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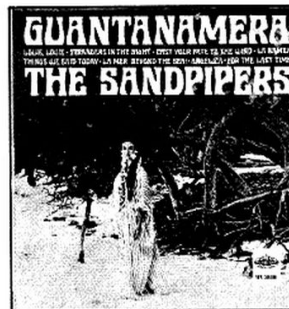
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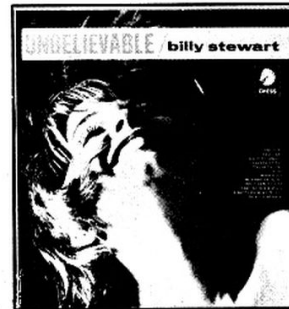
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# BEACH BOYS' CRAZY LAST NIGHT!

AMONG those getting in each others way in the Beach Boys' dressing room at Hammersmith Odeon on Monday night were publicist Derek Taylor (minus moustache), promoter Arthur Howes (minus hat), PR Roger Easterby (minus glasses), Lulu (minus Luvers), Andrew Oldham (plus Tony Calder), tour manager Dick Duryea (minus his mind), sundry journalists, and Gordon Waller (plus charabanc party)!

Bearded Mike Love was laying prone across the middle of the floor with his right leg propped up against the dressing room table and his eyes tightly closed, repeating softly to himself—"I am co-operating—I am co-operating!"

Peter Whitehead, making his second film for BBC's "Top Of The Pops" (Thursday, Nov. 17), collapsed into a chair and aimed his cine-camera at Mike, saying soothingly, "Now, I don't want anything posed—just try to imagine I'm not here."

Mike opened one eye—"That's going to be pretty difficult," he said. "I see you're sitting all over my ?!?! stage clothes!"

## Escape!

Dennis Wilson was zipping up his mustard coloured suede boots in an attempt to get out but was in a typically warm, friendly mood.

"I just love people," he said (he says it quite often). "We're delighted to be No. 1 in the NME. I don't understand why everyone keeps on about 'Good Vibrations' being complicated, though."

"I don't call it complicated—I call it fun. We just want people to have a good time—we're recording music to make people happy."

"People seem to have got hung up on this fusion of classical and pop music. Really our ideas are very simple. I remember Brian once listening to Beethoven's Symphony No. 4 and looking up afterwards he said: 'You know I've just realised I'm a musical midget.' You must excuse me now, I have a Rolls Royce to catch."

The Rolls belonged to Andrew, of course, and ever since spotting it outside the Press reception at EMI Manchester Square last week Dennis has been attempting to buy one.

Mike Love had struggled into a vertical position, found that small chimney, which he is disposed to call a pipe, and with a full head of steam was attempting to look in six direc-

shared by  
**Keith Altham**

tions at once for photographs.

He spoke to me about their experiences on the European half of the tour and the more recent trip to the North of England.

"Germany was fantastic," recalled Mike. "They really believe in security precautions out there. When we arrived at the airport there were about 300 police to meet us—we just walked into the lobby threw up our hands and surrendered! The people were real nice."

There are few things guaranteed to move Dennis Wilson in a physical sense, but one of them is Dick Duryea—a kind of human reactor on two legs and when he goes "live" look out.

Dick with a hustle on sounds like his famous actor father—Dan Duryea—heading up a wagon train in a hurry.

"Wow—when Dick gets bugged he really frightens me," Dennis told me once, he "really blows up."

Mike found it difficult to account for his movements in the North but seemed to remember Manchester.

**Club tour**

"I walked about the town in the pouring rain in my moccasins," said Mike, "Herman and Freddy came with us, and Lulu and we toured a few clubs."

Dennis returned at this point complaining bitterly, "That nasty Andrew Oldham locked me in his car and forced me to drink whisky," but he was smiling when he said it.

He sat quietly in a corner listening to the hubbub of conversation, and every now and then would scream "SHUTUP!" at the top of his voice, because it was what everyone else wanted to do and hadn't got the nerve, and it made him feel better.



BEACH BOYS and fan cornered by photographers in London. L to r: MIKE LOVE, CARL and DENNIS WILSON, AL JARDINE and BRUCE JOHNSTON.

Derek Taylor says that "Dennis is going through a thing rather like George Harrison did" which is interesting, if not crystal clear.

Al Jardine came bustling into the room looking for sandwiches and paused to survey his blond thatch in the mirror—he extracted a strand of hair and surveyed it despondently. I volunteered the consoling promise that all intelligent men eventually went bald.

## Stupid

"I'd rather be stupid, have hair and earn money," replied the astute Mr. Jardine.

Bruce Johnston was engaged in conversation with a woman journalist who wanted him to say how much he liked English girls and their fashion.

"Sure I love English girls—they look real nice but I've got a Swedish girl with me." Which rather wrapped up that angle.

I learned from Mike that the next Beach Boys film being sent from the States for showing on British TV is all about a fire-engine. The boys are shown in the station, asleep in beds. A bell rings and Brian Wilson slides up the fire pole.

The following shots show the Beach Boys tearing along the street to jump on the already rolling engine and the result, I am informed, is a riot.

Someone yelled, "Beach Boys on

stage" and that well known thermo-nuclear pile—Dick Duryea went "live" and did a quick "head 'em up—move 'em out."

The Beach Boys filed out with Peter Whitehead wedged in the middle with his whirring machine, to face their last audience on this tour.

Before departing for a final, now almost traditional end of tour party at the London China Garden, Mike informed me they hoped to be back in the spring. As people and artists they will be most welcome.



BRIAN WILSON, working hard.

## Meanwhile . . . what's BRIAN doing back at base?

WHILE the Beach Boys are rocking Europe, BB-mastermind Brian Wilson, has not been resting on his and their laurels!

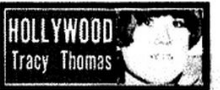
This week Brian's working on the next Beach Boys' single, another adventure in pop music: called "Heroes And Villains," which will be, as the BB boss describes it, "a three-minute musical comedy. I'm using some new production techniques that I think will surprise everyone. I can't actually describe the effect—you have to hear it."

Brian's also working simultaneously on the next BB album, now entitled "Smile."

"This LP will include 'Good Vibrations' and 'Heroes And Villains' and ten other tracks," says Brian. "I've written them all in collaboration with Van Dyke Parks, who's been a studio organist in Los Angeles for ages—he also records on his own."

"The album will include lots of humour—some musical and some spoken. It won't be like a comedy LP—there won't be any spoken tracks as such—but someone might say something in between verses."

Brian's been in touch with one or the other of the boys nearly every day, if not directly, then through one of the wives. "Carl



and Dennis usually call Annie and Carol each day, and Mike and Al will call, say, every other day. They just can't believe how nice everyone is and how much attention they're getting.

To tell you the truth, we were all worried about their reception. Especially since the records that have been such big hits in Europe have been the ones that are the most difficult to reproduce on stage.

"But I understand that the audiences are taking this info account and find the boys' voices make up for the lack of violins and French horns. They are about the best harmonisers around, if I do say so!"

Before the Boys left, they made their first film for TV that they've had complete control over. "We're excited about it because it's a new medium for us."

Brian adds that "1967 should bring a series of surprises for everyone from the Beach Boys."

# these are the big sounds



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THE SEEKERS  
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**new singles**

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JOHNNY CURTIS  
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THE SEEKERS  
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Columbia DB8060

LONG JOHN BALDRY  
Cuckoo  
United Artists UP1158

**climbers**

SAM THE SHAM  
The Hair on My Chinny Chin Chin  
M. G. M. MGM1326

GENE PITNEY  
Just One Smile  
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# VOTE YOUR STAR TOP OF THE WORLD

## NME's 1966 Popularity Poll greatest ever

HERE is the news of the year's greatest event! With pride, we announce the 15th NME Annual International Popularity Poll — the big moment all readers have been waiting for to cast their votes. This is the largest and most important poll organised in the world—by the music paper with the world's largest circulation!

The eyes of the world will be focused on this important contest—so each of your votes count! Many shock results are forecast this year, so help your favourites with your support. The NME Poll is recognised as the most accurate barometer of pop popularity!

Before completing the coupon at the foot of the page, you are urged to read carefully the rules printed below.

To ensure fairest possible results, no previous announcement has been made regarding the Poll; this is your ONLY opportunity of taking part.

The coupon published below is the ONLY one acceptable, and this must contain the usual signature and address of the person submitting it. All entries must be received not later than the first post next Thursday (November 24).

### Separate

No one reader is permitted to fill in more than one coupon, and all coupons must be posted separately; envelopes containing more than one coupon will be disqualified.

Only in the first four WORLD categories can voting be made for artists of any nationality. Thereafter, your choice must be BRITISH PERFORMERS ONLY.

Artists born abroad but who have continually worked here are regarded as British.

In the Male and Female Singers sections, they can either be solo singers or with a group or band.

Even if you have included a British name in one of the World sections, this does not prevent you from voting for them again (if you desire) in the remaining applicable divisions.

Two sections are particularly unique: "New Disc Singer" and "Best New Group." These are the only divisions where readers must

make their choices from lists compiled by the NME Editor. Names of the singers (alphabetically) are: NEIL CHRISTIAN, MICHAEL D'ABO, DAVID & JONATHAN, CHRIS FARLOWE, DAVID GARRICK, GARY LEEDS, STEVE MARRIOTT, MERSEYS, REG PRESLEY, ALAN PRICE, PAUL & BARRY RYAN, CAT STEVENS, CRISPAN ST. PETERS and STEVIE WINWOOD.

Names in the Best New Group section (alphabetically) are: CREAM, SPENCER DAVIS GROUP, DAVE DEE ETC., MINDBENDERS, ZOOT MONEY BIG ROLL BAND, NEW VAUDEVILLE BAND, OVERLANDERS, PINKERTON'S COLOURS, ALAN PRICE SET, ST. LOUIS UNION, TROGGS and GENO WASHINGTON RAM JAM BAND.

It is NOT compulsory to fill in all spaces provided on the coupon, but your co-operation would be appreciated in completing as many as possible.

### Important

To make this election of world-wide importance, utmost consideration should be given to the many eligible artists in each category before casting your vote.

In all matters relating to this Poll, the NME Editor's decision is final. He reserves the right to disqualify unsatisfactory forms.

Every precaution is taken, safeguarding against more than one coupon in the same handwriting. To

ensure the most accurate possible result careful scrutiny is made by the NME.

Vote-counting commences immediately, but the completion of this mammoth task takes time. Results will be announced as soon as possible. Next week a preliminary indication of those "leading the field" will be made.

The climax of the ballot is the great annual Poll Winners Concert. Initial details of this great event will be made in the NME shortly.

### ANDY GRAY AT THE ROYAL SHOW

## Queen Mother enjoyed pop stars

THE Queen Mother, with the Duke and Duchess of Kent and young Prince Richard of Gloucester, thoroughly enjoyed the Royal Performance (the word Variety is missing from the programme, though the Variety charities still benefit) at the London Palladium on Monday.

Despite overrunning more than 30 minutes, the Royal party stayed in the foyer with the artists till almost midnight, congratulating them, and Bernard Deiftont, on a wonderful show.

You can share their pleasure on Sunday, via BBC-1. The pop stars you'll see (in order of appearance) are the Bachelors in their Minaret medley—Dolly, Saints and all—before finishing strongly with "Walk With Faith, In Your Heart".

Gene Pitney singing a powerfully loud "Full The End Of Time", thanking everyone for three years of success in Britain, then adding three hits—"Twenty-four Hours From Tulsa", "Nobody Needs Your Love", "Looking Thru' The Eyes Of Love", and "I'm Gonna Be Strong".



Juliette Greco (above) charming us with a haunting "Autumn Leaves"; and Bill Haley and the Comets, letting through "Bill Haley." "You're Nobody Till Somebody Loves You" and "Robert E. Lee."

Kenneth MacArthur has a long act, first singing and gagging with compere Des O'Connor (in kilt), then appearing with Army pipers in a Scottish medley—all sung with accustomed assurance and richness.

Tommy Steele has lost none of his cocky charm. He opens with the swinging "Come On In", then explains he is celebrating ten years in show business and looking at the Queen Mother, says: "Glad you could make it." He invites audience participation in "Little White Bull" to end his act.

Henry Mancini plays his "Days Of Wine And Roses," "Charade" and "Moon River" delicately on the piano, backed by a huge on-stage orchestra, to start the second half.

The Seekers get a warm welcome and show they deserve it with beautiful singing of "This Little Light Of Mine"; "Mormington Ride" and Bruce Woodley's "Come The Day". In a mainly male cast, Judith Durham is an oasis of feminine appeal in a simply-styled white sequined gown.

MATT MONRO is one of the most polished performers in the show. He captivates the stilled house with "As Long As I'm Singing", "Born Free" and "Somewhere".

Saunty Davis comes on over three hours after the Bachelors, storms into "You're Gonna Hear From Me" and then puts over a fine Tony Newley-Estelle Breuss medley, ending dramatically with "What Kind Of Fool Am I". He did an all-too-short impersonation routine and bowed off to cries of "More".

French star Gilbert Becaud was the only non-starter, sadly losing his voice en route from America, we are told.

Comedy was strong thanks to Des O'Connor and Jack Douglas (great ice-breaker), the juggling Piero Brothers, Morecombe and Wise, badminton ace Hugh Fergie, the ever-funny Frankie Howard and music-mimic Jerry Lewis.

### EASYBEATS and

AFTER many No. 1 hits in Australia, the Easybeats decided to try their luck in Britain and arrived here on July 11. This week they enter the NME Chart for the first time at No. 25 with "Friday On My Mind", a song written by group members George Young and Harry Vanda.

They are Australia's top group, and all Easybeats concert tours there have received Beate-type receptions. Though they came from Australia together, all come originally from various parts of Europe—Little Stevie (real name Stephen Wright) comes

### NEW to the charts

from Leeds; from Holland come Harry Vanda, from The Hague and Dick Diamond (real name Richard Vanderstuy) from Hilversum.

George Young was born in Glasgow and Snowy Fleet hail from Liverpool. The group write all their own material but usually George and Stevie get the credit. Their manager Mike Vaughan explained: "They usually all work on a song together but whoever is still awake when it's finished gets the credit!" N.D.



L to r: DICK DIAMONDE (bass), LITTLE STEVIE (vocals), SNOWY FLEET (drums), GEORGE YOUNG (rhythm guitar), HARRY VANDA (lead guitar).

### JIMMY RUFFIN

NME Chart newcomer Jimmy Ruffin—in the list for the first time this week with his Tamla hit, "What Becomes Of The Brokenhearted"—is the brother of Temptations' lead singer David Ruffin.



I got this piece of intriguing information from no less than fellow Tamla artist Levi Stubbs of the Four Tops, who told me: "Jimmy is a real nice guy."

"He must be around 25 or 28, and he's a stand-up singer who don't appear with a group of his own. He's been with the label about two years now, but this is his first hit in the States as well as Britain. Jimmy deserves his success—he's a good performer and it's a nice song."

Jimmy lives in Detroit and is currently working on a new single and album at Tamla-Motown studios. A.S.

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## NME Poll Voting Form

**WORLD'S OUTSTANDING MALE SINGER**  
(Any Nationality)

**WORLD'S OUTSTANDING MUSICAL PERSONALITY**  
(Any Nationality, vocal or instrumental)

**WORLD'S OUTSTANDING FEMALE SINGER**  
(Any Nationality)

**WORLD'S OUTSTANDING VOCAL GROUP**  
(Any Nationality)

---

In each section BELOW, vote for BRITISH artists ONLY

**MALE SINGER**

**FEMALE SINGER**

**VOCAL GROUP**

**VOCAL PERSONALITY**  
(Male or Female)

**RHYTHM-AND-BLUES GROUP**

**BEST NEW GROUP**  
(One group selected from list printed above)

**INSTRUMENTAL UNIT**  
(Any size)

**TV OR RADIO MUSIC SHOW**

**USUAL SIGNATURE**

**ADDRESS**  
(Include Post Office Box)

**DISC-JOCKEY**

**NEW DISC SINGER**  
(One name selected from the list printed above)

**BEST BRITISH DISC THIS YEAR**  
(First issued in 1966; name one British artist or group and one title only)

Post this coupon in stamped envelope on or before next Wednesday (November 23) to: NME POLL, 15-17, LONG ACRE, LONDON, W.C.2.

I certify this is my only entry in NME 1966 Poll and I accept the Editor's decision in all matters relating to the Poll.

NAME \_\_\_\_\_  
AGE \_\_\_\_\_

CUT HERE

**NME Exclusive** DIRECT FROM TENERIFFE

# Manfreds all at sea!



Look who's steering the P and O liner Chusan! MANFRED MANN! He looks a bit sea-sy about it! But we hear the West Indies cruise is going smoothly. Above right: MICHAEL D'ABO entertains with the group (they play nightly for the passengers). Right: On the bridge of the liner, KLAUS VOORMAN, TOM MCGUINNESS and MIKE HUGG take a turn navigating and, below: the ship's officers give the group some instructions in steering by compass.



Here is one of the scenes in the famous Cromwellian, where the pop stars go to play. More next week.

### NEXT WEEK

Pay a pic-visit to the club pop stars relax in—  
**THE CROMWELLIAN**

# "IT'S NOT EASY" IT'S NORMIE ROWE



"IT'S EPSILY FABRLLUS CHUNE AND EYE LEVEL AND ARCH NERVE SPRIKE TAN AND A SPLIT NAIR DYKE, IF IT DOESN'T MAKE NUMBWUN HIP RIDE."\*



\* WITH ACKNOWLEDGMENTS TO AFFERBECK LAUDER, PROFESSOR OF STRINE STUDIES UNIVERSITY OF SINNY



56132

# Singles reviewed by **Derek Johnson** SEEKERS: CORNY but CHARMING

# Paul and Barry — a touch of Good-Time

## Repetitive Redding

"Fa-Fa-Fa-Fa (Sad Song)" / "Good To Me" (Atlantic).

A consistent slow-plod beat, slurring bluesy brass, and Redding giving out in authentic down-to-earth r-and-b style.

Hasn't a very strong melodic content but the repetitive title phrase will quickly attract attention, and have the youngsters joining in.

The main attraction of this disc (even though I don't think it's as good as "I Can't Turn You Loose") lies in that indefinable coloured feel, which somehow seems to get right down to the heart of r-and-b.

FLIP: A soulful beat-ballad, with underlying organ, punctuated by periodic drum thumps.

**WAYNE FONTANA**

"Famela, Famela" / "Something Keeps Calling Me Back" (Fontana).

A nostalgic lyric recalling days shared with his childhood sweetheart. Set to a bouncy fox-trotting rhythm, with dancing strings and tambourine. Nicely handled by Wayne, I must say I found the lyric very absorbing.

The tune isn't as memorable as many other Graham Gouldman compositions, but it's sufficiently different to arouse interest. Don't see it as a big one, though.

FLIP: Wayne breaks into r-and-b on this swinger.

\* "Morningtown Ride" / "When The Stars Begin To Fall" (Columbia).

A CHARMING little ditty, which will have special appeal for children and parents. It's all about the sandman and the kiddies' train of dreams. Attractively harmonised in the Seekers' distinctive style, with Judy taking a few solo passages.

The tune is simple and easy to sing along with.

## Sledge like Checker

"Heart Of A Child" / "My Adorable One" (Atlantic).

WHAT a pity Percy Sledge has abandoned his slow heartfelt blues singing, in favour of an up-tempo finger-clicker! Where he previously reigned supreme, he's now one of a crowd—in fact, believe it or not, he sounds like Chubby Checker here!

Mind you, there's a wonderfully happy feel to this disc—with a thumping beat, punchy brass and gutty sax, plus chanting girls. It's a great disc for dancing—and on that basis alone, might get a touch.

FLIP: Yes, this is how I like my Sledge! One of those powerful blues-ballads, sung with warmth and sensitivity.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

The in-crowd will dismiss it as corny and square, but it's easy-on-the-ear, with an irresistible jostrot beat—plus strings and banjo. Has a Christmas feel.

FLIP: A typical Seekers' 'B' side—a traditional gospel-revivalist song, which opens quietly, and builds to an exhilarating hand-clapping finale.

The same label offers another vocal group version of the top side by the Shepherds. Very pleasant indeed, but stands no chance in view of the competition.



SEEKERS (l to r) JUDITH DURHAM, KEITH POTGER, BRUCE WOODLEY and ATHOL GUY.

\* "Missy, Missy" / "Rainbow Weather" (Decca).

A TOUCH of Good-Time from the duo! A litting slow-bounce beat, a banjo, wah-wah trumpet and brass bass are prominent in the backing—and the boys' duet in that exaggerated-enuciation style that characterised the early '50s.

The tune is both catchy and whistleable, and extremely good of its kind. I was surprised when the Ryans' last disc failed to register—could it be that they're churning out too many, too quickly? Anyway, this stands a good chance.

FLIP: Written and produced by Mike Leander, this has a descriptive lyric and a toe-tapping mid-tempo rhythm. The boys' voices blend exceptionally well.

## LONG JOHN BALDRY

"Cuckoo" / "Bring My Baby Back To Me" (United Artists).

Here's someone who has long rated chart status. He infuses a genuine r-and-b feel into this cute number, with brass, chanting and steadily pounding beat enhancing Long John's ripe fruity tones.

The title phrase is repeated over and over, and this cooconco to gimmickery makes it the most commercial disc he's made so far.

FLIP: A slow low-down mean blues, written by Baldry himself. Emphasised by crashing chords, and with guitar accompaniment, this is real moody stuff.

## SWINGING BLUE JEANS

"Rumors, Gossip, Words Entree" / "Now The Summer's Gone" (HMV).

Take a simple homespun philosophy on the lines of socks-and-stones-may-break-my-bones, give it a basic sturby rhyme-type tune, and set it to the most tremendous stomping beat you can generate—that's the formula for this item.

Could restore the S&B to the charts—if it weren't for the intense pre-Christmas competition.

FLIP: A self-penned rhythmic ballad, with a captivating Latin quality and a reflective lyric, I like the falsetto humming behind the main melody line.

The S&B's version of the 'A' side is a carbon copy of the original by the Nickerbockers on London.

## DIONNE WARWICK

"Another Night" / "Go With Love" (Eye International).

Rather faster than most of Dionne's discs—it's really a fast bossa-nova. But the hectic pace doesn't diminish the melodic quality, and the boss smokes with her usual conviction and sincerity.

I enjoyed it, though it's not quite so effective as her usual haunting rockabilisade.

FLIP: Slower, more tender and plaintive. Varies throughout between the smoothly slow and the big beat.

## REVEALING ANDREWS

"That's What She Said" / "Write It Down" (Decca).

A CHANGE of style for Chris—and while it's an altogether more durable song than his former hits, it isn't as commercial.

A dramatic rhythmic ballad with crashing symbols and busy strings, the wistful lyric is convincingly handled—in fact, it's quite a revelation to learn that Chris can interpret a sensitive lyric so effectively.

The pulsating scoring heightens the drama. Deserves recognition, but he's got the Motown sound—and when I let you this is a Holland-Ozcer composition, you'll know what to expect.

All the familiar Motown trimmings are here, but unfortunately it's not one of their best discs, there's no tune you can get your teeth into.

FLIP: A wonderfully infectious mid-tempo shuffle rhythm, with slurring chanting behind the leader's trimmately careering solo. Stronger tune this side.

## MIRACLES

"I'm The One You Need" / "Save Me" (Tamla-Motown).

When, oh when, are the Miracles going to get the recognition they deserve in Britain? This is the essence, the core, of the Motown sound—and when I let you this is a Holland-Ozcer composition, you'll know what to expect.

All the familiar Motown trimmings are here, but unfortunately it's not one of their best discs, there's no tune you can get your teeth into.

FLIP: A wonderfully infectious mid-tempo shuffle rhythm, with slurring chanting behind the leader's trimmately careering solo. Stronger tune this side.

## MARY WELLS

"Mo And My Baby" / "Such A Sweet Thing" (Atlantic).

Although it's some time since Mary left Tamla-Motown, she still retains the style of approach of that label.

Her smoky honey-coated tones are carried along on a wave of chanting, laced with brittle brass, rasping sax and a swinging contagious mid-tempo beat.

FLIP: A slightly slower, swaying rhythm here, with added strings.

"Baby It's Cold Outside" / "Norwegian Wood" (Columbia).

Recorded in live performance, and a whole heap of fun. First time round, they sing this oldie straight—then follow two novelty choruses.

FLIP: Another novelty interpretation, this time of a Lennon-McCartney song. Here, Fred adopts a mock Indian accent, and injects Eastern harmonies into it.

## New Singles

<p><b>CARL KING</b> Keep It Coming c/w Out Of My Depth 202407</p> <p><b>THE ARBORS</b> A Symphony For Susan c/w Love Is The Light 202410</p> <p><b>THE WASHINGTON D.C.'s</b> Seek And Find c/w I Love Gerald Chevin The Great 202464</p>	<p><b>PAUL CRAIG</b> Midnight Girl c/w Autumn 202406</p> <p><b>THE CHANTERS</b> Every Night (I Sit And Cry) c/w Where 202454</p> <p><b>SAMANTHA JUSTE</b> No One Needs My Love Today c/w If Trees Could Talk AJ 11402</p>
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## Soul Sounds

<p><b>THE SPELLBINDERS</b> Help Me (Get Myself Back Together Again) 202453</p>	<p><b>CARL DOUGLAS &amp; THE BIG STAMPEDE</b> Crazy Feeling AJ 401</p>
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## <SUPER STEREO>

<p><b>ANDRE KOSTELANETZ</b> Today's Golden Hits (SS) 62792</p>	<p><b>Harmonica Rhapsody</b> Jerry Murad's Harmonicats</p>	<p><b>JERRY MURAD'S HARMONICATS</b> Harmonica Rhapsody (SS) 62837</p>
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## CONNIE FRANCIS

"Spanish Nights And You" / "Games That Lovers Play" (MGM).

The title speaks for itself, doesn't it? An exotic and sentimental ballad with a swaying Latin rhythm, sweeping strings and a melodious effect—plus heavenly choir. The sort of material that's right up her street.

FLIP: The unimpaired version of the hiting German ballad, sing-alongs and one of the most-recorded tunes of the year. Here's is no better, so worse than the others.

## RECOMMENDED

**SAM'S FRIENDS:** "If I Gave You My Love" (Decca). A jaunty folk-beat ballad with acoustic guitar, tambourine, plus added strings and trombones. Tuneful!

**JOHN MILLER:** "If You Were A Carpenter" (Capitol). The get acquainted in "answer" discs, and she makes a good job of this, the female version of Daren's hit.

**ATTRACTION:** "Party Line" (Columbia). A bouncy vibrant styling of Ray Davies' song. Very Keith-like, with gimmick effects. Spoiled by the muzzy recording.

**ELEGNS:** "Heaven Must Have Sent You" (P.M.). The most understated Motown girl group with a Holland-Dozier medium-pace. Very similar approach to the Supremes.

**DION & THE BELMONTES:** "Bermuda" (HMV). Nice to welcome back this former chart group. A snappy number with a Cuban voodoo quality. Largely a good lyric.

**CARL KING:** "Keep It Coming" (CBS). An impressive debut by this 21-year-old, with a lavishly-scored rockabilisade.

**TOMMY VANCE:** "On The Hook" (Columbia). A swinging treatment of the lesser-known number. Very un-Stones-like, but entertaining and competing in its own way.

**JOHNNY GLAY:** "Cuddles" (Polydor). The misanthropic personality band-leader with an infectious sax solo. Catchy little trudy!

**ONOMOPES OF ZURICH:** "Please Mr. Sun" (Piano). A revival of a former hit makes a promising debut for this group, even though they're taken a few liberties with the original tune.

**JOY ROSE:** "Nature Girl" (Page One). Flute and harp add colour to this peppy dual-tracked item. It's in the early-jazz style. One for the connoisseurs.

**ERIN & MARESCA:** "Rockin' Boulevard Street" (Gateside). If you like honest-to-goodness twangy rock'n'roll, this is for you. Dated, but moves like mad.

**TWO AND A HALF:** "Questions" (CBS). Despite their name, this is a trio! Solo treatment with the others harmonising. Fast-moving tempo, absorbing lyric.

**LIZA MINNELLI:** "Middle Of The Street" (Capitol). Judy Garland's daughter sounding very like Mum in this big-build medium-pace, with a dramatic backing.

**DAVID & MARELANNE DALMOUR:** "Ave Maria No Morro" (Columbia). An enchanting little Brazilian song. Very folksy, with spoken explanation in English. Hummable.

**BRIAN HYLAND:** "Run, Run, Look And See" (Philips). A bright medium-pace with a repetitive chorus you can join in. Dual-tracked, makes pleasant listening.

**SETTLERS:** "On The Other Side" (Eye). Folk best at its best! They have the knack of blending authenticity with commerciality. Bouncy, with an appealing vocal blend.

**N.B.** If you don't already have one of the 101 other versions, there are excellent waxings of "Games That Lovers Play" (ECA) by Eddie Fisher, and "Somewhere My Love" (Piccadilly) by Sounds Orchestra, and on Chess, there's a wild r-and-b styling of "Day Tripper" by The Vintages.

## STARS YOU'LL SEE AT THE ROYAL COMMAND PERFORMANCE ON TV

<p><b>GILBERT BECAUD HITS</b></p>	<p><b>STARS YOU MUST HEAR ON EMI LPs</b></p>
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and their new singles

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<p><b>GILBERT BECAUD</b> What Now My Love H.M.V. POP1155</p>	

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**The Spectres**

Hurdy Gurdy Man

7N 35352

**The Phil Coulter Orchestra**

The Londonderry Air

7N 17219



# NME TOP THIRTY

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

Last This Week	(Wednesday, November 16, 1966)	Highest Position in chart
2	1 GOOD VIBRATIONS ... Beach Boys (Capitol)	2-1
4	2 GIMME SOME LOVING ... Spencer Davis Group (Fontana)	3-2
3	3 SEMI-DETACHED SUBURBAN MR. JAMES Manfred Mann (Fontana)	4-3
1	4 REACH OUT I'LL BE THERE Four Tops (Tama-Motown)	6-1
4	5 STOP STOP STOP ... Hollies (Parlophone)	6-2
6	6 HIGH TIME ... Paul Jones (HMV)	6-6
20	7 GREEN GREEN GRASS OF HOME ... Tom Jones (Decca)	2-7
7	8 DISTANT DRUMS ... Jim Reeves (RCA)	13-1
17	9 WHAT WOULD I BE ... Val Doonican (Decca)	3-9
15	10 HOLY COW ... Lee Dorsey (Stateside)	3-10
8	11 I CAN'T CONTROL MYSELF ... Trogs (Page One)	7-3
11	12 A FOOL AM I ... Cilla Black (Parlophone)	5-11
12	13 IF I WERE A CARPENTER ... Bobby Darin (Atlantic)	6-12
9	14 WINCHESTER CATHEDRAL ... New Vaudeville Band (Fontana)	11-4
10	15 NO MILK TODAY ... Herman's Hermits (Columbia)	6-9
13	16 TIME DRAGS BY ... Cliff Richard (Columbia)	6-9
28	17 JUST ONE SMILE ... Gene Pitney (Stateside)	2-17
14	18 GUANTANAMERA ... Sandpipers (Pye Int.)	9-6
19	19 HELP ME GIRL ... Eric Burdon and the Animals (Decca)	4-19
—	20 MY MIND'S EYE ... Small Faces (Decca)	1-20
18	21 A LOVE LIKE YOURS ... Ike and Tina Turner (London)	4-18
—	22 WHAT BECOMES OF THE BROKENHEARTED Jimmy Ruffin (Tama-Motown)	1-22
25	23 BEAUTY IS ONLY SKIN DEEP ... Temptations (Tama-Motown)	6-20
—	24 WHITE CLIFFS OF DOVER Righteous Brothers (London)	1-24
24	25 RIDE ON BABY ... Chris Farlowe (Immediate)	2-24
22	26 ALL THAT I AM ... Elvis Presley (RCA)	6-22
21	27 I'VE GOT YOU UNDER MY SKIN Four Seasons (Philips)	7-12
23	28 SOMEWHERE MY LOVE Mike Sammes Singers (Columbia)	4-23
—	29 FRIDAY ON MY MIND ... Easybeats (United Artists)	1-29
—	30 SAD SONG ... Otis Redding (Atlantic)	1-30
—	30 READY STEADY WHO (EP) ... Who (Reaction)	1-30

## BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, November 15, 1966)

Last This Week	(Tuesday, November 15, 1966)
7	1 YOU KEEP ME HANGIN' ON ... Supremes
4	2 GOOD VIBRATIONS ... Beach Boys
6	3 WINCHESTER CATHEDRAL ... New Vaudeville Band
2	4 LAST TRAIN TO CLARKSVILLE ... Monkees
1	5 POOR SIDE OF TOWN ... Johnny Rivers
9	6 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY Mitch Ryder & the Detroit Wheels
10	7 I'M YOUR PUPPET ... James & Bobby Purify
3	8 96 TEARS ... ? & Mysterians
8	9 IF I WERE A CARPENTER ... Bobby Darin
15	10 RAIN ON THE ROOF ... Lovin' Spoonful
21	11 LADY GODIVA ... Peter & Gordon
17	12 BORN FREE Roger Williams
13	13 LOVE IS A HURTIN' THING ... Low Rawls
11	14 REACH OUT I'LL BE THERE ... Four Tops
14	15 HOORAY FOR HAZEL ... Tommy Roe
12	16 WALK AWAY RENEE ... Left Banke
20	17 COMING ON STRONG ... Brenda Lee
18	18 WHAT BECOMES OF THE BROKENHEARTED ... Jimmy Ruffin
5	19 DANDY Herman's Hermits
—	20 STOP STOP STOP ... Hollies
—	21 I'M READY FOR LOVE ... Martha & the Vandellas
22	22 WHO AM I Petula Clark
—	23 A HAZY SHADE OF WINTER ... Simon & Garfunkel
—	24 MELLOW YELLOW Donovan
25	25 LOOK THROUGH MY WINDOW Mama's & Papa's
30	26 BUT IT'S ALRIGHT ... J. J. Jackson
27	27 B-A-B-Y ... Carla Thomas
24	28 PAINT ME A PICTURE ... Gary Lewis & the Playboys
—	29 SECRET LOVE Billy Stewart
19	30 GO AWAY LITTLE GIRL ... Happenings

## BEST SELLING LPs IN BRITAIN

(Wednesday, November 16, 1966)

Last This Week	(Wednesday, November 16, 1966)
1	1 SOUND OF MUSIC ... Soundtrack (RCA)
5	2 BEST OF THE BEACH BOYS ... (Capitol)
3	3 DISTANT DRUMS ... Jim Reeves (RCA)
6	4 BIG HITS (HIGH TIDE AND GREEN GRASS) ... Rolling Stones (Decca)
2	5 REVOLVER ... Beatles (Parlophone)
4	6 GOLDEN HITS ... Dusty Springfield (Philips)
7	7 PET SOUNDS ... Beach Boys (Capitol)
—	8 COME THE DAY ... Seekers (Columbia)
9	9 GOIN' PLACES Herb Alpert & Tijuana Brass (Pye Int.)
—	10 SOUND VENTURE ... Georgie Fame (Columbia)

**5 YEARS AGO**  
TOP TEN 1961—Week ending Nov. 17

1	1 HIS LATEST FLAME ... Elvis Presley (RCA)
3	2 TAKE GOOD CARE OF MY BABY ... Bobby Vee (London)
4	3 BIG BAD JOHN ... Jimmy Dean (Philips)
2	4 WALKIN' BACK TO HAPPINESS ... Helen Shapiro (Columbia)
8	5 THE TIME HAS COME ... Adam Faith (Parlophone)
5	6 GIRL IN YOUR ARMS ... Cliff Richard (Columbia)
6	7 HIT THE ROAD JACK ... Ray Charles (HMV)
7	8 TAKE FIVE ... Dave Brubeck (Fontana)
17	9 TOWER OF STRENGTH ... Frankie Vaughan (Philips)
13	10 MOON RIVER ... Danny Williams (HMV)

**10 YEARS AGO**  
TOP TEN 1956—Week ending Nov. 16

2	1 JUST WALKING IN THE RAIN ... Johnnie Ray (Philips)
1	2 WOMAN IN LOVE ... Frankie Laine (Philips)
2	3 HOUND DOG ... Elvis Presley (HMV)
4	4 MY PRAYER ... Platters (Mercury)
6	4 MORE ... Jimmy Young (Decca)
21	6 RIP IT UP ... Bill Haley Comets (Brunswick)
5	7 ROCKING THROUGH THE RYE ... Bill Haley Comets (Brunswick)
14	8 GREEN DOOR ... Jimmy Lowe (London)
20	9 GREEN DOOR ... Frankie Vaughan (Philips)
6	10 LAY DOWN YOUR ARMS ... Anne Shelton (Philips)

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## BEATLES ANGRY AT 'QUIT EPSTEIN' PRESS REPORT

A SUGGESTION that two of the Beatles had approached an American concerning their future management is known to have aggravated all three members of the group who are in London—Paul McCartney is abroad and probably unaware of the matter.

The "Sunday Telegraph" front-paged a report that two of the Beatles—it did not know which two—had approached Allen Klein (the Rolling Stones' American representative) through a "third party" which the paper was also unable to identify.

Although Allen Klein was in London he did not announce the story himself nor did he make himself available for comment. He has since returned to New York—still without making any comment.

On Sunday Brian Epstein dismissed the rumour as "ridiculous." The NME understands that George and Ringo were disturbed and that John Lennon was particularly annoyed about the suggestion of their being disenchanted with Epstein.

It seems likely that the Beatles' next single will not now be issued until early January.

## New label launched next week

PIRATE radio chief Philip Solomon launches his new Major-Minor label next week with the release of two singles—both by Irish artists. Solomon has concluded arrangements for CBS to manufacture the records, and the Decca subsidiary Selecta to distribute.

The initial records are the O'Brien Brothers' waxing of their own composition "She's Coming To Me," and Odin's People's waxing of a P. F. Sloan number "From A Distance."

Solomon has signed Spanish group Los Canarios, who share the same management with Los Bravos, and they are in London this week recording for a future release on the label.

## NEW SIGNINGS

### HUGHIE GREEN SINGS FOR EMI

TELEVISION personality Hughie Green has signed a recording contract with EMI. His first disc, "Cuddle Up," is released on Columbia on December 2.

New group the Pandamonium bow next Friday (CBS) with a song by Donovan, "Season Of The Witch". On the same label with a Sonny Bono composition, "Just You", are Steppye duo Luke and Blake.

Cheryl St. Clair (Columbia) was discovered by promotion man Roger Easterby singing in a music publisher's office. Her record next Friday is "What About Me".

The King Brothers—previously with CBS—switch to Page One for "Symphony For Susan" today (Friday).

## 'Lucky Stars' returns — once!

ABC-TV's "Thank Your Lucky Stars," which ended its lengthy weekly run in June, is returning for one programme only—as one of the highlights of Christmas viewing. It will be screened in its old Saturday early evening spot on Christmas Eve.

Paul Jones, Sandie Shaw, Russ Conway and Adam Faith have so far been booked for the show, which is to be titled "Lucky Stars Special". Many more pop names are being negotiated.

In view of the recently-introduced ban on TV miming, all the artists will be performing live, unlike the previous series, in which all songs were mimed. It is not yet known whether the programme will be fully televised.

## ★ POP-LINERS ★

THE Small Faces guest in BBC-1's "Crackerjack" on December 9. Dave Berry and Gerry and the Pacemakers are booked for the previous week (December 2). The Barron Knights and Barbara Law are in Light's "Forces Startime" on Saturday, November 26. Leslie Crowther knocks down piles of pennies in aid of the Cystic Fibrosis Children's Research Trust at the King Pin, Pin Green, Stevenage, on Sunday. Australia's Normie Rowe guests in BBC Light's "Pop Inn" on Tuesday. Peter Cook and Dudley Moore are in ABC-TV's Eamonn Andrews Show this Saturday (20th). Frankie Vaughan guests in Light's "Music Through Midnight" on Friday, December 9. Janie Marden and Danny Street are in Rediffusion's "David Jacobs' Words And Music" on Monday, November 28 (screened later in the week in some regions); Jeannie Carson and Gary Miller are set for the following week (December 5). The Four Pennies, the Transatlantics and Cheryl St. Clair guest in Light's "Monday Monday" on December 5. Johnny Mathis guests in BBC-1's "Andy Williams Show" on Friday, November 25.

## Pitney, Mama's & Papa's, Spoonful '67 tours

GENE PITNEY, the Mama's and Papa's, and Lovin' Spoonful are among major American attractions booked for British TV and concert appearances in 1967.

Pitney will undertake a month-long British tour for Arthur Howes from February 28, he announced in London on Tuesday after his appearance in the Royal Variety Show.

Impresario Tito Burns has returned from New York after

securing the Mama's and Papa's and Lovin' Spoonful among other attractions for British dates in the new year.

The Mama's and Papa's will be here in mid-February for two weeks in Britain prior to Continental dates.

Differences between Burns and the Lovin' Spoonful were resolved when a misunderstanding concerning the Spoonful's non-appearance

for the recent Dusty Springfield tour was cleared up. Burns will present the group here for two weeks from May 15 in concerts and on TV.

In January Burns is bringing the Brothers Four to appear on BBC-1's "Val Doonican Show" (16th) and to film their own two BBC-TV specials.

Later he will present the first-ever British concerts by trumpeter Al Hirt and pianist Peter Nero and the Buddy Rich Band on tour from March 31.

## Bachelors in Dodd's Xmas TV spec; summer show set

THE Bachelors have been booked for a lengthy summer season at Scarborough next year. They will be the only guest attraction in Ken Dodd's BBC-1 show on Christmas night, and they will also help viewers to see the New Year in on the full ITV network.

The group is to star at the Scarborough Futurist next summer. Rehearsals for the show begin on June 5. An opening date has not yet been set, but it is expected to be either June 12 or 16. The season will run until mid-September.

## LEAVING BERRIES

Rockin' Berries singer-rhythm guitarist Geoff Turton leaves the group this weekend for personal reasons. He wants to spend more time with his wife Janet who is expecting a baby in May.

Geoff plays his final date with the Berries at Widnes Queens Ballroom tomorrow (Saturday).

The Berries, who fly to Germany for a nine-day tour early next month, will be auditioning shortly for a replacement.

## Fame sings for Princess

Georgie Fame will sing for Princess Margaret next Monday. He is the star of the cabaret being presented during the Dockland Settlements Ball at the Savoy Hotel, which Princess Margaret and Anthony Armstrong-Jones are attending.

## HATCH, PET WAX IN U.S.

Recording manager Tony Hatch flies to Los Angeles on Monday to record Petula Clark there. Travelling with him for business discussions is Pye a-and-r controller Les Cocks.

## Geno West End top

Geno Washington, who has still to make his NME Chart debut, will headline one of Brian Epstein's Sunday concerts at the Saville Theatre in Shaftesbury Avenue (London). Geno and his Ram Jam Band appear there on December 18, the week after Little Richard.

# LEE DORSEY HITS

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"Get Out of My Life Woman"  
"Confusion"

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## DECEMBER DISC FROM FOUR TOPS

THE Four Tops' "Reach Out I'll Be There" follow-up will feature another Holland-Dozier-Holland composition "Standing In The Shadows Of Love."

Release is planned for December 2, and on Tuesday the Tops were filmed singing the number for insertion in a forthcoming edition of BBC-1's "Top Of The Pops."

The Four Tops' backing will be augmented by a large string section when they undertake a concert at London's Albert Hall on January 28 during their New Year tour.

The Four Tops and Beach Boys returned to America together aboard a Boston-bound plane on Wednesday.

## Walkers' friend hurt

John Stewart—who has co-produced a number of discs with Scott Engel—was seriously injured in a car accident on Monday. He sustained head and leg injuries. Engel and Gary Leeds visited Stewart on Tuesday, when his condition was described as "fairly comfortable."

## MERSEY'S TONSILS OUT

Mersey Billy Kinsley goes into hospital on Boxing Day to have his tonsils removed. He will rest a week. The Merseys will be in Scotland between December 1-5. On December 15 they play RAF Newton; Perth City Hall (16th); Carlisle Market Hall (17th); and Dunfermline Kinema (18th).

## Faces' teatime TV

The Small Faces guest in BBC-1's "Crackerjack" on December 9. Dave Berry and Gerry and the Pacemakers are booked for the previous week (December 2).

## Absent Peters single

Decca next Friday issues a new Crispian St. Peters single—during his absence. He is at present touring Australia and New Zealand, and is not due back until December 20. The record "But She's Untrue" is a track from his "Follow Me" album.

Crispian is also scheduled for trips to Ireland and Germany. He begins a tour of Irish ballrooms on December 26 and on January 4 he flies to Frankfurt for a week of concert and TV dates.

PAUL & BARRY RYAN  
Missy, Missy F 12520

CHRIS ANDREWS  
That's what she said F 22521

SIGNS  
Ain't you got a heart F 12522

SAM'S FRIENDS  
If I gave you my love F 12519

DECCA

NEI

BR  
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for C





# TOM JONES OWN XMAS RADIO SHOW

**TOM JONES**—who makes a 13-place jump to No. 7 in this week's Chart with "Green Grass Of Home"—is to star in his own radio show on Christmas Day. A series of new engagements has been set for him in December.

Two major charity concerts which Tom headlines are at London's Festival Hall on December 2 (with Tommy Cooper) and Manchester Palace two days later.

On December 10 he telecasts his spot for the Aberfan TV benefit show.

Tom records the 45-minute "Tom Jones Christmas Show" on December 20 for transmission on Christmas afternoon. The programme will also feature his group the Squires, and the Joy Strings.

He makes two ballroom appearances during the month, at Purley Orchid (7th) and Stevengae Locarno (21st), and doubles for a week in cabaret at South Shields Latino and Newcastle Dolce Vita from December 11.

Tom Jones and the Spencer Davis Group were taking part last night (Thursday) in an Aberfan Benefit concert at Cardiff Sophia Gardens.

## DAVE DEE SINGLE, GERMAN TOUR

A NEW single as well as an LP by Dave Dee, Dozy, Beaky, Mick and Tich, are issued on Fontana on December 2. The single "Save Me" was written by Ken Howard and Alan Blakeley, the group's managers, who also penned their previous hits.

As previously reported the LP is called "If Music Be The Food Of Love... Prepare For Indigestion."

Dave Dee and Co. fly to Germany tomorrow (Saturday) for a TV show, but Tich will not be with them. He is at present recovering from a throat operation on Tuesday. However, he is expected to be well enough to fly with the group to Germany on December 2 to begin a two-week tour.

# TROGGS TOP SPRING TOUR—NEW 45

RELEASE of a new Troggs single is scheduled. The group is to take part in two international singing events in January and headline a tour for the first time in the spring.

The Troggs' next Page One single is called "Any Way That You Want Me"—a song by Chip Taylor, who penned their first hit, "Wild Thing." On the recording the Troggs are augmented by strings.

The disc is scheduled for release on December 9, and will be featured by the group in the Troggs' special "Ready, Steady, Go!" planned for a week later.

As previously reported, their new LP, "Troggdynamite" also becomes available in the second week of December.

The Troggs are to sing an Italian composition in the San Remo Song Festival on January 23. A week later they will take part in a musical trade fair in Cannes, at which they will receive an award for outstanding European sales.

Their Scandinavian tour has now been shortened, and will begin in Stockholm on November 25 and conclude in Gothenberg on December 21.

The group's manager, Larry Page, said this week that he would himself promote the Troggs' first headlining tour in the spring, and was hoping to secure American attractions for the supporting bill.

## SANDIE WITH DARIN IN BIG PARIS SHOW

**SANDIE SHAW** will be the only British singer in a charity show at the Paris Alhambra on Friday, November 25, to mark the tenth anniversary of UNICEF. She has also been added to ITV's star-studded "Royal Gala," being filmed at the London Palladium on November 29 for transmission on December 4.

BBC-1 will screen recorded highlights of the UNICEF show at 11.10 pm on the evening of the performance. Others taking part include Bobby Darin, Maurice Chevalier, Liza Minnelli, Danny Kaye, Juliette Greco and Marlon Brando.

Jackie Trent is also added to ITV's "Royal Gala." She will perform a new song specially written for the occasion by Tony Hatch.

## STONES OUT OF ABERFAN TV?

THE Rolling Stones are now unlikely to be in the Aberfan TV benefit show. The NME understands that Andrew Oldham has offered the organisers a film clip of the group for insertion in the show, but that it is technically unsuitable.

An amplexed item by Shirley Bassey, who is in America, will be acceptable because it is being specially filmed for the occasion. The organisers have still not received a reply to their cable to Frank Sinatra, inviting him to take part.

## New Who releases

A new single and an LP by the Who are issued on the Reaction label on December 2. The single, "Happy Jack," is a new Pete Townshend composition, as are four of the tracks on the LP—titled "A Quick One." The album also features two numbers by Keith Moon, two by John Entwistle, and one by Roger Daltrey.

## DONOVAN DELAY AGAIN

Donovan's long-awaited new single "Sunshine Superman" has hit further release trouble. Final details of his new Pye contract are still being negotiated and it now seems unlikely that the disc can be issued on its announced date of November 25. His manager, Ashley Kozak, told the NME that December 2 now "looked the more likely date."

Chris Andrews, Beryl Marsden, Beverley and Sheila Carter of Episode Six, join Dave Berry in Southern TV's "Countdown" on Saturday, November 26 (screened the following day in some areas). So far set for the following week (December 3) are Marianne Faithfull, Mia Lewis and Tommy Vance.

## ALMA LP DUE

EMI will release an album of unissued Alma Cogan recordings next month. The LP by the late singer was completed in August, and includes one of her own compositions "Now That I've Found You".

Also featured are four Lennon-McCartney songs—"Yesterday", "Ticket To Ride", "I Feel Fine" and "Eight Days A Week"—Burt Bacharach's "Trains And Boats And Planes", and Norman Newell's "More".

## STARS ON 'PARADE'

Dave Berry guests in the Light Programme's "Parade Of The Pops" on Wednesday, November 30. Max Bygraves makes one of his rare broadcasts in the December 14 edition. As reported last week, Peter and Gordon are set for December 7.

## Cilla, Frankie Xmas TV

Cilla Black and Frankie Howard, stars of the London revue "Way Out In Piccadilly," will be among Bruce Forsyth's guests in his special ABC-TV show on Christmas Eve. As previously reported, Tom Jones is already booked.

## Seeker operation

The Seekers appeared in Monday's Royal Variety Show nursing a secret—the following day Athol Guy was to enter hospital, where he underwent an operation on Wednesday.

The operation—to relieve pressure on a nerve in his nose—was successful and he is expected to leave hospital next week and then convalesce for a further week, prior to the Seekers commencing pantomime rehearsals at Bristol.

## FACES—JAYNE MOVIE?

Agent Don Arden, who is planning to present Jayne Mansfield in British cabaret for eight weeks from March 20, has offered her a role in a film he hopes to make with the Small Faces next year. Jayne was featured in one of the biggest rock 'n' roll films, "The Girl Can't Help It."

## SPLIT SOON?

In their American tour on directly to London, when it is lead guitar) and Jimmy Page group. The NME understands Keith Relf and the Yardbirds, been given, although it is thought J.S. concert may be a contributing

Yardbirds on their return include er 13 and Hull City Hall (15th). return to the U.S. for eight days our of Denmark from January 6, m January 15.

for an appearance on Rediffusion's 16.

h has been invited to sit in with his stmas edition of "Ready, Steady, will also reunite Eric Burdon and

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## THE TURTLES

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## BARBARA LYNN

You left the water running HLU 10094



# PAUL & BARRY RYAN..



sing mike leander's

# MISSY, MISSY

F12520



MORE SINGLE REVIEWS Contd. from page 6

CHEEKY LONNIE

"Auntie Maggie's Remedy"/"My Sweet Marie" (Pye). Back to the days of skiffle for Lonnie Donegan...

You'll seldom hear a better party disc. Also waxed by the Fourmost (reviewed last week)...

FLIP: Country-flavoured ballad, with a jog-along beat, tinkling piano organ. A humable tune, nicely performed...

KING BROTHERS

"Symphony For Susan"/"My Time" (Page One).

The trio's first for Larry Page's new label. A melodic, highly romantic ballad with a medium-tempo rhythm...

FLIP: A mid-shake beat, this time, and a more effervescent approach.

CHAD AND JEREMY

"You Are She"/"I Won't Cry" (CBS). Still hitless in Britain, Chad and Jeremy waxed their latest self-penned ballad in the States.

I always appreciate their subtle vocal blend, and on this occasion they benefit from a colourful lyric...

FLIP: Sung in a hushed whisper, in keeping with the plaintive lyric.

Kinks give Good-Time more punch

"Dead End Street" (Pye).

MORE Good-Time, but faster and with more of a solid punch than usual. Take "Sunny Afternoon," add a spoonful of "Summer In The City," plus a dash of cynicism and fatalism in the lyric...

Ray solos as usual, with the boys chanting yeah-yeah in the background.

I like the introduction of the solo trombone—especially in the lengthy instrumental ending, while the boys are whispering "yeah" softly in deliberately dated style.

A swinger, not so original as many Davics numbers, but brilliantly scored.

Owing to the rush release, regret I haven't yet heard the 'B' side.

TWICE AS MUCH

"True Story"/"You're So Good For Me" (Immediate).

It was an injustice that the group's last disc didn't make 2, because it was great! This one is equally as good, and this could happen where the other one failed.

It highlights that counter-harmonic falsetto sound that's so popular just now.

Set to a smashing wallop beat, that sets the pulses racing, and with a fascinating jangling clavichord effect, it really hits home hard.

FLIP: An easy-going happy-go-lucky Good-Time approach, with chanting girls embellishing the boys' vocal lead. Added strings, pleasant tune.



TWICE AS MUCH (l to r) DAVID SKINNER and ANDREW ROSE, a new single and album.

\*\*\* TWICE AS MUCH: OWN UP (Immediate).

Against a hand-picked beat group backing, David and Andrew, who make up the Twice As Much, sing well together and solo, with just the right rhythmic sound to merge with their melodic, folksy voices.

Titles: I Have A Love, Help, Is This What I Get For Loving You Baby, Night Time Girl, Life Is But Nothing, Spinning Wheel, Happy Times, Sha La La La Lee, We Can Work It Out, As Tears Go By, The Time Is Right, The Summer's Ending, Play With Fire, Why Can't They All Go And Leave Me Alone.

★ LPs by Allen Evans ★

\*\*\*\*\* ROLLING STONES: BIG HITS (HIGH TIDE AND GREEN GRASS) (Decca). A compendium of success! Fourteen tracks which have sold many millions of singles...

It is interesting to find that the LP breaks down into the multi-voiced vocal and raving instrumental discs—Get Off Of My Cloud, Satisfaction, It's All Over Now and The Last Time (all very big hits)...

Tears Go By, the sing-along Time Is On My Side, and the madrigal-like Lady Jane. On all tracks the passionately primitive vocals of Mick Jagger predominate...

Yes, here is an album full of pop music history which, even though you may have the singles, sound even better side by side on an LP.

\*\*\* BOBBY DARIN SINGS SHADOW OF YOUR SMILE (Atlantic).

A set of 11 tunes, sung with great warmth and control by Bobby Darin, who has long been a leader as a swing-ballad supplier. He's good in Cute, Cat Ballou, Lover Come Back To Me, It's Only A Paper Moon...

\*\*\* GARY LEWIN & PLAYBOYS: JUST OUR STYLE (Liberty).

Sixteen tracks by this quintet, with comedian Jerry Lewis' son as lead singer. Perhaps not so much body or attack as our top groups give a song, but quite entertaining and tuneful.

\*\*\* SOUL SIXTEEN (State-side).

Rather hysterical, spirited soul singing is heard on this LP, and on the 16 tracks are Ike and Tina Turner (on six), Little Richard (2), Mary Love (2) and other wailing, warbling beat singers...

Artists and titles: Ike and Tina Turner (Gonna Have Fun, Chicken Shack, I Don't Need, Goodbye So Long, The One, That Is All You Gave Me), Little Richard (I'm Back, Directly From My Heart), B. B. King (Just A Dream, Beat My Heart Beats Like A Hammer), Z. Z. Hill (What More, I Found Love), Mary Love (Gotta Get A Little Closer, I've Gotta Get You Back), Willie Hutch (I Can't Get Enough) and Lowell Fulson (Every Time It Rains).

RETURN OF TRAD: Ever since Merseybeat pushed out trad, it has been rather hiding. But here's a hitback through ALEX WELSH: STRIKE ONE! (Strike) in which his band play some groovy music which is nice to hear again, specially Between The Devil And The Deep Blue Sea...

DUTCH SWING COLLEGE BAND: HOT (Fontana) in a dozen rip-roaring, including Way Down Yonder, St. James Infirmary and Saints. Recorded between 1951-55.

CHRISTMAS IS COMING: And parties will be flourishing. So to help them on, here are three LP suggestions...

"POPS" AGAIN (Fontana), by Tommy Kinsman's band, with good vocals and 23 hit tunes... DANCE TO THE TOP POPS (HMV), who end up with a party "must"—Nuts In May, Yellow Submarine, Sairs, Knees Up, and Can Can... JOE HENDERSON: JOY IN WITH JOE (Merble Arch): 24 well-known songs to sing along with pianist Joe and his vocal friends.

SHOP WINDOW

Maurice Williams' famous number "Stan" (State-side) is revived yet again, with much sparkle and spirit, by the VIRGINIA WOLVES... LEE GRANT AND THE CAPTIVALS make an effective impact with their treatment of the mid-tempo "Breaking Point" (Parlophone)...

Cup film "Goal" (Columbia) is played by composer JOHNNY HAYKSWORTH'S unit, and DOC STEPHENSON'S ORCHESTRA plays the love theme from "E Paris Burning?" (State-side) featuring solo trumpet, heavenly choir and rat-a-tat-tat rhythm.

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# VAL KEEPS US HOME

ON October 29, an estimated 14 million people tuned in to BBC-1's "Val Doonican Show." Not a record viewing figure, but when analysed, it really is quite sensational! For not only is it almost taken for granted that BBC invariably plays second fiddle to ITV, but Saturday is recognised as a bad night on which to amass a vast viewing audience for this is traditionally the night on which everyone goes out!

By DEREK JOHNSON

What, then, has our genial Irish friend got that he can persuade so many people to forgo their regular visit to the cinema or the pub? My assessment (and it will have to come from me, for Val himself is reluctant to talk about his charm and appeal), is simply that to watch Val's show is the equivalent of entertaining friends in one's own home.

## Casual

Val has that air of casual relaxation and intimate friendliness which makes him the ideal TV performer. When he appears on your screen, he automatically becomes part of the family, and you feel that he is putting on a show specially for your benefit—and yours alone.

But although superficially Val's programmes seem easy-going and off-the-cuff, a tremendous amount of hard work is necessary to achieve that degree of informality. It is, in fact, a seven-day-a-week job.

"Sunday is supposed to be my day off, but it never works out that way," he muses. "I spend most of the day with the arranger, working on routines for the next show. Then I have my first studio call at ten o'clock on Monday morning—and from then on, I'm at the TV Centre all the week."

"Mind you, this TV series does mean that I'm able to get home in the evenings. That's always a pleasure—but it's a special blessing at the moment, as my wife has recently had a baby."

Val expressed himself "ticked pink" to learn that his latest disc, "What Would I Be?", is shooting up the NME Chart so impressively. And I asked him

how he had alighted upon this particular number.

"Well, as you know, I've not had a single out since 'Klusive Butterly,'" he replied. "And I was faced with the problem of what I should do for my new one—should it be ballad or folk-beat? When I was in Blackpool for the summer, I made a few trips to London on Sundays to record some material—and we hoped we might find something suitable amongst these sides."

"As a matter of fact, I'd got my eye on a very pretty song called 'Gentle Mary' by the record company didn't think it was commercial enough, and now it's finished up on the 'B' side of my present one."

"Anyway, one day I was having a chat with Jackie Trent at EMI's office—she manages us both—and Jackie asked if I'd like her to have a go at writing a song for me. I agreed, and she went home to work on it. She made a demonstration record herself, and sent it to me in Blackpool."

## Just right

"As soon as I heard it, I knew it was right. The chord sequence was just what I wanted, and it was the ideal blend of ballad and beat."

Val tells me that he'll be appearing weekly on BBC-1 until mid-January. Then he's going to treat himself to a long holiday. Afterwards he intends returning to the Northern club circuit—the medium in which he gained so much experience, and which virtually launched him into the big-time.

"Just because I'm doing well on telly these days, I think it would be bad to adopt the attitude of not wanting to travel," he explained. "I owe a lot to the clubs and I want to keep working there periodically."



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# MAGNIFICENCE

David Nicolson—personal and recording manager

## from you to us

Edited by TONY BROMLEY

**PAUL PHILLIPS** (Swansea, South Wales). The current Beach Boys tour is the event of the century. The publicity given to it was not exaggerated. The Beach Boys' harmony was perfect.

**A. J. JARDINE** (Bromley, Kent). After reading that the Beatles might be giving up I felt a bit put out. Then I went to see the Beach Boys and all I can say is with a group like that who needs the Beatles? The Beach Boys sing better, play better and are better!

**A. J. BESGROVE** (Bromley, Kent). Why so much fuss over "Good Vibrations"? There is nothing in the record that places it above any of their previous hits and it is certainly not "incredible."

**ERIC LANHAM** (Lowestoft, Suffolk). Congratulations to Derek Johnson on his tribute to Tommy Steele. When you consider that Tommy's success in America was achieved without a hit single record, and in England he even stopped making singles, his achievements must be nearly unique. Probably never again will the NME have cause to pay tribute to a British star's ten years of triumph based on success other than that of record sales.

**DORIS GAZZARD** (Wandsworth, London). FTU column seems to be inundated with letters arguing whether or not the Rolling Stones are still a top group. They have overridden all obstacles in getting where they are today, despite having been dogged by staid conformists ever since they first set out on the road to success.

Give them their due—it's quite an achievement to keep at the top for well over three years in these days of "fly-by-night" pop happenings.

**TERRY DAY** (Edgbaston, Birmingham). Last night I saw the Jerry Lee Lewis show. The first thing that surprised me was the size of the audience—I doubt if any of them were under 20, yet I have never seen such an audience so "rapt" by a performer as they were by Jerry Lee. He built the show up to fever-pitch and by the close of his act we were all on our feet clapping and singing. A wonderful evening.

**LYNNE GROSSMITH** (Mossley Hill, Liverpool). After reading the reports on Cliff Richard in the NME (November 11) I am thoroughly disheartened. His decision not to tour is an extremely unfair one. Doesn't he realise he has thousands of fans all over the country who haven't seen him for two years or more? We realise that Cliff isn't as enthusiastic over show business as he was three or four years ago, but he is still Britain's top star, and he owes it to his thousands of loyal fans to make some appearances in cities other than London.

**HELEN PETHERAM** (Southill, Warwickshire). After seeing the Four Tops perform live on "Top of the Pops" I should think very few people could deny the great talent of this group.

For several years I have enjoyed and bought their records and I am pleased that their talent has at last been recognised. In "Top of the Pops" the other acts seemed pathetic compared with the sheer enthusiasm and artistry of the Tops. The performance was unbelievable; even better than the record.

**COLIN BARNES** (Colchester, Essex). Recently I saw Dave Dee, etc., at Ipswich and I would like to know why their fans think they're so good. I have never seen such rubbish in my life. As for their clothes . . .

# AMERICA CALLING

## Beatle 'split' panic

THE Beatles hit the front pages again when it was announced that Brian Epstein had refused to scotch rumours that they're splitting up.

Naturally, lots of people started wondering and, in my talks with various members of the record industry, the general conclusion seemed to be that probably they won't ever tour again—either here or in England—but surely they'll go on recording and making movies.

Needless to say, though, the announcement did come as something out of the blue and shocked an awful lot of people.

● The Monkees, who have both a No. 1 single and album under their belts, have been lightly criticised for "Last Train To Clarksville."

It's being called a protest—Clarksville being an armed forces headquarters from which "poor innocent souls" are shipped to Vietnam. Happily, in real life, there is no such place, but it hasn't stopped the criticism.

● The Lovin' Spoonful headed out last Friday on a month's college and one-nighter tour of the East and mid-West, playing ten days around New York State before moving out to Indiana.

The group is so well scheduled that they won't be recording again until next spring (outside of their current movie soundtrack) and have their next two singles lined up. Titles are secret, natch.

● Mama's and Papa's are about to begin a three-week recording nuddle in California, which they're hoping will produce their next single and album. Unlike the group, who would normally spend a least a few days in New York following their sellout Carnegie Hall concert last Friday, they flew back to the coast immediately to begin work.

● The Gene Pitney headliner tour of Britain, starting February 16 for four weeks, will be followed by

incidentally, have just donated \$120,000 to the Braillo Institute in California.

## HOLLIES BREAK-THRU

says Tracy Thomas

England will be glad to hear that the Hollies are finally pop stars in America. Through their several visits, they built up a devoted following in the places where they most frequently played—namely Chicago and Cleveland—and this paid off at last.

Earlier this year, "I'm Alive" and "Look Through Any Window" were top five in these two cities. Then came "Bus Stop" and the Chicago/Cleveland lead gave the other major radio markets the confidence to give the record a good chance. And the Hollies had a smash hit!

Now their "Stop Stop Stop" has jumped into the Top 40 in only three weeks and the Hollies are being mentioned—along with the Beatles, Stones, and a few others—as one of America's favourite English groups.

See page 3: WHAT BRIAN WILSON IS DOING



NEW YORK June Harris

dates in Holland and Spain in December, then the San Remo Festival in January. He returns to New York for intensive recording after that.

Gene's "Just One Smile," out here a week, looks like being his biggest smash in ages. Radio stations are playing it all over the country, following the lead of those who played it off Gene's album. Song was cut nearly two years ago—I remember because I was at the session!

Sonny and Cher's "Good Times" is already into profits without even being released. Movie has now been held up until Easter, but that won't stop the pair going back into the studios at the beginning of the New Year to shoot their second film for Steve Brody. The pair,



TRACY THOMAS chats to SONNY BONO at reception in Hollywood.

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SULP 1146 © ULP 1146 ©

# KEITH ALTHAM profiles RONNIE BOND and drops in on

## HE'S GOT A GRIP ON THEIR MONEY

THERE is the air of a surprised cocker spaniel about Trogg drummer Ronnie Bond who uses his hands to communicate what his conversation lacks. He is a man of almost perpetual good humour, carries around a supply of "war libraries" and American comics for light reading and is the self appointed treasurer in the group.

"The others dare not so much as order a round of sandwiches without obtaining a receipt for me," he said proudly during a break in their recording session at the new recording studio in Barnes.

"We were running up incredible bills for cases of coles, taxis and the late night meals," he told me earnestly. "Someone had to get a grip on it—we were losing hundreds of pounds."

Ronnie was born Ronald Bullis in Andover on May 4, 1943, and likes his birthplace so much "where everyone knows everyone" that he intends to retire there to a country residence as soon as the money is made.

At school the only subject he liked or excelled in was P.T.

"I was very good at doing backward somersaults," says Ronnie. "Always used to land on me head though—very painful."

### Original

Ronnie was the original "trogglet" and at 16 years of age was only four feet five inches tall and weighed about five stone six pounds.

He claims the only advantages this gave him as a child was being able to hide in dustbins when the older boys chased him and giving him an obvious vocation—jockey.

"I joined this riding school," recalled Ronnie, "but I grew myself out of a job and shot up to five feet nine inches in about three months."

"The doctor couldn't believe it—he'd have me measured every week and say 'No—it's medically impossible—you've grown another inch—then he'd go away somewhere and have a cry."

From horse riding Ronnie switched to carpentry and worked for some months for a firm carving out the interiors of caravans.

"We made this monstrous model for Chipperfield's Circus," said

## ANOTHER SMASH HIT SESSION



AT a recording session at the new Olympic studios in Barnes last Friday the Troggs recorded their new single—another composition by Chip ("Wild Thing") Taylor and with "Any Way That You Want Me" (Page One) they have "dunnit" again.

This is the disc that is going to wipe the self-satisfied smile of patronisation right off the faces of one or two so called "progressive" producers who believe this group is backward.

### One for the top

With the inspired addition of cellos, Larry Page has produced a fusion of classical and pop, which is equally beautiful in musical feel—if not in lyric—as "Eleanor Rigby". The vocal is easily the best thing Reg Presley has ever done and he sings with genuine sincerity and warmth.

If this one makes the top three, and I believe it will, then the Troggs have become an established part of the pop scene '66 and look out "Beatles/Stones/Walkers" because these four "country Hicks" are about to prove they are not just out-of-town boys with a lucky break.

"This one frightens me to death," admitted manager and record producer Larry Page after the session. "It's so different from what anyone is going to expect and yet it's such a fantastic performance that I have to release it as a single. We might have been safer sticking to the already proven formula but this will prove just how different they can be, and still make a hit."

### Mozart-like texture

Reg sat in the control room perched on a high stool and listening to the playback with the sweeping cellos behind his softly controlled vocal giving it an almost Mozart-like texture.

"Oooooooh," gasped Reg, doing his famous impression of a bicycle tyre losing air. "I like that!"

Issue for this disc should be late December but look out people because the new Trogg single is another ear-opener. And if I might borrow a Scott Engelman—it's a "mouth-shutter" to all those cynics.

"What a great artist," enthused Ronnie, "I've never seen anyone so emotionally knotted up but his voice is the greatest."

Other things that Ronnie likes include Mick Jagger's interpretation of slow ballads like "Lady Jane" and "You Better Move On"—the Beach Boys' harmonies—and John Maus—who is much maligned and is one of the more intelligent people in this business.

"I enjoy any music which seems to project itself off the record—particularly a voice. If a person can get off the disc and into the air the effect is far greater. Reg can do this—Jagger can do it—Al Jolson was the first person I ever heard do it. Tina Turner does it so effectively

that when she sings 'River Deep' I feel like one side of my face has gone numb."

who bought it, or where it came from." A Go" programme is a revelation. Ronnie goes to see horror films for a laugh.

The switch from Ronnie Bullis came about shortly after manager Larry Page decided to turn Reg Ball into Reg Presley. Ronnie was filled with foreboding!

"They kept pulling my leg and saying they were going to call me Ronnie Sinatra or Ronnie Crosby," he grinned. "When they finally came up with 'Bond' I breathed a sigh of relief—I can live with that."

Ronnie is also the Trogg with some double trouble. Over the past two weeks someone pretending to be Ronnie has rung up a number of managers and agents saying the group wanted a new road manager and were considering changing their agency.

"The pest is even using a West Country accent and everyone thought it was me at first," said Ronnie. "I just hope he doesn't send the phone bill, that's all!"

In addition to being something of a comic himself—his impersonation of Wilfred Pickles and the "Have

"I sat through the 'Brides Of Frankenstein' when I was 13 with my hands over my ears and I've never been the same since."

The one thing guaranteed to get him annoyed is the censorship of any of the group's songs—particularly the recent trouble over 'I Can't Control Myself' in the U.S.

### Dirty

"Someone is trying to make 'sex' a dirty word," says Ronnie. "Who are they trying to kid—the youngsters of today know what's going on in the world. Who do these small-minded people think they are protecting?"

Since being a part of show business Ronnie's biggest kick was going back to the Prince of Wales and meeting Johnny Mathis.



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# After Elvis' 'California Holiday' now it's . . .

## CLIFF'S BEST FILM

WHEN I first heard that Cliff Richard's new film, "Finders Keepers," was based upon the incident of the atom bomb lost in Spain, I was filled with trepidation and apprehension. How on earth could this provide the subject matter for a lavish film musical? Well, I needn't have worried — the film is so light-hearted, casual, good humoured, discreet and inoffensive that the subject hardly matters.

Last week, I had the opportunity of seeing a "rough cut" of the picture — far removed from the highly polished version which you will see in the cinema.

Obviously, I cannot write a criticism of the film on the strength of this rough copy—neither would it be ethical for me to do so at such

an early stage. But I'm sure no one is going to object if I say—it's great! It's true that, say, "The Young Ones" hit me with greater impact. But that was largely because, at the time, this type of film-musical approach was revolutionary in Britain.

A large-scale extravaganza of this nature was considered the prerogative of Hollywood—so when a British studio tackled America at its own game, the result erupted like a volcano.

Today, the high-powered British

says  
**Derek Johnson**

musical is no longer a novelty and, consequently, we tend to view it more rationally.

Let me say that, from virtually every standpoint — story line, musical score, acting, spectacle, and general all-round entertainment — "Finders Keepers" is just about the best film Cliff has made.

I was particularly impressed by the way in which Cliff and the Shadows operate as a team throughout the picture. In the past, the group has been very much in the background — and the director has always had to find some feeble excuse to permit the boys occasionally to leap into view, conveniently armed with their guitars.

But in this new movie, Cliff and the boys are working together all the time. Indeed—apart from the romantic sequences with Viviane Ventura, the Shads have almost as much work to do as Cliff.

And I may add that they all emerge very creditably as actors—in fact, from time to time, they deliver some very funny lines.

For the first time in one of their pictures, Cliff and the Shadows play themselves. They arrive in Spain to fulfil an engagement at a holiday resort — only to find the place deserted because of the bomb that's gone astray.

What happens when the boys set about restoring the villagers' fishing rights, to the chagrin and confusion of the U.S. Army unit which has taken over the place, is hilarious. And their attempts to locate the bomb before it falls into the hands of a couple of dunderhead spies — played by Robert Morley and Peggy Mount—is equally uproarious.

And, of course, the fact that the action takes place in Spain is ample excuse for lush settings and spectacle galore — fiestas, carnivals, firework displays and breathtaking landscapes.

A more detailed criticism will appear in the NME at the time of the film's premiere. Meanwhile, may I suggest that you make a tentative note in your diary that it's showing in London's West End from December 8, and goes on general release on January 6. You certainly won't want to miss it.

CLIFF (right) in one of the costumes he wears in the film and (below) with leading lady VIVIANE VENTURA.



BRUCE WELCH, JOHN ROSTILL, BRIAN BENNETT, CLIFF and HANK MARVIN as seen in "Finders Keepers."

### LIFE-LINES

## of the SANDPIPERS



**Real name:** Jim Brady  
**Birthdate:** August 24, 1944.  
**Birthplace:** Los Angeles, California.  
**Personal points:** 5ft. 10in.; 9st. 3lbs; brown eyes; dark brown hair.

**Parents names:** Gloria, Michael and Patricia.  
**Brothers and sisters names:** Los Angeles, California.  
**Present home:** Guitar.  
**Instruments played:** Washington High School  
**Where educated:** Los Angeles, 10.

**Age entered show business:** None yet.  
**Biggest disappointment in career:** Mitchell Boys Choir.  
**Former occupations:** Accountant.  
**Hobbies:** Singing.  
**Favorite colour:** Black.  
**Favorite food:** Steak.  
**Favorite drink:** Milk.  
**Favorite singer:** Frank Sinatra.  
**Favorite group:** Beatles.  
**Car:** Mustang.  
**Miscellaneous likes:** Singing (all the time).  
**Miscellaneous dislikes:** Being called "Diamond Jim", not having bookings.

**Best friend:** Mike and Richard.  
**Most thrilling experience:** Seeing "Guantanamera" become such a hit.  
**Tastes in music:** Any good, well done music.  
**Personal ambition:** To keep on singing as long as I can.  
**Professional ambition:** To have plenty to do.

**Musical education:** Mitchell Boys Choir.  
**First (public) appearance:** With Mitchell Boys Choir in Los Angeles.  
**First professional appearance:** Havana's Club in Reno, Nevada, June 1965.  
**TV debut:** Local Los Angeles shows.  
**Current hit:** "Guantanamera".

**JIM BRADY**  
Mike Piano  
October 26, 1944.  
Rochester, New York.  
5ft. 11 in.; 9st. 3 lbs; brown eyes; light brown hair.  
Teresa and Norman Bernadette.  
Gardena, California.  
Guitar and piano.  
Los Angeles City College.  
12.  
None yet.  
Mitchell Boys Choir.  
Stockbroker's clerk.  
Singing and driving.  
Blue.  
Spaghetti.  
Wine.  
Tony Bennett.  
Beatles.  
MG.  
Singing, girls.  
Unkempt long hair.  
Jim and Richard.  
Seeing "Guantanamera" become such a hit.  
Broad.  
To be as successful as the Beatles.  
As above.

**MIKE PIANO**  
Richard Shoff.  
April 30, 1944.  
Seattle, Washington.  
6ft.; 11st; brown eyes; brown hair.  
Van Nuys, California.  
Guitar.  
Ben Bard Drama School.  
13.  
Not being a good actor.  
Singing with Herb Alpert.  
Insurance clerk.  
Any recording.  
Blue.  
Steak.  
Coke.  
Too many to list.  
Beatles.  
Anything that runs.  
Jeans, Greek.  
Losing my temper.  
Mike and Jim.  
Having a hit.  
All kinds.  
To be a record producer.  
As above.

**RICHARD SHOFF**  
Album: "Guantanamera."  
Recording manager: Tommy LiPuma.  
Musical director: Tommy LiPuma.  
Forthcoming disc projects: Second album in the works.  
Origin of stage name: Tommy LiPuma picked it and we liked it.

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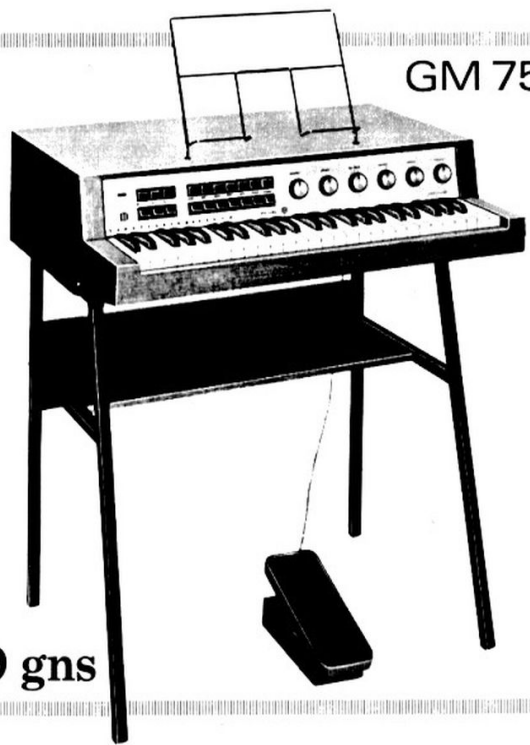
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**Alan Smith reveals . . .**

**TOM JONES** solemnly snapped his Kit-Kat chocolate bar, took a bite, then washed it down with a dark draught of BBC tea. He sank back in one of the upholstered seats of the "Saturday Club" studio and listened intently as Cliff Bennett raved hoarsely into the mike.

"My own voice is okay now," shouted Tom over the sound of rasping saxes. "No pain. No trouble. S'bin line since I 'ad the tonsils out!" Eventually silence reigned and we were able to talk about the smash success of "Green Green Grass Of Home," the country-flavoured ballad that's taken him zooming up to No. 7 in this week's NME Chart.

**Comeback**

This is only its second week in the list—and after a long string of flops and minor hits, it looks as if Tom is back to those happy days of big records, like "It's Not Unusual" and "With These Hands."

He is philosophical about it himself. "It's a simple, sincere song—" "Green Green Grass Of Home," he told me. "That's why it's done so well."

There are some numbers so personally they can hardly fail. They appeal to everyone. There's a bond between singer, words and listener. "Some of the records I've done in the past were good songs, but they didn't have that special something."

In a way, the instant success of "Grass" is a tribute to Tom's ability to spot a hit when he hears one.

"None of the records I've done since 'It's Not Unusual' were my own choice," he reveals. "This is the first single I've actually chosen myself and wanted to do."

"I flipped over 'Not Unusual'—but 'What's New Pussycat', and 'Thunderball' were film songs I was asked to do. 'Not Responsible' is the only other hit I've had recently—and that was goin' t'be a 'B' side at first!"

"The first time I heard 'Green Green Grass Of Home' was in the States last year, on a Jerry Lee Lewis album called 'Country Songs For City Folks.' I was knocked out."

"I did it on a couple of radio shows, and I also featured it in my series on television. I didn't think more about it until a lot of people started writin' in saying 'Ere, why don't you record that song about grass?'"

"A lot of people told me it wasn't



**TOM JONES' BUDDY GAVE HIM HIT!**

right for a single . . . it wasn't my image. But I wanted to do it. I felt it was so sincere."

Jerry Lee Lewis, an old buddy of Tom's, has been on tour in Britain recently, but if anybody thinks they recognise Jerry's quieter piano style on the record they're wrong. "He would've been on it," Tom told me in that ripe Welsh accent, "but 'e arrived here the day after we made the record."

"Anyway, I played the first copy to him in his dressing room at Bradford. He said it was marvellous. He was looking at the floor while it was playin' and then he looked up and said: 'That's a gas.' I don't know what he was thinkin', mind."

"Praps he's a bit choked 'I've covered one of his favourite songs!"

Tom happened to be wearing an immaculate grey suit when we met. But you may have read some sharp knocks against his dress sense recently. One writer in a national newspaper recently called him "Britain's Worst Dressed Entertainer"—and compared him to a Teddy Boy of the 50's.

It doesn't upset him too much. "Just shows how up on me that writer was!" he pronounced. "Quite often I wear tuxedos and bow ties, and I think I look as smart as anyone in evening dress."

"But you see, I'm in a very difficult position about clothes. It's no use me trying to wear things to make me look young, because I am what I am. I can't alter my age."

"At the same time, I have to try to sit on the fence a bit. I've got two kinds of public: the adults and the teenagers. The adults say I should wear sophisticated gear like Tony Bennett and people, and I should stop movin' around."

**Kids' view**

"The kids ask why don't I wear shirts like I used to, and why don't I move around, and why don't I make a real groovin' r-and-b record? What should I do?"

"I try and get round it by wearing different-type things for different audiences. But I suppose eventually I'll have to wear tuxedos all the time. If I want to be a world name, that is. "Mind you," he added defiantly, "I don't think I'll ever stop movin' around when I sing. I can't help it. When I sing I throw myself into it. I can't help moving. Sometimes I look at artists like Tony Bennett and Sinatra and I think: 'How come they don't move around?'"

"I'm looking for another house at the moment—round Shepperton, 'cos I don't want to leave there while my little boy is at school. But I want to move, 'cos the garage I've got at the moment is too small for my Rolls."

**DUSTY HAS FOUR-LETTER WORD FOR BUDDY!**

"A FOUR-LETTER word is what I would use to describe Mr. Buddy Rich," a sad-sounding Dusty Springfield told me in a call from America to the NME this week. Dusty was ringing to give me her own version of the chaotic events which have marred her debut at Basin Street East.

Appearing at the venue meant so much to Dusty that she stubbed her toe to the States two weeks early just to prepare. "But for some reason best known to himself," she told me, "Buddy Rich refused to let his band rehearse with me until the afternoon before the show!"

"I had two hours to work out 14 new arrangements. I could have cried."

"I can't understand the man. We haven't had a row: he just doesn't want to talk to me. I even heard him tell his band not to put too much effort into playing for me, in case they tired themselves out."



"I think they've been ignoring him, though, because since the opening night things are a lot better. And the band itself is fantastic. "But I still think of that four-letter word . . ."

**FOUR TOPS ARE THRILLED!**

FROM their side of the stage the Four Tops regard their Sunday concert at London's Saville theatre as "one of the most fantastic shows we've ever given" (writes Alan Smith).

Group member Levi Stubbs told me: "What we mean is, the audience went so wild it was a joy to sing for them. We hardly knew they were British! "They were stamping and shouting and standing on their feet so playing, I'll never call the English staid again. I reckon we did about 55 minutes on stage, but we didn't include a lot of our more smooth nightclub material. We didn't want to bore people. We'll sing 'em the cool songs when they know us better."

"Michelle" went very well, though, and personally I felt a great wave of appreciation coming over when we did Tom Jones' 'It's Not Unusual'."

"In all honesty, we just can't wait to get back here in January, when we'll be on tour for about five or six weeks. Last time we were in Britain people were just pleasant. This time they knew us better, and they have been just tremendous."

"When we next come over we'll also have a new record out. I think it's the best thing we've ever done—in fact, seriously speaking, we've got high hopes it'll go down as the top record of the year."



Jubilant FOUR TOPS with impresario BRIAN EPSTEIN.

(Review on page 16)



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After the Royal Performance, the QUEEN MOTHER congratulated the BACHELORS on their act. (Review on page 4.)

**TAILPIECES** by the **ALLEY CAT**

COMBINED British and U.S. sales earn Gold Disc for New Vaudeville Band's "Winchester Cathedral" . . . In London, each member of Beach Boys bought Rolls-Royce, including one for Brian Wilson . . . NME front page Kinks advertisement designed by Barry Fantoni . . .

ROYAL VARIETY SHOW COMMENTS: Loudest applause for Sammy Davis, but his medley of Anthony Newley-Leslie Bricusse songs too long . . . Didn't Gilbert Beaud withdraw because producer Robert Nesbitt cut his time? . . . Jerry Lewis wasted his talent . . . Juliette Greco did nothing Cilla Black couldn't do much better . . . Sammy Davis sounded tired . . . Good to see Leslie Grege in box opposite Queen Mother . . . The personality of Tommy Steele bubbled . . . Nice crack from Matt Monro: "It's better than driving a bus!" . . .



dined with Jimmy Tarbock after Royal Show. . . Frank Sinatra will film Fred Kohlmar's "The Detective" . . .

Financial flop: Georgie Fame-Chris Farlowe-Eric Burdon and the Animals concert tour. . . Brothers Paul and Barry Ryan sound like veteran brothers Bob and Alf Pearson on their latest single. . . Has John Leyton married in Hollywood? . . .

Last week, Paul Anka recorded again under Norman Newell's direction here. . . Sandie Shaw often sounds like Cilla Black on her latest single. . . Jerry Herman's Broadway hit next Herb Alpert

and the Tijuana Brass release, "Mame" . . . For a change, Andrew Oldham recorded the Rolling Stones in London studio. . . Did Brian Epstein approve of compe Tony Hall's doubtful joke at Four Tops concert? . . . On Beatles' "Oldies" LP, all John Lennon - Paul McCartney compositions except Larry Williams' "Bad Boy" . . .

Four Tops give credit to Beatles for influencing their popularity. . . Ray Davies believes "Dead End Street" (by Kinks) a Top 3 hit. . . Is Paul McCartney hiding somewhere? . . .

"Repeated by your Alley Cat from NME June 10 issue: "Allen Klein has bet Mickie Most's wife he will represent Beatles in U.S. before 1966 ends" . . . Four Tops are all married. . . Sandie Shaw and her manager Evelyn Taylor wore wigs on "Countdown" . . . Britain's Leslie Bricusse writing lyrics to Henry Mancini's music . . . In his cabaret act, Wayne Newton opens and closes with an

Anthony Newman composition. . . How does Brian Jones like having a Jewish agent (Tao Burns) and Jewish U.S. manager (Allen Klein)?

Was the cow holy Lee Dorsey ate at Jack Isow's restaurant? . . . On November 5, Mike Hurst burned by Cat Stevens' mis-aimed rocket. . . Publicist Anne Ival has joined Roger Cowles' firm . . .

Revised by 208 d-j Tommy Vance as a single—Rolling Stones' "Off the Hook" . . . Guests at Sir Joseph Lockwood's birthday luncheon included Herman, also Nina and Frederik. . . 25 today (Friday): Con Clusky of the Bachelors. . .

U.S. hit likely for Searchers' "Have You Ever Loved Somebody" . . . Shouldn't Beach Boys combine with Sandie Shaw, Johnny Rivers and the Surf Riders for LP? . . . Visiting Liverpool: Ringo Starr. . .

Another Mike Leander composition for next Paul Jones release. . . Flipside of next Righteous Brothers single recent hit by Sonny and Cher, "What Now My Love" . . . Shy Bernstein (promoter of New York Beatles concerts) manages Young Rascals. . .

Guests at party Brian Epstein hosted for Four Tops on Sunday included John Lennon, George Harrison, Mick Jagger, Keith Richard, Charlie Watts, George Farnie, Donovan, Eric Burdon, Hilton Valentine, Chris Curtis and Vicki Wickham. . . Tama-Motown chief Berry Gordy's great ambition to sign Tom Jones. . . Tonight (Friday) Eric Burdon on "RSG" review of Elvis Presley's "Jailhouse Rock" . . .

Low Grade refused offers of Liberace and Roger Miller for his Royal TV show. . . Singer Sonny Childe engaged to Polydor producer Claire Francis. . . At Royal Variety Show, Tommy Steele raised the roof when he thanked Queen Mother for coming to celebrate his tenth anniversary in show business!

**RECORD OF THE WEEK!**

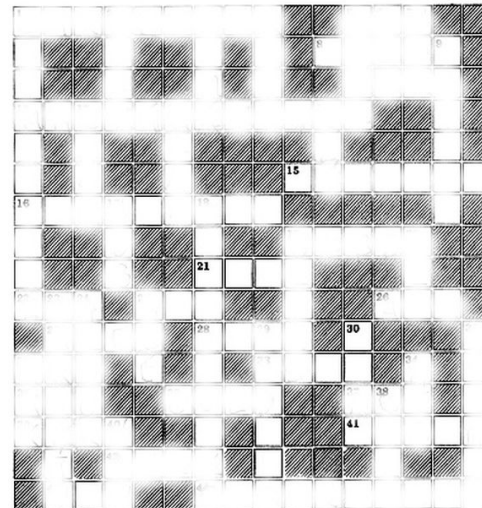
**THE KINKS**

**DEAD END STREET**

7N 17222

**NME Popword**

Compiled by John Bateman, of London, W.4, and mainly about **BOBBY DARIN**



- CLUES ACROSS**
- 1 Bobby's "hit" occupation.
  - 5 Move at speed on foot.
  - 8 Burnname of male star filming with Bobby.
  - 10 Miss Lynn.
  - 11 Pop thug from song which sold a million for Bobby. (3 words).
  - 15 Bobby's birth place. (2 words).
  - 16 Composer of 1 across (2 words).
  - 19 Mr. Darin's nickname for a policeman?
  - 21 Titled, but not count or date.
  - 22 Miss Bartok.
  - 25 "Beyond The . . ." (Land's End?).
  - 26 America.
  - 27 Area of land.
  - 29 Title song from show by "Hello Dolly" writer.
  - 32 Singing is an . . . not a craft!
  - 33 . . . of Man.
  - 35 . . . Grande.
  - 36 Not hot.
  - 37 No. 1—in cards!
  - 38 Come.
  - 41 The Subject.
  - 42 " . . . in A Life-time!"
  - 43 Tree.
  - 44 Absurd.
- CLUES DOWN**
- 1 Small orange or Darin hit.
  - 2 " . . . of the Pops".
  - 3 "Out Of . . ."
  - 4 Gene Kelly sang in it.
  - 5 To enthuse or a magazine.
  - 6 Utiles.
  - 7 Neither.
  - 9 " . . . Boy"
  - 12 Southie.
  - 13 Listen to.
  - 14 Payment.
  - 17 2 across is one for Bobby.
  - 18 Bobby's fantasy girl friend? (2 words).
  - 19 Rhythm and . . .
  - 20 Affirmative.
  - 23 Royal . . . Show.
  - 24 Bobby is one.
  - 25 "The More I . . . You"
  - 29 Song associated with Edith Piaf.
  - 30 Bobby usually plays it.
  - 31 "Thinking 'bout The . . . We Used
  - 32 Belonging to Noah.
  - 34 Not him.
  - 38 The last one to Bobby's dressing room means he is due on stage.
  - 40 Immediately.

**ANSWERS NEXT WEEK**

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**NEXT WEEK**

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**Hollies surprise**

**TOPS ARE TOPS!**

Britain's power chiefs are worried about lack of electrical generating plant this winter, they should subcontract the Four Tops from Brian Epstein!

Seldom has so much electrical excitement been transmitted from stage to auditorium as at the Saville on Sunday night, when the theatre made its bow as London's new pop playhouse.

The Four Tops work in the same devastating way as James Brown—lead vocalist (Levi Stubbs) at one mike and three gyrating, hand-slapping backbeats at another.

The climax of the terrific act was "Reach Out I'll Be There"—absolutely shattering—but other good things like "It's The Same Old Song," "Baby I Need Your Loving," "Shake Me Wake Me" and "It's Not Unusual" were rapturously received. Mick Jagger and other stars were jumping around like kid fans again and the whole house stood for the encore. Great!

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