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No. 980 EVERY FRIDAY PRICE 6d. OCT. 22, 1965 Registered at the G.P.O. as a Newspaper

BEATLES SHOCK!

See page 8

No. 1



AND PAUL
SPEAKS OUT
ON MATT'S
'YESTERDAY'

Plus top pop news,
pics and features

TEARS

KEN DODD on COLUMBIA DB 7659

No. 18

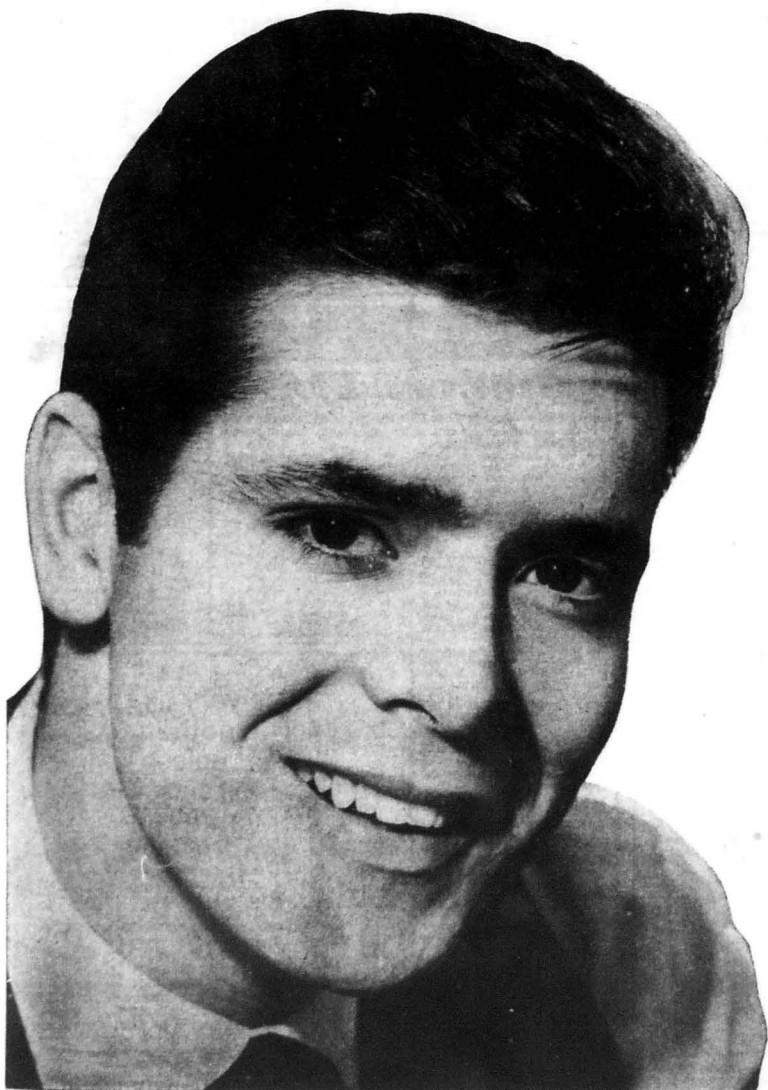
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Sings

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(LET ME GO)

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MATT SHOOT'S UP AND



MATT MONRO isn't addressing a Party Conference—but putting extra emphasis into his expressive singing!

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HOLLIES

ANIMAL TRACKS

CATCH US IF YOU CAN
Dave Clark Five

Presenting KEN DODD

Jackie de Shannon

MANN MADE

"WHEN I recorded it, I didn't for one moment consider it for release as a single. The thought never occurred to me. It just wasn't single material, so far as I was concerned. When we went into the studio to cut and simply in terms of an album track."

Matt Monro speaking, giving an insight into the background of his smash hit recording of "Yesterday." "I phoned him to break the news that the disc had rocketed to No. 11 in this week's NME Chart. He was so excited it took him all of five minutes to recover sufficiently to give coherent answers to my questions!

It all started when I was in summer season at Yarmouth," he explained, after he had cooled down. "I was sitting at home one Sunday evening, watching the Beatles in 'Blackpool Night Out.' Halfway through their act, Paul sang 'Yesterday.' That was the first time I had heard it."

Impressed

"I was so impressed with the song that I immediately phoned my recording manager, George, who is also the Beatles' disc chief. I told him it was right up my street and that I'd like to record it for my next LP."

George pointed out that Paul's version was not being released in this country as a single. This didn't really surprise me because, as I say, "I didn't regard it as a potential hit."

Not right

"When we got into the studio and recorded 'Just Yesterday,' it didn't turn out as well as I had hoped."

By **DEREK JOHNSON**

Jones had also recorded it and, on the whole, I wasn't too keen on it. "It was at this point that my wife, Mickey, suggested that we make 'Yesterday' the top side. George said he was perfectly willing, and everyone else in the studio seemed to like the idea. So I went along with it."

"This all happened before Paul's recording came out as a single in the States."

"If we had known that was going to happen, probably we would not have issued my disc as a single, because it means that now I can't get an American release on my record. Still, I'm not complaining. Things have worked out just fine. I'm very happy."

Matt told me that he has not been in direct contact with Paul on the subject of his record.

"But the publisher of the song, Dick

James, passed a message from Paul, to the effect that he likes my version very much," he told me.

"Paul was sorry that my disc won't be released in America and he promised that he and John would write me something special by way of compensation."

After they have relaxed for a couple of weeks, they travel on to Los Angeles, where Matt fulfils several TV engagements. Then follow cabaret seasons at Milwaukee and Las Vegas. I asked Matt if he adapts his act in any way for the benefit of American audiences.

"Not to any great extent," he replied. "If anything, I try to make it a little more English than I do in this country. One of the routines I always put on for the Americans is a thing called 'I'm A Limey,' a Cockney sequence, in which I wear a bowler hat and carry an umbrella. It always goes down very well."

MATT HENTOFF'S American Airmail

Generous Elvis

Traveller

Matt is undoubtedly one of the most widely-travelled of British artists—possibly the most widely-travelled. Already this year he has played engagements in Australasia, Japan, Hong Kong, America, the Philippines and the Continent. And after his imminent American dates, he is off on a return visit to the Philippines.

"Folk's are always remarking how much they envy my globe-trotting," Matt chuckled. "But it isn't all a bed of roses, you know. It's really hard, thing you read these words, travelling, so it doesn't bother me. Mickey comes with me on many of my jaunts to share my thrill of visiting new places and the excitement of playing to new audiences. It's one of the most gratifying aspects of my career. It's almost as pleasing as having one of my records in the NME Chart. Almost, but not quite!"

SINCE he has been in films, Elvis Presley, as do most film stars, has donated one per cent. of his salary to the Motion Picture Relief Fund for needy actors.

A few months ago he added \$50,000 more. Now, moreover, Presley has volunteered henceforth to give two per cent. of his film salaries to the fund.

● The Supremes will be one of the first top pop groups to tour American bases in Vietnam . . . in January.

● Millie (Small) guested on "Shindig" on American ABC-TV on October 14. With her were Billy Preston and Jimmy Weatherly.

● Leslie Uggams has taken out a marriage licence to marry Australian businessman Graham John Kevin Pratt.

● The American record business will probably top a gross of 700 million dollars this year. It's been increasing at a rate of ten per cent. a year.

● Carol Cole, daughter of Nat Cole, has a featured rôle in Dean Martin's new film, "The Silencers."

● An index that there is always hope for a record hit is the fact that there are now at least 1,600 independent record labels in the United States!

Prediction

SIR JOSEPH LOCKWOOD has predicted in "Newsweek" that record sales will grow by 50 per cent. within the next seven years.

He feels, the magazine reports, that "this is especially true in England, where per capita sales are still only half the U.S. \$3.64 annual average and where, as he laconically admits, 'leisure time is still increasing. And with all the bad weather in this country, listening to music is one of the best ways to spend it."

● According to trade reports, the American production of Tony Newley's "Stop The World—I Want To Get Off," which cost \$75,000 to stage, has made a profit of more than \$65,000.

● The Byrds' album, "Mr. Tambourine Man," has now sold a remarkable quarter of a million copies.

LPs illustrated

- THE HOLLIES Parlophone PMC1261 Ⓢ
- THE ANIMALS Columbia 33SX1705 Ⓢ
- DAVE CLARK FIVE Columbia 33SX1756 Ⓢ
- KEN DODD Columbia SCX3465 Ⓢ 33SX1479 Ⓢ
- JACKIE DE SHANNON Liberty LBY1245 Ⓢ
- MANFRED MANN H.M.V. CSD1628 Ⓢ CLP1911 Ⓢ
- CHÉR Liberty SLBY3058 Ⓢ LBY3058 Ⓢ

Singles

- THE ANIMALS Over and over Columbia DB7741
- CHÉR Where do you go? Liberty LIB66136
- DAVE CLARK FIVE Over and over Columbia DB7744
- SOUNDS INCORPORATED I'm comin' through Columbia DB7737

DEANO
The thirteen year old discovery of TV fame just a child in this world
Columbia DB7728

JACKIE DE SHANNON
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by Rosetti

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PAUL TALKS TO NME ABOUT HIS 'YESTERDAY'

ALTHOUGH he has only met Matt Monro once—and that was long before "Yesterday" was even written—Paul McCartney is delighted at the success of Matt's hit "... even if it is a bit—well, you know, not quite round," he said on Tuesday.

"I'm always pleased when somebody has a hit with one of our songs—it's almost as good as us doing it. One or two people thought we should have put "Yesterday" out as the title track of an EP, but of course, it's too late now. So good luck to Matty!"

As a consolation for having missed the British hit parade with his own version, Paul does, of course, have the satisfaction of knowing that it has sold more than a million copies in America. Since he wrote most of the song and his recording doesn't include any of the other Beatles' vocal or instrumental talents, didn't he mind sharing the royalties with them?

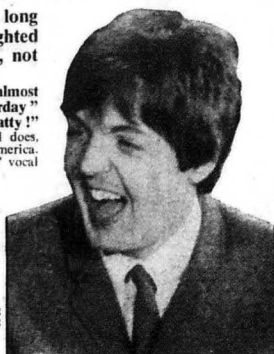
After all, mine wouldn't have been a hit if I hadn't been a Beatle, would it? If Ringo got a record to the top of the charts, I'd expect to get quarter of the money off him. I don't begrudge the lads their money."

I asked Paul if he planned any more "solo" records. "We never planned 'Yesterday' as a solo! But John and I have written so many songs which sounded great when we just sang them with one guitar and then got crummir and a drummer as we added the rest of our sounds to them, that we decided to leave this one almost as it was."

**Special report by
CHRIS HUTCHINS
Living with
the Beatles**

"Then George Martin said 'What about an orchestra?' and I said 'Well okay—but just a little one then' and ended up with a quartet."
"But you asked me if I was going to do any more solos. Well, we've written another song in the

PAUL in laughing mood—composing a comedy song?



Herman's film like end of term play

from GLENYS ROBERTS in Hollywood

HERMAN... from Manchester... 17 years old... and already he's started on his second Hollywood film! He must be one of the youngest stars here, but he's treating this latest film as if it were an end of term play!

He and the Hermits made such an impressive appearance with Connie Francis in "When The Boys Meet The Girls" (planned for showing in Great Britain in December) that MGM gave them an acting part in their own film "There's No Place Like Space"—and a mansion on a Beverly Hills canyon to live in while they make it.

Herman is no dramatic actor but he has an infectious enthusiasm, a lack of inhibition and considerable ingenuity which should make for a happy and successful musical, particularly as Herman doesn't have to convince anyone in the States of anything. The entire nation has been converted to Herman's Hermits. They rank with the Rolling Stones and score among the parents, where other groups don't stand a chance.

Herman inherited his film girl friend SHELLEY FABARES—seen with him in the picture below—from one of Elvis Presley's films.

"My film," says Herman, "is all romantic, but I want to do something with machine guns and fighting next."

COMEDY SONGS WILL TAKE OVER FROM PROTEST NUMBERS —says Paul

same vein as 'Yesterday,' but we wouldn't do it the same way. That wouldn't be us. So I don't really know."

As everyone knows, the Beatles are currently recording a multitude of new tracks for their Christmas album and single. Are we due for any surprises, like the one "Yesterday" gave us from their latest sessions?

Paul answered: "We've written some funny songs—songs with jokes in. We think that comedy numbers are the next thing after protest songs."

"We don't like protest songs, of course, because we're not the preaching sort and in any case, we leave it to others to deliver messages of that kind."

"George, I must tell you, has written a song for the next LP which is definitely the best he's done and the best we've recorded with him singing the main part."

"We haven't decided which will be the next single yet—we've got a couple in the can which could be 'A' sides. Or maybe even George's. But we shan't decide until the sessions are over. We've got the lot to pick from."

Were there any plans to record a song with a Christmas flavour? I asked. I should have known better.

"Definitely not our style, though come to think of it, I might suggest a Christmas-protest song to John!"

Good afternoon!



GEORGE — He's writes a song for the Beatles next LP which is the best they've ever recorded with him singing the main part. It might even be their next single.



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SONNY AND CHER GET EVEN

with NME's Keith Altham

SONNY struck back last week! When I phoned him at his home in Los Angeles recently, I got him out of bed at five o'clock in the morning. This time he phoned me at home, waking me at two am! "Hey, did I wake ya?" he laughed. "That'll learn ya—you did that to Cher and me last good round!"

Big news with Sonny at the moment is the private party which Jackie Kennedy held in New York and invited both Sonny and Cher to perform at.

"We were really honoured," said Sonny. "I flew all my musicians out there. Cher and I performed in this small front room... Mrs. Kennedy asked us to repeat our performance, which we did, and then she talked to both Cher and myself. She said that I looked 'rather Shakespearian.' Then she went over and talked to my musicians."

Sonny and Cher have moved into a new house in Encino, a suburb of Hollywood, and when I spoke to Sonny they had set up home precisely three days ago.

"We've got really nice neighbours," Sonny told me. "They sent round a bottle of champagne and some flowers for Cher. The area is nice and peaceful, so we're enjoying the first privacy we've had in about eight months."

"It may sound strange, but we are really getting a kick out of just being alone with each other." "Cher is playing housewife and scrubbing down the paint... the whole place is kind of a rambling ranch and we've got something I've always wanted—our own swimming pool."

Delighted

The duo have just completed their first Canadian visit, and Sonny was delighted with the reception at Vancouver.

"The country reminded me a little of England," said Sonny. "In Vancouver this little girl ran up on the stage and just hung on to me and hugged me like I was some kind of teddy bear. She stayed with us while we did two numbers, just hanging on!"

"The audiences out there are great. One thing which surprised me was that they let us entertain and were very quiet during the numbers. I liked that. They applauded like wild



SONNY and CHER ducting—as ever in casual style.

Jackie Kennedy told Sonny he looked Shakespearian!

based on the Sonny and Cher life story—but nothing like the kind of thing they did with "The Johnson Story".

Why did Sonny decide to do a narrative on the flip side of their latest hit, "But You're Mine"? Sonny answered: "Because I'm grateful to all the kids and I can't get close enough to say 'thank you' to everyone. They deserve to be thanked and I thought the disc was a good place to do just that."

Is he pleased that another single, "The Letter," has just been released by Vocalion, prior to "But You're Mine" on Atlantic?

"Disc buyers can make their own decision about this record. It's a very old record, made before we had developed our own style. It's not as current as our new material, but I'm not particularly angry."

Sonny's and Cher's biggest success came when about 18,000 turned up to see them at the vast Cow Palace auditorium in San Francisco recently.

Escorted

"We had about a hundred policemen escorting us away from the stadium, and suddenly the kids spotted us," said Sonny.

"They jumped on the car, under the car, and into the car! I thought we'd get buried alive! But we made it out."

Sonny told me of a new group called the Frontline, who have just been signed to the York label, which belongs to his managers, Charlie Green and Mike Stone.

"We like them a lot," said Sonny. "They are an instrumental group, and the number is called 'I Don't Care'. They have the hair and all, and the number should be released in England soon."

Finally, I asked Sonny about the "now it's on, now it's off" situation with their proposed English visit. He sounded frustrated, but firm.

"So many things have been happening to us that we've just had to keep postponing trips. We were coming over this week, but there was some nonsense which stopped us! Anyway, we'll be over in December, and that's a promise—even if it is just to say 'Hello!'"

Question-time

with a new disc star—

CHRIS ANDREWS

Conducted by NORRIE DRUMMOND



CHRIS ANDREWS

CHRIS ANDREWS was quietly celebrating his 23rd birthday at his Surrey home with his wife and two sons when I called to get this "Question Time." He was also celebrating the terrific success of his disc "Yesterday Man" which moves to No. 6 in this week's chart.

The dark-haired composer of many hit songs relaxed in an armchair and we started the interview.

Q How many hit songs have you written and what artists have recorded them?
A About fourteen—recorded by Adam Faith and Sandie Shaw, Dick Rivers recorded "I've Just Heard About Him"—the B-side of "Long Live Love"—which got to No. 5 in the French charts. Cher recorded "Girl Don't Come" for her LP.

Q You have been writing songs since you were 11 years old. Did many publishers turn them down?
A To tell you the truth I didn't really bother trying to sell them. I wrote songs because I liked writing them. I didn't realise that money could be made from it. I knew, of course, that songwriters had money, but I didn't know whether anyone could make a living from it.

The first song I had accepted was "The First Time," which was recorded by Adam Faith. It's fortunate for me he took it when he did because I was broke at the time.

Q Do Adam Faith and Sandie Shaw suggest how they would like a song written?
A They generally make a lot of suggestions, but not musical ones! Actually they might ask for a fast number so I write a slow one! Seriously they usually just ask what I've got for them.

Q You once played with a group called Chris Ravel and the Ravens. Why did you give this up?
A Because I was starving! I just hadn't eaten for days because I didn't have a penny. So I decided it was time to disband the group. We weren't really getting anywhere at the time anyway. Fortunately for me Adam had just accepted "The First Time," so things didn't turn out too badly.

Q Is it true that you have a piano in every room of your house?
A Not quite. I have three pianos in different rooms. I find it helps me when I'm writing songs to have them around the house. After all this guy P. F. Sloan carries a guitar around with him everywhere.

Q How much has the success of your own record "Yesterday Man" meant to you?
A It's given me a great deal of personal satisfaction to know that I can write and record a hit. I now hope to be able to combine writing and singing.

Q How many songs do you write in a week and how do you go about writing a pop song?
A I write about six or seven songs a week and I throw away about two of these because they're no use. I usually find that a melody comes to me and I take it from there.

I don't sit down at the piano at five in the morning and stop at nine.

bum songwriter." Now when they see me they say "There goes that bum singer."

I suppose a lot of kids knew my name from the songs I have written for Adam and Sandie, but now they recognise the face too.

I love it! I love people asking me for my autograph. You see, I'm stage struck.

When someone asks me for my autograph I always look as if I'm in a hurry. That's what all the stars do, don't they? But they all love being asked.

Q In your opinion who are the best songwriters today?
A Lennon and McCartney are excellent. Bob Dylan writes some good stuff but it's more like poetry, isn't it? Who else is there? Quite a few people come up with one good song and then fade. There aren't really many who are making a living from it.

Q What advice would you give to a budding songwriter?
A I'd tell him to forget it!

Seriously, I'd tell would-be songwriters to make a demo disc of their song and send it to the music publishers and recording companies. I would never send anyone sheet music, because the publisher will just put it in an envelope and send it back to you.

Q Is life any different now that you yourself are a hit parade artist?
A People used to see me in the street and say "There goes that

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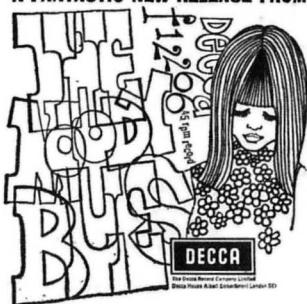


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SEE HER ON 'THANK YOUR LUCKY STARS' TOMORROW

U.S. disc for Peter & Gordon

ORIGINALLY recorded by America's Barbara Lewis, the rhythmic ballad "Baby I'm Yours" is the latest vehicle for Columbia duo Peter and Gordon. Treatment varies between dual-tracked counter-harmonies and an occasional solo passage. Tony Osborne provides the colourful backing, with cascading strings and a throbbing beat emphasised by tambourine. The melody is whistleable and quickly absorbed and, though just a bit pretentious, I'm sure this disc will catch on. Can't tell you anything about the flip. The record company was in such a rush, it sent me a pressing of the top side only.

PAUL & BARRY RYAN

Much advance publicity has heralded the advent of Paul and Barry Ryan, and now I understand why because "Don't Bring Me Your Heartaches" is a good disc. Mind you, the twins benefit from an absorbing Fred Conrad composition and an immaculate Les Reed scoring—with clipped brass and shimmering strings, but they harmonise extremely well, and tackle the lyric with bite and assurance. Very impressive. Could be a first-timer hit for them. Like the top side. — To Remind You Of My Love "is mid-tempo, but it is given a rather more subdued treatment. It's by the same writers, On Decca.

DICK AND DEEDEE

"Go What You've Got" (Warner Bros.) features Dick and Deedee trying to do a Sonny and Cher. It's a big-name backing, with tambourine and bells, and the duo employ harsh nasal harmonies which bear an exaggerated likeness to Mr. and Mrs. Bono. In fact, Dick sounds more like Dylan! Anyway, it's very much in the current idiom, with a sharp, growling attack and a pounding beat. But a bit contrived, for all that! — They're on much the same kick in "P.S. 1102," which Dick wrote himself. This one has harmonica and maracas in the backing, and an up-tempo rhythm.

NEWBEATS

"Crashing thump beat carries "Run Baby Run" (Glicko) along from start to finish. Features the usual Newbeats' format of Dean and Mark chanting the title phrase over and over, while the fantastic high-register baby voice of Larry Henley takes the lead. Ideal for dancing, with tambourine prominent, but the overdubs a bit on the dull side and not a patch on "Break And Butter." Rolling snare beat, with rasping saxes and rattling piano, for "Mean Woolly Willie." Liked this better—a lot of fun—should have been the top side.

GIRLS ON PARADE

LARRY LEE (Columbia) gives a most appealing and convincing delivery of the medium-paced "My Whole World," which she partly dual-tracks. Colourful backing, but lacks chart magic—perhaps because it's too "pretty." ELEANOR TONER (Decca) treats the traditional "Danny Boy" as a soothing and gentle rockabilly, with background humming, strings and tinkling piano. Pleasant listening, but I'm afraid this song has been done to death. DIANA GILLESPIE (Foly) employs her delicate voice in a faintly folksy number written by the Ivy League and Barry Mason: "Thank You Boy." Unusual treatment with constant tempo changes. Tambourine and guitar prominent. FAYE FISHER (Columbia) handles the mid-tempo ballad "Oh Heartache You're Bothering Me" in forthright, unadorned style. Imaginative scoring, includes maracas, xylophone and organ. A good 'un from the Atlantic line. TAMMY ST. JOHN (Foly) has matured considerably since her last disc. The 15-year-old Londoner gives a most competent performance of a powerful ballad "Dark Shadows And Empty Halls" which many adults could do.

R- and -B corner

Up-tempo raver "I'm Your Vichobator" (Innovative) proves an ideal showcase for JOHN MAYALL's BLUES BROTHERS. Has an startling effect. Written by John, who takes the solo. In contrast, "Sweet Tasting Wine" is a slow blues ballad, with organ adding to the depth of the backing, with the soloist soulfully proaching the plaintive lyric, and the other boys wailing along. — On Piccadilly. — Green Onions '65" is an instrumental, consisting mainly of an insistent, toe-tapping riff, from the BLUES ALICIA TRINITY. Also features some sensillating organ work interspersed by guitar, and carried along by a swinging drumline. It's on Columbia. — Little Deppie by the CHEROKEES, which highlights a semi-shouting soloist, chanting support, thumping beat, and an inherent blues feel.

TINGLING SOUNDS

THE Stones have that knack of making the blood tingle with excitement, and they're at it again in their new Decca release "Get Off Of My Cloud"—it's turbulent, heady, supercharged! Opens with a rhythmic intro not unlike "Hang On Sloop," then into Mick's impassioned vocal with its insistent chorus recurring at regular intervals. It's repetitive, nagging and hypnotic in its fervour. Analyse it, and you'll find it all wrong. The driving rhythm is over-recorded and almost cancelled by vocal—but, knowing the effort and again, although there is some sort of story in the lyric, it's difficult to get the gist of what Mick is singing. But who cares? It's the atmosphere that counts—and that's sensational! Great guitar work supports Mick in the mid-tempo "The Singer Not The Song." It's less vibrant than the top side, but has a haunting, melodic quality. Both sides Jagger-Richard compositions, of course.

Dylan—bitter and not very folksy

THE title of Bob Dylan's new one, "Positively 4th Street" (CBS), may be rather "way out," but it has an "in" lyric, which holds your attention from the outset. It's a bitter song, but the bitterness is directed at a girl and not at any wider problems.

Unlike many of Bob's discs, the words are clear and distinct—and this is due largely to the not-too-overpowering backing. In fact, it's a most unusual accompaniment for Dylan, with organ taking the lead and the drums setting a contagious mid-tempo shuffle beat. No harmonica, very little guitar, and not very folksy. Runs just under four minutes. This is a track from Bob's latest album, titled "From A Bushy 6ix." This is in more familiar style, with a walloping, bounce beat and tambourine.



BOB DYLAN
singles by derek johnson

SHANGRI-LAS

Latest from the Shangri-Las is not controversial, and therefore sounds rather ordinary. But it's got an infectious, monkey-type rhythm, and a more catchy tune than many beat numbers, so it could get a touch in the charts, though I'm none too optimistic. Unison vocal with a solid backing highlight organ, tambourine and a chiming bell effect, and a happy approach from the girls. Title is "Right Now And Not Later." On Decca. Chugging railroad rhythm, train effect, counter-harmonies and a sudden tempo change make "The Train From Kansas City" a more ear-catching number.

SUE THOMPSON

The provocative little-girl voice of Sue Thompson makes an "I Just Kiss Me" (Glicko). It's cute and lively, with a toe-tapping rhythm and male group. Brass, swans, current saxes, tambourine and shaker beat—just the job for party dancing. But it doesn't have the novelty appeal of the tawdry quality of "Faster Than" —and that didn't do any too well. A large, over-paced rhythm and Sue's plaintive styling give "Sweet Hook Of Honey" a country feeling. Torrid sax enhances Sue's vocal.

CRYSTALS

After a lengthy absence, the Crystals are back on a new label, United Artists. This mid-tempo number has a really heavy beat. Leader dual-tracks with the other girls supplying answering-type harmonies. But I'm afraid they've lost their individuality, and the song doesn't add up to much, either. A bit of a disappointment. More of a soulful, gospel-tinged approach to "You Gave Me Love, You Gave Me Down," with brass and tinkling piano, maintains a lively pace, too.

BOBBY VINTON/FRITZ, MIKE & MO

Hoora! At last Bobby Vinton has climbed out of his sweet-corn rut, and "What Colour Is A Man's Skin" (Columbia), he has a real ballroom backing with acoustic guitars, harmonica and an up-tempo shuffle rhythm. It's not the protest song you might expect from the title, though there are racial overtones. It's commercial folk with an arresting lyric and irresistible beat. Another version by British trio Fritz, Mike & Mo. Features Mike taking the lead. When they sing in unison they're not unlike the Springfields. Another worthwhile disc, though the recording's a bit sibilant. Fips: Bobby dual-tracks the reformed "Love Or Infatuation" with a throbbing rhythm and chirping guitar. The British team blend appealingly in a more folksy, romantic ballad, "Slowish Pace." So Now You're Gone.

NEW TO YOU

The 15-year-old sensation from "Opportunity Knocks," DEANNE, debuts on Columbia with "Just a Child in this World," which she really sells a song—and she needs to in this case—it's a dramatic ballad.

A group with an intriguing name, the Golden Apples Of The Sun, revive Curtis Mayfield's "Monkey Time (Immaculate)," with a blend between the Andrew Goldham and Motown sounds—heavy tambourine, organ, solo voice and chanting. Another unusual group name, the End, offer "I Can't Go Any" (Mercury), a bluesy, snappy beat has an insidious effect, but they need stronger material. Classical music student MICHA refiles, rather than sings, his tongue-in-cheer dig at "The Proudest Singer," with a jaunty guitar line. The other classical guitar gives "The Wonderful Summer." THE CARIBBEAN (from Bushy, as you please) offer "Inside Out," which has a snappy pace, brass, solo voice with falsetto (from Bushy, as you please) to inject a Latin flavour. All on Pye.

Sammy Bono wrote "Just You" (Piccadilly), which brother-and-sister team THE SHAYS (Glicko) sing in a traditional, peppy, strident backing. Infectious personality approach from Steve Darbishire (from Bushy, as you please) in "The Reason Why," with an enthusiastic time-shifting organ. Both on Decca. Sunny Bono wrote "Just You" (Piccadilly), which brother-and-sister team THE SHAYS (Glicko) sing in a traditional, peppy, strident backing. Infectious personality approach from Steve Darbishire (from Bushy, as you please) in "The Reason Why," with an enthusiastic time-shifting organ. Both on Decca.

"Nobody's Business" (Capitol) introduced by the Diffords, aided by peppy bounce beat, colourful harmonies, and acoustic guitar leading a funk rhythm. Between the cashing in on the current Bono craze, the Diffords' "Nobody's Business" with "Fretty Thing," with harmonica, maracas, acoustic guitar and strident beat. A solid protest song, "More Than Authentic" (Mercury) is "Ain't That A Shame," with a tragic on the Ring label.

NEW!

SUE THOMPSON
JUST KISS ME
45-1340

THURSDAYS CHILDREN
JUST YOU
7N 35276

TAMMY ST JOHN
DARK SHADOWS AND
EMPTY HALLWAYS
7N 15948

DANA GILLESPIE
THANK YOU BOY
7N 15962

THE SLADE BROTHERS
DON'T YOU CRY OVER ME
7N 15966

**VIRGINIA LEE &
MURRAY CAMPBELL**
GOODBYE MY LOVE
7N 25328

THE VACELS
CAN YOU PLEASE CRAWL
OUT YOUR WINDOW?
7N 25330

DICK & DEE DEE
USE WHAT YOU'VE GOT
WB 5671

DINO, DESI & BILLY
NOT THE LOVIN' KIND
R23047

MICHA
THE PROTEST SINGER
7N 15982

NME TOP THIRTY

FIRST-EVER CHART IN BRITAIN

—AND STILL THE FIRST TODAY!

Last This Week (Wednesday, October 20, 1965)

1	TEARS	Ken Dodd (Columbia)	1
2	ALMOST THERE	Andy Williams (CBS)	6-2
3	IF YOU GOTTA GO, GO NOW	Manfred Mann (HMV)	6-2
4	EVE OF DESTRUCTION	Barry McGuire (RCA)	7-4
4	HANG ON SLOOPY	McCoys (Immediate)	9-4
14	YESTERDAY MAN	Chris Andrews (Decca)	3-6
9	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous (Decca)	4-7
6	MESSAGE UNDERSTOOD	Sandie Shaw (Pye)	5-6
8	HERE IT COMES AGAIN	Fortunes (Decca)	2-9
10	EVIL HEARTED YOU	Yardbirds (Columbia)	3-10
29	11 YESTERDAY	Matt Monro (Parlophone)	2-11
11	22 SOME OF YOUR LOVIN'	Dusty Springfield (Philips)	5-11
20	13 STILL I'M SAD	Yardbirds (Columbia)	2-13
14	14 IN THE MIDNIGHT HOUR	Wilson Pickett (Atlantic)	5-14
7	15 MAKE IT EASY ON YOURSELF	Walker Brothers (Philips)	10-2
15	16 WHATCHA GONNA DO ABOUT IT	Small Faces (Decca)	8-15
8	17 LOOK THROUGH ANY WINDOW	Hollies (Parlophone)	8-4
12	18 IL SILENZIO	Nini Rosso (Durium)	8-9
14	19 BABY DON'T GO	Sonny and Cher (Reprise)	7-11
13	20 SATISFACTION	Rolling Stones (Decca)	9-1
22	21 PAPA'S GOT A BRAND NEW BAG	James Brown (London)	5-21
—	22 LOVE IS STRANGE	Everly Brothers (Warner Bros.)	1-22
19	23 A WALK IN THE BLACK FOREST	Horst Jankowski (Mercury)	14-4
—	24 UNTIL IT'S TIME FOR YOU TO GO	Four Pennies (Philips)	1-24
—	25 BUT YOU'RE MINE	Sonny and Cher (Atlantic)	1-25
23	26 LIKE A ROLLING STONE	Bob Dylan (CBS)	9-3
26	27 I LOVE YOU, YES I DO	Merseybeats (Fontana)	3-26
—	28 I KNOW HOW IT FEELS TO BE LOVED	Nashville Teens (Decca)	1-28
24	29 THAT MEANS A LOT	P.J. Proby (Liberty)	4-24
27	30 ZORBA'S DANCE	Marcello Minerbi (Durium)	13-6
30	31 TAKE A HEART	Sorrows (Pye)	5-25

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, October 19, 1965)

1	1 YESTERDAY	Paul McCartney
2	2 TREAT HER RIGHT	Roy Head
4	3 A LOVER'S CONCERTO	Toys
14	4 GET OFF OF MY CLOUD	Rolling Stones
5	5 KEEP ON DANCING	Gentry's
3	6 HANG ON SLOOPY	McCoys
7	7 JUST A LITTLE BIT BETTER	Herman's Hermits
12	8 EVERYBODY LOVES A CLOWN	Gary Lewis & the Playboys
18	9 POSITIVELY 4th STREET	Bob Dylan
16	10 YOU'RE THE ONE	Vogues
9	11 DO YOU BELIEVE IN MAGIC	Lovin' Spoonful
15	12 LIAR, LIAR	Castaways
6	13 THE "IN" CROWD	Ramsey Lewis Trio
8	14 BABY DON'T GO	Sonny & Cher
10	15 EVE OF DESTRUCTION	Barry McGuire
24	16 MAKE ME YOUR BABY	Barbara Lewis
11	17 I'M YOURS	Elvis Presley
13	18 SOME ENCHANTED EVENING	Jay & the Americans
—	19 12-3	Len Barry
17	20 YOU'VE GOT YOUR TROUBLES	Fortunes
19	21 YOU WERE ON MY MIND	We Five
28	22 I KNEW YOU WHEN	Billy Joe Royal
—	23 BUT YOU'RE MINE	Sonny & Cher
21	24 MOHAIR SAM	Charlie Rich
30	25 A TASTE OF HONEY	Herb Alpert & Tijuana Brass
—	26 I WANT TO	Joe Tex
—	27 NOT THE LOVIN' KIND	Dino, Desi & Billy
—	28 EVERYONE'S GONE TO THE MOON	Jonathan King
22	29 HELP!	Beatles
25	30 HOME OF THE BRAVE	Jody Miller

BEST SELLING LPs IN BRITAIN

(Wednesday, October 20, 1965)

1	1 HELP!	Beatles (Parlophone)
2	2 SOUND OF MUSIC	Soundtrack (RCA)
3	3 OUT OF OUR HEADS	Rolling Stones (Decca)
4	3 MARY POPPINS	Soundtrack (HMV)
5	5 HIGHWAY 41 REVISITED	Bob Dylan (CBS)
6	6 ALMOST THERE	Andy Williams (CBS)
7	7 EVERYTHING'S COMING UP DUSTY	Dusty Springfield (Philips)
8	8 LOOK AT US	Sonny & Cher (Atlantic)
—	9 MANN MADE	Manfred Mann (HMV)
—	10 MORE GREAT SONG HITS	Bachelors (Decca)

ROUND THE WORLD

CANADA: 1. YESTERDAY / ACT NATURALLY—Beatles; 2. DO YOU BELIEVE IN MAGIC—Lovin' Spoonful; 3. A LITTLE BIT BETTER—Herman's Hermits; 4. EVE OF DESTRUCTION—Barry McGuire; 5. GET OFF OF MY CLOUD—Rolling Stones; 6. CATCH US IF YOU CAN—Clark Five; 7. MOHAIR SAM—Charlie Rich; 8. TREAT HER RIGHT—Roy Head; 9. BABY DON'T GO—Sonny and Cher; 10. YOU'RE THE ONE—Vogues; 11. DO YOU BELIEVE IN MAGIC—Lovin' Spoonful; 12. LIAR, LIAR—Castaways; 13. THE "IN" CROWD—Ramsey Lewis Trio; 14. BABY DON'T GO—Sonny & Cher; 15. EVE OF DESTRUCTION—Barry McGuire; 16. MAKE ME YOUR BABY—Barbara Lewis; 17. I'M YOURS—Elvis Presley; 18. SOME ENCHANTED EVENING—Jay & the Americans; 19. 12-3—Len Barry; 20. YOU'VE GOT YOUR TROUBLES—Fortunes; 21. YOU WERE ON MY MIND—We Five; 22. I KNEW YOU WHEN—Billy Joe Royal; 23. BUT YOU'RE MINE—Sonny & Cher; 24. MOHAIR SAM—Charlie Rich; 25. A TASTE OF HONEY—Herb Alpert & Tijuana Brass; 26. I WANT TO—Joe Tex; 27. NOT THE LOVIN' KIND—Dino, Desi & Billy; 28. EVERYONE'S GONE TO THE MOON—Jonathan King; 29. HELP!—Beatles; 30. HOME OF THE BRAVE—Jody Miller.

NEW!

ON SALE TODAY

THE ROLLING STONES
Get off of my cloud
F 12263
DECCA

MARIANNE FAITHFULL
Yesterday
F 12288
DECCA

DANNY BOY
Eleanor Toner
F 12287
DECCA

THE MOODY BLUES
Everyday
F 12266
DECCA

DON'T BRING ME YOUR HEARTACHES
Paul & Barry Ryan
F 12260
DECCA

THAT'S THE REASON WHY
Steve Darbishire
F 12281
DECCA

THE BIRDS
No good without you baby
F 12257
DECCA

LOVE AND NOT HATE
Peter Adler
F 12282
DECCA

THIS IS WHAT I WAS MADE FOR
The Iguanas
RCA VICTOR RCA 1484

THE BACHELORS
In the chapel in the moonlight
F 12256
DECCA

The Decca Record Company Limited, Decca House, Abert Embankment, London W1

OUT THIS WEEK

THE GOLDEN APPLES OF THE SUN
THE MONKEY TIME
IMMEDIATE

IM010

JOHNNY MAYALL
I'M YOUR WITCH DOCTOR
IMMEDIATE

IM012

MUSICAL EXPRESS

Proprietors: NEW MUSICAL EXPRESS LTD.
Executive Director: MAURICE KINN
Editor: ANDY GRAY
News Editor: CHRIS HUTCHINS
Advertisement Manager:
PERCY C. DICKINS

Editorial & Advertisement Offices: 1
15-17 LONG ACRE,
LONDON, W.C.2

Phone (for all Depts.) GOVEND Garden 2286

Cable address: 1 Newmusic, London

On U.S. chart front—

PAUL'S 'YESTERDAY' STAYS AT THE TOP

PAUL McCARTNEY'S million seller "Yesterday" heads next week's "Billboard" Hot Hundred for the fourth week, cables Nat Hentoff. He is holding off a strong challenge from the Rolling Stones, who rise one place to No. 3 with "Get Off Of My Cloud."

Two new British records enter the chart, the Yardbirds' "I'm A Man" at 83 and Chad and Jeremy's "I Have Dreams" at 100.

Records going up are—previous positions in brackets—
"Satan King," "Everyone's Gone To The Moon" (28), Petula Clark's "Kiss Me" (38), "The Bachelors" "Chapel In The Moonlight" 48 (60), the Kaye Sisters' "I'm A Man" (40), "The Bachelors" and the Walker Brothers' "Make Easy On Yourself" 58 (73).

Down are Herman's Hermits' "Just A Little Bit Better" 13 (7), the Fortunes' "You've Got Your Troubles" 36 (20), the Beatles' "Help!" 32 (29), Dave Clark's "Came Back" 15 (1), "If You Ever Loved A Soldier" "Universal Soldier" 53 (48), Ringo's "Act Naturally" remains at 47.

Pet Clark smash hit in New York

BRITAIN'S Petula Clark scored rave reviews when she opened her most important cabaret season to date at New York's Copacabana, cables Nat Hentoff. The "New York Times" said: "She took over the Copacabana with the authority of a star who knows how to conquer any audience."

The "Times" added: "She suggests an amalgamated Judy Garland, Julie Andrews and Edith Piaf with a generous amount of her own magic reminiscent of no one else." The "World Telegram" commented: "Her face is fascinating and voice is louder than all the Beatles put together. Miss Clark has a perky, solid, poised approach to audiences and a professional sense of show business values."

"New York Post" quotes veteran entertainer Joe E. Lewis as saying: "That's the greatest show I've seen in 20 years at the Copacabana."

New disc signings

PETER AND GORDON PROTEGE'S DEBUT

SEVENTEEN-YEAR-OLD London singer Ayshea, who makes her disc bow on Fontana next Friday, was once to have been the female vocalist in a trio with Peter and Gordon. Her debut through Ayshea's disc "Eeny Meeny" was penned by Harry Robinson, who had a hit seven years ago with "Hoots Mon" under the name Lord Rockingham. Fizz 'n' Roger from Manchester, who also make their disc debut on Fontana next Friday, were discovered singing in Trafalgar Square by their manager Peter Harrison. Their self-penned disc is "Happy Foot Man Blues."

Mich Murray, who has penned many hit songs, including Gerry and the Pacemakers' "How Do You Do It" and "I Like It," has his first single issued next Friday (Fontana) as Mister Murray. He sings "Down Came The Sun."

Two girls from "Opportunity Knocks," Margaret McMillen from Belfast ("You Can't Be True Dear") and Valerie Ann Lawrence with "My Love Loves Me" make their disc debut on Decca next week.

Other first disc releases next Friday are by 20-year-old South African girl Denzelle ("How Do You Do It") and "The Long Run" (CBS); 19-year-old Norma Lee ("Little Boy" (Columbia) and 16-year-old Brit from Stockholm—"You Really Have Started Something" (Piccadilly).

★ POP-LINERS ★

ANDY WILLIAMS is the subject of a new Radio Luxembourg series beginning next Friday. The 15-minute shows, "Andy Williams Sings" will be transmitted weekly. The Animals and Small Faces headline a concert at Colchester Odeon on November 7. Joe "Mr. Piano" Henderson opens a new 11-week series of Light Programme "Join In With Joe" shows this Sunday morning (24th). The Rita Hayworth-Gene Kelly musical "Cover Girl" is BBC-1's Sunday Film this weekend. Gunga in Light Programme "Bette Davis" include the Roving Kind (next Monday, 25th), the Strawberry Hill Boys (November 1), Robin Hall and James MacGregor (16th), Brian Poole and the Tremoloes (22nd). Harry Benson, managing director of Liber-Southern Music for five years, resigned on Monday. Starting next Sunday, October 31, Light Programme "Children's Favourites" will be broadcast on Sundays as well as Saturdays. Moody Blues and Julie Green guest in Rediffusion's "Five O'Clock Funnies" on Thursday, November 4.

THE BEATLES SAID NO TO ROYAL VARIETY SHOW

THE Beatles' name was missing from the list of artists announced on Tuesday for next month's Royal Variety Show—a very good reason. They declined Bernard Delfont's invitation to take part. Instead, the proceeds from one of their future concerts will go to the charity which the Royal Show benefits.

XMAS DISC FOR BEATLE PEOPLE

FOR the third successive year the Beatles have recorded a disc especially for their British Fan Club members. They waxed it on Tuesday complete with Yuletide greetings and a message of thanks.

Copies will be issued free to the club's 65,000 members early in December.

TOUR BOOKINGS

Box office plans for several dates on the Beatles' concert tour in December were switched this week. Postal bookings only for the tour in Glasgow and Newcastle—on Sunday, October 31.

Liverpool bookings will accept postal bookings only from a date to be announced. The Manchester tour will start on November 3 and Cardiff on November 21. The date fixed for the Birmingham, Hammersmith and Finsbury Park shows—October 31—remains unchanged.

Theatre policy for Walkers

IN play with their decision not to play hall-tours—their fear of dangerous incidents—the Walker Brothers are to undertake two theatre shows a week instead beginning next month. First one for them is Bristol Colston on November 21, where they will be joined by the Moody Blues.

Remaining Walkers' dance hall commitments include an all-night session at Leeds Queens Hall with the Four Pennines and Merseybeats next Friday. They will also perform at Hindley Morocco Pavilion (Saturday) and Bath Pavilion (Monday).

Walker Brother Scott Engel is to record the seven-piece group, Johnny B. Great, which backs the Walkers on stage. It is not yet known whether Scott will sign a producer's contract with Philips or work independently.

Seekers, Herman, Dave Clark JJB

HERMAN, Dave Clark and Judith Durham of the Seekers are among latest bookings for BBC-1's "Take Five Series." NME chief Maurice Kinn is to make his debut in this series.

Herman and Maurice Kinn are set for the show screened next Saturday, October 30, joined by Susan Maughan and Katie Boyle.

Dave Clark, Judith Durham and Alexandra Bastedo guest the following week (November 6). Hosts Janikowski may be the fourth participant in this date.

NME covers Coventry Bachelors great!

The Bachelors opened last Friday in their Coventry Theatre Birthday Show and scored an enormous hit, captivating their audience with a full 35 minutes of big hits like "I Believe," "No Arms Can Ever Hold You," "Charmaine," "Diane," "Whispering," "I Wouldn't Trade You For The World." They received rapturous applause.

The following week includes Anne Rogers of "My Fair Lady" fame, Morton Fraser's Harmonica Gang, young, young, young and three young comedians, Freddy Davies, Mike Yarwood and Derek Dene, C.N.S.

MILLER
Columbia Oct. 29

DUSTY, SHIRLEY, DODD, CLARK, IFFIELD: 'YES'

DUSTY SPRINGFIELD, SHIRLEY BASSEY, KEN DODD and FRANK IFFIELD are among the British stars who will sing before the Queen and the Duke of Edinburgh in the Royal Variety Performance at the London Palladium on Monday, November 8. Of all the groups the DAVE CLARK FIVE was selected after the Beatles turned it down.

As reported exclusively in the NME two weeks ago American stars flying in specially to be on the bill include TONY BENNETT and PETER, PAUL and MARY. Comedian JACK BENNY is another visitor from the U.S. for the show.

Top French stars JOHNNY HALLEY and SYLVIE VARTAN, who married earlier this year, have also been honoured with an invitation.

Other British recording artists in the show are PETER COOK and DUDLEY MOORE, MAX BYGRAVES, PETER SELLERS, the KAYE SISTERS, and SPIKE MULLIGAN.

Only Frank Ifield, Max Bygraves and the Kaye Sisters have previously sung before the Queen in this annual event, but Shirley Bassey and Jack Benny have both been in a previous Royal Show.

Bennett to stay on

Tony Bennett will telecast two 25-minute programmes for BBC-TV on Friday, November 12. Transmission dates have not yet been set. Bennett, who is visiting Britain for the Royal Variety Show, is also expected to accept offers of a short cabaret season or a few concerts.

CLIFF, SHADOWS MORE CONCERTS, ROYAL DATE

CLIFF RICHARD and the Shadows are set for three more British concert dates. They star at Cardiff Capitol Gaumont (26th),

They will star in a gala concert at the Paris Marigny Theatre on October 28, in the presence of Princess Grace of Monaco. This annual event is staged by the French film industry, and this is the first occasion on which a British attraction has been invited.

Following this concert, Cliff and the Shadows embark on a week of one-nighters throughout France, as forecast in last week's NME.

Dylan signed

Promoter Tito Burns announced this week that he had signed contracts for Bob Dylan's next schedule of British concerts in the spring and a return of Peter, Paul and Mary next autumn.

In February, Burns will present a tour featuring American attractions Odette, Ian and Sylvia and Gordon Lightfoot.



A FORTUNE wends—BARRY FRITCHARD, of Birmingham, married JULIA PALMER of Rugby last Saturday. In attendance the other Fortunes (1 to 7) ANDY BROWN, ROD ALLEN, DAVE GARR and GLEN DALE.

Film plans for Herman, Sandie and Kathy

FILM plans were revealed this week for Herman's Hermits, Kathy Kirby and Sandie Shaw. Herman will probably star in "Mrs. Brown, You've Got A Lovely Daughter," a story based on his biggest American hit and written by Trevor Peacock. If his manager approves the role, the picture will be independently produced—both here and in Hollywood—for MGM early in the New Year.

Herman is currently filming "There's No Place Like Space" in Hollywood for MGM, but the title is almost certain to be changed before the picture is released in Britain about February.

Sandie Shaw is suggested as female lead, although her manager, Evelyn Taylor, told the NME that no approach had been made. Tickets for the show itself are available from the Palladium box office at prices between 5-25 pence.

MANFRED'S PLACED

Manfred Mann took the bill in the Light Programme's "This Must Be The Place" on Monday, November 1. They are joined by Mark Winter, the King Brothers, Tony Raven, and the Castaways and June Marlowe.

The Animals and Linda Saxe are set for the following week (8th). Next Monday's bill (October 25) includes George Fane and the Blue Flames, the Swinging Blue Jeans, the Transatlantics, Jamie Marlen and Danny Street.

Chuck, Brenda trips off

Chuck Berry's British tour next month is OFF! Promoter Joe Collins told the NME on Wednesday that the efforts of his partner Mervyn Conn to successfully conclude negotiations with the singer's management had failed.

Brenda Lee's projected visit to Britain next month has been postponed until early next year. She has chosen instead to entertain the troops in Vietnam during the pre-Christmas period.

KIRBY SIGNED

Kathy Kirby is to make her film debut later next year in a musical comedy to be produced by Marcel Hellman, who made "Moll Flanders." Her manager Bert Ambrose told the NME this week that contracts had already been signed.

The picture would probably go into production next summer, although it might be held over until the autumn. In this case Kathy will undertake a summer season.

CLIFF, SHADOWS MORE CONCERTS, ROYAL DATE

CLIFF RICHARD and the Shadows are set for three more British concert dates. They star at Cardiff Capitol Gaumont (26th),

They will star in a gala concert at the Paris Marigny Theatre on October 28, in the presence of Princess Grace of Monaco. This annual event is staged by the French film industry, and this is the first occasion on which a British attraction has been invited.

Following this concert, Cliff and the Shadows embark on a week of one-nighters throughout France, as forecast in last week's NME.

SEEKERS: OWN TV SHOW

The Seekers are to star in their own BBC-TV programme. They will film a half hour show on December 4 for transmission later that month.

Baez BBC-2 date

A half-hour show which Joan Baez telecast in Edinburgh earlier this month will be screened in BBC-2's "Tonight In Person" series on Monday, November 1. No transmission is yet set for the Baez-Donovan-Tom Jones spectacular.



ATLANTIC RECORDS product of the Decca Record Company Limited, Occa House, Albert Embankment, London SE1

TOM JONES, HERMAN TO AUSTRALIA: STONES TOO?

TOM JONES and Herman's Hermits are almost certain to be signed for a co-starring tour of Australia, commencing on January 20 and lasting two and a half weeks. Promoter Harry Miller returned to Australia at the weekend after signing both and negotiating for a possible Rolling Stones tour down-under in February.

Miller arrived in Britain from America after clinching Sonny and Cher and Trini Lopez for Australian tours in April and May of 1966 respectively.

Miller's British representative, Tito Burns, told the NME: "Both Herman and Tom have been signed for the same period in January and February. It is a case of deciding whether or not they will be on the same tour."

Now—the Proby cabaret image

NEXT month, a "new look" P.J. Proby emerges, when he plays his first dates in cabaret. In preparation Proby is currently rehearsing a new orchestra and a new, choreographed act.

He will play weeks at Mr. Smith's clubs in Catford, Hanley and Manchester, plus a further week at Newcastle La Dolce Vita. Precise dates are not set.

Proby's agent, Tony Lewis, told the NME: "It will be a very polished act, and he will wear a dinner jacket. He is having material specially written, including a mickey-take on the old P.J. Proby. He will also do impressions."

Meanwhile, Proby flies to Scandinavia next week for concerts in Gothenburg (Tuesday), Stockholm (Wednesday) and Copenhagen (Thursday).

PITNEY, MOODIES FOR 'CLUB' DATES

GENE PITNEY, the Moody Blues, Billy J. Kramer and Peter and Gordon are among latest bookings for the Light Programme's "Saturday Club."

Pitney and the Kenny Ball Band are added to the November 6 line-up for which the Animals and Freddie and the Dreamers are already set. The Moody Blues are joined by Billy J. Kramer and the Dakotas in the following week's show (13th).

Peter and Gordon star on November 20, when the full bill also includes Dave Berry and the Cruisers, Johnny Bev, Susan Maughan, the Acker Bilk Band, the Mike Cotton Sound and—as reported elsewhere—Gerry and the Pacemakers.

ORBISON TAKES OVER PRESLEY FILM PART

ROY ORBISON makes his film debut early next year—cables Nat Hentoff—in an MGM picture originally scheduled for Elvis Presley! The movie is called "The Fastest Guitar In The West" and goes into production in February.

Roy will play a cavalry officer who has to return stolen gold across America without being detected during the Civil War. He will sing about six numbers in the film.

Yesterday Man to tour

Chris Andrews is expected to undertake some ballroom appearances soon following the surprise leap of his "Yesterday Man" disc to No. 6 in this week's NME Chart. He is forming a group to accompany him.

Chris is added to next Friday's "Ready, Steady, Go!" (29th).

Herman—Wayne tour switch

Contrary to the advertisement placed by Kennedy Street Enterprises in last week's NME, on next month's Herman's Hermits-Wayne Fontana-Fortunes tour, Johnny Kidd and the Pirates are substituted for guest star Billy Fury at Cleethorpes ABC (5th) and Chester ABC (6th). The Yardbirds replace him at Peterborough Embassy (13th).

STARS IN STOCKTON

Several stars have been booked for weeks in cabaret at Stockton Fiesta club. Gerry and the Pacemakers open there on Sunday week (October 31) followed by Susan Maughan (November 7).

Shirley Bassey commences six days at the Fiesta on November 29 and other weeks are booked for Peter and Gordon (December 6) and Jimmy Young (Boxing Day—New Year's Eve).

McCOYS DEBUT ON RSG—WHO, HOLLIES DATES

THE Hollies and the Who are set for return appearances on Rediffusion's "Ready, Steady, Go!" Wilson Pickett's appearance has been switched to another date. Transmission is set for the McCoys' debut.

The Who, the Uglys and Lesley Duncan are booked for Friday, November 5. Wilson Pickett now moves forward one week to November 12, when he is joined by Mark Bolam and (as already reported) Tom Jones.

The Hollies star in the December 3 show. The McCoys' debut the following week (10th) and also featured on this date is another American group the Ortons.

Other new bookings include Keith Powell (November 19) and Billy J. Kramer and the Dakotas (26th).

Donovan signs agency deal

DONOVAN this week is alleged to have signed a long-term agency agreement with the Vic Lewis Organisation. Lewis is currently finalising Donovan's American tour next month, and booking radio and TV promotion dates in connection with his new single release next Friday.

But on Wednesday Aussie Newman told the NME: "I have an agency contract with Donovan, signed at the beginning of the year and enforceable by law."

The NME reported two weeks ago that Donovan had announced his termination of a management agreement with Geoff Stevens and Peter Eden.

London Xmas pop show dropped

LONDON is not to have a pop show this Christmas after all. A spokesman for the Rank Organisation, which has leased theatres for the Beatles' Xmas shows in the past two years, said on Wednesday that they were no longer considering plans to stage an alternative.

Promoter Mervyn Conn has previously named several artists—including Bob Dylan, the Rolling Stones, the Animals, Dusty Springfield, the Walker Brothers and the Righteous Brothers—whom he was seeking for a Christmas show at Finsbury Park Astoria.

But agent Tito Burns said on Wednesday: "I have had no approaches for my artists, who include Bob Dylan, the Rolling Stones and Dusty Springfield, for a show of this nature."

Chart busting TV guests

Adam Faith is the subject in the first of Southern-TV's "Chartbusters" series this Friday. The shows will also be screened by Tyne Tees-TV (starting November 4) and Border-TV (18th). Subsequent guests include Billy Fury, Tom Jones, the Ivy League, the Dave Clark Five, Kenny Lynch and Mark Wynter.

SEARCHERS TO LISBON

The Searchers fly to Germany next Thursday after appearing on BBC-TV's "Crackerjack." Portuguese concerts in Lisbon on November 2 and 3 follow before they return to Britain for three Scottish dates.

The group is booked for appearances at Kirkcaldy Raith (November 5), Carlisle Market Hall (6th) and Balloch Lennox Hotel (7th).

Berries—no rockin'

The Rockin' Berries will drop the first part of their name and be known as the Berries after their pantomime at Wolverhampton Grand ends on January 8.

The group appears in cabaret at Ollerton Miners Club for a week from December 12. Three November dates are East Grinstead Whitehall (20th), Llanelly Glen (25th) and Nelson Imperial (27th).

THIS IS PAUL RYAN



THIS IS BARRY RYAN



THIS IS PAUL AND BARRY RYAN



THIS IS THEIR DEBUT DISC

DON'T BRING ME YOUR HEART -ACHES

from the pen of Les Reed and Peter Calender



F12260

LPs by Allen Evans

*** DONOVAN: FAIRY TALE (Epic).
A quiet, limpid sort of folk song, sung in that lovely, watery way by Donovan, aided by his own guitar and harmonica backing, plus guitarist Shawn Phillips (who wrote Little Tin Soldier) and producers Terry Kennedy and Eden-Strophen. Donovan also wrote nine of the dozen tracks. Well known is the title track, but equally attractive are Oh Diddy I Do and Jersey Thursday. There's even a poetic reference to Sun and Goodie Street, one of London's not so pretty thoroughfares.

Other titles: I'll Try For The Sun, Circus Of Stars, Summer Day Reflection Song, Candy Man, Behind Fairytown Flies, Ballad Of A Crystal Man, Ballad Of Geraldine.

*** JAMES BROWN: TOUR THE U.S.A. (London).
Backed by his organ-sax-drum-guitar group, the Famous Flames, who really belt out the beat and sing with him, too, when asked, raving blues shouter James Brown really loses his way into your ears on this album. He also plays organ, drums, piano and bass on tracks here, and has eight composing credits. Numbers were chosen by judging the audience acclamation on a long, nationwide tour of America, hence the title.

Titles: Masquerade Fatales U.S.A., Chase-Chase (Love-Motion), Three Hearts In A Tango, Don't Let The Lamb, I Don't Care, Juggin' Along, I've Got Money, Sticky, Like A Baby, Every Beat Of My Heart, In The Woo Hours (Of The Nile), Cross Firing.

*** TRINI LOPEZ, RHYTHM AND HILLEN ALBUM (Reprise).
Here is a swinging disc, performed in front of an audience, in which the Latin-American ace turns to r-and-b. He doesn't get too bluesy, however, and keeps his listeners in happy frame of mind. Don Costa gives him a beat-backing with plenty of the right sounds, though perhaps too many instruments at times.

Titles: Wee Wee Wee, Oh! Po! Po! Fah Doo, Hurin' Inside, Double Trouble, Watkinson Man, Don't Let Go, I Got A Woman, So Fine, She's About A Mover, Little Miss Happiness, Let The Four Winds Blow, Shout.

*** GREATNESS THAT WAS SAM COOKE (RCA Victor).
A dozen tracks, all a little different and given a special Cooke treatment, as in I'm In The Mood For Love, in which he repeats the same words over and over to get greater effect. And it comes off. And on the lighter side, he swings Shake, Yeah Man and It's Got The Whole World Shakin', with lively vocal and instrumental backing.

Other titles: Win Your Love For Me, Love You Most Of All, Meet Me At Mary's Place, A Change Is Gonna Come, You're Nobody Till Somebody Loves You, Comes Love, You Just A Country Boy, Ease My Troubled Mind.

*** FIVE PLASIE label: First batch of these 12s, 6d. LPs to hand, commencing with the swinging *** M. J. LARK: BURNIN', tunes recorded from 1961-64 by Kenny Lynch; *** THE DEAN SINGERS, a dozen winners from Dean Martin; and *** MIC. SHAW: BUSINESS, ten zippy tracks from Sammy Davis.

MORE SINGLE REVIEWS by DEREK JOHNSON

Contd. from page 6

Marianne's challenge

IMPOSSIBLE to compare Marianne Faithfull's "Yesterday" (Decca) with Matt Monro's hit version, because the treatment is so different. Opens softly with just a gentle walking-pace solo piano accompaniment, then in comes the huge choir with counterpoint harmonies to give a semi-classical effect, almost like a fugue.

A dozen tracks, all a little different and given a special Cooke treatment, as in I'm In The Mood For Love, in which he repeats the same words over and over to get greater effect. And it comes off. And on the lighter side, he swings Shake, Yeah Man and It's Got The Whole World Shakin', with lively vocal and instrumental backing.

RAY CHARLES

This song from the new movie "The Cincinnati Kid" is vivid and dramatic, like the film itself, but it makes unimpeachable material for MM's Ray Charles. Powerhouse brass with clanking xylophone to heighten the effect, plus a double-time rhythm, support Ray as he relates this Western saga. Well produced and competently handled, but they should have got Frankie Laine to



MARIANNE FAITHFULL

record this—it's right up his street. Still, the film might boost it. Whatever next? Ray's got a bona fide boss beat for "That's All I Am To You", but he still manages to infuse a blues feeling into it. Chanting support.

MOODY BLUES

We've come to expect something different with each release from the Moody Blues, and "Everyday" (Decca) really is quite startling. It's a punch-packed disc, with a surprise around every corner. Ingredients include forceful harmonies supporting the soloist, crashing cymbals with sudden breaks in the rhythm, and underlying clavichord. The tune isn't as catchy as some they've recorded, but the composition lies in the dynamic performance. Union vocal recorded on echo for "You Don't" with thinking piano and falsetto chanting. Tempo best described as a sort of r-and-b fast waltz!

JACKIE DE SHANNON

"A Lifetime Of Loneliness" (Liberty) is one of the best records Jackie de Shannon has made. It deserves to be a hit, and with plenty of air-plays, it could be. Written and produced by Bert Bacharach and Hal David, with Bert conducting the powerful scoring. It's a throbbing and rhapsodic rockabilly. Jackie handles it superbly—the dual-tracks, harmonising with herself, one voice in low register and the other voice higher-pitched. Give it a spin.

FOUR SEASONS

Peculiar mixture from the Four Seasons, who are trying desperately hard to find a topical sound in "Let's Hang On" (Philips). They've got the inevitable r-and-b timbournie, Sonny and Cher's bells, the soaring harmonies and light snare-drum Motown sound, and the McCoy's rhythm. Plus their own distinctive falsetto sound provided by Frankie Valli.

NEW STARS ... OLD DISCS

WILSON PICKETT soulfully emotes his self-penned "My Heart Belongs To You" with spirited chanting to back him up. Mid-tempo, with an integral blues-jazz quality, but without the magnetism of his current hit. And oh, how those Palm Court violins and pizzicato fiddles (and horn) contribute to the format. But a more plaintive quality, for "Let Me Be Your Boy." MGM label.

BARRY McGUIRE: Is the name on the label, but it's really the New Christy Minstrels featuring Barry in "So Long, Stay Well." This is near-authentic folk—a delicate little ditty with delightful harmonies, whistling and tambourine. In an odder quality, Don't expect another "Eye Of Destruction" I Spoken into leads into description to an eye-opening, Joe-frothing rhythm, with choir humming and lal-

BACHELORS

Typical sentimental speciality from the Bachelors is a revival of former hit "In The Chapel In The Moonlight" Set to an eye-opening, Joe-frothing rhythm, with choir humming and lal-

SHOP WINDOW

South African singer VIRGINIA LEE has written a plaintive and absorbing lyric to "If I Missed", which she sings most attractively as "Goodbye My Love", with Bossa-nova trumpet played by MURRAY CAMPBELL. Very pleasant. Pye-International.

The Lettermen are in a much spacier mood than usual, with a bounce beat and a brassy twanging backing, for "Secretly". Fascinating counter-harmonies and a catchy tune. You'll enjoy it, Capitol.

Despite his new label, TONY MARTIN'S "The Bigger You Hear It" bears no relation to the Motown sound. It's sweet-core sing-along in the Dean Martin style, with plodding beat, strings and a group joining in. Tamla-Motown.

That smoothly polished calypso artist Monty Habaon warbles a slowly swaying ballad with a lush backing. "The Best Thing To Be Is A Person." Philomatic lyric with religious overtones. Compelling I. Columbia.

"Not The Lovin' Kind" by BINO, DEPI and HILLY really makes you sit up and take notice. Great harmony work, with driving and brassy, irresistible beat. It's in the 12-bar blues format, and is danceable as well as amusing. Fontana, Reprise.

Eye-catching minor-key ballad with a strong r-and-b influence and a protest lyric from The Fratles. "Harvest Time Got Better Things To Do." Rex Ryan sings the mid-tempo "Tell Me How" with heavy echo effect and raucous guitar, but it's undistinguished material. Decca.

The novelty lyric of "The Friendly Underaker" is sung in ruff tones by "FINGERS" LEE, with a chanting group, harmonies and an irresistible beat. It's in the 12-bar blues format, and is danceable as well as amusing. Fontana, Reprise.

Solo-voice mid-tempo bluesy item from Britain's Birds, not to be confused with America's Birds, "No Good Without You Baby." Storming, rasping beat and background wailing support the singer.

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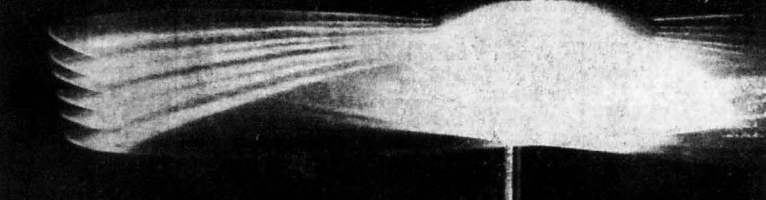
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STOCKED WHERE YOU SEE THIS SIGN

Delighted ANDY WILLIAMS says proudly NOW I'M A BRITISH POP STAR

"I'm number two in Britain!" Andy Williams strutted proudly around the set in the NBC-TV studio. Was he pleased? "It's a great feeling to have a hit record. I haven't had one for a long time in England, though I've had several in the U.S. Now I'm a British pop star."

Clad in a gold sweater and matching slacks, easy going Andy displayed his friendly personality consistently as rehearsals for his weekly TV show progressed. His warm smile encouraged everyone to do his or her best.

Speaking with the Iowa born singer, I found him more sophisticated than his TV image suggests, but so very personable that it was easy to see how he has achieved such popularity.

"I've been a pop star in America for about eight years. None of my singles have sold a million, but I have eight gold records from my albums!" His eyes widened with surprise and pleasure as he recalled this.

"I came back in his chair, Andy proceeded to explain why his single releases are infrequent. "It's very hard to find a song that appeals to teenagers and is still in my own style. Kids aren't as fussy as they seem, but no matter what the style is, there has to be some certain element that they dig."

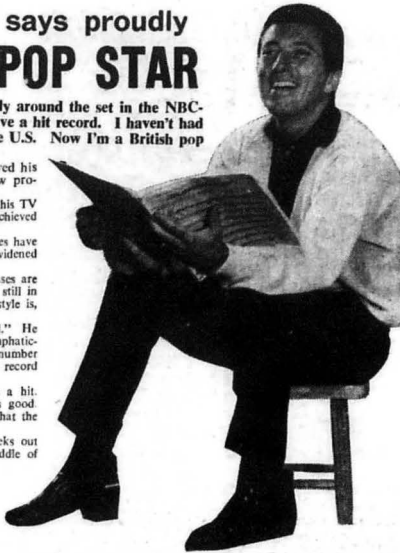
"Just look at some of the records that have been hits in the pop field." He became intent on making his point clear, leaning forward and gesticulating emphatically. "Dean Martin's country-and-western number ('Houston'), that jazz number by Ramsey Lewis ('The 'In' Crowd'). Today's youth likes variety, but the record has to have that certain quality."

"For some performers, it's easy to find a song. Whatever they sing is a hit. But with me, it's different. I can please adults with most anything that's good. But I can't sing hard rock, so I try to find something that I can do well, that the teenagers will go for. It's very hard."

Andy's television programme takes up much of his time. "About 36 weeks out of the year," he told me. "I record whenever I can, sometimes in the middle of the night, or on weekends. Sometimes it all gets to be too much for me, so I take a day off and sleep right through."

"Oh, I forgot to tell you something important!" His distress was genuine and so was his excitement.

"Next year, we're going to hire a jet and load it with the orchestra and fly off to tour Europe! We'll do concerts in London, of course,



and other major cities in Britain and the Continent. "Did you know that I'm becoming quite popular in South America?" Again his delight and amazement came through.

Likes talking

Despite his grueling shooting schedule, Andy does enjoy his show immensely. "I love talking to our guests. We're having more and more pop stars on, but we only pick those whom we feel have something to offer to all ages. Like Roger Miller and the Righteous Brothers. Adults enjoy them, too. And the pop stars have to be performers I can work with and talk to on the air!"

Those big blue eyes suddenly lit up. "I'm singing that new Beatles tune 'Yesterday' on one of our future shows. The backing is classical guitar instead of strings." Those same eyes twinkled as he

continued: "I did 'And I Love Her' last week. It's such a beautiful, simple song. For that, the backing was a lot different too. More lush and sensual. Some other Lennon and McCartney songs, and Burt Bacharach's, too, I'd like to do, but I have to change them somewhat. I don't want to copy the way someone else sings a number. I sing it in my style!"

What a style it is! And what a sparkling, amiable, talented young man comes with it! Really, girls, he was a joy to interview.

STAR QUOTE

SAYS Comic Francis: "Unlike most actors I've met, I don't have to pretend to be someone else. I'm happy being what I am."

MAKE A DATE TO SEE & HEAR THE STARS

TELEVISION

Saturday
5.15 BBC-1 "Joke Box Jury" (Lulu, Henry Mancini, Billy Walker); 5.50 ABC-TV "Thank Your Lucky Stars" (Seekers, Ivy League, Freddie & the Miles); 6 BBC-1 "Billy Cotton's Music Hall" (Heldie Henderson, Mrs. Mills, Womack); 10.25 BBC-1 "BBC-2."

Sunday
4.20 BBC-1 European Latin-American Dancing Championships; 7.25 BBC-1 "Cover Girls" (film, with Rita Hayworth, Gene Kelly); 8.25 ATV "New London Palladium Show" (Bachelors, Fortunes); 9.25 ATV "Kings Go Forth" (film, with Frank Sinatra); 11.10 ABC-TV "The Edmund Andrews Show."

Monday
5.25 BBC-1 "Dance And Skyline" (Spinners); 6.30 BBC-1 "Stramash" (Lulu, Three Jets); 9.10 Rediffusion "New Stars And Garters" (BBC-1); 9.30 "Come Dancing"; 10.05 BBC-2 "Tonight In Person" (Theodore Bikel); 10.25 BBC-2 "My Name Is Barbara" (Barbra Streisand); 10.55 BBC-1 "Crackerjack" (Searchers); 11.05 Rediffusion "Ready, Steady, Go!" (Dave Clark Five, Yardbirds, Ivy League, Fortunes); 11.25 BBC-2 "Danny Kaye Show."

Tuesday
5.10 Rediffusion "Five O'Clock Funnies" (Swinning Blue Jeans, Mills); 9.10 ATV "Frank Heid Sings"; 11.10 BBC-2 "Jazz 625" (Wes Montgomery); 11.25 BBC-1 "Five O'Clock Funnies" (Animals); 7.50 BBC-1 "Top Of The Pops" (David Jacobs); 8 BBC-1 "The Jack Benny Show" (Robert Goulet); 9 BBC-1 "The Val Doonican Show"; 9.25 BBC-2 "My Name Is Barbara" (Barbra Streisand); 10.55 BBC-1 "Crackerjack" (Searchers); 11.05 Rediffusion "Ready, Steady, Go!" (Dave Clark Five, Yardbirds, Ivy League, Fortunes); 11.25 BBC-2 "Danny Kaye Show."

Wednesday
10 Jimmy Young; 1 "Parade Of The Pops" (Bob Maize, Kenny Lynch); 3 "The N.D.O. Melody Show"; 10.30 Clinton Ford, Karl Denver Trio; 11.15 Victor Silvester.

Thursday
11.30 "Let's Face The Music" (Teddy Johnson, Pearl Carr); 1 "The Beat Show" (Dionne Warwick); 10.30 "Thursday Night At Ten" (Simon Dee); 1 Dance Music (Judd Solo, Edmund Ross).

Friday
12 "The Top Ten Game"; 1 "Joe Los Pop Show" (Billy J. Kramer); 10.30 "Light Night Extra" (Peter Hall); Radio Caroline and London as in October 1 issue. Radio Luxembourg page 15.

RADIO PROGRAMME

BBC LIGHT PROGRAMME
Daily (Monday to Friday)
5.30-5.50 "Breakfast Special" (ounds and News); 6.30-9.00 "Housewife Choice" (David Jacobs); 12.15 "Midday Show" (Mon., Steve Race, Tues., Gay Byrne, Wed., Bill Crozier, Thurs., Robin Richmond); 4.32 "Playtime" (Michael Fardi); 5.00 "Newspaper" (Gordon Watts); 8.00 "Children's Favourites" (Paddy Freely); 10 "Saturday Club" (Billy Fury, Ivy League, Lulu); 12 C-45 records (Murray Nash); 12.30 Jack Jackson's Second Roundabout; 1.30 "Panfare" (Vera Lynn, Lorne Gibson Trio); 3.30 "Pop Over Europe"; 4.15 "Music From The Movies"; 7.30 "Blackpool Night"; 10 Dance Music (Eric Withstone, Bonnie Keene); 11 "Late Night Saturday" (Peter Murray).

Sunday
9 "Children's Favourites" (Paddy Freely); 10 "Join In With Joe" (Joe Henderson); 10.30 "Early Beat"; 12 "Who's Where" (Week commencing October 23)
KEN DODD, KAYE SISTERS, EDDIE CALVERT
LONDON Palladium
BLACK AND WHITE MINISTRELL SHOW
Victoria Palace, London
THE SEEKERS, MARK WYNTER Bristol Hippodrome
ONE-NIGHTERS (Week commencing October 23)
EVERETT BROTHERS, CILLA BLACK, BILLY J. KRAMER - Bournemouth Winter Gardens (23), East Ham Granada (24th), Lincoln ABC (26th), Chesterfield ABC (27th), Wigan ABC (28th)
GENE PITNEY, ROCKIN' BERRIES, PETER AND GORDON, LILU - Walthamstow Granada (22nd), Coventry Theatre (24th), Bristol Colston (25th), Ardwick ABC (26th), Currier ABC (27th), Edinburgh ABC (28th), Stockton ABC (29th).

NMExclusive interview in Hollywood by TRACY THOMAS



ANDY WILLIAMS loves to have fun! For a take-off of a rock group, he enlisted the aid of EDDIE FISHER (left) and BOBBY DARIN. They got into wigs and some glad gear and had a ball!

MILLIE bouncing back "bloodshot eyes" lollipop style TF617



The YARBIRDS (l. to r.): PAUL SAMWELL-SMITH, JIM MCCARTY, CHRIS DREJA, JEFF BECK and KEITH RELF.



Our emotional experiences in sound! — by the YARBIRDS

IT could be the flop of the year—or it could be the biggest thing in package shows since the invention of the electric guitar. I'm talking about the controversially different four of Britain that Manfred Mann and the Yardbirds will make together next month.

Both these top groups have decided to stake their careers on appearing in a package show that will be as way-out as you can imagine. There will be big names—but the bill won't consist of just a string of groups or singers. It will be A POP SATIRICAL REVUE!

To my mind, this is taking a bigger gamble than ever before. Even promoters who have tried to "produce" pop shows have not gone this far.

How do the Yardbirds feel about it? I asked member Chris Dreja when we met this week... hanging out of a first-floor window of London's Brompton Road! He and

Manfred Paul Jones were posing for a picture. He was the right way up when we got down to the serious topic of the forthcoming show.

Said Chris: "No doubt about it, we are taking a risk. This has never been done before, and we don't know if the fans will take to the idea of having satirical sketches as well as beat."

"We think they will—that's why we're doing it. But we also hope we'll see some what you might call 'young adults' in the audience, people with the intelligence and sophistication to appreciate what we're doing."

Spoilers

Yardbird Keith Relf strolled into the room and chimed in: "One thing that would spoil it would be screams. You can't get away with gags and comedy if people can't hear for the noise."

"Still, we think the fans will appreciate that we're trying to give them

Reporter: **ALAN SMITH**

a good show and at least give us a chance."

Whatever the reaction, you'll notice that the Yardbirds place a lot of importance on "doing something different. They almost have a con-

tempt for groups which turn out the same stuff time after time. Says Keith: "Like the so-called way-out groups that you go along to see, and they're just doing 'I'm A Hog, For You Baby,' like everybody else." Understandably, having both sides of a disc in the chart at the same time is making them almost burst with joy. And they still haven't adjusted to it. Says Chris: "Ask us our favourite, and we'd tell you 'Still I'm Sad,' every time. I tell you, I wasn't a member of the Yardbirds it would be my favourite record in the chart! I can't tell you how knocked out and proud we are of this record. It's got originality, and that's what we always aim for. To last in the charts these days you've definitely got to be original!"

Just how much importance the Yardbirds place on their music might be shown in this comment from Keith: "Just a few weeks ago we had a letter from a girl who said one of our records made her think of autumn leaves and soft, green meadows."

This is just what we want. We like to see what we're producing an emotional experience in sound."



CLIFF RICHARD... MATT MONRO... ROY ORBISON... These are a few of the star names in this week's mail.

Edited by TONY BROMLEY

Talk between tracks?

THIS suggestion for record companies comes from K. YATES, of Suddenly struck me that the silence between each track spoiled the whole musical effect.

Why can't the artists introduce the numbers on LPs as they would on stage? It would add a lot more excitement.

MRS. MARY STEVENS, of Kingston-upon-Thames, writes: The letter last week about the stars most requested on the BBC's late night shows set me wondering which of today's chart artists will be regularly requested in the years to come. I can think of only two who may make it: Elvis Presley and Roy Orbison.

MRS. J. LONG, of Burton-on-Trent, writes: I cringe every time I hear Matt Monro's version of "Yesterday." I wish to goodness he'd sing the proper words. On the Paul McCartney version, the line following "There's a shadow hanging over me" is "Yesterday came suddenly." Matt Monro sings "I believe in yesterday." I do wish Matt would re-record it and sing the proper words next time.

RONNY GABAY, Jerusalem, Israel, writes: On October 14—Cliff Richard's 25th birthday—a radio programme was dedicated to him. The show included many of his great hits and other programmes in which messages of congratulation. There is no doubt that Cliff is still the most popular artist in Israel. When Elvis was 30 last January there was nothing like this. All your fans in Israel, Cliff, wish you a very happy birthday and best of luck for the future.

MANY letters have poured in on our current column. Here are just a few: D. UPTON, Banbury: I've just seen "Star Scene '65" with the Everlys, Cilla and Billy J. Wow—what a package! Everyone bouncing with energy and enjoyment. This type of show is exactly what Britain needed. By the way, Pete Brady has a big future.

MARGARET REID, of Glasgow, writes: May I express my sincere thanks to the one and only Everlys for starting in such a fantastic show. Hurry back, Don and Paul, we shall always welcome you.

PROTEST songs are still a big talking point. Here are some comments from R. HULLER, of Southend, writes: So the BBC has finally seen the light. I mean, of course, the playing of "Eye Of Destruction" on "Top Of The Pops." Why they had to ban it in the first place is beyond me. It is a great, sincere song.

TONY RAND, of Meopham, Kent, writes: Protests! Protests! Protests! Ugh! Every song's a protest because a lyric means what you want it to mean. Look at the protests in the NME five years ago: "Tell Laura I Love Her"—against stock-car racing; "Chain Gang"—against slavery. Please let's stop talking about protest songs.

THIS observation comes from ROBERT ALBERRY, of Wimbledon, London, who writes: Older people seem to be accepting—in some cases, even liking—today's pop music. Yet they still keep making the criticism that the songs have no lasting value. I find it's like talking to a brick wall to answer that this doesn't matter. Even when I point out that the things older people enjoy buying—clothes, washing machines, TV sets, even cars—have no real lasting value either. In fact, what lasts today?

STAR QUOTE

SAMMY DAVIS described for a "New York Herald Tribune" reporter how even he finally got the message a few weeks ago that he had to rest. "One day I suddenly found I had all my faculties and yet couldn't move. I found myself sitting in my dressing-room with a phone in my hand. I just held it there. I looked at it and I couldn't put it down. "Murphy Bennett, my secretary, took it from me, but my hand remained in the air. Then I said something had to be done." After two weeks in Hawaii, Davis is his hyper-energetic self again.

ANIMALS WITH JUDY GARLAND

THE Animals arrived back in London at 10 am on Tuesday from their six-week American tour and two hours later Hilton Valentine phoned the NME from an Indian restaurant with a brief report.

"Sonny and Cher have accepted a composition of mine called 'It's All In Your Head' for their next album," he said, clatily.

"We recorded a Christmas panty with Judy Garland for NBC-TV called 'The Dangerous Years Of Little Red Riding Hood,' in which we play the wolf pack! The show, which also has Vic Damone starring, will be televised on Christmas Day to 40 million viewers in the U.S.

"I saw the Birds at the 'Trip Club' in Los Angeles. They're greatly improved. At Jim McGuinn's flat later he talked me into buying an LP of Bach organ recitals!

"Mary Wilson (of Supremes) was staying at our hotel in New York. She'd read the Alcy Cat about my spending pounds on phone calls trying to reach her. We had a good laugh about it.

"Eric has brought back lots of jeans, demims and jackets. John's got a sword-stick and Chas has a kind of gas gun which looks like a fountain pen. So now we have our own protection society!"

3 GREAT L.P.s



DONOVAN FAIRYTALE NPL 18128



JOSEPH SEAL AT THE WURLITZER PVE AT THE WURLITZER NPL 18130



DUANE EDDY DUANE A GO GO GO COLPX DUANE A GO GO GO PXL 490



DIONNE WARWICK FOREVER MY LOVE NWP 44048 PVE INTERNATIONAL



THE HONEYCOMBS THAT'S THE WAY NWP 24230 PVE

SOUNDS ORCHESTRAL A TOUCH OF SOUNDS ORCHESTRAL—NO. 2 NWP 24044

HERB ALPERT AND THE TIJUANA BRASS LOLLIPOPS AND RISES NWP 44047

THE SOUTHERN FOLK FOUR NWP 24228

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IN THE CHART THIS WEEK AT No. 9

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6 GREAT E.P.s

SCOTT-YOUR FINAL



His mother calls him "the madman." His manager, agent and publicist call him all kind of things when he disappears for days without telling anyone where he is going! Photographers, reporters like myself get most irritable when he cancels out of an appointment at the last moment.

Scott Engel finally arrived for our appointment last Friday evening just six hours after our original meeting time. He rode in wearing blue denim, fixed his publicist with an engaging smile, swept off his dark glasses, with a flourish, observed triumphantly: "Hey—I'm on time for this one—aren't I?"

Someone once observed that they wanted very much to hate Scott Engel "but he was so damn likeable!" That about sums up this four paradox, who is the most worried, most confused and most talented member of the Walker Brothers.

"I'm the guy they all hate," agreed Scott with a sigh as he settled into an armchair.

"I produce all the records. I do most of the negotiating with the agency and sign most of the contracts. A great deal of responsibility rests on my shoulders and when the complaints come in, I'm the one who gets it first!"

"I drink too much. Go home to Chelsea in the early morning and get up too late. Sometimes I get depressed and think I'll throw it all in. But I love the music."

"Sometimes I just have to get away from it, like last week. I disappeared for two days, and no one knew where I was. They were on the point of phoning the cops when I turned up."

"I was with a few artist friends. We were having a party."

"I feel like I left a part of myself in Hollywood High, where I was studying art. The other evening I nearly got arrested in Knightsbridge when I was leaning in a window at this painting, certainly it was four in the morning and I stared a bit too long; fortunately the constable recognised me."

Gary came in with a hamburger for Scott, who swallowed his first meal of the day. He knows that he is working, being and playing too hard. In spite of the fact that he had just signed a contract with Philips Records as an independent producer and was about to enter partnership with his agent, Arthur Howe, in a music publishing concern, he told me he was "trying to 'muse' the work."

"I don't think he knows what I'm doing." At High School he had learnt the double bass and majored in music before switching to the electric bass.

"Later I tried singing solo," said Scott. "I sang at a luncheon in Palm Springs. Eddie Fisher was there and kind of adopted me. He took me on fifteen or sixteen major TV shows with him, but then he got burned up over Elizabeth Taylor and my deal fell through. I'd rather not talk about it, he added—and meant it."

"Mom doesn't understand when I sing and tell her that now I can't even go out on the streets without being mobbed," smiled Scott. "I've always had a great respect for her—nothing Odipus! She's an antique fiend. I'd love to bring her across here for Christmas. She'd love England."

Contributing to Scott's other headaches is his dislike of travelling. "I was involved in five write-off car accidents in America," revealed Scott. "When we come back from a



By KEITH ALTHAM

zic. Gary and John are asleep in the car. I'm wide awake, waiting for it. "Our driver is good but he has a right-hand drift. One day we'll be going East and we'll meet a guy coming West with a right-wheel drift!" He laughed at himself at the thought.

"Unlike John he does not miss America and his home town. "America is very

much a beat-your-neighbour-out-of-town place," he explained. "It's totally material!"

"But you have your extremes here. I mean those Chelsea 'hippies' are disgusting. Have you seen the film 'Darling'? That about sums them up."

Scott regards himself as primarily a singer. He has had the experience of working and talking with men like Jack Witzsche, Phil Spector and Sonny Bono back in the States.

"I was good friends with people like 'Proby,'" said Scott. "I hear that he hates me now. I hope that's not true. He's such a talented guy."

Not missed

Gary came back into the room to remind Scott that he was late for another appointment. Scott got up, expressing worry that John's recent marriage may have an effect on the popularity of the group.

"I just don't know whether I'm going to get through this year," said Scott, half joking, half in earnest. Then he went into a long discussion about a trip abroad with his publicist.

"I've never gone in for giving advice in my features nor do I believe it is desirable thing to do so. I should like to make an exception for Scott. As a friend I offer him two words of advice—SLOW DOWN!"

FROM THE NME 5 years ago : 10 years ago

- TOP TEN 1960—Week ending Oct. 21 Last This Week
- 1 I ONLY THE LONELY Roy Orbison (London)
 - 2 AS LONG AS HE NEEDS ME Shirley Bassey (Columbia)
 - 3 TELL LARA I LOVE HER Ricky Valance (Columbia)
 - 4 HOW ABOUT THAT Adam Faith (Parlophone)
 - 5 NINE TIMES OUT OF TEN Cliff Richard (Columbia)
 - 6 WALK DON'T RUN John Barry Seven (Columbia)
 - 7 SO SAD Everly Brothers (Warner Bros.)
 - 8 CHAIN GANG Sam Cooke (PCA)
 - 9 LET'S THINK ABOUT LIVING Bob Lomas (Warner Bros.)
 - 10 APACHE Shadows (Columbia)

- TOP TEN 1955—Week ending Oct. 21 Last This Week
- 1 I MAN FROM LABRAME Jimmy Young (Decca)
 - 2 BLUE STAR Cyril Stapleton (Decca)
 - 3 YELLOW ROSE OF TEXAS Mitch Miller (Philips)
 - 4 EVERYWHERE David Whitfield (Decca)
 - 5 ROSE MARIE Slim Whitman (London)
 - 6 COOL WATER Frankie Lane (Philips)
 - 7 THE BREEZE AND I Bill Haley & Comets (Brunswick)
 - 8 ROCK AROUND THE CLOCK Bill Haley & Comets (Brunswick)
 - 9 HEY THERE Johnnie Ray (Philips)
 - 10 HEY THERE Rosemary Clooney (Philips)
 - 11 HERNANDO'S HIDEAWAY Johnstone Brothers (Decca)

Pinpoint the new smooth shoe fashion look in DENSON FINE POYNTS



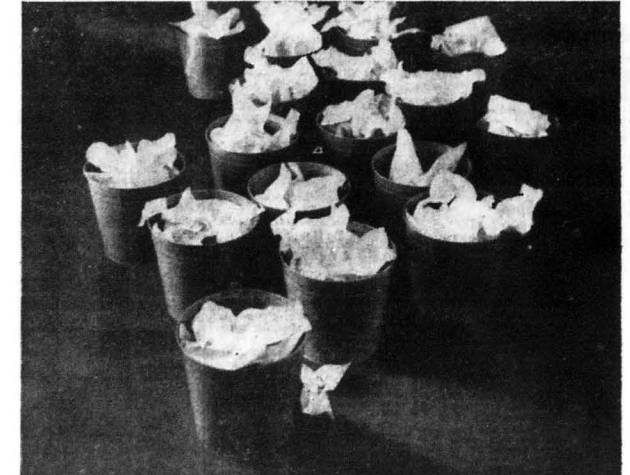
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Curtailling

"I'm cutting out as many of the interviews as I can," said Scott. "You may have noticed that John and Gary have been doing all the Press interviews. I wouldn't have done this one had it not been for the fact I know you and I'm on me. I've got to have more time." Scott's parents are separated, although he confided to me that shortly before leaving America for England he obtained his father for a meeting.

"It was the first time I'd seen him in fifteen years," said Scott. "He's a wealthy man in the oil business and every Christmas I got two or three grand as a present."



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From BEHIND THE IRON CURTAIN we present . . .

HOW would you like to scream and shout at a Manfred Mann show and be clouted across the head with a police truncheon? It happened to Mann fans on the group's history-making tour of Czechoslovakia last week.

Says Manfred: "In fairness, it also happens in the States. But police violence isn't a thing I like anywhere. I know I came back thinking England was a good scene—and I was just that little bit more Union Jack conscious."

In spite of this the Manfreds could have swung on the Iron Curtain with delight at the tremendous response they got in Czechoslovakia.

"Jazz artists have been there before," Manfred told me as he relaxed in his London home this week, "but this is the first time a pop group have made the trip."

Not subversive

"Some people think Western pop is looked on as subversive behind the curtain, but it didn't strike us this way. How could it, when a State owned booking agency fixed our visit?"

"Even the records are released there on a State owned label. Not British ones, of course. They are played on a special radio programme, so the fans can tape them?"

"Of course," he added, seeming not to worry, "it means we don't get any royalties."

According to Manfred, the Czechoslovakia pop scene isn't so very different from our own—except that there is little direct American influence like in this country. Most of the pop they hear is British slanted and comes from Radio Luxembourg.

Riots? Says Manfred: "Occasionally, but not quite as much as you might think from some of the pictures that have been printed."

"In fact, there weren't any on the last night in Prague. They asked us to cool it, so we did. The show was in a massive sports hall, and we had three local groups with us."

"They were quite good really. Fly one was a copy of the average British group. But another was quite original, and I liked it better."

"We really would like to go back. People say different things, but I think on the whole they liked us and they'd like us to appear again. They were good audiences."

"That's what gets me about all this Iron Curtain talk. We played to just ordinary, likeable people, just like anywhere else."

"There may be an Iron Curtain, but not between ordinary people. Only the politicians."

They were in Czechoslovakia for ten days, playing many small towns as well as the city of Prague. Now they're back they have thrown themselves into the whirl of one-

pictures of Manfred and Paul and a cartoon of P.J. Proby



Studies of MANFRED MANN and PAUL JONES, taken in Bratislava, Czechoslovakia, by Peter Oswald, who lives in Prague.



The above cartoon was sent by NME reader Maria Misiewicz from Lodz, Poland.

CZECH POP FANS SAME AS OURS

says MANFRED MANN to ALAN SMITH

...brought them home. Financially, it wasn't worth while at all—but we got a tremendous kick out of the visit. I tried to crack a gag about "Couldn't they pay you by Czech?" but Manfred wasn't amused. I think he was too busy admiring his antique rocking chair!

BUT SURELY ALLEY CAT, P.J. IS THE STATUE OF LIBERTY?

IVAN KUCMA WRITES FROM CZECHOSLOVAKIA

- First performance of Manfreds was in Bratislava. Three days before all tickets sold. On day of performance, tickets increased to twice original price! But many bought there.
- Evening of October 7 Bratislava's swiftest was full. Eight thousand young people waited for your idols. And many thousand stand around outside the hall in vain!
- During show a banner was held up: "Welcome from Alan Freeman Fan Club," members of which hear Alan on Radio Luxembourg.
- First half we hear the Best-mans, most popular group in Czechoslovakia. Style of Beatles. They had great success in Hamburg. All songs written by group members... with English words!
- Manfreds are coming! Applause is more and more. Biggest successes are "If You Gotta Go, Go Now" and "On In The Middle."
- Public is clapping stronger and stronger. When Manfreds are beginning their "The Wah Diddy Diddy," everyone is clapping to the rhythm and stamping! The Sportball is quaking!
- Suddenly spectators are moving towards the platform. The police cordons is broken. Manfreds are finishing their exciting bit and rushing off. Police are fighting against scruffiness!
- Nevertheless, first appearance of British group was complete success. Now we hope that other British pop groups will come to Czechoslovakia! Please!

Report on 'Star Scene 65'

by

PADDY, KLAUS and GIBSON

who write,

Everlys are VERY happy!

A FEW minutes ago we were chatting back-stage with the Everly Brothers, who had just heard that their new disc, "Love Is Strange," has entered the NME Charts. Don and Phil told us how happy they were, because quite honestly they were very apprehensive about its chances after the relative failure of their last disc, "I'll Never Get Over You."

Seems extraordinary that they could reach No. 1 with "The Price Of Love," and yet their next record, and we thought a pretty good one, didn't even get in the Top Thirty. Presumably it proves the importance of television exposure—or lack of it!

Anyway, now Justice has been done, and the boys are back where they belong! They are knocked out by their latest success—and there is no doubt that audiences throughout the country are knocked out by the Everlys' sing-filled performances on their current tour, on which, incidentally, we have the privilege of playing a supporting role.

Polished

To us, the Everlys personality what we ourselves would like to be. Their outlook and presentation leave nothing to be desired. And judging by their reception at every town we visit, they still have an enormous following in this country!

As Billy J. Kramer went last week, the audience themselves have been the major revelation. Instead of nervous excitement, we are receiving constant goodwill and cordiality. And this is obviously because the package attracts a much older type of audience than the average touring pop show.

Last night we commented between ourselves that it was more like appearing on "Blackpool Night Out" than in a pop package. And we feel that this is a good thing—for the artists and for business. For what we are being given is honest appreciation rather than enthusiasm. It is an important tour like this, we realise how much we still have to learn!

We stand in the wings at every performance, not only to enjoy the stars at work, but also to learn from them.

Cilla is really tops. She works hard and is always seeking comments and criticism. That she should come to us for our opinions is a measure of her humility. We are also most impressed by the Marinettes, who are obviously destined for big things.

But the outstanding success, we feel, belongs to Billy J., who is a completely changed performer these days. He has gained in both polish and assurance—even his voice seems to have altered for the better.

We are very happy with the reaction to our own act. But it is an important tour like this, we realise how much we still have to learn!

We always thought the tour atmosphere would be always tense and strained, and that there would be a dividing line separating the stars from the rest of the company. It just isn't the case.

Everyone is extremely friendly and we sit down together and have a lot of fun—in fact, we've never been so into a touring party as during the last fortnight!

Above all, the stars are only too willing to give advice. They don't let us on; they give it. If it is sought, we are seeking it all the time! The experience of this tour is invaluable. It simply couldn't be bought at any price!

EP by allen evans

FRANK SINATRA (Cantors) recorded these four during his 1950-62 era, and they sound good, too. I Could Have Danced All Night, You Make Me Feel So Young, I Got A Kick Out Of You, and Day By Day.

PETE SEeger (Ember) in performing—Lonesome Traveler, Boulder-James, Greenalves, Shenandoah, and "D" Day Dodgers (Go Lin Maritime).

KIM CORDELL (Columbia) titles her EP "I Sing In A Pub," and on Part One here, she sings Hold Your Head Out You Naughty Boy, Hello Hello Who's Your Lady Friend, The Boy I Love Is Up In The Gallery, and Maybe It's Because I'm A Londoner. Present album—do-drink-will" stuff.

JIMMY BOHANNON (Dot) presents his "Favourite"—Kisses Sweeter Than Wine, Honeycomb, Woman From Liberia, Winowah—all sung with great charm, backed by a good string group, as swinging.

NEW LOST CITY RAMBLERS (Ember) are Tom Falc, Mike Sower, John Coburn, who re-present the folk tunes of the original Ramblers of the 1950s, singing on Vol. 3 of this series Tom Dandery, Railroad Blues, Service, Fine, Battiship Of Maine, Beware Old Age Pension Check, Hillbilly song-fiddle-celtic backing.

WINK MARTINDALE (Dot) came to fame with his monologue of "Deaf Of Cards." If you like that one, here's four more "preachy" recitations against a lush musical background—There'll Be Peace In The Valley, Molest Of Love, Just Be Closer Walk With Thee, and Little Boy Blue.

MERSEY WIT

JIMMY TARBUCK, Merseyside's 24-year-old "Fatty-bird" comedian and London Palladium TV resident, kept everyone laughing at the Talk Of The Town during his short (28 minute) star spot. He sang three numbers, a fast "I Got A Kick Out Of You," his disc release "Monday," and ended with a specially-written lyric, "That's All, That's All."

In between his so-so vocalising, he rapped out a barrage of funny jokes about Israel, Liverpool, the Cavern Club, Catholics, the Irish, and the early Sixties. Some of his material is near the knuckle, but he tells it well, gets big laughs, and has that starring grin on his face all the time. He is booked for eight weeks.

Tarback is fast becoming to comedy what the Beatles are to pop music. Liked him.

ANDY GRAY.

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'READY STEADY RADIO' WINNERS

Bellow are the winners of Radio Luxembourg's Yearly 2 Wednesday's Revealed 7.30 Discs for the week ending 13.10.65. The winners are: 1. The Beatles 2. The Rolling Stones 3. The Dave Clark 5. The Searchers 6. The Animals 7. The Yardbirds 8. The Who 9. The Kinks 10. The Yardbirds 11. The Searchers 12. The Beatles 13. The Who 14. The Yardbirds 15. The Kinks 16. The Animals 17. The Searchers 18. The Beatles 19. The Who 20. The Yardbirds 21. The Kinks 22. The Animals 23. The Searchers 24. The Beatles 25. The Who 26. The Yardbirds 27. The Kinks 28. The Animals 29. The Searchers 30. The Beatles 31. The Who 32. The Yardbirds 33. The Kinks 34. The Animals 35. The Searchers 36. The Beatles 37. The Who 38. The Yardbirds 39. The Kinks 40. The Animals 41. The Searchers 42. The Beatles 43. The Who 44. The Yardbirds 45. The Kinks 46. The Animals 47. The Searchers 48. The Beatles 49. The Who 50. The Yardbirds 51. The Kinks 52. The Animals 53. The Searchers 54. The Beatles 55. The Who 56. 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Radio Caroline took BARRY MCGUIRE a birthday cake to celebrate Barry's 30th birthday on October 15. Seen with Barry are Caroline's (l. to r.) PAUL NUTTY NOBLE, BILL HEARNE, DAVE LEE TRAVIS and COLIN NICOL.

TAILPIECES by the ALLEY CAT

BEATLES excluded, Ken Dodd's five-week residency at No. 1 longest chart-topping run since Frank Ifield's "Lovesick Blues" (1962) . . . Manager Al Grossman says Bob Dylan may film with Marlon Brando early next year . . . Palladium TV appearances dictated by Tom Jones and Herman's Hermits . . .

Those seeing Shirley Bassey at London Fidelity—Cilla Black, Kathy Kirby, Susan Maughar, Nancy Wilson, Eve Boswell and Marion Ryan . . . Duetting—Frank Sinatra and Julie Andrews—at Hollywood Ball in Princess Margaret's honour next month

NEWS FROM MILLER
OCT. 29th

Jimmy Tarback looks like John Lennon, sings more like Max Bygraves . . . Correction: Contrary to American reports ex-Beatles' drummer Pete Best not suing Brian Epstein . . . £53,000 plane Richard Anthony's new joy . . . Still not good (chart) news week for Jonathan King's "Green Is The Grass" . . . Congratulations John Barry on marriage to dancer Jane Birkin . . . Arthur Hanes delighted with capacity advance bookings in most towns for Gene Pitney tour . . .

Ken Dodd's "Tears" issued in U.S. on Al Bennett's Liberty label . . .

Matt Monro resembles a youthful Patrick Wymark . . . Their real names are Paul and Barry Sapherson . . . Chris Andrews recorded "Yesterday Man" in German . . .

Saturday's JBJ panel voted flip-side of new Freddie and the Dreamers' release a hit! . . . Phil Everly and Sharon Sheeley produced first disc by American singer Bernie Schwartz . . . Memo to Decca publisher Chris Williams: Last Roy Orbison single didn't reach chart . . .

SMASH HIT FROM AMERICA

THE VACELS

Can You Please Crawl Out Your Window?

INTERNATIONAL 7N 25330

in LP chart-positions table . . . Photographer David Bailey's plan to film "The Assassination of Mick Jagger" dropped . . . Will Cher revive Al Johnson's "Sonny Boy" ? . . .

Producer Stewart Morris keen to sign Cynthia Lennon for JBJ, also Ken Dodd's fiancée Anita Bosnić . . . EMI chairman Sir Joseph Lockwood visited offices of break-away producers George Martin, John Burgess and Ron Richards on Monday . . . Reader Linda Pillman suggests Bob Dylan should revive Bob Luman's "Let's Think About Livin' !" . . .

For new Herman's Hermits film several songs penned by P. F. Sloan . . . Despite off-peak performance Dusty Springfield deserved to top Sunday's Palladium TV bill . . . When she double tracks it's a case of Cher and Cher alike! . . .

WARM SEEKERS

THE Seekers returned to variety last Monday with a warm, energetic half-hour spot at Liverpool Empire . . .

Their act was an excellent mixture and Judith Durham—back on the scene after her illness—was as good as ever . . . The group opened with their hit "I'll Never Find Another You" and followed with two Bob Dylan favourites "Blowin' In The Wind" and "Don't Think Twice" . . . Then came the stirring "We Shall Not Be Moved" and "A World Of Our Own" . . . Australian folk music was introduced with "Swag On My Shoulder" . . . Their latest release "The Carnival Is Over" got a great reception, as did their closer "What Have They Done To The Rain." JOHN TAIT

THE FABULOUS HIT ALL OVER THE WORLD as "IL SILENZIO"

NOW THE VOCAL VERSION —

'GOODBYE MY LOVE'

("IL SILENZIO")

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PYE INTERNATIONAL 7N 25328

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- ACROSS**
- 4 Pet's town.
 - 6 An organ.
 - 7 Chipmunks roared through this.
 - 9 "Blue . . ."
 - 10 U.S. beat group leader with zany dad.
 - 11 Everyone does this.
 - 12 Got to do?
 - 16 True to id.
 - 18 Tom Jones is one.
 - 20 Out of space sound man.
- DOWN**
- 22 Name seldom found in pop.
 - 23 These spots give you group.
 - 21 U.S. . . . Old Bachelor in Carter family.
 - 25 Visually behind on stage.
 - 1 Detroit girls are really this.
 - 2 Created new sound.
 - 3 How Tinseltown's beer?
 - 4 Kinks started playing for these.
 - 5 Took name from label.
 - 6 Moodies on latest LP?
 - 8 Has this American singer got big daddy?
 - 13 Reward for hit songstress.
 - 14 Beatles started a new one.
 - 15 Doris in private life.
 - 17 Dixie Cups' hit.
 - 18 American ball as prestige reckoning.
 - 19 Is Whitman still?
 - 21 Holly.

ANSWERS NEXT WEEK

THE LAST WORD IN THE NME ABOUT THE FIRST DISC BY PAUL AND BARRY RYAN



Les Reed's latest hit

DON'T BRING ME YOUR HEART -ACHES

And the last word is

GREAT!

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