

DISC

and MUSIC ECHO 9d

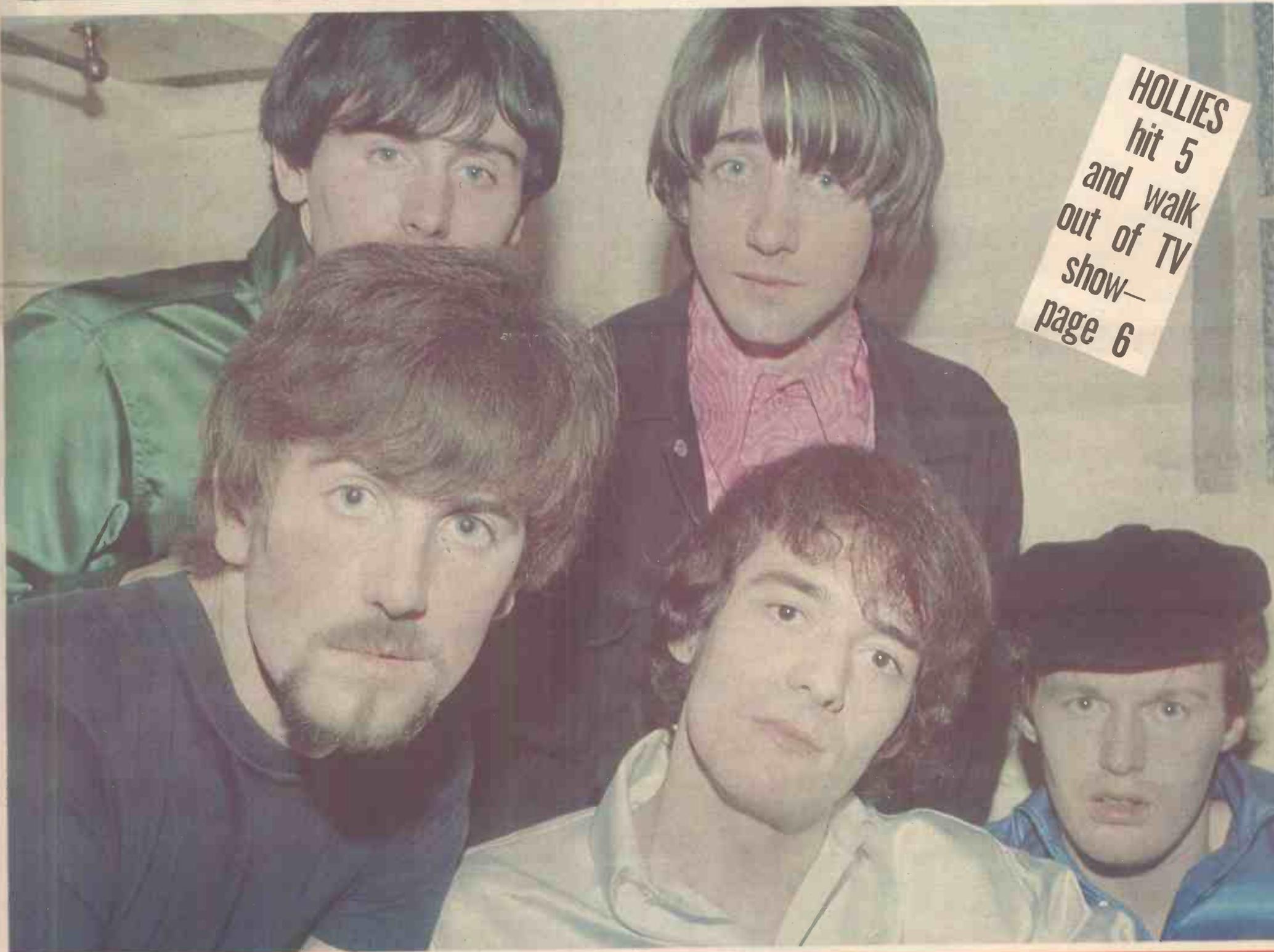
OCTOBER 29, 1966

USA 25c

Should the BEATLES RETIRE?



What the stars say—see page 9



HOLLIES
hit 5
and walk
out of TV
show—
page 6



PAUL JONES: "I used to think Elvis was fabulous but now I'm bored to death"—page 11

THE WHO: "The dandies of the pop world . . . they bath a lot and use deodorants"—page 8



SCENE

SURPRISE appearances on **GEORGIE FAME-CHRIS FARLOWE** tour first night in London: **JIMMY SAVILE**, **ZOOT MONEY**, complete with green jungle hat, blue anorak and hip flask, and a large white dog which was led onstage for no apparent reason. What is **WAYNE NEWTON** doing in the Royal Variety Show? In the wings watching at London's Finsbury Park Astoria while **ERIC BURDON** sang with his new Animals — ex-**ANIMAL CHAS CHANDLER**. Despite following in the wake of the **WALKERS**, **DUSTY** and **HOLLIES** tours, the **FAME-FARLOWE** package looks like being a big money-spinner. Catcalled from the stalls on opening night, **ERIC BURDON** incorporated into a song, "It's very easy to make funny noises in the dark where I can't see you — but if you come backstage I'll give you a good kicking, babeee!" They shut up! Was **ERIC BURDON's** first song, "Tobacco Road," for the benefit of his drummer, ex-**NASHVILLE TEEN BARRY JENKINS**? Isn't it time pop shows discarded supposedly with-it campers? They serve no real purpose, are rarely funny and only aggravate an audience. **HOLLIES**, **TOM JONES** among many pop mourn-

ers who planned to attend **JOHNNY KIDD's** Golders Green Crematorium funeral yesterday (Wednesday). **SCOTT**, on being asked if speech training should be part of pop singer's grooming: "Don't mention that word 'groom' to me!" **DAVID JACOBS** gave up "Top Of The Pops" because he was led to believe his "Words and Music" ITV show was set for same evening. **RAY DAVIES** writing first single for **DAVID GARRICK's** group, **IVEYS**. Big L must drop dreary new jingles. **CLODA ROGERS** can't complain—she's still got picture in the **WALKERS'** tour programme. How much longer do **UNIT FOUR PLUS TWO** think they can live in the reflected glory of "Concrete And Clay?" **CILLA** says she doesn't know how she'll contain herself in "Way Out In Piccadilly." "I just can't stop laughing when I'm with Frankie Howerd!" **CAT STEVENS** terrified of losing his umbrella because it was a present from his mother. **SIMON DEE** back on pirate radio last week—advertising Smith's Crisps on **RADIO LONDON**! **KEITH MOON's** antics at "RSG" rehearsals apparently had to be seen to be believed!

GENE PITNEY's new single here NOT the same as his new American one. In fact, "Just One Smile" is from an old LP. **PETE TOWNSHEND** missed special press conference for the **WHO** at Copenhagen last week. Roger, Keith and John arrived without him —Pete was delayed in London after missing flight. **RADIO LONDON'S MARK ROMAN** reports that **CHRIS FARLOWE** is negotiating for a 1929 Cadillac. "It's on the lines of the old Al Capone-style car—but bang up-to-date with everything electric!" On handout for new LP "A Season's Greetings from **NINA** and **FREDERIK**," one of the tracks is called "Away In A Manager!"

Disc and Music Echo/pop-TV panel

HERMAN and PETER MURRAY revive 'COUNTDOWN'

The basic idea behind panel games is sound. It is that the TV viewer will always be stimulated into pitting his knowledge against that of the panellist—to the obvious detriment of the latter, of course. But the game acts both ways. And if a panel is composed of people without a spark of wit among them, then the whole project falls flat. Happily, such was not the case with "Countdown" last Saturday. But this was only because of the presence of **PETER MURRAY**, whose casual wit—stemming from an innate sense of humour—breathed some life into the proceedings. On the quiz side, Peter also seemed the most knowledgeable present. But even if stumped for an answer, his humour carried him through. **MURIEL YOUNG** commended "Countdown" with the dedicated cheerfulness of a sister in an operating theatre, while **DON WARDELL** added reassuring support—even though his stereotyped vocabulary was overloaded with "right now's." We counted three in one introduction. **HERMAN** was an ideal panellist, treating the whole show with his likeable irreverence, and his performance of "No Milk Today" was a welcome gulp of fresh air when the programme began to sag.

OUR MAN IN AMERICA

DEREK TAYLOR HOLLYWOOD TUESDAY




'CATHEDRAL' should be a number one

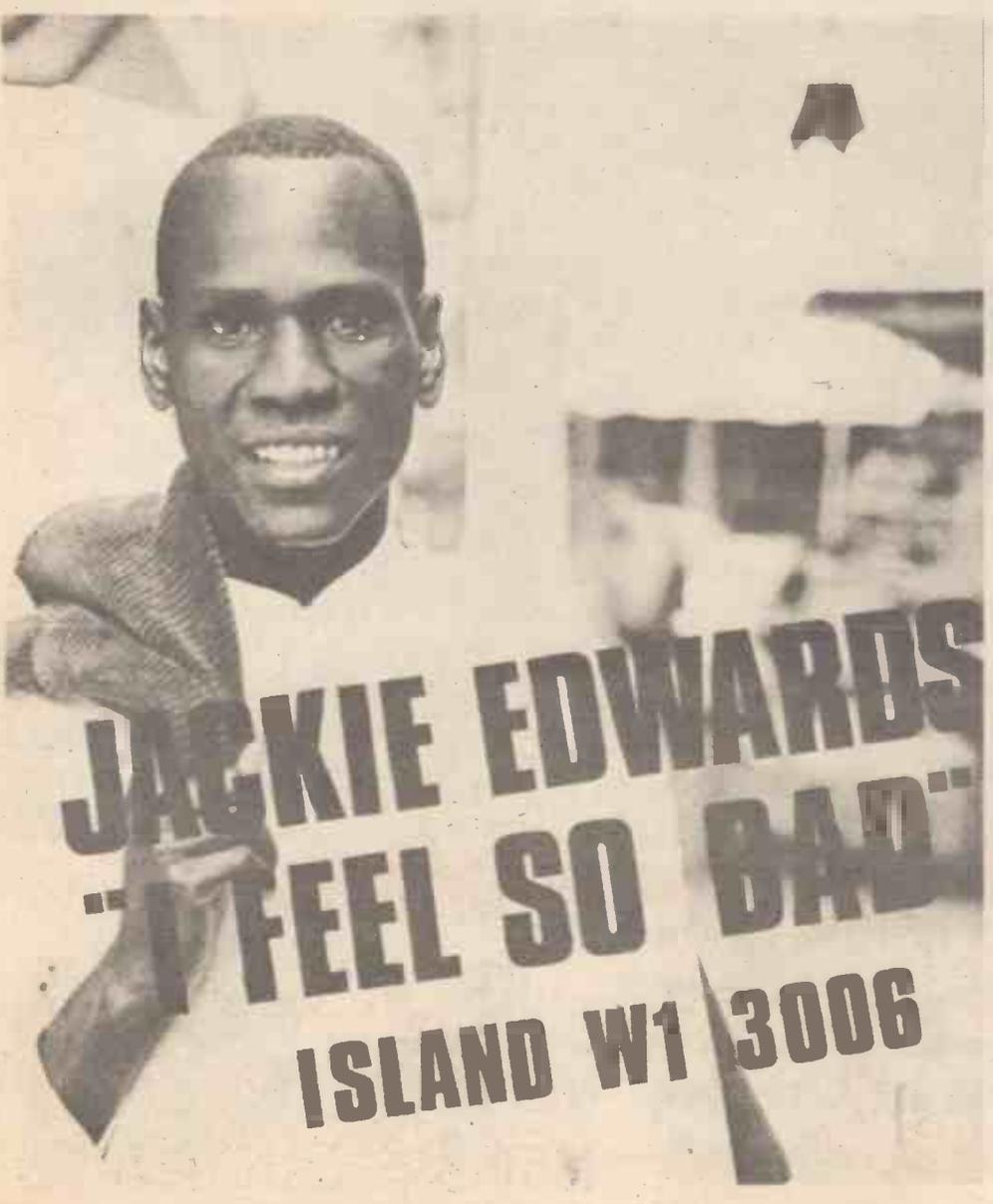
"Winchester Cathedral" will be No. 1 and if I tell you I think it's gear, you won't think any worse of me will you? The fan mags here are still using all the early Liverpool-Sound slang-stuff. "Gearest" is one. One headline—over a piece of gibberish about the Beatles showing them wearing the old 1963 suits with John in his Cheeky Cocksparrow pose — read: "Blimey, Luvs. This is the Gearest." The story was a made-up thing where Paul dreamed he was saved from a swarm of wasps by some fan-club president or other. He was benign enough to reward her with an autograph and a (rolled) gold locket he happened to have with him. ● Gerry moving on, with "Girl on a Swing." It's 28, but slowing down. Pity lousy Los Angeles radio didn't play it. That would have helped.

apart as Texas, Maryland, and Colorado. What a No. 1! Film of the Beach Boys in rehearsal is on its way to England for "Top of the Pops". Silent film, with the disc as a soundtrack. The group won't be doing any TV in England. They don't here either. Policy. ● Lovin' Spoonful No. 40 with "Rain on the Roof," a very gentle thing like nothing else they've done. Mamas and Papas chasing with "Look Through My Window," at 65. Going to be a good race. The Byrds, with a start of three weeks, are slowing down slightly with "Mr. Spaceman," now 34. Glad to see this last one was extremely well reviewed in England. It's up to you, CBS. You —and me. Gosh. Met John Lennon's Uncle Stan the other day. He'd been to the pictures with his wife Flo and when they got out, they forgot they'd come by bicycle and they took a bus home. They got back to the picture-house in a panic three hours later and the bikes were still there. They were so relieved and they popped into a church to say a quick prayer of thanks. When they came out, the cycles had gone. Irony, in a way. It isn't serious that Jonathan King calls the Beach Boys' song "Good Companions." It isn't serious that he is writing a great deal of rubbish. It isn't serious that he is seeking, earnestly to provoke.

Charm Funny city, this. There are many songs we never hear. Beach Boys' "Barbara Ann" wasn't played here — in the chaps' own home town! Still made No. 1 though (I seem to have told you that before. Am I boring you...?) Apart from their excellent TV appearances, Peter and Gordon are getting no West Coast exposure for the charming "Lady Godiva," now at 57 in Billboard (with bullet) from 75. They really are very good, when they're good, Peter and G. Waller. Nice song, as I say. ● "Louie, Louie" is a tune capable of many metamorphoses. It's here again—by the Sandpipers (crashing in at 74; extraordinary) and Paul Revere, first big group to record it—the Kingsmen's cover made it nationally—has revamped the theme and done a new album track called "Louie Go Home," which the Kingsmen have covered. Don't like it, never did. They say it's great to dance to but it's no good for drinking. I haven't heard "Don't Worry, Mother, Your Son's Heart is Pure" by the McCoys. I trust it's not serious. (It's all very well having a pure heart son, but have you seen your mother recently?) ● "Good Vibrations" is pick of the week on stations as far

as Texas, Maryland, and Colorado. What a No. 1! Film of the Beach Boys in rehearsal is on its way to England for "Top of the Pops". Silent film, with the disc as a soundtrack. The group won't be doing any TV in England. They don't here either. Policy. ● Lovin' Spoonful No. 40 with "Rain on the Roof," a very gentle thing like nothing else they've done. Mamas and Papas chasing with "Look Through My Window," at 65. Going to be a good race. The Byrds, with a start of three weeks, are slowing down slightly with "Mr. Spaceman," now 34. Glad to see this last one was extremely well reviewed in England. It's up to you, CBS. You —and me. Gosh. Met John Lennon's Uncle Stan the other day. He'd been to the pictures with his wife Flo and when they got out, they forgot they'd come by bicycle and they took a bus home. They got back to the picture-house in a panic three hours later and the bikes were still there. They were so relieved and they popped into a church to say a quick prayer of thanks. When they came out, the cycles had gone. Irony, in a way. It isn't serious that Jonathan King calls the Beach Boys' song "Good Companions." It isn't serious that he is writing a great deal of rubbish. It isn't serious that he is seeking, earnestly to provoke.

Milk What is serious is that some of his readers take it seriously. The lad drinks too much milk to have any real acid in him. A little Stone-knocking going on is there, then? Long may they roll, a phrase I wanted to use last week but forgot. ● Lovely day here, with a view sixty miles out to Catalina Island in the Pacific. It's heading for 80 degrees. No smog and I can see ten mountains diminishing peak by peak into the mist, like a Japanese silk print. Gearest. ● Why do people tell stories of other people who turned down the Beatles' first demo discs? (Bill Haley was at it.) It's an awful bore. We already know that the world is full of men and women without taste or judgment. I'd like to hear of a man who wanted to sign them to a recording contract if George Martin hadn't rushed in first. ● London sounds pretty good just now — uniform jackets and mini-skirts. Suppose the pubs still close before midnight. There's always something wrong.



JACKIE EDWARDS
"FEEL SO BAD"
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In the Charts at No. 40

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ZOOMING UP THE CHART!



● HOLLIES: 5



● HERMAN: 9



● CILLA: 14

HIT TALK by GEORGIE FAME

FOUR TOPS have made a fantastic leap, haven't they? It must be one of the fastest selling records for months. It's a bit Tamla mainstream though. People say they do the same things but I think there's always something different going on. Good record. I like it.

"Winchester Cathedral" is all right, so long as the chart doesn't become riddled with this type of stuff. Must admit I like it, though.

I've only heard the **STONES'** a couple of times. Not listening in much these days. There are some very good touches in it.

I like the **HOLLIES'** "Stop, Stop, Stop." It's tailor-made for

them. Right up their street. Good.

FOUR SEASONS I like very much. It's in the same groove as that Chris Montez stuff—but there are more of them. Sounds sweet.

CLIFF RICHARD'S "Time Drags By" is one of his best for a long time. Is it climbing? Good. There are some nice touches in that too.

DARIN'S "Carpenter" is tremendous. It's great that a guy

like that can come and do something like this. A lovely song.

PAUL JONES has a good commercial song with "High Time." But if he wants to hit out as a solo singer in a big way, better things are expected of him.

One of these days **GENO WASHINGTON** is going to go on "Top Of The Pops"—and he'll need the whole half-hour. He's so popular he must have a huge hit one day.

I rather like that **CAT STEVENS** thing. The words don't mean much, but it's good as a record. If this guy is handled carefully, he'll have a bigger hit still next time.



● GEORGIE FAME



- 1 (1) **REACH OUT I'LL BE THERE** Four Tops, Tamla Motown
- 2 (3) **I CAN'T CONTROL MYSELF.....**Troggs, Page One
- 3 (2) ● **DISTANT DRUMS.....**Jim Reeves, RCA Victor
- 4 (4) **WINCHESTER CATHEDRAL** New Vaudeville Band, Fontana
- 5 (9) ▲ **STOP STOP STOP.....** Hollies, Parlophone
- 6 (7) **GUANTANAMERA.....**Sandpipers, Pye Int.
- 7 (5) **BEND IT.....**Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 8 (6) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW** Rolling Stones, Decca
- 9 (15) ▲ **NO MILK TODAY.....**Herman's Hermits, Columbia
- 10 (13) **I'VE GOT YOU UNDER MY SKIN** Four Seasons, Philips

Next Twenty

- 11 (8) **I'M A BOY** Who, Reaction
- 12 (21) ▲ **TIME DRAGS BY** Cliff Richard, Columbia
- 13 (10) **ALL I SEE IS YOU** Dusty Springfield, Philips
- 14 (28) ▲ **A FOOL AM I** Cilla Black, Parlophone
- 15 (11) **YOU CAN'T HURRY LOVE** Supremes, Tamla Motown
- 16 (12) **SUNNY**Georgie Fame, Columbia
- 17 (30) ▲ **HIGH TIME** Paul Jones, HMV
- 18 (25) ▲ **IF I WERE A CARPENTER** Bobby Darin, Atlantic
- 19 (18) **TOO SOON TO KNOW** Roy Orbison, London
- 20 (20) **LADY GODIVA** Peter and Gordon, Columbia
- 21 (23) **BEAUTY IS ONLY SKIN DEEP** Temptations, Tamla Motown
- 22 (17) **IDON'T CARE**Los Bravos, Decca
- 23 (22) **ALL THAT I AM** Elvis Presley, RCA Victor
- 24 (14) **LITTLE MAN** Sonny and Cher, Atlantic
- 25 (16) **ANOTHER TEAR FALLS** Walker Brothers, Philips
- 26 (19) **WALK WITH ME** Seekers, Columbia
- 27 (—) ▲ **SEMI-DETACHED SUBURBAN MR. JAMES** Manfred Mann, Fontana
- 28 (27) **BORN A WOMAN** Sandy Posey, MGM
- 29 (36) **WRAPPING PAPER** Cream, Reaction
- 30 (32) **I CAN'T MAKE IT ALONE** P. J. Proby, Liberty

Last Twenty

- 31 (—) **PAINTERMAN**Creation, Planet
- 32 (26) **SOMEWHERE MY LOVE** Mike Sammes Singers, HMV
- 33 (34) **I LOVE MY DOG** Cat Stevens, Deram
- 34 (—) **HELP ME GIRL** Eric Burdon and the Animals, Decca
- 35 (31) **DEAR MRS. APPLEBEE** David Garrick, Piccadilly
- 36 (24) **SUNNY** Bobby Hebb, Philips
- 37 (49) **WHAT WOULD YOUR MAMA SAY NOW?** Micki Dallon, Strike
- 38 (—) **TWO AT A TIME** Neil Christian, Strike
- 39 (39) **IN THE ARMS OF LOVE** Andy Williams, CBS
- 40 (—) **THE PHILLY FREEZE** Alvin Cash, President
- 41 (—) **HOLY COW** Lee Dorsey, Stateside
- 42 (—) **A LOVE LIKE YOURS** Ike and Tina Turner, London
- 43 (46) **QUE SERA SERA** Geno Washington, Piccadilly
- 44 (—) **RIDE ON BABY** Chris Farlowe, Immediate
- 45 (48) **MAGIC ROCKING HORSE** Pinkerton's Colours, Decca
- 46 (—) **HAPPENINGS TEN YEARS AGO** Yardbirds, Columbia
- 47 (—) **LAST TRAIN TO CLARKSVILLE** Monkees, RCA Victor
- 48 (—) **RAIN ON THE ROOF** Lovin' Spoonful, Kama Sutra
- 49 (29) ● **YELLOW SUBMARINE/ELEANOR RIGBY** Beatles, Parlophone
- 50 (—) **LOOKING BACK** John Mayall, Decca

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

Top Ten LPs

- 1 (1) **SOUND OF MUSIC** Soundtrack, RCA Victor
- 2 (2) **REVOLVER** Beatles, Parlophone
- 3 (—) **GOLDEN HITS** Dusty Springfield, Philips
- 4 (3) **PORTRAIT** Walker Brothers, Philips
- 5 (4) **PET SOUNDS** Beach Boys, Capitol
- 6 (9) **SOUND VENTURE** Georgie Fame, Columbia
- 7 (—) **WELL RESPECTED KINKS** Kinks, Pye
- 8 (7) **GOIN' PLACES** Herb Alpert, Pye Int.
- 9 (6) **STARS CHARITY FANTASIA** Various Artists, Philips
- 10 (5) **AUTUMN '66** Spencer Davis, Fontana

American Top Twenty

- 1 (2) **96 TEARS.....**Question Mark and The Mysterians, Cameo
- 2 (3) **LAST TRAIN TO CLARKSVILLE.....**Monkees, Colgems
- 3 (1) **REACH OUT, I'LL BE THERE.....**Four Tops, Motown
- 4 (7) **POOR SIDE OF TOWN.....**Johnny Rivers, Imperial
- 5 (6) **WALK AWAY RENE.....**Left Banke, Smash
- 6 (9) **DANDY.....**Herman's Hermits, MGM
- 7 (8) **WHAT BECOMES OF THE BROKEN HEARTED** Jimmy Ruffin, Soul
- 8 (11) **HOORAY FOR HAZEL.....**Tommy Roe, ABC
- 9 (13) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW** Rolling Stones, London
- 10 (10) **SEE SEE RIDER...Eric Burdon and The Animals, MGM**
- 11 (12) **IF I WERE A CARPENTER.....**Bobby Darin, Atlantic
- 12 (17) **GO AWAY LITTLE GIRL.....**Happenings, B. T. Puppy
- 13 (4) **CHERISH.....**Association, Valiant
- 14 (5) **PSYCHOTIC REACTION.....**Count Five, Double Shot
- 15 (16) **B-A-B-Y.....**Carla Thomas, Stax
- 16 (33) **I'M YOUR PUPPET.....**James and Bobby Purify, Bell
- 17 (14) **CHERRY, CHERRY.....**Neil Diamond, Bang
- 18 (37) **(You Don't Have To) PAINT ME A PICTURE** Gary Lewis and the Playboys, Liberty
- 19 (24) **LOVE IS A HURTIN' THING.....**Lou Rawls, Capitol
- 20 (21) **GREAT AIRPLANE STRIKE...Paul Revere and the Raiders, Columbia**

HIT SINGLES FROM THE AMERICAN CHARTS

The Lovin' Spoonful

Rain On The Roof
KAS 201 Kama Sutra



Billy Stewart

Secret Love
CRS 8045 Chess



Count Five

Psychotic Reaction 7N 25393 Pye Int.



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STARS IN THE NEWS—1 NEW ALBUM PLANNED and



Sonny and Cher make it a treble

SONNY AND CHER will have THREE singles released in Britain before Christmas!

The couple have Sonny's own composition "Living For You" out next month, and Cher has Graham Gouldman's "Look Behind The Door" released around the same time.

Sonny and Cher also have "Good Times"—title track from their new film—released in December. It will be the longest single they have ever recorded, lasting nearly six minutes.

PERCY FAITH, Ray Conniff, Charlie Byrd and Mongo Santamaria are among the star names on CBS Records' new series of ten albums called "Superstereo" out next Friday (November 4).

FOUR TOPS play LONDON concert

FOUR TOPS fly to Britain in two weeks' time and make their only concert appearance at Brian Epstein's Saville Theatre, London, on Sunday (November 13, 8.30 p.m.).

Supporting acts were still being fixed at press-time, but Disc and Music Echo understands that Georgie Fame will be one of the star names.

Tops, number one for the second week with "Reach Out, I'll Be There," arrive Tuesday morning (November 8). The visit has been arranged by Brian Epstein, who went to America to sign the group. He returns today (Thursday).

The Tamla group will also do TV and radio dates during the visit, including a "Ready, Steady, Go!" special.

New Four Tops album "On Top" is being released to coincide with their arrival on November 7. One side contains standards, including the Beatles' "Michelle"; the other new Tamla compositions.

A spokesman for the Four Tops said on Tuesday the group would not be taking part in any Christmas shows in Britain.

FAME and FARLOWE for AUSTRALIA

GEORGIE FAME and Chris Farlowe may make a joint tour of Australia in February. And Georgie is in line to take a flying trip to America before the end of the year.

Offers have also come in from America for Georgie to sign with the CBS Records label. But, as his present contract with EMI has "several months to run"—according to a spokesman for Fame—no decision can yet be made on any label change.

Altoist Ray Warleigh, now in Fame's backing group on tour, is an Australian, and plans to form a band to accompany both Georgie and Chris on their Aussie tour.

Georgie has a new single out in December. Like his hit "Get Away," this will be an original composition. And Chris Farlowe is completing an LP for release soon.

'Silent' Samantha will now sing!

"TOP Of The Pops" disc girl Samantha Juste will be among the first people to record on new label, Go Records which CBS launch next Friday (November 4). No titles have yet been fixed for Sammy.

Jamaican singer Carl Douglas has the first release with "Crazy Feeling."



Wayne Fontana down in Rio

WAYNE FONTANA flew to Brazil on Monday to represent Britain in an international song festival in Rio de Janeiro which lasts from today (Thursday) until Saturday.

Wayne sings a Les Reed-Mitch Murray song "Gina" which he may use for a future single in the festival. It is being judged by Henry Mancini and Burt Bacharach.

BEACH BOYS ENCORE

BEACH BOYS are to play an extra farewell show at London's Hammersmith Odeon, on Monday, November 14, at the end of their short tour.

The tour, which includes Lulu and David and Jonathan, opens at Finsbury Park Astoria on November 6.

Vaudeville Band plans U.S trip

NEW VAUDEVILLE Band, whose "Winchester Cathedral" has leapt to 33 in the American chart, will probably tour the States before Christmas for two weeks.

There are already six cover versions of the song in America. The group release their first LP in Britain at the beginning of December.

KRAMER PLAYS COOL

BILLY J. Kramer and the Dakotas start a two-week bill-topping tour of Norway, Sweden and Finland on November 23. The tour ends on December 6.

Searcher crash

JOHN BLUNT, drummer with the Searchers, escaped serious injury when his car was involved in an accident on the M1 last Thursday night.

The bonnet of his new Jaguar flew up in his face causing him to crash into railings at the side of the road. John received a few scratches, but was otherwise unhurt.

FOURMOST turn to vaudeville for their new comedy single, "Auntie Maggie's Remedy," out on November 11. It's a revival of an old George Formby song.

Countdown

thursday

GEORGIE FAME, PAUL BUTTERFIELD, ERIC BURDON, CHRIS FARLOWE package—Sheffield Gaumont.
WALKER BROTHERS, TROGGS, DAVE DEE package—Gloucester ABC.
HOLLIES, SMALL FACES, PAUL JONES, PAUL & BARRY RYAN package—Cambridge Regal.

friday

GEORGIE FAME package—Bristol Colston Hall.
WALKERS package—Cardiff Capitol.
HOLLIES package—Lincoln ABC.
READY STEADY GO!—Dave Clark Five, Paul Jones, Troggs, Edwin Starr, Bobby Goldsboro.
MANFRED MANN—Marine Ballroom, Morecambe.
NEW VAUDEVILLE BAND—Imperial Ballroom, Nelson.
DAVE BERRY—Princess and Domino Clubs, Manchester.
SPENCER DAVIS—Manor Baths, Southwark.

saturday

GEORGIE FAME package—Southampton Gaumont.
WALKERS package—Birmingham Odeon.
HOLLIES package—Chester ABC.
JUKE BOX JURY—Rita Tushingham, Moira Lister, Adam Faith, Johnny Devlin.

COUNTDOWN—Manfred Mann, Cat Stevens, Alan Freeman, Salena Jones, Marion Montgomery, Judith Simons.
MIND BENDERS—California Ballroom, Dunstable.
SPENCER DAVIS—Adelphi Ballroom, West Bromwich.
CLIFF BENNETT—Exeter University.

sunday

WALKERS package—Gloucester ABC.
HOLLIES package—Coventry Theatre.
NEW VAUDEVILLE BAND—Tabernacle Club, Stockport.
CLIFF BENNETT—Black Prince, Bexleyheath, Kent.

monday

GEORGIE FAME package—Cheltenham Odeon.

tuesday

GEORGIE FAME package—Bolton Odeon.
HOLLIES package—Worcester Gaumont.
MANFRED MANN—Pop Inn (B.B.C. Light).
HERMAN'S HERMITS—Swing Along and Northern Pop (B.B.C. Light).

wednesday

GEORGIE FAME package—Carlisle ABC.
WALKERS package—Exeter ABC.
ZOOT MONEY—Stevenage, Locarno.

NEIL CHRISTIAN



TWO AT A TIME

JH319

BOTH IN THE CHARTS!

JH318
MIKI DALLON



WHAT WOULD YOUR MAMA SAY NOW

STRIKE RECORDS

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and Music Echo

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IMMEDIATE's first No. 1 record was Chris Farlowe's 'Out Of Time' written by Mick Jagger & Keith Richard and produced by Mick Jagger. Released from the same team, Chris Farlowe's 'Ride On Baby'

IMMEDIATE

IM038.

STARS IN THE NEWS—2

VARIETY SHOW SNUB, SO

IKE, TINA FILM PLANNED FOR 'TOPS' TV SHOW

FILM of IKE and TINA TURNER may be shown on tonight's (Thursday) "Top Of The Pops."

The film was made two weeks ago at Syon Lodge, Isleworth.

It is also hoped to show a film made in America of Bobby Darin. Darin was filmed in a carpenter's to tie in with his current hit, "If I Were A Carpenter."

Other artists due on the show are the Hollies—who took time off this week from their current tour for a taped insert—plus Herman's Hermits, Spencer Davis, and Dave Clark, who will be making his first appearance on "Top Of The Pops" last August.

Donovan hit due

DONOVAN'S smash hit single "Sunshine Superman" will now definitely be released in Britain by Pye on November 15.

The LP of the same title, which is shooting up the American chart, will be released in December.

Donovan stars in his own special concert, "An Afternoon With Donovan," at the Royal Albert Hall on January 15.

Last Friday, Don's new U.S. single, "Mellow Yellow," was released. It will be out here in February. He tours America for two weeks in February.

Garrick, Creation go on tour

DAVID GARRICK goes out on his first bill-topping tour with the Creation, and Guy Darrell starting at Top Rank's Doncaster Suite on November 9.

Other dates: Sunderland (10), Southampton (13), Wolverhampton (14), Preston (15), Henley (16), Oldham (17), Bristol (22), Brighton (23) and Reading (December 5).

CRAZY, CLIFF!

CLIFF BENNETT'S Music for Pleasure album "Drivin' You Wild" has sold 20,000 copies after only one week in the shops—

Angry Walkers fans to picket Palace!

HUNDREDS of Walker Brothers fans have threatened to picket Buckingham Palace this weekend as a mass protest—because the Walker Brothers will not be appearing in this year's Royal Variety Performance.

Walker Brothers' office has been inundated with angry fans who plan to rally outside the Palace with

placards.

"We are very surprised about this but touched that our fans obviously feel so strongly about things," comments Gary Leeds. "Actually, we'd like to go round and see it but we'll be out of town touring."

The group has been offered a surprise "Ready, Steady, Go!" appearance on November 18—even though they have no single out. The new single will not be released until just before Christmas.

Napoleon XIV band sounds a retreat

NAPOLEON XIV's British backing group, T. D. Backus and the Powerhouse, walked out after only one performance of his tour, which ended on Tuesday.

Said Backus, whose group are poised for a debut hit with "Raindrops," "Musically, we just didn't speak the same language. We've had it rough at times since we turned professional, but we didn't go through all that to do the kind of stuff we were asked to do on this tour. Frankly, it was a load of rubbish."

But Napoleon, alias Richard Stern, retorted: "They didn't walk out—I fired them. I didn't agree with their music. I paid an extra £100 a week to hire Trendsetters Limited instead."

Beatles disc —new move

WHETHER or not the Beatles will release either a new single or LP before Christmas will now be decided as soon as all four are back in London.

A NEMS spokesman said this week that until the four are together a recording schedule couldn't be worked out.

In previous years the group has had a record topping the chart at Christmas.

With John Lennon filming in Spain until next month, George Harrison in Bombay and Ringo on holiday, it is unlikely a decision will be made until mid-November at the earliest.

GENO WASHINGTON — currently on the Fame-Farlowe tour — will travel to London from Southampton on Sunday (30) to cut a special "live" session at Pye recording studios.

CILLA GETS A NUDE LOOK!

CONTROVERSIAL artist James Isherwood, who ran into trouble by painting a nude picture of Dusty Springfield, has done it again—to CILLA BLACK.

He's painted Cilla's head and shoulders on the nude body of another woman. The painting is priced at 150 guineas.

But unlike Dusty, Cilla is not planning to object. Said a Nems spokesman: "Cilla is aware of the publicity concerning this painting, but we don't consider the whole thing important enough to comment upon."

Mr. Isherwood has also done a new picture which shows Dusty as Salome carrying the head of Beatle John Lennon on a silver tray.

Says Mr. Isherwood: "I have a disrespect for pop stars—and this is borne out in my work."

Germany gets Cat

CAT STEVENS tours Germany and Belgium for four days from November 14. He has already recorded "I Love My Dog" in French and German to tie in with these visits.

Cat appears on "Crackerjack" (2) and "Saturday Club" and "Countdown" (5).

What a Peanut!



MADELINE, Bell, Kiki Dee and Lisa Strike sing the backing on the new disc by West Indian girl Peanut titled "Waiting For The Day," from the Beach Boys' "Pet Sounds" LP.

PICTURE DAVE BERRY

DAVE BERRY'S new single, follow-up to "Mama," will be "Picture Me Gone," originally recorded by Evie Sands. It will be released on November 4.

Dave does "Ready, Steady, Go!" the same day.

CREAM'S FIRST 'RSG'

CREAM has been booked for its first-ever "Ready, Steady, Go!" on November 4.

The group has been inundated with tour offers from America and will probably go over in January for a four-week tour.

GENE PITNEY: by Royal command

GENE PITNEY flies into Britain on November 6 for a three-week visit.

He appears on the Royal Variety Show on November 14 and stays on to do TV and radio plugging on his new single, "Just One Smile."

With Gene on the Variety bill at London's Palladium will be the SEEKERS, BACHELORS, MATT MONRO, TOMMY STEELE, SAMMY DAVIS, JERRY LEWIS, WAYNE NEWTON, HENRY MANCINI, JULIETTE GRECO and GILBERT BECAUD.

The show will be screened by BBC-1 on Sunday, November 20.

D'ABO ILL

MANFRED MANN had to cancel two appearances last weekend — because Mike D'Abo was taken ill with a leg infection.

They withdrew from dates at London University on Friday and Hinckley on Saturday.

This week D'Abo was reported fit, and the group appears on "Saturday Club" and "Countdown" this Saturday, "Pop Inn" (November 1) and "Crackerjack" and "Ready, Steady, Go!" (4).

Their instrumental EP "Instrumental Assassination" is released on November 5 and includes "Sunny," "Wild Thing," "Girl Like You" and "Getaway."

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STARS IN THE NEWS-3



NANCY SINATRA 'Jury' bid

ALL THREE Bachelors—Con, Dec and John—appear on the panel of "Juke Box Jury" on December 3. And the fourth member of the panel may be Nancy Sinatra!

"JBJ" producer Albert Stevenson told Disc and Music Echo on Tuesday: "Agent Harold Davison is flying to the States on November 3, and I am hoping he may be able to persuade Nancy to appear on the show."

Panelists confirmed are: Bobby Goldsboro, Carole Carr, Ted Rogers and Susan Maughan (November 12), Eric Burdon and Earl Richmond (26), and Paul Jones (December 10).

Francoise Hardy completes the panel with Brian Poole, Julia Foster and Dave Clark on November 5.

Operation Tich

TICH, guitarist with Dave Dee, Dozy, etc. goes into hospital for a throat operation on November 14.

He will be there two weeks and hopes to be well enough to join the group on its tour of Germany at the end of November.

The group was recording a new single as follow-up to "Bend It" this week.

NEWS in a FLASH

CLIFF BENNETT and the Rebel Rousers guest on the Light's "Joe Loss Pop Show" tomorrow (Friday).

FREDDIE and the Dreamers appear in "Saturday Club" next weekend (November 5).

DAVID AND JONATHAN guest on "Parade Of The Pops" (November 9).

FLEUR DE LYS recording this week with ex-Animal HILTON VALENTINE. They do two numbers for single release at the end of November. The group—augmented by electric piano—goes to Belgium and France at the end of the week.

REMO FOUR back GRAHAM BONNEY on a tour of Germany during November and December. Following previous German TV "Beat Club" appearances, group is booked for special gala edition December 31. They record in Berlin (November 1-2) for a possible single released both in Germany and Britain.

CILLA BLACK and MAN-FRED MANN appear on "Ready, Steady, Go!" next Friday (November 4).

BRIAN EPSTEIN and FRANKIE VAUGHAN take part in a table tennis match at the N.A.B.C. awards night at Finchley this Saturday (29). On Thursday (November 3) CLIFF RICHARD attends the N.A.B.C. Week's "Go Gay With Gear Mod Fashion Show."

ACTION, BLUESOLOGY, DAVID BOWIE and the BUZZ, with LONG JOHN BALDRY as host-compere-singer head the official opening of the renamed "Marquee At The Shoreline" club at Bognor this Saturday (29).

Operation on Tony Hicks

Hollies storm off 'Ready, Steady, Go!'

HOLLIES have withdrawn from their appearance on this Friday's "Ready, Steady, Go!" because of a disagreement over billing. No re-appearance has been booked.

"We walked out because the Dave Clark Five were topping over us on the programme. We consider this situation ridiculous since the group have not had a hit record for nearly a year."

Tony Hicks will go to hospital to have his tonsils removed when the group ends its present tour on November 7.

On November 18 the boys make a lightning tour of Europe taking in Paris, Oslo, Stockholm and Helsinki.

Their new LP "All Certain Because..." is out on December 2. Three of the tracks have been arranged by ex-Manfred Mike Vickers.

Cinderella Cliff

CLIFF RICHARD'S "Cinderella" pantomime at the London Palladium opens on December 20.

Three TV shows are planned for Cliff during December, one will be his ATV Christmas Day show before the Queen's Speech.

Talks are going on about the subject matter for Cliff's next film, likely to be made after the Palladium season.

WHO AND BATMAN

WHO'S new EP—released next week—will contain a surprise short track of the group doing a "Batman and Robin" skit.

The group plans to have a new single out in early December. Their new LP will be released the last week of November.

SEEKERS— by request

SEEKERS' new single, rush-released on November 18, will be by public demand.

Both tracks—Malvina Reynolds' "Morning Town Ride" and "When The Stars Begin To Fall"—are from the Seekers' stage act and the group has received thousands of requests to put them out on a single.

The group returns from a tour of South Africa and Rhodesia on November 10 and appear in the Royal Variety Performance four days later.

They tour Australia for five weeks in March for the second successive year.

In Disc and Music Echo next week:

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—in the hot seat

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With the Detroit sound top again a question for all pop fans:

Who said TAMLA was DEAD?

—DAVE GODIN—

head of the American Rhythm and Blues Society traces the amazing Tamla Motown success story.

IN April, 1965, everyone was talking about "new-wave" R&B music (referring to groups like the Impressions, Major Lance and Martha and The Vandellas, etc.).

At that time I wrote a feature on the Four Tops and said "so far as 'new-wave' R&B is concerned the second waves have already begun to pound the shores."

Looking back, it is pleasing to see all the hard work and efforts of the fans and the folk at EMI to get groups like the Tops well known over here, rewarded with a number one hit. All long-time Tamla Motown fans were knocked out by their first record ever for the American Motown label which was "Baby I Need Your Loving," and although we didn't feel bitter, we were saddened when the British cover version made the charts.

Talent

All that seems a long time ago now, and, as the Tops have shown, if you've got enough talent and determination, you'll break through eventually.

I was the first person from Britain to visit the Tamla-Motown headquarters in Detroit during July 1964. Everyone was so wonderfully friendly, and even then, people in the know there were tipping the Supremes and the Four Tops to become top line artists.

It hardly seemed possible so far



• SUPREMES—anticipate trends

as Britain was concerned; Mary Wells had only had one hit, and Tamla Motown was right out in the cold.

I had organised the Tamla Motown Appreciation Society to gather all fans of the Detroit record company under one banner, and when the Four Tops visited Britain in May 1965, although still without a hit, we were able to arrange a fan club reception with them that was a huge success. Hundreds of fans turned up on that occasion, many of whom had travelled hundreds of miles for a meeting with their favourites.

The Four Tops were very appreciative of this (as they felt they were totally unknown here), and Levi Stubbs said to me: "With such devoted fans we're bound to have a hit here one day."

All that has been written about them is perfectly true as I can verify from personal experience, but the Four Tops do seem to reflect so perfectly well the writing

talent of Motown's amazing song-writing trio of Brian and Eddie Holland and Lamont Dozier.

These three have written all the hit material for the Tops and the Supremes (as well as many others).

Not only are they in tune with today's trends, but they anticipate those of tomorrow—perhaps most important in the changing world of pop music.

I always used to think American records suffered from the handicap of being a little too ahead of their time for the British market to absorb them, but thanks to the pirate stations, improved promotion techniques, and a more simultaneous releasing of records, the success of records like "Reach Out, I'll Be There" shows that American number one records are more likely than ever to do the same over here.

A lot of hard work and thought



• FOUR TOPS—"devoted fans"



• MARTHA—remember "Dancing In The Street?"

is put into the producing of records at Motown—a group like the Temptations or the Tops will often back another group like the Supremes or Martha and the Vandellas—and the atmosphere is like that of one happy family rather than there being an élite of producers and executives with a string of artists hanging around to make records as happens at some other American recording companies.

Not only do Motown make and develop their own stars now, but they are attracting and signing other fabulous acts like Gladys Knight and the Pips and the Isley Brothers, and make no mistake about it—Tamla Motown is no flash in the pan (as we were persistently pointing out to those dismal Johnnies a year ago who said Tamla was all finished).

It is a creative and lively style that "is often imitated, but never duplicated." It is likely to remain so for many years to come.

DYLAN fights back

BOB DYLAN fans were reassured this week that he is on the road to recovery and will carry on recording.

Last week Bob decided to rest until March next year because of injuries received in a motor cycle accident on July 29.

His manager Al Grossman told Disc and Music Echo from New York: "He's just recuperating, and is pretty well back on the way to recovery."

"But his muscles are still sore and he feels he would like to rest a little and go back to work in March. There's no trouble and he will be okay. He can get around fine, and is resting in New York."

"We've had to cancel some engagements. But it won't affect his recording. In fact he'll be going into the studio shortly to do some tracks."

Bob's injuries in the accident included fractures and concussion. Since then he has received thousands of well-wishing letters.



• BOB—accident

New pop book



LENNON in his own write again

JOHN LENNON'S acid, rapier-like wit was captured in his two way-out books, "In His Own Write," and "A Spaniard In The Works."

Now, the two books are linked into "The Penguin John Lennon" (7s 6d)—with excellent, new colour pictures of the Beatle on the front and back covers, and all the clever brashness of Lennon recaptured anew.

Paul McCartney, in a classy introduction, asks: "Is he deep? Is he arty, with it or cultured?"

"There are bound to be thickheads who will wonder why some of it doesn't make sense, and others who will search for hidden meanings..."

Some will say that John's ramblings prove he has a weird outlook on life; some will hail him a genius, a new Thurber.

But "The Penguin John Lennon" proves he is not just a key Beatle. He has a matchless mind, a rare flair for recognising nonsense.

His drawings and commentaries on the National Health Cow, The Fat Budgie, You Might Well Arsk; his hilarious send-up of the Daily Mirror's Cassandra, and many more gems are uproarious.

Weird sometimes, maybe. But many a genius has been weird.

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JUDY'S JOURNAL

HALF-WAY through their controversial tour of South Africa and Rhodesia, the Seekers have braved fire, helped avert a drowning incident, and survived to write a blow-by-blow account of the trip to Disc and Music Echo!

From the typewriter of Judith Durham comes the information that the group arrived in Johannesburg to blazing sunshine and went water skiing and swimming before shows.



Fire

"The shows have been going so well we are absolutely thrilled, packed out at every house. We've had really rave notices in the papers," writes Judy.

"Friday was a real day of adventure. Les Peters, on the bill with us, saw a man in difficulties in the sea.

"A wave had pushed the man on to the fin of his surfboard and gashed his thigh open. Les really saved his life.

"That same night we had a fire in our dressing-room while we were on stage. The curtains and sofa were destroyed. Luckily our tour manager, John Ashby, rushed in and saved all the suits and gear. The only thing damaged was Bruce's guitar case.

Love

"We send our best wishes to Disc and Music Echo readers and love to our fans. Looking forward to seeing everyone when we come back, of course."

Land of soap and glory

Are groups still the Great Unwashed—or is the pop scene at last smartening up?

THE LENNON locks were removed, then Scott was shorn, Keith Relf has cut his hair and even Jimmy Savile looks somewhat spruced up and shorter on top these days.

The pop world, it would seem, is smartening up at last after the dark ages of spots and stubbled features, leather jackets, dirty jeans and down-at-heel boots.

Lurk up to clothes-lines, I was ordered, and peer into pop singers' bathrooms. We want positive proof that the Great Unwashed image is gone forever and we've at last arrived in a Land of Soap and Glory.

That line of examination leaving one open to arrest for perverse practices, you'll have to settle for what the stars say and leave final judgment to the next time you get near enough to sniff 'em out for yourselves.

Still, there should be no harm in sniffing out Cliff Richard—he's been top of the tasteful pop dressers since time dragged by.

"Good grooming and freshness is a personal thing with me," confessed our clean-cut Cliff. "For instance, I don't like appearing on TV until I've brushed my teeth and combed my hair.

"The Stones, I suppose, got a reputation for being untidy and even dirty—because of the kind of clothes they wore. But they gave people the wrong impression. Many of the Stones' clothes are actually brand-new.

"As for myself, I like wearing either a tuxedo or a nice lounge suit—as opposed to bell-bottom pants and that sort of thing. But it's really a question of taste."

Many mothers, on the other hand, have had their doubts about the hygienic efficiency of Eric Burdon. And it's evidently a dirty great lie, folks.

"In America lots of people think I'm filthy," admitted Eric, "probably because I wear casual clothes all the time. My jeans are faded because I wash them at every opportunity. I like clean things.

"I'm very particular about

by BOB FARMER

personal freshness. Always wash my hair once a day and have a bath—or a shower if there's one about.

"But I don't hold it against anyone who does smell. Some people are so intense and carried away with their music they just don't bother. I suppose they should, but it's up to them isn't it?"

Simon Dee, however, of the flowered shirt and summer-weight striped jacket, is always on about being crisp, even if he does get his socks dirty through his preoccupation with paddling in ponds.

"I just don't like going round scruffy," said Simon. "And I think the pop world has improved in grooming. It's annoying to hear people knock the Stones.

"Only thing in pop I can

do without is this John Mauss-length hair.

"I myself have a bath every morning, wash my hair once a day and do the whole after-shave and talc bit."

And Barry Ryan, of the brighter than white Ryan twins, added: "I think people who make these derogatory remarks about pop stars ought to smell under their own armpits first. It was the thing at one time to look like a beatnik and go unwashed, but that's all finished with now."

Gordon Waller, though, thinks that the Great Unwashed days are not yet over. "I lead a two-tone life. One day I'll get up and decide to be scruffy, put on filthy jeans, filthy T-shirt and leather jacket and shock everybody at a posh cocktail party. Next day, I'll do the whole shaving and smartening-up bit and get caught in the rain.

"I can't think why everyone's cutting off their hair. Long hair hides your ugliness after all. Seriously, though, I wash my hair when I have a bath which is two or three times a week."

No two-toning about, of all people, the Who. Co-manager Chris Stamp says of them all: "The Who are the dandies of the pop world—they're certainly the smartest group going. They're meticulous, bath all the time, and use deodorants.

"After all, the Who have always worn their hair shorter than the average group and always been very mod in their dress. They're very particular, too. Take Roger Daltrey . . . he washes his hair every day and has a trim every three weeks at Vidal Sassoon."

And Sassoon's seems a pretty pricey place for a trim. So, as Small Face "Plonk" Lane puts it: "Pop groups are no dirtier than the average working boy."



CLIFF—"no TV till I've brushed my teeth"



RYANS—"beatniks are finished"

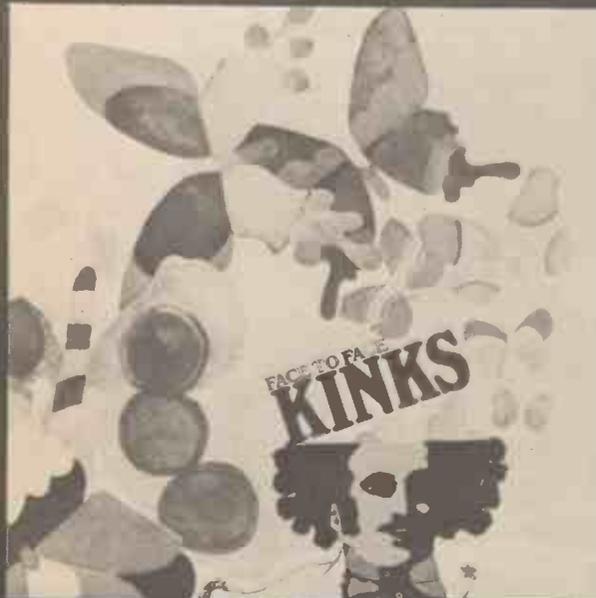


DALTREY—"bath all the time"

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FACE TO FACE



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FRESH CREAM WHIPS UP HIT!

For ever, it seems, they've been talking about the CREAM. How great they were, how fantastic—and so, with bated breath we awaited the top of the Cream and the first single.

Which actually came out two weeks ago, was called "Wrapping Paper," disappointed a few of the devout fans because it didn't sound like the Cream they knew, and is about as instant a hit as you're ever likely to get.

Lots of people thought that when the Cream was formed over three months ago they were called the Cream because they were the super of musicians: GINGER BAKER, fur jacketed, extraordinary faced, hated and booted and looking for all the world like a renegade, a drummer of great note.

JACK BRUCE, soft Scottish voice, fair soft hair, a founder member of the great Alexis Korner Band, then Manfred Mann, famed indeed on bass guitar.

ERIC CLAPTON, tight trousered and evil-faced with straggly sides to his hair and frilled shirts worn with careless abandon—a Clapton basking in the sunlight of glory as one of the great guitarists of the time, a drifter who when he joined the Cream signed his first contract.

It might easily have been the Cream because of the rich musical ability. In fact they say it was because they thought they were just like thick rich cream in sound and off stage.

Over the three months the Cream have already established themselves as one of the hot club names.

And so back to "Wrapping Paper," a song which is frighteningly non-representative of any sound they have ever made on stage, non-representative of the kind of group they are.

"We recorded 'Wrapping Paper,'" say the Cream, "because we don't want to spend the rest of our lives playing in clubs even though we like it. We want to branch out and reach a wider audience and this was one way we chose to do it.

"For the fans who know us and what we do we made the 'B' side 'Cats Squirrel.'"



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SHOULD THE



BEATLES RETIRE?

After the rumours of a split—what the stars think

JOHN LENNON is in Spain, making his solo film debut. George Harrison is in Bombay, studying the sitar. Ringo and his wife Maureen are holidaying in Spain. And Paul is alone in London.

The Beatles have gone their individual ways, and there are no plans yet for a follow-up single to "Yellow Submarine." No firm plans for a British tour.

Retiring? The word sounds odd when applied to four men who have achieved so much and who have made popular music such a part of everyone's lives.

But should they retire as a group NOW, with a glorious history—so that people can say: "Ah—but there was nothing like the Beatles . . . ?" Should they go their separate, brilliant ways? Or should they carry on as the Beatles, contributing their group genius to the world?

CLIFF RICHARD: Retirement is a personal thing. One day I'm going to retire to take up teaching. But as far as the Beatles are concerned I would say No. Why retire? Unless they have definite ideas about what they are going to do.

If they came into the business with the idea of making a smash and getting out—then that's fair enough.

Fact is that they'll never ALWAYS be on top. Really there's no answer to the question "Should they retire?" If they want to retire at the top of their careers—then get out now. If they want to stay big in showbiz, then they should continue as they are!

HANK MARVIN (Shadows): I'm one of the "Never Say Die" people, actually. Whether the Beatles can get any higher than they are now, no one knows. If I was them, I wouldn't pack it in unless I was really cheesed off. But if it was a case of personal happiness—then I would.

I think they still have a lot to offer—both musically and entertainment-wise. But they have to face up to it—they're not going to be teenage idols all their lives.

BRIAN EPSTEIN: There's no real question of the Beatles retiring. Let's face it, what is happening at the moment is that they're simmering down. Making films, writing music, making records—that's their future.

While I know live appearances are of permanent importance to many people, the Beatles find themselves open to so much misinterpretation . . . like that appalling debacle in Manila and the comments about Christ.

Be sure the Beatles themselves like singing and playing to a public, but it's become so difficult and so tense that their enjoyment and pleasure—let alone finance—is taken away.

Still, while they are creating albums like "Revolver," I doubt if the public are entitled to expect much more of them.

Their future together really lies as far as the moon. I'm not thinking of theatres, but a big record-buying market. With this, and more good films, they can only continue developing.

I know the main contention of their critics is that they have become too flippant as far as their fans are concerned. But I don't think many of the fans really feel this. And those that do just don't consider the difficulties that the Beatles encounter through being who they are.

DEREK TAYLOR, Disc and Music Echo American writer and ex-Beatles Press Officer: No. The Beatles shouldn't retire.

There was once an eminent, witty and conceited professor named Joad who is now remembered for only three things: (1) he was bearded, (2) he was caught travelling on the railway without a ticket and (3) he used to say: "it all depends what you mean by . . ."

Well it all depends what you mean by retire. The Beatles, clearly shouldn't, won't and can't retire from writing music.

No one ever retires from writing. Some become "written-out"; the well dries or the "ghost writer" dies.

But the evidence is that McCartney and Lennon are only just now on the threshold of profoundly great words and music.

Their success has so compounded their confidence, their experiences as world-travelled, brutally exposed star-giants have so heightened their perception, and their increasing maturity is so deepening their lyrical and melodic resources, that hundreds of songs may tumble from their heads if John and Paul wish it to be so.

The next question is, probably, should they retire from recording and the answer is of course they shouldn't and of course they won't, because there would be no point.

So John and Paul will continue to record. And so too, one assumes will Ringo and George whose creative contribution, though, on paper, smaller, is too closely attuned musically and spiritually to be lightly replaced. George, of course, is settling with determination to writing and when it becomes less of an effort for him, we may see some fine music.

Next then . . . should the Beatles retire from performing? This, I suppose, means should they retire from personal appearances, from concerts on television, from in-public appearances as a foursome—at presentations and so on.

We're now getting into the heart of the matter because to give up collective appearances is the nearest they could reasonably get to retiring.

It might be a very good idea if the Beatles gave up touring at the end of this year. I'm thinking only of their prestige, because I know they enjoy many of their concerts—more, much more, than they did a couple of years ago.

But I don't want to be a witness to any furtively gleeful derision if there are empty seats at auditoriums. I don't want their detractors to be given the satisfaction of detecting the slightest whiff of failure.

I don't want to see the level of excitement dwindle, nor the aura grow stale.

I used to suggest to the Beatles that the logical end to it all was for all four Beatles to die in an air crash in front of ten thousand fans at Liverpool airport after playing a final retirement concert at Wembley Stadium.

They would have, I put it to them, a memorial service at Westminster Abbey (or St. Paul's, which somehow, is more them) and a massive funeral procession to Liverpool Cathedral.

But there were certain drawbacks to this proposal and it may well be that there is no rational end to the Beatles.

NO 'OSCAR' AWARD FOR STONES!



• OSCAR—heretic

A YOUNG man with the colourful name of Paul Oscar Beuselinck has just committed two major heresies.

Heresy No. 1: He's proved a new singer can have a gigantic flop and still come up with a winner only a few months later;

Heresy No. 2: He's ATTACKED THE STONES!

But more of THAT later . . . Under the name of Oscar, this 21-year-old from Hertfordshire has made his comeback with "Join My Gang," a song written by the Who's Pete Townshend.

Oscar is naturally pleased his new disc has proved a climber. But he wants to be more than "just a singer." He wants to be an all-round entertainer, too.

So do a lot of other singers. But Oscar would seem to have the right equipment to make it. For he will go into an impersonation of Elvis or actor James Stewart at the drop of a hat. He's also quite good at taking the mickey out of the American accent.

Telling of how his parents were divorced when he was 15, for instance, he'll do a deep analytical bit about feeling depressed and insecure in the best "Peyton Place" manner.

"Lots of things depress me," he says. "I worry about Vietnam—though I don't think it'll lead to World War III as I once did.

"And Cuba terrified the life out of me. I suppose I'm a bit of a coward, really."

But Oscar is not too much of a "coward" to have a go at one of today's Sacred Cows of Pop. The Rolling Stones.

At the risk of bringing fire and brimstone down on his fair head, he says: "I can't stand the Stones. In fact, musically speaking, I hate them. Musically, they're just a big mess. You could toss their records in the fire as far as I'm concerned."

Only concession about the Stones Oscar does make is that they have a distinctive sound. "You can recognise a Stones record," he says. "And I must say they have been handled very well indeed."

But Oscar certainly doesn't dig Mick Jagger's stage antics. "He's a bit dated by today's standards. It's not very hip to leap about like that, is it?"

Oscar first worked as a solicitor's clerk, then taking up piano, had a spell working with Screaming Lord Sutch. "If you can face an audience with HIM you can face anything," he recalls wryly.

Since his first abortive record, he has been compering shows at Yarmouth with the Who and the Merseys. Now, with a hit of his own, he hopes to go it alone as a stage act.

LET'S HOPE THE ROLLING STONES ARE NOT ON THE SAME BILL!—LAURIE HENSHAW.

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TURN TO PAGE 10

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SHOULD THE BEATLES retire?

from page 9

Certainly there is no parallel. Presley is not to be compared for he rarely toured (and never abroad) and he is content to live on his past undeniably stupendous-achievements, making a fortune out of three indifferent movies a year, producing very dull hit records, retaining his fans, sustaining his solitude and maintaining his mystique.

The Beatles? It's up to them. No. They shouldn't retire. I don't think so anyway.

JONATHAN KING: No. But they should definitely split up and go their own individual ways. As composers, producers and talents they each have a lot to contribute to the business; but as a group they have passed the peak of their suc-

cess—they can only go down or stagnate.

Even now their search for originality is giving birth to unfortunate contrivances. Four people—three on guitars and one on drums—can only go so far musically and as a unit. Besides this there are the problems of age and taxes—in fact there are rumours in the business already that the Beatles will have disbanded by the end of the year. Such a move would be wise indeed.

Create

ERIC BURDON: "Beatles retire? No. I think they're just beginning to create. When 'Rubber Soul' came out, I thought: 'Hell, mon. It's starting to happen!' 'Revolver' is what they've arrived at. On this

last album the Beatles have reached the stage I want to get to.

"Another thing. If they pack up now, they'll cripple one of the best talents to come out of them. George Harrison. He'll be a great songwriter and singer, too. I was glad to see he hasn't forgotten his roots. That 'Taxman' is a straight rocker—in the same way that 'Drive My Car' was.

"If the Beatles split it would be the worst thing that could happen."

officer, Tony Barrow. Said Tony: "Cilla, say: 'If the Beatles were to retire—and I know they're not going to...'"

"They can't retire. I've got my shares in them!" she exploded. "I don't think they should retire as the Beatles. And I don't think they should be under pressure from the public either. If they want to go into semi-retirement then they can't expect people to buy their records."

Exciting

CILLA BLACK: "I don't think I've seen any of them for about five months. I probably know their wives better than them now," she laughed.

Did she think they should retire? Cilla hesitated and was interrupted by Beatles press

"I think with John doing this film that Paul will probably do something exciting soon. Ringo? Well Ringo's resting, isn't he? John and Paul have always been the main feature of the group. But George, I feel, will be writing some good

songs as well. I liked what he did on their last album. I hope they don't retire, though."

MANFRED MANN: It is rather difficult to decide what someone else's future should be—but obviously the Beatles should go on making records and writing songs because these are the talents that have come over best of theirs.

One doesn't know how good a film actor John Lennon will prove; one doesn't know how good a writer of film music scores Paul will prove; one doesn't know how good a sitar player George will prove; and one doesn't know how much of an actor Ringo will prove.

One can only say they definitely should continue making records and writing songs.

As for the question of whether they should stop touring, this is a purely personal decision. I would not have thought touring was terribly important. In their position, I would certainly stop touring.



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in the HOT SEAT

Gambling UNION

SHORT of enjoying an Elvis film, digging Ken Dodd discs, or commending "Count-down," nothing these days is more likely to cart you off to Coventry than recording a cover version of a Beatle song. Ask the Overlanders, Wayne Gibson, Marc Reid or Brian Withers. They are some of the pop people who had the nerve and naivety to do a Beatle cover job.



St Louis Union were similar sufferers. Having won a national beat group competition, they recorded "Girl" off the "Rubber Soul" album at the start of '66, had a hit, and were hilarious and happy for a while.

"The business judged us on a misconception, however. They thought we did 'Girl' to guarantee ourselves a hit. In fact, we were rather afraid to do it for, at the time, only one Beatle cover had ever made it. That was Matt Monro's 'Yesterday'. So, far from jumping on any Beatle bandwagon, we considered we were really gambling."

So now St. Louis Union are trying to start again. With a commercially commendable title called "East Side Story" all about a boy who wields a knife and ends up getting stabbed himself—which will doubtless get them splendid "sick publicity" stories. "People in the business have a low opinion of us because we're not from London and all they've got to go on is 'Girl' and the last load of rubbish," said Cassidy, "but we're all under 20 and have got a lot to learn. So we're bound to get better."

ARE YOU still happy about going solo and what do you think of your disc success?—Anne Brown (16), Barsaleg Rd., Newport, Mon.

• I'm still happy, and I have no regrets about leaving Manfred. The record's selling 3,000 or 4,000 a day—but it's early days yet.

What do you think of Mike d'Abo as your replacement in Manfred Mann?—Valerie Taylor (14), Coronation Rd., Bristol.

• I haven't seen him yet with Manfred live or on TV. The only thing I'm acquainted with is "Just Like A Woman," which is a good record.

Do you ever regret throwing up a university career?—June Harris (15), Falcondale Rd., Westbury.

• At university, I was training to do something creative, but I consider pop is creative in the sense that you are producing something, and I can do anything later on that I want to.

Does your stage act mean you like rock 'n' roll? And what do you think of Elvis Presley?—Susan Evans (16), Bridgwater Rd., Taunton, Somerset.

• Rock 'n' roll will never die. But I can't remember a thing from five years ago that is as good as the current Four Tops record.

I used to think Elvis was fabulous, but now I'm bored to death by him.

If this country was Communist, you would not be allowed to be a pop singer. So why do you support CND?—Paul Johnstone (17), Penarth Rd., Cardiff.

• Pop singers are allowed in the Communist system. The only Iron Curtain country I'm acquainted with is Czechoslovakia.

HOT SEAT

I wish to take part in Disc and Music Echo's HOT SEAT quiz:

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where they have pop singers by the thousand. And I think it's almost certain there would be pop singers in Russia.

How much longer can you go on appealing to teenagers?—Jean Hulme (14), Wednesfield Rd., Wolverhampton.

• Until we become mutually tired of each other—sometime within the next five years when I'll be nearly 30, I don't really worry that far in advance.

Is pop singing suited to a married man?—Simon Timms (16), Faulkner St., Gloucester.

• My wife takes pop for granted now and I try to get back home as much as possible. I'm only staying away for five days on this tour.

Do you find a university education makes you unfit for a pop career?—Andrew Bolton (18), Brangwyn Rd., Newport, Mon.

• No. It doesn't make you any more sensitive. Nine-tenths of the most insensitive people I've ever met were at university. The other tenth were marvellous.

YOUTH WITH THE LID OFF!



"ALL BOYS WANT SEX BEFORE MARRIAGE."
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What's it all about? These are some of the shock opinions of young people throughout Britain today.

How does Disc and Music Echo know? We decided it was time to let teenagers talk for themselves instead of relying on fuddy-duddy old commissions set up to explore the attitudes of young people.

We sent feature writer Bob Farmer on an extensive tour of Britain's leading cities, to talk to teenagers on such subjects as sex, colour bar, politics, police, television, world war, pop music, religion.

The facts he found form a startling picture of Mod Britain '67 as you—the readers of Disc and Music Echo—see it today... facts that have never been published before.

It's another "first" in progressive pop journalism from the pacesetting pop paper with its finger on the pulse of young Britain. Bob Farmer's report on Mod Britain '67 starts next week when teenagers blow the top off... NEWCASTLE.

REAL NAME: Steve Adams. Age: 18½.

BORN: Middlesex Hospital, London, 21/7/48.

EDUCATED: At so many different schools, I can hardly remember. Ended up at Hammersmith Art School where I didn't do much work. Spent a lot of time playing guitar on the fire escape steps.

FAMILY: Mother, father, brother, sister—one of each. I'm the youngest and have the scars to prove it.

LIVES: In London's Shaftesbury Avenue. Dad has a restaurant with living accommodation.

FAVOURITE FOOD: Fruit—particularly water melon. My ultimate dream is to be locked in a room with hundreds of peeled water melons. I love slobbering into them.

FAVOURITE DRINK: It's silly, but it's water. Though I do like vodka and lime—probably because it looks like water.

PETS: Got a budgie with no feathers which I call "Pretty Boy." It's about 15 years old. So old, in fact, that I have to call him Sir!

GIRL-FRIEND: Well, there was the one who christened me "Cat." I went with her for about a year. Then I decided that if I became famous it wouldn't be fair on girl-friends. Now they come and they go.

AMBITION: Ultimately I'd love to act. Straight, though. I don't think comedy would suit me. My favourite actors are Dean, Newman and Brando. They're my kind of people.

CAR: Haven't one. Content with riding about in manager Mike Hurst's Lotus Cortina. Was at

the Motor Show the other day. Must have a 420G Jaguar. Black with white windows. Why not? Everybody's got black windows. I want white!

FEARS: Frightened of drying up as far as music is concerned. I've said that probably 20 times—then I find I've written a better song.

OBSESSION: I'm obsessed with success. If something means I'm successful I'll do it 24 hours a day. I love success.

MARRIAGE: I'm sure that when I get to the right age I shall enjoy it. I won't have to look. She'll be there in front of me—**HOLDING A GUN!**

HOBBIES: I paint when I have time. Generally cartoons when I'm inspired. I used to send them to the newspapers but they always sent them back saying they were too grotesque.

POLITICS: I wish it could be as simple as writing a song. I get pretty angry sometimes about the way things go. Every now and then I have the aspiration to be a politician. There's yet to be a politician who actually gets down to the basic facts.

SMOKES: Tipped cigarettes. I can't lie—20 a day. Have you got a cigarette? It's written into my contract that I keep my manager in cigarettes.

RELIGION: My first school was Roman Catholic.

DRESS: I like to be very modern. I'm frightened that in years to

come my children will look at my pictures and exclaim: "Didn't you dress old-fashioned, Dad!"

LIKES: Getting away from it all sometimes. Just walking alone—with a pencil and paper ready to write down something.

DISLIKES: I hate people shouting at me. Hate them bossing me about. I also hate rain—avidly. First time I heard my record was in the chart it was raining. I was brought down—just because it was raining at the time.

RECORDS: I'm never influenced by a singer. More by a song. I like classical music and jazz. And I like to combine the two. Add a touch of commerciality and that's it.

An ambition is to write and conduct my own stuff. Be right there in the centre of everything. Burt Bacharach is one of my favourite composers—but he's become too complex. I intend to start complex and end up simple. It's a challenge.

SUPERSTITIONS: Only time I'm frightened is when I see someone running at me with a knife. Then I know something's going to happen to me. Seriously? Well, I never take the third light from a match.

FAVOURITE COLOUR: White. It's what I like. You can have everything in white and not be bored.

Next week: SIMON BEE

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MANFRED MANN: "As Is," Trouble and Tea; A Now And Then Thing; Each Other's Company; Box Office Draw; Dealer Dealer; Morning After The Party; Another Kind Of Music; As Long As I Have Lovin'; Autumn Leaves; Superstitious Guy; You're My Girl; Just Like A Woman (Fontana).
Two minutes' silence for the passing of Manfred Mann, one-



D'ABO—LACKS PUNCH
time purveyors of commercial pop, please! This album just about seals their fate. They've become simply another pop group.
Musically, of course, they're good solid professionals—example "Autumn Leaves" on this—but the group-penned songs are frighteningly mediocre and commercially uninspiring. D'Abbo lacks the polish and punch of Paul Jones, and his ordinary voice does little for the material. However, they were brave to try a bunch of their own stuff. Motto: Stick to songs that suit you—or own up and play the jazz you really like!

DUSTY—a super hit collection

DUSTY SPRINGFIELD: "Golden Hits." I Only Want To Be With You; I Just Don't Know What To Do With Myself; In the Middle Of Nowhere; Losing You; All Cried Out; Some Of Your Lovin'; Wishin' And Hopin'; My Colouring Book; Little By Little; You Don't Have To Say You Love Me; Goin' Back; All I See Is You (Philips).

A real collector's album—Britain's best girl singer captured on her most important hit tracks, and a glorious LP it makes.

Interesting to hear how Dusty's voice has changed and matured between "I Just Don't Know What To Do" and "Losing You" and "Goin' Back." She seems to carry more and more authority, and even—dare we say it?—more soul.

• "SINATRA At The Sands" (Reprise) with **COUNT BASIE's** orchestra (two albums in one) would, on the face of it, appear good value for money. Sprinkle in some old favourites and Sinatra evergreens like "Come Fly With Me," "One For My Baby," "Fly Me To The Moon" and "You Make Me Feel So Young," and you'd expect a knockout album. Right? Wrong!

Somehow Sinatra lacks a lot of the lustre he had in the hands of giants like Nelson Riddle and Billy May.

• For too long the **PAUL BUTTERFIELD BLUES BAND** has been buried in deepest Chicago, its unique brand of tough, modern—but from the roots—blues has been missing over here. Maybe now they're here more notice will be taken of them—because they are showing us the way in being original, modern,



GEORGE—Indian disguise

CHARLIE—sad walrus

RAY—violinist

HAIR THERE AND EVERYWHERE

SO WASSAMARRA with everyone, all of a sudden? Like growing moustaches. The upper lips of so many male pop people in the country have suddenly been covered with hairy substances.

Apparently the idea is to look like Marlon Brando in "Viva Zapata," or at any rate to take on some sinister new image.

I appeal to each and every one of them: **SHAVE IT OFF.**

Take a look: there's **RAY DAVIES** looking like David Kossoff playing an out of work violinist. Why, Ray, why? You look so much more beautiful clean shaven.

Then there's **GEORGE** out in India, pictured in a moustache which reminds me, uncomfortably, of the infamous Fuhrer. I know George is getting Indian - orientated, but there's surely no need to carry the disguise this far! And he too has a fine-boned face which should never be hidden.

Even **PAUL McCARTNEY** too has succumbed to the creeping craze. He's been growing a moustache over the

last fortnight. Just how he could allow a strip of stubbly hair on that angelic face is beyond me.

And **CHARLIE WATTS?** His is just plain walrus, down turned and sad.

DISC AND MUSIC ECHO's man in Hollywood **DEREK TAYLOR**, I am distressed to see, has let this evil influence overpower him too. Derek, how **COULD** you? Sadly there's no evidence that

In an attempt to explain this latest demonstration of showing manly virility, he said: "I think most people have to try it at some time."

But the shave-off moment shows no sign of occurring yet. In fact, and I loathe to report it, there is every sign that moustaches will become a full-scale craze. Ten minutes in Carnaby Street is proof enough. They're everywhere! The only hope is that moustaches will become "in." And that of course, is the quickest way of cutting off the hairy growths in their prime.

Either that, or someone give me a razor and I'll do it myself!

AT LAST! At last! **JIM McGUINN** glasses! Ever since the **BYRDS'** trip to England last year, people have been on about those tiny rectangular shades perched perilously on the bridge of Jim McGuinn's nose.

The glasses weren't the only good thing about that beautiful group, but they were a strong distinguishing feature! Tiles, in London's Oxford Street, are now selling McGuinn type shades in their Brass Peacock shop. With tiny wire frames, they're made in amber, green or blue glass, with lenses barely an inch deep.

Imported from the States, they cost 17s 6d and are **MOST** groovy.



BY FASHION EDITOR ANNE NIGHTINGALE

the moustache epidemic has reached its peak. **GARY LEEDS** is also at it, though his, I gather, is still at the stage of the struggle of the straggly hairs.

GRAHAM NASH has taken the whole ridiculous loon-up a stage further, and got a beard as well.

"I didn't like it much at first," he said, "but its growing on me." I asked for that one.

TAKE FIVE

SUPPOSING, we said to **CLIFF RICHARD**, you could only have five records in the world — four singles and an album. Which would you choose to have with you? Here's his choice:



CAT STEVENS' "I Love My Dog." I just think this is a great record. I don't have reasons for liking records—I just do.

NEIL DIAMOND—"Solitary Man." This never made it as a hit—but I thought it was good. In fact, I've done it on an EP. But I'd prefer to have his version than mine!

CHUCK BERRY — It has to be "Johnny B. Goode." Mainly because it's ten years old and yet still up to date.

ELVIS PRESLEY and "Heartbreak Hotel"—because if he hadn't started it all, I don't think many of us would be where we are now.

I'm afraid I can't remember the title of the LP. But it is one with **RAY CHARLES** and **BETTY CARTER**. It has songs about togetherness and that. But it's good quality stuff and also competent-sounding jazz.

CLASSIFIED ADVERTISEMENTS

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TEENAGERS! Pen Friends anywhere! S.A.E. brings details.—Teenage Club, Falcon House, Burnley, Lancs.

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CILLA BLACK: Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.

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

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

• **GERRY AND THE PACEMAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

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• **N.B.:** These are new addresses!

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

Miss SHELLI MEDDLE-MAS, 68 Albert Avenue, Glasgow S.2. Age: 16. Likes: Beach Boys, Walker Bros. Seeking mod girl and boy pen pals age 16-25.

Miss ANNE SISE BEEV, Kolstibohn, 16 Fana, nr. Bergen, Norway. Age: 15. Likes Beatles, Twinkle, Dave Clark, Peter and Gordon. Seeking English boy pen pal.

Miss GRETE BRYNILDSEN, Asbakken 10, Minde, pr. Bergen, Norway. Age: 15. Likes: Beatles, Donovan, Herman's Hermits, Sandie Shaw, Sonny and Cher. Seeking English boy pen pal.

Miss CAROL JACKSON, 6 Don View, Mexborough, Yorkshire. Age: 15. Likes: Leo Majors, Byrds, Herman's Hermits, Dusty, Walkers. Dislikes: Beatles, Mrienne, Cliff, Seekers. Seeking boy pen pal aged 16-17 in any country.

Miss LOIS JEFFREY, 9 Greenhill Close, The Maultway, Camberley, Surrey. Age: 15. Likes: Byrds, Dylan, Small Faces, Dave, Dee etc. Dislikes: Sonny & Cher, Searchers. Seeking boy pen pal, age about 17 in U.S.A.

Miss MAUREN RILEY, 6 Cliff Villas, Doncaster Road, Conisborough, nr. Doncaster, Yorks. Age: 25. Likes: Rolling Stones, Animals, Barbra Streisand, Frank Sinatra. Seeking pen pal age 25 male.

Miss CARMEN GLORIA BOSCH, Austinas 814 Dep: 806, Santiago, Chile. Age: 18. Likes: Beatles, Herman's Hermits, Chad and Jeremy, Manfred Man, Cliff Richard, Walkers. Dislikes: Stones, Presley, Animals. Seeking English boy and girl pen pal aged 18-22.

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STONES—no longer a top group?

ISN'T it time Andrew Oldham and the Rolling Stones resigned themselves to the fact that their days as a top group are numbered? They've had a good run—it's about time they let in the younger talent like Rod Stewart, Eric Clapton and the Alan Bown Set.—RONALD INCHBALD, 4 Trevor Square, Knightsbridge, London, SW1.

● Why don't the Stones give up! Their latest is just a rabble of noise with snobbish lyrics.—KEVIN TUNSTALL, 118 Junction Road, London, N.19.

Sonny, Cher tops

I'VE been a Sonny and Cher fan since "I Got You Babe", but I never had the joy to see them at the top of the Norwegian Top Twenty. But this week, after being in Oslo, Sonny and Cher are very big. "Little Man" knocked "Yellow Submarine" from the top and Cher's "Sunny" is No. 2. Only the Beatles have had a No. 1 and a No. 2 at once in the Norwegian charts.—JAN LOKEN, Kaldbakkeveien 19B, Oslo 9, Norway.

● How dare a one-hit singer like J. King imply Cliff is leaving show business because the only way for him to go was downward.

SMALL FACES MISSING!



WE SAW the Hollies package at Romford. It was a terrific show, and the Hollies were fantastic. But I couldn't help feeling sorry for the Small Faces fans.—C. A. GULLEY and N. G. PARKER, 28 Wooler Street, Walworth, London.

PAUL JONES need never be afraid he might lose his fans. He will be just as popular solo.—PATRICIA LLOYD, 5 James Road, Kidderminster, Worcs.



STONES: Good run

Stars' Spastic plea

THE SPASTICS Society is now launching its Christmas appeal for 1966. In previous years the public has helped handicapped people by using the Society's seals, cards and gift labels. Again this year these provide an ideal way of not only remembering our friends but also of providing vital help for spastic men, women and children—of whom there are 75,000 in Britain.

In the fourteen years since it started, the Society has established over 100 schools and centres and placed many hundreds of spastics in useful employment in commerce and industry.

A spastic baby is born every eight hours. It looks to us to give it a chance in life. As a family man myself, and as Chairman of the Stars Organisation for Spastics, may I ask your readers to give their support to this vital work this Christmas, and make our appeal a record-breaking hit.—DAVID JACOBS, The Spastics Society, London, W.1.



If Cliff is not an International star then who is! If he is only a national star then South Africa, the Continent and Scandinavian countries along with many others, must belong to the British Empire.—PATRICIAN QUILLIAM, 89 89 Gilroy Road, West Kirby, Wirral, Cheshire.

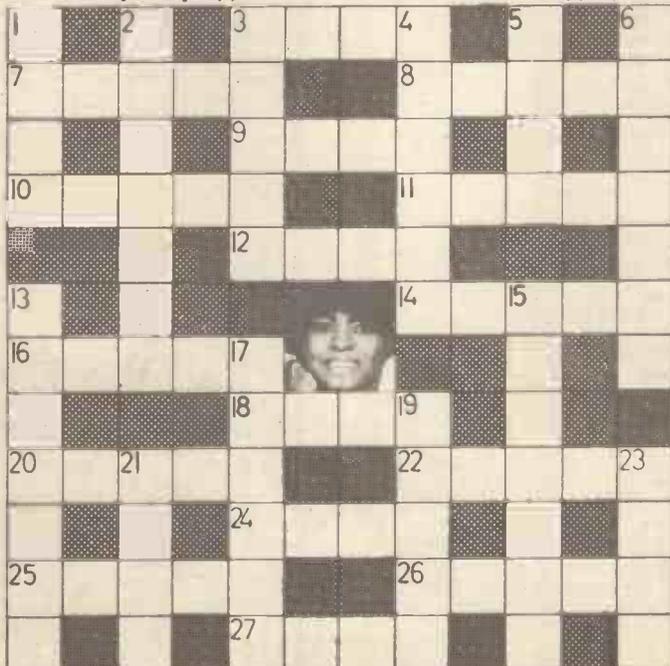
DISCWORD

ACROSS

3. Really gone! (4)
7. Basic title! (5)
8. Instrument with the wind up (5)
9. Wyatt? (4)
10. Trinity, for instance (5)
11. Herb's tempo, we hear! (5)
12. Berry to his mama? (4)
14. Jog, elbow-wise (5)
16. Great, why it's perfect! (5)
18. Miss Cogan (4)
20. They're the ones! (5)
22. Moony movements, we're told (5)
24. Napoleon? (4)
25. Not what you'd call music (5)
26. Dashed dotty inventor (5)
27. Somebody's boys (4)

DOWN

1. That you, Mac? (4)
2. One who can't hurry love? (7)
3. TV mount (5)
4. Highest group? (3, 3)
5. Not one of the Pretty Things! (4)
6. Decided to Pop Inn? (7)
13. The Brass (7)
15. Potters after Ken's followers? (7)
17. Girls, girls, girls (6)
19. Mighty small bits! (5)
21. Flower-girl! (4)
23. Dance movement (4)



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

Query Desk

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

WHY do we hear nothing from the fantastic group, the Ronettes? —MICHAEL WOODS, Glen Bois, Southfleet Avenue, New Barn, Nr. Longfield, Dartford, Kent.
● You will be hearing from them soon. Their new single, "I Can Hear Music," is released on October 28.

Has Spike Milligan's "Purple Aeroplane" been released yet, and is Allan Sherman's "Papa Hates The Beatles" on a single?—STEPHEN LANE, 21 Heaton Avenue, Farnworth, Bolton, Lancs.

● Spike's single has been available for a few weeks now, but Allan Sherman's masterpiece is only obtainable on an EP called "Your Mother's Here To Stay," and on an LP "Songs For Swinging Livers."

What were the names of the first two Kinks records, and when is their new album, "Face to Face," released?—DAVID BROWNE, 29 Eskdale Avenue, Dundee.

● The Kinks' first two releases were "Long Tall Sally" and "You Still Want Me." Unfortunately, these are no longer available and

are not featured on any of their LPs or EPs. The LP is out on October 28.

FAN CLUBS: Manfred Mann (asks Nigel Bird, Queen's College, Taunton)—15 Alverstone Road, New Malden, Surrey; Marianne Faithfull (asks Stephen Webb, City Of Coventry School)—29/31 Oxford Street, London W.1.; Lulu (asks Miss V. Bloomfield, 54 Westbourne Road, Linthorpe, Middlesbrough)—1a Ilchester Place, London W.14.; Pretty Things (asks Chris Jones, 20 Holly Road, Strood, Kent)—2/3 Golden Square, London, W.1.; Gene Pitney (asks Pauline Burnett, 20 Central Avenue, Enfield)—7 Westbourne Terrace Road, London, W.2. Lovin' Spoonful (asks Alexis Ramsbottom, 70 Church Street, Market Deeping, Peterborough)—c/o Margaret Watson, 13 Oaklands Avenue, Barrowford, Nelson Lancs; Everly Brothers (asks Sylvia Pickering, 134 Norrington Road, Northfield, Birmingham)—c/o Miss S. Mackay, 1 Avenue Road, Teddington, Middlesex.

NEW SINGLES

JOE BROWN
A Satisfied Mind
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GATES OF EDEN
Too Much On My Mind
7N 17195 PYE

CLINTON FORD
Dandy
7N 36343 PICCADILLY

SERGIO MENDES & BRASIL '66
Mas Que Nada
7N 25391 PYE INT.

THE SMALL FOUR
One Up On Me
7N 17191 PYE

MIKE FELIX
I'm Glad That I Stuck
By My Woman
7N 17193 PYE

BRIAN McCOLLUM FOLK
This Dusty Road
7N 17198 PYE

BRENDAN O'BRIEN & THE DIXIES
Save The Last Dance For Me
7N 17200 PYE

THE SHIRELLES
Shades Of Blue
7N 25386 PYE INT.

THE DYNATONES
The Fife Piper
7N 25389 PYE INT.



JUDY HENSKE
Road To Nowhere
RS 20485 REPRISE

Talking frankly about life, home, clothes . . . and children

What a silly song, Manfred!

A YEAR of King! Today marks the first anniversary of this column—52 thunderous weeks—and it celebrates the ultimate vindication.

The kernel of my theory of "pop"—a great record must contain quality as well as commerciality—has been justified; the FOUR TOPS have crashed to No 1 far, far ahead of the bleating TROGGS.

Thus is its commerciality proved, and I challenge anyone to knock its quality. Thank you, Tamla-Motown.

Looking closer at "Reach Out" for a moment, do you agree that the main "hook" is the "Huh" break? That the only weak spot is when the chorus (minus the lead voice) repeat "I'll be there?"

And that the whole disc is an expansion of all that was best in "Loving You is Sweeter than Ever?"

TOM JONES' new disc is a genuine country ballad—right in the REEVES tradition—and lovely at that. Possibly one of his best ever records, but I wonder if it will sell to teenagers.



Jonathan King Column

I have decided that, good though the MANFREDS' and MIKE D'ABO's performances on their new record are, they have recorded one of the silliest songs ever.

The MOODIES have a marvellous offering on the market—"Boulevard de la Madelaine." Best thing they've ever done, and quite enough to make them form up again.

The HOLLIES' thing is commercial forced originality at its worst, and I detest the SPOONFUL disc that everyone else is raving about.

I'm worried about the BYRDS—they are not going anywhere, except perhaps backwards, and they are so talented. Perhaps a return to Terry Melcher—their first A and R man—might be in order.

CILLA'S world

SHE may be a world star—but Cilla Black has the same problems as any other young woman . . . where to buy her clothes . . . how she would bring up her children . . . her relationships with her family . . . for a star, these problems can be difficult. And here Cilla discusses them:

If her home caught fire, Cilla knows what she would grab as she was flying out of the door. Her purse.

"I couldn't leave the house without it," says Cilla.

If anything embarrasses her, she blushes quickly, a hand brushing her cheeks. As a star, Cilla has to live her life in public. For a woman, this can be trying. There is often no one else to talk to. She is competing in a man's world. Cilla's escape is her giggle. The gayest giggle in the business.

But behind this sparkling

laughter there is an acute, lively brain.

Her schooling at St. Anthony's Secondary School in Liverpool ended early. But now Cilla is eager to learn. She reads avidly. She travels widely. She enjoys worldly discussions with her close friends—the Beatles, Brian Epstein, and boy-friend Bobby Willis.

Her parents' flat in Scotland Road, Liverpool, is where Cilla was brought up, and even now she will get down on her hands and knees to polish the stone steps when she's home.

"It's nice to go home," she says. "All the food is there. They never make a fuss of me. Sometimes, I even think they are glad to see the back of me because I go on a bit."

"I've tried to persuade them to move. I've offered to buy them a house, but they don't want to go."

When she's away from home, Cilla phones her mother almost daily. "Just to talk about family things—about our dog Lassie when she had pups. That was so interesting. About my friends. Who's marrying who. I love a gossip."

Married?

Away from the theatre, Cilla spends much of her time with Bobby; they have been going out together for four years; every few weeks, they deny rumours that they have married, or are just about to.

She also reads any book that is recommended to her—and many more besides. "I love love stories. I get through about two a week—I read 'Alfie.' Everyone said it was marvellous, and I liked the way it was written—but I don't like what it stands for. All those girls!

"I've read 'Up the Junction' too—and I didn't like that either. I saw it on television and it all seemed so truthful. But when it's written down it looks so crude. I don't like that. I'd rather have the old-fashioned sort of love

THE CAVERN management are taking no chances of anything going wrong for the appearance of Ben E King on November 26.

For when the American star appeared at the club last October there were fantastic scenes.

Fans went wild clamouring to get near the singer and there was quite a lot of damage.

This time special safety precautions are to be taken to protect King, and barriers will be erected.

A club spokesman commented: "We have learned from his last visit. Even the Beatles never got such a reception."

● Tiffany, who recorded recently, plans to concentrate on cabaret in the New Year.

● Two familiar faces—seen around Liverpool recently—King-size Taylor, a living legend, and ex-Searcher Chris Curtis.

● Long-awaited good news for fans of Liverpool's youngest group, the Seftons.

At long last, after carefully sifting through about 50 numbers, the group has chosen one which they will record in November.

That same month the group are also looking forward to meeting

'I shall send my children to the best school going, no matter how much it costs'

story."

She also reads piles of women's magazines every week. In fact, her life tends to be rather solitary away from the footlights. Her circle of friends is small. She sometimes goes to parties, but rarely holds them herself.

"I wouldn't mind having a party if it was my house—but it's not my own, and I don't want to ruin someone else's place. I care a lot about other people's things."

Much of her time has to be spent attending to the details of being a female star. "I only go to the hairdresser once every three weeks—just to have it cut and coloured. When I get back home, I usually brush it out myself—though it stays in much better the way they do it."

"I prefer doing all that sort of thing myself—I always make myself up."

Inevitably, with Bobby constantly at her side, her thoughts turn to marriage and the possibility of bringing up a family of her own.

"I'd love four children," she says, admitting that she would give them a private education. How to bring their children up naturally is something that worries Beatles John and Ringo, and Cilla admits that they all talk about it often.

"I'm quite definite—I tell them

I shall send my children to the best school going, no matter how much it costs. I'm very strong about this.

"I don't think people should try to send their children to the same sort of school that they went to. I got nothing out of my school. I learned far more when I went to college at 15.

"And I would have a nanny, too. The whole bit, me—though I would probably be an old fuss-pot, always telling the nanny to be careful.

"Yes, I believe in getting the best for your children that you can. I think it's selfish not to if you have the money. I've had a lot of arguments about that, too!"



WIN A PAINTING!



You can win a fantastic painting of BOB DYLAN by Barry Fantoni! All you have to do is to buy the November issue of MUSIC MAKER and enter the easy competition on page 16. The new issue is in your newsagent's now. Featured are Pet Clark, Ella Fitzgerald, Zoot Money, Georgie Fame, the Supremes, Martha and the Vandellas, Jim Reeves, Buddy Holly, Nat Cole, Sandie Shaw, Mick Jagger, Dusty, Donovan, Bob Dylan, Herb Alpert, Ike and Tina Turner, Henry Mancini, Napoleon XIV, Spencer Davis, Temptations, Gene Pitney, Roy Orbison, Dave Berry, Dudley Moore, Julie Felix, and many more.

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MERSEY NEWS

the Prime Minister again. They are booked to play at a dinner, at which Mr. Wilson is the main guest.

● The Cryin' Shames saga is still dragging on. Latest reports say the old Shames are planning to re-form. Hope it's under a new name.

● Escorts, who have continually been linked with NEMS over the past few weeks, disappointed at Litherland Town Hall.

● Are Liverpool clubs losing their attraction? According to Billy Butler, it is amazing how many people from Liverpool travel to the Paradise Club at Wigan where he runs the weekend shows.

● The Fyx, who back Michael Aldred on his new disc, keen to record an all rhythm and blues long player.

● Rumours that the Almost Blues will be recording in the near future.

● Merseyside personality Bob Wooler in London on "secret" business.

★ QUICK SPINS ★

I HAVE great admiration for UNIT FOUR PLUS TWO, who come up this week with a strange record for them. Very weird little song done with Paul McCartney-type doomy cellos called "I Was Only Playing Games." Great but uncommercial. I fear (Decca).

Super sexy-voiced RONETTES turn up with one of their best, "I can Hear Music." About how knockout it is kissing him Yum (London).

BRENDA LEE in her usual fine Southern-voiced form on "Coming On Strong." More like the old Brenda we knew and loved (Brunswick).

The lovely Beach Boys' "Farmer's Daughter" done rather beautifully by the SUMMER SET with nice harmonies and a delicate backing (Columbia).

HARRY SECOMBE has done that old old opus "Here In My Heart." I prefer him as a Goon (Philips).

"FEELING" by GIDIAN reminds me of electric wires being rubbed together. The song is good and the arrangement excellent (Columbia).

LLOYD BANKS' "We'll Meet Again" lacks something and I don't know what it is. It's an okay record without being brilliant (Reaction).

Have you noticed how much thought is going into arrangements these days? For instance, just listen to "One Up On Me" by the SMALL FOUR, a really competent record with a warm round sound (Pye).

Carole King rarely makes records unless she feels so strongly about her song that she feels nobody else could sing it. So with "Road To Nowhere" which is a desperately tragic song about the breakdown in an affair. I think too she would like the new version by JUDY HENSKE, who has a bitter, desperate, powerful voice and makes it sound like "River Deep" (Reprise).

MIKE QUINN does a lovely tongue-in-cheek performance on "Someone Slipping Into My Mind" which is all shades of a Ray Davies song. Very jokey (Fontana).

"BOYFRIENDS and Girlfriends" is a very happy bouncy little song whose meaning I didn't quite get—anyway it's sung nicely by THE TREND (Page One).

Very concise playing and singing on O'HARAS PLAYBOYS' "Start All Over" makes it very arresting. Nice (Fontana).

MIKE FELIX really is a very fine singer who puts no effort into his singing and needs none. "I'm Glad That I've Stuck By My Woman" is a knockout song written by Chris Andrews (Pye).



UNIT 4: strange record BRENDA: fine form HARRY: better as a Goon

Ray Davies wrote "Too Much On My Mind," about the poor chap suffering from the dread disease called thinking. Know how he feels! GATES OF EDEN have a good lead singer there (Pye).

MOCKINGBIRDS always turn up with something unusual and "How To Find A Lover" is no exception. The tune stops and goes and it's all enthralling (Decca).

"Full Stop" is a strange little song by a foreign gentleman called GIORGIO. Rather sad in a way (Page One).

I'VE always hated "Stormy Weather" but actually CLODA ROGERS does a pretty good job on livening it up (Columbia).

They've reissued THE PLEASURES' "Music City" which is nice (Sue).

SAM THE SHAM sounds less horrid on "The Hair On My Chinny Chin Chin," believe it or not from that title (MGM).

Oh no! THE MASTER SINGERS have made "The Weather Forecast." Need I say more? (Parlophone).

I am disgusted that a man with as fine and gentle a voice as BILLY STEWART should have been allowed to sound like a third rate Trini Lopez on "Secret Love." So there (Chess).

GARY LEWIS turns up with the first record of his I've ever been able to listen to called "Paint Me A Picture" Jolly (Liberty).

KIM FOWLEY is really Britain's answer to both Napoleon's XIV. Listen, if you will, to "Lights" which has a madman on harpsichord and Kim making up the words as he goes along. I larfed. Larf larf, I went (Parlophone).

"Dandy" is a super Davies song which Herman is shooting up the American chart with. CLINTON FORD does a grand job (Piccadilly).



BEACH BOYS' new single—and it's a work of art

"GOOD VIBRATIONS": What can you say about a work of art other than stating that it is?

This record is a shattering experience. It is long, and split, like a classical piece, into separate movements. It is Brian Wilson's reply to anybody who thinks of pop music as something flippant and thoughtless. You can listen to it and find something new at every turn of the black plastic surface it is imprinted on. Please do. OUT TOMORROW.

GENE PITNEY

JUST ONE SMILE (Stateside)—Ah (denotes a sigh of contentment)—a very favourite record of mine.

I am delighted they have decided to release this track after all in preference to the very ordinary "Cold Light Of Day."

Originally on a Pitney LP last year, this was written by Randy Newman, and is done with light strings and prominent piano just to show that Pitney can emotive feeling without one of those boring climatic backings. A very sad little song about how crying doesn't suit him. It will have every girl's heart from here to the Outer Hebrides melting. Super and a big, big hit.

OUT NEXT FRIDAY

SHADOWS

THE DREAMS I DREAM/SCOTCH ON THE SOCKS (Columbia) — Yuck, yuck. The Shadows have been all funny and instead of making this a double "A" side have made it a double "B" side. Take your choice, then, from two very different tracks.

One for all lifelogs Shadows fans, has them doing an instrumental with a ridiculous title (The Scotch one) in their usual competent way. "The Dreams I Dream" is rather Beach Boyish with their voices taking over from each other and I prefer that.

OUT TOMORROW

DAVID and JONATHAN

TEN STOREYS HIGH (Columbia) — After "Lovers Of The World" David and Jonathan return sounding less bouncy with the story of their lost love and the time ticking by so slowly that in

the end even I felt like leaping out of the window ten storeys high.

Actually this is one of the best records they've made with a very, very American sound and a backing that builds well. I like their high, hard, sad voices. Come to think of it, this sort of pace and song might do the Walkers good.

OUT TOMORROW

JACKIE EDWARDS

I FEEL SO BAD (Island)—There are some people — and Jackie Edwards is a case in point—that I keep feeling I have to crusade for. Apart from giving me a nice warm do-good feeling there is always the hope that one day, who knows, he may have a hit and I'll be able to smugly say "told you so."

Anyway, here is super Jackie Edwards. Britain's finest answer to the American singers of this class, on an effortless track that has shades of "Come On Home." Lovely arrangement with strings and the whole beautifully handled.

OUT TOMORROW

DAVE CLARK 5

NINETEEN DAYS (Columbia)—If you didn't know who this was you certainly wouldn't guess just by listening to the record.

This is much better than they've done for ages. On a song that reminds me of "Pretty Girls Everywhere" there is loads of drive and power with Mike Smith doing his lungs in.

OUT TOMORROW



SuperSpence!

GIMME SOME LOVING (Fontana): I am absolutely delighted about this. It's the first time I've been really, excited by a single from them since the early days of "Every Little Bit."

For too long have we suffered those ordinary singles that really seemed no part of the group at all (although obviously did them a lot of good commercially). Now they must feel the time is right to revert back to the real music of the group, and it's great. Lots and lots of instrumental excitement, with crisp guitar and drum combination and Stevie, well just being Stevie better than ever. They sound really happy for the first time for ages and I think it's all splendid. Hurray!

OUT TOMORROW

RIGHTEOUS BROTHERS

WHITE CLIFFS OF DOVER (London) — How brave. Well, YOU just try walking up to someone and convincing them that if you re-recorded something that everyone listened to as the doodle-bugs fell in the 40s, it would be a smash.

Anyway it's worked. Against all odds here are the dear, never failing Righteous Brothers sounding twice as ethereal as usual and with enough echo to make the Albert Hall shudder. It's very effective, especially the point where it breaks. Interesting to see if it's as big here as America.

OUT TOMORROW

BOBBY HEBB

A SATISFIED MIND (Philips)—Oh woe is me, utter tragedy! There I sat with bated breath waiting for a beautiful experience like "Sunny" to hit me all over again (all right, maybe I AM an optimist sometimes). Instead I got this.

This, believe it or not, is that dreary little song nearly everyone's had a bash at sometime or another—an extraordinary choice.

The only thing that saves it is Bobby Hebb's treatment with that dear, sweet, gentle, dripping voice of his. He even manages to make it sound like a new song—but is that good enough?

OUT TOMORROW

KEN DODD

IT'S LOVE (Columbia) — There are, I gather from letters received, many people who think I am terribly biased against people like Elvis, Cliff, so on and so forth, AND Ken Dodd.

All I can say is that I just do not consider Ken Dodd to be the fine singer many other people do. He has a boring voice. But on a good enough song he has



● GENE: sad song



● SPENCER: excitement



● DODDY: dull

sounded okay in the past. So when I slam into this record my only devious purpose is to have a harsh word against this kind of number. A ludicrous translation from the original Italian hit, it is hideously jolly and dull, dull, dull. Since it will be a gigantic hit I am sure Mr. Dodd will not mind. OUT NOW

Penny Valentine

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OCTOBER 29, 1966 USA 25c

FAME scores —without screams

INCREDIBLE. A pop package tour without the screamers! That was the scene when GEORGIE FAME's boys took the road at London's Finsbury Park Astoria last week. Either they'd all been to the first house or at last the pop public had decided the best way to enjoy things is to sit quietly and listen.

Unfortunately, a few irresponsible hecklers managed to spoil it in parts—but their catcalls and inane remarks were admirably handled from the stage.

Georgie was his usual fantastic self.

There was the tender "Funny How Time Slips Away," hits "Getaway" and "Sunny" (the only time he touched the organ) and a knockout version of "The Clapping Song" where he introduced his Georgettes, a trio of coloured dancing girls.

Eric Burdon was back with a bang. A big bang.

With his new Animals he soon had the joint swinging. Songs like "Tobacco Road," "Gin House Blues," and his single "Help Me Girl" in the best Animals tradition.

There was a lot of chanting for GENO WASHINGTON, an established favourite among the hippies. He didn't disappoint.

CHRIS FARLOWE has become a lot more confident these days. He's at last settling down.

Perhaps we all expected too much from Chicago's PAUL BUTTERFIELD'S BLUES BAND. They were rather the surprise packet. But fine, honest R 'n' B sounds all the way.—MIKE LEDGERWOOD.

MARK ROMAN at the ringside

IT'S the rave-up jam sessions between first and second houses which have been the highlight of this tour for me.

Suddenly there'll be Georgie pumping away at the organ, the Eyes Of Blue drummer, a Paul Butterfield guitarist and perhaps Eric Burdon bursting into song. They'll all belt away together in perfect harmony and each soloing at just the right moment. It's a fantastic sight and sound and a shame it doesn't happen onstage.

It's a pity, too, that this is almost the last big tour. For my money, every act is absolutely fantastic—even though the sound and feel is much the same.

Eric Burdon has been going down a bomb. He's been leaping and dancing about all over the place and has great fun driving the spotlight and lighting men mad.

I'm back on board Big L this week—so listen in and keep up with the fantastic Georgie Fame tour with Radio London!

On the road with the stars— WHAT A WEEK! Raving FAME—swinging ERIC—powerful SCOTT—dizzy DOZY—hip GENO—confident CHRIS—slick HOLLIES



● GEORGIE: "His usual fantastic self. How he can swing. From the word go he was the star." The Georgettes dancing girl trio backed him.



● GENO and CHRIS: Geno was a favourite with the hippies and was given terrific support by the Ram Jam Band. Chris has "become a lot more confident these days."

HOLLIES BATTLE FACES

When the SMALL FACES re-joined the HOLLIES tour after their first-night walk-out it looked as if everyone was happy again.

But there was to be another dispute, this time involving positions on the show.

Paul and Barry Ryan decided that instead of preceding the Small Faces they should follow them and for one night this was the new order. But then the positions were reversed and everyone changed again.

Things appeared to have settled down, but disputes like these always leave a strained atmosphere, and everyone on this tour is noticing it.

trouble the audiences have been having a raving time at what must be one of the most financially successful shows this year.

The Faces have contributed a non-stop all-go act including their big hits "Whatcha Gonna Do About It?" "Sha-La-La La Lee" and "All Or Nothing."

And the sheer experience and professionalism of the Hollies has surpassed any of their previous appearances, with great numbers like "Stop Stop Stop," "Reach Out, I'll Be There," "Cool Jerk," "Bus Stop," "Times They Are A-Changin'".

—RICHARD LENNOX.

SCOTT: still the star supreme

WE ALL sadistically assembled in our seats, pens poised and proof already available that their popularity must be slipping after successive singles had failed even to arrive at the bottom of the Top Ten.

But whatever else one may try to dig up in the cause of condemnation, Scott Walker is still a star supreme. He proved it powerfully at Tooting's outside Granada cinema last Tuesday when the Walkers tour bounced briefly back to Town for a night by packing in two huge houses and enchanting even the most cynical among us.

One says "Scott is still a star" advisedly. Gary Leeds is even on stage with the backing group before the Scott-John dramatic appearance from either wing. Also, John has to lunge long-leggedly to the wings to earn the screams while Scott stays centre and just has to sing.

As he was damned by dark glasses, puffed-up eyes and looked exceedingly unwell when we talked between houses, Scott was still in superb voice. I hope he survives the tour—it's a



● 'Powerful' ● 'Entertaining'

show well worth catching.

For although many only really go to see Scott, Dave Dee, Dozy, Beaky, Mick and Tich—who close the first half of the two-hour, too-long show—are becoming an excellent entertaining act.

Besides Dave Dee, the Trogs, although up against the disadvantage of preceding Scott in the second half, paled into insignificance. At least, that's the way one assesses a top group in '66 whose stage act relies on maximum volume, exaggerated hip swivels and little else.—BOB FARMER.

Bickering

There's no outward sign of trouble of course, but the usual backstage mateyness of a tour is sadly missing.

Small Face Steve Marriott told me: "I haven't enjoyed this tour as much as others because of the bickering, though perhaps I'll get to enjoy it as it goes on."

"But at present the only time I like it is when I'm playing. Otherwise I feel as if I could cut the atmosphere with a knife."

"It's an overall, general feeling—no one raves about with anyone, everyone sticks to their own little scene, which can't be bad but gives perhaps a false atmosphere."

Nashville Teens' singer Ray Phillips agreed, "I've never been on a tour like it. On all the others the groups mixed with each other backstage. Maybe it would be different if everyone travelled together, but the Hollies, Faces and Paul Jones have their own cars. But there's going to be a party in Manchester and once everyone has had a drink together things will get a lot friendlier."

Problems

Peter Jay, who has been on tours for five years, commented, "Everyone seems to be taking things too seriously. They're all conscious of trying to go down the best and it's interfering with the social side."

Tour manager Fred Perry agreed this had been the most complicated tour he had ever organised—and he's done 46 tours including America and Scandinavia!

"There's been no trouble with the artists but the changing running order has presented problems." Despite this behind-the-scenes

Steve Marriott writes:

NOW THE trouble that prevented us appearing the first two nights has been settled, this tour is a gas. It's very good value for the fans because of the varied acts, which is proved by the way it is selling.

I wish people would read between the lines of why we walked out. The billing was only a minute part of the trouble, but I don't understand pop politics and I leave it all to the people over me.



At some shows there have been girls rushing the stage almost every five seconds. They grab me and knock me out of tune, but I don't mind—they're there to have a ball, so great.

Some of the boys aren't so friendly though. Some geezers tried to have a go at us after the Taunton show. But I think I would get the needle if a girlfriend of mine was screaming at a group. I'd knock her out first, then the geezer!



● ERIC BURDON: Back with a bang. With his new Animals he soon had the joint swinging.



● PAUL BUTTERFIELD: Paul and his Blues Band proved a surprise packet. Fine, honest r'n'b sounds all the way.

PAUL JONES comments:

THE TOUR is keeping up its big attendances—in fact, it's the first tour I've been on that has had nearly all-full houses.

That's because it has four really top-weight attractions.

Everything's been going very well so far, except for one show when the electricity for the P.A. system was accidentally unplugged during one of my numbers.

People ask if I miss the companionship of being in a group on tour. But I have the same road manager, and I occasionally get visitors backstage—like at Wolverhampton when two extras in my film "Privilege" dropped in.

PAINFUL

I've managed to work one more number into the act by shortening two of the others. I chose another Manfred Mann number, "If You Gotta Go," as "Pretty Flamingo" has been going down well. But I think "High Time" has been getting the best receptions.

A rather painful memory was revived for me when we went to Hull on Sunday and had to drive sharply back to London for "RSG." The last time I did that the car crashed and I broke my collar-bone. That was the famous time Manfred and I ended up in hospital. Fortunately there was not a repeat performance this time.

TOUR FLASHES

HOLLIE Allan Clarke had a general medical check-up in Cardiff for that "run-down" feeling.

● Small Faces' Jaguar had a window smashed after one show.

● Paul Jones is still signing autographs with the CND emblem.

● Paul and Barry Ryan are putting their initials on their waistcoats.

● Allan Clarke has invited Nashville Teens' singer Ray Phillips to go horsiering when the show visits Manchester.

● Robb Storme and the Whispers went back to London on Thursday to cut a disc.

● Graham Nash sat up late after the Taunton show bashing out new songs on the hotel typewriter.

● Curtains closed half-way through a Paul and Barry Ryan song at Wolverhampton.

● Compère Ray Cameron lost his voice temporarily after the Taunton show.

● Fans almost overturned Paul Jones's car at Cheltenham.

● Hollies, Small Faces, Paul and Barry, with Samantha Juste, went clubbing after Saturday's show at Peterborough.