

# DISC

and MUSIC ECHO 9d

NOVEMBER 19, 1966

USA 20c

## VOTE TODAY!

in the best Pop  
Poll of them all



### BEACH BOY

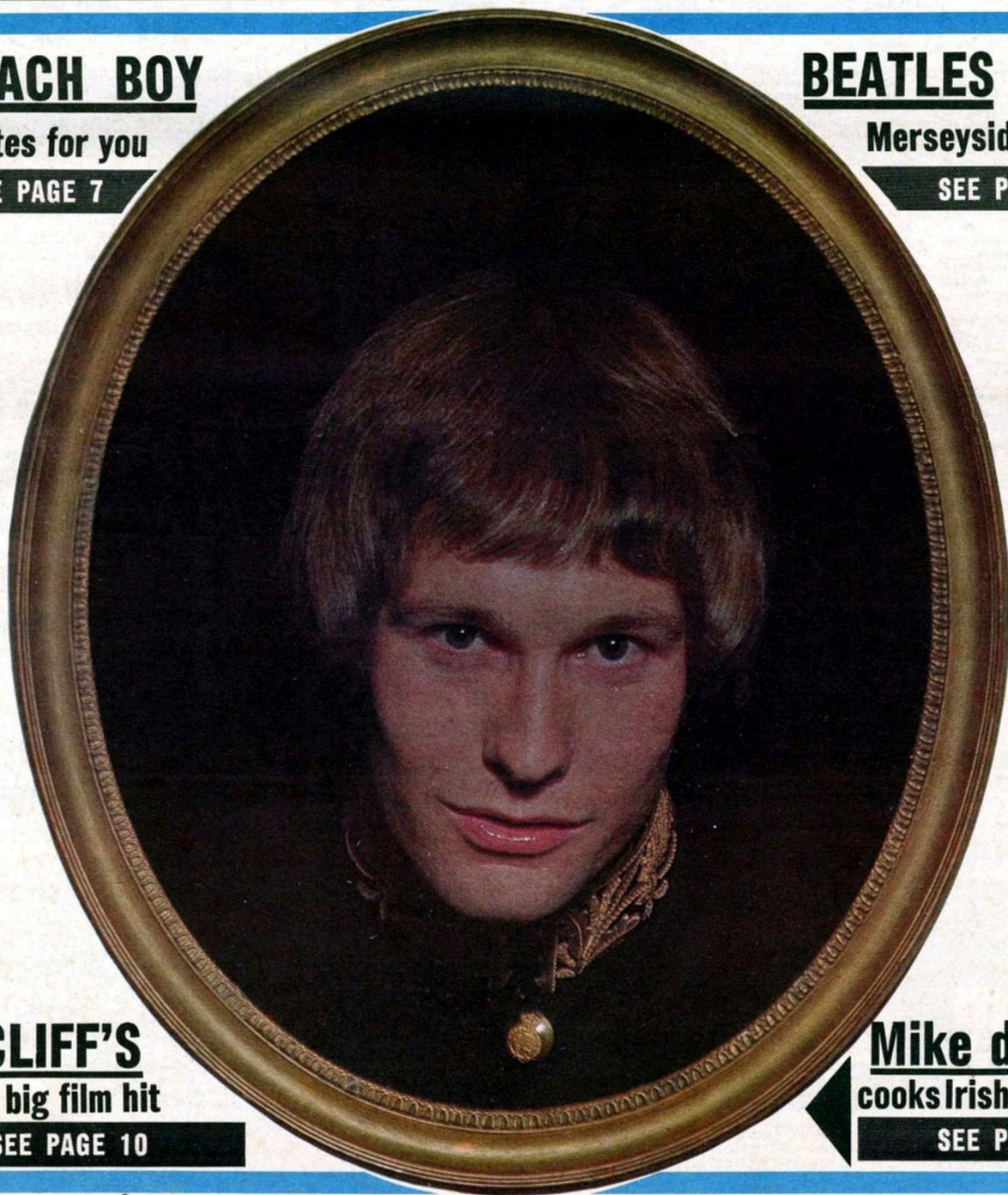
writes for you

SEE PAGE 7

### BEATLES

Merseyside hate

SEE PAGE 8



### CLIFF'S

big film hit

SEE PAGE 10

### Mike d'ABO

cooks Irish stew!

SEE PAGE 12

# SCENE

**PAUL JONES** lost a bet with the **Hollies** that "High Time" wouldn't be a top tenner.

Six dozen bottles of champagne were drunk at Decca's **Small Faces** party last week.

**Four Tops** went to see Cilla at London's Prince of Wales.

American radio station played the **New Vaudeville Band's** "Winchester Cathedral" for two hours non-stop!

**Marianne Faithfull's** new single will surprise a lot of people.

Isn't **Eric Haydock** a changed man?

**Cat Stevens** has habit of defacing office calendars.

**Cathy McGowan** excited at prospect of new TV series.

**Dusty** reportedly upset with **Buddy Rich** in Basin Street East cabaret spot.

**Four Tops** inundated with requests for re-release of "Baby I Need Your Loving."

**Alan Bown** Set plan special Christmas present for petrol pump attendant who filled their car with diesel fuel and held them up for three hours.

**Arrows** have fourth number one in Poland with "I Feel Good" — beating the Beatles "Eleanor Rigby."

**Shadow John Rostill** looking more and more like Sean "007" Connery every day.

**CLIFF RICHARD** didn't join **Shadows** at a sneak preview of their new film "Finders Keepers" (see page 10)—and the **Shadows** arrived after it was over because

they'd been watching "Top Of The Pops." Cliff was recording in German.

**Shadow John Rostill's** suggestion for a psychedelic group: the **Singing Psychiatrists**.

**Wild Uncertainty's** "Man With Money" is also on the **Who's** next LP.

**New Vaudeville Band's** trombonist **Hugh Watts** hoping to revisit New Orleans on US tour.

Political discussion between **Gene Pitney** and **Paul Jones** would be interesting.

**Small Faces** **Steve Marriott** and **Plonk Lane** wrote "My Mind's Eye" last summer. They did not intend it as a Christmas song.

**PAUL JONES** says he still hasn't seen **Michael d'Abo** in action with the **Mamfords** drinks while he was on "Top Of The Pops" last week and forgot to watch," adds Paul.

**Gene Pitney** spent week-end relaxing before Royal Variety show shooting with publicist **Robin Britten** on Isle of Wight.

Actually not seen at a reception (for **Small Faces**) last week... **Simon Dee**.

**Tom Jones** recovering from food poisoning.

**Jonathan King** hid from **Countdown's** **Mike Mansfield** the fact that "Icicles" was coming out—until it was too late to plan the song in last Saturday's show.

**SAMANTHA JUSTE** thinks some of the celebrity

panellists on "Juke Box Jury" are much too old. **Ex-Hollie Eric Haydock** signed by Kennedy Street Enterprises.

What would **Gene Pitney** do if he were President? See page 7.

What does **Michael d'Abo's** former headmaster think now?

Some pirate deejays should talk less and play more.

**WHATEVER** happened to **Sgt. Barry** ("Green Berets") **Sadler**? Did his parachute fail to open over Vietnam?

**Samantha Juste** is wearing one of those smart new Op Art, four-figures-only fob watches. Given her by the makers.

**Jonathan King** says he drinks psychedelic milk!

**Bobby Darin** watched **West Ham** beat **Leeds** 7-0 in London last week.

**DAVID FROST's** reputation for grilling controversial guests fell with his tepid handling of the **Epstein** interview.

**Don Wardell's** own commercials almost as many as "Countdown's" natural break.

Witnesses to fantastic appearance by **Ben E. King** at London's **Scotch Of St. James Club** on Friday included **John Lennon** and **Cynthia**, **Georgie Fame** and fiancée **Carmen**, **Eric Burdon** and **Hiltona Valentine**, **Four Tops**, **Bobby Darin**, **Who's** manager **Kit Lambert**.

Didn't **Tony Hall** have tears of happiness in his eyes after tumultuous **Four Tops** reception on Sunday?

With **Mick** and **Charlie** at London's **Saville Theatre** on Sunday—**Christie Shrimpton** and **Shirley Watts**.



• **FOUR TOPS** were awarded a Silver Disc by Disc and Music Echo for exceeding a quarter of a million sales of "Reach Out, I'll Be There." Editor Ray Coleman presented them with it during their concert.

## Blowing their TOPS!

The 'Reach Out, I'll Be There' boys hit town and cause a sensation among the stars and fans at their concert

by PENNY VALENTINE

WE, THE AUDIENCE, sang at London's Saville Theatre on Sunday night. We sang with the **Four Tops** from the moment they came on stage with "Baby I Need Your Loving"—because we loved them. Because we knew what it was all about and we wanted to be a part of it.

The excitement of Sunday was staggering. The theatre was crammed. The audience included **Georgie Fame**, **Eric Burdon**, **Mick Jagger** and **Charlie Watts**. Raving mobs in tight little sweaters lined the aisles dancing, yelling, clapping.

**Tony Hall** introduced the **Four Tops** to a roar that would not have disgraced a Wembley football crowd. The ceiling lights nearly jumped out of their sockets, and then there they were, grinning, moving, full of their music—the people we had been waiting for so long to see.

Our hearts were theirs before they stepped on stage. By the time they left, our hands, feet and lungs were theirs too.

When they heard how we were with them they made "Baby I Need Your Loving" last for six minutes so we could sing a whole verse and chorus on our own.

After that they sung only

"Michelle" on their own, and even during that quiet rendering their good humour suddenly spilt out and they burst into happy laughter. Then "Shake Me Wake Me," another six-minute number, with **Levi** holding the mike out into the stalls and everyone behaving as though it was the **Apollo Theatre**, New York. "Just Ask The Lonely," "There's Something About You," a raving "It's Not Unusual," and finally, as we cried and cheered and ran down the aisles and danced in our seats and held out our arms to them, "I'll Be There."

Afterwards, when we realised that however long we stood there yelling "More" it wasn't to be, we flopped out, as exhausted as any bunch of artists.

Backstage in their dressing rooms, the **Tops** were exhausted and elated.

"Man," they said. "We never expected to see any British audience rave like that. It was too much."

The rest of the bill naturally had a pretty thin time. The **Easybeats** were obviously scared of being on the same bill as the **Tops** for their first British stage appearance but came off well with funny little jackets and an elf-like lead singer.

**Cliff Bennett** is always as com-

petent as expected and gave a relaxed performance to an audience who obviously rated him highly enough to hold them in check before the appearance of the show's stars.

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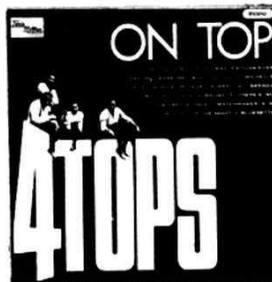
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# TOP 50 CHART TOPPER



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- 1 (2) **GOOD VIBRATIONS**.....Beach Boys, Capitol
- 2 (5) ▲ **GIMME SOME LOVIN'**.....Spencer Davis, Fontana
- 3 (4) ▲ **SEMI-DETACHED SUBURBAN MR. JAMES**  
Manfred Mann, Fontana
- 4 (1) ● **REACH OUT I'LL BE THERE**  
Four Tops, Tamla Motown
- 5 (6) ▲ **HIGH TIME**.....Paul Jones, HMV
- 6 (3) **STOP STOP STOP**.....Hollies, Parlophone
- 7 (7) **I CAN'T CONTROL MYSELF**.....Troggs, Page One
- 8 (16) ▲ **HOLY COW**.....Lee Dorsey, Stateside
- 9 (8) ● **DISTANT DRUMS**.....Jim Reeves, RCA Victor
- 10 (10) **A FOOL AM I**.....Cilla Black, Parlophone

### Next Twenty

- 11 (13) **IF I WERE A CARPENTER**  
Bobby Darin, Atlantic
- 12 (9) **WINCHESTER CATHEDRAL**  
New Vaudeville Band, Fontana
- 13 (29) ▲ **GREEN GREEN GRASS OF HOME**  
Tom Jones, Decca
- 14 (11) **NO MILK TODAY**  
Herman's Hermits, Columbia
- 15 (31) ▲ **WHAT WOULD I BE**  
Val Doonican, Decca
- 16 (26) ▲ **JUST ONE SMILE**  
Gene Pitney, Stateside
- 17 (19) **HELP ME GIRL** Eric Burdon  
and the Animals, Decca
- 18 (24) ▲ **A LOVE LIKE YOURS**  
Ike and Tina Turner, London
- 19 (12) **TIME DRAGS BY**  
Cliff Richard, Columbia
- 20 (14) **GUANTANAMERA**  
Sandpipers, Pye Int.
- 21 (15) **I'VE GOT YOU UNDER MY SKIN**  
Four Seasons, Philips
- 22 (—) ▲ **MY MIND'S EYE**  
Small Faces, Decca
- 23 (18) **BEAUTY IS ONLY SKIN DEEP**  
Temptations, Tamla Motown
- 24 (17) **BEND IT** Dave Dee, Dozy,  
Beaky, Mick and Tich, Fontana
- 25 (41) ▲ **WHAT BECOMES OF THE BROKEN HEARTED**  
Jimmy Ruffin, Tamla Motown
- 26 (35) **FRIDAY ON MY MIND**  
Easybeats, United Artists
- 27 (45) **WHITE CLIFFS OF DOVER**  
Righteous Brothers, London
- 28 (30) **SOMEWHERE MY LOVE**  
Mike Sammes Singers, HMV
- 29 (37) **RIDE ON BABY**  
Chris Farlowe, Immediate
- 30 (23) **ALL THAT I AM**  
Elvis Presley, RCA Victor

### Last Twenty

- 31 (34) **I LOVE MY DOG**  
Cat Stevens, Deram
- 32 (27) **I'M A BOY** Who, Reaction
- 33 (32) **TOO SOON TO KNOW**  
Roy Orbison, London
- 34 (21) **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW**  
Rolling Stones, Decca
- 35 (20) **PAINTERMAN**Creation, Planet
- 36 (22) **ALL I SEE IS YOU**  
Dusty Springfield, Philips
- 37 (43) **MARBLE BREAKS, IRON BENDS**  
Peter Fenton, Fontana
- 38 (28) **YOU CAN'T HURRY LOVE**  
Supremes, Tamla Motown
- 39 (42) **MERRY PLOUGHBOY**  
Dermot O'Brien, Envoy
- 40 (47) **96 TEARS** ? and the Mysterians,  
Cameo Parkway
- 41 (—) **LIVING FOR YOU**  
Sonny and Cher, Atlantic
- 42 (25) **WRAPPING PAPER**  
Cream, Reaction
- 43 (—) **WILLOW WEEP FOR ME**  
Alan Price Set, Decca
- 44 (—) **AIN'T LOVE GOOD, AIN'T LOVE PROUD**  
Jimmy James, Piccadilly
- 45 (—) **THE DREAMS I DREAM**  
Shadows, Columbia
- 46 (33) **LADY GODIVA**  
Peter and Gordon, Columbia
- 47 (39) **IT'S LOVE** Ken Dodd, Columbia
- 48 (—) **WEATHER FORECAST**  
Master Singers, Parlophone
- 49 (—) **THINKSOMETIMESABOUT ME**  
Sandie Shaw, Pye
- 50 (40) **MAGIC ROCKING HORSE**  
Pinkerton's Colours, Decca

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

## ZOOMING UP THE CHART!



● MANFREDS : 3

● DORSEY : 8

● DOONICAN : 15

### HIT TALK by TOM JONES

I don't like the **BEACH BOYS'** disc. I've worked with them in America and they just do not manage to create the same sounds as on their records. And to me this is all wrong.

**FOUR TOPS'** is good and commercial but musically it's not the best thing they've done. I wouldn't buy it. It's too commercial, whereas coloured singers usually do a simple type of song.

I do wish **STEVIE WINWOOD** wouldn't always have to copy Ray Charles. This **SPENCER DAVIS** disc is like an old rock 'n' roll song.

However, I like the **MANFRED MANN**, It's very catchy—I wake up whistling it. And **PAUL JONES'** is also very commercial. The tune gets in your mind and stays there. Paul's proved he can be a solo singer.

**CILLA'** I like, but the song is better than the record. It needed more feel and a bigger voice.

I never used to like **CLIFF** but there's so much rubbish around I've found lately I've got to like his songs. He makes such a pleasant change to the other inferior groups.

**DARIN** knocks me out.



TOM

Definitely my favourite in the 20—or is it **LEE DORSEY'**? He always makes fantastic records.

My wife likes the **ERIC BURDON** one very much. Me? I'm afraid I think he can do much better than this. He's trying to be too commercial as well.

Never liked "River Deep" from **IKE** and **TINA**. I didn't like the sound and it didn't do justice to her voice. So I'm glad to say the new one is much better, great, in fact.

I had a demo. copy of **GENE PITNEY'** new one. He's done a surprisingly good job on it, although I can't say I care for his style of singing much.

### Next Week SPENCER DAVIS

### Top Ten LPs

- 1 (1) **SOUND OF MUSIC**  
Soundtrack, RCA Victor
- 2 (7) **BEST OF THE BEACH BOYS**  
Beach Boys, Capitol
- 3 (6) **BIG HITS(HIGH TIDE AND GREEN GRASS)**  
Rolling Stones, Decca
- 4 (4) **DISTANT DRUMS**  
Jim Reeves, RCA Victor
- 5 (2) **GOLDEN HITS**  
Dusty Springfield, Philips
- 6 (3) **REVOLVER**  
Beatles, Parlophone
- 7 (9) **PORTRAIT**  
Walker Brothers, Philips
- 8 (5) **PET SOUNDS**  
Beach Boys, Capitol
- 9 (8) **GOIN' PLACES**  
Herb Alpert, Pye Int.
- 10 (—) **DR. ZHIVAGO**  
Soundtrack, MGM

### American Top Twenty

- 1 (7) **YOU KEEP ME HANGIN' ON**.....Supremes, Motown
- 2 (4) **GOOD VIBRATIONS**.....Beach Boys, Capitol
- 3 (6) **WINCHESTER CATHEDRAL**  
New Vaudeville Band, Fontana
- 4 (2) **LAST TRAIN TO CLARKSVILLE**.....Monkees, Colgems
- 5 (1) **POOR SIDE OF TOWN**.....Johnny Rivers, Imperial
- 6 (9) **DEVIL WITH A BLUE DRESS ON** and **GOOD GOLLY MISS MOLLY**  
Mitch Ryder and the Detroit Wheels, New Voice
- 7 (10) **I'M YOUR PUPPET**.....James and Bobby Purify, Bell
- 8 (3) **96 TEARS**.....Question Mark and The Mysterians, Cameo
- 9 (8) **IF I WERE A CARPENTER**.....Bobby Darin, Atlantic
- 10 (15) **RAIN ON THE ROOF**.....Lovin' Spoonful, Kama Sutra
- 11 (21) **LADY GODIVA**.....Peter and Gordon, Capitol
- 12 (17) **BORN FREE**.....Roger Williams, Kapp
- 13 (13) **LOVE IS A HURTIN' THING**.....Lou Rawls, Capitol
- 14 (11) **REACH OUT, I'LL BE THERE**.....Four Tops, Motown
- 15 (14) **HOORAY FOR HAZEL**.....Tommy Roe, ABC
- 16 (12) **WALK AWAY RENE**.....Left Banke, Smash
- 17 (20) **COMING ON STRONG**.....Brenda Lee, Decca
- 18 (18) **WHAT BECOMES OF THE BROKEN HEARTED**  
Jimmy Ruffin, Soul
- 19 (5) **DANDY**.....Herman's Hermits, MGM
- 20 (31) **STOP STOP STOP**.....Hollies, Imperial



**STARS IN THE NEWS—1**

**GARY LEEDS  
thrown offstage!**

Gary Leeds was mistaken for a fan and thrown off-stage into the audience during the Walkers' tour at Luton ABC last Thursday! It happened during the opening number in Dave Dee's act. The stage was unlit and several girls dodged bouncers and jumped on-stage. Gary was in the wings and decided to try to disperse the fans.

**DISC**

and Music Echo

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**Friend badly hurt in crash**

**WALKERS MERCY  
BEDSIDE DASH**

WALKERS Scott and Gary rushed to the hospital bedside of their close friend John Stewart within hours of hearing he had been seriously injured in a road accident in Birmingham on Monday.

Stewart (22), who also comes from California, was knocked down by a car and suffered severe head and leg injuries. He was taken to West Bromwich District Hospital.

Scott and Gary's associations with Stewart date back to before their arrival in England—and he followed them across the Atlantic shortly afterwards, writing "After The Lights Go Out," flip of "Sun," and "My Love Is Growing," flip of "Baby You Don't Have To Tell Me," besides several other titles.

Stewart has produced Gary Leeds' discs and runs an independent record production company—Super Records—with Scott.

**NEW BEATLES DISC  
—AFTER XMAS**

**Peter Fenton  
hires big band**

Peter Fenton starts a ball-room tour in mid-December with a difference... he's hiring a seven-piece big band backing plus two girl dancers. "The fans deserve something for their money—the days of three guitars are over," he says.

Fenton's manager Harvey Freed has signed two more groups — the Knack and Great Yarmouth outfit Great Uncle Fred.

**Who single, soon**

Who's next single "Disguises," another Pete Townshend composition, is released on Reaction on December 2. B side is the John Entwistle composition, "I've Been Away."

NO BRITISH TOUR has yet been planned for the Beatles—despite protests by fans outside London's Saville Theatre on Sunday, where Beatles boss Brian Epstein was presenting the Four Tops.



PAUL—ON HOLIDAY

BUT a new single is due for release—probably not until AFTER Christmas.

A NEMS spokesman told Disc and Music Echo on Tuesday: "The new Beatles film has been delayed owing to the problem of finding a suitable script. No tour or major commitments can be undertaken until the film is scheduled."

"But when Paul comes back from holiday later this month, the Beatles will make a new single—if not before Christmas, early in January."

A Beatles LP is out on December 9, however. Titled "Oldies," it is a special 16-track Parlophone release of 15 Beatles standards, plus "Bad Boy," an up-tempo number by Larry Williams. The Beatles made the track on May 10, 1965, as part of a Capitol Records album called "Beatles VI," issued in America. Lead singer is John.

Standards on the "Oldies" LP are: "She Loves You," "From Me To You," "We Can Work It Out," "Help!," "Michelle," "Yesterday," "I Feel Fine," "Yellow Submarine," "Can't Buy Me Love," "Day Tripper," "A Hard Day's Night," "Ticket To Ride," "Paperback Writer," "Eleanor Rigby," and "I Want To Hold Your Hand."

● Footnote: Brian Epstein said on the David Frost TV show last Friday: "The Beatles' think of what's already happened to them as a little beginning."

● "What is left for them to do? There are masses of things for them. But I can't forecast how their careers will go."



MAC: NEW EXPERIENCE

**Faces to film with  
Jayne Mansfield?**

SMALL FACES may star in a film with Jayne Mansfield! They have been offered the part playing themselves and are considering the script. Jayne arrives in Britain on March 20. She is being brought over by Faces' manager Don Arden for eight weeks of cabaret and theatre dates.

The Faces have been in only one film—they had a small part in "Datin' Diamonds."

Said organist Ian MacLagan: "I've never met Jayne Mansfield, but I'm looking forward to filming—it will be a new experience altogether." Tomorrow (Friday) the Faces leave for a three-week tour of Scandinavia, Germany and Holland. Their forty-day British tour next February is still being arranged.

**Gold disc Dave**

Dave Clark, just presented with a Gold Disc for U.S. sales of his "Greatest Hits of the Dave Clark Five" album, has a new release out in America on December 9. Title is "The Dave Clark Five Greatest Hits," subtitled "14 World Million Sellers."

**DYLAN HITS LP**

"Bob Dylan Greatest Hits" LP is released in January, to make up for lack of material during the recuperation from his recent accident.

Tracks include "Like A Rolling Stone," "Subterranean Homesick Blues," "Blowin' In The Wind."

**Countdown**

**thursday**

- SMALL FACES—City Hall, Salisbury.
- CAT STEVENS—Town Hall, Crayford.
- LEE DORSEY—Locarno, Bristol.
- DAVID GARRICK—Top Rank, Oldham.
- GEORGIE FAME—Locarno, Burnley.
- CREAM—Norwich.

**friday**

- CREATION—Manor Lounge, Stockport.
- TROGGS—Imperial, Nelson.
- LEE DORSEY—Blue Moon, Cheltenham.
- GEORGIE FAME—Locarno, Sale.
- GENO WASHINGTON—Ricky Tick, Hounslow.
- CHRIS FARLOWE—Belfast (to 20th).
- JIM JAMES—Marquee, London.
- READY STEADY GO!—Four Tops, Small Faces, Eric Burdon.

**saturday**

- TROGGS—Twickenham.
- CAT STEVENS—Floral Hall, Southport.
- GEORGIE FAME—Liverpool University.
- CREATION—Bradford University.
- MINDBENDERS—Adelphi, West Brom./Civic Hall, Southport.
- LEE DORSEY—Boston Gliderdrome.
- JUKE BOX JURY—Herman, Katie Boyle, Ron Goodwin, Mia Lewis.

COUNTDOWN—Spencer Davis, Paul and Barry Ryan, David and Jonathan, Mike Felix, Jean Lincoln, Samantha Juste.

SATURDAY CLUB—Tom Jones, Eric Burdon, Cliff Bennett, Paul and Barry Ryan.

**sunday**

MINDBENDERS—Civic Hall, Southport.

PINKERTON'S COLOURS—Kiosk, Castletford.

MOVE—Sheffield Mojo.

EASY BEAT—Gerry and the Pacemakers, Tom Jones.

ROYAL VARIETY SHOW (BBC-1, 7.25-10.45 p.m.)—Gene Pitney, Seekers, Bachelors.

**monday**

MONDAY, MONDAY (Light)—Cream, Searchers, Guy Durrell, Syndicate.

CREATION—Jubilee Hall, Burton-on-Trent.

CREAM—Bath Pavilion.

**tuesday**

CREATION, DAVID GARRICK—Top Rank, Bristol.

PINKERTON'S COLOURS—Stoncross Hall, Harlow.

GENO WASHINGTON—Ricky Tick, Bedford.

**wednesday**

DAVID GARRICK—Top Rank, Brighton.

CREATION—Flamingo, London.

CHRIS FARLOWE—Ritz/Plaza, Birmingham.

**A SEASONAL SMASH FROM THE**

**Seekers**

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**PROBY RETURNS  
—IF HIS PERMIT  
COMES THROUGH**

P. J. PROBY returns to Britain in March if his work permit comes through.

Proby, who left England in early Spring when his permit expired, has since been touring Australia and America.

He plans to work in France and Scandinavia in early February and then resume work in this country.

His new single—the Tim Hardin composition "Misty Roses"—is released at the end of the year.

**BURDON DATE  
WITH BIG BAND**

Eric Burdon plays the first of several big-band dates with the New Jazz Orchestra at the Bromel Club, Bromley Court Hotel, on December 21.

Similar dates follow in the New Year at Manchester and Reading Universities.

Eric and the Animals appear on "Ready Steady Go!" tomorrow (Friday), and may star on America's Murray the K Show at the Fox Theatre, New York, on December 26.

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## STARS IN THE NEWS—2

## Spoonful due in May

## BIG U.S. GROUPS TO TOUR HERE

## NO ROYAL BEAT

FRANKIE HOWERD, of course, stole the show. Of course? Well, it wasn't particularly imaginative, but at this year's Royal Variety Performance at London's Palladium on Monday (on your BBC screens this Sunday) and principal among the omissions was a leading beat group representative of today's pop scene.

Perhaps they consider beat groups don't meet the professional standard demanded of this Command Performance. And comics, clowns and acrobats do. Oh, well.

Instead they supplied the harmless Bachelors and Seekers—a safe bet with Queen Mothers and commoners alike—and Wayne Newton.

Mr. Newton arrived on stage, probably the most lambasted performer ever to appear in this event. Probably, because nobody had heard of him and wondered why he should have superseded all our own pop stars.

But if Newton was nervous, you would not have known it. He was a good entertainer, indeed, whether swinging "Bill Bailey" or plucking banjo to a 1920's medley.

It doesn't explain why Gene Pitney was squeezed into a tiny spot near the start. Still, competent Pitney had his own back.

Matt Monro warbled well on things like "Born Free" and "Somewhere," while Tommy Steele entranced 10 years to the night after it all started with "Rock With The Caveman."

It was a competent, smooth-moving show, of course, but Sammy Davis excepted, it lacked the lustre of magical names.

BOB FARMER.



SPOONFUL... anxious to come

## Pitney tour here next year

GENE PITNEY, whose "Just One Smile" leapt from 26 to 16 in this week's chart, makes a four-week tour of Britain in February.

This is Gene's first British tour in exactly a year.

Impresario Arthur Howes told Disc and Music Echo on Tuesday: "I discussed a tour with Gene just before he appeared on Monday's Royal Variety Show. He has agreed to do one. All that now remains is to set the actual date. But it should be some time in February and last the usual 28 days."

A supporting American or British act will also be on the bill. No further details were available at presstime.

MAMAS and Papas, Lovin' the Standells are all coming to Britain in the New Year!

They are among a string of by British impresario Tito Burns, who returned from the States last weekend.

Burns has also lined up British tours by trumpeter star Al Hirt and his band, pianist Peter Nero and—in negotiation with agent Harold Davison—the Buddy Rich Orchestra.

Lovin' Spoonful were to have toured with Dusty Springfield last September, but Los Bravos took over when the deal fell through.

Said Tito Burns on Tuesday: "I sat around a table in New York with Bob Cavallo, manager of the Lovin' Spoonful, agent Bert Block and lawyer David Braun. The Spoonful's not coming was all due to a terrible misunderstanding all round. A real comedy of errors."

"Now, everything has been ironed out and they are anxious to come to play Britain for their fans."

The group is due on May 15 for a two-week tour and TV.

Mamas and Papas arrive in February for two weeks of concerts and TV.

Peter Nero is here in April for concerts and TV. Buddy Rich and his 17-piece band—which backed Dusty on her New York opening recently—arrive on March 31 for a fortnight's tour.

Young Rascals, who had a hit with "Good Loving," arrive November 28 for ten days, while Standells, who have had several big hits in the States, arrive in January.

Spoonful, Young Rascals and Britain in the New Year!

## Spencer celebrates

Spencer Davis, up to No. 2 in the chart this week, play Geneva from Tuesday to next Friday (25) and tour Germany from December 1-17.

Chart celebrating: Pete York has bought a new Vauxhall, Stevie Winwood an ex-US Army jeep, and Spencer Davis has been made a vice-president of King's College (London University) Rugby Club.

## 'Cathedral' sells 1 1/2 million in U.S.

NEW VAUDEVILLE Band was poised to hit the No. 1 slot in America as we closed for press on Tuesday.

"Winchester Cathedral," which has passed 200,000 copies in Britain, sold one-and-a-half-million in America within four weeks of release.

The six-piece group—now on a promotional trip in the States—have been asked to return in January for a three-week tour.

On Sunday, the Vaudeville Band appeared on the Ed Sullivan Show. They tape another show for Sullivan, and also visit the West Coast for the Hollywood Palace and Milton Berle shows.

## SANDIE TO STAR WITH WALKERS!

SANDIE SHAW makes surprise appearances at two of the pop world's biggest events this month.

Because of flooding in Italy, Sandie—who flies to Rome this Sunday—has had some Italian tour dates cancelled.

She will now fly to Paris on November 25 to appear in "An Evening With Danny Kaye" at the Alhambra Theatre. Other top-line artists on the show include Marlon Brando, Jane Fonda and Roger Vadim.

On November 29, Sandie returns to London to appear in the "Royal Gala" TV spectacular also starring the Walker Brothers.

## CAT FOR PARIS

CAT STEVENS goes to Paris in mid-December for three days TV and radio appearances.

Cat makes his first London stage appearance at the Saville Theatre with Georgie Fame and Julie Felix on December 26.

## Four Tops tape film for 'TOTP'

JUST 12 hours before the Four Tops flew back to America, "Top Of The Pops" producer Johnnie Stewart rushed the boys into the BBC's White City TV Centre on Tuesday to tape a special film of the next Four Tops release—out in December.

Originally, "Top Of The Pops" planned to film the Four Tops on location around London. Then, news arrived that Tamla Motown were flying over tapes of the new single. So "TOTP" made a last-minute change of plans.

Says co-producer Stanley Dorfman: "We thought it a better idea to get them in the studio to do a Videotape of their new single instead." The film will be shown to tie in with the release of the single.

"TOTP" also plan to film the Four Tops during concert appearances in America in the new year. At presstime, there were no plans to film them at the Royal Albert Hall during their appearance there on January 28.

Over 1,000 fans were turned away when they applied for tickets for the Four Tops' London concert on Sunday. But the Albert Hall, which seats over 6,000 will more than accommodate those who were disappointed on this trip.

## David, Jonathan film

David and Jonathan their first music score for a major dramatic film which starts shooting in January.

They plan to complete the score before Christmas as they leave for Italy in January for the San Remo Festival.

## Profits for Aberfan

Weish group the Lian from Port Talbot, near Aberfan, are giving all profits from their record "Realise," out on CBS last Friday, to the Aberfan Disaster Fund.

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Mark off the date in your diary—Monday December 12th, 7.30 p.m. That's when the big Oxfam Albert Hall concert will be happening. The show's called "You're Joking?" and stars Paul Jones, Peter Cook and Dudley Moore, Bernard Braden and many, many more. Get your tickets now by filling in the coupon below.



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## STARS IN THE NEWS—3 AFTER SERIOUS INJURY

# Pete Quaife rejoins the KINKS

PETE QUAIFE, who shocked the pop world six months ago when he quit the Kinks after being seriously injured in a car crash, has rejoined the group!

Peter was badly smashed up in the accident on the M6 and was in hospital for some weeks. Bass guitarist John Dalton was brought in as temporary replacement to stand in on Continental dates. Peter then announced he was quitting the group to go to Denmark.

At the time it was believed he was going to marry his Danish girlfriend and work in her father's advertising firm.

"After the accident I was told I had fluid on the brain and that this hospital in Helsingor was the only place I could get proper treatment.

"I had to stay there for six months and quit the group so that they could get on signing contracts for overseas tours," Pete told Disc and Music Echo on Monday.

"There was no question of any dissention. The boys knew I would re-join once I was well again. There are always rumours floating about at a time like this and me getting married was just one of them. It's a laugh really."

Pete flew back from Denmark a few weeks ago and phoned Ray Davies at the weekend to inform him of his decision.

He makes his re-appearance with the Kinks when they tour Germany at the end of the month. But Pete will still be under hospital treatment in this country.

## Cliff Bennett switches sides

AN "ELEVENTH-HOUR decision" by Beatles chief Brian Epstein has prompted Cliff Bennett to upgrade the "B" side of his new single to tre "A"—or top-side—rating.

Brian made the decision during rehearsals of the Four Tops concert—on which Cliff appeared—in London on Sunday.

A side is now Cliff's own composition, "Never Knew Lovin' Could Be So Doggone Good" instead of "Don't Help Me Out," already rated as a "climber" by Radio London.

Epstein believes the Cliff Bennett composition is a top ten certainty and an ideal follow-up to his hit with Lennon-McCartney's "Got To Get You Into My Life." Disc is out November 25.

Cliff appears on "Saturday Club" (Nov. 19), "Monday Monday" (28) and "Pop Inn" (29).

Dave Dee, Dozy, Beaky and Mick appear on German TV on Saturday minus Dick, who entered hospital this week for treatment for a neck ailment. They returned for a German tour from December 4-16.

## Otis, Sledge in soul show

Otis Redding and Percy Sledge headline a ten-day soul package opening at the Odeon, Hammersmith, on March 3. Rest of the bill: Sam and Dave, Booker T and the M.G.s, Eddie Floyd and Carla Thomas.

The show, "Memphis Gold," also tours France, Germany, Holland and Scandinavia. A tour by Wilson Pickett and Joe Tex is also planned for March.

# Beach Boys plan another tour here

BEACH BOYS' first British tour has been such a smash hit that they plan to return in May.

This time, it will be a longer tour taking in cities not already visited, including Scotland and Ireland.

Promoter Arthur Howes said on Tuesday: "This tour was a 'feeler' which has turned out to be a giant of Beatle proportions. The only other group in the country that can do this sort of business is the Walker Brothers. I was on several of their dates and it was a phenomenon."

The tour ended on Monday at Hammersmith Odeon. The Beach Boys flew straight back to America for a tour with Chad Stuart and Jeremy Clyde.

Next, Beach Boys' single is "Heroes And Villains". Their new LP is "Smile."

## BUSY MANN!

Manfred Mann, now on a three-week working cruise to the West Indies, return next Friday (25) and play London's Marquee (29).

Manfreds play ballroom dates in December at Salisbury City Hall (1), Wolverhampton Civic Hall (2), Nelson Imperial (3), Southport Floral Hall (17).

## NEWS in a FLASH

HERMAN returned from TV in Germany this week. He appears on "Juke Box Jury" on Saturday, "Saturday Club" (December 6) before leaving on December 14 for his American tour with the Hollies.

Dave Berry goes to Denmark for his first appearance on TV there on November 24. He is on BBC TV's "Crackerjack" (30th).

Mindbenders record their next single tomorrow (Friday).

Radio Luxembourg summer relief deejay Colin Nicol returned to Britain on Tuesday to freelance. CRYN'S SHAMES' van containing £5,000 worth of equipment was stolen in Liverpool last Thursday. It was found abandoned next day with a guitar and two amplifiers missing.



PETER QUAIFE

## Cathy's new TV series

CATHY MCGOWAN stars in a new series of Rediffusion shows from the first week in March.

But the new programmes are not intended to replace RSG. They are not designed as pop shows, although pop artists will be featured. Commented Cathy to Disc and Music Echo: "I'm not really sorry RSG is ending. It is the end of a way of life. It is better to end this way than to just run down."

The new shows—to run for 13 weeks—will be screened later than RSG—probably around 10 p.m. on Fridays. Each show will be seen in America three weeks later.

## BBC to launch new R'n'B show

NEW pop programme may be launched by BBC Light Programme in the New Year.

Titled "Rhythm And Blues" the programme is so far planned for BBC's Overseas Service and goes out for the first time to 27 countries on December 9. Cream and the Move appear on this first 30-minute show.

## Paul Jones, Nancy may be on 'JB'

PAUL JONES may have Nancy Sinatra as a co-panellist on "Juke Box Jury" on December 17. It was revealed in Disc and Music Echo on October 29 that Nancy had been approached to debut on "Jury."

Agent Harbid Davison met Frank Sinatra in Las Vegas last weekend. It is understood Nancy's return visit to Britain was then discussed and the "Jury" date provisionally fixed.

With Nancy and Paul will be record producer Mickie Most and singer Rose Brennan.

Paul Jones, who left for a 12-day holiday in Southern Italy at the weekend—his first break since going solo—has his first album released in early December.

Paul on "Juke Box Jury" on December 17, says the LP will "reflect 'High Time' as it's not a clever-clever LP, but good from the commercial angle."

## NEW SPOONFUL DISC

Lovin' Spoonful release a new single for simultaneous States and British release before Christmas. There are no plans for another British tour.

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# PITNEY: IF I WERE A PRESIDENT

IN THE middle of the American elections last week you could have been forgiven for mistaking Gene Pitney's London hotel for the White House, what with all the excitement going on.

Gene takes such a keen interest in politics that he was buying up newspapers as fast as they hit the streets.

He's so interested, in fact, that when the time comes for him to give up pop he intends to retire into politics himself. "I'm associated with the Democratic Party and I always have intended to go into politics when I give up singing. I don't know when—I have to get a little more white hair first!"

"But I feel I have a background that could be tremendously advantageous. Because of my travels I've been able to see how political events have been seen by non-Americans."

"But I rather think I could be beneficial as a politician because of my travels and having access to people on an international level."

Just what would Gene do if he were ever to become President Pitney of the United States?

"The three main problems facing America are Vietnam, colour and inflation," he stated.

"Either America gets the hell out of Vietnam or really goes in to do a job and clean the place up. How can you send a guy over there and say they'll be shooting at you but don't shoot back too hard?"

"The only thing that will solve the colour problem is education of the basically illiterate coloured people in the South. It's old people over 60 who hang on to the idea that coloured people are inferior. When young people grow up to political power it will wipe out a lot of that feeling."

"Housewives are picketing supermarkets to try to knock down food prices, but they are the result of expensive policies like the Vietnam war and foreign aid."

Apart from these major things, President Pitney would also like to make one big change.

"I would see that politics was cleaned up. It's bad when the public thinks some of the people representing them are like the guy who got caught for stealing chickens."

# ON THE BEACH BOY BANDWAGON

THERE IS nothing quite as exhilarating as travelling through England with Americans.

Every crumbling old wall, each cloth-capped millworker, even pre-1950 cars and lunch in Trust Houses, all these excite such adjectival explosions that one sees England anew—in brighter perspective.

A packet of nuts-and-raisons in a Sunday pub, a chat with a rosy-checked WVS worker, a wave from two plump Girl Guides fresh from a Remembrance Day parade with old, old men of the 1914-18 War—these are wondrous adventures for young Californians brought up by the sunlit Pacific in a land of eight-lane-nightmare freeway-road-systems, Tudor mansions built last week, and supermarkets as big as a Welsh village.

Bowling through this rainswept kingdom with the Beach Boys has been delightful. I never worked with an ensier group. They have a controlled innocence which is most engaging and I suspect they have made not one enemy from Leeds to Tooting.

Each concert was sold out, of course. This was a marvellous support for a group which, though already the most successful by far in America, was apprehensive about British prospects.

And I don't know how much better the Beach Boys could have had it than to see "Good Vibra-

tions" reach Number One in the chart.

Really it has been marvellously timed and achieved and not by accident. The team work was remarkable.

EMI Records have never worked harder, nor with more inspirational force than they did in the BB promotion; the London bus advertising was a fine stroke. So too was their foyer-design across the nation and if it hadn't been for that airless crush in Manchester Square when the Boys met the Press, it would have been 100 out of 100 for EMI. As it is, we give them 98 and many thanks.

## Cheerful

Arthur Howes, tour promoter, and his staff, also worked like men driven by extra-terrestrial energy. The theatres and the geographical placings were splendid and for this the Beach Boys—old, long-suffering, amplified tourists—are very grateful and relieved.

Manchester was probably the wildest concert. I can't be sure because the reception was excellent everywhere, but there is something about Manchester audiences which is more solid and vigorous than any other I ever encountered.

Also, let us recommend the Piccadilly Hotel there. It's new and cheerful and everything works. Also, the porters don't behave like leering automatons with right hands permanently hooked for a tip.

The tour started in the Astoria, Finsbury Park. Brian Epstein was



*Alan Jardine*  
**WRITES:**

IT'S over and it's been really great. We've come up with some very favourable impressions of the British scene—impressions which will be permanent and very happy memories.

We prefer, in particular, the smaller auditoriums over here where everyone can see and hear and where we can communicate much more closely and with more reality than in America where there may be, say, 20,000 auditoriums or baseball fields.

These huge places don't do justice to our music, nor for that matter do fans get fair value.

I believe the hysteria thing has run its course and we don't judge our reception in ratio to the scream-level. We know there is the listening-element as well.

Brian has done some terrific things—he is unbelievably devoted to our music—and there is more to come in the next album we must finish up when we get home. It should be released in January.

Until then, modestly, our thanks and love to you, all. (We'll be back).



# REG PRESLEY TALKS TO MIKE LEDGERWOOD

**NAME:** Reginald Maurice Ball.  
**AGE:** 23.

**BORN:** Andover, Hampshire.

**FAMILY:** Mother and Father, two brothers. Eric's a bus driver in Basingstoke, Ronnie works for Southampton Water Board.

**HOME:** Nice modern, self-contained flat off Oxford Street, London. Moved in six weeks ago.

**FAVOURITE FOOD:** Steaks with melted cheese. Milk shakes. And a good old-fashioned home roast.

**FAVOURITE DRINK:** Whisky and Dry Ginger. But I don't go for drinking a lot—only if I'm at a party or with the others when they want to go into a pub. Drink is just for getting drunk on.

**PETS:** Haven't any. If I could I'd have an Alsatian.

**AMBITION:** Until "A Girl Like You" it was to write a number one hit. I don't know now. Probably to write another number one.

Also, I suppose, to stay as successful as we are. But I'd like to dabble in other things later—just to see what else I could do. Yes, and I'd like to buy my Dad a car.

**RECORDS:** I like Dionne Warwick. Her voice is the ultimate. Everything she does is good by me. I admire the Beatles. They've fought off criticism and still done everything they wanted to. I don't like any one particular group. Variety is

the spice of life. If you change things constantly you don't get bored.

**FEARS:** I hate glass. Can't stand it being smashed. It makes me shudder and go all cold. I hate sharp things. Once saw two soldiers fighting when I was about 11. One had beaten the other with a belt covered in razor blades and he was a mass of blood. It injected a fear of sharp things into me.

**MARRIAGE:** Good thing if both are understanding. And especially in a business like this.

**"I don't go for drinking a lot. Drink is just for getting drunk on"**

**HOBBIES:** What were are now my business. My hobby used to be writing songs. I like swimming—but again don't get much opportunity. Did a date once where there was a pool and we were able to dash straight out of the dressing-room into the water.

**POLITICS:** Don't like meddling in them for the simple reason that you've got to learn about them before being able to speak about them.

**SMOKES:** Got about three brands I generally smoke—Embassy, Rothman and Kent. If I'm writing, I'm smoking all the time. It helps the concentration. I started smoking at 15. You start smoking really as a boy for devilment.

**RELIGION:** Another thing like politics. After all, religion was politics once.

**CLOTHES:** I like casual clothes. I always used to like suits and styles. Now I like more or less the same in casual wear. Love trying the new things that come out. Also I find it hard to match things—styles and colours. Sometimes I walk out of a shop in something and an hour later I hate it! Spend about two hours in a tailor's when I'm having a suit made. It's important to choose carefully. Nine

out of ten tailors tell you what you should wear. If you listen to them you can end up looking ridiculous.

**LIKES:** So many things. Relaxing and sleeping. I like getting ready to go out to a show or somewhere. I have mad crazes to do something different.

**DISLIKES:** Mouthy people. And I hate the big show-offs. Oh yes—and motorway cafes!

**FAVOURITE COLOUR:** Blues and browns. And I like these new mauvy-type colours.

*Next week:*  
**PETE TOWNSHEND**

# PAUL & BARRY RYAN..



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# BEATLES ARE HATED HERE!

"A LOT OF DRIVEL has been spoken about Liverpool feeling sorry for itself since the Beatles and other groups left for London and fame. What do they expect from people other than to try and get on in life? The Liverpool element that still resent them going are those that haven't made any progress themselves."

That comment came from Brian Epstein, the instigator of the mass exodus, when I interviewed him in Disc and Music Echo a couple of months ago. "Sentimental slush," he resorted to the stories of mounting resentment.

He's right, of course, in reasoning that people should be permitted to get on in life. Wrong, however, to argue that only the unambitious element of Liverpool are resentful.

Teenage Liverpool today doesn't just dislike the Beatles. In most cases, they harbour real hate.

Michael McCabe (16), Birkenhead Street, Liverpool 3: "The Cavern put the Beatles where they are today—yet they gave nothing in return. They couldn't even be bothered to attend the



• SAVILE OF POLITICS?

reopening last summer. I hate them."

Dave Kerrigan (18), pop singer, Speke, Liverpool 24: "I've never liked them—they've disowned Liverpool, after all. Also kids dislike the way they've tried to become too adult, mixing mainly with older people."

Maria Baines (16), tailoress, Russel Street, Liverpool 3: "Liverpool teenagers will never forgive them for failing to come back for the Cavern reopening."

Christine Gratton (16), pool clerk, Townsend Street, Birkenhead: "They owe it to us to come back occasionally. We never see them now and they're so big-headed."

Reg Jones (17), clerk, Langham Avenue, Liverpool 17: "The Beatles? They're outdated."

Not one of the Mersey teenagers I talked to had a good word to say about the Beatles.

"Big-headed," "better groups have taken over," "We don't want them back now" were some of the spiteful slogans.

Ironically, it's the over-20's—the people who grew up around the Beatles era—who talk in understanding tones.

Cilla's successors at the Cavern, hat-check girls Margaret Moran (Aubrey Street, Liverpool 6) and Edith Adams (Solon Street, Liverpool 7) are both 21 and almost pro-Beatles.

Said Margaret: "People who grew up with the Beatles, like myself, don't bear any grudge against them."

## Idol

Edith added: "Every body would do the same if they had the chance. But the Beatles can't hope to appeal to Liverpool's new teenagers while they keep running down their home city as they have done."

Billy Butler (Cambria Street, Liverpool 6) is the Cavern's current resident deejay.

Billy, 23, says: "Not a single person on earth would remain unchanged by the success the Beatles have had."

But today's teenagers in Liverpool want a new local idol of their own. Add this to the fact that the Beatles didn't come to the Cavern reopening and it's no wonder the youngsters here have little time for the Beatles.

But, with rare exceptions, like Lena Martin (17), hairdresser, Casterton Street, Liverpool 7, who said: "The Liverpool groups today are better than the ones before," nobody really kids themselves that the Mersey scene is so hot anymore.

Alan Williams, owner of the Blue Angel Club, in fact, exploded: "Liverpool has lost all its sparkle. We haven't any refreshing groups on the scene which makes things dull. There are no good groups around any more."

"Liverpool still abounds with entertainment—but the groups don't back up our efforts. They're only interested in what they'll be paid. In the early Beatles days, a group would willingly play from 8 pm to 3 am for 10 bob each—today they'd laugh at you unless you offered them a mere half-hour spot for a big sum."

Deejay Butler also added: "Money comes first today. The Fix, Signs and Hideaways are the only local draws—the rest aren't as dedicated."

But is Liverpool still so swinging? TV's "Whole Scene Going" said it was dead and got slated for saying so. But what does Young Liverpool say?

Elaine Pennington (16), pool clerk, Priary Street, Birkenhead: "The Cavern's all right



but it's the only place worthwhile."

James Aldridge (15), Langley Way, Liverpool 8: "It's lousy in Liverpool. You can't get a job and there are not enough clubs."

Susan Dale (16), schoolgirl, Penrose Avenue, Liverpool 14: "It's terrible—there's nowhere to go."

Carol Darby (16), junior clerk, Hatherley Street, Liverpool 8: "Liverpool's played out. It's terrible here now."

Tony Burns (18), pop singer (Signs), Scotland Road, Liverpool 5: "Liverpool could become big again, but at the moment it's not at all good. Apart from the Cavern, there's nothing."

Bob Wooler who controls the Cavern and walks into Liverpool clubs like the Saviour, still thinks it swings.

Yet he recently discovered that 95,000 teenagers in the 17-19 age bracket lived in Liverpool.

In Mersey's heyday, 5,000 filled the clubs on a Saturday; today the total's 2,500.

Where are all the others? Said promoter Brian Kelly: "They can't be all engaged in sex—it's not theoretical. They must be drinking in pubs with juke boxes, enjoying a law which states a landlord must not knowingly serve alcohol to

persons under 18.

"That word 'knowingly' is the loophole for the teenagers."

They certainly wouldn't be staying at home, watching television or going to church.

Coloured people are quite acceptable and the possibility of another world war doesn't worry them.

"I hope there won't be one—but it would be all over very quickly," said Marie Laitak (15) shop assistant, Upper Putt Street, Liverpool.

And for a city where the oldest teenagers are Harold Wilson and Bessie Braddock, some of the young people are surprisingly shrewd about politics.

Said deejay Butler: "Wilson? He's the Jimmy Savile of politics. But his trip to reopen the Cavern was a pure publicity stunt and Liverpool teenagers weren't fooled by it."

But Liverpool teenagers themselves don't fool me. Until they learn to live with the Beatles legend and remove the chips from their shoulders, the Mersey scene will stay one degree under.

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# WHAT YOU THINK

CAROL MARSH (15), addressograph operator, 125 Colchester Road, Leyton, E.10: It shouldn't go — it's one of the best programmes on TV. It has different pop stars every week but on other shows you get almost the same ones each week.

John Holford (21), laboratory assistant, 20 Rosedale Road, Tranmere, Kirkcaldy: It is time for a change — it's not as good as it used to be. Some of the groups have been rubbish just lately.

Mike Norman (20), computer operator, 36 Tomlin Drive, St. Albans: It's overstayed its run. A couple of years ago it was all right when groups were in, but RSG hasn't kept up with the trend for R and B and soul people like Otis Redding.

See Beasley (17), junior market analyst, 12 Forest Way, Ashford, Surrey: It may not be the best programme, but it's about the only one to give us fantastic soul singers like Otis Redding, James Brown and Edwin Starr. Why not axe 'Batman' instead?

Sally Shand (17), student, 42 Millbrae Road, Langside, Glasgow, S2: We don't get RSG up here anymore. We get 'Countdown' instead, and it's no substitute.

Antonia Langdon (17), shorthand-typist, 199 Carlton Avenue East, Wembley: I don't think much of it. I prefer 'Top Of The Pops' and only watch RSG when someone really good is on.

Christine Shaw (17), shorthand-typist, 31 Dawson Road, Newsome, Huddersfield: It used to be good, but people are getting tired of it. It's getting stale and seems to be all the same. 'Top Of The Pops' is better.



# DARIN: I think of myself as a jumper

BEACH BOY "brain" Brian Wilson, the genius behind their hits, has developed musicianship on a par with master composer Leonard Bernstein and the things he does.

Who says so? "Carpenter" man Bobby Darin—himself a big hit-builder.

"Brian's music is so free!" exclaims Darin. "For every song he writes he throws another away."

"I was with him once when he played me 'Fun, Fun, Fun.' At the end he kept on playing his guitar and virtually had the tune for another song."

Ray Charles

"Instead he scrapped the last piece and threw it away. Just like that!"

Bobby was talking in his London hotel about his impressions of the pop scene on both sides of the Atlantic. He went on:

"I like to think of myself as a jumper. I was on to Ray

Charles as long back as 1956. And I could see big things starting for the Beach Boys after hearing '409' — their first record. Their music is so free."

He paused, put down his cigarette, and bashed away on his guitar a few bars of "Fun, Fun, Fun" singing at the top of his voice: "You'll have fun, fun, fun — till your Daddy takes your T-Bird awayyyyy!"

Bobby grinned from behind his thick-rimmed glasses. "Those words are good. They're delicious. And that's why your John and Paul are so delicious."

"But because they do good songs it doesn't mean they've got to sing them for the next 30 years. If they write the songs — they'll be sung all right!"

"A good percentage of today's hits make it because they're danceable and catchy on the ear. The ones that get into the top ten are the listenable songs."

"All a lot of people have to hear is a belting drum beat and they immediately classify

the record. I think that today young people want something more in songs than just that!"

Did he think that was why "Carpenter" had been such a smash?

"Yeah. It was the lyrics. Just the lyrics. I think that song could have been written as a lovely poem. Written and read today—or centuries ago. It's still the same words. They're sensitive words. And John and Paul write sensitive songs. They're brilliant!"

## Too lazy

"I remember looking at the top twenty in 1964 and saying: 'It's about time!' It was, too. America was totally invaded by the Beatles. As well as all the offshoot groups. I thought then it was about time we had a boot in the pants in America. Everyone was getting too lazy."

"THEN ALONG CAME THOSE FOUR KIDS FROM LIVERPOOL AND GAVE US A SHOT IN THE ARM THAT WAS HEARD THE WORLD OVER,"

# Another pop show bites the dust!

AT the end of the year, "Ready, Steady, Go!" is to be killed off by Rediffusion.

The last programme will be the end of over three years' hard work. And, despite the times it has been knocked for being too hip and too "in," it will be something of a tragedy for TV pop.

"Ready, Steady, Go!" is something of an institution. Although often there have been some disastrous moments, some amateur moments, some moments when you wanted to dive under your armchair wincing with embarrassment, "Ready, Steady, Go!" was a show which above all else generated enthusiasm and more excitement than you would have considered possible between an audience sitting locked away at home, and artists in a studio miles away.

One person certainly responsible for most of the show's wild enthusiasm is Vicki Wickham. Always connected with RSG, she has been programme editor for the past year.

From Vicki then, who has been right there in the middle of it all, comes a list of moments when RSG has been on top and beautiful. Moments to look back on when the last noisy, startling, introduction notes of the RSG credits have long since faded back down the cathode ray tube.

● **CHRISTMAS PANTO 1965:** The sight of Eric Burdon dressed as a fairy with his bent wand and bent-rimmed glasses in that frilly skirt, ad-libbing like a lunatic, makes me collapse every time I think about it.

● **DIONNE WARWICK:** The first time Dionne was on was about two and a half years ago and she did "Anyone Who Had A Heart." Everyone was

# 'Ready, Steady Go!' Editor Vicki Wickham reviews highlights of the TV series that ends on December 23



very worried because at that time Cilla's version was the big hit. But she went down so unbelievably well, everyone was knocked out.

● **THE MOD BALL:** What a day that was! It was held at a time when the Rolling Stones were being mobbed. Ha ha! Big joke. It didn't. And Cilla was terrified because she thought she was going to fall off her stand.

● **DUSTY:** The first time she was on wasn't actually so great because she was with the Springfields and had just had a row with Tom and Mike. But after that she used to come and do some competing, just before she became solo star. And that was great because her memory always conked out and it all became a big laugh with everyone giggling and falling about. By the time she went solo and appeared she was an old friend on the programme.

● **ROLLING STONES:** First time they came on in August 1963 we had these fantastic shots of their heads. At that time they had the longest hair anyone had seen. It was unheard of and viewers' reaction was probably the biggest we have ever had.

● **BEATLES:** When they appeared three years ago they were already huge names and it

was tremendously exciting putting up crash barriers and wondering if everyone was going to get in and out of the studio okay and see that nobody was going to be trampled to death. It was funny because everyone expected them to be zombies because they were such big names and they were absolutely gorgeous, of course.

● **ANIMALS:** First time they did "House Of The Rising Sun" we were one of the few people to play it all the way through. That was when we were live and the Animals were terrified that everyone was going to lose interest half-way through and be bored. But it was fantastic.

● **WALKER BROTHERS:** They came on, sang "Love Her" and Michael Lindsay-Hogg decided to light their heads and just do head and shoulder shots very close up and dramatic. Nobody could believe it when they saw it on the monitor. We had never seen such beautiful boys.

● **RAVE UP:** When we had Chuck Jackson and Denny Lane doing vocals on "What'd I Say" with the rest of the Moody Blues backing and the Supremes standing on a piano doing the chorus work.

● **IKE AND TINA TURNER:** Who came over better than anything else we've ever done.

## WHAT THE STARS SAY:

● **SHADOW BRIAN BENNETT:** We've never done it in our lives. It just wasn't our scene. Half the stuff that's been on it has been pretty diabolical.

● **MINDBENDER BOB LANG:** It's tragic. I don't think it will be long before most of the other pop shows are off too.

● **DAVE DEE'S MICK:** "RSG" going is very bad. There are too few pop programmes left. Groups won't have much of a chance now. Everyone is going anti-pop!

● **WALKER BROTHER JOHN:** It's too bad—the pop scene isn't the same any more. Pop shows aren't popular.

● **GEORGIE FAME:** It couldn't go on forever. It's had a good run. About time they gave it a rest.

● **ZOOT MONEY:** A lot of good and a lot of bad things came out of "RSG" but at least it got people to watch TV—and got a live show going.

● **CAT STEVENS:** I've only been on it once. I thoroughly enjoyed myself. It would be a pity if nothing replaced "Ready, Steady"—at least it was always there.

● **CLIFF BENNETT:** I'll be sorry to see it go. I liked the atmosphere. We're running out of pop shows too quickly. A show like that was very good for publicity and exposure.

● **CHRIS FARLOWE:** Shame. I always enjoyed being on the show. Although a lot of people knocked it over sound and balance, the shows I worked on seemed to be all right. I hope they replace it with something similar.

● **MICK WILSHER (New Vaudeville Band):** From ITV's point of view the show must have been going down when they cut it to half an hour. I don't really like shows that are crammed full of everybody, but I don't like to see any pop show go.

● **SMALL FACE PLONK LANE:** We have always had a laugh when we have been on. Pop used to be everything but it got out of hand and now it's levelling down.

● **FACE KENNY JONES:** It's better than the other programmes because you can see artists performing. I hope there will be something better in its place.

● **ERIC BURDON:** I'm very sad. I liked it because it made the groups so very real. We were allowed to choose our own material—and not hamstringing having to do the hit in the same way as on the record. It also reflected the groups' personalities. I'd like to see a new show—which gave even more freedom. I'm happy I'll be on the last one—with Alan Price.



# DARIN: I think of myself as a jumper

# CLIFF'S BACK — but he's still the boy next door

## The day Cliff caught a bus for the first time in four years

FOR the first time in four years Cliff Richard has done something his fans do every day—he caught a bus.

"I had forgotten what it was like," said Cliff with a gentle smile. "Really—it was quite pleasant."

"We had driven out to Tunbridge Wells in the car, and had then gone for a 15-mile cross-country hike. I was shattered after that, and just couldn't face the thought of walking another 15 miles back to the car."

We refers to the friends with whom Cliff is now living, sharing a small semi-detached house only a few minutes away from Pinewood Studios where he has recently finished "Finders Keepers," his latest film.

His way of life is now modest. Outside in the road stands his silver grey saloon car, an MG 1100—needing a wash. A passer-by had written in the film of dirt: "YOU MAY BE CLIFF RICHARD — BUT THIS IS FILTY!"

That amused Cliff, who washes the car himself. Indeed, he does most things himself now.

"Material assets and wealth just don't interest me any more. I know now that I can do without all that."

### I like UNCLE

"I haven't bought a new house since I sold the other one when Mum married. I'm in no hurry. I'm quite happy where I am—they like having me here, and I like being here."

"If we've got nothing to do then we go for long walks in the country, or watch television in the evenings—I like 'The Girl From Uncle'."

Cliff, who carefully allots himself eight hours' sleep a night and avoids the London clubs, genuinely enjoys the ordinary life which he has now re-discovered.

"I don't worry about anything now, like I used to. If I want to go down to the shops, then I do."

"If someone recognises me, I quietly draw them into a shop doorway and sign an autograph for



CLIFF with co-star Viviane Ventura — not stretching his acting ability

them.

"Once or twice a week I pop down to the record shops in Waltham Cross—the one I always used to go to when I was a kid. I bought Cat Stevens' record the other day—that was one I really liked."

Recently, Cliff thought of buying himself a £7,000 Rolls-Royce—but decided "it's an awful lot of money, and I can't really afford it—I'm not as wealthy as people seem to think I am."

Apart from his religious work, Cliff's other big hobby is photography.

"Have you noticed the skies this year?" he asked suddenly. "They've been wonderful. I've taken hundreds of photographs of the skies through the trees. Great stuff."

"EMI used one of my photographs—a colour shot of my sister—on the back of my 'Kinda Latin' LP. That was something that gave me tremendous pleasure."

## Great new songs in 'FINDERS KEEPERS'

AT THE party following last week's sneak preview of Cliff Richard's "Finders Keepers" someone sidled up to John Rostill and whispered "Have you seen any of the Shadows arrive yet?"

Grinned bassman John later: "I suppose it's all down to the white suit routine next time. They sit through two hours of you on the screen—then can't even recognise you in the flesh!"

One thing is certain. However "fanciable" the Shadows may be, their musical image is of the highest calibre. And "Finders Keepers," the boys' latest offering in the long line of happy-go-lucky fun films, proves an excellent vehicle for their writing talent.

As a picture for the family market these pop movies are aimed it's singing well, but not really stretching his acting ability to the full.

The story, however, is a bit thin. It's lively but lacks life, colourful yet without colour.

As the Shads said afterwards—the script was not as good as they hoped. They'd have liked time to liaise and work in some of their own ideas.

"There were bits," said Brian, "that were terribly pony which we had scrubbed. Lines like 'Good old Cliff' and 'Come on Arthur!'"

The plot revolves around a nuclear bomb which is accidentally dropped in the sea off Spain. It's based on a real-life happening. Cliff and the Shadows get entangled in the drama and excitement of high-spying and the struggle to get hold of the secret device.

### Great songs

The camera work is very clever and it's hard to tell that a large percentage of the film was shot here in Britain.

For my money, the songs must go down as some of the best Hank Bruce, Brian and John have written.

The happy-go-lucky "Finders Keepers" theme — an obvious single—as the boys hobnob their way across Spain; the bit "Time Drives On" done with cunning camera shots in the hotel foyer; and the calypso-mood "Washer Woman" when the lads encounter the local talent on washday parade by the river, headed by the vivacious VIVIANE VENTURA.

One thing, though. If you've got to dash for a late bus after seeing "Finders Keepers" don't worry about missing the end. Parts of it fall a bit flat.—MIKE LEDGER-WOOD.



## Jonathan King Column

THE FICKLE fans. The faithless ones; disloyal, obstinate, bitchy, petty. Demanding everything, giving nothing.

ELVIS at least can never grumble or aim these investives at his admirers—my comments are particularly directed at BRENDA LEE fans, because Brenda's current disc, "Coming On Strong," is one of her best ever—it ranks with most of the current top records.

Here? Nothing; not a grumble or complaint to the disc-jockeys that it's not being played (un-necessary anyway)—not a sign of it in the chart.

Worse than fan faithlessness is the usual lack of taste among the buying public—"Coming On Strong" is a great, danceable record by one of our few first-rate girl singers. It has all the earmarks of a hit and that is what it deserves to be.

### I wept

I WEPT the other day, it was in the car—I had just heard Penny's latest "pick". For the first time in many years, I cried.—Lorraine Ellison, "Stay with Me."

I want to ask every friend in a position to play discs—please, put this on the turntable and let the world hear it. Definitely in the top ten releases of the year.

Please, please—play it.

BEST miss of the year—Proby's "I Can't Make It Alone." It grows and grows—and grows. I've been raving for over six weeks; its failure shows the power of TV.

MOST grow-on-you record around—Sandie's "Think Sometimes About Me." I really hated it to start with — four listens later I was transfixed.

Other "personal" smashes (I've given up predicting commerciality) Dave Berry (best ever?), Alan Price, Neil Diamond (every time with that chord sequence), Martha and the Small Faces (to a degree).

HAVING smashed Ray Davies last week, I have to praise "Dead End Street"—especially the fade out—and mention "Dandy" (by Clinton Ford) as worthy of attention.

## On tour with the BEACH BOYS

From Page 7

And what do we say of Dennis Wilson, the most physical of drummers, lovable showoff, darling of the girls? — "Oh Dennis, Dennis, Dennis, Dennis," they howled in Cardiff and Leeds and everywhere.

What do we say? That he is one of the very big teen-idols of the coming months, that he is a full driving, thriving Beach Boy. And a Wilson too.

Leicester was the first provincial stop. A town I'd never visited. I wasn't very amused when the car broke down on the edge of the motorway. "Ad it," said the driver. "Completely mucked up." And it was. So we sat there, lying back blandly in a swamp of swirling trucks manned by clever-winkled-browed drivers, who looked at us in a mixture of envy and contempt.

A taxi came and took us to the theatre where Bruce thoughtlessly lost his voice and the song "Graduation Day" was dropped because his is the very high harmony. For three days he vanished inside a cup of Friars balsam and by Cardiff the song was back on the bill and Bruce was better.

After Leicester came Leeds where the full-throated North roared a welcome and I met my brother who doesn't like people with long hair. In Leeds I lost my typewriter and Mike Love found his German pipe.

Dennis bought eleven pairs of trousers, a red leather coat and took to wearing a 100-year-old hat from the American South, with a long-stemmed pipe.

In Manchester I met two girls who had sent 100 letters to the cinema manager begging to meet the Boys. They had, also, written a message on 200 feet of toilet paper. This was the clincher and they met the group backstage and were photographed wretched in the paper-chain.

In this city, too, I met my mother who fancied Mike Love and bought him a deerstalker hat. This, with his pipe and beard, made him too as far from the Beach Boy image as Dave Dee.

Carl Wilson went to hospital between shows in Cardiff. He pushed his hand through one of those rusty-framed windows which appear to have been installed deliberately in England. The cut wasn't deep, but it made a paragraph or two for the reporters.

Lovely Welsh audience. The harmonies passed the acute astute critical Celtic ear-test and the applause was deep and long.

The tour to Birmingham, through the autumn-brown splendours of the Wye Valley, to lunch in Monmouth and pints in a pub with hunting horns and men with dominoes.

Malefic little theatre in Birmingham. It used to be the Hippodrome and it proved to be the setting for the best show I ever saw the Beach Boys give. Now they proved beyond doubt why they have become the all-American giants.

Now we were back in London down the motorway, eating greasy bacon and squirting sausages and fat, fat, chips. Not Al Jardine who hadn't felt well after a luncheon compound of cockles and mint sauce. A St. John Ambulance girl sat by him in the dressing-room which made him feel better and wanted and needed.

They'll be back. For it has been a trend-dots test, passed with countless honours.

More next week. Much more. From Hollywood. THANK YOU ALL.

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# THE HITLESS WALKERS ARE WORRIED

by PENNY VALENTINE

AFTER November 29—because their work permits have expired—the Walker Brothers will make no more live appearances in Britain for six months!

Which is just about enough to have us all wringing our hands, and for the sound of weeping, wailing and gnashing of teeth to rend the air from anguished Wakers fans from Lundy to the Hebrides.

But what of the Walkers themselves? How do they feel six months' absence from touring and live appearances is going to affect the career that has been so beautifully, carefully and successfully built up?

Over to John Maus, just recovering from a nasty bout of pneumonia:

## Lost confidence

"I think we've got to watch ourselves and make sure there are enough films and records in Britain to keep us in contact with the fans until we come back.

"Of course, we're very worried.

"It wouldn't be so bad if the last two records had made number one. But they did rather badly and it shattered our confidence. Mind you, it was some consolation to find the tour doing so well—which must prove that not having number one's didn't hurt us too much.

"We were pretty upset about the last two records. Scott and I thought 'You Don't Have To Tell Me' was a great, smashing, fantastic song. 'Ha Ha' we thought, 'Of course a number one'. Well, we all know what happened to that!

"I wasn't personally so knocked out by 'Another Tear Falls' because of that introduction. We thought we'd be clever and put on atmosphere and set the mood before anyone started singing. It was a mistake.

"Our new single has got to be the greatest for two reasons. One, obviously, we need a big



SCOTT: smashing

record and two, we have to leave a great record behind when we're out of the way.

"Scott has two smashing tracks. One from America and one he wrote himself. They really kill me and I have such confidence I'll even buy a copy of the next one myself!"

Actually, the Walkers won't really be away from these fair isles until January, when they start shooting off to Australia and America and Hong Kong and everywhere.

Between now and then they are going to be inconceivably busy—especially dear John.

"I have made a vow to get up off my lazy backside and get down to some work.

"I'm taking song writing up quite seriously now. This all came about because I wrote three songs during the tour and they worked out pretty well. So I'm going to get industrious. Gary may be recording one of my numbers for his new single, if it works out."

Meanwhile Mr Maus and Mrs. Maus, their two dogs and their cat Sylvester are about to move home again.

They recently swapped a flat in London for a house in the country. The house in the country, they have decided, is not nice and they are just about to move back into town again.

# CAN YOU TELL GREAM FROM BUTTERFIELD?

IN THE American corner, cream of America's modern blues musicians — the PAUL BUTTERFIELD BLUES BAND! In the British corner, the best of Britain's serious young musicians — THE CREAM!

Both played different clubs in London last week, and both to packed houses and riotous audiences. So it was a unique opportunity to judge the best of what's ERIC: unique happening here and across the Atlantic.



The Butterfields are six young guys, white and Negro, from Chicago, where all the good blues come from in the States. Mike Bloomfield and Elvin Bishop are two of the best young guitarists in the country, and Butterfield makes the humble harmonica sound more like an electric organ.

The Cream — Eric Clapton, Ginger Baker and Jack Bruce from Glasgow—have no such authentic blues background.

But it was the second-hand British version which sounded better if not louder. The Cream are, after all, outnumbered two to one by the Butterfields, but Eric's unique lead guitar, Jack's incredible bass-work spurred on by Ginger's two bass drums, produced enough noise—good noise—to blast out everyone's eardrums down at the Marquee, London.

Some of their material came from their new album, including one they'd written themselves—ten times better than their current first hit "Wrapping Paper." Clapton's guitar-work is unbelievable, at times sounding like a horn.

Cream turned up at Blaises club, haunt of young Chelsea and Kensington looners, after their Marquee gig to dig the Butterfields. Although good, the Butterfields could not do any better than a couple of tracks off their last album. —HUGH NOLAN.

# Hot Seat — Hot Seat Gimme some STEVIE!



STEVIE WINWOOD is before all else a musician. He is so wrapped up in music, communication with other people is often strangely difficult for him. He tends to be introverted, quiet shy and yet somehow very solid in the obvious security his music gives him.

Here, then, is 18-year-old Stevie Winwood in Disc and Music Echo's Hot Seat. Facing questions ranging from music to religion put to him by YOU.

Sue Jacobsson (18), shop assistant, Kirksdale Road, Leeds: How much do you find friendship and do you find it hard to make friends?

STEVIE: I value friendships very much indeed. I have a hard core of close friends in London — the only people I want to see when I'm not working. I find it hard to make friends. Most of my really close friends are from the early days. Now it's hard to know whether people are being sincere or not.

Alan Credit (16), schoolboy, London Road, Leicester What frightens you most?

STEVIE: Getting mauled by a huge monster! I don't know. Failure doesn't worry me too much. Situations worry me more.

Gillian Vine (15), schoolgirl, Middleton Gardens, Gants Hill, Ilford: Who or what has had the most influence on your career?

STEVIE: I don't think there's been any particular artist who has been a big influence on me. Our manager, Chris Blackwell, has had the most influence on my career, pretty naturally. I take notice of what he says. On the other hand, if I've made up my mind about something that's that.

Sue Baxter, accounts clerk, South Avenue, Elstow, Beds.: Would you make a record you knew would be a commercial success even if you hated it?

STEVIE: No, I'd rather make a record I personally liked and make it well. Even if it wasn't a commercial success it would satisfy me and I know there'd be certain people who would enjoy it.

Janet Grinock (15), schoolgirl, London, N.11: Have you strong religious beliefs?

STEVIE: I do have my own sort of religion in the way I run my life. I don't go to church, and I don't really feel this sort of thing should be discussed in public. It's a private matter.

John Adamson (19), clerk,

Northam Road, Southampton: What quality do you most admire in other people?

STEVIE: Definitely a calm nature and a good temper. I have neither. I don't really go mad when I lose my temper. I lose it inside, which is worse.

Judy Parkhurst (17), secretary, Edge Lane, Liverpool: Do you have complexes?

STEVIE: Lots of little things I suppose could be called complexes. My main one used to be that I was young and I didn't think people were going to accept me seriously musically. I've managed to get over that mainly by just growing up.

Anne Sillicoe (16), telephonist, Granfield Road, Sheffield: Your brother Muff has said that he thinks you regretted not leading the life of other people of your age, is this true?

STEVIE: Yes, it is in a way. Obviously because of the group I didn't have the chance to do lots of things other kids of my age did. But on the other hand I had loads of opportunities and a lot more money than I would have had just by being Steve Winwood, 17-year-old, non-musician. So I don't really regret it.

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PHILIPS

# CHRIS plus MICK: explosive

"The Art Of Chris Farlowe": What Becomes Of The Broken-hearted; We're Doing Fine; Life Is But Nothing; Paint It Black; Cuttin' In; Open The Door To Your Heart; Out Of Time; North, South, East, West; You're So Good To Me; It Was Easier To Hurt Her; I'm Free; I've Been Loving You Too Long; Reach Out, I'll Be There; Ride On Baby. (Immediate)

Chris Farlowe has come a long, long way in a short time. His voice has improved and his interpretations become more imaginative and more skilled and perhaps any other artist on the British pop scene. He has been particularly lucky to have Mick Jagger to work with. A Mick who has become a record producer of note, with a fascinating technique of taking well known material and giving it something fresh and often startling.

Here, then, is a combination of both explosive talents at one end. If you thought you'd heard the ultimate on Jimmy Ruffin's "Brokenhearted," on Darrell Banks' "Open The Door," on the Four Tops' "Reach Out," you'd be wrong. Chris gives them a tenderness and a biting bitterness of his own. Everything is beautifully handled and every track—unusual on an LP—could stand up on its own.

Two startling things: The baroque handling of "I've Been Loving You Too Long" in the Russian re-rip on "Paint It Black"—the odd way Chris comes in above the backing and then comes down to meet it. Which, actually, works.

● "Freak Out!" by the fear-some-looking MOTHERS OF INVENTION hasn't been released over here yet, and if it is a lot of people are going to wish it hadn't been. The way they can make you scream with laughter



FARLOWE—fascinating technique

and give you the horrors at the same time is compellingly evil. If psychedelic music can exist (debatable) this is it.

Musically they're no great shakes, the singing is ordinary and the songs—the ones they wrote down—are dull. Really it's all because the sounds they make are so weird that makes it worth listening to a double LP of what is, basically, at best Mingus gone electronic and, at worst, a meaningless row.

But dig "Help, I'm A Rock" and the 12-minute "Return of The Son Of Monster Magnet," which has an hysterically funny climax with crowds of people singing "creamcheese" in every possible way.

● Doris Day revives all the old schmaltzy favourites when she sings her "Great Movie Hits" (CBS). "Move Over Darling" and the happy-go-lucky "Pillow Talk" are long-standing favourites by the misty-eyed Miss Day, as are "Send Me No Flowers" and "Please Don't Eat The Daisies." She has a voice which seems to stay as young as she always looks.



## How not to poison your father —give him Michael d'Abo's Irish stew!

MR. MICHAEL d'ABO belongs to that elite amongst pop singers—a proud cook. Mr. d'Abo when not rolling his eyes around takes pride in his work, in the right herb flung in at the right moment, in the fact that he actually KNOWS that you have to turn the cooker on before you start cooking. Genius. And he actually LIKES cooking.

He was, he said, rather upset that Trogg Reg had chosen a steak dish a week or two ago because he wanted to do one. Instead he decided that simplicity was the best policy and chose to do Irish Stew. Groan not dear fans. Never was an Irish stew cooked with more verbosity.

**INGREDIENTS:** Some chicken stock. Tin of vegetable soup. 2 lbs. stewing steak. Onion. Carrots. Peas. Bovril. Bisto. Potatoes. Rosemary and Thyme.

**METHOD:** (Deep breath) Take an enormous saucepan and bring your old chicken stock to the boil chucking in a cube of something to add more flavour. Get this basic thing going and then add the piece de resistance—which just happens to be a tin of vegetable soup which gives it the great atmosphere of having a few things resembling vegs floating around near the surface.

This incites you to greater things so you cut your meat up into cubes and cook it steadily for just over an hour. Now in a separate pan fry some onions lightly in olive oil, throw this into the stew along with diced carrot, tomato, potatoes and peas. Add salt and pepper with a generous hand (or foot if you're more talented), throw in the herbs at exactly the right moment.

**RESULT:** Summon enough people in the neighbourhood to your humble home and serve this beautiful mess in pudding bowls because it's the only way to eat it. Have some nice wine with it. This set us up a treat for last year's Chelsea football match. We had it for lunch designed as it was to keep out the cold afternoon air. The fact that my father went down with food poisoning the next day I personally put down to the meal he ate that night at the Savoy.

P. J. PROBY has a sexy act. So has Neil Christian. P. J. Proby looks good. So does Neil Christian. P. J. Proby has been banned. So has Neil Christian.

In fact the two singers have so much in common it seems Neil is trying to be P.J.'s British opposite number.

Neil admits to an admiration for Proby. "I reckon the guy's number one, and if anybody influences me it's him. But I certainly don't go out of my way to copy him."

"I've been doing the same act and wearing the same gear for years. Though I must admit I started wearing buckled shoes after seeing Jim Proby wearing them."

"But I've only seen Proby work once and that was in a club at Wembley that was so small I never saw him do his proper show. So I've really had no opportunity to copy him."

"I agree my act more or less relies on sex and Proby's does too, despite his fantastic voice."

"But far from criticising me for it the kids are pleased that someone is trying to do this sort of act."

"I don't say that kids want a return to the old heart-throb image, but I do think they are sick and tired of seeing guys standing onstage strumming guitars and singing the same old rhythm and blues stuff."

"The other night I went to see Jerry Lee Lewis at the Wimbledon Theatre and there were lots of old fans but there were also lots of young kids who had never seen him. And they were really raving about him."

### Dubious

"People want to be entertained so you've got to present an act, which I have always tried to do with my group the Crusaders. That's what I think people want now."

"Good looks? That all depends—a guy may be good looking in one chick's eyes but not in another's."

Despite the apparent banning of Neil's last disc "Oops" because of its dubious lyrics,

## NEIL CHRISTIAN: 'P. J. PROBY RELIES ON SEX—AND SO DO I'



NEIL... PROBY'S NO. 1

he still plans to continue his sexy image.

"It seemed to have been banned completely from shops in some areas of the country," recalled Neil. "And the only TV show that played it was 'Scene.'"

"And a TV show in Germany cut me out from the waist down because of my actions singing 'That's Nice,' my first and harmless hit."

"So I had to tone down my new disc 'Two At A Time.' But I'm still doing the same show and my next disc will be really exciting!"

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### PUBLICATIONS

**RUGBY WORLD** (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed, and its expert contributors include Vivian Jenkins, whose "Opinion" appears each month. From news-agents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, E.C.4.

## Disc and Music Echo

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# POP PEN PALS

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

Mr. **FRANKIE TAYLOR**, 27 Crawford Drive, Paisley, Scotland. Age: 16. Likes: Stones, Pretty Things, Kinks, Moodie Blues, Animals. Dislikes: Bachelors, Beatles, Seekers, Cliff. Seeking girl pen pal age 16-17.

Miss **VALERIE DICKINSON**, 45 Whinney Lane, New Ollerton, Newark, Notts. Age: 16. Likes: Beatles, Walkers, Gene Pitney, Len Barry, Lulu. Dislikes: Pretty Things, Jonathan King, Donovan. Seeking boy pen pal age about 17.

**MAUREEN DILLON**, St. Joseph's Sec. School, Cork, Co. Galway. Age: 18. Likes: Jim Reeves, Cilla, Stones, Seekers, Bachelors, Sonny and Cher, Jonathan King, Bob Dylan. Seeking girl pen pal age 17-19.

Miss **MARY MACKENZIE**, 40 Wellhouse Crescent, East-erhouse, Glasgow, E.3, Scotland. Age: 15½. Likes: P. J. Proby, Dylan, Spencer Davis, Manfred Mann. Dislikes: Cliff, Seekers, Stones. Seeking boy pen pal.

Miss **PENNY VICKERS**, 21 Butterfield Road, Wheat-hampstead, Herts. Age: 12. Likes: Herman's Hermits, Beatles, Trogs, Walkers, Stones. Dislikes: Frank Sin-stra, Elvis, Ken Dodd. Seek-ing girl pen pal age 12-13.

**PAUL HALLEGRAEFF**, P.O. Box 1173, Den Haag, 7, Holland. Age: 19. Likes: Stones, Beatles, Who, Beach Boys, Four Seasons. Seeking girl or boy pen pal.



• **KEN DODD**

Miss **CHRISTA WELZEL**, 35 Kassel-Ndzw, Silberbornstr. 17, Germany. Age: 16. Likes: Beatles, Stones, Herman's Hermits. Seeking English pen pals.

**LANCE DUNLOP**, 31 Viewfield Road, Putney, S.W. 18. Age: 14. Likes: Stones, Who, Spencer Davis, Manfreds, Sons of Fred, Small Faces, Kinks, Byrds. Dislikes: Dylan, Donovan, Cliff Richard, Shadows. Seeking girl pen pal.

# Palace picket protest: grow up, Walker fans!



WALKER BROTHERS... no Royal invitation

I READ with as-tonishment that a number of Walker Brothers fans picketed Buckingham Palace in protest against the exclusion of their idols from this year's Royal Variety Performance. Just supposing their kind of music does warrant inclusion then the Royal Summons should be sent to the original creators — the Righteous Brothers—and not to a group of weak copyists. Go back to your classrooms,



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

Walker fans.—A. W. PRATT, 9 Teesdale Court, London Road, Isleworth, Middx.

## STONES—still top

We wish to reply to two very rude anti-Stones letters (Pop Post October 29). Stones no longer a top group? What rubbish—people can only start saying this when their LPs stop topping the chart for ten weeks, and when they fail to receive fantastic fan reception on tours.—**JOHN SEBASTIAN**, South-end.

# 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.

HOW can I get the pop books, "All Night Stand" and "Scream A Little Louder," mentioned in Disc and Music Echo? Also, are Dave Dee, Dozy, Beaky, Mick and Tich ever coming to America?—**Cathie Vought**, 3519 147 Street, Flushing, N.Y., U.S.A.

• "All Night Stand" was published in America last week; "Scream A Little Louder" hasn't yet been released there, but you could get it through an American bookseller. Dave Dee, Dozy, Beaky, Mick and Tich hope to go Stateside in the New Year, but nothing definite has been fixed.

Could you please tell me what records the Rockin' Vickers have brought out besides "Dandy"?—**C. Edwards**, 8 Moor Avenue, Halton, Leeds 15, Yorks.

• Only one—"It's All Right," coupled with "Stay By Me," released on March 11 this year on CBS.

## BYRDS

Please could you tell me what are the flip-sides of the Byrds' "Mr. Tambourine Man" and "All I Really Wanna Do"?—**Miss J. Curtis**, 40 The Nook, Newton Park, Chester.

• They are (1) "I Knew I'd Want You," and (2) "Feel A Whole Lot Better."

When is the next Mamas and Papas LP expected, and who composed their current single?—**Simon Crockwell**, The Murray, Wellington College, Crowthorne, Berkshire.

• Next LP is scheduled for release early in the New Year. Papa John Phillips composed their latest record.

Was Manfred Mann's latest hit originally called "Semi-detached, Suburban Mr. Jones"?—**Terrence White**, 84 Fairoak Road, Bishop-stoke, Hants.

• Yes—**Geoff Stephens**, who co-wrote it with John Carter, called it "Mr. Jones," but Manfred altered it to "Mr. James." The group also changed two other lines—they put in the "Mr. Most" bit and changed "hanging nappies on the line" to "hanging things, etc."

Will any of the songs off the Who new EP be on their LP?—**Peter Moore**, 25 Court Hey Drive, Liverpool 16.

• No—the EP (out last week) contains the two Pete Townshend compositions, "Dis-guises" and "Circles" and the "standards" "Batman," "Bucker T" and "Barbara Ann." But the LP (out next month) consists entirely of original Who numbers composed by all members of the group.

## BURDON

Please can you tell me the names of Eric Burdon's parents and brothers and sisters.—**Patricia Daltrey**, 19 Maxwell Road, Salford, Manchester 7.

• Eric's parents' names are Matthew and Irene. He has one sister—Irene.



DYLAN—POETRY



CHER—WARMTH



PAPA JOHN—PERFECT

# AMERICA—WHERE IT ALL HAPPENS!

YOUR American reader, Betsy Cody (Disc and Music Echo November 5) asks us to take another look at the American scene. The difference between American and British music is the difference between professionals and amateurs. The British music scene has hardly progressed, with the exception of the Beatles, from the guitar - and - drums era. America has given us the poetry of Dylan and Paul Simon, the warmth and sincerity of Sonny and Cher, the great voice of Proby, and soft, perfect groups like the Beach Boys and the Mamas and Papas. Maybe America has its mistakes—Lee Dorsey and Sam the Sham—but they are as excusable as the Small Faces and Ken Dodd. America is where something original hap-

pens faster than Beatles re-leases here. I would swap places with Miss Cody any-time.—**JEREMY BAGGINS**, 34 Hartfield Road, St. Albans, Herts.

## Come back, Jim!

PLEASE come back Jim Proby. Come back right away. I'm so sad and lonely. Please come back today. I've played your records endlessly. Sung your songs all through. To learn there's nothing in the world, Can compensate for you.—**"ANN,"** Southsea.

## SOLUTION TO LAST WEEK

ACROSS: 1. Sandie Shaw, 7. Lamb, 8. Capitol, 9. Take Me, 12. Bible, 14. Tonia, 16. Loggia, 18. Appears, 20. Abie, 21. The Seekers. DOWN: 2. Noble, 3. Eva, 4. Haiti, 5. All That I Am, 6. Blue Flames, 8. Cue, 10. Keen, 11. Mona, 12. Boko, 13. Bing, 15. Irene, 16. Los, 17. Grate, 19. Rye.

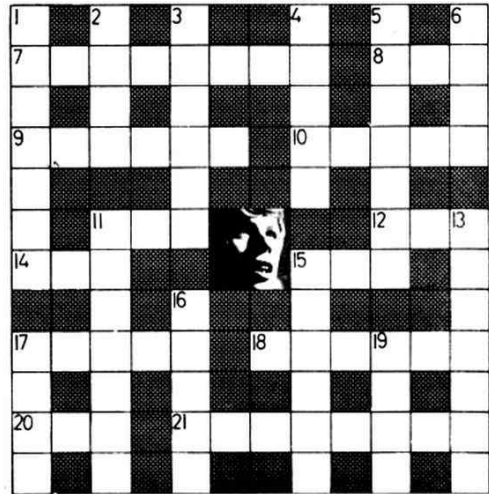
# DISCWORD

## CLUES ACROSS

- No. 1 quads? (4, 4)
- Great little body! (3)
- They keep rolling along (6)
- Adorn' that Spoonful (5)
- Sounds like Clark! (3)
- One of Adam's became Eve (3)
- Running bird (3)
- Vehicle of a record run (3)
- Girl you don't forget? (5)
- No Milk Today (fellow) (6)
- Last month in short (3)
- Obviously not a difficult rhythm show (4, 4)

## CLUES DOWN

- Not on the record? That's foul! (7)
- Game on board (4)
- Way they have in Town (6)
- One of those Biblical ballads? (5)
- Lulu's boy-friends? (7)
- Old-hat chicken feed? (4)
- Rather wooden performers (7)
- Now You Can Explain it's Barry (7)
- Double run? Cheerio (6)
- They go round and round (5)
- St. McCartney? (4)
- Come face to face (4)



FIRST six correct entries received will be awarded FREE LPs. Send answers to: Discword, Disc and Music Echo, 161 Fleet Street, London, E.C.4.

# IT'S HERE! LONG JOHN BALDRY

## CUCKOO



UNITED ARTISTS UPT158

and have you got his new LP?

LOOKING AT LONG JOHN

SULP 1146 ©  
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## GIRLS! If you're fat or thin and you wanna be a pop star start here

ONE REASON why we have so few successful girl singers in this great little country is that the new and coming ones are so damned badly dressed. They look gauche, cheap, ordinary, uninteresting, colourless, unhip, fat, thin, dummy reedy and invariably wear too much on their eyes.

This is usually based on the concept of a short sighted manager who wants his property to look like the girl next door.

A bad misconception. It is highly possible that the girl who lives next door to you is not a fresh TWIGGY, but the ugliest, worst dressed creature in the town!

Rumble, rumble you may say. It costs money to dress well and brand is a commodity which struggling girl pop singers don't possess. To which I would answer: RUBBISH.

You really don't need money to

dress. You need taste.

Have a long hard glimpse at these two ladies: **BEVERLEY**:—The wildest looking girl I've met in or out of a recording studio. Now she has singing talent ably demonstrated on her record "Happy New Year." She also doesn't look as though she lives next door to anyone.

To describe a girl who will walk along Oxford Street, W.1. at 11 a.m. in a black satin pyjama dress with 40-foot trouser bottoms is difficult, unless one puts her down as just an exhibitionist. Beverley isn't quite that. But an individualist, yes. Her clothes are a combination of her own imagination, a personally sought tailor's craftsmanship,

### ANNE NIGHTINGALE'S FASHION SCENE

her auntie's beautiful jet encrusted black lace waistcoat, button boots, and a long green velvet military cut jacket.

She has exquisite taste and she should be a lesson to us all. Only don't copy her. Just be impressed and inspired. Jumping a few years on, people keep making sinister remarks about the return of the Thirties look.

For a full and graphic illustration about what this is likely to do to our scene, I took **SHEILA CARTER**, the feminine chapter of **EPISODE SIX** to the Face Place, where they specialise in making faces.

"Do Sheila a Thirties face," I asked the girl there, Wendy Ricci. So Sheila, who took the transformation mildly, suddenly had thin arched eyebrows, deep pale eyelids and a dark Clara Bow mouth. We crowned her with a vamp wig, complete with sexy waves across her forehead.



• **SHEILA CARTER**: "thin arched eyebrows, deep pale eyelids . . . and a vamp wig"

### NEW FILM

## Why is this star called THE IDOL?

**MICHAEL PARKS** is "The Idol," though it is unclear why. He's not a pop star, nor a business tycoon, or any of the things that usually receive popularity.

• In fact, Mr. Parks plays Marco, a rather tear-away American art student in London who seems to spend more time roaring from pub to pub on his motorbike than devotion to the arts.

• Most of this very drawn-out film concerns Marco's determined attempts to seduce the mother (Jennifer Jones) of his friend and fellow-student Timothy (John Leyton). John does not sing in the film.

• The older woman's humiliation of Marco at a party and her constant rebuffs of his immature advances only turn his desire into an obsession.

• The mother already disapproves of Marco's influence on her son anyway, so the seduction takes on the nature of revenge.

• And when of course he does achieve it, Marco takes pleasure in hissing "With all that cool morality, you're just like the rest."

• Timothy's subsequent disapproval produces another corny line ("You're supposed to be my friend") and an argument which results in Marco's death.

• Not a very eventful plot on which to base a full-length film. All very significant, no doubt—but of what?

• **BEVERLEY**: "the wildest looking girl I've met, in or out of a recording studio"

# POPSHOPS: where to get this week's new discs

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**ALLERTON**—44 Allerton Road. (SEF. 2829).

**WALTON**—62-72 Walton Road. (NOR. 3221)  
**MAGHULL**—6 Central Way. (MAG. 5694)  
**RUNCORN**—25 High Street. (RUN. 3386).  
**GARSTON**—37 St. Mary's Road. (GAR. 5513).

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W. H. SMITH & SON

# KINKS: A HIT —BUT WHAT ABOUT LOVE?

**DEAD END Street (Pye)** — There are many reasons why the Kinks lead all others in this particular field of pop music. One is Ray Davies' indisputable voice and talent for writing words that are non-trite, and both amusing and bitter at the same time. Another is the really good sound they get—hard and minimised.

This number is another social survey with a positive hit sound. It wins even over other Kink opens by having a loud, hard, chorus line we can all yell with. I like it, but for their next single I would like to make a small plea for another subject. Please Mr. Davies may we leave social comment and perhaps even get back to love?  
**OUT TOMORROW**

## MIRACLES

**I'M THE ONE You Need (Tamla Motown)**—With the Four Tops record Tamla seem to have found their new niche, and it looks as though they're going to put all their top artists through the treatment. Not that I am grumbling, but the Miracles for the first time being produced by Holland, Dozier and Holland and with a tremendously solid sound. What I really love about this, as I did "Reach Out," is the way H, D and H write lyrics that are about someone being there to hold and look after you when things go wrong. A super thought. This is actually very sexy and although Miracles fans may have to adjust themselves a bit to accept it should give Tamla another huge hit. Hurray.



RAY DAVIES . . . amusing and bitter words

## NEIL DIAMOND

**I GOT The Feelin' (London)**—I chose this record not because it's going to be a hit (although what a nice thought) but for ages I've liked Neil Diamond and it's time someone else did too.

He has a fantastically individual voice that someone described as having something of the same appeal that the dear late Buddy Holly had and I see what he means. He has super command over the songs he does, which he writes himself, and a way of expressing things in a funny way. This is much slower but has much of the charm of "Cherry Cherry" and there is one classic line about him being so much in

love he can almost taste it. My goodness how lovely.  
**OUT TOMORROW**

## PAUL and BARRY RYAN

**MISSY Missy (Decca)** — As opposed to the Kinks there is then this sort of song—all barber's shop and new mown hay and oh don't we all wish it was 1930 again? No we don't.

I'm personally getting very fed up with this honky tonk, plonky plonk music and I don't know how many more of these things the hit parade can stand. This is fine if you want to fall asleep, liked "Wrapping Paper" and don't much care if you never think again. The Ryans sing it well enough (although it could be anyone) and it will doubtless be a hit for which I'm not really all that grateful.  
**OUT TOMORROW**

fantastic words. Lovely warm piano part and super lyrics about how he lied straight faced (CBS).

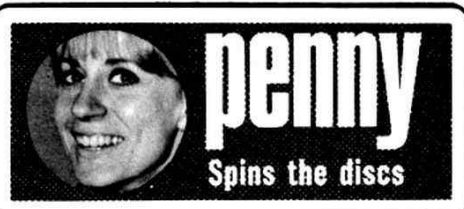
**DIONNE WARWICK** not heard for some moons turns up on "Another Night," a fast Bacharach number which is oddly happy and has her voice humping on and off notes with great agility (Pye Int).

**SETTLERS** do a good job on Tom Springfield's "On The Other Side." Could make it but it isn't really for me (Pye).

I don't believe **LYNN HOLLAND** on "All The Love In The World" (Polydor).

"Summer Place" beginning to **MARK WYNTER**'s "You Made Me What I Am" a Tony Hatch-Jackie Trent number sung very well indeed (Pye).

**TOMMY JAMES and THE SHONDELLS**' "It's Only Love" reminds me of Knick Knack Paddywag (poor girl). Very catchy (Pye Int).



**penny**  
Spins the discs



MIRACLES . . . "Reach Out" treatment



TWICE AS MUCH . . . held-back sound

## TWICE AS MUCH

**TRUE Story (Immediate)**—The strong point of all Twice As Much records is, inevitably, Andrew Oldham's arrangement and production. Here he gives them what is probably the most arresting introduction they have had with a beautifully held-back sound that builds up with his favourite trumpets and crashing sounds.

The whole thing is despite this rather simple, and when I first heard it I wasn't really knocked out—which is probably just as well for Messrs Skinner and Rose since I went overboard for their last record and we all know what didn't happen to that! I think this will give them another hit but I still have a sneaking wish that they'd released "Happy Times."  
**OUT TOMORROW**

# SEEKERS DESERVE A HIT

**MORNINGTOWN Ride (Columbia)**—The Seekers desert the songwriting of Tom Springfield and take up with Miss Malvina Reynolds for a warm, gentle, and melodious song.

Judith's pure voice is ideally suited to this number and someone is doing a dark solid C & W voice somewhere in the background there. Although I can't really say that this sort of music moves me terrifically it will be a huge hit and deservedly so.  
**OUT TOMORROW**

## WAYNE FONTANA

**PAMELA Pamela (Fontana)**—I got rather sad when I listened to this, not because it evokes any sort of tragedy but rather gives you the feeling you get when leaves start falling off the trees in autumn.

The song was written by Graham Gouldman and is sung by Wayne with a casual charm so that it becomes the best thing he's ever recorded. The production is very fine. But it is the words. Words that stir a thousand memories and make you wistful for fading childhood, disappearing innocence, and the sort of excitement that Christmas used to bring, that is the record's strongpoint.  
**OUT TOMORROW**

## CHRIS ANDREWS

**THAT'S What She Said (Decca)**—Ho ho hum hum. Chris Andrews is a changed man indeed. First he came up with Sandie's latest



JUDITH . . . pure voice

number and now he turns up with this—definitely his finest record to date.

And what a surprise it all is—about how this poor chap is in a terrible state because his girl is so hung up on him and he doesn't feel the same way about her, although she THINKS he does. Actually a very sad mess. It has a lovely doom-ridden cello beginning and come to think of it there is a very arresting quality in Chris Andrews voice I hadn't noticed before. Listen to the way he says "own" as though it were "oorn." I like this.  
**OUT TOMORROW**

## FOURMOST

**AUNTIE Maggie's Remedy (Parlophone)**—For all them that was wondering how long we were going to have to listen to all the Formby influenced numbers before being hit with the genuine article ponder no more.

The Fourmost having a really lovely time on a typical George Formby number. They go really berserk on the bits where they can do their North country voices. I don't know about its chart chances but Ray Davies, Herman and Barry Fantoni should be happy about this even if nobody else is.  
**OUT TOMORROW**

*Penny Valentine*

# QUICK SPINS



SLEDGE—SHOCK

**TWO** versions of "Rumours Gossip Words Untrue," one by the **SWINGING BLUE JEANS (HMV)** which is the best because it's a much cleaner sound and one by the **KNICKERBOCKERS (London)** which is the original American one. Catchy enough but the song is rather dated in a way.

Change for **PERCY SLEDGE** who turns up on "Heart Of A Child" sounding hard and ravy and in parts his voice collides so much with the trumpet you can't tell which is which. Once you get over the shock it's all rather great (Atlantic).

**MARY WELLS** on the best record she's made for years "Me And My Baby." Shades of "My Guy" and if you listen you'll understand why she was Tamla's lead girl singer for so long (Atlantic).

My very favourite **CAROLYN HESTER** record for ages is "Reason To Believe" and that mainly because of Tim Hardin's



DIONNE—AGILITY

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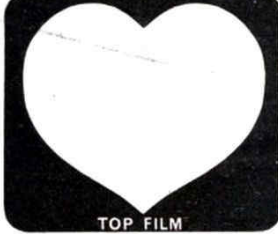
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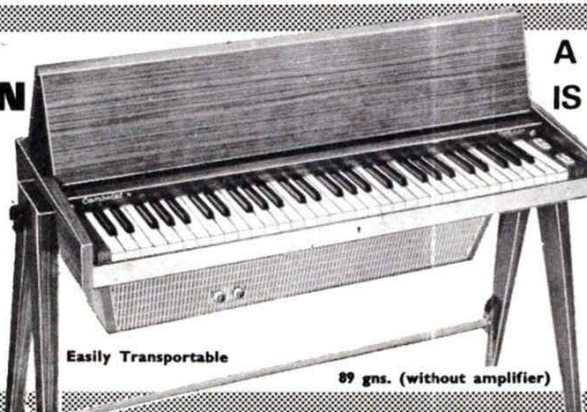
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