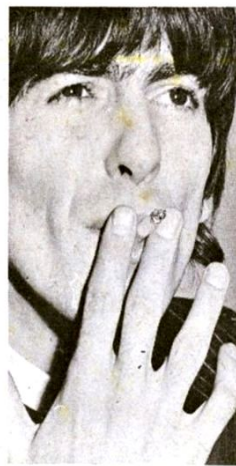


DISC

and MUSIC ECHO 9d

AUGUST 6, 1966

USA 25c



BEATLES:-

Why we chose 'Submarine' and 'Eleanor'

FULL STORY ON PAGE 16



TROGGS
leap to
the top
spot!

SEE PAGE 3

Burdon-Price link-up plan

IMAGINE IT—Animal Eric Burdon singing in front of a group with Alan Price on organ, a beefy brass line-up, and a girl duo singing and dancing! This was the "pipedream" revealed exclusively to Disc and Music Echo this week. BUT the plan has been shelved now that Burdon has bought out the Animals and will probably re-form the group calling it "Eric Burdon and the Animals." Said Alan: "Eric and I thought a lot about getting together. It would have been a good scene." Read on page 14 the tale of two Erics—and the full story of the "Group That Never Was."



● ERIC



● ALAN

DAVE BERRY

in the Hot Seat—turn to page 11



new BEATLES Single OUT August 5

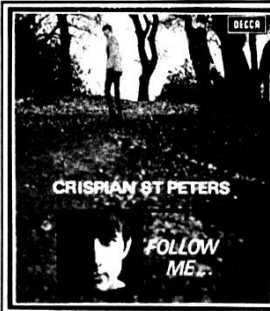


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Parlophone R5493



TOP 50



NEW LP CRISPIAN ST. PETERS

Follow me

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The Decca Record Company Limited Decca House Albert Embankment London SE 1

12" mono LP

- 1 (2) **WITH A GIRL LIKE YOU**.....Troggs, Fontana
- 2 (1) **OUT OF TIME**.....Chris Farlowe, Immediate
- 3 (3) **BLACK IS BLACK**.....Los Bravos, Decca
- 4 (7) **THE MORE I SEE YOU**.....Chris Montez, Pye Int.
- 5 (4) **GET AWAY**.....Georgie Fame, Columbia
- 6 (14) **MAMA**.....Dave Berry, Decca
- 7 (9) **LOVE LETTERS**.....Elvis Presley, RCA Victor
- 8 (11) **GOIN' BACK**.....Dusty Springfield, Philips
- 9 (8) **NOBODY NEEDS YOUR LOVE**..... Gene Pitney, Stateside
- 10 (6) **I COULDN'T LIVE WITHOUT YOUR LOVE**
Petula Clark, Pye

Next Twenty

- 11 (5) **SUNNY AFTERNOON**
Kinks, Pye
- 12 (20) **HI-LILI HI-LO**
Alan Price Set, Decca
- 13 (30) **GOD ONLY KNOWS**
Beach Boys, Capitol
- 14 (18) **SUMMER IN THE CITY**
Lovin' Spoonful, Kama Sutra
- 15 (10) **RIVER DEEP, MOUNTAIN HIGH**
Ike and Tina Turner, London
- 16 (17) **VISIONS**
Cliff Richard, Columbia
- 17 (22) **I WANT YOU**
Bob Dylan, CBS
- 18 (15) **(BABY) YOU DON'T HAVE TO TELL ME**
Walker Brothers, Philips
- 19 (13) **STRANGERS IN THE NIGHT**
Frank Sinatra, Reprise
- 20 (12) **BUS STOP** Hollies, Parlophone
- 21 (31) **I LOVE HOW YOU LOVE ME** Paul and Barry Ryan, Decca
- 22 (—) **I SAW HER AGAIN**
Mamas and Papas, RCA Victor
- 23 (16) **HIDEAWAY**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 24 (40) **AIN'T TOO PROUD TO BEG**
Temptations, Tamla Motown
- 25 (27) **LOVERS OF THE WORLD UNITE**
David and Jonathan, Columbia
- 26 (19) **LANA** Roy Orbison, London
- 27 (39) **LOVIN' YOU IS SWEETER THAN EVER**
Four Tops, Tamla Motown
- 28 (21) **PAPERBACK WRITER**
Beatles, Parlophone
- 29 (26) **I AM A ROCK**
Simon and Garfunkel, CBS
- 30 (23) **DON'T ANSWER ME**
Cilla Black, Parlophone

Last Twenty

- 31 (33) **CAN I TRUST YOU**
Bachelors, Decca
- 32 (32) **SITTIN' ON A FENCE**
Twice As Much, Immediate
- 33 (24) **WHEN A MAN LOVES A WOMAN** Percy Sledge, Atlantic
- 34 (35) **MY LOVER'S PRAYER**
Otis Redding, Atlantic
- 35 (44) **HANKY PANKY**
Shondells, Roulette
- 36 (—) **NO MATTER WHAT YOU DO** Richard Kent, Columbia
- 37 (36) **IT'S A MAN'S MAN'S MAN'S WORLD** James Brown, Pye Int.
- 38 (—) **MORE THAN LOVE**
Ken Dodd, Columbia
- 39 (—) **EXCUSE ME BABY**
Magic Lanterns, CBS
- 40 (—) **BAREFOOTIN'**
Robert Parker, Sue
- 41 (—) **JUST LIKE A WOMAN**
Manfred Mann, Fontana
- 42 (—) **TELL HER I'M NOT HOME**
Ike and Tina Turner, Warner Bros.
- 43 (42) **MAKIN' TIME** Creation, Planet
- 44 (34) **PROMISES**
Ken Dodd, Columbia
- 45 (28) **A PLACE IN THE SUN**
Shadows, Columbia
- 46 (—) **THEY'RE COMING TO TAKE ME AWAY HA-HA**
Napoleon XIV, Warner Bros.
- 47 (25) **MONDAY MONDAY**
Mamas and Papas, RCA Victor
- 48 (29) **THIS DOOR SWINGS BOTH WAYS**
Herman's Hermits, Columbia
- 49 (—) **GIVE ME YOUR WORD**
Billy Fury, Decca
- 50 (—) **WARM AND TENDER LOVE**
Percy Sledge, Atlantic

ZOOMING UP THE CHART!



● BERRY 6

● PRICE 12

● BEACH BOYS 13

● RYANS 21

HIT TALK by TROGG REG

A CHANGE for the PRETTY THINGS—for the better. Previously they were a little bit too deep. Now they are getting commercial and I think it will pay off.

WALKER BROTHERS' is quite nice, but they've done a lot of really good ones superior to this.

LOS BRAVOS is very discotheque, and it's about the only one of that type that sticks out.

I wish ELVIS would bring back his old rocking style to see what it sounds like now.

"Love Letters" doesn't really do anything for me—it's been done so many times before.

PETULA CLARK can put over any song to my mind. She has a very commercial voice—I like the song. I also love DUSTY's singing. I reckon she's great and I like the record.

ALAN PRICE's is fantastic. It's great compared with the old sentimental version. DAVID and JONATHAN's is a great record, too.

I heard the SHONDELLS' disc quite a while ago. I like it because it's a very old sound—as though they brought it back from, say, eight years ago.

We've been so busy I've only heard Chris Farlowe's once, but there was something about it that made it great. So is the KINKS—I would like to have written that one.



● REG PRESLEY

Next Week
ALAN PRICE

Top Ten LPs

- 1 (1) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 2 (2) **PET SOUNDS**
Beach Boys, Capitol
- 3 (4) **SUMMER DAYS AND SUMMER NIGHTS**
Beach Boys, Capitol
- 4 (3) **AFTERMATH**
Rolling Stones, Decca
- 5 (5) **THE MAMAS AND PAPAS**
Mamas and Papas, RCA Victor
- 6 (7) **STRANGERS IN THE NIGHT**
Frank Sinatra, Reprise
- 7 (6) **SWEET THINGS**
Georgie Fame, Columbia
- 8 (—) **BLUES BREAKERS**
John Mayall, Decca
- 9 (—) **THE YARDBIRDS**
Yardbirds, Columbia
- 10 (—) **PARADISE HAWAIIAN STYLE**
Elvis Presley, RCA Victor

AMERICAN TOP TWENTY

- 1 (1) **WILD THING**.....Troggs, Atco/Fontana
- 2 (3) **LIL' RED RIDING HOOD**
Sam the Sham and the Pharaohs, MGM
- 3 (7) **SUMMER IN THE CITY**.....Lovin' Spoonful, Kama Sutra
- 4 (4) **PIED PIPER**.....Crispian St. Peters, Jamie
- 5 (11) **THEY'RE COMING TO TAKE ME AWAY HA-HA**
Napoleon XIV, Warner Bros.
- 6 (5) **I SAW HER AGAIN**.....Mamas and the Papas, Dunhill
- 7 (2) **HANKY PANKY**.....Tommy James and the Shondells, Roulette
- 8 (8) **SWEET PEA**.....Tommy Roe, ABC
- 9 (9) **MOTHER'S LITTLE HELPER**... Rolling Stones, London
- 10 (10) **SOMEWHERE MY LOVE**...Ray Conniff & Singers, Columbia
- 11 (14) **SUNNY**.....Bobby Hebb, Philips
- 12 (6) **HUNGRY**.....Paul Revere and the Raiders, Columbia
- 13 (16) **THIS DOOR SWINGS BOTH WAYS**
Herman's Hermits, MGM
- 14 (17) **OVER, UNDER, SIDEWAYS, DOWN**.....Yardbirds, Epic
- 15 (30) **SEE YOU IN SEPTEMBER**.....Happenings, B. T. Puppy
- 16 (26) **I COULDN'T LIVE WITHOUT YOUR LOVE**
Petula Clark, Warner Bros.
- 17 (23) **SWEET DREAMS**.....Tommy McLain, MSL
- 18 (12) **PAPERBACK WRITER**.....Beatles, Capitol
- 19 (18) **THE WORK SONG**...Herb Alpert & the Tijuana Brass, A&M
- 20 (20) **I WANT YOU**.....Bob Dylan, Columbia

● Silver Disc for 250,000 British sales

▲ This week's TOP 50 Zoomers



NO.1 IN U.S. CHARTS

IN ONLY TWO WEEKS

NAPOLEON XIV

"THEY'RE COMING TO TAKE ME AWAY, HA-HAAA!"

WB 5831 WARNER BROTHERS

STARS IN THE NEWS-1

'GIRL' HITS THE TOP

Troggs may do two U.S. tours



JEFF: tonsillitis

YARDBIRD JEFF BECK ILL

YARDBIRD Jeff Beck was taken ill with tonsillitis last Wednesday. Because of this, the group had to cancel appearances at Windsor Jazz Festival at the weekend.

Yardbirds were due to appear at the festival on Saturday but withdrew at the last minute because they couldn't get a replacement for Jeff. They also cancelled an appearance last Thursday at the Isle of Man.

The group leave for their American tour today (Thursday) on Air Canada flight 857 from London Airport at 11.55 a.m.

Bachelors for Spain

When the Bachelors end their summer season at the ABC, Blackpool, on October 1 they do dates in Madrid, Spain, followed by Florence, Italy, and perhaps Rome.

They return to do recording and on November 28 begin rehearsals for their season at Manchester Opera House, which lasts until March.

TROGGS—who gain their second consecutive chart-topper this week with "With A Girl Like You"—may tour America twice this year. They have already lined-up a three-week visit at the end of October and been offered a six-week coast-to-coast tour just before Christmas.

Troggs appear on "Top Of The Pops" today (Thursday), "Ready, Steady, Go!" Friday, and "Five O'Clock Club" (9). They go to Germany for two days' TV on August 16.

The boys have already recorded four tracks for a new single. Release date is not yet fixed.

Georgie, Chris to head Aussie tour

CHRIS FARLOWE and Georgie Fame co-top a major tour of Australia for about three weeks next February. Venues and supporting acts are being arranged.

This Sunday at the Winter Gardens, Bournemouth (6.00 and 8.15 p.m.) Georgie tops the bill at a special concert which will be a "pilot" for a big nationwide tour in October.

Other artists appearing at Bournemouth are Chris Farlowe, Alan Price Set, Geno Washington and the Ram Jam Band, Zoot Money's Big Roll Band and Amboy Dukes.

Already booked to join Georgie and Chris on the October tour are American artists Paul Butterfield's Blues Band.

Georgie appears on the "Grand Gala Du Disc" at Amsterdam on October 1—it's Holland's biggest TV/concert venue.

Creation tour

CREATION do a six-week national tour from the beginning of October, following the release of their second record in mid-September.

They are also wanted for a ten-day tour of Sweden in September and hope to appear on Kinks dates in Germany and Holland.

PAUL AND BARRY RYAN —BIG TOUR

PLANS just announced for Paul and Barry Ryan mean they make their debut this year in cabaret and pantomime—and undertake a nationwide tour this autumn.

The boys tour with the Hollies and Paul Jones from October 15 to November 5.

They make their first cabaret appearance in September. They do weekly seasons at Newcastle's Cavendish and Sunderland's



Wetherall clubs from September 4. Stockton's Tito and Darlington's La Bamba from September 18; and South Shields Latino and Newcastle's Dolce Vita clubs from November 27.

They are expected to make their first pantomime appearance in Britain in late November.

1967 plans for the boys include a spring tour of Australia, New Zealand and the Far East for three weeks.

Orbison tour: spring

ROY ORBISON does his next British tour in the spring. His new single, "It's Too Soon To Know," is released August 12.

Countdown

thursday

CHRIS FARLOWE—Locarno, Bristol.
CRISPAN ST. PETERS — Palace Ballroom, Douglas, Isle of Man.
GEORGIE FAME — Locarno, Burnley.
DAVE DEE, DOZY, Etc. — Dreamland, Margate.
MERSEYS—Mecca, Sunderland.

friday

CREATION — Co-op Hall, Gravesend.
SMALL FACES / MERSEYS — Granby Hall, Leicester.
TOM JONES — Juan Les Pins, France.
TROGGS — Oasis, Manchester.
READY, STEADY, GO! — Troggs, Tom Jones, Fortunes.
5 O'CLOCK CLUB — Manfred Mann.

saturday

CHRIS FARLOWE — Floral Hall, Stockport.
DAVE BERRY — California Ballroom, Dunstable.
MERSEYS—Palais, Bury.
TROGGS—Royal Lido, Prestatyn.
JUKE BOX JURY — Barry Alldis, Bernard Cribbins, Rosemary Squires, Kay Medford.
SATURDAY CLUB — Cilla Black, Bachelors.

sunday

WALKER BROTHERS, CREATION—ABC, Great Yarmouth.
HOLLIES — North Pier, Blackpool.
PAUL AND BARRY RYAN — Pier Pavilion, Sandown; and Theatre, Shanklin.
SMALL FACES — South Pier, Blackpool.
CHRIS FARLOWE, GEORGIE FAME, ALAN PRICE — Winter Gardens, Bournemouth.

monday

CREATION — Top Rank, Reading.
TROGGS — Locarno, Blackburn.
MUSIC THROUGH MIDNIGHT (BBC Light) — Simon and Garfunkel.

tuesday

SMALL FACES — Winter Gardens, Malvern.
ALAN PRICE—Town Hall, Torquay.
5 O'CLOCK CLUB—Danny Street, Ivy League.
SWING INTO SUMMER (BBC Light)—Hollies, Fortunes (to 13).

wednesday

GEORGIE FAME — Orchid Ballroom, Purley.
MANFRED MANN—Carousel, Copenhagen.
HEY PRESTO—IT'S ROLF —Alan Price.

Pitney TV here soon

GENE PITNEY has been too pressed for time to call at Britain on his way to Italy as he intended. But he will come here for television promotion of his next single on his way back.

His Italian tour of one-nighters began yesterday (Wednesday) and ends August 23. Then Gene records in Italian at Milan. Gene's next British tour is in the spring.



Gene—spring

Crispian for Paris

CRISPAN St. Peters appears at the Paris Olympia with Dusty Springfield on September 13.

Other dates before Crispian's November U.S. tour—a nine-day Scottish tour from September 13 and cabaret at Dolce Vita, Newcastle, October 2-8.

But he is NOT, after all, playing pantomime this Christmas, as reported last week.

This week Crispian recorded messages for broadcasting on States radio stations.

Fortunes hold disc

FORTUNES have postponed release of their next single to August 12. It is to be chosen from two numbers they have recorded. They have television dates in Belgium on September 16-18.

Pop international!

First of a special series of International Pop Contests will be held in Brazil this autumn.

The contest will last from October 22 to 30 and British arranger and composer Les Reed and lyric writer Mitch Murray will represent Britain. If he is free, Tom Jones will sing.

YOU'VE HEARD THEIR TWO HIT SINGLES-NOW THEIR FIRST LP from nowhere THE TROGGS

fontana TL5355



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DISC and Music Echo

161 Fleet Street, London EC4
Phone: FLEET STREET 5011

Editor: RAY COLEMAN

Deputy Editor:
LAURIE HENSHAW

News Editor:
MIKE LEDGERWOOD

Editorial:
PENNY VALENTINE
BOB FARMER
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STARS IN THE NEWS-2

Mamas in November

MAMAS AND PAPAS will now probably come to Britain for an eight-concert tour in November, agent Tito Burns revealed this week. No supporting bill has been fixed, but folk duo Simon and Garfunkel may guest.

Los Bravos here

Los Bravos — number three in the chart—flew into London on Tuesday on a five-day visit. They are recording their next single and completing an LP for release on September 9.

They are on "Top Of The Pops" tonight (Thursday). "Ready, Steady, Go" tomorrow and at Wimbledon Palais on Saturday.

Cliff retiring after panto?

FRESH "Cliff Richard to quit" rumours circulated in showbiz this week. But suggestions that on completion of his Christmas pantomime he will only make the odd film and record in future, cutting out live appearances, could not be confirmed by his office in London, where a spokesman said: "As has been said before, Cliff has a lot of commitments ahead of him so he

won't be retiring. This presumably also includes live appearances."

Cliff, meanwhile, finishes work on his film "Finders Keepers" early next week and then drives down to his villa in Portugal for a holiday. He'll be joined there by Shadows Bruce and Brian who fly out.

On return to England, Cliff, who has sold his house at Nazeing, Essex, decides whether to buy a new house or move into a London flat. At present he's staying with friends.

Burke's four

SOLOMON BURKE, star attraction at the re-opening of Liverpool's famous Cavern club where he sang for two hours during the all-night session, has four more dates during his British visit.

Tonight (Thursday) he's at the Ram Jam, Brixton; New All Stars, London (5); Memorial Hall, Northwich, and Mojo, Sheffield (6), and Starlite, Wembley (7).

He then goes to Belgium for TV—and possibly Sweden—before returning to the States.

Beach Boy here

BRIAN WILSON, leader of the Beach Boys, will make a whirlwind visit to Britain next week. He is due from Los Angeles on Monday and will stay until Thursday when he flies on to Paris, Amsterdam and Stockholm. While here, he will be finalising plans for the group's autumn tour.

SPOONFUL TRIP SWITCH

LOVIN' SPOONFUL will tour the Continent prior to arrival in Britain for their tour with Dusty Springfield and Alan Price next month.

One venue on the British tour has been changed. Instead of Derby (September 29), the package plays at the Odeon, Cheltenham.

On September 21 they visit Holland for a concert and TV; Olympia, Paris (with the Alan Price Set) (24); Copenhagen (25); and they tape a special "Ready, Steady, Go!" spot the day the tour starts (27) for showing three days later. They may also visit Belgium and Germany.

BOB DYLAN was injured and under doctor's care after a motorcycle accident in New York on Monday evening. Injuries are not serious.

IT'S ALL HAPPENING!

ROCKIN' BERRIES' Terry Bond had to beach the group's speedboat when it sprang a leak off Blackpool... **HOLLIES** headline Sunday concerts at Blackpool's North Pier throughout August—also on the bill are the **MAGIC LANTERNS**. August stars at the South Pier's Sunday shows are the **SMALL FACES**... When **ZOOT MONEY'S** band was announced at the Radio England-Britain Radio Hilton



CATHY party last week the line-up was **CHRIS BARBER, STEVE WINWOOD, CHRIS FARLOWE, PETE YORK, PAUL WILLIAMS, JOHNNY ALMOND**—but no **ZOOT!**

Rik Gunnell, who manages Messrs. FARLOWE, FAME and PRICE, returned from holiday in Spain two days after arriving there to be at Wembley for the World Cup. He flew back to Malaga the same day... **FOURMOST** are on "Saturday Club" on August 20... **BILLY J. KRAMER** appears in cabaret at Burnley Casino from August 21-27.

"Scotch of St. James" favourites, the **POWERHOUSE**, release Sam Cooke's

"Chain Gang" on Decca on August 12... Welsh group, the **BYSTANDERS**, put out Frankie Valli's "You're Gonna Hurt Yourself"—since their Tiles, London, debut the boys have been offered a part in a colour film for US TV illustrating "Young London." They may go to America in November... **CILLA BLACK** took delivery last weekend of her luxury Mini-Cooper (electrically operated tinted windows, lambswool carpets, reclining seats upholstered in hide, record player, twin-speaker radio).

AND SHE'S STILL TAKING DRIVING LESSONS!... **CATHY MCGOWAN** sponsoring new type of portable radiogram... After RSG on Friday **DAVID AND JONATHAN** attended a French radio programme broadcast live from London's Scotch of St. James.

American disc jockey has invented a "Pied Piper" dance after colossal fan reaction to **CRISPIAN**... **DAVID BAILEY** photographing **FORTUNES** this week... **SPENCER DAVIS'S** second daughter born as he arrived home from Radio England party early Friday morning.



LOVERS OF THE WORLD UNITE

Artists: **DAVID AND JONATHAN**

Record Label: **COLUMBIA DB. 7950**

Publisher: **MILLS MUSIC**

Composers: **GREENAWAY AND COOK**

Management: **ANN CALLENDER AND ASSOCIATES**

Agents: **KENNEDY STREET ENTERPRISES**

Record Producer: **GEORGE MARTIN (A.I.R. LONDON)**

Position in Chart **25**

CLIFF BURNETT and the Rebel Rousers



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7N 17141 PYE

JIMMY JAMES AND THE VAGABONDS
This Heart Of Mine
7N 35331 PICCADILLY

PETE MOORE'S ORCH. & CHORUS
Petra
7N 17156 PYE

JOE DOLAN & THE DRIFTERS
Pretty Brown Eyes
7N 17152 PYE

STARS IN THE NEWS-3

'KINK PETE QUAIFE MAY QUIT' RUMOUR

by PENNY VALENTINE



PETE—QUITTING?

HOLLIES: U.S TOUR FIXED

HOLLIES, whose "Bus Stop" single is shooting up the American chart, do a three-week tour there from September 12. The group appear in Sunday summer concerts all this month at Blackpool North Pier, starting this Sunday. They open in cabaret at Newcastle's Cavendish club and Sunderland Westhalls club from August 8 to 13.

... and Wayne's

Wayne Fontana, whose new single "Goodbye Bluebird", an American song, is released next Friday (12), appears on "Saturday Club" (13), "Five o'Clock Club" (19) and "RSG" (September 2). Fontana's Australasian tour with P. J. Proby has now been confirmed and lasts from September 14-October 1.

Sinatra's here again!

FRANK SINATRA—who flew secretly back into Britain with his wife, Mia Farrow at the weekend—goes to Copenhagen at the end of the month for location work on his new film "The Naked Runner." Frank and Mia arrived in London on Sunday—via Prestwick, Scotland, and then continued in the Sinatra private plane to Northolt, Middlesex. The couple are staying in a seventh-floor Mayfair, London, flat belonging to Marion Ryan (mother of Paul and Barry).

SONNY AND CHER HERE SOON!

SONNY AND CHER may visit Britain for two weeks this month. Their manager, Harvey Kresky, is fixing a promotional visit. No concerts would be undertaken. While they are here it's probable that Cher will record. She is doing her American hit "Alfie" in five different languages and it's believed that Continental recording managers will come to Britain for special sessions.

FOUR SEASONS are recording ten songs, mostly written by Bob Gaudio, to provide their next single. For their second send-up disc as the Wonder Who, they have revived "The Good Ship Lollipop."

Mindbenders' single

MINDBENDERS new single, released on August 19, is another Toni Wine composition "Ashes To Ashes." Flip side is the Eric Stewart number "You Don't Know About Love." Group appear on "Scene At 6.30" (24); "Ready Steady Go" (26) "Saturday Club" (27).

UNKNOWNNS WIN AT BIG POP FESTIVAL

APART from the rain, the mud, the absence of the **YARDBIRDS** (JEFF BECK ill) and current chart-topper **CHRIS FARLOWE**, the 20,000-plus fans at last weekend's three-day Windsor pop and blues festival had a good rave for their money.

Groups like **SMALL FACES**, **SPENCER DAVIS**, **WHO**, **GEORGIE FAME** and the **ACTION** stirred up the crowd to—by the end of each evening—wild euphoria. But conditions were just not suited to some of the name groups. In fact the show was virtually stolen by two lesser-known groups—Birmingham's **MOVE** and the **CREAM**, led by gov'nor guitarist ex-Yardbird **ERIC CLAPTON**.

JIMMY JAMES and the **VAGABONDS** knocked them out on Saturday. The Move finished the job. Their Chinese-tinged, electronic wizardry and superb harmonies had the girls screaming and the boys yelling for more. Bill-topping Who, following them, didn't come across with such force. Despite smashing eight enormous amplifiers and a few guitars and vanishing, like a conjuring trick, in a cloud of smoke, they just didn't seem to happen.

The story was repeated the following night, when the famous but as yet unheard Cream drew encore after encore. Finally the game was up when Eric announced "sorry, no more numbers worked out."

The Action, usually a riot onstage, had mike trouble. Pity. And Georgie, who should by rights have finished the whole festival in a blaze of fire-works backed by both **BLUE FLAMES** and the **HARRY SOUTH** 20-piece band, had the blues. Or maybe it was all down to the rain.

HUGH NOLAN

Ex-Hollie to step in?

PETE QUAIFE, Kinks bass guitarist seriously injured in a road accident over two months ago, may quit. Pete has not returned to work with the group since the accident. He has been recovering in Cornwall. Rumours that he is to leave for good have been very strong. "I cannot confirm or deny that Pete is leaving the Kinks," the group's publicist, Allan McDougall, told Disc and Music Echo this week. "All I will say is that no decision will be made until Pete has seen a Harley Street specialist." **ERIC HAYDOCK**, who quit the Hollies last week, was at one time approached to stand in for Pete during his illness. But news that he will now definitely take Pete's place in the group is still unconfirmed. • Haydock: "I Was Sacked!"—See page 14.

SPENCE'S A DAD AGAIN!

SPENCER DAVIS became a father for the second time on Friday when his wife Pauline gave birth to a daughter, who'll probably be called Gaynor. Spencer already has a three-year-old daughter, Sarah. Group finished their "Ghost Goes Gear" filming on Friday and are holidaying before release of new single "When I Come Home" out on August 26.

BIG STATES TV DATES FOR PET

PETULA CLARK, down to 10 in the chart, makes two TV appearances in Britain and plans a recording session before flying to America for the rest of the autumn, where she has been booked for all major TV shows, together with cabaret dates starting at New York's Copacabana Club in October.

Pet, who will have her family with her for Christmas in Los Angeles at her sister's home before returning to Europe in January, is booked for TV's "Ken Dodd Show" from Blackpool (August 28) and the "Billy Cotton Show" (September 11). Between the two shows she hopes to record.

• Pet headlines a special concert to be held on board "S.S. Dover" on September 24. The concert, in aid of handicapped children, also stars Paul and Barry Ryan, David and Jonathan and Tuesday's Children.



SONNY and CHER—in a scene from their new film

Dusty tour cancelled

DUSTY's new American single is "All I See Is You", a song specially written for her by Cive Westlake.

Her two-week tour of America, due to begin last week, was cancelled because of the American air strike. Instead she left for a two-week holiday in Spain this Monday.

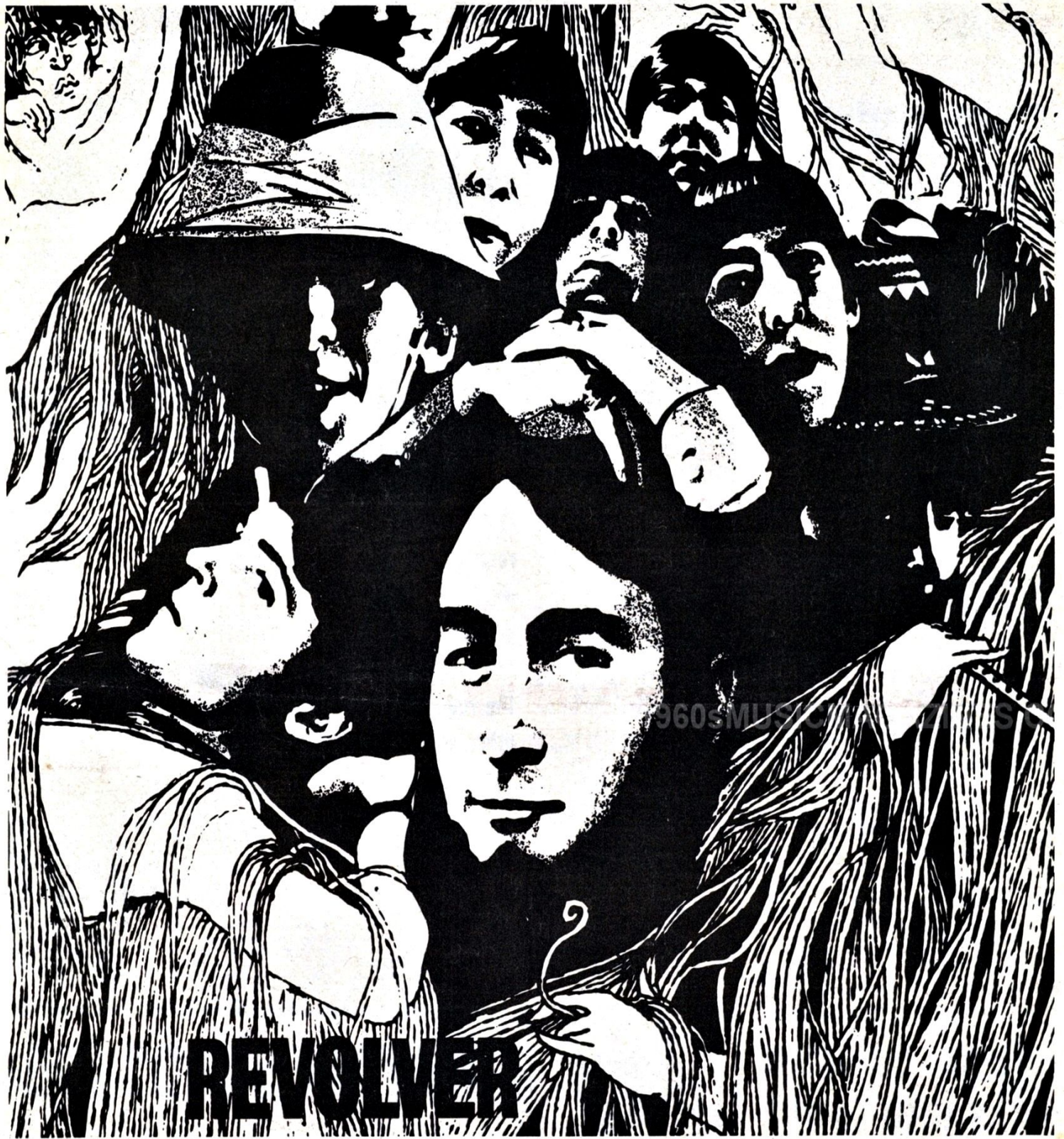
The American tour now takes place in September.

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THE

SCOTT WALKER

● PART 2 OF THE GREAT NEW SERIES BY BOB FARMER **STORY**

SCOTT ENGEL gave the girl a glare, switched his stare to the long, lean young man standing beside her and acidly announced: "I'm not working in the same group as a girl. If she stays, I go."

The girl stayed . . . and Scott went, quite certain he never wanted to work again with John Maus while sister Judy was on the scene . . .

IT WAS hardly the happy sort of first meeting you might have expected between Scott and John, and if Mr Engel appeared somewhat ungrateful after getting his first real introduction to the music business, then his hardness needed not much explanation.

Without the steadying influence of a father since Noel Engel had divorced his mother when he was a six-year-old wail, brought up in the tough territory of New York City, thrown out of a succession of schools and finally caught up among the down-if-not-out dregs of Hollywood whom he contemptuously dismissed as "pseudo intellectuals", Scott was bitter about life and its people.

Hollywood was heinous to him. "The people there are boring, Hollywood hippies or just plain glory seekers. I wasn't seeing real people. I decided to go back to New York where the people come in all kinds. Good. Bad. All sorts."

"It was a mistake. I was making myself cynical of everything and everybody. I've stayed that way and that's half of why many people don't like me today."

"I respect my privacy and I suppose I'm rude in other people's eyes. I stick to myself, don't hang around clubs and they kind of think 'Oh, he must be a homosexual or something, always keeping away from us.'"

His trip to New York was an ambitious affair. He hitch-hiked the considerable distance from

West Coast to East, creeping into motels last thing at night and jumping out of the window in the early morning before the bill was brought.

"I saw the seamy side of life on that trip—also some funny things. Like the grotty little kid of 15, all specs and spots, who'd run away from home. He climbed through a window one night and fell on top of a bunch of Wyoming cowboys. He came hurtling out at high speed and they followed, beating us all up."

It was a speedy trip, however, and Scott soon returned to California. "I decided to become an art student—I had to do something—and enrolled at Disney's school, considered one of the best in the world."

"For once, I found something I could do. I was actually getting 'A's' for my work. But I wasn't only being an art student. I'd started singing again and making demo discs for a company. Not that people suddenly shouted 'Scott, you've got a great voice' or anything like that. That came much later—but I know that today they're issuing those demos I did as singles over in the States."

Scott really started his musical career as an ordinary double-bass player. "I'd joined the Musicians' Union in Hollywood and about the first guy who spoke to me turned out to be John Maus. He said he had this act at Gazzarri's Club with him singing and his sister doing a bit of dancing and singing. So would I like to join as bass player."

"I agreed, but I wasn't enthusiastic. One night, though, John got hoarse so I had to do the singing. The club owner groaned at the idea—and I was no knock-out anyway."

The job didn't last long. Moody Mr Engel complained: "I'm not working in the same group as a girl—I can make more bread playing cocktail music."

Cocktail music meant sweet, tinkly standards. Scott joined a trio and returned to plunking his double bass. He couldn't have been bad, either. One evening a pop singer called Donnie Brooks, who'd had a big American hit with a song titled "Mission Bell," suggested Scott joined his backing group.

"I agreed and went to work with his group. First person I saw, playing guitar, was John Maus! This time he was without his sister. We hit it off and started doing a 20-minute warm-up each night before Donnie Brooks made his entrance. It got so good that the management gave us the gig and fired Donnie!"

"John and I stayed for a time, then looked at each other, nodded, and tore back to Gazzarri's. We were on the way. Hollywood had two in-clubs at the time. Johnny Rivers was packing 'em in at the Whisky A-Gogo and we were doing big business at Gazzarri's."

"We met a lot of people, so we never took any notice at first when this funny little guy strolled into our club one night and came across to talk after we'd done our act."

"Listen fellows," he said, "I've just come back from England where I've been backing P. J. Proby on drums. You ought to go to England as well. There's a great market there for you."

"I knew he was talking sense. I'd been aware for some time that my sort of music—ballads and so forth—could sell far better in Britain because unlike the American public, the British weren't trend-crazy, latching on to surf, then pop folk, then Batman music to the exclusion of everything else. They liked an assortment."

"So we finished the final three months of our contract at Gazzarri's and decided to go. We decided, too, to take this little guy with us. He'd probably prove

'I respect my privacy and I suppose I'm rude in other people's eyes'

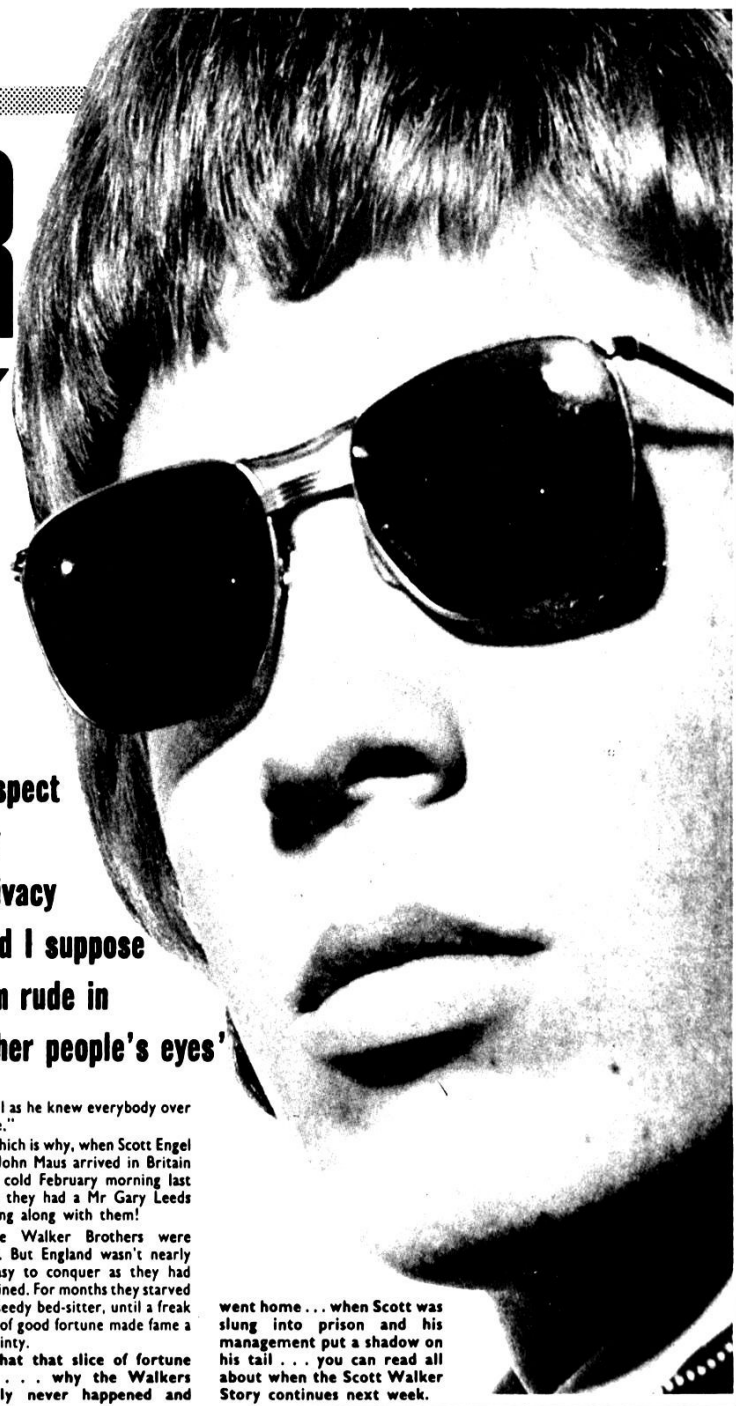
useful as he knew everybody over there."

Which is why, when Scott Engel and John Maus arrived in Britain on a cold February morning last year, they had a Mr Gary Leeds tagging along with them!

The Walker Brothers were born. But England wasn't nearly as easy to conquer as they had imagined. For months they starved in a seedy bed-sitter, until a freak slice of good fortune made fame a certainty.

What that slice of fortune was . . . why the Walkers nearly never happened and

went home . . . when Scott was slung into prison and his management put a shadow on his tail . . . you can read all about when the Scott Walker Story continues next week.



Solemn Solomon rocks into town!

LONDON'S LANDSCAPE just lately has been obscured by two insurmountable objects: one the GPO Tower, the other Lord Solomon St Vincent McDonald Burke—or, to put you in the picture, Mr Solomon Burke, soul singer.

It was a toss-up as to which was the heavier, but one had to go and the Tower won, so Mr. Burke will soon be going back home to America and his wife, Dolores Othello, his 10 children (twins, he reports, are also on the way), his religious followers in the sect known as Solomon's Temple of the World and his funeral parlour in Philadelphia.

But the departure of 20-stone-plus Mr. Burke isn't going to bring any daylight back into our lives. Mr. Burke has been the daylight wherever he has sung or spoken. His face looks as pretty as that of Cassius Clay and if his figure spoils complete comparison, he commands just as much admiring attention. He says his grandmother predicted

that her first grandson would be a religious leader. She was right. "To this day I'm the head ordained bishop of Solomon's Temple of the World," cept "I'm retired head bishop. Now I preach to the world through song."

Of his funeral parlour in Philadelphia, he says: "I became a doctor of mortuary science because if I suddenly found I couldn't hit another note, I'd still be able to earn a living for all my family."

SOUL FROM THE LUNG

"It's not a morbid business, either. It'd be dreadful if there were no funeral parlours and they just piled up dead bodies in the streets till the local corporation took them off in cars."

His decision to ensure everybody in Philadelphia, at least, had the right to rest in peace might not have happened if he hadn't been dropped



● SOLOMON—mortician

like a stone when his type of singing was submerged by the rock 'n' roll torrent of 10 years ago. He found he had to take another job.

Conversely, his return to the singing scene owes its opportunity to his funeral parlour. "I wanted to trade in an old hearse for a new one—but I needed dollars to get the deal through. I decided to sell my songs and Atlantic Records said never mind writing songs, sing 'em for us."

So he's had hits like "Just Out Of Reach," "He'll Have To Go," "Cry To Me," "Everybody Needs Somebody."

Even so, it's hard to imagine this big ball of fun taking his singing seriously. "I do," he says, from the heart, like a true hot gospeller.

"Soul is true expression of a deep feeling. My soul is from the lung—not the tongue."

Even Cassius couldn't better that.

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THE NASHVILLE TEENS

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A LANDLUBBER'S GUIDE TO PIRATE RADIO



Do you suffer from wandering wavelengths? Are you dialling in the dark? Then cut out and keep this special Disc and Music Echo guide to all the pirate radio stations.

IF THE Government put an end to pirate radio stations, they will go against the wishes of almost half the population of Britain.

For the pirates claim that around 25 million people tune in to the 10 stations operating around the British coastline.

Each station's individual audience claim appears weighted somewhat on the side of optimism as the figures opposite indicate, but the tremendous demand for the stations is undoubted.

The Government's latest move is to bring forward a bill prohibiting advertising by organisations under British jurisdiction and to impose heavy fines on any British subjects who serve these ships.

The battle began over two years ago when Radio Caroline became the first pirates in operation on Easter Sunday, 1964.

Since then there have been many mini-pirates who soon walked the plank—like Invicta, King and Sutch.

Today, you can tune in to 10 separate pirate stations, operating off six ships and three wartime forts, situated either off the Essex coast (London, Caroline South, England, Britain, City, 390, Essex), off Scarborough (270), off Troon in Scotland (Scotland), or off the Isle of Man (Caroline North).

Newest in the number is Radio 270, which started broadcasting on June 16. Most ambitious, however, is the Radio England-Britain Radio ship which has two 55,000 watt transmitters to produce two stations broadcasting simultaneously off the same ship.

WILL THERE BE MORE? OR WILL THERE BE NONE IN A FEW MONTHS' TIME?

London 266m

Location: 3½ miles off Frinton.
Music policy: Fabulous 40
Audience: 12 million.
Airtime: 5.30 a.m.—2 a.m.
Deejays: Tony Windsor (senior dj), Dave Dennis, Ed Stewart, Mike Lennox, Kenny Everett, Mark Roman, Tony Blackburn, Chris Denning, Keith Skues, Norman St John, Pauj Kaye, Duncan Johnson, Bill Hearne.

Essex 222m

Location: Fort in Thames.
Radius: Essex—claims to be only localised station in existence.
Policy: Good, easy listening music by day, pop by night.
Audience: Two million.
Airtime: 24-hour service.
Deejays: Richard Palmer (senior dj), Mark West, David Sinclair, John Knight, Roger Scott, Guy Hamilton, Tony Mandell.

Caroline S. 259m

Location: 3½ miles off Frinton.
Policy: Top 50, plus light music to suit housewife hours.
Airtime: 6 a.m.—2.30 a.m.
Deejays: Tom Lodge (senior dj), Rosco, Rick Dane, Dave Lee Travis, Robbie Daic, Mike Ahern, Keith Hampshire.

Radio 390m

Location: Fort off Folkestone.
Radius: London and Home Counties.
Policy: Music for housewives, soft, easy listening.
Audience: 4 million.
Airtime: 6.30 a.m.—12.30 a.m.
Deejays: Brian Cullingford (senior dj), Peter James, Mark Hammerton, "Mandy" (only girl dj), Stephen West, Edward Cole, John Ross-Barnard, Mike Raven, Paul Beresford.

England 227m

Location: 3½ miles off Frinton.
Radius: All Britain, as far as Outer Hebrides, Scilly Isles, Ireland.
Policy: Top 40 with US format.
Audience: "Sizeable" (no official figure yet).
Airtime: 24-hour service.
Deejays: Ron O'Quinn (senior dj), Larry Dean, Rick Randall, Chuck Blair, Jim Henry, Boom Boom Brannigan, Jerry Smithwick, Jack Curtis, Bill Berry (all from US), Roger Day, Brian Tylney, Johnny Walker, Phil Martin (all from GB).

Caroline N. 199m

Location: 3½ miles off Ramsey.
Policy: Top 50, plus light music to suit housewives.
Airtime: 6 a.m.—9 p.m., 12 midnight—2 a.m.
Deejays: Jerry Leighton (senior dj), Mick (Luvzit), Big Jim Murphy, Tony Prince, Bob Stewart, Don Allen.

Britain 355m

Location: 3½ miles off Frinton.
Radius: As with Radio England.
Policy: Light, lush, up-tempo music.
Audience: "Sizeable" (no official figure yet).
Airtime: 24 hours.
Deejays: Roger Day, Brian Tylney, Johnny Walker, Phil Martin.

Scotland 242m

Location: Five miles off Troon.
Radius: Scotland, North and Midlands.
Policy: 65 per cent pop, plus light and Scottish music.
Audience: 12 million.
Airtime: 6 a.m.—12 midnight (Friday to 2.30 a.m.).
Deejays: Bob Spencer (senior dj), Mel Howard, Tony Meehan (not the ex-Shadow), Drew Hamlyn, Jack McLaughlin, Alan Black, Stuart Henry, Ben Healy.

City 299m

Location: Fort nine miles off Whitstable.
Radius: Line from Wash to Southampton.
Policy: Top 60.
Audience: 2½ million.
Airtime: 6 a.m.—midnight.
Deejays: Tom Edwards (senior dj), Ian McRae, Alan Clark, Phil Jay, Ed Moreno, Eric Martin, Paul Kramer. New personality dj being sought.

Radio 270m

Location: Four miles off Scarborough.
Radius: Scotland, North, down to Cambridge.
Policy: Top 40.
Audience: 12 million.
Airtime: 6.30 a.m.—12 midnight.
Deejays: Noel Miller (senior dj), Hal Yorke, Peter Bowman, Paul Burnett, Alex Dee, Leon Tippler, Andy Kirk.

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BACHELORS' punch-up with reader Pat!



• BACHELORS—fair deal

THE BACHELORS hit back this week at "Disc and Music Echo" reader Pat Barton, of Great Yarmouth, who knocked them in our Pop Post page (July 23) for "including three previously issued songs on their new L.P."

Reader Pat said: "Come off it, boys. Are you being fair?" And the answer from Bachelor Con is a strong "Yes." He quickly points out that, while most artists have only 12 songs (sometimes 14) on an album, the Bachelors have 16.

"We think that leaves room for a couple of songs that we've done before.

"At least all our songs are good numbers. We spend a lot of time choosing a balanced selection." Dec was even more forthright.

"And we don't push our own material on albums just to cop for the extra loot like many singers do. All our songs are great songs by great writers.

"What's wrong in using songs that have been out as singles? Anyone would think we're the only artists who do it. But it's more or less standard practice, isn't it?"

"On the new album, 'Sounds of Silence,' 'Love Me With All Your Heart' and 'Who Can I Turn To' have been on singles.

"But this last song was only put on the B side of 'Can I Trust You?' as a last-minute decision.

"It seems to have been a good move because it's getting more plays on Caroline North than the A side."

Con got in a late plug: "Don't forget the bit about our 16 tracks on albums. We think that's a very fair deal."

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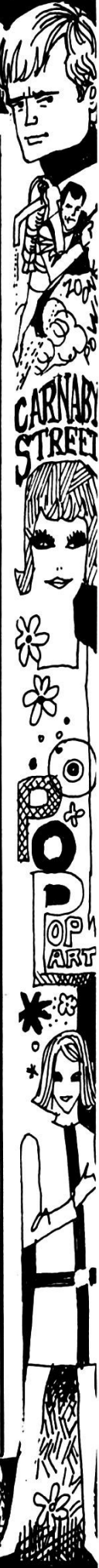
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'BARGAIN BASEMENT' is a regular fortnightly feature—next appearance w/c August 20. For details and rates, write to the Advertisement Manager, or phone FLE 5011, ext. 275.

JAMES BOND 007

SC



HOT SEAT—HOT SEAT—HOT SEAT—HOT SEAT



BOMBING the BERRY

DAVE BERRY, gentle giant of pop, is our latest contender for the "Hot Seat" title. In the middle of his hectic travels last week he stopped by to answer some of the penetrating questions from readers.

JOAN PALMER (15), school-girl, 5 The Polygon, Salford 7: When you recorded "Mama" did you think the words were too slushy and sentimental? Would you sing it to your mother?

● **DAVE:** On first hearing I didn't think it was a song I could do. The next time—I thought it was. I like sentimental songs. "Mama" is very commercial. A lot of older people like "Mama." My Mum? She likes all the stuff I do, of course!

SALLY COATES (15), school-girl, 9 The Croft, Middlemore Road, Birmingham 31: What kind of fan mail do you answer? Also when would it be possible to meet you?

● **DAVE:** If you write to theatres or ballrooms where we're appearing, you'll always get a personal reply. If you write to Decca or anywhere else the mail is re-directed to our fan club secretaries. When we're in or around Birmingham, leave

your phone number and I'll get my road manager to phone you.

TERENCE REDPATH (17), stationer's assistant, 55 Bermondsey Wall East, London, S.E. 16: What is your ambition? Would you like to be a cabaret star?

● **DAVE:** I don't see myself in cabaret. I'm not that interested. And I prefer singing to young people. That's what pop is. But if I can develop a new Dave Berry style that would be accepted by a cabaret audience. I might have a go. I don't want to be regarded as a pop singer who has failed—then gone into cabaret.

SUSAN BETTS (17), office worker, 23 Knutsford Avenue, Watford, Herts: What was your ambition when you were younger? What do you do in your spare time—and what sports do you like?

● **DAVE:** I didn't have any ambition to be a singer when I was at school. I thought of a lot of jobs. But I always wanted to travel. Sports? I've been doing a bit of horse-riding and I like swimming. I love football. I was at Wembley for the World Cup England semi-final.



DUSTY: The day I nearly DIED!

THE DAY DUSTY SPRINGFIELD nearly died was two years ago in Australia. She was on tour with Brian Poole and the Tremeloes, and they were in Perth.

"It was one of those terrible nights when everything went wrong," recalls Dusty. "I was in my dressing room fixing a switch of hair and I had no clothes on. Suddenly through my dressing room window (a piece of cardboard) came a broom

pushed by an enthusiastic fan.

"I gave a great scream, grabbed the nearest towel I could find and rushed out into the theatre. I didn't know which bit to put the towel over so I grabbed a terrified Tremeloe in front of me and held the towel round the rest.

"Then I managed to get back into the dressing room and the zip on my dress got stuck. The orchestra was striking up my first number and I was yelling and carrying on, and my manager Vic Billings had to keep rushing down to the orchestra and they had to keep playing the same thing over and over again. Disaster!"

"That was the night she NEARLY died. The night Dusty says she definitely WILL die is when her nightmare comes true.

"The dread of my life is that my teeth will fall out and I'll have to mime with my mouth closed."

GEOFF MANGNALL (20), administrative clerk, The Haven, 1 High Avenue, Brightmet, Bolton: Do you think that because you are more popular on the Continent than here at home, you may follow in the footsteps of Petula Clark?

● **DAVE:** I don't think so. All artists want to be popular in as many places as possible. So if your popularity begins to wane in one place—you like to have other countries where you can work. I hadn't had a big hit here for 15 months—but I've been working regularly between Belgium, Holland—and Britain.

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DEREK TAYLOR

HOLLYWOOD TUESDAY




WE'RE SUDDENLY in a glum pop-state here, with escapism as our escape and rubbish as our chief means of release.

Of course, I could be wrong and if I am I will be the last to apologise. But what I'm saying is that there are few meaningful records at the top of the charts and if you're looking for trend-setters here—and it seems to me that you are—then you can get the next plane back, if there is one. Most of the airlines are on strike.

The longer I stare at the charts and the more prolonged my pondering on the situation, the more it seems that the excitement over pop happenings is not only declining, but is already and almost dead.

Don't mistake me (unless you're determined to, in which case I can assume

I'm Controversial). There are still sell-out crowds at the ROLLING STONES (Hollywood Bowl); 18,000 tonight. Every seat and crevice taken), for the BEACH BOYS, HERMAN and others. But only here and there.

The boom is over. The Californian "Scene" is hanging on by the skin of its reputation and there is nothing fresh to take its place. New York is worse, for it failed to identify with the local eruption and national mushrooming of the SPOONFUL or the spluttering explosion of the RASCALS which still lacks significance outside a narrow but powerful band of supporters.

The MAMAS and PAPAS are doing fine, but no one's talking talk about them. Nor about the BYRDS, who are a greatly improved and—in their laconic way—much more communicative stage act.

It's all very tried, and significantly enough, a joke record about insanity is No. 1 after only fourteen days in the shops. Not the BEATLES, not

the STONES, not anybody has done that for two years or so. As I say, escapism is here. DONOVAN's commercial beauty is moving him up the chart eighty-two places at a time; the triumphant European KINKS, despite belated airplay not listed in the top 100, and it's taking the YARDBIRDS far too long to reach the upper twenty.

CHER is singing "Alfie"—a good version but scarcely an avant-garde choice for a single. (There are nine other versions.)

I must say, it's all a drag. Really it is. It was so good, the day before yesterday. It seems, or even more recently than that.

Instead of musical drama we're being fed a great deal of situation comedy in the form of quotes and mock-controversy. LEN BARRY, whose hair-knocking press release has already been discussed by longer-locked, oftener-blocked people than I, has amplified his views in an interview with *Tabletop Magazine*. One of the



CHER—"Alfie."

better journals here.

Barry, shimmering-suited, exquisitely coiffed, pinky fresh complexioned, patently leathered and patently trapped with the journalistic-annotation Len "1-3" Barry (though the hit was last, long-ago year) says in his brutal prose: "They're basically not clean people, you know, the big English groups. I mean they're personally filthy, their bodies are filthy and disgusting. They don't think enough of an audience to change their clothes before they go on stage."

Well... this may be true. I don't know.

Maybe it's rough on other group members but it can scarcely affect members of the disinfected audience. And don't see what it has to do with music.

We're looking forward to seeing the Beatles here. Their extraordinary new music is already on the air.

All the big groups—particularly the filthy ones—remain totally hooked on the mystique of the Beatles.

Who isn't? Ernest Mineh, a brilliant ethnic Anglo-Indian musician turned jazzman now living in Los Angeles, said this week: "They are untouchable."

New LPs

PETULA CLARK: "I Couldn't Live Without Your Love"

Strangers In The Night; A Groovy Kind Of Love; Rain; Wasn't It You; There Goes My Love, There Goes My Life; Monday Monday; Bang, Bang; Homeward Bound; Two Rivers; Come Rain Or Come Shine; Elusive Butterfly; I Couldn't Live Without Your Love. (Pye)

Petula Clark, surely the most busy album maker in the business, clatters up with yet another collection of recent hits by everybody, including herself.

Trouble is that in attempting to put an original interpretation on other people's hits, she messes up some marvellous songs. Mr Sinatra and his bird would have remained "Strangers In The Night" had they heard Petula warbling to them; while Miss Clark undoubtedly squeezed her nose while attempting "Rain."

Some aren't so bad—but if you have the originals, there's no point in getting Pet's album, too.

● GUY MITCHELL might reasonably be called the world's first raver. His early 50s discs were, after all, a lot more lively than anything that had gone before. He's square by today's standards, but songs like "Sparrow In The Tree Top" and "Truly, Truly Fair" still sound cute in '66. "The Best of Guy Mitchell" (CBS) isn't really nostalgic—it's a middle-aged rave.

● If there are any among you unfortunate enough NOT to have heard the beautiful, effortless and gentle tones of JACKIE EDWARDS, now is the time to beg, borrow, steal or preferably buy "The Best of Jackie Edwards" (Island).

Jackie is a 26-year-old Jamaican who has had more success writing songs for Spencer Davis and Wayne Fontana than from singing. "Keep On Running," "Somebody Help Me," "Come On Home" were all Jackie Edwards compositions.

This LP includes his fine version of the latter as well as a lovely "Lucky Old Sun." If you are not already hung up on Mr Edwards' fine style, here is your chance.

● Did someone mention a similarity between the Walkers and RIGHTEOUS BROTHERS? Forget it—the things the Righteous boys have got going on their Sue "In Action" album are about 3,000 miles from the Walkers.

The boys come through best on beat soul numbers like "Little Latin Lupe Lu," "Cryin' Blues" and "You

MESSY ALBUM FROM PETULA



PET—warbling.

Can Have Her." Their bigger efforts, with orchestra, strings and choir, just do not come off—they can leave that to the Walkers! Not very good value either, at only 12 minutes each side.

● BILLY PRESTON's "The Most Exciting Organ Ever!" Sue LP does contain some exciting tracks—originals like "Billy's Bag" and "Low Down"—yeah!

Other tracks, though, are disastrous and sound like Saturday afternoon at the Odeon. Still, Sue addicts should catch the lazy, looning sound Billy gets occasionally.

● Two country and western albums released by Dot show just how much the chart still owes to C and W.

On "Great Country Hits" BILLY VAUGHN's orchestra and chorus do melodious instrumental versions of hits "Crying In The Chapel" and "Make The World Go Away," among ten other country classics.

● And JIMMIE ROGERS, on "Country Music 1966," also sings in relaxed and faultless style "Make The World Go Away," "I Feel I Cry Coming On," "Distant Drums," and "Tiger By The Tail."

● Fifteen typical ROBIN HALL and JIMMY MACGREGOR songs (traditional and modern) make up "By Public Demand" (Fontana). There's a pleasing change, though—the normal accompaniment of their own guitars is supplemented by piano, drums, clarinet and flutes.

● Soothing mood music by the trumpet and orchestra of HARRY "SWEETS" EDISON on "Sweets For The Sweet Taste of Love" (Fontana).

It consists mainly of hits from the thirties and forties.

● KEN DODD: "Hits For Now And Always," Happiness; Still; Remember I Love You; No-one's Listening; One Rose; Dreams; So Deep Is The Night; The River; Eight By Ten; Someone Like You; Island Of Blue; Have I Told You Lately That I Love You?; The One I Love Belongs To Somebody Else; Now And Always. (Columbia)

At the height of the big beat era, Duddy proves that ballads can sell if handled commercially. This is undoubtedly his best album so far. His robust voice is well complemented by intelligent accompaniments from the orchestras of Ivor Raymonde, Geoff Love, Brian Fahey and Tony Osborne.

● Exaggerated, meaningless versions of "Michelle" and "Yesterday" are on JOHNNY MATHIS' latest HMV collection "The Shadow Of Your Smile." His treacly, soporific voice does no justice to the songs. He is more at home on "I Left My Heart In San Francisco," and the title song.

● EDDY ARNOLD: "Cattle Call," Streets Of Laredo; Cool Water; Cattle Call; Leanin' On The Old Top Rail; Ole Faithful; A Cowboy's Dream; The Wayward Wind; Tumbling Tumbleweeds; Cowpoke; Where The Mountains Meet The Sky; Sierra Sue; Carry Me Back To The Lone Prairie; (Jim) I Wore A Tie Today. (RCA Victor)

The soothing, soft voice of Eddy Arnold on some famous Western songs that will always be palatable. He gives particularly pleasant versions of oldies like "Cool Water," "Wayward Wind" and "Tumbleweeds." A restful, competent and well-sung set which should satisfy Eddy's big following.

● For film fans—a splendid album on Decca's low-priced Ace Of Clubs label, featuring the hit songs from many recent "in" films played by the orchestras of Frank Chacksfield; Mike Leander, Roland Shaw, Ted Heath and Johnny Keating. Tunes include "Those Magnificent Men In Their Flying Machines," "Born Free," "Ipecric File," "Our Man Flint," "Spy Who Came In From The Cold," "Alfie," "A Spoonful Of Sugar," "Tomcat," "Move Over Darling" and "Goldfinger." Excellent.

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

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SOUNDS INCORPORATED: Nicky and Carol Vale, 21 Farbrook Way, Somer, Hayes Village, Willichall, Staffs.

THE MOODY BLUES: Jill Brady, Service House, 13 Monmouth Street, London, W.C.2.

CLIFF BENNETT AND THE REBEL ROUSERS: Evelyn Clark, 83 Ravenscroft Road, Beckenham, Kent.

KOOBAS FAN club.—S.a.e. to Pam and Isobel, 45 Knutsford Green, Moreton, Wirral, Cheshire.

PAUL JONES FAN CLUB.—S.a.e. to: Pat Jennings, 24 Denmark Street, W.C.2.

HERBIES PEOPLES FAN CLUB.—Write: Christine Mayo, 39 Raleigh Road, Bradley, Bilston, Staffs.

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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.

I read that Tom Jones in having his nose reshaped for a film. It would be a dreadful mistake. Save him from himself!—Lydia Jenet, Paris.

● Don't panic, France! Tom did consider altering his nose, which he broke in a bundle as a teenager. But a shriek of fan protest has changed his mind.

My friend and I would like to run an official fan club for a group. How do we go about it?—Anne Baker, 24 Madeira Avenue, Leigh-on-Sea.

● Easy. Just get permission from the group and their manager to be their fan club secretaries. Then advertise in Disc and Music Echo for members.

Where are the Walker Brothers doing their series of concerts during August?—Carole Price, 10 Charlotte Croft, Shirley, Solihull, Warwickshire.

● They are all seaside dates—ABC, Yarmouth (7), Gaumont, Bournemouth (11-13), Princess, Torquay (14), ABC, Blackpool (21), Odeon, Southend (26), ABC, Dover (27).

I have written a number with the Seekers in mind. How can I get it considered?—Mrs. Dorothy Altman, 242 Millhouses Lane, Sheffield 11.

● Best way is to get a demo disc made (more convenient than tapes) and send to Seekers' manager Mr. Eddie Jarrett, The Grade Organisation, Regent House, 235 Strand Street, London W.1.

Small Faces are doing concerts at Blackpool this summer. Where and when?—Sandra Williams, 50 Sandfield Road, Woodchurch, Birkenhead.

● South Pier every Sunday in August.

Where can our group make a demo disc in the Manchester or Sheffield areas? And whose consent do we need to record "Gloria," recorded by Them?—R. J. B. Lovatt, Highfield, Uppingham, Rutland.

● 1—Try Eroica recording studio, 34 Ashley Road, Altrincham, or Unit 19, Charles Street, Sheffield 1.

2—Write to Mr. Axpman, Decca Record Factory, Albert Road, New Malden, Surrey.

Is Manchester United football player George Best going to make a record?—Brenda Powell, 274 Higham Hill Road, Walthamstow, London, E.17.

● George was going to record a number written by Ray Davies, but Manchester United manager Matt Busby decided that beat and boot don't go together.

Does Bob Dylan have a fan club?—Pauline Stone, Birmingham.

● No. "He doesn't believe in them," says his agent.

I read in "Scene" that Ray Davies' favourite own composition is "Rainy Day In June." I have all the Kinks' records but have never heard of this one.

—Ann White, 51 Braid Avenue, Edinburgh 10.

● This is included in the Kinks' tentier.

BEACH BOYS—THIS IS BLASPHEMY

POSTMAN'S KNOCK



I WISH Dusty Springfield would stop complaining she's thwarted with bad luck and everyone misinterprets her. She's a poor singer with little soul and I fail to see why everyone raves about her. Is it "in" to like Dusty? Dusty is always voted Britain's best singer and Cilla is left out, but when will Dusty appear at the Savoy?—MISS H. SINGER, Aberdeen, Scotland.



BEACH BOY DENNY—knock religion.

have to buy.—PAM GRIFFITHS, Beverley Hill, Staffs.

● What on earth does Jonathan King mean by "Trogs appealing to the very lowest and common denominator in the pop audience?" Don't bother to knock back boys, it isn't worth it. Just do me a favour and let me join you at that champagne dinner he's promised you.—ANITA SANDERS, Andover.

● I feel very strongly about Jonathan King's comments in his column about the Trogs latest. To have a second hit so soon after "Wild Thing" shows they have great potential. Jonathan King had better start arranging that champagne dinner, because I'm sure they will still be tops in 1967.—MRS CHRISTINE LUND, Andover.

SINCE "I Get Around" I've been a faithful Beach Boys fan. I have always thought them one of the nicest and most scrupulous groups on the scene, but their latest release "God Only Knows" has disillusioned me. Discs which virtually disparage religion can be very offensive to pop fans who keep their faith. It's a rotten song well below their usual high standard.—C. A. OVERY, Mill Hill, London, N.W.7.

● The Beach Boys are ten miles above most other groups. We need new faces to add interest to the pop scene, but too much emphasis is put on unoriginal ten-a-penny groups, which we don't want to hear about anyway.—CHRISTINE EASTERBROOK, Plympton, Devon.

Hypocrite?

I'M SICK of reading that Cliff Richard is proud to call himself a Christian. How has he the cheek when he has so much money while people all over the world are starving? If he gave all his money to the starving millions, he would have every right to call himself a Christian. Until then, he is just a singer scared of losing his popularity.—JUDY BARNES, Norwich, Norfolk.

LAST WORDS

● What's happened to the Who? No records, no TV, no publicity—it isn't good enough for a top group—they're letting the fans down.—KEVIN TUNSTALL, London, N.19.

● I wouldn't blame Bob Dylan if he left show-biz after the disgraceful way he's been treated.—IRENE MAC-ROBIE, Liverpool 7.

● "Only Lovers Left Alive" is the best film I am going to see!—HANS BERG, Sweden.

● Those intellectual trend-setters, the Beatles, have managed on their new LP boys sound . . . is there flourish to their talents?—ARTHUR CONEY, Liverpool.

Troggs DON'T bleat like sheep

I WAS disgusted by Jonathan King's article on the Trogs. This great group makes a different sound and he has the nerve to say Reg bleats like a sheep. Listen again, Mr King, perhaps you have got the record on the wrong speed. I should start saving for the champagne dinners you will

POP PEN PALS

Miss ZIVKA VAJINOVIC, Votinicova Zivka, Krusevac, Nasege Vpdom, Yugoslavia. Age: 16. Likes most pop music. Seeking pen pals in England.

Miss JENNIFER ROBINSON, 112 Fieldline Lane, Oswaldtwistle, Lancs. Age: 16. Likes: Beatles, Elvis, Manfred Mann, Who, Stones, Spencer Davis, Pennies. Seeking girl pen pal age 16 and boy pen pal age 18.

Miss VALERIE MALONE, 35 Tanfield Road, Thorney Close, Sunderland, Co. Durham, Age: 15. Likes: Bob Dylan, Joan Baez, Julie Felix, Peter, Paul and Mary, Beatles, David McCallum, Francoise Hardy, Jimmy Savile, Dislikes: Stones, Who, Byrds, Proby, Elvis. Seeking boy or girl pen pal age 15-16 anywhere.

TORE WIST, Willmannsveita 1, Trondheim, Norway, Age: 16. Likes: Stones, Animals, Yardbirds, Searchers, Donovan. Dislikes: Beatles, Cliff, Proby. Seeking boy or girl pen pal.

Miss HAZEL MUNRO, Upper Collage Penioch Pim-mill, Isle of Arran. Age: 15. Likes: Cliff, Shadows, Matt Monroe, Herman's Hermits, Paul and Barry Ryan. Dislikes: Beatles, Elvis, Stones, Pretty Things, Kinks. Seeking boy pen pal.

Miss GILLIAN BROWN, 16 Oakroyd Terrace, Bradford 8, Yorks. Age: 15. Likes: Stones, Walker Bros, Small Faces, Who, Sonny and Cher, Dylan. Seeking fairly mod boy pen pal age 16-18 in London area.

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

Miss JENNIFER LILL, the Scotia Hotel, Great King Street, Edinburgh 3. Age: 19. Likes: Elvis, Walkers, Stones, Dislikes: Beatles. Seeking boy pen pal 21-22.

Miss MARIA BRZEZINSKA, 42 Warsaw, 25 Kasprzaka Street, Poland. Age: 18. Likes: Collecting pop records, magazines, Yardbirds, Animals, Walkers, Zombies, Sorrows, Kinks, Who, Trogs, Mitch Ryder, Mamas and Papas, Small Faces. Seeking boy and girl pen pals all over the world.



● DONOVAN

Miss LINDA DUNCAN, 53 Fernhill Road, Mastrick, Aberdeen, Scotland. Age: 15. Likes: Faces, Sonny and Cher, Lulu, Byrds, Hollies. Dislikes: Donovan, Elvis, Kinks, Seekers, Pretty Things. Seeking mod girl or boy pen pals everywhere.

Miss SALLY PALMER, 8 Ingles, Welwyn Garden City, Herts. Age: 16. Likes: Hollies, 4 Seasons, Sandie Shaw, Manfred Mann, Bob Dylan, Carolyn Hester. Dislikes: Stones, Pretty Things, Freddie and the Dreamers, Jimmy Savile. Seeking boy and girl pen pals anywhere.

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FOR week ending July 23:

Angela Fitzpatrick, 24 Heyworth Avenue, Romiley, Nr. Stockport, Cheshire.
Evelyn Duff, 16 Ashgrove, Craignuck, Airdrie, Lanarkshire, Scotland.
Patrick Coyne, 947 York Road, Seacroft, Leeds 14, Yorks.
Dennis O'Donnell, 53 Ullswater Road, Moor Nook, Preston, Lancs.
Brian Race, 3 Council Houses, Hinderclay, Diss, Norfolk.

Mrs. Sue Coppin, 5 Grosvenor Close, Wannock, Polegate, Sussex.

ACROSS

1. The one you gave me to love, Manfred (8)
7. Love ones from Elvis? (7)
9. Only early birds, hear this chorus (4)
10. Not on the right track (6)
12. Drawing for first place? (5)
13. Some of the woods (5)
15. Name for a flower, it seems, like Clarkia? (6)
17. Cain's competent brother? (4)
18. Many happy ones on your birthday? (7)
19. What a Walker Brother says to his girl-friend? (1, 4, 3)

DOWN

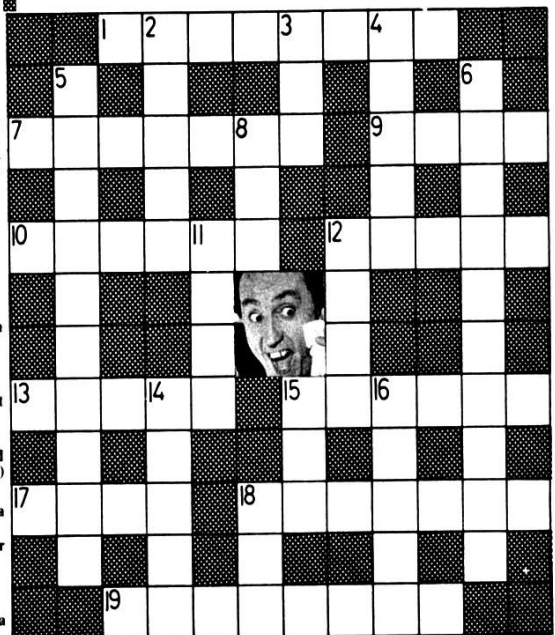
2. Beast much warmer to a Cockney? (5)
3. Stop it, Hollies! (3)
4. It's Kenny, man (5)
5. Robert Parker's latest flip side (4, 2, 4)
6. Go man go (5, 5)
8. He once played old Harry—with Orbison! (3)
11. Breezy tunes? (4)
12. One shot at filming a scene? (4)
14. Follows Vera as a star (5)
15. Really is a dish! (3)
16. Cornish town . . . (5)
18. . . . and so is this, in a way (3)

Discword

SOLUTION TO LAST WEEK'S DISCWORD

ACROSS: 3. Item, 7. Sound, 8. Orion, 9. Law, 10. Susie, 11. Decor, 12. Roma, 14. Y-men, 16. Caper, 18. Elsa, 20. Eddie, 22. Baron, 24. Lido, 25. Mouse, 26. Views, 27. Dave.

DOWN: 1. Asks, 2. Bus stop, 3. Idler, 4. Monday, 5. (Smart) Alec, 6. Entrant, 13. Screams, 15. Married, 17. Reeled, 19. Above, 21. Drum, 23. Nest.



Latest bulletin on the big group breakaways!



ERIC HAYDOCK

HOLLIE ERIC: ANIMAL ERIC:

by Mike Ledgerwood

BOMBSHELL NEWS from the Hollies and Animals camps this week is that Eric Haydock was SACKED . . . and Eric Burdon's "pipedream" of linking with Alan Price has been shelved.

At his home in Hazel Grove, Cheshire, angry Hollie Haydock exploded: "The Hollies fired me. I was told to go to the office for my holiday pay—instant I got my cards!" "From what I can gather they had a meeting behind my back and decided to have me out. I was given the news by manager, Mike Cohen. None of the group has spoken to me. It's a real foul trick to my mind, but I'm not taking it lying down. The matter's in the hands of my solicitor."

KNOCKED OUT

And Graham Nash retaliated: "That's right—Eric has been dismissed. Basically because it's been increasingly difficult to work with him, probably because of his personality." "When we came back from America we were all knocked

out—but Eric just took time off. It was an important time for us. 'Bus Stop' was heading for the top, we had a 'London Palladium' lined-up, and a trip to Sweden. We could have all got doctors' notes if we'd wanted—but we had to honour these commitments. He just walked out for a month! You've got to have cohesion among all five. Can't have four pulling against one."

Answered Eric: "I really did go down with nervous exhaustion. That was the only time I'd ever had off in three and a half years. I've never let them down."

"I think the Hollies used me for a mug when I rejoined. I was filling in till Bern Calvert could make it. Now, unless I get a firm offer to join a big group—the Kinks wanted me to stand in for Pete Quaife—I shall try to form a group of my own. I was one of the founders of the Hollies—so

WHY I WAS SACKED PRICE LINK-UP SHELVED

I've done it once. But it was a hard slog!"

And in the middle of all this hot pop crossfire I can reveal that longtime Animal associates Eric Burdon and Alan Price had plans to join forces. Alan was a founder member of the Animals with Eric and ex-drummer John Steel until he quit to form his Set.

Explained Pricey: "Eric had plans to record with brass and was thinking about working with strings from way back. Long before 'House Of The Rising Sun'."

"We both think the same

way musically and talked a lot about linking up. I know Eric's been in a terrible state with the Animals lately. I went through months of indecision before I quit because you feel you're breaking up other people's livelihood."

SYMPATHY

"Eric actually packed it in some time ago—but our manager, Mike Jeffrey, talked him out of it. I've a lot of sympathy for Eric because he's had a lot more responsibility than I had. But I know what he's gone



ERIC BURDON

through. "I've told him: 'My band is always there for you to use. You've got a name—so there's always work for you.' Perhaps he'll give it a try if he finds he can't form his own band. But I have a responsibility now to the lads in my band. I've been through a bad year and we've just got back on our feet."

Added Alan: "In theory, us joining forces is great, but in practice it can't work out because of contract difficulties. Now Eric's bought out the group he's got to keep the Animals' name going."

MERSEY NEWS • MERSEY



CILLA AND BOBBY: LONG TIME YET.

- ★ CILLA visits Mum!
- ★ RORY's morning swim
- ★ SEFTONS mystery

BIG CHANCE for relatively new groups announced by the management of Liverpool's Peppermint Lounge—now one of the city's most popular and swinging night spots.

From mid-August the venue is operating a talent contest for beat groups who have not issued a record. The competition will operate a Thursday nights and continue indefinitely.

Prizes include a test recording with Polydor, a guaranteed £200 worth of bookings at local venues, new stage outfits all round and many smaller prizes. Contact man is Geoff Leack.

Also new at the 'Pep' and starting shortly—a new Disc Afrique which involves the venue being completely changed to a jungle theme.

● Still no news of contract signing by the SEFTONS, although two Liverpool agents are both claiming to have the up and coming group under an exclusive contract. Both will be shattered to learn the group signed with a third agent some weeks ago.

Who is the fittest popster on the Mersey scene? It must be RORY STORM, one of the original Mersey Beaters.

Rory, a qualified swimming instructor and life-saver, manages a mile crawl before breakfast most mornings, and uses up the rest of his spare time on the golf course and football field.

● Spotted in the Cavern the other night: BRIAN JONES, former star sax man with the now disbanded UNDERTAKERS. Brian, who is recovering from a serious accident, is planning a swinging housewarming at his new house in the Wirral shortly. AMERICAN star soul singer Rufus Thomas turned up late for his appearance at the Cavern all-nighter after being delayed on

the way from Sheffield but he did not get on stage and entertained the crowd with the Bo-Lyx group from Chester standing in as backing group.

The ROCKHOUSE GROUP, who were due to back Rufus, were also held up with a breakdown and arrived too late to take part in the show.

● New Bestcellar boutique in Mathew Street doing great business.

Hit paraders MAGIC LANTERNS making their Merseyside debut at the Cavern—where business has been brisker than ever since the re-opening.

● Promoters of a crisp boosting team misjudged Mersey youngsters when they staged a "happening" outside a city centre club. From a first floor window the team started throwing free bags of crisps to the teenagers—who promptly threw them back.

Police reported to be investigating two recent cases of venues advertising top attractions who had not even been booked.

Free admission for girls on Tuesday nights at the Iron Door. ● TIFFANY and her latest backing group, the BIG SOUND, the seven-strong Manchester outfit have decided to stay together at the end of their current tour of Frankfurt and Cologne. They have been playing to packed houses on tours with the SMALL FACES and GEORGIE FAME.

Mersey Showbiz football team, who have raised hundreds of pounds for charity in recent years, plan another full programme when the new season starts.

Another bad week for groups having valuable equipment stolen from their vehicles. This week's raiders lifted gear worth more than £1,000 from three groups.

Legal actions likely to sort out which group can really claim the name of the AVENGERS. Now three groups operating under same title.

● Cilla Black in and out of town to see her mother without being spotted.

Firm denial from Cilla to widespread rumours that she has secretly married her road manager and constant companion, BOBBY WILLIS. Says Cilla: "I shall not be marrying for a long time yet," but when I do Bobby's the boy."

JONATHAN KING COLUMN

LAST WORD on the BEATLES album—and I absolutely forbid anyone to write anything else about it after this week—is that it contains some of the very best—ever Beatle creations.

Both sides of the single are outstanding—if any new, undiscovered group or artist had written, recorded a n d released tracks of similar quality he would have had a giant on his hands.

Even the sleeve is great. But here and now I utterly condemn every cover.

Artists prepared to stoop to the lowest practice in order to obtain a hit deserve to suffer the fate meted out to the Overlanders and other glory seekers.

The Beatles are the only writers in the world capable of displaying every side of their songs to maximum advantage.

Does CLIFF BENNETT really think he has added ANYTHING to "Got To Get You Into My Life"?

Art and a desire for original creation have tripped neatly out of the office window.

A CHILDISH, irritating side of our business has recently come to my attention—frivolous, tasteless superstition. In the last seven days I have received ten chain letters, all featuring the names of top artists and personalities.

"If you break the chain you will have bad luck." I take the letter—so intelligent, capable beings solemnly type out five letters and send them to their worst enemies.

I won't reveal the names on these letters in order to avoid bruising pride, but I must announce that I have torn up all ten pieces of paper.

I wonder what fantastic reward I have sacrificed—fifty more chain letters perhaps?

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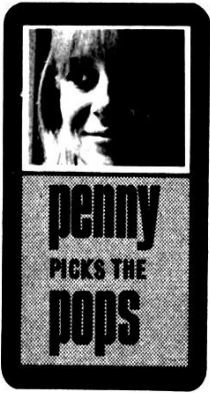
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THIS IS THE BEST BEATLE SONG EVER!

ELEANOR Rigby / Yellow Submarine (Parlophone) — The only thing which really befuddles me on this record is why both sides are top sides when "Eleanor Rigby" is such a superior song.

It is of outstanding beauty. The best song the Beatles have written, and whoever wrote the words—and I suspect it was Paul—shows remarkable insight into the life of the lonely. It is miles above "Michelle" and "Yesterday" in poetic quality. It is a desolate and moving picture of utter loneliness. I can only assume that the nutty "Yellow Submarine" with John having a fit in the background and Ringo singing his heart out was added to stop us all jumping off Waterloo Bridge.

OUT TOMORROW



SMALL FACES—tremendous style

Small Faces

ALL Or Nothing (Decca)—Faces bound through this in tremendous style. Thank the powers that be—there is no ugly guitar break!

What there is a nice incoming drum sound and pretty guitars. Mr Marriott must in parts have been singing with his favourite finger in his favourite ear, if only to hear himself over the drums. He does very well with much "oh yeahing" and throaty passion. Nice idea to sing with that organ in the middle.

OUT TOMORROW

made and performed and I wish them luck with it.

OUT TOMORROW

Nancy Sinatra

FRIDAY'S Child (Reprise)—The song Nancy made in Britain proves that she really can sing rather well, boots or no boots.

Not a very commercial song with heavy blues flavour. It has a nice bitter-sad flavour to it. Don't know about its chart chances though.

OUT TOMORROW

Ike and Tina Turner

ANYTHING You Wasn't Born With (HMV)—Reminds me of a cross between Sugar Pie Desanto and a song Dusty did on her last LP. It's a good raver but confusion grows with the release of all these Ike and Tina records.

OUT TOMORROW

Percy Sledge

WARM And Tender Love (Atlantic)—Something of a disappointment this new Percy Sledge is.

Has a nice drowsy sound with a muzzy organ and lovely cuddly words about being wrapped in a warm and tender love. Lucky him. But it really isn't up to "When A Man Loves A Woman" standard.

OUT TOMORROW

Edwin Starr

HEADLINE News (Polydor)—Nice piano on the beginning of this. It's very like "SOS" and so may well be a hit. They've done some super Tamla dirty brass in the backing and I think in its way it's better than his last. Great to dance to.

OUT TOMORROW

IS MENTAL ILLNESS THAT FUNNY?

THEY'RE Coming To Take Me Away Ha Ha NAPOLEON XIV (Warner Bros.)

KIM FOWLEY (CBS)—The nastiest song for a long time—may have a funny sense of humour but really is mental illness at THAT laughable?

There isn't much to choose between these two versions. The original American one by Napoleon sounds madder and has siren on it, but since Kim Fowley, the all-dancing all-moving genius among us perhaps it will give him his first hit here.

OUT NOW

QUICK SPINS

OSCAR Brown's "Forbidden Fruit" has been done by the **NASHVILLE TEENS** with less innuendo than the original but with much gusto and some terrific boogie piano in the middle (Decca).

ARTWOODS have a good line in electric saw sounds on "I Feel Good." Think you'd have to listen to this (Decca).

Gentle hip swinging guitar and scoopy voices on "Find Out What's Happening" by the **SPIDELLS** (Sue). Bit dated but it moves beautifully.

DEAN MARTIN's at it again with "A Million And One." I wish he wasn't (Reprise).

It's a shame **SOUNDS ORCHESTRAL** seemed to have slipped into doing other people's tunes. However I still love their individual strawberry style on "Pretty Flamingo." (Piccadilly).

JOE DOLAN sounds like a light-voiced Jim Reeves on "Pretty Brown Eyes" (Pye).

I MUCH prefer the pretty **BILLY STEWART** voice on his own songs rather than "Summertime," which he does with much hipness (Chess).

ROSS McMANUS sounds like a West Indian Chris Andrews for some odd reason on "Stop Your Playing Around" (HMV). The gentle wistful beautiful voice of **ASTRUD GILBERTO** is ideally suited to one of my favourite songs—"Don't Go Breaking My Heart" (Verve).

Wish the lead singer of the **VAN DYKES** didn't sing so high, it sounds so uncaring on a song like "I've Got To Go On Without You" which is good (Stateside).

"Popsicles" by **JAN AND DEAN** is a sort of surfing "Good Ship Lollipop" (Liberty).

"Let's Call It A Day Girl" could have been so super, but the **RAZORS EDGE** have put everything on it and made it too heavy (Stateside).

HAVING recovered from the shock I am pleased to report that **STEVIE WONDER** does "Blowin' In The Wind" in soul style and not à la Trini Lopez (Tamla Motown).

Funny old fashioned brass sound on **TOMMY ADENO's** "The Hands Of Time" (Vocalion).

Nice sound on **LEON HAYWARD's** "Ain't No Use" but that piano part creeps into more records than I like to remember (Vocalion).

ALAN BOWN SET do "Headline News" but in a slightly hysterical fashion (Pye).

Like Spencer Davis I can hardly understand why they've issued **DIONNE WARWICK's** "Trains and Boats and Planes," beautiful as it is (Pye Int).

A Scottish lament in incredibly mournful style is "John Anderson" by **ANDY LOTHIAN** (LP Records).

TWO version of Don Gibson's "Sweet Dreams." **MIGHTY SAM** who belts like mad (Stateside) and **TOMMY MCCLAIN** who sings it more like Don Gibson (London).

Inez and Charlie's "Tom and Jim" sung by **BOB AND JACKIE** very Foxx-ily (CBS).

THREE BELLS work hard on "Cry No More." Good song but it sounds a bit harsh (Columbia).

I still don't see why CBS have re-issued **GUY MITCHELL's** "Singing The Blues." Although I suppose it doesn't really sound its age.



STEVIE—soul

Cliff Bennett

GOT To Get You Into My Life (Parlophone)—Lovely Cliff Bennett should be in line for a hit now the Fames and Farlowes have succeeded. If there is any justice this should give it to him.

So much effort has gone into the backing which is gigantic and brassy. Over this Cliff does his nut beautifully.

OUT TOMORROW



NANCY—blues



RIGHTEOUS—furious



TINA—good raver

TAKE FIVE



JUST SUPPOSE, we said to Cilla, you were locked in your Blackpool theatre from Saturday night until Monday morning, what records would you like to have with you? Cilla chose:

"Shotgun," Junior Walker and the All Stars—This is really hair-raising. It gets me all excited—the only kind of music I can really dance to.

"River Deep, Mountain High," Ike and Tina Turner—I think this is the best pop disc of 1966. It will be one of those I will remember in about five years time.

"I've Been Wrong Before," Cilla Black—Not because it's one of mine, but because Randy Newman is a tremendous songwriter in a classic way. It wasn't a very big hit for me—but it's a hit with me.

"Don't Be Cruel," Elvis Presley—I pick this one, not because I particularly like Elvis's voice, but because the backing is quite ridiculous... my sort of ridiculous, you know!

"Why Do Fools Fall In Love," Frankie Lyman—The first pop record I bought. I was 12. I got his voice off so well that my mum couldn't tell the difference within a week.

"Please, Please Me" LP, Beatles—This shows the Beatles in the raw. The songs are not particularly marvelous, but it's a great album and I'm very sentimental about it.

Penny Valentine

neat **polydor** beat

<p>EDWIN STARR Headline News 56 717</p>	<p>MARION ROSS COMBO Black Bear 595 008</p>	<p>ANDY LOTHIAN John Anderson, My Joe 595 006</p>
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DISC

and MUSIC ECHO 9d

AUGUST 6, 1966

USA 25c

SCENE

MAYBE the Government had brought out its beat-pirates bill the same afternoon, but it didn't dampen the fun at Radio England—Britain Radio's swinging "Party of the Year" at London's Hilton Hotel last Thursday.

The champagne bubbled until 3 a.m. and dancing, drinking and eating away to the tune of a £10,000 bill were... (deep breath)... **DUSTY, JOE BROWN, MIKE d'ABO, SPENCER DAVIS** group, **CHRIS FARLOWE, TOM JONES, SAMMY JUSTE, MANFRED MANN, TOM McGUINNESS, MERSEYS, MOODY BLUES, ALAN PRICE, RYAN TWINS, HELEN SHAPIRO, DANNY WILLIAMS, JACKIE TRENT, SMALL FACES, SANDIE, TWICE AS MUCH, KLAUS VOORMAN, GORDON WALLER**... to name but a lot.

Next week's **SCOTT WALKER** revelations in Disc and Music Echo will stun you.

HERB ALPERT'S BBC-TV show badly produced.

MERSEYS wear **TERENCE STAMP'S** "Modesty Blaise" shirts for TV dates. **PETE TOWNSHEND** insisting on honorary membership of fan club for supposed big rivals, **CREATION**.

CHRIS DENNING temporarily quitting Big On **TRINI LOPEZ'S** next LP: "Lady Jane" and "Strangers In The Night."

SMALL FACES **STEVE MARRIOTT** and **KENNY JONES** planning to buy horse riding stables in Essex.

CILLA'S new Mini Cooper has electrically-operated tinted windows, lambswool carpeting—and a record player.

NASHVILLE TEENS have bought £1,000 worth of underwater swimming gear.

DAVE CLARK: "I could stay in America and live like a king, but I like England."

JOAN BAEZ'S latest LP (recorded by her brother-in-law the late Richard Farina) uses electric guitars.

CLIFF RICHARD'S slimming diet: no weekday lunches, but hearty weekend meals.

TOM JONES has turned down Hollywood offers to film Westers.

HERMAN'S new U.S. LP includes "My Old Dutch," "Oh, Mr. Porter" and "Two Lovely Black Eyes."

Kinks have formed five-a-side soccer team with road manager **STAN WHITLEY**.

MERSEYS bought jeeps for themselves and their road manager.

DAVE BERRY holidaying in Spain September 3-17. **TOM JONES** unable to plug new disc as he is in the South of France.

DAVE CASH competing in nine-hour go-kart race at Snetterton on Sunday.

Are **FOUR TOPS** and **TEMPTATIONS** starting Tama-Motown revival?

When **BILLY J. KRAMER** visited Radio Caroline North on Friday he dee-jayed for an hour.

EX-CRYIN' **SHAMES RICHIE ROUTHLEDGE** and **PAUL CRANE**, backed by the **INMATES**, recorded last week by **JOE MEEK**.

MIKE d'ABO would like it known that the reason he doesn't wear socks is because: "When they're dirty they make your feet and shoes smell!"

SPENCER DAVIS planning to open boutique in London.

ALLAN CLARKE'S wife, **JENI**, gave birth to a baby boy last week.

DUSTY cancelled her visit to America last week because of plane strike there.

STONES manager, **ANDREW OLDHAM**, already proud owner of Rolls-Royce, planning to buy super line in motor bikes.

ROULETTES flew to France for their Continental tour in French pop singer **RICHARD ANTHONY'S** private plane. When they landed in a field a convoy of cars including Richard's own Ferrari met them.

ROCKIN' BERRIES good on "Blackpool Night Out." **PAUL MCCARTNEY'S** father's horse, Drake's Drum, won again last Friday.



• With a sitar on his knee—the Beatles in New Delhi. George playing the Indian instrument he loves, watched by a turbanned Sikh teacher, plus John, Paul and Ringo.

BEATLES: Leave the pirates alone

by RAY COLEMAN

A BEATLE view of the Government's ban-the-pirates plan: "I can't understand their attitude. Why don't they make the crummy BBC illegal as well—it doesn't give the public the service it wants, otherwise the pirates wouldn't be here to fill the gap. The Government makes me sick. This is becoming a Police State. They should leave the pirates alone. At least they've had a go, which is more than the BBC has done..."

George Harrison's attitude towards pirate radio was as logical as the Beatles' thoughts

about their new single, "Yellow Submarine" and "Eleanor Rigby," out this week.

It is the first time the group have taken an LP track and issued it as a single. This comes from the new "Revolver" album.

"We just thought we may as well put it out instead of sitting back and seeing dozens of cover versions all getting hits," said George.

"Well, we might as well cop the hit as well as anybody else. I believe there are about 93 versions of 'Good Day Sun-

shine' being put out! Apart from that, we all think it's a good, commercial single. I like them both—'Yellow Submarine' will appeal to old-age pensioners and that kind of mob, whereas 'Eleanor Rigby' will probably only appeal to Ray Davies-types..."

Harrison was commenting here on Ray Davies' review of the Beatles' new LP in last week's Disc and Music Echo. But although the Kinks' leader criticised one or two aspects of the album, he thought the entire production was good. It was ONLY the "Submarine" track that he regarded as a "load of rubbish."

Back to the Beatle: "He's entitled to his opinion. But I think if Ray Davies met us, he might change his tune, I'm sure he's more like us, and thinks more alike, than he thinks. I think Ray Davies and the Beatles would have plenty in common." Beatles' press bulletin: "Not doing much—we've got to go and get beaten up in America in a fortnight."

"I'm not looking forward to it much, except for California, which comes at the end of the tour. There, at least, we can swim and get a bite to eat!"



SHE TRINITY: girls in a man's man's man's world

THEY'RE brave girls, the She Trinity. First of all, when you're four girls, the last thing people expect you to do is start thumping drums and bashing guitars. Second, the She Trinity arrived here from Canada six months ago to be told by two Gingerbreads (who had tried it) that a girl group just wouldn't make it in Britain.

Notwithstanding, the She Trinity hung on. "We had been planning things for eight months before we came to Britain," said the group's leader Robin Yorke, "and nobody was going to put us off."

Their determination seems to have paid off. After their recording of "He Fought The Law" brought them into the limelight they have come up with a little opus entitled "The Man Who Took The Valise Off The Floor Of Grand Central Station At Noon."

There are four she's in the She Trinity: Robin, who plays drums; Shelley Gillespie who plays lead guitar; Sue Kirby, rhythm guitar; and Pauline Monroe, who comes from Blackpool, and plays bass.

Robin and Shelley both came from Canada, met Sue from New York and formed the original group who played around cocktail lounges in Canada, where girl groups are a fairly common sight.

When they came here they were approaching new territory and had no idea what to expect. "I was very worried about the way people would react towards us—especially the girls in the audience," said Robin. "In fact they're great."

Girl groups in Britain are still treated by most people as something of a freak. "When other groups heard about us I think they were ready to be pretty patronising. Men never think girls can do anything when it really comes to the showdown."

"In fact, I think they went away pretty impressed. We never think of playing in a group as a masculine thing, anyway. Music should be left to girls, it's a very feminine occupation. At one nighters girls are always coming up saying they've longed to play drums or something, but never had the guts to try."

"Do four girls get on okay? Well, we have our squabbles. But as the group leader I stay out of things and then when things get a little heated I break it up!"

OOPS!

WHEN NEIL CHRISTIAN made "Oops" he made a hit record. He also made a lot of people raise their eyebrows.

"OOPS," THEY SAID, "Have you heard 'Oops'?" Many people had—including Rediffusion TV, who promptly banned it.

"I WAS VERY choked," said Neil. "Although I suppose you can understand them not wanting it on 'Five O'Clock Club,' which does have a young audience."

THE SONG WAS specially written for Neil after his last chart success, "That's Nice," but Neil denies having recorded it with the idea of shocking people.

"IT'S ALL IN the mind. What about that old standard 'Come Into The Garden Maude'—disgustingly suggestive lyrics!"

"TO TELL NEIL YOU the truth, when we recorded it the last thing on our mind was to be sexy. We just did it as a big send up. A sort of very jolly dirty song."

"WE DID IT tongue in cheek and I'm still trying to figure out what everyone's going on about."

"WHAT I THINK about all this business of banning records is this—you either want to listen to a record or you don't, no matter what's on it and all you've got to do is switch it off or not buy it if you don't like it."

WHETHER "OOPS" IS suitable listening for a vicarage garden fete or not still hangs in the balance. What the song has done is give Neil the satisfaction of a second hit and the knowledge that his starving days are over.

"TODAY," HE REFLECTS, "there is a big difference in my life—I can eat, I was never broke—I was literally destitute. But I enjoyed singing so much that it didn't really enter my head to quit."

"I'M GLAD I did because at last it really seems to be paying off."

Stand by for COUNTDOWN!

TV's fastest and most unpredictable pop show yet—that's what ITV expects when "Countdown" blasts into orbit in September. Southern TV's whole half-hour show revolves round a pop quiz between a male and female team of two singers and a showbiz personality.

At the end of each round one of the winning team performs their latest song, and is chosen by the audience.

So only the knowledgeable panelists get the chance to sing. The dunces don't get a look in, even though they and the orchestra have rehearsed several numbers.

The singing is live, of course, and it is hoped the programme will go out live, too. There will also be filmed inserts of artists singing in various outdoor locations.

Compères are Muriel Young and Don Wardell. "Countdown" is the brainchild of 29-year-old producer Mike Mansfield.

"The whole basis of the show depends on two things," said Mike, "the way the questions are put and the speed of the performers in answering."

"We are allowing ten seconds on each question, and if they can't answer we go on to the next."

"It's got to be fast and unpredictable. I only hope it won't be too much of a surprise for me!"

With "Lucky Stars" dead and gone and "Ready, Steady, Go!" taken for granted, "Countdown" could be what ITV pop has been waiting for.

NEXT WEEK!

TROGGS leader in the Hot Seat

★ LOS BRAVOS in Britain