

DISC

and MUSIC ECHO 9d

JULY 30, 1966

USA 25c

Beatles splitting!

The Beatles are splitting up—to make separate solo film parts! This is their answer to the question of what is left for them to conquer and manager Brian Epstein admitted this week that this is the next step for the Beatles (writes Bob Farmer).

“I am only prepared to say at the moment that they might make films separately,” said Mr. Epstein, but I understand he will make an announcement about the Beatles splitting up for films probably within the next week.

It is also almost certain that one of the Beatles—probably Paul—will make a solo debut in films sometime in 1967—but certainly not until after the Beatles' next film together is completed, shooting for which will definitely start in January.



SCOTT WALKER
tells his
life story

START READING ON PAGE 9



BURDON
to quit
Animals
-official

FULL STORY:

PAGE 7

**THE DAY PET
CLARK CRIED
A RIVER!**

TURN TO PAGE 10

SCENE

ON Juke Box Jury **KATIE BOYLE** was embarrassing, and rude. Denied: reports that **GRAHAM WEBB** was leaving Caroline to join Luxembourg.

Seen with a gorgeous Swedish girl in Soho's Dean Street last week: **GARY LEEDS**.

MICK JAGGER met **BOB DYLAN** for the first time in New York last week.

DAVID GARRICK very pleased that what he said about **PETULA CLARK** appeared in his Hit Talk in Disc and Music Echo.

CHRIS CURTIS recording ex-RSG compere **MICHAEL ALDRED** this week.

LULU and **LADRIENNE POSTA** off for short holiday in Spain together after completion of "To Sir With Love" film.

Half the **DAVID and JONATHAN** singing team—Jonathan—became a father on Sunday. His wife Joan gave birth to a baby boy in Bristol hospital.

PAUL JONES says the stage act he has to do in his new film is shocking.

CHRIS FARLOWE, who is a cousin of "Ipcress File" author Len Deighton, says his mother asked if he'd increase her housekeeping money now he's had a number one!

JAGGER songwriting in his Los Angeles hotel room when Disc and Music Echo phoned him last week.

ALAN PRICE plays tennis to keep fit.

NEW JOAN BAEZ single "Pack Up Your Sorrows" written and produced by her brother-in-law **RICHARD FARINA**, shortly before his death in a motorcycle crash a few months ago.

On new albums—**SHIRLEY BASSEY** revives old hit "Kiss Me Honey, Honey"; **JOHNNY MATHIS** sings BEATLE hits "Yesterday" and "Michelle."

PETER and GORDON, who toured Germany with the Beatles, are back there this week for TV.



• DYLAN

Club in Leicester named after **VIV PRINCE's** "Light Of The Charge Brigade."

RADIO London DJ **TONY BLACKBURN** celebrated release of his record "Green Light" on Friday by buying an MGB.

KINKS flew back from Majorca (77 deg.) last week and started a tour of Scotland (57 deg.).

KEITH RELF and wife have moved into new Sunbury-on-Thames house. Why doesn't **MIKE d'ABO** wear socks?

SPENCER DAVIS Group now use a white organ in their stage act.

Uxbridge fan named her dog's five puppies **DAVE DEE, DOZY, BEAKY, MICK** and **TICH**.

KOOBAS saying goodbye to their flowery trousers.

GENE "Mother's Little Helper" LATTER at Cavern opening with his Liverpoolian group the Aztecs.

After their defeat in the World Cup by England, French football team visited London's **CROMWELLIAN CLUB** which is holding a



• LULU

"French Fortnight."

Pirate DJ **KEITH SKUES** of **RADIO LONDON** rushed to hospital after collapsing over the mike on board the ship last week.

CLIFF RICHARD co-star in "Finders Keepers" Vivienne Ventura, England World Cup team pin-up, has got engaged.

Painted in oils: **GEORGE HARRISON** and wife **PATTI BOYD**—by wife of the founder of the Asian Music Circle.



• d'ABO

After breaking his violin bow, **CREATION** guitarist **EDDY PHILLIPS** bought one from a street busker playing "If I Can Help Somebody!"

Having lunch together in West End restaurant on Wednesday: **SCOTT WALKER** and **JONATHAN KING**.

On Sunday **KIM FOWLEY** threw a "happening" in a recording studio and recorded it!

Big future being predicted for American group the **BUFFALO SPRING-FIELDS**.

A Beatle Mum helps out 'Sweet Little Sixteen...'

ANN MARIE is her name. Sweet sixteen and pretty, too. She lives in Los Angeles and saved up enough to spend a short holiday in England during July. To improve my education, she explained to her folks. To see the Beatles, she prayed to herself.

But her timing was bad. The morning she arrived at London Airport was also the morning the Beatles flew out to Germany.

Undaunted, she dried her tears and caught an over-priced cab to her hotel in town, to be told: "You can't have your room until midday."

Still undaunted, she suddenly recalled the middle-aged couple up in Lancashire who lived near Warrington and with whom she had established a faint relationship through letter-writing.

She took a train there, was met by the couple who took her home to dinner and invited her to stay. She reluctantly refused and returned to London. But in a very much happier frame of mind.

The couple, after all, were the parents of George Harrison.

Screams—as ELVIS has a night out

LAST WEEK an amazing thing happened in the all-amazing town of Hollywood. Into the famous swinging whizz club, The Trip, walked **ELVIS PRESLEY**.

It was the second night appearance of singer Jackie Wilson that had lured Elvis from his fantastic Bel Air home down into the town.

He arrived with ten bodyguard friends, and was dressed in a white suit with a black shirt and tie.

Also in the audience that night was young British publicist Ray Williams. On the transatlantic phone to Disc and Music Echo this week, Williams said: "Because it was the second night, there was nobody famous in the club. P. F. Sloane was there but that was all."

"When this guy walked in I don't think anyone realised who it was, because Elvis very rarely comes out."

"Then half way through Jackie's act he announced that Elvis was in the audience and everyone went crazy standing on chairs to see him. He just stood up and waved and sat down again."

Ray thought this would be his one and only sight of Elvis but by sheer coincidence the next day saw our British representative lazing by the side of the famous star's swimming pool!

"Two of the Buffalo Springfield, Dewy Martin and Steve Stills, had known Elvis for years—right from the Memphis days. They were going up to see him the next afternoon and asked me if I'd like to go along."

"As you can imagine I didn't need asking twice!"

"Elvis's house is in the most exclusive and richest part of Hollywood. Very high up in



• ELVIS: a black shirt and ten bodyguards!

the hills and very secluded. You never get fans hanging around the place and it's very quiet there.

"We got to the huge gates and a couple of these bodyguards suddenly loomed up—all 20 stone of them. They vet everyone who goes in and out."

"There are about 30 of them around the grounds and house. Roughly ten are really personal friends of El and live at the house all the time."

Ray, Dewy and Steve were ushered up to the house where they were met by Elvis.

"He was wearing blue jeans, sandals and one of those brightly painted Hawaiian shirts. He doesn't really come up and introduce himself, just says 'hi' and leaves you to roam around the way you want to."

"It was a fantastic afternoon so we spent most of the time round his pool. He has a man-servant who brought out drinks and later Elvis came out and sunbathed."

"He's really very quiet and retiring. He said he wanted

to come to England and we talked a bit about that. He really is a strange contrast. To speak to, he is very unassuming and very shy but then everything he has is very flash and very Hollywood.

"I went into the house during the afternoon to rifle the fridge for a sandwich. And the place has so many gadgets it's unbelievable! The kitchen is very large and has gadgets from floor to ceiling."

"All the house is decorated in silk, the garden is full of palm trees. He has two motor bikes and a gold painted Cadillac in the garages."

"If he does go out he usually goes on his bike with six or seven of his close friends on their bikes, and they just roar around the roads for hours."

"FOR SUCH A BIG STAR HE IS A STRANGE GUY. AFTER I MET HIM I WASN'T AS EXCITED AS I THOUGHT I WAS GOING TO BE. PROBABLY BECAUSE HE IS SO DOWN TO EARTH AND SO NICE."

THE FIRST HIT FROM

PRESIDENT RECORDS

an exciting New British Group, a new smash hit song from the U.S. charts

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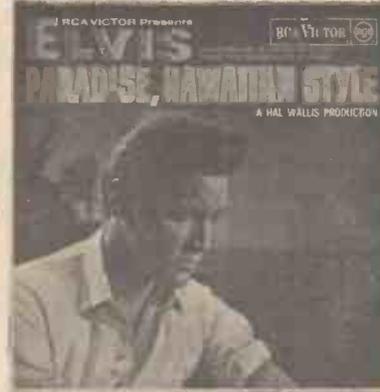
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TOP 50

CHART
TOPPER



NEW ALBUM ELVIS PRESLEY



PARADISE, HAWAIIAN STYLE

From the Paramount picture
© SF 7810 © RD 7810



12" stereo or mono LP

RCA Victor Records' product of The Decca Record Company Limited
Decca House Albert Embankment London SE 1

- 1 (1) **OUT OF TIME**.....Chris Farlowe, Immediate
- 2 (10) **▲ WITH A GIRL LIKE YOU**.....Troggs, Fontana
- 3 (5) **BLACK IS BLACK**.....Los Bravos, Decca
- 4 (2) **GET AWAY**.....Georgie Fame, Columbia
- 5 (3) **SUNNY AFTERNOON**.....Kinks, Pye
- 6 (8) **I COULDN'T LIVE WITHOUT YOUR LOVE**
Petula Clark, Pye
- 7 (11) **THE MORE I SEE YOU**.....Chris Montez, Pye Int.
- 8 (4) **NOBODY NEEDS YOUR LOVE**.... Gene Pitney,
Stateside
- 9 (9) **LOVE LETTERS**.....Elvis Presley, RCA Victor
- 10 (6) **RIVER DEEP, MOUNTAIN HIGH**... Ike and Tina
Turner, London

Next Twenty

- 11 (13) **GOIN' BACK**
Dusty Springfield, Philips
- 12 (7) **BUS STOP** Hollies, Parlophone
- 13 (12) **● STRANGERS IN THE NIGHT**
Frank Sinatra, Reprise
- 14 (17) **MAMA** Dave Berry, Decca
- 15 (14) **(BABY) YOU DON'T HAVE TO TELL ME**
Walker Brothers, Philips
- 16 (16) **HIDEAWAY**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 17 (29) **▲ VISIONS**
Cliff Richard, Columbia
- 18 (25) **▲ SUMMER IN THE CITY**
Lovin' Spoonful, Pye Int.
- 19 (18) **LANA** Roy Orbison, London
- 20 (28) **▲ HI-LILI HI-LO**
Alan Price Set, Decca
- 21 (15) **● PAPERBACK WRITER**
Beatles, Parlophone
- 22 (34) **▲ I WANT YOU** Bob Dylan, CBS
- 23 (19) **DON'T ANSWER ME**
Cilla Black, Parlophone
- 24 (20) **WHEN A MAN LOVES A WOMAN** Percy Sledge, Atlantic
- 25 (22) **MONDAY MONDAY**
Mamas and Papas, RCA Victor
- 26 (27) **I AM A ROCK**
Simon and Garfunkel, CBS
- 27 (36) **LOVERS OF THE WORLD UNITE**
David and Jonathan, Columbia
- 28 (21) **A PLACE IN THE SUN**
Shadows, Columbia
- 29 (23) **THIS DOOR SWINGS BOTH WAYS**
Herman's Hermits, Columbia
- 30 (—) **GOD ONLY KNOWS**
Beach Boys, Capitol

Last Twenty

- 31 (33) **I LOVE HOW YOU LOVE ME** Paul and Barry Ryan, Decca
- 32 (31) **SITTIN' ON A FENCE**
Twice As Much, Immediate
- 33 (26) **CAN I TRUST YOU**
Bachelors, Decca
- 34 (32) **PROMISES**
Ken Dodd, Columbia
- 35 (—) **MY LOVER'S PRAYER**
Otis Redding, Atlantic
- 36 (24) **IT'S A MAN'S MAN'S MAN'S WORLD** James Brown, Pye Int.
- 37 (30) **SLOOP JOHN B**
Beach Boys, Capitol
- 38 (39) **YOU GAVE ME SOMEBODY TO LOVE** Fortunes, Decca
- 39 (—) **LOVIN' YOU IS SWEETER THAN EVER**
Four Tops, Tamla Motown
- 40 (45) **AIN'T TOO PROUD TO BEG**
Temptations, Tamla Motown
- 41 (41) **OPUS 17** Four Seasons, Philips
- 42 (47) **MAKIN' TIME** Creation, Planet
- 43 (—) **HOUSE IN THE COUNTRY**
Pretty Things, Fontana
- 44 (—) **HANKY PANKY**
Shondells, Roulette
- 45 (42) **YOU GAVE ME SOMEBODY TO LOVE** Manfred Mann, HMV
- 46 (35) **I NEED YOU (EP)**
Walker Brothers, Phillips
- 47 (37) **WILLOW TREE**
Ivy League, Piccadilly
- 48 (38) **99½** Wilson Pickett, Atlantic
- 49 (—) **OOPS** Neil Christian, Strike
- 50 (46) **DON'T BRING ME DOWN**
Animals, Decca

● Silver Disc for 250,000 British sales

▲ This week's TOP 50 Zoomers

ZOOMING UP THE CHART!



● TROGGS 2



● CLIFF 17



● SPOONFUL 18



● ALAN PRICE 20



● DYLAN 22

HIT TALK by DAVE BERRY

CHRIS FARLOWE has a fantastic record there, I'm not surprised it's number one, certainly one of the best records in the chart.

I don't see "Black Is Black." This group could come from East Ham, the way they sound. **PETULA CLARK'S** song is okay but it's the sort of song for listening to in a car at 3 p.m.

"Love Letters" is very good. I like the other side too. I'd like to see **ELVIS** back doing his King of Western Pop bit. The **TROGGS** have been very

clever. I couldn't see how they were going to follow "Wild Thing" but they have.

Can't understand why the **WALKER BROTHERS** did this song as a single. "I Need You," from their EP is so much better. I don't rave over the **LOVIN' SPOONFUL'S** new one. But I always thought that "Do You Believe In Magic" was their best record.

I don't know about **ALAN PRICE**. When someone does a song you know so well it's hard



● DAVE BERRY

to judge. Don't like "Visions." I usually like Cliff but, like the rest of us, he seems to be having a hard time finding the right material.

"I Love How You Love Me" is pretty odd. I don't like knocking people but they seem to have stuck everything on this and the Jimmy Crawford one was so much better.

BOB DYLAN is fantastic. I don't know what he's trying to do but this is a great record. **DAVID** and **JONATHAN'S** is excellent. It's a hit song but these people haven't really got an image.

Next Week TROGG REG

Top Ten LPs

- 1 (1) **SOUND OF MUSIC**
Soundtrack, RCA
- 2 (3) **PET SOUNDS**
Beach Boys, Capitol
- 3 (2) **AFTERMATH**
Rolling Stones, Decca
- 4 (4) **SUMMER DAYS AND SUMMER NIGHTS**
Beach Boys, Capitol
- 5 (5) **THE MAMAS AND THE PAPAS**
Mamas and Papas, RCA
- 6 (6) **SWEET THINGS**
Georgie Fame, Columbia
- 7 (7) **STRANGERS IN THE NIGHT**
Frank Sinatra, Reprise
- 8 (9) **DAVE, DEE, etc.**
Dave Dee, etc., Fontana
- 9 (—) **HITS FOR NOW AND ALWAYS**
Ken Dodd, Columbia
- 10 (—) **SOUL ALBUM**
Otis Redding, Atlantic

AMERICAN TOP TWENTY

- 1 (2) **WILD THING**.....Troggs, Atco/Fontana
- 2 (1) **HANKY PANKY**.....Tommy James and the Shondells,
Roulette
- 3 (3) **LIL' RED RIDING HOOD**
Sam the Sham and the Pharaohs, MGM
- 4 (4) **PIED PIPER**.....Crispian St. Peters, Jamie
- 5 (9) **I SAW HER AGAIN**.....Mamas and the Papas, Dunhill
- 6 (7) **HUNGRY**.....Paul Revere and the Raiders, Columbia
- 7 (21) **SUMMER IN THE CITY**.....Lovin' Spoonful, Kama Sutra
- 8 (10) **SWEET PEA**.....Tommy Roe, ABC
- 9 (17) **MOTHER'S LITTLE HELPER**... Rolling Stones, London
- 10 (14) **SOMEWHERE MY LOVE**...Ray Conniff & Singers, Columbia
- 11 (50) **THEY'RE COMING TO TAKE ME AWAY**
Napoleon XIV, Warner Bros.
- 12 (6) **PAPERBACK WRITER**.....Beatles, Capitol
- 13 (8) **RED RUBBER BALL**.....Cyrkle, Columbia
- 14 (25) **SUNNY**.....Bobby Hebb, Phillips
- 15 (5) **YOU DON'T HAVE TO SAY YOU LOVE ME**
Dusty Springfield, Phillips
- 16 (32) **THIS DOOR SWINGS BOTH WAYS**
Herman's Hermits, MGM
- 17 (23) **OVER, UNDER, SIDEWAYS, DOWN**.....Yardbirds,
Epic
- 18 (18) **THE WORK SONG**...Herb Alpert & the Tijuana Brass, A&M
- 19 (19) **LOVE LETTERS**.....Elvis Presley, RCA Victor
- 20 (24) **I WANT YOU**.....Bob Dylan, Columbia

NANCY SINATRA New Single FRIDAY'S CHILD

RS 20491 Reprise



★ Latest L.P. How Does That Grab You? R 6207 Reprise

HERB ALPERT AND THE TIJUANA BRASS New Single WORK SONG

7N 25377 Pye Inter.



★ Latest L.P. What Now My Love / NPL 28077 (M) . NSPL 28077 (S) Pye Int.

Dionne Warwick New Single Trains & Boats & Planes

7N 25378 Pye Inter



★ Latest L.P. Dionne Warwick In Paris; NPL 28076 Pye Int.

Countdown

thursday

KINKS — Public Hall, Barrow-in-Furness.
TROGGS — Locarno, Burnley.
WALKER BROTHERS — Lyceum Club, Bradford.
DAVE DEE, DOZY, Etc. — Mr Magoo's, Edinburgh.
DAVE BERRY — Liberal Hall, Yeovil.

friday

SMALL FACES, SPENCER DAVIS—Jazz and Blues Festival, Windsor.
WHO—Tiles, London.
CHRIS FARLOWE — II Rondo, Leicester.
MERSEYS — Locarno, Basildon.
CREATION — Coronation Hall, Ramsgate.
HOLLIES — Central Pier, Morecambe.
READY, STEADY, GO! — Manfred Mann, Joe Tex.

saturday

CHRIS FARLOWE, WHO, YARDBIRDS — Windsor Festival.
TROGGS — Gliderdrome, Boston.
ALAN PRICE — Town Hall, Clacton.
JUKE BOX JURY—Dave Cash, Jackie Stewart, Joy Marshall.

sunday

GEORGIE FAME, ACTION — Windsor Festival.
WALKER BROTHERS—Villa Marina, Douglas, Isle of Man.
SANDIE SHAW — Dolce Vita, Newcastle.
SEEKERS — Britannia, Great Yarmouth.
HOLLIES — North Pier, Blackpool.

monday

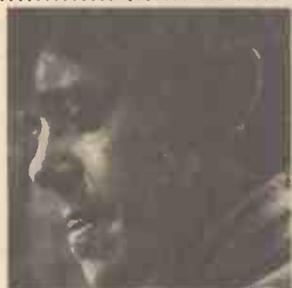
SMALL FACES — Flamingo, Redruth.
CILLA BLACK — ABC Theatre, Blackpool (season).

tuesday

YARDBIRDS — Leave for America, London Airport, Flight BE 30. 8.50 am.
GEORGIE FAME—Blue Lagoon, Southsea.
TROGGS — Winter Gardens, Malvern.

wednesday

GEORGIE FAME — Bromley Court Hotel, London.
TROGGS — Orchid Ballroom, Purley.



DONOVAN—new LP

Donovan gets Royal offer

DONOVAN has received an offer from the Danish Royal Family to go to Denmark in September and play before them at a special concert.

This week he records tracks for his new LP "A Summer's Day Reflection" which will be issued here in late August.

Donovan flies to America for a two-week promotional visit in August.

Alan Price for Spoonful show

ALAN PRICE Set—who this week jumped eight places up the chart to 20 with "Hi Lili, Hi-Lo"—have been booked as second attraction to America's Lovin' Spoonful for a special concert at Paris Olympia on September 24.

This is three days before both groups start a nationwide British tour with Dusty Springfield at London's Finsbury Park Astoria on September 27. Episode Six, whose new single is out on August 26, are also set for the package.

Other dates for the tour are: Winter Gardens, Bournemouth (28); Gaumont, Derby (29); Odeon, Birmingham (30); Capitol, Cardiff (October 1); Colston Hall, Bristol (2); Odeon, Manchester (3); Odeon, Newcastle (4); Odeon, Liverpool (5); Gaumont, Hanley (6); Gaumont, Sheffield (7); Odeon, Leicester (8).

Offers pour in for Billy J. Kramer

OFFERS have been pouring in for Billy J. Kramer, who last week was dismissed from Blackpool's "Big Show Of 1966" because he arrived at the theatre late.

Billy's new single "You Make Me Feel Like Someone" is out on August 12 and tomorrow (Friday) he visits Radio Caroline's North ship and makes a personal appearance for Caroline South at Wimbledon Palais on Saturday.

With the Dakotas, he joins the cast of "Saturday Club" from Blackpool on August 6. And they play a double date in cabaret at the Club Marimba, Middlesbrough, and La Bamba, Darlington, between July 31 and August 6.

Big L DJ ill

Radio London DJ Keith Skues was rushed to Ipswich hospital last Wednesday with suspected appendicitis. He is still undergoing treatment there.

Radio England DJ Colin Nichols has quit and is joining Radio Luxemburg as a summer relief announcer this week.

STARS IN THE NEWS-1

'REVOLVER' SURPRISE

Ringo sings on Beatles' new single

RINGO gets the solo vocal spot on "Yellow Submarine," one side of the Beatles' surprise new single out next Friday (August 5). The other side is "Eleanor Rigby." Both are from the boys' new album "Revolver"—out on the same day.

It's the first time the drummer has sung on a single in this country—and the first time the Beatles have put out LP tracks as a single—although their "Ticket To Ride" hit single was featured on the "Help!" album.

At the moment no promotion spots have been fixed for the boys—and there's no specific topside for the record.

"Eleanor Rigby," which features a string octet

consisting of four violins, two violas and two cellos, and "Yellow Submarine," a sea shanty-styled song, are the Beatles' own favourite LP numbers.

The final chorus of "Submarine," apart from featuring all four Beatles, also includes road managers Neil Aspinall and Mal Evans, recording manager George Martin, and assorted studio staff and technicians. Submarine sound effects on the record were produced live in the studio and pre-recorded.

The last Beatles single "Paperback Writer"—this week down six places to 21 in the chart—was released on June 10.

Rumours that the Beatles had turned down a South African tour on racial grounds were this week denied by Nems Enterprises.



STEVIE—producer

SPENCER GOING FOR HAT-TRICK

SPENCER DAVIS, chasing a hat-trick of chart No. 1's, rely again on songwriter Jackie Edwards, who penned "Keep On Running" and "Somebody Help Me," for their next single, "When I Come Home," out on August 26, and jointly-composed by the group's lead singer Stevie Winwood.

This reverses the original decision to release the Brenda Holloway song "Till The End Of Time"—not now considered commercial enough. Instead, it is to be lead track on their next album "Autumn '66," out in mid-September.

Stevie Winwood has signed a producer's contract with Island Records and is to record new organist Wynder-K-Frog.

Small Faces' rush

SMALL FACES rush release a new self-penned single "All Or Nothing" next Friday with another of their compositions—"Understanding"—on the flip.

They play "Ready Steady Go" the same day (August 5), "Top Of The Pops" (11) and "Scene At 6.30" (10).

IVY LEAGUE SIGN ON



IVY LEAGUE give the £250,000 handshake with manager Barry Clayman that sets the seal on a brand new five year contract. See story below.

NEMS group the REMO FOUR go to the South of France for a three-week cabaret season at La Potiniere between August 15 and September 3 and return to Bremen (September 21-24 and October 19-22) for appearances on Germany's top pop show "Beat Club."

ANZACS, resident in London for a year, returned home for opening of Liverpool Cavern... CATHY MCGOWAN commences shows at Villa Marina, Douglas, Isle of Man... GENEVEVE appearing in play "The Amphitron" at White Horse Festival, Oxford.

Dusty TV hold-up

DUSTY SPRINGFIELD'S first half-hour TV spectacular—due to be shown on August 4—will now not go out until August 18.

This is to make room for two special Herb Alpert shows which will be rushed out while the artist is in this country.

Dusty's first show will also star Dudley Moore. She appears on "Five O'Clock Club" this Friday.

DISC wins TV's top pop paper award

DISC and Music Echo is Britain's leading pop weekly.

This award was made by one of the country's leading TV shows—"Now!" screened by TWW throughout Wales and the West. Georgie Fame, announcing the award on last Friday's final edition of "Now!" told viewers: "The 'Now!' prize for enterprise among the pop papers goes to Disc and Music Echo under the editorship of Ray Coleman."

In February, "Now!" named Disc as the country's most improved paper, and the programme has often televised excerpts from our articles.

Radio London are to market their own "Big L Touring Show" available to dancehall promoters and featuring such artists as DIANE FERRAZ and NICKY SCOTT, MOVE, RIOT SQUAD and EPISODE SIX, besides a Big L deejay.

CILLA BLACK, who is spending the summer season in Blackpool and the BARRON KNIGHTS star in the second edition of "The Ken Dodd Show" on BBC-TV live from Blackpool this Sunday.

Who start a fortnight's holiday on Monday. Pete Townshend goes to Israel, Keith Moon and John Entwistle to Spain.

"Sittin' On A Fence" duo TWICE AS MUCH's new single, a song penned by the boys called "Step Out Of Line", is due out at the end of August.

Who single soon?

Who, besieged by phone calls and letters from fans demanding a new disc, hope to have a follow-up single in time for their "Ready, Steady, Go" appearance on August 19. Delay has been caused by the legal dispute over their recording contract.

Tomorrow (Friday), Who return to Tiles, the London underground beat city in Oxford Street where box office records were broken and 100 girls fainted when they last appeared on April 29.

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The NATIONAL JAZZ FEDERATION in conjunction with the RICKY TICK CLUB

6TH NATIONAL JAZZ & BLUES FESTIVAL WINDSOR THIS WEEKEND

FRI., 29th: Small Faces, Spencer Davis, Geno Washington and the Ram Jam Band, Soul Agents, Mark Barry, etc.
 SAT., 30th: The Who, The Yardbirds, The Vagabonds, Chris Barber, Gary Farr, Chris Farlowe, Louis Nelson, The Move, Kid Martyn, Summer Set, Alex Welsh, Julian Covey, etc.
 SUN., 31st: Georgie Fame, The Action, Eric Clapton, Jack Bruce, Ginger Baker, Dick Morrissey, Stan Tracey, Diane and Nicky, Ernestine Anderson, Alan Bown, Ronnie Scott, Harry South Orchestra, Bluesology, etc.
 Afternoons 5/-, Evenings 10/-. All Day 12/6.

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"The Baby Song"

Columbia release July 29
 "Should do the trick." B.C.-D.

Ivy get big contract

IVY LEAGUE were signed this week to a special £250,000 contract by the Walker Brothers management — Maurice King and Barry Clayman.

The contract is over a period of five years and a world-wide tour is already being planned for the group which will take them to America, Australia, Bermuda and the Continent.

Other plans for the Ivy League include their first feature film, being made by British Lion and starring American actor Lionel Stander. The boys appear under their own names and are writing all the incidental music for the soundtrack.

STARS IN THE NEWS—2

Replacement ready

ERIC HAYDOCK QUILTS HOLLIES



ERIC: UNHAPPY

ERIC HAYDOCK, bass guitar and founder member of the Hollies, has left the group. Reason: he wants to spend more time at home with his wife.

This shock news comes at a time when a lot of groups are unsettled. Paul Jones leaves the Manfreds to solo this weekend; and Eric Burdon has said he'll leave the Animals (see page 7).

Eric Haydock (24) will be replaced by 23-year-old Bern Calvert when the Hollies start work again after their holiday tomorrow (Friday).

Bern is a long-standing friend of Hollies Tony Hicks and Bobby Elliott, and used to play with them in a group called the Dolphins before the

Hollies were formed.

Eric has been unhappy for some time with the constant travelling the group has been doing and wants to spend more time with his wife, Pam, at their home in Stockport.

The Hollies, with Bern in the line-up, make their first public appearance tomorrow at Central Pier, Morecambe; followed by the Imperial, Nelson (30); and North Pier, Blackpool (31).

From August 1 to 4 the boys go into the studio for recording—a session from which their new single will result.

Footnote: Hollies singer Allan Clarke became a dad last week. His wife, Jeni, gave birth to a boy, Timothy, at their home in Disley, Manchester.

Fortunes rush

FORTUNES recorded a new single on Saturday for rush-release tomorrow (29).

They have stopped all plugging of "You Gave Me Somebody To Love" and withdrew from BBC TV's "Hey Presto" this week because they wanted to sing the new number. But they will do it on "Ready, Steady, Go!" on August 5.

Holiday Kinks

KINKS go for a ten-day holiday from August 3. Ray Davies will cruise the Mediterranean, Dave Davies goes to Scandinavia and Mick Avory is playing golf. Pete Quaife is still recuperating from his accident in Cornwall.

Dylan will be back!

BOB DYLAN will be back to Britain next year. Despite Dylan's angry "This is my last visit here" outburst at his final British concert at London's Albert Hall at the end of last month, he assured his British publicist Kenneth Pitt "I'll be back next year."

Dylan is at present holidaying prior to a college tour in the States which he will combine with work on his next LP.

Mindbenders strike

MINDBENDERS, forced to hire charter flights for their current American tour because of an airstrike affecting internal flights in the States, return to Britain this weekend to record "Ashes To Ashes," another Toni Wine composition, for their next single, out on August 19.



SHE TRINITY

ALL-GIRL GROUP COVER BEATLES

ONE SIDE of the Beatles' new single—"Yellow Submarine"—has already been covered by four-girl group, the She Trinity. They plan to release it a week after the John-Paul single—on August 12.

Mickie Most, who records the She Trinity, said this week: "Donovan told me about this song after he'd heard the Beatles writing it. He thought it would be a good number for the She."

Crispian panto?

CRISPIAN ST. PETERS, whose new single "I Give You Love" has been set for July 29 release, may play pantomime this Christmas.

This is his management's plan following Crispian's successful cabaret debut in Stockton last month.

Los Bravos fly in

LOS BRAVOS, number 3 in the chart this week, fly to London on Monday to record tracks at Decca.

Georgie's 'Get Away' in States row

GEORGIE FAME found himself in the middle of a dispute this week between his manager and America's Liberty Records over the release of his "Get Away" hit in the States.

And a two-week promotion visit in September by Georgie looks like being cancelled as a result.

Said manager Rik Gunnell: "Get Away" was released on Liberty over there two weeks ago and as far as I can tell has had hardly any promotional backing from the record company.

"All the American DJs have been saying it's Georgie's most commercial record since 'Yeh, Yeh—but, it hasn't even had any reviews in the trade papers there. I'm very annoyed."

"Without the record making an impression on the chart there, it's no good sending Georgie over."

Mike Sloman, Liberty's British representative, said: "It's far too early to judge 'Get Away' in the States. After all, it's only been out there two weeks."

"Liberty are working 100 per cent behind this record. There's certainly no question of not being interested in it. It would be ridiculous to say that about such a big British hit."

Second Keith Relf solo disc

YARDBIRD Keith Relf is to make his second solo record! It will probably be a Paul Samwell-Smith composition.

Keith's first solo record—Bob Lind's "Mr. Zero" was released three months ago. As well as writing the new record ex-Yarbird Paul will produce it when the group return from their American tour in September.

They leave on August 2 and return to appear on the Rolling Stones tour. They go back to America for a three-week tour in October and on to Australia and the Far East.

RIGHTEOUS BROTHERS'

single "Just One In My Life," hastily withdrawn by Decca last year after it had been issued as the follow-up to "You've Lost That Lovin' Feelin'" and then condemned as a carbon copy, is being re-released next Friday.



'U.S. tour big success' —Dave Clark

DAVE CLARK FIVE arrived in London on Monday night after their fifth six-week American tour.

"I'll now take a nice long break for a couple of months," said Dave. "I'll spend a month at home and then maybe go to Portugal or the South of France."

"We start on our next film about the end of the year. It's our first serious acting role and I'm looking forward to it."

"Our new record and LP are out in September. We may do some recording but we have enough in the can not to have to go into the studio."

Of the Phoenix, Arizona, incident when he hit a disco-jockey backstage at a concert, Dave commented, "I did what anybody else would have done—a chap doesn't come on stage and kick you and swear at you, whoever he is."

And the "drowning" scare in Honolulu, said Dave, arose when he lost his surfboard and had to swim for 1½ hours to shore to miss a coral reef.

"The tour was a very big success," Dave added. "The kids are still as wild as ever. When we played our last date at Chicago on Sunday we had to prop up our Cadillac's roof with our feet for half an hour because of kids jumping on top."

Creation plan Europe tour

PLANS are going ahead for the Creation to tour Germany and Sweden at the end of September and Holland in November. This follows a TV appearance last month in Germany.

The group appear in Walker Brothers concerts at Bournemouth Gaumont (August 11-13) and Torquay Princess (14). They are at Liverpool Cavern (2) and on BBC TV's "Hey Presto" (3).

"Makin' Time" was released in America last week.

Manfred's U.S. disc

MANFRED MANN'S new single "Just Like A Woman," which is released here this Friday, will be simultaneously released in 21 other countries at the same time!

HERMAN FILM RELEASE SOON

HERMAN'S HERMITS' film about their trip to America, "Hold On," will be released in Britain August 12. An EP of the same name will coincide.

They will probably begin shooting their second MGM film, as yet unspecified, before the end of the year in England.

Their new LP in America already seems assured of million dollar sales—distributors alone have

taken 200,000 advance copies.

The LP sleeve shows the group onstage with Tony Armstrong-Jones in a box seat photographing an audience including Princess Margaret, Barbara Streisand, Mao Tse-Tung, Elizabeth Taylor, Fidel Castro, President Johnson—and the Beatles.

The group are due back from their American tour on August 10.

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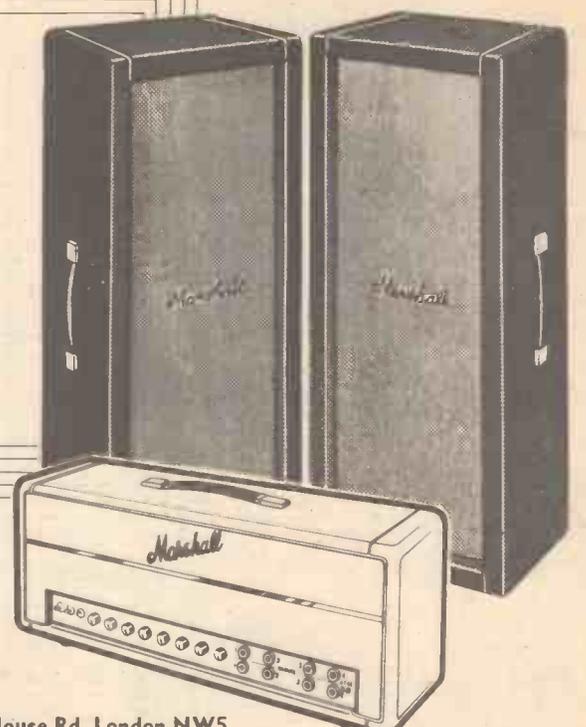
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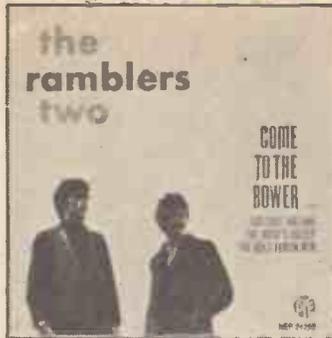


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The Bluechips
Tell Her
7N 17155 Pye

The Debonaires
A Love Of Our Own
7N 17151 Pye



STARS IN THE NEWS-3



JUDY — CABARET

JUDITH GOES SOLO!

SEEKER Judith Durham is to go solo—this is the group's plan for a surprise cabaret act for their opening at London's famous "Talk Of The Town" next month!

During their hour-long act Judith will sing without the rest of the group but with a special backing provided by full orchestra.

The group are still cutting tracks for their new LP which is due for release in the last week of August. Tracks include "Red Rubber Ball," "Yesterday" and "Turn, Turn, Turn."

Crispian for States

CRISPAN ST. PETERS goes to America for three weeks in November for television and a tour still unfinalised.

He then does two fortnight Australian tours, ballroom dates in December and a concert tour with other English artists in January.

Stones head Ike and Tina, Animals to record in U.S. Yardbirds tour

ANIMALS, at present on a big U.S. tour with Herman's Hermits, are expected to do some recording there before returning to Britain in early September.

Their follow-up single to "Don't Bring Me Down" is due on September 16. They appear on "Ready, Steady, Go!" on that date.

Three Bells TV show

THREE BELLS have been signed for their own 45-minute TV spectacular.

Titled "Ding Dong Bell," it will include guest stars and be independently produced.

P and G U.S. tour

PETER and GORDON tour America for three weeks in late September.

This week they go to the recording studios to cut a new single.

HOLLIES, FORTUNES, CLIFF BENNETT and the REBEL ROUSERS, UNIT FOUR PLUS TWO and the MORGAN JAMES DUO take part in the Light's "Swing Into Summer" from August 8-13.

SIMON and GARFUNKEL take part in the Light's "Music Through Midnight" on August 8. TROGGS guest on "Easy Beat" this Sunday.

Alan Price on 'RSG'

New bookings for "Ready, Steady, Go" include the ALAN PRICE SET (August 12), the WHO (19) and the WALKER BROTHERS (September 20).

New TV show fixed

ATV's new Saturday afternoon pop show is "Countdown," which will be nationally televised starting in September, replacing "Thank Your Lucky Stars," which ended this month.

'Juke Box' attack DJ BRIAN IN ROW OVER DYLAN KNOCK

BEACH BOYS TO DO WEEK'S TOUR

BEACH BOYS are now due to arrive for their European tour around October 25—but they may visit the Continent before Britain.

They are to play a week of concerts and do three days' television dates here and ten days on the Continent.

A FULL SCALE row has blown up over DJ Brian Mathew's comments about the new Bob Dylan record "I Want You" on Saturday's "Juke Box Jury."

On the programme before millions of viewers Brian attacked Dylan as a "con merchant," and the record as "meaningless."

On Tuesday Brian said that he was still adamant about the record: "I think Dylan has a facility for poetic phrasing, but also a facility for stringing these things together in an utterly meaningless way."

"This is technically good and Dylan's written some good songs in the past. But either this may have some inner meaning to the in crowd, or else it's just rubbish."

Roger Easterby, press officer for Dylan's recording company, retorted:

"I respect Brian as a DJ but this statement is rubbish. ● Disc and Music Echo reviewer Penny Valentine was on the panel with Brian. She disagreed with him, voting the record a hit.

Top Aussie group arrives



AUSTRALIA'S top beat group the Easy Beats arrived in London last week. Their last Australian number one hit "Come And See Her" was released on Friday. They have had four number ones and three discs in the top three since forming 18 months ago. They stay here three to four months recording their own songs.

BRIEFLY

ALAN PRICE SET, JONATHAN KING, HONEYCOMBS, and HERBIE GOINS head guests on Luxembourg's "Ready, Steady Radio" Sunday, July 31. ● KEN DODD's name in lights for Blackpool's Illuminations this year. He's featured in a display marking 50 years of theatre, cinema, radio and TV. ● Scotch Of St James resident group LOOSE ENDS' new single "Don't Send The People Away" written by Scotch "regulars" MOODY BLUES.

The ROCKIN' BERRIES have signed for an Australian tour early next year.

HOPPERS ANONYMOUS and SHE TRINITY star in a big pop concert at the Royal Lancashire Show at Blackpool tonight (Thursday, July 28).

A WARNING went out to Dover Teenagers this week that they should book early for the WALKER BROTHERS show coming to the town on 27th August if they want to make sure of a seat.

Already two block bookings totalling over 400 seats have been received at the ABC where the manager said it would be advisable to book on Saturday. The show stars the TROGGS, JASON EDDIE, and the CREATION.

PETULA CLARK and husband Claude Wolff having house built by Lake Geneva. Petula arrived at Nice Airport from Geneva last week to find a new £10,000 Rolls-Royce coupé, with love from Claude.



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Shock news from an Animal in Memphis

ERIC: I GOTTA GET OUT OF THIS GROUP!

Disc and Music Echo exclusive! by RICHARD LENNOX



Frankie Valli

ERIC BURDON TOLD ME EXCLUSIVELY THIS WEEK THAT HE WILL DEFINITELY QUIT THE ANIMALS! And the break will take place after their current American tour.

Telephoning from Memphis, Tennessee, on Tuesday, Eric revealed that he has already cut his own record tracks in Los Angeles and will make an LP with an orchestra in New York.

He has had an offer to cut an album with Otis Redding and his orchestra, whom the Animals met in Memphis.

He could not make an official

statement without word from the Animals' management.

But asked if his solo recording meant he would be leaving, Eric said: "That's how the normal person would take it. That's how it stands when I get through this tour.

"Though there are obligations like records to fulfil."

Would the rest of the group split up? "I can only speak for myself, but Chas and Hilton are already involved in record production," said Eric.

HARD WORK

Of the tour Eric commented, "There's no pleasure in it at all for me. It's just hard work.

"We are trying to get through to audiences that just don't really come to see us—they come to see Herman.

"We keep on being told by the Press that we are satisfying the audience in that we are getting a good reaction.

"But that doesn't hold much interest for us because we are not getting the reaction we want from the audiences.

TERRIBLE

"The top and the bottom of it is we want to play to Negroes or university audiences. We've played to college audiences once, which was great, and now we are back on the teen-bopper scene and it's terrible.

"They scream and shout and it's terrible trying to get through.

"Barry, our drummer, goes to Negro clubs every night, and in Atlanta, Georgia, he sat in.

"This is the thing that is cheating us off completely—he got

great reaction but every night we have to go on stage to screaming kids."

Memphis and California were the worst-attended concerts of the tour, Eric added. "Everywhere else has been almost full.

"I think California has been overworked by British groups. But I've heard we are doing better than the Stones' tour."

HOMESICK

Eric asked about the British scene and congratulated Chris Farlowe and Georgie Fame on their chart successes.

Eric's final dejected remark before ringing off: "There was a British football match on the television the other night and although I don't follow football I watched it because I was so homesick.

"WE ARE LOOKING FORWARD TO GETTING BACK."



'Every night we have to go on stage to screaming kids'

FOUR SEASONS' success formula

THE FOUR SEASONS are associated in Britain with the college campus cult—but in fact two of them are long past graduation age.

Not surprising, when you remember that Frankie Valli, who is 29, and Tommy DeVito, 30, started in combos over ten years ago—four years before the Seasons formed in 1960.

In one of their rare British interviews on Friday over the transatlantic phone, Frankie gave some advice to suddenly-successful groups who want to be still in the business when they are pushing thirty.

"Some of them are talented enough to last but many, being very young, will have just a short success unless they are guided properly.

"They must be developed to be capable of working clubs and colleges and doing a two-hour concert without a break, which is not the easiest thing."

But Frankie recalled, "When we were in England I was very, very impressed by many of the British groups and I thought it would be just a matter of time, if they could get the exposure, before they would make it."

Now a second European visit is planned for the Seasons in October. Frankie said: "This is something we all want to do but every time it came time for it there were other engagements."

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GIVE THESE STARS A NAME



ENTRIES are flooding in for Disc and Music Echo's contest to win tickets for the pop film première of the year—a fantastic 102-minute epic starring top artists like the **ROLLING STONES, JAMES BROWN, BEACH BOYS, SUPREMES, MARVIN GAYE, MIRACLES, GERRY** and the **PACEMAKERS, CHUCK BERRY, BILLY J. KRAMER, LESLEY GORE** and **JAN and DEAN**.

The film, "Gather No Moss," is one of the most exciting one-nighters ever to hit the road. And in conjunction with Grand National Films, Disc and Music Echo is offering 20 free single seats at premières all round the country.

All you have to do is study these silhouettes of pop stars (a clue: they're all in the film), write their names on a postcard, together with the title of their latest single released in Britain.

First 20 all-correct entries will be the winners. Prizewinners must pay their own travelling expenses to the cinema, but will be guests of the film company on arrival.

"Gather No Moss" opens at Liverpool Scala on August 14—so Northern readers should enter without delay. Other venues are being fixed and will be announced later.

So watch Disc and Music Echo for further details of this exciting contest.

Address entries: "Gather No Moss" Competition, Disc and Music Echo, 161, Fleet Street, London, E.C.4.



WHAT EVER HAPPENED TO MAID MARIANNE?

THERE WAS once this little bird. So pretty she was with her long fair hair and tremulous smile and wavery unusual voice that someone said she could be a star.

So she left her convent school at 17 and duly became a star called Marianne Faithfull.

People liked the little bird and when she appeared on television boys would fall about 'coring' and so on. She had lots of hits. Then she began to get unhappy, she met a lot of people she trusted who then hurt her . . .

One day, she decided to get married. She made more records which weren't really hitting the top. Then she had a baby. And the baby really changed her life.

Today, Marianne Faithfull is no longer gauche and easily impressed. At 19 she is an artist and a mother. She has learned to cope with both.

Whatever happened to Marianne Faithfull is really quite simple—she has grown up.

Despite her lack of chart success she has not spent the last few months over a hot stove. She has worked hard, making records in Paris, doing cabaret appearances.

"I have loved," she said sounding genuinely happy this week, "being out of the limelight. Making hit records is fine and lovely, but the limelight is foul."

"Since I've had the baby and been away from the hit parade, I've had a chance to sit back and reflect. When you're a big success you don't get time to think about things—you're too close to get things in perspective."

'Things happened too soon'

"I really think that everything that happened happened too soon."

"I was much too young to cope with the people and the situations I came up against."

"People just liked you because you were who you were. Or said they liked a record because the last one was a hit."

"I really do think I've been pretty unlucky in many ways. I'm looking for a sort of Knight in Shining Armour. Someone who will pretend to let me do what I want to but really will guide me."

During the quiet months of Marianne's career there have been more than just a few rumours that she would quit pop and take up acting. "It's not true. I would like to act but I'd never give up singing," she said. "When that rumour went round everyone was jumping up and down saying 'hurray, Marianne's quitting,' I expect."

"In fact, I'm working very, very hard."

"My last few records haven't been hits but I loved them. They're the sort of records I will be able to sit and play in some years' time and enjoy, thinking how great I was and how nobody realised it!"

Today Marianne is on the threshold of what could really be termed a new career. As a singer who would like a hit record but who doesn't have to rely on one.

"Yes, I have changed," she said. I am bitter, and if anything I am more introverted than I was. I think probably because I know where I'm going, because I have a lot more to lose—so it's easier to get hurt."

—PENNY VALENTINE

I'm looking
for a
Knight in
Armour'



The Day I Nearly Died

—by Cliff Richard

It's almost inevitable that in all pop artists' careers there are dangerous or anxious moments when they say "I nearly died!"

In a new series—"The Day I Nearly Died"—Disc and Music Echo links the names of these heart-thumping incidents. First subject, with a very embarrassing situation, is CLIFF RICHARD.

"It was one of my first weeks in variety with the Shadows around 1959 or 1960," Cliff recalled. "We were playing to a packed house at the New Coventry Theatre."

"I came on and I started doing the old Elvis number 'Party'—and, of course in those days, I really moved about on stage."

"Suddenly my trouser zip came undone! There was a deathly hush and I dried up. I said the Shadows would now sing two songs, went offstage to change my trousers and came back on."

"Luckily, that energetic stage act is now out of date, so there's not much danger of that happening to me again. And whereas in those days nine out of twelve of my numbers were rock-'n'-roll, now only half of them are fast."

"Although I didn't make a conscious effort to copy Elvis when I started, I have to admit he did influence my stage act a great deal."

"BUT I NEVER THOUGHT IT WOULD LAND ME IN AN AWKWARD SITUATION LIKE THAT!"



THE SCOTT

● PART 1 OF A GREAT NEW SERIES

NOBODY took a blind bit of notice, outside the family circle, when Betty Engel gave birth to a boy she named Scott Noel on New Year's Day, 1944, in the little-known township of Hamilton, Ohio. Nobody took a blind bit of notice when the same Scott Engel arrived in England in February, 1965. Now in 1966, everybody has to give notice when they want to meet the boy who's become Scott Walker . . .

HE'S the idol of the age. He's the biggest thing that's happened to the pop business since the Beatles. Nobody—not even Mick Jagger—has made such an impact on the public as this quiet, introverted, moody, intelligent, neurotic loner called Scott Walker.

His management hopefully talk of the time when he will be as much a standard artist as all the living legends like Sinatra and Bennett. While they wait, Scott—with his pseudo-brothers John Maus and Gary Leeds—continues to wallow in an ocean of hysteria for what he calls "our neurotic romanticism."

But who is this person Scott Walker? How has it all happened? How long will he last?

Previously, people have been able only to nibble at the truth. Never have they had the full facts about him. Always he has talked of his passion for privacy, distrust of outsiders, dislike for doing interviews.

That is . . . until now. For during

the past few days Scott has opened his heart at last and at length to talk through me to his thousands of Disc and Music Echo fans about his past, his present, his future.

It's a story that starts jerkily—because there was no easy upbringing for Scott. "Hamilton, where I was born, is one of the smallest towns in Ohio, but I can't recall it, because we were always on the move."

Life takes a drastic turn

"My father—Noel Walter Engel—was then a geologist for an oil business and moving from home to home was a part of life," he recalls.

"We were only in Hamilton for the first year of my life before we took off for Texas—and so it went on. I just don't like looking back at my childhood."

This was because, at the age of six, life took a drastic turn for Scott. His parents were divorced. "Today my father is vice-president of Superior Oil, one of the biggest oil concerns in the States. But I no longer see him."

"There had been much bad misunderstanding between my parents. Certainly, I always lived in a nice home—but things were always tense. Mother had a breakdown when the divorce went through—it was a rushed affair because they both wanted to get it over and done with."

"I held it against Dad—which I shouldn't. I realise this now because just before I came over to England I met him again for the

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JONATHAN KING
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THE CLAYTON SQUARE
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ADRIENNE POSTA
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THE GRASS ROOTS
Where were you when I

AL 'TNT' BRAGGS
Earthquake V-P 9278

WALKER

STORY

by Bob Farmer

first time in 15 years and he turned out to be a really great guy. "But it had been a violent situation between mum and dad. I was bound to take her side—she's such a marvellous woman and very, very hip, even though she's 58 years old now."

Scott, only at kindergarten stage, went to Denver, Colorado with his mother. Even at that age he was the celebrated loner he is today. "I just didn't associate with people. I had this tremendous thing for seeing movies then dashing home and trying to re-enact the hero's part in front of a mirror and talking his lines. I'm still a bit guilty of doing that even today!"

First taste of show-business

But Scott was still growing up much earlier than other kids. He felt responsible for looking after his mother. But he also became head of the house. "I used to get my way with mum all the time. So when I decided I wanted to go and live in a big city for a change, we went. To New York City."

He was only 10. "I became a bit of a hoodlum. You play in the streets with some really rough characters, you come across this racial bit a lot, too. But it brought about my first taste of show-business."

"One day, I met this prudish fellow—a child actor, or what we call a 'pro kid.' So I went along with him to an audition he was doing for a Rodgers and Hammerstein show called 'Pipedream.'

Except that they heard me sing and I got the part instead.

"What's more, I was in that show for one-and-a-half years. I didn't enjoy it all that much, but I got paid about 300 dollars a week—£100 if you like. And I wasn't 12!"

'Money never meant much'

The money, however, was neither squandered nor saved. It went towards furnishing an apartment for Mrs Engel and her grown-up young son. "When my mother got divorced, you see, she wanted it tied up quickly so she settled for only very little alimony. Money's never meant much to me, anyway. I know fellows who can go to Spain for a holiday and spend £700. Me—I can make do with £30 and still have a good time."

He was having a good time then, too. "As I had become a 'pro kid,' I went to what we call an 'excuse school' with all the others. I was never any good at school. Just English and a lot of reading. Maths was my worst subject. I've just never been able to do things by numbers. Maybe that's why my management looks after my financial affairs today—I don't keep my money in a bank. They hold it instead."

When the show closed and Scott forgot, for a time, about show biz, school became more concentrated . . . something that Scott himself was still unable to do.

By now he was beginning to look as mature as he had behaved in looking after his mother. But if the girls began to give him admiring glances, his teachers still couldn't stick Scott.

Small wonder. "We went to California when I was 16 because my mother's family lived there. I enrolled in high school and got in with some other guys and we proceeded to behave like happy pranksters, vandalising and so forth.

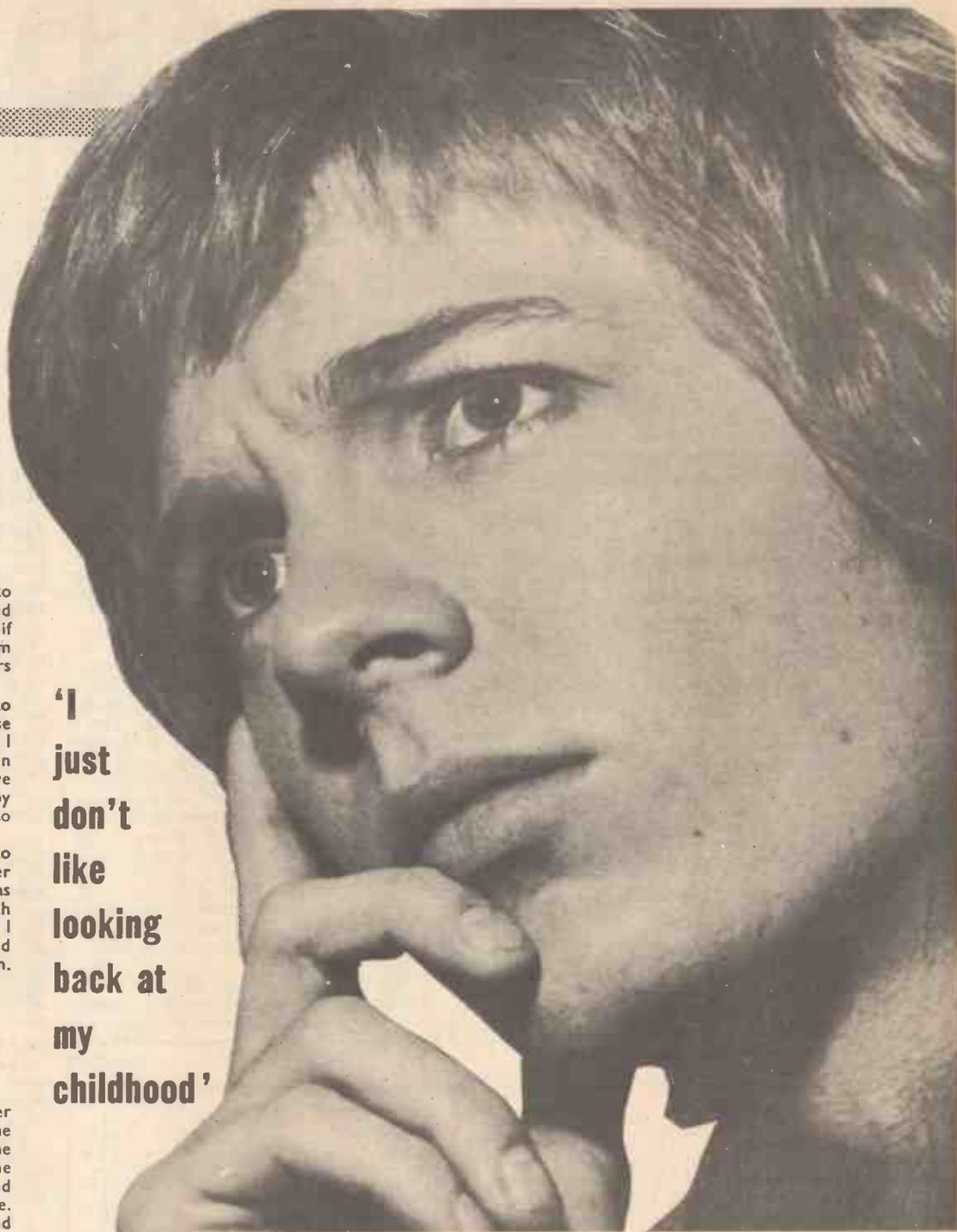
"We doused the school into darkness by throwing the master switch, but our best thing was blowing up the phone kiosk with a couple of cherry bombs. I did it to test how people would react. It was creative destruction. But I was kicked out for it."

Hoodlum and beach bum

Another school . . . another incident. "Some woman heard me using what she called 'profane language in the street.' She reported this to the school and described what I looked like. They had no doubt it was me and I got kicked out again."

Hollywood hoodlum . . . beach bum . . . at this stage it seemed Scott Engel was steering for the crash course. And there were still to be hard times ahead—until a tall, slim young man stepped into his life and swung its course.

You can read all about the meeting with John Maus when the Scott Walker Story continues next week.



'I just don't like looking back at my childhood'

BARRY RYAN: WHEN THE KNOCKING HAD TO STOP

by PENNY VALENTINE

PAUL AND BARRY RYAN are just about due to celebrate their first year as pop stars.

It has not been an easy twelve months for them. They were subjected, almost immediately they surfaced on their first TV programme, to an hysterical outburst of finger-waving.

"Ah," people said. "Look at those two getting all the plugs just because their mother is famous."

Unscathed

And so it went on. Today, four hit records later, Paul and Barry have emerged remarkably unscathed from this experience.

"When we first started we were terribly naive," said Barry. "When people started to knock us because of our mother we were really hurt and very disappointed.

"We did want to be taken at face value. We knew we hadn't any fantastic talent and we were very surprised when he had hits. "I don't think anything dis-

appointed us as much as that to begin with."

Since the early days when they sat on high stools, their hair neat, their faces clean, do the Ryan Twins think they have learned anything, do they think they've been changed?

"One thing we have learned is to weigh people up and know when to take them seriously or not.

"I don't think we've changed ourselves. If we were going to be very conceited I think it would have happened right at the beginning. I hope we haven't changed in that way, anyway.

Toughened up

"But I do think we have toughened up. We've learned to get tough to survive.

"We didn't come into the recording business with our eyes closed but neither of us really expected what we found.

"Our mother and our friends had given us a lot of warning



● RYAN TWINS — 12 months in show-business

about the sort of people we'd meet. But at the beginning we really didn't think we'd cope.

"The world seemed to be full of self-centred and insecure human beings — everyone we met was peculiar.

"I think we've learned how to look after ourselves—in twelve months we've learned who our friends are."

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The day Pet Clark sobbed on screen



PET — STARS

IN SEPTEMBER we will be seeing Petula Clark starring in a very special TV pop spectacular called "Tale Of Two Rivers."

Petula, sitting waif-like and lost at the side of the Thames in the rain, singing her own very personal version of "Homeward Bound." After which she burst into tears. "Tale Of Two Rivers"—which hits our TV screens in four separate shows—is the brainchild of Southern TV's famous pop producer Mike Mansfield, who decided to make a very different pop show by filming London and Paris by river with a huge cast and music.

Filming started on June 1 when background shots of the Thames were filmed. For shooting both on the Thames and the Seine Mike ordered a boat called "The Southerner" to house a crew of 20 technicians, which became a floating TV studio.

The following Sunday Dave Clark and Cathy McGowan were filmed on the Thames and from then on the river was constantly full of pop stars being filmed on it, round it and everywhere but actually IN it.

This went on until July when filming started in Paris on the River Seine. French stars Claude Francois and Richard Anthony were joined by Marianne Faithfull for shots round the Eiffel Tower and Champs-Élysées.

This filming was completed last weekend. Apart from the unusual presentation technique, Mansfield also introduced a new way of recording, by taking his entire cast into the recording studios in London to tape his soundtrack.

The finished product will probably have Petula singing the theme song, which has been written by Tommy Moeller of Unit Four Plus Two, and is titled "Tale Of Two Rivers."

The entire cast list reads: Petula Clark, Marianne Faithfull, Sandie Shaw, Lulu, Dave Clark, Cathy McGowan, Claude Francois, Richard Anthony, Mark Wynter, Unit Four Plus Two, Adam Faith and the Gojos.



SIGNS—mobbed



TIFFANY—radio show?

MERSEY NEWS • MERSEY

CRYIN' SHAMES have broken up! Paul Crane, co-lead vocalist, and guitarist Richie Routhledge have teamed up as a singing duo and are bringing out a disc in a month's time.

Paul (18) and Richie (16) are backed by the INMATES, aged between 15 and 17 and one of the youngest groups going.

Is the famous Merseysound slipping? Promoters, agents and bookers say it is.

They are worried about an acute shortage of talent among groups on the Mersey scene. According to people with fingers on the pulse Merseysound is at its lowest ebb since it gave birth to the big beat boom.

Major concern is when the busy period for groups begins in the autumn there will just not be enough class outfits to go around.

Agent, Geoff Leack, who looks after the bookings for several leading Merseyside venues said this week: "The trouble is there are too many rubbish groups around. There are only a handful of groups who can be relied upon to provide a polished performance."

"Things are so bad promoters and agents are now looking out of town for bookings. I am arranging for one good group to play for clients at extended fees instead of three mediocre ones."

"There is certainly room and money for any good class groups on Merseyside at the moment."

• New group THURSDAY'S CHILDREN formed by singer RONNIE BONNIE (ex-EASY



CRYIN' SHAMES—shrunk to two!

CRYIN' SHAMES: SHOCK SPLIT

BEATS), lead guitarist TERRY KENNER (ex-FIX), BOB CONRAD (ex-MOJOS) and bassist BOBBY JAMES (from London).

• BILLY BUTLER comperes a WALKER BROTHERS show at the ABC, Great Yarmouth, on August 7.

Cryin' Shames' lead guitarist Richie Routhledge's guitar was smashed by fans at Floral Hall, Hornsey, Hull, and bassist Derek Cleary has had his stolen.

When the group return from France they will not visit Ire-

land as planned but go to Germany on August 4 for six days, three in Cologne and three in Frankfurt.

• FREDDIE STARR and the DELMONTS played with CLEO LAINE and JOHNNY DANKWORTH at Greasborough Social Club, Sheffield, and as a result are booked at clubs in Hanley, (Stoke-on-Trent), Winford and London.

Malcolm Mitchell wants them on his new TV show starting in January and they are booked for "Comedy Bandbox" starting on TV February-March.

• FIX went to London last week to do session work with Pye, including backing MICHAEL ALDRIDGE on his disc "Woman's Man." They also recorded "It's Almost Good"—out in early August.

• EXCELLES have now finished at the Temple and Bear's

Paw, but are booked to return later this year. They have won the northern finals of a talent contest with a £1,000 first prize. Finals are at Butlin's in September.

They have been offered a month's cabaret in the Canary Islands in November.

• Frantic scenes when the SIGNS appeared at a Merseyside youth centre. Over 200 girls mobbed the group on stage and a spokesman for the centre said afterwards: "It was just like Beatlemania all over again."

• TIFFANY may star in pirate radio show of her own. Her management confident of finalising arrangements shortly.

• Marine Club, Southport, now merged with Kingsway club and the SEEKERS gusted at big opening night last Friday. Other big names lined up to appear.

Like father like son. Croupier Mike Ross, whose father owns well known Liverpool niterie, the Pink Parrot, has gone into the club business himself. Mike shortly opens discotheque in Water Street.

Despite the disbandment of so many groups the new names keep on appearing. Latest additions are the GOODTIMES, the NEW ANGLE, PEOPLE LIKE US, HOLE IN ONE, the PROTOMS and the FABLES.

• Battle royal between various managements and agents to get Merseyside's current hottest property the SEFTONS, to sign on the dotted line. Some have claimed success.

But the truth is that the Seftons still haven't decided.

STRICTLY FOR THE MODS

TAKE SIX, 60 Wardour Street, London, which has supplied several top groups, goes way back in time for many of its suits and jackets.

Their "Jubilee" line came out in May but is still popular and resembles Regency style (£6 19s 6d—14 gns). Coachman style black barathe jackets (14-19 gns) and thirties-cut double-breasted suits (14 gns).

BIBAS, of 19 Church Street, Kensington, and 21 Queen's Road, Brighton, supplies jersey culottes (dresses with divided skirts) at £2 10s—£3 10s. Printed dresses with crossover back strap (£2 10s) and trouser suits in pinks and mauves (6 gns.). Bikinis only 16s 6d.

PLAYBOY dept. of Isaac Waltons, Grainger Street, Newcastle, has Swedish reversible zip jackets, red/blue stripes and plain blue (12 gns) and Paisley-patterned three-quarter length coats (16 gns). Suede peaked caps (65s) and hipsters in various colours (5-6 gns).

ORIGINELLE, 40 Church Street, Kensington, sells gold jersey mesh cat suits with black stripes up sides of bell-bottom pants converging at the neck (9 gns). Gingham cotton six-buttoned flared jacket (10½ gns), lace open-weave top in black, white or silver (8½ gns).

LUCINDA BYRE, 4 Bold Street, Liverpool, has full-length dresses styled like Cilla wore at her Savoy show, with ruffled ribbon bodice in lime green and turquoise (16 gns). Washable shirt dresses in purples and greens (9½—11 gns) and crepe dresses with cutaway shoulders in two-tone purple and navy or lime and pink (6—8½ gns).

BOSTON MAN'S SHOP, 23 High Street, Manchester, say their Swiss, German and Austrian suits (£20—£40) will fit anyone because of very soft and natural lines. In silk, mohair, Terylene or all-wool worsteds, stripes or checks, or black and beige linen.

Jonathan King Column

YOU THOUGHT KEN DODD'S "Tears" took the prize for the biggest surprise No. 1 ever? Well, turn your eyes to America. Surely No. 1 by this week (in from nowhere to No. 50 in the Hot 100 last week) a record has sold 500,000 copies in seven days and looks like topping the million before this column is printed.

It is "They're Coming To Take Me Away, Ha, Haaa!" by a gentleman called NAPOLEON XIV!

Even our pirates have not yet got hold of a copy, it has sold so fast.

But—assuming it to be a gimmick record with a good tune (and NOT a BARRY SADLER type American propaganda platter) I suppose it will be a hit here too.

The question is—will Napoleon XIV be the sex-symbol of the year? Judging from a photograph I have seen—no.

The other question is—has America cracked at last?

A RETRACTION! Jonathan King has changed his mind. In last week's column I said that—in my opinion and on one listen only — TONY RIVERS has produced a better version of "God Only Knows" than the BEACH BOYS.

On closer and more complete examination I have totally reversed my attitude.

Tony and the Castaways have tried bravely. They are talented people, and with any excuse I would try to hold them up above most other groups.

However — for once in agreement with mass opinion—I must say the Beach Boys have achieved an individual and superb sound.

Probably number one.

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TAKE FIVE



● BACHELORS

The five singles and LP the Bachelors would like to be stranded with are:

CON: "Monday Monday," the Mama's and Papa's—I'd take this single because it's a new conception in sound. Using two girls is the obvious way to get that falsetto appeal isn't it? The result is a very fresh sound.

DEC: "Getaway," Georgie Fame—A big current hit but the song's going to be around for a long time. It's a brilliant piece of musical thinking. It's my record of the year.

JOHN: "You've Lost That Lovin' Feeling," The Righteous Brothers—I never get tired of listening to this. The Righteous Brothers are excellent and this number is the best they've done.

CON: Tchaikovsky's 1812 Overture.—I'd like a "single" of this by any of the leading orchestras. This piece was our favourite when I was a boy.

DEC: Malaguena Salerosa, Caterina Valente.—For sheer brilliance of vocal technique this is outstanding. I've been a fan of Caterina's since I saw her working in Italy. She's a fantastic artist and this is her greatest record.

JOHN: The Mills Brothers' Greatest Hits LP.—I'd pick this because it's such easy listening. It's a fabulous album.

HOT SEAT—HOT SEAT—HOT SEAT—HOT

CHRIS - CROSS

CHRIS FARLOWE gets a grilling from Disc and Music Echo readers

CHRIS FARLOWE this week takes time out to answer some of the many questions readers have been dying to ask him in "Hot Seat."

JENNIFER NOTT (17), travel clerk, 6 Martins Walk, Friern Barnet, N.10: What has been the biggest influence on your career? Will your next single be another Mick Jagger-Keith Richard composition?

● **CHRIS:** The next record will be a Mick-Keith song—but I don't know the title.

Ray Charles was a big influence in the early days. I developed a lot of his singing style—but gradually moved away from it.

GILLIAN CALDECOTT (15), schoolgirl, 7 Woodfields, Heywood, Lanes: Until recently you really sang only at famous London clubs—do you prefer this or would you rather have a new image as a pop singer?

● **CHRIS:** The clubs we do in the provinces are often as good, if not better, than some in town. I prefer clubs out of London. An image doesn't matter if fans like what you play.

JANICE JOHNS (16), switch-board operator, 6 Golden Post, Hunderton, Hereford: Has it made much difference by becoming an overnight success?

● **CHRIS:** I've been making records for five years—and it hasn't changed me at all. I'm knocked out by it all—and still excited.

I'm putting my money away . . . and still living at home with my Mum in Islington!

JANETTE HIBBARD (14), schoolgirl, 48 Elmore Road, Horfield, Bristol: Do you think the Walker Brothers act is as sexy as often suggested?

● **CHRIS:** The Walker Brothers are very good. Scott has a great voice. From what I've heard, people think they are quite sexy onstage. It's just part of their image.

JACKI BROWN (24), school-teacher, Lantern Cottage, Sabden, Blackburn: What is "Out Of Time" all about? It's super, but I suspect there is some deeper meaning.

● **CHRIS:** You should ask Mick Jagger! To me, it's about a girl who has left her boyfriend and he's having a good time. She's peeved and wants him back. He says she's left it too late. She's "Out Of Time."

SUSAN IVES (14), schoolgirl, 31 Hermes Road, Helston, Cornwall: Would you like to go into films?

● **CHRIS:** I don't know. I suppose I could play a couple

quiz

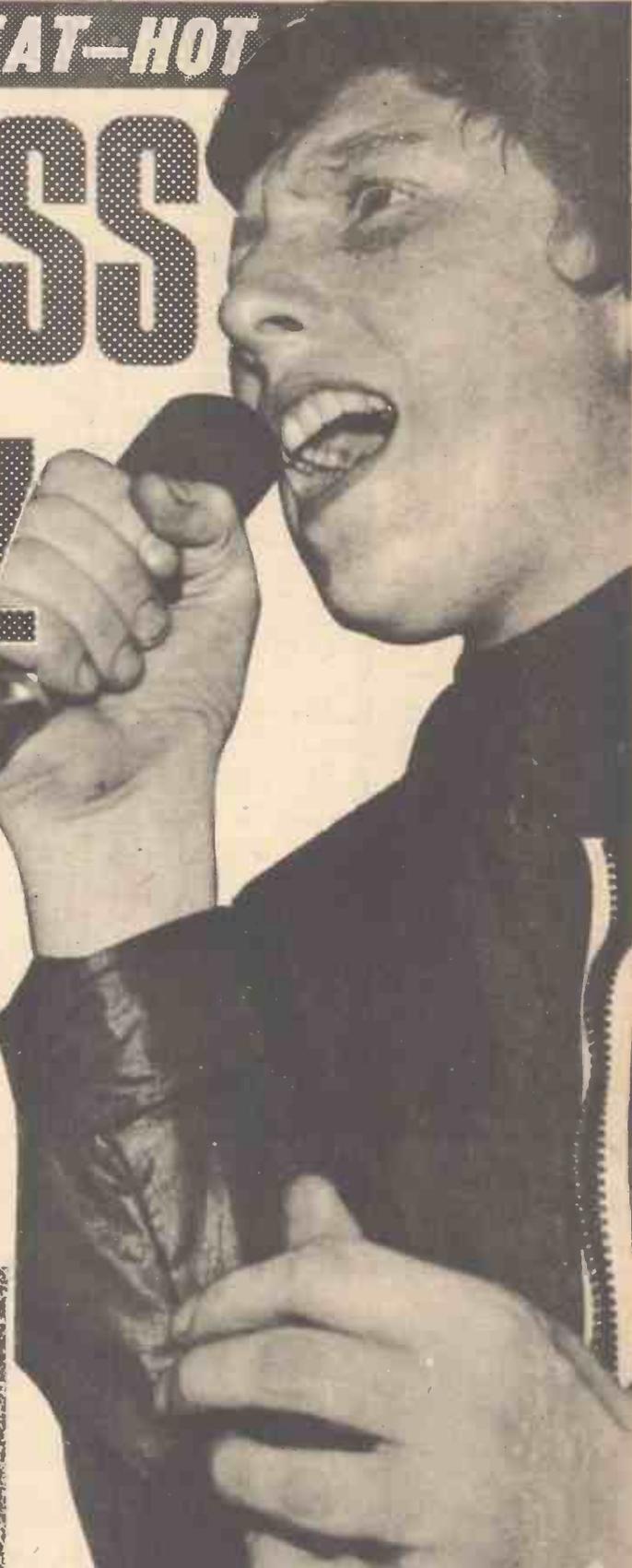
of monster films—Dracula something? I wouldn't need any make-up!

Seriously, was film interest me. I can see myself diving into music, teachers wanting a couple of films.

● **PETER C. WILSON (21)**, hotel receptionist, 40 Creswick Road, Acton, W.3: Which do you prefer—the quiet, attentive listeners in clubs or the noisy screamers you must be coming in contact with now?

● **CHRIS:** I like to sing as a singer and voice-wise I think I have a voice to give them. I like the audience to listen.

It's only recently that the screamers have started. It's the first time it's happened to me and I'm very grateful. I think "Caribby, it's all happening to Chris Farlowe." And I'm knocked out!



Troggs

—FROM NOWHERE



● Troggs Reg Presley takes the crisis to heart! All four plan to wear these novel T-shirts on tour.

As the man on the record sleeve says "From Nowhere The Troggs." Actually, from Andover the Troggs, but one knows what he means.

One minute there was silence—then suddenly "Wild Thing," and Reg Presley insinuating dreadful things with every line.

This, then, is their very first LP. It is a good LP, although I have a personal grouse they already know about—and that is I think if not all the songs could have been Reg Presley compositions, the mainstay should have been.

Things like "Louie Louie" and "Ride Your Pony" have been done and done and however well a group may do them (and they have some nice bass sounds on theirs) it's still a bore.

But nobody sings Troggs songs like Reg, and even stuff like "The Kitty Kat" song—written by Messrs Rouch and Spindel—sounds like Presley compositions by he time he has injected them with his funny, precise hip-swinging singing.

Saturday Dancing HALL FOR HIRE
Offers are invited for the Block Booking of the Memorial Hall for 72 Saturday evenings from and including October 1, 1966, to March 31, 1968, to include Christmas Eve and New Year's Eve in 1966. The remaining seven Saturday nights in this period are to be allocated by the manager of the hall for opera, pantomime and exhibitions.
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Church Road, NORTHWICH.

HARD DRUMMING

This, then, is the Trogg sound. Reg out front, massed chorus singing and that definite hard drumming sound for the soles of your feet.

My own favourite is Reg's "Our Love Will Still Be There"—which would have made a good single—and, a close second, "Jingle Jangle," another Presley composition.

An interesting LP, although perhaps not quite as shattering as I would have hoped.

—PENNY VALENTINE

ALAN PRICE: I'M A BORN WORRIER



● ALAN: 'always in a state'

ALAN PRICE admits he's a born worrier. Every time you see him he looks as though he's carrying all the responsibilities of the world on his shoulders. He's not, of course—it's just that he's so devoted to the cause that even when things are going well—he thinks they're not!

Take last weekend. Sunday night's gig for the Alan Price Set was the popular Black Prince pub at Bexley. People arrived in their droves to hear the boys play and were packed like sardines in the ballroom.

Onstage, Alan played his heart out, eyes tightly closed, head down, completely engrossed in his music and singing. The crowd lapped it up.

But at the interval Alan was worried. "How did it go? What was the sound like? The audience didn't like me." These were his comments on the way to the bar.

Why does he worry so? Particularly when things are really going for him.

"I suppose I'm a bit of a born worrier," he admitted. "I always worry from one record to the next. Producing my own stuff as I do I have nobody to take things out on. I'm always in a state from the time a record comes out till the time it starts to move. Even then I still worry!"

Tell Pricey that "Hi-Lili, Hi-

Lo" is going to be an enormous hit and he'll screw his face into one of those rare impish smiles, look enormously self-conscious, and say something like he'll be surprised if it makes the top ten.

Up-to-the-minute news is that he'll join the Dusty Springfield-Lovin' Spoonful October tour—after being offered a choice of three package deals.

Stones

"I thought a lot about going on the road with the Stones—but I've seen how supporting acts fare on a bill with them. With Dusty and the Spoonful I feel we'll get a good, appreciative listening crowd.

"I do hope theatre tours come back in a big way," he said. "Not that I mind clubs and ballrooms but kids there can see a different group almost every week if they want to.

"THERE'S NOTHING LIKE GOING TO A THEATRE IF IT'S ALL HAPPENING."

—MIKE LEDGERWOOD.

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PETER ASHER: Leaving?

MOST POP STARS, when they want another business, open a boutique or record store.

Not so Peter Asher, red-haired half of once-chart-topping Peter and Gordon. He helps to run a very unconventional art gallery in St James's, centre of London's most conservative art belt.

Peter's partners are John Dunbar (Marianne Faithfull's husband) and an artist who prefers to be known as Miles.

Currently they are exhibiting new-wave artist Mark Boyle's "presentations"—large sections of beach, rubbish heaps, and roads, that he hangs on the wall. A "presentation" of dead leaves and a street drain recently sold for £75.

Are P and G losing their interest in pop (Gordon Waller has a garage for hotting up cars and racing)?

"We don't know when we'll leave pop—it could be next year or when we're forty," answered Peter.

"So far I haven't planned my life at all. This is a great thing to be in now and if it goes on and gets bigger it could prove to be the whole thing for me.

"Whatever I end up doing, I want to be my own boss. It's more exciting than working for a salary."



EP reviews



GENE — GOOD

GENE PITNEY sounds good in any language—particularly Italian. He follows up "Gene Italiano" with "San Remo Winners And Others" (Stateside). Very palatable.

Always interesting is **JAMES BROWN**—at present enjoying a bit hit. On his new Pye EP he says "I'll Go Crazy," "I've Got Money," "Love Don't Love Nobody" and "You've Got The Power."

Two recent smashes are on **SANDIE SHAW's** "Nothing Comes Easy" (Pye)—title track, "Tomorrow," plus two more Chris Andrews compositions—"Hurting You" and "Stop Before You Start."

CLIFF RICHARD and his **SHADOWS** link up on "Someday" for the "Love Is Forever" EP (Columbia)—mini-album of LP tracks with Cliff on popular hits like "Colouring Book," "Fly Me To The Moon," and Bacharach-David's "Everyone Needs Someone To Love."

Hurrah for Hollies—a winner album!

HOLLIES: "Would You Believe?"

I Take What I Want; Hard, Hard Year; That's How Strong My Love Is; Sweet Little Sixteen; Oriental Sadness; I Am A Rock; Take Your Time; Don't You Even Care?; Fifi The Flea; Stewball; I've Got A Way Of My Own; I Can't Let Go. (Parlophone)

Oh yes! This is such a very good album. Top marks to the Hollies for a cleverly contrived set of songs and sounds.

From the so-fitting "Take Your Time," made famous by Buddy Holly, through Chuck Berry's "Sweet Little Sixteen" (one of the group's stage favourites), their one-time single hope "I Am A Rock" to the new compositions like "Hard, Hard Year" and "Oriental Sadness"—it's all good.

As always their harmonies are faultless and individual musical talents shine brightly all the way. This set has enormous concentrated feeling and should at long last dispel thoughts and ideas that the Hollies are still waiting for recognition. They aren't!

Everyone's immortalising "Shadow Of Your Smile," "Taste Of Honey" and "Yesterday" on albums these days. In fact, dear little **BRENDA LEE** (Brunswick)

and the wondrous **ANDY WILLIAMS** (CBS) have cut almost identical tracks.

• **BRENDA** alternately swings and floats through "Bye, Bye Blues," adding to her already seemingly inexhaustible repertoire and always giving the part of her that suits the song. **ANDY WILLIAMS**? Well, what can you say? He'll be recording in the same simple moody manner—like here on "Shadow Of Your Smile"—as long as new songs are being written!

• Good to see the **BACHELORS** at last leaving behind the "Dianes" and "Charmaines." Now they branch out to gather "The Hits Of The 60's" (Decca), Goodies like "Elusive Butterfly," "Homeward Bound," "Michelle," (there had to be one!) and the way-out Kinksong "Well Respected Man" all collect a touch of the blarney!

• "Live! The Ike And Tina Turner Show" is the better of the two albums of this fine pair

going the rounds at the moment—although both are still only pre-hit material vehicles. (The other "Ike And Tina Turner Revue—Live!" on Ember isn't quite so penetrating.)

However, many of the numbers conjure up the same feeling I got on seeing the "Top Of The Pops" film of them. But whereas Ember's bunch showcases the rest of the talented revue, this Warner Brothers LP highlights Tina.

All the songs are really groovy and pleasantly varied I especially liked "Finger Poppin'," "Good Times," and "Tell The Truth." Not as much feeling and magic as in the Spectroised "River" hit—but good just the same.

• **ROY C** surprised us with "Shotgun Wedding" and amazed me with his LP (Ember). Some of it really swings—probably because he's singing a lot of his own songs his own way.



Roy C

Maestro **RAY CONNIF** has been getting a lot of the limelight recently with his visit to these shores. A lot of the "plug" numbers on the airwaves have come from his new LP "Happiness Is Ray Conniff" (CBS BPG 62667). I used to be a big fan of his magical blending of celestial voices and orchestra—but unless the song itself is outstanding his heavenly choral sound tends to grate. He's a clever man, though.

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Miss **CHRISTINE DOWIE**, Flat 2, 69 East Dulwich Road, London, S.E.22. Age 14. Loves: Brian Jones. Likes: Stones, Small Faces, Kinks, Sonny and Cher, Dave Dee, etc., Walker Bros., Who, Boys with long hair. Seeking boy and girl pen pals aged 14-16.

Miss **LINDA DAVIS**, 37 Thurso Close, Harold Park, Hornchurch, Essex. Age 15. Likes: The Small Faces, Beatles, Alan Price Set, Sandie Shaw, Wayne Fontana, Bob Lind, The Action. Dislikes: P. J. Proby, Elvis, Billy Fury, Billy J. Kramer, Marty Wilde, Tom Jones, Lovin' Spoonful. Seeking pen pal in Europe, India, U.S.A. or Japan.



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Miss **PAULINE DAVIS**, 68 Station Road, Blackpool, Lancs. Age 18. Likes: Roy Orbison, Dusty Springfield, Walker Bros., Gene Pitney. Dislikes: James Brown. Seeking boy aged 18-21.

Miss **SHARON DURDES**, 286 Stradbroke Grove, Clayhall, Ilford, Essex. Age 13. Likes: Beatles, Small Faces, Spencer Davis Group, Dusty, Sonny and Cher, Walker Bros. Seeking girl pen pal aged 13-15.

Miss **MADELEINE OWENS**, 1 Westwood Road, Alberton, Liverpool 18. Age 15. Likes: Beatles, Stones, Walker Bros., Sonny and Cher, Peter and Gordon, Bob Dylan. Dislikes: Elvis, Cliff Richard, Sandie Shaw, Searchers. Seeking boy or girl pen pal from England or U.S.A.



• CHER

Miss **ELEN QUINN**, 67 Ronald Ross Avenue, Nether-ton, Bootle 10, Liverpool. Age 14. Likes: Walker Brothers, Who, Small Faces, Herman and Beatles. Seeking American pen pal.

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Miss **CYNTHIA HAWKER**, 48 Northam Road, Southampton, Hants. Age 13. Likes: Sonny and Cher, Walker Brothers, Dave Dee etc., Sandie Shaw, Crispian. Dislikes: Kinks, Who, Bachelors. Seeking boy or girl pen pal from U.S.A., or England.

pop post . . . pop post . . . pop po

The pop awards — 1966 style!



WHO—SPEECH



PAUL—ARGUE



ZALLY—SNEAKERS

GIVE THE YARDBIRDS SOME CREDIT!

I'M TIRED of people receiving credit for introducing the Indian sound into pop. I read in Disc Weekly well over a year ago that the Yardbirds intended using a sitar in "Heart Full Of Soul," but as the Indian musician they hired for the session couldn't understand them, Jeff Beck produced an expert imitation on guitar. If credit goes to anyone, it should surely go to the Yardbirds.—**JEAN CARTER**, Epsom, Surrey.

Memory horse

FOURMOST Fan Club hope to purchase a rocking horse to give to the Children's Ward of Clatterbridge Hospital in memory of Fourmost Mike Millward. Mike's fondness for children was very typical of his gentleness and kindness. Any contribution however small would be gratefully received.—**SANDRA FERNANDO**, Secretary, Fourmost Fan Club.

LAST WORDS

• The appalling photograph of Francoise Hardy on her new LP makes her look like a forty-year-old! — **P. HANKINS**, Aldershot, Hants.

• Tell Paul and Barry Ryan to pipe down and listen to Billy Fury's version of their latest record and maybe they will learn something.—**EDDIE BARNES**, Cambridge.

IN THIS AGE OF COMPUTERS and mass-production we need to put a little more personalisation into things. Awards for instance—instead of best pop group, best song, etc., we could use more awards based on individual accomplishment. So how about:

- to the **WHO** for advancing the cause of speech impediments.
- to **PAUL McCARTNEY** for not wanting to sound bigheaded, but . . .
- to the **WALKER BROTHERS** for giving the T-shirt its proper amount of exposure.
- to **GARY LEEDS** for looking like a chipmunk.
- to **SCOTT ENGEL** for being **SCOTT ENGEL** and knowing it.
- to **JOHN MAUS** because . . .
- to **PAUL JONES** for giving everybody something to argue about.
- to the **BYRDS** and **SPOONFUL** for making America bearable.
- to **NANCY SINATRA** for not subjecting us to more of her records.
- to **ZALLY YANOVSKY** for proving a Jewish boy from Toronto can make a pair of torn sneakers look good.
- to **FANTONI** — on general principles.
- to **MICK JAGGER** for . . . enlivening performances.
- to **DAVE DEE, DOZY, BEAKY, MICK** and **TICH** for not shortening their name.
- to **JONATHAN KING** for having a pleasant, but undeniably big mouth.
- to **ANDREW OLDHAM** for having the middle name Loog.
- to **PAUL** and **BARRY** for being brothers.
- to **ALAN PRICE** for looking surprised in the **KEITH RICHARD** tradition.
- to **SPENCER DAVIS** for being successful.
- and to Disc and Music Echo for reading this!—**KATHI SHEPPARD**, Yardley, Pennsylvania, U.S.A.



CLIFF — RELIGIOUS

Is CLIFF being UNFAIR to fans?

OVER the past three years, Cliff Richard has been combining his religious and show-business activities very successfully. Why can't he continue this way? It's Cliff's life and he must do what he feels is right, but if he quits show business, is it fair to fans who have stood by him for as long as eight years?—**MISS P. GROSSMITH**, Liverpool 18.

Come on King!

WHAT is happening to Jonathan King? The fascination of his

POSTMAN'S KNOCK



NOW **PAUL** has left **Manfred Mann**, I think the group has had it. After all, **Paul WAS** **Manfred Mann!** And **Manfred** realises this because he has replaced **Paul** with a carbon copy. Good luck to **Mike d'Abo**—but it may mean the **Manfred** group will lose popularity, while **Paul** goes on to prove himself one of the country's top singers.—**BEVERLY JOHNSON**, Wigan, Lancs.

column in Disc and Music Echo surely lies in his outspoken views on pop stars and current pop trends, yet in recent weeks he has barely raised a single controversial issue. Come on Jonathan, the more hometruths you expose the better!—**Mr. A. W. PRATT**, Isleworth, Middx.

Discword

SOLUTION TO LAST WEEK'S DISCWORD

ACROSS: 1. Tina Turner. 8. Mother. 9. Colne. 10. Shred. 11. Pitney. 15. Pop-pet. 17. Spins. 19. Image. 20. Behave. 21. Moody Blues. DOWN: 2. In turn. 3. Ahead. 4. Rockin'. 5. El-Len. 6. Amos. 7. Beryl. 12. Spain. 13. Depend. 14. Pirate. 16. Plato. 17. Swell. 18. Scene.



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

ACROSS

3. One on the list out of time! (4)
7. Pet one of the Beach Boys? (5)
8. Modern material for a group? (5)
9. No disc but is regularly cut (4)
10. Miss Maughan familiarly? (5)
11. Chic stage-setting (5)
12. Capital Italian girl! (4)
14. Country of the old boys? (5)
16. Bit of a giggle, that dance (5)
18. One of those popular animals (4)
20. Follows Jason singing the blues! (5)
22. Higher than knights, a lord (5)
24. Resort of an idol, perhaps (4)
25. Wee beastie! (5)
26. Looks in—or out (5)
27. What Mama called baby Berry? (4)

DOWN

1. Pops the question? (4)
2. Where the Hollies get on? (3, 4)
3. Not one of the busy bees (5)
4. Semi-title of the week! (6)
5. Smart boy wanted! (4)
6. One going in—for a competition? (7)
13. Greetings that are really funny (7)
15. In the tender trap? (7)
17. Staggered at the way it was filmed? (6)
19. In a higher place (5)
21. Can you beat it? (4)
23. Sent home? Could be! (4)

Penny under fire

LAST week Penny Valentine came under a lot of criticism for slamming Roy Orbison's "Lana." Only a few weeks previously she had predicted "Out of Time" by Chris Farlowe would go to number one. Although I like Farlowe, I found this hard to believe as he hadn't had much success. But sure enough it's gone to the top. This is a remarkable piece of reviewing and proves Penny's word can be taken.—**R. A. SAUNDERS**, Feltham, Middx.

What about Madeline?

IT IS a great shame so many untalented groups rise to fame so quickly when tremendously talented artists like Madeline Bell go unnoticed. Now she has a new single out "Don't Come Runnin' To Me" let's see and hear more of the fantastic Miss Bell.—**ALAN HODGSON**, Newcastle-upon-Tyne.

Spoonful latest—invisible!

I TRUST the Lovin' Spoonful's phenomenal record, "Summer In The City" will get a little more exposure than it has been. This record is so out of sight it's invisible. This disc is a knock-out! And if it isn't No. 1 within the next three weeks there ain't no justice left, and I shall emigrate to Los Angeles.—**LYN PERKINS**, Droitwich, Worcs.



FRANCOISE—40?

God Only Knows where they'd stand without Carl!



• BEACH BOY BROTHERS CARL (left) and BRIAN

OUTSHONE BY BRIAN'S musical brilliance and muscled out by Dennis' physical charms, Carl Wilson has long been the silent Wilson brother, beloved by all who know him. But hardly anyone knows him! NOW, IN A sudden move by the Beach Boys' record label, Carl is thrust into the spotlight—he is lead singer on their latest release, "God Only Knows."

my name," the round, always cheerful Carl began. "Then 'Good Vibrations' which should have been our next single, didn't turn out the way Brian wanted. We had to have another release and so... "IT'S NOT the first time I've sung lead. I start 'Sloop John B' and then Mike Love takes over on the second verse." "BRIAN SAYS he wrote this specially for me. He says it fits my 'beautiful spirit'," he blushed slightly, but kept a straight face and then de-

fended his reaction—"I know I shouldn't be embarrassed by a compliment, but for so many years there was little communication between us three brothers, because we were brothers all near the same age and we were young and we were thrown into an adult world rather suddenly. "JUST RECENTLY we've been able to really talk to each other and appreciate the virtues rather than just complain about the faults." SO FAR, no one has found

Carl's faults. Labelled the "peacemaker," he lives up to his title. AT THE outset of any disagreement, he immediately begins to smooth, soothe, calm everyone down. He's never angry. "I TRUST that everything will work out all right." Through many years of experience, he's learned that he must help things turn out all right; this is one of his contributions to the group. He constantly strives to quell every Beach Boys' storm. (Along with

talent, the Beach Boys have been "blessed" with a touch of temperament.) However, the group is of one opinion regarding their latest musical product, "Pet Sounds." "WE'RE REALLY saying something in this album," says Carl. "We spent a lot of time in the studio—it took a week full of sessions to perfect the vocal tracks on 'Wouldn't It Be Nice.' BUT CARL'S role in the Beach Boys has changed somewhat. He is no longer the protected, but the protector. The long

years in a rough business for the hardest of people have matured him quickly, but well. He does not require protection from harsh realities. Instead he must protect the equanimity, and tranquility of the group. He must watch for signs of restlessness in Dennis, an extra-sharpness in Mike's voice, the stubborn set of Al Jardine's jaw, the wild look in Brian's eyes. GOD ONLY KNOWS WHERE THEY'D BE WITHOUT CARL.

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY

POPSHOPS: where to get this week's new discs

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W. H. SMITH & SON

MANFRED, KING IN DYLAN SONG CHART FIGHT



MIKE d'ABO—sexy



MERSEYS—fresh



CHER—ponderous



EDDY—sugar sweet

JUST LIKE A Woman: MANFRED MANN (Fontana), JONATHAN KING (Decca)—At times like this I wish I had heard the original Dylan version of this song. A super-duper song indeed, but these two records are so different that I had difficulty realising they were both the same tune.

Probably Jonathan's is closer to the original, if only by the way he sings it, incredibly indecent. He does it well though, probably singing better than he's ever done. But that backing—much too noisy,

Of the two I'd say I really do prefer Manfred's version. Subtler and far more pretty, with new Mike D'Abo breathing away sexily and sounding very good indeed. If Paul was still with them it would have been a number one. Now I'm not sure, even though Mr D'Abo is very talented. An interesting competition. I shall watch closely if I'm still alive after Jonathan has read this!

Merseys

SAD About Us (Fontana) — Some people have said they don't know what the Merseys and their manager Kit Lambert are up to making a record like this. All I can say is congratulations to them all. I love it.

A Pete Townshend song of much simplicity about lost love and what a shame. It has been given a superbly imaginative treatment. The entire Hallé orchestra sounds as though it has been gathered to lend a hand, but in the most fresh and gentle way. One part in the middle meanders a bit but the Hungarian beginning will have everyone singing it as they did on the "long blonde hair" bit of their last hit. It will be a huge hit and the fantastic end needs special mention.

OUT TOMORROW

Cher

I FEEL Something In The Air (Liberty) — There's enough castanets on this to keep an entire troupe of Flamenco dancers happy for a year and the words are rather dicey—apart from this I am very disappointed with this record.

Cher sings it very well, of course, and the words are

gentler than Sonny's usual things. But it goes on and on in the most ponderous way and moves me not at all.

OUT TOMORROW

Eddy Arnold

IF You Were Mine, Mary (RCA)—I know what everyone's thinking—now she's going to have a tremendous go at poor old Eddy. Well, poor old Eddy is all right, because of its kind of song this is so unspeakably pretty that I'm almost won over.

It's pure corn and sugar sweet, but it has intense charm, will be a huge hit, and I really can't say I hate it, even though I tried hard.

OUT TOMORROW

Byrds

FIFTH Dimension (CBS)—Jim McGuinn composition will undoubtedly have people straining to catch innuendo, drug addiction, and all that other nonsense in the lyrics. Strain away.

Very Byrdy guitar and a rhythm that is just like a whirligig at a fair—deliberately moving and muzzy. Hard to tell about this, but it's more Byrd-like than of late.

OUT NEXT FRIDAY

Adrienne Posta

THEY Long To Be Close To You (Decca)—I chose this not because it will be a hit but because I think little Miss Posta needs a great deal of praise for her super handling of these lyrics. Very nice.

A typical Bacharach-David song of such prettiness and romance that it could become a mini-standard. It rather sounds as though it was written with Dionne Warwick in mind.

OUT TOMORROW

Billy Fury

GIVE Me Your Word (Decca)—Tennessee Ernie Ford's old song done by Billy with the maximum in strings and concert pianos. He does very well to hold his own against such a backing, but I don't really think the song has ever been all that strong.

OUT TOMORROW

Tom Jones

THIS And That (Decca)—A very cold feeling went up my spine when I heard this. Because it looks very much to me like Tom is veering into the Shirley Bassey field of songs. A shame, a shame, with a souly voice like his.

He works so hard and noisily on this that I wanted to rush



round with a thermos of coffee and sandwiches. But for me this record just does not click.

OUT TOMORROW

Boz

THE Baby Song (Columbia)—I'm so pleased to be able to say that at long last here's a Boz record I like that I've put it in large print.

OUT TOMORROW



MAMA'S AND PAPA'S—saved by the chorus

Mama's and Papa's —I expected better

I SAW Her Again (RCA)—I suppose you just do expect people to be cleverer than clever, but I did think the M's and P's would have come up with something better as their third record.

This is very like "California Dreamin'" and is only saved really by a chorus. It's all very subtly done, and maybe that's why I'm not knocked out. Their sound is warm and comforting

and this will be a hit, of course. But sounds rather unadventurous, OUT NOW

SPINS ... QUICK SPINS

CLAYTON SQUARES deserve a hit. "There She Is" may give it to them. Super sound and the lead singer has a lovely way of half calling out the words. Excellent (Decca).

SOLOMON BURKE'S latest "Keep Lookin'" is his best yet. Fantastic dance record (Atlantic).

Surprised they've translated this year's big Italian hit into "Tar and Cement." **VERDELLE SMITH** has a super voice and does it well but the original cannot be beaten (Capitol).

Disappointed by **TUESDAY'S CHILDREN** and "When You Walk In The Sand." Great name for a group but this is rather a meandering song (Columbia).

SILVERS' "What A Way To Start The Day" sounds as though it was recorded in an empty morgue (Polydor).

QUITE the worst record of the week: **GARY BELL** on the Ronettes' great song "Is This What I Get For Loving You." They MUST be joking (CBS).

Since last time I called the **BEAT-STALKERS** Beanstalkers I must say sorry. Their version of Holland, Dozier and Holland's "A Love Like Yours" is very good indeed (Decca).

TWINKLE lives! Back with a new, rather jolly sound on "What Am I Doing Here With You" (Decca). Lovely boozy middle bit.

DRIFTERS sound like a parody of themselves on "Up In The Streets Of Harlem" (Atlantic). Not their best.

An extremely diabolical sound on **SHADOWS OF KNIGHT** "Oh Yeah" (Atlantic).

AFTER "Good Lovin'" expected better from the **YOUNG RASCALS** than "You Better Run." Much surreptitious prowling around, with everyone sounding evil and cross (Atlantic).

Oh dear, it had to happen. My favourite film tune from Dr. Zhivago "Somewhere My Love" has had words added and is sickly sung by **CONNIE FRANCIS**. Might be a hit too (MGM).

BARRY MONROE has rather a nice voice. Needs a better song than "World Of Broken



BURKE—BEST

Hearts" though (Polydor).

The **MICKEY FINN** sound as though they are submerged beneath the waves on "Do Love You," that beautiful Billy Stewart song (Polydor).

For some strange reason **HERB ALPERT** has seen fit to do Eric Burdon's favourite, "Work Song," and heavily disguise it beneath trumpet. But he's such a gorgeous man I suppose he can get away with it (Pye Int.).

"A Love Of Our Own" by the **DEBONAIREs** is dreadful and extremely giggle-worthy (Pye).

SYMBOLS are a sort of campus sounding Hi-Los. In fact "See You In September" is loaded with charm and Beach Boys sentiment about the end of surfing summers and so on (President).

RUBEN WRIGHT is a joy to listen to on "Hey Girl." Very casual and nicely done (Capitol).

"It's Hard To Believe It" sings **GLENDIA COLLINS** about bombs and space-craft and so on. I'm afraid this whole thing is pretty hard to believe (Pye).

Vastly underrated and individual **BOBBY GOLDSBRO** sings Mann and Weil's off love song "Take Your Love," very well. Dusty will probably like this one too but it's very uncommercial (United Artists).



TWINKLE—BOOZY

TWO versions of the oldie rave "Tell Her." **DEAN PARRISH** (Stateside) a knockout and the **BLUECHIPS** (Pye) stodgy.

Nice guitar on **REY ANTON'S** "Things Get Better" (Parlophone).

She smiled across the room at **JASON DENE**, and whammy, that was the end of him on "Opportunity" (Parlophone).

A suffocated lead singer on **M.I. FIVE'S** "You'll Never Stop Me Loving You" sings "girl" as though that made the record. It doesn't (Parlophone).

polydor
crop for the top

THE RIDDLERS
Batman Theme
56 716

THE MICKEY FINN
I Do Love You
56 719

DISC

and MUSIC ECHO 9d

JULY 30, 1966

USA 25c

RAY DAVIES

reviews the

BEATLES LP



There's a Cavern in the town...

● MIKE LEDGERWOOD reports from Liverpool

WHEN THE resident of one famous "No. 10" turned the key in the door of another famous "No. 10" last weekend, Liverpool's famous Cavern, pop shrine of the world, was given a new lease of life.

But events that led up to Premier Harold Wilson's arrival outside "No. 10" in Merseyside's shabby Mathew Street didn't exactly run smoothly.

I don't think anybody really believed renovations and redecoration of the place could be completely finished before the star-studded opening ceremony on Saturday—and they weren't!

Minutes before the arrival of the VIP party—late anyway—a big flash from an overloaded main fuse box plunged the hundreds of shoulder-to-shoulder guests in the reception bar into inky darkness.

And a second explosion above the champagne-laden bar showered the crew of white-coated waiters with sparks.

The Prime Minister turned the key in the door to rousing cheers from thousands of fans in the street, and he literally had to feel his



● Guys and Gals — it's TATTIFALARIOUS — Jimmy Savile, Prime Minister Wilson and Ken Dodd at the Cavern opening.

way along the wall of the corridor leading into the club.

He and his party were ushered through the gloom of the refreshment bar—now lit only by the flickering close-circuit TV screens—and down the steep stairs into the Cavern proper.

There, deep underground, many hundreds more civic dignitaries and visiting celebrities stood or sat tightly-packed together in front of the postage stamp-size stage where the Beatles once played, awaiting the auspicious re-opening ceremony.

Overflow guests upstairs were treated to some rather amusing miming from Mr. Wilson—since the sound wasn't linked to the televisions in the bar. So no one up there heard a word of his long, drawn-out speech.

SAVILE, DODDY

Jimmy Savile arrived and, cigar akimbo, bounded through to join the platform party, which also included Ken Dodd and Bessie Braddock. And outside in the street, Tich—of Dave Dee fame—tried desperately to convince officials that he HAD been invited and the rest of the group was inside!

The Beatles were conspicuous by their absence—but sent the following telegram: "Dear Harold, Bessie, Ray, Bob, Ladies and Gentlemen and fellow members: We now declare these premises well and truly open. Sorry we could not be there but we have been kidnapped by the Philipinos. Great joy and happiness to all present tonight and thank you, folks." Brian Epstein also sent a congratulatory telegram.

Of Cavern originals, ex-hat check girl Cilla Black was missing, but Billy J. Kramer and the Fourmost turned out—as did ex-Searcher Tony Jackson.

The all-niter session got off to a good start with the Beatles' "Long Tall Sally"—from the juke box... but star attractions Rufus Thomas and Solomon Burke disappointed fans by arriving late. Thomas did sing however, but Burke turned up at 6.30 a.m.—more than two hours late.

So really it was left to Liverpool favourites to keep the Cavern swinging—groups like the Hideaways, Signs, Escorts, Prowlers, the Dark Ages and former Beatle Pete Best's combo. When I left at about 3 a.m. the "new" Cavern was really swinging again!



Beatles sent a telegram to the Cavern

BEATLES and Brian Epstein were so delighted with "Eleanor Rigby" and "Yellow Submarine," two of the tracks on the new "Revolver" LP out next Friday (August 5), that they're also being issued as a single for the same date.

But if that celebrated songwriter Ray Davies is a reliable judge, the Beatles have made a big mistake. Ray thinks Miss Rigby was definitely dedicated to John and Paul's music teacher back in primary school; while "Submarine" should sink into a dustbin. "It's a load of rubbish, really," remarks Ray.

Disc and Music Echo decided to turn over the task of reviewing the "Revolver" album to Ray—and the Kink certainly spoke his mind.

Here's the album, track by track, with Ray's inter-round summaries:

Side One: "Taxman" (by George)—lead voice, George: "It sounds like a cross between the Who and Batman. It's a bit limited, but the Beatles get over this by the sexy double tracking. It's surprising how sexy double tracking makes a voice sound."

"Eleanor Rigby" (by John and Paul)—lead Paul: "I bought a Haydn LP the other day and this sounds just like it. It's all sort of quartet stuff and it sounds like they're out to please music teachers in primary schools. I can imagine John saying: 'I'm going to write this for my old schoolmistress'. Still, it's very commercial."

"I'm Only Sleeping" (by John and Paul)—lead John: "It's a most beautiful song, much prettier than 'Eleanor Rigby'. A jolly old thing, really, and definitely the best track on the album."

"Love You Too" (by George)—

'Really, it's a load of RUBBISH'

lead George: "George wrote this—he must have quite a big influence on the group now. This sort of song I was doing two years ago—now I'm doing what the Beatles were doing two years ago. It's not a bad song—it's well performed which is always true of a Beatles track."

"Here, There And Everywhere" (by John and Paul)—lead Paul: "This proves the Beatles have got good memories, because there are a lot of busy chords in it. It's nice—like one instrument with the voice and guitar merging. Third best track on the album."

"Yellow Submarine" (by John and Paul)—lead Ringo: "This is a load of rubbish, really. I take the mickey out of myself on the piano and play stuff just like this. I think they know it's not that good."

"She Said She Said" (by John and Paul)—lead John: "This song is in to restore confidence in the old Beatles sound. That's all."

Side Two: "Good Day Sunshine" (by John and Paul)—lead Paul: "This'll be a giant. It doesn't force itself on you, but it stands out like 'I'm Only Sleeping'. This is back to the real old Beatles. I just don't think the fans like the newer electronic stuff. The Beatles are supposed to be like the boy next door only better."

"And Your Bird Can Sing" (by John and Paul)—lead John:

"Don't like this. The song's too predictable. It's not a Beatles song at all."

"For No One" (by John and Paul)—lead Paul: "This will get covered, but it won't be a hit. It's really better than 'Eleanor Rigby' and the French horn is a nice effect."

"Dr. Robert" (by John and Paul)—lead John: "It's good—there's a 12-bar beat and bits in it that are clevtr. Not my sort of thing, though."

"I Want To Tell You" (by George)—lead George: "This helps the LP through. It's not up to Beatles standard."

"Got To Get You Into My Life" (by John and Paul)—lead Paul: "Jazz backing—and it just goes to prove that Britain's jazz musicians can't swing. Paul's singing better jazz than the musicians are playing which makes nonsense of people saying jazz and pop are very different. Paul sounds like Little Richard. Really, it's the most vintage Beatles track on the LP."

"Tomorrow Never Knows" (by John and Paul)—lead John: "Listen to all those crazy sounds! It'll be popular in discotheques. I can imagine they had George Martin tied to a totem pole when they did this!"

So, after listening to each track three or four times, the Ray Davies verdict: "This is the first Beatles LP I've really listened to in its entirety but I must say there were better songs on 'Rubber Soul'."

"Still, 'I'm Only Sleeping' is a standout, 'Good Day Sunshine' is second best and I also like 'Here, There And Everywhere'."

"But I don't want to be harsh about the others. The balance and recording technique are as good as ever."

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