

DISC

and MUSIC ECHO 9d

SEPTEMBER 24, 1966

USA 25c

Sonny and Cher in big chart sensation



DUSTY

Changing her name to Gladys



TURN TO PAGE 11



STONES

A RAVING new single

FULL STORY: PAGE 2

WHO

And their £50 drum smash-up



TURN TO PAGE 11



SANDIE

Tomorrow's big film star?

FULL STORY: PAGE 2

REEVES

What the stars think



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SEEKERS

Back in the chart at 19

INTERVIEW: PAGE 7

ANIMALS

Eric's plans after the split



TURN TO PAGE 7



CLIFF

SHADOWS' eye-view

TURN TO PAGE 9

SUPREMES

Racing to the top—page 8



SCENE

QUOTE on JIM REEVES' chart-topper from JOHN DALTON of the KINKS: "The record is a load of rubbish. I don't like it at all. If I was dead and someone was still releasing my records I'd be very annoyed."

Popular **HOLLIES** in America last week achieved following in three days: Played two concerts with **LOVIN' SPOONFUL** and **BEACH BOYS**, attended a **SIMON** and **GARFUNKEL** recording session, had **MAMA CASS** fly in to New York from Los Angeles just to see them again!

DAVID GARRICK 21 last week.

Attendances at Press showings of **ELVIS PRESLEY** films getting smaller and smaller.

OTIS REDDING wore **GENO WASHINGTON** T-shirt for performance at Carousel Club, Farnborough, Hants.

In Belgium, **CRISPIAN ST. PETERS'** electric razor set fire to his hotel bedroom.

ERIC BURDON likes wearing a fringed buckskin jacket that cost **ANIMALS** drummer **BARRY JENKINS** 50 dollars in U.S.A.

At RSG to see **OTIS REDDING: LULU, DAVID GARRICK, MARIANNE FAITHFULL, CHRIS CURTIS, FREDDIE** and the **DREAMERS** and **LORD SUTCH**.

CHRIS FARLOWE's hand injured in a thunderflash explosion.

Should be worth seeing: MGM's version of a London discotheque in their next **ELVIS PRESLEY** film "Double Trouble."

GORDON WALLER has a new cocktail cabinet in his Bentley.

SMALL FACES have a new Impala Chevrolet.

BIOGRAPHY of **TOM JONES** written, to be published soon.

STEVE MARRIOTT and **PLONK LANE** have written **NASHVILLE TEENS'** next recording.

Leader of H.T. group sang in lion's cage in Gibraltar! **SHE TRINITY** bought house in Wandsworth—off Trinity Road.

Radio London DJs' fave club: Soho's Knuckles.

WHY does **PETE TOWNSHEND** wear that ridiculous bow tie?

LOS BRAVOS fan club have offered **DAVE DEE**, etc., a bazouki.

Holidaying in Majorca, **DOZY** lost his ring in the sea, but **DAVE DEE** recovered it.

For new **MANFRED MANN LP** (out next month) **MANFRED** produced, **TOM McGUINNESS** did sleeve notes, **KLAUS VOORMAN** designed cover, **MIKE HUGG** and **MIKE d'ABO** wrote songs.

CLIFF BENNETT played a date in Birmingham starting at 5 a.m., for the opening of the new **Midnight City** discotheque.



Stones in action: New Ideas on their latest single

JAGGER: our drag pic? It's just a giggle

by Penny Valentine

THIS FRIDAY the Rolling Stones release their eleventh single, disguised under the title "Have You Seen Your Mother Baby Standing In The Shadow."

For most people the title alone would have been enough. For the Rolling Stones, because it IS them and also perhaps to prove that they are in a position to get away with it, it isn't enough.

To advertise this latest escapade into the way-out they have posed for a shock poster—showing the entire group in 'drag.' Posing in women's clothes and wearing make up.

Not the sort of thing you'd expect? That's why they did it. The single, innocent enough, was recorded in the Stones' favourite studio in Los Angeles.

"We did it about a month ago and it took two hours to complete," said Mick Jagger last week, fresh from triumphs in the recording studio with Chris Farlowe whose LP Mick is producing.

Americans will get upset

"Keith and I actually wrote 'Mother' during the last American tour. It started out slightly differently and, as usual, we messed around with the lyrics and the tune, and suddenly it all fitted together.

"We worked on the actual arrangement in the studio. Jack Nitzsche played piano for us and we did the voices at the same time. Andrew (Oldham) went back last week to complete the mixing.

"We used some new ideas on the record. At the beginning for instance that isn't just a guitar you can hear, but we're keeping THAT a mystery for the moment.

"Yes we're very pleased with the way it's turned out. I don't usually go overboard when we've done a record—cautious. But I like this one.

"That picture? We just did it for a laugh. I thought it was all a bit of a giggle really.

"No I don't think it will cause too much disturbance in Britain, but the Americans will get upset.

"Mainly because they are very mother-conscious and they don't take kindly to people who take the mickey out of their institutions."

Whatever happens in America the picture has already caused a few raised eyebrows. And looks as though it may provoke the same sort of reaction that famous Beatles 'meat and teeth' picture raised.

Leaders, not followers

In a strange way this latest development only strengthens many people's belief that the Stones' career is following much the same lines as the Beatles.

The Stones are expected to make number one with every record, they are expected to come up with something different every time, musically they are expected to be leaders and not followers.

And over the three years Mick and Keith's output as song writers has grown.

"At the moment we've got so much to write for ourselves that Keith and I are having to seriously put time aside to complete the stuff.

"The way Keith and I write is like this: We think up a basic idea and go away and work separately on it.

"Keith goes off and does the tune into a tape recorder, saying how he wants certain parts to go. I go off and write the words. It's usually only when we've finished that we get together on it.

"That's unless we happen to be touring. For some unknown reason everything changes then. After the show we stagger back to the hotel—around midnight—and both sit down and work solidly for about four hours. Sometimes Keith and I get strangely organised!"



"IN SIX MONTHS SHE'S CHANGED... SHE HAS SOME FANTASTIC CREATIVE IDEAS"

SANDIE: a face made for films!

SANDIE SHAW... a singer who has magically become a fantastic artist almost overnight, a girl whose certain destiny is to end up as an actress... this is Sandie Shaw seen through the eyes of Mike Mansfield, the explosively talented TV producer of the new "Countdown" series.

Sandie has always been one of Mike's favourite artists since he worked with her for the first time over two years ago.

"We did a 'Ladybirds' show with her and to be quite honest she was a bit green. She didn't know much about the cameras and what to do with herself, she looked a bit awkward.

MATURED

"But in the past six months she has absolutely changed. She's become tremendously aware of everything. She thinks of lots of creative things herself without being told to. She'll come up with ideas in the middle of numbers.

"For instance, when we were shooting her spot on 'Tale Of Two Rivers' (a series Mike produced still to be networked this year) 'she was carrying her shoes in her hands. Suddenly in the middle of the number she

just threw them away into the river! A fantastically creative idea. Not only that, but she thought it was worth ruining a pair of shoes for it!

"I think most of the change has come about from doing things on her own and going to Europe so much. She has matured. At the beginning Eve Taylor, her manager, went everywhere with her and Sandie didn't really know what she was doing and there were crying scenes in the dressing room.

"Then Eve left her to fend for herself and learn and it worked. Sandie went to Paris and Italy and suddenly came back knowing all the right things, wearing all the right things, looking absolutely fantastic."

A lot of Sandie's success, Mike thinks, lies in her face.

"She is probably the most photogenic singer in the world. She and Francoise Hardy both have that fabulous bone structure that comes up like nothing on earth in front of the cameras.

"She really starts living when she steps in front of the cameras. Her cheekbones stand out and her face becomes just one great

expressive thing.

"I'm absolutely sure that because of this her career will eventually end up in films because if anyone ever had a face simply made for films, Sandie has it.

"She's rather a quiet person. Some people put this down to moodiness, but I wouldn't say that was true. Of course she has her bad days when she's tired and fed up, but then so does everyone. But she's the sort of person who's never on a consistent plain.

"She's up one minute and down the next. Either terribly happy or in a state of depression."

Jim Reeves
chart-topper!

Stars give
their verdict
on page 7

TOP 50 CHART TOPPER



NEW LP IKE AND TINA TURNER

River deep—mountain high



SHU 8298 HAU 8298

London Records division of The Decca Record Company Limited Decca House Albert Embankment London SE 1

- 1 (2) **DISTANT DRUMS**.....Jim Reeves, RCA Victor
- 2 (1) **ALL OR NOTHING**.....Small Faces, Decca
- 3 (8) **I'M A BOY**.....Who, Reaction
- 4 (11) ▲ **LITTLE MAN**.....Sonny and Cher, Atlantic
- 5 (4) **TOO SOON TO KNOW**.....Roy Orbison, London
- 6 (13) ▲ **YOU CAN'T HURRY LOVE**
Supremes, Tamla Motown
- 7 (3) ● **YELLOW SUBMARINE/ELEANOR RIGBY**
Beatles, Parlophone
- 8 (7) **GOT TO GET YOU INTO MY LIFE**
Cliff Bennett, Parlophone
- 9 (6) **GOD ONLY KNOWS**.....Beach Boys, Capitol
- 10 (5) **WORKING IN THE COAL MINE**
Lee Dorsey, Stateside

Next Twenty

- 11 (9) **LOVERS OF THE WORLD UNITE**
David and Jonathan, Columbia
- 12 (39) ▲ **BEND IT** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 13 (45) ▲ **ALL I SEE IS YOU**
Dusty Springfield, Philips
- 14 (17) **ASHES TO ASHES**
Mindbenders, Fontana
- 15 (14) **MAMA** Dave Berry, Decca
- 16 (32) ▲ **WINCHESTER CATHEDRAL**
New Vaudeville Band, Fontana
- 17 (15) **WHEN I COME HOME**
Spencer Davis, Fontana
- 18 (12) **JUST LIKE A WOMAN**
Manfred Mann, Fontana
- 19 (20) **WALK WITH ME**
Seekers, Columbia
- 20 (24) **SUNNY** Bobby Hebb, Philips
- 21 (10) **THEY'RE COMING TO TAKE ME AWAY HA-HAA**
Napoleon XIV, Warner Bros.
- 22 (30) ▲ **BIG TIME OPERATOR**
Zoot Money, Columbia
- 23 (18) **MORE THAN LOVE**
Ken Dodd, Columbia
- 24 (27) **LAND OF 1,000 DANCES**
Wilson Pickett, Atlantic
- 25 (19) **VISIONS** Cliff Richard, Columbia
- 26 (22) **HOW SWEET IT IS**
Jnr Walker, Tamla Motown
- 27 (16) **I SAW HER AGAIN**
Mamas and Papas, RCA Victor
- 28 (33) **I DON'T CARE**
Los Bravos, Decca
- 29 (28) **ICAN'T TURN YOU LOOSE**
Otis Redding, Atlantic
- 30 (40) **SUMMERTIME**
Billy Stewart, Chess

Last Twenty

- 31 (36) **RUN** Sandie Shaw, Pye
- 32 (26) **THE MORE I SEE YOU**
Chris Montez, Pye Int.
- 33 (—) **SUNNY**
Georgie Fame, Columbia
- 34 (—) **ANOTHER TEAR FALLS**
Walker Brothers, Philips
- 35 (42) **GUANTANAMERA**
Sandpipers, Pye Int.
- 36 (—) **LADY GODIVA**
Peter and Gordon, Columbia
- 37 (21) **HI-LILI HI-LO**
Alan Price Set, Decca
- 38 (25) ● **WITH A GIRL LIKE YOU**
Troggs, Fontana
- 39 (—) **SUNNY** Cher, Liberty
- 40 (35) **AIN'T TOO PROUD TO BEG**
Temptations, Tamla Motown
- 41 (—) **SOMEWHERE MY LOVE**
Mike Sammes Singers, HMV
- 42 (23) **SUMMER IN THE CITY**
Lovin' Spoonful, Kama Sutra
- 43 (41) **GIVE ME YOUR WORD**
Billy Fury, Decca
- 44 (—) **BORN A WOMAN**
Sandy Posey, MGM
- 45 (29) **BLACK IS BLACK**
Los Bravos, Decca
- 46 (50) **CHANGES**
Crispian St. Peters, Decca
- 47 (38) **BLOWIN' IN THE WIND**
Stevie Wonder, Tamla Motown
- 48 (31) **STEP OUT OF LINE**
Twice As Much, Immediate
- 49 (34) **LOVIN' YOU IS SWEETER THAN EVER**
Four Tops, Tamla Motown
- 50 (—) **IS IT REALLY WORTH YOUR WHILE**
Fortunes, Decca

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

ZOOMING UP THE CHART!



● SONNY and CHER—4



● DAVE DEE—12



● DUSTY—13

HIT TALK by Pete Townshend

CAN'T see why the SMALL FACES rate theirs so highly, though it is good. Maybe they think it's a progressive step but their first record was much stronger. LEE DORSEY's is great but I'd prefer to see his 'Ride Your Pony' in the chart instead. CLIFF BENNETT's is terrific—so suited to him it would have been stupid not to do it. Idea of SONNY AND CHER's reminded me a lot of 'I'm A Boy'—but I don't like theirs as much. Don't like the SUPREMES' as much as their other stuff—particularly as it

might hold us from a high spot in the chart! MINDBENDERS' is so nothing I can't remember it. And the SEEKERS' is terrible. JNR. WALKER's is a good version but I still like Marvin Gaye's better. So is WILSON PICKETT's—but I don't know why all this stuff is getting in. We used to do this sort of number thousands of years ago. I think OTIS REDDING's is probably the worst record in the chart. But ZOOT MONEY's is a very nice record—deserved

to be very high. NEW VAUDEVILLE BAND's is rubbish. The Bonzo Dog Doo Dah Band are much better. LOS BRAVOS' is not as good as their first one—and their first one was rubbish. SANDIE SHAW's is nothing like her old stuff. And I hate DAVE DEE's—I think they've only done it as a way to do their old-fashioned stage routine.

It annoys me when people like BILLY STEWART can't get a hit without an old standard.

As for our own record, I'm glad to see it's moved. We were all very worried about it.



● PETE TOWNSHEND

Next Week:
MINDBENDER BOB

Top Ten LPs

- 1 (1) **REVOLVER**
Beatles, Parlophone
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (3) **PORTRAIT**
Walker Brothers, Philips
- 4 (4) **PET SOUNDS**
Beach Boys, Capitol
- 5 (5) **BLONDE ON BLONDE**
Bob Dylan, CBS
- 6 (—) **AUTUMN '66**
Spencer Davis, Fontana
- 7 (10) **WELL RESPECTED KINKS**
Kinks, Pye
- 8 (7) **BLUES BREAKERS**
John Mayall, Decca
- 9 (—) **GOIN' PLACES**
Herb Alpert, Pye
- 10 (—) **MANN MADE HITS**
Manfred Mann, HMV

American Top Twenty

- 1 (4) **CHERISH**.....Association, Valiant
- 2 (1) **YOU CAN'T HURRY LOVE**.....Supremes, Motown
- 3 (3) **SUNSHINE SUPERMAN**.....Donovan, Epic
- 4 (2) **YELLOW SUBMARINE**.....Beatles, Capitol
- 5 (5) **BUS STOP**.....Hollies, Imperial
- 6 (11) **BEAUTY IS ONLY SKIN DEEP**.....Temptations, Gordy
- 7 (18) **BLACK IS BLACK**.....Los Bravos, Press
- 8 (25) **96 TEARS**.....Question Mark and The Mysterians, Cameo
- 9 (8) **WOULDN'T IT BE NICE**.....Beach Boys, Capitol
- 10 (26) **REACH OUT I'LL BE THERE**.....Four Tops, Motown
- 11 (14) **ELEANOR RIGBY**.....Beatles, Capitol
- 12 (6) **SEE YOU IN SEPTEMBER**.....Happenings, B.T. Puppy
- 13 (9) **GUANTANAMERA**.....Sandpipers, A and M
- 14 (24) **CHERRY, CHERRY**.....Neil Diamond, Bang
- 15 (15) **SUNNY AFTERNOON**.....Kinks, Reprise
- 16 (12) **BORN A WOMAN**.....Sandy Posey, MGM
- 17 (20) **WIPE OUT**.....Surfaris, Dot
- 18 (23) **HOW SWEET IT IS**.....Jr. Walker and The All Stars, Soul
- 19 (28) **I'VE GOT YOU UNDER MY SKIN**.....Four Seasons, Philips
- 20 (27) **MR. DIEINGLY SAD**.....Critters, Kapp

CHART BUSTERS

The Slade Brothers
What A Crazy Life

7N 17176 Pye

Francoise Hardy
Autumn Rendezvous

VRS 7014 Vogue

Michel Polnareff
No, No, No, No, No

VRS 7013 Vogue

Paul Vance
Dommage, Dommage (Too Bad, Too Bad)

7N 25387 Pye Int.

STARS IN THE NEWS—1 SHOCK OF THE WEEK!

CILLA BLACK WAY OUT IN PICCADILLY

CILLA BLACK's London variety show with comedian Frankie Howerd is to be called "Way Out In Piccadilly" and opens at the Prince Of Wales theatre on November 3.

Her "Holiday Startime, 1966" show at Blackpool with the Bachelors, which ends in a fortnight, has broken all records. More than 400,000 people have seen the show since June 10.

Cilla's new single, out November 14, is an Italian song "A Fool Am I" with English words by Peter Callander, who wrote "Don't Answer Me." The flip is the John-Paul song "For No One."

"Way Out In Piccadilly" will have nine performances each week—there will be matinees on Wednesdays, Thursdays and Saturdays.

Fortune 'ribbed'

FORTUNES' lead harmony singer Barry Pritchard broke a rib when fans pulled him offstage at a concert in Antwerp, Belgium, on Saturday.

This has put the group out of action until next Thursday (22) when they play the Astoria, Oldham. If Barry is not well enough a temporary replacement will be found.

Barry is staying in hospital in Antwerp until today (Thursday). The other Fortunes returned on Monday.

Rebel Rousers' economy album

TWELVE SONGS by Cliff Bennett and the Rebel Rousers are being released next month on a Music For Pleasure album at 12s. 6d.

Titled "Drivin' You Wild," it includes "Three Rooms With Running Water," "Baby, Baby Baby," "You Make Me Happy," "Sweet Sorrow," "I Have Cried My Last Tear," "Another Saturday Night," "It's Drivin' Me Wild," "That's Why I Love You So," "Who's Cheatin' Who," "I'll Be Doggone," "Strange Feeling" and "I'll Take You Home."

Cliff's EP, which features "We're Gonna Make It," is released a fortnight before.

ARTWOODS appear at the Olympia Paris for one day on September 24 and on French TV the next day.

They tour Denmark for two weeks from November 26.

FAME SPLITS WITH HIS BLUE FLAMES

GEORGIE FAME and his Blue Flames backing group have decided to split. This shock pop news comes as Georgie begins a tough chart battle with his rush-release single, "Sunny."

Georgie and the Blue Flames have been together for the past six years. They were originally Billy Fury's backing group—when Georgie used to play rock 'n' roll piano.

"We've been together for a long time. The front line hasn't changed for two years," Georgie told Disc and Music Echo on Tuesday. "It's all a matter of progress and development."

FAME, BUTTERFIELD, GENO TOUR: DATES

ANOTHER of Rik Gunnell's famous Ram Jam Clubs opens on October 15 in Rutland Street, Leicester.

Many of Rik Gunnell's artists visit the club on November 6 when the Georgie Fame-Chris Farlowe - Geno Washington - Paul Butterfield Blues Band package plays the Odeon Theatre, Leicester.

Rest of the dates are: Astoria, Finsbury Park (October 20), Odeon, Birmingham (21), Odeon, Leeds (22), Gaumont, Doncaster (23), Odeon, Manchester (25), Odeon, Liverpool (26), Gaumont-Hanley (27), Colston Hall, Bristol (28), Gaumont, Southampton (29), Odeon, Exeter (30), Cheltenham (31), Odeon, Bolton (November 1), ABC, Carlisle (2), Odeon, Glasgow (3), Odeon, Newcastle (4) and Gaumont, Sheffield (5).

Fame for Xmas show?

Georgie Fame and possibly Geno Washington and the Ram Jam Band have been booked for an all-star Christmas show in London this year.

And negotiations are in hand by agent Rik Gunnell to get either Bobby Hebb or Wilson Pickett for Georgie's October tour.

'JACOBS TO QUIT JUKE BOX' RUMOURS DENIED

AUSSIES' FIRST

Visiting AUSTRALIAN group the Easybeats release their first British-produced single on October 14. Written by Easybeats George Young and Harry Vanda it is called "Friday On My Mind."

RADIO CAROLINE DJ TO WED ON BOARD SHIP

RADIO Caroline North DJ Mick Luvzit was due to be married on board his ship off the Isle of Man on Tuesday.

His fiancée is Janet Teret, and the couple are to be married by the Dutch "Captain Gips." The ship is registered in the Panama, which means a marriage by the ship's captain is legal.

Title switch for Manfred

MANFRED MANN have decided to change the title of their first album featuring Mike d'Abo. Instead of "It's a Mann's World" the LP will now be called "As Is."

It's released in mid-October. Tom McGuinness wrote the sleeve note, Klaus Voorman designed the cover. Mikes Hugg and d'Abo wrote most of the material, and Manfred did the arrangements.

New Mann dates are: Midnight Club, Birmingham (October 1); Pavilion, Bath (3); "Beat, Beat, Beat" German TV show, Frankfurt (6), Top Rank Ballroom, Cardiff (10), and Floral Hall, Malvern (11).

Three Radio England DJ's Ron O'Quinn, Jerry Smithwick and Larry Deah—have left because they wanted to return to America. They are being replaced by three other American DJ's.

GEOFF STEPHENS, writer and singer of "Winchester Cathedral," has also written discs being issued by Guy Darrell ("My Way Of Thinking"), Marmalade ("It's All Leading Up to Saturday Night") and Terri ("The Way That I Remember You").

RUMOURS that David Jacobs is quitting "Juke Box Jury" were denied this week by both the BBC and David's agent, Bunny Lewis.

Hot on the heels of David's departure from "Top Of The Pops" came stories that he would also leave "Jury."

But this week BBC Light Entertainment chief Tom Sloan told Disc and Music Echo: "As far as we are planning at the moment, David stays with 'Juke Box Jury.'" And Bunny Lewis said: "David is definitely booked for the programme till the end of the year."

David Jacobs starts his own weekly show for Rediffusion on Monday (26) titled "David Jacobs Presents Words and Music." Programmes last half-an-hour and are transmitted at 10.05 p.m.

"Juke Box Jury" gets a new producer this week (24). He is Albert Stephenson, who takes over from Terry Henebery. Mr. Stephenson plans to revamp the show by using new sets.

Garrick plays 'Find the Lady'

DAVID GARRICK has promised to wine and dine a young lady called "Marie Applebee"—IF HE CAN FIND HER!

This week David began a search for the daughter of the woman in his new song "Mrs. Applebee." Radio London is helping him.

David has promised a batch of LPs and a night on the town to the winner.

Seekers to star in Los Angeles

SEEKERS play two-week cabaret season in Los Angeles at Easter!

The booking results from their current successful cabaret appearances at London's Talk of the Town.

They go on from Los Angeles to the Bahamas to do four weeks' cabaret.

The group's new LP will be released in late November. They fly out this Sunday to start the tour of Africa and Rhodesia previously reported in Disc and Music Echo.

Gene on safari

GENE PITNEY will make a combined tour and safari to South Africa next year.

He will be in South Africa for two weeks and asked especially for a safari to be arranged.

Gene goes to Italy at the end of this month for TV dates and will visit London on the way back. He will probably return for a 10-day promotional visit in October.



Pitney—visiting

CREAM SKIM £50,000 DEAL

CREAM have signed a £50,000 five-year contract with Reaction Records—the company which records the Who.

The group's first single on the label will be released at the end of this month. Their first LP, "Fresh Cream"—is released in October.

BRIAN AUGER Trinity has a new guitarist. He is Roger Sutton who takes over on bass from Rick Brown, who left the group last week. Roger used to play with Wee Willie Harris.

PAUL, BARRY SET FOR SUMMER SHOW

PAUL AND BARRY RYAN star in a summer season next year at either Yarmouth or Blackpool. This will be their first summer show.

Meanwhile, as exclusively revealed in "Disc and Music Echo," the twins will now definitely appear in pantomime this year—with Dusty Springfield at Liverpool Empire from December 24. Panto is tentatively titled "Old King Cole."

It runs through to March when, after a holiday, the twins make an extensive tour of Britain, followed by visits to Australia, Japan, Hong Kong and America, probably with the Hollies and Eric Burdon and the Animals.

COUNT DOWN

thursday

CLIFF BENNETT — RAF Cottessmore, Rutland.
SMALL FACES — Locarno, Coventry.

TOP OF THE POPS — Walker Brothers.

friday

CHRIS FARLOWE — Top Spot, Ross-on-Wye.
ZOOT MONEY — California, Dunstable.

TROGGS — Kircaldy, Scotland.
SMALL FACES — Locarno, Basildon.

READY STEADY GO! — Walker Brothers, Dave Dee, Lulu.

saturday

SMALL FACES and ZOOT MONEY — Drill Hall, Grantham.

CHRIS FARLOWE — Ram Jam, Brixton.

ALAN PRICE — Olympia, Paris.

DAVE BERRY — Golden Torch/King's Hall, Stoke-on-Trent.

JUKE BOX JURY — Lulu.

SATURDAY CLUB — Paul and Barry Ryan.

sunday

CRISPAN ST. PETERS — Beach Ballroom, Aberdeen.

CHRIS FARLOWE — Beau Brummel, Nantwich.

SMALL FACES and DAVE BERRY — ABC, Gloucester.

ZOOT MONEY — Sunshine Floor, East Dereham.

EASY BEAT (Light)—Peter and Gordon.

monday

CLIFF BENNETT — Queen's Ballroom, Wolverhampton.

SMALL FACES — Locarno, Bristol.

TROGGS — Sheffield.

tuesday

DUSTY SPRINGFIELD, LOS BRAVOS, ALAN PRICE — Astoria, Finsbury Park.

ZOOT MONEY — Corn Exchange, Bedford.

wednesday

DUSTY SPRINGFIELD, LOS BRAVOS, ALAN PRICE — Winter Gardens, Bournemouth.

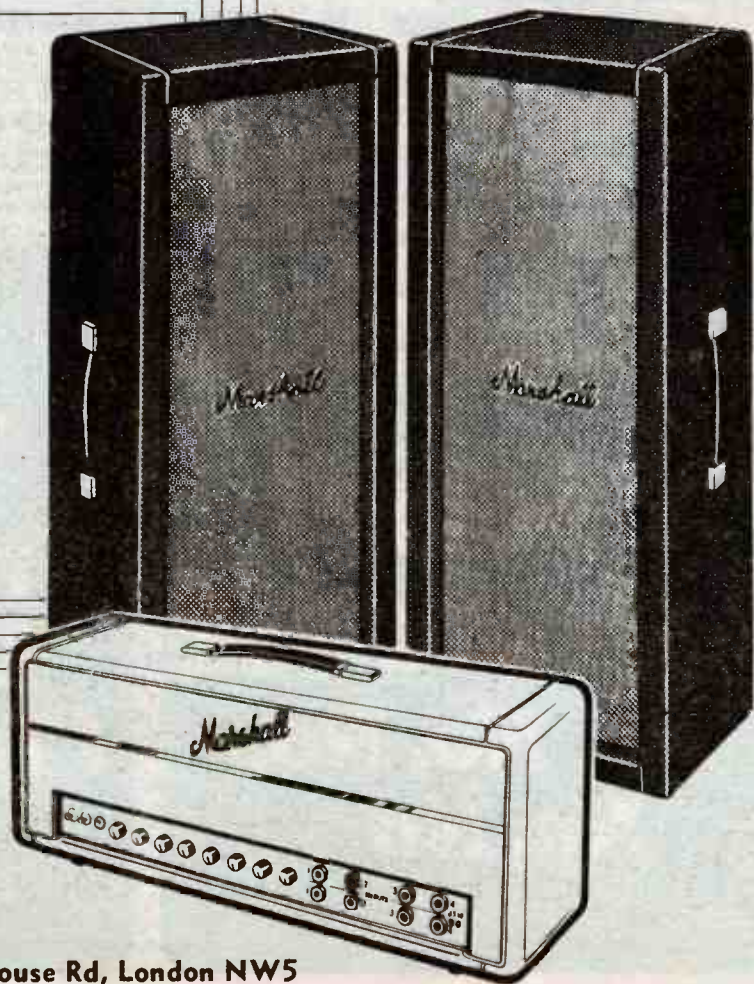
CRISPAN ST. PETERS — Kirkwall, Orkneys.
CLIFF BENNETT — Bromley Court Hotel, Bromley.

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STARS IN THE NEWS-2

Sonny, Cher do it again!

SONNY AND CHER have repeated their chart success of a year ago.

This week their song, "Little Man," a Sonny Bono composition, shot seven places in the Top Fifty to four.

Just over 12 months back they shook the pop world when their "I Got You Babe" held the number one spot and three successive records followed it into the chart at the same time.

MERSEY Billy Kinsley's new specially-fitted Mini was stolen from outside his Liverpool home and wrecked.

Supremes, Tops visits planned

SUPREMES will come to Britain early next year!

They will probably be here for a minimum of ten days. Plans to bring them in this year had to be shelved because the girls were so busy.

Four Tops will come in for a ten-day visit in November. Their follow-up single to "Loving You Is Sweeter Than Ever" will be released on October 7 and is titled "I'll Be There."

Dusty for 'Talk of Town' spot

Lulu, Alan on 'RSG'

LULU and ALAN PRICE appear together on "Ready, Steady, Go!" tomorrow (Friday), and Lulu is on the panel of "Juke Box Jury" the following day. Lulu also appears with Alan Price on "Saturday Club" on October 1.

DUSTY SPRINGFIELD has been signed for her first-ever cabaret appearance at London's "Talk Of The Town!"

She will do at least a four-week engagement there next spring.

BRIAN POOLE has followed his backing group the TREMELUES from Decca to CBS Records where he is to be re-launched with a new image as a solo ballad singer.

Last week, Dusty taped her own TV spectacular in Paris. She came back to Britain this week to start rehearsals for her autumn tour which opens on September 27 at the Finsbury Park Astoria.

Dusty appears in pantomime for the first time this Christmas. She will have her own spot in "Old King Cole" with Paul and Barry Ryan in Liverpool.

ERIC ADDS MEN

EX-HOLLIE Eric Haydock has added trumpet and saxophone to his original group line-up for Haydock's Rockhouse.

This week, the new line-up is rehearsing and should have a single released in October.

'Five O' Clock's' time is up

REDIFFUSION'S "Five O'Clock Club" ends this Friday (September 23) after nearly two years as a children's twice-weekly series.

Next Tuesday (27) actress/comedienne Francesca Annis presents "Disney Wonderland," a new twice-weekly show featuring Disney films and characters, with songs and sketches.

The last show will be completed by Gerry Marsden, who has been a regular on the programme, and stars the Troggs and Susan Maughan. Also appearing will be three past comedians—Joe Brown, Billy Boyle and Simon Dee.

Troggs single

TROGGS' new single, "I Can't Control Myself," is rush-released in America this week — a week before Britain.

The group goes to America sometime before December for a three-week visit and have been offered a second tour of Britain in the spring. They open on the Walker Brothers' tour on October 1.

NEW POP BOOK SPARKS OFF FATHER-SON ROW

AFTER READING the expose of pop life as portrayed in the Thom Keyes book "All Night Stand" an irate father has threatened to withdraw his son from Liverpool pop group the Thoughts.

The son is 18-year-old drummer David Croft.

"Mr. Croft phoned me in London last week and said he didn't want his son to lead the sort of life the characters in the book were shown to be leading," the group's manager, Tony Stratton Smith told Disc and Music Echo.

"I have finally convinced him to give David a three month trial to see how he behaves. So at the moment David is on probation as far as his father is concerned."

Thoughts' first single, the Ray Davies composition "All Night Stand"—a song inspired by the book—is released this Friday.

Beatle George takes up Yoga

BEATLE GEORGE Harrison—now on holiday in Bombay—is studying Yoga. It follows from his interest in the Indian instrument, the sitar.

Said George at a press conference on Monday in Bombay's plush Taj Mahal Hotel: "I'm told Yoga poses would tone up my muscles."

While George is in Bombay, JOHN LENNON is thousands of miles away—in Spain. He flew there from Germany over the weekend to film location shots for his first solo movie, "How I

Won The War."

The film unit is currently quartered in Almeria. RINGO and PAUL are relaxing at their respective homes in Surrey and London's St. John's Wood.

Beatles spokesman Tony Barrow said on Tuesday that no firm date could be given for the next Beatles tour of Britain. "It all depends on their film commitments," he said. "A script is now being written, and any tour will depend on when the film goes into production."

Andrews ill

CHRIS ANDREWS forced to cut down his act on tour in Germany because of sore throat.

P. J. PROBY will not return to Britain before the middle of October at the earliest. Having just completed an Australian tour, he starts two weeks cabaret in America at the beginning of next month.

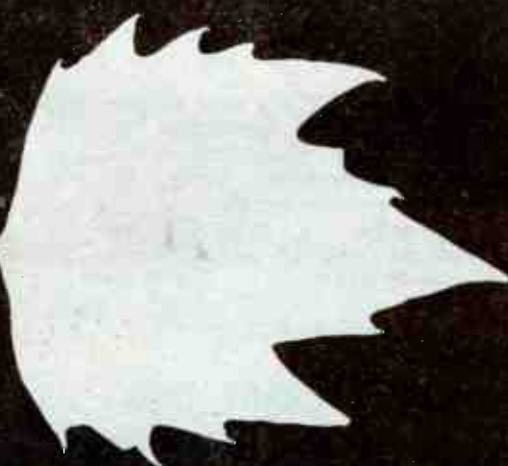
ALAN PRICE has shelved his plans to cover the Righteous Brothers' "Just Once In My Life" as his next single. Now he may do "Willow Weep For Me," his long-time favourite. The Alan Price Set album is out in November.

WHAT MR OTIS DID NOT REGRET



● IT WAS an international pop get-together at London's Tiles club, Oxford Street, last week when our own TOM JONES renewed friendship with OTIS REDDING and top Australian singer NORMIE ROWE. Tom and Normie met Down Under some months back and both went along to watch Otis onstage. Normie is busy recording in London. He's Australia's number one star, a regular chart-topper and the only singer to collect two Gold Discs for songs there.

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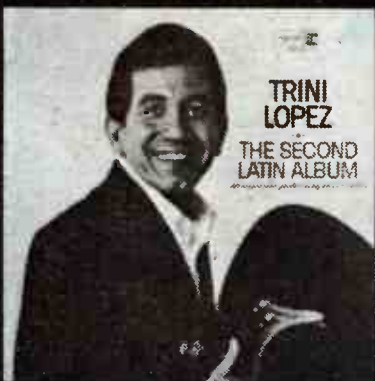
RLP 1019 (M) RSLP 1019 (S) Reprise



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THE EVERLY BROTHERS Two Yanks In England W 1646 (M) WS 1646 (S)



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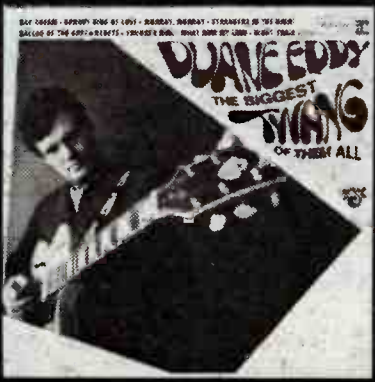
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JIMMY DURANTE One Of Those Songs W 1655 (M) WS 1655 (S)



DUANE EDDY The Biggest Twang Of Them All RLP 6218 (M) RSLP 6218 (S)



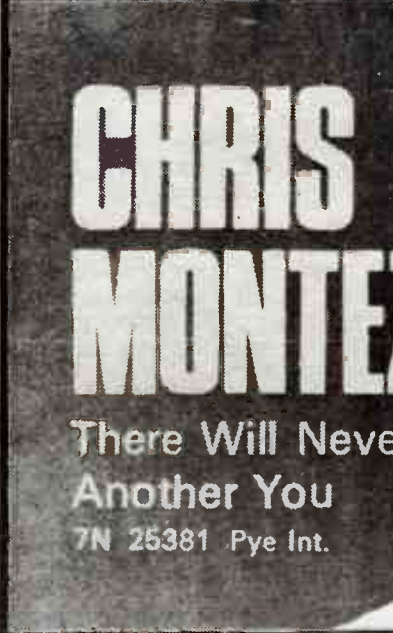
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THE SURFARIS
Wipe Out
DS 26756 Dot

FIVE'S COMPANY
Some Girls
7N 17162 Pye

ROSCO ROBINSON
That's Enough
7N 25385 Pye Int.

STARS IN THE NEWS—3

WALKERS FILM DUE IN

NEW YEAR

PETE QUAIFE QUILTS KINKS

PETE QUAIFE is definitely leaving the Kinks—as reported exclusively in Disc and Music Echo two months ago.

Pete, who has not played with the group since a car accident three months ago, made the decision to quit last Wednesday. He phoned the group from Copenhagen to inform them of his decision.

Pete will settle in Copenhagen and probably work with his Danish girl-friend's father in his advertising firm. Rumours that Pete will marry the girl, Annette Paustian, in Denmark have not been confirmed.

John Dalton, who has been standing in for Pete since the accident, is now permanent replacement.

The group will take three weeks off in October to record tracks for a new single and LP.

JOHNNY MATHIS makes a personal appearance at the Alex Strickland Record Centre in London's Coventry Street today (Thursday) at 1.30.



SCOTT — laryngitis

WALKER BROTHERS' first film has now been definitely set. Shooting will start at the beginning of January and run into February. Two scripts are under consideration.

A new Walkers EP of brand new songs written by Scott will be released in November.

Scott, who went down with laryngitis during the group's tour of Germany last week, returned to Britain last Tuesday and missed four dates which John and Gary undertook on their own.

"Scott came back because he decided it would be better to miss the German dates and give his throat a chance to get better for the tour. He is now completely rested and 100 per cent fit," said the group's manager Barry Clayman.

This Monday, Scott was making backing tracks for the group's appearance on this Friday's "Ready Steady Go". John and Gary returned to Britain on Tuesday night.

Walkers appear in a specially-filmed insert on "Top Of The Pops" today (Thursday) and open their tour with the Troggs and Dave Dee and Co. at the Granada, East Ham.

BEACH BOYS TOUR

LULU, David and Jonathan and Sounds Incorporated have been added to the bill for the Beach Boys' British tour which kicks off at London's Astoria, Finsbury Park, on November 6.

The show also features the Senate and is compered by Joey Stewart.

Dates: Granada, Tooting (8), De Montfort Hall, Leicester (9), Odeon, Leeds (10), Odeon, Manchester (11), Capitol, Cardiff (12) and Birmingham Theatre (13).

STOP PRESS

Paul Jones' first solo record is rush-released on September 30. Title is "High Time" and it was written by Mike Leander.

Penny on TV

DISC AND MUSIC ECHO'S record reviewer Penny Valentine is taking part in the third edition of ITV's new pop programme "Countdown" on October 15. She appears with Eric Burdon and the Animals and Don Moss.

For the first edition (October 1) Jackie Trent replaces Sandie Shaw, with Lulu, Liz Frazer, Adam Faith, Simon Dee and Dave Dee.

Others booked include Spencer Davis, Marianne Faithfull, Paul Jones and Kenny Everett (8) and the Searchers, Cleo Laine and Caroline Hester (22).

Stones in drag on 'Top of Pops'

Simon, Garfunkel surprise visit

SIMON AND GARFUNKEL left Britain yesterday after a surprise week's holiday. They arrived unexpectedly last Thursday after recording an LP and a long tour of one-nighters in America.

Another British visit is planned for later this year, when they will do concerts and TV.

SOUTH AMERICAN TOM

TOM JONES flies to South America on November 6 for three TV shows—in Argentina, Uruguay and Brazil. Afterwards, he is going to the U.S. for a concert tour and TV.

Tom recorded 12 numbers last week from which his next single will be chosen.

YARDBIRDS SINGLE

YARDBIRDS' new single, which is being recorded this week, will be "Happenings Ten Years' Time Ago" written by the group and released next Friday (September 30).

Keith Relf's second solo record will be a Paul Samwell Smith number he wrote three years ago.

Fantoni for films

BARRY FANTONI has been signed for his third film appearance next February. He will spend two weeks shooting in Milan.

GATHY TURNS DOWN 'JUNCTION' MOVIE

CATHY MCGOWAN has turned down a major dramatic acting role in a film version of the controversial TV play, "Up The Junction." Disc and Music Echo understands that the film will star Terence Stamp and Sarah Miles.

Reason for Cathy's refusing the role is believed to be that she considered it too far from her pop image.

She has, however, accepted a dramatic part in another film to be made in the New Year. It stars five girls, one of whom is Cathy.

ROLLING STONES appear on "Top Of The Pops" tonight (Thursday)—in a specially-shot film insert to accompany their new release "Have You Seen Your Mother, Baby, Standing In The Shadow."

BERRY SAYS 'NO'

DAVE BERRY'S new single—due for release on September 30—has now been cancelled. Reason: Dave considered none of the tracks good enough.

Instead, his new LP will be rush-released on that date.

Dave opens on the Dusty Springfield tour at Finsbury Park Astoria on September 27.

'SUNNY' CHART TRIO

ALL THREE versions of the American number one smash "Sunny" are in Disc and Music Echo's Top Fifty.

Composer Bobby Hebb's original version which entered two weeks ago moves to 20; covers by Georgie Fame and Cher enter at 33 and 39 respectively.

WEE WILLIE COMEBACK

WEE WILLIE HARRIS, one of Britain's first rock stars, releases his first record, for three years tomorrow (Friday). Title is "Someone's In The Kitchen With Diana."

Wee Willie, now 29, has been filmed entertaining troops in the Malaysian jungle for a Granada TV film about early pop singers.

DAVID, JONATHAN CUT NEW SINGLE

DAVID AND JONATHAN went into the recording studios on Tuesday to cut their follow-up single to "Lovers Of The World Unite."

Title is "Ten Storeys High," another composition by the duo.

David and Jonathan start a tour with Dusty Springfield and Los Bravos at Finsbury Park Astoria on September 27. They are also on the Beach Boys tour from November 6.

They guest on the Val Doonican Show on BBC-TV on December 3.

SPENCER TRIES AGAIN

SPENCER DAVIS Group, whose "When I Come Home" failed to reach the top ten, recorded their next single yesterday (Wednesday)—see story on page 16.

Their next British dates are BBC TV's "Crackerjack" (October 12) and Fairview Hall, Croydon (21). In October they do more concerts in France, Belgium, Denmark and Germany.

NEWS IN A FLASH

GUY DARRELL stars on "Parade Of The Pops" on the Light next Wednesday (September 28).

ZOMBIES sing their new release "Gotta Get A Hold On Myself" on Rediffusion's "Hippodrome Show" on November 14; American comedian/singer Allan Sherman also stars.

BACHELORS fulfil commitments in Spain and Italy before their winter season at Manchester's Opera House.

Actor-singer **JESS CONRAD** to tour South Africa with **KATHY KIRBY** from October 10 for five weeks. He opens in "Robinson Crusoe" panto at ABC, Peterborough on Boxing Day.

Former CBS Records promotions manager **ROGER EASTERBY** has joined the Arthur Howes organisation to handle radio, TV and press relations.

GEORGIE FAME and **SIMON DEE** are among the judges for "Miss Teenage Brighton" beauty contest at the Top Rank suite, Brighton, on October 7. Simon comperes contests at Hull and Leamington Spa the same week.

LITTLE RICHARD, JERRY LEE LEWIS and **LEE DORSEY** sought to appear at London's new-look Flamingo nightclub.

At London's Knuckles club last week: **TOM JONES**, comperé—DJ Mike Quinn, Big L's Mike Lennox, Koobas, Unit Four Plus Two, Artwoods, Lord Sutch and DJ Duncan Johnson.

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**EX-ANIMAL
ERIC KICKS
OFF LIFE
AS A NEW
BOSS MAN**



● **ERIC BURDON:** "If the fans accept it, they do; if they don't, hard lines"

SO AFTER the months of hints and rumours, it IS all over for the Animals. They have split up, finished . . . as exclusively reported in Disc and Music Echo on July 30.

And after their gruelling 11-week tour of America, Eric Burdon—the one responsible for the break-up—arrived back with plans for a solo singing career backed by his own band. But first, said Eric, he is taking a well-earned week's holiday in Spain with drummer Barry Jenkins, the only Animal he has invited to join his band.

"After the holiday we shall try to form the band," said Eric in his dressing room at "Ready Steady Go" studios.

Eric, resplendent in a buckskin frontiersman jacket, went on: "We have ideas already who we want though of course I can't mention names. But they're members of established groups.

"I don't know yet how many we will need—the better the musicians the smaller the band can be. And I haven't decided on a name for the band yet. Everyone's been talking about Eric Burdon and the Animals, but that would be stupid, because everyone can see it's not the Animals.



"I hope to have formed the band within a month. Then I'll do a three-week college tour of America followed by a British tour. I haven't been on the road here for two years now."

In New York Burdon recorded his first solo single for release in Britain—"Mama Told Me Not To Come" coupled with "I Think It's Going To Rain Today."

Putting the disc on a record player, Eric said, "I think it stands a very good chance of making the chart. It's written by Randy Newman, a fantastic writer, and the lyrics are very good.

"At last I can enjoy listening to my own record. I used to go round to Georgie Fame's and Zoot Money's places and found them sitting listening to their own records—and I'd never done that. Now I can."

What of the other Animals, who were still in America as Eric spoke?

"Hilton Valentine's recording a single in New York. He's going solo as well. Chas Chandler is handling a blues singer in New York and I don't know what Dave Rowberry wants to do. He'll probably do session work or join a group in England."

How did they feel about the break-up? "They weren't too keen. Hilton tried to persuade us not to break up. But it was no good—everybody was just slacking off. And Barry and I are the only two with a lot in common musically—so I invited him to join my band.

"Hilton's getting hung up on folk music—he worships Donovan, who doesn't figure to me. Dave's turned on by modern jazz and didn't improve the way I wanted to. I don't know what music Chas is keen on.

"What I want is a band I can mould and use ideas on without wondering if they will approve or agree with it. The Communist co-operative set-up didn't work with the Animals—everything takes five times longer.

"We've been lugging around too much in this business. It's about time I settled down and did some work. The rave's come to an end. Because if you don't work especially the way the music business is today you get left behind.

"I've been in the terrible position for the past five years of having to think for five people. Now I'm independent, if I make a mistake then I'm to blame and I don't feel so bad about it."

Eric has other plans. "I've had a couple of film offers. But losing the part Paul Jones got in 'Privilege' was the biggest disappointment of my life, because I missed the opportunity of working with the director Peter Watkins, whom I consider a genius."

Eric's other plans involve a coloured American girl who, rumour insisted, held more than a passing interest for him. He has brought the girl, singer Cynthia Webb, back with him—but marriage doesn't come into it, he said.

"She fancied coming here, so I thought I might as well help her. I might even be recording her."

Eric had a final message for the thousands of Animals fans grief-stricken at the group's break-up.

"English kids don't like changes and they like to think they created the Animals—which they did.

"I just hope they will accept the change. It's something I felt I had to do. If they accept it, they do. If they don't it's just hard lines."

—Richard Lennox

ALMOST two years ago Jim Reeves died in an air crash in America. This week his "Distant Drums" is sounding out at the top of the hit parade—the highest a Reeves release has ever reached.

And once again the knockers are lining up to begin an assault on "sick" discs and the bad taste in releasing the song which contains words like "Mary won't you marry me?" which have been construed as relating to his widow, Mary.

RCA label official Pat Campbell, who describes himself as "the most pro Jim Reeves person in pop," declares this isn't so. The song bears no relation to Mrs. Reeves.

But what do pop people think of this "Voice from the dead" so high in the hit parade? How would they feel if their records were put out after their death?

● **ERIC BURDON:** Dead singers' records can be sick like James Dean who was made out to be exactly what he wasn't. But I don't think Jim Reeves would ever turn in his grave and anyone can listen to what they want to—as long as their volume isn't so high I can hear it as well.

● **CHRIS FARLOWE:** I used to be a great fan of Buddy Holly for long after he was killed. And if an Eddie Cochran record came out that I liked, I'd buy it. If I died I'll be pleased my records were making money for my parents.

● **ROGER DALTRY:** I've no objection to his records still selling—good luck to them. I only hope ours are still hits after we've kicked it. But I think there should be two charts—one with Jim Reeves in and the other for pop records. Then we'd be number one.

● **DAVID GARRICK:** There's no harm in it as long as the singing is genuine and it's not a bad record. This seems quite a good one. I couldn't care less about my records if I were dead—because I wouldn't be here.

● **STEVE MARRIOTT:** I don't reckon it's sacrilegious and I don't disagree with them releasing Jim Reeves' records, especially as he has a wife to collect the royalties. I wouldn't mind a Small Faces record being released in that way—but wouldn't be so keen if I'd done a solo and that was put out.

● **CHRIS CURTIS:** I wouldn't mind it happening to me so long as there was some way I could get back in the studio to do a remix to get more echo on the voice and an ethereal, heavenly quality to it.

● **CLIFF BENNETT:** I've always admired him. I think whatever he's done has been well-chosen material. I'm not sure how I'd feel. I don't suppose I'd mind. After all, it's not an insult.

● **ZOOT MONEY:** If there's a hard-up wife and kids left that can't be provided for, then it's a sort of insurance policy for the bloke. It doesn't hurt him after all! I don't think it's sick.

● **JUDITH DURHAM:** I don't like the idea of people making money out of someone's death, but from the point of view of perpetuating an artist's voice it's OK.

● **PABLO SANLEHL,** Los Bravos: It's sick releasing records like this. I suppose it's a different way to make money. Some people may like it but to me it's a voice from the dead. It shouldn't be commercialised. I wouldn't like it.

● **DAVE CASH:** This is particularly good and it would be a shame not to have released it. But I'd hate to become top DJ posthumously!

● **TOM JONES:** As long as the record is good like "Distant Drums" it keeps his name alive. But after my death I would be sorry. If as is so often true, they released any old discs solely to make money.

● **JIMMY SAVILE:** It's bad enough that the star voice of Jim Reeves' class should be taken from us at its prime. The fact that Jim left us a legacy of so many unpublished tapes is a wonderful thing and I look forward to hearing new songs from this legacy for many years to come.

REEVES: yet another big hit—now the inquest



JIM REEVES: died in a Tennessee plane crash two years ago . . .

SEEKERS SUPREME!

ONE HUNDRED and fifty television appearances in two years is a lot of TV in anybody's language. In Australia, for the Seekers, it's meant a rise from obscurity to immense popularity in pop and all the good things that go with being famous.

One of the good things, apart from the magic and money, is a fine fan club. But despite their immense following the Seekers don't get that much mail. In fact, with only 700 paid up members theirs must be one of the smallest.

Most of the correspondence is handled by manager Eddie Jarrett's secretary, Diane, who describes the letters as arriving in "a steady trickle" for all of them each week.

"It fluctuates, of course, depending on records and the adverts—but Judith's obviously the most popular," points out Diane.

But the delightful Miss Durham also acts as a go-between for Athol, Keith or Bruce.

"Mothers write to me on behalf of their three-year-old daughter and things like that," says Judy. "They usually say they've seen us on TV and end up by asking if I'll send their love to Bruce or one of the others."

Judith reckons she gets only about a dozen fan letters a week and spends a lot of time answering them herself.

"If people are nice enough to write, and perhaps send me a gift, then it's only right that I should take time out to answer them.

"Before all this, when I was home in Australia I found letter-writing too time consuming. I was always making dresses and things.

"I wouldn't say our fan club was on the scale of the Walker Brothers—and you don't get people walking around with 'Seekers' plastered across their T-shirts. Our club is more of a mail service—keeping fans up with what's happening," Judith added.

Everyone is treated equal in the Seekers. And a lot of the questions which pop up are personal ones about their families, likes and dislikes.

Their letters, like their appeal, covers a wide range. Judith gets letters from 80-year-old pensioners as often as from the younger element.

The Seekers are also among the most instantly recognisable pop people.

"I'm forever being recognised when I'm riding in a car," said Judith. "In shops we find people recognise us a lot. It's probably an association of our accents and appearance." Which must make up a lot for any lack of letters!



● **JUDY:**—"go between"



HEADING FOR THE CHARTS — FAST!
PAUL & BARRY RYAN
HAVE YOU EVER
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DECCA

PETER, GORDON in 'GODIVA' STORM

PETER AND GORDON, WHO HAVE BEEN NOTICEABLE BY THEIR ABSENCE FROM OUR CHART FOR MANY MOONS NOW, LOOK SET ONCE MORE TO BECOME NAMES TO BE RECKONED WITH.

And they've managed this with "Lady Godiva" a song which has caused something of a stir.

MPs in Coventry and the North are up in arms.

So is the Lord Mayor, so are many other people. After all, they say, Lady Godiva was something of an historical figure.

NASTY

Actually, the song isn't about THE Lady Godiva at all, but about a young lady led astray by a nasty film producer who says he'll make her a star and, of course, doesn't.

"Mike Leander wrote it for us," explained Gordon. "We weren't really all that aware of the lyrics, we just thought it was rather unusual—a break in style. John Burgess, our recording man, said it was hit material so we did it."

"Actually, all these people getting cross about the song is hilarious. Very, very funny indeed. I mean, we really didn't imagine all these MPs were going to get up in arms."

BLAME

"I've been doing some plugs on my own—Saturday Club—which wasn't very good. We've had to cancel some others."

"I don't know how long Peter's going to be out of action but it's not too nice having to do things on your own when you're used to having somebody else to share the blame with!"

"We're very pleased the records are doing so well of course, although we've been working solidly and we're already booked eight months ahead with work. But it's always rather nice to have a hit, ain't it?"



SUPREME PROTECTOR!

Three girls clued up to cope with the unexpected

THE SUPREMES have become such international people, such a figurehead of the Tamla Motown organisation abroad, that they have a special tutor travelling with them to help them out if they get asked political questions!

This means that before they arrive anywhere the three girls are clued up to the political background of the country they are visiting and can cope with the unexpected pop question like "What do you think about Vietnam?"

Big heads? Not them!

The man who helps to bring about this and many other innovations at Tamla was in London last week.

His name is Barney Ales and he was installed in the Europa Hotel feeling very proud at the invasion of Tamla records into the British chart.

Mr Ales knows all the Tamla Motown groups well, mainly because vice presidents are like father figures in the Tamla family.

The Supremes, said Mr Ales, are great girls who have never let success go to their heads—partly because there is no room for such things in the organisation.

"Like all Tamla artists they can go into the studio and cut a hit record in about one take. Real professionalism."

"Of course, sometimes it just doesn't work out so we change producers. It just happens that at the moment Holland, Dozier and Holland are doing most of the girls' stuff."

"The girls have been working terribly hard. They worry when they don't have a top ten record because after all this time it's kind of a disgrace."

"They attach a lot of importance to the British chart because they're very fond of England."

by PENNY VALENTINE

Today in Detroit the accent is on individuality. The company having established itself and its image beyond doubt has made two big changes.

One is that they can successfully absorb already established groups into the organisation. The other is that Tamla packages no longer tour in America.

"Taking on new people is done with caution. They really have to fit. The Isley Brothers more or less came to us and of course they had a great reputation. I think 'Smoky' convinced them in the end. A meeting of the minds."

"We have a new boy at the moment called Jimmy Ruffin but then he's a brother of one of the Temptations so that's okay."

Tamla's togetherness

Why does the Tamla Motown package show no longer exist in America?

"Although the Supremes are international stars today, the entire Tamla team have established themselves separately. And of course there's more money in cabaret appearances—it's less tiring than a round of one-nighters."

"The groups do miss that togetherness, although usually there are two Tamla groups playing in the same town on the same night. When one lot have finished they go over and watch the others."

"This is why today the company picnic and Christmas show are so important. No matter what bookings may come up, no matter if we are missing the chance to make a million dollars, no Tamla group works on those two dates."

Finally, Mr Ales commented on the British chart and whether the Tamla record influx was just a flash in the pan.

"I don't think it is. The Tamla sound is here to stay. It's something that's inevitable. Every place you go now people are thinking younger and we have that young universal sound."

"It's excitable and it moves, that's the reason for its success."



STEVIE WONDER—another Tamla chart-stormer!

The Changing CLIFF

by SHADOW BRUCE WELCH —who was in at the beginning



Eight years is a long time to be at the top of your profession—particularly on such an ever-changing scene as pop. Cliff Richard has weathered it well. He's done just about everything in show business and is still only 25.

But the strain is beginning to tell and recently he revealed to me exclusively that he thought the time was fast approaching when he'd pack it all in. The sweet smell of success had started to fade. He proposed to take up a teaching job—specialising in religious instruction.

Last March in his dressing-room at London's smart "Talk Of The Town," the boy who was born in Lucknow, India, and christened Harry Webb, told me: "Pop life can't go on forever. I want to do something worthwhile with my life. People will soon forget about Cliff Richard when this happens."

Difficult

But will they? When the break comes it's going to be hard. Hard for the fans and especially difficult for those solid men of music, the Shadows.

Right from those early days the sensational Shads have always been there—in one form or another. Hank and Bruce founded the then Drifters and later changed the name to avoid confusion with the American group. Jet Harris, Tony Meehan and Licrice Locking went their separate ways and—out of the shadows came John Rostill and Brian Bennett.

Now the Shadows are as much a group in their own right as Cliff is a solo singer. To find out how much or how little Cliff Richard has changed over the years, I tracked Bruce Welch down to Bournemouth where the group has just ended a week in variety.

"How has Cliff changed?" Bruce challenged, reversing the question. "Well, he's lost two stone in weight for a start! "Also he's a very serious boy now. He takes life much more seriously. Probably because of his religious views. This thing about

Religion

What did Bruce think Cliff placed more importance on—his career or religious beliefs? "His career doesn't seem so important to him now. At least not so much in the last year or so because of this religious bit."

The big question mark over Mr. Richard's head where many of his fans are concerned is whether he intends to get married. "I think," said Bruce, "that Cliff will marry when he finds the right person. He's seen so many marriages go wrong around him. He doesn't want to make the same mistake."

When does Cliff expect to chuck up the glamour and glitters of pop? "I don't know for sure, I understood this panto we're all working on would be his last big thing. I think he's just working out the commitments he's booked to. "But his leaving wouldn't affect us as an act," explained Bruce.

"We've been working apart for a long time."

Does he socialise with the Shadows out of working hours? "He comes to our parties and things like that," said Bruce. "But we don't rush round to each others' houses the minute we get a day off. Even the Shadows don't go round together much. There's a danger of becoming sick of the sight of each other."

Talent

Finally, I asked, what was the Shadows' formula for success—with or without the incomparable Cliff? "Talent and originality," declared Bruce. "When people start to copy you then you must be a success. We were a top pop group for four years. There were no others to touch us. No comparisons. "Then along came the Beatles

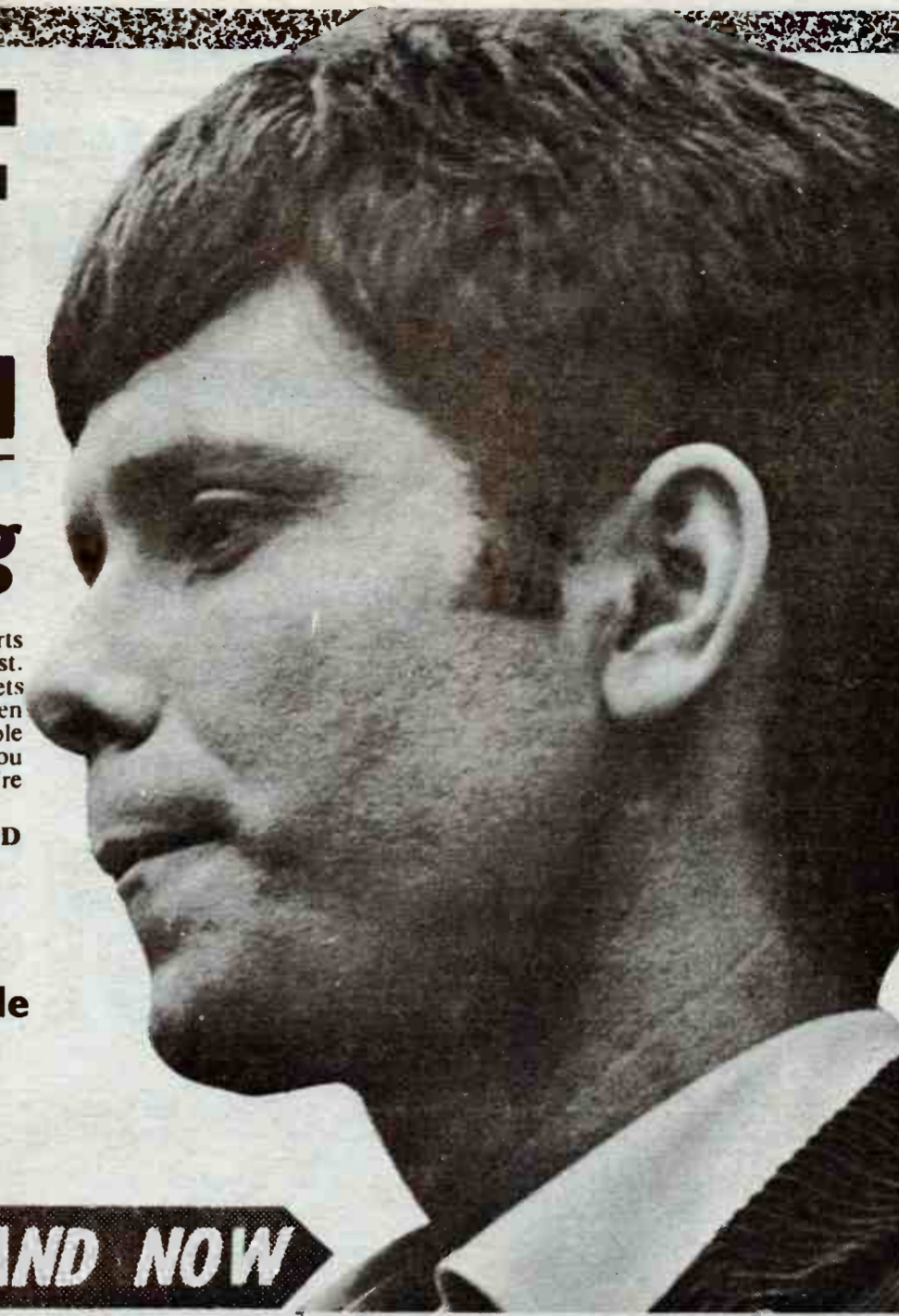
who didn't move like us. They just stood there and sang. We were just instrumentalists. "People copied the Beatles for a while until the Stones popped up. They showed a completely different image. They were opposite to the Beatles, who were fresh and clean. The Stones had a scruffy, unkempt, dirty tag."

Had the Shadows any plans for packing up pop? Bruce grinned. "Whoever starts a trend in this business will last. We still enjoy our work. It gets a bit tiring at times but when you're making enough to be able to sit back and rest when you want to, it's O.K. No, we're happy. It's all good stuff!"

—MIKE LEDGERWOOD

'Pop life can't go on for ever. People will soon forget about Cliff Richard'

CLIFF—THEN AND NOW



As the T-shirts say, it's 'Countdown'—and Dave Dee and Go indulge in some wild-man antics in readiness for their spot in the first of these TV shows on October 1.

YES, 'BEND IT' IS SEXY

IF YOU listened to "Bend It," the latest opus from the lips of Dave Dee, Dozy, Beaky, Mick and Tich and thought the lyrics were laden with sex you'd be quite right!

In a staggeringly honest interview this week, Dave Dee admitted that the group deliberately went out of its way to produce a song laden with innuendo, just as they deliberately went out of their way to produce a fairly uninhibited sexy "blue-tinged" performance on stage.

"Look, you know what it's about, so do I and so do the kids," said Dave.

"The older generation put down this sex and free love bit, but I think it's harmless now it's all out in the open instead of being hidden in the dark. It's a great thing. After all it's a natural instinct."

"When we recorded 'Bend It' we thought 'hello!' when we really listened to the words.

"Of course, there were a few minor objections to the record when it was released but I think, like our stage act, it's a slightly blue record but certainly not offensive."

"It's the way the things put over that counts after all. And nobody actually says, 'Oh, my God, that's obscene.' "Yes, it is a sexy song and we're sexy. This is something we've developed."

"One day it just hit us. We couldn't work it out. For three years we'd been doing this comedy act and going down well."

"Then we got a hit record and girls started screaming and ripping us to bits and not listening to what we were doing."

"So there we were. Five blokes on a stage not being able to do what we'd always done. All right, we said, then what are they screaming at? Us. We found by accident that we had sex appeal and now we've built everything up on that."

Does it never worry the group that they are deliberately inciting an audience to rip them to pieces?

"Of course not. Look, the other night at Hemel Hempstead I got my shirt ripped off again. Now, if I'd taken it off and given it to the girls it wouldn't have meant a thing."

"They wanted to RIP it off. That's what they pay their money for. It they want to touch me I'm pleased. They can do what they like, they're our fans."

"We don't go so far as stripping off on stage. It's a mental thing. We use sex subtly and provoke the audience that way."

SEX SIREN SNARES SARNE



Mike and Bardot

"WILL I WHAT?" exclaimed pop star Mike Sarne when he was offered a starring role opposite French sex siren Brigitte Bardot.

He accepted, of course. And that's how he found himself both in front of and behind the cameras on location with the movie goddess in London.

For Mike—whom you may remember carved a chart name for himself about four years ago with a couple of novelty numbers, "Come Outside" and "Will I What?"—landed the part of a photographer in the much publicised film, "Two Weeks In September."

"It's about a French model bird who comes to England for a series of photographic sessions. And I'm the photographer!" grinned Mike during a breather from weekend shooting opposite Horse Guards Parade. "She meets another young man and they go off to Scotland and have an affair. Then she returns to London to face her lover who has come over from Paris."

How does Mike like acting with Brigitte?

"She's very sweet and very professional," he enthused. "There aren't any tantrums and things are going very nicely. She's a good girl to work alongside. I've known her personally for quite a while."

Had his knowledge of French and a successful career as a professional photographer helped him in his filming?

"Being known makes life a lot easier," he admitted. "You find you can talk and mix with people better. I enjoy acting but I'm concentrating on producing and directing films at the moment."

"I did the script for a film called 'Road To St. Tropez' last year, and I'm working on the scripts for a couple of feature films for next year. Luckily I speak French. My mother lives over there and I've spent a lot of time in the country."

Could we expect a pop comeback any time?

"I don't know. I enjoyed making records and doing the performances and things that went with them. But it's an awful lot of effort unless you're at the top of the hit parade."

"I never regarded pop as a job for life. Quite frankly, it's not worth it. It's all right for a couple of years. In pop you don't find yourself earning your own money. There's always something for somebody else. I want to make money for ME!"

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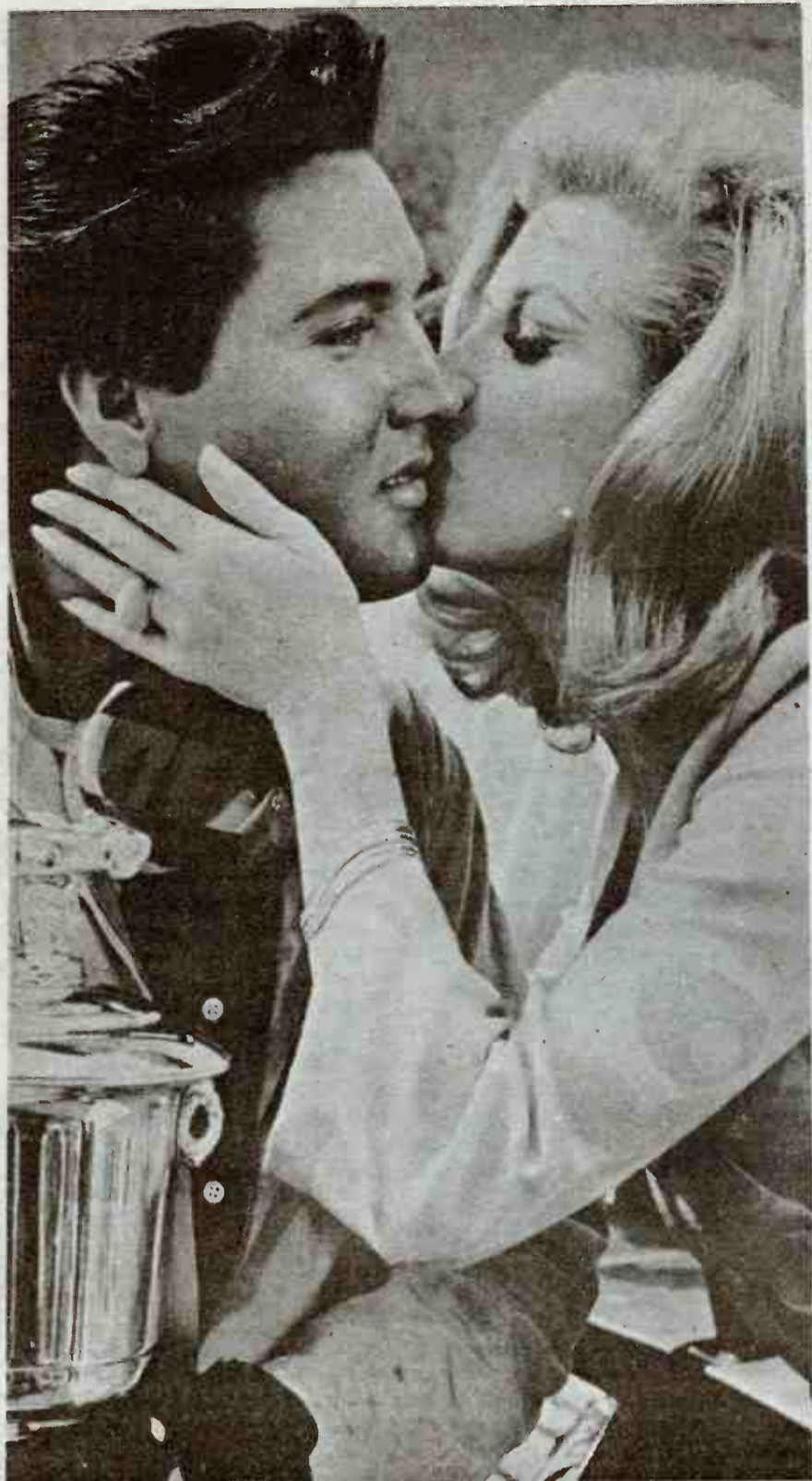
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ELVIS: WHY CHANGE FILMS WITH A CERTAIN £2M TAKE?

Next month Presley's 22nd film is released and it's the same old story. Question now:

IS ELVIS THE KING DEAD?

by RICHARD LENNOX

IS ELVIS PRESLEY THE ACTOR DEAD, BEFORE HE EVEN STARTED?

Unthinkable as the suggestion is, what else is one to think after seeing Elvis' latest film dirge "California Holiday?" After five years of stereotyped Presley films perhaps only a gullible fool would continue hoping for a change, an improvement.

In desperation one is driven to ask: are they all one and the same film, rejigged slightly to present a semblance of difference?

That's not a serious suggestion, of course, but it serves to illustrate the beyond-a-joke stage which the Presley film saga has reached.

Elvis was the phenomenon of our time, the undisputed King of pop music, and in 1956 he starred in his first film—"Love Me Tender."

Surprisingly, it was a passable attempt, considering Elvis was a young truck driver turned rock and roll idol.

Not an Oscar candidate, but at least it had something of a plot and did not have the obvious rock and roll theme.

Elvis' three following films continued this promising trend—"Loving You," "Jailhouse Rock," and "King Creole." In each he played a different dramatic role.

Then came crisis—Elvis was called up for military service in Germany.

When he at last made another movie in 1960, "G.I. Blues," his whole image had changed. The sideburns and surly expressions were replaced by the

new happy, smiling, clean-cut Elvis.

That wasn't so bad, and his two following films "Flaming Star" and "Wild In The Country" suggested that he would continue a progressive acting career. But then the rot set in. At first, "Blue Hawaii" seemed a harmless change to the romantic tropical background, and we could forgive, even enjoy, the lapse into unrealistic escapism. But the next film had a disturbingly identical formula of Elvis, girls and songs flimsily connected with a ludicrous "story." And as the years and the films dragged on, the whole cynical scheme became clear.

Elvis films weren't going to change or improve. Why should they, laughed Elvis' manager Colonel Tom Parker, when every film cost a guaranteed two million dollars to make and took a guaranteed six million dollars box office?

It may be a classic case of giving the public exactly what it wants, but can Elvis get away with this cynical theory indefinitely?

Obviously he thinks he can. For here is the tritely titled "California Holiday" (British

audience wouldn't understand the American title "Spin Out," a car racing term, and "holiday" is always good Presley box office).

And already Elvis is doing two more films in the same hackneyed vein.

For anyone still interested, "California Holiday" is on pre-release from October 3, and general release from October 30.

The Presley film saga up to date

1956—*Love Me Tender*; 1957—*Loving You, Jailhouse Rock*; 1958—*King Creole*; 1960—*G.I. Blues*; 1961—*Flaming Star, Wild In The Country, Blue Hawaii*; 1962—*Follow That Dream, Kid Galahad*; 1963—*Fun In Acapulco, It Happened At The World's Fair, Girls, Girls, Girls*; 1964—*Love In Las Vegas, Kissin' Cousins, Roustabout*; 1965—*Girl Happy, Tickle Me, Harem Holiday*; 1966—*Frankie and Johnny, Paradise, Hawaiian Style, California Holiday*; 1967—*Double Trouble, Easy Come, Easy Go*; 1968... '69... '70???

A CLOSE-UP VIEW OF TV POP SHOWS RSG! too hip, JBJ staid, TOTP wins!

"READY STEADY GO!" has been whizzing across our screens every Friday night in some shape or form for the past three years.

Of all the shower of criticism and praise that has fallen upon its all-moving head, perhaps the one main fault emerging has been this—it is too "in". Often it is a programme for the "RSG" people only. Too hip, too dolly, and too far out to be interesting.

Of course the show has its good points.

Under the auspices of Vicki Wickham it has introduced us to bare tummy girl dancers, erotic camera angles, the best in the American music scene.

It has given us some classic moments of fun duetting. The putting together of Cilla Black and Tom Jones, who forgot their words, of Dusty and Gene Pitney, who collapsed in giggles. The great family atmosphere of knowing artists at their worst moments.

Today "RSG" has lived and won. It has become slicker, more compact and rounder.

And in a funny strange little way... not so much fun. "TOP OF THE POPS" wins because it's a professional production that is hard to fault. It lives and breathes and reflects the imagination of the people tucked away behind the scenes.

Of course, if you're ultra-shrewd and a bit of a Sherlock Holmes you may spot that the jumbo photo of Cliff Richard still shows him with his old hairstyle; or how the dancers give the game away in the pre-recorded spots.

But on the whole it wins every time—largely because the stars taking part enjoy being there.

It wins because it's a balanced, unbiased production. Johnnie

Stewart sticks rigidly to the chart movements and endeavours to use acts which will intensify the fight for the top.

"TOTP" DJs are winners, too. They're sensible, with-it pop merchants who know from experience exactly how to sell the show—from a silly Savile to the immaculate Murray. It will be refreshing to see the new face of Simon Dee next month, too.

Disc girl Sammy Juste seems a bit out of place, though—now the programme's live. She also ought to remember to put the right record on her dummy turntable. The camera can't lie!

WHEN "JUKE BOX JURY" gave its first verdict on June 1, 1959, two of the jury were Alma Cogan and Pete Murray.

It's an indication of the programme's conservatism that Alma Cogan is again on this Saturday and Peter Murray was a couple of Saturdays ago.

Same faces on the jury is just one of the criticisms levelled against JBJ. The commonest complaint is the inaccuracy of the jury's verdicts.

For example, every one of the Small Faces' hit records have been voted a miss... except the one that DID miss. The boys now order champagne every time they're given the thumbs-down.

Critics protest that half the jury aren't in touch with pop anyway and point at such coming jury members as Fred Emney and Fanny Craddock.

But, reply the BBC, pop music is so universal today that everyone has an opinion on it.

Other criticisms range from the jury's occasional rudeness to chairman David Jacobs' clichés. But with a steady 7-8 million audience JBJ carries on.

And here's where we take our leave of you...



MERSEY NEWS

FORUM are backing the CHANTS playing all over England. The group comprises Ronnie Bonnie (ex-Easybeats), Bob Conrad (ex-Mojos), Bobby James (used to back Tommy Quickly) and Harry Kenner (ex-Fyx).

ESCORTS' drummer Tommy Kelly was in hospital for a week but is out now. The former drummer Pete Clarke, now backing the MERSEYS, stood in. John Kinrade and Mike Gregory, of the Escorts were in a crash in John's car and were badly shaken. The car's a write-off.

THOUGHTS, who used to back John Gustafson and John Banks (ex-Merseys) are going it alone and recorded on the Planet label a Ray Davies number "All Night Stand," out in 3-4 weeks.

BLUE MOUNTAIN SHOWBAND were top of the bill at a charity show. Also on were the DRUIDS. The Showband is now resident at the Temple Club.

MIKE HART is now with Becketts Kin.

Excellen record shortly for an independent label under Derek Lawrence. They are due back from Italy this week.

MERSEYS want two of the original UNDER-TAKERS for a new backing band. If the band is not ready in time for their coming tour the FRUIT EATING BEARS will back them. Merseys think they will bring out a new single before their LP.

Liverpool songwriter Alan Crowley is helping them with numbers. One, "Sad Eyes," is confirmed for the LP.

French TV filmed the Merseys at the Blue Angel on Saturday.

Ex-Realm TOMMY HUSKY has joined the ALMOST BLUES on tenor and soprano sax and vocal harmony. The rest of the group now comprises Tommy Brown (vocals), Alan Peters (trumpet), Peter Harvey (sax and flute), Billy Taufner (lead guitar), John Beesley (bass guitar) and John Rathbone (drums).

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DUSTY changes her name to GLADYS THONG!

WHO IS GLADYS THONG? This is the burning question of the moment. A bareback rider at the Chinese circus, or an illustrious Oriental spy of fiendish cunning?



No indeed. Gladys Thong is Dusty Springfield. Or rather Dusty Springfield is Gladys Thong. Who What Where When? One may well ask. And one would be forgiven. The reason is simply that Dusty is given to suddenly popping up on other people's records in the most diverting manner. And because she is apt to do this on record labels other than her own, she signs her little piece of paper at the recording office: "Gladys Thong"—and all is well.

What a way to carry on, many people have said, eyebrows raised. This does not upset Dusty. She guests on records by "rivals," she says, because she wants to.

"I'm very strong willed and I do backing voices just for a laugh and because I enjoy it, so why shouldn't I?"

"It all started when I made some demo records for Doris Troy when she was here and then I started to sing on Madeline Bell, Lesley Duncan and Kiki Dee's records.

"I don't see why I shouldn't. They sing on mine and we're all friends."

Other famed records that Dusty has appeared on, vocally incognito, are one by Chris Curtis and the latest Wee Willie Harris opus "Someone's In The Kitchen With Diana."

"The last one came up when I was sitting at home one evening doing me knitting. Madeline was on the session, and someone had to drop out because they were ill. 'Come along and have a laugh,' they said. So I did.

"No, it doesn't really make me cross when people ask me what I'm up to. I know what I'm up to. I'm doing what I love doing more than anything else—singing.

"The only thing that would upset me is if my manager Vic or my recording manager Johnny got cross and wrote little notes saying 'not again.'

"People have said I'm looning

around and I shouldn't be, but believe me, if I thought these jolly sessions would interfere with my own recordings or weaken my voice I wouldn't do them. But it takes a lot less effort doing 'yeah yeahs' than a proper session for yourself."

While unravelling this little saga Dusty was waiting to do her spot on the Tom Jones TV show, calming her nerves at the prospect of doing cabaret in America, and bawling the fact that she would have little time to cut a new LP before Christmas.

"I've got such smashing ideas I can't wait to get into the studio. Neither can Johnny, but there just isn't a moment to do anything.

"Philips are putting out an LP of my singles which I shall buy because I haven't GOT any of my singles!

"But I'm hoping nobody is going to make a big thing about it and treat it as my follow up LP to 'Everything's Coming Up Dusty.'

"On my new one I'd like to do songs written by friends of mine and use that as the link-up.

"Lesley Duncan and Tom have written some beautiful stuff which I want to do, and of course some by Goffin and King and Burt Bacharach.

"No, nothing by yours truly. Well, I don't really see myself as a songwriter. I don't really like writing, even though Madeline and I have written the 'B' side to my latest single.

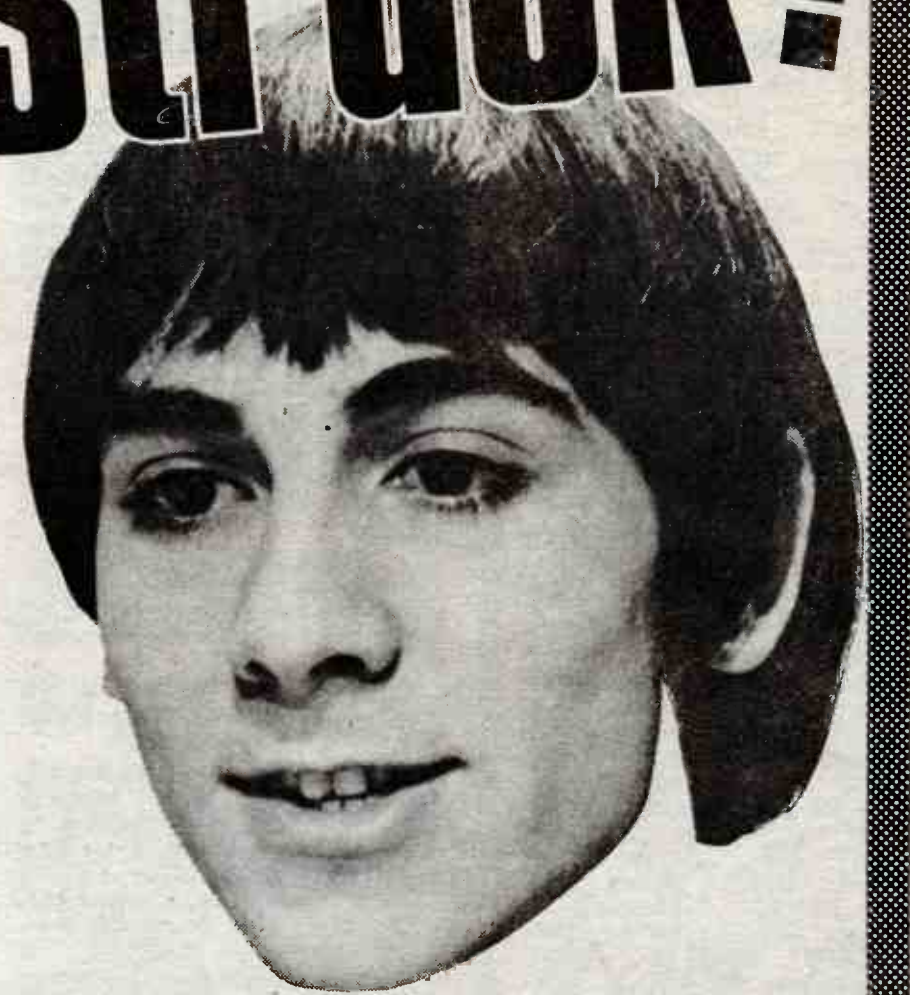
"I just don't get any good ideas and the ones I do get are pinched from other records. The only reason I write is for the money—oh mercenary creature!"

AND WITH THAT GLADYS THONG, SINGER EXTRAORDINARY, WENT AND HAD A CUP OF TEA.

—PENNY VALENTINE

WHO STAR KEITH IN THE HOT SEAT

MOON-struck!



KEITH MOON usually sits behind a furiously bashed set of drums with pop's controversy group the Who. But here he changes places to the 'Hot Seat' to thrash out Disc And Music Echo readers' questions.

Bill Champney (18), office worker, Sapperton Court, Gee Street, London E.C.1: Are you doing any singing on the Who's new LP?

KEITH: Yes, I sing on "Barbara Ann," which is one of our favourite stage numbers. It's the first time I've sung on a Who record. I thought I'd have a go as I'd run out of things to do on the drums.

Hilary Warren (15), schoolgirl, Wilton Street, Whitefield, Manchester: Isn't smashing up drums, as you do in your stage act, a rather expensive stunt?

MOON: It is. Every time they go off it costs about £50. But they are repairable—it's mainly fittings that break. We think it's worth it. I do it because I enjoy what I'm doing and it's just the way I play.

Raymond Murless (18), storeman, Ashland Street, Wolverhampton: Do you think the book "All Night Stand" is a true account of the sex life of a pop group?

KEITH: It might be a true representation of Johnny Rave and the Moondogs but not of top-line groups.

Sally Royle (14), Russell Road, Moseley, Birmingham: What is your attitude to teenage drug-taking?

MOON: I suppose it's as much an enhancement of their lives as drink is to others. It depends what level of drug-taking they're at.

Peter Talbot (19), trainee estate agent, Gunnersbury Avenue, London, W5: What was the cause of the Who's reputation for 'moody scenes'?

KEITH: It was down to everybody else really. It's hard work with a lot of people in this business. We certainly didn't go out of our way to be difficult—it's not worth the effort. Other people do it for you.

Romy Anerson (21), secretary, Boultham Park Road, Lincoln: Does the number of people leaving groups mean the end of groups and revival of solo singers?

MOON: I don't think so. I can't think of anybody leaving a group to go solo making a bigger impression than the group he was in. I can't see groups fading off the scene for a long time yet.

Kevin Nicholson (20), clerk, Norwood Road, London, S.E.24: Are you looking forward to the Who's American visit in view of the present situation there?

KEITH: America frightens me because the people are more violence-conscious than in England and they express their feelings much more violently than the British. I've been to New York before, and it's just like a big office, I'm not too keen on the place.

Roger Whittaker (17), schoolboy, London Road, Worcester Park, Surrey: Who was the earliest influence on your drumming and who is your favourite drummer today?

MOON: I used to listen to early American discs a lot. Even today whenever I hear a record I listen out for the drumming. But there's no drummer I really admire, though I think the standard of drumming on records has gone up.

Query Desk

The pop information bureau! Send your questions to Query Desk, Disc and Music Echo, 161 Fleet Street, London, EC4.

Information please on the new disc jockey on Radio England, Roger Day who was on their tour.—Linda Fox, Bedford Road, Henlow, Beds.

• Roger (21) comes from Margate. He got bored as a clerk so started his own recording studio and became a DJ in local ballrooms and clubs before joining Radio England. His favourite artists: Beach Boys, Beatles and Tamla Motown singers.

Where can a group make a demo disc in London and at what price?—G. Draper, 18 Chatham Street, Walworth, London S.E.17.

• Nearest to you is the City of London Recording Studios, 9-13 Osborn Street, E.1, where a recording session costs 6 gns an hour, with £3 15s extras. One number usually takes an hour.

When are the Cream bringing out a record?—N. Peergroth, 2 Holyrood Crescent, Glasgow N.W.

• A single, provisionally "The Coffee Song," is out on September 30, and an LP on October 21. The trio have been recording them for over a month now.

I read in Disc and Music Echo that Graham Nash of the Hollies has moved into a flat with Gary Leeds. I wondered what happened to Graham's wife Rose.—Judith Robley, 17 Corinthian Road, Chandlers Ford, near Southampton, Hants.

• Mrs. Nash has moved in this very large flat with Graham, though of course, they stay at their Manchester home whenever they can.



• HOLLIE GRAHAM: new flat

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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 ARITONOVIC LILI, St. Knefa Milosa 68, Belgrade, Yugoslavia. Age: 17. Likes: Beatles, Animals, Cliff, Dean Martin. Seeking boy and girl pen pals in England.

BJORN RASCH, Loten, Hedmarle, Norway. Age: 15. Likes: Hollies, Kinks, Herman's Hermits. Dislikes: P. J. Proby.

DAG MORFELT, (Mr.) Ammerudbakken 5, Oslo 9, Norway. Likes: Spencer Davis Group, Sonny and Cher, Stones, Walkers, Dylan, Donovan, Chris Andrews, Herb Albert, Len Barry. Dislikes: Beatles, Elvis, Kinks. Seeking English boy or girl pen pal.

AUDUN SORSDAL, (Mr.) Nordveteien, 17, Oslo 9, Norway. Likes: Spencer Davis, Stones, Dylan, Sonny and Cher. Dislikes: Beatles, Kinks. Seeking English girl pen pal.

EIRIK BRUVIK, (Mr.) Flaengrenda 20, Oslo 9, Norway. Likes: Spencer Davis, Seekers, Dusty, Andy Williams. Dislikes: Stones, Herman's Hermits, Kinks. Seeking English girl pen pal aged 12-14, please send picture.

ROAL SAND, (Mr.), Jon Flods vei 7, Oslo 9, Norway. Likes: Beatles, Hollies, Seekers, Donovan, Walkers. Seeking English girl or boy pen pal. Please send picture.

MARIA HELENA ALVES DIAS, no-7-2E59, Rua Jose, Esaguy, Alvalade, Lisbon 5, Portugal. Age: 15. Likes: Cliff, Shadows, Beatles, Tom Jones, Sandie Shaw, Stones, Cilla. Dislikes: P. J. Proby, Pretty Things, Elvis. Seeking boy or girl pen pal.

NEW ALBUMS

ORBISON SINGS ORBISON—AND IT'S SO GOOD!

"The Classic Roy Orbison." You'll Never Be 16 Again; Pantomime; Twinkle Toes; Losing You; City Life, Wait; Growing Up; Where Is Tomorrow; (No) I'll Never Get Over You; Going Back To Gloria; Just Another Name For Rock And Roll; Never Love Again (London).

The title couldn't be more apt for all the tracks on this album have the unmistakable Orbison hallmark. There are all the songs at which he excels: emotion-charged or strikingly intense with the dramatic climax.

It also contains custom-made Orbison such as "Just Another Name For Rock And Roll" which has a mild dig at the successors to rock.

Roy wrote all but one of the songs and that's an extra reason why this album is so good.

LOS BRAVOS: "Black Is Black"; Trapped; Baby, Baby; Make It Easy For Me; She Believes In Me; Will You Always Love Me; Stop That Girl; Give Me A Chance; Cuttin' Out; Two Kinds Of Lovers; You Won't Get Far; Baby, Believe Me (Decca).

Predictably, Los Bravos come up with an album of numbers with the same stamp as their hit single, typical, dateless pop songs, not old fashioned yet certainly not revolutionary.

Mike Kogel has a good strong voice but couldn't any reasonably talented British group—given the same orchestral assistance—have done just the same job?

GARY LEWIS and the **PLAYBOYS** are quite a big name in America but have never really made it here, and their "Just Our Style" (Liberty) shows why. Pleasant enough and musically very sound, but their tinkling sound is so blatantly American. There are some good numbers—"Concrete and Clay," "Daydream," "Tossin' And Turnin'"

and other ex-hits, and the 16 tracks make good value for money.

• "Two Yanks in England" allegedly features the **EVERLY BROTHERS** where it's all happening—in Swinging London, where else? Comes with cover pix of the boys in Swinging Carnaby Street, and a complete Mr. Average American's potted guide to our blessed city—"buy \$12.50 checked trousers, then add a lavender topper"! Despite all that it's all Everlys and so all nice, solid, very professional beat. Two concessions to the Swinging City label—"Somebody Help Me" and "Pretty Flamingo" (Warner Bros).

• **NANCY SINATRA'S** album "Nancy In London" (Reprise) recorded here in two sessions on her last visit isn't too bad—although some of the songs sounded better live in the studio than they do now on the finished product. Someone was very shrewd or remarkably lucky in choosing "The More I See You" for her, too—before it became the hit. She sings most of the songs nicely with that rather ultra-relaxed, somewhat plaintive quality. "This Little Bird," "The End," "Wishin' And Hopin'," and "Summer Wine" outstanding in the set.

• At last a proper **IKE AND TINA TURNER** album, "River Deep, Mountain High" (London). And this is nearly all new stuff, specially recorded and nicely timed for their tour here. None of that pre-hit junk. It's all here! That churning big beat, the tinkling tambourines and those eerie echo noises—plus that fantastic sensuous sound from Tina. If you dug "River Deep, Mountain High" you'll flip for this.

• Boss cover of the week—titled simply "**PETER, PAUL AND MARY** Album" it's on Warner Bros. and shows them in a looning faded Victoriana photograph on the front and on the back—among others—shots of Bobby Dylan and our Don. Unfortunately what's inside isn't as nice. They've tried hard, from using flutes, clarinets, English horn and dobro (whatever that is), not to mention Paul Crowd as a crowd, to one track which appears to be just Paul using his speeded-up voice as both guitar and bass. Nice try.



ORBISON: dramatic



BRAVOS: typical



LEWIS: blatant

Jonathan King Column

I hate to say it, but are the Beatles losing their touch?



I DON'T like saying this. I am an ardent BEATLES fan—to me they create melodies and atmospheres well into the realm of future pop.

They are improving and, I believe, will continue to do so. But sometimes quality has no relation to commerciality.

Could the **OVERLANDERS** be right—are the joint composing talents of Lennon and McCartney losing their grasp on the world teenage market?

Examination. The only single hit song—proved so—"Revolver" was "Got To Get You Into My Life." We will never know about "Rigby" and "Submarine."

Great versions of "For No One" (in my opinion one of their best-ever songs) and "Here, there . . ." by **WAYNE GIBSON** and **EPISODE SIX** seem to be dying.

Lesser cover versions of other songs have been buried; and the large LP sales (like the Beatles single) cannot be taken into consideration—the artists, not the songs, are being bought.

There is an unpleasant possibility that those six or seven songs on "Revolver" (I don't count the sitar, and, "Tomorrow Never Knows" is pseudo-intellectual mechanical rubbish), which so many of us like so much, may not be commercial.

Ah well, who cares! **SPENCER DAVIS** has a big hit, I am glad to say; which only goes to prove that if they buy the **TROGGS** and **NAPOLEON XIV**, they'll buy anything.

You really must start buying **BOBBY HEBB** in bulk, even though I am delighted to see that those great people, **SONNY** and **CHER**, are back with a bang.

Do you remember hearing **DONOVAN'S** "Sunshine Superman" on a "Whole Scene Going" many moons ago?

That was the only time I have heard it, but it struck me then as being both extremely good and commercial. I suspect it will be a giant in England too.

He is a strange mixture of talent—non-talent, adolescence, lack of originality, creative power and stupidity, isn't he? I have a feeling that in a few weeks I shall be writing a lot more about Donovan.

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pop post What's up with the Spoonful?

WHAT do the Lovin' Spoonful and Los Bravos think they're playing at? I've bought all the Spoonful's records since "Magic" but have never seen them, not being lucky enough to catch them on their last brief visit when they played a couple of London clubs. Now I've bought several tickets for their proposed tour they're not coming—instead, I'll be fortunate enough to see Los Bravos, whom I hadn't even heard of a month ago! Thanks—but I'd rather sit at home listening to Spoonful records. — FREDA BLACKBURN, 35 Farley Court, Cedar Grove, Bristol 8.



SPOONFUL... bought tickets

Lay off the Who

WILL the "Let's knock the Who" brigade for goodness sake lay off the Who and Peter Townshend in particular? They are miles ahead of anyone in musical ability, and Pete takes his music seriously and is one of the best, most advanced guitarists around. — JOAN CORDELL, 9 Holly Road, Harrow, Middx.

MOST fantastic record ever—Love's "7 and 7 is." The group's LP was great, and deserved the rave review in Disc and Music Echo, but this single is even better.

Love beat any English mob hands down, and I for one, have learned to love Love.—S. SKELLETT, 207 High Street, Old Fletton, Peterborough.

DISC and Music Echo printed Brian Wilson's answer to my letter about the Beach Boys' "God Only Knows." He said it was "an inoffensive little love song." But the words do take the Lord's name in vain. It's a beautiful sound, but it wasn't really necessary to add the impious lyrics. Brian's reply, however, was extremely polite—he's a really nice guy!—C. A. OVERY, 1 Maxwellton Avenue, Mill Hill, London, N.W.7.

NO, SPENCER'S NOT A LIAR!

K. Smith (Pop Post September 1) said in effect Spencer Davis is a liar when he says he likes "Yellow Submarine." Mr. Smith's view that "Submarine" is "rubbish" certainly does not make it so. Neither does it give this egoistical reader the right to actually accuse Mr. Davis, along with the other stars who sincerely praised it, of flattery and deliberate lying! — MARGARET HOWE, Edinburgh.

SO Nichola Williams was horrified that masses of teenage girls were buying Ken Dodd's "Tears" (Disc and Music Echo August 27). I'm a "middle-aged" mum, and I think "Tears" is smashing.—MRS. M. W. BATH, Exeter, Devon.

POSTMAN'S KNOCK



WHAT an overrated artist Tom Jones is. After watching ten minutes of his TV show, I switched off. His stage presence is nil, his

voice coarse and the continuous clicking of his fingers nearly drove me up the wall.—TONY WELSH, Millhouses, Sheffield.

Solution to last week

ACROSS: 1. Goin' Back. 7. Warbles. 9. (br)Ides. 10. Editor. 12. Offer. 13. Oscar. 15. Manure. 17. (Hit) Talk. 18. Bondman. 19. (like) Crazy man. DOWN: 2. Orbit. 3. Bus (Stop). 4. Cliff. 5. Sandie Shaw (Run). 6. Pete Murray. 8. (h)Ear(t). 11. Over. 12. Olga. 14. Acker. 15. Moo. 16. Nadia. 18. Biz.

DISCWORD LP winners

FOR week ending August 20:
Jane Maughan, 5 Stratford Road, Newcastle upon Tyne 6.
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Linda Price, 53 Lincoln Way, Enfield, Middx. John Cathels, 5 Oriol Road, Sheffield 10.
Neil McNaught, 541 Leeds Road, Outwood, nr. Wakefield, Yorks.

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Teresa Pollard, 32 Renfrew Road, Hounslow, Middx. Miss L. James, 233 Chells Way, Stevenage, Herts. David Duff, Broomfield, Brechin, Angus, Scotland. Alan Johns, 23 Saxon Mount, Moortown, Leeds, Yorks. Edward Telesford, 17 Millman Street, London, W.C.1. James Herring, 30 Romsey Close, Langley, Slough, Bucks.

FOR week ending September 3:
Mr. R. Rayment, 617 Kingston Road, Raynes Park, London, S.W.20. Mr. T. C. Talbot, 115a Nelson Road, Whitton, Twickenham, Middx. H. Dale, 11 Sledwick Road, Billingham-on-Tees, Co. Durham. Jeremy Hill, 9 Gaer Road, Newport, Mon. S. Wales. Mr. J. Hold, 2 Cwmalsie Crescent, Pontllanfraith, Blackwood, Mons.

ACROSS

1. Here Today man (4, 6)
7. All finished and done with (4)

DOWN

2. Fruit for Dave (5)
3. One by one! (3)
4. Old-time lacy frill (5)



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

8. Hi Sonny's partner! (7)
9. Given a spin? (6)
12. Reminder of an old-timer? (5)
14. Say something! (5)
16. Fight with guns—or fans? (6)
18. Heading the charts? (7)
20. Dusty powder! (4)
21. Agree to marry? (3, 3, 4)
5. See "10"
6. One of the Shadows (5, 5)
8. Now man and wife (3)
- 10, 5 and 16 Down. Temptations' money-spinner! (4, 3, 5, 2, 3)
11. For all time (4)
12. Follows Lita everywhere (4)
13. Ill-gotten gain (4)
15. Just nothing in it (5)
16. See "10"
17. All together now, music-wise (5)
19. New, we hear, from an American! (3)

OCTOBER 1966

music maker - NOW!



“Songs like 'Eight Days A Week' and 'She Loves You' sound like big drags to me now. I turn the radio off if they're ever on.”

POP

JOHN LENNON kicks off this month's terrific issue in a behind-the-scenes article about the songwriting secrets of the Beatles' hits. It's Lennon at his best—outspoken, honest, fearlessly frank. It's a knockout. Still in the BEATLES' bag, there's a penetrating assessment of their songs which comes up with startling conclusions. And don't miss out on a pulsating piece of writing from Hollywood on the whizz kid behind the Beach Boys, BRIAN WILSON.

JAZZ

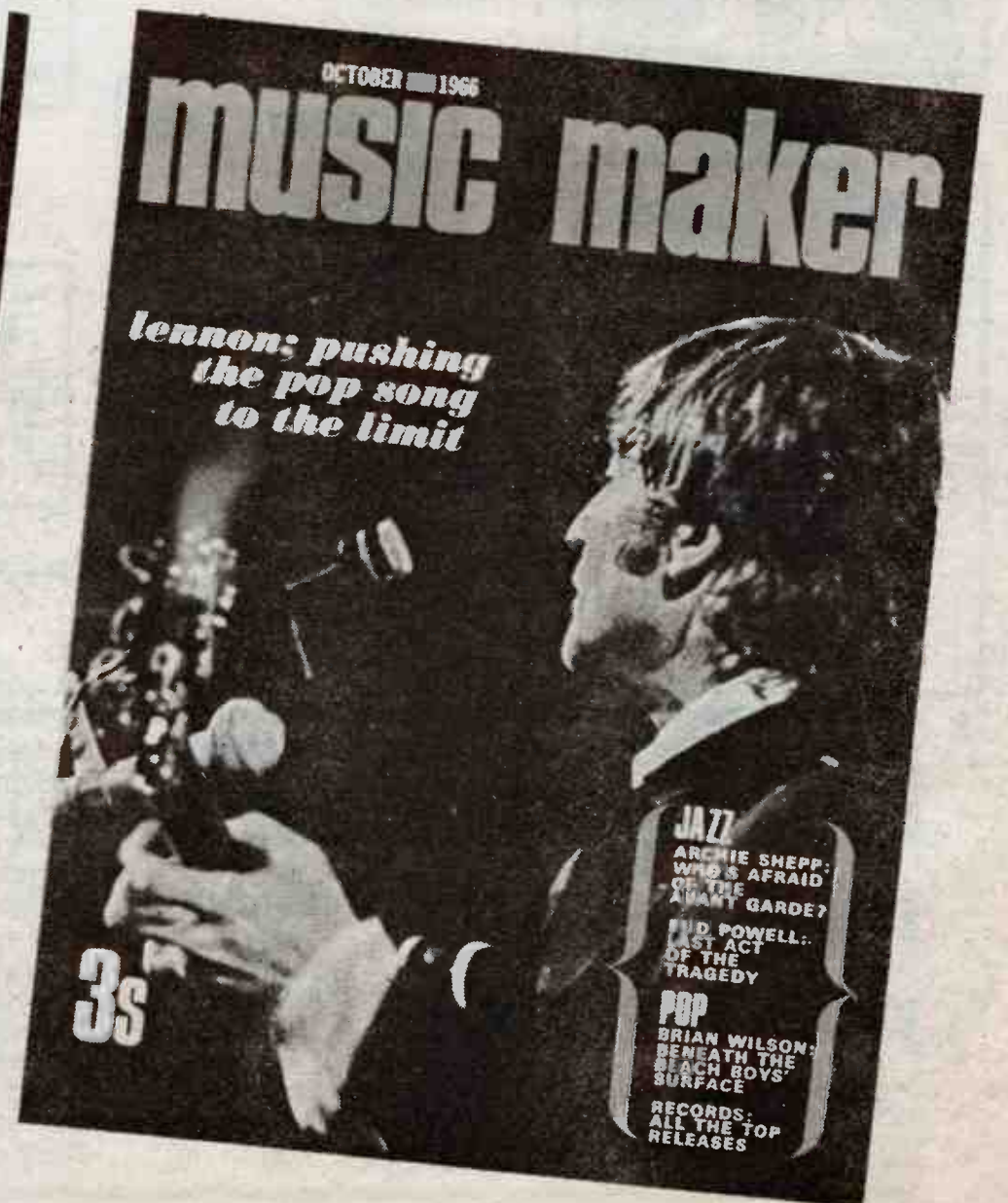
BUD POWELL, a genius of the jazz piano, died on August 1, alone, friendless and penniless. The last act of this tragedy is described with feeling by Mike Hennessey, who knew Bud in Paris.

FOLK

A hilarious, but sensible summing up of the world's biggest folk scene, the Newport Folk Festival, by America's top writer, Irwin Silber.

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IN YOUR NEWSAGENTS NOW!

DISC OF THE YEAR: DARIN'S CARPENTER

WATCH OUT for BOBBY DARIN, not yet in the top 100 here, but likely to make Number One with a haunting song called "If I Were A Carpenter."

His handling of the tune is extraordinary; he sings it like a young boy, with impeccable purity and simplicity. Yet he is a case-hardened night club performer, with a dozen years of showbiz behind him.

I can't praise this record too highly. It is one of the great singles of the year. Remember . . . you read it first in Disc.

So the ASSOCIATION have been noticed in England. Month by month, this grey-suited, six-man group has been increasing its

strength in the States, and their latest single, "Cherish," will probably be Number One by the time you read this.

They sing well—though personally I think they lack heart—and I hear their stage presence is outstanding; there seems little doubt they'll be making the perilous trip to England to expose their talents to the acidity of the watchful Press and public.

(You would be surprised, possibly, to know the nervous fears of the American performer facing his first British visit. In the bad old days it used to be the other way round.)

Am I mistaken, or did SONNY and CHER not prove to be as intriguing second-time-around? I get cer-

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY



DARIN—SINGS LIKE A YOUNG BOY

tain vibrations from reading their British Press clippings. And I know that there is nothing as off-putting as the Anglo-Saxons when they are reappraising.

HERMAN was here again, to tape the network Hollywood Palace Show. My wife and I went out drinking with him but the poor lad had to sip Coke. At 18, he is under-age for alcohol in Californian bars. The age limit is 21. (It isn't easy, even, to slip a beer across the table; waiters are very watchful.)

Herman does the Ed Sullivan Show on TV this Sunday — the second show of the season. The ROLL-

ING STONES appeared on the first show — looking marvellously colourful and very well groomed. Sullivan, for the first time, gave them the status they have deserved for a couple of years, by walking out and grabbing JAGGER'S arm in a warm muscle-pinching grip.

I went to New York to see the show and to get to know the Stones better. I now represent them as US publicist.

Into the US chart at 100 with Paul's "Here, There and Everywhere" come the FOURMOST. I pray they will do well. Such a fine group, so much a part of what was good about Liverpool when the

scene was good. PAUL BUTTERFIELD and his BLUES BAND are due into England for the GEORGIE FAME tour. He is the best; the very best. A brilliant harmonica player with the very special Chicago blues sound. More on them later.

BOB DYLAN, still in hospital, is moving nicely with "Just Like A Woman." It should make the Top Twenty. Maybe Top Ten, but I wouldn't bet on that.

The BEACH BOYS are rehearsing a special British-aimed act. They intend to perform songs they've made famous, rather than some of the newer, more intricate material.

POPSHOPS: where to get this week's new discs

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STONES—MOST EXCITING ONE YET



HAVE You Seen Your Mother, Baby, Standing In The Shadows (Decca) — Have you indeed! I don't know what this is all about but it doesn't really matter since it's probably one of the most exciting records the Stones have made. Certainly their best since "Satisfaction."

Starts with the harshest guitar sound, and then bursts into roaring noise with the Stones sounding as though they are the entire army on the march. As usual the sound has that muzzy effect that only adds to the general overall effect. Best part of the arrangement are the inclusion of trumpets miles away. The most certain number one they've ever had. **OUT TOMORROW**

JIMMY RUFFIN

WHAT Becomes Of The Broken Hearted (Tama Motown)—I don't know whether it's been noticed, but Tama are beginning to wear away from the original concept of Tama music. Certainly it's still there in the chart entries but with the new Gladys Knight, this and the new Four Tops (yet to be released but you just wait for THAT) there's a whole new thought about.

This is particularly stunning because the words are so beautiful and the whole is so gentle that I love it very much indeed. **OUT TOMORROW**

PETER SELLERS AND HOLLIES

AFTER The Fox (United Artists)—From the film of the same name and just to confuse everyone—because the Hollies' new single comes out in a couple of weeks time—comes this funny little record.

Written by Bacharach and David it has Peter Sellers sounding funnily evil and talking a lot of gibberish, and the Hollies sounding American and good. Probably further confuse us by being a hit. **OUT TOMORROW**

Jackie De Shannon / Pozo Seco Singers

I CAN Make It With You—Certainly time that Jackie De Shannon (Liberty) had a hit here because she is an excellent singer. But I think that even though her version of this nice Chip Taylor song is so good the dastardly Pozos (CBS) have the more commercial version. Jackie sings it straight and Bacharach-like. The Pozos lift it up and put it down and come in nicely on the ends of the verses. **OUT TOMORROW**

Penny Valentine



STONES—roaring noise

Jerry Vale / Englebert Humperdink

DOMAGE, Damage (Too Bad, Too Bad)—Written by Messrs Vance and Pockriss this is really the sort of song I don't usually like. But actually the British version by Mr. Humperdink (Decca) is so very good I felt moved to talk about it. So there you are. Very romantic, Jerry Vale's (CBS) is more French but sounds cornier actually. **OUT TOMORROW**

TROGGS

LOST Girl (CBS)—Having not liked this when it came out originally some time last year I really don't have much to say except that it's obviously Reg Presley sounding a bit like Ray Davies, and it's rather disturbing that yet ANOTHER large record company should be up to these silly old release tricks. **OUT TOMORROW**

HERMAN'S HERMITS

NO Milk Today (Parlophone)—Written by Graham Gouldman this has more than just a vague Hollies touch to it. Super clever words about the fact that he doesn't want any milk being tied up with losing his girlfriend. Someone has worked hard on the arrangement to give Herman his first really mature-sounding record for ages. And his best. Big hit. **OUT TOMORROW**

HONEYCOMBS

THAT Loving Feeling (Pye)—To say the very least I have never been a fan of the Honeycombs, finding them usually excruciatingly dull. But this record has changed my mind and should change other people's as well.

It isn't that it's a work of art but at least people have worked hard on it, with much Mamas and Papas influence. It may not be a hit but at least they can be proud of this one. **OUT TOMORROW**



GEORGIE—best record ever



HERMAN—sounds mature



HONEYCOMBS—worked hard



REG PRESLEY—Kink sound

GEORGIE FAME—HIS BEST ONE EVER!

SUNNY (Columbia)—If I had never heard Bobby Hebb's record I would be yelling, screaming and jumping up and down by now because this is so great.

By far and away the very best record that Georgie has ever made. Superbly confident approach to the lyrics, and the song suits him as though it was written for him. I hope this does very, very well but he's going to have a hard time catching Mr Hebb. I also hope somebody tells me where he's borrowed that piano part from because it's driving me pots. **OUT TOMORROW**

ZOMBIES

GOTTA Get A Hold On Myself (Decca)—Ah well here we go again. As usual from this talented, underrated, in fact almost totally ignored, British group comes a well made, beautifully competent record.

Written in part by Clint Ballard Jr. this was originally recorded last year and is a fierce little song about how he's finding it so hard to face everything. Very desperate rendition by the lead singer. I'd like to say with certainty that this will be a hit but they've made such good records in the past that have been overlooked that I just don't know. **OUT TOMORROW**

QUICK SPINS

WHENEVER PINKERTON'S COLOURS feel a bit low they leap on their "Rockin' Horse" and feel better. Good for them. Certainly better than other records of theirs, could give them a hit.

Disappointing: GRAHAM BONNEY, whose last record I liked and didn't do anything, turns up with rather an ordinary thing "No One Knows." Well, perhaps me not liking it is good for Mr. Bonney (Columbia).

DOWNLINERS SECT have never really quite made it. They might with a very very good record called "The Cost Of Living." Another socially loaded song with nice guitar. Well done (Columbia).

The SWINGING MEDALLIONS, which is a dreadful name for any group, actually hides a good sound with much yelling and whooping on "She Drives Me Out Of My Mind" (Philips). "LOOKS Like It's Gonna Be My Year" is a rather pretty but ordinary thing by the UNDERGRADS (Decca).

Extraordinary sound on the SOULMATES' "Mood Melancholy." It's clever but probably the most uncommercial and certainly the coldest sounding record for some moons (Parlophone).

She may be plain and dowdy but somebody loves her. Namely JOHN T. KONGOS on "I Love Mary" (Piccadilly).

The MAD LADS don't sound as exciting as usual on "Sugar Sugar" (Atlantic).



BONNY: ordinary DELLA: vicious HARDY: pretty

MIRIELLE MATHIEU is the new Edith Piaf. Listen if you will to the incredible phrasing and performance on "Mon Credo."

Watery nice guitar playing on the KYTES' "Frosted Panes" (Pye).

"Far Away From You" by DOC CARROLL and the ROYAL BLUES is very Fats Domino (Pye).

Great arrangement on dear old MARGARET WHITING'S "Nothing Lasts Forever." In fact nice performance all round and a super song for Pet Clark to have done (London).

FOR some reason best known to himself ROLF HARRIS has done the Singing Postman's "Hev Yew Gotta Lough Boy" and sounds just like the Singing Postman. Could this be the beginning of a new rage? Heaven help us all (Columbia).

If you thought you knew that very lovely "It Was A Very Good Year" just listen to DELLA REESE'S vicious attack on the song. She turns it into something exciting and new and terribly bitter (HMV).

BARBARA KAY sings the "Power and the Glory" well, but those lyrics (Columbia)!

"Autumn Rendezvous" is the prettiest record FRANCOISE HARDY has made for a long time (Vogue).

I CAN all too well see Kim Fowley freaking out to his own production called "Gloria's Dream" a loud and moving opus by the BELFAST GIPSIES. Ho ho (Island).

"I've Never Been So Much In Love" by the KIRKBYS is a sort of poor man's "Satisfaction" (RCA).

CHANTELLS "There's Something About You" is a well done sort of build-up record like a hundred others (Polydor).

The sickest thing this week: release of EDDIE COCHRAN'S version of the tribute song "Three Stars" (Liberty), Ugh.

GENE VINCENT in fine form on "Bird Doggin'" (London). How nice to have him back.

Good song for Gene Pitney is "Stop Where You Are." SCHADEL to name but one does it quite well with a very pretty piano beginning (Parlophone).

Strangely subdued recording technique used on the X-CALIBRES' "You'll Find Out" (Mercury).

The SPARROW is a pretty odd name for a singer—especially a male singer—but "Tomorrow's Ship" doesn't suffer too much from that (CBS)!

"Queen Boadicea" owes more than just a bit to "Just Like A Woman." PAUL STEWART sings this strange saga of a girl who left her home in Berkeley Square (Philips).

DIANA DORS turns up with "Security" (Polydor).

Like the way MICHEL POLNARIEFF sings with himself on "No, No, No, No, No." The title may sound unpromising but the record is rather nice (Vogue).



From polydor

I'LL LOVE YOU FOREVER THE HOLIDAYS

56 720

SURVIVAL

Theme From The T.V. Series

THE

DAVID LINDUP ORCHESTRA

56 106

DISC

and MUSIC ECHO 9d

SEPTEMBER 24, 1966

USA 25c



Bird's eye-view of top gear . . .

WHAT CILLA BLACK and Mick Jagger WEAR is now just about as important as what they SING! And it's the same story with dozens of pop stars . . . their link with the fashion scene is today accepted. Singers and musicians have become trend-setters, taking over the young world in the same way that Paris has dictated styles to others.

DISC AND MUSIC ECHO, the weekly with its finger on the pop pulse, has always recognised this meeting point between the music scene and fashion. Our regular picture-features on what the best-dressed stars are wearing, and up-to-the-minute coverage of what's new in the thousands of boutiques in Britain, have been among the talking points "on the scene."

NEXT WEEK, Disc and Music Echo takes another great step forward in its pop-gear outlook. The paper becomes the only pop weekly newspaper in the country to appoint a FASHION EDITOR.

ANNE NIGHTINGALE, TV personality, boutique owner and journalist, will write a weekly column—newsy, entertaining and capturing all the interest in mod Britain, 1966. And it will be controversial.

ANNE NIGHTINGALE is known to millions through her appearances on programmes like TV's "Juke Box Jury" and "Scene At 6.30." She has compered the British Song Festival, introduced a BBC Light Programme series, "Melody Fare"—and she has launched boutiques on the South Coast called SNOB!

SAYS ANNE: "Up till a few years ago, the whole of fashion was dictated by a few stuffy characters in Paris who specialised in designing dresses for fat millionaires and publicity-worthy film stars.

"YET THEY were the people who were supposed to tell us what we should wear. Huh!

"I'M A COMMUNIST where fashion is concerned. I couldn't be more pleased than when self-taught, self-made designers, working from basements and back bedrooms, suddenly burst on to the fashion scene and toppled the Paris dictators.

"SO WHAT'S all this got to do with Disc and Music Echo? What has fashion to do with pop music? THIS: "WHO CREATED hairstyles which totally changed the appearance of every young man in this country and many others? The Beatles. Right?

"WHO MADE pop-art not just into a so-called 'sound,' but into something you could wear. The Who! And who started wearing Donovan caps? Right! Fashion has become indivisible from pop. And I'll be writing my view of the pop fashion scene every week from next week—exclusively in Disc and Music Echo.

"BUT I HEREBY pledge never to say ANYTHING is kooky, kinky, way-out or with-it. See you next week!"

FOLLOW ANNE NIGHTINGALE'S FASHION SCENE NEXT WEEK AND EVERY WEEK—ONLY IN DISC AND MUSIC ECHO.

STONES tour special

They're rolling again . . . on concerts across Britain with IKE and TINA TURNER and the YARDBIRDS. Disc and Music Echo's MIKE LEDGERWOOD is going with them. Full story, reviews and pictures NEXT WEEK!

PLUS

THE WHO IN COLOUR

THE POP WEEK IN CAMERA

OF THE POPS



WHEN DAVE DEE and Co. get into a TV studio anything can happen. And usually does! Last week, on "Top Of The Pops," the boys moved into Samantha Juste's disc-spinning seat during rehearsals -- and cameraman Harry Goodwin caught them in the act. Disc and Music Echo is ready to hand!

PINKERTON'S ASSORTED COLOURS are hoping that their four-legged friend Herbert will bring luck to their new record, "Magic Rocking Horse," even though Herbert is a donkey. They met Herbert on a visit to a friend's farm and thought he'd make a good mascot!



Flopped Spencer: Somebody help me, YEAH!

"WHEN I Come Home," a record the Spencer Davis Group were not too keen on, has become their third hit. But has this dispelled their previous doubts?

"Although it's by no means a flop it's not an absolute smash hit like our first two," reflected Spencer this week. "And now it's gone down in the chart we will get out another single as soon as possible.

"We have been working on new material and we have written one which we hope may be the next record. It features Stevie on organ."

Instead of "When I Come Home" the group wanted to release the more musically advanced 'Till The End Of Time.' Would the next record be more sophisticated?

"You can either stay basically simple and go for excitement or get clever and way-out with less excitement.

"What we try to do is strike a balance midway between the two—and the respective talents of the members of the group.

No regrets

"For instance, I regard myself as mainly a mediocre guitarist and if the music gets a little difficult when Stevie gets carried away on a number I have to go home and practise hard until I know it.

"So we would like to achieve

a record that satisfies everyone in the group musically, striking a balance between the desire to play reasonably good stuff and music that anyone can appreciate.

"We don't regret releasing 'When I Come Home'—the moment you start doing that you're digging your own grave. After all we didn't release 'When A Man Loves A Woman' as we wanted to. If we had, we'd probably have had a big hit, maybe a number one.

"The time factor is very important. Everyone thinks a pop star's life is leisurely but that's one myth I'd like to dispel, believe me!"



SPENCER — another single soon