

DISC

and MUSIC ECHO 9d

NOVEMBER 5, 1966

USA 25c

BEACH BOYS WEEK! With a big hit on the way—"Good Vibrations"—the toast of the Anglo-American pop scene fly into Britain for a sell-out tour which kicks off at London's Finsbury Park Astoria on Sunday. Pictured in Hollywood before they flew here are (from left, seated): Carl Wilson, Dennis Wilson, Bruce Johnston and (standing) Al Jardine and Mike Love. **IN THIS ISSUE:** "Hello Britain" and exclusive preview of their act by Wendy Varnals. See page 9.

**The city where
people stare
in horror at
hip gear and
mini-skirts**

**MOD BRITAIN '67
—SEE PAGE 10**



SCENE



FACT: they voted **MAN-FRED's** "Semi-Detached" a unanimous **MISS** on "Juke Box Jury."

Such tremendous demand for **BEACH BOYS** tickets that they sold free ones set aside for reporters and photographers. But don't worry—we'll be there!

Welcome home, Sahib George... How could "Top Of The Pops" make the **ALAN PRICE-LULU** record "What A Wonderful Feeling" their Tip For The Top? It's been out for weeks!

ERIC CLAPTON says he has not got an evil face—as described in last week's Disc and Music Echo—"more ordinary I'd call it."

WHY don't the **FOUR TUPS** release a re-recorded version of their "Baby I Need Your Loving" to follow up their number one?



KARL ANDREW

PAUL JONES and **WALKER BROTHERS** refused to comment on failure of **Stones** to reach number one.

Isn't **MIKE d'ABO** Britain's most verbose singer?

Time **RAY DAVIES** wrote a musical?

MANFRED using a Stars and Stripes hankie to blow his nose—to annoy showbiz Americans. And he has a tie inscribed "Old School Tie" which he threatens to make ex-Harrovian **MIKE d'ABO** wear on-stage.

Showbiz marriage: publicist **BRIAN SOMERVILLE's** Alsatian "Sheba" and **LIONEL BART's** "Simon."

CILLA hogging publicity from **FRANKIE HOWERD** over "Way Out In Piccadilly."

Farewell to publicist **GAIL FORSYTHE** (returning to America)—pop journalists will miss you!

Remarkable resemblance now they're both sporting moustaches — **GEORGE HARRISON** and Disc and Music Echo's Man In America **DEREK TAYLOR**.

Could be twins—**SIMON DEE** and namesake **SIMON NAPIER-BELL**?

ANIMALISM 1 . . . At Willesden RSPCA a dog bit **CAT (STEVENS)**.

ANIMALISM 2 . . . A horse trod on **MURIEL YOUNG's** foot last weekend but she gamely galloped down to her "Countdown" TV show.

DAD luck . . . **BRIAN SOMERVILLE** getting all that TV "Go Go Go Said The Bird" exposure for **DIANE FERRAZ** and **NICKY SCOTT**—only for the pair to split before show was screened.

One or two pop names will be annoyed at large cuts to their "To Sir With Love" film parts.

LULU looked, sounded splendid on otherwise dismal **NORMAN VAUGHAN** Show.

ALAN FREEMAN has shed 17 pounds at health farm.

KOOBAS' KEITH insists on breaking every **KEN DODD** disc he finds "as a

matter of principle."

DAVE BERRY proud of American officer's jacket he bought in London's Portobello Road—"I beat them down to £3 10s from £4."

Who cares if **SAMANTHA JUSTE** doesn't talk?

DAVE BERRY tells sick jokes—"You need to about sad things to stop from crying."

Bearded **Allan McDougall**—publicist for **HOLLIES, KINKS, SEEKERS, NEW VAUDEVILLE BAND** and **DAVE BERRY**—looks like ventriloquist "Senor" Wences' Man in the Box.

Doesn't **ANYTHING** ruffle **DAVID JACOBS**?

Has **ANDREW OLDHAM** sent any rude telegrams lately?

Who's for burning on bonfire night? See page 13.

What do the **BEATLES** think of **CILLA** as a geisha girl?

Ex-**ANIMAL** **CHAS CHANDLER**, who's taken a desk job on the business side of pop, has great hopes for his discovery, the **JIMMY HENDRICKS EXPERIENCE**.

Frankly speaking in this week's "Private Eye" is **KINK DAVE DAVIES**.

LEE DORSEY thinks many British groups are grossly underpaid.

Swedish group the **LEE KINGS** visited the Hollies, whom they met in Sweden, at Top Of The Pops studios.

NEW VAUDEVILLE BAND'S **MICK WILSHER** wishes it known his name is neither Nick, Nicky, Wiltshire or Wilser.



DAVIES ALLAN

HOLLIE ALLAN CLARKE arrived at a business meeting with a bundle of comics. But **GRAHAM NASH** is currently reading "The Korean Book Of The Dead."

In their new 1920 style suits, the **NEW VAUDEVILLE BAND** look as if they're off to the St. Valentine's Day Massacre.

On holiday in Germany, **HERMIT KARL GREEN** went to see the Berlin Wall.

Who **DID** start that dreadful scene involving **TROGG REG PRESLEY** and pop journalists in a Soho pub?

On **CHRIS FARLOWE's** new LP—knockout versions of "What's Become Of The Brokenhearted" and "Reach Out I'll Be There."

LULU looks set to break into musical comedy field.

MOIRA LISTER on "Juke Box Jury"—NO!

ZOOT MONEY furious with Arts Council plan to declare war on pop.

Romance of a **BEACH BOY** and **WENDY VARNALS**?

According to his publicist, Aussie **NORMIE ROWE** received letter from Down Under fans urging him home with exhortation "please" penned 45,000 times.

Pirate war hotting up . . . according to recent Radio 390 survey, 45 per cent of public questioned tune in to Caroline (South), but only 41 per cent listen to London. **SMALL FACES** have

penned "One Night Stand" for bright new Northern group **INCAS**.

MURIEL YOUNG (hurt at being called "used to kids' programmes") points out she's done 13 adult TV series to four children's series.

Why no boys in "Ready, Steady, Go" audiences?

STRANGE note on sleeve of **KINKS** LP "Face To Face" mentions designer of **DAVE DAVIES's** clothes—and not a picture of Dave in sight!

Isn't **GRAHAM NASH** Britain's most changed pop star?

British singer **IAN WHITCOMBE's** latest American release titled "Where Did Robinson Crusoe Go With Friday On Saturday Night?"

FOUR SEASONS had to cancel a Dick Clark TV spectacular because **BOB GAUDIO** and **TOMMY DE VITO** were ill.

Big L DJs **MIKE LENNOX** and **ED STEWART** had suitcase contents stolen at a London Club on Sunday after leaving the **GEORGIE FAME** tour.

OTIS REDDING's British tour will probably be sooner than April.

YOUNG RASCALS plan to visit Britain in January. Why does **ALLAN CLARKE** stick pins in people?

NEIL NEIL CHRISTIAN CHRISTIAN



TWO AT A TWO AT A TIME TIME

JH 319

JACKI BOND HE SAY

JH 320



STRIKE RECORDS

TOP 50 CHART TOPPER



Julie Felix

THE THIRD ALBUM

OUT NOW

DECCA

© LK 4820 12" mono LP record

The Decca Record Company Limited Decca House Albert Embankment London SE1

- 1 (1) **REACH OUT I'LL BE THERE**
Four Tops, Tamla Motown
- 2 (2) **I CAN'T CONTROL MYSELF.....**Troggs, Page One
- 3 (5) **STOP STOP STOP.....**Hollies, Parlophone
- 4 (4) **WINCHESTER CATHEDRAL**
New Vaudeville Band, Fontana
- 5 (3) ● **DISTANT DRUMS.....**Jim Reeves, RCA Victor
- 6 (17) ▲ **HIGH TIME.....**Paul Jones, HMV
- 7 (6) **QUANTANAMERA.....**Sandpipers, Pye Int.
- 8 (9) **NO MILK TODAY.....**Herman's Hermits, Columbia
- 9 (12) ▲ **TIME DRAGS BY.....**Cliff Richard, Columbia
- 10 (14) ▲ **A FOOL AM I.....**Cilla Black, Parlophone

Next Twenty

- 11 (27) ▲ **SEMI-DETACHED SUBURBAN MR. JAMES**
Manfred Mann, Fontana
- 12 (18) ▲ **IF I WERE A CARPENTER**
Bobby Darin, Atlantic
- 13 (10) **I'VE GOT YOU UNDER MY SKIN**
Four Seasons, Philips
- 14 (—) ▲ **GOOD VIBRATIONS**
Beach Boys, Capitol
- 15 (7) **BEND IT**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 16 (34) ▲ **HELP ME GIRL** Eric Burdon and the Animals, Decca
- 17 (—) ▲ **GIMME SOME LOVIN'**
Spencer Davis, Fontana
- 18 (13) **ALL I SEE IS YOU**
Dusty Springfield, Philips
- 19 (11) **I'M A BOY** Who, Reaction
- 20 (21) **BEAUTY IS ONLY SKIN DEEP**
Temptations, Tamla Motown
- 21 (8) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW**
Rolling Stones, Decca
- 22 (41) ▲ **HOLY COW**
Lee Dorsey, Stateside
- 23 (19) **TOO SOON TO KNOW**
Roy Orbison, London
- 24 (29) **WRAPPING PAPER**
Cream, Reaction
- 25 (15) **YOU CAN'T HURRY LOVE**
Supremes, Tamla Motown
- 26 (31) **PAINTERMAN** Creation, Planet
- 27 (23) **ALL THAT I AM**
Elvis Presley, RCA Victor
- 28 (20) **LADY GODIVA**
Peter and Gordon, Columbia
- 29 (22) **IDON'T CARE** Los Bravos, Decca
- 30 (38) **TWO AT A TIME**
Neil Christian, Strike

Last Twenty

- 31 (28) **BORN A WOMAN**
Sandy Posey, MGM
- 32 (44) **RIDE ON BABY**
Chris Farlowe, Immediate
- 33 (16) **SUNNY** Georgie Fame, Columbia
- 34 (32) **SOMEWHERE MY LOVE**
Mike Sammes Singers, HMV
- 35 (42) **A LOVE LIKE YOURS**
Ike and Tina Turner, London
- 36 (33) **I LOVE MY DOG**
Cat Stevens, Deram
- 37 (35) **DEAR MRS. APPLEBEE**
David Garrick, Piccadilly
- 38 (37) **WHAT WOULD YOUR MAMA SAY NOW?**
Miki Dallon, Strike
- 39 (—) **MARBLE BREAKS, IRON BENDS** Peter Fenton, Fontana
- 40 (—) **WHAT WOULD I DO**
Val Doonican, Decca
- 41 (45) **MAGIC ROCKING HORSE**
Pinkerton's Colours, Decca
- 42 (24) **LITTLE MAN**
Sonny and Cher, Atlantic
- 43 (30) **I CAN'T MAKE IT ALONE**
P. J. Proby, Liberty
- 44 (—) **FRIDAY ON MY MIND**
Easy Beats, United Artists
- 45 (—) **BOULEVARD DE LA MADELAINE**
Moody Blues, Decca
- 46 (46) **HAPPENINGS TEN YEARS' TIME AGO** Yardbirds, Columbia
- 47 (40) **THE PHILLY FREEZE**
Alvin Cash, President
- 48 (25) **ANOTHER TEAR FALLS**
Walker Brothers, Philips
- 49 (26) **WALK WITH ME**
Seekers, Columbia
- 50 (39) **IN THE ARMS OF LOVE**
Andy Williams, CBS

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

ZOOMING UP THE CHART!



● MANFREDS: 11

● BURDON: 16

● LEE DORSEY: 22

HIT TALK BY CILLA BLACK

FOUR TOPS' is fabulous. I knew it would be a number one. One hundred per cent commercial, that's the **HOLLIES**. I like it and I love the story. I think it's very funny. I like **HERMAN**. He has tremendous talent, but I was surprised to hear him go so deep. He has recorded better things, though. There's that beautiful introduction on **FOUR SEASONS'** "I've Got You Under My Skin." I love those classy intros. They make me go all funny. I like **CLIFF'S** "Time Drags By" very much. Didn't know it was him at first. But I'm very biased towards Cliff.

It's a pity **PAUL JONES** couldn't have got a better song. I like his singing very much. **BOBBY DARIN'S** "Carpenter" song is the sort of thing I would like to sing. But then I couldn't sing words like "Can I have your baby?" could I? **MANFRED MANN** is so very good. That line "So you've finally named the day..." is good enough to make it a big hit. I thought **CAT STEVENS'** song was American at first. This record should definitely be a

number one. Love the arrangement of **ERIC BURDON'S** "Help Me Girl." I never even thought about him not making it on his own name. Like Paul Jones—I always regarded HIM as Manfred Mann. The same with Eric. Think of the Animals and you think of Eric. I admire **LEE DORSEY** for changing style after his "Coal Mine" hit. So many Americans do the same sort of thing as a follow-up. **IKE** and **TINA TURNER'S** record must be something I remember. I heard this years and years ago. I was going to put it on my LP. Wasn't it a B-side somewhere? Even so, it's not as good as "River Deep."



● CILLA BLACK

Next Week: Stevie Winwood

Top Ten LPs

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

American Top Twenty

- 1 (2) **LAST TRAIN TO CLARKSVILLE.....**Monkees, Colgems
- 2 (1) **96 TEARS.....**Question Mark and The Mysterians, Cameo
- 3 (4) **POOR SIDE OF TOWN.....**Johnny Rivers, Imperial
- 4 (3) **REACH OUT, I'LL BE THERE.....**Four Tops, Motown
- 5 (6) **DANDY.....**Herman's Hermits, MGM
- 6 (8) **HOORAY FOR HAZEL.....**Tommy Roe, ABC
- 7 (7) **WHAT BECOMES OF THE BROKENHEARTED**
Jimmy Ruffin, Soul
- 8 (11) **IF I WERE A CARPENTER.....**Bobby Darin, Atlantic
- 9 (9) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW** Rolling Stones, London
- 10 (5) **WALK AWAY RENEE.....**Left Banke, Smash
- 11 (16) **I'M YOUR PUPPET.....**James and Bobby Purify, Bell
- 12 (12) **GO AWAY LITTLE GIRL.....**Happenings, B. T. Puppy
- 13 (19) **LOVE IS A HURTIN' THING.....**Lou Rawls, Capitol
- 14 (15) **B-A-B-Y.....**Carla Thomas, Stax
- 15 (18) **(You Don't Have To) PAINT ME A PICTURE**
Gary Lewis and the Playboys, Liberty
- 16 (10) **SEE SEE RIDER...Eric Burdon and The Animals, MGM**
- 17 (38) **GOOD VIBRATIONS.....**Beach Boys, Capitol
- 18 (27) **DEVIL WITH A BLUE DRESS ON and GOOD GOLLY MISS MOLLY**
Mitch Ryder and the Detroit Wheels, New Voice
- 19 (24) **BORN FREE.....**Roger Williams, Kapp
- 20 (26) **RAIN ON THE ROOF.....**Lovin' Spoonful, Kama Sutra



Sensational New Artist!

Steve Hammond

Debut Disc

The World Is Wrapped Around My Neck

7N17202 Pye

STARS IN THE NEWS-1

NEW SINGLE SET, BUT-

Sandie Shaw says 'no' to film offer



Cilla with Billy

CILLA BLACK, who opens in variety with Frankie Howard in "Way Out In Piccadilly" at London's Prince Of Wales Theatre tonight (Thursday) has received a special invitation from Billy Cotton to appear on the 150th edition of his show this Saturday.

The "Billy Cotton Music Hall" goes out live from the "Talk Of The Town" and Cilla will duet with Bill on "Young At Heart"—her first Billy Cotton TV show song. She'll also sing two other numbers.

Also on the bill: Russ Conway, Jimmy Edwards, Leslie Crowther and Eric Sykes, co-writer of Cilla's show.

FOURMOST (November 12) and Gerry and the Pacemakers (19) are signed for Radio Caroline's evenings at London's Wimbledon Palais.

by PENNY VALENTINE

SANDIE SHAW has turned down the lead part in Paramount's film, "The Land Of Safari," to be directed in Africa by Henry Hathaway.

The part, Sandie's first-ever straight-acting film role, was offered to her from December 10 with 14 weeks shooting in Africa.

Sandie had to reject the offer because of

her commitments in the Eurovision Song Contest in January.

Sandie's new single, released next Friday, will be the Chris Andrews ballad, "Think Sometimes About Me," backed with "Hide All Emotion."

She appears on the "Eamonn Andrews Show" this Sunday, "Top Of The Pops" (10), "Crackerjack" (11) and "Countdown" (12).

FOUR TOPS PLAY EXTRA SHOW!

FOUR TOPS are to play an additional show in London because of the fantastic demand for tickets at London's Saville Theatre on November 13. On Tuesday, Brian Epstein—who flew to the States to sign the group for visits here—announced they would now play an earlier performance. Times of the shows are 6 and 8.30 p.m. Box office was this week open for tickets.

Cliff Bennett and the Rebel Rousers are supporting group for the Topp's bill. They will be joined by Bob Miller and the Millermen and compère Tony Hall.

Ten major cities take in the Topp's second visit in the New Year. There will be two performances each night—except at the Royal Albert Hall where there is one show only.

Four Topp's tour opens at the Gaumont, Southampton (January 27) then plays Royal Albert Hall, London (28), Empire, Liverpool (29), Odeon, Leeds (30), City Hall, Newcastle (31), Odeon, Glasgow (February 1), City Hall, Sheffield (2), Odeon, Manchester (3), Odeon, Birmingham (4) and De Montfort Hall, Leicester (5).

The Tamla team flies into London next Monday. TV appearances include "Top Of The Pops" (Thursday).

FOUR TOPS are expected to top the bill on "Ready, Steady, Go!" on November 18.

FLYING DAVE CLARK

DAVE CLARK, chart-bidding again with "Nineteen Days," made a flying visit to New York yesterday (Wednesday) with Mike Smith for talks with Ed Sullivan—whose show they appear on for the 17th time on November 17—and Warner Brothers.

DCS start shooting a new film, "They'll Never Get Away With It," in London in January.

Dave returns to London tomorrow (Friday) for "JBI" on Saturday when he also appears on "Countdown."

'DEAD END' KINKS

KINKS' new single will be the Ray Davies composition, "Dead End Street." Release is November 18.



• CLIFF—with Topp's

Scott, John EP

A NEW Walker Brothers EP will be released early in December. One side will be sung by Scott, the other by John.

Scott's songs are "The Gentle Rain" and his own composition, "Mrs. Murphy," and John's are "Sunny" and "Come Rain Or Come Shine."

SPENCER FOR GERMANY

SPENCER DAVIS GROUP, Dave Dee, Dozy, Beaky, Mick and Tich and the V.I.P.s, tour Germany December 1-16. Dates include Hamburg and Munich.

ORBISON: lightning visit
Cream open club

CREAM is opening attraction at the new Kensington club, "Burkes," on November 17.

They fly to Paris two days later to appear at La Locomotive Club and for TV.

Group's first LP, out this month, includes "Wrapping Paper," "Cat Squirrel," "Spoonful" and "Rolling And Tumbling." They appear on "Ready, Steady, Go!" this Friday and at the Marquee Club, in London's Wardour Street (November 8).

GERRY'S A DAD!

GERRY MARSDEN became a father last weekend when his wife, Pauline (22), gave birth to a girl in a Wirral, Cheshire, hospital.

Countdown

thursday

WALKER BROTHERS, DAVE DEE, TROGGS—ABC, Plymouth.

HOLLIES, SMALL FACES, PAUL JONES, PAUL and BARRY RYAN—Odeon, Manchester.

GEORGIE FAME, CHRIS FARLOWE, ERIC BURDON—Odeon, Glasgow.

NEW VAUDEVILLE BAND—Locarno, Coventry.

CILLA BLACK—"Way Out In Piccadilly," Prince Of Wales Theatre, London.

friday

WALKERS package—Colston Hall, Bristol.

HOLLIES tour—Odeon, Leeds.

GEORGIE FAME package—Odeon, Newcastle.

NEW VAUDEVILLE BAND—Town Hall, Walsall.

READY STEADY GO!—Manfred Mann, Cream, Cat Stevens.

saturday

HOLLIES package—City Hall, Sheffield.

WALKERS package—Odeon, Hammersmith.

GEORGIE FAME tour—Gaumont, Hanley.

SPENCER DAVIS—Leeds University.

NEW VAUDEVILLE BAND—Needle Hall, Chippenham.

JUKE BOX JURY

—Dave Clark, Brian Poole, Francoise Hardy, Julia Foster.

COUNTDOWN

—Dave Clark, Gerry and the Pacemakers, Julie Felix, Marion Montgomery.

SATURDAY CLUB

—Cat Stevens, Zombies, Pinkerton's Colours.

sunday

BEACH BOYS, LULU, DAVID and JONATHAN—Astoria, Finsbury Park.

WALKERS package—Gaumont, Ipswich.

HOLLIES package—City Hall, Newcastle.

GEORGIE FAME package—Odeon, Leicester.

BILLY COTTON MUSIC HALL (BBC TV)—Cilla Black.

monday

DAVE BERRY—Towers, Warrington / Garrick, Leigh.

MONDAY MONDAY (Light)—Paul and Barry Ryan.

tuesday

BEACH BOYS package—Granada, Tooting.

wednesday

BEACH BOYS package—Leicester, De Montfort Hall, Leicester.

WALKERS package—Guild Hall, Portsmouth.

Tom Lodge quits Radio Caroline

Tom Lodge, leading Radio Caroline deejay who left the Northern ship to pep up audience figures as the Southern ship's head deejay, has quit.

Robbie Dale, who joined Caroline without any previous radio experience, takes over as head deejay.

Tom Lodge is going into the boutique business.

AUSSIE'S FIRST

AUSTRALIAN chart-topper Normie Rowe has his first British-produced record out on November 25. It's a Mann-Weil big ballad titled "It's Not Easy."

ALBUM of sitar music by Indian Chim Cothari, "The Sound Of The Sitar," is released on Decca's Deram label on November 18.

finest and dandiest version of

The Rockin' Vickers Dandy

Agency: Kennedy Street Artists Ltd
Management: Dual Talents
A Shel Talmy Production

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STARS IN THE NEWS-2

Changes in line-up and—

VAUDEVILLE BAND TO TOUR AMERICA



BOBBY HEBB'S new single "A Satisfied Mind" has been covered here by **JOE BROWN**, who appears on the Palladium show Sunday (November 13).

FREDDIE and the Dreamers on "Saturday Club" (November 5). **DAVID** and **JONATHAN** guest on "Parade Of The Pops" Wednesday (November 9).

MARION RAINFORD, press and promotion officer for **BRIAN EPSTEIN'S** Nems office, leaving to join Interpop Publicity Ltd.

PEDDLERS' next release will be a **DAVID** and **JONATHAN** song, "I've Got To Hold On," out on Philips on November 18.

IVY LEAGUE and **LULU** guest in Light's new lunchtime show, "Monday, Monday," on November 14. **SPENCER DAVIS**, **CREAM**, **GERRY** and the **PACEMAKERS** and the **NEW VAUDEVILLE BAND** "Saturday Club" (November 12).

SEARCHERS on "Music Through Midnight" (November 14). **FREDDIE** and the Dreamers on "Swingalong" (Light) between 14-19.

CREATION—annoyed by "Sunday Times" feature last weekend linking them with psychedelic music — have invited producer **JOAN LITTLEWOOD** to prepare an original stage act for them.

Screaming reaction to **PETER JAY** and the **New Jaywalkers'** singer **TERRY REID** on the **HOLLIES** tour.

NEW VAUDEVILLE Band have been signed for their first-ever American tour! They fly out on November 10 and spend three weeks promoting their "Winchester Cathedral" hit single. They do the "Ed Sullivan Show" on November 13.

The group's new British single, "Shirl," is

released here on December 2. On the same date they release their first LP.

The group now have a new vocalist—Tristan Earl of Cricklewood. He joined them on Friday night at Nelson Imperial Ballroom. Organist Ian Green has quit the group and been replaced by pianist Stanley K. Wood.

ALL THE CHART WINNERS ON CHRISTMAS 'TOPS' TV

"TOP OF The Pops" will feature a special bumper Christmas show this year—following last year's pattern—starring all the No. 1 chart stars during 1966.

There may be two "specials" to accommodate the No. 1 stars, which will be in addition to the usual week's programme.

Tonight's (Thursday) show features **SPENCER DAVIS**, **MANFRED MANN**, **VAL DOONICAN** and possibly **PAUL ANKA**, plus tapes of **PAUL JONES**, **HOLLIES**, **CILLA BLACK**, **CHRIS FARLOWE** and a film of the **FOUR TOPS**. **SIMON DEE** is decaying.

MONKEES, who had a number one hit in America with "Last Train To Clarksville," star in a filmed comedy series on BBC-1 TV in the New Year. A British tour is also planned at same time.

WAYNE FONTANA'S next single will be the Graham Gouldman composition "Pamela, Pamela," out November 11

Hollies, Herman for U.S tour

HOLLIES join **Herman's Hermits** on their nationwide American tour which opens on December 23—as forecast a fortnight ago in Disc and Music Echo.

Herman, who returned this week from a Swiss holiday, appears on "Juke Box Jury" (19) and the group fly to America for the three-week tour on December 18.

Hollies were originally set to tour America with a **Dick Clark** "Caravan" from November 11-17, but pulled out two weeks ago.

Eric Burdon ill

ERIC BURDON — whose "Help Me Girl" with the new Animals leapt 18 places up the chart this week from 34 to 16—missed both houses on the **Fame-Farlowe** tour at Southampton last Saturday owing to a bad throat.

He appears on "Ready, Steady Go!" and "Crackerjack" (18) and "Saturday Club" and "Juke Box Jury" (19).

He then plays one-night stands until February when he returns to America with his **Animals** for two months, probably taking in Australia, Japan and Manila.

SEEKERS DATES OFF

SEEKERS had to cancel four dates in Kenya last week when their work permits were revoked. Says Athol Guy: Apparently the Kenyan cabinet decided that, as we had played in South Africa and Rhodesia, it wouldn't be a good idea for us to appear."

The group return to Britain this week.

Paul: anti-pop!

PAUL JONES has joined a musicians' committee to block any attempt by the Government to start a new pop station if the pirate ships are scuttled.

Jones has joined musicians **Johnny Dankworth**, **Ron Goodwin** and **Malcolm Arnold**—in forming a Committee for Sanity in Broadcasting—who are also against the pirates.

WALKERS TOUR: EXTRA DATE FIXED

EXTRA DATE has been added to the current **Walker Brothers** tour. It is at **Cambridge ABC** on November 11. The tour finishes at **Hanley Gaumont** on November 13.

The group goes into the recording studio this week to work on a new single for release in December.

They will also be filming their spot for the "Top Of The Pops" special for groups who have hit the Number One spot during 1966 which goes out over Christmas. (See story this page)

Last week, **John** followed in **Scott's** footsteps and had his long hair cropped short.

Dave Dee 'digest'

DAVE DEE, **Dozy**, **Beaky**, **Mick** and **Tich** have their second LP released at the end of November. Title is "If Music Be The Food Of Love—Prepare For Indigestion."

Tich goes into hospital at the end of next week for an operation on his throat.

DOZEN new songs from **Val Doonican** are released on November 18 on an album titled "The Gentle Shades Of Val Doonican."

Stones' surprise album release

SURPRISE bumper album of hits by the **Rolling Stones**—including best-known compositions by **Mick Jagger** and **Keith Richard** — was released on Monday.

Titled "Big Hits (High Tide And Green Grass)" on Decca (TXL 101), it is a presentation LP in a special folder containing ten pages of colour pictures of the Stones.

Tracks are: "Have You Seen Your Mother, Baby, Standing In The Shadow," "Paint It Black," "It's All Over Now," "The Last Time," "Heart Of Stone," "Not Fade Away," "Come On" (their first single recording in 1963), "Satisfaction," "Get Off Of My Cloud," "As Tears Go By," "19th Nervous Breakdown," "Lady Jane," "Time Is On My Side" and "Little Red Rooster."

DEATH OF FORMER BLUE FLAME

FORMER member of **Georgie Fame's Blue Flames**, 23-year-old **Glen Hughes**, died in hospital in Hammersmith, London, at the weekend from burns following an accident at a house at Shepherd's Bush.

Glen (real name **Gwynne Hughes**), of Farnborough, Kent, played baritone sax with the **Blue Flames** till they parted from **Georgie** a month ago.

He had been with the group 18 months. Previously, he had played with **Jet Harris** and **Tony Meehan**, and the **Tony Meehan Combo**.

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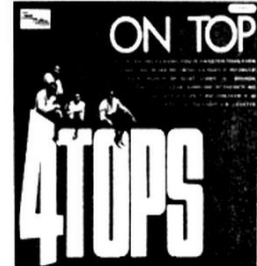
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STARS IN THE NEWS-3



Bobby Darin on 'Ready, Steady'

BOBBY DARIN arrived in England on Monday to make a film—and he appears on "Ready Steady Go!" tomorrow (Friday).

Bobby is co-starring with James Mason and Geraldine Chaplin in "Stranger In The House," adapted from a Georges Simenon thriller. Bobby plays the villain. The singer started filming at MGM's Boreham Wood studios today (Thursday) for from three to four weeks, after which he may make other TV appearances. His next album, "In A Broadway Bag," is out in January.

FARLOWE'S IRISH JIG

CHRIS FARLOWE—whose "Ride On Baby" moves up to 32 in the chart this week—goes to Ireland for the first time between November 18 and 20, for a series of one-nighters.

Dates for Chris are "Joe Loss Pop Show" (November 11), "Countdown" (12) and BBC's "Pop North" (17).

Who start Track-ing

WHO'S next album, which has the working title "Jigsaw Puzzle," is set for December 2 release along with a new single. Both releases are on Track, a new label formed by their co-managers Kit Lambert and Chris Stamp, and issued though Polydor.

Last Reaction release from the Who is "Ready, Steady, Who"; an EP of their recent "RSG"; pop happening. Out tomorrow (Friday), it comprises: "Disguises," "Batman," "Bucket T," "Circles" and "Barbara Ann." Ten thousand saw the group at West Berlin's Sports Palace on Monday. Who have four further days in Germany from tomorrow. "I'm A Boy" is released in the States on America Decca this weekend.

FOUR DEEJAYS STAR IN NEW LOOK PLAN FOR 'JUKE BOX'

A MAJOR re-shuffle of "Juke Box Jury" is likely to take place in the New Year!

A switch in the present format—unchanged since 1959—takes place on December 3, when all the panellists will consist of deejays from "Top Of The Pops."

They are Peter Murray, Jimmy Savile, Alan Freeman and Simon Dee—latest recruit to the "TOTP" rota. In the chair as usual will be David Jacobs, whose place on "TOTP" was taken over by Simon Dee when David appeared on his own "Words and Music" Rediffusion series.

Disc and Music Echo understands that, if the

panel of deejays is successful, it may set the pattern for future "Jury" shows.

At presstime, however, no firm confirmation could be obtained from "Jury" producer Albert Stevenson on any proposed changes, but he did confirm that the all-deejay panel was a definite booking.

Meanwhile panellists on November 19 are Ron Goodwin, Katie Boyle, Herman and Mia Lewis, followed by Earl Richmond, Cleo Laine, Eric Burdon and one other (26).

As revealed last week, the Bachelors are set for the panel on December 10—possibly with Nancy Sinatra.

SPENCER PLEADS FOR POP PIRATES

SPENCER DAVIS is this week making a personal appeal over the pirate airwaves on behalf of his group and Island Records to save commercial radio. Spencer's plea will be heard on tapes this week from Radios London, Caroline, England and Scotland and 270 and 390.

He is urging listeners to write direct to their MPs or to the pirates themselves for special forms to send to Parliament.

Says Spence: "Without the pirate ships, small record companies and new groups wouldn't get the plugs they do. Consequently, the big names would have a monopoly."

Price sets single

ALAN PRICE Set's new single has finally been decided. It's the oldie "Willow Weep For Me," with a Goffin-King song, "Yours Until Tomorrow," on the flip. Release is November 11.

This week, Alan cancelled four dates because of flu which confined him to bed.

They were Hereford (last Friday), Southampton (Saturday), Hyde, Manchester (Sunday) and Bath (Monday).

Alan's first LP has been titled "The Price To Play" and is out on November 25

DONOVAN DELAYED

DONOVAN'S new single "Sunshine Superman" will now be released in Britain on November 25—not the 18th as originally planned.

Donovan appears on "Pop Inn" (22), "Ready, Steady, Go!" (25), and "Top Of The Pops" (30).

He goes to America next April to appear on the "Ed Sullivan Show." His new single "Mellow Yellow" has already received an advance order of half-a-million in the States.

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Cat for America

CAT STEVENS flies to America for a three-day promotional visit from November 28.

He opens his first hall room tour with his new backing group at Crayford Town Hall on November 17.

The days their dreams came true



DREAMS came true for two Disc and Music Echo readers this week. The winners of our "Meet Dave Berry and Lulu" contest met their idols—in person.

On Wednesday, Patricia Went, of Leamington Spa, had a date in London with Dave when she attended a BBC radio "Swing-along" session at the BBC Piccadilly Studios.

"It was a tremendous thrill meeting Dave," enthused Pat—seen above with Dave during the session. "And it was my first-ever trip to London, too. All that traffic! It was quite frightening!" Dave is Pat's favourite singer, and she has every one of his records. Pat is manageress of the millinery department of Bobby's store in Leamington Spa.

The other winner was Guy Middleton, of Sutton Coldfield, who had dinner with Lulu at London's swish Royal Garden Hotel. They chatted about the pop scene, Lulu's film and her record plans.

And Guy received an invitation from Lulu to see her backstage when she appears on the Beach Boys concert at Birmingham on November 13.

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WATCH THIS!

'THE KNOCKS WERE A BIT HURTFUL . . .'

Yah Boo! Manfred's 'sneer' = a hit

JONATHAN KING (yahs and boos) may call it the silliest song ever, but, whether stupid or splendid, "Semi-Detached Suburban Mr James" looks very much like becoming a No. 1 hit (claps and hoorays) . . . and proving two points to the remarkably relaxed and agreeable person that Manfred Mann has suddenly become.

It looks like proving that you can poke a particularly sarcastic finger at the public, but still get away with it if the song itself is good.

It also looks like proving that the most precarious pop happening of '66—the replacement of Michael d'Abo for Paul Jones—has paid off after all the nasty knockers had hinted darkly that Paul's departure would destroy Manfred's scene.

Scorns

But first things first. "Semi-Detached" contains a really rather objectionable sentiment. It scorns at people who settle down conventionally and don't get drunk and don't loon around supposedly swinging London.

Conversely, Manfred himself does not mock such people and is very anxious for his feelings to be put around.

He stated this week: "The phrase definitely does have a sneer in it. But I'd hate to think that people thought we were sneering at them. I don't like the idea that people are possibly going to think we're big-time, hippy and knocking the public at large. Quite honestly, I detest

the phrase."

One should also add that Manfred, after all, is a bit of a semi-detached, suburban Mr. Mann himself. He lives in suburban Lewisham, with his wife and children and gives the dog its dinner. "I need my beard or else I'd be faceless," he says. But you can't ignore an obvious hit sound. Particularly when you are absolutely set on trying to hit No. 1. "To be honest yet again, never have I wanted us to have a No. 1 like I do with this one," he admits (although he discreetly declines to forecast).

"You see, those knocks we got from people like Sandie Shaw on 'Juke Box' saying that with Paul gone, so had the Manfred magic, were a bit hurtful.

"But they also made me realise how much we needed a No. 1 to prove that the criticism was unjustified."

One would have thought he would have been pretty happy with the high chart response to the first disc d'Abo made. Manfred was not. "Just Like A Woman" was a good record, but I thought it might have been more successful than it was. That's why I'm so keen to see this one succeed."

It should, of course, do so which will also kill forever annoying comparison between d'Abo and Paul. "All I want to say about Paul's departure is this—he's got his record, his tour and so on. He's got nothing to do with us now and I wish people would drop this comparison thing.

"As for Michael, I think the whole thing in the end will prove to be for the good. I think the group as it was before Paul left had become slightly bored. The excitement of the early days had gone. It was the same old faces so I regard the change as something of a transfusion for us."

d'Abo, it's been said, is trying too hard to produce personality and sex appeal. Manfred replies: "Michael had never stood out

front before. He played piano. I didn't envy him his job—but I think he's improved a hell

of a lot. "He doesn't have to roar about the place to get a personality thing going. Some singers do, but all Michael needs to do is stand there and sing because he can get by on his looks and voice.

"You know, we are not getting any cries of 'Bring back Paul' from the fans. They've really taken to Michael. It's only the business



MANN

that has knocked and it's the business whom I want to show that we can be successful with this record."

It so happens, however, that Manfred and his Menn won't be able to breeze around with "Told You So" expressions on their faces when and if the great day comes.

Because they're off tomorrow (Friday) on a three-week cruise to the West Indies which was arranged many months ago. Even before the Paul split.

Pity

"It's a pity, really, that we can't stick around and watch it climbing. But from a promotional point of view, our absence will be of no consequence. We filmed recordings for TV and so forth. Anyway, it's the first holiday the group has had since we started."

He could have fooled me. Modern Manfred is a changed Manfred who might just have had a holiday. Polite, punctual, willing to please in interviews. That d'Abo move has obviously done him a lot of good. So yah-boo to the business, too.

— Bob Farmer



d'Abo: "he can get by on his looks and voice"

New pop book

A gem for the Postmaster General!

NEW POP BOOK which everyone at Disc and Music Echo and feature writer Bob Farmer, in particular, helped compile goes on sale soon and is very likely to become the disc jockey Bible.

• "WHO'S WHO IN POP RADIO" by Peter Alex is one of the most comprehensive paperbacks around. It's the A-to-Z of legit and "pirate" DJs with nearly everything you'll ever want to know about your favourite record-spinners—and there are some you've probably never even heard of!

It could be a best-seller

• NICELY TIMED to coincide with the Government's war on the waves and the commercial radio controversy—which should make it a best-seller—Alex's little book also provides a rundown on pop programmes in general as well as mini biographies about the stations themselves.

• IF YOU'VE ever been even a little confused about the much-maligned "pirates" and their activities, then this will undoubtedly clarify things.

• "Who's Who In Pop Radio" by Peter Alex is published by Four Square Illustrated (5s.).

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SIMON DEE TALKS TO MIKE LEDGERWOOD

Real name: Carl Nicholas Henty-Dodd. Imagine introducing a record programme with a name like that! I took Simon from my son's name and Dee from the initial letter of my surname.

Age: 29.

Born: Ottawa, Ontario, Canada. July 28. I'm a Leo.

Educated: Yes. At least I sat in on those Latin lessons. What's so hip about Hannibal anyway? Went to Shrewsbury School. One "O" level—and that was in art!

Family: Father, mother and sister who is a nurse in the Canadian Navy (at least she was 15 years ago when I last saw her!). Then there's a brother with an unbelievable electronic brain who works for Marconi. Won't tell me what he does. It's all Top Secret. My wife, Bunny, and two kids—Simon (4), who can sing "Yellow Submarine" all the way through, and Domino (five months).

Home: Small compact modern second-floor flat in Finchley. Two thirds given over to filing and shelving of records. Carl's wait to find a larger place to live!

Favourite food: Avocado pears, shish kebabs (with that gorgeous Indian sauce that gets you sweating before you even eat it) and white peaches.

Favourite drink: Canadian Club bourbon, Watney's Red Barrel. And if I'm feeling particularly big-time, Curacao liqueur—if I can get someone else to buy it!

Pets: None at the moment. But I've a great ambition to breed Alsatians. I learned to walk hanging on to one's ears. Like Siamese cats too because they're responsive and meow back at you!

Ambition: To have my own TV show! It's very blunt, I know, but what I want to do more than anything else in the world.

Records: Records are my life and I don't have a category for likes or dislikes of records. Not when you have so many different types.

Fears: Failure in anything I do. I always know whether what I've done has been good or bad.

Marriage

Obsession: Don't like to be corny, but it's that I want to be a success.

Marriage: I keep having long conversations with people about showbiz marriages. My own has been very successful for six years. I'm very demanding and my wife has to put up with a lot. Other people's demands on me are often greater than hers. Wives have a steady influence on anyone in showbiz.

Hobbies: I don't HAVE any spare time! My work is becoming my life. If I ever have any time I'd love to design things—rooms, houses, furniture.

Politics: I'm so fed up with the nothingness of British politics. With the Opposition opposing

because they have to—and there being no central figure people can hang on to. No one they can say: "There's someone we can trust!" about.

Smokes: Benson and Hedges—about 30 a day.

Religion: Is a retreat basically for people who are unsure of themselves. Your religion is how you live your life.

Dress: Very important. Fashion is what suits the individual and NOT what everybody else is wearing. I buy what I like. What's wrong with flowered shirts anyway?

Likes: Interesting conversation. Well-rehearsed TV shows. Night driving because you are uncomplicated visually by passing scenery. Having my own choice of records on a show!

Dislikes: Working for charity organisations for nothing when I know they are making a profit. Forgetting people's names. Being asked or told to play records I don't like.

Superstitions: I will never walk under a ladder. And I have a thing about cuff-links. If something good happens to me when I'm wearing one particular pair I want to wear them all the time. In showbiz there's no one to support your ego—so you use superstition. I also find the stars play a large part in my life. I don't think there's a person alive who doesn't read their horoscope.

Favourite colour: Bright red!

Next week: MIKE d'ABO

HOLY COW, it's leaping LEE!



COLOURED singers, who played such a big part in the birth of pop, were virtually ignored for the next ten years. Now they are suddenly crowding out the British chart again.

One of them, Lee Dorsey, is half-way through a five-week British tour and has achieved a follow-up hit to "Working In The Coal Mine" with "Holy Cow."

"It's always a relief to get a second hit, but now I'm worrying about the next one," smiled Lee over a late breakfast at his London hotel.

"Holy Cow" was written by Alan Toussaint, and also wrote "Coal Mine" and "Ride Your Pony" for me. I'm just wondering what the next one will be because it's hard to tell with Alan—he doesn't write by the month but on the spur of the moment."

Lee, who describes his music as a mixture of rock-'n'-roll and rhythm and blues, has been sing-

ing professionally for six years. He was discovered in his hometown of New Orleans and had a mildly successful career until financial trouble sent him back to his job as a panel beater.

Then, two and a half years ago, he made a comeback under the management partnership of Alan Toussaint and Marshall Schorn, who now believe they have a red-hot property with a unique sound.

I asked Lee why he thought coloured singers and their sound had suddenly become the biggest single trend in British pop.

"I think kids were looking for a new sound," he replied. "They have had so much of the guitar groups and I'd say they are beginning to hear more of this new sound and it's beginning to catch on."

"Not too many coloured singers have been coming over here until recently. Perhaps there wasn't a market for them before, but someone had to try."

"English kids are beginning

to catch up on Stateside happenings. They have always had their own scene going but then they pick up the Four Tops record right quick! I guess it means there's not much difference between the two countries now."

"Anyway, I think we're on the verge of a big new trend in Britain with this sort of music. But, then, new trends are always developing and you have to keep up with them."

Does Lee think white singers and bands were capable of producing the "coloured" sound.

"There aren't many with the feel, beat and soul of the Righteous Brothers but I think little by little they are coming right around to it."

"But I listened to your Zoot Money before I went on one night and he has a lot of soul and beat. And the Gates of Eden, who have been backing me on this tour, are very good."

"Little by little they are coming right round to it."

—RICHARD LENNOX.

AN 'OUTSIDE' ANIMAL LOOKS IN



OLD ANIMALS fans will be breathing a big sigh of relief. After the furore which greeted the news a few months back that the group was splitting and the weeks of waiting while Eric finally decided on his new line-up, Burdon has burst back on the scene with a bang.

The same week he hit the road with the Fame - Farlowe package his first single with the new Animals shot into the chart at 34.

Man-in-the-wings watching Eric on opening night and pop star on the outside looking in was former Animals

bass guitarist Chas Chandler.

Says Chas: "It's bound to work out for Eric. Before, everyone was losing interest. Now with new faces and fresh blood around him he's getting another lease of life. If anyone can succeed, it's him. Eric's experience in this business is second to no one."

"It was a strange experience to be out front watching. It was the first time I've seen Eric playing. I sat there and got quite carried away. On stage with him, I always knew from his movements what he was going to do next. Seeing it from the other side was odd."



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AN EXCLUSIVE MESSAGE FROM THEM TO YOU

ONLY a few days now to Beach Boys Day in the U.K. We're in Germany at present after flying into Paris from New York. Before we see you on Sunday we will have been through France, Germany, Austria, Denmark, Sweden and Holland. Peter and Gordon are here from Britain; we've worked with them before. Great people.

Peter was round at the studios in Hollywood a few weeks ago telling us what we might expect in Britain. Derek Taylor put in a few words too.

What are we hoping to see and do? Whatever time allows. Eat, of course, work hard, sleep as little as possible.

We want to buy as much tourist type stuff as possible. We want to see the parks, pubs, clubs, the seaside—even in November. The restaurants and the cathedrals.

Brian asked us to look out for a cathedral organ for the new album.

Brian stays behind

He is sorry not to be coming, he felt he must keep to his rule not to tour but to keep on writing music at his home up in the hills above Hollywood.

We think the policy is working; we hope so anyway.

We're all unbelievably excited. It means a tremendous amount to us to be coming to England. There is something so wonderful about the aura. Something real and warm. Not easy to explain.

Every American entertainer believes success in England is essential—and very much prized.

See you soon. And thank you for encouraging us so much already.

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PARIS PREVIEW by WENDY VARNALS



MACHINE THAT MAKES THOSE SEXY SOUNDS

• WENDY

FOR a preview of what Britain can expect from the Beach Boys when they come in this week I flew to Paris to catch them at their sell-out performance at the famous Olympia Theatre last Tuesday.

They opened to a strangely mixed audience—teenage ravers from the US camp bases who started screaming directly the curtain rose and were still screaming when Les Beach Boys had left the theatre, liberally mixed with an incongruous assortment of silent middle-aged devotees. I counted at least four bald heads in the audience.

On balance, middle-age won. For the main part the audience listened with rapt attention as the group went through a wide selection of hits from the wild surfing "Help Me Rhonda" to their latest, "Good Vibrations."

I have no doubt many bets were being made to see whether the Beach Boys can reproduce on stage their highly-complicated but knock-out new release—the product of many months work in the recording studio at Los Angeles.

I think they can—very successfully. It is their vocal strength that IS the Beach Boys. On stage they have no act. Mike Love does a little clowning around when he introduces the numbers, but on the whole it's just a case of standing up and singing—beautifully.

Fan fever

To bring an even more authentic touch to the proceedings Mike has brought his Therman with him—this is a machine that makes those high-pitched sexy sounds.

My view of the Beach Boys Britain will see; I was pleasantly surprised by their great voices, by their casual white trousers and check shirt image, by the way they can produce fan fever without resorting to a big "come up and get me" bit, and by the way they are obviously knocked out with their popularity in Britain (which, by the way, they have no way of measuring).

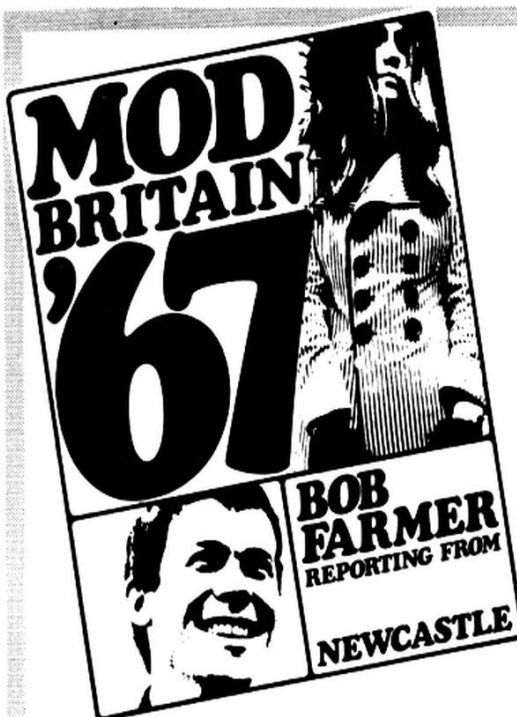
Night clubs

I spent the day with them on Monday and in freezing cold weather and lashing rain we were dragged by Al Jardin up to the very top of the Eiffel Tower. Having arrived, there the weather was so bad we couldn't see a thing! We also did a heavy round of the local nightclubs after the show—which included a visit to one place entirely papered, floor and ceiling, with silver foil.

ONE SAD NOTE TO THE VISIT—THE BEACH BOYS VISIT TO THE LOCAL SEWERS HAD TO BE POSTPONED. THE SEWERS IT SEEMS, ARE CLOSED ON MONDAYS!

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Teenagers exert a fantastically strong influence on Britain. What they wear, the records they buy, the way they talk . . . all have been under the microscope for years. Today, Britain's top pop weekly starts an important, pulse-taking series reflecting what its teenage readers are actually THINKING. It will shock, anger or please. The teen scene facts start here . . .

WITH ITS SQUARE, sooty buildings, its beady-eyed businessmen and its barrack-room bars, Newcastle is an independent outpost of England, where the elder citizens should realise they are raising the most rebellious, bored bunch of teenagers in Britain today.

No . . . young Newcastle does not go round in Glasgow Gorbals-type gangs wrecking phone kiosks like the Liverpool yobos. Instead they stand around wondering what to do, where to go and wishing they were away from the North-East of England. Wishing it so much that the civic pride of Newcastle should be shocked to know that over 80 per cent of their teenagers want to get away—not merely making for London, but heading abroad, too.

These are the figures arrived at from my talks with a wide range of Tyneside teenagers—which show that eight in every ten of them would leave like a shot if they had the chance.

This was teenage Tyneside talking . . . Ken Hindmarsh, 20, graphic designer, Grange Crescent, Gateshead: "Newcastle's dull. I was due for a rise, didn't get it because of the squeeze so I want to go abroad. Britain's just embarrassing."

Irene Cathrae, 18, machine operator, Ferrisdale Way, Fawdon, Newcastle: "All jobs in Newcastle are dead-end jobs. You just can't get forward. If somebody gives me a push, I'll leave Britain."

Cut-off

Bill Rogan, 20, salesman, Staindrop Leam Lane, Gateshead: "I'm leaving next year for France or the States. There are no opportunities in Britain at all."

Peter Newcomb, 20, technician, Queens Crescent, Wallsend: "I don't like the North-East. It's cut off and set in its ways. Nobody is ambitious. My ambition is to leave."

Lorna Dunn, 21, shorthand typist, Howe Street, Gateshead: "There are no decent jobs here. Everybody seems to forget the North and what was good enough for our parents just isn't good enough for us."

John Boyd, 19, salesman, Watermill Lane, Felling, Gateshead: "I'm going to France to work at Christmas. This country's no good for me."

Christine Rooney, 18, secretary, Shakespeare Avenue, Hebburn: "Newcastle's lousy. There's one club—the A'Gogo—worth going to, the rest are full of local jobs. I want to leave Britain, too."

Peter Humphreys, 19, draughtsman, Haddon Avenue, Hazelrigg, Newcastle: "Only thing stopping me from going to the States is the thought that they might make me do national service. We're just behind the times here."

For a city which prides itself on possessing the most switched-on night club scene in Britain, the comments may come as a shock.

Look in the local paper and you see stacks of club adverts. But nightclubs are not cheap, neither do they appeal to pop-keen teenagers.

Newcastle has completely overlooked that the Under 20's want somewhere to go as well.

One person who hasn't overlooked the matter is Bermuda-

born Jenny Clarke, young manageress of Newcastle's sole real young scene, the Club A'Gogo.

"Young people just aren't catered for," she said. "We alone succeed and we're always full. It doesn't surprise me youngsters want to leave, although I, personally, love Newcastle because it's such a friendly place."

Friendly? Certainly. But a long way behind on such fronts as fashion. Ex-Animals drummer John Steel is trying to improve that aspect.

He came home to Newcastle and set up a girls' boutique called "Target."

"We're doing a bit of missionary work here, really," he said. "Because in Newcastle people stare in horror at hip gear and mini skirts. Ridiculous but true."

It's such a small scene here. You can run round the city centre in 10 minutes flat and the people up here are too pre-occupied with booze. When kids get to 15 or 16 they think they have to follow tradition and get boozed and sing the praises of brown ale, local brand."

So they booze, or dance in their discotheque. But nobody stays home and nobody likes television.

"Top Of The Pops" and "Batman" pass, but that's about it. Said Bernard Thwaites, 19, apprentice fitter, Pinner Place, Newcastle: "I spend one night a week at home but I'd never stay in to watch TV—there's nothing worth seeing anyway."

And Edna Frame, 19, receptionist clerk, Gill Street, Newcastle: "I never spend a night at home. TV doesn't attract teenagers at all."

Two quotes . . . but the TV planners should take note that not one of the teenagers I talked to in Newcastle (and the same



applied in other cities, too) had any time for television.

And don't, dear reverend, think that nights at home and television are the main things with which teenagers can't be bothered.

Percentage of non-churchgoers among young Newcastle people is only fractionally less than the 80 per cent-plus who want to quit home and country.

There are, of course, the exceptions. Like Anne Kennedy, 19, receptionist clerk, Dahlia Place, Newcastle: "I go to church . . . but I must agree with what John Lennon said about the Beatles and Christ. It's quite true that they are more popular."

Politics

Or Leslie Coburn, 16, student, Moorcroft, Woollington Bridge, Newcastle: "I go occasionally—but I thought just the way John Lennon did."

Christine Rooney, in fact, was the only one to admit openly: "I go regularly to church and John Lennon was talking rubbish."

Whereas "strong Roman Catholic" Bernard Thwaites said: "Really, he was quite right."

Young Newcastle, of course, is not interested in politics, either. Apart from Laurie Peacock, 18, waiter, Nursery Lane, Felling, Newcastle: "They should give the vote to 18-year-olds" and Peter Newcomb "I'm against Labour," not one of 25 teenagers interviewed had any interest in the country.

But then, their feelings were summed up by John Boyd who said: "I'm leaving the country at Christmas so why should I care about British politics?"

But when the mass exodus

of Newcastle teenagers takes place, won't they feel bad about leaving behind all that's bright and beautiful in British pop music?

Bill Rogan: "I'm sick of the British pop scene."

Bernard Thwaites: "British pop is terrible—the American discs are far better."

But they were the solitary exceptions. British pop, by young Newcastle opinion, is still the best there is.

Which is also about the only thing about Britain that the suffering teenage Geordies enjoy.

Val Emmerson, 18, civil servant, Ethel Street, Newcastle: "Boys are young, stupid and have no manners. Also there's lack of opportunity for young people and no progress."

David Williamson, 18, student, Stanton Street, Newcastle: "Compared to the States, teenagers don't have nearly enough money. Maybe if we had more, we might like Newcastle because we could afford to go to the clubs."

But they wouldn't be wanted in the clubs. For Newcastle, where the people are nice, not really split up into class segments, just isn't bothered about looking after its young set.

NO WONDER ALL THE TEENAGERS ON TYNESIDE LOOK ON ERIC BURDON AND THE ANIMALS AS HEROES . . . THEY, AFTER ALL, MADE THE BREAK FROM THE ISOLATED NORTH-EAST WHERE YOU DON'T EXACTLY NEED CUSTOMS CLEARANCE TO ENTER BUT WHERE YOU STILL FEEL IN A FOREIGN COUNTRY.

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F 12515



JACK
WE T

EDDY
Some

RIT
Hear

Stones

What went wrong?

That's the big question over the failure of 'Mother, Baby' to hit No. 1. Here's what their chart 'rivals' think:

THE most astounding shock of the financial year ending April 1967 is that the Rolling Stones failed to reach the number one spot with "Have You Seen Your Mother, Baby, Standing In The Shadow?"

One of the most intriguing titles, backed up with some of the most stunning publicity films and posters, and one of the Stones' most vivid discs to date—already taken for granted to be a Number One record—before it was released—proved to be a relative loser. The Rolling Stones, Britain's second biggest pop institution after the Beatles, didn't make the top!



The day the record baulked at number two was a sad day for us all. (Of course there are ALWAYS some rotten people who are pleased to see a few drops of minkulic failure dishd around.) It says much for the Stones that in their very different way they have built up the sort of reputation the Beatles have as far as their singles are concerned. People just take it for granted that every record they release will reach number one.

The Stones' ladder of success, which seemed firmly planted and here to stay has had a little shake. The question now is this: Is it a shake big enough to have any serious repercussions on their career?

Here is the post mortem by others in the pop world:—

From SPENCER DAVIS:—
"I'm very very surprised this record failed to make number one. I found it most exciting and well made. It deserved to be a chart topper."

"As far as the Stones' career is concerned I'm certain they're big enough not to have to worry

about something like this."

But "Plonk" Lane from Small Faces didn't think "Mother" was up to usual Stones' standard:—

"Own up Stones, this just wasn't one of your best by any means! The days are gone when an artist gets to Number One on a name alone.

"Of course, they'll recover from a surprise like this, they're big enough and capable enough a group to override not having a Number One and go on as successfully as they have done in the past. It's just one of those things."

Eric Clapton of the Cream agrees:

"Really, I just didn't think this was good enough a record to reach Number One. It wasn't as well-constructed or as commercial as records they've made, but I really can't see this affecting them in any way at all. The Stones are big enough to cope."

"The truth is the record just wasn't good enough," said **George Fame**.

"The Stones are too well established for this to affect them. If their next single's good enough it will make Number One with no trouble."

Pete Staples of the Trozgs is a self-admitted Stones fan:

"They're definitely a top group and always will be. But the record was a bit of a mistake.

"It was mixed up, and there was too much going on at once for people to accept. I regard this as just a mistake which can happen to anyone, however big they are."

Bobby Elliott of the Hollies:

"The record was just basically above the fans' heads. It was too hippy and those photos showing the Stones in drag put the youngsters off a bit.

"The Stones need slowing down —I think they've been going too fast. Their future now lies in the

hands of Jagger, Richard and Oldham."

Mike D'Abo has his own particular thoughtful philosophy on the Stones and the why's and wherefore's of "Mother's" failure.

"The thing is that the Beatles have an aura around them. They can be accepted for their music alone and don't have to rely on their image."

But the Stones, although musically interesting, somehow have not achieved an image of being all-round family entertainers.

"And the image that has brought them to the top now looks a bit played out. I don't really think they have anything to worry about because they can be very shrewd and prove through LP's that they are musically worthy of staying at the top. Which they are."

● **THIS, THEN, IS THE VERDICT: THE ROLLING STONES ARE ESTABLISHED ENOUGH NOT TO WORRY ABOUT THE FAILURE OF ONE OF THEIR SINGLES TO REACH NUMBER ONE.**

BUT IT IS A SIGN OF THE TIMES THAT TODAY IT IS OFTEN ONLY THE SOUND ON A RECORD AND NOT THE ARTIST THAT WILL MAKE IT SELL.

—PENNY VALENTINE



'Their future lies in the hands of Jagger, Richard and Oldham'



HOWERD:
rickshaw boy

GILLA: I'M NOT REALLY CUT OUT FOR SHOW-BIZ!

NEW YORK'S splendid Persian Room, London's swish Savoy and Palladium, panto, a successful summer season and even a spectacular Royal Variety Show—all these will become mere shadows of the past for Cilla Black tonight (Thursday) as she steps into the spotlight at London's Prince of Wales before a star-studded audience.

For "Way Out In Piccadilly," the variety brainchild of the Galton-Simpson-Sykes team with arch comedian Frankie Howerd sharing the lead, could become the Liverpool lass's real breakthrough into the world of adult entertainment.

Says Cilla: "It's a terrible thing, I know, but somehow I don't think I'm really cut out for this sort of showbiz. Trouble is, I enjoy it all so much. But I'm basically a lazy person anyway. Doing a show like this, I find I've plenty of time to myself. And I'm handy for any telly that's going, too."

"Way Out" looks like having a six month run for a start—but Cilla's banking on a year. And she regards it as one of her most ambitious projects.

"It's a funny show with lots of different sketches and dance numbers. I do two of them. In one I have to compare the things of the 60's with those of the 20's. For instance, I take a piece of 'Downtown' and a bit of the oldie 'Grab Your Coat And Get Your Hat.' They're miles apart but the message is much the same.

Geisha girl

"The dancers are very good. They wear the gear of the 20's and 60's—but in silhouette look just the same. Everything is split down the middle. Things are sixtysish but 20's at the same time."

One of the highlights of the colourful extravaganza is undoubtedly the opera spot where Cilla portrays a Geisha girl and the bumbling Frankie a riotous rickshaw boy.

"I have to sing in this bit," giggled Cilla, "like a real operatic singer. The others think I'm quite amazing. They're amazed at some of the notes I'm reaching. I don't know how I do it—I surprise myself."

"I hate the tiddly bits. A lot of the time the public don't really know what you have to go through. I remember seeing Cliff Richard once up there onstage in a pink shirt and thinking: 'That's all he has to do. Put that shirt on, go up there and sing and send us mad.' But it isn't that easy."

"Little things happen. Like some thong shoes I have to wear. I can't get them on because of my big toe—so I'm having some stockings specially made so's I can wear the shoes."

"Then there's my Japanese wig. It's so heavy and makes my hair flat every time I wear it. Consequently I have to wash it every night. At this rate I'll have the cleanest head in show business!" —MIKE LEDGERWOOD.

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TAKE FIVE

PAUL JONES:

IF Paul Jones was sentenced to tour forever in package shows with only four singles and an LP to relieve the monotony, what would he take with him?

● **Ray Charles**—"What'd I Say." I'd have to take this one because he was the first great soul singer and this is one of the two best pop records ever made.

● **Righteous Brothers**—"You've Lost That Lovin' Feelin'." This is the other. Actually, it scores on the Ray Charles disc in terms of production. It's most exciting... absolutely perfect

● **Four Tops**—"Reach Out I'll Be There." I choose this because they're just a fantastic group and this is the best of their great records. The lead singer sounds as if he's wrenching the lyric up from deep down inside.

● **Coasters**—"Zing Went Went The Strings Of My Heart." I can't really decide which Coasters disc would be best, but this is the one that springs to mind. Knockout group.

● **My LP would be Sonny Boy Williamson's "Down And Out Blues"** because he's the greatest writer of blues lyric. Also the most poetic and personal blues singer.

BREEZY FREEMAN FRESHENS DULL 'TOP OF POPS'



"Top Of The Pops" has a foolproof, winning formula for a TV show. Based on the hit parade, it just can't go wrong for content. But last Thursday's film clip of Lulu and the Alan Price Set—taken at a "Saturday Club" Light Programme session—was a mystery.

● **PRICE** The sound was awful, and visually it was barren. A peculiar lack of imagination for a TV item.

The Troggs were pleasantly predictable, and Herman's Hermits seemed to go on and on and on with the milk round.

A moderate TOTP, then, enlivened by Alan Freeman's breeziness.

READY, STEADY, GO!

A very odd "RSG" on Friday, Cathy McGowan wrapped in a snood arrangement, and obviously finding it pretty uncomfortable moving her head interviewing—of all people—Susan Hampshire for the chart feature.

This turned out to be a moment of hideous gushing nonsense where Miss Hampshire launched into a theatrical-voiced tirade and then admitted she hadn't heard "Winchester Cathedral." Oh well...

Edwin Starr coming off best of all with nice backing from the RSG dancers—praise to them for keeping things going every week—on "SOS" and "Agent OOSoul."

A surprise appearance by Paul Jones who looked incredibly happy and bounced through "High Time" in fine style totally ignoring the dreadful backing from The Breakaways.

Troggs: please buy some new suits.



● DAVE

COUNTDOWN



● **DON** COME BACK and do another "Countdown" crit., they said. Maybe you might see the show in a kinder light this time. And as Mike Mansfield seems a rather decent chap despite my calling his brainchild the biggest load of pop TV drivel I'd encountered, I agreed.

Sorry, but it stays terribly trite. And also a little offensive. Muriel Young is unable even to pronounce a panellist's name right (it's Simons not Simmons, luv); was it necessary to ply Paul Jones questions at Mike d'Abo until he exploded: "It's very unkind to plug reminders of my predecessor?" But am I being overbitchy? At least somebody kept dear Judith Simons from smoking through the show... somebody (was it us?) advised Don Wardell to look more like "this boy" by getting a new hairstyle... and Alan Freeman impressed as a panellist who knew his pop.—BOB FARMER.

Pinkerton's rocking!

PINKERTON'S COLOURS are the sort of gentlemen who can brave even the brightest of early morning winter sunshine wearing the most garish of striped trousers.

Their third single "Magic Rocking Horse" is in the chart and this has made them a happy band indeed.

"The last single was really a disappointment to us," said Sam Pinkerton. "We felt we were getting into a rut because it was another big orchestra backing."

"They wanted to put an orchestra on the back of this one," said Tony Newman. "And we tried it a couple of times but it didn't sound right."



● SAM

STYLE

This is not only the group's third record but the third composition they have recorded from the pen of Sam.

"It seemed to us," said Sam, "that the stuff I wrote suited us. In a way I think this has given us our own particular style which we are working on and developing. So I think it will be more apparent on future records."

Unlike most groups Pinkerton's still live at home in Rugby and commute from there.

"We're really more central there for the dates we're doing. And to be honest after two or three days in London we've had enough!"

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WHAT WOULD YOU BURN ON BONFIRE NIGHT?



• **SMALL FACES:** "Graham Nash would make a perfect Guy Fawkes."



• **CAT STEVENS:** A thief is due for the hot seat.



• **CLINTON FORD:** No 'Dandy' disc for Cat Stevens.



• **JIMMY SAVILE:** Stoking his bonfire for weeks.

THAT naughty knocker Jonathan King had better join all domestic pets indoors on Saturday night . . . otherwise he's going to be grabbed, stuck on a stake and set fire as the guy at the Hollies' November 5 bonfire party.

We asked some pop stars who or what they would like to hurl on their bonfires and the Hollies chorused: "We'd like to see Jonathan King on our bonfire because, for a start, he looks like a guy."

"He's also nothing but a knocker. All he's capable of doing is knocking and he's not constructive. You don't need people around like that these days."

Still, while Jonathan smoulders, the Hollies had better watch out as well. For the **Small Faces** say: "We're on tour with the Hollies so we won't have much trouble grabbing **Graham Nash** for our bonfire. With his beard and moustache, Graham makes a perfect Guy Fawkes."

The Who, on the other hand, hope to have several bonfires blazing. Says **John Entwistle**: "I can think of a few assorted people in uniform who should go on a bonfire. Like some door attendants, hotel porters, policemen and traffic wardens."

Cat Stevens is searching London at the moment for his guy. "I've lost that precious umbrella my mother gave me. If I catch up with the fellow who picked it up he's definitely due for the hot seat."

"And for fuel to keep the bonfire blazing I'd buy up loads of copies of **Clinton Ford's** new disc 'Dandy' because I dislike it so much."

Nothing so personal is planned by **Jimmy Savile**. He'll be stoking his bonfire for weeks. He says: "All better-looking guys than me will be thrown on my bonfire."

From **Paul Jones** a predictably destructive scheme. "I'd grab all those little pieces of tape which contain the commercials for the pirate stations and throw them on the bonfire. Then I'd go and grab all the video tapes with the TV ads. Finally I'd haul down all advertisement hoardings I could find and chuck them on as well."

Move's **Carl Wayne**: "I'd throw the Lord's Day Observance Society on the bonfire. It's antiquated seventeenth-century rubbish."

Wendy Varnals: "Parking meters—as many as I could rip up."

Sam Pinkerton: "All knockers of pop would burn. And I'd creep round to all the dance halls with dirty dressing rooms and set 'em all ablaze."

And from **Barry Fantoni**, the Final Solution. "I'd shove The Bomb on the bonfire. Then I—and everybody else—would never have to bother about the state of English television again."

Hollies-Faces tour

PLOK LANE writes:

WE'RE in the last week of the tour now and it's still going fantastically.

There's been no drop in the audiences or the screaming—we haven't had a bad night yet.

We've got to know the Hollies and Paul Jones quite well now. After we played at the ABC at Lincoln on Friday we all had a bit of a party at the hotel.

And there's going to be another party at Manchester tonight (Thursday) when the Hollies' manager opens a club.

Fans have sent us dozens of Gonk dolls and other presents backstage at the theatres.

We've collected so many on the tour and we have so many already in London that we just can't give them all house room. So we've decided to give them to a hospital.

On Monday, we had a day off—but that didn't mean we could take it easy. We had to go into the recording studio.

And when the tour ends we go to Scandinavia for a tour.

So despite all the travelling, a tour like this is the only chance we have to have a rest, because when we do have days off we rave about so much we do ourselves in!

NEW FILM

WARREN BEATTY and **Leslie Caron** have the tough opposition of a child actor in their latest film, "Promise Her Anything."

Babies, as everyone knows, are inveterate show-stealers and this one, played by young **Michael Bradley**, is particularly precocious.

But the Beatty-Caron team is good enough to hold its own against the diapered little horror.

The film's theme song was written by **Hal David** and **Burt Bacharach** and is sung by **Tom Jones**.

Beatty makes a doubtful living making doubtful "art" movies next door to **Leslie Caron** who decides her baby son needs a new father. The man she has in mind is her boss, child psychology expert **Bob Cummings**. And Beatty has the baby in mind to liven up his girle films.

Mix-ups

While playing this dangerous game he also tries to woo **Leslie** and keep her away from her boss. So the stage is set for an amusing series of mix-ups laced with a good deal of taking the rise out of child psychology. Comedy climax comes when the baby takes a hectic ride in an engineering crane high above the traffic-jammed streets of **Greenwich Village**.

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GEORGE ALEXANDER, 10 West Street, Carrickfergus, Co. Antrim, N. Ireland. Age: 23. Likes: Roy Lee, Bobby Goldsboro, Lovin' Spoonful, Del Shannon, Sandy Nelson, Eddie Cochran, Buddy Holly, Carl Perkins. Dislikes: Stones, Pretty Things. Seeking girl pen pal age 17-24.

RICHARD GAYE, 15 Cheyne Avenue, South Woodford, E.18. Likes: Echoes, Who, Beatles, Small Faces, Kinks, Walkers. Dislikes: Things, Sound Incorporated. Seeking girl pen pal, in London.

Miss AUDREY HOPE, 25 Sandens Cres., West Hartlepool, Co. Durham. Age: 15. Likes: Herman, Spencer Davis, Donovan, Mindbenders, Dave Berry, Walkers, Sonny and Cher. Dislikes: Elvis, Roy Orbison. Seeking pen pal in Manchester.

ALMA—the girl everyone loved

WHEN a show-business personality dies, everyone speaks well of them. These comments may be inspired by genuine regret, or a wish to say the appropriate thing on a sad occasion.

In the case of Alma Cogan, who died last week aged only 33, everyone—and there were no exceptions I know of—had the highest regard for her in her short and phenomenally successful life.



Alma's effervescent stage personality was no "act." She was just the same away from the gilded lights of show business. She was always ready with a smile, never spoke of her own troubles—particularly the ill-health that dogged her in the last months of her life—and never let her star status put her on a pedestal of inaccessibility.

She was never "too busy" to speak to the Press, and was equally popular with reporters as with her show-business contemporaries. In fact, hard-bitten pressmen have been known to refer to her affectionately as "our Alma."

I was present when Alma made her first solo recording on her 19th birthday—on May 19, 1952. Even at that tender age she revealed assurance and professional flair.

One of her early recording companions was Frankie Vaughan, with whom she made "Do Do Do Do Do Do It Again" on HMV. It was issued in June, 1954.

Recalling the occasion, Frankie said this week: "It was a cute little thing we made together before my first film, 'Dangerous Years.' Alma did a talking bit and this is the record I remember most of all. At that time, we were among the earliest of HMV's pop artists."

Adds Frankie: "Alma was a great personality who loved her work. The whole profession loved her. There was a great affection. She had a tremendous sense of humour, a really bubbling personality."

"She was a great helper of charities. Charities can count on certain people in this business and—like Harry Secombe—Alma was one of them."

"I'd not seen a lot of Alma in the latter years, but my wife and I watched her progress and she was always a joy to both of us."

"It is a dreadful thing to know she is no longer with us."

Sinatra

Bandleader Ted Heath, too, add his tribute. "Alma was a lovely girl," he said. "Her mother always gave her every encouragement. She brought Alma to me when she was about 15, and said: 'My daughter, is going to be a great singer.'"

Alma's musical tastes were varied. She once said to me: "Sinatra is a special favourite of mine—he looks as though he needs someone to look after him."

This one comment, perhaps, summarises Alma's gentle attitude to people—and life. Anyone who knew her—and the millions who saw her as a star—must feel a genuine sense of loss.—LAURIE HENSHAW.



SCOTT-CILLA: who will tell them apart?



BY FASHION EDITOR ANNE NIGHTINGALE

WELL, ALL I can say is that the arch-clever cartoonists are going to have to do a major re-think. No longer can they get away with pathetic drawings of boy and girl with long hair with weak captions not being able to tell the difference.

There will be a new problem to face: how to tell the difference between PAUL JONES and LULU, SCOTT WALKER and CILLA.

I'm telling you, since The Great Hair Controversy I've decided that Scott looks more like a girl since he had his hair cut, and Cilla looks like a boy!

With the spread of the short hair craze we are back to Square One. Instead of everyone looking the same with shoulder-length locks, there's now the same identification hang-up in reverse, with the outbreak of the short crop.

It's going to be embarrassing to start with. I walked straight past newly-shorn KEITH RELF in a pub the other day. I wouldn't actually say he'd have passed himself off as a girl, but there certainly was a doubt.

Actually, I'm sorry to see the end of long hair. I've had many a futile argument with First World War veteran taxi drivers about the sexiness of long-haired men.

"Don't you realise," I have

said heatedly, "that men always had long hair till the '14-'18 war, and it was only lopped off then for clinical reasons." But they still go off muttering about "them long-aired nits."

I believe there are very few blokes with good enough bone structure to take the harsh brutality of short back and sides. Private Gripweed could never have had the same sensational effect on international girlhood that John Lennon had.

Ears

Fortunately there are still some staunch long-haired people left. ROD ARGENT said: "The rest of The Zombies all want to get their hair cut, but I'm certainly not going to. Looking at the human head quite objectively, it can be an ugly thing. Better to cover it up with hair. Then there's ears, I hate ears. I'll always keep my hair long enough to cover my ears completely!"

'Ere, 'ere (sorry!). My plea to those contemplating a barbers is keep your hair ON. And more ominously, ponder this one: if the fans can't chop off a length of long hair, who knows what they might do with their scissors in order to get a personal bit of souvenir to keep in their lockets...

The only thing I've got against GRAHAM NASH'S Manchester boutique "Pygmalia" is that you can't find it. Well I couldn't anyway. I must admit that the only place I know in Manchester is Granada TV's studios, but even a long tour on foot of the city complete with map, cost me an hour trying to locate Graham's place.

When you get there it's worth while. PETE MACLAINE, a founder member of the DAKOTAS, is running the male side of Pygmalia, while Graham's wife ROSE does the buying for the girl's half of the boutique.

On-the-spot Pete is responsible for designing the shiny satin shirts the Hollies have been seen in lately, and he reports a sell-out at Pygmalia.

Deep purple has been one of the biggest successes, along with lemon, oyster and silver. They cost £3 15s, and are, to quote the commercial, a mild sensation.

Currently up Pete MacLaine's sleeve are his own design of Edwardian jackets, in plain or pin-stripe material which sell at £11 a throw. He's also made high-waisted trousers to go with them, and hopes The Hollies will be his first customers.

So if you see Graham, Allan, Tony and Co., in what look like wedding morning suits, you'll know what it's all about, won't you?



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Now dust off with new MISS DISC!

THE ARRIVAL of Disc and Music Echo on your mat, bookstall, or in your dog's mouth (shredded), every Thursday may mean the brightening up of your week—but soon another Disc is going to make you feel just as good.

For this week, brand new on the market, comes a sparkling range of toilet preparations aimed especially for the teenage market and called Miss Disc.

Miss Disc is the brainchild of a firm called Disky Cosmetics who thought it was time someone thought up a cheap range of products which were "immediate".

This means that all the Miss Disc products smell directly you unscrew the caps and that smell is the one that stays with you ALL DAY.

"Teenagers are people of the immediate moment," said the managing director of the firm Mr. Jones. "They haven't got time to ambler around testing perfumes and waiting for the smell to come through. So we designed this range for them with immediacy as the keynote."

Hollies and the Yardbirds have already lent their talents to advertising Miss Disc; other groups are being approached.

At the moment, the range consists of Miss Disc Cologne at 10s., Tale (4s. 6d.), Deodorant (5s. 6d.) and Hair Spray (6s. 6d.). Plans are already afoot to enlarge this range.



Yardbirds—advert

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Jonathan King Column

**VIBRATIONS:
is it inhuman?**



Jonathan hits out

THE Beach Boys will soon be here—complete with that personality to beat all personalities: Derek Taylor (not seriously Derek). Their single will then be Number One. Good show. But grumblings are being heard. With justification, comments are being passed that "Good Vibrations", great indeed, is an inhuman work of art. Computerised pop; mechanised music. Take a machine, feed in various musical instruments and one catch phrase, stir well and press seven buttons. "Good Vibrations."

"It is long and split, like a classical piece, into separate movements", says Penny Valentine. Analysed, this is—instruments A, X, Y and Z (fast) followed by B, C, D and L (slow) followed by R, P and Q (voices—or machines made to sound like voices). Impressive, fantastic, commercial—YES. Emotional, soul-destroying, shattering—NO.

A hundred clever hooks nicked from a million different places, recorded at different times and stuck together with sticky tape. Watch out, Beethoven . . . Brian Wilson is progressing!

Sarcasm apart, welcome to Britain, Beach Boys. Rumour has it that Brian doesn't have to be wound up every morning. In fact he was even caught yawning while mixing the record.

Yes, indeed—what is Wayne Newton doing on the Royal Variety Show? He would rank very high in my list of non-talents. His latest single is a revelation in rubbish. I hope our Queen doesn't take it as a personal slight.

Records? Please listen to Pitney's new one (I've been pushing for release of this track for ages—God, you're on the ball, King), and also the "B" side of Farlowe's latest. It's even better than "Ride on, Baby". As for psychedelic music (I don't care if I've spelt it wrong!—what ballast! What useless, tuneless, stupid, pseudo-clever muck it is!

Nothing to recommend it—not even worth expounding further on. Let's all go and smoke some pot or gargle some LSD and then we'll all be superior to everyone else.

Thanks to everyone who sent cables and letters about "A year of King." Here are a few:

"Thanks for being so complimentary to us all year. Would you please stop you are ruining us. Thanks again"—Zombies; "Everything you knock turns to tears of some sort"—Brian Poole; "Why haven't you slammed us for the past months? Have we offended you?"—Dave Clark Five; "Wishing you all you wish me"—Simon Dee; "Never miss your column. Always love the recipes. Do you cook them yourself? Stay bright"—Alan Freeman.

HOLLIE GRAHAM IN THE HOT SEAT

**We're better than
the Small Faces**



IT'S all happening for the Hollies! With a big hit record, a highly-successful tour and another trip to America ahead things are decidedly Go Go Go! So it's obviously time for Disc and Music Echo readers to put a few Hot Seat questions to Hollie Graham Nash.

Janice Phillips (16), schoolgirl, New Bedford Road, Luton: What about the Small Faces walk-out from your show and your refusal to go on RSG supporting the Dave Clark Five?

● GRAHAM: We were entitled to top billing on both occasions because not only have we had 14 hits but we are a better group.

Julian Payne (17), shop assistant, Cowdray Avenue, Colchester: Why did you turn down the Hollywood film offer?

● GRAHAM: We don't want to do a film in which we sing. We are strong enough individually to star in a straight dramatic film. I'd like to do a good horror film—though not the Frankenstein type.

Susan Forrester (14), Rochdale Road, Manchester: Do you ever wish you hadn't broken with your former bass guitarist Eric Haydock?

● GRAHAM: I haven't seen Eric since my holiday in Portugal but I certainly haven't missed him and the change has done us the world of good. It has given us a change of attitude because our

new bass player can play different instruments.

Patricia Maskell (17), student, Copnor Road, Portsmouth: Why hasn't your act changed?

● GRAHAM: We base our act not on progressive music but on entertaining people. So although the numbers have changed, the attitude of making audiences enjoy themselves stays the same.

Simon Blackwell (18), clerk, Deepdale Road, Preston: Do you think the psychedelic music craze is just another gimmick?

● GRAHAM: In The Trip club in Los Angeles I watched one of these groups, and although it was a giggle at first I got involved and hung up on it later in the act. I don't think it will be accepted on a mass basis.

Hilary Powell (14), Hill Lane, Southampton: Why do you think Scott Walker says he doesn't get on with Gary Leeds yet you share a flat with Gary?

● GRAHAM: Probably it's personalities, but I get on with Beads great. Perhaps the Walkers are so close their friendships have developed into dislike.

Peter Brockbank (15), Monument Road, Birmingham: Since you do more appearances in America than here, have you ever thought of living there?

● GRAHAM: It's true you can make a fortune in the States and we want to establish ourselves there with three or four hits if we can. But I wouldn't want to live there—it's so big and tiring.

Patricia Fleming (16), school-

girl, Caerlion Road, Newport: As a hit songwriter, what do you think of the songs in the chart?

● GRAHAM: The standard of pop writing is tremendous. For instance, the Troggs do good records, and in the future they will start experimenting and bringing out different stuff. Composers I most admire are Donovan, John Phillips of the Mamas and Papas and Simon and Garfunkel.

America? Man, it's dead!

● TO ALL of you who think the American scene is great and really where it's at, man, take another look. America gives the world Napoleon XIV, Sam the Sham, and Chris Montez. America makes "Hanky Panky" a million-seller. America is where Herman and Dave Clark are the "in" groups. America is what the Walker Brothers left. America has one pop show—"Where The Action Is"—which regularly features such superstars as Brian Hyland and Tommy Roe. America has about ten pop magazines, one—"Datebook"—of which is not insipid, gushing, teeny-bopper rubbish. Aren't we lucky? Yes, the English scene has its unfortunate mistakes—the Troggs, "Winchester Cathedral," and Ken Dodd—but it also has Georgie Fame, Dusty, the Cream, Disc and Music Echo, Barry Fantoni, "RSG" and the fantastic Who. So don't complain!—it could be worse. You could be living in America!—BETSEY CODY, 11 Longmeadow Road, Winnetka, Illinois, USA. ●

WIN THIS!



It's Bob Dylan, of course, Barry Fantoni's fantastic painting of Dylan. You can win the original, 25 inches deep, 19 inches wide, framed and ready to hang. All you've got to do is to buy the November issue of MUSIC MAKER and enter the simple competition on page 16. MUSIC MAKER is in your newsagent's now. Or write to MUSIC MAKER Subscription Department, 40 Bowling Green Lane, London, E.C.1. Remember you get a free LP for a year's subscription. By the way, also in the November MUSIC MAKER—Pet Clark, Ella Fitzgerald, Zoot Money, Georgie Fame, the Supremes, Martha and the Vandellas, Jim Reeves, Buddy Holly, Nat Cole, Sandie Shaw, Mick Jagger, Dusty, Donovan, Bob Dylan, Herb Alpert, Ike and Tina Turner, Henry Mancini, Napoleon XIV, Spencer Davis, Temptations, Gene Pitney, Roy Orbison, Dave Berry, Dudley Moore, Julie Felix, and many more.



◀ IN YOUR NEWSAGENTS NOW!

THE NEW LPS



FOUR TOPS ON TOP: I Got A Feeling; Brenda; Loving You Is Sweeter Than Ever; Shake Me Wake Me; Until You Love Someone; There's No Love Left; Matchmaker; Michelle; In The Still Of The Night; Bluesette; Quiet Night and Quiet Stars; Then. (Tamla Motown.)

A disappointment. For some reason, Tamla have put out this strange LP just at the wrong time. Surely now is the hour to show that the Four Tops are really Tamla's number one group by giving us a progressive album, exciting and stimulating. Instead we have one side of already released material, and the other sounding like bad Four Freshmen. This is disgraceful, especially when you remember the super stuff on the Four Tops Second Album. The only reason for buying this is the inclusion of the great "Loving You Is Sweeter Than Ever" and because you KNOW they are capable of something grander than this.

★ GREAT KINKS

FACE TO FACE — THE KINKS:

Party Line; Rosy Won't You Please Come Home; Dandy; Too Much On My Mind; Session Man; Rainy Day In June; House In The Country; Holiday In Walkiki; Most Exclusive Residence For Sale;

What HAS Tamla done to the TOPS?

★ Mature HERMAN
BOTH SIDES OF HERMAN'S HERMITS: Little Boy Sad; Story Of My Life; My Reservation's Been Confirmed; Bus Stop; For Love; Where Were You When Fancy; Little Miss Queen Of Darkness; You're Looking Fine; Sunny Afternoon; I'll Remember. (Pye.)

One of Britain's top three songwriters, Ray Davies is the guiding light to the Kinks' sound today. It is the sound of Ray's own life and attitude. Sad, cynical and slightly weird. Davies' songs, even the jolly ones, sound like Ray waggling a warning melancholy finger at us all. And his voice has an off-key weariness, which is all its charm.

Here, then, are 14 Davies' tracks ranging from the Beatles-like "Party Line" through the Formy-by-influenced "Dandy" to the doom ridden "Rainy Day In June." Special attention too for "Fancy," which has a lingering Indian backing.

A fascinating insight into Ray Davies' mind.

★ Long John Baldry has done a great LP, we have told—and those of us who haven't been able to understand why he's never had a hit set up and took immediate notice. So will you, when you hear "Looking At Long John" (United Artists). Here's the pop's genial giant in both voice and stature spreading his wings and filling his lungs with some very great words and music, LJB singing "Lovin' Feeling," "Make It Easy On Yourself," "Keep On Running" and, wait for it! "Cry Me A River" and Cole Porter's "I Love Paris!" You'd never have believed it? Yes—and all good stuff, too. Great numbers with great original arrangements. No hit single yet—but a smash album.



★ KINK RAY: melancholy charm

Atlantic label has the soul market nicely cornered at the moment and never more so than on "Midnight Soul." There's Otis Redding, Wilson Pickett, Solomon Burke, Ben E. King and those other discotheque-whispered names who became, or one day night become, chart contenders. A treasure chest of soulful gems.

Writers of songs must be eternally grateful to the silky smooth voice of Nat Cole. Previously unheard Cole recordings are greeted with open arms by the addicts. So will it be with "Nat Cole Sings The Great Songs" (Capitol). As long as songs like "Fascination," "An Affair To Remember" and "Around The World" tumble out of the archives, the memory of this master will never die.

Fault Nancy Wilson at your peril! Her albums appear with the most welcome monotony because she needs a hit single like she needs a hole in the head! Latest offering from the misty-voiced miss is "Tender Loving Care" (Capitol)—a bundle of love ballads so delicate and divine that when she's finished singing them, it's like waking from a dream.

LP buyers must be getting pretty tired by now of just about everyone covering the Lovin' Spoonful's "Daydream." Now the JOHNNY MANN SINGERS produce an album under that title (Liberty), and how insipid they make this and other hits like "What, Now, My Love," "Call Me," and "Somewhere."

Apparently they spend much of their time recording commercials and radio station jingles. Maybe that explains it.

When a TROGG is burned at the stake!

A TROGG in the kitchen is a sight to behold. Full of Hampshire homeliness, they tend, it seems, to have an aptitude for setting things on fire!

Take dear Reg's favourite dish for instance which, in time for November 5 and all, results in a burst of flames!



REG—"I Can't Control Myself"—PRESLEY.

We shall proceed . . . Pepper Steak a-la Reg Presley:—

- INGREDIENTS:**
- 1½ lbs best rump steak
 - Coarse ground black pepper.
 - Cream.
 - Brandy.
 - Butter.
 - Cornflour.

METHOD:

Take the steak and liberally cover in black pepper. This must be from the mill and NOT the fine already ground pepper. In a frying pan, melt about two ounces of butter and fry the steak in this quickly—so that the outside is sealed but the inside is underdone.

Lift the steak out of the pan and keep warm. To the pan contents, add a little cornflour so that you end up with a very thin paste. Now add the cream, stirring quickly so that it doesn't divide or go lumpy. Put the steak back in, pour brandy over the top.

Stand well back and throw a match over the lot.

RESULT:

Hey presto—burned steak!

NEXT WEEK:
In the kitchen with **SMALL FACES'** STEVE MARRIOTT

CLASSIFIED ADVERTISEMENTS

PERSONAL

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

FRENCH Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 43-21 Ship Street, Brighton.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere.—Details under plain cover from: Mayfair Introductions (Department 10), 60 Neal Street, London, W.C.2.

UNUSUAL PEN FRIENDS! Excitingly different. Stamped envelope for reply: De8, Bureau Britannia, 13 Sycamore Grove, Rugby, Warwickshire, England.

PEN PALS FROM 100 COUNTRIES would like to correspond with you.—Details and 150 photos free: Correspondence-Club Hermes, Berlin, 11, Box 17/E, Germany.

ROMANCE OR PEN FRIENDS England/Abroad. Thousands of members.—Details: World Friendship Enterprises, SC74, Amhurst Park, N.16.

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PERSONAL

FREE DETAILS. Pen Friends, Romances, 16 upwards. World-wide.—Jeans, Queen Street, Exeter.

WANTED: Male Pen Friends.—Michael Herrett, 81 Kelvin Road, London, N.5.

PEN FRIENDS wanted by many: all ages.—S.a.e.: Pen Society, (K 86), Chorley, Lancs.

INTRODUCTIONS to exciting friends.—Details: S.a.e. International Friendship Club, Allen Park Road, Dublin.

FAN CLUBS

OFFICIAL NATIONAL FAN CLUBS For immediate membership of the following Official Fan Clubs, send your first year's SUBSCRIPTION POSTAL ORDER FOR FIVE SHILLINGS plus STAMPED SELF-ADDRESSED ENVELOPE to National Secretary concerned.

- **THE BEATLES:** Anne Collingham and Fréde Kelly, P.O. Box No. 1AP, London, W.1.
- **CILLA BLACK:** Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.
- **BILLY J. KRAMER WITH THE DAKOTAS:** Pat Strong, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.
- **THE FOURMOST:** Sandra Fernando, 25 Devonshire Road, Walthamstow, London, E.17.
- **GERRY AND THE PACEMAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.
- **SOUNDS INCORPORATED:** Nicky and Carol, 21 Farbrook Way, Somer Hayes Village, Willenhall, Staffs.
- **CLIFF BENNETT AND THE REBEL ROUSERS:** Evelyn Clark, 83 Ravenscourt Road, Beckenham, Kent.
- **N.B.:** These are new addresses!

FAN CLUBS

THE OFFICIAL BEATLES FAN CLUB
IMPORTANT NOTICE

Existing members and those who wish to join the club are asked to note the following new postal address for the U.K. Fan Club Headquarters:

THE OFFICIAL BEATLES FAN CLUB POST OFFICE BOX NUMBER 1AP LONDON, W.1.

For quick-service answers to your queries please continue to use the club's special telephone facilities. Just call this new central London number: **734-0246**

Anne Collingham and Fréde Kelly Joint National Secretaries

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

OFFICIAL SEARCHERS FAN Club.—S.a.e. to: Pam, The Vicarage, Eastern Green, Coventry.

TOM JONES Official Fan Club.—Write to Jo or Lynne, 239 Charlton Road, Shepperton, Mid. dxesx. S.a.e.

ENGELBERT HUMPERDINCK Official Fan Club.—Write to Lorna or Bill, 44 Fontmill Park, Ashford, Middlesex, S.a.e.

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TUITION

DO YOU WANT TO SING like Cliff or Helen? The Maurice Burman School of Pop Singing, Beginners encouraged.—137 Bickenhall Mansions, Baker Street, W.1, HUNter 2666.

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All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following week's issue—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO", 161-166 Fleet Street, London, E.C.4. Phone FLE 5011, Ext. 234.

Replies to a Box Number must be addressed to the "DISC AND MUSIC ECHO" offices. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheques and P.O.s to be crossed &/Co. The management reserves the right to refuse to insert any Advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

Please insert my Advertisement under heading.....

I enclose { Cheque..... Sign Here
 { Postal Order No.....

Name.....
Address.....

Oh Dave, you've bent it too much!

AFTER seeing Dave Dee and Co., on tour, I am not surprised that "Bend It" has been banned in the U.S. and Australia. Dave Dee should be banned for his suggestive behaviour on concerts and TV shows.

Royal Dusty would steal the show

DUSTY would steal the entire show from any of that Royal Variety Performance lot—given the chance that is—**CAROLE COCKETT**, 14 Oaklands Avenue, Barrowford, Nelson, Lancs

I am not narrow-minded, but he is spoiling a very good group, and I feel sorry for the other boys. —**TWO DISAPPOINTED FANS**, 23 Ninth Row, Stockton-on-Tees.

TOPS—tremendous

KAPOW! Splat! Kraboom! it's finally arrived—the disc that could be the saviour of pop music. I refer, of course, to "Reach Out I'll Be There" by the Four Tops.

This can be the boost to pop "Lovin' Feelin'" was two years ago. We mustn't get bogged down, however, like we did after that record. We should learn from "Reach Out" and progress from it.

Onward the Pop Crusade! Pop forever! Long Live Jonathan King. —**RON TURNBULL**, 57 Paisley Drive, Edinburgh 8.

SCOTT—crowned king

SHOULD Elvis Presley ever think of abdicating, I nominate Scott Walker as new King. The Beatles and the Stones are essentially groups, but Scott can very well get along on his own.

He has all the essential elements of a leader in this field. It is not often a personality like Scott emerges. Let us make the most of him. —**LENARENTON**, East Lothian, Scotland.

Regarding Penny Valentine's review (October 15) I like Elvis' new disc very much—and I'm not from Wapping or Crystal Palace. —**EVE HUNTER**, Meriton, London, S.W.19.



● DEE: banned

Come off it, WHO!

ANYONE who saw "Ready Steady Go!" (October 21) would have witnessed a Who "happening".

The climax came at the end of their stage act when they literally wrecked most of their equipment!

Anyone who gets "kicks" out of doing this must be off his rocker. —**"D.T."** South Ockendon, Essex.

PROBY—greatest

P. J. PROBY'S new record, "All That I Am," is fabulous. He has the greatest voice that ever hit the pop scene for quite a while.

The critics have never stopped knocking him, so I suggest they shut-up just long enough to listen to this great record. —**"A. P. J. PROBY FAN"**, Brighton 6.

JONATHAN—OK

I'd love to meet Jonathan King! His articles are the best thing in Disc and Music Echo, and in spite of constant criticism he knows exactly what he's talking about, and is usually right! —**J. F. BRACKEN**, 7 Cross Green, Upton, Chester.

King comments: "At last—the truth!"

Query Desk

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

WHEN are the next Dave Clark Five single and LP released?—**R. Evans**, 18 Jubilee Road, Godreaman, Aberdare.

● The single, "19 Days," is out tomorrow (Friday) and an LP "Dave Clark Five's Greatest Hits" is released December 9. Tracks include "Glad All Over," "Do You Love Me," "Bits and Pieces," "Catch Us If You Can," "I Like It Like That," "Reeling and Rocking."

ARE there any tickets left for the Beach Boys concert at London's Finsbury Park on November 6?—**R. G. Brandon**, 1 Heronscroft, Putney, Bedford.

● Some hope—they were all sold out the day the box office opened. But if a planned concert at the Hammersmith Odeon for November 14 is confirmed, tickets will be on sale on November 5.

WHERE and when will the Four Tops give a live performance in Britain?—**C. Cooper**, 16 Melling Lane, Moghull, Liverpool.

● Their only concert this year: the Saville Theatre, Shaftesbury Avenue, London, on November 13.

I am writing a school biography on Bob Dylan. Where can I get information?—**D. Greenfield**, 18 Longshaw Grove, Shand End, Birmingham 34.

● Try Bob's record company, CBS, 28 Theobalds Road, London W.C.1.

HAVE the Rolling Stones released any singles in other countries that have not been released here?—**J. Nunn**, 32 Rosslyn Avenue, Feltham, Middlesex.

● No singles, but some of the tracks on their American LPs did not appear here. For instance, "Blue Turns To Grey," on their American "December's Children" album ("Out Of Our Heads" in Britain). Most record retailers will arrange to import these albums for you.

FAN CLUBS: Dusty Springfield (asks Brian Vahey, 44 Summerfield Road, Stourport-on-Severn)—15a Lightfoot Road, Hornsey, London N.8; Walker Brothers (asks Miss C. John, 209 Lodge Avenue, Dagenham)—185 Bickenhall Mansions, Baker Street, London W.1.; Buddy Holly Appreciation Society (asks Samuel Cooper, 7 Woodside Hill, Portsmouth, N. Ireland)—4 Hazel Way, Fetcham, Leatherhead, Surrey.

CAN you tell me about the Soundtrekkers whom we heard recently? They impressed me (tremendously)—**Linda Maddox**, 43 Warwick Gardens, Harringay, London, N.4.

● Group comes from Southgate, London, and consists of Michael Green (19), lead singer; Peter Sloggett (22), lead guitar; Phil Argent (19), rhythm; Glen Sapsford (21), bass and piano; and Keith Wood (18), drums.

Why did Gene Pitney receive BMI awards and what are they? —**Miss A. Pickavance**, 12 Glenwood Grove, Boutham Park Road, Lincoln.

● The awards—they stand for British Music Industry — were presented to Gene for composing "Hello Mary Lou" for Rick Nelson and "He's A Rebel" for the Crystals.

POP POST

Mad about something? Write to "Pop Post," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

DISCWORD

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

YOU are invited...

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1. A dose of their own medicine? (8)
7. Even when split, they conquer the French! (7)
9. I back Sir to get the girl (4)
10. Went for in a big way (6)
12. Sledge name (5)
13. Bach has a note for these Boys (5)
15. What comes up if you get knocked down? (6)
17. Beat it! (4)
18. No Milk Today, if they're empties (7)
19. David's partner (8)

CLUES DOWN

2. Gordon follows him (5)
3. Short numbers! (3)
4. Get together lovers! (5)
5. Dusty has one of these called Einstein (10)
6. New Vaudeville's Cathedral (10)
8. This really is the last word (3)
11. 13 minus one! (4)
14. Johnny Rivers' Side of Town (4)
14. Modern group! (5)
15. Sound of disapproval (3)
16. High frequency? Very much so (5)
18. The Beatles' airline, briefly (3)

SOLUTION TO LAST WEEK

ACROSS: 3. Sent. 7. Count. 8. Organ. 9. Earp. 10. Three. 11. Thyme (time). 12. Dave. 14. Nudge. 16. Ideal. 18. Alma. 20. Units. 22. Tides. 24. Solo. 25. Noise. 26. Morse. 27. Sons.
DOWN: 1. Scot. 2. Supreme. 3. Steed. 4. Top Ten. 5. Ugly. 6. Entered. 13. Tijuana. 15. Daddies. 17. Lasses. 19. Atoms. 21. Iris. 23. Step

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OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY





LET'S scream the name of **Donovan**, who has a potential No. 1 on the air here, "Mellow Yellow."

People like Donovan make one's involvement in the industry a sporadic joy and delight. They come up with something wonderful just when the airways are crawling with so many hellish noises that one wonders whether one wasn't better off working for the Hoyleke Advertiser, writing about funerals, embezzlers and dirty men in fawn raincoats, when one earned 30s.

a week — and it always seemed to be raining.

Donovan appears to have a colour fixation which he expresses in a most beautiful, lyrical way. Songs have travelled a long way with colour words since "Lavender Blue" and "Red Roses For A Brown Lady." The **Beach Boys** arrive at London Airport on Sunday, November 6. They are very excited.

I have told them about warm British welcomes, and how nice and generous-minded the groups are to each other, and how easy

going the English are, how excellent the food, helpful the hotels, courteous the motorists, gentle the weather, benign the policemen, quaint the buses, jovial the conductors, warm-hearted the publicans, considerate the burglars, friendly the Press — and about all the other aspects of life in that island from which expensively, I subtracted myself.

The **Monkees** made it to No. 1 here with single and album. I said they would. They will now do something of the sort in England. I

DONOVAN

-LYRICAL BEAUTY



hear the show has been bought for British TV, but I won't say I told you so because I'm paid to be right, when I'm paid, which isn't as often as when I'm right.

Gerry's record has stopped moving. "Carpenter" is slowing. Stones didn't make No. 1. "Lady Godiva" is making very good progress. "Winchester Cathedral" is a sensation; came on the charts at 33. That's **Beatle** height.

"GOOD VIBRATIONS" JUSTIFIES ALL FORECASTS: TOP 10 IN AS MANY DAYS.

★ LEMONS due

★ TYPE re-form

★ Mini-SOUND

FIRST appearance in Liverpool of the **Lemon Line**, a Manchester outfit, is eagerly awaited.

The eight-strong group have been together for only a couple of months but already dates are flooding in. A recording test has been lined up.

Group formerly known as the **Type** are to re-form as **Hell's Angels**—as soon as they get fixed up with an organist and sax player.

New female singer from Liverpool, **Nan Tudor**, tipped to become a big name in North-West...

Liverpool agent **Geoff Leack** expecting big success for his new signing the **Big Sound**, who feature sax and organ. First appearance in the city will be at the **Peppermint Lounge**.

The **Sound**, a mini band, were in Germany for a spell during July, and they are expected to visit Denmark in the New Year.

MERSEY NEWS

Seftons in London this week to finalise recording plans, Date provisionally set for November 7, and the group are hoping to get a December release.

Promoter **Brian Kelly** wasn't a bit surprised that his challenge to the men to enter the mod dress contest at Litherland failed to attract a single entry.

The **Otters** have new equipment and are looking for winter work.

The group—who specialise in rhythm and blues—have been around for quite some time and have been known under a host of names.

Explained bass guitarist **Geoff Jones**: "Every time we settled for a name someone else always seemed to turn up with an earlier claim. But so far we haven't found one called the **Otters**."

Among their past names—the **Merseybeats**, the **Muds**, the **Cave Dwellers** and the **Aristocrats**.

Pupils at a Merseyside grammar school have been asked to write a school song—and the headmaster doesn't mind if it's a beat number.

POPSHOPS: where to get this week's new discs

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W. H. SMITH & SON

WHAM! SONNY AND CHER ON A LOVE RAVE

LIVING FOR YOU (Atlantic)—This is an unusual record, and probably a never to be repeated gathering of sounds and instruments. You really will have to listen to this about ten times before you can trace its tune, but what a nice way to spend Sunday!

Sonny and Cher, then, on a joyous and seemingly personal song about how they saw each other and WHAM. LOVE! When their voices come together with the backing on the chorus something lovely happens, and Sonny has done a very clever bit where some extraordinary C & W violins suddenly merge with the proper backing. Complex but striking. **OUT TOMORROW**

TOM JONES

Green, Green Grass Of Home (Decca)—Tom Jones is a fine, fine singer and on this record he is singing better than ever. His voice is good enough not to have to rely on "hopping" and groaning and I'm glad someone has realised that and let him sing this straight.

A very unusual choice for Tom on a gentle, sad little song about dreaming of returning home. He sounds so like someone else that it's driving me mad trying to think who. The song disturbs me a little in the speaking part where I felt shades of "I'll Be Home" and Family Favourites, and I think this will give him his biggest hit for ages. Best record he's made for ages, but in years to come I



penny
Spins the discs

would so LOVE him to do a warm solid Ben E. King sort of song. **OUT NOW**

MARTHA AND THE VANDELLAS

I'm Ready For Love (Tama Motown)—Take "Can't Hurry Love," widen it, add a choral backing and more strings and more raving and you have this latest Martha record.

If you remember "Heatwave" and "Quicksand" you may be a little sad at the passing of the hard voiced Martha sound, but since this will bring the delightful lady back into the chart after too long an absence we should all be clapping hands and leaping up and down, by rights. Almost unnecessary to say this was written by Holland, Dozier and Holland—which Tama song isn't these days? A huge hit. **OUT NEXT FRIDAY**

DAVE BERRY

Picture Me Gone (Decca)—I'm very cross about this. I know it's not Dave Berry's fault but I don't think I've ever heard such a ham fisted backing for

a long time—and that girl chorus! SOMEONE must have been joking.

This was originally done by super Evie Sands. It is a good song and will give Dave Berry a big hit which is nice because he is a nice chap. The point is this: they have taken the original arrangement almost note for note but managed, through some devious reason, to lose all subtlety and feeling. Honestly they could be singing a shopping list for all the realisation of the words. And that is a shame. **OUT TOMORROW**

EDDY ARNOLD

Somebody Like Me (RCA)—Ah well, I still like that thing he sang about "Mary."

The lyrics on this aren't really all one might hope for, in fact it sounds a bit like the sort of thing we could have all made up in the bath. These days, the success of people like Mr. Arnold fills me with awe. **OUT TOMORROW**



● MAMAS and PAPAS: "a huge hit"

Massed and muzzy Mamas, Papas hit

LOOK THROUGH MY WINDOW (RCA)—The fame and success of the Mamas and Papas is a strange thing. Their sound is one of super-high strings, of massed muzzy voices and the feeling that they are singing in a room full of cotton wool. Sometimes I get a huge urge to wish that one of them would suddenly go potty and scream right in the middle of a track.

Nevertheless, it is a hit sound and it is a new kind of music, progressive indeed in its way. This song does not hit you immediately. It creeps up on you with beautiful words by John Phillips and a few notes on part of the chorus that are really great. The whole thing, which will of course be a huge hit, has a held back frantic quality. I think I like it better than anything else they've released. **OUT TOMORROW**

GERRY AND THE PACEMAKERS

Girl On A Swing (Columbia).—



● TOM JONES: "unusual"

This song is doing very well indeed for Gerry in America but I wonder if his hit days are not over for him in Britain? I hope not, and if anything should get him into the chart: through sheer simplicity and easily singable chorus, this should.

A nice line in "yonder where she came" words, and picture conjured up of diving upwards trailing your feet in the air forgetting everything and smelling the sweet flowers. **OUT TOMORROW**



● SONNY and CHER: "striking"

STEVE DARBISHER

Trains, Trains (Decca)—I include this record this week for a few very special reasons. I don't see it having a chance in the chart but... the mad Mr. Darbisher, he of fluffy jacket and crazy dancing, has here written a song which is more a poem on modernisation. The arrangement is very good indeed and the sound he always manages to get on his voice—and I've never heard it on anyone else's records—is super. I have nothing but praise for this. **OUT TOMORROW**

★ QUICK SPINS ★

DEAR SHEILA CARTER of Episode Six branches out on her own for Charles Aznavour's warm, gentle, leaf dropping song "I Will Warm Your Heart." She sings it very well indeed and the organ beginning is terribly reminiscent of Barry Mann's "Angelique" (Pye).

I think **VINCE HILL** is a really nice chap so I hope he doesn't think there's anything personal when I say I don't like "Invisible Tears" which could have been made at least ten years ago. I have no doubts, though, that it will sell. Don't they always? (Columbia).

RODGE MARTIN is suffering hell from his woman just because he goes to pieces when she touches him. I see. On "When She Touches Me" there are some highly sexual connotations which is nice for us all but might not be for the BBC (Polydor).

I have surprised myself by liking **MIA LEWIS**'s "Nothing Lasts Forever." For the first time she is singing with some guts to her voice (Parlophone).

SAM AND DAVE's "No More Pain" is the usual highly competent stuff (King).

HURRAY! At last a record by **PAUL REVERE AND THE RAIDERS** that goes half way to justifying in my eyes the tremendous popularity they enjoy in America. Titled beautifully "The Great Airplane Strike," it reeks of Rolling Stones and is a splendid rave (CBS).

There's an awful lot of noise and the lead singer is going through agonies in a really effective way on "Mud In Your Eye" by **FLEUR DE LYS** (Polydor).

LOS CINCO has no trace of any accent and turn up on Ray Davies' "Most Exclusive Residence For Sale" What? (Phillips).

Italy's number one girl singer with the pixie face and the belting voice is **RITA PAVONE**. Her "Heart" was her biggest hit there and now she has done it in English with a gorgeous accent and loads of power (RCA).

Great beginning with piano and then a giant build-up on **THE CHIFFONS**' "Stop Look and Listen." Note progression is like "Lack Me For A Little While." Great to dance to (Stateside).

JACKIE De Shannon's song about not being able to catch up—"Too



● MIA LEWIS: "guts to her voice"



● JOE BROWN: "gentle and sad"

Far Out—done like early Beatles by **THE IMPAC** (CBS).

JOE BROWN sounds much more at home on "Satisfied Mind" than Robert Hebb, methinks. All gentle and sad, he is. Come to think of it, someone's going to have a big hit with this (Pye).

THANE RUSSELL wrote "I Need You" and he's so busy getting over this point that the lyrics don't say much else (CBS).

BILLY JOE ROYAL is obviously Joe South's favourite fan. Another South number then called "High On A Hilltop" which is a lovely song but really needed Pitney (CBS).

Odd, ugly backing which is all flat and thudding on "The World Is Wrapping Around My Neck" by **STEVE HAMMOND**. All sounds pretty uncomfy (Pye).

STRANGE dark noises and words about making love 15 miles from town. Highly suspicious. All this and more too on **ART FREEMAN**'s "Slipping Around" (Atlantic).

Another Ray Davies composition from the Kinks new LP (he really is swiftly becoming the most covered composer after the Beatles) is "Session

Man," that funny hitting track by **FIVE'S COMPANY** (Pye).

Mr. **LEE DRUMMOND** sounds very cross because he wants to be held and loved and not nattered to by his woman on "At A Time Like This." I would have liked more noise on the chorus and he sounds as though he's wading through treacle a bit (Page One).

Lead singer sings miles away on "You Can't Mean It" by **CHAPTER FIVE**, singing words about "leap" and "sheep" (CBS).

I still think **DANNY WILLIAMS** could be Britain's answer to Johnny Mathis if someone tried. His "Rain" is nice (HMV).

Davies' "Dandy" done with determination by **ROCKIN VICKERS**, but if they want a hit they'll have to change their name (CND).

A **FUNNY** little off-beat song about him admonishing her for not realising how great his love is for her—that's "Suspicious" by **THREE PEOPLE** (Decca).

"Every Step I Take" is a better title than the actual song. Shame. **THE MOTIONS** try hard (Pye).

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NOVEMBER 5, 1966

USA 25c



● HERMAN: "We can't all be stars."

Life with HERMAN —by a HERMIT

MEET one of Herman's Hermits—who really IS one.

When I spoke to bass guitarist Karl Green in Manchester this week he said: "This is the first time a reporter has asked to speak to the Hermits."

This emphasises just how much Herman hogs the limelight of the group. Do the Hermits count?

"I think we are just as interesting as Herman and I would like people to read about us," Karl went on.

"In the States we get more coverage. The Hermits are very well known—we have our own group of fans for the four of us. It's more of a five-man group over there.

"But here we are hardly known, though we've noticed people are recognising us more now 'No Milk Today' is a hit.

"It used to annoy us. We would open a paper and see an article

or advertisement with just Herman's face and we'd say 'What do WE do?'"

And Herman jokes and says: "We can't all be stars."

"But we've got used to it now and it doesn't bother us any more. After all it's not Herman's fault. You can't blame him for taking all the attention if people want to give it to him.

"We count ourselves lucky to be earning the money, although Herman earns a few per cent more than us. But it was Herman who really started our success. Everyone looked at his face and said he was cute and nice.

"As far as us Hermits are concerned Herman is now the star of the show. We have to be satisfied with the certain amount of

fans we get. But we have a good time with Herman."

The group returned to work this week after a holiday. Herman went to Switzerland, Karl chose Germany but no one knew where the other three went.

"Once you've finished work you want to get away from each other," explained Karl. "We live with each other 24 hours a day and we haven't had a proper holiday for two years. So a holiday apart is good for us."

Of "No Milk Today," their first record to make an impact on the chart for some time, Karl commented: "It's a psychological boost when you have a hit in your own country. After all English fans were the ones to kick it all off."—RICHARD LENNOX.

The CREAM want a bit of butter on their bread

FOR FANS of the Cream who cannot understand why the trio stooped to recording a pop song, here is a ridiculously simple explanation from lead guitarist Eric Clapton:

"We want to make money. I've been working too hard for too little for too long and I thought it's time I did something about it.

"For about three years now it seems I've been working seven nights a week for a low salary which is obviously the wrong way to do things. Even with the Yardbirds I didn't earn very much money.

"When we formed two and a half months ago we had no idea what kind of people Cream fans were because we hadn't had an image at all. It's still a very loose thing now.

"So when we made 'Wrapping Paper' we didn't think it would harm the image and personally I haven't had any real protests. We knew some people would like it and some wouldn't.

"Anyway I don't think it's a betrayal of the fans because I don't think it's a bad pop record. If people have enough intelligence they can accept pop records if they're good.

"People expected a modern blues jazz group when the Cream formed. They may have been surprised but I think they will



● ERIC: "more confident"

get to like it.

"Don't think we formed the group just to make money. We left our respective groups to give up mediocre music to play good music and make money.

"I think having a hit record will make us a lot more confident because we will be a lot more popular so we'll be able to experiment more.

"Usually fans are very favourable about what we are playing. The first time we were in town it was a strange reception, but the second time they went berserk. They said they were not sure the first time but now they liked us."

Jack Bruce, ex-Manfred Mann, wrote the "Wrapping Paper" opus but now the other two are hoping to get in their own ideas.

They have an LP coming out in December but don't want to do any tours until they are big enough for a top spot.

Times they are a-changing for the CREATION ...



THE CREATION called round ten minutes late and apologetically explained that the Man from Atticus had held them up.

Don't get the idea that they're being featured in a future TV espionage epic; the Man from Atticus was, in fact, a fellow from the Sunday Times deep-feeling column Atticus.

"Actually," said lead singer Ken Pickett. "I've never even seen the Sunday Times. Still, it does add to your prestige to get written up in such a paper."

The write-up was the result of the abstract painting Mr. Pickett performs between his singing spots on stage. He daubs his way through a quidsworth of aerosol paint a performance, smearing it on an 8 ft. x 6 ft. white screen set up at the back of the stage.

Atticus would have been horrified had he heard Mr. Pickett, quite white and no relation to the other Wilson: "It's all a gimmick really, of course. There are so many groups around who just stand there on stage. The fans want something more."

Gimmick or not, a Gothenberg dealer actually offered to buy some Pickett paintings. "Can't really think why; to us there's no value in them at all," added 23-year-old Pickett, crushing Atticus completely.

Still, it's quite something for such a new group to get this sort of recognition. Quite a credit, too, to their astute manager Tony Stratton Smith, the only Fleet Street footballer writer I know who turned to pop management.

Turn, Tony did, however, to produce quite the most publicised non-hit-making groups out of the Koobas and Thoughts. And now there are the Creation.

"He's a great manager," says Pickett. "He thought up the idea of getting Church disapproval of us calling ourselves Creation . . . and we had a debut hit of sorts with 'Making Time'."

"Now we have the painting bit going . . . and another hit with 'Painter Man'."

Wonder what they'll think up for their third hit?—BOB FARMER.

How Spencer Davis learned to live with the boom



GROUPS may split up, but the dear old Spencer Davis bunch seemed far too easy-going ever to contemplate such a critical step.

But Spencer admitted this week: "We were getting very stale and constantly bickering between each other. There was no social life between us and everybody was very low over that last single 'When I Come Home' which none of us wanted released.

"Now, suddenly, this happens and everybody's happy again."

"This" is the new dynamic Spencer Davis single "Gimme Some Loving," which not only looks like restoring the group's fallen chart reputation, but is also the sort of music they were playing before two successive No. 1's distorted their true style.

Feature of this fine new disc is singer Stevie Winwood's prominent use of the Hammond organ. It was Stevie, too, who wrote and sang the song.

"At least we wanted to release this one, which is more than I can say for the last single," says Stevie. "Our two No. 1's were satisfactory as far as hit records were concerned, but they were not satisfactory in a musical way."

"This new one is the nearest yet we've made to what we want to play."

He's so intense, Stevie. Still only 18 yet years ahead of a lot of his contemporaries. But difficult to talk to. Presumably because his mind is immersed in music and he finds it hard to concentrate on a conversation.

"A lot of Americans think we're a coloured band and get really surprised to see we're white" . . . "I think the TROGGS injected some life—if not originality—into the pop scene" . . . "We don't bother about any special stage act—our music is our stage act" . . . "The pop scene at the moment is in a rut with lots of people scrambling to get out on to something musically better." Winwood added.

NEXT WEEK in DISC and MUSIC ECHO:

CILLA

—a rare, magnificent picture of Miss Black In Japanese gear!

★

What do young people REALLY think about pop TV shows?

We find out the facts when

MOD BRITAIN '67

takes the lid off MANCHESTER

JIMMY SAVILE

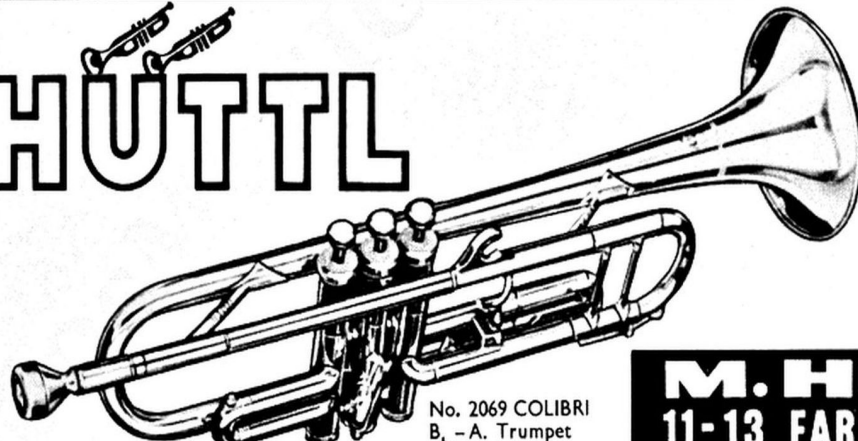
gives the lowdown on what makes a top disc-jockey tick. It's a knockout!

★

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