

DISC

and MUSIC ECHO 9d

DECEMBER 24, 1966

USA 20c

BEACH BOYS blasted by the WHO

TURN TO
PAGE 16



Let's Juste
say: Happy
Christmas
—and Fame
in '67!

A TOP OF THE
POPS swinging
Christmas to pop
fans—from Samantha
Juste and Georgie
Fame!

Georgie managed to
take a few minutes off
from rehearsing his
Christmas show to get
in the party mood with
Sammy this week.

But Christmas will
mean a busy time for
Georgie. On Boxing
Day, he opens in a
Christmas Show at
London's Saville Thea-
tre, on a bill including
Julie Felix, Cat Stev-
ens, the Fourmost and
Sounds Incorporated.

SEE CENTRE PAGES



**SEEKERS,
DOONICAN**

*win
Silver
Discs!*

*Turn to
Page 6*



SCENE

CLIFF RICHARD won Radio Luxembourg's first Credit to Showbiz Award. Fantastic tribute to **Georgie Blossom** Dearie's composition, "Sweet Georgie Fame," which she sang on David Frost's TV show.

Beatie Paul has prepared a tape of electronic noises for use at a "carnival of light" at Centre 42's Round House, London, next month.

Beatie George's wife, **Pattie**, donated bottle of port to Esher Young Conservatives' Christmas Fair.

In handout from Young Liberals **Jane Asher's** brother named as **Gordon!**

Move

MAGIC LANTERNS visited London's Cromwellian club for the first time last week. Their verdict: "It's like a posh Cavern with lights."

Brian Auger group rushed on stage in striped underpants during **Zoot Money's** act at York University.

Two new clubs opened in London this week—the **Speakeasy** in Margaret Street, W.1 (by the Move) and the **Upper Cut**, Forest Gate (by the Who).

The **Who** asked for cash instead of a cheque after a gig at Nelson on Saturday when they ran out of money.

New group **One In A Million** has a 16-year-old, 5 ft. singer.

Rita Pavone lost £100 in London this week.

LORD Kitchener's Valet boutique, of Portobello Road, has opened in Old

Compton Street, Soho.

Why does **Adrienne Posta** call **Twinkle** "Splatt"?

Robbie Dale repeatedly tells **Caroline** listeners he's only 26: does he think we don't believe him?

Cat Stevens' "Matthew And Son"—due out next weekend—should be even bigger than "Dog."

Radio Scotland protest **Stuart Henry** was a land-based deejay and not entitled to talk about pirate deejays. In other words, **Lord Mountbatten** has no right to run a prisons inquiry as he's never been gaoled.

Could be the next commercial station will be situated in Holland if when the pirates go.

"Countdown's" **Don Wardell** calling seasonal truce with **Disc and Music Echo's Bob Farmer**. He sent card stating: "We've said everything but 'Happy Christmas'."

Caroline

RADIO Caroline were going to send out Christmas cards showing picture of the ship against evening skyline with the caption "Sunset On Caroline". Then somebody spotted the awful significance and they withdrew the lot!

Which pop manager claims he'd downed 26 scotch and Cokes at London's Cromwellian anniversary night?

Alan Freeman still bubbles about **Big L** switching time of



CAT TOM

their **Fab 40** show and thus avoiding clash with "Top Of The Pops".

Don Wardell: "I think I am heading for the well-cut suit phase with the well-groomed look. As I approach 30 I start to see myself as the executive—a fairly with-it executive." Ooh!

Radio Caroline plug unknowns like **O'Brien Brothers** and **Odin's People** who are on **Caroline** boss **Philip Solomon's** Major-Minor label.

Donovan has already penned his follow-up to "Mellow Yellow", the follow-up in turn to "Sunshine Superman." New song is called "Epistle To Dippy."

BBC should serialise "The Elusive Pimpernel", and give **Brian Epstein** his acting break by booking him into the title role.

Why has **Tom Jones** become so outspoken?

Donovan's ambition to buy house in the country and furnish it sixteenth century style.

VIP's new drummer **Mick Kelly** recommended by **Stevie Winwood**.

In parts, doesn't **Tom Jones'** "Green, Green Grass Of Home" remind you of **Eamonn Andrews'** "Shifting Whispering Sands" record of years ago?

DONOVAN'S dream world 'I SING ABOUT BEAUTY...'



"I AM right," said **Donovan**, earnestly trying to explain his philosophy. "I KNOW I'm right... but I don't convert people... I just discuss things with them over the air whereas other people discuss things over a coffee."

What **Donovan** is so sure he is right about we never actually discovered; he has vague, generalised views on the importance of love and the sadness of life, but he is rarely specific.

"I am a very sad person; perhaps that is why I appear so happy—you have to be miserable before you can enjoy life."

Remarks like these are typical. Half-murmuring, his chin jutting forward, his shoulders hunched.

Dead

It was a cold day. He wore three layers of clothes; a beige jumper, a floral shirt, and then a thick blue jumper on top of that. Faded blue denims and mustard-coloured socks completed his outfit.

As he talked, he wriggled in his seat, opening his eyes wide when attempting to convey the meaning of a phrase. He seems anxious to get through to people.

"I don't sing about what is wrong. I never down the old... because they're dead... past it. There is no point. I just sing about what is right, beautiful things, to the young, because they are beautiful."

"It's our world, now—at least it will be when we are a bit older."

His words emphasise, and **Donovan** admits, that he thinks of himself as a child. "I revert to childhood all the time. Children are happy. They don't fear things. I am still frightened of many things."

"I am frightened of myself, and when people say things to me—things that they may not mean but which still hurt—then something clicks inside me and I am frightened. And cities scare me."

"You see," he continued, as if coming to the point of his

whole argument, "children are given things, conventions and fears, through their parents—and it's not their parents' fault because they were given them by their parents."

"As children grow older they take on more and more of the bad things of society, and that is wrong. It is better to be a child."

There are times when **Donovan** looks like a child, though **Gypsy Dave**, his permanent companion, looks at least ten years older, acting and speaking far more realistically.

Donovan admits he lives in a world of fantasy, though he does not think this is escapism. "To me, fantasy is reality... and things that are supposedly real do not exist for me... because they are not in my mind."

He believes this will always be. "I shall never grow old," he says, then adding with a cynical grin: "I may age—but not grow old. I shall grow my hair long, with a beard down to my knees, and a little round hole in the middle so that I can feed myself!"

There was his guitar. "Let's have a singing interview," he said, starting to hum a song written on holiday in Greece.

Horses

"I am going to buy a horse. I have found it, and know how to get to it—but I'm not sure where it is except that it is in the middle of rolling countryside."

"It is 16th century with big black beams. Very large. Big enough for me—and I shall have friends to stay most of the time."

"I used to love riding, so I shall probably get some horses... and dogs... and, I think, some doves."

Many of **Donovan's** songs are written in the country. They come to him as he walks alone in the fields, and he thinks he would have become a much nicer person had he been born there.

"Cities are frightening. Through your parents, they give you wrong values. Farmers,

working with the earth, are much simpler, purer, more like children."

But **Donovan** would never like to work in the fields himself; he is content to just walk there—and would like to go travelling again. "But I'd go by car this time—not hitch-hike."

His favourite place is still the coastal village, **St. Ives**. "It's because it's pointing out to sea. I've always loved the sea. I think it's because we all came from there in the cycle of... of life. And I can feel that."

"You know, I've discovered that the sea has a heart-beat. The waves come in a series of eight, and the fifth one is an enormous one. I can sit and watch the sea for hours."

Donovan says he has travelled all over England looking at the sea. "I've seen some good coast lines lately," he says seriously. "There are some lovely ones in Wales, and Scotland in winter is beautiful. White, white snow—white trees, even."

"That is why I liked Scandinavia—the scapes in Sweden—beautiful white open slopes. I went down one valley there to play at a club, and I suddenly thought—looking at the kids—that there were kids all over the world like this, strumming guitars, and moving—moving towards something. It was a beautiful moment."

Donovan believes he inherits this romanticism from his father. "I write fairy stories now, and he used to read me fairy stories, too. **Hans Andersen**, **Grimm**. I have them all to read when I have the time, but right now I'm in the middle of **Tolkien's Lord of the Rings**."

"I'm just reading it as an adventure story, first time round. His poetry is beautiful. I would like to put it to music."

Donovan is also writing more poems himself, and is now compiling a book of them specially for children. "It will be a small, square, velvet book that you can slip into your pocket," he says.

"I am going to do an LP of children's songs, too... I haven't been working for a long time... but now I have a lot on."

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GUESS WHO?



HAIRY BEATLE! **PAUL McCARTNEY** pictured composing the soundtrack for the new **Hayley Mills** film, "The Family Way." Looks quite serious about it, too. For a review of the picture everybody's talking about, turn to page 16.

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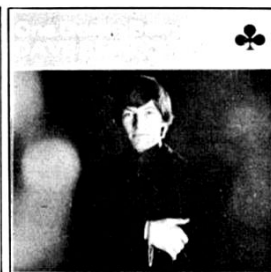
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- 1 (1) ● GREEN GREEN GRASS OF HOME** Tom Jones, Decca
- 2 (3) ● MORNINGTOWN RIDE** Seekers, Columbia
- 3 (2) ● WHAT WOULD I BE?** Val Doonican, Decca
- 4 (5) ▲ SUNSHINE SUPERMAN** Donovan, Pye
- 5 (7) DEAD END STREET** Kinks, Pye
- 6 (8) YOU KEEP ME HANGING ON** Supremes, Tamla Motown
- 7 (4) WHAT BECOMES OF THE BROKEN HEARTED** Jimmy Ruffin, Tamla Motown
- 8 (16) ▲ SAVE ME** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 9 (6) MY MIND'S EYE** Small Faces, Decca
- 10 (9) ● GOOD VIBRATIONS** Beach Boys, Capitol

Next Twenty

- 11 (11) FRIDAY ON MY MIND** Easybeats, United Artists
- 12 (15) ▲ IF EVERY DAY WAS LIKE CHRISTMAS** Elvis Presley, RCA Victor
- 13 (10) GIMME SOME LOVIN'** Spencer Davis, Fontana
- 14 (20) ▲ IN THE COUNTRY** Cliff Richard, Columbia
- 15 (12) HOLY COW** Lee Dorsey, Stateside
- 16 (23) ▲ HAPPY JACK** Who, Reaction
- 17 (17) JUST ONE SMILE** Gene Pitney, Stateside
- 18 (14) ● REACH OUT I'LL BE THERE** Four Tops, Tamla Motown
- 19 (18) ● DISTANT DRUMS** Jim Reeves, RCA Victor
- 20 (24) UNDER NEW MANAGEMENT** Barron Knights, Columbia
- 21 (30) ANY WAY THAT YOU WANT ME** Troggs, Page One
- 22 (25) THERE WON'T BE MANY COMING HOME** Roy Orbison, London
- 23 (13) SEMI-DETACHED SUBURBAN MR. JAMES** Manfred Mann, Fontana
- 24 (29) CALL HER YOUR SWEETHEART** Frank Ifield, Columbia
- 25 (22) WALK WITH FAITH IN YOUR HEART** Bachelors, Decca
- 26 (19) HIGH TIME** Paul Jones, HMV
- 27 (28) SOMEWHERE MY LOVE** Mike Sammes Singers, HMV
- 28 (40) I'M READY FOR LOVE** Martha and the Vandellas, Tamla Motown
- 29 (21) SAD SONG** Otis Redding, Atlantic
- 30 (—) MUSTANG SALLY** Wilson Pickett, Atlantic

Last Twenty

- 31 (26) PAMELA PAMELA** Wayne Fontana, Fontana
- 32 (45) I'M LOSING YOU** Temptations, Tamla Motown
- 33 (—) PROGRESS** Pretty Things, Fontana
- 34 (—) THE INCREDIBLE MISS BROWN** Herbie Goins, CBS
- 35 (46) THAT'S LIFE** Frank Sinatra, Reprise
- 36 (—) SLOWLY GOING OUT OF MY HEAD** Earl and Dan, Strike
- 37 (—) DEADLIER THAN THE MALE** Walker Brothers, Philips
- 38 (—) ISLAND IN THE SUN** Righteous Brothers, Verve
- 39 (37) WINCHESTER CATHEDRAL** New Vaudeville Band, Fontana
- 40 (39) EAST WEST** Herman's Hermits, Columbia
- 41 (—) CABARET** Frankie Vaughan, Philips
- 42 (—) I FEEL FREE** Cream, Reaction
- 43 (34) IF I WERE A CARPENTER** Bobby Darin, Atlantic
- 44 (31) HEART** Rita Pavone, RCA Victor
- 45 (—) SITTING IN THE PARK** Georgie Fame, Columbia
- 46 (41) I CAN'T CONTROL MYSELF** Troggs, Page One
- 47 (42) MISSY, MISSY** Paul and Barry Ryan, Decca
- 48 (36) I'M THE ONE YOU NEED** Miracles, Tamla Motown
- 49 (33) KNIGHT IN RUSTY ARMOUR** Magic Lanterns, CBS
- 50 (48) DANDY** Clinton Ford, Piccadilly

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

ZOOMING UP THE CHART!



● DAVE DEE: 8



● CLIFF: 14



● WHO: 16

HIT TALK

BY EASYBEAT LITTLE STEVIE

I LIKE this TOM JONES because it's different from his ordinary style. And I think it's sold because it's Christmas. He does it very well—and I'm glad it's number one.

Don't particularly like this SEEKERS one, but I suppose they are more the grown-up market. They're nice people, though. I hope it's a number one because they're Australian.

DONOVAN? Now I really like this guy. It's a tremendous record and I'm glad it was finally released here. I just know it will get to number one.

I like the SUPREMES—but not so much as MARTHA's! It's well sung, though not as good as their last. I like the

gimmicky start—the Morse Code bit!

This is a new one from ELVIS. It's great. I hope it goes to number one! (There I go again!) At this time of the year, I don't see why it shouldn't.

Now, I didn't like the BACHELORS until I heard this number. I liked their "Diane" and "Charmaine" in Australia. They don't change much though. But it's very well done.

WHO are setting a great trend. I think Pete Townshend is one of the best songwriters in the country today. He's up there with Lennon and McCartney. This is so



● EASYBEAT LITTLE STEVIE

different. They've progressed with music. I'd like to see what sort of thing John and Paul will do next. I don't know if it will go, though. It may be too way-out.

I heard of the BARRON KNIGHTS in Australia. They're good. But I find you only laugh a couple of times at this sort of thing. It's not like a record growing on you. It'll be bought for Christmas so stick in the stockings for kids.

Don't like the TROGGS as much as on "Wild Thing." Glad they changed their style. Reggie Presley's voice surprised me. It's better than I expected on a ballad.

I liked SINATRA's "Strangers"—and this will go because of that.

Next Week:
DOZY

Top Ten LPs

- 1 (1) SOUND OF MUSIC** Soundtrack, RCA Victor
- 2 (2) BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 3 (5) COME THE DAY** Seekers, Columbia
- 4 (3) GENTLE SHADES OF VAL DOONICAN** Val Doonican, Decca
- 5 (4) DISTANT DRUMS** Jim Reeves, RCA Victor
- 6 (9) COLLECTION OF OLDIES** Beatles, Parlophone
- 7 (—) MRS. MILLS' PARTY** Mrs. Mills, Parlophone
- 8 (—) FINDERS KEEPERS** Cliff Richard, Columbia
- 9 (—) A QUICK ONE** Who, Reaction
- 10 (6) BIG HITS (HIGH TIDE AND GREEN GRASS)** Rolling Stones, Decca

AMERICAN TOP TWENTY

- 1 (1) WINCHESTER CATHEDRAL** New Vaudeville Band, Fontana
- 2 (2) MELLOW YELLOW** Donovan, Epic
- 3 (8) I'M A BELIEVER** Monkees, Colgems
- 4 (6) THAT'S LIFE** Frank Sinatra, Reprise
- 5 (4) DEVIL WITH A BLUE DRESS ON AND GOOD GOLLY MISS MOLLY** Mitch Ryder and the Detroit Wheels, New Voice
- 6 (9) SUGAR TOWN** Nancy Sinatra, Reprise
- 7 (30) SNOOPY VS. THE RED BARON** Royal Guardsmen, Laurie
- 8 (3) GOOD VIBRATIONS** Beach Boys, Capitol
- 9 (10) A PLACE IN THE SUN** Stevie Wonder, Tamla
- 10 (12) I KNOW I'M LOSING YOU** Temptations, Gordy
- 11 (5) YOU KEEP ME HANGIN' ON** Supremes, Motown
- 12 (7) BORN FREE** Roger Williams, Kapp
- 13 (11) WHISPERS** Jackie Wilson, Brunswick
- 14 (25) TELL IT LIKE IT IS** Aaron Neville, Parlophone
- 15 (13) LADY GODIVA** Peter and Gordon, Capitol
- 16 (16) I GOT THE FEELIN' "OH NO NO"** Neil Diamond, Bang
- 17 (23) SINGLE GIRL** Sandy Posey, MGM
- 18 (26) CRY** Ronnie Dove, Diamond
- 19 (19) MAME** Herb Alpert and the Tijuana Brass, A & M
- 20 (32) COMIN' HOME SOLDIER** Bobby Vinton, Epic

HIT SINGLES FROM THE USA

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STARS IN THE NEWS-1

MERSEYS JOIN FOUR TOPS TOUR



MERSEYS, Madeline Bell, the Remo Four and the Johnny Watson Band are supporting acts for the Four Tops' British tour next month which opens at London's Royal Albert Hall on Saturday, January 28.

Dates: Empire, Liverpool (29), Odeon, Leeds (30), City Hall, Newcastle (31), Odeon, Glasgow (February 1), City Hall, Sheffield (2), Odeon, Manchester (3), Odeon, Birmingham (4) and De Montfort Hall, Leicester (5). There are two shows each night—except for the Albert Hall, where there is only one.

● MERSEYS

WHO SIGNED FOR SAVILLE SHOW

WHO are the latest signing for a Sunday concert at London's Saville Theatre on January 29. No supporting bill has been fixed. Date of the Cream's bill-topping appearance with American Billy "Secret Love" Stewart and new group the Sands is February 5—NOT January 15, as earlier announced.

Chuck Berry appears on February 19 followed by Edwin Starr and Garnet Mimms (26) with Lee Dorsey and the Move on March 5. Impressions are booked for April 16.

GUY DARRELL's new single on December 30 is "Hard Lovin'". He's on "Saturday Club" (New Year's Eve), "Swingalong" (January 10) and "Monday, Monday" (16).

Cliff panto film for 'Top Pops'

CLIFF RICHARD and the Shadows were filmed during rehearsals for "Cinderella" at the London Palladium last Friday by a "Top Of The Pops" unit.

It is hoped to show the film tonight (Thursday). Also planned is a Supremes film scheduled for transmission last week. Said "TOTP" associate-producer Stanley Dorfman on Tuesday: "It was delayed in transit, but we hope it turns up in time for this week. We know it has been despatched from the States."

Single out in February—

Dusty in '67: new TV series, cabaret, tour



DUSTY: six TV shows

Big US chance for Paul, Barry

BIG American deal for Paul and Barry Ryan is in the offing for the New Year.

Agent Harold Davison told Disc and Music Echo on Tuesday: "I am flying to America on Thursday (today) on a business trip lasting to the second week in January. Negotiations include recording and film contracts for the boys."

Yesterday, Paul and Barry started rehearsals in Liverpool for their pantomime with Dusty Springfield. Titled "Merry King Cole," it opens on Christmas Eve at the Empire.

DUSTY SPRINGFIELD faces the most fantastic year of her career in 1967—a second BBC-TV series, three American top cabaret spots, her debut at London's "Talk Of The Town" and another autumn tour of Britain.

Early in the New Year Dusty tapes her second TV series. Titled "Dusty," they consist of six 30-minute shows with her own guests. And on either April 3 or 10 she opens a four-week season at the "Talk Of The Town" with full orchestra.

As a result of her success at New York's Basin Street East this year, Dusty has been rebooked in November for three weeks and another three weeks in 1968. She also plays the famous New York Copacabana for three weeks in June and the Sands Hotel, Las Vegas, for three weeks in July. She tours the Far East for three weeks in August.

Dusty returned from America last week. Her new single, released in February, may be a number cut in America, which included two specially written for her by Toni Wine ("Groovy Kind Of Love") and Mark Barkham ("Pretty Flamingo").

Frank Ifield: own TV show

FRANK IFFIELD, chart name again with "Call Her Your Sweetheart" at 24, has his own six-week series on ATV starting January 9. He is joined by comedian Ted Rogers.

No star guests are being booked—instead Frank each week introduces an understudy from a leading West End musical. "It's a good chance to give these understudies the limelight they never usually get," he says.

Frank is now appearing at London's "Talk Of The Town" for four weeks—but his season is likely to be extended two weeks to January 14.

Georgie in plug mystery

MYSTERY of why Georgie Fame plugged his last single for Columbia—"Sittin' In The Park"—on Sunday's "Eamonn Andrews Show" when he has just signed a contract for at least £35,000 with the rival CBS label was cleared up on Tuesday.

Georgie is due to record his first CBS single shortly, and it was expected he would hold off TV plugs until it was released.

But a spokesman said on Tuesday: "We can't ignore the 'Sittin' In The Park' record—even though it is a track from the album, 'Sweet Things'—because Georgie's contract with Columbia does not end until December 31. For this reason, he cannot record a new single for CBS until January 11.

Jackie and Nicole: Gary's Birds

BLONDE American hit songwriter Jackie De Shannon made a three-day lightning visit to London last week to do her Christmas shopping.

She also took the opportunity to renew some pop acquaintances—Peter Asher, ex-Yardbird Paul Samwell Smith and "RSCG" Vicki Wickham—and met ex-Roving Kind singer Gary James, (they're seen together here) whose first solo single on Polydor is Jackie's composition "Nicole."



CASH JOINS BBC

BBC have opened the doors to another pirate defier—former Radio Londoner Dave Cash. Simon Dee pioneered the pirate infiltration and among others have been Chris Denning and Duncan Johnson.

Cash presents "The Dave Cash Record Show" next Wednesday-Friday between 4.30-5.30 p.m. (Light).

Herbie Goins: dates

HERBIE GOINS—voted a "miss" on Saturday's "Juke Box Jury"—has hit the chart this week at 34 with "The Incredible Miss Brown."

Dates just fixed include: London's Flies tomorrow (Friday), Pavilion Ballroom, Matlock (26), Speakeasy, London's Margaret St. (29), Chislehurst Caves (30) and Sybilla's, London, New Year's Eve.

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with

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COUNTDOWN To a Swinging Christmas

HERE'S Disc and Music Echo's special Christmas Countdown to all that's happening in shows, pantomimes, TV and radio

thursday

CLIFF RICHARD, SHADOWS—"Cinderella," London Palladium.

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

FRANK IFFIELD—"Talk Of The Town, London.

BACHELORS—Manchester Opera House.

MANFRED MANN—Coventry Locarno.

LONNIE DONEGAN—"Cinderella," Alhambra, Glasgow.

FRANKIE VAUGHAN—"Pied Piper Of Hamelin," Coventry Theatre.

Friday

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Upper Cut, Forest Gate.

NEW VAUDEVILLE BAND—Civic Hall, Nantwich.

CHRIS FARLOWE—Twisted Wheel, Manchester.

GENO WASHINGTON—Brixton Ram Jam/Flamingo, London.

saturday

READY STEADY GO!—Donovan, Who, Dave Dee, Paul Jones, Spencer Davis, Eric Burdon, Dusty Springfield, Alan Price, Cat Stevens, Keith Relf, Paul Samwell-Smith.

SEEKERS—"Humpty Dumpty," Bristol Hippodrome.

DUSTY SPRINGFIELD, PAUL AND BARRY RYAN—"Merry King Cole," Liverpool Empire.

LULU—"Babes In The Wood," Wimbledon Theatre.

DAVE DEE—Salisbury Town Hall.



● Lulu

MOVE—Wimbledon Palais/Beat City, Birmingham.

JUKE BOX JURY—Seekers.

COUNTDOWN—Troggs, Joan Turner, David Wigg, Janie Marden.

SATURDAY CLUB—Cliff Richard, Shadows, Troggs, Chris Farlowe, Lulu.

TOM JONES, CILLA BLACK—Frankie Howard Bruce Forsyth show (ITV).

sunday

NEW VAUDEVILLE BAND—Tito's Stockton/Latino, South Shields (week).

TOM JONES SHOW—Light Programme.

CLIFF RICHARD, SHADOWS—"Wish Upon A Wishbone," (ITV).

KEN DODD SHOW (BBC TV)—Bachelors.

monday

GEORGIE FAME, CAT STEVENS, JULIE FELIX—Saville Theatre, London (two weeks).

GERRY AND THE PACE-MAKERS—"Aladdin," Southampton Gaumont.

JOHN LENNON—"Not Only, But Also" (BBC-2).

MOVE—Bristol Locarno.

TOP OF THE POPS 1966—BBC TV.

SWINGALONG (Light)—Cliff Bennett, David and Jonathan, Searchers.

BARRON KNIGHTS—"Aladdin," Torquay Princess.

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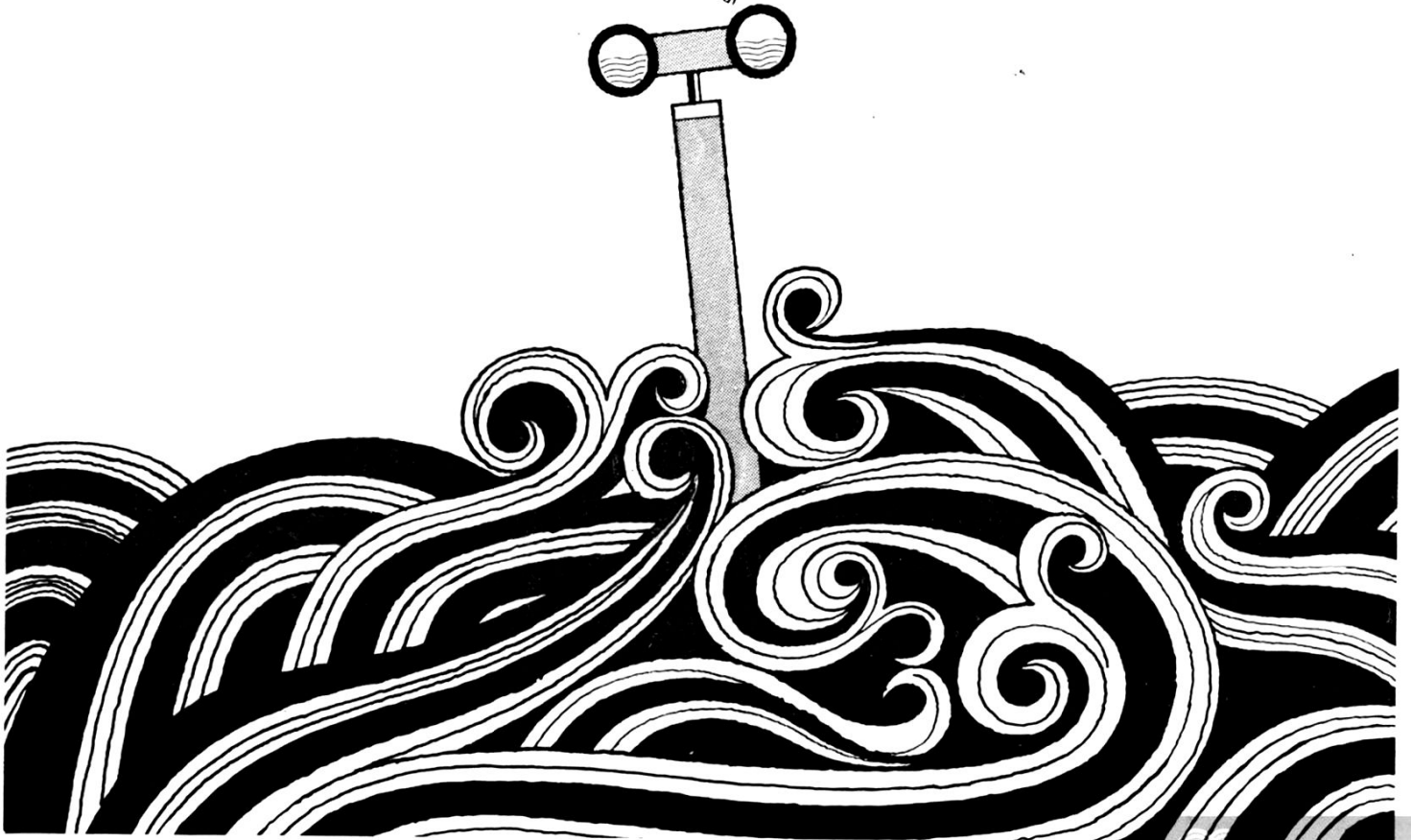
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JOHN SCHROEDER AND
ORCHESTRA
John Schroeder's Working in The
Soul Mine
NPL 38025 (M) NSPL 38025 (S)
Piccadilly



THE LAURIE HOLLOWAY
QUARTET
Hit Parade Holloway Style
NPL 18158 Pye



GENO WASHINGTON
& THE RAM JAM BAND
Hand Clappin'—Foot Stompin'
Funky Butt—Live!
NPL 38026 Piccadilly



JIMMY JAMES AND THE
VAGABONDS
The New Religion
NPL 38027 Piccadilly



SOUNDS ORCHESTRAL
Hits Orchestral
NPL 38037 (M) NSPL 38037 (S)
Piccadilly



THE ELIMINATORS
Guitars And Percussion
NPL 18160 (M) NSPL 18160 (S)
Pye



THE OVERLANDERS AND
THE SETTLERS
Go! With The Overlanders And
The Settlers
NPL 18163 Pye

STARS IN THE NEWS—2

DONOVAN TO DEBUT IN FILMS NEXT YEAR



BEATLES: Xmas at home

Beatles cut next single

BEATLES were back in the recording studios this week, working on tracks for their next single, which is expected to be released early in the New Year.

No titles were available from Brian Epstein, who also refused to comment on any plans for the Beatles in 1967.

Epstein also denied a rumour that Cilla Black has been tested for the film "Work Is A Four-Letter Word" and is to start shooting at Pinewood probably in January.

Christmas note: All four Beatles were planning to spend Christmas at their various homes.

RSG BOWS OUT WITH GIANT LINE-UP

"READY, Steady, Go!" says goodbye in style tomorrow (Friday) when the following star line-up is seen:

Dave Berry, Eric Burdon, Spencer Davis, Dave Dee, Donovan, Chris Farlowe, Paul Jones, Lulu, Kenny Lynch, Merseys, Mindbenders, Peter and Gordon, Alan Price, Small Faces, Cat Stevens, John and Gary Walker, Who, Yardbirds.

All are to sing at least some parts of their 1966 hits, with the exception of the Walkers, but the show is slotted into the usual 6.08-6.35 pm time.

DONOVAN makes his film debut as a straight actor next summer in a full-length feature film to be shot in London. He will not sing one song in it.

Two scripts are under consideration and the film is co-produced by Donovan Enterprises and Mickie Most. Don will write the incidental score for the film and play guitar on the sound track.

Also in line for him is a special BBC TV series for children. There would be six 30-minute shows and Donovan will have children appearing with him.

(Donovan appears on "Top Of The Pops" today (Thursday) and "Ready, Steady, Go!" (Friday).)

Tom: U.S. trip to plug 'Grass'

AS British sales of the Tom Jones smash hit soared over the 700,000 mark last weekend, Tom finished six new tracks from which his next single will be chosen. Among them: "Detroit City," ironical title in view of the recent Tamla Motown recording offer he turned down.

Tom is still working on a new, brass-backed cabaret act and has yet to accept offers to appear for seasons at London's Talk Of The Town (four weeks) and for a two-week bill-topping at the Palladium in May.

Who lift ban

WHO have lifted their no-TV-plugs ruling on latest hit "Happy Jack" to appear in tonight's (Thursday) "Top Of The Pops" . . . but they won't be playing the song. They taped a zany film clip earlier this week.

Last night (Wednesday), Who played at the opening of boxer Billy Walker's new Upper Cut club in London's Forest Gate, while their publicist Nancy Lewis flew to America for ten days' promotion of "I'm A Boy," just released in the States.

Vaudeville for Italy

NEW Vaudeville Band make a guest appearance at the San Remo Song Festival in Italy at the end of January.

They also appear in the new Palladium TV series on January 15. Their new single, now unlikely to be "Shirl" as stated earlier, is released on January 13.

EASYBEATS CALLED BY 500 FANS

EASYBEATS had a surprise phone call from 500 of their Australian fans on Sunday. The long-distance call (cost £20) came through at 5 a.m. (3 p.m. in Australia). The fans were assembled at a theatre in Sydney where the call was relayed over loudspeakers. Main question was when are the Easybeats returning to Australia, where "Friday On My Mind" is number one. They'll go back as soon as a tour there can be arranged.

Tich for check-up

TICH, of Dave Dee, Dozy, Beaky, Mick and Tich, goes into Salisbury Infirmary tomorrow (Friday) for a check-up following his recent operation.

Seekers, Doonican hit Silver

SEEKERS and Val Doonican win Christmas Silver Discs this week for "Mornington Ride" and "What Would I Be"—but they're both held off the number one spot by Tom Jones, top for the fourth week with "Green Green Grass Of Home."

Seekers, who move to 2 this week, have so far had a hat-trick of chart-topping hits since they arrived in Britain over two years ago. — "I'll Never Find Another You," "A World Of Our Own" and "The Carnival Is Over." Each won a Disc and Music Echo Silver Disc for British sales of 250,000.

Val Doonican—this week down a place to No. 3—gets his second award. His first was for his "Walk Tall."

STOP PRESS

THE BBC pop station—Radio 247—should swing into action by the spring.

Pop will be played from 5.30 am-7.30 pm and 10 pm-2 am daily, but only six hours will be devoted to discs. Remainder are "live" or specially-taped recordings.

This is what the BBC offer, and they got Government approval in the form of a White Paper on Broadcasting published on Tuesday.

The pop station will broadcast on the medium wave band.

Jeff Beck splits

JEFF BECK has now definitely left the Yardbirds — and that's official!

Manager Simon Napier Bell told Disc and Music Echo on Monday: "Due to Jeff not appearing on the American tour, the group has decided to continue playing without him. Jeff has left and I believe he's going to form a group of his own."

PARIS IN THE SWING!

WILL YOU be swinging on the Paris scene when Disc and Music Echo's great Paris rave is launched in April?

Applications to snap up this unique offer are arriving by every post. Make sure yours is among them.

Here's the gen: A chance to see the Paris sights, visit the world-famous beat cellars and jazz clubs. Places like the Locomotive, Blue Note, Whisky A Gogo, Milord Mod's, Le Chat, Qui Peche and many others.

Or you can take a trip down the Seine or up the Eiffel Tower.

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from London or the Midlands, booked into a good hotel for bed and breakfast and given special cards, showing you the names of clubs offering special terms over the April in Paris weekend commencing Friday, April 7.

Three separate parties will leave for Paris. The first from Victoria Coach Station, London, at 11 a.m. on April 7 arriving in Paris at 4.30 p.m.

The second leaves Victoria at 3.45 p.m., arriving Paris at 9.15 p.m.

The third flies from the East Midlands Airport, near Derby, at 8 p.m., arriving Paris at 11.30 p.m.

All three parties will be flown home on Sunday afternoon, April 9.

The cost? Only £16 16s. for those travelling from London; £18 18s. from the Midlands.

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KANGAROO POP LEAPS AHEAD

AUSTRALIA never used to mean much to swinging Britain . . . an outside desert in the nether-reaches of the world where malcontents went in search of some vague sort of "opportunity."

An occasional visit from their cricket eleven used to be the extent of its influence on the outside world.

Now the pop scene has as many Australians as an Earls Court bedsitter: the Seekers, Easybeats and Frank Ifield, Normie Rowe, Rolf Harris and Patsy Ann Noble. And that mid-Atlantic accent favoured by DJs makes Australians natural choices—Alan Freeman, Tony Windsor, Barry Alldis.

The first was Frank Ifield, who has returned to the chart just seven years after he arrived in Britain. Small wonder, said Frank, that little has been heard of Australian artists until now, since they have had the great entertainment medium of TV for only eight or nine years.

"That gave Australian artists a chance to try their talents before a bigger audience. Having done so, they try it over here, the obvious step for them."

"I was the only one in the pop field to try Britain. Most of the others would try the States, because then the States were bigger in the recording industry than Britain. Now, of course, Britain has made its mark."

Britain was also the natural choice for Frank because he was born in Coventry while his Australian father was working here. So he knew a few people here. "I gave myself

five years to make it here and if I didn't I was going to the States."

For most people, though, Australian music is epitomised by the Seekers, the four ex-office workers who came here two-and-a-half years ago for a holiday and gave the sentimentalists a refreshing breath of surf-sprayed fresh air after the nasties of British pop.

Commenting on the mass exodus from Australia, Judith Durham says, "It's rather sad in a way because the Australian people miss their artists, but it's going to be for their good in the long run."

"With this great number of our artists coming to England who are recording with the marvellous facilities here they will be able to take all the knowledge and experience back to Australia and so be able to better the standard of our sound and recording."

Judith does not, of course, wish to be disloyal by knocking Australia as backward. "When you leave Australia it brings home to you all the wonderful characteristics about the country."

"When you are in a completely different country you realise that your own country has an identity and all the lovely things that go to make up that identity."

"I don't think they are backward in Australia, except perhaps some English hits might not be big there."

Judith, too, is at home in England. "I personally regard home wherever my family and relations are, and at the moment I have a married sister here so that England sort of seems home to me." —RICHARD LENNOX

SCOTT: THIS SINGLE MAKES ME FURIOUS!



SCOTT ENGEL, who takes the Walker Brothers' success or failure on the pop market very personally indeed—like a schoolteacher with a roomful of delinquent but clever children—is NOT, it must be stated, happy about "Deadlier Than The Male."

"Deadlier Than The Male," if you remember, was released by the Walkers last week. It was firmly stated by them and their management that this was not an official single but released merely to tie-in with the film.

But confusion reigns. It appears on "Juke Box Jury," it pops up regularly on the pirate stations; in fact, it is to all intents and purposes a new Walker Brothers single.

Not only are the fans confused, the Walkers themselves are confused—and furious.

Scott told Disc and Music Echo this week:

"They promised me that 'Deadlier Than The Male' would not be promoted as a single. It was just to be put out to keep the film company happy and sort of drift around without too much attention being paid to it. Instead, the record company have worked on it so much that most people naturally think of it as our new single."

"It really is upsetting. Especially at this stage in our career. A most delicate time. To me 'Deadlier Than The Male' isn't really a single song, so the chances of its making the chart is pretty remote. And if we don't, people are going to

point a finger at us and say, 'Ugh, there they go—another miss!'"

This is a point. Certainly as far as chart success is concerned the Walkers have been having a pretty thin time of it late.

"I just don't understand it. I think about this record business a lot and I can't work it out. We do fantastic business when we go out on tour, we do real great in all these poll things. We're box office but we're not selling the records."

"God, if all the people who came to our concerts bought our records we'd be made!"

"I really think the trouble with the Walker Brothers is that we made one dreadful mistake. That was in releasing 'Baby You Don't Have To Tell Me.' We were shot so far back by that record it's taken us all this time to try and climb back over it. It almost destroyed us."

"That's why I'm so infuriated by 'Deadlier' because the balance of our record success is so delicate, and at a time when we're worrying and planning for the new single, bang! this happens."

Officially, then, the Walkers' new single should be out around January. In the meantime, Scott is writing as much as he can for the new LP in the hopes that something may surface as single material.

"The trouble about us is that as a group our records are so predictable. It's very hard for us to cut my material because what I write can't be sung successfully by two voices because two voices don't have the feel-

ing of one voice.

"People know exactly what they're going to hear when a Walker record comes out. They know they'll have that slow intro, then me coming in, then John on the chorus, and, however hard you try to be different, however much you put into a backing, it still turns out sounding roughly the same."

"Lately I've been writing a flood of stuff, very rhythmic things with Spanish and Argentinian influences. I always write words that fit in with my own situations. I have to. I'm human being with a human being's problems. That's what comes out in my songs. The thing is most of them are so vague that you wouldn't really be able to tell that unless you knew me!"

Scott, then, is branching out. With more offers of film themes, with plans to try and write a musical, time allowing—to return to his happy monastic life around Christmas.

But the Walkers themselves seem to be in a musical strait-jacket.

"The thing is," said Scott, "I look ahead, and I just can't see where the group's going. I see the Walker Brothers at this time next year and we're going to be exactly the same as we are now."

● Scott's record company—Philips—told Disc and Music Echo: Any Walker Brothers' single is an important record and is treated accordingly.

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A' GO-GO**

Supremes
A' Go-Go
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If the stars played Dr. JEKYLL and Mr. HYDE

EVERYONE, at some time or other, gets fed up with their lot in life. Whether he or she could be someone else. For various reasons. Many young people, no doubt, would dearly love to be a pop star for the glamour and glory and the obvious financial benefits of hit records.

Have you never envied the Stones or Beatles and their fantastic success, those palatial country homes, the fast, expensive and flashy cars?

Wouldn't you like the money John and Paul have made in a few, short, exciting years and to know that a bulging bank account puts the world at your fingertips?

Hearing and reading of artists having breakdowns and needing convalescence because of overwork, haven't you laughed heartily and wryly remarked something like: "I bet they cry all the way to the bank!"?

Aura of grandeur

But stop and think for a moment. Pop people are after all, basically, ordinary people. Some shrewd, clever, talented—and all blessed with a slice of luck—but deep down beneath the aura of grandeur a lot of them hide a second self.

Even the hip parade reflects something of the feeling with Val Doonican asking "What Would I Be" and Bobby Darin lamenting "I'm a Carpenter." So we asked some pop stars: "If you had one Christmas wish, would you become someone else other than yourself, who would you want to be—and why?"

Keeping it in the family, Welsh wizard Tom Jones would like to be his son, Mark (9). "Because he'll be sure to get more advantages than I had. I always wanted to be in show

Who would they choose to be?

business—but found it hard. If Mar wants the same life at least I can help in that direction. I'd also like to be him because he's young."

Another with similar feelings is Herman, who said he'd like to be his younger brother (if he had one). "So's I could cede off myself!"

More serious was deep thinking Scott Walker. "A film director because of the scope they have to play with—and it would widen my vocation. I'd like to be someone like Ingmar Bergmann, Orson Welles or Roman Polanski."

And intellectual Paul Jones, who can always be relied on to pop up with something different, said: "I think I'd like to be General De Gaulle. I believe he holds the keys to the world situation and is probably the only person who could stop the far in Vietnam. He's not using his power, though. Anyone in his shoes could get a ceasefire in a week. I don't know why he doesn't!"

Pop people who'd like to be other pop people included Dave Berry: "I was Proby. Because I was Proby, I would make myself a fortune!"

Gary Leeds: "Jimmy Savile—because of his outlook on life. People admire him and he's always trying to help others. He's a great character. I'd like to have his personality."

And comedian Eric Burdon, who wanted to be Brigitte Bardot so he could date himself!

Joked Simon Dee: Actress Angie Dickinson! Then I could spend the rest of my life trying to meet Simon Dee!"

That clown Zoot Money fancies himself as Frankenstein of all people! "I'd want to sit



● ERIC: Bardot



● DAVE: Proby



● ZOOT: Frankenstein

inside my mask and see how people are frightened by material things like funny faces. Then all I'd want to do would be give them a kiss!"

And Keith Moon, to realise a personal ambition, suggested Minister of Transport, Mrs. Barbara Castle.

"I want to control the traffic and get rid of all the lorries. They're a nuisance."

In true Christmas spirit was Dave Dee. Yes, you've guessed! Father, Christmas, Grinned Dave: "I'd like to crawl down everyone's chimney and get all the booze left by the hearth. I could also get quietly stoned while at work. That's how to mix business with pleasure!"

Michael d'Arbo would dearly love to be a salesman in a toy shop. "So's I could demonstrate toys all the time. Nobody sends me any now because I'm too old!"

Cilla Black: The editor of Disc and Music Echo. Then I could use pictures and stories of all my friends everywhere! And it was left to Donovan to complete the round-up with the honest, down-to-earth remark: "As I believe in reincarnation, I know I have several lives anyway. But as far as my present life is concerned I honestly wouldn't want to change places with anyone!"

HOW THE MOVE JUNKED THAT GANGSTER IMAGE



● CARL WAYNE

THE MOVE have been the darlings of the London club crowd ever since they started their residency at the Marquee last April. Now they have decided the time is ripe for bigger pickings.

But their emergence before a wider audience with the release of their first record "Night Of Fear" has been fraught with rebuffs. Alarmed by reports of their wild stage act, which includes explosions and television smashing, clubs and ballrooms have insisted that they cool it down. But the Move remain undimmed.

Lead singer Carl Wayne explained: "We like to entertain. I don't think the kids, the real record public, need to be entertained musically these days. It's got to be visual—as long as it sounds good. For instance, the Troggs would not class themselves as tremendous musicians, but they are so commercial."

No one could accuse the Move of not being "visual." A film projector trained on them as they leap about the stage sees to that. And they are saving up for a 360-degree model that shoots not only forwards but all around the stage.

But think not that the Move are merely another product of the freak-out fad. "We don't think there's a future for psychedelic music," said Carl. "It's a refreshing change but it's all going to level off and eventually there will be a big mate star. The next thing will be a mod Presley."

In the meantime, the Move are happy to stake their future on their arresting act—and their record. After all, they've waited long enough for it—ten months, in fact.

"There may be groups that can play us off the stage but commercially we succeed with the image. For instance, we started off with the gangster suits, which we have changed for oversized ones."

Al Capone rigouts, however, are no substitute for an enterprising manager. And it was he, Tony Secunda, who engineered a series of publicity-getting stunts. Like parading an H-bomb through Manchester, signing a contract on the back of a nude model and enlisting fans to chalk slogans at strategic points in Wardour Street.

Now the publicity machine has done its job. The Move are in its time they made a move... into the big-time.

When the Kinky raving hits a DEAD END...

BRUSH, palette and easel might seem unlikely for the guitar-wielding Kinks. But there comes a time when, even for groups, the raving has to stop.

So Ray Davies, his brother, Peter, and Mick Avory have all been relaxing with a spot of painting in the remaining days before they resumed work with Pete Quaife this week.

For, with the quietening down of the Kinks' songs like "Sunny Afternoon" and "Dead End Street," they too have become more unobtrusive.

"It's inevitable we should quieten down a bit after a while," said Mick. "When we started we were bursting with enthusiasm and everything. But we didn't really understand anything about the business. Then we got a more practical knowledge and approach to things and began to treat it as a living, whereas before it was a wild life."

"It's no use struggling with yourself, so long as you keep rehearsing and do a few jobs and write songs in the right places. About two years ago we were knocking ourselves out, doing lots of one-night stands."

"The thing is, you can do the job all right, but chasing about all over the place, you don't really know what is going on and you're out of touch with the business. You're just doing jobs and they don't mean a thing, so you don't know where you stand financially. Now we are taking time to sort things out. You have to plan things and to organise, otherwise you're just in a big muddle. There's no need to knock yourself out."

"Our sort of image now isn't as raving as it used to be, so our whole approach to the business has changed too. We take things easy now because people expect us to."

"When we sing we don't knock ourselves out with feedback and growing voices. Ray just sings relaxed and smoothly. That seems to be our whole image now—no one gets too bothered about the job."

Semi-detached

"We don't even go to clubs much now," added Mick, who was putting the finishing touches to the Christmas decorations at his Surrey semi-detached. "We get fed up if we keep going. They're a waste of money anyway, so we eased up a bit."

"You can't go on 24 hours a day as pop is a way of life. You finally have to come to an agreement with yourself that you want some relaxation and take up something entirely different as a hobby or anything you like doing. Ray wouldn't even make himself write a song now unless he felt like it."

It was fortunate for the Kinks, of course, that Ray just felt like writing a song called "Dead End Street," a social welfare report set to music. But the source of Davies' inspiration remains a mystery: the Kinks' conventional Muswell Hill upbringing gave them no experience of the song's sentiments (Ray's and Dave's father is retired; Pete's is a greengrocer and Mick's a sculptor). And Ray is no political or moral axegrinder.

Mick agreed: "I wondered the other day how Ray knows the taxman takes all his dough las in 'Sunny Afternoon' or people eat 'Sunday joints of bread and honey' [from 'Dead End Street'], because he's never had a job or lived in a slum."

'Ray's never had a job or lived in a slum'

Turning to ex-Kink John Dalton, Mick added: "John had been with us about six months, so we had got used to him. And for a while when he left it was like a break. But when Pete came back it seemed like nothing had changed."

I don't know what John's reaction was to leaving. But I imagine that he was disappointed. He didn't bank on anything when he joined us after Pete's road crash. But there was a time when Pete wasn't going to come back, and he must have banked on being in for good."

"So I suppose it was a bit of a shock. But he's the sort of bloke who doesn't mind what happens so long as he knows about it. He hasn't lost anything—in fact, he's gained quite a lot of valuable experience. He's been to Scandinavia and Spain with us and recorded 'Dead End Street.' And I expect he prepared himself for going back to comparative obscurity. It was just the fact that it was so long—we had him in the group longer than he or we expected."

Now we have had plenty of time to sort things out and we have the business running smoothly. You get out of touch when you're on the road all the time. But we have had time to get in touch and relax."



● RAY DAVIES



MICK: 'inevitable'

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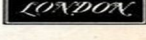
TOM JONES VAL DOONICAN THE BACHELORS

Green, green grass of home What would I be Walk with faith in your heart



SMALL FACES ROY ORBISON ELVIS PRESLEY

My mind's eye There won't be many coming home If every day was like Christmas



DECCA group records

45 rpm records





SCOURGE OF SAVILE ROW

● by Fashion Editor Anne Nightingale

So I went in search of the truth behind Jimmy Savile's wardrobe.

"Right," he said. "First paragraph. Jimmy's difficulty, if that gentleman experiences any difficulties at all, is what to wear next."

"Ere," I said. "Hang on. Who's writing this, you or me?"

"You do take shorthand?" he said, and continued dictating: "His garb, which appears on him draped, hung, fastened or stitched, is sometimes peculiar enough..."

Three pages of dictated notes later I persuaded him there were a few things I would like to ask if he would only shut up and stop being so helpful.

So this, folks, is where the story really begins. (Sorry Jim but I can't have you writing my column for me!)

Baring his soul for the first time he told me: "I didn't always dress ridiculous. When I was a kid I didn't have the money to do it." But the craving to add spice to his life by giving everyone else a bit of variety broke through even when he was a miner at South Kirby colliery, Yorkshire.

"I used to wear kid gloves and stiff white collars down the mine. I got the sack. Not because of my workmanship, but because of the unsettling effect it

had on the other colliers."

Savile's sartorial eye-brow raising was next caused when he was manager of the Ilford Palais some eight years ago.

"A bunch of thieves entered the building and took varied parts of my wardrobe, including the bottom half of my one and only dress suit.

"I was not at all shaken and immediately donned a pair of swimming trunks and ran the evening session thus interrupted.

My clothes come from Lord John

"On this occasion I was not sacked, in fact we did more business from that night on."

Jimmy's famed appearances on "Top Of The Pops" are not he says, the result of great forethought—or great expense.

"My clothes are donated to me by Lord John of Carnaby Street and the Toggery at Stockport.

"Where else could you get the latest gear but from Carnaby Street or

Stockport!"

His ever-changing hair styles are apparently due to sheer curiosity.

"One day I just wondered what I would look like blond," he said. Since then he describes his hair happenings as being beige, pink, lemon, fawn, tartan, Harris tweed, mother of pearl and chromium plated.

The last mentioned was his most dangerous feat yet. "I delved into physics and discovered that if you heat a platinum hair rinse till it's almost unbearable on the head, remove it instantly and repeat the operation twice in quick succession, the result is that you get—literally—chromium plated hair.

"I looked like an electric kettle when I did it. But I am still alive."

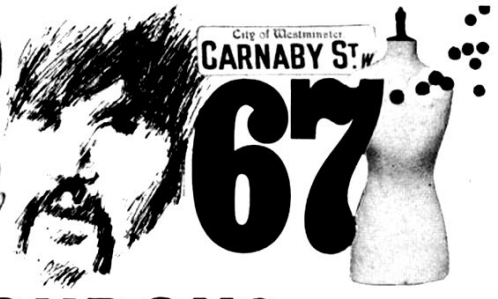
Hadn't the Savile image lately slowly become more respectable?

"Never!", he said. "The only difference I can foresee in my appearance in ten years' time will be that I might be very handsome, slightly greying and more knowing."



OUT NOW!

It's in your newsagent's now! The super January issue of MUSIC MAKER. It's packed with stories about the stars and there are dozens of fabulous pictures including a knockout colour shot of Scott Walker on the front cover. Just look at the names in the January issue: Elvis Presley, Supremes, Manfred Mann, Hollies, Ray Charles, the Rolling Stones, the Beatles, Kink Ray Davies, the Beach Boys, Chuck Berry, Alan Price, Little Richard, Bob Dylan, Donovan, Twice As Much, Wilson Pickett, Herman, Bachelors, Bobby Hebb and lots more. To get a free LP with your subscription write to: MUSIC MAKER, Subscription Department, 40 Bowling Green Lane, London, E.C.1.



FOR THE last few days, I've been on licence to loon. In London, where it's all supposed to be happening.

Buying clobber in Carnaby Street, meeting the young mods at Tiles, drinking after hours with the in-crowd at the Cromwellian, keeping awake with cups of Soho coffee, collapsing into kip at 5 a.m., wondering how the hell to keep going without a fix.

Fortunately, none of my friends has a fix to offer, anyway. But it makes one begin to understand the need among so many young Londoners.

Said one 16-year-old from Kilburn: "The kids come into the West End at weekends and won't go home. There's only one way to stay awake, then, isn't there?"

The tragedy is that for most of them it's not a need at all. It's all part of belonging. To Swinging London, London in itself isn't swinging. It's the people who put the swing into it. Anxious to keep up with the crowd.

Stand back and it all looks rather stupid. Get involved and you've got to keep going.

Keith Goodwin is Swinging London. A top pop publicist. Says: "Drugs? Everybody follows like sheep because it's one of those 'in' things. They think it's very clever.

'Drug'

"Swinging London doesn't exist. It's a drag. It's all people trying to have a good time and the biggest falsity I've ever seen. People with it trying to be even more with it. People without it trying to be with it.

"Swinging London? No. Drug scene? Yes. The other day I was stopped and searched in Watford. This is what the police are doing all the time. Because the drug scene is rampant."

Keith Moon is Swinging London. Pop star. Sees it all the time. "We see mods with eyes as big as saucers. You see drugs passed in any loo in any



London club. I'm sorry I mentioned that because loos will be banned now.

"Take away this aspect, though, and London is the best place to be. The provinces have their little scenes but it's a small-time world for them."

Young London isn't only drugs, of course. It is also Carnaby Street, discotheques, doubtful Chelsea coffee bars, good times, glamour jobs. It is not Tower of London, Buckingham Palace, St. Paul's Cathedral, TV Centre.

Every teenager in Town is searching for something better. Major course is Carnaby Street. Either to get the gear—or work among the stars. The staff turnover down this street is immense—but not amazing.

Mark Tracy wants to get on. So he took a job at Tom Cat, one of the newer Carnaby boutiques. He works 9 a.m. to 7 p.m. daily with the exception of Sundays, doesn't get a lunch break, started off at around £10

SWINGING LONDON?

The scene shifts from the provinces to the capital as the climax to a great series

a week and had to sink or swim on the success of introducing clients. If he couldn't get the customers, he couldn't keep his job. If he got them, his earnings increased. He's made it.

Why, though, does he work in such a cut-throat community? Lord John opened on the street two years ago, straight from Petticoat Lane. Today he has six shops, employs 32 salesmen.

"The youngsters enjoy working in Carnaby Street because they are always seeing the stars. In a day they might serve the Stones, the Walkers and Herman. It gives them a kick."

But do the stars go there these days? Cat Stevens, pop star: "Carnaby Street has be-

come old fashioned. I prefer the Portobello Road."

Lord John: "You can't knock us, Chelsea's trying very hard to imitate us, but we're established. You can liken Carnaby Street to the Beatles. Everybody tries to imitate us—but we're the originals."

Wiser

"Besides, if someone has £20 to spend, he's wiser coming here where he has a 20-shop selection within a few square yards."

And how much money does Young London spend on clothes? "The average boy

spends a third of his wages, the girl about 40 per cent. They spend so much because the clothes are exciting. We get kids coming regularly every few weeks from the provinces. Carnaby Street will go on for evermore if we can keep offering things new and exciting."

But if they spend so much in Carnaby Street, the average teenagers haven't much money left to loon it up at the supposed "in" places.

Instead they go to large-scale discotheques like Tiles, the Marquee, the Flamingo. "I might manage somewhere like the Cromwellian at weekends, but usually I'm happy enough

to go to Tiles, where it's cheap and you still have a good time." The comment of several of the teenagers who daily rave it up during lunch-break disc sessions at Tiles.

The big-spending stars go to Scotch and Cromwellian, the giants of the club circuit. The rest of Young London rave it up in the cheaper discotheques. And all are after one thing... to have fun. That's why they call it Swinging London. It's the attitude of mind, not the places to go.

All rather ridiculous. All rather trite. All rather great fun. If you can last the pace. With or without the drugs.

WOW—THOSE SWEDISH BIRDS!

Report by **Hollie BERN CALVERT**



WELL, the Hollies Tour of Scandinavia was a rousing success! It was my second trip there with the lads, and I enjoyed every minute.

We started in Denmark. It was my first visit to Copenhagen—a great place. But they must do something about the airport. One of the locals told us they'd never know a plane leave on time, and ours was no exception!

The next day was spent in Stockholm amid trans—yes, trans! We were photographed in trans, outside of trans, hanging on to trans, on top of trans, and upside down peering out of the windows of trans. The idea was cooked up by TV producer Peter Goldman for our show, "Drop In With The Hollies," which goes out throughout Scandinavia on December 29 and also features Small Faces, Troggs, Manfreds and Beach Boys.

Very Christmassy

After the tram sequences we had a great time back at our hotel—a beautiful old castle on top of a hill on an island, all floodlit.

The next day we travelled to Sandviken, about a hundred and fifty miles from Stockholm.

Our party was packed into two big Ford ranch wagons and a nine-seater Chevrolet truck. The truck had a trailer carrying our equipment—covered by a Union Jack and with foot-high letters spelling out "Hollies" on each side. Sandviken was great, and the snow up there—it snowed all the time we were there—was really deep and crisp and even. Very Christmassy.

Following day found us in Gothenburg. The audience there was the best yet, and made us feel really at home. And the day after that we arrived in Stockholm, for what turned out to be the best concert of the tour. We played the four thousand seater Konsert Hall—very stately and grand, and used not two days before by the King of Sweden as a venue when he presented Nobel Prizes.

Let's go back!

Next day we had the Press write-ups, translated, and very flattering they were too—set us all blushing, they did! Helsinki was our next stop for TV and a concert. Seemingly, no big name pop group had visited Helsinki for about two years, so the pent-up emotions of the pop fans came out very forcefully!

Well, after that it was Malmo in Sweden, and then we flew across the border into Norway where we appeared at Oslo and Stavanger. Beautiful country, nice people, good audiences—and as I said before, the whole thing was very successful.

OH—AND ALL THOSE LOVELY SWEDISH BIRDS! I JUST CAN'T WAIT TO GET BACK!

THE WHISKY A'GO GO PRESENTS

FIVE CHRISTMAS PARTIES
SATURDAY, DECEMBER 24th, CHRISTMAS EVE
THE SOVEREIGNS

SUNDAY, DECEMBER 25th, CHRISTMAS DAY
THE FLASHBAKKS

MONDAY, DECEMBER 26th BOXING DAY
THE LITTLE PEOPLE

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TOP ARTISTS TOP SINGLES

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7N 17218 Pye

CLINTON FORD
Run To The Door
7N 35361 Picc.

THE SETTLERS
On The Other Side
7N 17213 Pye

THE RAMBLER (JOHN McEvoy)
Muirsheen Durkin
7N 17196 Pye

MICHEL POLNAREFF
Love Me Please Love Me
VRS 7019 Vogue

MARLENE DIETRICH
This World Of Ours
7N 17238 Pye

MERSEY NEWS

MERSEYSIDE agencies report very few groups will be idle in Liverpool at Christmas. The majority are already fixed up with bookings.

● Solomons Mines and Detours stars of an all-night spectacular at the Tuebrook bowling alley.

Truly Smith has already made quite a name for herself on the Continent, but is Tiffany—MISSING (still virtually unknown in Britain, Warrington girl Truly (17) intends to put things right in the New Year when her second record on the Decca label hits the market.

THE Silhouettes, Calderstones, Principals, Time and Motion, Expressions and Benticks are among the Christmas attractions at Litherland Town Hall.

● Hells Angels—back on the road after a short break—are on the look out for a new organist to complete their line-up. And there are two qualifications—he must have some experience and more important he must be small. Explained vocalist Chris Evans: "We are all around the 5'4" mark, so a big fellow towering above us would just ruin our image by looking completely out of place."

● Big Liverpool sale expected for the Swinging Blue Jeans with their newie, "Rumours, Gossip, Words Untrue."

● Billy Hatton of the Fourmost sees as much of Liverpool as possible because he says: "This is where my real mates are."

● Tiffany went missing en route for Liverpool after an appearance in Cornwall and gave her agent Geoff Leack a few anxious moments. But she finally turned up 22 hours later, and explained that flooding had caused the delay.



DAVE DEE... exuberance and high spirits

DAVE DEE makes it move!



CREAM... best in the country



HOLLIES: excellent album

"If Music Be The Food Of Love": Bang; I'm On The Way Up; Hideaway; Shame; Hands Off; Loos Of England; Help Me; Master Llewellyn; You Make It Move; All I Want; Hair On My Chinny Chin Chin; Bend It (Fontana).

Dave Dee once admitted that while the group didn't profess to be expert musicians they made up for it in exuberance and high spirits. And they're right. For sheer good spirits and energy you can't beat them. As is shown on this, their second LP.

Most of the tracks have the familiar group drum and guitar sound. They include three Dave Dee favourites "Hideaway," "You Make It Move" and "Bend It." But by far and away the best track is the Eddie Cochran styled "Hands Off."

CREAM: "Fresh Cream" N.S.U.; Sleepy Time Time; Dreaming; Sweet Wine; Spoonful; Cat's Squirrel; Four Until Late; Rollin and Tumblin; I'm So Glad; Tood (Reaction).

Cream have everything in their favour. A fever of interest from everyone to see what they can do and how they'll achieve it, three of the best musicians in the country, a listening audience full of anticipation and breathless expectancy. So their first LP could hardly fall on stony ground. And

Jonathan King Column

HERE WE ARE, debating finer points of music in a miniature ant-hill world. Oblivious of what goes on around us or why. Those great stars, giants in the molecule universe of pop, whose vast egos preach liquid gallons of self conceit every time they look in the mirror—to you I am talking. Is there anything you have done that can warrant a place in memory fifty years hence? Or even twenty? Your achievements are negligible—only the Beatles can really feel they have made steps in the right direction.

Spector is worthy, but can he proceed? Sinatra could be remembered as a latter day Blondel, but Presley cannot even expect so small a place in the history books as Nell Gwynne when three

Well, will Tom Jones go down in history?

centuries have passed. Don't be so offended, Tom Jones, when I bore holes in your armour of pride. Merry Christmas to all my readers—to all the artists in this jolly business of ours—but please don't go around thinking more of yourselves than you should. That, after all, is why I'm here. **Cat Stevens.** Someone who

of the numbers (half of them written by Geoff Stephens) sound like the original Palm Court orchestra, and there is in fact only one modern-day pop song, America is certain to flip over it, Britain—not so sure.

● "For Certain Because..." the Hollies (Parlophone): Hooley for the Hollies! A truly excellent album of home-made, well-thought-out hit songs. Isn't it time we registered the names Clarke-Hicks-Nash with the rest of pop's top songwriting talent? The boys still retain their earnest sound around Allan's novel whining but appealing voice—but at the same time are developing musically in so many directions. Graham gets plenty of chance to show his vocal range, too, and succeeds delightfully, coming over all boss nova on "Tell Me To My Face," and sings and strums his solo way through the appealing "Clown."

Ex-Manfred Mike Vickers arranged clever backings to three of the tracks, including the knockout "Crusader"—but ultimately it's those jumpy Hollies harmonies that win! A fine LP of original compositions!

doesn't need to rely on a gimmicky name, but who's been given one all the same. Someone who is close to producing discs worthy of a place in the King Record Library.

Someone whose latest record has been constantly played and appreciated by myself and Scott. At the moment not wildly commercial, but with paradoxically catchy hooks and sizeable amounts of creativity.

His new offering—"Mathew and Son"—is a very good recording. It has a fantastic hook in the phrase "they've been working all day, all day, all day." Otherwise it's too bity to be a huge hit—it will probably achieve roughly the same fate as "Dog" and end in the 20-40 range.

He's almost there. But he's walking on a very thin tightrope.

Three things could happen—he could lose all commerciality but develop more musical power (artistically rewarding)—he could lay out catchy-hit discs and sacrifice individuality—or he could grow in both ways and become a powerful influence on future "pop."

One other thing—deflation of talent could occur. That's what the rat race tends to do. Then it's back to the restaurant for Cat Stevens. Hope not.

Trust Superdon wasn't worried about me not inviting him to last week's imaginary Christmas party. I was misquoted.

The new Four Tops is a pale imitation of "Reach Out," which makes it just out of this world instead of stratospheric.

Paul Jones' mouth is hanging open again and I can detect more adolescent burlings pouring forth. I find it a bit sick that despite his blunt, honest opinions of religion he still has christened his children Matthew and Jacob. Just in case, perhaps.

CLASSIFIED ADVERTISEMENTS

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

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MICHAEL CRAWFORD Fan Club.—Box R.T. 97.

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CILLA BLACK: Valerie and Linda, 54 Babbington Road, Handsworth, Birmingham 21.

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

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

• GERRY AND THE PACEMAKERS: Pat Scott, Fifth Floor, Sutherland House, 5/6 Argyle Street, London, W.1.

SOUNDS INCORPORATED: Nicky and Carol, 21 Farbrook Way, Somer Hayes Village, Willenhall, Staffs.

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N.B.: These are new addresses!

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OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY





Thanks, whoever sent Lennon's Uncle Stan a bit of GENUINE Cavern Wood

BUMPED into John Lennon's Uncle Stan at the weekend, in the Mucky Duck—the English pub in Santa Monica. He said he'd just received a piece of genuine Cavern-Wood—a piece of plank from the stage of the famed shrine; the wood was clearly marked "genuine."

He asked me to thank whoever sent it to him. His wife (John's Auntie Flo) has put it on the mantelpiece between the 1937 Coronation mug and a photograph of Wilfred Pickles and Mabel whom they met on holiday in Llandudno just after the war.

Uncle Stan remembers writing to Mrs. Vi Caldwell (mother of Rory Storme, of "Hurricane" fame) asking for the wood, but as the letter was returned to him, unopened, he doesn't think the piece of plank could have come from her. (That was a couple of years ago.)

Byrds have just completed their fourth album. It took them fifty hours (spread over ten days) to do thirteen tracks. There were two quick rows, no walk-outs, vast inspirational bursts from each of the now-experienced Byrds, and there

is no doubt in my partisan, prejudiced mind that it is the finest, by far, Byrd album and probably one of the five best pop LPs of the year.

The Dilemma of Sunset Strip—I would call it the Battle of the Strip except that

only one side is armed—continues.

The Mayor of Los Angeles—a man named Sam Yorty who looks like his name—today put his seal of "OK By Me" on the demolition of one of the teen clubs (Pandora's Box) which is in the way of what is described as 'road improvement.'

The arrests continue. After Saturday night's non-violent protest marching, sheriffs and cops locked a dozen people up and were rash enough to haul in the leader of the American Council for Civil Liberties (they didn't know who he was at the time)—a very active organisation which angers the authorities continually by pointing out to the Citizen that he has rights which are protected by the American Constitution.

A greatly-loved young writer named Paul Jay Robbins had his mouth cut and glasses smashed by a stick-swinging cop, and here and there blood was shed.

However, there are now signs of some meeting-point between the two sides. Byrds manager Jim Dickson, president of the



Peter and Gordon... in it for the money?

newly-formed adult organisation CAFF (Community Action for Facts and Freedom) with fellow officers Lance Reventlow (multi-millionaire son of Barbara Hutton) and David Anderle, Beach Boy management executive, have won permission to hire a 16,000-seat hall for a concert to aid the oppressed on the Strip.

So far the lineup for the concert is Byrds, Chad and Jeremy, Johnny Rivers, Gene Clark, Buffalo Springfield, Ian Whitcomb, Bobby Hart and others too soon to mention.

Three "Sunset Strip" discs are on the air here. Sonny Bono's self-styled "Sunset Symphony"—a misconstrued documentary set to mis-constructed music—the Buffalo Springfield's "For What It's Worth," and "SOS" by Tommy Randall.

To the charts, Friends and hastily for the lights are dwindling on the boulevards and the dogs are howling in the hills. It is late indeed.

In Cash Box—"Winchester Cathedral" remains 1. "Good Vibrations" solid at 2. "Mellow Yellow" up to 3.

(In Record World, however, the Donovan single is 1. It will make it in all charts eventually.)

Frank Sinatra is 9 in Cash Box with "That's Life," an indelibly vulgar shouting match with his backing, and it is 3

in Record World. Nancy is 13 with "Sugar Town" and Percy Sledge (who is rarely played in Los Angeles these days) is 14 with "It Tears Me Up."

R & B fans will want to know that "Standing in the Shadow of Love" came on the charts at 58, that Otis Redding is 48 with "Try a Little Tenderness," and will not want to know that "Lady Godiva" is 5. Peter and Gordon—knowing full well that the Americans have no objection to a follow-up which is a near re-creation of the previous hit—have followed "Lady Godiva" with a tale of a mediaeval knight whose trusty sword swings at his side. It is quite bright and cheerful and proves that the two young men from Westminster are in it for the money and why not. I trust we all are. Why else?

I have a feeling the Seeds may travel your way with "Pushin' Too Hard." Watch for it. Local unit with glowering faces; long, longer, longest hair; very pleasant manners and more music than many famous groups.

Fave title of the week: "I Had Too Much to Dream Last Night" by the Electric Prunes at 88.

Mamas and Papas—magnificently musical, witty, loose and free on Ed Sullivan's 30,000,000 viewer TV show last night—are back in best form with "Words of Love" which has leaped from 64 to 35 and should make top five or higher.

"Just One Smile," begs Gene Pitney, just one place up at 99; and for once, and maybe the first time, there are three records at 100 in Cash Box.

A very happy Christmas to all of you, irrespective of your face, your greed or the state of your skin.

Wherever Rita Pavone goes, Mama goes too!

RITA PAVONE arrived in the lounge of her London hotel after a Christmas shopping foray. As she chattered away at a speed that overtook her command of English, a dark-haired, middle-aged woman sitting unobtrusively in the background put in quick bursts of Italian.

"My mother comes everywhere with me," she explained the 21-year-old 5-foot singer. "Of some time she stays at home and my father comes with me instead. He won't allow me to travel on my own. He's from Sicily, where only bad girls go out alone."

"Of course, he lets me dance and go to the movies, but if I have a boy-friend my father has to meet him first."

Hardly the sort of situation a Cilla or a Sandie might tolerate. But Miss Pavone is perfectly happy with the arrangement. "Don't imagine my father is too hard," she said. "I regard him as a friend."

And well she might, considering that it was Papa Pavone who set her on the road to international stardom. Rita had been singing in student clubs since she was six, and her father entered her for a radio talent contest. Her victory earned her a recording contract, and her first disc, in 1962, sold a million.

Now she has sold six million records and ten million worldwide, including "Heart," "If I Had A Hammer," and "Here It Comes Again."



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Query Desk

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

When is a new Love record and LP being released?—Dave Green, 118 George Street, London W.1.

• Their next single is "She Comes In Colours," released the first week in January. And they have recorded a new LP to be released in America at the end of this month. The group, which has recently added saxophone and flute players, plans to visit Britain in February. Please could you give me some information on Steve Darbishire and also tell me all the records he has released?—Jane Wheeler, 39 Blenheim Gardens, Wallington, Surrey.

• Steve, 26, plays piano, guitar and harmonica. After art college, he hiked round Europe singing and then became a jungle mission schoolteacher in Nigeria. Back in England he started portrait painting and singing in folk clubs. His first record, in October 1965, was "That's The Reason Why," followed by "Trains, Trains" last October. What has happened to Radio Caroline (South) DJ Rick Dane?—Phil Clarke, 17 Liverpool Road, Liverpool.

• He left the station this month to free-lance.

Could you tell me if there will be a new Moody Blues LP? And what are the titles of their LPs and EPs already released?—John Rodgers, 16 Orley Road, Belfast.

• Decca have nothing planned at present. Their only previous LP was "The Magnificent Moodies."

What was Unit Four Plus Two's follow-up to "Concrete And Clay"?—Kathleen Ingram, 39 Lees New Road, Holts Estate, Oldham, Lancs.

• "I Was Only Playing Games."

Is the title song from the film "Georgy Girl" available?—Michael Booth, 107 Whetley Hill, Bradford, Yorks.

• Not as a single—but it is on an LP by the Seekers—"Come The Day."

Could you tell me the address of the Artwoods' fan club and the titles of their records?—Artwood supporter, Camden Town, London N.W.1.

• Fan club secretary is Dianne Leeds, 189 Wardour Street, London W.1. Their singles are "Sweet Mary," "Oh My, Love," "Goodbye Sisters" and "I Take What I Want." LPs are "Blues Now" and "Art Gallery" and an EP "Jazz In Jeans."



CLIFF... SAVED ROYAL GALA

• Did Disc and Music Echo have to insult the rest of the Royal Gala cast by saying Cliff saved the show? Every artist was chosen because of his ability to entertain. As for saying Frank Ifield and Frankie Vaughan were run of the mill—they are two of the most polished professionals in show business.—PAULINE REDMAN, Radford Road, Sheffield.

Keep out 'sickedelic' rubbish!

FOR a New Year's Resolution all Disc and Music Echo readers should put quality British singers like Helen Shapiro, Matt Monro and Vince Hill back in the chart and keep out the "sickedelic" American rubbish that is threatening to destroy our scene.—PETER HOLME, 19 Sparrowmire Lane, Hallgarth Estate, Kendal, Westmorland.

Tom Jones knocks Elvis—so as usual we're deluged by letters all agreeing on one thing... HANDS OFF ELVIS!

IT GRIEVES ME deeply to find once again one of my favourite papers is knocking Elvis. You never miss an opportunity to have a go at him. I know you think his fans are "a right bunch of nits" and you get many anonymous letters when you speak out against him. But we are not all like this. I hold monthly meetings for members of his fan club and we don't ALL think everything he does is the greatest. Some of us are disappointed with his films.

We no longer look on him as just a recording or film star. We know so much about him that to us he is "one of the family." If you had someone in show business you would buy all his records. You wouldn't like everything they did, no one can, but you would feel you had to buy it because you knew them. And how can we judge his films for good or bad if we don't see them?

Surely there must be some little thing you can find to say about him? His personality—doesn't the fact that he gives so much to charity amount for anything? He lives a good clean life and is always polite—or would you rather he was an alcoholic or took drugs?—MRS. NORA HARWOOD, "Odeon House," High Street, Stourbridge, Worcs.

• But we didn't knock Elvis—it was Tom Jones who did!—Editor.



OH TOM!

• Tom Jones says Elvis is square. Tom has a really beautiful song, a ballad with piano backing and a spoken verse in the middle. Elvis did this a few years ago with "Are You Lonesome Tonight," so who's square?—JAN WAKEFIELD, 29 Queen Street, Bottesford, Notts.

• "If Every Day Was Like Christmas" is anything but rubbish—whatever Tom Jones says. To translate the words literally is missing the whole point of the record. One can't translate poetry literally.—MICHAEL WALDEN, 21 Chapel Lane, Letty Green, Nr. Hertford.



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

Hair for sale!

I READ in last week's Disc and Music Echo that John Maus' hair was being sold in small bundles. I have a very large bundle of Ringo Starr's hair and I'd be willing to sell it in small bundles or to a high bidder I'd sell the whole bundle.—SALLY COATES, 9 The Croft, Middlemore Road, Northfield, Birmingham 31.

Give Scott some peace



RINGO... HAIR FOR SALE

MY HEART went out for Scott Engel when I read how he had been forced out of a monastery by his

so-called fans. Is it too much to ask for one month's freedom? I cried for him.—MARGARET GRANDISON, 12 Mayhill Road, Charlton, London, S.E.7.

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From Us
to You

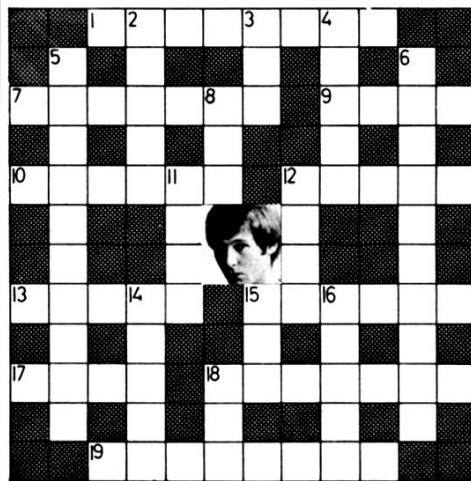
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DISCWORD



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

CLUES ACROSS

- Irish stew cook! (4, 4)
- Raised the roof? (7)
- He has his Price Set (4)
- Go zooming up? (6)
- Run after (5)
- Mini garment (5)
- After "8" I've a salad plant (6)
- Opera bit! (4)
- Route followed by a bee? (7)
- Dead End Street group (3, 5)

CLUES DOWN

- Girl in that song (5)
- A little Moore? (3)
- Boys holiday venue (5)
- Morning Town Riders! (3, 7)
- Dog lover! (3, 7)
- Dead Street middle! (3)
- Not watered down (4)
- Old-time feed? (4)
- Get there (5)
- Partly religious man (3)
- Mechanical space-man! (5)
- Singles, it seems, weren't saved by it.

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SANDIE: most photogenic face



PET: an institution



CATHY: fashion magazine

POP IS DEAD. Long live pop! The evidence! The year 1966 is littered with the debris of four TV pop shows. First "Discs A Gogo" went. This was followed by a no longer lucky "Lucky Stars." Next to go was "Ready Steady Go," and finally my own pop quiz show "Countdown" was counted out.

Why has the goose stopped laying the golden eggs of TV pop? Is it the goose or is it the eggs which are at fault? And in case the analogy is not clear, the goose is the industry that produces pop; television is the industry that puts it on the screen.

Without any doubt, the pop industry has changed radically. It is no longer necessary to sell tens or hundreds of thousands of records to get a disc into the top ten. It's simply because fewer people are buying records.

This must surely be due to the constant plugging by the pirate radio stations. Assuming you can hear a record five times a day—and you multiply this by the number of radio stations—why bother to go out and buy the records?

burst

You reach saturation point very quickly in this business when a record is something you no longer look forward to hearing, but is greeted with "Oh no, not that again."

This sort of over-plugging can create an insidious, hypnotic effect and is a fine line that divides hearing from actually listening to a record.

The pirate radio stations have created this enormous pop balloon, and now it has burst in their faces, threatening not only themselves, but the entire pop industry.

The touring one-nighters can no longer rely on those heart-warming house - full notices.

A year ago, rumours of a Beatles break-up would have brought on a period of national mourning, but now the news—or the possibility, is expected with equanimity almost indifferent.

If this possible break-up is one warning sign of the state of pop, then there are others. The clever people in pop are

Don't kill the Golden Goose of TV pop!

AS 1966 ENDS, MIKE MANSFIELD, DIRECTOR OF TV'S 'COUNTDOWN' LOOKS AT THE SCENE—THE GOOSE WHICH LAID THE GOLDEN EGGS OF TV POP'



developing other careers elsewhere.

Sandie Shaw, surely the most photogenic face on the pop scene, has been voted No. 1 girl singer in Italy and Germany and is now considering film offers.

Cliff Richard spreads his talents between films and stage. Adam Faith turns more and more to acting and Gerry Marsden has taken up TV comedy.

Pet Clark, also an institution now, manages to swim in and out of the pop pool whenever she feels like getting her feet wet. But unlike Pet Clark, and a select handful, many have been swallowed by the insatiable appetite of pop for new faces, new sounds, new clothes, new everything.

The casualties of pop make an impressively depressing list. Not everyone can hang on to that elusive top rung.

Now, TV finds itself dealing with a high-powered industry with flagging batteries. How has television dealt with pop so far?

The easiest way to present pop on TV has always been to play the record and have the artist there to mime it against some more or less suitable background.

For a long time this was acceptable to the audiences but the interest waned, and anyway, along came the Musicians Union with a ban on miming.

We had the frantic Carnaby Street dollies lifting their miniskirts to new heights eagerly followed by the cameras. "Ready

Steady Go" maintained a tremendous success with its terrific pace and excitement, but the production team failed to keep in touch with the kids and they began to produce a show for themselves. Off went the sets, down went the ratings.

How on earth has "Juke Box Jury" managed to survive for so long? It only comes alive when a panellist like Virginia Ironside knocks Sinatra and the Bachelors, or maybe Marlon Ryan has a dust-up with Sandie Shaw. Then, and only then, is the programme lifted out of its rut of maudlin platitudes.

"Top of the Pops" goes on, and is undoubtedly the best pop show on TV at the moment. "Countdown?" It was an extension of a successful series run only in the Southern ITV area called "Pop the Question." It combined the element of pop and quiz show and was originally booked in for a seven-week run which was extended by a further six weeks. It was never envisaged as a marathon runner.

What now? How does pop get back its fading glamour? Pop is being included in all sorts of TV shows from comedy shows (Ken Dodd) to a fashion magazine (Cathy McGowan), but apart from "Top of the Pops" it is not allowed to stand on its own feet.

I think fans are getting a raw deal from TV at the moment. But perhaps TV is hanging back—waiting to see if pop is going to get up and start fighting again.

VINTAGE YEAR FOR NEW SOUNDS

By DISC AND MUSIC ECHO'S singles reviewer PENNY VALENTINE

'Apart from a mad pushing to find a new instrument, some beautiful things happened too'

THIS YEAR more than any other it was the sound that counted. Adventures happened. People drifted out and bought incredible things like Bobby Darin, who was a nightclub singer and had been slogging away for the past seven years, And because "If I Were A Carpenter" was such a dream they bought it. And for no other reason.

The names that meant supposedly so much in 1965—Dave Clark Five, Searchers, Billy J. Kramer mostly became remembered. It was a good year for people like me—well, musically speaking—because, you see, we had such a lovely time picking out obscure records to go nuts about. And sometimes—gasp yeh boo extraordinaire—even see them trot happily into the chart.

Chaotic

And there were always the ones that didn't make it and should have so that we could feel self-righteous. Lorraine Ellison's hysterical "Stay With Me" whithered THOU?

A lot of chaotic but very interesting things happened among the 2,500 records released this year. And so one should hope with a total like THAT! Apart from a lot of people trying to be cleverer than a lot of other people on the production side, and a mad pushing and shoving to find a new instrument to make a new sound to make you sit up, some beautiful things happened too.

"Eleanor Rigby," "Sunny," "Angeline," "Dangling Conversation" were beautiful and wholly simple. Therein perhaps lay their beauty and their power.

"God Only Knows" was a more moving record than "Good Vibrations," and Tim Hardin's "Hang Onto A Dream" should see him into next year but should have caught more people's imaginations this year. It was the year when Shelby Flint surfaced after a silence of five and made a perfectly cool vocal of "Cast Your Fate To The Wind" that sounded like a sea shell and when Nino Tempo and April Stevens turned up with "The Coldest Night Of The Year" and made it nice.

Sad things happened this year—like Ben E. King, The Drifters and Jerry Butler having rotten singles. But Darrell Banks and Neil Diamond and Garret Mims made some great sounds, solid without being revolutionary. Interesting and listenable to.

Jan and Dean made their worst record ever—"Batman," no less, and "River Deep Mountain High" staggered everyone because Phil Spector made Ike and Tina sound like Tina in a mausoleum with her boots on. Steve Darbishire, a man who will never have a hit but does a nice line in pen and ink sketches, turned up with a secret recording technique that made

his voice move; and someone did a horrid thing and put words to the haunting "Lara's Theme," therefore almost destroying it and naturally having a hit with it.

Strangely Jonathan King this year made more records. Odd because he has Cambridge, a great line in conversation, is everyone's Aunt Sally (sadly) and is actually a human being. But he should not sing.

I had some super ones this year. Favourites like Jaques D a t r o n e's "Mini Mini" (beat that), Left Banke's "Walk Away Renee" (and there's still a hit THERE) and the Knack's "Save All My Love For Joey."

And I had some cringers: Ken Dodd's "Tears," possibly the worst Ken Dodd record of all time, Yardbirds' "Happenings Ten Years Time Ago," Sorrows' "Let Me In" and a lot of odd things like Gary Bell's "Is This What I Get For Loving You," Glenda Collins' "It's Hard To Believe It," which really makes you wonder what the record companies think they're up to.

Apart from the Beach Boys and the Beatles and great things that sprang from nowhere, two main things surface from 1966. One is the collusion between the Rolling Stones and Chris Farlowe to produce "Out Of Time," which reminds me of summer and playing it much too loudly.

The other is, naturally, Tamla Motown. It all really started you know with Gladys Knight and the Pips and "Just Walk In My Shoes," which was weird, odd, flat and thoroughly hypnotising.

It didn't do a thing but it opened a tiny gap and bang, crash, wallop the Four Tops and "Reach Out!" which became everyone's lost, hopeless plea which they yelled drunk into the night, which made you cry and laugh and which you couldn't believe but had to.



Four Tops... drunk in the night



Ken Dodd... worst ever



Chris Farlowe... a summer song

Polydor

Jimi Hendrix
Hey Joe

56 139

Wee Willie Harris
Listen To The River Roll Along

56 140

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DECEMBER 24, 1966

USA 20c

Your verdict on the new Juke Box Jury

"JUKE BOX JURY" has decided that DJ's really do know best. So for six successive Saturdays from December 31 the famous four—Jimmy Savile, Alan Freeman, Simon Dee and Peter Murray—will have regular mealtickets, courtesy of JBJ.

Will the pop pundits' pontifications improve the accuracy of the Jury's verdicts? Or will they, as some have commented about their recent pilot appearance, use it as a convenient self-promotion platform?

We give you Disc and Music Echo readers' hopes — and fears:

Patricia Ross (19), clerk, 12 Sandon Street, New Basford, Nottingham: DJ's are in the business, so they know a lot more about records than actors and actresses and those sort of people who fool around and don't give a proper opinion. But it will be a bit monotonous every week. Perhaps alternate weeks or once a month would be better.

Joy Preston (15), schoolgirl, 7 Marden Road, Keynsham, Bristol: I don't think it's a good idea because DJ's try to compete with each other. Also people are more influenced in their choice of records by DJ's than anyone else. An ideal panel would be one DJ, a pop star and two ordinary teenagers.

Janice Kaye (18), student, 11 Slater House, Stamford Hill, London N.16: It's not a good idea to have them every week—it will be boring, seeing the same faces. But it's a good idea to have them from time to time.



PAUL McCARTNEY wrote the music for the new Hayley Mills film "The Family Way," but it certainly isn't the outstanding feature of the production.

All the accolades must undoubtedly be poured on the head of John Mills, Hayley's father-in-law in this parochial parody of young married life in a Northern industrial town. As the bold, blunt, couldn't-care-less father of Hywel Bennett (the young husband) Mills is magnificent. He typifies the working-class set—around which this rather contrived domestic drama revolves.

The story is about the young couple's marriage and the failure of the husband to consummate it.

Hayley get her first chance to play something other than an attractive, naive little girl and grabs the part with both hands.

Adapted by the Boulting Brothers of "Carry On . . ." fame from Bill Naughton's play "All In Good Time," this film carries a distinct touch of "Alfie," which just happens to be Naughton's other success. Hubble Hywel Bennett's work-mate Joe Thompson, a rough "n"-ready boisterous big-mouth played by Barry Foster, even looks a bit like "Alfie."

One can't help feeling that Paul had an easy time composing the music for "Family Way." The score isn't the most instantly noticeable thing about it. No doubt it will become an extremely popular and much-requested theme as the film does the rounds, but it had a definite undercurrent of that lilting melody "Nature Boy," with which Bobby Darin had a lot of success.

The script, however, is excellent in parts with most of the punchlines going to the admirable Mr. Mills. Things like (commenting about his son's avid reading and apparent lack of interest in sex): "My father told me that if a thing was natural, you'd see animals doing it. And I've never seen a horse reading!"—MIKE LEDGERWOOD.



• Alan Freeman



• Simon Dee

John Kaye (27), 42 Mary's Mead, Hazlemere, Bucks: Having DJ's on the panel is only a good idea if we can see some new faces. Anyway, JBJ isn't serious—it's meant for entertainment, so it presents a good opportunity for newcomers.

Rita Firman (17), secretary, 168 Hydethorpe Road, Balham, London, SW12: The all-deejay panel was a big improvement. The celebrities they usually have just sit there and criticise stars they know nothing about. But the deejays do know what they are talking about, and you get some worthwhile criticism from them.

Lorraine Warren (20), library assistant, 33 Chamber Road, Shaw, Oldham: The all-deejay panel made quite a pleasant change. They knew what they were talking about. But they wasted quite a lot of time chatting and making cracks at each other.

Mrs. J. Street (18), 75 Boundary Road Worthing: It was not a very good idea to have all deejays. They all know the same things about the records—and they all tend to say more or less the same thing.

A better idea would be to have one deejay on each panel — a different person each week — and maybe a record producer, a singer and just one celebrity.

Just for once, a Beatle takes a back seat . . .

'Wilson lives in a world of flowers and chewing gum'

WHO boss attacks Beach Boys

PETE TOWNSHEND this week attacked Brian Wilson, musical brain behind the Beach Boys, for "making pop music too complex."

"Brian Wilson lives in a world of flowers, butterflies and strawberry flavoured chewing gum," the Who star declared.

"His world has nothing to do with pop. Pop is going out on the road, getting drunk, meeting the kids."

"Good Vibrations" was probably a good record but who's to know? You had to play it about ninety bloody times to even hear what they were singing about."

As the musical brain behind the Who, the group that last year Paul McCartney predicted would probably be the biggest influence on pop music in 1966, Pete Townshend finds himself concerned about the state of pop music in general, and especially about the British pop scene.

His attitude to pop is that it is getting so complicated nobody knows what's happening—least of all the fans. And it is the fans that Pete is most concerned about.

In his manager's office last week he yanked off the scarf that had been half covering his face and slumped in a handy chair.

"Look, the kids just don't know what's going on, everything's so involved. Next year is going to be worse. We're going to have a batch of over-produced Beach Boys records and over-produced records in general."

"Andy Warhol (leader of America's plastic pop brigade) will come over and start on his psychodelic bit and everyone will walk around saying 'oh yeah that's what I thought all the time'. And the first person to explain it like that will cop the money."

Decline

"The thing that hung me up this year about British pop was the decline of British groups in America. Herman coming out with clever records. It's sad. And the English public now want what the Americans want. Groups to wear gaudy clothes and sing fa la la. The biggest bring down for me was Dave Dee and that lot."

"Even Herb Alpert was a better influence this year. He knew where he was going. He was producing light music. And the Mamas and Papas too."

"It needs the Beatles to come out of their hole and make a really simple pop record to sort things out. I'd prefer to see a reversion to pop for a pop audience. It's all wrong to elevate a pop audience to what you're doing."

We made that mistake earlier on. We had no plans to escalate as quickly as we did musically. We used ideas we didn't even understand ourselves never mind anyone else not understanding them."

And indeed what of the Who? Do they think Beatle Paul was right when 12 months ago he prophesied such a glowing future for them? "We're doing what we want. At least with the last single and the LP. But I don't think the group regard themselves as having any status. It used to give us a surprise when we saw our name top of the bill."

"And our drawing power surprised us. We've got no concrete number one record—write that down! We don't WANT a number one record, it doesn't mean anything any more. I always think the Seekers and Val Doonican have number one spaces just for them. I think of number two as number one. Number one is when you've fallen over the edge."

"Anyway we just do what we want to and I think that's why people turn up and watch us. The new LP is a pointer to the way the group's progressed. On stage we're doing a lot of the LP numbers and on stage too we're finding we're more musically together."

"The group's always had internal friction but maybe it's been overcome now. For once our musical thing is together. All four of us are trying to do something instead of everyone trying to ruin everything musical the others are trying to do."

"Getting back to involved pop music, I'd like people to think we kept things simple and not over-thought. I mean I'd hate people to think we'd actually put a load of thought into 'A Quick One'. We just went into the studio, got into a drunken coma, and had a ball."

—Penny Valentine



'We need Beatles to sort things out'

In Disc and Music Echo NEXT WEEK:

THE BEAUTIFUL ONES!

Who are they — the pop stars whose faces are so superior? See if you agree with PENNY VALENTINE'S beauty book . . .

PLUS

★
The stars' list of New Year resolutions
DON'T MISS NEXT WEEK'S ISSUE!