

new
MUSICAL EXPRESS

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

No. 990 EVERY FRIDAY PRICE 6d. DEC. 31, 1965 Registered at the G.P.O. as a Newspaper

INTO 1966
A frank appraisal of
the current pop scene

DODDY'S DOUBLE!

No. 2
THE RIVER

on COLUMBIA DB 7750

No. 5
TEARS

on COLUMBIA DB 7659

K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856



No. 1
BEATLES

'Day Tripper' / 'We
Can Work It Out'



No. 2 and No. 5
'The River' 'Tears'

KEN DODD

as he appears in "Humpty Dumpty" at
the Birmingham Theatre.

No. 6
CLIFF RICHARD
'Wind Me Up'



No. 7 **Fontella
BASS** 'Rescue Me'

**THE FINAL
TOP TEN
OF 1965**



No. 3 **THE SEEKERS** 'The Carnival
Is Over'



No. 4 **SPENCER DAVIS GROUP** 'Keep On Running'

No. 8
**WALKER
BROTHERS**
'My Ship Is
Coming In'

No. 9
LEN BARRY
'1-2-3'



No. 10 **BARRON KNIGHTS** 'Merry
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Pops'

as they appear in "Robinson Crusoe" at the Alexandra
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SHIRLEY BASSEY
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THE GREAT RECORDING PROMOTION IN THE WORLD

E.M.I. RECORDS (THE GRAMOPHONE CO.) LTD. - H.M.V. HOUSE, 10, MANCHESTER SQUARE, LONDON W.1

The **ROLLING STONES**, like the **Beatles**, will be a big attraction anywhere in the world during 1966, especially in America, as Nat Hentoff predicts below.

Important NME survey . . .

WILL OUR POP STARS BE WELCOME ABROAD IN '66?

DURING 1965, British pop stars have been made welcome in many countries, found lucrative engagements in them and received royalties from record sales there. Can this healthy trend continue in 1966? We asked experts in various countries to assess the prospects.

AMERICA

—It could be greatest year

NAT HENTOFF (NME's American correspondent): WITH 1965 upon us there is no question that the British pop invasion of America will not continue to deepen and expand. All signs indicate, for example, another phenomenally successful twelve months for Beatles' records and personal appearances, and the Rolling Stones have now become the second most popular British group in the States.

It is safe to predict that the Stones will appear often on the hit charts in the months ahead, and when they return, they should eclipse even the starting box office totals of their most recent tour. Such other British groups as Herman's Hermits, the Kinks, the Animals, the Yardbirds, the Dave Clark Five and Them, among others, ended the year in such strong positions that they too should have a persistently successful 1966.

What has been proved in 1965, in sum, is that the distinctly British combo sounds were not a quickly passing fad but rather have long-range appeal for the American record-buying young.

Nor will the increase in "folk-rock" diminish the British appeal, since nearly all the British groups are based on folk-like roots, such as Negro blues, and should have no problem meeting the challenges of the "folk-rock" idiom.

Pet and Tom

As for solo artists, Petula Clark has indicated by the national attention she won during her stay at New York's Copacabana that she cannot help but widen her audience in 1966, bringing many adults into the Clark area while retaining her hold on teenagers through recording. Tom Jones, too, has only begun, I feel, to reach his American potential. And Donovan, I would predict, will end 1966 by being a particular favourite of Americans in their late teens and early twenties because of the freshness of his writing, the relevance of his subjects to the concerns of young America and the gently singular style in which he sings.

There are many other British artists who will score triumphs here. But the main point is that the remarkable attraction of British pop sounds to American audiences is far from slackening. It is, in fact, going the other way—UP!

AUSTRALIA

JUDY WADE (NME correspondent in Australia and of 25M-TV): As 1966 opens Australian fans are expecting to greet another influx of British stars. Herman's Hermits open in Sydney on January 21 with Jones sharing equal billing. Promoter Harry M. Miller is confident that the nationwide tour will be a sell-out. Of course Australia's own Residents are always assured of a warm welcome, especially when Keith Potter brings his bride home for the group's return.

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Finland's top pop TV show's Popularity Poll shows Herman, Beatles, Stones, Donovan and Vikki Carr in that order. Show's Jyky Hamalainen (above) writes below.

In February, The Rolling Stones return the same month and if negotiations under way to add Marianne Faithfull and the Searchers to the bill come off, the Stones' tour could be the most successful in 1966. However, while Aussies still want to see British acts more and more, the sound they want to hear is Australian. Local artists seized a bigger slice of the record scene in 1965 with their own variation of the British beat.

The hottest name in Australia right now is a 19-year-old Melbourne boy, Normie Rowe, who led his recent hit "Shakin' All Over" in the No. 1 spot on Australia's charts for ten weeks—a feat unequalled by any English group.

HOLLAND

PAUL ACRET (Publisher/Editor, "Musiek Express"/"Tuijty Tunes", The Hague): By looking at the Dutch hit parade of 1965 we can see that English artists in general had a very good year.

We welcome to Holland in January the 1966 group to be a still better best-year in Holland for English stars and Europe if your Musicians' Union is prepared to allow Dutch groups to appear in your country. The problems they have to solve before they are able to meet the contract are numerous. If it appears that your Union continues making problems for our artists, our Government may take a similar standpoint.

I forecast a wonderful '66 in Holland for: the Stones, Beatles, Dave Donovan and popular here, Kinks, Paul and Barry Ryan, Walker, etc., the Who.

DENMARK

SVEN WEZELBERG (NME correspondent in Denmark): The Danish record buyers are very interested in British groups and artists: they mean about everything in the pop world in Denmark. During 1965 about 15 British top groups came to Denmark, but next year it seems it will only be about five. For sure, it is known that the Rolling Stones will play several concerts in Copenhagen in March and April, and Donovan returns in the Autumn. British groups are more than welcome here, but they are not so welcome in Danish fans. The average price for a concert ticket to see British groups

is about a pound. And that is too much for young people. "The prices have gone too high," says Knud Thorbjornsen, of the Scandinavian Booking Agency, who brought over the Beatles, Stones, Donovan, Animals, Kinks, Hollies and Herman's Hermits. "The airline charges baggage charges costs a lot of money. The hotel bills of the stars are too high as well. And who pays for it all?" The fans.

Students this autumn interest in British groups disappeared, and nobody went to the concerts. It was too expensive to go. Instead the teenagers went to restaurants and clubs where they listened to Danish groups. And here they discovered that we have some quite good entertainment!

The only groups which can draw enough people here are Beatles, Stones, and Donovan. However, British records still sell very well, and groups whose discs will go on selling in masses next year are: Stones, Beatles, Kinks, Cliff Richard, Shadow, Tom Jones, Fortunate, Sandie Shaw, Seekers, and maybe the Who, Animals and Manfred Mann.

SWEDEN

KLAS BRUNING (Top 4-J, Radio Sweden): British groups are welcome, but we have had some disappointment, due to non-arrivals and substitution during 1965. This is bad for Britain as our own Swedish groups have become better, and therefore clear-trial.

The best groups we had in 1965 were the Hollies and the Searchers. If all the attractions are as good as this year, 1966 will be a good year for British pop in Sweden. But one warning—British stars must not think of Sweden as a small country of little importance. We still buy more 45s of British records at prices higher than you do and must be a good market for the British record industry. It is also the gateway to Scandinavia.

Yet artists often say they want more radio or TV appearances because the money is too small. This is not true compared with America and maybe Britain has had phenomenal record sales could more than compensate. Another warning: the British record industry should insist that the Swedish agents with the best venues offer substantial contracts to get big groups playing small places. I hope to welcome to Sweden many more British pop stars in 1966.

FINLAND

JYVKI HAMALAINEN ("Suosikkilista"/Helsinki): Finland wants to see more British attractions in 1966. We have our British groups to get to the grade, which we call our own pop. It is constantly in our charts and in our hearts. We have seen the Beatles assured of a big welcome and a full house everywhere in the pop world. We bring Paul and Barry Ryan, Walker, etc., the Who.

NORWAY

LILLEMOR (Pop editor, "Hjemmet i Oslo"): Norway will always welcome British pop stars. We have a very small population and not much money to pay, so we do not get top groups. But any British act which has played in Norway knows that we give it a wonderful reception.

INTO 1966...

What the stars hope for in the New Year

SEEKERS: We all hope for a year as wonderful and rewarding as 1965 and a lot more No. 1 hits.

BERYL MARSDEN: I'll be happy if things go as well this year as they did in '65. I would also like to have a hit in Holland. I am anti-Dutch.

DONOVAN: 1967.

KENNY BALL: I want to see Brian London win the Heavy-weight Championship of the World—and I also want to be the ring-side to see him do it.

DUSTY SPRINGFIELD: More sleep!

KINKS: We would like people to realise that we have a certain amount of talent and that we are not just a gimmick group. We would like people to take us seriously.

HOLLIES: We would like to maintain the standard of performance that we achieved in 1965. We would also appreciate another handful of hits.



BILLY **GEORGIE** **BRENDA**

MATT MONRO: To celebrate Christmas Day! This year I didn't have one. On Christmas Eve I flew from Las Vegas to Manila. The plane crossed the International Dateline and when it landed in Manila it was Boxing Day.

BRENDA LEE: Loads of hits for all the really talented artists who haven't yet tasted hit parade fame.

NORRORS: A trouble-free year in terms of our amplification equipment coupled with the total extinction of the gremlins which have plagued us in 1965.

PETER AND GORDON: To be successful as record producers and to write a hit song for someone else.

WALKER BROTHERS: We would like very much to stay on in Britain and continue making hit records. We would also like to do a lot more songwriting. (John would also like to breed a lot more Alsatians.)

RONATHAN KING: To arrange, produce, publish, compose, sing and sell more hit records.

GEORGE FAME: To live the life I lead only more so.

BEATLES (spokesman Paul McCartney): What do we hope for in 1966? That's a tricky one. For everything to go smoothly and swing on, I suppose. For happiness. For health. For things to be just right. All I know is that 1965 has been another really terrific year for us, so much that it seems a bit of a cheek to hope things will be even better in the year to come!

PAUL MCCARTNEY (for himself): I know I'd welcome a bit of peace and quiet now and again. Being so well-known can sometimes be a disadvantage! But you can't have everything can you?

BILLY FURY: I would like to change my singing style completely and record a way-out r-and-b number which I would write myself. I would also like to do a one-hour-long live TV show.

WAYNE FONTANA: To consolidate my position as a solo singer by recording more ballads with a big orchestral backing. I would also like to hold four fan club conventions this year so that the fans could get a chance to meet me.

VY LEAGUE: We want to concentrate on recording new artists. We also want to find out more about recording techniques and to write more hits.



DEREK JOHNSON lists the changes he'd like to make

- 'Sick' records
- Palladium Show
- Artist feuds

AT the turn of the year, it is always customary to express one's feelings on the 12 months which have just elapsed, and to look ahead to what the future holds in store. My own feelings are that 1965 has been an extremely interesting year in the entertainment world, but by no means one of the most exciting—and I believe that we can optimistically look ahead to considerably more far-reaching developments in 1966.

Of course, most of my hopes for the coming year will not be realised. Indeed, knowing full well how tastes differ, I'm quite sure that you will disagree with some of the wishes I made when I was lucky enough to draw the lot at the end of the wishbone. Anyway, for what it's worth, here is my pattern for the improvement of entertainment in the New Year.

TELEVISION

THE Sunday Night Palladium show has outworn its welcome and while there is an unquestionable need for top-line weekend variety, it is high time to introduce a new format show on Sundays... **'Take Your Pick'** and **'Double Your Money'** must be buried, once and for all... Announcers must stop telling us the story of every play of film before it is screened... Over-exposure of artists, for their own sakes, must cease—**ITV** has already once killed off **Tommy Trinder**, and now it is trying to do the same to **Jimmy Tarbuck** and **Arthur Haynes**... I welcome the revival of **BS2**, but would like to see a new more-sophisticated look, and a new concept... Pop artists must display more professionalism in both approach and appearance—particularly when miming, which is so often treated as a huge joke... No single film commercial should be repeated more than six times... The number of repeats screened by both **ITV** and **BBC** is shocking, especially in the summer when most of our viewing consists of nothing but a string of shows we have already seen—and this must stop.

RADIO

MY views on the pirate stations, commercial radio and the necessity for the **BBC** to provide a pop music service were fully expounded in the **NME** two weeks ago... The **BBC's** breakfast-time programmes have improved vastly, but they are still not strong enough, bearing in mind that this is now one of the day's peak listening times... The daily mid-afternoon **'Swing Into Summer'** series was commendable, but if the **BBC** appreciates the need for daily pop in the summer, why not all the year?

RECORDS

IN a nutshell, I would like to see fewer fade-out endings and less double-tracking (both are being overdone, more attention being given to the "B" side on many discs, the eclipse of "sick" records, and a more determined attempt on the part of many artists and arrangers to produce an original sound—instead of cashing in on other people's brainwaves... The number of weekly releases should be cut by half... The record companies should make a revolution not to issue discs running less than two minutes per side, and not to include singles tracks on out-queue LP releases.



P.J. PROBY'S year has been packed with controversy but it ends with his latest hit, "Maria," proving to everyone that he really can sing. If he's sensible 1966 can be his biggest year ever.

- A new sound
- Professionalism
- Originality

possibly provide it—could it be the "Indian" sound, which is already gaining a foothold in the States?

GENERAL

I DETECT an increasingly lackadaisical attitude on the part of some groups, particularly the big names, when performing on TV or stage, and I hope they will cease insulting their public in this way... I am hoping for less bickering between various groups and artists (and caustic comments about each other's work)... I trust the flow of artists to and from America will soon be unimpeded by petty restrictions... I hope **Elvis** will come to Britain in 1966, but I'm sure he won't... I pray that Britain, who pioneered the development of colour television, will stop lagging behind the rest of the world in providing a colour-TV service... And most important of all, I hope that your own personal wishes come true in 1966.

Are you ready? Hold tight, Here we go! Into 1966...

POP TRENDS

I WELCOME the folk trend of 1965, which has produced so much new talent, and hope that its prevalence will continue to be felt in 1966—but, please, not so much protest!... Beat music has been swinging more and more towards rhythm-and-blues in recent months, and this must be regarded as healthy... Unlike so many "with-it" cynics, I do not deplore the single-song trend as epitomised by **Ken Dodd** (at first it's avoided a bit of melody into the hit parade), but I only hope that the 1966 charts will not become too square... Above all, note that the group frenzy has passed its peak, and the market is ready for a stimulating new trend, and the coming year could

IT! HIT! HIT! HIT! HIT! HI

THE KOOBAS/BERYL MARSDEN

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PYE TN. 17012 COLUMBIA DB. 7797



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SINATRA WEEK
17th-23rd JANUARY

Songs from Beatles 'Rubber Soul' album

FRANKIE'S PLANNING THE HIT

"Wait"/"There Goes The Forgotten Man" (Philips).

FROM THE BEATLES' "Rubber Soul" LP comes the first-ever Vaughan treatment of a Lennon-McCartney number. This is a very plaintive song, which—on the surface—might appear unaccustomed to Frank's dynamic, forceful projection. But it's surprising how well his big voice copes with the wistful quality of the lyric—seems to give it more expression, somehow.

I don't rate this one of the best numbers on the Beatles LP, but Frank certainly makes a good job of it. Ivor Raymonde's backing opens with rattling tambourine, then switches to double-time at the advent of throbbing drums, sweeping strings and choir.

James Brown —compulsive

"Try Me"/"Papa's Got A Brand New Bag" (Philips).
"COUPLE of organ solos by this LP's outstanding r-and-b specialist. Top side has a slow, but compulsive, rhythm and an attractive melody. But it's the superb interpretation that's so absorbing. This boy really does play mean bluesy organ. Guitar weaves in and out of the melody line, and the reprise there's a more solid backing with saxes and a thump beat. Self-penned and strictly for the connoisseurs.
FLIP: Pace speeds for this instrumental version of his chart hit. Brown almost makes the organ talk. It's so expressive."

TONI EDEN

"Dream Child"/"Wander" (United Artists).

This is one of the best songs in the new Lionel Bart musical "Two by Four" and it's performed, as it is in the show, by one of our most underrated girl singers.

Her huskily seductive voice is ideally suited to this enchanting ballad, and Tony Osborne's wispy scoring is in keeping with the mood of the lyric.

Not chart material, but a worthwhile moment of the show, and Bart at his best.

FLIP: A more brash and dramatic accompaniment for this ballad, which has a pleasantly soothing rhythm. Again convincingly handled by Toni. On the same label, there's an instrumental version by the Brian Fahey Orchestra of "I Want It That Way," a colourful and light-hearted styling which I thoroughly enjoyed. The flip, from the same show, is the bright bouncer "You Can't Catch Me."

To all my friends in England I would like to take this opportunity of wishing everybody a

HAPPY NEW YEAR

Also, I'd like to thank you for kindly supporting my record

IL SILENZIO

LATEST RECORDING:
STARLIGHT MELODY
(AULD LANG SYNE)

Nimi Rosso

Catchy "Michelle" by Overlanders

"Michelle"/"Cradle Of Love" (Eps).

THIS album and fitting number, soloed by Paul McCartney on the Beatles' LP, is really delightful. It's a simple yet charming melody, which registers quickly, in fact I found myself humming it after only one spin—could well become a Beatles standard.

The Overlanders follow the original Beatles pattern in their version, with the spotlight on the lead singer, aided by some cut-catching harmonies.

FLIP: This is more in the folk-beat style, for which the group is mainly known. A fast country waltz, again with a pleasing vocal blend.

Good version from David & Jonathan

"Michelle"/"How Bitter The Taste Of Love" (Columbia).
AN alternative version of "Michelle," with a gently subdued backing provided by the Beatles' own recording manager, George Martin—solo guitar is strongly featured. The boys dust occasionally, with one of them singing in high register and making an effective contrast.

Another good disc, and indeed there's very little to choose between this duo and the Overlanders—though I have a very slight preference for the latter.

FLIP: Tempo speeds for an altogether brighter item, with a shake beat, added brass and a few fiasco passages from the lads.

WOLVES

"At The Club"/"Distant Drums" (Eps).
The Wolverhampton group revives the Drifters' specialty— which, of course, is a Carol King-Gerry Goffin composition. It's specked up considerably from the original, and the tin-moving shuffle beat is almost surf-like. You'd need to go some to dance to this!

It features the lead singer with chanting, organ and tambourine. A real top-tapper, even if lacking in the Drifters' quality.

FLIP: A powerful ballad with a throbbing beat. Not surprisingly in view of the title, the soloist emotes in throat-catching Orson style.

RON GOODWIN ORCHESTRA

"The Early Bird"/"The Alphabet-Murders" (Parlophone).
Couple of fun themes which Ron wrote himself. Top side has a very stimulating martial beat, with horns picking out the main melody, offset by posturing trombones.

It's a very tight-hearted and austerely in-keeping with the Norman Wisdom picture from which it comes. Despite the somber title, the flip is a Continent-flavoured jug-trotter, featuring accordion.

SECOND CITY SOUND

"Tchaikovsky One"/"Shadows" (Decca).
This is described as the world's first mini-orchestra. These boys achieve the

ALL ON POSTANA.

I wish to thank all those people in England who helped to make ZORBA'S DANCE a success

Wishing You All A Happy New Year

MARCELLO MENERBI

LATEST RECORDING "HOLIDAY IN ATHENS"

singles by derek johnson

by some crazy drumming, then the audience joins in for the second chorus—and towards the end there are some jazz improvisations.

It's a lot of fun, and generates a tremendous atmosphere.

FLIP: A slower, self-penned number. Rather moody, with an intense jazz feeling. Audience again in the background.

RICK & SANDY

"Creation"/"In A Hundred Years From Now" (Decca).
Jonathan King wrote this number, in which the duo experiments with a slightly different social approach from their previous discs—that's to say, they are no longer singing in third like the Everlys.

The boys project with considerable impact, and benefit from a walloping thump beat. Not really a protest song, more of a bitter philosophy.

The title holds the interest, the tune's a nice catch, and the scoring is startling.

FLIP: Also by King, but in quieter vein. A more intimate and less interchangeable stanzas, with a guitar backing.

FRANKIE VAUGHAN—surprising how his big voice copes with the wistful lyric.

FLIP: A heavier and faster beat, almost gallop-pace. Shades of Motown in the arrangement.

CHUBBY CHECKER

"Two Hearts Make One Love"/"You Don't Know" (Cameo).
Abandoning his characteristic twist and limbo rhythms, Chubby warbles a mid-tempo number with a romantic lyric—plus what is best described as a monkey beat, accentuated by tambourine.

Backing consists of muted brass, guitar and a chanting group. Chubby's personality and individuality shine through, but it doesn't strike me as particularly inspiring material, and it doesn't have the magic spark necessary for the charts.

FLIP: A heavier and faster beat, almost gallop-pace. Shades of Motown in the arrangement.

DOUG SHELDON

"It's Because Of You"/"How Can I Tell Her" (Eps).
In this rockabilly, Doug reminds me very much of Tony Martin—not only in the timbre of his voice, but also in the way in which he injects Chubby's personality and individuality into every word.

Perhaps it's because they're both actors. This opens quietly, almost plaintively, and develops into a punch-packed crescendo with a shouting Johnny Harris scoring.

Don't think the material's strong enough to hit, but it's a fine all-round performance.

FLIP: Contrasting bossa nova rhythm for this ballad. Another sparkling arrangement, with added organ.

And a disc from a Beatle dad

FREDDIE LENNON: "That's My Life"/"The Next Time You Feel Important" (Piccadilly).
IMMENSE curiosity value here, if only because Freddie is John Lennon's father. He's spent much of his life at sea, and this nostalgic monologue is very autobiographical.

Opens with the effect of the ocean breaking on the shore, then Freddie recites his tale in that infectious accent we've come to expect from the Liverpoolians.

Slowly swaying rhythm, with strings and background humming, and the group singing the title phrase.

FLIP: Fred makes more of an attempt to sing on this sentimental ballad. Doesn't have much of a voice, but it's quite intriguing.

BILLY FURY (Decca) is backed by the Gamblers as he rocks through four hip-tempo swingers—

"Turn Your Lamp Down Low, You Got Me Crazy, and Saved."

KIM CORDELL (Columbia) comes in with "Part 2 of 'I Sing in A Dub' series. Okay for the charts to get them all to sing. Honey-suckle And The Five, What Goes Underneath The Arches, Down By The Old Ball And Back.

LONG JOHN BARDRY (United Artists) gives vigorous versions of Dimples, I'm Your Honchie Coochie Man, My Babe, and Times Are Getting Tougher Than Tough. Good backing from the Honchie Coochie Men.

SHIRLEY MICHAE (Decca) moderates its current releases by teaming up with a beat. Sounds good, too. The other American 2's.

WITH THE BELES (Cherry). Buddy got walls First Time I Met The Blues and Ten Years Ago, while on the other side, sleep-voiced Eddie Boyd takes through Third Degree and 24 Hours.

BENNY BEINHART (Hinges Vogue) presents the top jazz guitarist of the 50s in four of his most popular records of the time—Bossa Minor Swing, Swing Quintets (all by him), and Blue Bossa.

VAL DOONICAN (Decca) is at his best with lilting, rhythmic and faintly humorous songs from Ireland, and here, on "Irish Shamades," he sings Barry May A Legend, Johnny McEldon, Strangers A Mounted Fut, and God Bless Us.

AL "TNT" BRAGGERS (Vocalion) is a raver, with a blue style and a noisy band behind him. Recorded in Houston, Texas, he rocks You're Something Else and We Bolts Together, then quietsens down for Easy Rock and Seal Bait, Cigarettes And Coffee.

HIMY SMITH (Verve) plays you "A Cow, Zulu" with smooth organ jazz versions of God Rest Ye Merry Gentlemen, Santa Lucia, and Santa Lucia Is Comin' To Town.

MOYSE BENE (ECA Victor) is from Country And West after four (mostly) cakewalk tunes by four different artists—Green Green Grass Of Home (Prest), Wanderer, I Wouldn't Buy A Used Car From Him (Newman), and Can't Remember (Combs). It's Alright (Bobby Bare).

ANSWERS TO LAST WEEK'S PWORD
ALPHABET: A HYPNOTIC 8 BY 10
LEON: 12 ARTS 14 LHS 15 VIBRATOS
TAYLOR: 10 TONN 10 NEAR 21 HONNY
22 BING 23 LEAF 23 PARADISE 20
SAD 27 ROSE 28 COR 1 29 30 THE
BEATLES 31 NOT HIND 32 WYNDY 20

DOWN: 1 HOLLY 2 DOWNERS 3
ROCKS ON 4 JAZZ 5 A RIVER 5 PROLY
6 ST DOUGLAS 7 & 22 BYE BYE VIVA
11 EYE 12 ART 13 DISAPPEAR 16 AVE
10 ANTI-WAR 24 EDEM 25 TOP TEN
26 SORROW 27 RON 28 CHAD.

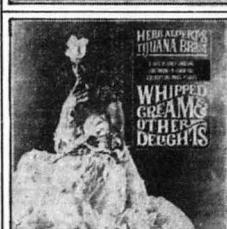
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HERB ALPERT
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LATEST SINGLE
Spanish Flea
7N 25335



HERB ALPERT
Going Places
NPL 28065
NSPL 28065 (S)



HERB ALPERT
Whipped Cream
And Other Delights
NPL 28068
NSPL 28058 (S)



THE RAMSEY LEWIS TRIO
THE IN CROWD
CRL 4511
LATEST SINGLE
HANG ON SLOOPY
CRS 8024



Singles

DOUG SHELDON
IT'S BECAUSE OF YOU
7N 17011
THE WOLVES
AT THE CLUB
7N 17013
CHUBBY CHECKER
TWO HEARTS MAKE ONE LOVE
P 965
LEN BARRY
HEARTS ARE TRUMPS
P 969
FREDDIE LENNON
THAT'S MY LIFE
(MY LOVE AND MY HOME)
7N 35290
THE OVERLANDERS
MICHELLE
7N 17034



NME TOP THIRTY

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

First Position
Last in date

Last This Week	(Wednesday, December 29, 1965)	Artist	Label
1	1	DAY TRIPPER/WE CAN WORK IT OUT	Beatles (Parlophone)
2	2	THE RIVER	Ken Dodd (Columbia)
3	3	THE CARNIVAL IS OVER	Seekers (Columbia)
4	4	KEEP ON RUNNING	Spencer Davis (Fontana)
5	5	TEARS	Ken Dodd (Columbia)
6	6	WIND ME UP	Ciff Richard (Columbia)
7	7	RESCUE ME	Fontella Bass (Chess)
8	8	MY SHIP IS COMING IN	Walker Brothers (Philips)
9	9	1-2-3	Len Barry (Brunswick)
10	10	MERRY GENTLE POPS	Barron Knights (Columbia)
11	11	LET'S HANG ON	Four Seasons (Philips)
12	12	MY GENERATION	P.J. Proby (Liberty)
13	13	MY GENERATION	Who (Brunswick)
14	14	TO WHOM IT CONCERNS	Chris Andrews (Decca)
15	15	A HARD DAY'S NIGHT	Peter Sellers (Parlophone)
16	16	TILL THE END OF THE DAY	The Kings (Decca)
17	17	A LOVER'S CONCERTO	Toys (Stateside)
18	18	A MUST TO AVOID	Herman's Hermits (Columbia)
19	19	YOU MAKE IT MOVE	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
20	20	SPANISH FLEA	Herb Alpert & the Tijuana Brass (Pye Int.)
21	21	MY GIRL	Otis Redding (Atlantic)
22	22	SAN FRANCISCO	Tony Bennett (CBS)
23	23	WATER IS OVER MY HEAD	Rockin' Berries (Piccadilly)
24	24	YESTERDAY MAN	Chris Andrews (Decca)
25	25	THE WAR LORD	Shadows (Columbia)
26	26	IS IT REALLY OVER	Jim Reeves (RCA)
27	27	YOU'VE GOT TO BE CRUEL TO BE KIND	Unit 4 + 2 (Decca)
28	28	PRINCESS IN RAGS	Gene Pitney (Stateside)
29	29	ENGLAND SWINGS	Roger Miller (Philips)
30	30	THE VERY THOUGHT OF YOU	Tony Bennett (CBS)

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, December 28, 1965)

Last This Week	Artist
1	SOUNDS OF SILENCE - Simon & Garfunkel
2	WE CAN WORK IT OUT - Beatles
3	I GOT YOU - James Brown
4	TURN! TURN! TURN! - Byrds
5	OVER AND OVER - Dave Clark Five
6	LET'S HANG ON - Four Seasons
7	FEVER - McCoys
8	EBB TIDE - Righteous Brothers
9	ENGLAND SWINGS - Roger Miller
10	MAKE THE WORLD GO AWAY - Eddy Arnold
11	FIVE O'CLOCK WORLD - Vogues
12	FLOWERS ON THE WALL - Statler Brothers
13	ONE HAS MY NAME - Barry Young
14	PUPPET ON A STRING - Elvis Presley
15	I CAN NEVER GO HOME ANY MORE - Shangri-Las
16	SHE'S JUST MY STYLE - Gary Lewis & the Playboys
17	DON'T THINK TWICE - Wonder Who?
18	DAY TRIPPER - Beatles
19	HANG ON SLOOPY - Ramsey Lewis Trio
20	THE LITTLE GIRL I ONCE KNEW - Beach Boys
21	YOU DIDN'T HAVE TO BE SO NICE - Lovin' Spoonful
22	NO MATTER WHAT SHAPE - T-Bones
23	IT'S MY LIFE - Animals
24	THE DUCK - Jackie Lee
25	SPANISH EYES - Al Martino
26	SUNDAY AND ME - Jay & the Americans
27	A MUST TO AVOID - Herman's Hermits
28	JUST LIKE ME - Paul Revere & the Raiders
29	SATIN PILLOWS - Bobby Vinton
30	I HEAR A SYMPHONY - Supremes

BEST SELLING LP IN BRITAIN

(Wednesday, December 29, 1965)

Last This Week	Artist
1	RUBBER SOUL - Beatles (Parlophone)
2	SOUND OF MUSIC - Soundtrack (RCA)
3	MARY POPPINS - Soundtrack (HMV)
4	MY GENERATION - Who (Brunswick)
5	MY FAIR LADY - Soundtrack (CBS)
6	TAKE IT EASY WITH THE WALKER BROTHERS - (Philips)
7	ALMOST THERE - Andy Williams (CBS)
8	TEARS OF HAPPINESS - Ken Dodd (Columbia)
9	HELP! - Beatles (Parlophone)
10	FAREWELL ANGELINA - Joan Baez (Fontana)

5 YEARS AGO

TOP TEN 1960—Week ending Dec. 20

Last This Week	Artist
1	LET'S NOW OR NEVER - Elvis Presley (RCA)
2	SAVE THE LAST DANCE FOR ME - Drifters (London)
3	POETRY IN MOTION - Johnny Tidson (London)
4	I LOVE YOU! - Cliff Richard (Columbia)
5	LONELY FUP - Adam Faith (Parlophone)
6	LITTLE DENISE - Nina and Frederic (Columbia)
7	STRAWBERRY FAIR - Anthony Newley (Decca)
8	GOODNESS GRACIOUS ME - Peter Sellers and Sophia Loren (Parlophone)
9	MAN ON THE MOON - Shadows (Columbia)
10	ROCKING GOODBYE - Johnny & Hurricanes (London)

10 YEARS AGO

TOP TEN 1955—Week ending Dec. 20

Last This Week	Artist
1	CHRISTIAN ALPHABET - Dickie Valentine (Decca)
2	ROCK AROUND THE CLOCK - Bill Haley & Comets (Decca)
3	MEET ME ON THE CORNER - Mel Bryner (HMV)
4	LET'S HAVE A BING-BONG - Winfred Allen (Decca)
5	LOVE IS A MANY SPLENDORIED THING - Four Aces (Brunswick)
6	TWENTY TINY FINGERS - Star 100ers (Decca)
7	HAWK EYE - Frankie Laine (Philips)
8	SUDDENLY THERE'S A VALLEY - Petula Clark (Nixa)
9	JOHN IN A HURRY - Johnston Brothers (Decca)
10	NEVER DO A TANGO WITH AN Eskimo - Alma Cogan (HMV)

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PERCY C. DICKINS

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

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IN NEXT WEEK'S U.S. CHART

Beatles get to No. 1; Stones racing up

The Beatles British chart-topper "We Can Work It Out" moves up one place to top next week's Hot 100 published by "Billboard", cables Nat Hentoff. The flippside "Day Tripper" goes up eight places to No. 10.

Other records going up the chart are (previous positions in brackets) the Rolling Stones' "As Tears Go By" 14 (48), Herman's Hermits' "She's A Must To Avoid" 15 (27), Tom Jones' "Thunderball" 30 (36), the Kinks' "A Well Respected Man" 38 (50), the Hollies' "Look Through Any Window" 39 (49), Hedgepoppers Anonymous' "It's Good News Week" 50 (54), Noel Harrison's "A Young Girl" 51 (55) and Petula Clark's "My Boy Lollipop" 52 (44). Going down are Dave Clark Five's "Over And Over" 6 (5) and the Animals' "It's My Life" 25 (23).

British duo David and Jonathan make their world chart debut with "Michelle"—the Lennon-McCartney composition at No. 98.

Extra late-night pop on BBC

THE whole pattern of BBC Light Programme's weekday late-night listening will be changed in the New Year. "Music Through Midnight"—consisting of live bands and guests, interspersed with pop discs—will now be aired nightly from Monday to Thursday (10.30 pm-1 am).

Resident hosts are Roger Moffat (Monday), Bill Recorder (Tuesday), David Jacobs (Wednesday) and Simon Dee (Thursday).

Features in next week's programmes are the Hollies, Sheila Buxton and the NDO (Monday); Kenny Lynch, Johnny Pearson and the Johnny Arthey Band (Tuesday); Janie Marden and the Ray MacKay Sound (Wednesday); and Marlon Williams, the Ken Jones Orchestra and the NDO (Thursday). "Light Night Extra" continues on Fridays, as does Peter Murray's "Late Night Saturday" show. As previously reported, "The Jazz Scene" returns to the late Sunday spot this weekend.

★ POP-LINERS ★

FRANKIE VAUGHAN tops the bill in the Light Programme's "Home And Away" next Saturday, January 8, joined by Susan Maughan & Herman's Hermits set for a five-day tour of Finland in March. Light Programme's "Top Ten Game" ends Friday, January 28. Dee Dee Warwick is fourth pianist for BBC's "Juke Box Jury" on Saturday, January 8. Freddie and the Dreamers' pantomime "Aladdin" at Manchester Palace extended one week to March 19. Small Faces guest in the TV Programme's "Joe Loss Top Show" on January 14. Bobby Darin, Vic Damone and Henry Mancini guest in BBC-TV's "Andy Williams Show" on January 28. Marianne Faithfull and husband John Dunbar leave for a ten-day holiday in Casablanca next Tuesday.

Next week's TV pop names

STAR names to watch for on TV in the next week include:

Saturday: The Byrnes Family in "Juke Box Jury" (BBC-1); Fortunes, Bachelors, Searchers in "Lucky Stars" (ABC); Peter Clark and Dudley Moore in "Gordon's Music Hall" (BBC-1); Peter, Paul and Mary in "Tonight in Person" (BBC-2); Shirley Bassey in "The London Palladium Show" (ATV); Monday: Lulu and Wayne Fontana in "Stramash" (BBC-1); Lorie Donagan, Dickie Valentine in "New Stars Art Garters" (Rediffusion); Tuesday: Shelley Berman in "Show Of The Week" (BBC-2); Wednesday: The Who and Lulu in "A Whole New Game" (BBC-1); Thursday: "Joe Loss 625" (BBC-2); Thursday: Fontella Bass, Jimmy Savile in "Top Of The Pops" (BBC-1); Friday: Dave Dee, Dory, Beaky, Mick and Tich in "Crackpots" (BBC-1); The Exciters in "Ready, Steady, Go!" (Rediffusion); "The Andy Williams Show" (BBC-1).

Peter Murray hosts a new ATV children's series, "Action", starting next Monday (3rd) and including pop guests. Also next week, Rediffusion begins a late-night series hosted by Benny Green, "Late Show London" (featuring guests), on Mondays, Wednesdays and Fridays.

AND RADIO

For the next three months, new competitors of the Light Programme's "Midday Spin" shows are Sam Costa (Monday), David Hamilton (Tuesday) and Jimmy Young (Wednesday).

Also next week's Light shows not previously reported in "This Must Be The Place" (Monday) and the Searchers in the "Joe Loss Top Show" (Friday).

CILLA'S BIG TV PLANS: OWN SPEC, DUET WITH DUDLEY, EAMONN GUEST

CILLA BLACK is to star in her own hour-long TV spectacular. Other television plans for her include an appearance on the first of BBC-2's new "Not Only . . . But Also" series on Saturday, January 15. And a return to ABC-TV's "Eamonn Andrews Show" (30th).

Seekers, Jones, Knights on new TV show

THE Seekers are the special guest artists in the first of ABC-TV's new "David Nixon's Comedy Bandbox" series tomorrow (Saturday). Also set are the Barron Knights next Saturday (8th), Tom Jones and the Squires (15th) and Freddie and the Dreamers (22nd).

Other bookings for the series—which will be screened only in the Midlands and North and by Scottish-TV and Grampian-TV—include Margaret McMillen (tomorrow and Saturday week), Rolf Harris and Lorne Leedy (20th), and Norman Vaughan (March 26).

ANIMALS, SANDIE FAITH: NEW RSG

THE Animals, Sandie Shaw and Adam Faith are set for the new shortened version of Rediffusion's "Ready, Steady, Go!"

Sandie guests on Friday, January 28. Faith is set for the following week (February 4), and the Animals for February 11. The Mark Lee-man Five are added to the January 7 show.

Five o'clock bookings for Rediffusion's "Five O'Clock Club" include Selma Jones, Leapy Lee and Patrick Dane (January 7); Patty La Belle and the Blue Belles, Pinkerton's Ascot Colours, Joni Adams and David Essex (11th); Chris Farlowe, David and Jonathan, Josh Hanna and Elaine Delmar (14th).

Seeker meets U.S. No. 1

Seeker Bruce Woodley flew to America on Tuesday for a week, during the Seekers' current 10-day holiday. Woodley will meet American singer Paul Simon—of the Simon and Garfunkel team which tops this week's U.S. chart—and complete songs they began together during Simon's recent British stay.

STARS ON 'SCENE'

Guests on Granada-TV's "Scene At 6.30" next week include Lulu (Monday), Frankie Vaughan (Wednesday) and Fontella Bass (Thursday).

SPENCER DAVIS, DAVE DEE FOR AMERICA?

TWO British groups with their first hits in the current NME Chart are already making plans to go to America. Spencer Davis—up to No. 4 this week with "Keep On Running"—is considering an offer to fly there for just one concert—at Yale University on February 25.

Dave Dee, Dory, Beaky, Mick and Tich—up to No. 19 with "You Make It Move"—plan a trip at the beginning of February, when their first hit is released in the U.S.

But both groups have home engagements set for January, and plan new singles for release here early in February.

January bookings for the Davis group are Manchester Twisted Wheel (onarrow, Saturday), Birmingham Fair (Sunday), Ipswich St. Matthews Baths (Monday), Oldbury T.I. Ballroom (7th), Margate Dreamland (8th), Woolwich Shakespeare (9th) and London's Marquee (11th).

Dave Dee, Dory, Beaky, Mick and Tich debut in cabaret for the week commencing January 25, doubling at Manchester Princess and Domino clubs.

Ballroom dates for the group next month are Redruth Flamingo (15th), Bridgwater Town Hall (17th), Malvern Winter Gardens (18th), Bristol Corn Exchange (19th), Kidderminster Town Hall (20th), Penzance Winter Gardens (21st), Torquay 400 (22nd) and Stoke Golden Torch (23rd).

PET CLARK ON PALLADIUM TV—SEEKERS OFF

PETULA CLARK tops the bill in ATV's London Palladium Show" on Sunday, January 30. It will be her first appearance in this series for 11 months although she did guest in a Sunday "Blackpool Night Out" during the summer.

The Seekers will not now be appearing in the January 9 show, when the bill is headed by Charlie Drake. The group's booking is now expected to coincide with the release of their new single, which is not yet scheduled.

Paul and Barry Ryan make their second appearance in the series when they feature their new Decca release in the show on January 23.

All the Stones are back

THE last of the Rolling Stones to return following the group's American tour—Brian Jones—flew back on Monday. He returned to London from the Virgin Islands where he spent Christmas.

Brian, recovering from a virus infection, will be well enough to appear with the Stones in Rediffusion's "The New Year Starts Here" tonight (Friday).

The Stones will not after all be appearing on BBC-TV's new series "A Whole Scene Going."

The group's manager Andrew Oldham said on Wednesday: "I have only just been asked for them by the producer and we have had to say 'no' for the time being at least because the Stones are on holiday until mid-February."

Keith Richard and Mick Jagger have written Chris Farlowe's new single "Think" which is issued on January 14 on Immediate. The record was produced by Keith Richard and Andrew Oldham.

Evicted Walkers move home

GARY LEEDS and Scott Engel—evicted from their Chelsea flat last week—have moved to separate apartments in St. Johns Wood.

John Maus flies home to California on Monday to visit his family. He returns on January 22 to resume bookings with the Walkers.

A five-day tour of Scotland is set for the trio, beginning on February 14. Negotiations are in progress for tours of Ireland, France and Germany.

MY
TI

SINATRA
WEEK
17th-23rd JANUARY

BOWIE



★
Trust **BENNY HILL** (extreme right) to get a load of disc jockeys down to the BBC's "Pop Inn" radio show to hear his new disc! Dj from left to right: **KEITH FORDYCE**, **PETER MURRAY**, **DON MOSS**, **HILL**, **Santa**, **CROZIER**, **ALAN**, **DELL**, **DAVID GELLE**, **DAVID JACOBS**, **SIMON DEE**, **ALAN FREEMAN** and **BRIAN MATTHEW**.
★

NEW DISC RELEASES

Bass' next; theme for Bassey

FONTELLA BASS follow-up to "Rescue Me," which is still climbing the NME Chart, is called "Recovery." The disc is issued by Pye on the Chess label next Friday. Out the same day on Columbia is Shirley Bassey's recording of "The Liquidator" film theme, which she is heard singing in the picture.

TOM JONES MANAGER DISPUTES NEW DISC

TOM JONES' manager Gordon Mills has protested to Decca about the planned release this month of another single by the singer—a speedy follow-up to his recording of the "Thunderball" title theme, which has not yet entered the Chart.

Mills told the NME: "Decca plans to release 'Promise Her Anything'—which is another film theme—on January 21. But I think it will spoil the 'Thunderball' record's chances. After all, the film is only premiered this week."

"Promise Her Anything" is issued in three weeks, Tom will not be here to promote it. He leaves on January 16 for his Australian tour with Herman's Hermits and does not return before mid-February.

Sandie Shaw 'Starts'

Sandie Shaw returns to ABC-TV's "Thank Your Lucky Stars" on Saturday, January 22. Only other new booking for this series is David and Jonathan on Saturday week (8th).

"The Liquidator" has also been recorded by P.J. Proby but there are no release plans for his version. Title of Unit Four Plus Two's follow-up to "You've Got To Be Cruel To Be Kind" is "This One Thing," yet another Tommy Moeller-Brian Parker composition. But a release date—planned for late January or February—has still to be finalised.

The Swinging Blue Jeans next is a Bacharach-David composition, "Don't Make Me Over," which Dionne Warwick has previously recorded. Their version is released on HMV next Friday.

Rolf Harris, who returns to Britain next week from Canada, also has a single issued next Friday—"Big Dog" on Columbia.

Five pop LPs reissued by Pye next week in the company's Golden Guinea series are by the Searchers, the Honeycombs, Chuck Berry, the Kinks and Do Diddley.

BBC's New Year revels

BBC-1 welcomes 1966 with a party dance from Scotland, "Ring In The New Year," immediately after the closing of Big Ben at midnight tonight (Friday). Guests include Andy Stewart, George Chisholm, the George Mitchell Singers and the Ian Powrie Band.

Also at this time the Light Programme is presenting a three-and-a-half hour show titled "Happy Hogmanay." Music is by Edmundo Ros, Bob Miller, Joe Henderson and, from Scotland, Jimmy Shand.

A Go-Go-Go 1966 to all!

Dylan a-and-r man to produce Animals' discs

THE Animals first recordings for Decca are to be produced by an American who is responsible for Bob Dylan's discs! He is Tom Wilson, producer of the current U.S. No. 1 "The Sound Of Silence," and he arrives in London next Wednesday to begin work with the Animals the following day.

Donovan TV special

Rediffusion's documentary about the life and work of Donovan will be screened on Wednesday, January 19. Title is "A Boy Called Donovan." It will be fully networked at 9.40 pm.

Proby club date

P.J. Proby is set for an extra week in cabaret—at the Leigh (Lancashire) Garrick Club from March 20. His booking at Stockton Town's is brought forward a week to February 27.

A new musical by the team behind the West End success "Robert and Elizabeth," called "On The Level," will open at London's Saville theatre on April 14. Music is by Ron Grainger.

Fontella Venues

Several personal appearances have been arranged for Fontella Bass when she returns next week. She will probably open at London's In Place on Tuesday or Wednesday.

Other dates are Perth City Hall (7th), Carisle Market Hall (8th), Manchester Quays (9th), Nottingham Britannia Rowing Club (11th); Rawtenstall Asoria, doubling at Sheffield Leasure (15th); London's Flamingo (16th); Marquee (18th), Edmondson Cooke Ferry Inn, and Douglas House (20th).

Tom Jones, Monro radio

Tom Jones guests in the Light Programme's "Parade Of The Pops" on Wednesday, January 12. Other January bookings for this series include Dickie Valentine next Wednesday, and Matt Monro (19th).

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NME survey of 1965's hits reveals...
CHART SHOCK: STONES 1, SEEKERS 2, BEATLES 3

THE Rolling Stones have won the NME annual points championship for the first time! The Seekers, who had not appeared in the hit parade before this year, finish surprise runners-up—forcing last year's winners, the Beatles, into third place. Sandie Shaw clinches the highest position of any girl singer since 1961. And this year's Top Ten chart artists are all British, writes NME 'Chart Accountant' Derek Johnson.

These are the main points to emerge from the 1965 points table, which is based on an analysis of the weekly Top 30 throughout the year. The Stones thus join the Beatles, Elvis Presley, Cliff Richard and Russ Conway—who are the only other artists to have won the championship since it was inaugurated nine years ago.

The Stones' score of 836 points is the lowest winning total ever recorded. Last year, this would only have been good enough to secure fifth place!

The Seekers, who finish only 24 points short of victory, amass their total on the strength of only three records. But even more surprising is Ken Dodd's feat of achieving seventh place with only two records—one of these, "Tears," alone scored 457 points and enjoyed the year's longest chart run of 18 weeks.

Sandie Shaw's fifth placing makes her the top girl chart artist since Helen Shapiro four years ago. It is significant that Dusty Springfield, recently voted World's Outstanding Female Singer, is not among the leading 30 chart artists.

BRITISH BOOST

The 1965 survey reveals a tremendous boost for British artists, who occupy the whole of the Top Ten positions. Last year, there were two Americans in the leading ten, but this time the highest ranking American is Bob Dylan at No. 11.

Elvis Presley slips to 18th—a drop of two places, despite his No. 1 hit with "Crying In The Chapel."

The belief that the group scene is on the wane is repudiated by the survey, which shows seven groups in the Top Ten, and 18 groups in the Top 30—a proportion almost identical to that of last year. But despite Sandie Shaw's showing, the girls have had a black year—only two soloists in the first 30, com-

pared with four in 1964. Here are the leading ten positions, together with the points earned by the artists concerned:

1. ROLLING STONES 836
2. SEEKERS 810
3. BEATLES 763
4. ANIMALS 656
5. SANDIE SHAW 649
6. CLIFF RICHARD 631
7. KEN DODD 617
8. YARDBIRDS 609
9. MANFRED MANN 567
10. HOLLIES 567

The next ten positions, in order, are: Bob Dylan, Gene Pitney, Tom Jones, the Who, the Kinks, Herman's Hermits, Marianne Faithfull, Elvis Presley, Donovan and the Ivy League. These are followed by the Fortunes, P.J. Proby, Sonny and Cher, the Byrds and the Walker Brothers.

The full 1965 points table, consisting of 134 artists, will be published in next week's NME, together with a detailed survey.

The award for the longest chart-topping residency goes to the Beatles, who occupied the No. 1 position for 15 weeks, as opposed to the Stones' 10 weeks.

A survey of the 1965 LP charts reveals that the top two albums of the year are both Julie Andrews film soundtracks. Winner was "Sound Of Music" followed by "Mary Poppins." Third was "Beatles For Sale," but as the Liverpool group had three albums in the Top Ten during the year, they emerge as LP champions on an aggregate basis.

DUSTY: EAMONN TV GUEST

Dusty Springfield guests on ABC-TV's "Eamonn Andrews Show" this Sunday (6th). She will almost certainly feature the song to be selected from several tracks which she has been recording this week for her next single. The disc will be released on January 14.

'SOUL' ROAD SHOW

Elkie Brooks, the Marionettes, American visitor Herbie Goins, and Michael Eves and his Nightmares are the main attraction in a soul package show to be promoted in the New Year by the George Cooper Organisation.

January dates are Hendon (Tuesday), Kingston (7th), Witham (8th), Altrincham (15th), Manchester Belle Vue (16th), Birmingham Silver Buses (17th), Scunthorpe (22nd), Bexley (23rd), Sheffield (30th) and Darlington (31st).

Ivy's to South Africa?

The Ivy League is likely to visit South Africa for cabaret in the New Year. The trio is being sought for the first two weeks of April as opening attraction for a new night club in Durban.

The League may also join P.J. Proby and the Yardbirds in British entrants in the San Remo Song Festival on January 29.

SHAPIRO'S S.A. CABARET

Helen Shapiro will fly to South Africa in February for at least a month in cabaret. She opens at the Johannesburg Colony for two weeks (6th), with a further fortnight in Durban. She may play weeks in Oorshoona and Nairobi, before returning on February 19th.

BBC teen show: Sandie, Pretties

SANDIE SHAW, the Pretty Things and Jonathan have been set for the second edition of BBC's new teenage magazine, "A Whole Scene Going," on Wednesday, January 12. The Kinks—originally booked for this date—now switch to the following week (10th). They are joined by Mike Sarne, Patty La Belle and the Blue Belles, and possibly Hayley Mills.

Manfred Mann and Paul and Barry Ryan are the only names so far confirmed for January 26. P.J. Proby is being sought for the February 2 show.

WAYNE LABEL CHANGE

Wayne Fontana's releases in America have been switched from Mercury label to MGM. His first disc through the new outlet will be at the end of January. It is the Peeter Callender-Mitch Murray composition, "You Made Me What I Am Today," the "B" side of his British hit "It Was Easier To Hurt Her."

New ballroom bookings for Wayne are Southampton Elms (1st), Bath Regency (Saturday), Bath Regency (7th), Oldham Princess (8th), Sheffield City Hall (14th) and Doncaster County Hall (15th).

Parnes sues Bachelors

Larry Parnes has taken out a High Court writ against the Bachelors for loss and damages involved due to their non-appearance in his show at the Great Yarmouth last summer. Parnes claims they both agreed and were contracted to perform.

"I can say nothing while legal proceedings are taking place," he told the NME this week.

MANFRED'S JAZZ EP

"Hello Dolly" is likely to be one of the jazz arranged pop hits which Manfred Mann will feature on an entirely instrumental EP to be produced by Peter Sellers speaking his current hit for last night's (Thursday) "Top Of The Pops" and subsequent editions. The clip comes from Granada's "The Music Of Lennon And McCartney."

NASHVILLE'S TV DATES

The Nashville Teens' new single "The Africa Way" is issued on Decca on January 28. The group is set for ABC-TV's "Thank Your Lucky Stars" on January 15. Rediffusion's "Five O'Clock Club" (18th) and Rediffusion's "Ready, Steady, Go!" (21st).

Poolle club dates

Brian Poolle and the Tremeloes, who left Sweden (Thursday) for almost a month in Sweden, Denmark and Finland, are set for two weeks in cabaret. They appear at Decca's La Scala, doubling with Grease-borough Social Centre, from February 6. Bradford 13-cum. follows from February 19th.

But Beatles ARE still top in U.S.

DESPITE their defeat at home the Beatles have again captured the American points championship with a narrow win over Herman's Hermits—according to a survey of the weekly "Billboard" Top 20 which is reprinted in the NME.

This reverses last week's news of U.S. victory for Herman's Hermits, based on the "Cashbox" magazine charts.

Main reason for the turnaround is that the "Cashbox" survey covered a period up to November 15, whereas the "Billboard" table surveys ALL of 1965. Paul McCartney's "Yesterday" scored many points for the Beatles in the last few weeks of the year.

The Rolling Stones figure prominently at No. 10, with Linda Clark one place behind. Britain's other entrant in the 1965 American Top Ten is the Dave Clark Five at No. 10.

PRESLEY UP

Elvis Presley has improved on his British rating to finish No. 10, significantly, three of the leading 20 chart artists in the States—Gary Lewis, the Temptations and Ten—did not appear at all in the British charts.

Following ten positions in the "Billboard" points table are:

1. Beatles 651
2. Gary Lewis 577
3. Supremes 501
4. Gary Lewis and the 419
5. Righteous Brothers 374
6. Rolling Stones 349
7. Patric Clark 343
8. Byrds 265
9. Four Tops 257
10. Beach Boys 231

Following placings in order are Roger Miller (31st), Freddie and the Dreamers (32nd), the Searchers and Wayne Fontana (joint 33rd), James Brown and Jay and the Americans.

Other British placings include Tom Jones (24th), the Kinks (26th), the Seekers (29th), the Byrds (31st), Freddie and the Dreamers (32nd), the Searchers and Wayne Fontana (joint 33rd), James Brown and Jay and the Americans.

NEW FOURMOST GOES

Freddie Self, who joined the Fourmost a few weeks ago, leaves the group and is being replaced by 21-year-old George Peckham. He joins their cabaret season, at London's Savoy hotel, on Monday.

Who film for U.S.

A 30-minute film featuring the Who is being directed by the group's co-manager, Peter Dinklage. The film, in which the group plays four numbers, is being made primarily for America. It will also be offered to British TV companies.

New disc signings

SESSION MEN'S POP SINGLES

TWO groups made up of session men have their first discs issued next Friday. They are The Mood Mosaic on Columbia with "A Touch Of Velvet—A Sting Of Brass" and the Organisers, led by organist Harold Smart with "Lonesome Road" on Pye.

18-year-old David Ballantyne, recently worked as a cabaret artist in Greece, will appear on New Year Friday with his own composition "I Can't Express It" (Columbia).

Gracie Gold, who has written many of the Yardbirds' hits including "For Your Love," penned "Getting Nowhere," first disc of 18-year-old Friday Browne from Manchester. The record is released next Friday on Parlophone.

A six-piece Manchester group, featuring six and organ, the St. Louis Union, make their bow next Friday (7th) with the Lennon-McCartney number "Girl," from the current Beatles' LP.

POW!!
GENERATION
he fantastic LP by
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NOW!!

© LAT 9516 **Brunswick** 12" mono LP record



Two **NM Exclusive** interviews from America

THEY started it! They kept it! And in turn it's kept them in the American, British and world charts for several years. The high-voice sound of the Four Seasons was unique when first created in 1961. Since that time it has been widely imitated, yet the inventors have not suffered. Their latest release, "Let's Hang On," has stayed in the charts for seven weeks.

A different sound has been added which group leader Bob Gaudio explains "is not really new. We've been using the deep guitar for about three years now. If you've heard our albums, you know. We finally decided it was about time to use the deep guitar on a single."

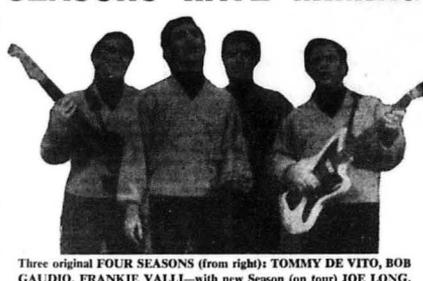
The Four Seasons, all of whom are married, were promoting their records on the West Coast last week. I had a chance to talk with Bob before they began to mime on a local television show. Miming doesn't make Bob happy.

"We realise it's necessary," he said, but when we pantomime a record it leaves us numb. We cannot inject any feeling. It's not bad for the audience, but it's not as much fun for us as performing live."

His comparison was understandable, as the four had just returned from a college tour. "It went so well it didn't seem to be work. We had spent five months hiding away, working on the act, and it really helped."

He cut his sentence short, paused, then added: "Except when something embarrassing happens, like last week, when we were playing at Pennsylvania State College and in the middle of a song the amplifiers went off! We panicked. All we could do was stop singing until the electricity went back on."

ANN MOSES talks with BOB GAUDIO SEASONS HATE MIMING



Three original FOUR SEASONS (from right): TOMMY DE VITO, BOB GAUDIO, FRANK VALLI—with new season (on tour) JOE LONG.

Stereotyped?

After appearances for several years, the Four Seasons ever become stereotyped? "Not really," Bob declared. "Every time we perform it's rewarding. Just seeing the faces of the audience, especially at benefits, is plenty rewarding."

Bob first became interested in music when he co-wrote "Short Shorts," with Buddy Randell. He explained: "I've been in the business ever since that. It's just that simple. After a while, I bumped into Frankie and Tommy, who were working together. Then Nickie came along, and we all started rehearsing."

"We had been together about three years and recorded a song called 'Bermuda' that flopped. Then 'Walk Like a Man' came along and you know the rest."

Bob also explained: "Nick Massi no longer sings with us because he was singing on the road got a bit too rough for him."

He decided he'd like to stay home, so he's producing discs now."

The new singer with the group is Joe Long. One of the Seasons knew him and asked him to rehearse with them. He sounded good, and was promptly elected the fifth Season!

Bob, the tall, dark-haired writer for the group has not penned all the hits recorded by the Four Seasons, but admits to "Sheriff" and "Big Boy." He also wrote "Walk Like a Man," "Rag Doll," and "Dawn."

Now a job

He confided: "Writing used to be a way of relaxing for me. But now it's got to be a bit of a job because there's such a demand for songs. Every time I turn around we need a new one."

"We always look for outside material, too. As a matter of fact, 'Let's Hang On' is not mine. If we find a good song we'll record it."

MORPHY-RICHARDS

NOVEMBER

DESIGN A HAIRSTYLE COMPETITION

WINNER: MISS J. PURKISS, 59 Sydenham Street, Whitstable, Kent.

Who wins a Marconiphone Stereo Radiogram

RUNNERS-UP: MISS J. STURGEON, 117 Trinity Street, Norwich, Norfolk, Nor 16F.

MRS J. GARNER, "Cobiera", High Road, Wisbech St. Mary, Wisbech, Cambs.

MISS L. BULMER, 44 Eliot Grove, Guisely, Nr. Leeds, Yorks.

MRS D. LEAR, The Post Office & Stores, Daynton, Bristol

MISS C. WILSON, c/o Mrs. Rattray, 14 Walter Road, Tully Aberdeen, Scotland.

Who each win a Marconiphone Transistor Radio or Record Player.
SEND IN YOUR ENTRY NOW FOR NEXT MONTH'S COMPETITION. DETAILS ON THE BACK OF COLUMBIA AND PARLOPHONE RECORD SLEEVES.

ANN MOSES talks with BOB GAUDIO

'Keep Running' was originally the flip, reveals

APPARENTLY Bath was flooded on Monday morning and, following this momentous news, Spencer Davis decided he had time at last to come to the NME offices for a chat.

"To be absolutely specific, you should say that the hall in Bath at which we were to play tonight is flooded," Spencer intoned. "The group and I are taking the opportunity of the cancellation to hold a meeting in our manager's office this afternoon to talk about future plans."

"Firstly, of course, we want to keep playing to the fans who have followed our kind of rhythm-and-blues for so long. With a hit record we can now be more selective over our venues but we enjoy playing clubs like Flamingo in London, Twisted Wheel in Manchester, the A-go-go in Newcastle—and, of course, anywhere in our home town of Birmingham."

"I think they're on their way out," he predicted, and continued: "We try to put a story into our songs. I think the messages in 'Dawn' and 'Rag Doll' were pretty good. But they're more stories than preaching!"

The Four Seasons currently have another hit on the Stateside pop charts—their version of Bob Dylan's "Don't Think Twice, It's Alright"—under the group name of the Wonder Who.

Came off

Bob told me: "We were just clowning around in the studio. As Frankie had done the high voice for a number of years, we decided to try it on that particular song, and it came off."

"The reason for the Wonder Who is that at the time 'Let's Hang On' was just making it in the charts, and we felt that it might hurt 'Hang On' to release another under our name. So we took another one. And actually, the Wonder Who don't sound much like the Four Seasons."

Bob hopes one day to go into the production and writing end of show business. "My ultimate goal is to make a score for a movie. I've begun by writing the theme song for the film 'Who Killed Teddy Bear'."

But the days of producing, writing or just relaxing look quite a way off for Bob Gaudio, as well as the three other Seasons. They will be much too busy touring, and promoting their new hits, to be at home for long.

Interesting

I discovered an interesting story behind their big hit, "Keep On Running", which was written by Jamaica and Jackie Edwards.

"We originally intended to do a number called 'Look Away' as the A side," Spence continued. "It was a slightly wavy out, bluesy composition and Jack Baverstock our recording manager, at the last moment decided it was not commercial."

"We had to look ground frantically for a last minute replacement. We found the substitute on the flip side—"Keep On Running".

"At one time we had a piano on the number and took that off. Then we tried a girl chorus but it was also dispensed with.

"Finally, we got the sound we wanted with a fuzz box attached to Steve's guitar. It gives that slightly distorted growling tone you can hear on the record. I believe the Stones used the same effect on 'Satisfaction'."

Spence believes that his group falls into the 'clappable', rather than the 'scramable', category and he appreciates the audience who just come to listen to the music.

"It's strange how audiences vary from venue to venue," he said. "We played two gigs in Leeds recently no more than five miles apart. At one we got a load of latter-day teddy-boys in drapes, who didn't seem too enthusiastic about anything. At the other was a really fabulous crowd who dug our music like mad."

Socialite

Although Spence is primarily concerned with providing good music, he is shrewd enough to realise the appeal of 'socialite' Steve Winwood.



OTIS REDDING

TRACY THOMAS discovers STONES KNOCK OTIS OUT!

THEY call James Brown, "Mr. Dynamite," Roy Head is known as "Mr. Rubber Legs." But the title "Mr. Soul" belongs exclusively to Otis Redding, one of America's top rhythm-and-blues artists.

Witness a Redding performance to prove his right to the name! Otis' entire face reflects the inner conflict suggested by the moving lyrics of his numbers. When he switches to an up-tempo number, the hurt expression is exchanged for a grin and an unbounding enthusiasm. He stomps his feet, slaps his thighs, enjoys himself.

My interview with Mr. Soul was an entertaining one, punctuated by his hitting my arm with a rolled-up newspaper every time he wanted to emphasize a point!

"I'm going to England early next year. My version of the Temptations' old hit, 'My Girl,' has hit the charts there!" The tall, muscular Southerner was obviously delighted. He rapped my arm in his excitement!

"Of course, I like the Beatles. But the Stones knock me out. I recorded 'Satisfaction' on my last album, you know. It really swings!

"I've had eleven hits altogether. They all broke first in the South. I'm a pretty big star down there."

"I write all my own material. Actually I prefer to do slow songs—there's a lot more soul in them. You know what I mean?" Again my arm was the target!

"Respect" is Redding's most recent smash and the one for which most American rock'n'roll fans know him. Released during the flurry of pop protest songs, the lyric has the air of complaint about it, with a different slant.

As a local d-d puts it: "That's what we want from our parents. Kids. A little respect!"

But there's no air of protest about Otis Redding. The lyric has the air of complaint about it, with a different slant.

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As a local d-d puts it: "That's what we want from our parents. Kids. A little respect!"

'Keep Running' was originally the flip, reveals



SPENCER DAVIS

SPENCER DAVIS to Keith Altham

"Steve gets most of the fan mail in the group," admitted Spence.

"I see him emerging as 'the face' in the group, rather like Paul Jones did with Manfred Mann. Because the group bears my name does not necessarily mean I am the only one of any importance."

Of the other members in his group he speaks affectionately (although he will laugh at the use of the word of "Mutt"), who is Steve's brother and their bass guitarist. He is the "shrewd" member according to Spence.

His start

A favourite topic was how he started in show business. With a quick grin, he recalled: "My daddy's a preacher in Macon, Georgia, so I pretty well HAD to sing in the choir!"

"I loved singing and just kept on until I talked the right guy, to sign me to a recording contract."

Displaying a distinct love of immodesty, Otis declared: "All of my records hit the pop charts. I guess 'Respect' was the biggest, but 'I've Been Loving You Too Long' topped the rhythm-and-blues charts."

Though I was prepared to ask more about his recording career, a faraway look entered those soulful eyes and his attention drifted across the sea to Britain. His face lit up and my arm was abused for the last time.

"I can't wait to go over! I want to see everything, play everywhere and really tear 'em up!"

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STAR QUOTE

SAID "Life" magazine's reviewer about Petula Clark: "As soon as she started to sing, I began to feel better. If this is what the younger generation has been trying desperately to tell us all this time, then perhaps things aren't so bad after all."

JONATHAN KING

and his artistes

HEDGEHOPPERS AMOUS & RICK AND SANY

hope that you too will have a successful 1966

'YOU TOUS' LETTERS ON PAGE 11

POPS IN PANTOMIME

'Robin' Ifield's singing is the highlight

THE role of Robin Hood in the London Palladium's super "Babes In The Wood" pantomime is ideal for Frank Ifield. Surrounded by his Merry Men (the Shepherd Singers), he can do his "solo" act in a forest for a change, singing lustily through "Gonna Find Them" and "Lincoln Green."

Frank's singing is a highlight of a show full of highlights. And every song he puts over is now, written by the Shadows, specially for this well-costumed, lavishly presented production.

Frank carries the mood well, from the rousing "To Be With You," "Don't Be Afraid" and "Down With Tyranny" to the sentimental "My Love" (sung with his Maid Marion, the beautiful Tricia Money), and "There'll Be Another Spring."

Frank will have to put a little more into his spoken lines, but that will come. He makes a first-rate hero, however, and puts up a great sword fight against



Cilla a most vital 'Red Riding Hood'

IN the title role, Cilla Black injects youth, warmth and vitality into her first pantomime, "Little Red Riding Hood" at the Wimbledon (London) Theatre. Whenever she appeared (not often enough for me) her relaxed and friendly approach was warmly received by the audience.

At one juncture she even went as far as deliberately pinch the cheeks from Dame Wermood (Jack Hacht), "There!"

"You're not any relation of mine or my smudged Cilla, smudging her eyes from the spotlight to find the mystery voice."

Cilla told me after the show that she loves being in the pantomime—which is fine because the audience definitely loved having her. Cilla's not so much a pop star—more an entertainer—

KEITH ALTHAM.

Ken's hits in 'Humpty'

IT'S going to be a fatfupharious Dickensian season at the Birmingham Theatre in "Humpty Dumpty," where Diddy King Ken Dodd emerges from an egg and yokes, yokes, yokes the way through one of the most spectacular and colourful pantomimes to be staged in the Midlands.

"The Yokes" ("Yokes and 'Happyness" are three of Diddy's warmly-received songs along with several others including "We Are The Diddy Men." This introduces for the first time on stage the comic's famous ditty characters—Mike the Marmalade, Yew Hamish, Little Egan and Nobby Pansonic. Straight pieces, along with others not yet identifiable.

"How Can You Tell If Somebody Loves You?" is another song which caught approval. This time by the blonde and shapely girl group, The Yokes. They also do an updated version of "Bless 'Em All," giving a string of pop stars someone to cheer.

Ken Dodd and Barbara Halloway are the traditionally inept Boy and Girl. Ken Roberts a robust and comic Simple Simon and Larry Macklin is there doing another first class job of directing.

T.M.
(See picture on front page).

Berries get the laughs

THE Rockin' Berries, the Birmingham group making their pantomime debut at nearby Wolverhampton, in "Jack And The Beanstalk," at the Grand Theatre, cope well with the title they have to do with the story, and shine as an accomplished beat outfit.

Not content with merely singing their hits, the Berries show us how they learned to dance, mix comedy with their music, and before their set they even manage to do their version of the Beatles' hit, "We Can Work It Out."

Other numbers they feature are "He's In Town," "Boo Boy," "Yaddy Yak," and "The Water Is Over My Head." The latter is a rather tender Clive Lea then does his clever impersonations—both Steptoes, Cliff Richard, Tommy Cooper, P.J. and Norman Wisdom.

T.M.



BILLY FURY is "Aladdin" at Oxford New theatre this year. His "Princess" is CHERYL KENNEDY.

BILLY FURY MAKES A TUNEFUL DEBUT

BILLY FURY made his debut in pantomime on Boxing Day as "Aladdin" at the New Theatre, Oxford, with his backing group, the Gamblers, as six Chinese policemen.

The script, with songs by Cyril Ornadel, David Croft and Paul Park, who wrote the book, offers Billy plenty of opportunities, well taken.

During the show he puts over "Adam And Eve Had A Garden" and "Here Am I All Alone" and in his own spot at the end of the evening "I Am What I Am," "My Thoughts Of You," and "I Got A Feeling."

He also teams with 16-year-old Cheryl Kennedy, who was in "Half A Sixpence" with Tommy Steele, in a couple of duets: "Let's Make Believe" and "Sweethearts And Lovers."

Wishes Wishes is Roy Fell, who has just released his first disc, "When My Love Comes."

DON CHAPMAN.

Barron Knights 'send-ups' win them big acclaim

ALTHOUGH they are often on stage in "Robinson Crusoe" at the Birmingham Alexandra, the Barron Knights, who play the crew of the "Sunny Sally," have little to do with the panto plot.

There is a comedy role and they make the most of it, proving themselves the best comedy hit outfit in the business. In their main spot the boys are introduced individually before they continue with cool versions of "Big Moon," "Deep Purple," and, of course, "Merry Gentle People."

This colourful pantomime allows them scope to crop up from time to time with the occasional reproduction number and "Come To The Dance" and "You've Got To Have Some."

But it's their send-ups of Marlene Faithfull, of the Ivy League P.J.s, the Stones and the Beatles that bring them the warmest reception.

T.M.
(See picture on front page).

Bachelors do well with 'Dolly'

FOR their second excursion into the improbable and illogical world of pantomime, the Bachelors find themselves in the parts of the broker's men, with nothing much to do as actors except wear fancy costume and appear as "continuity" boys.

This is all right, because they are allowed to perform the job for which they were engaged to sing, some of their most engaging "hit" standards, "Charmaine" from their early days, goes down particularly well, but "Holla Dolly," their latest recording, is an absolute show-stopper.

The Bachelors' charm, gaiety and warmth add up to the excellent reason why the Hippodrome's pantomime box office advance bookings this season are a post-war record.

Three o'clock at the end of this three-hour comedy production, presented by Tom Arnold and Bernard Bedford, outstripped by far the receipts they had made in years at the Grand Hippodrome when they headed a variety bill.

JOHN COE.

VINCE HILL
"TAKE ME TO YOUR HEART AGAIN"
Columbia DB. 7781
NOEL GAY MUSIC

CILLA BLACK as "Little Red Riding Hood" at Wimbledon theatre. Behind her is JON PERTWEE.



FRANK IFIELD as Robin Hood with **TRICIA MONEY**, his Maid Marion in "Babes In The Wood" at the London Palladium.

Gerry and Pacemakers liven up Xmas revue

AFTER turning down a big pantomime offer, Gerry and the Pacemakers had decided not to do a Christmas show this year. They accepted a late offer to appear as special guest stars with Norman Vaughan in "Christmas Crackers" at the Shrewsbury Granada.

Even before the two week show opened on Monday at the Granada were that it would be bringing box office records!

Their bookings must have been "unimaginable," but to be certainly something bit or more about their performance. The enthusiastic audience warmed to the Beatles Liverpool band with the seawary personnel right from his hit number "It's Gonna Be A Night."

First hit

He first hit "I Like It" got a tremendous reception. The applause erupted on into the opening bars of his sweet "Walk Hand In Hand." After three more medley—"How Do You Do P.P." "Ferry Across The Mersey," "I'm The One," and "Hallelujah I Love Her So"—pianist Les Maguire teamed six main Gerry for a polished rendition of "Don't Bore Me."

Gerry next sang songs for "Preload You're Happy When You're Broke" and rounded off a great performance with "When You Love A Man" which was a hit.

BARRIE WILLIAMS.

Kramer, Dakotas of much account!

BILLY J. KRAMER makes his first venture into pantomime in Mother Goose at the ABC, Nottingham.

A good, compact panto, it gives Billy J. and the Dakotas ample opportunity to show their musical talents. Billy J. takes the part of the Viscount of No Account, a part which demands little acting but a great deal of singing.

Which is just as well, for the Liverpool lad obviously does not feel comfortable in the straight talking lines.

However, his songs come over tremendously well, particularly "Non City" in his latest show. He also sings "Little Children" and many of his recording hits.

One song he hasn't recorded—"Scarlet Ribbons"—produces a fine seasonal effect. The panto continues until January 15.

LUKE CASEY.

In next week's NME—
FULL CHART-POINTS SURVEY BY
DEREK JOHNSON

SINATRA WEEK
17th-23rd JANUARY



NORMAN VAUGHAN gets in the middle of **GERRY** (4th left) and the **PACEMAKERS** in this happy picture, taken in Shrewsbury for NME. The Pacemakers are (l to r) **LES MAGUIRE**, **FRED MARSDEN** and **LES CHADWICK**. They didn't mean to do a Christmas show this year, but are glad they have now.

★
Wishing all our friends,
fans and business
associates
ALL THE BEST FOR 1966
THE
SPENCER DAVIS GROUP



The DAVE CLARK FIVE are complimented by reader Keith Revell below for their No. 1 hit in America.



P. BUTTERWORTH (East Dulwich): I would like to say how much I love the Dave Clark Five... I was extremely glad to see the Dave Clark Five have reached the No. 1 spot in America with "Over And Over".

JIM RIVERS (Roscombe, Hampshire): Congratulations to Ringo Starr for his country-and-western number one on the Beatles' "Rubber Soul".

KEITH REVELL (Hurst Green, Sussex): I was extremely glad to see the Dave Clark Five have reached the No. 1 spot in America with "Over And Over".

G. J. HOWARD (Leicester): Cliff Richard need not in any way feel surprised at being voted top British Male Singer for the seventh year.

BRIAN KIRKLAND (Ilford): I am in complete agreement with Derek Johnson's feature on the "Pop Prates".

S. CHARWOOD (Brighton): I was so pleased to see a picture and feature on Dave Dee, Dory, Dick and Tich in the NME.

F. & V. SMITH and K. UPTON (Manchester): After reading that the Fortunes had last week refused visas for the United States, we were writing to say how disgusted we were.

HEIKKO SUOSALO (Rovaniemi, Finland): The greatest news I've heard for a long time is that P.J. Proby can stay in England.

MARION JEAN LAING (Edinburgh): The Beatles have done the seemingly impossible - produced an even better record than "Help!".

THE WORLD CELLAR CLUB (Behind Kingston-on-Thames): Open All Night Friday & Saturday.

THE ANTIQUES (111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 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TAIPIECES by the ALLEY CAT

BIG success of Frank Ifield's London Palladium pantomime may encourage Bernard Delfont and Leslie Macdonnell to extend run—which would cancel Tony Bennett's projected season... Third happy event for Chris Andrews' wife awaited... For Xmas, Max Bygraves suggested pair of shoes for Sandie Shaw; how witty!!...

While Elvis Presley remains a star, Cliff Richard almost certainly will... P.J. Proby thinks he deserves an Alley Cat award—for taking most kicks!... Mitch Murray penned flipside of Shirley Bassey's next single... title if who revive current Seekers hit: "C-C-C-Car-

nival Is Over"... BBC-TV "Ken Dodd Show" highlighted holiday viewing... Small Faces publicity agent Tony Brainsby sent sickest Christmas card—Spencer Davis most original... How many managers handling



MAN BITES DOG!

P.J. PROBY has always been a news-maker. Here he does it again for our photographer Napier Russell—by biting one of his dogs!!!

Kinks this week?... In his suitcase, Keith Moon of the Who carries an axe... D.D. Peter Sellers wear a Beatles wig at Christmas? Both flipside of Ken Dodd's hits published by his own companies... Jonathan King informs your Alley Cat he always talked too much... Tom Donohue (a Californian d-j) said to Roger Miller: "If England swings, why do Rolling Stones, make their records in America?..."

Carney's "Michelle"... At Christmas, Beatles gifted music publisher Dick James with gold cuff-links... Chart entry for Crispian St. Peters likely... On their next visit, Peter, Paul and Mary will record here... Amusing in parts: Jimmy Tarbuck and Audrey Hepburn taking off Soney and Cher (Palladium TV)... In which direction is Walker Brothers' ship moving?... Well deserved: Baron Knight Top 10 entry... Gene Vincent ordered to pay manager Don Arden £675 for contract breach... Is Sandie Shaw preparing an announcement?... NME chief Maurice Kinn arranged "JBP" for soccer star Jimmy Greaves next month... In U.S., Herb Alpert and the Tijuana Brass have No. 1 selling LP...



SELLERS GIVES BEATLES' SONG

OLIVIER TOUCH

EXACTLY five years ago, Peter Sellers was riding high in the NME Charts, in the detectable company of Sophia Loren, with a novelty number titled "Goodness Gracious Me". This disc, which had been inspired by a film called "The Millionaires", in which the two stars appeared, was one of the major hits of the 1960 Christmas party season.

Following this success, which climbed to No. 3 in the hit parade, Peter and Sophia teamed again for "Bangers And Mash"—which also entered the charts, without achieving the heights of its predecessor. Since then, Peter has been missing from the pop record scene. Until last week, when he returned with a vengeance! His waxing of "A Hard Day's Night" entered the NME list at No. 20, and this week rises to 15th position.



called the Mastersingers, whom I shall shortly be recording in their own right." I asked George if he can now expect further recordings from Peter, and he assured me that there will be more releases "from time to time", though not necessarily of Beatle material. "I'd also like to do another album with him, but the main difficulty lies in finding suitable material," he said.

Peter's albums have always been big sellers (so far so pun intended) and in fact some of his earlier LPs—like "Peter And Sophia," "The Best Of Sellers" and "Songs For Swinging Sellers"—are still extremely popular. Don't forget also that, in addition to his singles hits with Sophia Loren, he still cropped up in the charts on several occasions as a member of the Goons.

Bond role

So far as his filming activities are concerned, Peter has just completed "The Fox", which was shot on the lovely island of Ischia, and in which he appears with his wife, Britt Ekland. The Sellers have been spending a quiet Christmas, but early in the New Year, Peter starts work on his cameo role in the very latest James Bond movie "Casino Royale".

"It is pleasing to see Peter Sellers back in the hit parade, if only for the reason that he injects a little light-heartedness into the pop scene. All too frequently, our music is treated with a stuffy aloofness and intense seriousness—and, as we all know, it's become the subject of personal feuds. I have always maintained that pop music is fun, and is meant to be enjoyed—and if Peter has made some of us open our eyes to this fact, then more power to him!" **DEREK JOHNSON.**

Versatile

The reason Peter's absence is not difficult to pinpoint. For, in the intervening years, he has developed into one of the world's most sought-after—and perhaps THE most versatile—film actor.

For him, recording has necessarily become very much of a sideline. Furthermore, he has spent much of his time in America. And although he has recorded on odd occasions in the States, he has never managed to establish the degree of rapport with the American disc boys, that exists between him and his British recording manager George Martin. "When Peter came back to convalesce after his severe illness, he gave me a ring and suggested that we should think about making a few more records," George told me. "The big problem was—what should we record?"

And the first inspiration came from actor-writer John Junkin, who suggested that Peter should try reading Beatle lyrics. "We gave it a try, with dialogue versions of 'Can't Buy Me Love' and 'She Loves You', but it didn't really work out. Then I thought of the marvellous impression Peter does of Laurence Olivier, and we decided to have a crack at 'A Hard Day's Night'. We actually recorded it about six months ago—then Peter went off on location, and I added the Elizabethan-type music in his absence. "The 'B' side was recorded very recently and employs a group

RECORD OF THE WEEK!

LEN BARRY

HEARTS ARE TRUMPS



P 969

Hermits revive late George Gershwin's "Bidin' My Time"... Warner Bros. issuing Jackie Freeman single in U.S.... Marvin Gaye has LP of late Nat 'King' Cole's hits...

For Savoy Hotel cabaret, Petula Clark receiving higher fee than Lena Horne... Many Americans from Tom Jones our best singer... From Eye, Edmund Hoekridge switches to Decca—Joanie Sommers Warners Bros. to CBS.

Dudley Moore strongly resembles Kit Lambert, co-manager of the Who... New white Cadillac for Herman broke down after one week... Jimmy Tarbuck cracks: "For his next, Ken Dodd must record 'The Overflow'..."

From New York, Johnnie Ray moves to Hollywood... John Lennon greatly admires Beach Boys' records... "U.N.C.L.E." TV star David McCallum singing on Capitol...

Now among Sammy Davis' favourite performers—Paul Anka... Philips manager Johnny Franz doesn't deserve back-handed Walker Brothers' remarks... Release from Bernie Lowe's Cameo-Parkway label sought by Chubby Checker...

Under negotiation by Tito Burns: TV special here for Roger Miller next spring... Both sides of new Len Barry single self-penned... Chris Montez has waxed Tony Hatch and Petula Clark's "Call Me"...

Horst Jankowski's new single revives Irving Berlin's "Play A

Simple Melody"... Singer Tommy Leonetti has married actress Cindy Robbins, ex-fiancee of Robert Horton... Postponed by producer Hillard Elkins until 1967 here: Sammy Davis in "Golden Boy"...

Australian girl Judy Wade here to marry Frank Ifield's road manager Mick Conlan... Every set sold for Ken Dodd's Birmingham pantomime... Expect Righteous Brothers in Top 30 with a revival of Frank Chacksfield's "Ebb Tide"...

Next single by Herman's Hermits almost certain to revive George Formby's "Lemon" On A Lamp-post... Their musical director Caletto has parted from Four Seasons... With his light and dark hair, is Jimmy Savile preparing to join Black And White Minstrel?!

WHO'S WHERE

- (Week commencing January 3, 1966)
- FRANK IFIELD: London Palladium
- BLACK & WHITE MINSTREL SHOW: Victoria Palace
- FREDDIE AND THE DREAMERS: Manchester Palace
- ROCKIN' BERRIES: Wolverhampton Grand
- BACHELORS: Bristol Hippodrome
- GERRY AND THE PACEMAKERS: Mrs. Mills
- REX DODD: Birmingham Theatre
- BILLY J. KRAMER: Stockton Globe
- BARON KNIGHTS: Birmingham Alexandra

FREDDIE, ROCKIN' BERRIES IN PANTO GEAR

Two more pantomime shots: FREDDIE, of the Dreamers, as Wishee Washee in "Aladdin" at the Manchester Palace, sides to one knee to propose to MARY HEWING (Genie of the Ring). In other pictures the ROCKIN' BERRIES doll up in pantomime gear during "Jack And The Beanstalk" at Wolverhampton Grand.



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