

DISC

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USA 25c



**BEATLES: We were petrified...
there were thugs with guns
—and we just went there to sing!**



**Poor old
DUSTY?**

PAGE 9



**GEORGIE
on Fame**

PAGE 12

**PITNEY
jumps to 2**

SCENE

MYSTIFIED by the Japanese lettering on our "BEATLES IN TOKYO" article last week? Here are the translations, reading down page: "It's Been A Hard Day's Tour," "Beatles In Tokyo" and "Beatles are fabulous." **DUSTY** is among the backing voices on **WEE WILLIE HARRIS**'s next single. **JONATHAN KING**, with new beard, looks like **P. J. PROBY**'s old pal, **BONGO WOLF**. **ZOOT MONEY** back from Majorca last week with a ginger beard—and laden with sombreros. At a charity show on the island, the **ANIMALS** borrowed Zoot's instruments when theirs didn't arrive. Decca say **JIMMY BEAUMONT**'s "You Got Too Much Going For You" will be as big as **IKE** and **TINA**'s "River Deep, Mountain High."

CANADIAN MICK LUVZIT, who has joined Radio Caroline North as DJ, played his own Decca single on the air! **HERMAN** and **ANIMALS** raved it up at a Hollywood party last week. Attention, Merseyside blue-grass enthusiasts—the **DILLARDS**, one of America's top blue-grass groups, want to visit Liverpool. Listen for the sound of a jet on the next **BYRDS LP**. They taped the noise of their touring plane specially for it. **BEACH BOYS BRUCE JOHNSTON** and **MIKE LOVE** forming their own production company. They plan to steer Britain's **IAN WHITCOMB** away from ragtime to rock-n-roll.



JONATHAN—with beard



SANDIE—bad on TV



BEACH BOY BRUCE

HAVING dinner together last week: **DUSTY**, **MADLINE BELL**, **CHRIS CURTIS** and "RSG" editor **VICKI WICKHAM**. **SANDIE** came off badly in special open air TV spectacular in Venice last week. Isn't it time "RSG" went? **PETULA CLARK** and her husband spent a lot of time in the VIP room of London's Playboy Club last week. American singer **JACKIE DE SHANNON** has bit part in "Intimacy" film on release now.

DENIED: rumour that **FRANK SINATRA** would be living in flat above Playboy club during visit to Britain. **PETULA** does all her own interior decorating—has a brown bathroom. Lead singer from **LOS BRAVOS**, **MIKE KOGEL** sounds like **GENE PITNEY** on "Black Is Black." In America, British publicist **RAY WILLIAMS** has part in new **SONNY** and **CHER** film. **DAVID JACOBS** captained the fathers' team at son Jeremy's school cricket match last weekend. Convalescing **KINK PETE** **QUAIFE** rejoined the group at "Top Of The Pops" last week but didn't appear on the show. New slimline **DUSTY** on a special **EATING** diet!

EX-IVY LEAGUE John Carter and record producing partner Terry Kennedy predict big things from new group, the **MINISTRY OF SOUND**. Envelope stickers declaring "Think Smith" to promote new Scottish singer **SMITH** resulted in a flood of angry phone calls from people thinking it referred to Rhodesian Prime Minister Ian Smith.

LENNON: I thought I was going to get hurt—so I headed for the monks!

JOHN LENNON summed up the Beatles' feelings about the Manila affair when he said back in London on Friday: "No plane's going to go through the Philippines with me on it. I wouldn't even fly over it."

At a 6.30 a.m. Press conference at London Airport the Beatles described the most terrifying experience of their career when they walked the gauntlet of hostile Filipinos at Manila Airport.

The Filipinos thought the Beatles insulted the President's wife by not attending a reception she gave for them. But, explained the Beatles, they were NEVER INVITED!

PAUL said the jeering and jostling at the airport was the work of a group of trouble-makers and not the thousands of fans who saw them off.

'Thirty thugs — with guns'

"There were about thirty of these thugs, some of them with guns, waiting for us, and it was very obvious they were trying to get us," he went on. "They were pushing us around and our chauffeur, Alf Bicknell, was pushed over on his back."

"I WAS FRIGHTENED — AND SAD. I THOUGHT 'WHY ARE YOU DOING THIS, YOU IDIOTS?' — BECAUSE WE KNEW WE HADN'T DONE ANYTHING WRONG TO DESERVE IT. BUT IT WAS NO GOOD SAYING THAT—OR SMACK!"

"It was very cowardly because there were thirty of them and only ten of us. The police didn't do anything and the promoters' men guarding us left us."

"The President has sent us a telegram saying he was sorry this happened. He's like us—just some poor fellow in the middle

of it all.

"It was a big misunderstanding, and we tried to clear it up with the people concerned."

"I was shopping in Manila when suddenly I was told we were supposed to have been at this reception."

"There was never an invitation for us. The promoters got the invitation and thought we were bound to want to go and see the President, not thinking of our time schedule."

"I can't believe we got involved in political things. What interest have I got in the politics of Manila?"

John recalled: "All along the route to the airport there were people waving at us, but I could see a few old men booing us. When they started on us at the airport I was petrified."

"I THOUGHT I WAS GOING TO GET HURT, SO I HEADED FOR THREE NUNS AND TWO MONKS THINKING THAT MIGHT STOP THEM. AS FAR AS I KNOW I WAS JUST PUSHED AROUND BUT I COULD HAVE BEEN KICKED AND NOT KNOW IT."

Said George: "They were waiting for us to retaliate so that they could finish us off. I was terrified—it was very bad."

"These thirty funny-looking fellows with guns had obviously arranged to give us the worst time possible. They were like the Gestapo and looking for a fight."

And Ringo commented: "Manila was the roughest reception we've ever had. Being booed by thirty people out of two thousand isn't too bad, but they really had it in for us."

AS **PAUL RUEFULLY REMARKED:** "AND WE JUST WENT THERE TO SING!" —**RICHARD LENNOX.**



● ON BRITISH SOIL AGAIN!



BACHELORS: "really grim . . ."



KRAMER: "not for me . . ."

OH! THE DRAG OF A HOT SUMMER!

A SUMMER SEASON in a seaside "spectacular" might be many fans' idea of a cushy number for their pop idols. Water skiing . . . sunbathing . . . golfing . . . no one-night stands.

Fine so far—but then there's a little item called Sunday concerts. And they can put the damper on that sunny seaside season.

Sunday work means a seven-day week, long, gruelling drives through holiday traffic and a gradual wearing down of the star's health.

RESULT: that cushy season at Blackpool becomes just plain hard work. At least you get a day off on most pop tours.

Not many pop stars are in the **BACHELORS'** happy position. As a top money attraction they can fly to all their venues.

Says Con: "I don't think we'd do them if we had to go by road. The travelling would ruin our health."

Adds Dec: "Sundays are social days for us. We fly to the venue early, play golf before lunch, maybe go for a drive in the afternoon and have dinner with friends after the show. It makes a nice break."

But Dec remembered the days when the group had to "hit the road" to get to Sunday concerts. "Grim," said Dec. "Really grim."

Chuck Botfield, of the **ROCKIN' BERRIES**, said in their dressing room at Blackpool's North Pier: "Sunday concerts are a big drag."

"We dread Saturday nights. After the show we have to load up the gear and start driving."

"On the Monday we are all tired out instead of being refreshed after a free weekend."

"Anybody who thinks a season at Blackpool is an easy time doesn't know half of it."

And after their Yarmouth concerts the boys have a Sunday show fixed at Bournemouth—300 miles from Blackpool.

So why do they do it?

Says Chuck: "The money's good. Out of our concert fee we can pay a lot of expenses without touching our season show wages."

MARK WYNTER, who's at Blackpool Central Pier, is finding Sunday work an even bigger drag. He lost his driving licence last October and is using chauffeur-driven cars. British Railways, and various airlines to fulfil his Sunday gigs.

"I'm shattered when I get back to Blackpool on the Monday," says Mark. "These summer seasons are no holiday."

BILLY J. KRAMER takes a different attitude. "I'm not doing any more Sunday work," he declared between shows at Blackpool's South Pier.

"My health's more important than the money and those long overnight car trips are tough."

"You drive all night, have nowhere to go for a proper sleep and end up hanging about the theatre until the show. Then you have to start back home."

LAST SEASON'S CONCERT SERIES WAS THE LAST STRAW FOR **BILLY**. HE DECIDED "NO MORE."

THREE HIT RECORDS FROM THE RIK GUNNELL AGENCY

Georgie Fame

GETAWAY
Columbia DB7946

Chris Farlowe

OUT OF TIME
Immediate 035

Geno Washington and the Ram Jam Band

WATER
Piccadilly 7N35312

RIK GUNNELL AGENCY 47 Gerrard St W1 GER1001

PUBLICITY/JIM RAMBLE 56 Old Compton St W1 GER4078

TOP 50



NEW LP
Cattle call

EDDY ARNOLD

© RD 7804
RCA VICTOR
12" mono LP

RCA Victor Records product of The Decca Record Company Limited Decca House Albert Embankment London S E 1

- 1 (1) **SUNNY AFTERNOON**.....Kinks, Pye
- 2 (3) **NOBODY NEEDS YOUR LOVE**..... Gene Pitney, Stateside
- 3 (4) **BUS STOP**.....Hollies, Parlophone
- 4 (6) **RIVER DEEP, MOUNTAIN HIGH**... Ike and Tina Turner, London
- 5 (7) **▲ GETAWAY**..... Georgie Fame, Columbia
- 6 (2) **● PAPERBACK WRITER**..... Beatles, Parlophone
- 7 (5) **● STRANGERS IN THE NIGHT**..... Frank Sinatra, Reprise
- 8 (18) **▲ OUT OF TIME**..... Chris Farlowe, Immediate
- 9 (12) **I COULDN'T LIVE WITHOUT YOUR LOVE**
Petula Clark, Pye
- 10 (8) **HIDEAWAY**..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

Next Twenty

- 11 (19) **▲ BLACK IS BLACK**
Los Bravos, Decca
- 12 (11) **WHEN A MAN LOVES A WOMAN** Percy Sledge, Atlantic
- 13 (9) **MONDAY MONDAY**
Mamas and Papas, RCA
- 14 (35) **▲ LOVE LETTERS**
Elvis Presley, RCA
- 15 (33) **▲ GOIN' BACK**
Dusty Springfield, Philips
- 16 (16) **THE MORE I SEE YOU**
Chris Montez, Pye Int.
- 17 (10) **DON'T ANSWER ME**
Cilla Black, Parlophone
- 18 (14) **LANA** Roy Orbison, London
- 19 (15) **IT'S A MAN'S MAN'S MAN'S WORLD** James Brown, Pye
- 20 (21) **THIS DOOR SWINGS BOTH WAYS**
Herman's Hermits, Columbia
- 21 (17) **PROMISES**
Ken Dodd, Columbia
- 22 (30) **MAMA** Dave Berry, Decca
- 23 (—) **WITH A GIRL LIKE YOU**
Troggs, Fontana
- 24 (—) **(BABY) YOU DON'T HAVE TO TELL ME**
Walker Brothers, Philips
- 25 (13) **OVER UNDER SIDEWAYS DOWN** Yardbirds, Columbia
- 26 (20) **OPUS 17** Four Seasons, Philips
- 27 (32) **SITTIN' ON A FENCE**
Twice As Much, Immediate
- 28 (23) **SLOOP JOHN B**
Beach Boys, Capitol
- 29 (25) **DON'T BRING ME DOWN**
Animals, Decca
- 30 (26) **I NEED YOU (EP)**
Walker Brothers, Philips

Last Twenty

- 31 (47) **A PLACE IN THE SUN**
Shadows, Columbia
- 32 (24) **I AM A ROCK**
Simon and Garfunkel, CBS
- 33 (34) **YOUNGER GIRL**
Crittters, London
- 34 (—) **SUMMER IN THE CITY**
Lovin' Spoonful, Pye Int.
- 35 (37) **CAN I TRUST YOU**
Bachelors, Decca
- 36 (22) **SORROW** Merseys, Fontana
- 37 (—) **EXCUSE ME BABY**
Magic Lanterns, CBS
- 38 (28) **LADY JANE**
David Garrick, Pye
- 39 (—) **ALONG COMES MARY**
Association, London
- 40 (38) **NO-ONE WILL EVER KNOW** Frank Ifield, Columbia
- 41 (43) **YOU GAVE ME SOMEBODY TO LOVE** Manfred Mann, HMV
- 42 (45) **MAKIN' TIME** Creation, Planet
- 43 (—) **YOU GAVE ME SOMEBODY TO LOVE** Fortunes, Decca
- 44 (44) **SINGING THE BLUES**
Jason Eddie, Parlophone
- 45 (—) **LIVIN' ABOVE YOUR HEAD**
Jay and the Americans, United Artists
- 46 (29) **WILD THING** Troggs, Fontana
- 47 (41) **HAVE I STAYED TOO LONG**
Sonny and Cher, Atlantic
- 48 (49) **I'VE BEEN HURT**
Guy Darrell, CBS
- 49 (31) **ONCE THERE WAS A TIME/NOT RESPONSIBLE**
Tom Jones, Decca
- 50 (27) **● PAINT IT BLACK**
Rolling Stones, Decca

● Silver Disc for 250,000 British sales

▲ This week's TOP 50 Zoomers

ZOOMING UP THE CHART!



● FARLOWE 8 ● LOS BRAVOS 11 ● ELVIS 14 ● DUSTY 13

HIT TALK by DAVID GARRICK

WALKER BROTHERS have made a big, big mistake with their new single. The backing is too loud. I liked their last two records, but they are just lucky to be so popular. This has advanced them nowhere at all.

KINKS is very commercial and not at all Lovin' Spoonful. I knew this would be a number one directly I heard it. I'm not a great **GENE PITNEY** fan; I don't like the way he sings on high notes all the time.

"Get away" is terrific. **GEORGIE** is very good on stage and deserved this to be a big hit. I don't like that **PETULA CLARK** record—all this business of mothers coming into the chart. They should stay in the kitchen where they belong, say I.

CHRIS MONTEZ'S is very pleasant. "Black Is Black" is somehow dated. Bit of a surprise that a Continental group

should do so well in our chart, but good for them.

CHRIS FARLOWE'S is good and very commercial. **HER-MAN'S** is a nice jolly song. "Mama?" No.

DUSTY is going to have another number one there. She's fantastic, certainly the greatest artist around. "Love Letters" won't be too big. Time Elvis laid down and had a good rest.

I feel sorry for the **MAN-FREDS**. It's rough when old records get released.

● David Garrick



Next Week:
CHRIS FARLOWE

Top Ten LPs

- 1 (1) **SOUND OF MUSIC**
Soundtrack, RCA
- 2 (2) **AFTERMATH**
Rolling Stones, Decca
- 3 (10) **PET SOUNDS**
Beach Boys, Capitol
- 4 (3) **SWEET THINGS**
Georgie Fame, Columbia
- 5 (5) **THE MAMAS AND THE PAPAS**
Mamas and Papas, RCA
- 6 (6) **STRANGERS IN THE NIGHT**
Frank Sinatra, Reprise
- 7 (4) **SMALL FACES**
Small Faces, Decca
- 8 (9) **DAVE, DEE, ETC.**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 9 (—) **HITS OF THE SIXTIES**
Bachelors, Decca
- 10 (7) **CILLA SINGS A RAINBOW**
Cilla Black, Parlophone

AMERICAN TOP TWENTY

- 1 (4) **HANKY PANKY**.....Tommy James and the Shondells
Roulette
- 2 (6) **WILD THING**.....Troggs, Atco/Fontana
- 3 (2) **RED RUBBER BALL**..... Cyrkle, Columbia
- 4 (5) **YOU DON'T HAVE TO SAY YOU LOVE ME**
Dusty Springfield, Philips
- 5 (1) **PAPERBACK WRITER**..... Beatles, Capitol
- 6 (3) **STRANGERS IN THE NIGHT**..... Frank Sinatra, Reprise
- 7 (10) **ALONG COMES MARY**..... Association, Valiant
- 8 (8) **LITTLE GIRL**.....Syndicate of Sound, Bell
- 9 (12) **LIL' RED RIDING HOOD**
Sam the Sham and the Pharaohs, MGM
- 10 (15) **HUNGRY**.....Paul Revere and the Raiders, Columbia
- 11 (11) **DIRTY WATER**..... Standells, Tower
- 12 (22) **PIED PIPER**.....Crispian St. Peters, Jamie
- 13 (14) **AIN'T TOO PROUD TO BEG**.....Temptations, Gordy
- 14 (19) **I SAW HER AGAIN**.....Mamas and the Papas, Dunhill
- 15 (24) **SWEET PEA**.....Tommy Roe, ABC
- 16 (7) **COOL JERK**.....Capitols, Karen
- 17 (9) **PAINT IT BLACK**..... Rolling Stones, London
- 18 (13) **DON'T BRING ME DOWN**.....Animals, MGM
- 19 (25) **(I WASHED MY HANDS IN) MUDDY WATER**
Johnny Rivers, Imperial
- 20 (30) **YOU BETTER RUN**.....Young Rascals, Atlantic

This Weeks
NEW SINGLES

THE HONEYCOMBS
It's So Hard
7N 17138 Pye

GENO WASHINGTON & THE RAM JAM BAND
Hi! Hi! Hazel
7N 35329 Piccadilly

THE SHANGRI-LAS
PAST, PRESENT AND FUTURE
R810-068 Red Bird

ALAN DEE & THE CHESSMEN
MICHAEL MURPHY'S BOY
7N 17142 Pye

THE CHEVLONS
TOO LONG ALONE
7N 17145 Pye

JACK RUANE JNR.
WHAT ABOUT THE LAST TIME
7N 17149 Pye

CY GRANT
KING CRICKET
7N 17153 Pye

THE RIOT SQUAD
IT'S NEVER TOO LATE TO FORGIVE
7N 17130 Pye

THE FACTOTUMS
HERE TODAY
7N 35333 Piccadilly



STARS IN THE NEWS-1

GERMANY TOP OF THE LIST

Georgie plays his home town

GEORGIE FAME, who begins four days in Germany tomorrow (Friday), plays in his home town Leith, Lancashire, for the first time from July 24-28.

He is doing cabaret at the town's Garrick Club and the Towers Club, Warrington.

A jazz LP which Georgie has been doing with the Harry South Orchestra since the end of last year will be released in October.

The nation-wide tour of Georgie, Chris Farlowe, Alan Price Set and Geno Washington and the Ram Jam Band begins around October 10.

Animals—second big U.S. tour?

BRITAIN is barely going to see the Animals—split or not—during the next six months.

At present touring the States with Herman's Hermits until September 5, the Animals have been offered another mammoth college tour of America from October to Christmas.

But with the group's future so much in doubt following the split-up rumours started shortly before they left for the States and still unconfirmed, the new tour offer is still being discussed.

Animals get back from America in time to promote their next single—as yet unnamed—due out on September 16.

Elvis Presley to tour Europe?

ELVIS PRESLEY may tour Europe next year! If plans come off it will be El's first trip outside America for five years.

Hot on the list of favourite countries for El to visit is Germany. His own particular favourite, Elvis did concert appearances there while he was serving in the American Army—they have been the only ones undertaken

outside the USA in his career.

In a German magazine this week Presley's manager, Colonel Tom Parker, is quoted as saying he is considering ways to fit in a European trip for Elvis and thinks that February 1967 might be free.

Rumours that Elvis has been offered £2m. for concerts in Germany have not been confirmed.



Elvis—tour next year?

... and Europe tour for Walkers

WALKER BROTHERS, who this week enter the chart at 24 with their new single "Baby You Don't Have To Tell Me," do a special European tour in September.

This includes France, Germany and Scandinavia, with a special show at the Alhambra Theatre in Paris.

The group's new LP "Portrait" is due for release on September 3.

Tom gets away

TOM JONES left yesterday (Wednesday) for a month of TV and cabaret appearances in the South of France, Spain and Majorca.

Joan Baez with beat

JOAN BAEZ'S next single, out on July 22, is "Pack Up Your Sorrows" and is more beaty than her usual numbers. It was written by her brother-in-law, Richard Farina, who was killed soon after producing the record and her next LP which will be released later in the year.

'Stevie to quit' rumours denied



STEVIE: STAYS

RUMOURS in Birmingham this week that Stevie Winwood was quitting the Spencer Davis Group were strenuously denied by the group's manager Chris Blackwell.

"This is absolute nonsense. I have just returned from Sweden with the boys and there is no talk of any splits at all. These rumours have been going on ever since I first signed the group two years ago."

At the moment the Davis Group are considering two autumn tour offers—one with the Stones and one with Georgie Fame and Chris Farlowe.

They go to France for an 11 day tour on November 16. Their new single, the Brenda Holloway oldie "Till The End Of Time," is released on August 26.

Festival IS on!

NATIONAL Jazz and Blues Festival is on at Windsor after all. Windsor magistrates on Monday quashed the town council's refusal of a music and singing licence.

Groups at the festival, at Royal Windsor Race Course on July 29, 30 and 31, include Small Faces, Who, Spencer Davis, Yardbirds, Georgie Fame and Chris Farlowe.

Sinatra here—but no concerts

FRANK SINATRA flew into London on Monday to prepare for his new film "The Naked Runner," scheduled to start shooting August 1, but is unlikely to consider any concerts while he is here until later in the summer.

Sinatra's London representative Harold Davison said: "We've only been talking about the film since Frank arrived—any concert plans won't be considered for a month at least."

GUY DARRELL spends next week recording his latest hit, "I've Been Hurt" in Italian, German, French and Swedish for simultaneous release.

Mick, Keith—new song for Chris

MICK JAGGER and Keith Richard, composers of "Out Of Time," are writing a new single for Chris Farlowe for probable release in September, though Mick will not produce it.

The release will be followed by an LP of originals which Chris will record within five days next month.

After appearing on "Top Of The Pops" on Thursday Chris flew in a two-seater plane to a

one-nighter at Skewen, near Swansea, Wales, his first flight.

He left Denham, outside London, at 8 p.m. and arrived at Swansea at 9.30. A car rushed him to the ballroom where the crowd cheered his arrival.

Countdown

thursday

- DAVE DEE, Etc.—Town Hall, Dewsbury.
- YARDBIRDS—Town Hall, Kidderminster.
- KINKS—Dremland Ballroom, Margate.
- MERSEYS—Palais, Ashton-under-Lyne.
- CHRIS FARLOWE—Mayfair, Newcastle.
- SMALL FACES—Palace Ballroom, Isle of Man.
- TROGGS—City Hall, Grimsby.

friday

- WHO—Starlite, Greenford.
- WAYNE FONTANA—Ostwick Grange, Hull.
- GEORGIE FAME AND THE BLUE FLAMES—Star Club, Hamburg.
- CHRIS FARLOWE—Town Hall, High Wycombe.
- SMALL FACES—Palace Ballroom, Maryport.
- TROGGS—Gaiety, Grimsby.
- DAVE DEE, Etc.—Marine Ballroom, Morecambe.
- MERSEYS—Civic Hall, Wolverhampton.
- READY, STEADY GO!—Dusty Springfield, David and Jonathan, Action.
- FIVE O'CLOCK CLUB—Trogs.
- NOW! (TWW)—Alan Price Set.

saturday

- TROGGS—King's Hall, Stoke.
- DAVE DEE, Etc.—Glider-drome, Boston.
- MERSEYS—Marine Ballroom, Ramsgate.
- GEORGIE FAME AND THE BLUE FLAMES—Star Club, Hamburg.
- CHRIS FARLOWE—Gaiety Ballroom, Ramsey.
- SMALL FACES—Spa Royal Hall, Bridlington.
- WHO—Civic Hall, Barnsley.
- SPENCER DAVIS GROUP—Ritz and Palace Ballrooms, Birmingham.

- WAYNE FONTANA—Floral Hall, Stockport.
- SATURDAY CLUB (BBC Light)—Simon and Garfunkel, Dave Berry, Alan Price.

sunday

- WALKER BROTHERS—Villa Marina, Douglas, Isle of Man.
- MERSEYS—Britannia, Great Yarmouth.
- DAVE DEE, Etc.—Princess Theatre, Torquay.
- MANFRED MANN and SPENCER DAVIS GROUP—North Pier, Blackpool.
- KINKS—Majorca.
- SMALL FACES—Mojo Club, Sheffield.
- NEIL CHRISTIAN, SEARCHERS—Royal Hotel, Lowestoft.
- TROGGS—Starlite Ballroom, Wembley.

monday

- WAYNE FONTANA—99 Club, Barrow-in-Furness.
- MERSEYS—Pavilion, Bath.
- TROGGS—Queen's Hall, Wolverhampton.
- DAVE DEE, Etc.—Cardiff.

tuesday

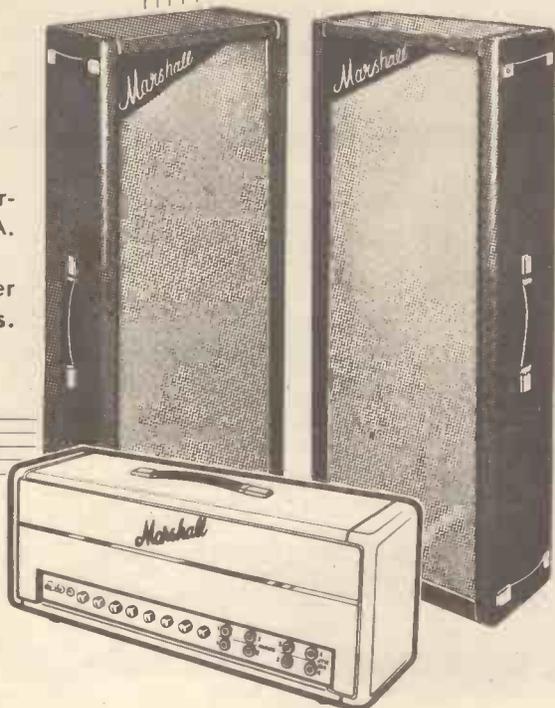
- MERSEYS—Winter Gardens, Malvern.
- SPENCER DAVIS GROUP—Marquee, London.
- SEEKERS—Tagomajo Club, Majorca.
- ZOOT MONEY'S BIG ROLL BAND—Youth Centre, Wednesbury.

wednesday

- KINKS—Ice Rink, Ayr.
- YARDBIRDS—Town Hall, Stowbridge.
- TROGGS—Top Rank, Doncaster.
- DAVE DEE, Etc.—Newcastle.

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STARS IN THE NEWS—2

PAUL to film with SHRIMP!

PAUL JONES has been signed for his first major film appearance—in Universal International's film about a pop star idol, "Privilege."

Paul will have the lead part, and his co-star will be top international model Jean Shrimpton.

The film will be directed by Peter Watkins, who recently made the controversial documentary, "The War Game."

Shooting will be in and around London and Birmingham and last for eight weeks, beginning on August 1.

In the next two weeks, Paul will go to the studios with his record producer, John Burgess, to make his first solo record. This should be released some time in August.

Beatles scoop awards

BEATLES once again scooped the Ivor Novello awards for 1965.

John and Paul wrote "We Can Work It Out" and "Help" (highest British sales) and "Yesterday" (outstanding song of 1965).

Second outstanding song was Jackie Trent's "Where Are You Now, My Love" (writers: Jackie Trent and Tony Hatch).

Other awards, with song writers in brackets, were:

Most performed—"I'll Never Find Another You" (Tom Springfield), and "March Of The Mods" (Tony Carr); best song—"It's Not Unusual" (Gordon Mills and Les Reed) and "Look Through Any Window" (Graham Gouldman and Charles Silverman); Novelty composition—"A Windmill In Old Amsterdam" (Ted Dicks and Myles Rudge) and "Mrs. Brown You've Got a Lovely Daughter" (Trevor Peacock);

Stage musical score—"Charlie Girl" (David Heneker and John Taylor);

Contemporary folk song—"Catch The Wind" (Donovan); Instrumental composition—"March Of The Mods" (Tony Carr) and "The Kiss" (Jack Parrell).



ON board the "Sea Panther" in New York harbour... the Rolling Stones.

Stones were filming an interview for ABC TV. When they completed filming they went on to appear at a concert near Boston. Riots broke out in the 15,000-strong audience and local police used tear gas to quell over-enthusiastic fans.

DAVE DEE crashed his brand new Humber Snipe in Birmingham on Sunday—but nobody was hurt. Car, however, was badly damaged.

Pet, Marianne, Sandie in all-star TV film

"TALE Of Two Rivers"—the Southern TV spectacular with the star line-up—will now be nationally networked by ITV in September!

The show, devised by Mike Mansfield and shot in Paris and London, includes Petula Clark, Marianne Faithfull, Sandie Shaw, Dave Clark, Cathy McGowan, Lulu, Adam Faith and Unit Four Plus Two.

Filming in Paris is being completed this week. ITV plan to show it in four parts starting in September.



MARIANNE—TV

Who, Merseys to head big package tour

WHO hope to have a long-overdue new single in the shops by the end of July. This follows Andrew Oldham's deal to distribute their discs in America and they are now waiting for a similar British deal to be completed between Oldham and Shel Talmy, who formerly held the contract.

To celebrate, the Who are to headline a nation-wide package tour playing cinema dates in September, which will also feature the Merseys and several other artists yet to be signed by promoter Robert Stigwood.

Four dates (subject to alteration): Ipswich (September 7), Finsbury Park (8), Southampton (9), Exeter (10), Cheltenham (11), Cardiff (14), Hanley (15), Derby (16), Sheffield (17), Bradford (18), Sunderland (21), Doncaster (22), Luton (23), Southend (24), Leicester (25).

MERSEYS recorded on Tuesday their next single for July 29 release. Present title—although it may be altered—is "So Sad About Us," penned by Who's Pete Townshend.

PERCY SLEDGE'S follow-up record "Warm And Tender Love" is released next Friday (22).

5,000 A DAY DIAL A DISC

DISC companies, upset at sales since the pirate ships started pouring out pop music, are raising no objection to the GPO's "Dial A Disc" service which went into experimental operation in Leeds last Thursday for a month and is attracting 5,000 phone calls a day.

EMI, strong protesters against pirate radio pop, said there was no cause for concern.

CREATION NOT OFFENSIVE —ARCHBISHOP

LATEST controversy surrounds the new hit parade group, the Creation.

In the past weeks the group's manager Tony Stratton Smith has received many letters of complaint that the name was religiously offending, including one from Lord Hill of Luton.

Because of this both the Archbishop of Canterbury and Archbishop Heenan were approached by the group's manager who was told that they did not consider the name offensive.

Fortune Rod hurt

FORTUNES lead vocalist Rod Allen risked serious injury when he went back on stage at Boston (Lincs.) Starlite Ballroom on Saturday two hours after being dragged off and suffering spinal damage. He was taken to hospital for X-rays, but insisted on returning to continue the gig.

And this week Allen is appearing with the Fortunes at Newcastle's Dolce Vita club against medical advice.

OO—DAVE!

American newspapers have carried stories about DAVE CLARK'S karate skill following the incident at Phoenix, Arizona, when Dave punched a disc jockey who he said kicked him on stage.

One Florida paper said "These Hands Are Licensed To Kill." Dave feared it would ruin his image but the DC5 has been playing to even bigger audiences.

Rush to record Mann d'Abo

WHO says success doesn't pay... Michael d'Abo, virtually unknown until Manfred Mann appointed him replacement for Paul Jones last week, has a star-studded line of singers anxious to hear his songs including Sammy Davis who has six d'Abo compositions under consideration.

Davis, too, is expected to pass on one song for consideration by Frank Sinatra himself, while Georgie Fame, Spencer Davis and Sounds Orchestral are all likely to record d'Abo songs.

Already certain to do so is Jordan Christopher, pop singing husband of Sybil Burton. He's been given a special French composition—"Parlez Pas Compris."

D'Abo's debut with Manfred Mann is at the Carousel Club, Copenhagen, August 8-12.

LULU GOES HOME FOR TV FILM

LULU returns to her home-city Glasgow on Saturday to be filmed for Rediffusion's programme on four successful women. She will also be seen at her London home and filming "To Sir, With Love."

On Monday Lulu goes to Paris to sing "Pigalle" and "Moulin Rouge" for Rediffusion's film "A Tale Of Two Rivers."

When "To Sir, With Love" is completed at the end of this month she records a number for release in September.

Wayne for tour

WAYNE FONTANA appears on the first two nights of the Radio England tour of the Small Faces and Crispian St Peters at Lewisham Odeon (August 12) and Finsbury Park Astoria (13).

He is replaced on the rest of the tour, which ends on August 25, by Dave Berry, who joins it at Birmingham Odeon (15).

Dave then goes to Belgium for concerts on August 26, 27 and 28. He does Sunday concerts at Britannia Pier, Great Yarmouth (July 31) and at Blackpool North Pier (July 17 and 24).

Wayne Fontana records his new single on July 22.

Cliff puts off next film

CLIFF and the Shadows have had to postpone shooting of their fifth film "Aladdin"—due to start this autumn—until next May 1967.

This is because of their Palladium pantomime "Cinderella" which begins in December and runs through until April.

The Shadows, who are writing all the musical score for the new pantomime will be starting work after the completion of their present film "Finders Keepers."

DJ Webb quits

Caroline DJ Graham Webb is quitting the organisation to join Radio Luxembourg.

Graham has been with Caroline for seven months after coming to Britain from Australia.

Their next hit on Decca

I love how you love me



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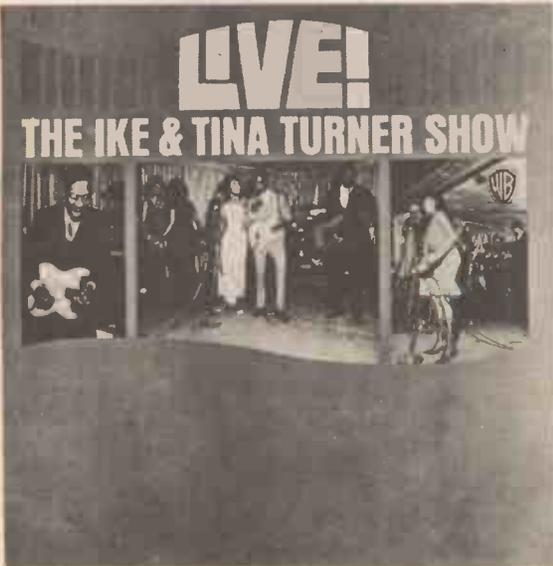
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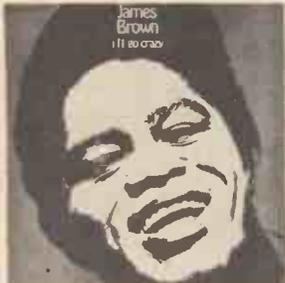
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THE KINKS
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NOTHING COMES EASY
NEP 24254 Pye



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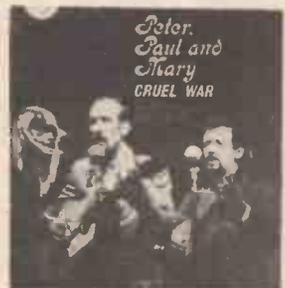
TRINI LOPEZ
CINDY
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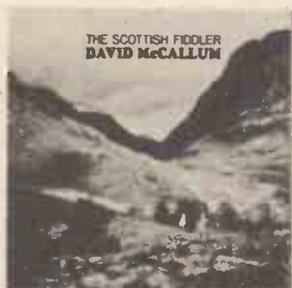
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MESSAGE TO MICHAEL
NEP 44067 Pye Int.



RAMSEY LEWIS TRIO
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DAVID McCALLUM
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STARS IN THE NEWS-3



BRIAN WILSON—new single.

Donovan to do TV films

DONOVAN plans to make two sensational 30-minute films of American groups the Lovin' Spoonful and the Mamas and Papas for TV!

Under his new production company Donovan Enterprises he has already produced a film of himself on tour in Sweden which he has sold to CBS TV in America.

This will be titled "Summer Day Reflections" to tie in with a new LP to be released in August. Donovan's new single "Sunshine Superman" will now be released in three weeks.

TRACK FROM HIT LP

Beach Boys in chart battle

BEACH BOYS centre in the shock news this week that their new single will now definitely be "God Only Knows"—a track from their LP "Pet Sounds."

Their version of the song will be released next Friday—a week after British group Tony Rivers and the Castaways release their recording of the same number.

This will present an extraordinary record

GEORGIE FAME and the Blue Flames, CHRIS FARLOWE, TROGGS and SMALL FACES will headline a special concert held by Scunthorpe Football Club on September 9.

Other artists on the bill include BILLY J. KRAMER, CLIFF BENNETT, ZOOT MONEY, new chart names the CREATION and the FENMEN.

Big L top million

RADIO LONDON announced this week their advertising revenue has now passed the £1 million-a-year mark.

Next Big L enterprise is a weekly party night at Hastings Pier Ballroom, starting this Saturday with a 16-piece band and Tony Windsor compering.

Yardbirds write book!

YARDBIRDS Jim McCarty and Chris Dreja are the latest pop stars to turn authors. They've compiled a book of anecdotes to be published prior to the group's American trip on August 2.

Walkers on RSG just didn't happen



PERHAPS we have just grown to expect too much from the Walker Brothers. The mere name may be magic to a myriad of fans, one tiny wave of Mr Engel's little finger may be enough to have us all falling about the floor... But on Friday night that magic at least seemed to be struggling through a thick fog of unusually dreary RSG presentation.

BAD SOUND

When they try RSG can usually whip up a real rave. But the Walkers suffered from some bad sound on Scott's number and from uninteresting and unimaginative camera shots.

"No Sad Songs" was beautiful—probably the only number that really came off. Gary's spot was really rather embarrassing (even HE looked awkward) and the three other numbers were just passable.



not only
but also

Freddie may turn down Manila tour

FREDDIE and the Dreamers, who left for America on Tuesday, may not appear in the Philippines on August 5-11 because of the angry send-off given to the Beatles.

When the Beatles returned on Friday, Brian Epstein said he was cancelling tours there by Cilla Black and Sounds Incorporated.

Herman dives for cover!

HERMAN and the Hermits had to dive for cover when fans broke through police and rushed the stage at Denver, Colorado, on Friday, cutting short the performance by a few minutes.

The highly-successful American tour of one-nighters lasts till August 10. The group returns to America on August 29 or earlier to appear at the Oklahoma State Fair with Perry Como (29, 30, 31) and the Roosevelt Stadium, New York (September 3).

That tour ends with an appearance on the first of the new winter series of the Ed Sullivan Show on September 18.

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THE MOVE go to Vietnam to entertain American troops for one week in October. New single from the ARTWOODS is "I Feel Good" on August 5.

DANA GILLESPIE has part in new "Grand Prix" film with James Garner and Françoise Hardy.

VINCE HILL records a live LP from his appearance at the Palace Club, Stockton, in August.



Are CREATION out-WHO-ing the WHO?

WHEN THE Creation appear on stage in front of a 9 ft. x 6 ft. abstract painting and start talking about "Art Pop" your immediate impression is that they've missed the Pop Art boat launched by The Who.

After all, The Who did start all this business of feedback and weird sounds in a big way about two years ago.

And now along come the Creation with a record in the chart called "Making Time" and claiming they see their music as colours.

But they firmly deny any intention of "out-Who-ing" The Who. Said singer Ken Pickett: "We were using feedback two years ago and we try to keep it more tuneful. Anyway why shouldn't we be compared with the Who? They are a good hit group, though we don't go out of our way to copy them."

Creation sound producer

The Creation's sound is produced by lead guitarist Eddy Phillips, bassist Bob Garner and drummer Jack Jones. Ken, Eddy and Jack were together in a London group called the Mark Four and made four discs before being noticed by top American producer Shel Talmy.

Bob Garner, the only Northerner in the group, joined them from Switzerland, and Ken and Eddy wrote "Making Time."

The painting that appeared on stage with them was also called "Creation" and was painted by Keith Grant, who likes pop groups.

To save themselves the expense of insuring it against damage the group plan to use a photo-copy. Other ideas for stage decoration include suspended cut-outs and fibreglass structures.

"We're trying to bring as much colour into our stage act as possible," explained Jack Jones. "Kids are fed up with going to see dull groups on a drab stage."

All this excitement sometimes seems to have the wrong effect. Last week a gang of hoodlums turned over the group's van with their road manager inside.

"This sort of trouble is on the increase round dance halls," said Ken. "We try to make the music as exciting as possible but we hope it doesn't have this effect."

HOT SEAT—HOT SEAT—HOT SEAT—HOT S

GRILLING RAY DAVIES

READERS are queuing up in their hundreds to put questions to the top stars in Disc and Music Echo's unique "Hot Seat."

As the KINKS captured their fourth chart-topper we cornered deep-thinking RAY DAVIES to get him to reply to some of the searching questions YOU the fans ask:

JULIE (14) and PIPPA (15) RICHARDSON, schoolgirl sisters, 34 Manor Road, Cheam, Surrey: Are your last three songs intended as criticism of people in the songs?

● RAY: I don't criticise anyone for what they are, I'm only interested in what I see in these people—whether good or bad. "Fashion" was about anybody who followed fashion at any time. It was partly about myself.

TRUDY GORDON (19), photographer, 6 Mayo Crescent, Bradford: What sort of image do you think the Kinks get over to audiences?

● DAVIES: I don't know—we're different every time we play. We don't turn on personalities. We're just as we are—no set programme. I don't think it's a sex image.

CHRISTINE TETLOW (21), accounting machine operator, 58 Gilnow Lane, Bolton, Lancs:

Would you prefer to write "Sunny Afternoon" songs to the other Kinky songs?

● RAY: Well, "Sunny Afternoon" is musically the same as "Till The End Of The Day." I've never been able to find out what Kinky songs are, anyway.

LINDY ROYSTON (15), schoolgirl, 233 Yarborough Road, Grimsby, Lincs: How do you get your ideas for your fabulous songs?

● DAVIES: In times of extreme happiness—or extreme sadness. I'm lucky in that I can feel sorry for myself. That's good for a song writer. He is able to feel the predicament. I often act in my mind and it's from this I get the stories. I try to get beneath the surface; especially of people. It's like being "The Man With The X-Ray Eyes." That's one of the reasons I laugh onstage. It's the only way to escape tragedy.



JULIE DAY (14), schoolgirl, 7 Millview, Waltham, Grimsby: What do you really think of your fans? Don't you get tired of the persistent screamers and car scribblers?

● RAY: Screaming? It's a nice effect. I try to look at myself from a distance in cases like that. I'm not a pseudo-intellect—I don't know what it means. But an audience screaming at me and me singing to them is much the same thing. I'm getting something out of it—and so are they. Car scribblers? I'd get more upset if they scribbled on me!

COLIN HOUGH (16), schoolboy, 112 Wheelman Road, Crewe: What do you think is really the quickest way of making money in the world today?

● DAVIES: Stay at home and be English! Or emigrate to Iceland!

KAREN SMITH, 46 Taylors Avenue, Cleethorpes, Lincs: What do you do if you get hiccoughs or want to sneeze while you're singing onstage?

● RAY: I never sneeze. I burp sometimes though. There's no real remedy, I'm afraid. One tip

though—never take fizzy drinks before you go onstage. They make you burp!

SUE COOPER (14), schoolgirl, 63 Fishers Lane, Pensby, Wirral, Cheshire: I've heard that you've been tattooed. Is it true? If not—would you like to be?

● DAVIES: No, I'm not tattooed at all! I've got a small mole on my back. And since I've seen the state of our temporary bass guitarist Johnny Dalton—I wouldn't!

JACKIE BAKER (15), schoolgirl, 43 Cadnam Road, Liverpool 25: If the Kinks split up would you try to make it as a solo singer?

● RAY: If the group split, it would probably be inevitable that I'd try going solo. But I can't ever imagine working without the group. They're such a part of my singing style. I think I'd be a "Mr. Micawber"—wait and see what comes along.

JEAN MELLINGS (13), schoolgirl, 47 Greenlands Avenue, Redditch, Worcs: Would you like to go to the moon?

● DAVIES: I can go there any time I like. And I've been there often!

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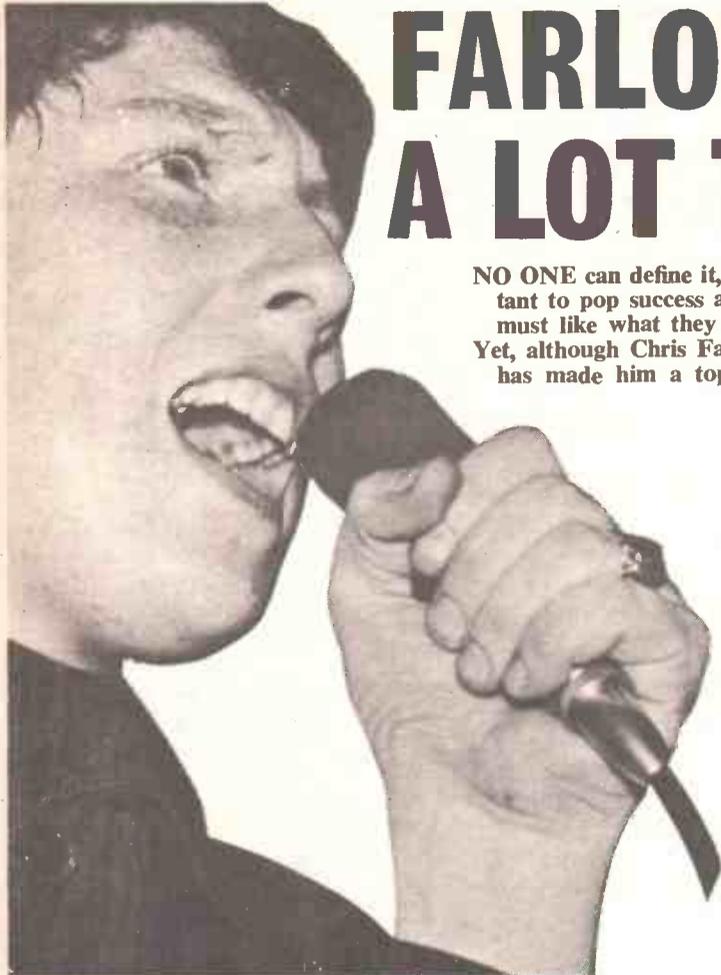
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FARLOWE: I OWE A LOT TO JAGGER

NO ONE can define it, but "The Image" is as important to pop success as a good record, and the fans must like what they see as well as hear.

Yet, although Chris Farlowe—whose "Out of Time" has made him a top chart name—has long been an "in" singer with stars and fans, he does not look an obvious pop idol.

With his freckled, ordinary looks he could be a bank clerk or, more usually, the boy next door.

Put the point to Chris and he answers: "How many singers are there today you could say don't look like pop stars?"

Fan appeal

"If you're a guy who is just reasonably good-looking and smartly dressed you appeal to the fans anyway. As long as you're not like Quasimodo!"

"If people who say I haven't got a pop image would come to our one-nighters and see how we go down I think there would be a change of opinion. Anyway, I'm not going to try to change my image or develop some sort of gimmick just because I've got a hit.

"As long as you have a good stage act and put all you can into your own style of singing, the fans like you."

Chris has also been criticised for not "looking the part" on TV.

"It's just because I hate miming," he replied. "It's very hard to concentrate on your body movements when you're trying to do the miming right. I don't know what to do with myself.

"Nobody grumbles or complains about my stage act when I'm singing live on 'Ready, Steady, Go!' With a band backing you it's just like being on stage."

Chris has been singing for eight years now, which might be considered a long time to wait for a hit.

"I didn't make it before," he said, "because I was singing the kind of music I liked—and it just wasn't commercial.

Commercial

"I didn't particularly mind, but after a while people say you have to record something commercial for the kids.

"When Mick Jagger told me in a club one day that I could be very big if I had the right song and producers, I said I had heard it all before.

"He suggested he should record me and at that time Andrew Oldham said they were negotiating for me to join their 'Immediate' label. Mick suggested 'Out Of Time' and he was right.

"It's marvellous having him as a producer. He's very cool, calm and collected and knows what he's doing.

"It's a greater feeling to strive hard for all this time and then make it than to get a hit straight off.

"So many people have brought me down—when I was at school and work. I used to sing all day when I was at work as a carpenter, and the manager of the joinery firm used to tell me to shut up.

"I said that one of these days I'd show them and I'd buy the firm and sack them all. They all used to laugh, but who's laughing now?"



ERIC —THE MOODY HOLLIE

HE NEVER smiles, can rarely be caught in conversation, seems always on his own. He looks as though he has the world's full weight of troubles on his shoulders.

In fact he's Eric Haydock, handsome member of the highly successful Hollies, with a house, a car and a healthy bank balance.

So why this attempt to appear the original Mr. Miseryguts? We asked Allan Clarke to assess his apparently unhappy colleague. "First of all," analysed Allan, "Eric's really very happy.

"It's just that he is a very deep, moody introvert. He's very quiet and keeps things to himself—but he enjoys his music. People never see him smiling on stage merely because he is trying to concentrate so hard on what he is playing.

"We don't see much of him when we're not working, though. He's happy enough at home in Manchester to play with his dog or potter around in his garden.

"So when he comes to London, he just feels out of place. You'd never get Eric to go to the clubs—he stays in his hotel, or else goes to films.

"As for travelling, we don't even see much of Eric then. 'I SUPPOSE IT SEEMS STRANGE, BUT HE'S HAPPY SO WE DON'T WORRY ABOUT IT.'"

HERMAN: I WON'T QUIT!

THANKS to his prowess in the acting field, Herman Noone will soon be well on the way to being a millionaire.

Last week came the announcement that Herman had signed a million-dollar contract with MGM films.

He will make at least three films under the name of Peter Noone. He has already made two in America—the second, "Hold On," to be released here this summer.

'Poppycock'

Because of this new contract Herman will be spending a lot of time in America, and even more time before the cameras.

So now the question arises—will this push Herman into quitting pop for the financially greener fields of filmdom?

"To be corny, poppycock is all I can say to that question," said Herman cheerfully. "It's just a matter of diversifying my ambitions.

"I love singing. I couldn't give it up. TV, stage and one-nighters still give me a tremendous kick.

"But I started my career as an actor when I was a kid. My mother used to charge off with me to Granada TV in Manchester.

"Then I became a singer. So really all I'm doing is re-establishing myself as an actor again."

In charge

Despite the fact that Herman is inclined to give out that innocent air when you see him looking sweetly sheepish, he is in fact a boy who's very much in charge of the situation.

He keeps a nice firm grip on things.

To prove it he has decided on that two-name business. This is to prove to everyone that it is possible to combine two careers properly—not just make a few quick appearances in pop films as a pop group.



"I have put both my careers in water-tight compartments," he said. "They are completely separate and I shall designate equal time to them both."

Herman should be starting work on his first film under the new contract in the New Year.

Under consideration at the moment are two scripts—either Trevor Peacock's script based around "Mrs. Brown You've Got A Lovely Daughter" or a re-make of the famous Marx Brothers comedy "A Day At The Races."

Meanwhile, Herman continues his present tour of America where on Thursday night rioting broke out during the last number.

They were appearing at Bear Stadium in Denver, Colorado before over 9,000 fans. Suddenly 100 or so fans broke through the police cordon to be followed by half the audience.

In the ensuing chaos Herman and the group tore off stage and were rushed away from the stadium in cars waiting for the group to close their act.

With scenes like this to greet him you can't really blame Herman for not wanting to give it all up.

a d

ON THE dressing-room door the sign said: "ACHTUNG! Dreaded tropical disease. Keep out!" I didn't have to look any farther for Dusty Springfield.

Inside a state of confusion was ending its reign with Dusty trying to do several things at once. Putting a new dress on back to front, applying fresh eye make-up, having a slip altered—and eating cream cakes.

Amid the rapid crossfire of Goon-talk I had a steaming hot carton of BBC tea thrust into my hand and sat myself down opposite the new slim-line Dusty, looking really radiant in a pretty white flowered mini-dress.

'Poor old Dusty'

"Why the notice on the door?" I inquired. "My little joke," laughed Dusty. "They always put my name on it—and I always turn it round and write something funny. This time they caught me out by putting 'Dusty Springfield' on both sides. So we did another sign."

Then she grabbed a pen and scrawled on the blank side of her card "Hard Luck! You've Got It Now—AND the hospital is TOO FAR!" . . . and slipped it back on the door.

"It's an extraordinary thing," she said, "having had a Number One hit. It's had no effect on my career and very little impact on me.

"Even now people don't think you've had a big hit. They say things like: 'Poor old Dusty. Never mind, Dusty—this is going to be your year!' I just don't know what to do to have a big impact on people."

How about America, then? Her "You Don't Have To Say You Love Me" recently carved a comfortable niche in the top five.

"Funny, that," she grinned mischievously, "I recently had a big punch-up with Philips about having my records released in the States. I wanted them to go out on a different label—then they said 'See what this one does . . . then we'll think about it.'"

"I really started quaking when it went up the chart there. Then I learned to live with the problem and thought 'If you can't beat them, join them!' Now everything's fine."

What did she think of the criticism surrounding the Beatles recently over sick photographs and unusual LP sleeves?

"It's quite typical of them," she answered calmly. "And Britain lets it go without hardly batting an eyelid. But in the States, where people are so bound by convention, they offend easily.

"I must admit that meat bit was a little odd. But it didn't offend me one way or the other. I had a giggle at the time—then forgot about it."

How about recent hit songs? What did she think

JUST

NEIL LANDON

I'm your puppet F 12451

THE BROTHERS KANE

Walking in the sand F 12448

JIMMY WILSON

I'm going home F 12447

THE HEP STARS

Sunny girl F 22446

DECCA

45 rpm records

HENRY & His Arabesque

THE O

I'll never l

RCA VICTOR

The Decca Record Company Limited Decca

Play with DUSTY

It seems that the Powers That Be have a 'Let's Punish Dusty Springfield' period every now and then.

of the new wave Kinks—Lovin' Spoonful material? "I liked 'Daydream' simply because it reminded me of Fats Waller. I must be dumb because I don't look for hidden meanings. Frankly, I'm not really interested in group sounds. I like big orchestrations. That's why I like Tamla.

'Beatles still the best'

"I think the Hollies' 'Bus Stop' is marvellous. It is easily as good as anything the Beatles have done. Can't think why they are still so underrated.

"But the Beatles make a better sound than any of the others. It's so full—so well thought out. So many groups just make a noise. I don't like their crashings and bangs. And I'm sure they all hate me too, folks!"

She suddenly decided to try on her mini-slip to go with her mini-dress. She vanished into the changing cubicle—to reappear seconds later searching feverishly for a pin. More scalding tea and sticky buns appeared.

How about "Goin' Back?" DJ Alan Freeman had just bet her five bob it would get in the top five. What were her views?

"Well, I did this song very carefully last October. Take by take. It was considered as a single before 'You Don't Have To Say You Love Me'—and everybody said it would be a hit. I just disappeared into a corner and muttered! Then I got to like it—and when Goldie did it I nearly committed suicide!

"People ask me if I'm trying to give up sounding coloured. I'm not trying to give up anything. I think this is the most adult song I have sung.

And when Goldie's record was withdrawn I breathed a sigh of relief.

"Honestly, I think it would sound ludicrous trying to sing 'Goin' Back' any other way."

What then has been her biggest disappointment since entering showbiz?

"I was very hurt by being left out of the Royal Variety Performance two years ago. Particularly as I'd been told I was in it.

"It seems that the Powers That Be have a 'Let's Punish Dusty Springfield' period every now and then. Probably because I won't do my sentence at Blackpool!

"But they won't change me, folks!"

'I can't relax'

Did she believe stars should keep their private lives private? Or pay the price of fame?

"Stars devote 90 per cent of their time to the image they present to the public. If they gave 10 per cent they'd become complete machines.

"Personally I can't relax when I know I'm on show.

"And I've no time for the car scribbles among the fans. George Harrison was right the other day when he answered the usual 'We made you what you are' question by saying: 'And we made Mr. Hovis—but we don't hang around outside his house being a nuisance!'

"I love my fan club people," she exclaimed. "They're so kind. Never pushy. If I say I want to be left alone—then they'll leave me alone."

MIKE LEDGERWOOD



PAUL meets MIKE—his MANFRED 'double'

PAUL JONES arrived for the suitably dramatic press conference called to announce his exit from the Manfred Mann group last week . . . and 20 minutes later his "double" turned up, too.

For "Paul Jones the 2nd" may be Michael d'Abo, 22-years-old former Harrow schoolboy who struggled two years to succeed in the Band of Angels outfit—but there the dissimilarities cease.

Paul wore a light-coloured polo neck sweater to the press conference. Michael wore a light-coloured polo neck sweater to the press conference.

Paul is fair, round faced, cheery in expression, of average height and build. Michael is fair, round faced, cheery in expression, of average height and build.

Paul was sent down from Oxford. Michael was sent down from Cambridge. Paul for not working. Michael for not working.

And Mr d'Abo unfortunately admitted: "Maybe I look a bit like Paul, but it's a complete coincidence. Nobody wants to see a carbon copy. If only I can be promoted as somebody else as opposed to merely Paul's replacement I stand a chance."

'Mike can take Paul's place'

Manfred backed him up by adding: "We were thinking strongly of finishing the group until Mike arrived. Without Paul it seemed pretty pointless to consider carrying on. His departure would leave such a huge gap.

"But we've really found a guy who can take Paul's place. I first saw Mike on 'Whole Scene Going' and realised he had talent. We talked about the possibility of his replacing Paul then—and that was four to six months ago.

"For, let's face it, Paul's split has been likely for some time. So it has been a big relief to find somebody capable of replacing him and preventing us having to pack in the group. Mike was the only singer I approached, incidentally."

By accident or design, Mike d'Abo has completely changed character from the rather "hooray" former Harrow young man he was when the Band of Angels—a group drawn from ex-Harrowians—first tried making a dent in the charts two years ago.

He denies having consciously tried to imitate Paul. "I admire him a lot and I'm both terrified and excited about taking this step.

"The thing that really scares me is visualising what sort of reaction I shall get when we do our first television appearance together."

That won't happen, however, until early August. Michael's debut is at a Copenhagen concert on August 8—but by then the group's first single on the Fontana label will be released, with d'Abo doing the vocal. Title is "Just Like A Woman," a Bob Dylan composition. (NOW TURN TO PAGE 16.)



● MICHAEL D'ABO



● PAUL JONES

T RELEASED

RY MANCINI
Orchestra

RCA 1530

OTHER TWO

et you go RCA 1531



45 rpm records

THE KNICKERBOCKERS

High on love HLH 10061

DONALD HEIGHT

Talk of the grapevine HLZ 10062

THE STRANGELOVES

Hand jive HLZ 10063



45 rpm records

Jonathan King Column

POP STARS! A much used phrase but gradually becoming increasingly meaningless. Very few of our current chart inhabitants are anything more than fortunate, and a great number are mere trash-vendors. Perhaps once a year a true "star" emerges from the hit parade, and frequently even they, losing grip on commerciality, find their glimmer dwindling. Who could draw capacity crowds on a random one-night stand? **BEATLES**, **STONES**, **WALKERS**—obviously. **DUSTY**, **GENE**, **ORBISON**—probably. **CLIFF** and the **SHADOWS**—likely, revivalist meeting or not. **ELVIS**—no comment.

Perhaps one or two more. But some of our other top artists could be by no means certain of filling the hall alone, and more recent arrivals might be more effective in emptying it. Why is this? Is it because—basically—only the song now matters? Have we become, like America, heedless of the artist, only paying attention to the sound of the record?

Or is it because images are getting weaker, public faces are becoming more and more boring, and pre-fabricated gimmicks are ineffectual? Could it be that with the advent of pirate radio stations, an unknown can sell a good song as well as a name—a first class state of affairs but one which leads to a surfeit of performers, a closer tie between audience and artist, and a loss of that "Showbiz magic?" Who knows?

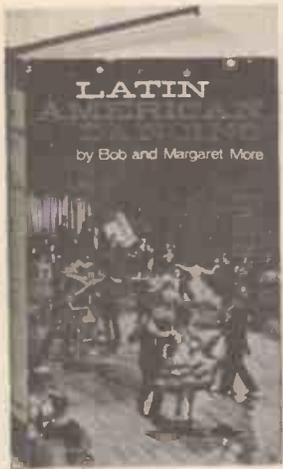
INCIDENTALLY, we do seem plagued by the **ROY "C," WILSON PICKETTS** of this world who have one raving discotheque smash and then flounder breathlessly in stagnant water. Will **PERCY SLEDGE** happen again? See next week, folks.

One of the greater tragedies across the Atlantic is that the **HOLLIES** just don't seem to be huge in the States. To me this indicates a deplorable lack of taste in our American cousins, especially when they give as their reason that "the Hollies are too much like the Beatles." However, I must say that—despite an impeccable performance as usual—"BUS STOP" is hindered from being a good record by the diabolical lyrics. "Thank you, umbrella, for bringing me and my love together." Spare us!

New **SPOONFUL** single—mid-stratospheric, babe! What a shame **DAVE BERRY**—such a good artist—had to have a hit with such a monstrous load of rubbish. If he goes on like this he'll soon be as popular as **TOM JONES**.

THE MINISTRY OF SOUND issues a statement next week on WHITE COLLAR WORKERS

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NEWNES

MERSEY NEWS • MERSEY

- ★ SEFTONS score hit
- ★ BLUE JEAN to wed
- ★ AZTECS re-form

FIRST NIGHT sensation at the Blue Angel Club the other night when a group of unknown teenagers billed as the **SEFTONS** slayed an audience made up almost entirely of members of other groups and their girl friends.

The Seftons, whose oldest member is just 17, were discovered by club owner **ALAN WILLIAMS** during a six-week hunt for new talent.

Now negotiations are going on to try to get the group a period of residency at the club but their first night hit has not gone un-noticed and several other agents have been dangling offers.

The treasure hunt was launched by Williams to try to beat the acute shortage of groups—yes, a shortage of groups—in Liverpool. According to the promoters there are any number of part-timers but few in the city capable of filling a venue.

Back to the Seftons. No one is claiming to have discovered another John, Paul, George and Ringo but without a doubt it is many a month since a group made such a knockout debut in this city.

STRICTLY FOR THE MODS

IT'S BACK to the 1920's at **PAUL'S**, of London's Carnaby Street, with boating-style jackets in broad navy blue and white stripes, hunting pockets and hacking back, £7 19s 6d. White cotton trousers with stripes on crease edge, 69s 6d.

LADY JANE in Carnaby Street says whipcord is the big-selling material now for trouser suits, 7-18 gns, and skirts and trousers with matching berets (22s 6d). Satin is also popular for cat suits (6½ gns), trousers (4 gns), skirts (£2 9s 11d) and blouses (£2 19s 11d).

JOHN STEPHEN, of Hope Street and Argyll Arcade, Glasgow, has lightweight linen and denim slacks with patch pockets and slightly flared in blue, orange, yellow, beige, etc., £2 9s 6d-£3 15s. New wide-weave Irish linen or all-wool jackets, four button, 10 and 11 gns.

Striped yellow, navy and white trouser suits with bell-bottomed and stitched seam trousers £6 16s 6d at **KNOCKOUT**, of Exchange Street, Peterborough. Crepon jump suits, back-zipped, £3 13s 6d, and black cat suits £4 19s 6d.

JOHN STEPHEN'S at East Street, Brighton, has matching herringbone trousers (69s 6d), shirts (59s 6d), briefs and shorts (47s 6d) in tangerine, orange, grey and pink.

Knitted dresses and coats (both 8 gns) at **GLAD RAGS**, High Street, Croydon. Coat is white with a red and green belt and bag to match. Other bags, oblong or triangular in leather or PVC are £3 10s-£4 10s.

Purple and yellow are the big new colours for lightweight wool shift dresses with cutaway sleeves and roll collar (£5) at **KNOCKOUT**, of Renshaw Street, Liverpool.



● SOLOMON



● RUFUS

SOLOMON BURKE and RUFUS THOMAS for Cavern show?

RUMOURS that all is not well with the **CRYIN' SHAMES** are going the Mersey rounds. Most likely tip of all is that lead vocalist **CHARLIE CRANE** will leave the group and go solo.

Big double-header negotiated by **BOB WOOLER** and **ROY TEMPEST** for Cavern Club re-opening on July 23. All night session featuring two top American recording stars **SOLOMON BURKE** and **RUFUS THOMAS**.

Two top London agents showing great interest in **THE SIGNS**, the young Liverpool singing threesome.

TIFFANY'S former backing group **THE THOUGHTS** now definitely lined up to back **JOHNNY GUSTAFSON** and

JOHN BANKS. Act will be called **THE UPSETTERS** and will be handled by agent Malcolm Rose.

Great reviews on Merseyside for **BRIAN EPSTEIN'S** TV shot, "CILLA at the Savoy."

KEN DODD, **BACHELORS** and most other top liners now appearing in Blackpool to attend mid-day reception when Prime Minister **HAROLD WILSON** re-opens Cavern Club.

LIVERPOOL comper **BILLY BUTLER** made a bit hit on Arthur Howes' **BACHELORS** one nighter at Great Yarmouth.

AZTECS have reformed and will be known in future as the **U.K. COUNTYS**.

DAVE WILCOCK, lead singer with the **NOCTURNES**, who made a big hit in musical **Maggie May**, signed as a soloist with **Harold Davison** and **Tito Burns**. Wilcock in Liverpool this week to complete a back-

ing group for appearances in the South of France.

SWINGING BLUE JEANS! **LES BRAID** weds Miss Lynn Haddrill (21) at St. David's Church, Childwall, on August 3.

Ex-MERSEYBEATS **JOHN BANKS** and **JOHNNY GUSTAFSON** who are backed by the former Thoughts and have moved to London now call themselves **JOHNNY, JOHN** and the **DARKNESS**.

They are recording for Polydor this week and do a two-week tour of Scotland in August and three weeks in Germany in September. One of their numbers is "River Deep—Mountain High."

JOHNNY GUSTAFSON'S current craze is go-kart racing. **CRYIN' SHAMES** off to French Riviera for dates including TV in two weeks. Then they tour Ireland and play in the Isle of Man.

HANDFUL playing to packed audiences in Paris where they stay for two months.

Dee-jay **BILLY BUTLER** says he is saving for a Rolls-Royce.

Why do **MERSEYS** call road manager **BOB ADCOCK** "Swinging J?"

Darrell + patience = a hit!

GUY DARRELL got his name from an American toothpaste product. He was rechristened from John Swail just as his fifth record, "I've Been Hurt," was released. Now he has every reason to smile—because it's in the chart.

Since 1961 Guy, a good-looking dark-haired young man, has been combining a recording career with a job as an apprentice stereotyper on his local newspaper at Gravesend.

Until now he'd not had a look in as far as the hit parade was concerned—but was doing as many, if not more, personal appearances all round the country than a lot of chart-riding names.

"I was so unknown," he says, "that each time I went home my mother asked who I was!"

But he refused to get disheartened. Instead he knuckled down and realising the best way to get known and plug a record was to promote himself, he trudged off along the one-nighter trail.

Suddenly it all paid off. Last week the haunting "I've Been Hurt" crept into the best-sellers at 49.

Although he cannot read music, Guy is an ardent songwriter. "If I get a tune into my head, I rush along to a friend who'll scribble it down and work it out for me. "The trouble is that all my songs end up with a bossa nova feel," he explained.

They sold a million

IF YOU want a bedside book guaranteed to keep you awake, there couldn't be a better buy at 15s. than the "Daily Mail Book Of Golden Discs"—the story of every million-selling disc in the world since 1903.

So you thought that the million-sellers—the now ubiquitous Gold Disc—didn't arrive on the scene until Bing Crosby or Elvis?

Wrong! Enrico Caruso—the Italian whose scratchy recordings are still cherished by millions—was the first to hit a million. And names that are now mostly remembered by the dads of the pop scene—Paul Whiteman, Gene Austin, and the Andrews Sisters—are just a few of the pioneer million sellers.

The book, 374 pages long, is packed with little-known facts about the Gold Disc greats. Did you know, for instance, that Crosby easily tops the list with a total of 250 million world sales? The Beatles come next with 150 million, and Elvis third with a "mere" 100 million.

There's a stack more information in this invaluable book, an absolute "must" for any pop fan who really wants to be on the ball.

● **Daily Mail Book of Golden Discs**, by Joseph Murrells, McWhirter Twins Ltd., 8 Baker Street, London, W1.

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Bob Farmer reporting

POP! goes the portobello rd.

**IT'S THE NEW 'IN' STREET
WHERE THE STARS GO BARGAIN-HUNTING**

PORTOBELLO Road is not a pretty sight. Situated in London W.11, it's a long, sprawling street spewing up untidy-looking shops, rickety stalls that sell you your grandfather's teenage gear, large, barrack-room pubs full of Irishmen, and a street surface iced in squashed fruit and overflows from the garbage bins.

And yet, if you want to go star-spotting, keep away from such contemporary haunts as Carnaby Street, King's Road or the club scene. For the "in" place among the really top pop people is unlovely Portobello Road.

Ridiculous? Well, take a look in the small, bulging shop with the white washed walls and the sign outside that says "I was Lord Kitchener's Valet."

What did we tell you... there's

John Lennon haggling over the price of a corduroy jacket that probably came out of the Jeeves era. "That's 50 bob," says the ginger-haired little man with the specs and wispy moustache who calls himself Ian Fisk.

"I'll give you £2," says the hard-bargaining Mr. Lennon, looking somewhat sleepy since it's 7 a.m. on a Saturday morning and he's headed straight for Portobello Road from an all-night party.

"Seeing as your not too well off, you can have it for 45 bob," says Fisk, smiling at his "funny."

"Two pounds," says Mr. Lennon deadpan. And gets it at his price.

Let's leave Lennon for a moment, for there's a bit of a barney going on at a stall outside in the street. The stallholder's refusing to accept a cheque. Strange. It's been written out by Mick Jagger.

So Jagger steps into our

shop, surveys the regimental regalia hanging from every conceivable space and selects a drummer's coat.

Mick - no beans!

Fisk's co-proprietor Paul Robinson is used to Mick walking around with hardly a bean and accepts his cheque. "He'll wear it on RSG," says Robinson. "Dunno how he does it—it must be like an oven inside that."

Lennon's been rummaging around at the back of the shop. And bought an outrageous 1920 blue woollen swimming costume that comes down to the knees.

The Beatle and Stone walk out together. It's still not breakfast time in any civilised home—but they must be gone before the crowds start arriving.

And the crowds certainly come. After all, it's probable that they'll see Manfred Mann

looking around at the ancient army uniforms which must date back to Boer War days. Donovan will turn up, too. Eric Clapton as well.

Outside, someone's snapping away in the street. It's not one of those fashion photographer fellows who keep arriving with gorgeous girl models to get a swinging background.

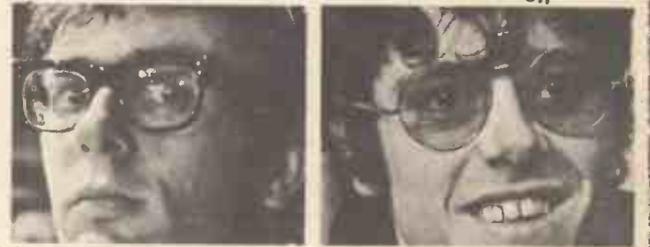
Look a little closer and you'll see it's Animal Eric Burdon.

Fisk crouches in a corner with a cup of tea. "Pop people come here because it's all so different," he says. "They've helped to make it the 'in' place and a booming business that's only happened in the last six months."

"We keep on getting proof of the way a pop star can pull in the public. When George Harrison went off with the Beatles to Germany in that striped jacket of his—he didn't buy it here actually—everybody rushed down to try and get



● Chrissie Shrimpton, Mick Jagger, John Lennon and wife Cynthia stroll down Portobello Rd.



● Manfred and Donovan also go bargain-hunting in Portobello Rd.

something similar.

"They come here, instead of the King's Road or Carnaby Street because our prices are so cheap. You know—nothing much above a couple of quid."

But the real business is in military gear. This is what Jagger goes for. Lennon too.

"There's a fantastic demand—I think we'll have to go out and rob the Victoria and Albert Museum to cope with the demand," he says.

He breaks off to sell the Rt. Hon. Lord Sandhurst's blue cutaway coat for 30 bob (!) and returns to predict that frockcoats (the new craze) will soon be superseded by policemen's capes.

AND JAGGER CAREERING AROUND ON THE RSG SET IN A POLICEMAN'S CAPE REALLY WOULD BE SOMETHING TO SEE.

SLAP FOR SOLO!



ENGLAND MAY swing, but to MGM it's still the land of stately homes and Rolls-Royces—the perfect backdrop for an UNCLE film.

In their fourth big-screen film, laboriously titled "One Of Our Spies Is Missing," Robert Vaughn and David McCallum take a tongue-in-cheek look at secret agenting in England (Anna Capri is the girl giving Solo a slap.)

They must prevent the rival firm, THRUSH, stealing a youth-restoring formula.

The chase takes Solo as suavely as ever to a Paris couturiers, a crusty gentlemen's club in London and a country mansion, while Illya investigates cat-stealing in Soho backstreets.

THRUSH arranges the usual untimely end for them, this time a pressing engagement in a wine vat. They come through with the customary dry humour and ingenious gadgets.

The Men From UNCLE may be just Batman and Boy Wonder without cloaks, but it's great entertainment for UNCLE fans.

TV—FILMS—TV—FILMS—TV—FILM

When JOHNNIE comes swingin' in

YOU'D NEVER guess Johnnie Stewart was a top pop programme producer. He's the sort of person you could imagine wearing a roll-neck sweater and mending fishing nets on Yarmouth beach.

But he doesn't. Instead he's spent the best part of seven days a week for the past two-and-a-half years nursing "Top Of The Pops." Now it's voted by artists and 15 million views alike one of the best

TV pop shows.

David Jacobs reckons Johnnie is a genius. But Johnnie maintains he's just doing a job—and adds:

"However well you plan a TV show it never quite works out—in light entertainment anyway. But the secret is really liking the job."

Recently he has been highly praised for introducing filmed inserts of pop. This was one of his own ideas and has proved enormously successful.

"I'm lucky in knowing a lot of



● JOHNNIE STEWART

people in this filming business personally," he admits.

A major disappointment was the visit of the Mamas and Papas when "Monday, Monday" was streaking up the chart "I desperately wanted them on the show—but it fell through when only three came over," he said.

Although the days of "Top Of The Pops" from Manchester are fast fading into the past, Johnnie still reflects affectionately on the shows from the North.

CILLA at the Savoy

WHOLE purpose of Rediffusion's screening "Cilla At The Savoy" at a peak viewing time was, one supposed, to spotlight how a mink and monied audience would react to a working-class girl with a grinding accent and stubborn determination to stay her natural self.

In which case "Cilla At The Savoy" was a waste of time. For the audience were a specially-selected circle of Cilla's friends and not a typical set of Savoy toffee-noses at all.

Never mind. Even with this atmosphere Cilla's enormous, easy-going charm made it crystal-clear that dukes, just as well as dustmen, couldn't fail to be infected by her.

But, of course, she has more than mere charm to offer. Her singing seems to improve all the time. She held everyone spellbound with all the familiar Cilla ballads, had them keeping time to the happy songs.

Dresswise she wasn't so stunning. There were no gowns to make you gasp. But that would have been out of character in any case. Which is what "Cilla At The Savoy" was all about.

Top of the Pops

ONE of the things that has often let "Top Of The Pops" down in the past is the audiences' lack of enthusiasm.

Often the resident DJ has been greeted with a blaze of indifference as he has tried to whip up some applause for a group, record, insert, ANYTHING!

But last Thursday we were lucky enough to have an audience who cared.

Georgie Fame's miming to "Getaway" had been extremely well thought out and came over with the professionalism he's famous for.

Petula Clark gave some nice touches by patting people fondly on the head as she came down the ramp and Chris Farlowe was miming better.

Ray Davies looked a little pale (please return the moustache immediately!) and the Shadows really came off rather dully, if smiley.

The film inserts fitted in beautifully. Los Bravos came over exceptionally well, so did James Brown. And that fantastic Ike and Tina Turner film couldn't help but add excitement and power.



● SHADOW HANK

'Kids blase'

"Lots of London kids get too blasé about pop," he declares. "They get it all the time. In Manchester we always had lots of happy faces. They really enjoyed being on the show. It was a big thing for them."

Biggest problem facing him at the moment is priming "Top Of The Pops" to go live a. the end of the month.

"It's more complicated obviously—and more expensive," he says. "But I don't anticipate too much trouble. We'll take an extra day to do it properly—and get musicians in to back artists in the usual way."



● GEORGIE

WITH a hit record like "Get Away" Georgie Fame was a natural for this spot. Which four singles and one album would he take with him when he makes his getaway?

Here's his choice:
LET'S GO GET STONED—Ray Charles: This is the first record he made after his two-year lay-off. It's great because he still had this great groove—full of subtlety.

PAPERBACK WRITER—Beatles: I don't know if this is the best they have done—maybe not. But it's certainly the most progressive. Their influence means as much as Ray Charles.

GREEN ONIONS—Booker T: When I look back on the past years and re-live some of the scenes, I remember this record. This is the disc that inspired me to change from piano to organ. It's obviously been a great influence on my career.

HOW SWEET IT IS—Marvin Gaye: This is the greatest Tamla Motown record ever made and I would have to have a disc from Detroit with me.

IT'S MONK'S TIME (LP)—Thelonus Monk: Monk is a great one-man-band. On this album you keep thinking he has lost his timing—then you suddenly realise that although he wanders about all over the place, he's right there in the groove.

SLEDGE hammers out a soul hit!

"When a Man Loves a Woman."

Title track; My Adorable One; Put A Little Lovin' On Me; Love Me All The Way; When She Touches Me; You're Pouring Water On A Drowning Man; Thief In The Night; You Fooled Me; Love Makes the World Go Round; Success; Love Me Like You Mean It. (Atlantic 587015).

A NEW big name to be reckoned with on the soul scene, PERCY SLEDGE here follows up his winning single with an excellent debut album.

His voice is strong and convincing; the accompaniments are sensitive; and the choice of songs is refreshingly different.

Percy proves that his hit single was no fluke and that he has genuine talent. The LP is well worth the attention of any follower of soul singing.

NICE, swinging backings throughout DELLA REESE's new album, "I Like It Like Dat!" (HMV). But unfortunately Della is guilty of shouting instead of singing. Pity, because she has style. But there's no excuse for this sort of yelling. Titles include "Trav'lin' Light," "Tain't Nobody's Bizness If I Do," and "Nobody Knows The Way I Feel 'Dis Morning."

THE VENTURES' "Where The Action Is" (Liberty) is competent but uninteresting. The old guitar solos on new hits just won't do any more. Tunes like "A Taste of Honey," "No Matter What Shape Your Stomach's In" and "Hang On Sloopy" get the same old Ventures treatment, and it's all such a predictable bore.

HOW MANY solo singers are there whose every word you can

NEW LPs by RAY COLEMAN

hear? Not many. But JOE TEX is one, and on "The Love You Save" (Atlantic) he is in superb form, with some really great songs given the swinging Tex treatment. Winning tracks include the title song, "Heart-break Hotel," "You Better Believe It, Baby" and "I'm A Man."

AMERICAN singer JODY MILLER's "Home Of The Brave" Capitol LP is pleasant, but nothing to send thousands of fans rushing out to buy it. She makes a good job of "All I Really Want To Do," and "It Keeps Right On A-Hurtin'."

"THE YOUNG RASCALS" Atlantic LP just proves that there are hundreds of British groups better than this American outfit. Their versions of "Like A Rolling Stone" and "In The Midnight Hour" just drag and don't stand any comparison with the originals. And their other work on the LP is unexciting.

FOR A delightfully invigorating selection of some standards, listen to BLOSSOM DEARIE's "May I Come In" (Capitol). A super, sweet singer with great style and delivery.

ESTHER PHILLIPS is another individualist, and "Esther Phillips Sings" (Atlantic) is her best LP yet, showing she can handle some classics like "It's All Right With Me," "A Taste of Honey" and "Every Time We Say Goodbye" with the same clever style as newer songs like "As Tears Go By." A pretty little collection.

TWO useful EPs from Decca: "Hits—Volumes One and Two" containing CHRIS ANDREWS' "Yesterday Man", FORTUNES'

"Here It Comes Again," HEDGE-HOPPERS ANONYMOUS' "It's Good News Week" and JONATHAN KING's "Moon." Second EP has CHRIS ANDREWS' "To Whom It Concerns," MARIANNE FAITHFULL's "Yesterday," FOR-TUNES' "You've Got Your Troubles" and LULU's "Leave A Little Love."

BEATLES' "Yesterday" EP (Parlophone) has "Act Naturally," "You Like Me Too Much" and "It's Only Love" as well as the great title track.

EP reviews

EVERLY BROTHERS' latest (Warner Brothers) offers "Love Is Strange," "Follow Me," "Man With Money" and "I'll Never Get Over You." Nice. Another EP on the same label is equally good, with "My Babe," "Hi Heel Sneakers," "People Get Ready" and a great "The Girl Can't Help It."

TWO new EPs from FRANK SINATRA on Reprise: "It Was A Very Good Year," which contains the haunting "Last Night



● PEGGY—great



● PERCY SLEDGE—soul searing

When We Were Young," and "Once Upon A Time," which features the lovely title song plus "This Is All I Ask" and "September Song."

HIS label-mate DEAN MARTIN sings "Red Roses For A Blue Lady" and "Walk On By" on a new EP, too. And TRINI LOPEZ, under the title "Don't Let Go," rocks away on "So Fine," "Shout" and "Ooh Poo Pah Doo."

HOLLIES hits "I Can't Let Go" and "Look Through Any Window"



TRINI—rocks

form the basis of their new EP, on Parlophone, and "Easy Beat" regular WOUT STEENHUIS's multi-tracked guitar sound is interesting on his "Hawaii—Land of Romance" EP (Columbia).

"SAMMY SINGS NAT—Volume Two" (Reprise) is Davis Junior saluting King Cole with immortal songs "Unforgettable," "It's Only A Paper Moon," "Sweet Lorraine," and "Route 66" Okay if you dig Sam.

"GRECO IN LONDON" (Columbia) means Buddy, with point numbers like "Mr Kiss-Kiss Bang Bang" and "That Darn Cat." He tries just that little bit too hard...

PEGGY LEE's "In The Name Of Love" (Capitol) has a lovely "The Boy From Ipanema" and a lightly swinging "There'll Be Some Changes Made." She's so good.

"With God On Our Side" is JOAN BAEZ on a new Fontana EP. She also sings "Farewell Angelina" and "It's All Over Now Baby Blue." A beautiful voice, and an anti-war sleeve note, of course.

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CLIFF—and that old-time religion

pop post

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Miss R. STANTON, 77 Sweden Street, Waterloo, Liverpool 22. Age 16. Likes: Pop in general especially Herman. Seeking boy pen pal.

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Mr. JOHN DIGGLE, Dearrow Boarding School, Langley on Tyne, Hexham, Northumberland. Age 14. Likes: Stones, Yardbirds, Kinks, Spencer Davis, and Marianne. Seeking girl pen pal aged 14-16.

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JOSEPH SOTOMSKI, Piotrkowek M.34, P-TA, Babice Street, Warszawa, Poland. Age 18. Likes: Beatles, Shadows, Stones, Gene Pitney, Walker Brothers, Cliff Richard, and pop in general. Seeking boy and girl pen pal aged 16-20.



● MARIANNE

Miss SUZAN RANDALL, 60 Court House Road, Finchley, London, N.12. Age 14. Likes: Gene Pitney, Walkers, Dusty, Four Seasons, Wayne Fontana, American Folk Rock. Dislikes: Beatles, Mindbenders, Ken Dodd, Tom Jones. Seeking boy pen pal.

Mr. ALAN RUDERHAM, 25 Sunnyside Road, Hornsey Rise, London, N.19. Age 18. Likes: Stones, Four Tops, Four Seasons, Beach Boys, Animals, Spencer Davis, Small Faces. Dislikes: Peter and Gordon, Cliff, Elvis, Bachelors. Seeking girl pen pal.

Miss GILLIAN CALDECOTT, 7 Woodfield Terrace, Heywood, Lancashire, Age 15. Likes: Walker Brothers, Beatles and Stones. Dislikes: Who, Yardbirds, Elvis. Seeking long-haired, mod boy pen pal.



● CLINT WARWICK

Fans cooling?

HOW LONG do we have to put up with members constantly leaving their groups? No wonder fans are cooling off their favourites and moving on to newcomers.

I have been an ardent fan of the Moody Blues ever since "Go Now" and was horrified to read that Clint Warwick has left after two and a half years.

Can you imagine what would happen if one of the Beatles or Stones left?—BRIAN YATES, 79a Barlow Moor Road, Didsbury, Manchester 20.

Brickbat for Tom

TOM JONES, in Hit Talk, recently, criticised Gene Pitney's voice. It's a pity he hasn't heard his own yet! It's lousy.—SUZAN RANDALL, 60 Courthouse Road, Finchley, London, N.12.

Old ORBISON? So who cares!

I SEE that Roy Orbison's "Lana" is a 1962 recording and that the DJ's and critics are keeping quiet about it.

Now, if it had been an Elvis record, those very same people would have gone delirious with delight at the very thought of having another knock at Elvis.

What does it matter when a record was made—a few years ago or last week? If it's good it should always be a pleasure to listen to.—Mrs. W. HALL, 143 Whitley Road, Whitley Bay, Kent.

● PENNY VALENTINE said she felt "truly sorry" for Roy Orbison over "Lana."

Well, now that "Lana" is firmly in the chart she can dry those crocodile tears, can't she? P.S.—I find Penny the most reliable reviewer. You just take the opposite of what she says.—CAROL ATKINS, Bankside, Surbiton, Surrey.

● "LANA" is a lovely record. Who cares if it is a little dated. Who else can do such lovely gymnastics as Roy. He always makes such professional records.

I do wish Penny Valentine would stop laying into Roy. She does seem to enjoy being rather unkind—and this is no time to bait him.—Mrs. JEAN CASH, 97 Moore Park Road, London, S.W.20.

AFTER reading the very one-sided opinions regarding Cliff's religious beliefs, I would like to say that I greatly admire Cliff for having the courage of his convictions.

As for the opinion of Miss Norma Lapper, of Wolverhampton (Pop Panel, July 2), who says "He's not the type to take up religion", perhaps she would care to define just who is the type?

READERS JUMP TO CLIFF'S DEFENCE

● MAIN headline at the moment seems to be the religious beliefs of Cliff Richard.

To face the whole pop-world with this sudden out-burst took pluck and I admire Cliff for it. Hasn't it occurred to people that what Cliff decides to do with his life is his business?—H.G., 18 Cleves Walk, Hainault, Ilford, Essex.

● HOW TYPICAL the comments of Pop Panel on Cliff as a Christian are, and how little knowledge and understanding of the real Cliff they show!

If only more fans would realise that beneath the gaudiness and glamour of the pop world every star has a personal life of much greater importance, perhaps we would read fewer of the pointless kind of letters which say, "Cliff mustn't quit his fans for religion," or "Paul mustn't marry 'cos we love him"—M. P. HAMMOND, 25 The Mead, Abridge, Romford, Essex.

● WHAT RIGHT has anyone to say that Cliff is not the "type" for religion or that he is being unfair to his fans?

I'd be the last person to want him to quit show-biz. But the final decision is his. No-one else has the right to stop him from doing what he feels is right.—CHRISTINE WASH, 46 Bridge House, Shepherds Lane, Hackney, E.9.

If she means the bald-headed, plumpish gentleman of 65, then it is regrettable she did not visit Earls Court, where this theory would have gone with the wind as she saw the "with it" "switched-on" young people who like Cliff show they were proud to be known as Christians.—RICHARD BYHAM, 9 Hunnab Road, Braintree, Essex.

● THANK YOU for publishing my letter regarding the petition to stop Cliff Richard quitting show business.

I never expected such a big response. So far I have received over 6,000 signatures.—MARY CLIFFORD, 4 Pennybank Chambers, St Johns Square, London, E.C.1.

Beatles pic OK

I'VE HEARD a lot of comments about the Beatles so-called "sick picture" but the Americans have topped the sarcasm poll.

They call it "An anti-Vietnam Protest Symbol—nauseating to young minds—cruel—sick"! Come off it America—you'll be saying the Beatles started the war soon.—JANET EDWARDSON, 21 Oakhill Drive, Lydiat, Liverpool.



● It took pluck for Cliff to declare his religious beliefs. He had the courage of his convictions, say Pop Panelists.

LAST WORDS

● Why is it that the Walker Brothers and the Beatles always let us wait about two or three months before they make a new record?—JANE SIMMONS, 4 Ash Court, Maybank Road, South Woodford, London, E.18.

● How dare Madeline Fry (Pop Post, July 2) say the Beatles needn't bother to get in the chart. "Paperback Writer" is not a horrid row.—SANDRA ALLUM, 43 Ferndale Road, South Norwood, London, S.E.25.

● While on holiday in Blackpool I saw Cilla Black

at the ABC Theatre and managed to snatch a few minutes with her after the show. Her personality is warm and sincere. Now I understand why she has such a great following.—KENNY BLAZE, Kingsthorpe, Northampton.

● If ever an artist continually confounded his legion of critics and knockers surely Elvis must take full marks. I defy anyone to make one single point of honest criticism against the King's version of "Love Letters".—ALAN W. BEAL, 2c Grove Farm Caravan Park, Mytchett Road, Mytchett, Camberley, Surrey.

Discword



ACROSS

- Paperback author? (6)
- Barber, Curtis, Farlowe or Montez (5)
- Puts on the turntable (5)
- More genuine than dud (6)
- Not those who buy, Peter? (7)
- Lies around in the water (4)
- Heavenly instrument! (4)
- One too hot wearing it? (7)
- The way it's thrown athletically is a record to us (6)
- Mostly layabouts (5)
- Black-eyed she was, once (5)
- They have the Epstein ring, we hear! (6)

DOWN

- Buzzers on the wing (5)
- Frank, remember? (6)
- Great sculptor, Brian (7)
- Mama Elliott (4)
- That red-head, William (5)
- = 250,000 sales (6)
- With Fabares in "Spinout" (7)
- Hues of blue? (6)
- Made a hit—but wouldn't go on? (6)
- Jim Reeves' flowers (5)
- Lee for tea? (5)
- Scorch up the road? (4)

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



HERE COME the LOVIN' SPOONFUL with such a hit you wouldn't believe. "Summer In The City" it's called and so immense is the musical strength of the disc, we hear it every fifteen minutes and never tire of its melodic insistence.

There is no doubt that the Spoonful are grouped, for as far ahead as one can see, with the BEACH BOYS, BYRDS, MAMAS and PAPAS and SIMON and GARFUNKEL as creative leaders of contemporary music in America.

They entered the national charts this week at Number 83 and they will be Number 1 in a month which is fast for the US. In at 65 comes the Byrds' "Five D." the fastest entry of the week, next to "Mother's Little Helper" by the Rolling Stones which, you will be glad to hear, bounced into the lists at 46.

Sorry to have to make a boring report on a "nasty-lyric" controversy over here. "Time" Magazine aired the subject and were happy to find a group or two who said "Yeah. We sing what we please... anything goes," which is all very well except that, first of all it isn't true and secondly, it doesn't help those artists who are trying, in songs, to make their point subtly.

So what else is happening? Well, the Beatles have been all over the Los Angeles papers—the main news story—after that piece of irrelevance in the Philippines. Why does anyone invite them anywhere? It really is stupid because surely everyone knows they never, never accept, I

suppose these awful arrangements are naïve arrogance to which some pre-supposed hosts add a dash of hurt feelings, a touch of sentiment, a squeeze of bursting blondes and three cupfuls of optimism. (Sorry about the Beatles' driver getting smacked up).

American journalists are not displeased with the nasty send-off the Beatles had in the Philippines. I dare say that malevolent adrenalin flowed through the grumpy systems of a few British News Editors planning the coverage of the Beatles return to London Airport.

People still can't cope with the overpowering success of the Beatles. The news about MICHELLE'S removal from the MAMAS and PAPAS was finally confirmed. I told you so but it gives me no satisfaction to say so.

First of all I don't like to see nice people divorced (letter-writers be warned that I know it's no business of mine so there's no need to tell me to mind my own business).

The indispensables

Secondly, she looked lovely but I understand they've found a pretty replacement—slim, fair-haired Jill Gibson. Age 22 and an experienced singer. So I suppose that's OK. It's one of the lousy things about lousy showbiz. Hardly anyone's indispensable.

Would you like a list of those whom I believe are vital to their groups? Then you can argue with yourself... and grumble and mutter in the air-raid shelter.

MAMA CASS... SPOONFUL SEBASTIAN... BYRD McGUINN, MANFRED JONES, WALKER SCOTT, WHO TOWNSHEND, CHER, DC 5 MIKE SMITH, ANIMAL BURDON (who seems aware of his status anyway), HERMAN (similarly aware to the situation), any one of the YARDBIRDS, none of the SHANGRI-LAS and all of the BEATLES.

I didn't deliberate upon the splendid Rolling Stones because, most curiously, I have not seen them perform live except at that multi-

talented show in Wembley in 1964 when I must say I didn't correctly evaluate their survival chances.

Yesterday I met HERMAN or PETER NOONE as he should be called because he should.

He was very pleasant and extremely amusing, talking about Huyton and a typical Northern club where the MC announced: "We've got Harold Wilson with us tonight drinking a pint and you've seen the empty chair which Sam Eccles used to have. Sam passed away poor old lad and here's our next turn you've seen them on TV and radio Syd 'n' Arthur give them a hand."

I introduced Peter to the Beach Boys who were taping messages to world-wide radio stations and Peter and his companion Ric Johns (beat that for a British name) formerly of Radio Caroline, were benevolent enough to sit in on a discussion tape to be sent to Caroline.

Mainly it was the Beach Boys warning Peter about tipping in London and Peter advising the Boys about the perils of the Hollywood "hippie" in tight levis.

Other local eccentricities this week: the man Wiseman who "exchanged views" with SINATRA and then went into a ten-day coma after an unremembered air-vibration smashed his skull, doesn't seem to recall anything about the incident. A man with a gun patrols Wiseman's home and Wiseman wishes the "incident" to be closed. Yes.

The Payola Inquiry continues... with a relentless procession of Daz-white witnesses telling how they have never heard anything as disgusting as the inference that disc jockeys would accept rewards for playing a certain record.

Because of the libel laws there are no names, no specifics, no localised allegations, no disguised attacks in this column... but do accept from me that the recording industry is still warped with graft, greed, hype, hypocrisy and self-enlightened favouritism.

It isn't all crooked by any means but is this reassuring enough to you, dear reader, as you sit in beautiful innocence beside your honestly-gained record player reading your paid-for copy of the underpriced Disc and Music Echo?

POPSHOPS: where to get this week's new discs

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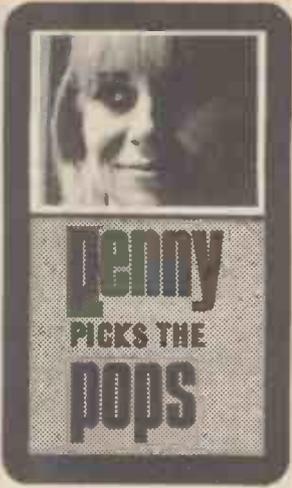
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TINA—not commercial.



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TELL HER I'm Not Home (Warner Bros)—Here we go. Comes the dawn of a big hit and they start following up with inferior material.

An odd song—starts really well, then a phone rings and comes the sad story of unrequited love. Tina sings her head off as usual but it really isn't commercial.
OUT TOMORROW

Bobby Shafto

SEE Me Cry (Parlophone)—Ho ho and **WHAT** do you suppose Gene Pitney thinks about this? Really incredible... the first couple of lines really does sound like Gene with that break in his voice.

Never mind, this is the best record Bobby Shafto has ever made. In fact it's excellent... singing, arrangement, song, everything! Written by David and Jonathan it has a fascinating progression of notes at the beginning. A nice fat sound with some interesting things going on. Deserves to be a hit.
OUT TOMORROW

Lee Drummond

MESSRS Lindsay, Parker and Flynn (Fontana)—I can't make up my mind about this one. It's all about a pop star who has been working for two years without receiving any money from it and intends to call in his three managers to sort it all out with them. Should make a few ears burn. It's done with a dirty brass sound and a strange sawdust-on-the-floorboards atmosphere. Mr Drummond has a nicely grating voice.
OUT TOMORROW

Geno Washington

HI, HI, Hazel (Piccadilly)—Once upon a time the Troggs were going to do this as a single. Mr. Washington and his splendid Ram Jam Band have taken a lot of the '30's out of the the song and put their own touches in. As they've already had one hit and this song has a lot of charm then I expect this will hit too.
OUT TOMORROW



BRENDA—stripped away the sugar coating.

Lovely Miss Lee is so super!

Honeycombs

IT'S So Hard (Pye)—Ah ha, said Mr. Howard and Mr. Blaikley to me, you'll like this—it's an entirely new Honeycombs sound. Well so it is. What they failed to tell me was that it is so very similar to Dave Dee's "Hold Tight" (they wrote both). Never mind. "Hold Tight" was interesting, so I suppose this is too.
OUT TOMORROW

Jimmy Beaumont

YOU'VE Got Too Much Going For You (London)—This is one of those records that is my own personal favourite. Sometimes they make the chart sometimes not, but often just to be able to listen to them is a pleasure. In a week of mediocrity this record stands out. Mr. Beaumont handles the song quite gently with a tinge of bitterness. The actual rhythm moves steadily with one of those super shifting beats, and on the chorus a girl with a nice throaty voice joins in. Nice, nice, nice!
OUT NOW

AIN'T Gonna Cry No More (Brunswick)—Thank you, thank you, dear person who decided it was time Brenda Lee had decent songs to sing again.

This is super. She has **SUCH** a good voice that it's been a crime the way they've surrounded it with sludge in the past. A real belter this, beautifully done. This may not be as smasher as past ones but at least they've stripped that awful sugar coating away.
OUT NOW

Chevlon's

TOO Long Alone (Pye)—This starts with Shadows guitar which more or less continues throughout. I chose this record because I'd never heard of these people before and this shows oodles of promise.

It's very unusual, wandering as it does all over the place. Byrd-like in places with some beautiful controlled hush singing. Apart from someone sifting sugar in the foreground I rather like it.
OUT TOMORROW

Penny Valentine

QUICK SPINS

BEN E. KING sings the lovely Goffin and King song "So Much Love" beautifully, but it needed more production (Atlantic).

Bang up to form is **BO DIDDLEY** with "We're Gonna Get Married," a complete riot of joy (Chess).

A nice giggle is "Michael Murphy's Boy" by **ALAN DEE** and the **CHESSMEN** (Pye).

"32 Floor" is a sad high love story done Unit Four style by the **WASHINGTON DC's**, Rather nice (CBS).

J. J. JACKSON has a real rave up on "Do The Boogaloo" (Polydor).

ANIMALS favourite "Neighbour Neighbour" done well by **JIMMY HUGHES** (Atlantic).

Eden Kane and his brothers are the **BROTHERS KANE**. "Walking On The Sand" sounds vaguely a Buffy St. Marie song speeded up. And not at all like Mr Kane (Decca).

I know we're trying to improve Anglo-Russian relations but this is ridiculous! The **CHEETAHS** on "Russian Boat Song" is full of resounding 'hups'. Actually I rather like it (Philips).

PEDDLERS are a good group. Their "Adam's Apple" sounds like Oscar Brown (Philips).

When I was a child one of my favourites was Peter Rabbit. So sorry I am that they have seen fit to designate dear Peter to a silly little song by **DEE JAY** (Philips).

AS by now we all know that the **WONDER WHO?** are the Four Seasons. "On The Good Ship Lollipop" is rather a waste of time (Philips).

Mr **DON CHARLES** is in a terrible state on "Out Of This Cold." Poor man (HMV).

The splendid voice of **IRMA THOMAS** makes "It's A Man's Woman's World" a joy. Follow that Mr Brown (Liberty).

I include the late **NAT KING COLE** this week for a beautiful gentle up-dated song called "Let Me Tell You Babe" (Capitol).

Disgusting. **MAJOR LANCE's** latest, "Investigate," could be by a Chinaman, well almost (Columbia).

Always had a soft spot for the **RIOT SQUAD**. "It's Never Too Late To Forgive" has nice sentiment and is sung in an unusual key (Pye).



MAJOR LANCE IRMA THOMAS FOUR SEASONS

DEREK Taylor, you were so right! **SHANGRI-LAS'** latest "Past, Present and Future" is so ghastly it's indescribable (Red Bird).

"Let's Get Back On The Love Scene" plead the **STORY-TELLERS**. And why not indeed? (Decca).

"The Family Of Man" is a rather mediocre folksy thing by the **SPINNERS** (Fontana).

German group the **RATTLES** do a fairly good job on "Say All Right" (Fontana).

I can't exactly say "Cloud Nine" by **WINSTON G** knocks me out (Decca).

I like **NEIL LANDON's** voice, but he deserves a better song than "I'm Your Puppet" (Decca).

ENERGETIC tambourine playing but the lead singer has the oddest voice on the **ODYSSEY's** "How Long Is Time" (Strike).

NATASHA PYNE has a pleasant voice but I don't rate Hilton Valentine's song "It's All In Your Head" (Polydor).

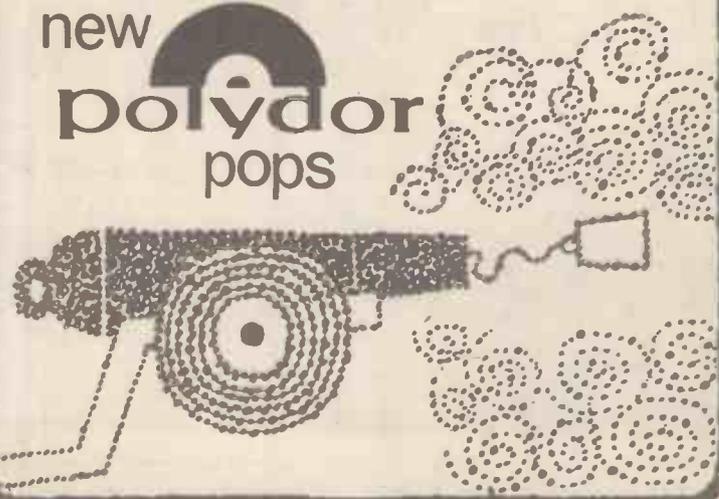
THUNDERBIRDS do quite a good job re-hashing the oldie "Your Ma Said You Cried" (Polydor).

FACTOTUMS do a splendid job on the Beach Boys "Here Today". Mind you, they sound exactly like the Beach Boys but things could be worse (Piccadilly).

What an odd record! The **EASYBEATS'** "Come And See Her" is all about getting a doctor along because his girl has fallen for him. I see (United Artists).

Nice intro in the **INTERNS'** "Is It Really What You Want"—about them bashing on the door all day (Parlophone).

new
polydor
pops



JACKSON & SMITH PARTY '66

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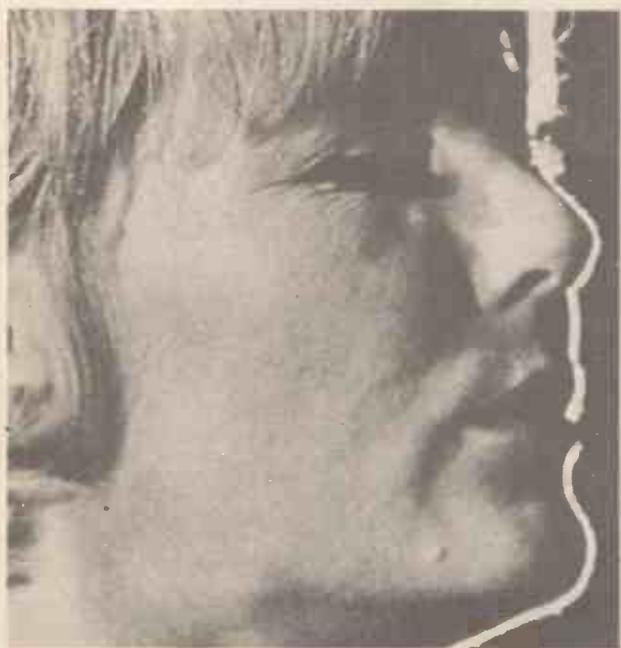


DISC

and MUSIC ECHO 9d

JULY 16, 1966

USA 25c



PET: more French than les onions!

THE-INCREDIBLE-STORY-OF-PETULA - CLARK began when she toddled out before the cameras at seven years old—a skinny, tousle-haired, pixie-faced kid.

Today, the kid has grown up into one of the world's richest singers. A petite woman of thirty-three who looks ten years younger.

Under the superb guidance of the splendid Mr. Claude Wolff, her husband, Petula is a top star in America, Britain and, of course, France.

'Success surprised me'

She has accumulated a house in Paris, a summer retreat in the South of France, and is at present passing plans for a fantastic house to be built on the shores of Lake Geneva. Between these three places she travels with her husband, her two children, Barbara and Catherine, and their nanny Helen.

When she looks back she says her own success story surprises her as much as it does anyone else.

"I went to France because I married Claude and he had his career there." Also I felt the British public were probably getting a bit fed up with me."

She was sitting in her dressing room waiting for rehearsals for her own TV show. Her husband was playing cards and exploding into French with a cheerful grin every five minutes.

"I never planned anything that happened. I couldn't speak French when I arrived in France, and the French didn't like English artists. They just thought my accent was hysterically funny.

"When my records started to sell there I realised that I had to base my career on something more than just a funny accent."

Suddenly in France Petula was more "in" than onions, and with the release here of "Sailor" her records began to creep back into the British chart.

£100,000 deal fixed

"It always surprises me that my records are hits. Although now I think the British pop scene has settled down from the hysterical state it was in two years ago. There is room for solo artists like Dusty and Cilla.

"That's why I'm probably enjoying the success I am here." Mr. Wolff waved his cigarette in the air, smiled, and said he had just completed a deal that would probably mean something like £100,000 a year to them.

When I met her Petula had just said goodbye to her two children on the plane to Paris. At the weekend she and Claude were flying out to rejoin them, after months in London.

She admitted that this time leaving Britain would be one of the biggest wrenches she has had to face.

"Usually I come on just a flying visit and have no time to feel at home. But I am feeling really dreadful about leaving for the very first time in my life.

"When you don't live in a place all the time you appreciate it all the more. I think London is beautiful and this trip I began to remember all the places and had a chance to look round.

"We're pleased we sent the children on because it gives me something to go back for. I HAVE to go now, but I am going to be so sad to leave."—PENNY VALENTINE.

'I don't feel guilty about leaving'

Paul

WHY I HAD TO GO SOLO

by BOB FARMER

HAVE Paul Jones and Manfred Mann signed a suicide pact by parting? This was the double-edged dilemma in the pop world this week following last Wednesday's dramatic decision by Paul to quit.

Paul, composed, confident and smiling, rejected either possibility. For his own future he declared: "I'm staying with EMI Records and I shall be going out on a tour this autumn, hiring my own backing group.

"I'm also hoping to break into films and to continue writing plays for television."

'Not guilty'

Of the future of the Manfred Mann group, with Michael d'Abo, of the Band of Angels group, taking Paul's place, he said: "People have asked me if I feel guilty about leaving the group in the lurch. I can't possibly feel guilty because they will do well without me."

But could Paul come to regret his move? "Everyone says that when you go solo you miss being part of a group.

"This, I suppose, is true to some extent and has been a reason for my delaying my decision for so long.

First rumours

"Because quitting the Manfreds has been on my mind for a long time—as long, in fact, as the rumours have lasted," smiled Paul, recalling perhaps the first rumours of a split when Disc asked way back on January 15 "Is Paul Going Solo?"

"Yes, it was as long ago as that," admitted Paul, "that I started thinking of leaving.

"Maybe part of it was the fact that the Manfreds were leaning towards jazz. Maybe, too, it was because people outside the group were always suggesting I went out solo and saying I was being held back by staying.

"Anyway, I knew for ages that this was eventually going to happen."

Manfred Mann confirmed the pressures that brought about

the end of Paul's association when he added: "Paul's departure had been likely for some time. Of course I am very disappointed he has finally decided to quit.

"But I'd also like to add—very relieved that there's got to be no more pretence."

Manfred added: "Good luck to Paul—but I honestly don't regard this as a great blow for groups in general. Just because Paul has parted from us, it doesn't mean that this is the age of solo singers. On the contrary, it's still very much a group scene."

"Just because I'm leaving the group, I shan't stop singing the songs we had as hits," said Paul. "After all, people said I was good enough to go solo—so why shouldn't I take my song hits with me?"



Was this the start of it?

Is PAUL going solo?

IS PAUL JONES thinking of quitting the Manfreds and becoming a solo singer? Are the group branching out musically into a jazz vein to such an extent that Paul is no longer suitable as a pop singer with them?

As he sat nursing a cold at his north London home last week he said: "I've thought of the day when I might become a solo singer. I've seen the day approaching but it still could be light years away.

"It's true to some extent we are becoming more of an instrumental group. We are undertaking commitments that involve the group as a whole."

"I've been suggesting for a long time that we do more jazz. In fact I went out and bought the sheet music to some Billie Holliday, and Jon Hendricks numbers in the hope that we could do them with my vocals.

"But on the other hand I don't want to limit myself to jazz. I don't feel jazz has as much to offer a singer as an instrumentalist," he elaborated. "Most jazz brings me sound either silly or the human voice you can't do with an instrument."

BENEFIT

Because of this hold-back as a singer...

the statement with: "I hope He admitted that if the song came for him to..."



PAUL JONES

FLASHBACK to DISC, January 15, 1966

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Spotlight on LIVERPOOL CAVERN re-opening

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