

DISC

and MUSIC ECHO 9d

DECEMBER 10, 1966

USA 20c

EXCLUSIVE!



ELVIS attacked by TOM JONES

FULL STORY : CENTRE PAGES



ORBISON



Storm over
war song

STARS SPEAK—Page 11

JUDITH



'You can't
hurry love'

SEEKER SUPREME—Page 8

**DAVE DEE, DOZY, BEAKY, MICK
and TICH** are back in the chart.
On page 11: a rare insight into how
they are fighting the 'gimmick' tag.

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY






ALBUM-title-of-the-Week: "George Martin Instrumentally Salutes the Beatle Girls"; (Michelle, Eleanor Rigby, etc.). Or maybe the title of the week is "Peter and Gordon Sing and Play the Hits of Nashville, Tennessee."

Disgrace-of-the-Week: Continuing police harassment of the teenagers (and some of their elders) on Sunset Strip. The weekend protest marches continue and the arrests last Saturday totalled 67, mainly for "loitering," which means "just

BEACH BOYS plead for end of Sunset Strip row

being there!" The fight is on and tempers are short. The pop groups are pledging solid support for the right of the long-haired kids to wander the Bohemian Strip peacefully. So are many actors. And some few parents. Byrds, Beach Boys, Mamas and Papas, actors Bob Denver ("Gilligan's Island") Peter Fonda (son of Henry) Brandon

de Wilde, multi-millionaire Lance Reventlow (son of Barbara Hutton) have all made statements pleading for an end to the curfew which demands that anyone 18 and under must leave the Strip by 10 pm. For it is the rough and ruthless enforcement of this curfew which has caused the widespread opposition to the men of the Sheriff's Department. At

SCENE

RADIO CITY can't be worried... they're moving into plush, bigger offices off London's Bond Street. Manfred's one regret: "We wanted a No. 1 with 'Semi-Detached' so we could do this and 'Flamingo' in the 'Top Of The Pops' chart-toppers show to prove we'd made it with Paul and Michael." Pete Townshend somehow

contrived to vote for himself in all sections of our Valentine voting form... but he hasn't sent in his entry. Week's most incredible happening: Radio London's Fab 40 lists Lloyd Banks at No. 5! Keith Skues must have had a rough passage out to Big L before broadcasting last week. Still no opera record from David Garrick—has he got steamed off?

NO "get well" card from "Countdown" to Marianne Faithfull? New Zealand's Human Instinct worked nine hours daily for 18 months with only three days off to save fares to come here.

Scott wrote "Deadlier Than The Male" on a piece of toilet paper in Germany—says Barry Clayman, his manager. At Young Rascals' London Scotch Of St. James Club debut on Thursday: Paul McCartney and John Dunbar, Chas Chandler, Eric Burdon, Keith Moon, Seeker Keith Potger, Brian Epstein, Bill Wyman, Jonathan King.

Who manager Kit Lambert fell down the stairs of London's Cromwellian and their publicist Nancy Lewis was involved in a car crash—both on the same night! Isn't Wayne Fontana the dormouse of the pop world?

Pitney

SMALL FACES seemed to find themselves amusing on "Top Of The Pops." Gene Pitney phoned Roy Orbison to congratulate him on "There Won't Be Many Coming Home."

Bobby Hebb tried to get "Sunny" to Sonny and Cher almost two years ago. "I thought it was a natural for Cher. I don't know if she ever heard it then, though." Deep in conversation at last week's all-star "Top Of The Pops": Dave Dee and Seeker Bruce Woodley, Donovan and all four Small Faces.  **CROSBY**

mately 1 in. in length) for two bob! "The Sun Ain't Gonna Shine Anymore" tops the Walker Brothers fan club Top Ten. "Make It Easy" takes third place.

In Belgium last weekend, Alan Bown Set billed as Alan Price Set. Brian Auger having great problems finding summer gear in the shops for his January trip to Torremolinos!

"Trafalgar Square" by the Good Time Losers is Barry Fantoni's first venture into record production.

Donovan's "Mellow Yellow" already sold 800,000 copies in U.S.A.

New Rik Gunnell signing—Julian Covay's Machine, Fenmen's Eric Willmer and Jon Povey craved into wet tar and roadworks while practising on their new skate boards.

DETE Townshend, flatmate Ray Tolliday and manager Kit Lambert watched a Covent Garden opera.

New Vaudeville Band's "Pops" Kerr has given up trying to get in London clubs who won't believe who he is. Ex-Radio London DJ Duncan Johnson does Light Programme's "Newly Pressed" week beginning December 12.

Of the 45 cover versions of "Sunny," Bobby Hebb prefers Billy Preston's, but thinks John Maus' is "beautiful."

Stiff competition from the lobster salad at Bobby Hebb's reception.

They say that Richard Shirman (Aitack) receives a wrong-size shirt a week from four unknown female admirers.

Disc and Music Echo writer Jonathan King, quoted in Daily Mail on Prince of Wales' plans to go to Cambridge: "Whether or not the food will be as good as he is used to is a debatable point. New kitchens have recently been built so at least one excuse has been disposed of." Byrd Dave Crosby looks better with short hair—see picture.

Vaudeville Band's Stan Hayward studied classical clarinet for ten years before taking up piano. He used to be with Spencer's Washboard Kings, one of the most acclaimed trad jazz bands.

McCartney

WANT all the gen on the gear shops? Just out is Garnstone Press's "Get Dressed," subtitled "A Useful Guide to London's Boutiques" (4s 6d).

With a foreword by fashion queen Mary Quant, this well-produced and amusingly illustrated book packs a wealth of information into its 80 pages... a bedside must for mods.

George Fame went to Radio Caroline rave-up at Dublin with Ronan O'Rahilly and manager Rik Gunnell on Tuesday.

Chris Farlowe bought 1936 black Studebaker President car.

Zoot Money thrown out of Tower Of London.

Ex-Animal Dave Rowberry, going into record production, auditions singers at London's Studio 61 on December 16.

This week's faux pas: Joe Van Duyts, co-manager of London's Bag O' Nails Club, welcomed Paul McCartney with the greeting "Hello, George." John Lennon seen at the Bag... with Victor Silvester.

Long hair

Powerful they will need to be, for they are fighting wealthy business concerns who would dearly love to hand back the Strip to the middle-aged crowd, who, of course, loathe the long-haired kids.

Already the authorities have cracked down on the few remaining privileges for young people. They have revoked the licences allowing the 18-21 age group to dance in the clubs where liquor is sold. (Can you imagine that in Britain?)

The Whisky A'Go Go, major discotheque on the Strip, fights back by revoking its own liquor licence, and by selling only soft drinks. But the authorities are seeking means to beat this move.

Nice, is it not? There is more than sunshine blinding us in Southern California...

• However... even though the Strip situation is the only real talking point in Hollywood this week, we must move to more cheerful things—like the British representation in the Top Ten: New Vaudeville Band (down from No. 1); Donovan (moving to 1, as I effortlessly predicted); Lady Godiva (static at 8, but maybe still with life enough for the top five) by P & G; and there, at 10, are the Hollies with "Stop, Stop, Stop" upwards.

Four out of ten isn't bad, though it scarcely reflects the remainder of the top 100 where I can only see Eric Burdon moving ahead ("Help Me Girl" and very good); Herman and Dave Clark going down.

What the hell... it's all music and I'm becoming bored with nationalistic separations! Let's consider instead some strange happenings. Ronnie Dove has a hit with Johnnie Ray's "Cry," which reminds me of long ago and far away. Monkees' second single, "I'm a Believer," has had advance orders of 1,051,280 copies. Earning them their second gold disc.

• Supremes (are they really R & B; they're listed as such?) are No. 1. With a beautifully executed package which is totally without real music, poetry, heart or soul and which is just released in the UK—"You Keep Me Hanging On."

Four Tops follow up is not going to make the top. Not in Britain. It is a re-shuffled "Reach Out." We're used to that here.

The Sound of Entertainment on

NEW SINGLES



RAY CONNIFF
Lookin' For Love
c/w It Takes Two 201836

LOUIS ARMSTRONG
Cabaret
c/w Canal St. Blues 202423

JERRY STEVENS
The Life That I Lead
c/w Love Is A Beacon 202484

GENE LATTER
Something Inside Me Died
c/w Don't Go 202483

THE FLUEGEL KNIGHTS
Castle Holiday
c/w The Crusades 202485

CHART SHOTS

THE MAGIC LANTERNS
Knight In Rusty Armour
202459

THE WASHINGTON D.C.'s
Seek And Find
202464

ARETHA FRANKLIN
Cry Like A Baby
202468

BARBRA STREISAND
Sleep In Heavenly Peace (Silent Night)
202417

THE SPELLBINDERS
Help Me
202453

WE TALKIES
I've Gotta Hold On
202457

LUKE AND BLAKE
Just You
202467

NEW ALBUMS

SIMON & GARFUNKEL
Parsley, Sage, Rosemary And Thyme (S) 62860



ANITA HARRIS
Somebody's In My Orchard (S) 62894 CBS Debut



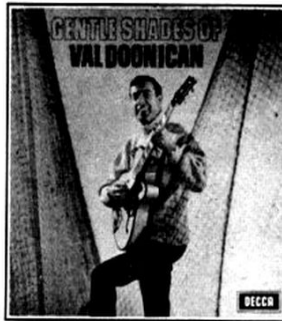
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The Byrds/
Poza Seco
Singers/
Simon And
Garfunkel/
The Cyrkle
(M) 62861



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Happy Gang
RM 52370



TOP 50 CHART TOPPER



Gentle shades of Val Doonican

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© LK 4831
12" mono LP record



The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

- 1 (1) ● **GREEN GREEN GRASS OF HOME** Tom Jones, Decca
- 2 (5) **WHAT WOULD I BE?** Val Doonican, Decca
- 3 (2) ● **GOOD VIBRATIONS** Beach Boys, Capitol
- 4 (9) ▲ **MY MIND'S EYE** Small Faces, Decca
- 5 (3) **GIMME SOME LOVIN'** Spencer Davis, Fontana
- 6 (7) **JUST ONE SMILE** Gene Pitney, Stateside
- 7 (4) **SEMI-DETACHED SUBURBAN MR. JAMES** Manfred Mann, Fontana
- 8 (10) **WHAT BECOMES OF THE BROKEN HEARTED** Jimmy Ruffin, Tamla Motown
- 9 (21) ▲ **MORNINGTOWN RIDE** Seekers, Columbia
- 10 (16) ▲ **DEAD END STREET** Kinks, Pye

Next Twenty

- 11 (18) ▲ **YOU KEEP ME HANGING ON** Supremes, Tamla Motown
- 12 (6) **HOLY COW** Lee Dorsey, Stateside
- 13 (11) **FRIDAY ON MY MIND** Easybeats, United Artists
- 14 (8) ● **REACH OUT I'LL BE THERE** Four Tops, Tamla Motown
- 15 (12) **HIGH TIME** Paul Jones, HMV
- 16 (13) ● **DISTANT DRUMS** Jim Reeves, RCA Victor
- 17 (14) **IF I WERE A CARPENTER** Bobby Darin, Atlantic
- 18 (28) ▲ **SAD SONG** Otis Redding, Atlantic
- 19 (19) **STOP STOP STOP** Hollies, Parlophone
- 20 (31) ▲ **IF EVERY DAY WAS LIKE CHRISTMAS** Elvis Presley, RCA Victor
- 21 (30) ▲ **THERE WON'T BE MANY COMING HOME** Roy Orbison, London
- 22 (—) ▲ **SUNSHINE SUPERMAN** Donovan, Pye
- 23 (15) **A LOVE LIKE YOURS** Ike and Tina Turner, London
- 24 (—) ▲ **WALK WITH FAITH IN YOUR HEART** Bachelors, Decca
- 25 (24) **I CAN'T CONTROL MYSELF** Troggs, Page One
- 26 (20) **A FOOL AM I** Cilla Black, Parlophone
- 27 (17) **HELP ME GIRL** Eric Burdon and the Animals, Decca
- 28 (—) **SAVE ME** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 29 (32) **DANDY** Rockin' Vickers, CBS
- 30 (38) **HEART** Rita Pavone, RCA Victor

Last Twenty

- 31 (22) **WHITE CLIFFS OF DOVER** Righteous Brothers, London
- 32 (25) **SOMEWHERE MY LOVE** Mike Sammes Singers, HMV
- 33 (43) **UNDER NEW MANAGEMENT** Barron Knights, Columbia
- 34 (42) **PAMELA PAMELA** Wayne Fontana, Fontana
- 35 (29) **THINKSOMETIMES ABOUT ME** Sandie Shaw, Pye
- 36 (26) **NO MILK TODAY** Herman's Hermits, Columbia
- 37 (—) **KNIGHT IN RUSTY ARMOUR** Magic Lanterns, CBS
- 38 (23) **GUANTANAMERA** Sandpipers, Pye Int.
- 39 (37) **LIVING FOR YOU** Sonny and Cher, Atlantic
- 40 (27) **WINCHESTER CATHEDRAL** New Vaudeville Band, Fontana
- 41 (—) **MUSTANG SALLY** Wilson Pickett, Atlantic
- 42 (—) **ISLAND IN THE SUN** Righteous Brothers, Verve
- 43 (34) **I'M THE ONE YOU NEED** Miracles, Tamla Motown
- 44 (36) **I'M READY FOR LOVE** Martha and the Vandellas, Tamla Motown
- 45 (—) **KNIGHT IN RUSTY ARMOUR** Peter and Gordon, Columbia
- 46 (—) **CUCKOO** Long John Baldry, United Artists
- 47 (40) **MISSY, MISSY** Paul and Barry Ryan, Decca
- 48 (33) **TIME DRAGS BY** Cliff Richard, Columbia
- 49 (—) **HEAVEN MUST HAVE SENT YOU EAST WEST** Elgins, Tamla Motown
- 50 (—) **EAST WEST** Herman's Hermits, Columbia

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



● SMALL FACES : 4



● SEEKERS : 9



● SUPREMES : 11

HIT TALK by SEEKER KEITH

TOM JONES's is such a sad and pretty song. I like it a lot—it's a really good sound. On the other hand, I can't quite get with this **VAL DOONICAN** one. Still, I had to listen to Tom a few times before his clicked with me. The **SPENCER DAVIS** one is the first I've really liked of theirs and **MANFRED MANN** has got a really tremendous song. **GENE PITNEY's** is not so strong as some of his others. In fact, "The Man Who Shot Liberty Valence" was the only Pitney song I ever really liked. "My Mind's Eye" doesn't sound **SMALL FACE's** to me at all. It's catchy, but I prefer it when they do their raving stuff.

JIMMY RUFFIN's is marvellous—there's a lot of Tamla around at the moment, isn't there? From the sound point of view and the overall production of the record, I appreciate the **SUPREMES** most of all in the chart at the moment. It's not a particularly good song, but it's a great production. I'm glad to see the **EASY-BEATS** have made the chart.

It's a very commercial song and should be Top Five—even though I'm disappointed with some of the comments they've been making about Australia. **KINKS'** is very catchy but I can't help wondering how many more good time music numbers Ray Davies will be able to get away with. I can do without "Dandy," although I think Clinton Ford's version should have been the hit. The song's much more his style of thing. The **MARTHA** and the **VAN-DELLAS** one is far too similar to the Supremes' "You Can't Hurry Love" to register with me, but I like **PAUL** and **BARRY RYAN's**. It's a very catchy song.



● KEITH POTGER

Next Week's PLOUK LANE

Top Ten LPs

- 1 (2) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 2 (1) **SOUND OF MUSIC** Soundtrack, RCA Victor
- 3 (4) **DISTANT DRUMS** Jim Reeves, RCA Victor
- 4 (3) **BIG HITS (HIGH TIDE AND GREEN GRASS)** Rolling Stones, Decca
- 5 (10) **COME THE DAY** Seekers, Columbia
- 6 (7) **PET SOUNDS** Beach Boys, Capitol
- 7 (6) **REVOLVER** Beatles, Parlophone
- 8 (—) **GENTLE SHADES OF VAL DOONICAN** Val Doonican, Decca
- 9 (5) **GOLDEN HITS** Dusty Springfield, Philips
- 10 (9) **GOIN' PLACES** Herb Alpert, Pye Int.

AMERICAN TOP TWENTY

- 1 (2) **GOOD VIBRATIONS** Beach Boys, Capitol
- 2 (5) **MELLOW YELLOW** Donovan, Epic
- 3 (1) **WINCHESTER CATHEDRAL** New Vaudeville Band, Fontana
- 4 (4) **DEVIL WITH A BLUE DRESS ON** and **GOOD GOLLY MISS MOLLY** Mitch Ryder and the Detroit Wheels, New Voice
- 5 (3) **YOU KEEP ME HANGIN' ON** Supremes, Motown
- 6 (7) **LADY GODIVA** Peter and Gordon, Capitol
- 7 (13) **STOP STOP STOP** Hollies, Imperial
- 8 (8) **BORN FREE** Roger Williams, Kapp
- 9 (12) **I'M READY FOR LOVE** Martha and the Vandellas, Gordy
- 10 (15) **THAT'S LIFE** Frank Sinatra, Reprise
- 11 (16) **WHISPERS** Jackie Wilson, Brunswick
- 12 (6) **I'M YOUR PUPPET** James and Bobby Purify, Bell
- 13 (14) **A HAZY SHADE OF WINTER** Simon and Garfunkel, Columbia
- 14 (23) **A PLACE IN THE SUN** Stevie Wonder, Tamla
- 15 (9) **POOR SIDE OF TOWN** Johnny Rivers, Imperial
- 16 (44) **SUGAR TOWN** Nancy Sinatra, Reprise
- 17 (17) **I GOT THE FEELIN'** "Oh No No" Neil Diamond, Bang
- 18 (20) **(COME 'ROUND HERE) I'M THE ONE YOU NEED** Miracles, Tamla
- 19 (32) **I KNOW I'M LOOSING YOU** Temptations, Gordy
- 20 (11) **COMING ON STRONG** Brenda Lee, Decca

new singles by top recording artists

Frank Sinatra
that's life
RS 20531 REPRISE

Petula Clark
colour my world
7N 17218 PYE

The Lovin' Spoonful
nashville cats
KAS 204 KAMA SUTRA

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STARS IN THE NEWS-1

PROBY HERE — 'BRIEF VISIT'

P. J. Proby makes a brief visit to Britain for TV in January or February. Work permit trouble is holding up his permanent return. A new Proby EP is released on February 3. Titled "Proby Again," it contains four previous singles—"You've Come Back," "Let The Water Run Down," "Try To Forget Her" and "I Can't Make It Alone."



German police warn Dave Dee

DAVE DEE'S stage-act is under fire again! In Munich's massive Circus Krone on Sunday night, police warned him "not to incite the crowds" after the group, touring Germany with Spencer Davis, had been given a big reception at their first concert. Dave, currently No. 1 in Germany with "Bend It," replied to the police warnings: "Me incite crowds? Never!"

● Last week Dave had his hair cut for the boys' appearance on "Top Of The Pops" completing a hair hat-trick for Disc and Music Echo, who "doctored" the locks of Scott Walker, Yardbird Keith Relf and Dave in a photo feature at the time Beate John had his hair cut. Dave's seen above having it brushed by Tich and Mick.

Fans force Scott out of monastery

After less than a week

SCOTT WALKER has been forced to cut short his planned month-long stay in a monastery after less than a week—because the building has been besieged by fans. He returned to his London flat on Tuesday.

Scott was asked to leave Quarr Abbey on the Isle of Wight—where he'd gone to rest and study music and Gregorian chants—after fans found his hideaway and caused havoc with telephone calls and visits.

Walker Brothers spokesman, Brian Sommerville, told Disc and Music Echo: "It was no good. Scott was very fed up. The place had been inundated with callers and fans were turning up almost every minute."

"Scott told me the monks were some of the nicest people he'd met. He was getting on very well—and had never eaten better in his life."

A spokesman for Quarr Abbey said: "We are very sorry Mr. Engel has to leave but we simply cannot cope with the inundation of his admirers."

"It's a pity he's got to go because he's obviously quite genuine about his interest in Gregorian chants. But it takes time to learn because there's the Latin as well as the music to master."

● Quarr Abbey was unaware it was getting a top pop star for a guest. Scott was booked in weeks ago under his real name, "Mr. Noel Engel." He drove himself there in his Mini last Thursday.

FAME SINGLE

COLUMBIA RECORDS are rush-releasing a single and EP of Georgie Fame as he ends his contract with the label this month.

On Tuesday, Georgie signed a new contract—for five years—with CBS Records. Said a spokesman for Georgie: "CBS has been after him for some time."

On December 16, Columbia issues a single coupling two titles from Fame albums. "A" side is "Sitting In The Park" (from "Sweet Things"). Flip is "Many Happy Returns" (from "Sound Venture").

Released on Columbia this week is an EP titled "Get-away," from Georgie's hit. Other tracks "Sitting In The Park," "Seesaw" and "Ride Your Pony."

Georgie is fixing his new line-up comprising drums, bass guitar, trumpet, trombone and tenor and baritone saxes.

DONOVAN WINS 2nd US GOLD DISC

DONOVAN'S "Mellow Yellow" has sold a million copies in America and qualifies for his second US Gold Disc. His first was "Sunshine Superman."

Don appears at the "International Gala Festival" in Cannes on February 2. Other artists include Petula Clark, Georgie Fame, Tony Bennett, Dionne Warwick and Andy Williams.

He goes to America for a 12-day college tour from February 23 and appears on "Top Of The Pops" (December 15) and "Ready, Steady Go!" (23).

New Vaudeville turn down big Paris date

Eric Burdon and the Animals make a five-week concert tour of American colleges in February.

NEW VAUDEVILLE BAND have turned down a date at the Paris Olympia with rock star Little Richard.

Reason: The competition would be too stiff.

Says the band's manager, Peter Grant: "I've seen Little Richard work at the Paris Olympia. He is such a riot, no one could follow him. I did not think it wise for the band to make its Paris stage debut against such opposition, so

we have declined the date — on December 13."

Disc and Music Echo understands a new date will be negotiated — without Little Richard on the same bill.

Band will, however, appear on three TV dates in Paris on December 14 and 15. One will be taped for showing in the New Year.

New Vaudeville Band open their American tour—reported in Disc and Music Echo on November 19—on February 17. They play colleges for three weeks, billed as New Vaudeville Band Revue. Two top American acts appear with them. Compère is Ray Cameron.

On Christmas Day they open a week's cabaret at Tito's, Stockton, and Latino, South Shields.

On January 26, 27 and 28 the band visits the San Remo Song Festival in Italy as special guest stars.

Mamas, Papas album

Mamas and Papas—in Britain again next February for concerts and personal appearances—have a new LP out in January called "Cass, John, Michelle and Denny."

In one year the group has notched up two million album sales and five million singles in the U.S. alone.

Countdown

thursday

TOM JONES — Douglas House, London.
EASYBEATS — Streatham Locarno.
GENO WASHINGTON — High Wycombe Town Hall.
ZOOT MONEY — York University.
POP NORTH (Light) — Dave Berry.

friday

PAUL JONES — Tiles, London.
GEORGIE FAME — Crystal Ball, Castleford.
EASYBEATS — Grimsby Gailey.
DAVE BERRY — Joe Loss Show/Sale Locarno.
PAUL AND BARRY RYAN — Grand, Coalville.
READY STEADY GO! — Alan Price, Bobby Hebb, Move.

saturday

WHO — Sunderland Odeon.
EASYBEATS — Dreamland, Margate.
ERIC BURDON — Leeds University.
GEORGIE FAME — Kingston Technical College.
JUKE BOX JURY — Bachelors, Julie Felix.
COUNTDOWN — Small Faces, Cliff Bennett, Helen Shapiro, Oliver Reed, Joan Turner.

SATURDAY CLUB — Herman's Hermits, Wayne Fontana, Fortunes, Swinging Blue Jeans.

sunday

NEW VAUDEVILLE BAND — Carlisle Cosmopolitan.
TOM JONES — Cabaret, South Shields and Newcastle (to 17th).
ZOOT MONEY — Brixton Ram Jam.
GENO WASHINGTON — Ricky Tick, Windsor.

monday

PAUL JONES — Oxford concert, Royal Albert Hall, London.
MONDAY, MONDAY (Light) — Barron Knights, Kenny Lynch, Elke Brook.
GANGWAY (Tyne Tees) — New Vaudeville Band.

tuesday

ERIC BURDON — Marquee, London.
SWINGALONG (Light) — Gerry and the Pacemakers, Cliff Bennett, David and Jonathan.

wednesday

EASYBEATS — Orchid, Purley.
ERIC BURDON — Coventry Art College.
PETER AND GORDON — Crackerjack (BBC TV).

ROYAL ALBERT HALL

THURSDAY, DECEMBER 15th, 8.00 p.m.

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Mersey Billy ill

Merseys have cancelled a two-week Italian tour at the start of January, because Billy Kinsley enters hospital in Liverpool on Boxing Day for the removal of his tonsils.

Tiles' Big Band

London's Tiles club is to have its own resident band—"Tiles Big Band," comprised of nine instrumentalists and a vocalist and it will play there once a week. First record is released in mid-January.

THE BEATLES



PARLOPHONE

PCS 7016 (S)

PMC 7016 (M)



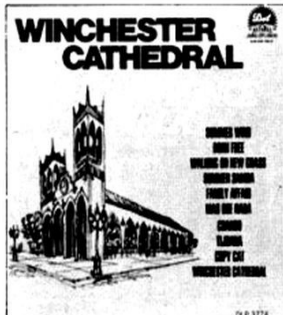
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THE SETTLERS
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7N 25397 PYE INT.

THE PIPSQUEEKS
Santa's Little Helpers
WB 5878 Warner Bros.

THE JOE CUBA SEXTET
Bang! Bang!
7N 25401 PYE INT.

THE KNIGHT BROS.
That'll Get It
CRS 8046 CHESS

PAT LYNCH & THE AIRCHORDS
The Leaving Of Liverpool
7N 17227 PYE

GERRY & THE OHIO
An Old Christmas Card
7N 17234 PYE

GLEN DALY
Hail, Hail, Celtic
7N 17235 PYE



STARS IN THE NEWS-2

Pirate ships shake-up: deejays overboard

MICHAEL D'ABO SELLS 100 DISCS!

Manfred Mann's "Semi-Detached, Suburban Mr. James" sold an extra 100 copies this week as a result of super salesman Michael d'Abó.

On their recent cruise to the West Indies Michael took names and addresses of ship-mates wanting the record. He then presented them to Philips Records.

Fifty new-found fans from the ship's crew and passengers were the group's guests at London's Marquee Club last week.

Gerry in Aladdin

Gerry and The Pacemakers are seen on Boxing Day TV in the final show of Rediffusion's "Hippodrome" series. The same day the group opens a three-week run in "Aladdin" at the Gaumont, Southampton.

Countdown man gets new pop TV series

MIKE MANSFIELD, producer of "Countdown"—pop TV show scrapped after only 13 programmes—launches a new series in the New Year for national networking.

"It will be pure pop with live artists and no comperes. The budget will be about the same as for 'Countdown'—£1,400 a week," Mansfield told Disc and Music Echo on Tuesday.

A pilot programme—again Mansfield's own idea—is shown in January.

As "Countdown" is counted out, Ken Dodd's ABC "Daddy's Music Box"—a mixture of pop and comedy—starts on January 7.

Peter Murray and Barbara Evans join the Small Faces, Helen Shapiro, Cliff Bennett and Joan Turner in this weekend's "Countdown." Artists on December 17 are Alan Price, Lulu, Long John Baldry and Anita Harris.

Lee signs up

Lee Grant, who played with Los Bravos in Spain, on Monday signed a songwriting contract with the Shadows' publishing company. His first composition is "Breaking Up," from one of Lee's Spanish LPs. Lee's first British release with his group, the Capitols, is "Breaking Point."

New Creation disc

Creation record their next single, probably "Peeping Tom," this week under Shel Talmy's supervision. They are in Germany for three concerts with the Kinks, January 13-15, and do two shows and a TV appearance in Holland, February 3-5.

Ginger collapses

GINGER BAKER, drummer with the Cream, enters hospital for a serious operation at the end of the month. He may be out of the group for five weeks.

Ginger was rushed to hospital in Portsmouth on Friday after collapsing onstage at the Birdcage Club. He was suffering from exhaustion and severe sinus trouble.

BEATLES' PANTOMIME DISC

BEATLES' 1966 Christmas record for their fan club is titled: "Pantomime: Everywhere It's Christmas." They record one every year. "Pantomime" plays for almost seven minutes and is the Beatles' longest Christmas disc to date.

It includes a series of linked dialogue sequences plus the songs "Everywhere It's Christmas" and "Please Don't Bring Your Banjo Back." All material was written specially by the boys after Paul's return from Kenya.

The record is packed in a full-colour sleeve, designed and drawn by Paul. Mailing starts next Wednesday (December 14) and Official Fan Club members in the U.K. get one free. The disc will not be available elsewhere.

WINDSOR IN HOSPITAL-

Abandon ship! The pirate deejays are beginning to pull out as one by one the forts are losing court cases and the early-March deadline date for the Government Bill to axe the stations draws near.

Hot on the heels of Caroline's Tom Lodge and Scotland's Stuart Henry, Dave Dennis (London) and Noel Miller (270) both un-anchored this week in search of new work ashore.

WHO HOLD-UP

Thousands of Who fans were disappointed when a technical fault at Polydor's pressing plant restricted release of the group's "Happy Jack" single to a few thousand copies at the weekend. All were sold within hours, but fresh copies were available by Monday.

The Who album "A Quick One" is out tomorrow (Friday).

Who are booked for a fortnight's concert tour of Italy starting January 26, and after a five-week British tour beginning February, they play 10 days in Germany in March.

Dennis was a pioneer pirate; Miller was programme director and senior deejay aboard 270; Scotland's Stuart Henry admitted on Tuesday what all the pirate deejays dread:

"Being a deejay on a pirate ship is like being in a condemned cell—except that the bloke in the cell is in a better position because they've abolished hanging."

by Bob Farmer

"At any moment, the pirates can expect a date of execution. If that happens, 80-odd deejays are going to turn up at the Labour Exchange. I've quit before this in the hope of landing a job here or abroad. There's going to be a mad scramble for jobs very soon."

Noel Miller, who plans to travel to America with his wife, added: "The Government have acted in a hysterical manner. Instead of studying the question, they have blindly banned it and deprived the people of Britain not only of freedom of choice but of competitive twentieth-century radio."

Big L's Dave Dennis, however, quit because he has become engaged and isn't prepared to lead the spartan deejay life of two weeks out of three at sea.

Another Big L blow this week was the news that senior deejay Tony Windsor has entered a London hospital for observation following recent illness.

But while other deejays abandoned ship, Radio Luxembourg's Tommy Vance rejoined Caroline because he feels "a bit cut off from the scene in Luxembourg."

Other pirate moves: Chuck Blair, former Radio England general manager, joins Big L as temporary replacement for Dave Dennis; Mike Hayes, David Sinclair and Roger Scott have joined 270.

CHUCK BERRY, IMPRESSIONS, LEE DORSEY FOR SAVILLE

BRIAN EPSTEIN announces a string of topline American acts to follow Little Richard, Geno Washington and the Georgie Fame show into London's Saville Theatre next year.

On February 5 the Beatles boss presents Billy Stewart followed by Chuck Berry (February 19), Edwin Starr and Garnett Mimms (26), Lee Dorsey (March 5) and the Impressions (April 16).

Little Richard, Alan Price Set, Quotations and Bluesology appear this Sunday—followed by Geno, Sounds Incorporated and the Creation next week (18).

Added to the Georgie Fame show (for two weeks from Boxing Day) is the Georgie Fame Orchestra conducted by Harry South and the Discotheque Dancers.

Supremes due

Supremes may visit Britain next month. If they make a scheduled tour of Germany they will come to Britain on January 27 for five days en route for America.

Lanterns join BB

Magic Lanterns—chart-riding with "Knight In Rusty Armour" at 37—have been signed for their first-ever film—in Brigitte Bardot's "Two Weeks in September." They go to Paris for three weeks' shooting in January.

The group releases an EP of music from the film on February 14. It includes a track of them singing with Brigitte.



PAUL JONES, PETER AND GORDON and Spencer Davis hit-writer **JACKIE EDWARDS** take part in next weekend's "Saturday Club" (December 17).

PAUL AND BARRY RYAN and the **SWINGING BLUE JEANS** guest on the Light's "Pop North" from Manchester next Thursday (December 15) with new chart name **LONG JOHN BOLDY**.

GEORGIE FAME and the **HARRY SOUTH BIG BAND** take part in "The Jazz Club" during "Jazz Scene" on the Light next Sunday (December 11).

UNIT FOUR PLUS TWO, **ACKER BILK**, **EPISODE SIX**, **KARL DENVER** and **MAUREEN EVANS** are on the Light's "Swingalong" between Saturday, December 17, and Friday, December 23.

EPISODE SIX release "Love, Hate, Revenge" with "Baby, Baby, Baby" on the flip as their new record on February 3. Appearances on the Light's "Monday, Monday" are being fixed for February and March.

HERMAN'S HERMITS, **WAYNE FONTANA** and the **FORTUNES** are on this weekend's "Saturday Club" on the Light.

CLIFF BENNETT, **FOUR PENNIES**, **DAVID AND JONATHAN**, **SUSAN MAUGHAN** and **CLINTON FORD** among **SIMON DEE**'s guests on "Swingalong" on the Light from Monday to Friday next week.

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STARS IN THE NEWS-3

'I WANT A BIGGER SOUND'

New-look Tom turns down big cabaret



● YOUNG RASCAL DINO

'TOTP' GOES INTERNATIONAL

THERE is an international flavour about tonight's (Thursday) "Top Of The Pops."

America is represented by Jimmy Ruffin, who flew into Britain on Sunday. He will sing "What Becomes Of The Broken Hearted," this week up to eight in the chart.

Also from America are the Young Rascals, who arrived last week.

Australia offers Seekers and Easybeats. A film made by the Seekers while they were in South Africa recently is likely to be seen.

British acts include Barron Knights, Tom Jones, and Kinks.

TOM JONES has turned down an offer to appear at London's "Talk Of The Town" nightspot during December to concentrate on revamping his cabaret act.

Jones is adding two trumpets and a sax to his four-piece backing group, the Squires. "I'm a bigger draw in cabaret than ballrooms and I want to do more swing numbers with a bigger sound," he says.

Chart-topper Tom plans an alternative "Talk Of The Town" booking early in the New Year.

Tom is now reading scripts for his film-acting debut. "I'm being choosy because I want a dramatic part—not just a pop singer role," he says.

Tom Jones, Dave Berry and Alan Bown Set appear in a Belgian TV spectacular in mid-February.

Small Faces bid

A TAKE-OVER of the Small Faces was in the offing this week.

Top agent Harold Davison—who handles Nancy and Frank Sinatra, Paul and Barry Ryan, and many other stars—told Disc and Music Echo on Tuesday:

"Discussions are taking place between myself and the Small Faces and their manager, Don Arden, with a view to our taking over as agents. They will be finalised within the next few days."

A spokesman for Don Arden's company, Pavion, said: "We have no comment. It's just discussions at the moment."

Chris Farlowe, who has been playing at Copenhagen's Carousell Club, returns to Britain on Sunday.

Alma Cogan show

TRIBUTES from Sammy Davis Jr. and Tommy Steele, and people connected with her career will be heard in the 45-minute show built round the late Alma Cogan called "I Love To Sing" on the Light next Saturday (December 17).

Introduced by Keith Fordyce, the show features some of her records and highlights of her career.

Mrs Miller here

Mrs. Miller, American housewife who had a big U.S. hit last May with "Downtown," was due to arrive in London yesterday (Wednesday) on a three-day trip.



● JIMMY PAGE

STONE, KINK in marriage mystery



● BRIAN JONES

ROLLING STONES were involved in deep mystery this week as rumours swept through the business of the impending marriage of Brian Jones and German-born model and long-time companion, Anita Pallenberg.

Last weekend, blonde Anita (21) flew to London from Munich where she had been filming. She was met at the airport by Brian. They told reporters they didn't plan to wed "within the next 48 hours."

After spending the weekend together it is believed Anita returned to Germany on Monday night.

It is almost exactly a year ago to the day since the Rolling Stone and the lovely model hinted they would wed. In an exclusive interview in Disc and Music Echo on December 4, 1965, Anita said at a Paris party that it was "half-and-half" true that she and Brian would marry.

From America, where the Rolling Stones were then touring, Brian explained: "Marriage is one of those things I have obviously considered. Anita is the first girl I've ever met I've been serious about. I'm very fond of her."

On Tuesday, Brian Jones said: "Quite definitely I'm not getting married."

"Marriage, we consider, is not the next logical step in our association at this time."

At the weekend, Brian and Keith Richard are off to America for a holiday in Los Angeles, Texas and Mexico.

Kinks were also involved in a marriage mystery this week when Pete Quaife denied on Tuesday that he had secretly wed Annette Paustain, daughter of a Danish business tycoon.

But Pete, who recently rejoined the Kinks after a six-month lay-off because of a road accident—during which time he was convalescing in Denmark—would only admit that he and Annette were "close friends."

He added that marriage was not out of the question.



● PETE QUAIFE

TROGGS CUT LP TRACKS IN GERMANY

BECAUSE of intense pressure of work the Troggs are recording tracks for their new LP in Germany during their present visit.

This is unprecedented by any other top British artists. In the past only American studios have been used to complete British group LPs.

Troggs went to Berlin on Friday and will not return until next Monday. They cut two tracks in Berlin this week. The LP, "Troglodydynamite," is released here on January 15.

Group is expected to headline a tour of Britain for four weeks in the spring. They have a "Ready, Steady, Go!" spectacular on December 16.

Seekers may do Christmas 'Juke Box'

SEEKERS have been approached by producer Albert Stevenson to appear on "Juke Box Jury" on Christmas Eve.

"It would be a nice idea to have them all together," Stevenson told Disc and Music Echo on Tuesday.

The "Jury" producer claims that last week's all-deejay show—featuring Simon Dee, Jimmy Savile, Peter Murray and Alan Freeman—was a "tremendous success."

"The show came alive," he said on Monday. "And the panelists did not repeat themselves. I had

several calls at my London home over the weekend praising it."

Stevenson, added, however, there were no firm plans to repeat the experiment. (See also page 15).

Saturday's panel features Bachelors and Julie Felix.

Page to quit Yardbirds

YARDBIRD Jimmy Page is now expected to quit the group — following in the footsteps of fellow guitarist Jeff Beck, who left last week.

Jimmy joined the Yardbirds in the summer, replacing Paul Samwell Smith, who left to take up

few dates of the Yardbirds tour. He is to be replaced by an organist.

Yardbirds return at the end of the week.

Page and Beck have been friends for a long time. And Jimmy joined the group on Jeff's recommendation when Paul left.



THE CREAM'S L.P. IS RELEASED ON DECEMBER 9TH. THE TITLE IS 'FRESH CREAM' THEIR SECOND SINGLE IS ALSO RELEASED ON THE SAME DAY- IT IS CALLED 'I FEEL FREE' THE FLIP: 'N.S.U.' - BOTH ON



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Will the STONES ever roll on film?

asks
PENNY VALENTINE

A CRY FROM THE WILDERNESS. NOT FROM A FAN, CHIGWELL, ESSEX—BUT FROM AN INTERESTED PARTY, FLEET STREET, LONDON: WHAT HAS HAPPENED TO THE ROLLING STONES' FIRST FILM?

Remember those first tantalising moments when we were promised the Rolling Stones would be encased in glorious celluloid? The speculation as to which Stones would turn out to be funniest, people muttering that Charlie would probably walk away with the whole phenomenal thing?

Our appetites were whetted. Stones' fans felt that at last justice was to be seen to be done, and the Stones would

create their own particular film history in a style only equalled by the Beatles.

We sat with bated breath, pens poised eyes alert. It has been a long, long wait. Some 18 months to be precise.

Four weeks ago, the clouds of mystery seemed to be thinning from around the top of the Mayfair hotel—temporary residence of the Stones' young manager, Andrew Oldham. And it looked very likely that Messrs Jagger, Richard, Jones, Wyman and Watts would actually take their first steps into the film studios.

Famed director Peter Whitehead had been in earnest consultation with fiery-headed Andrew, purveyor of all things Stone-like. But nothing happened. Talks just continued to

go on, and on, and on . . .

The Strange Saga Of The Rolling Stones' First Film starts in July 1965.

● July, 1965: A Rolling Stones' film is planned and all the Stones are very happy.

● October, 23, 1965: The first official announcement. The Rolling Stones' film would go into production early 1966 and would be produced by a company formed by elegant Andrew Oldham. "We will be bringing in a director from outside but production will be done by our own company," said Andrew and then went to America for over two months to sort out the Rolling Stones' tour there.

● December 18, 1965: Elegant Andrew flies back to London and says that filming will definitely start in April 1966. The film, we are told, will be entitled "Back Behind And In Front" and will cost over half-a-million to make. It will take eight to ten weeks filming and another month to write the musical score. It will be produced by Andrew and American Allan Klein and shot in four Iron Curtain countries. Mick and Keith will write eight songs for the film, "a projection of the Stones themselves." We are informed that a scriptwriter travelled all over America with the Stones to study them closely before writing the film script.

END OF PART ONE.

We open our second part with the news that David Bailey would like to make a film called "The Assassination of Mick Jagger" which would be all about a pop star but, obviously, not that straightforward.

And Mick says "I would love

NO PURPLE POP HERE . . .

YET another book on the pop business. And yet again the author is not sparing with the black paint-brush. The story of "Break And Begin Again" by Stuart Lauder (Longman's, 25s.) is familiar now—the well-trodden path of the pop star to fame, riches and the attendant squalidness. Ho hum, you might be tempted to yawn.

But you'd be wrong. For this book is mastery and thoughtfully written with a degree of readability not previously encountered in works of pop. And that may ensure for it a better fate than that suffered by the crop—no, plague—of hammy-written, sensation-seeking "exposes of popbiz."

The pop singer has the uninspired name Gary Allone. His career is seen through the eyes of an elderly philosopher who becomes a sort of adviser and moneylender to Gary, whose progress is followed through marriage, foreign tours and the inevitable emotional hangup.

Some people may find one or two of the author's observations too close for comfort, but for all that the business will no doubt survive.

to be an actor and we're all really looking forward to starting work on the new film."

● February 5, 1966: The Rolling Stones are preparing for their tour of Australia and the Assassination of Mick Jagger has not been mentioned again.

● February 19, 1966: News comes that the Rolling Stones will record nine tracks for their new film in Los Angeles on the way back from Australia. Instead they cut tracks for their new LP.

● May 14, 1966: Enter Andrew, stepping lightly from his black windowed Rolls Royce, to stagger us all by announcing that the Rolling Stones will now film "Only Lovers Left Alive." What happened to the other idea? Who knows? The master of the art of surprise has struck again and left us dumbfounded. It will be based on the book by Dave Wallis about a country taken over by mass suicide and the only people left a gang of youths. Nasty ones at that. "The Stones will have starring roles in this film which will be a basic projection of themselves in the film situation," announces Andrew. (Which must have pleased their parents.)

● May 21, 1966: From out of the blue—and the "Daily Mail"—an attack on the poor old Stones by Mrs. Wallis, wife of Dave. The book, she says, will be ruined by the Stones doing it as a film. "I just don't see it being taken seriously," she says.

● May 21, 1966: Curiouser and curiouser. Dave Clark pops up and says that THEY were going to make "Only Lovers Left Alive" but thought the whole thing was too horrific!

From then until now nary a word. Little or no light relief except a strange quote from Keith Richard about how they were all going to have to take elocution lessons for the film.

Somewhere, in some darkened corner of a large studio lot, lies an acre or two of film simply aching to have a Rolling Stone imprinted onto her nice clean untainted surface.

Just how long is she—and us—going to wait? After all, it's getting cold out here . . .



NAME: Judith Durham.
BORN: Melbourne, Australia—July 3, 1943.
EDUCATED: Melbourne state school, then a girls' grammar school in Hobart, Tasmania—then back to Ruyton Private School, Melbourne. Left school at 16.
FAMILY: Mum and Dad—and a sister, Beverley, who's married and two years older than me.
HOME: Rented house at Richmond, Surrey, which I'm leaving soon because the Seekers are going to do panto at Bristol.
FAVOURITE FOOD: Don't laugh—ICE CREAM!
FAVOURITE DRINK: Coffee. Oh, that drink! Sweet

Vermouth at the moment. And Mateus Rosé with a meal. I hate instant coffee, though.
PETS: We had Cocker Spaniels when I was younger. But they caught distemper or had fits. Then we had a mongrel which was run over. After that we gave up having pets. You get too attached. I'd love to have a dog—a Cocker. Or an Afghan Hound—depending on how big the house is. I hate birds. They can't respond.
AMBITION: I used to be very ambitious when I was younger. There were lots of things I wanted to do. But they didn't work out. Now I've no ambition because I'm part of a group.
RECORDS: I'll buy the odd Beatles, Dusty or Tom Jones LP—but don't avidly get all their stuff.
FEARS: None! Oh yes. I'm terrified of putting on weight again. I think I'd die if I got as fat as I used to be. It's emotionally unbalancing to be overweight.
MARRIAGE: Oh yes! I think I'm the marrying type. But I think marriage is for raising families. That's the main thing. No one should be in a hurry to marry. It doesn't do any harm to wait. It's a big decision.
HOBBIES: I play the piano when I have time. Do a bit of sewing still. Really I spend so much time trying to look my best.
POLITICS: Not interested really.
SMOKES: Never! I have a bit of lung trouble and I'd be a foolish girl if I did.
RELIGION: I have no definite religion. But I'm very interested in what religion is. I'm a believer in astrology anyway.
DRESS: That's a sore point. I like elegant clothes but I can't wear them. I just dress in fairly plain things—but clothes that suit me. I'm not really interested in my appearance that much.
LIKES: Riding my bike.
DISLIKES: Riding my bike in the wet.
FAVOURITE COLOUR: Yellow.

Listen, members of the Jury . . .

YOU, too, may go on a jury—provided you are a man or woman householder between 21 and 60 and of sound mind.

No such stringent qualifications apply to the people who weekly sit on the most famous jury in the land to cast the die for or against the latest discs before a public gallery of millions.

And over the seven and a half years of "Juke Box Jury" the critics have demanded a fitness test for jurors, many of whom they claim are neither good nor true when it comes to judging a record. And the knockers cite JBJ's glaring jobs.

Now, Judge Jacobs (peeved at all the snideness) has given the critics a hearty "Yah Boo" by publicly claiming that 67 per cent of the jury's predictions are accurate.

A random check on the jury's predictions over the past month does show they are not always the bungling buffoons many make them out to be.

But they exposed themselves to public ridicule with prophecies of doom on his self-evident to the most short-sighted of squares. They gave the thumbs-down to Manfred's "Semi-Detached" and the Small Faces' "My Mind's Eye." And they pronounced their misguided blessing on non-starters by Adam Faith and the Yardbirds, among others.

So Mr. Jacobs would be unwise to rest on his tatty laurels of 67 per cent. We do want to blow our own trumpet, and Disc And Music Echo's one-girl pop jury Penny Valentine is far more accurate. In fact she successfully predicted all but two of the current top twenty.

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Why ERIC digs the TAMLA hit sound

NOTHING, it seems, is sacred. Even Tamla Motown have been influenced by the cult of psychedelic* music. This, in the opinion of Eric Burdon, is what has produced their new sound.

Of all the people you would expect to be raving fanatics over Tamla Motown, Eric Burdon isn't really the first name that springs to mind.

But cheery, chunky Eric, the darling of the discotheques (and most other places besides), who once had a distinct "down" on all that Tamla stood for, has seen the light. Now he too trots along to Four Tops concerts and sits happily listening to new Tamla singles. Just like the rest of us, if the chart is anything to go by.

Why the sudden change, and why the extraordinary explanation of the psychedelic influence?

"I went to Detroit about six months ago and almost directly I landed I was asked what I thought of the Tamla sound.

"I said at that time that I thought they'd done a disservice to Negro music. That they'd taken the guts out of it and that they were letting us hear it in dribs and drabs. Really I just couldn't see what they were up to.

"What I didn't realise was that all this understatement was a great thing and that the greatest thing of all now is their ability to forget they are Negroes. They're not shackled to a distinct Negro sound.

"What's happened is that Tamla music has been touched by the psychedelic White sound on the outside. By people like the Mamas and Papas and Mothers of Invention.

"For instance on 'Reach Out', which really started the whole scene, there was, that very urgent influence in the backing. And on the Supremes' new one there's that mechanical S.O.S. noise.

"I know people will flinch when they read this bit about psychedelic, but that's only because people in England are so frightened of any change they all go around muttering anti-things about psychedelic music before they've even thought or heard anything about it.

"Of course it's great. There's so much talent in that company it's ridiculous. But even I was amazed at the Four Tops' success when they came over. They had more contact with the audience than I've seen for years. And it wasn't particularly that THEY were so good, it was the great sense of timing.

"Tamla Motown had to have this resurgence. When they came over and toured here they were only popular in the minds of people closely connected with the business, and the youngsters in London. Now the whole country's catching up."

* PSYCHEDELIC: music powerful enough to have a hallucinatory effect on the brain.



Where I go my wife goes too, says



WAYNE FONTANA

PEOPLE noticed the change in Wayne Fontana directly he married Susanne earlier this year. A changed man indeed. Quieter and more serious, not so much looning around and disappearing for days on end.

They like to be together those two. So much so that nearly everywhere Wayne goes, Susanne goes too. Never, in the history of pop marriages, has a wife spent so much time by her husband's side.

Most pop stars tend to keep their wives securely enmeshed in the ancestral home. But any time when Wayne's going to be away for longer than one night he tells Susanne to pack her suitcase and off they trek like a couple of nomads bound for strange parts—like Scotland and Wales.

"I hate being away from home and Susanne so I take her along with me," explains Wayne. Simplicity itself. "And ballroom appearances are a terrible drag. Big tours are nice and so are cabaret appearances, because you're in one place all the time, the money's good and people actually listen to you.

"Susanne came along on the last tour, about six days after the wedding. She loves it and it was nice having her around.

"She's with me at the moment because we're doing a ballroom tour of Scotland, which is going to be a drag."

Harsh words indeed, but then Wayne in his usual abrupt manner thinks that most ballroom appearances are a waste of time, and pretty foul to boot.

"You turn up and the dressing rooms are like shacks and the lights work if you're lucky.

"I really don't think anyone should have to do ballrooms. It's only very occasionally that they work out and the place and audience are nice.

"I don't blame people like the Troggs packing it in as soon as they are financially able to.

"It's the travelling that gets you down. For instance, tomorrow we'll be doing 350 miles and it's no joke. I hate the travelling part more than anything else.

"These days ballroom appearances are definitely on the decline. It all started because of the Beatles, like most other pop things. Now cabaret is the thing. If I could give up ballrooms I'd do it tomorrow."

Meanwhile Mr. and Mrs. Fontana slog on. To get the money to pay the rent to keep their little nest warm. Ah.—PENNY VALENTINE.

EAT THIS EASYBEATS DISH AND DROP DEAD!

WHAT ABOUT, we said to the Easybeats, a nice unusual Australian recipe for Christmas?

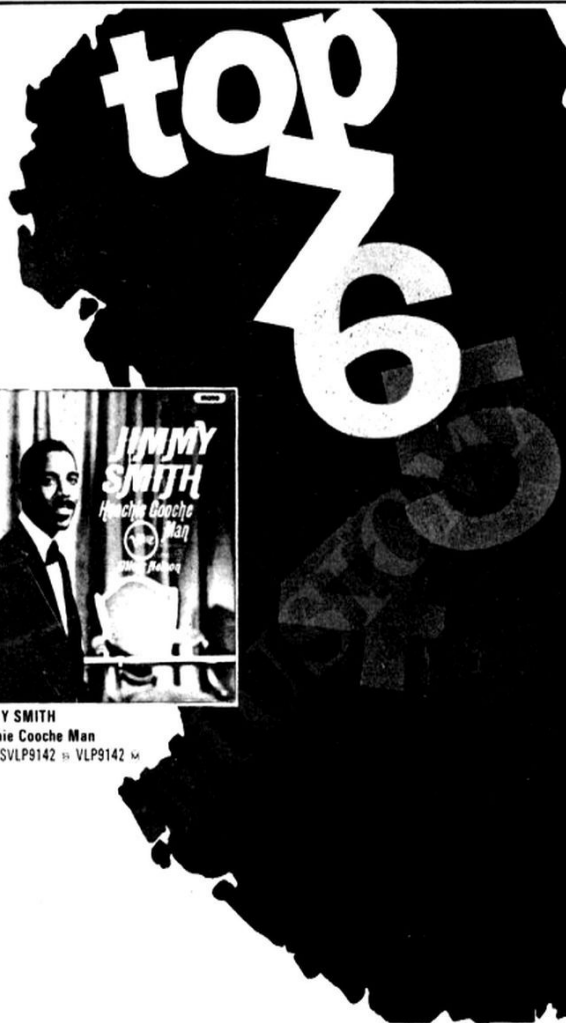
Now the Easybeats are very nice but they are also rather jokey gentlemen. So we ended up with an inedible but amusing all-Aussie, mind-me-diggeridoo-sport, and tie - all - the - kangeroos - down, Easybeat-way-of making (wait for it!) Austral Tucker Soup.

The ingredients are so wrapped up with the method of making we just reproduce the written words of Easybeats.

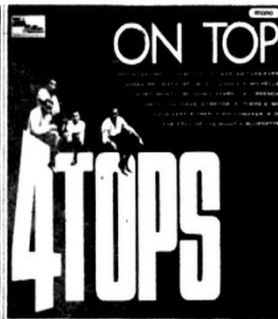
Take the green end of a witchity grub's tail and mix in two ground koala teeth. Pour half a cup of salt water (available from Bondi Beach) into the pounded mixture and mix well—preferably with the leg of a dead kangaroo. Bring to the boil on a Port Magharite footpath (oh yeah?) and now your soup is ready.

If the taste is not to your liking grab a handful and rub it into the bald patches of your head.

(And if you didn't have them when you started we bet you do after trying this lot.)



THE SUPREMES
Supremes A Go-Go
Tamla Motown STML11039 ♪ TML11039 ♪



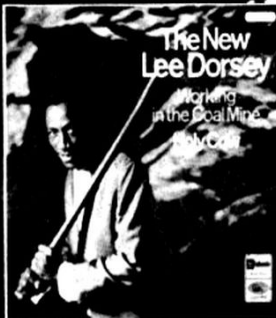
FOUR TOPS
Four Tops on Top
Tamla Motown STML11037 ♪ TML11037 ♪



TEMPTATIONS
Gettin' Ready
Tamla Motown STML11035 ♪ TML11035 ♪



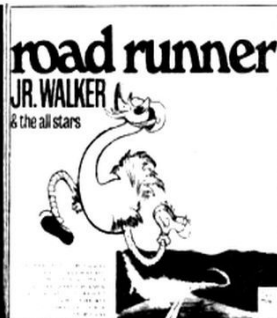
JIMMY SMITH
Hoochie Cooche Man
Verve SVLP9142 ♪ VLP9142 ♪



LEE DORSEY
The New Lee Dorsey
Stateside SSL10192 ♪ SL10192 ♪



DAVE CLARK FIVE
Dave Clark Fives' Greatest Hits
Columbia SX6105 ♪



JR. WALKER & THE ALL STARS
Road Runner
Tamla Motown STML11038 ♪ TML11038 ♪



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E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq, London W.1



POLICE? THEY'RE our PERSECUTORS

*They regard all
Mod youngsters
as suspicious*

JUVENILE DELINQUENTS and junkies, hoodlums and homosexuals . . . today's moralists make out a bad case for Mod Britain.

Maybe there are many of these types about—but the best way to tackle the situation is to leave the teenagers alone to sort out their own problems.

Young Britain, it became clear from my talks with teenagers in seven leading provincial cities, don't want interfering elders at hand to give out-of-touch advice.

And, though it may upset those of you still wallowing in the sea of outrage and hysteria over the Shepherds Bush shootings, leading the list of despised snoopers on teenagers today come . . . the police force.

It was in Cardiff, where, heaven knows, they have cause to complain, that the youngsters showed most feeling against the Force.

Not surprising. Chris Mercer, pop show ideas man of the West and Wales's TV station, TWW, who gave out with such sparkling shows as "Now!", told me: "Top Rank has just opened up here—but before that there

was very little for Cardiff youngsters and everything closed early."

And these were the teenagers talking . . .

Wendy Hiles (15), student, Edinburgh Flats, Canton, Cardiff: "There is hardly anywhere to go at night and even those places close early. Thus we come out on the street before 11 pm and want to stand around talking for a time.

"Instead the police break us up and move us along. It's the big thing that spoils Britain for me—the police."

Philip Temple (17), guitar-strumming maker, Duffin Avenue, Pontypridd: "The police persecute young people everywhere. I'm sick of them regarding all youngsters who like to dress mod or something as suspicious

and liable to smash up the nearest shop."

Graham Jenkins (17), carpenter, Diana Street, Cardiff: "It's true that the police have got a 'down' on young people. Certainly, it's the case in Cardiff.

"They're always breaking us up after a dance and moving us along. Cardiff's not much cop at all—I should like to go abroad because the police are the same all over the country."

Philip Jones (17), labourer, Mackintosh Place, Cardiff: "The police here won't leave young people alone. Nobody does anything for us in Cardiff."

'A mess'

Others were even more explicit about Cardiff and its lack of consideration for young people. "Ugh!" was all **Cheryl Griffiths (15)**, schoolgirl, Hurst Crescent, Fairwater, Cardiff, thought of the place.

"Cardiff's the best place in the South of Wales," said **Malcolm Patterson (18)**, tool seller, Roath Court Road, Cardiff—which doesn't say much for the rest of the South of Wales.

So what else is there to do if you don't go to the Top Rank Centre or Whisky A'Gogo clubs? "The boys get drunk too much," said **Judith James,**

(18), hairdresser, Ninian Park Road, Cardiff.

If they're not dancing, drinking or running down the police, however, **Young Cardiff** are also wary of Premier Wilson.

Julia Bond (17), student nurse, Harford Street, Tredegar: "He's made a mess of things—I'd like to see him go."

Molra Davies (17), student nurse, Stewart Street, Methyrdyffil, was the only Welsh youngster who replied to my probe on politics: "I'd like to see Home Rule for Wales."

In Scotland, if it's not a cult, it's still a catchphrase for **Young Glasgow** to quote when you ask them about politics.

In Wales, nobody's bothered—probably because Home Rule would leave Wales even more out of touch.

But like Glasgow, like everywhere, the Welsh teenagers turn their back on television. **Wendy Hobbs (16)**, junior clerk, Victoria Road, Barry: "The only thing TV does for teenagers is pass the time while you wait to go out."

Dreary

Richard O'Connell (17), sheet metal worker, Willows Avenue, Tremarthen, Cardiff: "There is too much documentary, political stuff. There should be more pop and films, too."

Christine Fidler (14), schoolgirl, Channel View, Grange town, Cardiff: "It certainly needs more films—but new ones instead of the dreary, ancient films they churn out at present."

Wales, Land of Song, and all that, believes **British pop** has never been better—but still says that the Americans are taking over, thanks largely to the **Tamla Motown** artists.

Frances Nolan (16), schoolgirl, Gladstone Road, Barry: "We need much more Tamla music. If they sent over another package show like last time, they would fill all the theatres this time."

Certainly, **Tamla** should get in now. Cardiff was no isolated example of the British teenager's enthusiasm for the Tamla sound today.

Vikki Rudman: "I think British pop is terrible when it is compared to the Tamla records."

Gaynor Coles (16), schoolgirl, Ashcroft Crescent, Fairwater, Cardiff: "Tamla is tops these days. That and the Beach Boys are dominating pop music now."

But if Cardiff and South Wales youngsters are outspoken on many things, then church leaders doubtless believe that the Welsh remain religious.

Wrong again—for only one in seven of the teenagers I interviewed ever attend service. There's real unrest down in that valley of Wales.

Next week:

GLASGOW

GREAT

TEMPTATIONS

NEW SINGLE

"(I KNOW) I'M LOSING YOU"

Tamla Motown TMG 587



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Sweet to my soul

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DECCA



TOM JONES got out of bed crown on his head for a sea at tidings that give him no

For fighting hard to re tree in time for Christmas his annual seasonal sentiment Was Like Christmas."

"I'm not too happy with a this song just adds to the re the pop Prince of Wales.

"El is yesterday. His style as he keeps himself so much times have changed. He's ce but his ideas are so old-fashi

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One would have thought Bachelors were enough. Ha saturating the chart with a s as well?

Over to Tom . . . "When songs like 'Rudolph the R these are surely just for kidd

"I can't stand these sicc [Miss Patti Page is responsi be able to get better material

"In Elvis's case, of cou rubbish he's doing or else he Elvis and the aforementioned only ones. Mush, mush mor

ELVIS: a rubbishy hit, says TOM JONES

TOM JONES got out of bed on Monday morning, put the pop crown on his head for a second successive week, then groaned at tidings that give him no comfort and joy.

For fighting hard to replace him at the top of the chart tree in time for Christmas is Elvis Presley, back again with his annual seasonal sentiment, this year with "If Every Day Was Like Christmas."

"I'm not too happy with anything Elvis records these days and this song just adds to the rubbish he's been doing lately," roars the pop Prince of Wales.

"El is yesterday. His style of song has long since gone. Seeing as he keeps himself so much to himself, maybe he doesn't know times have changed. He's certainly capable of singing better stuff, but his ideas are so old-fashioned."

Tom isn't only faced with Christmas competition from King El. The Small Faces borrowed Hymn 482 in the Ancient and Modern songbook to score with "My Mind's Eye," the Seekers warble merrily about a "Morningtoun Ride" and Herman has the whole jingling bells bit on "East West."

One would have thought Doonican, Dodd, Reeves and the Bachelors were enough. Have British record buyers gone soft, saturating the chart with a sugar-coated crop of Christmas songs as well?

Over to Tom... "When I was a kid I used to like Christmas songs like 'Rudolph the Red-nosed Reindeer' and all that. But these are surely just for kiddies."

"I can't stand these sick titles like 'Happy Birthday, Jesus' [Miss Patti Page is responsible for that one]. Pop singers should be able to get better material than this."

"In Elvis's case, of course, he either doesn't realise what rubbish he's doing or else he can't be bothered."

Elvis and the aforementioned others, of course are not the only ones. Mush, mush more than they are guilty of giving out

with a trough of sugary sentiment each Christmas.

Among other titles offered this Yuletide... "Yes, Virginia, There Is A Santa Claus" (Neil Spence—a name unknown here) and—"Blue Snow Night" (a group called the Guri's)... and "Little Snowflakes" (the somewhat predictable song offered by Miss Lorne Lesley).

Previous Christmases have produced such similar sentiments as "The Little Pine Tree," "The Man With All The Toys," "Christmas Dreams" and, inevitably, "Mistletoe Love."

Nobody's trying to knock Christmas, least of all, Tom Jones, who says: "I'm spending it with my parents in Pontypridd. I want a pint of Welsh bitter for Christmas."

What Jones and the others object to is being connected with such sweetcorn, as most of the Christmas discs are, at a time when pop has progressed to better ideas.

Even the Barron-Knights, who always seem to turn up at Christmas with a party disc, are anxious to dissociate themselves from anything remotely connected with Christmas.

They have hit the chart again with a typical party piece titled "Under New Management," but Barron Anthony protests: "I once heard that George Bernard Shaw said Christmas was kept alive by avaricious shopkeepers. Maybe the only has moved to the pop stars these days—but ours is not a Christmas record."

"Merry Gentle Pops" was the only Christmas-time disc we released. "Pop Go The Workers" came out in the Spring. "Call Up The Groups" was a July release and this current one was written in June, but we were unable to get into a recording studio to make it until early in November.

"So we don't want the public thinking we're trying to cash in on Christmas—it just isn't true."

Nobody's knocking the Barron-Knights, however, just El, who should have more taste than to wall about what a pity every day isn't like Christmas. Mind you, he has a point. If it was, people like Tom Jones would never get round to making pop records that prove what an unambitious old square El is.

Oh dear, Orbison's in the wars again

ROY ORBISON'S IN THE WARS AGAIN... AND ALL TOO LITERALLY THIS TIME.

His latest hit, "There Won't Be Many Coming Home"—a lament about the casualties of the American Civil War—has the pop world up in arms.

In war-affected America, the disc, as yet, has not been issued; here at home pop people are furiously arguing for and against the song.

For although Orbison's aides have strenuously protested that the song is about a war a hundred-odd years ago, there is equal feeling that the undertones of the lyric express views on Vietnam.

Poor old Orbison! His last single, "Too Soon To Know," was tastelessly released shortly after his wife was so tragically killed in a road crash. Now his new disc is out at a time of year when sentimentality is strong in the mind, particularly among Vietnam-affected Americans. Is this commerciality gone

too far—or is Orbison just an innocent offender? Here's what some pop stars are saying:

ERIC BURDON: "It's sick that the disc hasn't been issued in America yet. It seems pretty obvious they don't want it there because it's an anti-war message. I see nothing wrong in the disc at all."

DAVE DEE: "Everybody says Orbison shouldn't record morbid songs after the death of his wife, but he does. Still, I can't see anything wrong with this record—in fact, I quite like it."

SIMON DEE: "A person can make a record of what he or she likes, and this should be appreciated by everyone purely for the contents and singing style. People get too analytical about records."

DAVE BERRY: "When I first heard this, I assumed it must be a Vietnam song and naturally thought it sick. Now I know it's from his 'Fastest Gun Alive' film I can't see there's anything sick about it."

ALAN PRICE: "I don't like songs with war themes, although I don't suppose there's much wrong with a song about the Civil War, which was years ago. Anyway, I wouldn't call Roy Orbison an insincere person."

So much for what the stars say. Disc and Music Echo readers also weighed in with some strong comments about Orbison's choice of song.

Sylvia Lyman (17), student, 173 Ilfracombe Gdns, Chadwell Heath, Romford. "Although it's from a film about the American Civil War, it

seems quite obvious that the lyric is really meant to be about Vietnam—whatever they try to say to the contrary. After the unfortunate timing of 'Too Soon To Know' this disc is just too much of a coincidence. It's all very bad for Orbison's image."

Liz Robinson (23), secretary, 120 Kingsway, Dunmurry, Belfast: "If they'd brought out this record around the release date of the film, it would have been all right. But this has been badly timed. Just as people associated 'Too Soon To Know' with his wife's death, they will associate this one with Vietnam."

Carole Brown (21), telephonist, 24 Fairhope Ave, Pendleton, Salford: "This isn't really sick. There was a lot of controversy with those songs about the Bomb, like the Barry Maguire records. I think it's a big fuss about nothing."

Clive Richardson (20), bookshop assistant, 46 Slades Drive, Chislehurst, Kent: "Nobody's going to be affected by this. I see nothing wrong in the lyric."

Roy Bull (30), shopkeeper, 108 Katherine Road, East Ham: "If this had been about Vietnam I'd have said it was sick. But it's about the Civil War."

Barry Grimmer (19), shop assistant, 96 Witard Road, Norwich: "It's not sick—it's going to go to No. 1 anyway."

Marion Hills (18), clerk, 6 Orchard Street, Shepherds Bush, W12: "I don't like it at all. It's all a bit too glorified compared with his other records."



tainly, Tamia should get Cardiff was no isolated... of the British teen-enthusiasm for the Tamia today.

Rudman: "I think Brit-pop is terrible when it is... to the Tamia re-"

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Week: GLASGOW



DAVE DEE: more than just a GIMMICK GUY

says recording boss STEVE

A CHANCE meeting in London's Oxford Street a couple of years ago resulted in one of today's top hit-making teams... Dave Dee, Dozy, Beaky, Mick and Tich, and their record producer Steve Rowland.

Steve, an accomplished 26-year-old American, was over here to savour our emergent beat scene after a successful career as an actor and singer in the U.S. when he met by coincidence a recording man who offered him a job as a singer.

But so that Steve could have an official occupation to extend his visa, he was signed as a record producer—although he knew little about the job!

He never did get to be a singer—but last December he was asked if he'd like the chance of recording an unknown group with the bizarre name Dave Dee, Dozy, Beaky, Mick and Tich.

"The name meant nothing to me," said Steve, "but I owe everything to that moment

in my life." The result was "Hold Tight," which sold 300,000—and consistent hits since.

"A great deal of the success is Dave Dee, of course," Steve explained. "Most artists, when they get a top five record, turn to the producer and say 'Don't tell me what to do.' Not Dave. He didn't want to do 'Bead It' because it was such a change, but he agreed to go along with me. Their new record, 'Save Me,' is different again, and I think it's the best one I've made with them."

"If the boys continued along the same lines all the time people would classify them as gimmick guys who do a 'Hold Tight' football chant, wear bright colours and do a funny dance. So I suggested doing something more sophisticated and showing the music industry that Dave Dee has more depth than just a gimmick guy."

"They realise they're not good musicians or singers. But one thing they have, especially Tich, is a fantastic ear for picking out solos—

he played the bazonki on 'Bead It.'

"Beaky, the rhythm guitarist, has the most musical knowledge in the group. He plays the timbali [a Latin American drum] on 'Save Me.'

"Dozy, the bass player, is very quiet and soft-spoken. He has an amazing feel for hard-driving rock 'n' roll and the whole sound of the group is based on him."

"Mick, the drummer, has perfect timing—he never speeds up or slows down. And Dave is the whole nucleus—the personality, the front man. He knows how to talk to people. He admits he's not a great singer, but he surprises himself because he can sing a ballad with a lot of feel."

"They never clown around in the studio. And if they don't clown enough they don't get the same atmosphere as on stage. Once we brought some girls in to liven things up. But it had the opposite effect as the boys started to show the girls how serious and good they were. So the girls had to go!"



Brian Epstein in association with Radio London presents

GEORGIE JULIE FAME FELIX

MERSEY NEWS ● MERSEY NEWS

BAD news for lovers of the all night sessions at the Cavern and the Peppermint Lounge.

It's on the cards that the sessions will become monthly affairs following police advice to the clubs.

Still it's a great pity considering the fantastic turn outs for both the Little Richard and Ben E. King shows.

● The Keys followed from the North West Coast beat contest, but Puritans (of Manchester) still in with a chance.

● Efforts have become the "Thy" because they feel it is easier to remember.

● Johnny B Great is great. And so are the Quotations . . .

POLICE CLAMP DOWN ON CAVERN ALL-NIGHTERS

● Congratulations to Billy Kinsley of the Merseys who celebrated his 21st birthday last week.

The Pirates, former backing group of the late Johnny Kidd, who are now the Avengers in Liverpool last week . . .

Max Wilson parted company with the Prowlers because of his studies . . .

● Titles of the Seftons' first record have been confirmed. "A" side will be "I Can See Through You" with "Here Today" on the



● JOHNNY KIDD

flip. Release date is January 20. **Commoisours** definitely one of Liverpool's most under-rated line ups . . .

Tatters seem to make a habit of winning contests. They followed up their Pepp success with another win at the weekend . . .

What's happened' to the proposed **Big Three** comeback?

Some confusion in Liverpool following chart arrival of the **Easybeats**—because there was once a Mersey group by that name.

Tom's tops

FULL house at Towers Theatre Club, Warrington, for appearance there of chart-topping Tom Jones. Funny how Tom always seems to be in the North when he hits that top spot.

● Seftons photographed with Harold Wilson one night, and Little Richard the next . . .

Colin Owen, bass guitarist with the Denims, is to take on a new role with the group—as organist.

Merseyside's smartest looking set are probably those who attend the Litherland sessions.



● LITTLE RICHARD



● BEN E. KING



● GERRY MARSDEN



● FOURMOST



● MERSEY BILLY



● EASYBEATS

Mark Peters

MARK Peters and his Method have landed a five-year contract with CBS and already the company are predicting a golden future for them.

They have completed two recording sessions and their first titles "Run Baby Run" and their own "Save It For Me," are due for release in the New Year.

Success isn't new to the group. For they have just returned from an all-conquering six months on the Riviera where they toured with chart-topper Tom Jones.

● Some of Liverpool's top country and western stars, including the Saddlers, Kentuckians and Johnny Gold's Country Cousins, performed free at a charity C n' W night.

Gerry and Pauline Marsden's baby christened Yvette Louise. And Gerry's brother, Pacemakers' drummer Fred was godfather . . .

FOURMOST one of the few well-known groups who can still be seen around Liverpool clubs. Billy Hatton was on the Pepp all-nighter, but Kingsize Taylor, who was expected, did not arrive.

TWIGGY
Britain's top model branches out into pop



TWIGGY, who at 17 has been acclaimed top model, this week recorded her first pop song "Beautiful Dream," which Ember release on January 20.

● And if you are cynical enough to think she is relying on her fame as Britain's most photographed female face, her manager Justin de Villeueuve agrees: "We're taking advantage of her popularity. But I sincerely believe she has a nice voice."

● And Twiggy added: "I'm not taking it seriously career-wise but I would like it to be a success because if it is a hit I'll consider a singing career as against a film career."

● Twiggy has had a record contract for six months but she has been turning down material until now because it wasn't considered suitable for her image.

● She will not, however, be making personal appearances to promote her record, and has turned down offers to sing on the "Eamonn Andrews Show" and two other TV shows. Explained M. de Villeueuve: "If she gave a bad performance, which I think she would with bad nerves, I don't think it would do the record any good. We'll wait and see how the record goes, then we'll consider making a singing career and doing public appearances."

● Twiggy has no qualms at jumping on the popwagon. "Modelling and fashion is all tied up with the pop business anyway," she said. "With Mick Jagger and Chrissie Shrimpton and George Harrison and Pattie Boyd the fashion trade has been given a boost by the pop world. I think it's time modelling returned the compliment."

● Her pop tastes run through the Beach Boys, the Stones (she has every one of their LPs), Tami Motown and Gene Pitney. But she is not as impressed with pop stars' style of dress. "I don't like the way the girls dress and some of the boys look ridiculous," she said. "They haven't much idea, but I suppose that's their managers' fault."

● No doubt Twiggy will bring a measure of sartorial sense to the pop scene. It remains to be seen what her singing abilities are.

'Yes, we ARE a joke' say New Vaudeville Band

THE BRITISH LOVE of knocking their own achievements is notorious. Win the World Cup and we're full of excuses, row the Atlantic and we don't like to make a fuss.

It even extends to our feats of pop. The New Vaudeville Band return from a triumphant American tour to faint praise and snide sniping at their musical ability.

But to those who think the Band is a one-hit joke comes this reply from drummer Henri Harrison. "We intend to entertain by using comedy and so we want to be a joke in that respect, but as far as our musical capabilities are concerned we don't think we're a joke and we challenge any of the k n o c k i n g groups to a battle verbal or instrumental."

"How many of the British groups that have been snidey about us have had our musical experience? We can play and we do swing on a lot of numbers, and that's more than you can say of quite a few groups."

In fact the band's musical experience makes many groups look very green indeed. Henri himself has been playing for five years. He started playing trad jazz semi-professionally, then formed his own professional group which made three records.

Bob 'Pops' Kerr, on trumpet, started eight years ago and also plays just about every other wind instrument except clarinet.

Hugh Watts has been playing trombone for eight years, including 18 months in America where he played with all the New Orleans greats and cut his own LP. Mick Wilsher, lead guitarist, started in groups six years ago.

Tristram, Seventh Earl of Cricklewood, the band's singer, isn't just a weird name. He has played guitar for ten years through the rock and folk eras before he wrote a film musical.

Neil Kormer, on bass, has played for five years in all sorts of outfits. Like the rest of the band, he can read music—which is hardly a widespread accomplishment among other chart-toppers.

"We've never had the chance of playing in England with all the right equipment, due to break-

downs and so on," said Henri. "In America we managed to get the right gear and played before quite a few influential people who certainly didn't think us a load of old rubbish."

"When we were on the Dusty Springfield tour things went wrong because we didn't have a definite musical policy—we didn't know how far to go in playing thirties-style music."

"We didn't know whether the public would accept us so we did a group-style programme. So everyone was comparing us with other groups. But now we can't be compared with other groups—we can only be compared with bands like the Bonzo Dog Doodah Band, and I think we compare quite well."

"Still, I suppose the knockers must be annoyed at new sounds coming in which they can't play. They've been battering away at the same old thing for ages. I've played it myself, and it must be wearing a bit thin."

So the knockers can carry on sniggering at the New Vaudeville Band. They'll laugh too . . . all the way to the bank.

Richard Lennox

OUT NOW!
music maker



'I don't exactly go round all the time hurling cream cakes at people, you know.'

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Love, Girls and Marriage

by

THE SMALL FACES

"Spiders are a gas," said Plonk Lane. "I mean—they must be, either they wouldn't exist, would they? They're there," he said, pointing expressively at the floor.

"So they must be a gas. Just because I don't like them, it doesn't mean they aren't a gas!"

This rather weird bit of philosophy evolved as the Small Faces began talking about GIRLS. Plonk may have been trying to change the subject—but he certainly seemed to have far stronger ideas about his spiders.

"Let's have a BE GOOD TO INSECTS WEEK so that people will think we're kind and nice," he suddenly suggested.

"I may not like spiders—but I do like worms and snails. I used to carry them round in my pocket. That was when I was a boy."

Mac (Ian McLagan), who had been sitting with a look of deep misery upon his face, suddenly brightened. "I like worms, too—used to dig them up. But I don't like spiders."

"Last week I went into my hotel bedroom and there was an enormous Daddy Long Legs on the wall. At least six inches long . . . and there were spiders everywhere. I dropped them out of the window."

'I'd like a steady girl friend'

"I drop them out of the window too," said Plonk. "It's better than killing them—I don't like squashing things."

After this apparently deliberate digression, they returned to the subject of the day: Girls.

"I'd like a steady girl-friend, but it just wouldn't work out," said Steve laughing. "I've got three or four at the moment—I can never remember how many, or what their names are."

"It's not me that has changed. All the girls I used to go out with—ones I never thought I would see again in my life—they all come and see me! I don't mind. It's a laugh!"

Kenny Jones also feels that being a Small Face has changed his relationship with girls.

"If I meet a girl now I never tell her I'm in the group," he said. "I did that once and the next time I saw her I'm convinced she wasn't the same girl."

"I can't bear a girl to be forceful or pushing. It takes me a long time to get to know someone." Added Mac: "I haven't got an



at least two months."

"That's a very long two months," said Plonk pointedly, obviously sharing a private joke.

"Yes, very long," said Mac.

"It's three months actually."

Unlike the others, Kenny believes in long engagements. "After all if you're going to get married at 25 you have to start looking at 22 if you're going to do the thing properly . . . three-year engagement and all that."

The others claim that Kenny goes out with more girls than they do. This, they say, is because girls find him quiet and mysterious.

Mac says meeting girls is difficult when you're moving about as much as a Small Face.

"You can't meet them at parties or dances in the normal way," he says. "The last one I went out with I met in the street!"

"And you don't go out with them for so long, either. We would all like to have steady girl-friends, I think—but it doesn't work."

"In fact, I'd like to get married."

I want a wife who wouldn't mind washing my feet. I don't want her to be a slave. It's just that I love other people washing my feet."

Quietly, they admit that they would all like to be married—except for Plonk who says he doesn't believe in it.



MAC digs LIZ TAYLOR

Will Berry beat that jinx?



IN A POP world where a slipped disc can mean instant death to a singer's career, it is surprising to find Dave Berry so unperturbed that "Picture Me Gone" fluffed the chart.

But Dave is no stranger to misses. Since his first smash, "Memphis Tennessee," in 1963, he's had only three other hits ("The Crying Game," "Little Things" and "Mama").

He got nowhere with his six other discs ("My Baby Left Me," "Baby It's You," "One Heart Between Two," "Strange Effect," "I'm Gonna Take You There" and "If You Wait For Love.")

By a strange quirk, Dave has had a hit only once every two, three or four records. But he doesn't panic when a record misses. He expects to do better next time.

"Naturally I want hits," Dave grins, "but I don't worry too much if they're not."

"The one bad thing is that there's not the excitement when I make an appearance as when I have a hit."

"And sometimes I do become a little depressed and look forward to having a hit. So when it does come along it's wonderful—just like starting all over again."

That still doesn't explain Dave's secret of survival without consistent hits. "I think it's basically because I've tried to put on a good stage act," he said.

I've always been interested in stagework. When rock 'n' roll was first coming in, I used to read about Bo Diddley and Chuck Berry and their good stage acts. I always felt then to last you have to have something entertaining. I think that's helped me more than anything else.

"Even if I don't have a hit, people remember me as 'him with the hands on TV'."

Yet Dave has no delusions about the necessity of hits. "A lot of artists say they don't need a hit record any more and they long to go into cabaret. But I realise that every artist in the pop world needs hits. Probably only the Beatles and Stones could really work without them."

"I wish 'Picture Me Gone' had been a success because I was wanting to break my jinx and have two hits in succession. I just hope I'll get one next time." If his jinx keeps up he's bound to!

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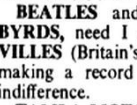
Jonathan King Column



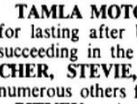
CHRISTMAS greetings to—SCOTT ENGEL, best singer. Philips—turn that single into a double "A" side please. "Archangel" is the most creative thing Scott has ever done. SANDIE SHAW—best girl singer (and manager EVIE, of course). TOM JONES, most overrated (cue hysterics).



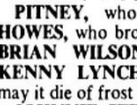
PENNY the reviewer, HERMAN the hermit, BRIAN SOMMERVILLE "the gentleman among publicists," VICKI WICKHAM and CHRIS CURTIS. PAUL JONES the brave, fearless and foolish; SPENCER DAVIS who was reincarnated after death. SELWYN TURNBULL because he doesn't get mentioned often; TONY HALL because he does. LEE DORSEY for his out-and-out sex appeal; the TROGGS for themselves.



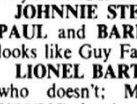
BEATLES and STONES, need I say more, and BYRDS, need I say less. MICK of the N. VAUDEVILLES (Britain's answer to ELVIS); KEN DODD for making a record so bad that all his others palled to indifference.



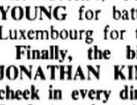
TAMLA MOTOWN for being 1966. PHIL SPECTOR for lasting after being 1965. BOB CREWE for always succeeding in the face of incredible odds. SONNY and CHER, STEVIE, MAC, PLONK and KENNY, and numerous others for being great as people.



PITNEY, who decomputerised himself. ARTHUR HOWES, who brought them over and is groovy anyway. BRIAN WILSON, another idol with feet of clay? KENNY LYNCH—say that again! Psychedelic music, may it die of frost bite.



JOHNNIE STEWART, JOHNNY HAMP — people. PAUL and BARRY RYAN; GRAHAM NASH, who looks like Guy Fawkes and GARY LEEDS who is. LIONEL BART—who stands alone; ERIC BURDON who doesn't; MIKE MANSFIELD and MURIEL YOUNG for battling against the knockers and Radio Luxembourg for their unbelievable jingles.



Finally, the biggest Christmas bouquet of all to JONATHAN KING. Bravely fighting on, turning his cheek in every direction—all for the sake of pop music. By God the fans should be grateful to him!

Focus on the TV pop scene

CLIFF saves show for Prince Philip

A ROYAL GALA

POP's contribution to the "Royal Gala" presented before Prince Philip at London's Palladium last week and televised for the masses by ITV on Sunday was poor.

It was left to dear old CLIFF RICHARD to save the night. There was more polish and professionalism in his too-short stint than a lot of the other acts lumped together.

WALKER BROTHERS were disappointing. As this was their last TV appearance before their enforced absence they should have done something to leave a lasting impression. Scott was in devastating form, as usual, for both "Send For Me" and "That Lucky Old Sun"—but John's voice sounded synthetic by comparison.

A tip for SANDIE SHAW. Don't try to sing slow songs. They're not for you! "Slow Boat To China" was atrocious and you should have another look at the words of "When I Fall In Love."

What is there to say about the DAVE CLARK FIVE? There's been little or no improvement in this group musicwise over the years and Dave still plays like a clockwork drummer boy. "Nineteen Days" was a terrible choice for the Palladium and only the stalwart Mike Smith shone on "Georgia."

So what was left? An all-too-brief appearance by JACKIE TRENT; the usual run-of-the-mill stuff from FRANKIE VAUGHAN and FRANK IFIELD; and a very

professional, if somewhat square, routine from the BEVERLEY SISTERS.

CATHY MCGOWAN did a very good disappearing act at the hands of David Nixon—but contrived to return, for some strange reason, to introduce one of the show's three compères.

ONCE upon a time the soon-to-be lamented editor of "Ready, Steady, Go!"—Vicki Wickham—said that one of the reasons for the success of the programme when it went live was that anything could go wrong and people watched cruelly just in case something did.



They could then point accusing fingers, go "yah, boo" and wonder how everyone was going to work things out.

So be it. On Thursday night BBC-TV's Johnnie Stewart must have been having the proverbial kittens.

A TV classic mistake occurred on that other now live pop programme "Top Of The Pops" when poor old Simon Dee wrongly introduced Bobby Hebb as the Seekers and confusion reigned.

Staggered

People yelled across the studio, cameras whirled round frantically looking for the right person and the right time, the audience looked staggered and Mr Hebb looked rather surprised. He coped well though.

People who really came off best were Dave Dee and company. A nicely timed, well worked out act that registered beautifully.



CLIFF: polished



SHADOWS: a bit thin without Bruce Welch, who was too ill to appear



DAVE CLARK: clockwork

Actually it was quite funny—"Juke Box Jury" on Saturday. And it was quite light and quite entertaining.



BUT four DJs are okay once a month, Mr. Stevenson, producer, but not, not, not every week. It will just be too much.

For one thing, they seemed to treat the programme as a personal showcase.

Alan Freeman came off best as being a knowledgeable and sane chap.

And, funnily enough, Jimmy Savile came off worst as being a sort of pop Billy Graham, preaching on each record, praising everything.

Nearly each disc took a staggering six minutes to get through because of the verbosity and backchat.

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IFIELD: run-of-the-mill

MR. HEBB AND HIS 46 VARIETIES

WHAT HAVE Andy Williams, Nancy Wilson, Della Reese, John Walker and Manfred Mann in common? No? Well, add to the list Georgie Fame and Cher. Got it? Yes—"Sunny"!

But that's only a small part of the "Sunny" story. For so far there have been no fewer than 46 versions of the song recorded round the world—making it something of a standard in its own time.

All of which will help to turn composer-hit-maker Bobby Hebb into quite a rich man. But there's nothing big-time about Bobby, who's in Britain to promote his follow-up "A Satisfied Mind," because his first task, he says, is to provide for his family.

"There are four girls and four boys in my family," he grinned. "All my brothers and sisters are married with kids—except me! I'll see they're taken care of first."

This is the friendly Mr Hebb's first opportunity to visit Britain—where his "Sunny" led Georgie and Cher in a chart battle. But he's familiar with the scene after touring America with the Beatles last summer.

"I suppose I could have come to Britain then," he said, "but 'Sunny' was in the chart back home and after one week on that tour it went from five to number one.

"Do you know, in all the time I spent with the Beatles they didn't once mention my hit? We discussed song-writing, photography and acting quite a lot. But never 'Sunny.'

"I enjoy acting. Especially character acting—as opposed to method acting, I think acting will help me to write better songs. If I can act it out, then I know I can write it."

The incredible Mr Hebb certainly lives up to his "song-a-day" tag. Even during the interview he said he'd had an idea for a song. But "Sunny" was one of the easiest he'd done.

"No problems. I went straight through it. In 'Sunny' the words just came. The story was there already. I just had to capture it. The real problem with writing is getting the ideas."



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Part 1 of the startling PAUL and BARRY RYAN story



When the Ryans were belted round the ears...

by BOB FARMER

IF ONE WERE to run a ballot to pinpoint the most oft-knocked persons in pop, one wouldn't be on a bad thing to bet PAUL and BARRY RYAN would top the poll.

From their start on October 22 last year when their debut disc "Don't Bring Me Your Heartaches" burst on the public amid a mass of ballyhoo, the Ryans have lived a life of clover that has turned four-leafed of late with Palladium performances, luxury Kensington flat, high incomes and hits.

No wonder, then, that with the ballyhoo have come the jibes and jealousy of other artists. Never in pop history have so many sneered so much about so few. Corny, perhaps, but cruelly true.

Just how have the Ryans been affected by it all? What do the big men behind them think of the criticisms? Are the boys really such molly-coddled mother's boys with no talent at all?

To thrust the searchlight on

the Ryans astonishing story, it's best to begin at the beginning. This week, therefore we look at how the twins were launched.

The background to the Ryans is no bore, either. Born within 10 minutes of each other—Paul taking first bow—in Leeds on October 24, 1948, they soon showed an independence that wouldn't appear to be so apparent as pop stars today. "We kept running away from the boarding grammar school we were sent to," recalls Barry. "The headmaster was a retired Indian Army colonel type and didn't approve of us and pop music at all."

That line of schooling obviously couldn't continue. "Mum's furrier knew a school in Israel and advised her to send us on out there."

This move neither cured nor controlled them. Harold Davi-

son, one of the most powerful agents in the business who had represented Marion Ryan for years and has become the major man behind the Ryans, takes up the tale.

"Again they ran away from school in Israel and overnight turned into tramps. They joined a pop group and spent the days washing tourists' cars to make some money. Their hair, too, was long and scruffy.

Living rough

"Marion didn't realise what was happening until she called the school one day to be told that they had vanished. We spent three weeks searching for them and finally found them living rough, sleeping under the foundations of the Hilton Hotel there.

"They were belted round the ears, brought back to England

and the first thing their mother made them do when they left the plane was go and get their hair cut."

Marion Ryan was most determined, contrary to the popular opinion of today, that the twins would NOT step into show business.

Continues Davison: "She'd planned for them to enrol at art school when they were 17 and, absolutely confused as to what to do with them until that time came, she sent them to Vidal Sassoon's to become hairdressers.

"They stood it for six weeks and hated it. They warned their mother they'd run away again and join a group and that she was spoiling them having their chance.

"She seemed set on sticking to her decision, however, until we all went along to the Ad Lib club one night. John Lennon and Paul McCartney were there—so, too, was Alma Cogan.

"Alma was very impressed with them. Next day her recording manager came on the phone to me and asked if I'd

SLAM! IT'S SAMMES!

AFTER nearly ten years providing harmonies for other people's hits, the Mike Sammes Singers decided to have a try themselves.

The result: "Somewhere My Love," a melodious song based on the Dr. Zhivago theme—and a hit.

In their long career the Singers have backed records by Cliff Richard, Frank Ifield, Nancy Sinatra, Francoise Hardy, Connie Francis, Pat Boone, Shirley Bassey, Ken Dodd, Cilla Black, Petula Clark, Freddie and the Dreamers, Gerry Marsden and Barbra Streisand. They are on the current hits by Tom Jones and Val Doonican.

They have also done LPs for Bacharach, Mancini and Riddle and sung for films, TV and radio shows and ad. jingles. And they are on the Palladium TV show each Sunday.

They comprise a sextet in their "early thirties" — Mike Sammes, Russ Gilmour, Mel Todd, Enid Heard, Valerie Bain and Marion Madden.

"Somewhere My Love" only took an hour and a half to make," recalled Enid Heard, the lead female singer. "And it's much more simple than the usual stuff we do but evidently it's commercial.

"I think the popularity of records like ours, Val Doonican's and Tom Jones' shows some trend towards this sort of music. But nobody was more surprised than us."

get the twins to make a demo disc. For peace, I agreed. They sang 'I Couldn't Get Along Without You' and the tape certainly showed they had a bit of singing ability.

"But there was more to it than that. I suddenly realised these boys were most commercial. With mother a star, with themselves good-looking twins, with me behind them it all added up. We had hit material on our hands.

"Without a record, we put them out on tour with the Mojoes in May, 1965. They impressed and then Les Reed sent in a song called 'Don't Bring Me Your Heartaches'. I had a hunch that this could be their song and when they came to record they were petrified.

"But it sounded good and

with my experience, their appeal and their mother's background, we went to town on launching them. Every show we could manage, every plug. It paid off.

"Let me say that this agency doesn't pour money into an artist's build-up unless there's something there. We poured £20,000 into the Ryans' build-up. It's not been wasted money."

But it doesn't alter the fact that some say Ryans are the most manufactured pop act on the scene today. How does Harold Davison answer that accusation? How, too, do the Ryans feel about being where they are? The answers are in the second half of the searchlight on the Ryans in Disc and Music Echo — NEXT WEEK.

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DUSTY: WOW IN NEW YORK

DUSTY SPRINGFIELD is breaking records at New York's Basin Street East—standing room only every night with long queues to get in. It was a change from the Dusty I first saw two years ago on a Murry the K show. Then she was quiet and shy and didn't move on stage. At Basin Street East she was all over the place and didn't keep still a moment—which the crowd loved. We love her... you should be proud!—VIKki JACKSON, 162 E. 2nd Street, Greenwich Village, New York.

PEOPLE think Scott is good looking, but he's so skinny, I'd be too scared to walk down a street with him in fear that he'd disappear down a drain!—TONI HEATHMORE, 6 Heath Road, Weybridge, Surrey.

WHY all the fuss over the Beatles? As far as I'm concerned they could retire now, before their recordings get worse. "Paperback Writer" was the worst record of 1966.—JOHN RAE, 2 Hill Street, Glasgow C3.

HOW dare Geoff Hayward say the super Beach Boys "Good Vibrations" is a load of codswallop (Disc and Music Echo November 26)? It's the best thing that ever happened.—ANN MOONEY, 11 Livale Walk, Betws, Newport, S. Wales.

VAL DOONICAN has a very poor opinion of himself saying teenagers do not like him. I am seventeen and absolutely mad on him. I have all his records from "Walk Tall" to "Delany's Donkey"—ANGELA PICKLES, 1 Doubting Road, Thornhill, Dewsbury.

TOM JONES has a cheek to talk about Stevie Winwood copying Ray Charles. Anyone hearing the original version of "Green Grass" by Jerry Lee Lewis would know Tom Jones had not only tried to copy the voice but the style and arrangement as well.—JOHN COOKE, 6 Fairlyknowe Gardens, Whitewell Road, Newtownabbey, Co. Antrim, N. Ireland.



BEACH BOYS: CODSWALLOP?

SICKENED?
I WAS sickened by the racialist undertones in Bob Farmer's article on Birmingham in Disc and Music Echo November 26. If people are colour-prejudiced, they're entitled to their opinion. But, in the name of fair reporting, let's have the other side too. There are many Birmingham teenagers who wouldn't agree with the comments in Bob's article. Would the Birmingham mods describe one of the most fantastic groups today—Jimmy James and the Vagabonds—as "unwanted coloured immigrants"?—L. BARNES, 209 Belsize Road, London, N.W.6.

● A pat on the back to Bob Farmer. In his article on Paul Jones (Disc and Music Echo November 26) he wrote that Jones could possibly develop into a "matinee idol", which is exactly the word for him. If Jones fancies himself as an actor, he should take drama lessons.—TERENCE JAMES, 18 Wellington Park, Bangor, N. Ireland.

SOLUTION TO LAST WEEK

ACROSS: 1. Bobby Darin, 8. Riding (On the Moon), 9. Dinah, 10. Alamo, 11. Terror, 13. Topper, 17. Julie, 18. Peter, 20. Scores, 21. (Good) Vibrations, DOWN: 2. Oldham, 3. Bingo, 4. Andrew, 5. (w)inner, 6. (M)aria, 7. Shore, 12. Stops, 13. Healer, 14. Florin, 16. Patti, 17. Jacki, 18. Easy (Beats).



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

DISCWORD

CLUES ACROSS

3. Ramsey Lewis group? (4)
7. Swinging parents! (5)
8. Not what you'd call sophisticated (5)
9. Fashion conscious Nightingale! (4)
10. Singer of class (5)
11. See "2".
12. Old-time furniture bit (4)
14. Have a yen about a backward artist (5)
16. Pacemaker in chief (5)
18. Fitzgerald? (4)
20. Being really faithful and true (5)
22. Put underground (5)
24. What we don't get from The Truth (4)
25. Needle-shaped pen? (5)
26. Silly colour? (5)
27. Morecombe's neighbour (4)

CLUES DOWN

1. Show place? (4)
2. and 11. He wants Some Lovin' (7, 5).
3. Stars, once, in Russia (5)
4. 24 hours! (3, 3)
5. Ukraine capital (4)
6. There are Four (7)
13. Never growing old (7)
15. What radio advertisers buy (3, 4)
17. Beetle colour (6)
19. It leads to the altar (5)
21. You may have one on a bit of string (4)
23. Engaged signal! (4)

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Query Desk

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

WHEN will Paul and Barry Ryan's first LP be released?—Brenda and Eileen, 26 and 11 Rixon House, Barnsfield Road, Plumstead, London S.E.18.

● The twins have recorded about 18 tracks for an album, which it is hoped to release in the new year.

Dylan

When is Bob Dylan's next release being issued and what is the address of his fan club?—Paul Jackson, 9 Chippenham Walk, Harold Hill, Essex.

● Says Bob's record company CBS: "There's no news of a new single but an LP of his his is coming out in January to fill the gap. He's still resting after his road accident and it will be well into the new year before we hear of another single." And Bob still does not have a fan club in Britain.

What live performances will Tom Jones give in Britain this month? — S. Fielding, 15 Hampstead Road, Brisington, Bristol 4.

● Tom appears at Douglas House, London, tonight (Thursday). On Sunday (11) he begins a week's cabaret at South Shields Fiesta, and on December 21 plays Stevenage Locarno. For the rest of the month he is on holiday.

What tracks will be on the Small Faces' next LP?—Miss S. Clarke, 103 Rosebank Avenue, Elm Park, Hornchurch, Essex.

● The Faces have got so many numbers done — about

25—they haven't yet decided which to put on the album, which will be released in January.

What songs are on the first Herman's Hermits LP?—Janet Emery, 12 Kingswood Crescent, Rayleigh, Essex.

● The album, "Herman's Hermits," released in June 1965, contained "Heartbeat," "Travellin' Light," "I'll Never Dance Again," "Walkin' With My Angel," "Dream On," "I Wonder," "For Your Love," "Don't Try To Hurt Me," "Tell Me Baby," "I'm Henry VIII I Am," "The End Of The World" and "Mrs. Brown You've Got A Lovely Daughter."

Donovan

Could you give me the names and ages of the Wynder K. Frog group and have they recorded Donovan's "Sunshine Superman"?—Barbara Harrison and Maureen Hurwicz, 3 Queenshill View, King's Lane, Leeds 7, Yorks.

● W. K. F. is really organist Mike Weaver (22), from Bolton, currently living in Chelsea. His group consists of Ian Cooper (18), drums, Norman Matthew (19), lead-guitar and Alan Peake (18), bass guitar — all from Darwen, Lancs.—and William Simmonds (21), tenor sax, from Manchester. They are recorded by Stevie Winwood and Chris Blackwell and they have done an instrumental version of "Sunshine Superman" which was released by Island Records last Friday.

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WHO... will undoubtedly be a gigantic hit

WHO AND THE HAPPY WORLD OF PETE TOWNSHEND

HAPPY Jack (Reaction)—Happy Who, happy us, happy world of Pete Townshend!

At first I thought Happy Jack was a donkey for some reason best known to myself and the fact that on key words the backing comes up over Roger Daltrey's voice. Listening again I discover that Happy Jack is in fact a man who lived in the sand on the Isle of Man. The Who have established themselves firmly as purveyors of these dear sort of songs and they do them so very very well. As I've said before Pete Townshend is definitely one of Britain's finest writers with so much charm in his work he's a sort of modern day Hans Christian Anderson. I love this record which will undoubtedly be a gigantic hit. **OUT TOMORROW**

TIM HARDIN

HANG ON To A Dream (Verve)—I'm afraid I've fallen in love with this record and Tim Hardin's voice. The hippies have been Hardin fans for many moons now. I must say I was impressed with "Carpenter" greatly, but had heard little else of Hardin's work. He is a man of little output, but what does come from his pen is

of great beauty. This song is of such sadness with its words of regret and desperation simply at the state of life—at the impossibility to hold on to anything beautiful, like a moment of pure love—that it would move you anyway. With Tim Hardin's voice etched with tears, breaking and cracking its way across the lyrics it has become a little part of my life. I hope it will be a success merely so that it may reach as many people as possible. **OUT TOMORROW**

CREAM

I FEEL Free (Reaction)—Hurrah! Having hated beyond words "Wrapping Paper" distinguished only in my eyes by a bigger excess of anti-ness than I've heard on a record for years, I am delighted to be able to say that this is a great record.

Written by the group this is a striking experiment in ideas, subtly worked on to prove conclusively that the Cream will be 1967's most interesting group. A mixture of hand clapping, mutterings of the title, then the thing busts into

a weird voices passage with guitar sounding like voice and the Supremes high pitched one note arrangement. It works too. **OUT TOMORROW**

MOVE

NIGHT OF Fear (Deram)—Oh dear. There we all were waiting with bated breath for this group's first single. There has been so much talk and interest in this new London lot and their antics at the Marquee and other places that I really did expect something explosive. Perhaps I shouldn't be such an eternal hoper, who knows. Anyway despite the production of Denny Cordell and a lot of spirited playing and singing I can't

see why they made this particular record. For one thing why write a song round the 1812 by Tchaikovsky? The original was so great and it makes this sound daft. Oh I don't know, prejudice lives. Maybe this will be a hit but I can't say I'm too impressed. **OUT TOMORROW**

CLIFF RICHARD

IN THE Country (Columbia)—What, has the girl gone mad? A reasonable question indeed, but no not yet. It's just you see, that I do actually like this new Cliff record. Sorry. It may be a bit corny, the lyrics may be a bit trite but you can't help admiring Cliff and the Shadows.

Troggs' new sound is a hit

ANY WAY That You Want Me (Page One)—When I first heard this some weeks ago I thought it was an excellent record but not a number one. I have since changed my mind. It has an insidiousness that makes it linger in your mind, not in the brash heavy-handed

way of all the other Troggs successes, but in a subtle warm loving way. Which is very nice. Written by Chip Taylor then here is a new Trogg sound with Reg singing with much feeling and no insinuation, singing much much better. Lovely cellos (aren't they becoming the new 'in' thing in recording since Eleanor Rigby?) creeping around in there. Definite No. 1 record. **OUT TOMORROW**

There they go year after year churning out material and having hits and it's not easy really when you come to think of it. This is so hideously catchy everyone will be bouncing off the walls to it, whether they want to or not. Very pixieish.

OUT TOMORROW

ASSOCIATION

PANDORA'S Golden Heebie Jeebies (London)—I can't really see this record as a commercial proposition—it has, for instance, none of the charm and catchiness of either "Along Came Mary" or "Cherish." But for sheer frightening power it wins hands down.

I haven't heard a record for a long time that has had me positively stunned with fear. It is a terrifyingly lonely record, but you will have to battle through the backing and listen to the lyrics to hear what I mean.

OUT TOMORROW

ESCORTS

FROM Head To Toe (Columbia)—Tamlam Motown are reportedly very interested in this record. And

no wonder. Not that it is anything like a Tamla record, even though it's a Smokey Robinson composition, but it is a beautifully produced piece of pop.

The first thing to strike you is the simplicity and clearness of it. It's a very precise bit of singing and playing with the minimum messing about. It is compact with warm voices and Paul McCartney was around when it was recorded. Nice piano too.

OUT TOMORROW

GARY JAMES

NICOLE (Polydor)—I chose this record for special mention because in the midst of chaos, confusion, new sounds and experimental arrangements, this is such a pure clear sound. In the vein of "Michelle" a Jackie De Shannon song sung with poignant high unusual voice by Gary James. A record which wins attention because of its sheer simplicity. My only disappointment was to find at the end that all the love was being poured out over a little girl—shades of Thelma! **OUT TOMORROW**



penny
Spins the discs

TROGGS... excellent record



BUMPER WALKERS: EP, SINGLE

DEADLIER Than The Male (Philips); Solo Scott / Solo John EP (Philips)—I tie these two offerings from the group together. First then the single. "Deadlier" is well written for its purpose, which is to introduce a spy film. But the record's

gentle lightness and confidence I have not heard before. Both his "Sunny" and "Come Rain Or Come Shine" are delightful. Funny enough, I don't like "The Gentle Rain"—it's a bit dear. But the best track is Scott's "Mr. Murphy." An EP worth your money. Bumper Walkers. **OUT TOMORROW**

★ QUICK SPINS ★

DEAR old nutty **ZOOT MONEY** is pop's one-man goon show really. Be nice to see him in the chart, but good though "The Star Of The Show" is, it's a bit like that dread Otis Redding thing (Columbia).

Lovely **TEMPTATIONS** sound as good as usual on "I'm Losing You." No new sound for this Tamla group but this will grow on you in its way.

There's an odd sound like icicles on **HEDGEHOPPERS ANONYMOUS**'s "Little Memories." Certainly will make you stop and listen but will it make you buy? I doubt it (Decca).

Knowing how good the **YOUNG RASCALS** are live their version of "Too Many Fish In The Sea" should receive a lot of attention (Atlantic).

Nice echoey guitars and descending notes on the **HUMAN INSTINCT** and "Can't Stop Around"—sounds a bit like a

Beatle song slowed up (Mercury). **FOR** some strange reason "Can't Stop Talking About My Baby" by **MIKE PATTO** sounds as though I've heard it a hundred times before. Nice anyway (Columbia).

Very odd and un-**STEVIE WONDER** is "A Place In The Sun." More than just a touch of the young Ray Charles I should say. And will too (Tamla).

Small Faces wrote "One Night Stand." **INCAS** do a very very good job on it (Parlophone).

BARRY BENSON the singing hairdresser turns up with "always Waitin'" which isn't half as good as his last. In fact, it's pretty

mediocre (Parlophone). Jackie Edwards' "Tell Me What It's All About" sung well by **JOYCE BOND** but the saxes have been overdone (Island). **SHAME EDWIN STARR** has lost all that fabulous rhythm and movement on "It's My Turn Now" (Polydor).

Super, super, super. The best Christmas record ever — **LOUIS**

PRIMA as an all-Mexican boy pleading for his sister to get her doll on "Senor Santa Claus" (HMV). A real gem.

I can't personally say that **RAY CONNIF** moves me much. But "Looking For Love" is okay for those that like him (CBS).

I like the beginning simplicity of "She's Coming To Me" by the **O'BRIEN BROTHERS** but after

a while it tends to drag (Major Minor).

For every discotheque to have in its collection somewhere—the **KNIGHT BROS**' "That'll Get It"—a conglomeration of all other discotheque records (Chess). **NOT** my sort of record at all but there's something hideously catchy about "When Will The Good Apples Fall" by **RONNIE HILTON**. Mothers of Surbiton unite (HMV).

HERB ALPERT's "Mame" very mediocre (Pye Int.). If you want to be reminded of reindeers and crispy snow then you'll like "Ringing Reindeer" by **DEKE LAYNE Fontana**.

LOUIS ARMSTRONG all Louis-like on "Cabaret" which is all you can say really, dear old chap (CBS).

I'm not sure I go for **BARBRA STREISAND** singing something like "Silent Night" but at least she sounds pretty sincere (CBS). Nice warm song with a good chorus is **GENE LATTER**'s "Something Inside Of Me Died" (CBS).

A RELIGIOUS-influenced four-some in time for Christmas—if you feel that way inclined. Inevitably the **JOY STRING**'s sounding rather sweet on "Christmas Can Be Every Day For You" (Regal); **THE DALYS**' "Little Stranger" which is a bit ugly (Strike); **EDDY ARNOLD**'s "The Angel And The Stranger" which is actually rather nice (RCA) and the **REVELLERS**' "Believe Believe" which is a bit Sister Anna (Columbia).



ZOOT: NUTTY

STEVIE: ODD

BARBRA: SINCERE

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The Day We Won The Cup/ Ramsey's Men 56 06

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DISC

and MUSIC ECHO 9d

DECEMBER 10, 1966

USA 20c

RUFFIN'S rough luck turns smooth with 'Broken Hearted'

WHO, WHAT, WHERE, WHEN IS JIMMY RUFFIN, they cried when "What Becomes Of The Broken Hearted" broke into the chart. And they bet he didn't really exist at all, but was merely a figment of the Tamla Motown recording studio's imagination.

Jimmy flew into London on Sunday morning to prove he did indeed exist. Not only that, but that he was a gentle, quiet, shy man of 27 who has been working for his success for a long, long time. "So now it's here," said the gentle Jimmy. "I'm not really floating on the clouds. I'm just grateful and thankful it's happened."

Originally from Mississippi, Jimmy moved to Detroit about ten years ago with his brother and his sister. His brother is now the lead singer with the Temptations.

"I'd been with Motown for about two years and the Temptations wanted me to join them when one of the group got called up. But I wanted to keep going as a solo singer so I talked my brother into taking the job."

Dear Jimmy Ruffin. Because of this unselfish gesture success took even longer to come.

"Since I Lost You" and "As Long As There's L-O-V-E" were both minor hits in America. Meanwhile Jimmy listened to Johnny Mathis and Sam Cooke, bought the first two Beatles records ever issued and went on attending Tamla Motown's artist development classes.

Then he decided he'd been listening to too much Johnny Mathis and changed his singing style to the warm, lurching sound we have now. Just like that.

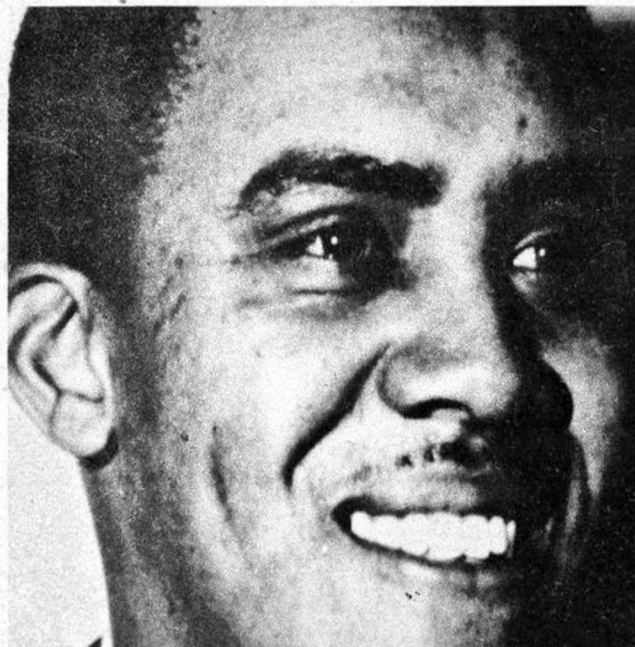
"When 'Broken Hearted' was released everyone liked it but it just didn't move. It took over two months to move in the States and a long time in Britain.

"Everything I'd worked for had paid off. All the waiting and thinking had I done the right thing to turn down the Temptations offer."

So now Jimmy Ruffin has arrived. Amid the short list of solo Tamla artists, a named to be reckoned with. Definitely NOT a singer with a one hit tag. On Sunday evening in his hotel I heard the follow up to "Broken Hearted," in the same vein and called "I've Passed This Way Before"—and sure to receive the same enthusiastic support of his first hit.

Another song of lost love, the lyrics are about how every time he breaks up with his girl he feels the same way. Super chorus line and a lovely feel to the record. Certainly Jimmy isn't going to have to wait three months for THIS to make the chart.

—PENNY VALENTINE



● JIMMY RUFFIN: "Temptations wanted me to join them"

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Top Six No. 31

Get Away
(Baby) You Don't Have To Tell Me
Summer In The City
I Couldn't Live Without Your Love
This Door Swings Both Ways
With A Girl Like You

All Or Nothing
Black Is Black
Just Like A Woman
Eleanor Rigby
Mama
Yellow Submarine

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Top Six No. 33

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Got To Get You Into My Life
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