoff Stephens, who wrote the song, got us three together with a lot of session musicians and jazzmen to record it.”

“It was just a bit of fun. We never expected it to get anywhere, so we went back to playing in our respective groups.”

“When it started to climb the chart Geoff had a hit record on his hands with no band!”

“He finally managed to form the band only the day before we went on ‘Top Of The Pops’—our first appearance!”

“And on Tuesday Geoff told us we were going on the Dusty Springfield tour on Friday in place of Los Bravos. It will be the band's first public appearance.”

Henri, who is 22, has his own group called the Cops and Robbers; Bob, 22, was with the Dog Doo Daa Band; Hugh, 24 and bearded, was in a jazz band.

They recruited the three others from other groups: Ian Green, 23, (organ and piano) was with ex-Searcher Tony Jackson's group; Neil Korner, 23 (bass) played with a group called the Elastic Bands, and guitarist Mick Wilshire, 20, was a session player.

Geoff Stephens—who sang on the record but is now the band's manager—has already decided on their follow-up.

“It's called ‘Shiril,’ ” said Geoff. “The only thing I can link it to is early Dave Clark with a melody.”



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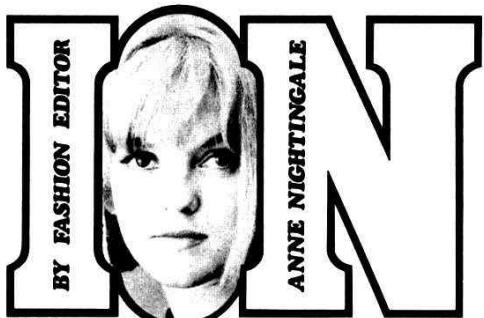
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How CATHY went dotty

I ACCEPT you've heard about DOTTIES. A crazy ridiculous idea of sticking coloured or shiny spots of gold and silver on your face, body, arms, legs, clothes or watch strap.

So I think it's about time I admitted to being part of the brains behind this ludicrous fashion idea.

Here, then, is the anatomy of a craze. At about 7.30 p.m. one Sunday evening I am settling in for an evening watching the box. No pressing problems. Just relax. Then, "BRING-BRING"—as Dad would put it—the phone. Would I go immediately to Golders Green to meet my Snob boutique partners to discuss something urgent? Could you tell me on the phone, I said. I live in Brighton, which is a fair distance from Golders Green, especially on a Sunday evening.

No, it couldn't be discussed on the phone.

Well then could I please be given a clue about what was so urgent it couldn't wait till Monday morning?

"Yeah," he said. "Here's a clue. Dotty. That's all."

Very clever and most unhelpful. But being an obsessively curious person I found I was leaping on a train to find out what dotty meant.

A certain feeling of anti-climax set in when I was shown in an atmosphere of great excitement and total secrecy a few bits of round sticky paper and told that this could be the biggest thing since Gonks.

"Yesss, well, I s'pose," I said with enormous enthusiasm.

Well, have a go, said the Dotty people. Stick one on. Where, I said. "ANYWHERE" they said ecstatically. Timorously I stuck a little gold one on my fingernail.

Mmm, quite effective.

Five minutes later I looked like a pearly queen with Dotties covering all available areas of skin.

Right, I'll buy it, says me, grandly giving the O.K.

Royalty, too

So we went ahead. Veiled in mystery and suspense—after all, we could have been MAD—meetings were held, ideas were hatched and plotted and secret photographs taken. Then, a week or so ago, we let Dotties loose on the public.

The jokes that they looked like the latest "in" disease were inevitable. Singer Carol Friday's manager, David Block, took one look at my new beauty spot and said "Is it going to spread?"

Cathy McGowan nearly lost one down her earhole and had to get her Mum to retrieve it with a pair of tweezers.

At the opening of an exhibition a girl wearing Dotties met the Duke of Norfolk and said, "Can I stick one on you?"

Being a member of the Royal Family he replied, "I think I might be sick."

Still, as he wasn't quite the sort of person one was sort of aiming at for Dotty sales, I wasn't too perturbed.

I believe they will work. As they are in nine different colours, stick on instantly and can be peeled off the skin to re-stick elsewhere there are about 1,672,253 ways of wearing them. (Anyone writing to me for 1,672,253 descriptions can forget it!)

Eyelids are a good place. A line of silver ones on the eyelid got two poets I know very lucid about the effect. "Heavy eyelids falling on heavy eyes", they said, quoting Tennyson.

A normally sane TV producer went wild with the desire to bite them off me. Well, I mean ...

As long as girls want to put on Dotties, and men are gripped with the questionable wish to pull them off, I reckon there's something going to happen.

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Ingredients:

- One clove of garlic.
- One large onion.
- 3 lbs ground sirloin steak.

3 large tins of tomato sauce.
4 tins of tomato paste.
2 large tins of mushrooms.

Method: Take a large saucepan and cut the clove of garlic very small with the onion and fry both gently in olive oil until brown.

Add the steak, tomatoes, paste, mushrooms plus three cans of water and mix well.

Cook very slowly for about four hours. Add salt and pepper to taste.

Result: This makes enough to feed at least 15 people. You cook spaghetti as usual, pour the sauce over the top and add grated parmesan cheese.

Any sauce left over I stick in the deep freeze and keep using. If anyone drops in at home I just de-freeze it, heat it up and cook more spaghetti for an instant meal!

ENTERTAINMENT—WITH STYLE



The meteoric career of Wild Bill Staggers began, and ended, here.

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NEW ALBUMS

FOUR FOR TAMLA LOVERS—AND DUSTY

FOUR LPs to please Dusty and the growing Tamla Motown admirers this week. Three are from stalwart Tamla artists—Marvin Gaye, the Temptations and Stevie Wonder. The other is from the recently acquired Isley Brothers.

ISLEY BROTHERS: "This Old Old Heart Of Mine"; Nowhere To Run; Stop In The Name Of Love; This Old Heart Of Mine; Take Some Time Out For Love; I Guess I'll Always Love You; Baby Don't You Do It; Who Could Ever Doubt My Love; Put Yourself In My Place; I Hear A Symphony; Just Ain't Enough Love; There Ain't No Love Left; Seek And You Shall Find.

For anyone who grieved the passing of the Isley Bros., "Shout" days here is something to calm you. Certainly the best of the Tamla LPs this week, stimulating and satisfying with some knockout arrangements. They manage to give something new and brilliant to old favourites as well as including some of their own super songs. The great team of Holland and Dozier have produced this splendid collection of tracks—and just you wait till you hear what they've done to "I Hear A Symphony"!

STEVIE WONDER: "Up-Tight"

Love A Go Go; Hold Me;

Blowin' In The Wind; Nothing's

Too Good For My Baby; Teach

Me Tonight; Up Tight; Ain't

That Asking For Trouble; I

Want My Baby Back; Pretty

Little Angel; Music Talk; Con-

tract On Love; With A Child's

Heart.

Needless to say, from the title, a new Stevie Wonder, New in many ways, from Tamla's youngest artist has matured considerably since his last LP. His voice has got deeper and rounder, less of the squeaks, his harmonica playing has improved. Perhaps this LP doesn't have the excitement of his live tracks but it is

a competent interesting album. Best tracks are "Love A Go Go" and "I Want My Baby Back"—with complex violins and brass. This would have made a lovely single.

"Moods Of Marvin Gaye": I'll Be Doggone; Little Darling; Take This Heart Of Mine; Hey Diddle Diddle; One More Heartbreak; Ain't That Peculiar; Night Life; You've Been A Long Time Coming; You're The One For Me; I Worry 'Bout You; One For My Baby.

There are, it seems, two moods of Marvin. One is the gentle singer of Tamla, the other one aspires (successfully) to the jazz-blues field. At both he is equal, well timed and soulful, but there is no one track on this LP that stands out amongst the others.

TEMPTATIONS: "Gettin' Ready" Say You; Little Miss Sweetness; Ain't Too Proud To Beg; Get Ready; Lonely Lonely Man Am I; Too Busy Thinking About My Baby; I've Been Good To You; It's A Lonely World Without Your Love; Fading Away; Who You Gonna Run To; You're Not An Ordinary Girl; Not Now, I'll Tell You Later.

This album it says on the cover, was produced by William "Smokey" Robinson. Naughty William "Smokey" Robinson then for this is pretty uninspired stuff. The Temptations, whose trademark is sweet strings and warmth of their close musky voices, have been given tracks which vary little from each other.

Jonathan King Column

CLIFF RICHARD—the Mona Lisa of pop. A musical enigma drifting through the misty marshes of entertainment. Where is he going?

I ask this because his new disc—As Time Drags By—appears to be aiming completely at the teen market. I'm afraid it doesn't quite hit the target, but I think that's where it's meant to be going. "Visions" on the other hand was a record for all ages (and a very good one at that).

Performance-wise he is liked by just about everybody, but is nowhere near as popular as Doddy, Bygraves and even the Conway/Ifield younger school of adult entertainers. Nor is he any more in the Stones/Beatles bracket.

Nationally his name is sizeable—internationally small. He has reached a "No man's land" stage in his career and it will be very difficult for him to get out of it.

There are three directions he can go, one is upwards, the second is downwards and the third is to quit the business completely. Perhaps he has chosen the wisest one, though it may not be the bravest.

Anyway, I hope he succeeds in his selected purpose because he is a very nice person.

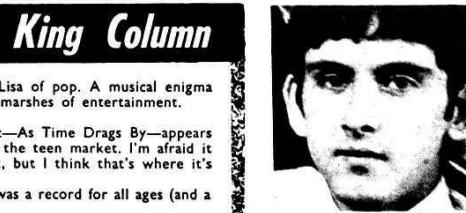
With the failure of "Run" and the equally ignominious success of "Stop That Girl" CHRIS ANDREWS must be chewing his fingernails and wondering whether he will ever get back that much-sought-after crown "Top British Songwriter." What makes it all sad and puzzling is that the quality of his songs is as good as ever.



STEVIE—deeper and rounder

"The Elusive Bob Lind": Fennario; Wandering; The Times They Are A Changin'; Black Night; Man Am I; Too Busy Thinking About My Baby; I've Been Good To You; It's A Lonely World Without Your Love; Fading Away; Who You Gonna Run To; You're Not An Ordinary Girl; Not Now, I'll Tell You Later.

All fairly old tracks, recorded when Lind's voice had a strange purity and his guitar playing shone more brilliantly. "Fennario" is pretty like icy water, and the trilogy of love songs "Black Night," "White Snow" and "Cool Summer" gave an indication of the Lind compositions to come. But probably for sheer dramatic force the best track is "What Colour Are You?"—a bitter attack on racists.



SEARCHERS—for Cavern

KIRKBYS—voted top group in Finland, unknown in England!

VOYAGE Britain's top group by teenagers in Finland—but hardly known in their own country.

That's the unusual position in which Mersey group the KIRKBYS have found themselves.

But their new record "It's A Crime," penned by rhythm guitarist JIMMY CAMPBELL, could go a long way to solving their problem.

And if their success on the Continent is any yardstick, the Kirkbys just can't miss.

Already they have signed a five-year contract with RCA and joined the same organisation which handles the WALKER BROTHERS, the BACHELORS, LOS BRAVOS and many other big names.

Recently they made their London West End debut at the Flamingo Club, where they will now be appearing frequently.

• Kit Lambert, manager of the MERSEYS, has been in Liverpool recruiting members for a new group to back the Merseys.

• New look from the enterprising DENIMS. The group are now featuring three girl dancers in their act . . . and very effective

it is. • SEARCHERS were prevented from appearing at the Cavern because of TV bookings. However, they have promised to play Bob Wooler that they will return on October 25.

• Fantastic reception for the HIDEAWAYS at Litherland Town Hall, according to promoter Brian Kelly. Says Brian: "It was the best this year."

• No one deserves a hit record more than TIFFANY. And next week, when she goes down to London to record, she is hoping it will be a case of third time lucky—because her first two failed to make any real impression.

• The TATTERS reward for winning the Peppermint Lounge beat contest—an all-expenses-paid trip to London for a recording test with Polydor, and a string of bookings.

• THE SIGNS were featured in a colour film shot at the Cavern by an American company.

The film has a nationwide release in the States and coincides with the release of the group's record.

• The DEFENDERS back on Merseyside for a brief stay after an all-conquering three months in France.

• THE SEFTONS are looking around for suitable material to record. Any offers?

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September 22, 1966.

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MERSEY NEWS

POP PEN PALS

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

Miss MARTHA LISSETT-YANKSON, c/o John Arthur, P.O. Box 155, Accra High School, Accra, Ghana, West Africa. Age 17. Likes: Blue Jeans, Beatles, Brian Poole and the Tremeloes. Seeking boy or girl pen pals.

Miss MARKOVIC SNEŠKA, Irbušić 13, Rakovica-Bograd, Yugoslavia. Age: 18. Likes: English boy or girl pen pals.

DAVID KENNY, 163-45 130th Avenue, Jamaica, New York 11434, U.S.A. Age: 16. Likes: Modern jazz and blues, Yardbirds, Them, Dylan, Stones, Who, Animals, Dislikes: Terry, Jonathan King, Bachelors, Freddie and the Dreamers. Seeking boy or girl pen pal age 13-17.

Miss ANNETTE VERNON-OY, Armoeistraat 13, Tilburg, Holland. Age: 16. Likes: Beatles, Kinks, Donovan, Walkers. Dislikes: Elvis, The Who, Petula Clark. Seeking a boy or girl pen pal around the age of 16.

DENNIS CROMPTON, 7 Sunnyside Road, Droylsden, Manchester. Age: 17. Likes: Beach Boys, Shadows, Beatles, Animals. Dislikes: Proby, Elvis, Ken Dodd. Seeking pen pal anywhere.

BILL MUIR, 1 Percy Road, Carlisle, Cumberland. Likes: Stones, Roy Orbison, Elvis. Seeking girl pen pal who is interested in latest stockings, fashions—for mods.

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Brutal bouncers beat up girls at Stones' concert



MICK—WHAT A DIFFERENCE CLOTHES MAKE!

IT'S a great idea to have a fashion editor for Disc and Music Echo. Now that the British fashion scene is so lively, Anne Nightingale's comments will be most welcome. We went to the Stones' "happening" at the Albert Hall, and what a difference clothes made! The Stones were absolutely right. Mick Jagger looked out of this world in his brocade jacket and red satin shirt and Brian Jones was perfect in violet velvet.—MRS. ELSA SMITH, 105 Halford Way, Dartford, Kent.

AFTER seeing the Stones' show at Leeds I must congratulate everyone concerned; it was so fantastic. Ike and Tina were excellent, Yardbirds as good as ever with Jeff's guitar playing, but the Stones, of course, ran the show, the best I've ever seen them.—SUSAN BRADFIELD, 17 Kilroy Avenue, Hunsorth, Cleckheaton, Yorks.

Discword

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



ACROSS

1. Ha-haa, etc? (6)
4. George Fame's Sugar, Honey and so on? (5, 6)
7. Wid a code id da doze? (5)
8. A little covering a lot (almost)? (6)
9. All or _____ (7)
10. Really jumping? (4)
14. Burke, maybe (4)
16. Those cast in summertime? (7)
19. By _____ it's Zambras! (6)
20. Go hitch hiking? (5)
21. Not what you'd call pleasant (5)
22. Remarks the audience shouldn't hear (6)

DOWN

1. No. 1 in Russia once (5)
2. Spills for more successful groups? (6)
3. Prickly evergreens? (7)
4. Put into words (4)
5. Watching and talking about yourself? (5)
6. See "4 Across."
11. Group Ten members? (7)
12. Somewhere My Love, Billy (6)
13. The real McCoy, shall we say? (2, 4)
15. Instruments for cockney vagabonds? (5)
17. Keeps on searching (5)
18. It's not fair! (4)

Solution to last week's Discword

ACROSS: 7. Tom Jones. 8. Ace. 9. Runner. 10. Event. 11. Los. 12. Etc. 14. Duo. 15. Sid(ney). 17. Audit. 18. Mosaic. 20. Ass. 21. Geneve. DOWN: 1. Starred. 2. Ace-n. 3. Covers. 4. Ashes. 5. Sad-eyed. 6. Kent (Walton). 11. Loudest. 13. Checker. 15. Shower. 16. Stage. 17. Adam. 19. Ages.



NO, PETE TOWNSHEND IS NOT CONCEITED

AFTER Pete Townshend's explosive "Hit Talk" (Disc and Music Echo September 24) in which he criticised nearly every record or group in the chart, there are bound to be thousands of letters saying what a conceited person he is. But they will come from the childlike-minded who dislike anyone insulting their favourites. Let Townshend say what he likes, I admire him for it.

PHILIP JOSEPHS, Melville, Haileybury, Hertford.

ANIMALS SPLITTING? I CAN'T BELIEVE IT

THIS SUMMER for the first time I attended the live Animals' concert both in Baltimore and at Atlantic City's Steel Pier. The Animals have always knocked me out with their records, but hearing them live—in person—the words, the sound, the feeling was unsurpassable. I just cannot believe, due to the split again. Their music, their sound, will really be missed.

MARIE PAT, 3402 Ferndale Avenue, Baltimore, Maryland.



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D.M.I.

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.

Can you give information on Bob Lind, please—Christine Cathpole, 15 Kenwick Road, Louth, Lincs.

• Bob, who is 24, was born in Baltimore, moved to Chicago as a child, headed further westward to Colorado as a university student and then moved again—eastward and westward, across to Europe and back home again to America. Bob's new LP is "The Elusive Bob Lind," reviewed on page 12.

When is the next Dusty Springfield LP released?—Paul Sheppard, 160 Haunch Lane, King's Heath, Birmingham.

• "Dusty's Golden Hits" is due out tomorrow (Friday) and includes "I Only Want To Be With You," "I Don't Know What To Do With Myself," "In The Middle Of Nowhere," "Little By Little," "You Don't Have To Say You Love Me," and "Going Back."

When is the Mersey's LP being released?—Martin Hornsey, 12 Jones Street, Oldham, Lancs.

• They are recording it this week, for release in late November.

FAN CLUBS: Walker Brothers (asks Valerie Clark, 19 Sandhills Avenue, Blackpool)—185 Bickenhall Mansions, Baker Street, London W.1; Dave Dee, Dozy, Beaky, Mick and Tich (asks Jill Fraser, Loughton, Essex)—Suite 10, 115 Finchley Road, London N.W.3.

POPSHOPS: where to get this week's new discs

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GARSTON—37 St. Mary's
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**TIM HARDIN wrote it!
BOBBY DARIN sings it!!
ATLANTIC issues it!!!
RESULT:-**



RECORD OF THE YEAR!

IF I WERE A CARPENTER

584 051

HOLLIES AND THE BELLY DANCER: HIT!

STOP, Stop, Stop (Parlophone)—This is actually an extremely funny (ha, ha) record. A song about, of all things, a belly dancer's admirer.

There he sits every week watching her and getting into a dreadful state, then leaping around trying to grab hold of her, knocking everyone else's table over and finishing the whole performance by getting forcibly evicted from the establishment. It's terribly well done with great banjo sounds and everyone very tongue-in-cheek. Of course, a big hit. It made me laugh, but I'm not personally knocked out by it and self-identification with the lyrics—unless, of course you just happen to be a frustrated belly dancer—is a little hard.

OUT TOMORROW

CLIFF RICHARD

TIME Drags By (Columbia)—Well now this really did stagger me—Cliff doing a Ray Davies and sitting around on the grass contemplating the world at large in barber shop quartet fashion!

Starts with a harmonica and actually Cliff sounds as though he's been Lee Hazelwood-ed, as

a male Nancy Sinatra. Written by the Shadows, performed casually and, of course, well, I don't really know what to make of this. I know I'm always having a grumble about Cliff's ballads, but I'm not sure on reflection that that image doesn't suit him better.

OUT TOMORROW

CREAM

WRAPPING Paper (Reaction)—I'm very cross about this record. I've heard so much about this good group—ooyay Eric—that I thought they were going to turn up with a raving first record. Instead here's a sort of Bonzo Dog—Winchester Cathedral thing. I suppose it's well made and will probably be a hit but "Cat



"Squirrel" (the other side) is so much better.

OUT TOMORROW

CILLA BLACK

A FOOL Am I (Parlophone)—I know every time I review a Cilla Black record these days I say she's singing better than ever—but she really IS. The beginning of this is beautifully handled, with her voice really up on top of the notes and in perfect control. Well done.

As for the song itself, well, it's another Italian composition, but the English words, for a change, are very good indeed. The tune tends to wander a bit, the chorus is very good, tremendous build-up, and the record will be, of course, a big hit for her.

OUT NEXT FRIDAY

FRANKIE VALLI

YOU'RE Ready Now (Philips)—Mr. Valli, leading light of the Four Seasons, striking out on his own again with what sounds like a chorus of swinging mice squeaking out the title all the way through the record.

Actually, Bob Crewe has magically produced another great backing which moves like nothing on earth and has a "Walk Like A Man" piano break. There's something vaguely indecent about the record which I can't place.

Mr. Faith does it so that almost all the loneliness and sadness is taken out and someone's done a good job with Mr. Jack Nitzsche's strings. It might give him a hit.

OUT TOMORROW

Great for dancing to or moving to or anything to.

OUT TOMORROW

FOUR PENNIES

NO SAD Songs For Me (Philips)—I will be quite honest. Ho, ho, I thought when I saw what they'd done. In fact, surprise, surprise, the Four Pennies have taken this super song and done an excellent job on it.

Their voices sound warm and close and rather churchy in a way. I have only one complaint about the arrangement and that is the inclusion of the bell, otherwise it's very good.

OUT TOMORROW

ADAM FAITH

CHERYL'S Going Home (Parlophone)—Originally this was the flip side to Bob Lind's "Elusive Butterfly" and a song I've always liked because it was so American and pretty and rainy and sad.

Mr. Faith does it so that almost all the loneliness and sadness is taken out and someone's done a good job with Mr. Jack Nitzsche's strings. It might give him a hit,

as a single.

OUT TOMORROW

Penny Valentine

NANCY SINATRA

IN Our Time (Reprise)—Sounds as though it has all the makings of a "Family Favourites" over the roast beef lunch-type hit.

One of those songs about how things have changed (can women REALLY be smoking filter tips these days! gasp, gasp). A very silly, inconsequential song really, but I have a sneaking suspicion it will be very successful.

OUT TOMORROW

QUICK SPINS

SPECIAL note this week to a very good record by the CREATION called "Painter Man" (Planet). The sad saga of a suppressed artist it has a great beginning-and atmosphere and reminds me of the Who and the Beatles messing around for some unknown reason. Glorious.

An absolutely fascinating song is "Walk Away Renee." I don't think I've ever heard such a nasal delivery as the LEFT BANKE give this, but in a strange way therein lies its charm. I like this record very much (Pye).

"Let The Trumpet Sound" by the LIVELY SET is rather Mamas and Papas (Capitol).

One singer answers back and the singer and the backing sounds like La Bamba on "She Ain't Loving You" by the DISTANT COUSINS, which actually works out quite well (CBS).

EVERY Brothers' "Man With Money" done well by a WILD UNCERTAINTY (Planet).

TEN FEET have "Got Everything But Love." They'd give up their house, car and fortune for it apparently. Brave (RCA).

The weirdest arrangement of the week must be on "Just Around The

Corner" by MICHAEL ALDRED (Pye). Mr. Aldred is heard somewhere far away, the meaning just about everything is going on. Certainly would keep you awake, this.

Usual competent round warm sound on the TEMPTATIONS' "Beauty Is Only Skin Deep" (Tamla).

I REALLY do like BOBBY GOLDS-BRO's songs and records. They need listening to and sound deceptively simple. In fact they are always excellent. No disappointments then on "It Hurts Me," which is rising up to form and lovely (United Artists).

Strange words about going cross-eyed looking for love on the MONTANAS' "That's What Happiness Begun" (Pye). Interesting break-ups.

Beautiful gentle ASTRUD GILBERTO as nice as ever on "Wish Me A Rainbow" a song full of wistful charm (Verve).

Joke, SPIKE MILLIGAN being absolutely ridiculous on "Purple Aeroplane"—his answer to "Yellow Submarine." Anyone who has never quite recovered from the passing of the "Goon Show" from our little lives will have two minutes and thirty seconds of bliss (Parlophone).



• ASTRUD ...
WISTFUL CHARM



• CHRISTIE ...
PRECOCIOUS VOICE

HOW nice, they've let JAQUES DUTRONC sing in his native French on "Et Moi, Et Moi, Et Moi." A French protest song with some charm even though the tune just goes on endlessly (Vogue).

JAMES CARR has a voice like nails and sows on "You're Pouring Water On A Drowning Man" (Stateside).

The PRECOCIOUS voice of LOU CHRISTIE is back again on an opus called "If Mac Car Could Only Talk." Oh yes?

Dear JIMMY McCRAKIN comes up with his best since "The Walk," "Thing" it's called (Liberty).

PAT BOONE is as predictable as ever on a pretty but inconsequential song called "Love For Love," half-written by Bert Kaempfert, says Dot.

The TRIPPERS' "Dance With Me" is not the Drifters' super one. Actually it's rather Troglodyte and darkly disconcerting (Pye Int.).

TONY BENNETT always a competent singer of his style so there isn't much more to say about "A Time For Love" (CBS).

Anyone with a name like JOHN-JOHN IVAN must be a winner. "Trouble Mountain" is one of those

glorious Hollywood-written Russian things that I love almost as much as the original Russian ones (United Artists).

The beginning of "High On A Hill" by TUESDAY'S CHILDREN is lovely but then the whole thing falls apart. Shame (Columbia).

SAVE All My Love For Joey" by the KNACK has been influenced by Eleanor Rigby in the backing. But what could be better? A warm muzzy string sound on a very super love song. Any girl called Joey must be great (Piccadilly).

"Step By Step" has a lovely light glassy effect. By WISHLFUL THINKING, it's produced by TONY MEEHAN, very well indeed (Decca).

For one reason "What Does She Do" by SOUNDS AROUND reminds me of Noel Coward. A jolly jumping song with comb and paper middle (Piccadilly).

The POTATOES believe it or not, have done Dave Dee's on and on song "Bend It" as an instrumental called "The Bend" (Fontana).

That continental song "Marble Break Iron Bends" done well enough by PETER FENTON (Fontana).

BIG HITS

THE G.I.O.'S
SHE RIDES WITH ME

THE VIKINGS
BAD NEWS FEELING

OSCAR
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REACH Out I'll Be There (Tamla)—If you have ever been lonely, if you have any soul or any heart at all you must go and buy this record now.

After you have heard it you will never need to listen to another record for as long as you live.

OUT TOMORROW



CILLA . . . better than ever



CLIFF . . . barber shop style

DISC and MUSIC ECHO 9d

OCTOBER 8, 1966

USA 25c

'COUNTDOWN'—
what a
massacre
of TV pop!



LULU: heavy breathing

"COUNTDOWN," the new pop TV programme that pulled us home early on Saturday night, should be counted out. It is quite the most idiotic, intelligence-insulting, load of drivel ever seen on the screen.

Although it's being nationally networked, many of you must surely have missed the opening edition—so, brief résumé of what it's about:

Muriel Young, giggling greatly, is quiz mistress, with as much control as a zombieman giving a monkeys' tea party, of a contest between three boys (Adam Faith, Slade Dee and Dave Dee, in this case) and three girls (Lulu, Jackie Trent, Liz Fraser), who collaborate separately to answer such questions as "What did Eleanor Rigby pick up at church?"

Out of breath

Answer: "Father Mackenzie." Panelists collapse, Mu Young collapses (she's used to kids' programmes, after all), audience collapse and Don Wardell, also giggling greatly, waves a couple of envelopes in front of our faces and invites the zombieman audience to pick one. He opens it, screams with surprise: "Why, it's you, Lulu! You've got to sing!" In fact, everybody sings, so what this envelope business is about only director Mike Mansfield knows.

Lulu mimics, rushes back to panel, affects heavy breathing, and Mu Young mews: "Oh, you must be out of breath" (giggle) but you've got to answer another question."

And that's the way they carry on for 30 minutes. One wouldn't squirm so much, perhaps, if it wasn't for the fact that popular programmes, like the enterprising and energetic "Whole Scene Going" and "Now" were killed off to be replaced by this rubbish. —BOB FARMER

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HERMAN

**'I'm so worried—I
tried to cry the other day
but I couldn't . . . terrible!'**



HERMAN IS WORRIED. He's found himself at the crossroads of his spectacular career and admits he just doesn't know which way to turn.

In an incredibly honest and frank interview over a couple of cartons of BBC tea at "Top Of The Pops" last week, the much-maligned Pete Noonan, dollar millionaire extraordinaire, told me:

"I WOULDN'T MIND LOSING A WHOLE YEAR'S WORK IF I COULD JUST DO SOMETHING GOOD. At the moment I don't know which way to go. I feel we've reached the third step out of five. Now we've got to find out what the top two steps are."

Talking slowly and sensibly, but all the time fiddling nervously with the canteen's plastic tea spoons (successfully destroyed two of them after a lot of chewing and bending), he went on:

"We want time to form some sort of progression. For too long we've been caught up in the big blast of becoming popular. There's been no time to talk among ourselves. We've got ourselves into a bag and have got to find some way of getting out of it."

"We used to enjoy playing songs like 'Mrs. Brown' once. But that's being killed now. Too many people want us to stay in the same bag because it's commercial."

He paused, lit yet another of my French cigarettes, drew on it strongly, and explained:

"We've all made musical and mental progression but haven't put it over on record yet. That's one of the things that worries me. If I did what I wanted to do in the recording studio, I'd probably ruin everything, I know. But at least I'd be doing something I wanted."

"IN A WAY WE'RE VERY SIMILAR TO THE STONES. THEY'RE IN A BAG WHERE THEY FIND THEMSELVES BEING UNCO-OPERATIVE. I'M SURE THEY'D LIKE OTHER PEOPLE, ASIDE FROM THE SCREAMERS, TO LIKE THEM."

"For instance, Mick Jagger can do other things apart from jumping around on stage. But then he's making money, isn't he? And I suppose he doesn't want to change it."

Surprisingly, too, Mr. Noonan is worried about his money. He freely admits he has so much he really doesn't know what to do with it all.

"Money doesn't mean anything to me any more," he told me. "When I'm tipping waiters or taxi-drivers, I go mad. Then I'll think: 'Have I given them too much?'

"Listen. In the past two months or so I've spent £800—yes, £800—on records alone! I've hardly played any of them. They're just cluttering up the place. Why did I do it? I don't know!" Herman lit my umpteenth

Disque Bleu! (He won't smoke anything else. "I pick them up on the plane to Paris," he enthused. "You can get about 200 for 17s Great!") A couple of canteen hands hovered with serviettes and biros wanting his autograph and money. That's all.

"I've also got so many clothes I never know what to wear," he continued. "I have made a fortune from doing what I have—but I'm still unhappy. I've just made money. That's all."

"I CAUGHT MY HAND IN A DOOR THE OTHER DAY AND TRIED TO CRY, BUT I COULDNT. I SUDDENLY FOUND I COULDNT CRY ANYMORE, ISN'T THAT TERRIBLE?"

Herman is unhappy about his films, too. He feels too many people are telling him what to do—but admits they DO know what's right for him.

"While we were making 'Hold On' we were constantly being prodded. They wouldn't let us smoke

and do things like that.

"I'm 18 now—but I'll be 19 soon! Perhaps things will change then," he grimed. "Really I'd like to be ten or eleven again. I'd love that!"

About America, where his popularity exceeds almost any other British pop star, he admitted:

"I like being popular in the U.S. I've worked very hard to become popular there. Some folks don't like us because we've made it. But deep down a lot of groups would give anything to be like us."

From now until December 20 Herman's Hermits have no full-time engagements.

The next 12 weeks are going to be the most important in my life," proclaimed the boy wonder. "There's something I have got to do. Trouble is I just can't work out what it is!"

Mike Ledgerwood

DAVE DEE

and Co. are heading for the top with 'Bend It'. NEXT WEEK in DISC: a great new colour picture of the group.



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