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No. 1035

November 11, 1966.

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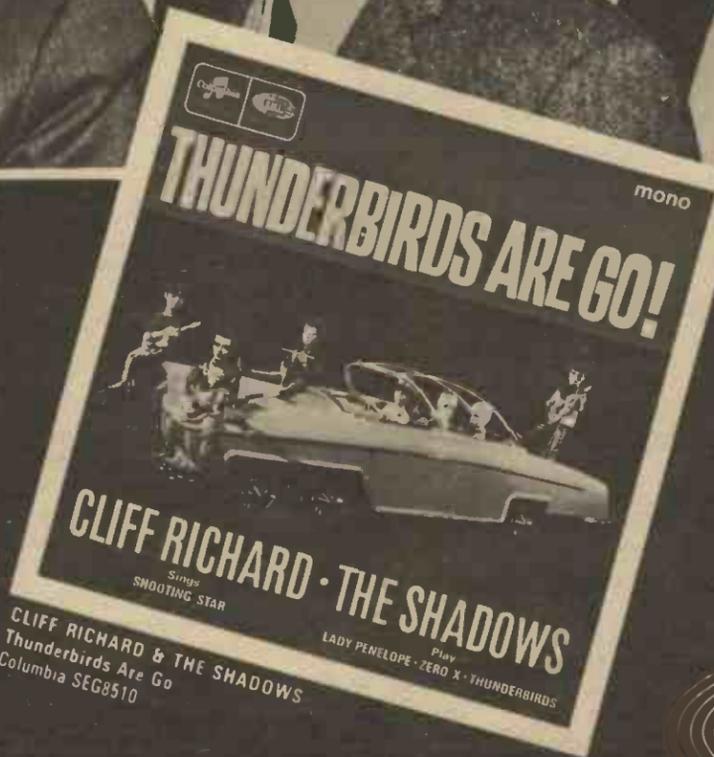
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BEACH BOYS



BEACH BOYS at Press reception last Monday (l to r): CARL WILSON, BRUCE JOHNSTON, MIKE LOVE, AL JARDINE and DENNIS WILSON.

KEITH ALTHAM (for 3 hectic days) discovers what it's like being a Beach Boy

MY first mistake was trying to escape from London airport on Sunday morning, through approximately a thousand fans, with drummer Dennis Wilson, whom I later discovered, has been voted the Beach Boy most likely to get torn apart. We broke out of a side entrance from the Customs hall with PR Roger Easterby leading the charge, the man with the scream-appeal, Dennis Wilson, a length behind and myself bringing up the rear.

He also reviews opening night SCREAMERS SILENCED!

AT Finsbury Park Astoria last Sunday the Beach Boys were able to convince both the capacity audience and such personages as Brian Epstein, the Shadows and Spencer Davis that they are not purely figments of Brian Wilson's brilliant imagination. The first house comprised of a few "screamers" mainly in favour of Dennis Wilson but a mostly attentive audience who actually silenced the shouters among themselves, in order to hear the intricate harmonies of numbers like "Graduation Day."

ATTENTIVE

The group opened with "Help Me Rhonda" and an attentive audience gave them deserved encouragement through "I Get Around," "Barbara Ann," "So Good To Me," "California Girls," "Sloop John B," "Wouldn't It Be Nice," "God Only Knows," and "Good Vibrations." David and Jonathan wore out their welcome by performing at least a dozen numbers for which they are vocally well equipped but lack any kind of stage presence. Lulu proved conclusively to me that she should be allowed to close the first half by virtue of the fact she is so beautifully professional. Five numbers from her were not enough—"Blowing In The Wind," "Wonderful Feeling" and "Leave A Little Love" which Spencer Davis—who joined me to see the second house—was still raving about half an hour after the show, were her best numbers! The man they call "The Major" (Dave Glyde) in Sounds Inc. is an object lesson in working for the audience. Sounds are still the best big band of their kind in Britain. Also on the show were The Golden Brass and compere Jerry Stevens!

A scream like several hundred Apache squaws in search of a scalp broke the air and a woman bearing a passing resemblance to Johnny Weismuller engaged Dennis and attempted a step-over toe hold on his left leg while a smaller mortal clung barnacle-like to his right leg. This hampered his movements somewhat but it was not for nothing he was champion youth-wrestler of California and with a supreme effort we made the inside of the Austin Princess limousine.

"Surf-off"

Our successful arrival in the car was somewhat marred by the fact that Dennis discovered he still had the young lady in charge of his right leg. We attempted to eject her through the car door—through which another 500 fans tried to squeeze and an obliging policeman entered into the spirit of the thing by trying to push her back. As the car moved forward we discovered her reluctance to leave us had something to do with the door being jammed on her leg.

At the Airport

After a further few yards it prised loose, or broke off, I'm not sure which and our chauffeur decided it was time to "surf off" and leave the others to fend for themselves. "Don't you just love people?" said Dennis. "I love people," he smiled coolly and waved from the windows to our self-appointed vanguard of scooters, motorbikes and cars with the written placards bearing the words "This car is fitted with 'Good Vibrations.'" "The kids are wonderful," eulogised Dennis—he meant it. "Look at this guy on his motor-bike—I have a BSA at home but I piled up on a mountain road with Doris Day's son Terry Melcher just before coming over here. Cut my hands up," he showed me the scars on the palms of his hands. Dennis is the Beach Boy who believes in living dangerously. He gives his manager a minor heart-attack every time he steps out on to the drag strip, dressed in spaceman-like tunic to drive his "Cobra"

CECILIA ROGERS

NEW SINGLE
'STORMY WEATHER'

Columbia DB8038

Music Publisher:
Lawrence Wright Music Co. Ltd.,
54, Greek Street, W.1.



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SENSATIONAL VISIT

hurtling down the course at speeds of over 200 m.p.h.

"I beat the world record for the quarter mile," said Dennis nonchalantly. "You just don't think about the danger. I figure if something happens at that speed—what are you going to know about it?"

He hurls the word "beautiful" about like someone invented it for him—uses the word "love" in a spiritual sense—talks about men's clothes being "pretty" and declared sincerely that the fans' welcome gave him "a nice feeling inside."

At the hotel

We arrived in the Hilton Hotel suite—Dennis walked out on the balcony overlooking Hyde Park and the Serpentine and the greater portion of London's smoke stacks and declared it was "pretty."

Being well attuned to personal vibrations he sensed the hunger pangs in the air and by the time that brother Carl arrived the steaks were on the table.

Carl is a very palpable person—his broad, stocky figure gives him obvious physical presence and his voice is quiet and subdued. Just subdued enough to let you know there is a mind whirling about under those benign features.

All the Wilsons—particularly, I would think, Brian, whose presence you can feel through the other two—have a deeply religious conviction underlining their work and lives.

Religion

"We believe in God as a kind of universal consciousness," said Carl. "God is love—God is you—God is me—God is everything right here in this room. It's a spiritual concept which inspires a great deal of our music."

"Surfing and surf music was very much a reflection of that particular period in our lives. We are trying to be just as honest in our present compositions, they are a reflection—in musical terms—of our thoughts and ideas now."

One of the highlights of their completed European tour for the Wilsons was a visit to a 600-year-old church in Vienna where they attended Mass and sat entranced throughout the service.



NME's KEITH ALTHAM chatting to MIKE and CARL at the Hilton hotel, London.

At the concert

At the concert that night at Finsbury Park Astoria we entered the stage door with Cathy McGowan and ran into Bruce Johnston wandering about backstage wrapped in overcoat and scarf like it was his last day on earth. Bruce was plainly nervous.

"I'm worried about my throat," he explained. "My voice is almost clapped out. I've done so much singing on this tour and I've got a sore throat. We're very conscious of the fact that people are expecting a lot from us and I couldn't bear to be the one who let them down."

Bruce is an immediately likeable person—"the Beach Boys ambassador in tennis shoes"—who to the horror of his publicist has a tendency to drop the quotable clanger like "we're faceless wonders but it doesn't matter"—all of which only makes him more likeable.

Chaos

The group's dressing room was an interesting spectacle of controlled chaos with those admitted all talking at once, including promoter Arthur Howes in his Humphrey Bogart leather hat, Pete Whitehead completing his film for "Top Of The Pops," Lulu being complimented on her singing by Mike Love, and

Dick Duryea going quietly out of his mind with a stop watch on a cord around his neck.

Mike Love is the Beach Boy with the hat and the beard. In addition to this he has acquired a monstrous pipe in Denmark—"my facade"—

NMExclusive

in which he smoked something which everyone agreed smells remarkably like Christmas pudding.

He is most definitely not a Beach Boy, and as the oldest member entitled to be considered a Beach Man. He smiles when he means it—laughs most often with his eyes and has a flair for saying the funny thing at the right time.

"We wanted to bring an orchestra with us," said Mike. "When we heard that the concerts were sold out in two days we figured there was going to be a lot of screamers so better maybe to leave the orchestra to next time."

Mike Love answered questions like "Is this your first visit?" without so much as a flinch—Al Jardine smiled reflectively on being asked his hobbies and Dennis Wilson said he liked the Beatles.

Dennis Wilson also said he was not hysterically happy at finding himself imprisoned in a room containing about 500 people designed to accommodate 100 comfortably, and our British air conditioning was not "wunnerful."

Finding a semi-deserted corridor outside, Mike Love took the opportunity to talk with their music publishers, Andrew Oldham and Tony Calder (Immediate).

They talked of their new LP "Smile" which is being released later this year, and of which it was said by Dennis—"In my opinion it makes Pet Sounds stink—that's how good it is."

I got a sneak preview of one of the tracks the previous night when Dennis played me a piano version of one track, "Child Of The Man," a cowboy song, and then gave me the



Discussing the show at Finsbury Park, LULU and BRUCE.

throwaway line of the year—"And this is a prayer I'm working on for it!"

Relaxing

Back at the Hilton we sat around talking about things the Wilsons like and for those who like lists—here's one: Tim Hardin, Graham Nash of the Hollies, Ferrari racing cars, Noel Harrison, making paper aeroplanes, fire engines, wrapping, Indian stamping, Bobby Darin, karate, positive thinking, the Revolver LP, the Atlantic Ocean at night and green hills which you see from trains and can never run up.

Genius!

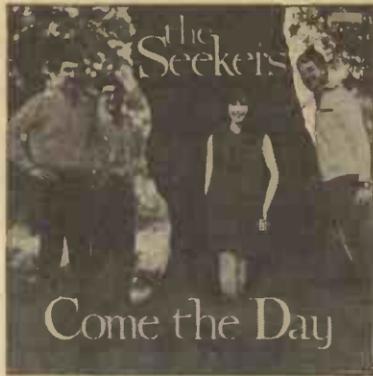
Carl was beginning to get claustrophobia from being confined too long so we took out an expedition to Carnaby Street to buy clothes. Carl entrenched himself in a boutique where he bought three trouser suits and a ring for his wife, while Dennis and I went off to see tailor Duggie Millings.

Back to the hotel, where a supply of LPs was provided, hot chocolate, coke and milk were ordered—and the night was talked away.

The Beach Boys are a success because they sing well, play well, live well and have a musical genius hiding in Beverly Hills writing for them—Brian Wilson!



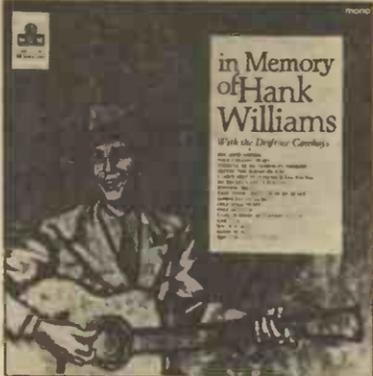
Backstage at Finsbury Park Astoria, BRUCE, CARL, MIKE, AL and DENNIS with LULU.



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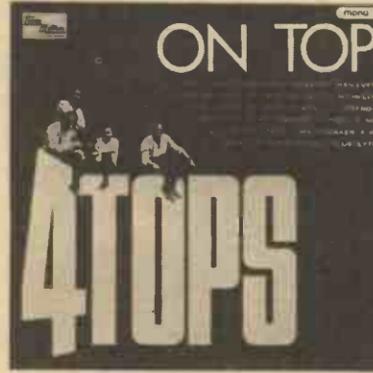
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SANDPIPERS 'GOOD' OLD DAYS

"WOW! I can remember when it cost us \$12 out of our own pockets to perform!" The Sandpipers, with "Guantanamera" in the NME Chart at No. 14, are still easily impressed by their success, since those "good old days" aren't exactly "old."



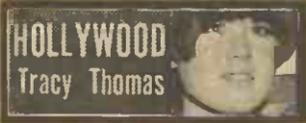
ELVIS with his awards. (See "Elvis Wins Fights.")

"Today we're doing all the top variety shows on television," Sandpiper Mike Piano told me, "but I can still remember our first date playing electric guitars."

"It was a graduation party in Palm Springs. Since there were only three of us, we had to hire a drummer and lead guitarist and had to pay their gas — we ended up losing money!"

"It was worth it though," claimed soft-spoken Jim Brady. "We did some foolish things by other people's standards, but we did them because we wanted to sing."

"There were lots of times when we were ready to quit," Mike



continued, "especially when we were just learning to play the instruments."

"Richard Shoff was the only one of us who liked rock 'n' roll at all," remembered Jim. "But we let his enthusiasm and our thinning pocketbooks change our minds."

Elvis wins fights

WHEN Elvis Presley's latest film project, "Easy Come, Easy Go" finished shooting on Monday, El had fought two hard battles and come out on top.

The first fight, against weight, had been going on for some time, but now El is down to a trim 170 pounds, exactly what he

weighed when he left the Army! The second fight was one that many actors in good physical condition wage against protective producers—El wanted to do all his own fighting in a long, hard fight scene. He won this one, too, and onlookers (that is, the cast and crew) decided that they certainly wouldn't want to tangle with Elvis in a dark alley!

Incidentally, while Elvis was filming he was presented with Awards for being the public figure who has set the highest standard for the nation's youth to follow.

Mama's & Papa's: Cool

WHILE Hollywood residents have been sweltering (with temperatures over 90° every day for a week), the Mama's and Papa's have been far from the warmth of the sun.

"The weather back East leaves a lot to be desired," says Denny Doherty.

When the group returns to Los Angeles, they'll have a week's rest and then plunge into extensive recording sessions with their third album in mind.



SONNY and CHER—conventionally dressed for their audience with the Pope.

Party for Sonny & Cher

LAST Sunday was indeed a happy occasion for Sonny and Cher Bono. A couple of nights before, their managers hosted a large private party for the duo, but Sunday afternoon 50-100 cars full of fans arrived at the Bono home in the San Fernando Valley with cakes, rings, gifts and trinkets by the score.

At first the pair stood outside signing autographs and thanking everyone, but they hadn't taken into account Southern California's "winter" weather—the temperature rose to 96°—so Sonny invited the whole crowd inside and phoned for a truckload of Cokes for all.

Sonny told me this week that "our movie won't be released now until next year. Columbia Pictures will be the distributors and it will be out for Easter here. We're meeting with everybody involved in a few days to try to work out an earlier release for England, hopefully in January or February."

Sonny and Cher have been recording for the past several weeks, with a couple of tracks to go, for their next album, "In Case You're In Love." (Their next single is scheduled to be "Living For You.") But they did take time out to film a cameo rôle, playing themselves, in the "Batman" TV series.

And Cher is the subject of a 12-page fashion layout in the November Vogue (photographed by Richard Avedon), for which loads of top-designer fashions, mostly dresses, were shipped to the West Coast.

SINATRA DIDN'T KNOW 'STRANGER'

WOULD you believe that Frank Sinatra never learned the lyrics to "Strangers In The Night"? He didn't. On his opening at the Sands in Las Vegas last week, he sang the song guided by a sheet of paper on which were written the words, stating, "Believe it or not, I never learnt them."

Sinatra also sang a new song that we can look out for. It's called "That's Life," and will be featured in his television special on December 7th. He has an enormous amount of faith in it, so it's just possible it might come out as a single.



I RAN into Marty Sanders of Jay and the Americans last week, and even though it's months since the group's British visit, he's still talking about it.

Darin follow-up

SEEMS that Bobby Darin is going to have a smash follow up to "If I Were A Carpenter."

Title of the new record soon to be released, is "The Face In The Mirror," and on it he uses the strange, but marvellous sounding combination of bagpipes and acoustic guitar. An enormous night club attraction all over the U.S., it now seems that Bobby—who's not so brash anymore—is back on a winning disc streak.

Unlike some people, who only like a country if they're successful there, Marty and the entire group are still enthralled by England itself, the people they met, and what they saw.

"We're still waiting for a hit record," he told me, "and who knows, it may never come, but we'd go back at the drop of a hat if someone asked us."

He also remarked that despite their lack of hits, they couldn't get over the treatment they received from the English people, or the good press reception they got. They'll be back!

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Mrs. Reeves cuts down Jim's discs

FEWER and fewer Jim Reeves records will be released in the future—on the personal instructions of Jim's wife, Mrs. Mary Reeves! From now on she wants every new disc by the late star to become an "event" in the lives of his thousands of fans.

Mrs. Reeves' attitude has nothing to do with a shortage of material, for there are dozens of tracks by Jim suitable for release as singles. She simply



JIM REEVES

wants his popularity to live on as long as possible.

One of the Decca executives responsible for selecting the tracks is d-j Pat Campbell, who told me: "We agree with Mrs. fans are getting a very fair deal at the moment. It would be stupid to flood the market."

He hinted that all the future Jim Reeves singles will almost certainly be ballads.

Said Pat: "I think most of his fans realise he put far more feeling into a slower number. There are some fabulous up-tempo tracks available, but they definitely don't swing into your mind in the same way as his sad songs."

This is one reason why a catchy number on the new "Distant Drums" LP—titled "Snowflake"—has been rejected as a possible Christmas single.

FEUDING SPENCER DAVIS GROUP

LAST Thursday at Shepherd's Bush "Top Of The Pops" studio there was the strange case of the group who did not appear to be talking to each other or anybody else. With the possible exception of Pete Yorke, the Spencer Davis drummer, who sat in splendid isolation in the deserted dressing room begging for cigarettes and talking to anybody about nothing at all, the silence was deafening!

Pete had just led a "mass walk-out" from the BBC canteen on finding there was no room to sit down, but half-way back to the dressing room discovered his compatriots had deserted him, making him a majority of one!

"So here I sit here, unbowed, starving and too proud to return," grinned Pete. "However, let me take this opportunity to reveal the innermost secrets of the Spencer Davis group, after which you can write a follow-up piece on how I was sacked!"

"Our new film, 'The Ghost Goes Gear,' is to be released in December, coupled with 'A Million Years B.C.'—unfortunately 'Godzilla Versus The Thing' was not available—and we intend to capture the schoolchildren market as they break up for Christmas.

"The premiere will be attended by Harold 'Thingee' at Sparkwood Ritz (I'm assured there is no such place) and LSD will be sold by the ice-cream girls during the interval."

In addition to this useless information I also ascertained that Pete and Muff had previously attended a party at a haunted house outside Birmingham in order to get "atmosphere."

Instead, a Yuletide gift for Reeves' admirers will be an EP called "A Christmas Card From Jim." This release is only just being finalised, and there are plans for it to be available with a special cover designed as an actual Christmas card.

Titles will be "Blue Christmas," (remember the Elvis Presley version?), plus "An Old Christmas Card," "Silent Night" and the song once a time-after-time hit for Harry Belafonte, "Mary's Child."

After that? "It will be at least three months before a further record of any kind," reveals Pat, "—perhaps longer." A.S.



FLASHBACK to the summer, when the SPENCER DAVIS GROUP were playing on a Thames steamer in "The Ghost Goes Gear" film. L to r are STEVIE WINWOOD, PETE YORKE, SPENCER DAVIS and MUFF WINWOOD. The film will be released next month.

'We have arguments, but no more than any other group'

and, due to severe colds contracted by both Spencer and Stevie, the boys were doing their famous imitation of an instrumental group last week.

Enter a BBC assistant to ask Pete whether he was ready for dress rehearsal.

"Just as soon as I've taken this tie off," retorted Pete with a sartorial smile.

Enter Stevie Winwood, boy-wonder vocalist, clad in what appeared to be a cut-down version of Bud Flanagan's famous fur coat, Muff Winwood, whose latest in moustaches makes him a contender for a remake of "Viva Zapata," and Spencer Davis snuffing with flu behind his dark glasses. The group were all not talking among themselves.

Sensing that shock tactics were best in the circumstances, I enquired of Muff whether it were true that Stevie is leaving the group again, yet?

"Yes," said Muff happily. "And we're all going with him."

Stevie's problem of the hour was apparently whether he should wear a somewhat gaudy tie advertising a well known liqueur. I felt that anything would be an improvement on the yellow frilly abomination that he was wearing at the time.

"Shove off," said Steve pleasantly, but did not say 'shove.'

Sensing an air of co-operation creeping into the proceedings Steve sat down and faced me with a book of one prepared to do business with NME.

I discovered that the new hit, "Gimme Some Loving," was written by Steve during a rehearsal at the London Marquee some weeks ago. "I laid out the organ passage and wrote the words in one evening."

"Stevie wrote the words, and the music was a group thing," Spencer corrected.

At this point I suggested that Spencer interview Steve and was informed by the road manager that the two were not speaking at present.

"The guy who plays African drums on the record is Jimmy Miller, an American record producer who has been flown over here by our manager, Chris Blackwell," Steve informed me. "I think a great deal of the disc's appeal lies in the bass pattern which goes right through the number. Everyone waits for it to stop but it doesn't. That's the secret of its success."

"I think that the present pop record situation is closely geared to a return to more simple ideas, presented in an unusual manner—that's the

key. The Beach Boys record is not complicated, it's just a lot of simple sounds presented in an original and unusual manner.

"I don't believe all these stories about how long it took to record—the ideas must have been the thing which took the time on that disc."

Spence declared at this point that he was going to Finsbury Park Astoria on Sunday to see the show for himself to find out how "Good Vibrations" came across on stage.

Steve was by now becoming highly reportable and struggling into a vertical position from his horizontal condition in the chair.

"I recorded 'Gimme Some Loving' for the American market this morning, and I added piano, maracas and tambourine. You need a thicker sound for the States—all their discs seem to have thick sounds."

Had Steve read the remark printed in one paper lately that his voice was very contrived and could not possibly be natural?

"That's nice, isn't it?" Steve retorted "I've always sung this way—that's all I can say."

Further investigation revealed that Spencer believes that Radio Caroline and Radio London should both be brought on land and legalised. Pete does not.

Finally I asked Muff if there was some contention within the group. Was there not a little friction in the air? Why the differences of opinion?

Diplomatic

"We don't have differences of opinion," said Muff diplomatically. "We have arguments, maybe, but no more than any other group."

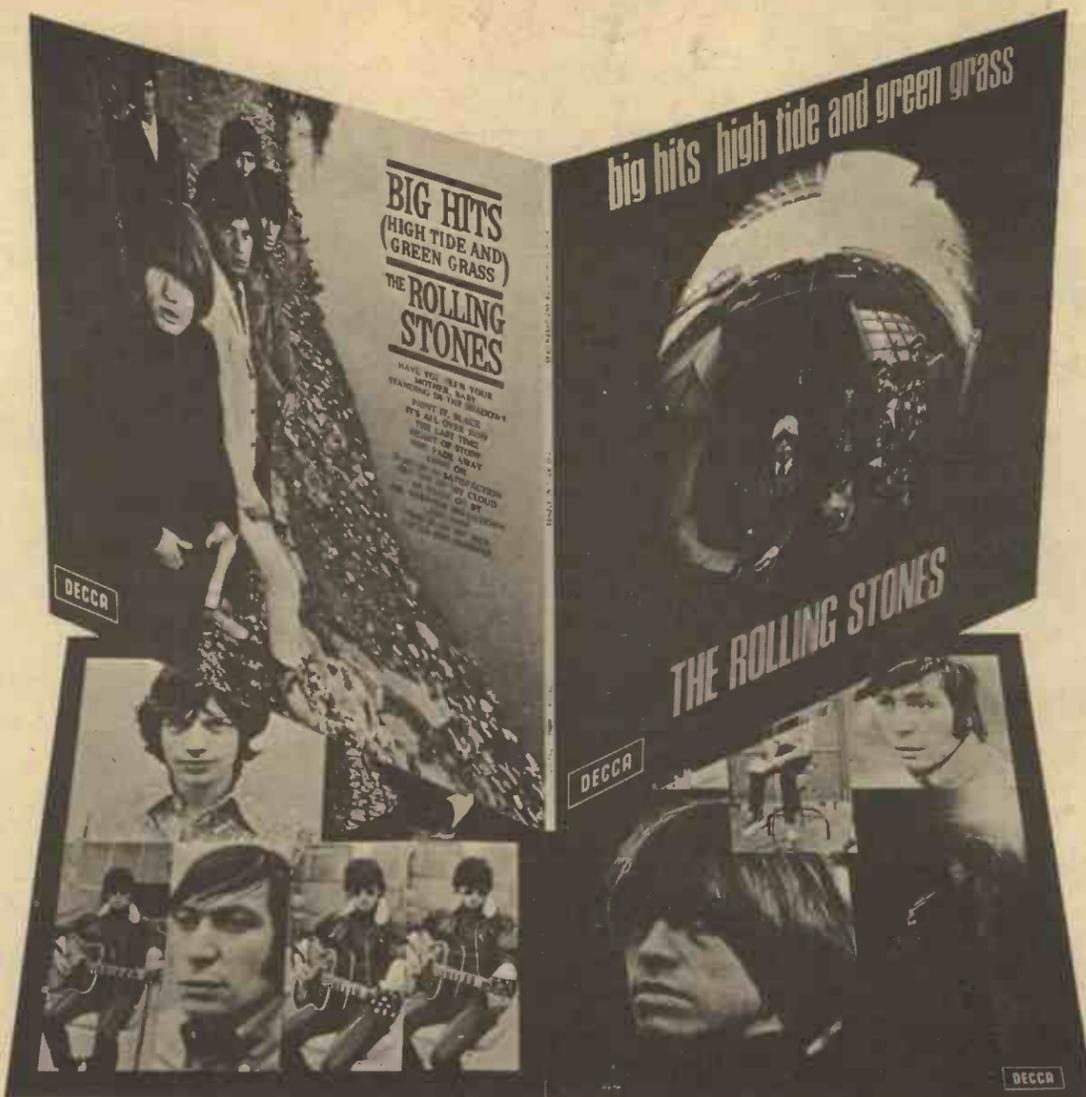
"What about that punch-up in the van by the River Avon between Steve and Spencer?" enquired a third party.

"That was over a year ago!" retorted Muff.

Enter a gentleman to inform Spencer that he was required for a photograph for the cover of the "Radio Times." Ex-university man Spencer actually blushed behind his dark glasses.

"You've arrived Spen," announced Pete, and unconditionally surrendered to the hunger pangs as he ambled off to the restaurant.

By
KEITH ALTHAM



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The Variety Performance needs more pop!

The annual Royal Variety Performance is as synonymous with November as are fogs and fireworks—and, once again, the time has rolled around for this glittering occasion to be staged. These days, all the colour, excitement and drama of the event have become very real to each one of us—for what used to be an intimate closed shop, for the benefit of show business and the well-to-do, is now available to everyone through the medium of television.



HENRY MANCINI

Throughout the weekend, the stars selected for this year's Show will be rehearsing frantically for what—for many of them—will be the highspot of their careers. And on Monday night, out of all the chaos and disorder, will emerge a dainty dish to set before the Queen Mother.

From California, from New York, from Paris, and from various parts of Britain, the stars will converge upon the London Palladium for this unique prestige event—which, incidentally, will also raise many thousands of pounds for charity. And you can see virtually the whole of the Show on BBC-1 on Sunday evening, November 20.

I have long felt that this once-a-year occasion should be confined solely to British performers. After all, it is regarded by most people as a sovereign's tribute to outstanding services in show business—and I think that this royal accolade should be preserved as a spur or encouragement to our own home-grown talent.

No dispute

I realise that the policy is to enable the Royal Family to enjoy an international cavalcade of artists, and I am not disputing the ability of the overseas contingent.

But we have stars of equal magnitude in this country, and I regret that more British acts are not given the opportunity to crown their

careers at variety's most important night of the year.

Having got that off my chest, may I say that—as we are obliged to accept the present system—no one is more deserving of recognition before royalty than Gene Pitney.

Not only is he one of the most (if not the most) consistent of American chart stars in Britain, but he never fails to keep in the closest possible touch with this country.

He has toured here extensively, and continues to do so—and his widespread appeal is not confined only to the hit parade. It's a pleasure to have him in the Royal Show—and, indeed, to welcome him back to Britain again.

Sammy Davis and Jerry Lewis both command vast support in this country, by way of their films, discs,

TV shows and London stage appearances.

They can be relied upon to inject Variety (with a capital "V") into the proceedings—and both have cancelled dates in America to make themselves available.

Another old friend of Britain is Henry Mancini, who has graced our screens on many occasions, most notably as a "Juke Box Jury" panellist.

A mystery

To me, the biggest mystery in the bill is the choice of Wayne Newton—who, by the way, is being released from a U.S. cabaret engagement specially for the event.

Although we have seen him on TV in "Bonanza" and "The Lucy Show," his stagecraft remains an unknown quantity.

France is represented by Gilbert Beaud and Juliette Greco—though Gilbert will actually be interrupting his one-man show in New York in order to appear.

Certainly it would be difficult to find two more accomplished or versatile artists to act as their country's representatives.

And so to the British section. The name which strikes me immediately is that of Matt Monro who, as the "British Sinatra," is long overdue for royal acknowledgment at one of these events.

Matt is currently "knocking 'em cold" at New York's Plaza Hotel, and will be paying a whirlwind visit to London for this occasion. A thoroughly well-deserved selection!

The same goes for the Seekers, who not only represent the Commonwealth in the array of stars, but who will also be acting as a sort of bridge between pop music and the wider appeal of the variety theatre.

It is their debut at a Royal Show, and one which we warmly applaud.

For Tommy Steele, it will be his third appearance at this annual event. And who will say he does not deserve the honour after making such a tremendous impact on Broadway, and landing himself two spectacular film musicals?

This is a fitting tribute to Tommy, particularly as the occasion coincides almost exactly with the tenth anniversary of his entry into show business.

Content

Scotland is represented by Kenneth McKellar, and Ireland by the Bachelors (whose return to this event is indicative of their immense and continued popularity)—while few will be discontent to see the comedy content in the safe hands of Morecambe and Wise, Frankie Howerd and Des O'Connor.

But I must confess to being dismayed by the conspicuous absence of beat music from the bill. After all, touring shows represent one of the very few contributions to the live variety theatre these days, and I feel strongly that this fact should have been acknowledged.

It's a great shame, also that no British girl singer has been invited to participate. **DEREK JOHNSON**

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controversy

ARE DISCS BADLY PRESSED? asks Derek Johnson

ABOUT 18 months ago in the NME, I presented a ten-point plan for giving record buyers a better deal. Among the improvements I sought were a higher degree of originality, instead of religiously following trends and sounds created by other people; a vast reduction in the gimmicks of fade-out endings and double-tracking; longer playing times on singles; and more thought to be lavished on the 'B' side of discs, rather than treating them as makeweights.

I also called for a ban on cover versions, where blatant copies of original arrangements were concerned; the abolition of the policy of using LP tracks as 'B' sides, and of using previously-issued singles to complete the contents of albums; artists to record only when suitable material was available and not just for the sake of maintaining regular releases; fewer records to be issued by companies, who should place the accent on quality rather than quantity; and a reduction in record prices.

I am sorry to say that, in the intervening period, very little heed has been paid to these points, all of which I consider to be essential if the fans are to get a fair deal.

Standard has improved

There has been some slight improvement in standard during the year. Rather more trends have emerged than usual (albeit only passing ones); cover versions have shown more individuality than outright copying; and I have noticed that, on the whole, playing times have substantially increased.

But in the last few months, I have been growing very worried about another problem, which—judging by my postbag—is causing readers far more concern than any of the points I itemised in my plan.

After all, if you lash out over seven bob for a single, which proves to be a rather poor disc—weak material, poorly orchestrated, and showing little or no enterprise in trend-setting—well, you may think you're not getting value for money, but at least you have got something to entertain you. But what about those poor so-and-so's who buy a record from their local store, only to find that they can't play it because it's faulty?

I am talking now, of course, about the technical quality of the manufacture, rather than the actual content of the disc. This is a factory fault, not a studio one. And in ever-increasing numbers, readers are complaining about slipshod pressing and processing in the factories.

Recently, I have come across an above-average number of faulty discs—generally speaking, they appear to have been badly pressed, so that they distort atrociously when played. There are other faults too—such as slipping and warping—but I've always tended to put this down to my review copies being rushed advance pressings.

Technical imperfections

But now I find that the man-in-the-street is experiencing the same trouble. On my desk at the moment, I have reports of over a dozen records which could not be played owing to technical imperfections in processing.

From time to time, I also receive complaints about the centre hole in the disc being too small for the spindle—this applies mainly to the Philips group, I find.

And why is it hardly ever possible to play eight singles on an automatic record-player, without at least one of the discs slipping?

Quite possibly, these are only isolated faults. I've noticed that, generally speaking, people only bother to put pen to paper when they have something to complain about. The bulk of readers, who are satisfied with their lot, obviously feel they have no need to write.

But the fact remains that there is room for improvement. And with records so unreasonably priced these days, that improvement is not only desirable—it is essential. All the same, I fail to see how this situation can possibly be righted while, as I have already pointed out, the emphasis is placed on quantity rather than quality.

Question-time

with PAUL JONES

I don't want to be anything other than a pop singer



PAUL JONES is one of the most controversial singers on the pop scene. His replies to questions are always honest and to the point and he believes in saying what he thinks—well, most of the time anyway. He was still in bed in his Leeds hotel when I called to conduct "Question Time."

Q. It was reported recently that you had joined a committee to fight non-stop pop on radio. Why did you do this?

A. Firstly I am NOT a member of any committee to fight radio pop music. I was approached by a chap from the Musicians' Union who asked me to have a drink with him to discuss pop music and the broadcasting of it. I met him and he explained his idea for this committee but I told him that he needn't expect any support from me. After all the M.U. doesn't care about pop groups.

The only point I agreed on was that more time should be given to "live" music. When I read the newspaper reports on the formation of the committee I was upset.

One of the members was quoted as saying that pirate stations pour out a stream of rubbish. I can't be associated with people like that.

Q. You have just completed your first tour as a solo singer. Was it as successful as you hoped?

A. Far better than I hoped it would be but then I'm not really the best person to judge. Usually my road manager or publicist tells me the exact opposite of what I thought my act was like. But I'm very happy with the result.

Q. How do you see your career as an entertainer developing?

A. At this stage I don't want to be anything other than a pop singer. I'm one of the few people who still get their biggest kicks from appearing before an audience. More than, well for example, recording in a studio. I love what I'm doing now and for the time being I don't want to rush into anything else.

Q. Are you entirely satisfied with the result of your first film "Privilege"?

A. I haven't seen the completed film yet but I'm happy with my bits—better than I thought I'd be. But that's due more to Peter Watkins' directing experience than my acting ability. The story was good because it was one I could get involved in. If it had been about a Borstal Boy who robbed a bank it would have been different because I haven't been to Borstal—nor robbed a bank. It was about a pop singer and for that reason I could associate myself with the character.

Q. Manfred Mann has recently been quoted as making some comments which might not have entirely pleased you. Would you care to comment?

A. I would just like to say that I hope his excellent record goes even higher.

Q. What are your immediate plans?

A. At the moment I'm not quite sure. It seems unlikely that I'll be doing many ballroom dates—possibly at just a few places. And there's talk of doing another tour.

Q. When "High Time" was issued many people felt that...

A. ... that it wasn't worth waiting for? I wouldn't blame anyone for thinking that. I didn't think it would get as high as it has done. It was a good record but I never imagined it would get to No. 6.

Q. You have already written a TV play with your wife. Are you writing anything at present?

A. The play we wrote, "We Put You Where You Are," was badly treated. There was an automatic censorship which clamped down on a lot of the relative parts. We still feel depressed about it, and don't want to start on anything else just yet, but we'll probably do another eventually. The only other thing I'm doing is writing a few songs.

Q. Are you still a member of the CND?

A. I never was a member. I was—and still am—a sympathiser.

Q. Do you think it right for a pop singer to talk about his political beliefs, or to voice his opinions on controversial subjects, in public?

A. I see no reason why one should not. I personally feel strongly about the war in Vietnam. People will either agree with my point of view or disagree. A few might listen apathetically. The fact that I'm a pop singer makes no difference. A builder's labourer might arrive on the site one morning while his mates are discussing Vietnam, or the Government, or some other topic. The fact that he joins in and speaks his mind is just as important.

Q. More so than any other pop singer, you have either joined—or become associated with—many campaigns and committees. Why?

A. Because I always open my big mouth. I get roped in for all sorts of things in which I'm not really as interested as people imagine. I am a pop singer, and I'm very happy being just that.

Conducted by NORRIE DRUMMOND

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SMALL FACES INSTANT HIT

“My Mind’s Eye”/“I Can’t Dance With You” (Decca).
RECENTLY I’ve had cause to criticise the Faces regarding their treatment of the fans, but they’re compensating in a big way with this disc, as it’s tailor-made for the upper reaches of the charts. A simple melody, based upon progressions downwards through the scale, and with a catchy la-la chorus at the end, it registers from the very first spin.

Saucy Fourmost

†“Aunt Maggie’s Remedy”/“Turn The Lights—Down” (Parlophone).
A HAPPY-GO-LUCKY, join-in-the chorus party song, with an infectious bounce and a wonderfully cheerful quality. This is an old George Formby song and, as you might expect, a wee bit saucy.

In its unashamed simplicity, it’s in the Troggs pattern—except for the fact that it has its own distinctive, strident guitar sound, so characteristic of the Faces. Yes, another big one.

FLIP: Altogether wilder, with crashing cymbals and organ, and Steve giving out in beseeching r-and-b style. Both sides are Marriott-Lane compositions.

RAMSEY LEWIS TRIO

“Up Tight”/“Money In The Pocket” (Chess).

You know what to expect from Mr. Lewis—that scintillating jazzy piano, with an underlying Latin beat, handclaps and tambourine to add depth, and shouts of encouragement lending a night-club atmosphere.

FLIP: Much the same goes for this side—it’s the mixture as before, except that the tune’s not so familiar. This disc should go down a treat at record hops.



SMALL FACES (l to r): IAN MCLAGAN, RONNIE “PLONK” LANE, KENNY JONES and STEVE MARRIOTT.

SINGLES reviewed by Derek Johnson

Alan Price—the REAL r-and-b

“Willow Weep For Me”/“Yours Until Tomorrow” (Decca).

COMPLETELY different from “Hi-Lili” (which Alan himself described as a bit of a giggle), this has a more serious, authentic-sounding approach. A blues standard for many years, and waxed by all the jazz greats, Alan wails the plaintive lyric convincingly—opens quietly with just a suspicion of a beat, then builds steadily to a frenzied finale.

Some great organ, too. By today’s standards, not terribly commercial—but Alan’s popularity should guarantee success. The r-and-b connoisseurs will love it—and rightly so.

FLIP: A Goffin-King rockaballad, sung on deep echo. Al varies between a smoky husk and an all-out belt. The rippling backing is most effective.

JONATHAN KING

“Icicles”/“In A Hundred Years From Now” (Decca).
Here’s the enigmatic Mr. King with another of his strange lyrics—it seems that icicles fell from the heart of a bluebird into a rumbling concrete machine! Which, apparently, is another way of saying that the singer has been jilted! But I’ll say this for Jonathan—however way-out they may be, his lyrics are colourful and thought provoking.

I like the scoring—a lilting, mid-tempo beat, with shimmering strings and a tinkling effect. Unlikely hit material, I think.

FLIP: A philosophic lyric about what the future has in store—virtually a protest song. Mid-tempo shuffle beat, dual tracked. Both sides self penned.

HAYDOCK’S ROCKHOUSE

“Cupid”/“She Thinks” (Columbia).

Ex-Hollie Eric Haydock has got together a gutsy r-and-b group, with bluesy organ and brass. The team makes an impressive debut with this hand-clapper by the late Sam Cooke.

I specially like the party atmosphere of background noises and whistles, which lends impetus to the swinging beat. And it always was a catchy tune.

FLIP: Tempo speeds for this fast mover, which sounds a bit like George Fame. Plenty happening all the time—full of life, vitality and spirit.

BERT KAEMPFFERT

“So What’s New”/“Hold Back The Dawn” (Polydor).

Rather more bounce and rhythm than on most of Bert’s discs. A sparkling finger-snapper, with brass taking the lead, embellished by unobtrusive strings and humming group—and, of course, all the while there’s that characteristic electronic plucking.

Great stuff for dancing, but it’s not another “Bye Bye Blues.”

FLIP: Very much slower, this is almost mood music. A soothing ballad, with the accent on solo trumpet, it’s delightfully easy on the ear and relaxing.

HAPPENINGS

“Go Away Little Girl”/“Tea Time” (Fontana).

The Goffin-King number which Steve Lawrence took into the charts, revived by a U.S. group—and it’s been a smash hit in the States.

They take a leaf out of the Four Seasons’ book, injecting a driving shake beat, featuring a falsetto lead singer, and employing counter-harmonies throughout. Enjoyable, but we’ve heard it all before.

FLIP: A novelty, join-in-the-chorus party song with an old-world quality, plus background chatter. Don’t know about tea time—sounds more like closing time!

WHO—EP and SINGLE

†“Ready Steady Who” (Reaction EP).

†“La-La-La-Lies”/“The Good’s Gone” (Brunswick).

THE Who’s fantastic stage act, which they presented recently on “Ready, Steady, Go!” (though, I suspect, recorded separately from the TV show), and comprising “Batman,” “Bucket T,” “Barbara Ann,” “Disguises” and “Circles.”

Of course, it’s been impossible to capture the magnetism and electricity which they generate in person, but this goes a long way towards re-creating it.

The top side is particularly invigorating, with its strong surf influence, and the whole disc moves at a wild pace, and emits some startling sounds.

The Brunswick disc is taken from their “My Generation” LP, and doesn’t really represent the contemporary Who; all the same, it’s a walloping stunner, noteworthy for a personality performance from Roger, and some spine-tingling heavy-handed drumming.

The flip is a medium-pacer with a more strident and earthy approach. Could conceivably get a touch on the strength of the group’s reputation. Neither the EP nor the single is an obvious hit, but one of ‘em might click.

SANDIE’S NEW STYLE GAMBLE

“Think Sometimes About Me”/“Hide All Emotion” (Pye).

A CHANGE of style for Sandie Shaw, and one which could well restore her to the charts. This is one of those hard-hitting ballads, with tenderly emotive verses erupting into a big-belt chorus. Has a slow jog-trot beat, emphasised by piano and clavichord—with sweeping strings weaving a colourful pattern behind the lass in the chorus. It’s the sort of material we might expect from Dusty; however, Sandie makes a very convincing job of it. Very pleasant tune.

FLIP: After a quiet opening, this breaks into a bright toe-tapper, with a thudding stamp beat, accentuated by tambourine. Backing includes group and horns.

MORE SINGLE REVIEWS ON PAGE 12

new singles



JOHN BARRY

Wednesday’s Child
Theme from the film
“The Quiller Memorandum”
c/w Sleep Well My Darling
202451

CAROLYN HESTER
A Reason To Believe
c/w Early Morning Rain
202409

CHAD AND JEREMY
You Are She
c/w I Won’t Cry
202397

TWO AND A HALF
Questions
c/w In Harmony 202404

THE DEARLY BELOVEDS
Peep Peep Pop Pop
c/w It Is Better 202398

THE LLAN
Realise
c/w Anytime 202405

chart shots

PAUL REVERE & THE RAIDERS
The Great Airplane Strike
202411

THE ROCKIN’ VICKERS
Dandy
202241

THE BYRDS
Mr. Spaceman
202295



CARL DOUGLAS & THE BIG STAMPEDE
Crazy Feeling
AI 401

THE CLANCY BROTHERS AND
TOMMY MAKEM
Green In The Green
202396

BILLY JOE ROYAL
High On A Hilltop
202400

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HOT DISCS

Matt Monro WEDNESDAY’S CHILD

Capitol CL15477

Fourmost AUNTIE MAGGIES REMEDY

Parlophone R5528

Jimmy Young HALF A WORLD AWAY

Columbia DB8053

Freddie and the Dreamers TURN AROUND

Columbia DB8033



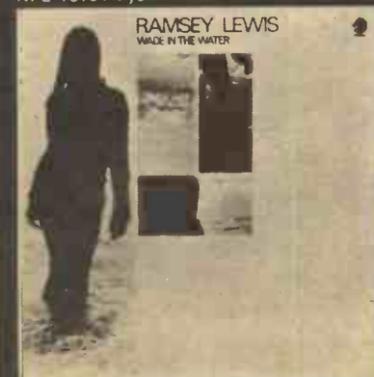
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7N 35353 Piccadilly

LONNIE DONEGAN
Aunty Maggie's Remedy
7N 17232 Pye

THE JOHNSTONS
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NME TOP THIRTY

FIRST-EVER CHART IN BRITAIN —AND STILL THE FIRST TODAY!

Week (Wednesday, November 9, 1966)

Last This Week	Chart Position	Artist	Label	Weeks in Chart
1	1	REACH OUT I'LL BE THERE	Four Tops (Tamla-Motown)	5-1
6	2	GOOD VIBRATIONS	Beach Boys (Capitol)	2-2
7	3	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann (Fontana)	3-3
2	4	STOP STOP STOP	Hollies (Parlophone)	5-2
14	4	GIMME SOME LOVING	Spencer Davis Group (Fontana)	2-4
8	6	HIGH TIME	Paul Jones (HMV)	5-6
4	7	DISTANT DRUMS	Jim Reeves (RCA)	12-1
3	8	I CAN'T CONTROL MYSELF	Troggs (Page One)	6-3
5	9	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)	10-4
9	10	NO MILK TODAY	Herman's Hermits (Columbia)	5-9
13	11	A FOOL AM I	Cilla Black (Parlophone)	4-11
14	12	IF I WERE A CARPENTER	Bobby Darin (Atlantic)	5-12
11	13	TIME DRAGS BY	Cliff Richard (Columbia)	5-9
9	14	GUANTANAMERA	Sandpipers (Pye Int.)	8-6
25	15	HOLY COW	Lee Dorsey (Stateside)	2-15
12	16	BEND IT	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	8-2
30	17	WHAT WOULD I BE	Vai Doonican (Decca)	2-17
24	18	A LOVE LIKE YOURS	Ike and Tina Turner (London)	3-18
27	19	HELP ME GIRL	Eric Burdon and the Animals (Decca)	3-19
—	20	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)	1-20
16	21	I'VE GOT YOU UNDER MY SKIN	Four Seasons (Phillips)	6-12
28	22	ALL THAT I AM	Elvis Presley (RCA)	5-22
—	23	SOMEWHERE MY LOVE	Mike Sammes Singers (Columbia)	3-23
—	24	RIDE ON BABY	Chris Farlowe (Immediate)	1-24
23	25	BEAUTY IS ONLY SKIN DEEP	Temptations (Tamla-Motown)	5-20
18	26	ALL I SEE IS YOU	Dusty Springfield (Phillips)	8-8
22	27	PAINTER MAN	Creation (Planet)	2-22
—	28	JUST ONE SMILE	Gene Pitney (Stateside)	1-28
17	29	I'M A BOY	Who (Reaction)	10-2
29	30	TOO SOON TO KNOW	Roy Orbison (London)	13-3

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, November 8, 1966)

Last This Week	Chart Position	Artist
3	1	POOR SIDE OF TOWN Johnny Rivers
1	2	LAST TRAIN TO CLARKSVILLE Monkees
2	3	96 TEARS ? & Mysterians
17	4	GOOD VIBRATIONS Beach Boys
5	5	DANDY Herman's Hermits
24	6	WINCHESTER CATHEDRAL New Vaudeville Band
27	7	YOU KEEP ME HANGIN' ON Supremes
8	8	IF I WERE A CARPENTER Bobby Darin
18	9	DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY Mitch Ryder
11	10	I'M YOUR PUPPET James & Bobby Purify
4	11	REACH OUT I'LL BE THERE Four Tops
10	12	WALK AWAY RENEE Left Banke
13	13	LOVE IS A HURTIN' THING Lou Rawls
6	14	HOORAY FOR HAZEL Tommy Roe
20	15	RAIN ON THE ROOF Lovin' Spoonful
9	16	HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW? Rolling Stones
19	17	BORN FREE Roger Williams
7	18	WHAT BECOMES OF THE BROKEN HEARTED Jimmy Ruffin
12	19	GO AWAY LITTLE GIRL Happenings
25	20	COMING ON STRONG Brenda Lee
29	21	LADY GODIVA Peter and Gordon
30	22	WHO AM I Petula Clark
16	23	SEE SEE RIDER Eric Burdon & the Animals
15	24	PAINT ME A PICTURE Gary Lewis & the Playboys
—	25	LOOK THROUGH MY WINDOW Mama's & Papa's
28	26	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dionne Warwick
14	27	B-A-B-Y Carla Thomas
22	28	THE HAIR ON MY CHINNY CHIN CHIN Sam the Sham
—	29	FA-FA-FA-FA-FA Otis Redding
—	30	BUT IT'S ALRIGHT J. J. Jackson

BEST SELLING LPs IN BRITAIN

(Wednesday, November 9, 1966)

Last This Week	Chart Position	Artist
1	1	SOUND OF MUSIC Soundtrack (RCA)
2	2	REVOLVER Beatles (Parlophone)
4	3	DISTANT DRUMS Jim Reeves (RCA)
3	4	GOLDEN HITS Dusty Springfield (Phillips)
—	5	BEST OF THE BEACH BOYS (Capitol)
—	6	BIT HITS (HIGH TIDE AND GREEN GRASS) Rolling Stones (Decca)
5	7	PET SOUNDS Beach Boys (Capitol)
6	8	PORTRAIT Walker Brothers (Phillips)
8	9	GOIN' PLACES Herb Alpert & Tijuana Brass (Pye Int.)
9	9	WELL RESPECTED KINKS (Marble Arch)

5 YEARS AGO
TOP TEN 1961—Week ending Nov. 10

2	1	HIS LATEST FLAME Elvis Presley (RCA)
1	2	WALKIN' BACK TO HAPPINESS Helen Shapiro (London)
8	3	TAKE GOOD CARE OF MY BABY Bobby Vee (London)
7	4	BIG BAD JOHN Jimmy Dean (Phillips)
3	5	GIRL IN YOUR ARMS Cliff Richard (Columbia)
4	6	HIT THE ROAD JACK Ray Charles (HMV)
6	7	TAKE FIVE Dave Brubeck (Fontana)
11	8	THE TIME HAS COME Adam Faith (Parlophone)
10	9	MEXICALI ROSE Karl Denver (Decca)
9	10	SUCU-SUCU Laurie Johnson (Pye)

10 YEARS AGO
TOP TEN 1956—Week ending Nov. 9

1	1	WOMAN IN LOVE Frankie Laine (Phillips)
3	2	WALKING IN THE RAIN Johnnie Ray (Phillips)
2	2	HOUND DOG Elvis Presley (HMV)
8	4	MY PRAYER Platters (Mercury)
6	5	ROCKIN' THROUGH THE RYE Bill Haley Comets (Brunswick)
4	6	LAY DOWN YOUR ARMS Anne Shelton (Phillips)
10	6	MORE Jimmy Young (Decca)
3	8	ROCK AROUND THE CLOCK Bill Haley Comets (Brunswick)
6	8	GIDDY-UP-A-DING-DONG Freddie Bell & the Bellboys (Mercury)
11	10	MORE Perry Como (HMV)

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says Alan Smith of the N.M.E.

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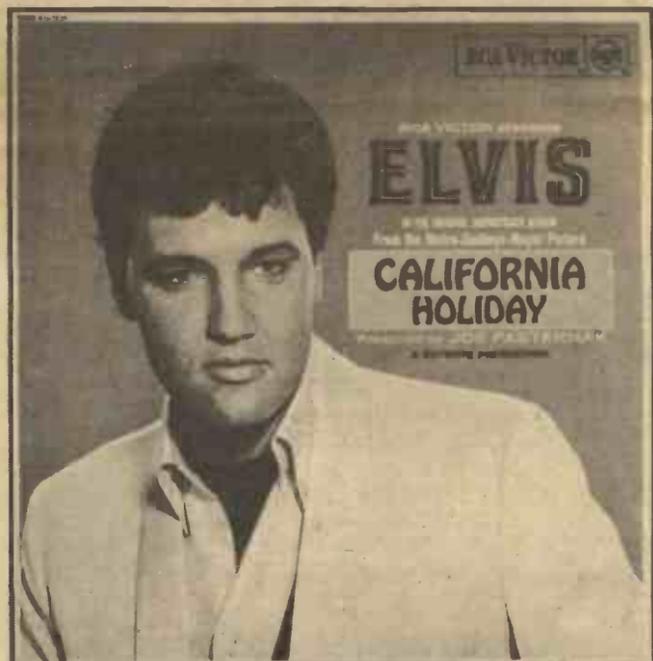
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As 'fade out' rumours persist, Epstein reveals — 'BEATLES HITS' ALBUM NEXT MONTH; SINGLE?

A BEATLES album containing 16 of their biggest hits will be issued by EMI during the first week of December. The Beatles WILL record at the end of this month. These were the positive facts to emerge this week after reports and denials about the doubt surrounding their future. It is not yet certain whether they will have completed a single in time for pre-Christmas release.

The Beatles' first hits album "Oldies" (and sub-titled "But Goldies") will include one track by the group never previously issued in Britain, "Bad Boy."

LAST RSG TEAMS PRICE, BURDON

ERIC BURDON and Alan Price are being reunited for the final, Christmas edition of Rediffusion's "Ready, Steady, Go!" on December 23, for the first time since Price left the Animals over a year ago.

In addition to playing two songs with their own groups, Price and Burdon will sing a number together.

Tapes for Burdon's next LP were sent from America by producer Tom Wilson on Wednesday. Among the tracks recorded in the U.S. is one featuring himself and Frank Zappa (leader of the Mothers of Invention), titled "Another Side Of Life."

Titles on side one are "She Loves You," "From Me To You," "We Can Work It Out," "Help!," "Michelle," "Yesterday," "I Feel Fine" and "Yellow Submarine."

Remainder of the second side titles are "Can't Buy Me Love," "Paperback Writer," "Hard Day's Night," "Ticket To Ride," "Day Tripper," "Eleanor Rigby" and "I Want To Hold Your Hand."

This is the latest position on the group's activities:

RECORDS

John Lennon has returned from filming in Spain—but not before Paul McCartney had left for a holiday "somewhere abroad." The two will not meet to write new songs until Paul returns "later this month."

Their recording manager George Martin is also away—in New York. He returns on November 21 and is hoping to assemble the group within the following week to record, providing new Lennon-McCartney songs are available.

They will record their customary "free" record for distribution to fan club members before Christmas, and there is a possibility that a new Beatles single could be released on December 9. Then they will begin waxing the songs for their next film and the film album.

Brian Epstein revealed on Wednesday that the Beatles' contract with EMI expired some time ago, although a new agreement is "close to finalisation." Beatles records issued since the original contract expired have been made under an interim agreement.

CONCERTS

Impresario Arthur Howes, who jointly presents with Brian Epstein all the Beatles British concert appearances, said on Wednesday that it seemed certain the group would be making no personal appearances before the end of the year.

So the forecast in the October 7 edition of the NME that the Beatles appearance at the NME Pollwinners Concert in May would be their only British appearance of 1966 seems likely to prove correct.

FILM

The Beatles' much-delayed third film now seems unlikely to go into production in January, as announced in July.

Producer Walter Shenson told the

Beatle Paul, designer

The back-cloth for the Four Tops concerts at London's Saville Theatre on Sunday night is from a drawing by Paul McCartney.

RINGO SAYS:

RINGO STARR told the NME on Tuesday: "We've no thoughts of splitting up. I think all this talk started because we weren't working together — well John's been busy doing his film and Paul's written the music for the Hayley Mills film.

"Me? I'm just having a good time." Ringo said they were definitely not fed up with touring, but asked whether the Beatles would, in fact, definitely tour again in the future he commented: "I am not saying," adding "but I can't see why we shouldn't."



Julie Felix, Cat in Fame's Xmas show

FOLK singer Julie Felix will co-star with Georgie Fame in Brian Epstein's London Christmas show at the Saville theatre in Shaftesbury Avenue. The production, titled "Fame In '67," will also feature recent hit-parader Cat Stevens and Sounds Incorporated. Other attractions are still being negotiated.

The show will open on Monday, December 26, for two weeks.

First news of Epstein negotiating Fame for his Christmas presentation was revealed in the NME on August 5. Two weeks ago it was forecast that it would be staged at the Saville.

In line with Epstein's policy to present Sunday afternoon concerts at this venue, rock 'n' roll star Little Richard will headline there on December 11.

Julie Felix returns to ABC-TV's "Eamonn Andrews Show" on November 27. All tickets for her solo concert at Croydon Fairfield Halls four days previously (23rd) have already been sold.

DECCA, EMI POSTS

Decca Records have appointed a "talent-finder" to discover and foster new young songwriters and artists. He is Peter Shelley, formerly assistant to Norman Newell at EMI.

EMI has also created two new posts, both of which will be filled by Norrie Paramor. They are Controller of International Music Publishing, and Manager of International Popular A-&-R Policy and Development. Paramor will continue to record Cliff Richard, the Shadows and Frank Ifield.

DONOVAN FRENCH TV

Donovan flies to Paris on November 24 to star in a one-man show on French TV that evening. In Rediffusion's "Ready, Steady, Go!" the following day (25th), he will appear in front of his own self-designed set.

Faces tie up LP

The Small Faces finish recording their album this week for early December release. The LP will contain material exclusively written by the group—including two instrumentals—with the exception of a revival of Del Shannon's "Runaway" hit.

NEW TV

FRANK IFFIELD is to star in his own ATV series in the New Year. The six half-hour shows begin in the London area on Monday, January 9, but are likely to be screened later in the week in most other regions.

It will be Frank's second ATV series—his first was at the end of 1965. Comedian Ted Rogers

New Cathy series to replace RSG

CATHY MCGOWAN has been signed to host a new Rediffusion pop-variety series, scheduled to start in March. The show—which will include pop, variety and a weekly fashion item—is the successor to "Ready, Steady, Go!", which is being axed on December 23.

The new series will be directed by former RSG producer, Michael Lindsay-Hogg. The show will run 30 or 45 minutes weekly, and the accent will be on "groups who can really entertain." A pilot show is being planned for the end of January.

The final RSG, which is expected to be an all-star edition, will be the 175th of the series. This year—unlike the last three years—Rediffusion will not be presenting its New Year's Eve pop party, "The New Year Starts Here."

A Rediffusion spokesman denied press reports that the series is ending because of a declining interest in pop. "We are taking the show off while it is still at its popularity peak," he added.

The Creation have been booked for the November 25 edition of the show (screened in some regions the following Monday or Tuesday). They replace America's Young Rascals, who move back to December 2 when they are joined by the already-reported Dave Dee group.

The Alan Price Set and Mark Bolan join Bobby Hebb on December 9. Yardbird Keith Reff makes a solo appearance this edition (16th). It is still not certain whether this edition will be a Troggs "special."

NEW SIGNINGS

Stone's ex-partner records

LEE GRANT, who makes his disc debut next Friday with his group, the Capitols, once played with Rolling Stone Bill Wyman in a group called the Cliftons. He was also a former member of a group in Spain called Mike and the Runaways—now called Los Bravos. Lee Grant and the Capitols' disc, "Breaking Point," is released on Parlophone.

Herman's Hermits' manager Harvey Lisberg has signed new Manchester group the High Society, which makes its disc bow next Friday on Fontana. Their disc "People Passing By" was written by Graham Gouldman, who also penned "No Milk Today," "Bus Stop," and "Look Through Any Window."

"Top Of The Pops" girl Samantha Juste makes her bow next Friday on the new "Go" label, distributed by CBS. Her record is "No One Needs My Love Today."

The Young Idea, two 21-year-old Willesden boys, make their disc debut on Columbia with a Mike Leander composition, "Gotta Get Out Of The Mess I'm In," on November 25.

Manfreds advice bureau

MANFRED MANN and two of his group, Tom McGuinness and Mike Hugg, have formed a business advice company called Co-operative Artists Plan. Beside advising on tax, business and contractual problems it will also provide facilities for obtaining musical instruments at discount prices.

The new venture, which will cost £2 per year for musicians to join, will not interfere with the Manfreds' showbusiness activities.

The group is currently entertaining aboard the cruise liner Chusan. Reports that lead singer Michael D'Abo would marry model Maggie London while on board were denied by the Manfreds' agency.

★ POP-LINERS ★

LITTLE RICHARD guests in Granada-TV's "Scene" on November 23 ● P.J. Proby's next single will feature a Tim Hardin composition "Misty Roses" ● Gerry and the Pacemakers double in cabaret at Newcastle Cavendish Club and Sunderland Wetheralls the week commencing November 20 ● Clinton Ford and Jackie Lee in the first of Light's "Forces Startime" series on Saturday, November 19 ● Sam Costa comperes Light's "Housewives' Choice" the week of November 21 ● Guests in Light's "Music Through Midnight" include Anita Harris and the Spinners (November 22); the Mike Sammes Singers, Dakota Staton and Dennis Lotis (28th); and King Brothers (December 2) ● New bookings for Southern-TV's "Countdown" on Saturday, November 19, include Paul and Barry Ryan, Mike Felix and Samantha Juste ● Peter and Gordon set for Light's "Easy Beat" on Sunday, November 27 ● Donovan in BBC-1's "Top Of The Pops" on Thursday, December 1 ● Sweden's Longboatmen return to Britain next Thursday for a two-week tour during which they will record for Polydor ● The Hollies are now confirmed to tour America with Herman's Hermits for nine days from December 23.

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BACK from Spain (see left) arrived JOHN LENNON, accompanied by his wife CYNTHIA. John returned from Madrid after completing filming his part as Private Gripweed in Dick Lester's film "How I Won The War." OFF from Southampton sailed the MANFRED MANN group aboard the passenger ship "Chusan." They are entertaining passengers in addition to performing concerts at ports of call. L to r: Klaus Voormans, Mike Hugg, Manfred Mann, Tom McGuinness and Michael D'Abo. (See separate stories about both Beatles and Manfreds.)

CLIFF, IFFIELD, CLARK 'ROYAL GALA'

WHO PLAN MAJOR SPRING PACKAGE

CLIFF RICHARD and the Shadows, Frank Ifield, Frankie Vaughan and the Dave Clark Five will feature in the second "Royal" variety show this month—ITV's "Royal Gala" at the London Palladium on November 29. As exclusively revealed in last week's NME, the Walker Brothers have been granted an extension of their British work permits to appear in this show which is being attended by the Duke of Edinburgh.

ITV viewers will see the two-and-a-half hour bill in its entirety on Sunday, December 4, two weeks after BBC-1 viewers see the traditional Royal Variety Show which takes place on Monday (also at the London Palladium). This features Gene Pitney, the Seekers, Bachelors, Matt Monro, Sammy Davis and Tommy Steele among others.

Others taking part in ITV's "Royal Gala" include the Beverley Sisters, Peter Cook and Dudley Moore, Morecambe and Wise, and the casts of "Coronation Street" and "Emergency Ward Ten."

Compering duties will be shared by Eamonn Andrews, Bernard Braden and David Frost.

Jack Parnell, Bob Sharpley and Billy Tement will conduct the London Palladium orchestra.

NEW SINGLES

RIGHTEOUS, CHRIS ANDREWS, BENNETT

CLIFF BENNETT'S follow-up to "Got To Get You Into My Life" has been set, and singles by Chris Andrews and the Righteous Brothers are also scheduled.

Cliff Bennett's "Don't Help Me Out" is released on Parlophone on November 25.

Chris Andrews' "That's What She Said"—another of his own compositions—is issued next Friday on Decca. The Righteous Brothers revive "Island In The Sun"—previously a hit for Harry Belafonte—on their new Verve single out on the same day.

THE Who are to top a major five-week concert tour in the spring. Dates and venues are being fixed. The group was to have toured with the Merseys this year, but at the last minute the package was scrapped.

The tour is likely to open at the end of February or early in March. Title of the Who's first release on the new Track label on December 2 has not yet been disclosed, although it will definitely be another Pete Townshend composition.

As previously reported, Decca today (Friday) issues on the Brunswick label "La-La-La-Lies" as a single. The number is from the group's first LP "My Generation."

Stones in Aberfan show?

The Rolling Stones have tentatively agreed to appear in the Aberfan Disaster TV benefit show. The Beatles have declined an invitation to take part. Sammy Davis is another of the stars who have agreed to star and Shirley Bassey has offered to film a sequence in America for inclusion.

Fame, Price pop north

Georgie Fame guests in the Light Programme's new "Pop North" series from Manchester on Thursday, November 24. The Alan Price Set is booked for the following week (December 1).

In another lunch-time pop series, "Monday Monday," bookings for the November 28 edition include Cliff Bennett and the Rebel Rousers, the Transatlantics and Episode Six.

The Alan Price Set also guests in "Parade Of The Pops" on Wednesday, November 23. Peter and Gordon are booked for the December 7 edition.

Ivy U.S. trip

The Ivy League fly to America on February 12 for concerts and TV appearances. During their eight days there they hope to record an LP in New York.

FOR SECOND YEAR RUNNING - No Cliff tour in '67 -but two films planned

CLIFF RICHARD is unlikely to make any personal appearances next year, apart from one or two summer Sunday concerts. But the Shadows will undertake a string of one-nighters while Cliff is making his next two films—in which the group will not appear.

Opening date for the puppet film "Thunderbirds Are Go" is now set—and Cliff will attend this and the "Finders Keepers" premiere, within four days of each other. Extracts from his next film musical are being featured on TV next month.

Cliff will almost certainly have a leading dramatic rôle in a religious picture being made by an evangelical company in the spring. Production is expected to begin in May. In the film, he plays the part of an atheist who is eventually converted to the Christian faith.

He will make the film without payment as part of his work in the Christian field.

Later in the year Cliff embarks upon a big budget adventure movie. It is expected to be a fast action picture with little or no music, so it is not likely that the Shadows would take part.

SUNDAYS

Because of these commitments—in addition to the London Palladium pantomime which will probably run until the end of April—it is highly improbable that Cliff will play any concerts during 1967. "He may manage the odd one or two Sundays if time is available," a spokesman for his office told NME.

The Shadows however will be seen extensively on stage next year. They are likely to star in a summer season as well as playing one-nighter dates throughout Britain.

"Thunderbirds Are Go," the film in which puppet figures of Cliff and the Shadows are seen performing to the boys' soundtrack music, will be premiered at the London Pavilion on December 12. Cliff will attend the opening—four days after going to the premiere of "Finders Keepers," at the Leicester Square Odeon on December 8.

Cliff makes a special guest appearance in Granada-TV's "Cinema" on Wednesday, December 7. Extracts from "Finders Keepers" will also be screened in the show.

The programme traces Cliff's film career and extracts from his earlier musicals will be shown.

PINKS' DUTCH SWITCH

Pinkerton's Colours' Dutch trip previously reported as this weekend has now been postponed and combined with other Continental dates. The group will be in Brussels on December 15 and 16, and in Holland (17th and 18th).

Pinkerton's Colours release an EP in America in December to coincide with their Christmas TV appearance. It is entitled "Discovery" and contains "Mirror, Mirror," "Don't Stop Loving Me Baby," "Magic Rocking Horse," and "I'll Be There."

Millie Savoy cabaret

Millicent Martin opens a three-week cabaret season at London's Savoy Hotel on January 30, with Francoise Hardy returning to the venue for a further three weeks on February 21. Kenneth McKeller will be the Savoy's Christmas-New Year attraction. As already reported, the Bachelors' season there starts on November 21.

RAVI ON XMAS TV

Indian sitar virtuoso Ravi Shankar has recorded the soundtrack music for BBC-1's production of "Alice In Wonderland." As previously reported, this will be one of the highlights of Christmas viewing and will probably be screened on Christmas Day.

'Lovers' duo at San Remo

David and Jonathan will sing in the San Remo Song Festival in January. They will incorporate cabaret and TV appearances with their visit to Italy.

In this country, the duo is set for Southern-TV's "Countdown" on Saturday, November 19, and completes the Light Programme's "Saturday Club" bill the following week (26th).

No drummer, WALKERS cancel disc session

THE Walker Brothers should have recorded yesterday (Thursday) but the session had to be cancelled on Tuesday because they were unable to book a drummer!

As previously revealed in the NME, Gary Leeds does not play on the Walker Brothers' records. The recording has been put back to next week, and there will be a single from the trio on December 2 or 9.

Police took 45 minutes to clear Bristol's Colston Hall last Friday, after the Walkers walked off stage only ten minutes after their act began. They refused to go back on because the theatre management had temporarily switched on the house lights to quell fan excitement during the performance.

'Jazz at the Phil' tour dates set

DIZZY GILLESPIE, Clark Terry, Coleman Hawkins, Benny Carter, Zoot Simms and Teddy Wilson will be among the stars of Norman Granz's "Jazz At The Philharmonic" presentation, which begins a seven-venue British tour at the end of November. The package telerecords a BBC-2 show on December 1.

The show opens at London's Royal Festival Hall on November 26, then plays Leicester De Montfort (27th), Birmingham Town Hall (28th), Bristol Colston Hall (29th), Croydon Fairfield Halls (30th), Liverpool Philharmonic Hall (December 2) and Manchester Free Trade Hall (3rd).

The full itinerary of the Woody Herman Orchestra's January tour has now been set by impresario Harold Davison.

The band plays Manchester Free Trade (21st), Leicester De Montfort (22nd), Bristol Colston (23rd), Croydon Fairfield (25th), Liverpool Philharmonic (26th), Newcastle City Hall (27th), London New Victoria (28th), Bournemouth Pavilion (29th) and Birmingham Town Hall (30th). It records for BBC-2's "Jazz Goes To College" on January 24.

BBC-2 music names

Italian singer Rita Pavone is the star of BBC-2's "International Cabaret" next Monday (14th). Also on BBC-2 next week, Alice Faye and the Ink Spots are in the Hollywood musical "The Great American Broadcast" (Wednesday). Earl Hines, Bud Freeman, Buck Clayton and Rex Stewart appear in "Jazz Goes To College" (Thursday).

SERIES FOR FRANK IFFIELD

will be resident and a guest girl singer will be featured weekly.

The Seekers are one of the guest attractions in "Harry Secombe's Christmas Show"—which, as already reported, is being screened at 7.25 pm on

Christmas Day. It has now been decided that this will be an entirely different show from the spectacular Secombe is planning to aid the Aberfan disaster charity fund.

Ray Fell will host the "London Palladium Show" on December 11—not Max Bygraves as previously announced. Bygraves will now be seen only in the top-of-the-bill spot.

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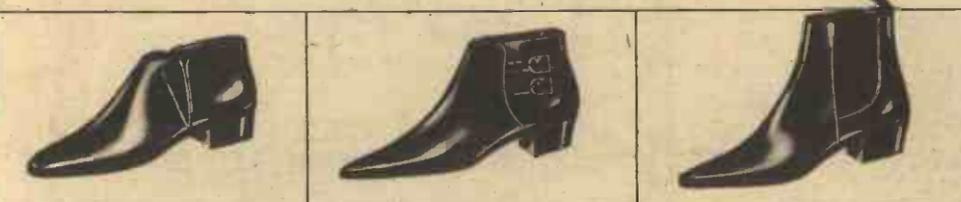


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FASHION SHOES FOR MEN

More single reviews

Contd. from page 8

MARTHA EQUAL TO SUPREMES

†“I'm Ready For Love”/“He Doesn't Love Her Anymore” (Tamla-Motown).

I HAVE long felt that this team deserved equal status with the Supremes — and certainly this almost measures up to “You Can't Hurry Love,” though it's a bit more spirited, forceful and faster.

The typical Motown sound, with the girls chanting to Martha's solo — plus a busy backing, including cascading strings. Above all, there's an absolutely irresistible beat. Exhilarating.

FLIP: Tempo slows to rockaballad, as Martha emotes this wistful lyric. A slow shuffle beat ensures that it's okay for dancing. Attractive harmonic support.

MATT MONRO

“Wednesday's Child”/“When You Become A Man” (Capitol).

From the film “Quiller” comes this haunting John Barry-Mack David ballad — poignant, appealing, and somehow strangely mystic.

Barry's scoring is first rate — with cellos, violins, clavichord and mandolin effect, and a gentle, slow lilt.

I liked the background whistling in the lush orchestral reprise. A beautiful song! Only comment necessary on Matt's performance is — superb!

FLIP: A Vic Lewis-Don Black ballad, which will raise a lump in the throat of many a parent. Imaginatively scored. Reminiscent of the “Soliloquy” from “Carousel.”

**The “Quiller” theme has also been exquisitely waxed by the John Barry Orchestra on CBS. Expertly scored, it has a real aura of suspense about it.

JIMMY YOUNG

“Half A World Away”/“Yours” (Columbia).

A touch of sentimental sweet-corn from Jimmy — and none better suited, because his intimate, husky tones are ideally suited to this wistfully romantic lyric. Tinkling piano and humming group support him in this slowly swaying ballad.

FLIP: Vera Lynn's war-time hit, but here it has lost its original Latin flavour, and is injected with a countrified jog-trot beat — plus added strings.

CHIFFONS

“Stop, Look And Listen”/“March” (Stateside).

This U.S. girl team had a small hit nearly six months ago, and in its own way this one is equally hit-worthy. Only trouble is that it's moulded so closely on the Motown sound — with that familiar “slurping” chanting behind the soloist, heavy beat, hand-claps and vibes.

FLIP: As the title implies, there's a basic martial beat here. This track displays greater individuality, but it doesn't have the effervescence of the top side.



MARTHA (right) and the VANDELLAS.

★ Recommended ★

- BILLY JOE ROYAL:** “High On A Hill-top” (CBS). A Joe South number, a bit like “Concrete Jungle.” Thoughtful lyric, warmly emoted, with an explosive backing.
- LEE DRUMMOND:** “At A Time Like This” (Page One). His dark-brown throaty voice is enhanced by a busy, brash scoring, and walloping stamp beat. Catchy tune.
- AL MARTINO:** “The Wheel Of Hurt” (Capitol). The most experienced corn chandler in the business, with a slowly jog-trotting sing-along. Very plaintive lyric.
- JACKIE BOND:** “He Say” (Strike). The lass almost bubbles over in this up-tempo shuffler. Excellent personality styling, with backing group and sweeping strings.
- EDDIE RAMBEAU:** “Clock” (Stateside). An ingenious novelty with a fast tick-tock rhythm. Cute lyric, a quick-to-register tune, spirited styling and chanting gals.
- MIA LEWIS:** “Nothing Lasts Forever” (Parlophone). Easily Mia's best to date. A snappy swinger, with an infectious beat. She positively radiates vivacity.
- CARL DOUGLAS AND THE BIG STAMPEDE:** “Crazy Feeling” (Go). A startling debut for a new label. This is an American r-and-b artist and his soul band. Moves like crazy, punch-packed from start to finish, and leaves you totally limp!
- JACKIE LEE:** “The Town I Live In” (Columbia). A Geoff Stephens number — but it's no “Winchester Cathedral.” A modern-style rhythmic ballad, warmly emoted by young Jackie.
- KEITH POWELL:** “It Keeps Raining” (Piccadilly). A very underrated artist with a beauty ballad, laced with
- an insidious rhythm — it's virtually blue-beat.
- MIKI AND GRIFF:** “Crystal Chandelier” (Fye). A mid-tempo e-and-w sing-along. Maybe a bit square, but delightfully harmonised, with a hummable tune and nostalgic lyric.
- OUTSIDERS:** “Help Me Girl” (Capitol). The U.S. hit version of Eric Burdon's latest success. Different in conception, and worth hearing in its own right.
- THANE RUSSAL:** “Drop Everything And Run” (CBS). He has a peculiar cornrake voice which I found quite intriguing. Thane's dynamic styling and the all-happening orchestral backing compensate for the weakish material. Mid-tempo.
- WALTER JACKSON:** “A Corner In The Sun” (Columbia). What a rich, fruity voice this chap has — perfect for this moodily reflective rockaballad. Builds strongly.
- TOMMY McLAIN:** “Think It Over” (London). An American chartster with a pleading soul ballad, backed by bluesy organ and gospel-style chanting. Powerful!
- DEE DEE SHARP:** “My Best Friend's Man” (Atlantic). Dee Dee pours her heart out in this feel-sorry-for-yourself ballad. Slow beat, strings and impassioned chanting.
- S Y M B O L S:** “Canadian Sunset” (President). Eddie Heywood's piano speciality up-dated as a punchy medium-pacer by this very promising vocal team. Retains its melodic quality.
- J. J. BARNES:** “Day Tripper” (Polydor). Hear this Lennon-McCartney favourite as a fervent up-tempo r-and-b number, with raucous guitars, shrieking brass and tambourine.

Good chance for Truth



The TRUTH, STEVE GOLD (left) and FRANK AIELLO.

†“Jingle Jangle”/“Hey Gyp (Dig The Slowness)” (Deram).

WRITTEN by Reg Presley, who's been responsible for the Trogs' hits, this bears his hallmark of simply constructed melody and absorbing lyric. Nothing controversial about this — just a pleasant boy-and-girl romance.

Features a pleasing vocal blend, a hummable tune, and a fascinating jingle backing — with clavichord and rasping sax prominent. I've got a feeling this might happen!

FLIP: Value for money here, because this is a Donovan composition. Surprisingly, it's a wild, up-tempo item in the Bo Diddley style, with a tremendous twangy sound.

PAUL REVERE & THE RAIDERS

“The Great Airplane Strike”/“In My Community” (CBS).

An enormously successful team in the States, but without a hit here. The main novelty of the disc lies in its title and opening airplane effects — otherwise it's a blatant attempt to emulate the Rolling Stones' sound (complete with maracas).

FLIP: A heavy-beat stamper, with added organ. The counter-harmonies in the vocal are ear-catching. According to the label, it features someone called “The Fang”!

LOS CINCO

†“Most Exclusive Residence For Sale”/“It's All Over Now” (Philips).

Could this Gibraltar group follow in the footsteps of Los Bravos? They've certainly got it made for them in this Ray Davies composition.

It highlights another of Ray's intriguing stories-in-song, and — while it's not the most memorable tune he's ever written — the boys make the most of it with a lively performance.

Maintains a steady beat, with Tijuana-type brass. Lot of fun!

FLIP: In complete contrast, a delicate and wistful ballad with a folk flavour and acoustic guitars. Soloed by the leader, with background humming.

SHOP WINDOW

JOHNNY SAYLES warbles the soulful ballad “Deep Down In My Heart” (Stateside) in a hoarse whisper, occasionally surging into flights of falsetto “You Can't Put Me Down” (Columbia) by the RICHARD KENT STYLE has an appealing unison vocal, steady beat and a solid earthy sound, but the material's poor A crashing beat and lush strings support Parlophone's JOHNNY CURTIS in his rich-voiced mid-tempo ballad “Our Love's Disintegrating.”

Steve Hammond's self-penned “The World Is Wrapped Around My Neck” (Fye) is noteworthy for its unusual lyric, gimmick effect and bluesy beat, but there's not much tune The same label offers something for Irish showband fans — from the show “The Sound Of Music,” Tony and the Graduates with the haunting “Edelweiss” It's almost impossible to convey the depth of feeling, emotion and sensitivity expressed by Lorraine Ellison in the dramatic ballad “Stay With Me” (Warner).

The spiritual-like “Work Song,” written by Nat Adderley and Oscar Brown, is movingly interpreted by Fontana's ALEX HARVEY LOS PEKENIKES prove to be a Spanish big band, and their instrumental “Arenas Calientes” has a smoothly polished American sound — on Fye's Hispanvox label “Up And Down” (Deram) was written by the Hayes-Wadey team, and it has much of the “Black Is Black” quality, as performed by the EYES OF BLUE.

On CBS, the Impac offer a run-of-the-mill shuffle-shaker, “Too Far Out” Touch of the Herb Alpert's from Bob Miller and the Millermen in the peppy jerker “Uptown And Downtown” on Mercury I like the thick vocal quality of the Staecatos in the mid-tempo “Let's Run Away” (Capitol) — pity they couldn't have found better material.

“Ain't No Soul” bemoans Fye-International's RONNIE MILSAP — he must be joking, because this disc's loaded with it! MAURICE CHEVALIER leads the chorus in a French version of “Yellow Submarine,” titled “Le Sous-Marin Vert” (BMV) The LONGBOATMEN infuse an r-and-b influence into the medium-paced “Take Her Any Time” (Polydor), which is both repetitive and insistent.

Some of the weirdest guitar sounds on record, plus a frantic storming beat, combine in “Major Catastrophe” (Philips) by Kate-22 Jerry Butler caressingly dual-tracks a romantic rockaballad with a big-build crescendo, “Love (Oh How Sweet It Is)” on Mercury A lively r-and-b opus with a cute lyric and cheekily chanting girls — that's “Mister Bang Bang Man” by London's Little Hank.



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- Val Doonican
- Swingle Singers
- Harry Secombe
- Kathy Kirby
- Ken Dodd

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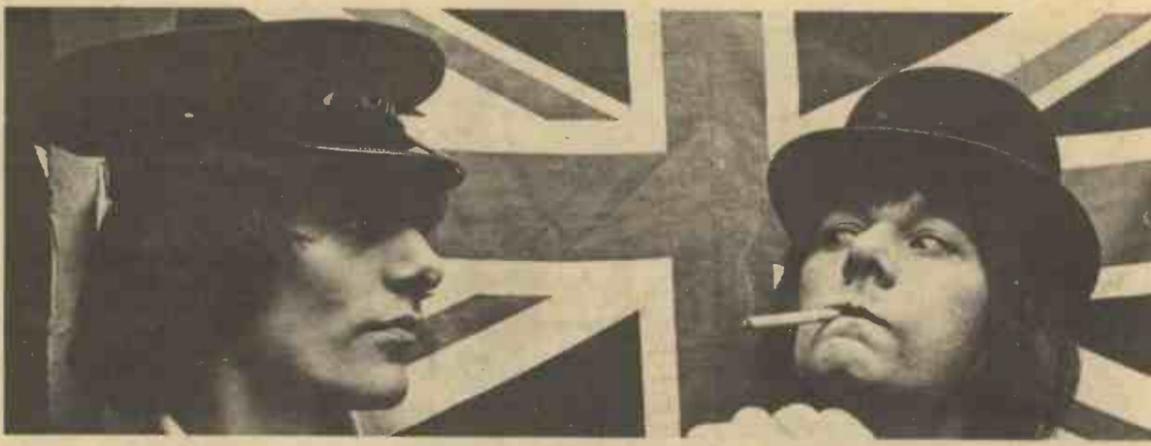
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DAVE DEE gets himself up as a general—but he wouldn't pass inspection with so much white sweater showing! Still he looks good in uniform!



"Policeman" BEAKY gives bowler-hatted DOZY hard look—and gets one back!



DAVE DEE, DOZY, BEAKY, MICK AND TICH



Left: BEAKY tries on a cork life-jacket against picturesque background. Above: TICH, DAVE DEE and MICK plan an attack—Tich in Commando camouflage jacket, Dave with megaphone and Mick in policeman's cape and with rifle!

Italy's fireball female vocalist

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b/w "The man who made music" a happy, dancing, sing-along opus

This is Rita's first visit inside a British recording studio... by the sound of things, it won't be her last!



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Let loose among the props (l to r) BEAKY, MICK, TICH and DAVE DEE, plus a decorative young lady (a dummy, or the boys wouldn't have been looking towards the camera!)

GO MAD AT "I WAS LORD KITCHENER'S VALET"

ET Dave Dee, Dozy, Beaky, Mick and Tich loose in a shop specialising in zany costumes and weirdy uniforms, and they go completely mad! Five colourful figures walked into the "I Was Lord Kitchener's Valet" boutique in the Portobello Road, famous for its junk shops and antiques, took one look at the scarlet tunics, old swords and moulting fur coats — and gooned around in ecstasy!

They rummaged through the racks of second-hand battledress and military bric-a-brac trying on this and tossing aside that until they found the combination they liked.

Dave sported a gold braid overcoat and high-peaked cap, completing the ensemble with a brass megaphone, through which he sang "Winchester Cathedral"!

Mick and Beaky kept changing their outfits while duelling with sabres. Mick also decided that a sword point

Pictures by
J. BARRY PEAKE

Words by
JEREMY PASCALL

made a good cigarette holder! And later he tangoed with a store dummy. Tich had trouble finding a uniform the right size and must surely go on record as the smallest Guards Officer ever! Dozy, meanwhile, was wandering through the shop like a multi-coloured dormouse occasionally coming up for air in a police cape, or a fur coat, swinging a genteel cane and looking like Bud Flanagan. In between helping Tich on with a camouflaged battle-tunic, warding off

Mick's thrusts and parries, and applauding Dave Dee's Cagney imitation, the boutique's owner, Paul Robinson, told me that the source of all the Army gear was a military secret, but that several groups had adopted the clothing into their act.

Manfred Mann wears an admiral's top-coat and Eric Clapton, of the Cream, one of the shop's first patrons, is constantly to be seen in uniform.

Regretfully, Dave Dee, Dozy, Beaky, Mick and Tich had to leave for another engagement, but not before they had invested in a little bit of military history. They emerged into the street in their more usual, but still crazy, rig, shouting "The Red Coats are coming!", jumped into a car and were gone.

Peace returned to Portobello Road!

Hello! d'you come here often?



Reason DOZY is missing from the picture at the top left of the page is because he was getting to know the lovely in a bushy and bathing suit. Pity she was only a life-size picture!



THE big four FROM ATLANTIC

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BOBBY DARIN: If I Were a Carpenter 584 051

SONNY & CHER: Living For You 584 057

...and two new ones:

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DEE DEE SHARP: My Best Friend's Man 584 056

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TEN YEARS OF TRIUMPH FOR TOMMY STEELE

Tribute to a great performer by DEREK JOHNSON

ON a bleak November night, exactly ten years ago last Saturday, a tousle-haired young Cockney strutted on to the stage of the Empire Theatre, Sunderland. He surveyed the rather sparse audience quizzically, broke into a huge grin as he greeted them with a friendly "Wotcha!"—then launched into an act of wild abandon, which immediately aroused the phlegmatic North-Easterners from their stupor, and had them yelling for more. Tommy Steele had arrived!

After leaving school, young Tom had about four years as pantry boy, lift boy, and assistant steward on a Cunard liner. Then, in the late summer of 1956, he found himself paid off in London, with three or four weeks to spare before he was likely to get another ship. So he took his guitar and wandered into Soho, to see how he could best while away the time.

There followed a whirlwind sequence of events, resembling something out of a glossy novel. He was spotted playing and singing in a coffee bar, taken to see a recording manager, and cut his first disc—all within four days.

Three weeks later, the record—"Rock With The Caveman"—made its first appearance in the NME Chart—and Tommy made his TV debut, miming to the disc on BBC's "Off The Record."

Big test

But the real test came on that memorable November night, when Tommy faced his first critical audience as a top-of-the-bill attraction. This was the crunch—proof of whether or not he was blessed with that indefinable something known as "star quality." No need for me to tell you the outcome—for this week, we salute Tommy on the tenth anniversary of his entry into show business.

Tommy rose to stardom on the crest of the rock 'n' roll wave, pioneered by Bill Haley and Elvis Presley. In those early days, he was an uninhibited and unashamed



TOMMY STEELE as he is today, starring in "Half A Sixpence," for Paramount Films. The picture is being made in Britain. Tommy's co-star, Julia Foster, was on "Juke Box Jury" last Saturday. Tommy is now doing his best to get some football with the Showbiz XI.

rock—no more, no less. Indeed, the BBC built its new pop TV series, "6.5 Special," largely around his personality.

Today, all that has changed. Tom has emerged as one of the most successful and widely-appealing family entertainers this country has ever produced. And it is now abundantly clear that Tommy's association with rock was, to a large extent, coincidental; for this boy has such vast reserves of talent and personality, that he was bound to make the big time, irrespective of the paths he took to reach his target.

None of his contemporaries, with the exception of Cliff Richard, has retained the same degree of popularity. Indeed, Tommy has considerably increased it while only a tiny few have survived at all—and of these, only Tommy and Cliff have established themselves as international entertainers. Tommy's initial impact was so remarkable and breathtaking that, within six months of his debut, he was in the film studios making "The Tommy Steele Story." This was followed two years later by "Tommy The Toreador"—a movie which, even then, gave a clear indication of his development out of the strict limitations of the rock field.

24 in Top 30

It would be invidious for me to list all Tommy's triumphs during the ensuing years. Suffice it to say that they included nearly two dozen Top Thirty entries; wildly-acclaimed overseas tours in Europe, South Africa and Australia; a star rôle in the West End presentation of Rodgers and Hammerstein's "Cinderella"; and his most

challenging rôle ever—as Tony Lumpkin in the classic play "She Stoops To Conquer" at the Old Vic.

Second only to November 5, 1956, as a milestone in Tommy's career was March 21, 1963—when he opened in "Half A Sixpence" at London's Cambridge theatre.

For this was to prove the key to his acceptance as one of the world's great musical comedy stars. The show ran for 20 months, and could have continued indefinitely—but for the fact that Tom had an engagement on Broadway.

Broadway

In April last year, "Sixpence" opened in New York—to be hailed by the critics as the theatrical event of the season. In America, a new star was born—and the enterprising Walt Disney quickly signed our Tom to star in the film "The Happiest Millionaire," which was shot in Hollywood this summer.

Now Tommy is back in Britain, engaged in making the film adaptation of "Half A Sixpence"—and we shall see both this, and the Disney film, in our local cinemas next year. Meanwhile, on Monday (14th), Tom is to appear in his third Royal Variety Show—a fitting tribute to a great personality.

Today, the NME salutes Tommy (born Thomas Hicks in Bermondsey, London, almost 30 years ago), and thanks him for giving us so much pleasure and creative entertainment during the past ten years. We in this country can be proud of him—and, now that he is established so firmly on the world market, we look forward to the next ten years, with eagerness and confidence. Well done, Tom.



Life-lines of CAT STEVENS

Recording and personal manager: Mike Hurst.
Engagements aboard: "Fan Club" for Dutch TV.
Biggest influence of career: Mike Hurst.
Former occupation: Artist.
Hobbies: Swimming, music, painting, songwriting.

Real name: Steve Adams Georgiou.
Birthdate: July 21, 1948.
Birthplace: London.
Personal points: 5ft. 10½ins.; 10st. 9lbs.; brown eyes; black hair.
Parents' names: Ingrid and Stavros.
Brothers/sisters: David and Anita.
Present home: London.
Instruments played: Guitar, piano.
Where educated: London, Sweden, Hammersmith Art College.
Musical education: Self taught.
Age entered show business: 16.
First public appearance (amateur): Black Horse, Rathbone Street, London, 1964.
First professional appearance / TV debut: Top Of The Pops.
Biggest break in career: Meeting Mike Hurst and Chris Brough.
Radio debut: "Easy Beat."
Current hit: "I Love My Dog."
Present disc label: Deram.
Compositions: "I Love My Dog."

Favourite colour: White.
Favourite food: Water-melon.
Favourite drink: Vodka and lime, water.
Favourite clothes: The clothes I stand in.
Favourite singer: Nina Simone.
Favourite actor / actress: Marlon Brando, Julie Christie.
Favourite composers: Tchaikovsky, Leonard Bernstein, Bacharach.
Miscellaneous likes: Swimming, reading comic strips, "The Pershers."
Miscellaneous dislikes: Rain, being misunderstood, wet matches.
Best friend: My shadow.
Most thrilling experience: Hearing myself on the radio for the first time.
Tastes in music: Classical, jazz.
Origin of stage name: A girl friend once remarked that I looked like a cat. It stuck!
Pets: Budgerigar, dog
Personal ambition: To write a young-at-heart musical which has something to say.
Professional ambition: To have one of my songs in everyone's home.

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KEITH ALTHAM introduces PETE STAPLES

THE Troggs' bass player, twenty-two-year-old Pete Staples, is a man in the making. Before he joined the Troggs, Pete was a nobody in particular, now the realisation that he is somebody is having a confusing effect upon him and, being a cautious person, he is looking both ways before deciding to cross over.

"When I lived in Andover my whole life was taken up with playing in a group at night, working as an electrician by day and courting," Pete told me.

Right girl

I hasten to add Pete has not yet been "court," but he has some ideas of his own about the right kind of girl.

"A combination of Cilla Black's personality and Sophia Loren's accessories would be nice," says Pete.

Pete is superstitious to the extent that he has avoided walking under ladders since the age of fourteen when as a schoolboy footballer he ignored this rule and his team let in thirteen goals.

He impoverishes himself by giving away all his pennies to fans who want souvenirs and has a personal "hang-up" over photographs.

"They always seem to take them at some ridiculous time in the morning when I look like something out of 'Tales Of Horror,' or when there is a 50-miles-an-hour gale blowing and my hair's all over the place," moans Pete.

He is particularly sensitive over his curly hair and pours a setting lotion over any lock which shows a tendency to curl upward.

On leaving school Pete became a butcher, and is still well versed in the art of making sausages and faggots. The latter are apparently put together by a combination of "rusks, plucks and morosidium of glutinate."

Before becoming a meat man Pete became an apprentice electrician and wired up a number of homes in the Andover area. The young, blonde and beautiful ones stood a chance of getting a free power plug.

"The first group I joined was the Senators," said Pete. "I was rhythm guitarist with them and I should think we had about the most dangerous set of equipment ever allowed on stage."

"Our amps were all skeleton parts



A MAN IN THE MAKING

and the leads were wedged into the sockets by matchsticks, chewing gum and bits of paper.

"Occasionally a spark would fly off the mikes and burn our lips."

Influence

Early musical influences in Pete's life were the Jordanaires, who back Presley, and Jet Harris, who Pete admired for being one of the few bass guitarists to come out of the background as a solo artist.

The only other bass player Pete considers significant for his bass playing today is Bill Wyman in the Stones.

When I came upon our Trogg last Saturday at Hammersmith Odeon he was having a good laugh at Michael Bentine on the new portable TV they have just bought for the dressing room.

Humour is an important part of Pete's life and just lately he has developed a flair for impersonations.

A routine between Don Crockett, who comperes the Walkers-Troggs

our and Pete in which Don plays Oliver Hardy and Pete, Stan Laurel, has to be seen to be believed.

"I also do a very good Hitler," said Pete. "There was one particular moustache on himself before going into the act which consisted of waving his arms about and shouting things like "Dachshund" and "Schpitfire."

'Moved me'

"When I was a kid I used to go and see all the Jerry Lewis films," said Pete. "There was one particular film of his—'The Patsy'—now there was a girl starring in that who really moved me."

Unfortunately he was not sufficiently moved to remember her name.

Largely due to his father's influence, who is a confirmed Labour man, Pete took an early interest in politics out of a sense of self-protection.

"I had the old man shouting in my ear at home about Labour and a fella at work was a fanatical Conservative," said Pete. "I had to learn something about the politics to shut them up."

"I'm only really interested in 'Home Affairs'—something which directly or indirectly is going to affect me, like this 'Prices and Incomes' mess."

In spite of a lot of good-natured ribbing from the other members of the group, Pete hangs on to his old bass guitar for recording purposes, and uses his new stage model—to the horror of his fellow members—as a tool to knock the mike up straight.

Pete is the Trogg most likely to change because he is the most undecided of the group's personality. However, he is level headed enough to make the right decision and can put success into perspective.

When I left him last week he was working up a very creditable impersonation of Bernie Winters.



LPs by Allen Evans

★★★★ THE SEEKERS: COME THE DAY (Columbia)

What a polished folk group this is. Instrumentally and vocally they put a great deal of charm and simplicity into everything they do. And each is a specialist in his or her own right, soloing with much assurance. Judith Durham, one of our better girl pop vocalists, is heard to advantage in *Island Of Dreams*, *Yesterday*, and *All Over The World*, and Bruce Woodley, Athol Guy and Keith Potger all shine individually, too, as well as combining as our best harmony folk singers. Producer Tom Springfield has two composing credits.

Other titles: *Come The Day*, *Island Of Dreams*, *The Last Thing On My Mind*, *Red Rubber Ball*, *Well Well Well*, *Georgy Girl*, *I Wish You Could Be Here*, *Turn Turn Turn*, *Louisiana Man*, *California Dreamin'*.

★★★★ A GOLDEN AGE OF DONEGAN (Marble Arch)

For those who saw Lonnie on Saturday's *Val Doonican Show*, I need not say he's still going strong. And he gave this LP some good plugs. Again it's a great value at 12s. 6d. with ten tracks well-known to his fans, but there are lots more who have grown into their teens since his top days who can enjoy his energetic singing of tuneful, beat-filled tunes. And only for 12s. 6d.

Titles: *Have A Drink On Me*, *Nobody Loves An Irishman*, *Cumberland Gap*, *Seven Golden Daffodils*, *Puttin' On The Style*, *Battle Of New Orleans*, *Rock O' My Soul*, *Fort Worth Jail*, *Grand Coulee Dam*, *My Old Man's A Dustman*.

★★★ JULIE FELIX: THIRD ALBUM (Decca)

This is the LP I read Julie Felix is furious Decca has released. She feels it is not her best work. Sounds okay to me. Anyway, it is foolish for any artist to derate their own work. Miss Felix sings pleasantly through 13 folk tunes, accompanying herself on guitar.

Titles: *Toy For The Sun*, *John Kelly*, *Fox And Goose*, *What Did You Learn In School Today*, *Maid Of Constant Sorrow*, *The Gallows Pole*, *My True Love*, *One Man's Hand*, *Going To The Zoo*, *The Spring Hill Disaster*, *Mound Of Your Grave*, *Come On Billy Home*, *I Traveled All Over This World*.

★★★ BOTH SIDES OF HERMAN'S HERMITS (Columbia)

Here's the pleasant, happy beat sound of Herman's Hermits, which has chalked up 12 Top Ten hits in America in succession, and is riding high in Britain again with *No Milk Today*. On this LP Herman has fun with the French language in *Je Suis Anglais*, recaptures the lilt

of a George Formby hit, *Leaning On A Lamp Post*, charms with *Listen People*, and raves up with the group a bit with *My Reservation's Been Confirmed*. I liked best the tuneful revival of *Story Of My Life*, the 1958 Bacharach and David hit. Mickie Most produces this easy-on-the-ears album.

Other titles: *Little Boy Sad*, *Bus Stop*, *For Love*, *Where Were You When I Needed You*, *All The Things I Do For You Baby*, *Dial My Number*, *Oo-ee Baby*.

★★★ SEARCHERS SMASH HITS (Marble Arch)

Here's good value for you. For 12s. 6d. you can have 10 scorching numbers from the Searchers, including the drumming of Chris Curtis before he left the group. Most of the tracks were big single sellers for the boys.

Titles: *Needles And Pins*, *Farmer John*, *Sugar And Spice*, *What Have They Done To The Rain*, *Take Me For What I'm Worth*, *Love Potion No. 9*, *Till I Met You*, *He's Got No Love*, *Someday We're Gonna Love Again*, *Sweets For My Sweet*.

★★★ BOBBY HEBB: SUNNY (Phillips)

Here's a pleasant set of tunes from light-voiced, light-blues man who claims to be the first (and only?) coloured country-and-western singer, who has drifted to a pop-favoured rhythm-and-blues. You can hear his varied styles on this album—where *Are You* is far from being blues, but *Got You On My Mind* is, and *Yes Or No Or Maybe Not*, with a girl vocal group behind him, has a Tamla touch about it. The backing throughout is real beauty. Good disc.

Other titles: *Sunny*, *Good Good Lovin'*, *Love Love Love*, *A Satisfied Mind*, *You Don't Know What You Got Until You Lose It*, *I Am Your Man*, *Crazy Baby*, *Bread*, *For You*.

★★★ RIGHTEOUS BROTHERS: GO AHEAD AND CRY (Verve)

For a big sound, both vocally and in the instrumental backing, you can rely on the Righteous Brothers to produce it! This is no exception, and with the title tune they really go wild and continue the hysteria through quite a few tracks, like a revival meeting in the Deep South. Bill Baker does a raving job with the arrangements and conducting. Quieter tracks are *I Believe* and *Let It Be Me*. And I liked their version of the old favourite, *Stagger Lee*. And the Negro sound on *Things Didn't Go Your Way*.

Other titles: *Something You Got*, *Save The Last Dance For Me*, *I've Got The Beat*, *What Now My Love*, *Drown In My Tears*, *Big Time Ben*, *Island In The Sun*.

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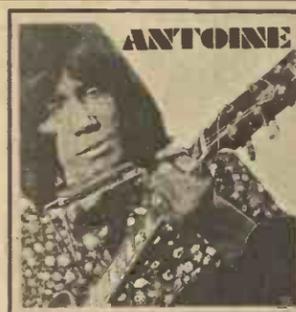
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DARIN STOPS ATTACKING

by **Alan Smith**

BOBBY DARIN is the singer who set out to become a legend in his own lifetime. He attacked life like a hungry man wolfing down his last meal. He dedicated himself to becoming a star—and he got used to people calling him "brash" and "self-confident" as often as they said "hello" and "goodbye."

But that was the old Bobby Darin, in the days of "Splish Splash," "Multiplication," "Up A Lazy River" and "Mac The Knife."

Good-humoured

Today he is calm, relaxed; good-humoured; friendly. He sits strumming a guitar in his London hotel room, singing quiet and gentle songs like "If I Were A Carpenter" or sipping occasionally from a cup of black coffee. All the time he peers from beneath the shade of a yachting cap perched jauntily over his eyes.

The spark is still there. He could get up in a moment and blast the room with song. The style would be crisp, punchy; swinging with sophistication.

Bobby Darin the performer hasn't changed—only the person. Why the transformation?

"I suddenly woke up one day and decided to change the pace," Bobby told me. "I decided to take life as it comes."

"Music is still the dominating factor in my life, and every time I go into a recording studio I think: 'This is a hit.'"

"Look at Sinatra. He had 'Strangers In The Night' sitting right up there in the No. 1 seat. He's 50 years old. A world name. Does he need a hit? Will it up his price?"

"He didn't need a No. 1, but you can bet your life a part of him was very, very content."

"That's the way I feel about hit records. I may not need them in one way, but I would be a liar if I said to be in the hit parade did not give me tremendous personal satisfaction."

"The music world is so much an exciting scene at the moment. There is a fusion of all the things that have gone before: you find the hit records of today are a mixture of rock 'n' roll, swing, dixie and everything all in one."

"It's wrong for anyone to try to categorise music any more. For instance"—he walked quickly across the room and switched on the record player—"this may be my next single. Some people might call it Happy Time music, but we would have only needed to add strings to make it sound something entirely different."



BOBBY DARIN pictured in London.

A catchy, swingalong song floated around the room as Bobby mimed to the words and tapped his foot in time to the rhythm.

He added: "People are more broadminded about music today. It's no longer a crime to bend a lyric. Yesterday's traditions are going out of the window, and I think it's the people who grew up with rock 'n' roll who are able to appreciate this fact the most."

"Some older people are in a rut with their musical tastes—locked in, I call it—but that's no crime. They're just too old to bend."

Devoted
Bobby's own musical tastes are wider than the average pop fan might imagine. He is intensely devoted to music. He cares about it, and he will talk intelligently and thoughtfully about trends and styles. Occasionally he picks up his guitar and demonstrates his ideas by singing an established hit in his own style.

"I often visualise a song in a completely different way," he told me. "For instance, I would have slowed the pace slightly for 'Eleanor Rigby,' and I would have done the Rolling Stones' 'Satisfaction' like this."

Bobby has an undisguised admiration for the songwriting talents of Lennon-McCartney and Jagger-Richard. The structure and depth of Beatles' songs he thinks "almost beyond measure," and he ranks the Lennon-McCartney team with the permanency of Gilbert and Sullivan and Rodgers and Hart. Quite soon he's hoping to get reaction of a different sort—from students in high schools and colleges all over America. He told me: "I'm toying around with an idea of going on a lecture tour, talking about how I feel rock 'n' roll has evolved, and the unhealthiness of trying to put music into separate little ruts. The idea's a hazy one at the moment, but I'm working on it!"

Banned Pitney excited by Show

GENE PITNEY, feeling extremely fit, full of new ideas and with a girl on each arm, arrived back in London on Tuesday morning to prepare for his appearance in the Royal Variety performance at the Palladium on Monday.

As Gene stepped from the Customs Hall, reporters and photographers, crowded round him enquiring about his two young lady friends. They were, it transpired, Danelle and Joy who work for American impresario Dick Clark and had only met Gene on the plane.

Gerry Bron, Gene's London agent, shepherded us towards his car and on the way back to town Gene told us about an amusing incident in Customs at the airport. "The Customs Officers asked me if I was working in Britain."

"Yes, I'm here to sing."

"But where are you working, sir?"

"I'm here for the Royal Variety Show. You know, the one where people play for the Royal Family."

"Who's employing you sir?"

"No one, it's for charity."

"What was the name of this show again?"

By **NORRIE DRUMMOND**

Although Gene is here to appear in a charity event before the Queen Mother, he has been refused a work permit, which means he will be unable to make any TV appearances.

However while he is here he will be finalising his plans to tour Britain in the spring. "I want to do something different on the next tour," he explained. "I have an idea for a completely new production, which I'm afraid, is secret at the moment."

"But it would be different from anything that's ever been seen before. The only problem would be to set it up for every performance."

Joy, who travelled in the car with us and Danelle, suggested that Gene should introduce all the acts himself and appear throughout most of the show.

But he didn't seem very keen on the idea. "There's really only one good link man I know and that's Dick Clark," he said. "No matter how wild the applause is for any act he can always bring the audience right down again and then back up to wait eagerly for what's to follow."



GENE PITNEY

For the past few weeks since his last visit here, Gene has been in New York setting up new production and publishing companies, which he appears to do as often as most people buy a newspaper.

"I work in New York most of the week and then travel home to Rockville at the weekends. I call it Rockville but I should now say Vernon since they changed the name."

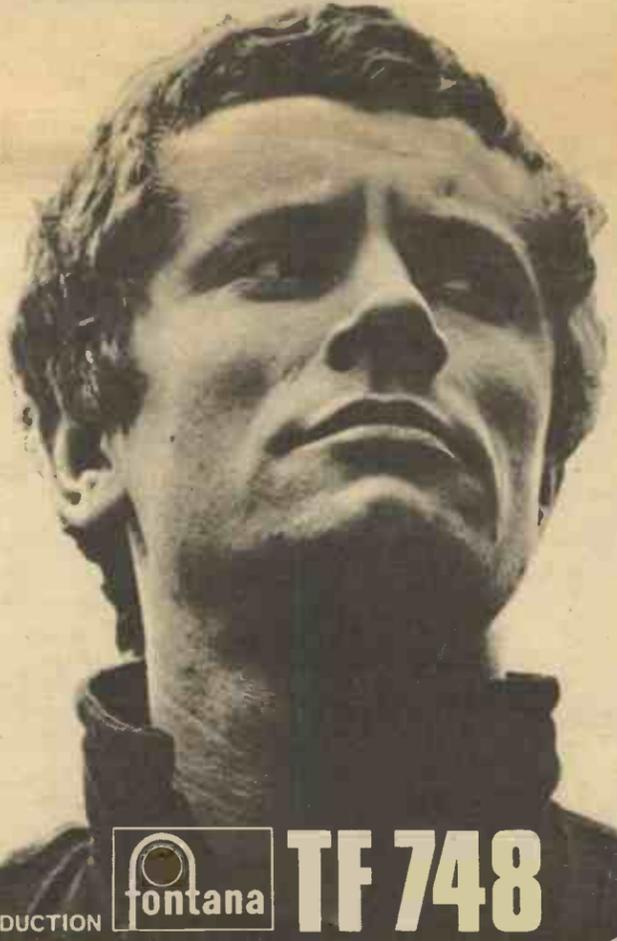
Gene was surprised and delighted to find out that his new record "Just One Smile" had entered the NME Chart so quickly but he talked more enthusiastically about the Beach Boys' "Good Vibrations" than he did about his own.

"Where can anyone go from there?" he said. "How can anyone progress from that record. I don't really understand how anyone could sit down and think of a construction like that. It's not a song that someone has sat down and thought out. It's been built along the way."

In the Royal Performance Gene will be including a medley of his hits.

"I genuinely was thrilled to be asked to appear," he said, "and I'm looking forward to it. The Royal Variety Performance, after all, is the greatest thing in show business."

PETER FENTON MARBLE BREAKS, IRON BENDS



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from you to us

PHILIPPA DEAN (Edinburgh, Scotland): Beatle John was talking (NME, October 28) about the four-some disbanding one day. As an ardent Beatle fan I feel that's how it should be. The Beatles are unique. One day they'll be a legend, and heroes of legends should never grow old. A balding or greying Beatle is unthinkable. Isn't it best that they should abdicate in the days of their glory?

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MARK TOMASUOLO (Valletta, Malta): I was very surprised to hear from Brian Epstein that the Beatles will probably not record a single for November release. Has he forgotten that there are so many of their fans all over the world eager to have another Beatles' record?

ELIZABETH THORN (Exeter, Devon): The proposed dual system of transmissions on the Light Programme will never work for one simple reason—under present conditions one can only listen to the Light on long wave in many parts of the country. On medium it is faint and masked by

static. Reception on Radio London is better than the Light here in Exeter.

PATRICIA FOWLES (Weston-super-Mare, Somerset): On Friday, November 4, at the first house of the Walker Brothers' show at Colston Hall, Bristol, the Walkers were on stage for only about five or six minutes.

We were then told that the show was over as the Walker Brothers would not perform with the house lights on. We were then "thrown out" by police and security men. After paying 12s. 6d. for tickets and 7s. 6d. travelling expenses to Bristol we are very dissatisfied and disgusted.

GLENYS POWDER (Hampstead, London): I entirely agree with Hilary Keen (NME November 4). The Rolling Stones are on the verge of even greater success and achievement. I feel certain that they will soon be riding on the crest of a new wave to further accomplishments.

MICHAEL TRAYNOR (Co. Wicklow, Eire): I would just like to say "well done" to Keith Altham for his review of the Fame - Farlowe - Burdon show. Eric has been "slagged" too much by reporters and so-called fans alike. Give him the credit he deserves as the best "blues" singer England has ever produced. Congratulations, Eric.

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Music Scene '66; 6. Stuart Grundy; 8 Tommy Vance; 8.45 Mecca Music Parade; 9. Tommy Vance; 9.45 Ready Steady Radio; —Part 1; 10. Stuart Grundy; 10.30 Ready Steady Radio—Part 2; 10.45 Curry's Corner; 11. Top 20; 12. Midnight With Matthew; 12.30 Music In The Night.

MONDAY
6.30 Happy Memories; 7.00 Monday's Requests; 7.45 On The Brandy Beat; 8.00 Your Date At Eight; 8.30 Swingin' Pops; 8.45 Mecca Music Parade; 9.00 Don Show; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10. Top Pops; 10.30 Jack Jackson; 11. That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12. HI, Midnight; 12.30 Music In The Night.

TUESDAY
6.30 Peter Aldersley Spins Your Way; 7.00 Tuesday's Requests; 7.45 Let's Take A Spin; 8.00 The Anglo Show; 8.30 Don Moss On The American Side; 8.45 Mecca Music Parade; 9. Brian Matthew's Pop Parade; 9.15 Time To Meet Keith Fordyce; 9.30 Sam Costa's Corner; 10. Jimmy Young Show; 10.30 Teen and Twenty Disc Club; 11. David Jacobs' Show; 11.30 Pops Till Midnight; 12. HI, Midnight; 12.30 Music For Sophisticats; 1.00 Music In The Night.

WEDNESDAY
6.30 Transatlantic Mailbag; 7.00 Wednesday's Requests; 7.30 Disc Drive; 7.45 208 Turntable; 8. Sam Costa Show; 8.30 New to the Charts; 8.45 Mecca Music Parade; 9.00 Time To Meet Keith Fordyce; 9.15 Tony's Time; 9.30 David Jacobs Plays The Pops; 10. Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11. Spin With The Stars; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12. HI, Midnight; 12.30 Music For Sophisticats; 1.00 Music In The Night.

THURSDAY
6.30 Music For Openers; 7.00 Jack Jackson; 7.30 Blast Off; 7.45 Let's Take A Spin; 8. Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Thursday's Requests; 8.45 Mecca Music Parade; 9. David Jacobs' Starline; 9.30 Cathy McGowan Show; 9.45 His-A-Happening; 10. Jimmy Young Hour; 11. Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12. HI, Midnight; 12.30 Music For Sophisticats; 1.00 Music In The Night.

FRIDAY
6.30 Peter's Pop Shop; 7.00 Spin-A-Long; 7.30 Disc Drive; 7.45 Friday's Requests; 8.30 Jimmy Saville; 8.45 Mecca Music Parade; 9. Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Eeny Meeny Miners Show; 10. Simon's Scene; 11. Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12. HI, Midnight; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Tony Hall Show; 1.30 Teen and Twenty Disc Club.

SATURDAY
6.30 208 Discotheque; 7. Saturday's Requests; 7.45 Mu's Music; 8. Peter Murray's LP Parade; 8.30 Don Moss On The American Side; 8.45 Mecca Music Parade; 9. Oxfam Silver Disc Show; 9.30 C.B.S. Show; 9.45 Battle Of The Giants; 10.30 Minutes With Jimmy Young; 10.30 Tony Hall Show; 11. Keith Fordyce; 11.30 Record Round-up; 12. Guys Gals And Groups; 12.30 Music For Sophisticats; 1.00 Music In The Night.

Here are the other radio stations, their wavelengths and times of operation: **RADIO CAROLINE** (259 m. and 199 m.) 24 hours. **RADIO LONDON** (266 m.) 5.30 am-2 am. **RADIO 270** (270 m.) 6.30 am-1 am. **RADIO ESSEX** (222 m.) 24 hours. **RADIO CITY** (299 m.) 6 am-midnight. **RADIO 390** (390 m.) 6.30 am-midnight. **RADIO SCOTLAND** (242 m.) 6 am-2 am.

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TAILPIECES by the ALLEY CAT

ON his new "California Holiday" LP, Elvis Presley includes a 5 min. 19 sec. version of Bob Dylan's "Tomorrow Is A Long Time" besides updating Andy Williams' "I'll Remember You" Publishing Beach Boys hits big scoop for Andrew Oldham's music company... Composer-orchestra leader Henry Mancini here for long stay

Their next singles: Frank Sinatra ("That's Life"), Ike and Tina Turner ("Two To Tango"), Temptations ("I'm Losing You") and Sandy Posey ("Single Girl")... Ken Dodd 37 this week - Petula Clark 34 next Tuesday... Beach Boys bought Edwardian suits from Irving Sellars' Carnaby Street shop... Death of Eric Spear, "Coronation Street" composer... Another Lee Hazlewood tune for next Nancy Sinatra single, "Sugar Town"... How does Tom Jones feel about choice of Wayne Newton for Royal Variety Show?...

Your Alley Cat forecasts Top 30 entry for Clinton Ford's version of "Dandy" - Herman's Hermits' U.S. hit which Ray Davies penned... Music company for Herb Alpert here formed with Fred Bienstock of Hill and Range... Kenny Lynch writing songs with Don Black...

Manager Bert Ambrose denies reports Kathy Kirby flopped in South Africa... CBS issuing Bob Dylan LP of hit singles... Cliff Bennett seemed short-tempered at Jerry Lee Lewis' Wimbledon show.

Top 30 return of Mike Sammes Singers biggest chart surprise... Ringo Starr personally visited Alma Cogan's mother to extend sympathy... Isn't Tom Jones' hit song familiar?...

Permit refused for Frank Ifield to appear on Ed Sullivan's U.S. TV show... Today (Friday) Chris Dreja of the Yardbirds is 21... Cracked Steve Lawrence: "My TV series was cancelled, also Sammy Davis" - it's been a bad season for Jewish boys!...

Why does manager Don Arden think NME is anti-Small Faces? ... Top marks for Dickie Valentine's vocal quality on Norman Vaughan's BBC-TV show...



DUSTY with DAVE CLARK who gives her a good luck hug on her opening night at New York's Basin Street East. Dave was in New York for three days during which he collected a Gold Disc for his LP, "The Greatest Hits Of Dave Clark."

Holiday for Lionel Bart on desert island...

Don Rubin and Charles Koppelman now produce all Bobby Darin's recordings... Besides Wayne Newton, other vocal versions by Eddie Fisher, Connie Francis and Donald Peers of "Games That Lovers Play"... Val Doonican has few TV superiors...

Hollies' lead guitarist Tony Hicks paid 1,000 guineas for Sir Rex Cohen's racehorse, Sirius... Marlene Dietrich's compliment to Jonathan King: "You are a poet"... Chris Farlowe buying 1920 Cadillac...

Time for another Barron Knights single... Italian singer Tony Del Monaco latest romance in Nancy Sinatra's life... Fans besieged Brian Epstein's home, demanding another Beatles concert tour...

Pye chief Louls Benjamin reports huge LP sales increase... Hayley Mills converted by Dr. Billy Graham... A racing certainty: Four Tops will be replaced by Beach Boys at No. 1... Cilla Black disappointing - but

Leslie Crowther highlighted BBC-TV's 150th Billy Cotton show... A daughter for Val Doonican's wife, former singer Lynette Rae... No comment: Brian Gibson (Decca publicist) puts Small Faces alongside Beatles and Rolling Stones as top three groups...

Tom Jones shouldn't have spoken on Eamonn Andrews' TV show... Medley of Petula Clark hits on Christmas Russ Conway record... In many ways, doesn't Mike D'Abbo remind you of Paul Jones?...

Infanticipating: Chubby Checker's wife, former "Miss World" Catharina Lodders... £1,000 donation by Brian Epstein and the Beatles to Aberfan Fund... Ken Dodd's "Fortissimo" recorded by Robert Goulet...

Was Monkees' name inspired by Beatles?... Next week, censors view Paul Jones - Jean Shrimpton "Privilege" film... Is Dusty Springfield for whom the Madeline Bell toils?...

RECORD OF THE WEEK!

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DISAPPOINTED DUSTY

IT was the date that meant so very, very much to Dusty Springfield. She spent weeks rehearsing and choosing the right arrangements, determined to make her opening night at America's famed Basin Street East last Thursday one of the biggest moments of her career. But if Dusty's blood is boiling now, it has every bubbling right to be. Through no fault of her own (American columnists report), Britain's top girl singer was thrown right into a complete fiasco that was an insult to her both as a lady and as an entertainer.

New York critic Frank Farrell reported: "What happened to Dusty shouldn't have happened to the British ambassador. When her spot was about to begin, much of the impact was taken away by a long, long list of introductions of stars in the audience... Tony Bennett, the Lovin' Spoonful, and so on.

"When Dusty's introduction came, it was a dismaying throwaway that must have been the worst ever accorded to a star from another country.

"The facts seem to indicate that some sort of cold war was going on backstage. Britain's acclaimed songbird is supposed to be the star of the extravaganza with top billing, but bandman Buddy Rich and his crew somehow were under the impression that they should have the top spot.

"There was also a Mexican quintet called Los Vegas which went on first and overstayed their welcome by holding the stage for an hour. Then came Buddy Rich and his crew for another hour. And the parade of between-acts celebrities chewed up another 45 minutes. Miss Springfield must have been biting her nails waiting for her turn.

"What Basin Street East needs is a platoon of commandos—to tell the acts when to get on, and especially when to get off." A.S.

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FUNNY NIGHT OUT

A REALLY funny show in the West End at last! Frankie Howard, gangling, incessantly chattering, has never been better (nor worked harder) than in Bernard Delfont's "Way Out In Piccadilly" at the Prince of Wales. Cilla Black, too, does well in everything expected of her.

Three of the stars of this show aren't seen at all—comedy director Eric Sykes and writers Ray Galton and Alan Simpson, but their thoughtful, inventive and amusing ideas are evident all through this wonderful show.

Howard appears hilariously as a parson, a rickshaw boy, a dirty old man, and as himself. In the 2½-hour, once-nightly show he is rarely off-stage.

When Frankie is off stage, Cilla Black, the tumbling, musical Charivels trio and the really "with it" Irving Davies Dancers take over.

Cilla appears several times, and although I was a little disappointed that her dancing and acting haven't improved since I last saw her.

In "Wolf Cub And Brownie" and "Sing A Rainbow," she was at her best, and she sang most pleasantly in the cod of "Madame Butterfly," in which she appears, most prettily, as a black-haired Japanese girl.



CILLA as she appears in one scene in "Way Out In Piccadilly."

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FOUR TOPS ALREADY EXCITED BY NEXT VISIT

DOOK, Obi, Grass and Brown flew into town this week, ready to hot up London on Sunday from the stage of the Saville theatre.

Maybe they do sound like an old-time vaudeville act, but in fact this strangely assorted quartet happens to be no less than those very up-to-the-minute stars, the Four Tops.

Dook's (or Duke's) real name is Abdul Fakir; Obi is Renaldo Benson; Grass is Lawrence Payton; and Brown is Levi Stubbs.

"These are the handles we've been calling ourselves since we were kids," Levi told me when we met in the West End on Wednesday.

"The rest of the group started calling me Brown 'cos I used to wear brown a lot when I was younger. But then I figured out the joke, so I started wearing blues and other colours to fox 'em. Good job they didn't end up callin' me Rainbow!

"Renaldo's been known as Obi since early childhood, but I guess nobody knows why. Maybe people thought a fancy handle like Renaldo was too much to swallow!

"Lawrence? Well, we call him Grass 'cos he's the outdoors-y type. You bet your life, if ever he can get out an' lounge around in the grass, he will."

Suddenly the amiable Abdul Fakir chipped in. (He's got a laugh like Yogi Berra).

"Great to be here in England," he breezed. "Say hello to all your readers for me, an' thank 'em for sendin' 'Reach Out I'll Be There' to No. 1.

"I tell you why they call me 'Duke'," he volunteered without further ado. "It was my mother started it. I guess she musta thought I was high class, 'cos she used to call me 'Dooky' when I was a little baby.



FOUR TOPS in London (l to r): LAWRENCE PAYTON, ABDUL FAKIR, LEVI STUBBS and RENALDO BENSON.

These laughter-loving Tops have been together more than a decade, and I'll bet their sheer experience and professionalism will belt out at Sunday's show.

"We do all kinds of music," Levi told me, "not just the Tamla style. We include the jazzy 'Bluesette' and things like 'In The Still Of The Night' and 'Michelle'.

The Four Tops are looking forward to returning to Britain for a string of dates in January. Christmas is out—"No Tamla artist ever works at Christmas," says Levi.

"We have a fantastic party, an' have a real terrific football game as well. All the Tamla names are in there.

"Man," he said drily, "did you ever see the Supremes play football...?" A.S.

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