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**ORBISON**  
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America



**LENNON**  
in new  
role



**BURDON**  
talks on  
Harrison

**TOP POP NEWS** KINKS and  
EASYBEATS

## VISIT to TAMLA

*Specials on Tops, Supremes, etc.*

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on Columbia  
DB 8031

**Louie Louie**  
by

The Sandpipers  
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No. 1038

Week ending December 3, 1966

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# TWO HITS FROM **KING**



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by **LARRY CUNNINGHAM**

KG 1046

Published by **BURLINGTON MUSIC LTD.**

# SOMEBODY

(IS THINKING OF YOU TONIGHT)

by

# DAVID BROOK

KG 1043



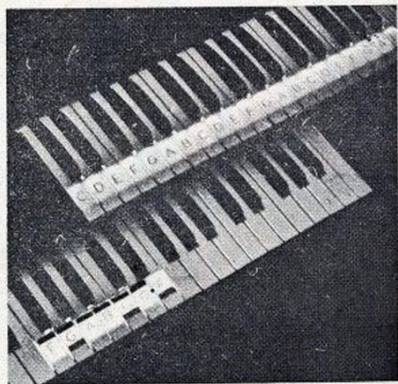
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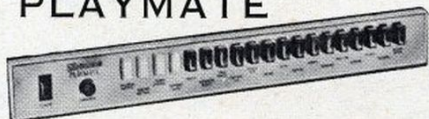
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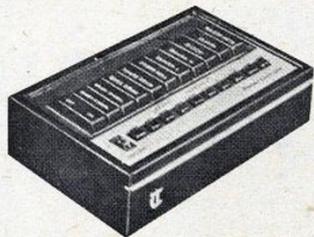
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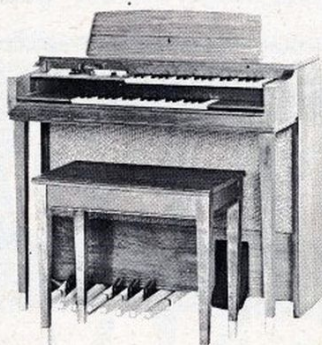


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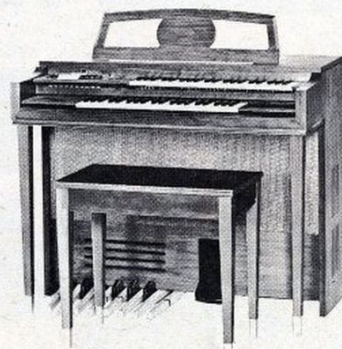


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# BURDON MEETS NEW LENNON AND HARRISON



**EVERYONE** is talking about the new Animals. But few have spared a thought for the new Eric Burdon with "bluesynite," the wonder ingredient which enables a body to stay awake 24 hours a day—rehearsing a new group by daylight and living it up after dark at the Scotch of St. James.

Healthier, happier and less hairy, our Eric loped across the road from his London agency office to consume breakfast with me—a Holstein lager!

"Do you realise there are pelicans in St. James' Park?" he asked me, and waited for my look of wonder. "I was in the park at six o'clock this morning and there they were—big beaks and everything. I've never been up that early before. It's beautiful."

One can only assume that the sight of Burdon bouncing about in his Korean combat jacket, dark yellow tinted glasses, faded blue jeans and black zip boots, must have had an equally profound effect on the pelicans.

I hasten to add that all this early-morning activity had nothing to do with that excellent adage "Early to bed and early to rise..." It was simply that, following a late-night party with Beatles Harrison and Lennon, Eric had omitted to go to bed.

Above: ERIC BURDON with one of the guns he has a fascination for. Left: Where GEORGE HARRISON'S moustache gone? Dig the fur hat and caped raincoat. RINGO STARR follows him up the steps of EMI recording studios last weekend.



"George has really sorted himself out since his trip to India," Eric told me. "He's such a peaceful guy now. We get on very well together with our ideas on life, although he cannot figure out my obsession with weapons. Guns and knives give him the horrors."

"I tell him it's not that I would ever use them on another person; it's simply to me they have a fascination because of their finality. To me a gun can be a beautiful thing, even though it may be used for evil purposes."

### Inevitable?

"I believe that within the next ten years we will be involved in a nuclear war. That frightens me to death, but it's almost inevitable."

"People say that no one will drop the bomb because everyone is afraid of it. People were afraid of the flint, but they used it to light fires... and fire guns. The saddest thing is that there are about four or five people in the world who could prevent nuclear war if they got into power, but I doubt if they will." Following these somewhat pessimistic speculations we dealt with the new John Winston Lennon.

and tells his latest plans to **Keith Altham**

"Completely changed," said Eric. "You'd never believe it. He came over to me at the party, and said: 'How are you, Eric?' and 'How's the new group?'"

"I asked him about his film rôle in 'How I Won The War,' and he said: 'Great, but if the film is a success, it will be due to the other actors and the director!'"

Modesty is apparently now a Beatle called Lennon. Far be it from me to state I preferred the sound of the old one, but then perhaps he was just tired after winning the war!

### Rock back!

But what of our very own Eric, you may ask? Well, plans are afoot, and Burdon appears to be running a one-man campaign to bring back the "Rock."

"We're rehearsing a number of early Presley numbers for the stage act, including 'Jail House Rock' and Bill Haley's 'Rock Around The Clock,'" revealed Eric. "We're also doing our own versions of the Stones' 'Paint It Black,' the Beatles' 'Love Me Do,' and Tim Hardin's 'If I Were A Carpenter.'"

Expected to join the new Animals group in a few weeks is Vic Briggs from the Brian Auger Trinity, which will give them two lead guitarists.

"This will enable our present lead guitarist to double on amplified violin," said Eric, nonchalantly.

"We're working on the amplification of this instrument to such a pitch that it will sound like a string section."

Burdon with strings on is something not to be missed, and the effect of echo and reverberation on the instrument has an almost orchestral effect which must be heard!

"I stopped dead musically with the old Animals," said Eric. "Now we're moving forward experimenting with our own compositions and



JOHN LENNON has another rôle—a top-hatted attendant of a posh "members only" lavatory in Soho! Seen entering is PETER COOK. It is a scene from a forthcoming "Not Only... But Also" TV show.

sounds. I want the next single to be by the group, and I want it to be something new."

"Help Me Girl" is just an interval disc. I didn't really want to release it at all, but I was frightened people might forget about me altogether unless something went out."

Eric is still reeling under the impression that Brian Epstein's presentation of the Four Tops at the Saville Theatre made on him.

### Like Apollo

"When I walked in I thought it was like the Apollo in the U.S. We really deserve a National Theatre to showcase pop music in this country after all that has happened in the last year, and Brian told me that this was what he was trying to do. I can't wait to see the next presentation —if it's as good as the Four Tops it'll really establish the concert."

Having swallowed his lager, Eric made off to rejoin the pelicans. Every time I meet him I get the feeling he has no right to be a pop star at all. But Burdon, with his down-to-earth ways, is someone very real on an image-ridden scene.

### United again

THE Beatles are back in session at Abbey Road recording studios in St. John's Wood. The group arrived at the studio last Friday to begin work on a new album and have booked the studio from 7 pm for the next few weeks. It is also expected that a new single will be cut at these sessions, to be released before Christmas.

Three Beatles are back to their normal image—Ringo has shaved off his beard and George his moustache, while John's hair has grown again following the pruning it received for his solo film rôle in "How I Won The War." Paul has kept the moustache which he grew while on safari in Kenya recently.

The recording sessions are being conducted in the strictest privacy and although the Beatles have the studio booked almost continuously for the next few weeks it is unlikely they will turn up every evening.

It is understood that the Beatles annual Christmas message to their fan club has been recorded and takes the shape of a satirical pantomime. Paul McCartney is thought to be designing and writing notes for the disc's sleeve. The record will be issued soon.

# EMI Musicassettes

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# NME takes you to

**A HEARSE** often passes the many front doors of the Tamla-Motown headquarters in Grand Central Boulevard, Detroit. But there's no sound of the death march as the sleek black car moves sombrely along the road. Instead (if it weren't for the soundproofing) you'd probably get a happy earful of the Four Tops, Jimmy Ruffin, the Supremes or the Temptations, slamming out another hit from the depths of Tamla's basement studio!

Life is full of contrasts like this at Tamla, as I found when I visited Detroit recently as promotion manager of EMI's licensed repertoire division, which includes Tamla. The hearse, for example, belongs to the undertaking business next door to Tamla's headquarters.

As Tamla flourished, it bought over more and more detached houses on the boulevard, for use as offices and other departments. Two floors of one house were knocked through to make a studio—and a chain of underground tunnels was built to connect the buildings. That's why I talk about "the many front doors" of Tamla.

Hearing about Berry Gordy's street full of houses might shatter your imaginary impression of a vast, 10-storey talent factory. But believe me, they sum up the label's success story more than you'd think.

Everybody there actually likes working in the jammed-up closeness of offices, converted from bedrooms and dining rooms. It makes things seem friendly and it helps create that famous Tamla "family atmosphere" folk talk about.

Not long ago there were plans to uproot the whole set-up and move into a modern building. Nobody had much enthusiasm for the idea and eventually it was scrapped.

Probably the most surprising thing of all at Tamla (for me) was seeing the studio. After hearing the fan-

tasitic record sounds produced there, I expected to see eyes on a half-acre room packed with loads of equipment.

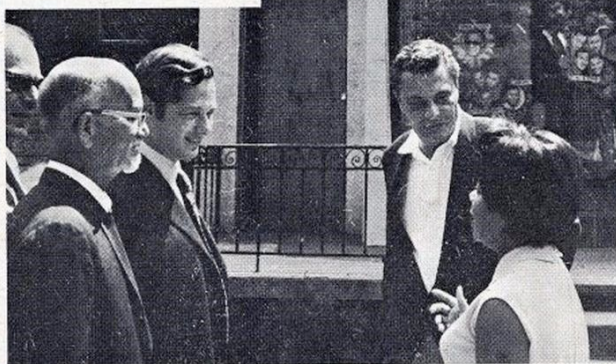
What greeted me was an average-looking studio in a basement, with the ceiling taken away to give more space. An organ and a grand piano were kept permanently at the far end of the room.

I'm not knocking the place—far from it. Seeing the actual studio made me realise just how much the Tamla sound owes to people . . . the artists and the engineers who often seem to be working there right round the clock.

I've never seen so many people getting so much fun out of working.

In fact, the whole of Detroit seems to be permanently on the go. It's a tough industrial town, packed with people. Many of them—almost all car workers—flood across the Hudson river every day from Canada, on the other bank.

But it's not the car workers who are giving Detroit its big name these days: it's the ever-growing list of



Two of the many doors of Tamla are seen on the right and left of this picture of the T-M headquarters in Detroit. Vice-president Mrs. ESTHER EDWARDS (Berry Gordy's sister) is seen showing round BRIAN EPSTEIN and GAC agency boss NORMAN WEISS, helped by BERRY GORDY, Senior (in glasses).

## MY TAMLA ADVENTURES by PETER PRINCE in an interview with Alan Smith

Tamla charters from the Supremes to the Tops, Temptations, Miracles, Junior Walker, Jimmy Ruffin, Martha and the Vandellas, and Marvin Gaye.

I've met the Supremes both in Britain and in Detroit, and honestly they never change. They are marvelous girls with a great sense of humour and a really sharp interest in fashion.

When I met them just a while ago, they were spending two days in Detroit after a hectic tour of Japan.

### Florence led

I remember when I first met the Supremes Florence was lead singer and not Diana. Tamla was doing a bit of experimenting with sound (as usual) and they decided to make the switch. I don't think the girls minded, because they're pretty sensible and they know their career is being well handled.

I find Florence is probably the quietest of the trio, while Diana is the one with all the nervous energy

and all the go. Mary has a nice humour.

I saw the girls do a stage show in Detroit and it was funny to hear the way they jokingly talk about each other in the act. They refer to each other as "Flo the quiet one; Mary the sexy one; and Diana the skinny one". But as each girl is described, she breathes: "You wanna bet . . .?"

People ask me if any of the Tamla groups are bad-tempered off-stage. The absolutely honest answer is no. They are so co-operative and professional they're a shining example to many other stars.

The Supremes are no exception to this, but they do have one very human weakness: they love fish and chips! When I was in Detroit they were bemoaning the fact that they couldn't get fish and chips in America as in London—the way they liked them, wrapped in newspaper.

There's nothing flashy or over-sophisticated about the Supremes. In fact they're very much early-to-bed-and-early-to-rise girls.

I found that one of the big exceptions they make to this rule is at "Motown Monday," which has just

started up at the Roostertail club in Detroit.

This fantastic event never fails to pack 'em in to squeezing point. The Supremes were featured the night I was there, doing a very long act and accompanied by a terrific 16-piece band. It was a tremendous show.

### At session

One recording session I went to was for backing tracks for a Four Tops LP and saw the famous song-writing team of Holland-Dozier-Holland. They are three coloured musicians in their late twenties. They radiate so much enthusiasm it's incredible!

Berry Gordy wasn't at the session. In fact, I gather it's a long time now since Berry did any actual record production himself. He's become very much an administration man and leaves the work of turning out hits to others.

Actually, it is a little difficult to feel at ease with Berry, because when you're talking to him he seems to have so many things on his mind! All the time his eyes are darting

to papers on his desk, and I got the impression he was itching to be back at work. I suppose it's understandable: this is the very energy that's helped to build Tamla up to its present importance.

The label had five hits in the U.S. Top 50 while I was in Detroit, so you can understand how jubilant everybody was.

The family atmosphere really does exist. They're a close-knit group at Tamla, enjoying their music but thinking about it as well. They take a tremendous amount of trouble with arrangements; things like bass lines are worked on with great care.

They absolutely pack the studio with musicians for a session. In fact, they tend to book more musicians than they need, just to be on the safe side! One guy will be hanging around waiting for something to do, and then they bring him in to play the tambourine!

Another talented Tamla artist I met was Chris Clark, a white girl who originally came from the West Coast and who looks a lot like Dusty Springfield.

Then there were the Four Tops—wonderful group. I first met them in Britain on their first visit and Obi (Renaldo) and I went down to Ronnie Scott's club so he could listen to some jazz.

I remember it was tough to get them any TV dates in this country on that occasion. People didn't know them too well and many didn't want to know. This time, I think there were more offers than they could handle!

Levi is the one who's always happy, jumping around and so on, whereas Lawrence is virtually the MD of the group. He looks after the music parts and that kind of thing. Abdul is a pleasant person, too. I think he was once engaged to Mary of the Supremes.

I was unlucky in that "What Becomes Of The Brokenhearted" singer Jimmy Ruffin was out of town while I was in Detroit, but I did meet his brother David (one of the Temptations). He was naturally very proud of Jimmy's success.

NEXT WEEK I'LL TELL YOU SOME OF THE THINGS DAVID TOLD ME ABOUT HIS BROTHER, TOGETHER WITH MY DETROIT IMPRESSIONS OF MANY OF THE OTHER STARS WHO'VE MADE TAMLA-MOTOWN THE GREAT NAME IT IS IN THE WORLD OF MUSIC. DON'T MISS IT.



One of T-M's top acts—the SUPREMES—in action. L to r FLORENCE BALLARD, MARY WILSON and DIANA ROSS.

# SAVE ME

fontana  
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## Dave Dee, Dozy, Beaky, Mick & Tich



Above is JIMMY RUFFIN, latest T-M star to shine, with "What Becomes Of The Brokenhearted." Next, MARTHA and the VANDELLAS sign autographs in a Detroit record store. Below: the FOUR TOPS in London's Regent Street, outside the BBC's Paris Cinema, where "Pop Inn" is produced. STEVIE WONDER chats with DREW PEARSON at a celebrity bar-b-q.





# EASYBEATS DIDN'T COPY THE BEATLES

**T**HE Easybeats are new and young—all teenagers—and so are vital in a slightly sagging pop scene that was given a shot in the arm by the Beatles some four years ago which is now wearing off. It is leaving behind a sad little pool of apathy, in which groups who have "seen and done it all" have little enthusiasm for their work.

Having their first NME Chart entry rise to No. 15 in three weeks can produce remarkable effects on an artist, and when I spoke to Harry Vanda in a London coffee bar recently, he provided an interesting variation by dipping his blond hair into the sugar bowl! George Young—the other half of the team who wrote "Friday On My Mind"—was more restrained and simply shovelled demerara sugar all over the table and everywhere but in his cup.

"Great," said George, "we were so brought down this morning because we learnt that one of the pirate stations had put the record down, but this is the chart that really matters!"

"We waited five months before releasing a single. We arrived here in the summer and kept taking numbers to our recording manager, Shel Talmy. He kept turning them down until we came up with 'Friday On My Mind.'"

The boys have taken the news that their work is being compared with early Lennon-McCartney compositions with mixed feelings.

"We're flattered, but it's annoying," said George. "We never intentionally went in to copy anyone. However, comparison with the Beatles is more of a compliment than most. We're already thinking about the second disc, and we intend to be very careful that there is no similarity with the next one."

By  
**KEITH ALTHAM**

Before coming to London from Sydney, Australia, the group had notched up five number ones "down under" and were one of the first groups to have such success recording their own compositions. At present they are No. 1 in Australia with a number called "Sorry."

"When we arrived in this country we did the rounds of the clubs and the first group we saw were the Move," recalled Harry. "They were so good that we nearly packed up and went home again."

## Helpful

George is short, dark, assured and helpful and in contrast to Harry, who is tall, fair, unsure and desperate to be helpful. George taught Harry to speak English when they met in

An Australian youth hostel two years ago.

"He's almost perfect now," said George, proudly, "except he can't say 'tombstone,'—a minor defect, we all felt."

The group now all live in Wembley Park and have occupied P.J. Proby's old residence—"You can still see the stains"—where they have built themselves a do-it-yourself recording studio with tape recorders and amplifiers.

"We were surprised to find that your technical equipment here in the recording studios is no better than in Australia," said George, "but where you score is that you have the best technicians and record producers. They just don't know how to use the gear to full advantage in Australia. Your sound engineers would



With Australian d-j ALAN FREEMAN (right), the EASYBEATS go through their fan mail from Australia, where they first won fame. The boys are (l to r): HARRY VANDA (lead guitar), GEORGE YOUNG (rhythm guitar), LITTLE STEVIE (vocals), DICK DIAMONDE (bass), SNOWY FLEET (drums).

make a fortune back in Australia. A guy called Roger Savage, who worked on the Rolling Stones' early single, 'Come On,' is top man out there just on that recommendation."

## Worried

The two Easybeats I spoke to were nervous over the interview and plainly worried about questions concerning more established groups which they evaded giving opinions upon—which is as it should be. They feel that they have missed an eventful period in pop music here and while two years ago the monopoly of British groups was such that as newcomers it would have been doubtful if they had got a look in—today they could be making the sound of tomorrow. "At present everyone is standing

still waiting to see what the Beatles are going to do next," said George. "Whatever they do it will have to be something very big to consolidate their present domination."

"While everyone is waiting we are hoping to ease in with some simple musical ideas which have no pretensions to being instructive or progressive but are simply entertaining. Our second disc should prove whether we are going to make it or not."

This international group, which boasts two Dutchmen—Harry Vanda (lead guitar) and Dick Diamonde (bass); Snowy Fleet (drums), a Liverpudlian who played with the Mojos in early days; a Glaswegian—George Young (rhythm guitar), and Little Stevie, a vocalist from Leeds, may well prove different and enthusiastic enough to put the bang back into pop!

## from you to us ODDS STACKED AGAINST DUSTY

**TONY PONTE** (Carnegie Plaza, New York City): I have read all the very sympathetic reports on Dusty Springfield's opening night at Basin Street East in New York. Although I don't really want to expand the whole affair drastically out of proportion, one question must be answered: "Who should take the blame for what happened?"

Edited by  
**TONY BROMLEY**

**Fact 1:** Basin Street East is known to be the hardest room in New York for an artist to play.

**Fact 2:** Buddy Rich is a renowned hater of "pop" performers.

**Fact 3:** Peggy Lee and Ella Fitzgerald have been appearing simultaneously with Dusty at other venues in New York.

The odds were stacked against Dusty before she even arrived. I went to see her, and only too noticeable was the fight she was putting up; and she was good—very good, considering all against her, including Buddy Rich. But I also went to see Peggy Lee and Ella, and (no offense, Dusty) no one should have booked Dusty into a New York venue with this sort of competition around.

The fault is not with Dusty, Buddy Rich, or the competitors—the fault lies, I feel, in booking her in New York at this time.

**THOMAS HARRISON** (Wellington, Salop): I bought Elvis Presley's latest single, "All That I Am," and I found it faulty. I returned it to the shop, had it changed, and the second one was the same as the first. I returned it again, and the third was still inadequate. So I decided to return it to the record company. They sent it back saying they had tested it and found no fault.

When Derek Johnson reviewed this record, he said that there was a surface hiss on it. I cut out this review and sent it to the company. They wrote back saying the hiss was in the original. Then I bought the "California Holiday" LP with "All That I Am" on it, and there is no hiss on that. So why and how is this? I have the same release a faulty single and have the same song PERFECT on the LP?

**DERICK A. THOMAS** (Scunthorpe, Lincolnshire): EMI is behind LPs on the Music For Pleasure label and EMI publishes the Marble Arch label, both at 12s. 6d. Philips gives us Wing label at 10s. Many top-line artists are available on these LPs. Yet these artists' singles cost around 7s. 4d. This is a ludicrous state of affairs. Before long LPs are going to cost

less than singles. No wonder sales of singles are decreasing!

**R. FEARCE** (Romsey, Hants.): It annoys me when pop personalities fail to answer questions on the programme "Countdown." Living in the pop world, surely they should know more than they do. Perhaps they should read the NME!

**JUNE SIMMONDS** (Hollyhedge, London): After watching an embarrassing three minutes of Samantha Juste on "Top Of The Pops," I would like to know what justified such an appearance.

It seems that any so-called "in" girl can make a record with or without talent. I am now awaiting discs from Mary Quant, Jean Shrimpton and Blaikie McGowan.

**IAN BLAIKIE** (Stafford, Staffs.): What provoked the outrageous attack on the Hollies by John Marshall? (FTU, Nov. 25). The Hollies are one of the most talented groups on the scene, and have been for the last three years. Their records are brilliant, their harmonies superb, and their originality unquestionable! All their records have reached the NME Chart, and this summer they have made a big breakthrough in the States.

**RONNIE GARNER** (Chesterfield, Derbyshire): I've never heard anybody talking such rubbish as John Marshall. I suggest he listens to the Hollies' discs without cotton wool in his ears.

**S. ROWBOTHAM** (Sheffield): I am wondering what sort of creature John Marshall is. The Hollies are the best group, and lists to "Stop Stop Stop" to know that. In future, will he please keep his big mouth shut?

**ROY MITCHELL** (Worcester): I would like to thank Derek Johnson for his fine tribute to Elvis. I am sure every Elvis fan will agree with what he said. So thanks, Derek, and thanks, Elvis.



JOE LOSS AND HIS ORCHESTRA PLAY HOHNER

a tribute to Hohner from Syd Lucas of the Joe Loss Orchestra...

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# SUREFIRE DAVE DEE HIT

## Tender Elvis

"Save Me"/"Shame" (Fontana).

WELL, you've got to hand it to Dave Dee, Dozy, Beaky, Mick and Tich—they certainly believe in ringing the changes. This time they've abandoned the Bend in favour of an up-tempo, almost breathtaking, exotic Latin rhythm. It's a sort of bossa rumba, with a touch of Afro-Cuban thrown in for good measure.

Played and sung with wild fervour, complete with uninhibited shouts. Not so easy to dance to as their previous discs—but it's a sparkling, surefire hit.

FLIP: This reverts to their basic style, with a walloping stamp beat and throbbing drums.

## IKE & TINA TURNER

"Somebody (Somewhere) Needs You"/"Just To Be With You" (Warner).

Waxed before the duo joined Phil Spector's label, and lacking the commerciality which he has infused into their work.

FLIP: A great slice of soul-singing, set to a slowly rolling beat, with boogie piano and clipped brass chords. A really heart-rendering blues styling.

## MERSEYS

"Rhythms Of Love"/"Is It Love" (Fontana).

In a way, this is like a faster-pace development of the Hollies' "Stop Stop Stop" in that the title refers to a girl's hips swinging!

A unison vocal recounts the appealing lyric, and it's set to a slap-happy finger-clacking beat. Added brass gives depth to the backing.

Very light-hearted and enjoyable—but with such intense competition around, it'll have to struggle to register.

FLIP: Another good-humoured ditty, not dissimilar to the top side. Organ is very noticeable in the backing. Not outstanding material, but gay and cheery.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE



DONOVAN—outstanding single

## 'Superman' well worth the wait

"Sunshine Superman"/"The Trip" (Pye).

At last! Don's U.S. No. 1 hit—and well worth the wait! Totally different from any of his previous singles, and a really outstanding disc.

Taken at an infectious mid-tempo pace, with an absolutely irresistible bouncy beat, it's a blend of engaging melody and absorbing lyric—the like of which we encounter all too rarely. I've got it running through my head already!

FLIP: More of a bluesy feel here, but again that contagious beat. And I'm really impressed by Don's talents as a lyricist—this is another good 'un.

## NINI ROSSO

"The Last Farewell"/"Happy Christmas" (Dunham).

A year ago Nini was riding high with "Il Silenzio," and this is in much the same pattern. Based upon another standard bangle clarion call, and set to a rambunctious rhythm, it features choral humming, crashing cymbals and castanets, plus Nini's impeccable trumpet work.

Melodic, but can he do it again? FLIP: Altogether lighter and fluffier, this traditional tune is seasonally sprinkled with tinkling bells and la-la carolling. Very little trumpet, though.

## INEZ & CHARLIE FOX

"Come By Here"/"No Stranger To Love" (Stateside).

I have long felt that this duo deserves recognition equal to that of Ike and Tina.

This is a typically gutsy r-and-b medium-pace, with a throbbing beat and chanting group, punctuated by brass. Solo is taken by Inez. Rather muffled reproduction.

FLIP: A beautifully handled rhythmic ballad, provocatively pouted by Inez at the outset—and gradually building into passionate belt. Slight Latin touch.

## ALMA COGAN

"Now That I've Found You"/"More" (Columbia).

A fitting memento of a dearly-loved performer, which all her many fans will want to acquire and cherish. This is a powerful beat-ballad, opening in a hushed whisper, and exploding into an expansive crescendo with cascading strings and concerto-type piano. Written by Alma and Stan Foster, it underlines the extent of our loss.

FLIP: An unusual treatment of this heavily-recorded number. Pizzicato strings, a Latin rhythm, and Alma in her most bubbling mood gives it a new lease of life.

## Spoonful play safe

"Nashville Cats"/"Full Measure" (Kama Sutra).

I WAS surprised that the group's "Rain On The Roof" didn't make it here—and consequently, I can't be too optimistic about this one. It's a country-style number, with a catchy bounce and an amusing lyric—sung in tongue-in-cheek style (like a sort of West Coast Roger Miller) with fascinating harmony support.

A thoroughly enjoyable disc, but far less adventurous than their previous hits.

FLIP: A rich full sound here, with autoharp prominently featured, and colourful counter-harmonies woven around the soloist. Might have been a better "A" side.

## PETULA CLARK

"Colour My World"/"I'm Begging You" (Pye).

Another Tony Hatch composition, and stamped with his unmistakable hall-mark. It's one of those happy-go-lucky bouncers, with a gay sing-along chorus.

Pet is one of the best blues-chasers in the business, and this is in familiar peppy, toe-tapping style. FLIP: Pet's in more intense mood in this big-build ballad. Self-penned, it sounds like she was influenced by Burt Bacharach. Strings and humming support.

## SINGLES reviewed by Derek Johnson

# Exuberant Bravos swing like mad!

"Going Nowhere"/"Brand New Baby" (Decca)

THE thing that always strikes me about these boys is their tremendous vitality and exuberance—which are again abundantly showcased on this disc. It's a wonderfully happy disc—swings like mad, with organ, tambourine and a driving beat, plus brass.

Mike Kogel sings enthusiastically, and although it's not quite so tuneful as "I Don't Care," its dynamism could earn it a touch.

FLIP: Much the same remarks apply to this track. Again that thundering beat coupled with a full-of-the-joys-of-living approach. Great for dancing.

## WILSON PICKETT

"Mustang Sally"/"Three Time Loser" (Atlantic).

Here's a disc oozing with that inherent coloured feel that could only come from an artist steeped in r-and-b. Has an infectious thumping beat, offset by organ and brass. Wilson warbles the latter name lyric with intense conviction and sincerity.

Not a very strong tune, and not one of his best discs—but has great warmth and zest.

FLIP: You can't ignore the beat on this one—it's really penetrating. A thumping stomper with rattling piano and brass, plus Pickett's throaty tones.

## JR. WALKER & THE ALL STARS

"Money (That's What I Want)"/"Parts 1 and 2 (Tania-Motown).

An ideal disc for the party season, as it has all the background chatter, handclaps and shouts of encouragement that make up a swinging wing-ding. You will know the tune, of course—and Walker injects a healthy shot of Motown into it.

## KEITH RELF

"Shapes In My Mind"/"Blue Sands" (Columbia).

Sung on deep echo, with an enveloping organ sound and plucking bass well to the fore, plus a pounding beat—it has a nagging, insidious effect in keeping with the bemused lyric.

Full marks to Simon Napier-Bell on his very startling production, and to Yardbird Keith.

FLIP: A completely contrasting instrumental track, highlighting Keith's talents as a harmonica player. A wailing blues item, with a slow bounce beat.

## JAMES BROWN

"Don't Be a Drop-Out"/"Tell Me That You Love Me" (Pye-Int.).

The r-and-b king in restrained mood, as he urges youngsters to remain at school as long as possible. Amazing how he transforms this educational lecture into a heartfelt blues cry.

FLIP: This is the abandoned uninhibited J.B. at his most frenzied. A real tear-up wildie that jumps from start to finish, with audience reaction.



ARETHA FRANKLIN  
Cry Like A Baby 202468



MIKE AND BERNIE WINTERS  
That Man Batman 202458  
LAURIE LONDON  
The Bells Of St. Mary's 202461



BARBRA STREISAND  
Sleep In Heavenly Peace (Silent Night) 202417

SHEILA WHITE  
Switch Off The Light 202465  
THE SECRETS I Suppose 202466

JOHNNY DEVLIN  
Tender Lovin' Care 202452  
THE REGENCY CHOIR  
Three Wise Men 202486

MICK SOFTLEY  
Am I The Red One 202469  
SCOTS OF ST. JAMES  
Gypsy A J11404

## CHART SHOTS

- THE MAGIC LANTERNS Knight In Rusty Armour 202459
- THE SPELLBINDERS Help Me 202483
- THE WASHINGTON DC's Seek And Find 202464
- SAMANTHA JUSTE No One Needs My Love Today A J11402
- THE ROCKIN' VICKERS Dandy 202241
- TONY BENNETT I Left My Heart In San Francisco 201730
- JOHN BARRY Wednesday's Child (Theme from 'The Quiller Memorandum') 202481
- CARL DOUGLAS AND THE BIG STAMPEDE Crazy Feeling G O Records A J11401

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PERCY FAITH  
Bim Bam Boom!!! SS62779

## TWO TOP EPs

JOHN & SCOTT WALKER

"Solo John, Solo Scott" EP (Philips).

THESE two EPs are both being given full single promotion—hence their appearance in this column. The Walkers' collection will obviously have the greater appeal, and particularly intriguing are John's solo efforts.

He sings "Sunny" poignantly, without measuring up to the Hebb or Fame versions, while his version of the standard "Come Rain Or Come Shine" is warmly appealing. Scott's ballad "The Gentle Rain" is really beautiful. Opens unaccompanied, until strings glide gently in behind his richly throbbing tones.

The EP is well worth the money for this track alone. His self-penned "Mrs. Murphy" is an insight into sordid community life, like a latter-day "Tenement Symphony."

## CHRISTMAS DISCS

Yuletide would not be complete without a Bing Crosby disc, though for 1966 Capitol has reissued his "Do You Hear What I Hear"—a choral offering, not unlike "Little Drummer Boy" . . . Lorne Lesley finds a new way to relate the story of the Nativity in the descriptive ballad "Little Snowflakes," while newcomer Richard Leasing adopts a musical-comedy type of approach to his good-will ballad "The Christmas Child"—both on Parlophone . . . A gentle beat is infused into the Bach-Gounod "Ave Maria" (Polydor), speciality by the Stan Reynolds Orchestra . . . The Leander-Mills team has written a novelty ditty with a folk flavour for Lyn & Graham Mearby—titled "The Turkey's Trial" (Columbia), it's the background to your Christmas dinner!

## Televisions 'B B C 3'!

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7N 17233 PYE

**MICHEL POLNAREFF**

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**IKE & TINA TURNER**

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Needs You  
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**FRANK GORSHIN**

The Riddler  
7N 25402 PYE INT.  
(Issued in Special Bag)

**NINI ROSSO**

The Last Farewell  
DRS 54011 DURIAM

**EBONY KEYES**

Sitting In A Ring  
7N 35358 PICCADILLY

**SONNY KNOWLES and the PACIFIC**

The Dublin Fusiliers  
7N 17226 PYE

**THE DRAGOONS**

The Wild Rapparee  
7N 17229 PYE

# NME TOP THIRTY

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

Week (Wednesday, November 30, 1966)

1	GREEN GRASS OF HOME	Tom Jones (Decca)	4
2	GOOD VIBRATIONS	Beach Boys (Capitol)	5-1
3	GIMME SOME LOVING	Spencer Davis Group (Fontana)	5-2
4	WHAT WOULD I BE	Val Doonican (Decca)	5-4
4	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann (Fontana)	6-3
6	MY MIND'S EYE	Small Faces (Decca)	3-6
7	HOLY COW	Lee Dorsey (Stateside)	5-7
12	JUST ONE SMILE	Gene Pitney (Stateside)	4-8
5	REACH OUT P.L.L. BE THERE	Four Tops (Tamla-Motown)	8-1
14	WHAT BECOMES OF THE BROKENHEARTED	Jimmy Ruffin (Tamla-Motown)	3-10
25	MORNINGTOWN RIDE	Seekers (Columbia)	2-11
8	HIGH TIME	Paul Jones (HMV)	8-6
11	DISTANT DRUMS	Jim Reeves (RCA)	15-1
14	DEAD END STREET	Kinks (Pye)	2-14
17	FRIDAY ON MY MIND	Easybeats (United Artists)	3-15
—	YOU KEEP ME HANGIN' ON	Supremes (Tamla-Motown)	1-16
10	STOP STOP STOP	Hollies (Parlophone)	8-2
13	IF I WERE A CARPENTER	Bobby Darin (Atlantic)	8-12
20	I CAN'T CONTROL MYSELF	Troggs (Page One)	9-3
21	HELP ME GIRL	Eric Burdon and the Animals (Decca)	6-19
15	A FOOL AM I	Cilla Black (Parlophone)	7-11
22	NO MILK TODAY	Herman's Hermits (Columbia)	8-9
30	SAD SONG	Otis Redding (Atlantic)	3-24
—	THERE WON'T BE MANY COMING HOME	Roy Orbison (London)	1-25
18	GUANTANAMERA	Sandpipers (Pye Int.)	11-6
19	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)	13-4
—	THINK SOMETIMES ABOUT ME	Sandie Shaw (Pye)	1-28
26	WHITE CLIFFS OF DOVER	Righteous Brothers (London)	3-24
—	UNDER NEW MANAGEMENT	Barron Knights (Columbia)	1-30

## BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, November 29, 1966)

Week

1	WINCHESTER CATHEDRAL	New Vaudeville Band
2	GOOD VIBRATIONS	Beach Boys
3	YOU KEEP ME HANGIN' ON	Supremes
4	DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY	Mitch Ryder & the Detroit Wheels
5	MELLOW YELLOW	Donovan
6	I'M YOUR PUPPET	James & Bobby Purify
7	LADY GODIVA	Peter & Gordon
8	BORN FREE	Roger Williams
5	POOR SIDE OF TOWN	Johnny Rivers
7	LAST TRAIN TO CLARKSVILLE	Monkees
12	COMING ON STRONG	Brenda Lee
16	I'M READY FOR LOVE	Martha & the Vandellas
13	STOP STOP STOP	Hollies
17	A HAZY SHADE OF WINTER	Simon & Garfunkel
—	THAT'S LIFE	Frank Sinatra
26	WHISPERS	Jackie Wilson
27	I GOT THE FEELIN' "OH NO NO"	Neil Diamond
11-18	96 TEARS	? & Mysterians
14	RAIN ON THE ROOF	Lovin' Spoonful
—	I'M THE ONE YOU NEED	Miracles
19	HOORAY FOR HAZEL	Tommy Roe
—	IT TEARS ME UP	Percy Sledge
—	A PLACE IN THE SUN	Stevie Wonder
21	WHO AM I	Petula Clark
20	WHAT BECOMES OF THE BROKENHEARTED	Jimmy Ruffin
—	THE WHEEL OF HURT	Margaret Whiting
28	BUT IT'S ALRIGHT	J. J. Jackson
—	RUN, RUN, LOOK AND SEE	Bryan Hyland
—	KNOCK ON WOOD	Eddie Floyd
18	LOVE IS A HURTIN' THING	Lou Rawls

## BEST SELLING LPs IN BRITAIN

(Wednesday, November 30, 1966)

Week

1	SOUND OF MUSIC	Soundtrack (RCA)
2	BEST OF THE BEACH BOYS	(Capitol)
3	DISTANT DRUMS	Jim Reeves (RCA)
6	COME THE DAY	Seekers (Columbia)
4	BIG HITS (HIGH TIDE AND GREEN GRASS)	Rolling Stones (Decca)
5	GOLDEN HITS	Dusty Springfield (Phillips)
8	REVOLVER	Beatles (Parlophone)
10	FOUR TOPS ON TOP	(Tamla-Motown)
9	PET SOUNDS	Beach Boys (Capitol)
7	CALIFORNIA HOLIDAY	Elvis Presley (RCA)

## 5 YEARS AGO

TOP TEN 1961—Week ending Dec. 1

3	TOWER OF STRENGTH	Frankie Vaughan (Phillips)
2	TAKE GOOD CARE OF MY BABY	Bobby Vee (London)
6	MOON RIVER	Danny Williams (HMV)
1	HIS LATEST FLAME	Elvis Presley (RCA)
4	BIG BAD JOHN	Jimmy Dean (Phillips)
7	THE TIME HAS COME	Adam Faith (Parlophone)
5	WALKIN' BACK TO HAPPINESS	Heinz Shaprio (Columbia)
8	TAKE FIVE	Dave Brubeck (Fontana)
11	MIDNIGHT IN MOSCOW	Kenny Ball (Pye)
16	I'LL GET BY	Shirley Bassey (Columbia)

## 10 YEARS AGO

TOP TEN 1956—Week ending Nov. 30

1	JUST WALKING IN THE RAIN	Johnnie Ray (Phillips)
2	WOMAN IN LOVE	Frankie Laine (Phillips)
4	GREEN DOOR	Frankie Vaughan (Phillips)
6	MY PRAYER	Platters (Mercury)
8	RIP IT UP	Bill Haley Comets (Brunswick)
3	HOUND DOG	Elvis Presley (HMV)
4	MORE	Jimmy Young (Decca)
10	ST. THERESE OF THE ROSES	Malcolm Vaughan (HMV)
9	BLUE MOON	Elvis Presley (HMV)
6	WHEN MEXICO GAVE UP THE RUMBA	Mitchell Torok (Brunswick)

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# NME POLL SENSATION



## BEACH BOYS BEAT BEATLES

**In Bumper  
24 page  
issue next  
week:  
• FULL POLL  
RESULTS**

### 'BROKENHEARTED' RUFFIN DUE IN

**A**merican singer Jimmy Ruffin, whose first British hit "What Becomes Of The Brokenhearted" climbs to No. 10 in this week's chart, arrives in London on Sunday for a surprise eight-day promotional visit.

Next week he appears on two TV shows—BBC-1's "Top Of The Pops" (Thursday), and Rediffusion's "Ready, Steady, Go!" (Friday). Ruffin broadcasts in BBC Light's "Pop Inn" on Tuesday.

### Kinks body-snatch film not for TV?

**T**he Kinks' independently produced version of their new hit "Dead End Street"—depicting the group as body-snatchers—seems likely to be rejected as unsuitable by BBC-1's "Top Of The Pops." The show's producer, Johnnie Stewart, was non-committal when he told the NME: "We are not using it this week, but it is still a possibility for next week. We are still considering it."

However, the group's co-manager, Robert Wace, said that he had already been told it would not be used. Revealing that plans are being made for the film to be screened in Europe, Wace added: "It is not in bad taste or unsuitable for children. It is simply what you would expect from the Kinks—funny and kinky."

### SEEKER JUDITH'S JBJ

Judith Durham of the Seekers is the fourth panelist in BBC-1's "Juke Box Jury" on Saturday, December 17. As already reported other members are Paul Jones, Mickie Most and Rose Brennan.

Julie Felix joins the Bachelors in the December 10 edition. Nancy Sinatra, whom it was hoped would guest on this date, is not now visiting Britain until January. She may appear on the panel at that time.

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**SHOW** business will vibrate with the sensational news that the Beatles have been outvoted by the Beach Boys as the World's Outstanding Vocal Group! . . . For the first time in the history of NME Polls, Britain provides the World's top three girl singers—Dusty Springfield, Cilla Black and Petula Clark . . . Cliff Richard regains his British Vocal Personality title from John Lennon . . . Two victories for Spencer Davis Group — but no successes for Rolling Stones. These are the 1966 Poll highlights.

Despite losing their world crown, the Beatles were overwhelmingly No. 1 in the British Vocal Group section—besides scoring victory with the Best Disc issued this year, "Eleanor Rigby."

Cliff Richard not only withstood Tom Jones' challenge to retain his position as Britain's Top Male Singer, but was runner-up to Elvis Presley in two world sections—besides recapturing his British Vocal Personality crown from John Lennon.

New champions in the Poll are: Spencer Davis Group ("Rhythm-And-Blues Group" and "Best New Group"), also their lead singer Stevie Winwood ("New Disc Or TV Singer"). Voting was even heavier than last year, so there will be some exciting tabulated placings, articles, interviews, pictures and messages from the stars in the extra 8-page supplement. This appears free inside next week's issue of the NME.

### Curtis, Epstein form disc firm

**EX-SEARCHER** Chris Curtis has formed a record production company with Brian Epstein—probably to be called Trade Limited. The move was forecast in the NME last April. On Tuesday, Curtis produced Billy J. Kramer's next single "Sorry", a Chip Taylor composition.

Epstein told the NME: "We may start our own label. I am not sure yet. My deal with Curtis does not include agency or management representation of him." Curtis was previously with Tito Burns, and after leaving the Searchers signed with Pye to produce records on an independent basis for that company.

### RADIO POP NAMES

The Barron Knights, Kenny Lynch and Elkie Brooks guest in the Light Programme's "Monday, Monday" on December 12.

Guest bookings for other lunchtime pop shows include Long John Baldry and the Swinging Blue Jeans in "Pop North" (Thursday, December 15) and Dave Berry and the Cruisers (next Wednesday, 7th) and Zoo's Money's Big Roll Band (14th) in "Parade Of The Pops."

### Early Sinatra on BBC-2

The 15-year-old Frank Sinatra film "Meet Danny Wilson" is screened as BBC-2's Hollywood Musical next Wednesday (7th).

Blues singer Joe Williams is in "The Danny Kaye Show" tomorrow (Saturday). On BBC-2 next week, French cabaret singer Jacqueline François stars in "International Cabaret" (Monday). Tubby Hayes and the Ronnie Ross Big Band are in "Jazz Goes To College" (Thursday).

### BURDON: ITALY, U.S.

Eric Burdon and the Animals play an eight-day Italian concert tour from January 29, probably followed by a month-long U.S. tour involving college dates and TV.

### Shads trio in TV 'Gala'

Bruce Welch of the Shadows was unable to appear in ITV's "Royal Gala" recorded at the London Palladium on Tuesday for screening this Sunday. He was suffering from stomach trouble, and the Shadows appeared in the show as a three-man group.

### LENNON

John Lennon is in a special Boxin' "Not Only But He takes part in Peter Cook and which was filmed Sunday.

## Ifield Black

### ANOTHER RSG DUET BY PRICE, BURDON

**ERIC BURDON** and Peter and Gordon have been added to Rediffusion's "Ready, Steady, Go!" for transmission in most areas on Friday, December 9 (some regions Tuesday, December 13).

Already set for this date are Bobby Hebb, the Alan Price Set and the Move. Burdon will join Price to duet two numbers, besides performing his own act.

As previously reported, Burdon and Price are also teamed in the final edition of RSG on December 23. Editor Nikki Wickham told the NME that the farewell programme will be of a "light-hearted" nature.

### Yardbird definitely leaving group

**YARDBIRDS'** manager Simon Napier Bell confirmed on Wednesday the NME exclusive report of two weeks ago, that lead guitarist Jeff Beck is to leave the group due to persistent ill health.

The future of group member Jimmy Page remains in doubt. Beck is to be replaced by an organist when the Yardbirds return to Britain from America on Monday, when they will begin recording, once more under the direction of ex-Yardbird Paul Samwell Smith for a new LP and single.

### IN 'COUNTDOWN'

Alan Price, Long John Baldry, Anita Harris and Lulu are set for Southern-TV's "Countdown" on Saturday, December 17 (screened the following day in some regions). Cliff Bennett joins the Small Faces the previous week (10th).

### FRANK IFIELD

summer season Leslie Grade's "During the spring and will undertake

Ifield's appearance ABC marks a quarter venue at which he performed in 1965.

When he flies to cord in the Hicko also undertake a leading girl singing fixed for the bill.

As already reported a six-week cabaret "Talk Of The Town" (5th), and stars in ATV series from . . . When he flies to cord in the Hicko also undertake a leading girl singing fixed for the bill.

**MILL**  
AMERICAN Bernst  
London this million-dollar Beatles—and amount (almost) just one day presented all New York appear in New next summer—They would re

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## 'Countdown' to be axed in New Year

**SOUTHERN-TV's "Countdown" is the latest pop television series to be axed! The final edition will be screened in January—within a month of Rediffusion's "Ready, Steady, Go!" being killed off.**

As already reported, Ken Dodd's ABC-TV series "Daddy's Music Box" starts on Saturday, January 7, but this will contain a strong comedy element.

The Saturday pop spot on New Year's Eve will be occupied by the special one-shot edition of "Lucky Stars." "Countdown" director Mike Mansfield told the NME: "We were originally booked for six shows, then extended for a further seven. But it seems a pity the show is being taken off at a time when our audience rating is substantially increasing."

## Two extra Xmas 'Top of Pops'

**TWO** special gala editions of BBC-1's "Top Of The Pops" will be screened during the Christmas period in addition to the regular Thursday evening show. They will feature all the chart-toppers and several other big hits of 1966.

Each programme will last 45 minutes, the first covering January-June, and the second the latter half of the year.

Two of the regular team of comperes will be featured in each show.

### NEW SIGNINGS

#### Fury EMI bow with P and G song

**BILLY FURY** has signed with EMI following his departure from Decca—revealed in the NME four weeks ago. His future releases will be on the Parlophone label, beginning on January 13 with his working of a Peter and Gordon composition, "Hurting Is Loving."

Billy will still be recorded by Mike Leander, who is now an independent producer. Former member of the Moody Blues, Denny Laine has been recorded as a solo singer by independent producer Denny Cordell, who records George Fame. Denny's first disc "Why Did You Come" is issued on Deram early in the New Year.

Cordell also produced the first disc by Birmingham group the Move, which debuts next Friday (Deram) with "Night Of Fear," penned by the group's lead guitarist. Twenty-year-old Roger Denton, who works in the exploitation department of a recording company, makes his disc debut next Friday on Parlophone with a Ray Davies' composition "I'm On An Island."

## NEW VAUDEVILLE BAND GOING TO SAN REMO

**THE** New Vaudeville Band, which returned to Britain on Sunday after causing a sensation in America, will make appearances at the San Remo Song Festival on January 26, 27 and 28. As previously reported, the Trogs are also taking part in this event.

The Vaudeville Band begins a week in cabaret at Stockton Tito's on Christmas Day. Its next single—possibly not the expected "Shirt"—will be issued on January 13.

The Band begins its next American tour—a month-long schedule of college dates—on February 17, and this may be followed by dates in Australia.

### ★ POP-LINERS ★

**GERRY** and the Pacemakers follow Little Richard as headliners at Edinburgh's new Pentland theatre-restaurant for the week of December 12. Sam Costa takes over Tuesday edition of Light's "Midday Spin" starting December 13. Bob Dylan, Pete Seeger and Joan Baez featured in Third Programme's "Songs Of Protest" next Thursday (8th). Acker Bilk Band in Light's "Easy Beat" on Sunday, December 11. Julie Felix in three weekly Home Service shows "Some Folk Like To Sing," broadcast from Northern clubs starting Tuesday, December 13. Johnny Dankworth, Cleo Laine and Van Johnson (star of "The Music Man") guest in ABC-TV's "Eamonn Andrews Show" this Sunday (4th). Kenneth McKellar begins a month-long tour of Australasia in April. The Creation join Geno Washington concert at London's Saville Theatre on December 18. Agent Vic Sutcliffe, formerly with Tito Burns and Eric Easton, has joined Titles Agency. Eric Burdon and Alan Price will jointly introduce Little Richard on stage at the Saville Theatre on Sunday week (14th).





the WALKER BROTHERS—(l to r) GARY, JOHN and SCOTT—meet PRINCE PHILIP at the Royal Gala at the Palladium on Tuesday. You'll see the show on TV on Sunday.

**Scott into monastery**  
SCOTT ENGEL was entering a monastery yesterday (Thursday) on the Isle of Wight to end ten days in retreat. "The retreat has no deep religious significance," Engel told NME on Wednesday, "I am going simply to find time to think and sort out my life."

**return summer**

pool next year to star in a revue at the ABC Theatre. He will be touring Australia.

australian visits will take place over Blackpool rehearsals begin. Kathy Kirby will almost certainly star in a Blackpool summer show next year. She is being negotiated by George and Alfred Black to tour for the season at either the Pier House or the Winter Gardens.

**-ANIMAL GOES TO EMI**  
Animal Hilton Valentine has been signed back to Decca to EMI—where the Animals first recorded his first solo single, self-penned "Be With You My Friend." The record is coupled with "Season Of The Witch" written by Donovan and formed by him on last week's "Ready, Steady, Go!" The record will be issued in January.

**DOLLAR U.S. BEATLES OFFER**  
America again next year. This way they can earn as much as they would get from a tour in one day. Fans would come from all over America.

"Furthermore, I would contribute 75 per cent of any profits I make to the Police Athletic League—a charity the Beatles themselves have previously supported." Bernstein was unable to reach Epstein with his offer on Wednesday, but plans to see him before returning to New York next week.

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# Tom Jones may leave Decca; joining Tamla?

**TOM JONES** may quit British Decca and accept an offer to record in future for Tamla-Motown in Detroit. The NME understands Tom is hoping to establish he is not contractually bound to Decca.

The ambition of Tamla-Motown chief Berry Gordy to add the Welsh star to his roster of otherwise coloured artists—with one exception—was revealed in the NME's "Alley Cat" column two weeks ago. Tom, whose "Green Green Grass Of Home" this week gives him the second British chart-topper of his career, is keen to record at the Detroit studios and is considering the "substantial offer" Gordy has made. Tom's solicitor has already begun discussions with Decca. Tom signed with Decca in July, 1964, and has had nine singles released on the label and one on Vocation since then. A Decca spokesman claimed this week that his contract does not expire until 1970.

**Cathy February 'Exit'?**  
Cathy McGowan's new Rediffusion series has now been titled "Exit—Way Out In London." Filming of the show, which features pop, comedy, beauty and fashion, begins in January. Rediffusion has tentatively set mid-February for the first transmission.

**'Swingalong' stars**  
The line-up for Light Programme's "Swingalong," broadcast daily (except Sunday) from December 17 to 23, includes Unit Four Plus Two, the Karl Denver Trio, Episode Six, Newby, Rose Brennan, Don Rennie, the Johnny Silvo Folk Group, the Mexicans and the Brian Auger Group—plus the bands of Acker Bilk and Tony Evans.

**Cliff puppet**  
The full-length puppet feature film "Thunderbirds Are Go"—featuring the music of Cliff Richard and the Shadows—goes on general release on the Rank circuit from December 23.

**PAUL JONES AT TILES**  
Paul Jones, accompanied by Peter Jay and the Jaywalkers, appears at London's Tiles Club next Friday (9th).

**Faces Xmas show axed**  
Plans for the Small Faces to star in a London Christmas show promoted by their agent Don Arden, have been scrapped.

**NEW RELEASES**  
**Fame single, EP; Donovan, Posey, Arnold, Cher, Mama's & Papa's**

A NEW Georgie Fame single—almost certain to be his last before his move to CBS, previously reported—is released by EMI (Columbia) on December 16. The song is a Billy Stewart composition from Georgie's best-selling "Sweet Things" LP, "Sitting In The Park."

EMI is also issuing next week an EP, "Get Away," of Fame recordings which includes "Sitting In The Park" and in addition to the title track "Ride Your Pony" and "See Saw."

Issued on December 16 (MGM) is Sandy Posey's follow-up to "Born A Woman," called "Single Girl."

Eddy Arnold's "The Angel And The Stranger" is rush-released today (Friday) on RCA Victor.

The Mama's and Papa's LP "Cass, John, Michelle And Denny" is likely to be issued on RCA Victor early in the New Year.

**LONG WAIT OVER**  
Donovan's long-awaited single "Sunshine Superman" has now been definitely scheduled for release today (Friday). The decision was taken by Pye last week. The title and release date of Cher's next Liberty single have been changed. The A-side is now a Sonny Bono number "Mama (When My Dollies Have Babies)," Graham Gouldman's "Behind The Door," which was to have been the top-side, is now the coupling. Release date is December 16—two weeks later than scheduled.

● Georgie Fame, who appeared before Princess Margaret last week, will play for the Queen Mother tonight (Friday) at the London University President's Ball.

## Cover of Dave Dee 'Loo' song banned

A TRACK from the Dave Dee group's new album, recorded as a single by former "Ready, Steady, Go!" dancer Patrick Kerr, has been withdrawn from next week's CBS release list. The number "The Loos Of England" was described by a CBS spokesman as "not in good taste." The song was written by Ken Howard and Alan Blaikley, is featured on Dave Dee's album "If Music Be The Food Of Love... Prepare For Indigestion," issued today (Friday) on Fontana. Ken Howard told the NME: "I am very annoyed. CBS was prepared to issue a record like 'They're Coming To Take Me Away' by Kim Fowley, and yet they withdraw a harmless song."

**EASYBEATS' NEW YEAR CONCERTS?**  
THE Easybeats—climbing the NME Chart with "Friday On My Mind"—will undertake their first British concert tour in the New Year. Their agent Don Black told the NME he is currently considering several offers.

The group is also expected to return to Australia—where they are now holding the No. 1 and No. 2 positions in the hit parade—for a short tour early in 1967.

Club and ballroom dates this month include Purley Orchid (14th), Remy's Gaiety (17th), Bath Pavilion (19th), Widnes Queen's Hall (24th), Southport Floral (26th) and Worthing Assembly Rooms (29th).

On January 8 the Easybeats are booked for an engagement at London's famous Paganie night club. Other January bookings are Leicester Palace (3rd), Sheffield Locarno (5th), Derby Locarno (12th), West Hartlepool's Queen's Ice Rink (13th) and Bishop's Stortford Rhodes Centre (21st).

The group makes a live appearance in BBC-1's "Top Of The Pops" next Thursday (8th).



HERMAN and the HERMITS rehearse for "Ready, Steady, Go!", which you'll see them on tonight (Friday).

# Cliff, Shadows, Troggs, Farlowe Xmas 'Club'

CLIFF RICHARD and the Shadows, the Troggs and Chris Farlowe and the Thunderbirds co-star in the special Christmas Eve edition of the Light Programme's "Saturday Club." Also set are Lulu, Clinton Ford and George Chisholm and the In-Mates.

Paul Jones, previously announced for the December 10 show, now moves back one week (17th) joined by Peter and Gordon, Jackie Edwards and organist Wynder K. Frogg.

Set for December 10 are Wayne Fontana and the Opposition, the Swinging Blue Jeans, the Fortunes, Cloda Rogers and the King Brothers—plus as already reported, Herman's Hermits.

● As revealed seven weeks ago, Cliff and the Shadows also star in their own ATV spectacular on Christmas Day afternoon.

**Paul Jones aids Oxfam**  
Paul Jones is helping to organise a show in aid of Oxfam at London's Albert Hall on December 12. Jones will appear with the Alan Price Set and Chris Farlowe. Peter Cook and Dudley Moore and Bernard Braden also star in the show, entitled "You're Joking?"

**DUSTY WAXES IN U.S.**  
Dusty Springfield has been recording in New York this week—where she is currently appearing in cabaret—probably for her next single.

## LEE DORSEY TRIP BROUGHT FORWARD

LEE DORSEY, at No. 7 in this week's NME Chart with "Holy Cow," now returns to Britain on March 2—two weeks earlier than planned.

Dates already set for him by promoter Roy Tompest include Wembley Starlite (March 3), and Manchester Twisted Wheel (4th). He then plays Dunstable California (10th), Boston Gliddrome (11th), Birmingham Plaza (12th) and Purley Orchid (15th).

## CHUCK, DORSEY, EDWIN, SAVILLE CONCERTS

Chuck Berry, Lee Dorsey, Edwin Starr and Billy Stewart are among American attractions booked by Brian Epstein from agent Roy Tompest for Sunday concerts at London's Saville Theatre. Booked for February are Billy Stewart (5th), Chuck Berry (19th), Edwin Starr and Garnet Mimms (26th), Lee Dorsey (March 5) and the Impressions (April 16).

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# TROUBLE

WAR has broken out in Hollywood and this is your at-the-front reporter sending her first despatch.

The long-haired frequenters of Hollywood's in-street, the Strip, are suddenly the target of violence from the short-haired weekend visitors to the thoroughfare.

The long-locked Strippers are "violently peaceful" characters, but the weekend hippies are craving action and creating it. Egg throwing, bus burning and riots have resulted in hundreds of police patrolling the area and Commissioner Ernest Debs revoking the "dancing licences" which allow the Strip's clubs to have dancing



and music for 18 and overs, with liquor sale to those over 21. Only one club, Pandora's Box, survived, until the Whisky A Go Go's Elmer Valentine gave up his liquor licence and opened for dancing only for 18 and overs. Six other clubs for teenagers have closed.

This seems to please several Strip property owners, who wish to bring back the "good old days" (when Johnny Glamour broke a table over Joan Glitter's starchy head at Ciro's) and do away with the long-haired element.

But we youngsters are manning the battle stations and don't intend to let our clubs die without a fight!

In the midst of all this, the Beach Boys returned to L.A. Their enormous British success has been well-discussed in between the chats over the Strip situation. No one could be more pleased for them than those in the BB hometown.

Mike Love returned with a handful of hats—one from a Scottish fan, one from his Press agent's mother, and two purchased for him by road manager Dick Duryea—and lots of fond memories.

"I particularly liked Wales and the Wye River," he told me, fresh off the plane. "I really dig all the old castles and ruins and things. But I'm afraid that seeing just a bit of the countryside just made me long to see more of it! I sure hope we go back soon."

"This week, we're back in the studio to record the vocals on 'Heroes And Villains'. I hope it doesn't take as long as 'Good Vibrations'!"

That's the theme of



MORE trouble caught up with the Yardbirds when Jim McCarty developed an unexpected bout of tonsillitis in Pittsburgh last week which left him breathless, soundless and utterly exhausted. The group had to pull out of the date (writes June Harris).

Bad as he was though, he refused to go to hospital. With Gary Lewis and the Playboys also out of the tour (Gary returned to California having fallen ill on the road) this left only Sam the Sham and the Pharaohs and a couple of other acts to hold the fort until the Yardbirds could resume their dates.

The group rejoined the package in Winston-Salem last Saturday (26), but without Jeff Beck and with Jim still in pretty bad shape. With all the problems the Yardbirds have been having, it's no wonder there'll be some big changes very soon with-in the group.

And if Jeff should ever leave, don't be surprised to find him going to California, where he's the darling of many West Coast groups which would grab him like a shot if he were free!

## SUPREMES TURN DOWN BIG DEAL

THE Supremes have turned down \$25,000 against a percentage of the box office for a week at the Apollo. . . they're too busy playing night club engagements.

All the fuss regarding Diana Ross and Berry Gordy has died down. Marriage rumours are out, so Diana can keep on working for a bit.

## SPOONFUL OF THANKSGIVING

BEAUTIFUL Thanksgiving Day present for the Lovin' Spoonful and The Association came in the form of \$47,000 worth of business on their joint concert in Chicago on November 24.

The Association, who are a fantastic act, have a big new smash in "Pandora's Golden Heebie Jeebies," while the Spoonful are still celebrating "Rain On The Roof."

Both are now out on separate ways and the Association have been set to headline a cross country tour in February, which may also include Question Mark and the Mysterians.

I've mentioned Phil Ochs before in this column and no doubt England is familiar with him as the writer of Joan Baez's "There But For Fortune." Still virtually unknown, except among very big college crowds, Phil gave a Thanksgiving night concert at Carnegie Hall and completely knocked me out.



He's creative, lyrical and controversial—a singer with a great voice and a new Dylan, though not quite in the same bag. He did sellout business for this concert—his first at Carnegie Hall—and has a lot to say.

Wow! Frank Sinatra has a fantastic single with "This Side." From a distance, the disc sounds as if it's Ray Charles and the Rascallees.

Sinatra's "A Man And His Music, Part 2," will be aired here on December 7, just a few days before daughter Nancy takes off for Vietnam to entertain servicemen as part of Bob Hope's annual Christmas tour.

SHORT TAKES: James Brown comes in to play Christmas week at the Westbury Music Fair, Long Island, opening on December 21. . . Charlie Green and Brian Stone, one time managers of Sonny and Cher, have opened offices in Nashville. They're currently producing discs by Noel Harrison and the Buffalo Springfield. . . Reports are out that Cass Elliot has been secretly married for some time, but separated from her husband. . . Tony Bennett's new album, "A Time For Love," is his 16th consecutive chart entry. . . Roy Tempest's recent visit to New York will prove fruitful for the Trade Winds booked for three weeks of British dates opening in January. He is also interested in the Leftie Banke.



## GUESS WHO

Who are the two pop celebrities above? P.J. Proby on the left? And Old Man Mose with SAM THE SHAM above? Answers on Page 12.

## Manfred and D'Abo become rivals!

INTENSE rivalry broke out between Manfred Mann and lead singer Mike D'Abo during the Manfreds' three-week cruise to the West Indies, just ended. . . playing deck tennis!

"We had many heated duels," Mike told me when he got back to the squeeze and freeze of London at the weekend. "In fact, we were fighting neck and neck. It was a tremendous health cure!"

This strictly-for-fun battle of wits between Mike and Manfred was all part of the unusual working holiday which took the group to such far-flung and exotic sun-spots as Barbados, Trinidad and Antigua.

Says Mike: "It was marvelous relaxation. We were on board the P and O liner Chusan—first class—and we had only to play a few times a week. We had more regular meals, too, than we've had in a long time!"

"The only disadvantage at first was that most of the passengers were middle-aged-to-elderly."



MICHAEL D'ABO and MANFRED in action on board the P and O liner Chusan.

"To please them we tried to play as quietly as possible and made jokes like 'The cotton wool for your ears will be coming round in a moment.' This seemed to go down very well. 'Actually, after a while they seemed

## Reports ALAN SMITH

to warm up and start dancing. I think they'll enjoy going home to tell their grandchildren they've danced to Manfred Mann, to prove they're swinging and not so square after all!"

Highlights of the cruise for Mike included a stopover at the American island of St. Thomas and a short stay in Antigua. "I developed quite a serious interest in collecting shells from the beach," he told me. "Only thing is, half of them got cracked on the way home."

Now that he and the rest of the Manfreds are back in London, however, D'Abo the Beachcomber is going to have to forget all those seashells on the seashore.

"We've had our holiday," he told me, "now we've got to think about a strong follow-up to 'Semi-Detached Suburban Mr. James'."

For the next one, may I suggest, a revival of "Slow Boat To China"?



BARRON KNIGHTS (l to r): P'NUT LANGFORD, DAVE BALLINGER, DUKE D'MOND, DUTCH BAKER and BARRON ANTONY.

## The Xmas Knights

by Jeremy Pascall

THE Barron Knights and Christmas seem to happen simultaneously! Last year it was "Merry Gentle Pops" and now the five mickytakers are back in the NME Chart again, gently satirising pop and politicians as they put the Houses of Parliament "Under New Management." This time they send swinging Harold to Mars and instal the Troggs in the Treasury!

Group leader, Barron Antony, sang snatches of the song over the phone to me and said that, in fact, they had not planned to issue the record at Christmas. It should have come out months ago, but the group was too busy to get to the recording studio.

Although he is obviously pleased that the group's mimicry has put them in the charts, he would like their more serious disc offerings to receive recognition. "We will be recording again very shortly. We would like to do an amusing number, but not a parody. We wouldn't have minded doing 'Lady Godiva!'" he added, whimsically.

Writing their party pieces—formerly they scored with "Call Up The Groups," "Crying The Pops," and "Merry Gentle Pops"—is hard work and all the boys get together regularly to contribute ideas and verses.

"One line took three weeks to write! But we think if we can write this sort of thing we should be able to write good, commercial material," Barron declared.

The pop stars don't seem to mind putting Parliament under new management, the Barron Knights are happy about it, and the public seem to approve. But what about Mr. Wilson? He wasn't available for comment!

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# Up to No. 14 goes 'Dead End Street', BUT....

CONSIDER, if you will, the disturbing fact that Ray Davies wants to be Walt Disney; Dave Davies is turning into a saxophonist; Pete Quaife is worried about "Alice In Wonderland" . . . and then there is Mick Avory. You will appreciate the Kinks have problems.

At a recording session at Pye Records on Friday I found Ray, in an elegant blue pin-stripe suit, coaxing some Bach-like tones from a harpsichord and singing his latest opus — "Village Green."

It concerned an English country village which becomes infested by tourists and is never the same again.

Ray is both "bored" and "worried" by the legal wrangles surrounding the Kinks, who have been conspicuous by their absence on personal appearances during the past three months.

Ray was definitely unhappy about the present difficulties which "pop-dom's trouble-shooter" Allen Klein is attempting to sort out, and a severe cold had not improved his spirits.

"I'm not really cut out for this business," he said, blowing his nose into a pink tissue, "really I shouldn't be in it."

"I hate this business. I won a grant from Middlesex schools to study dramatic art when I left school and then Greville Collins and Robert Wace (two dastardly public school-boy manager-villains — boo! hiss!) came into a London pub one night and turned me into a pop star."

"I was told after I had written 'All Day And All Of The Night' I would never have to work again!" He smiled characteristically as though in terrible pain!

## Detached

Ray would like to concern himself with the Kinks in the same detached manner that Brian Wilson does with the Beach Boys, but believes his group has a visual thing which necessitates his public appearance.

Two venues for the Kinks in the North are being set for their first appearance in Britain in over three months.

"In a way I feel I've left the business in the last two months," said Ray. "I've done nothing. Our trouble, at the moment, is doing something now."

"Once you've had a No. 1 record you can only repeat yourself. You go on 'Top Of The Pops' and stand there and sing the song. We wanted a challenge — something different—which is why we did the film."

The film, portraying the group as undertakers, is being considered by

## WHO'S WHERE

(Week commencing December 5)

HARRY SECOMBE, RUSS CONWAY, JIMMY TARRUCK, ANITA HARRIS, London Palladium.  
FRANKIE HOWERD, CILLA BLACK, Prince of Wales.  
BLACK & WHITE MINSTREL SHOW, Victoria Palace.



PETE QUAIFE



DAVE DAVIES



MICK AVORY



RAY DAVIES

# KINKS HAVE PROBLEMS

By Keith Altham

"Top Of The Pops"—if it is not accepted it may well mean the group considering other TV promotion.

"I don't think it is sick," said Dave, taking time out from blowing down the business end of his newly acquired soprano sax, "it's too funny to be sick. We're tired of doing the same old thing—we thought this would be different."

Ray is worried about Dave.

"I'm worried about Dave," Ray told me later, having ordered a cup of tea in a cafe over the way. "Really, I worry about Dave. I might leave the group but I want Dave to be financially and emotionally secure first. He's just beginning to find his feet."

Concern was also expressed over the current state of pop composing.

"Everyone is asking what's wrong with the Beatles?" said Ray. "It's quite simple—they're going through a bad phase for musical ideas. That's the reason that McCartney went away recently—to clear his mind and get some peace and quiet."

## Holiday

"I've got to do it myself—I must get a holiday away from everyone. I hate everyone in this business," he smiled painfully.

In an attempt to introduce some levity into the conversation I asked how his tea was.

"Great for coffee," said Ray "I ordered tea and they've given me coffee," he looked deeply hurt but consoled himself with the thought that he would drink it and refuse to pay.

"I hope people haven't got the idea that the Stones are slipping though," said Ray. "They still generate more excitement on stage than any other group in this country."

Psychedelic drugs concern Ray. "I remember something someone told me about the difference between drugs and alcohol. Drink is a bring down—there's only one way to go afterwards and that's up—drugs take you up and let you down!"

Finally we got to Walt Disney. "I watch Disney twice a week

on the box," said Ray. "I love Pluto and the others. I still cry when I see 'Dumbo' because I cried when I first saw it as a kid."

"Films interest me very much as a medium and I'd like to work in them in a creative sense. It would be great to be like Walt—imagine the boardroom meetings, they must have. "Now the way I see it is this, fellas. We got this mouse, we call him Mickey and he goes down this hole after some cheese . . ."

"I can't wait for the Disney Special at Christmas."

Pete Quaife—the Prodigal Kink—I spoke to separately, feeling that during his six months absence he would have plenty to say.

Pete picked me up in his "little green pleasure machine"—a souped-up mini and we drove to the recording studios from Leicester Square.

"Now let me see, which way is the studio?" asked Pete, looking about him at the grim grey buildings, "it's been a long time!"

Pete had only just recovered from some head and hand injuries which have kept him out of the group and

has only recently returned from a stay in Copenhagen.

"I came back through Germany," said Pete, "I managed to drive three miles inside the Iron Curtain without realising it until the customs people stopped me." How does it feel to be a Kink again?

"Peculiar," said Pete, "I've been away all this time and suddenly people are again asking me what toothpaste I use and what my hobbies are."

"I'm getting rude letters from the police over all the car fines that I've not given attention to while abroad and I'm beginning to read English newspapers again."

"It's like being back in Fairyland—did you read about that dodgy version of 'Alice In Wonderland' at Christmas?"

"Imagine that!" Alice being attacked across the tea table by the mad hatter—what a thing to give the kiddies."

Pete had already been recording the previous evening with the group and reported that his hand had stood up well under the playing, although the arm ached a little.

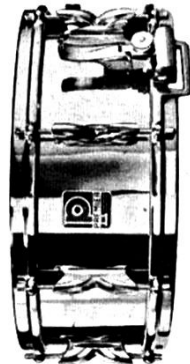
"I'm using special little sponges to strengthen my grip and toughen up the fingers," said Pete.

"We've got a new system now for recording purposes," said Pete. "We used to go into the studio and spend hours rehearsing a number and working out ideas."

"Now we go in and make a demo of the basic tune and take a copy home each to work on—then we come back a few days later, pool all our ideas and record the tracks. Saves a lot of time and money."

I have it on good authority that Pete is one of the few people Ray is not worrying about.

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# ROY ORBISON hits out at 'sick' critics

## Everything he sings 'wrong'

ONCE again one of the nicest and most sincere singers in the pop business finds himself the centre of controversy. To his fans Roy Orbison can do no wrong but to some others it appears he can do no right.

"Too Soon To Know" was called distasteful and now his latest disc "There Won't Be Many Coming Home" is having to face a barrage of similar criticism. David Jacobs and Eric Burdon on last week's "Juke Box Jury" slammed the disc.

The song was written by Orbison and Bill Dees for the film "Fastest Guitar Alive" which has just been completed in Hollywood.

Explained Roy's London representative Robin Britten: "The number was to have been sung by Roy in the film but at the last minute it was decided to be kept out. All this talk about the song referring to the war in Vietnam is absolute nonsense. The film is about the American Civil War. "And to call the song distasteful is wrong. After all look at the lyrics of "John Brown's Body" which was written at the time of the Civil War."

The latest news of Roy from America is that he is now relaxing at home with his children. "The film was the best thing that could have happened to me at the time," he told the NME a few weeks ago.

"It was hard work, but was just what I needed to keep my mind off the accident," he said.

"I didn't want to do anything, least of all write songs, but somehow I managed to complete them all for the film. I've been lucky in that I've had lots of things to occupy my thoughts."

### With Sam

Apart from Roy, the film also features another pop artist, Sam the Sham. "There are no big-name actors in the movie," Roy continued. "Sammy Jackson who appears here in the TV show "No Time For Sergeants" is co-star, but the others are mainly those fantastic character actors you see in so many films.

"They're great to work with—all old pros—but really tolerant with newcomers. I couldn't ask for a more delightful and co-operative cast."

Roy, who is very much looking forward to his tour here in the spring, is also keen to make his debut for London cabaret audiences.

"I spent years playing in cheap bars in America hating it all the time," he said. "To me night-clubs in America are all the same. I don't want to play in them.

"But Britain's a different matter. I would like to play in an adult club there." NORRIE DRUMMOND.



The picture on page 10 of "Old Man Mose" is ROY ORBISON, ageing for one scene in "Fastest Guitar Alive." Above he's the more usual Roy, with a gun tucked handily into his guitar! The other "Guess Who" singer on page 10 is not P.J. Proby, but PAUL BUTTERFIELD of Blues Band fame.

## RIGHTEOUS BROTHERS, SONNY AND CHER SHOCK

PICTURE it. Beside the hearthrugs of a million homes families gather by the wireless. Over the crackling airwaves comes a song that means so much to them. Through the static the simple, moving words of "The White Cliffs Of Dover"—a message of hope and peace.

1945? No. 1966, and a booming, all-stops-out Phil Spector-backed version of Vera Lynn's wartime classic sends the Righteous Brothers back into the NME Chart. This dynamic duo prove again that a good song, however old, well sung, with a power-backed orchestration can be the formula for chart success.

Bill Medley, Bobby Hatfield and Phil Spector are three names that have hit it big with numbers like "You've Lost That Loving Feeling," "Unchained Melody" and "Soul And Inspiration." A high-powered combination that has worked again and again, obviously a good working relationship. Or is it? "White Cliffs Of Dover" is, in fact, a track off the Brothers' "Back To Back" LP, issued in May and recorded much earlier. And the last time the boys talked to the NME, Bobby Hatfield told Tracy Thomas



BILL MEDLEY (top) and BOBBY HATFIELD.

that they were in fact engaged in a law-suit against Spector. They couldn't talk much about it, as it was in litigation, but Bobby did say this: "Some day the whole story is going to come out, and it's going to surprise a lot of people!"

So all is not well. But it obviously has not affected the Righteous Brothers' popularity, and the fact remains that Spector's influence on the duo has been potent—one wonders what will happen when Spector-recorded material runs out.

Will the Righteous Brothers go for an adult market and cabaret, concentrating less on chart success and more on personal appearances? "We're not going adult," Bill, the tall half of the team, expounded. "We're just spreading ourselves around more. We get tired of the one-nighters, so we do some of the big clubs in between. And we do a lot of college dates and TV, too."

"We don't want to limit ourselves to just one type of audience," broke in diminutive, blond-haired Bobby. "We're getting older now, and the kids who dug us four years ago are, too. But we still play for the younger kids, and we always will—as long as they want us."

By Jeremy Pascall

to the other still amazes them. As Bobby put it, "We still haven't got to sitting down to realise we've hit it that big."

They want to conquer as many fields as possible. "It gets to be a big drag just doing one medium. We want to do everything!" says Bobby.

One medium they both long to break into is films. Bobby—he's the talkative one, Bill is the tall, strong, silent type—outlined plans he had dreamed up and which sounded very much like the plot of Sonny and

ROY ORBISON hit back this week at critics who have described his new hit "There Won't Be Many Coming Home" as sick. On the telephone from his Hendersonville (Tennessee) home he said: "If these people listened to the lyrics they would know it had nothing to do with Vietnam."

"Although I wrote it myself I think it's a beautiful idea for a song. I hear they voted it a miss on "Juke Box Jury" last Saturday and somebody on the panel said it was sick."

"Well that programme seems to try so hard to make itself controversial—they've had goes at my records before. But I'm not going to lose any sleep over "Juke Box Jury!"

The record—in the NME Chart at No. 25 within a few days of release—was, of course, written by Roy for his film, "Fastest Guitar Alive," which is about the American Civil War. It has not been included in the film score but he was quick to point

BY Chris Hutchins

out that this was not because Americans might consider it was sick.

"In fact," Roy revealed, "it will almost certainly be my next U.S. single—I think the record is more commercial here than in Britain. The reason the song was kept out of the film is that the picture is fast moving and a ballad or sad song like this would slow the pace."

Is he happy with his screen debut now that filming is completed? "I can't really tell because the picture has still to be edited and put together. I think it's quite cute, but it won't win an Academy Award; there's no real message."

It is now six months since Roy's wife Claudette was in a motor-cycle accident. He says he is feeling "a little better" and plans to go on living in the lakeside home they built together.

"My mother and father have moved here from Houston to help me bring up the children so that's a great help," Roy told me.

The singer is hoping to visit Britain within a fortnight—but not to work on his record. "I want to see a few friends and get back in time to spend Christmas with the family," he said.

In January he renews acquaintances with the Walker Brothers on an Australian tour. And a British tour is likely for the spring.

### LPS By Allen Evans

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Other titles: Philly Dog, Road Runner, Hold On I'm Coming, Don't Fight It, Willy Nilly, Get Down With It, Michael, You Don't Know Like I Know.

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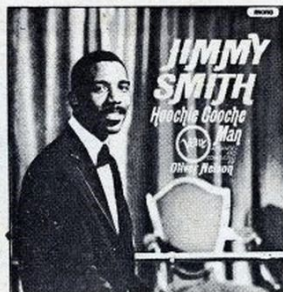
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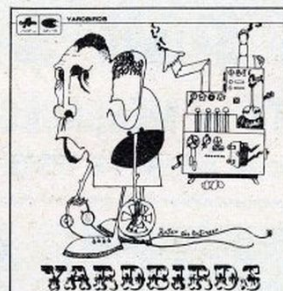
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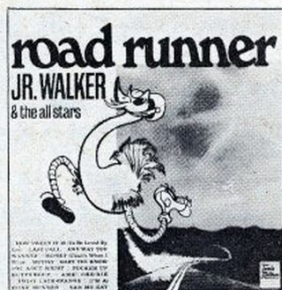
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this year... How will Kinks sound when Dave Davies' voice breaks? ... Now a red-head; Ringo Starr's wife...

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GEORGE FAME Fan Club Sec., 47 Gerrard Street, W.1.  
"JOHN'S ORIGINAL FOUR", ST 0425.  
JULIE FELIX Club. S.A.E. 46 Ledway Drive, Wembley, Middx.  
KENNY BALL Appreciation Society—S.A.E. to Miss Sanders, 18 Carlisle Street, London W.1.

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S.A.E. Pam Gordon, 139, Franklyn Gardens, Edgware, Middlesex.  
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PAUL JONES Fan Club. S.A.E. to Pat Jennings, 24 Denmark Street, W.C.2.  
PETER AND GORDON FAN CLUB. S.A.E. Panny Graham, 24 Denmark Street, W.C.2.  
QUOTATIONS FAN CLUB, 10, Cluworth House, Alitton Road, N.W.5.  
THE WHO Fan Club—S.A.E. Deirdre Meahan, 67 Chatsworth Road, London, N.W.2.  
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