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**DUSTY · SPOONFUL · MANFRED
RIGHTEOUS BROS · PAUL SIMON
CILLA BLACK · TOP POP NEWS**

No. 25

THE BALLAD OF THE
GREEN BERETS

S/SGT. BARRY SADLER on R.C.A. 1506
THE ALAN MOORHOUSE ORCHESTRA
ON PYE 7N. 17037
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Elvis
film
storm!



Readers have rushed to defend ELVIS PRESLEY (seen here in "Frankie And Johnny") after Norrie Drummond's criticism of his film. (See "From You To Us," page 8). Elvis is back in the NME Chart this week at No. 21.



Below: That brilliant song team, PAUL McCARTNEY and JOHN LENNON, complete their second week of recording this weekend with the two other BEATLES, but still face another two weeks to finish their next single and LP.



JANE ASHER finds MICHAEL CAINE'S whisper amusing. Shot is from the film "Alfie," which will be generally released on May 1.



The BACHELORS have zoomed up the NME Chart with "Sound Of Silence," at No. 4 this week. Read about the composer, Paul Simon, on page 10.

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May 8th HULL, A.B.C.
May 13th WIGAN, A.B.C.
May 14th CHESTER, A.B.C.

May 15th CLEETHORPES, A.B.C.
May 20th LINCOLN, A.B.C.
May 21st NUNEATON, A.B.C.
May 22nd NORTHAMPTON, A.B.C.
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May 28th PETERBOROUGH, Embassy
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NICE, ABNORMAL SPOONFUL!

Keith Altham spends a few frenzied hours with America's latest hit group

JOHN SEBASTIAN, twenty-one-year-old composer and singer of the Lovin' Spoonful's latest hit "Daydream," which is currently No. 4 in America, arrived at the group's Pye Press reception last Thursday wearing a russet suede jacket, blue jeans, what appeared to be a yellow striped pyjama jacket and dark lenses in his antique circular spectacles.

He looks and talks like a happy combination of Ray Davies (before beard) and Byrdman Jim McGuinn, and his courteous, soft-spoken manner makes him an ideal P.R. man for the group. He is particularly careful not to say the wrong things about the right people.

Getting the Spoonful on the move in America was an exhausting task, he related.

Hawked

"We took our master tape of 'Do You Believe In Magic' (their first U.S. hit) around record companies and publishing people for about eight months, and no one wanted to know," he told me.

"The instruments all sounded different to them—it was a concept which they did not understand.

"In America, certain big publishers think only tasteless records make money. Like when 'Green Beret' comes up, they all rub their hands and say 'What a terrible disc—it's bound to make money.' The big business men don't like taking chances. It takes something big to scare them into moving something original.



LOVIN' SPOONFUL (l. to r.): JOHN SEBASTIAN, JOE BUTLER, STEVE BOONE and ZAL YANOVSKY.

He knocked gently on the door (an exception, I am assured, as the door generally vibrates and falls apart to his rapping), and pranced into the room wearing an enormous pair of dark circular sun glasses and a cowboy hat. It would have been in character had that been all, but he was, in fact, wearing a shirt and trousers, to boot. "Wowie!" he exclaimed, shaking me enthusiastically by the hand. "I brushed my teeth three times and came straight down."
"I met Lee Dorsey last night in Blaises, and gave him my broccoli juice—I had the last portion of broccoli," he added, by way of explanation.
On the Spoonful's next LP, Zak is listed as playing "electric gong" and "throw up yakety guitar." This, it transpires, is him gargling with water and playing a guitar "tuned" to a discordant distortion of sound.

Comments

Over breakfast, a number of interesting observations were made:
JOHN: "We play happy tyme music with roots in Chicago blues... Fifty per cent of our records are bought by teeny boppers... I'm wild about Jesse Fuller."

ZAL: "We play 'ug band music without the fugs... Pass the milk again... I can't seem to get my face working."

JOE: "Gary Lewis is being drafted into the U.S. Army, and seems happy about it."

STEVEN: "The best new groups in New York are the Strangers, the Blues McGoos, the Blues Projects and the New York Public Library—my brother Skip, is in that. I'm going to Blaises again tonight!"

Nice, abnormal people, the Lovin' Spoonful. They possess that rare gift of being able to send up and catch you so it doesn't hurt!

"I remember meeting the guy who wrote and recorded the Shirelles' hits—Alan Lauber. We were knocked out with his numbers. Then he told us he wrote 'Mr. Bassman.' We pulled faces, and he replied, 'Boo—the money.' Which means, quite simply, it pays!"

"It took a visit from Phil Spector, who came to see us playing at the Night Owl in New York, before people realised that maybe we might be interesting. 'We turned down Spector's offers because we didn't want to be swallowed up under his name."
"Then we met Erik Jacobsen, who thought like us and produces our discs. Kama Sutra Records got interested, and away went our first disc, 'Do You Believe In Magic.'"

was ordering "gargantuan breakfasts for the group," which included some "Guava jelly" for Steve Boone which, it later transpired, does not exist.

Steve is their long, slender bass player, whose main claim to fame is that he wears a German iron cross around his neck ("I won it for being the first one up the Navarone pass—killed three of 'em") and boasts being descended from Daniel Boone, the Wild West scout.

Careering

"His brother was a horse thief," he explained quickly. "I come from that side of the family." His best friend in the group appears to be Zak, with whom he had been careering around London in a hired Mini until the early hours that morning.

"We went to see Screaming Jay Hawkins at Blaises," said Steve. "He was singing in the 16th register of his voice, and was a drag—he did 'I Put A Spell On You' in waltz time."
Joe Butler, the group's drummer, observed he was better in the days when he wore pink sequin stage suits and those gold lame tights.

Zal Yanovsky, their lead guitarist, is the greatest character in the group, largely due to the fact that he is the biggest exhibitionist. A natural comedian, he will suddenly wave his arms and shout "Zowie!" and "Pow!" with beautiful timing.

Breakfast

At this point, John had to go off to speak to someone else, and I was invited to take up things again over breakfast with the Spoonful at their Mayfair hotel the next morning.

As I left the reception, I noticed lead guitarist Zal Yanovsky had enlivened proceedings by squirting a soda syphon across the room. Breakfast looked like being an experience. Prompt at 10 am I arrived in the room of their genial drawing American super-publisher, Daniel J. Moriarty, who

FANS WANT EL IN 'CREOLE'

ELVIS PRESLEY fans in South Yorkshire have a good idea to get "King Creole," the film in which Elvis really proved he could act re-issued.

It is up to Hal Wallis to give permission for the release and then for the cinemas to book it.

The film was first shown in Britain in 1958 and it was certainly the best film that he has ever made from a dramatic standpoint.

The NME hopes that the fan club succeeds in its effort.

Pick of the Tops

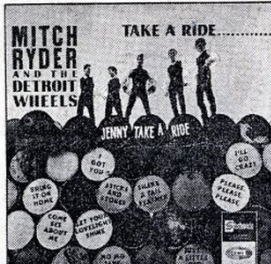
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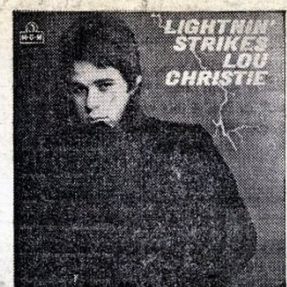
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- LOU CHRISTIE
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M.G.M. 1308

- TOYS
May My Heart Be Cast into Stone
Stateside SS502
- DEL SHANNON
The Big Hurt
Liberty LIB55866

BRITISH

- DAVID BALLANTYNE
Love Around The World
Columbia DB7896
- DIANE FERREZ & NICKY SCOTT
You've Gotta Learn
Columbia DB7897

- DAVE ANTONY'S MOODS
New Directions
Parlophone R5438
- THE MASKED PHANTOM
These Clogs Are Made For Waltzing
Parlophone R5437



CHART-TOPPER DUSTY LEFT HOLDING

THE MONKEY!

IT'S not every day you can expect to find Dusty Springfield elegantly clutching a monkey in the middle of the studio floor at "Ready, Steady, Go!" No Sir! That kind of monkey-business happens very rarely indeed.

But this—believe me!—was the scene which greeted me when I strolled into RSG rehearsals at Wembley last Friday, before I knew, four days later she had topped the NME Chart for the first time as a solo artist, with "You Don't Have To Say You Love Me." Monkeys must bring luck!

There was also a very un-hip and un-RSG type orange box on the floor, and Dusty was mournfully holding on to Jacko, (or whatever his name) while people dashed around muttering about the RSPCA.

'Little devil'

"Poor little devil," Dusty was wailing. "Heaven knows where he's come from, or why. He's just been delivered in this orange box . . . no name, no anything. I suppose it's a birthday present—I'm 26 tomorrow. But I don't know what I'm going to do about him. I've got to go to Wigan."

Wigan waits for no monkey, so she was having to do some very swift enquiries about who could give the little fellow a home for the night.

Meanwhile he appeared to be frightened and hungry (viz. one nibbled trouser suit), so Dusty took him away from the bright studio lights up to her dressing-room.

Here she fed him with apples, and he showed his appreciation by doing something highly unexpected indeed. Seems some monkeys have no respect for stars—top of the Chart or not!

WHO'S WHERE

(Week commencing April 25)
FRANK FIELD
 London Palladium (closes April 30)
BLACK & WHITE MINSTREL SHOW
 Victoria Palace
FREDDIE AND THE DREAMERS,
 SUSAN MAUGHAN
 Shrewsbury Granada
ONE-NIGHTERS
 (Commencing Saturday, April 23)
ROY ORRISON, WALKER BROTHERS,
LULU; Hammersmith Odeon (23rd),
 Ipswich Gaumont (24th), Tooting
 Granada (27th), Luton ABC (28th),
 Portsmouth Guildhall (29th)



DUSTY with the monkey presented to her at the "RSG" studios last Friday. Seems it brought her luck!

his bones brittle, and he's always breaking them."

She looked very sad and I gallantly switched the subject to the first topic that came into my head—how long had she been singing professionally?!

She tugged absently at the lapel of her corn-coloured trouser suit ("Darling," one of the production assistants had said earlier, "the suit's sweet and all that, but you can't wear it to sing a ballad"); and told me:

"Well, I certainly haven't been singing for ten years. One of the daily papers printed that, and it's just not true. I have been singing a while, though, and I guess my brother Tom helped me get into the business. I was with a group called the Lana Sisters (now the Chantelles), and then came the Springfields."

"One of the first appearances I made was at a talent contest in Ealing, Tom played the piano, and I sang numbers like 'I Love A Piano' and 'When That Midnight Choo-Choo Leaves For Alabama'. Laugh!"

Suddenly an announcement came over the Tannoy, asking would Miss Dusty Springfield go to the reception desk. She showed her cup of tea.

"I'll bet it's that monkey again," she grinned.

And I'll bet it was . . .

Happy ending

MONKEY STOP PRESS: An RSG technician ("I've always wanted a monkey") is now looking after it, and there's a whole waiting list of other pet-lovers who have offered to give it a home if needs be. So no letters to Dusty, please!



Master Singers sing Code as a Psalm!

SOMEHOW I don't think we'll ever see NME Chart newcomers the Master Singers on "Ready, Steady, Go!" They're not that sort of group! In fact, there's a definitely un-pop flavour about these four intellectual "egg-heads" whose Psalm-like version of "The Highway Code" stands at No. 27 in this week's list!

Some time ago they were all teachers on the staff of Abingdon School, near Oxford. They simply enjoyed singing together on an amateur basis.

One day the teachers—John Horrex, George Pratt, Geoffrey Keating and Barry Montague—came up with the idea of setting the first part of the Highway Code as a Psalm, to be sung unaccompanied like an Anglican chant.

Princess

Their headmaster heard it, got them to sing the number when Princess Margaret attended the school one day, and later had a private recording made. This found its way to the BBC, by way of Fritz Spiegel, the Liverpool-based musician who wrote that one-time NME Chart hit, "The Z Cars Theme."

Since then? The record was broadcast once, but the Master Singers then split up to take up various teaching posts in various parts of the country. That seemed to be the end of it.

However, a copy of the disc somehow found its way to Beatles recording manager George Martin, who asked them to come together specially to help with the backing for the Peter Sellers disc "Help", and to re-record "The Highway Code" for singles release!

Chances of another record from the Master Singers are slim. Barry Montague is now in Australia, and the other members of the group (all in their early 30s) seem quite happy in their present teaching jobs. Member George Pratt also "hates pop"—and likes playing chamber music and baroque organs. Swing, fellas, swing! A.S.

NEWCOMERS TO THE CHARTS

Roy C 'shoots' in

A RECORD nobody thought was commercial makes its debut in the NME Chart at No. 25 this week—Roy C's "Shotgun Wedding," on the comparatively small Island label.

Roy is a young Negro music publisher, songwriter and singer in New York, but apart from that very little is known about him in this country. The record itself was a sizeable r-and-b hit when it was released in America more than a year ago.

However, it did not make the national charts over there, and when a copy of it was received in this country no plans were made to release it.

Says Guy Stevens, an Island executive: "We just didn't rate as commercial. Then a lot of people around the London discotheques seemed to get hold of imported copies. After that a tremendous demand began."

"Eventually it got so strong that we had no option but to release the record! Since then there's also been a tremendous amount of interest by the pirate



stations, and people like Mike Raven on Radio 390 have plugged it time after time.

"We already have a follow-up ready. This is called "Dance Girl" and was issued in the States some while ago."

Roy C (his full name is Roy C. Hammond) has given the Island label its first major hit record in this country. And things seem to be looking up all round: Island Records' Jackie Edwards is composer of "Keep On Running" and "Somebody Help Me", and Island executive, Chris Blackwell, is manager of the Spencer Davis Group! A.S.

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SINGLES reviewed by Derek Johnson

James Brown cult will really lap this one up

"Ain't That A Groove"—Parts 1 and 2 (Pye-International).

THE incessantly plodding beat of this lengthy opus will have you in a trance by the final fade-out. J.B. handles the lyric in that inspired, and at times impassioned, throaty croak (with occasional shouts and screams for good measure), backed up by strident brass, and the girls echoing his words. He's not everyone's cup of tea, but the Brown cult will lap this up. It's little more than a repetitive riff, but it's got tremendous atmosphere and feel. Super r-and-b, for the specialists!

Merseys punch home 'Sorrow'

"Sorrow" / "Some Other Day" (Fontana). A PART from the moody opening, complete with cello, the title belies the snappy pace of this disc. The words are wistful, but it's handled with tremendous punch and verve.

I like the harmonic vocal blend which the boys employ, plus their occasional falsettos, and the way it's carried along by biting brass, tambourine and crashing cymbals. FLIP: A more orthodox mid-tempo item. Quite melodic, and again featuring that ear-catching vocal sound.

PRETTY THINGS (to r) John Sax, Brian Pendleton, Skip Allen, Dick Taylor and Phil May.

DIANE FERREZ AND NICKY SCOTT

"You've Gotta Learn" / "Like You As You Are" (Columbia).

After their first up-tempo disc, the duo drop to rockaballed pace for this Charles Aznavour composition. They cut most attractively, and are aided by a full orchestral backing and chanting group. It's very melodic, and the lyric has been thoughtfully conceived.

FLIP: The pair interchange lines in this bright-and-breezy finger-clicker, with a hint of blue beat.

DAVE ANTONY'S MOODS

"New Directions" / "Give It A Chance" (Parlophone).

A Manfred Mann-Mike Inez composition, and the Bournemouth boys give it the full Manfreds treatment. Mainly solo voice, with occasional harmony support.

It's a good one, which deserves hit status, but it'll be a struggle for a relatively unknown group. FLIP: Not such strong material, but another very competent treatment. Mid-tempo, in the r-and-b mould.

BRIAN HYLAND

"3,000 Miles" / "Sometimes They Do, Sometimes They Don't" (Philips).

A promising start, with walloping drums and concerto-type piano—then it breaks into a very run-of-the-mill medium-pacer.

The melody's nothing to write home about, but the lyric's quite absorbing, and Brian dual-tracks it—and manages to sound remarkably like Gary Lewis. It's been a long chart wait for the "Itsy Bitsy Biking" man, but I'm afraid he'll have to wait even longer!

FLIP: This happy-go-lucky country-flavoured jog-trotter would probably have made the better 'A' side. Farty dual-tracked.

★ Tipped for charts
† Chart possible

Pick of the rest

A French ballad with an English lyric, "Once" (CBS) marks the disc debut of GENEVEVE, whose wispy, faithful-like voice is supported by clavichord and shimmering strings... The peppy "Showdown" provides a personality vehicle for Fontana's MARILYN POWELL, with brass and chanting... Bobby Goldsboro wrote the litting rockaballed, "Whenever She Holds You" (United Artists), which PATTY DUKE dual-tracks with humming and lush strings... The powerful and punchy rhythmic ballad "Don't Take Your Lovin' Away" is warmly evoked by Decca's RIM DAVIS... The soothingly reflective "Strangely Attractive," from the show "On The Level," is delightfully handled by Fontana's AN GELA RICHARDS.

Easy-going jog-trotter "I'll Walk A Little Of The Way" (Pye) introduces Max's son, Anthony Bygraves—it's easy on the ear, without being outstanding... A vigorous and well-worthwhile revival of the late Sam Cooke's "Shake" by Columbia's Rod Stewart, with a scintillating brass-and-organ backing... Bill Oddie is in wistful, almost sorrowful, mood in his self-penned "I Can't Get Through" (Parlophone), which suddenly bursts into a dynamic crescendo... The standard "My Melancholy Baby" (Polydor) is given a sing-along treatment by smooth-voiced Johnny Desmond, with a Kaempfer-like plucking backing.

Inspired by the recent film release, the SPOTLIGHTS offer a beasty story-line song, "Batman And Robin" (Philips)—it's amusing, danceable and has a good sound, but not much more... "Train To Disaster" is basically a protest song, but it's given a rave-up treatment by new Mercury team, the VOICE, with a shattering, raucous sound... Couple of Decca instrumentals: TED ANTONY conducts his dramatic, self-penned theme for the new TV spy series "The Baron," and the MEXICANS (directed by Arthur Green-shade) play the Alpert-like "Zorba's Trumpet."

PRETTY THINGS GO WILD!

"Come And See Me" / "£.s.d." (Fontana).

A REAL wildie, this! Opens with startling drum tattoo, and breaks into hypnotic and incessant stamp beat. Phil May sings the repetitive lyric in spirited style, with shouts of encouragement from the others—plus some grating rasp guitar and crazy piano work.

Door open for Union

"Behind The Door" / "English Tea" (Decca).

ST. LOUIS UNION don't have the benefit of a Lennon-McCartney song this time, but they've got an extremely good, and highly intriguing Graham Gouldman composition. Taken at medium-slow pace, and with an overriding, plaintive quality throughout, it suddenly breaks into double-time shuffle rhythm, with throbbing drums, tambourine and flute.

The philosophic lyric declares that there's drama going on behind the door of every house. FLIP: After a novelty Goon-type opening, it explodes into a thundering r-and-b instrumental, with organ, sax and guitar predominant.

TOYS

"May My Heart Be Cast Into Stone" / "On Backstreet" (Stateside).

The girls' last disc, "Attack," was not as good as "A Lover's Concerto," and this new one continues the downward slide. Mind you, the Toys' performance is first-rate—but there's nothing in the material that you can get your teeth into, and the arrangement seems a bit jumbled. The girls sing energetically, with a forceful stamp beat and brassy backing.

FLIP: Maintaining the heavy beat, but with the focus more on the leader, this has a hint of Martha and the Vandellas.

DEL SHANNON

"The Big Hurt" / "I Got It Bad" (Liberty).

A small hit for Toni Fisher a few years back, Del dual-tracks the poignant lyric for his first Liberty release. There's background falsetto humming throughout, which I suspect Del also provides, and a steady mid-tempo shake rhythm.

A pleasantly whistleable song, which could make it if the d-js remember Del. FLIP: Still in dual-track for this self-penned number. Slightly slower than the top side, with a nostalgic feel.



EDDIE COCHRAN

"C'mon Everybody" / "Summertime Blues" (Liberty).

It's now six years since Eddie Cochran's untimely death, and commendably Liberty reissues two of his biggest hits on one disc. Most of his ardent supporters will already possess these tracks, but newcomers to the pop scene would do well to give them a listen.

These are outstanding examples of one of the rock 'n' roll kings at his best—and, despite the years which have elapsed—they don't sound dated. Both co-composed by Eddie, both mid-tempo toe-tappers.

GOLDIE SWINGS

"I Do" / "Think About The Good Times" (Fontana).

YEAH, I dig this—it really swings. It's an up-tempo, gospel-influenced number rather in the style of Dusty's "Heartbeat," which introduces "RSG."

The scoring bounces along with an irresistible rhythm, complete with pungent brass, rattling tambourine, handclaps, controlled but compulsive drumming, and chanting group.

It's a happy blues-chaser of a disc. FLIP: Practically as good! Similar in tempo and conception, with organ prominent. Moves like mad!

VIBRATIONS

"Canadian Sunset" / "Story Of A Starry Night" (Columbia).

You may not know the title, but the tune will be familiar. Originally a piano speciality for its co-composer, Eddie Heywood, it's now given a modern-style vocal group treatment. Appealingly handled, mainly unison,

with a mid-tempo rhythm, electronic plucking and cascading strings. And the boys are in Britain to promote it. FLIP: Beat-ballad, mainly solo voice, treatment of another oldie.

MIKE SCOTT

"I Am A Rock" / "I'm Gonna Be Somebody Someday" (Mercury).

Having heard the Paul Simon original, I am prejudiced against this disc, which somehow seems so insincere compared with the composer's. But if you're prepared to disregard what Simon intended, and treat this purely on face value, it's not bad. FLIP: A perfectly harmless medium-pacer which sometimes breaks into double-time.

DAVID BALLANTYNE

"Love Around The World" / "World Full Of Women" (Columbia).

Taking a leaf out of Chris Andrews' book, David warbles his happy-go-lucky item with its join-in-and-sing repetitive chorus, stamp beat, and a faint suggestion of the calypso. A brash, brassy backing, plus organ, complete the picture.

David's voice is fresh and gimmick-free, and I enjoyed the disc, though the sound is far from original. FLIP: A torchy and provocative ballad, vibrantly handled, with bongos and brass. Both sides are self-penned.

GIMMICK MAY HELP TROGGS

"Wild Thing" / "From Home" (Fontana).

I'VE got a hunch about this one—I reckon it could make it if only because it's so gimmick laden.

The boys have a sound that's a cross between the Who and the Stones, which is continually interrupted when the leader breaks into romantic speech!

FLIP: A sort of tom-tom insistent throb supports the singer in this fast mover, plus cymbals and fuzz-guitar.

FOUR MORE CHART-BUSTERS!

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DAVE DEE, DOZY, BEAKY, MICK & TICH - You Make It Move

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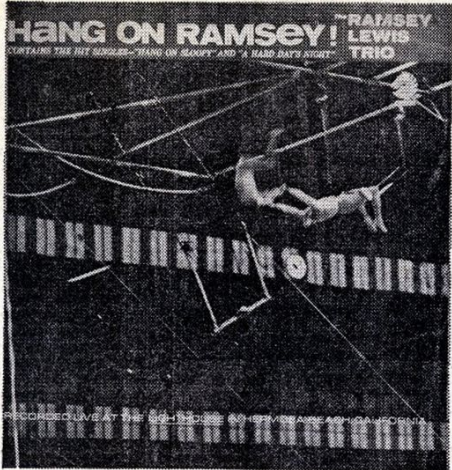
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NEW SINGLES

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Ain't That A Groove
7N 25367 Pye Int.

KEELY SMITH
Goodbye My Love (Il Silenzio)
R 20452 Reprise

THE ROCKIN' BERRIES
I Could Make You Fall In Love
7N 35304 Piccadilly

SOUNDS ORCHESTRAL
From Nashville With Love
7N 35313 Piccadilly

ANGELA AND THE FANS
Love Ya Illyc
7N 17108 PYE

BOBBY COLEMAN
(Baby) You Don't Have to Tell Me
7N 25365 (PYE INTERN.)

LENNIE PETERS
Stronger In Paradise
7N 17085 (PYE)



NME TOP THIRTY

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

Week	Last This Week	Title	Artist	Label	Highest Position
1	1	YOU DON'T HAVE TO SAY YOU LOVE ME	Dusty Springfield	(Philips)	4-1
1	2	SOMEBODY HELP ME	Spencer Davis Group	(Fontana)	5-1
3	3	HOLD TIGHT	Dave Dee, Dozy, Beaky, Mick and Tich	(Fontana)	7-3
5	4	SOUND OF SILENCE	Bachelors	(Decca)	6-4
9	5	BANG BANG	Cher	(Liberty)	4-5
2	6	THE SUN AIN'T GONNA SHINE ANY MORE	Walker Brothers	(Philips)	8-1
8	7	SUBSTITUTE	Who	(Reaction)	7-7
7	8	ALFIE	Cilla Black	(Parlophone)	4-7
14	9	THE PIED PIPER	Crispian St. Peters	(Decca)	3-9
17	10	DAYDREAM	Lovin' Spoonful	(Pye Int.)	3-10
6	11	ELUSIVE BUTTERFLY	Val Doonican	(Decca)	6-6
13	12	I PUT A SPELL ON YOU	Alan Price Set	(Decca)	4-12
10	13	ELUSIVE BUTTERFLY	Bob Lind	(Fontana)	6-4
11	14	DEDICATED FOLLOWER OF FASHION	Kinks	(Pye)	6-3
20	15	HOMEWARD BOUND	Simon and Garfunkel	(CBS)	3-15
18	16	SOME DAY ONE DAY	Seekers	(Columbia)	4-16
12	17	MAKE THE WORLD GO AWAY	Eddy Arnold	(RCA)	11-3
—	18	PRETTY FLAMINGO	Manfred Mann	(HMV)	1-18
—	19	SLOOP JOHN B	Beach Boys	(Capitol)	1-19
19	20	BLUE TURNS TO GREY	Cliff Richard	(Columbia)	5-18
—	21	FRANKIE AND JOHNNY	Elvis Presley	(RCA)	1-21
22	22	THAT'S NICE	Neil Christian	(Strike)	4-22
29	23	YOU WON'T BE LEAVING	Herman's Hermits	(Columbia)	4-20
—	24	SOMETHING ON MY MIND	Chris Andrews	(Decca)	1-24
24	25	BALLAD OF THE GREEN BERETS	Barry Sadler	(RCA)	3-24
—	26	SHOTGUN WEDDING	Roy C. (Island)		1-25
—	27	HIGHWAY CODE	Master Singers	(Parlophone)	1-27
26	28	SUPER GIRL	Graham Bonney	(Columbia)	4-26
16	29	SHAPES OF THINGS	Yardbirds	(Columbia)	8-4
—	30	SOUL AND INSPIRATION	Righteous Brothers	(Verve)	1-30
27	30	WALKIN' MY CAT NAMED DOG	Norma Tanega	(Stateside)	2-27

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, April 19, 1966)

Week	Last This Week	Title	Artist
1	1	SOUL AND INSPIRATION	Righteous Brothers
3	2	BANG BANG	Cher
4	3	SECRET AGENT MAN	Johnny Rivers
2	4	DAYDREAM	Lovin' Spoonful
5	5	TIME WON'T LET ME	Outsiders
9	6	GOOD LOVIN'	Young Rascals
10	7	KICKS	Paul Revere & the Raiders
13	8	SLOOP JOHN B	Beach Boys
8	9	I'M SO LONESOME I COULD CRY	B. J. Thomas and the Triumphs
—	10	MONDAY, MONDAY	Mama's and Papa's
14	11	A SIGN OF THE TIMES	Petula Clark
15	12	THIS OLD HEART OF MINE	Isley Brothers
11	13	NOWHERE MAN	Beatles
6	14	NERVOUS BREAK-DOWN	Rolling Stones
29	15	LEANING ON THE LAMP POST	Herman's Hermits
22	16	GLORIA	Shadows of Knight
7	17	THE BALLAD OF THE GREEN BERETS	Barry Sadler
23	18	SHAPES OF THINGS	Yardbirds
16	19	CALIFORNIA DREAMIN'	Mama's and Papa's
17	20	LITTLE LATIN LUPE LU	Mitch Ryder/Detroit Wheels
12	21	SURE GONNA MISS HER	Gary Lewis & the Playboys
19	22	HOMEWARD BOUND	Simon & Garfunkel
18	23	WOMAN	Peter & Gordon
25	24	WHAT NOW MY LOVE	Herb Alpert & Tijuana Brass
—	25	TRY TOO HARD	Dave Clark Five
26	26	SOMEWHERE	Len Barry
27	27	SPANISH FLEA	Herb Alpert & Tijuana Brass
28	28	FRANKIE AND JOHNNY	Elvis Presley
—	29	TOGETHER AGAIN	Ray Charles
—	30	I HEAR THE TRUMPETS BLOW	Tokens

BEST SELLING LPs IN BRITAIN

(Wednesday, April 20, 1966)

Week	Last This Week	Title	Artist
1	1	SOUND OF MUSIC	Soundtrack (RCA)
—	2	AFTERMATH	Rolling Stones (Decca)
2	3	RUBBER SOUL	Beatles (Parlophone)
3	4	TAKE IT EASY WITH THE WALKER BROTHERS	(Philips)
6	5	MARY POPPINS	Soundtrack (HMV)
7	6	BYE BYE BLUES	Bert Kaempfert (Polydor)
4	7	SECOND ALBUM	Spencer Davis Group (Fontana)
5	8	GOING PLACES	Herb Alpert & the Tijuana Brass (Pye Int.)
10	9	SOLID GOLD SOUL	Various Artists (Atlantic)
—	10	BEACH BOYS' PARTY!	(Capitol)
—	10	MANTOVANI MAGIC	(Decca)

5 YEARS AGO

TOP TEN 1961—Week ending April 21

2	1	ARE YOU SURE	Allisons (Fontana)
1	2	WOODEN HEART	Elvis Presley (RCA)
4	3	LAZY RIVER	Bobby Darin (London)
6	4	YOU'RE DRIVING ME CRAZY	Temperance Seven (Parlophone)
14	5	BLUE MOON	Marcelo (Pye Int.)
7	6	EXODUS	Ferrante and Teicher (London)
3	7	WALK RIGHT BACK	Everly Brothers (Warner Bros.)
9	8	WHERE THE BOYS ARE	Connie Francis (MGM)
6	9	THEME FOR A DREAM	Cliff Richard (Columbia)
10	10	GEE WHIZ IT'S YOU	Cliff Richard (Columbia)

10 YEARS AGO

TOP TEN 1956—Week ending April 20

1	1	FOUR PEOPLE OF PARIS	Winifred Atwell (Decca)
3	2	ROCK AND ROLL WALTZ	Ray Star (HMV)
2	3	IT'S ALMOST TOMORROW	Dream Weavers (Brunswick)
4	4	ONLY YOU	Hilltoppers (London)
7	5	MEMORIES ARE MADE OF THIS	Dean Martin (Capitol)
6	6	MEMORIES ARE MADE OF THIS	Dave King (Decca)
5	7	ZAMBESI	Lou Bega (Capitol)
11	8	MY SEPTEMBER LOVE	David Whitfield (Decca)
8	8	SEE YOU LATER, ALLIGATOR	Bill Haley Comets (Brunswick)
9	10	THEME FROM 'THE THREE-PENNY OPERA	Dick Hyman Trio (MGM)



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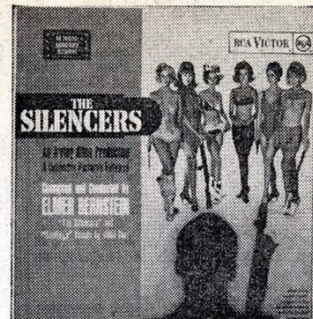
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On A Cherry Tree
c/w I Can Save You
202068

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NME POLL CONCERT ON TELEVISION!

Roy Orbison appearing; Herman back in show

EVERYONE in Britain will be able to see the "New Musical Express" Poll-winners Concert! Once again the show is to be tele-recorded by ABC-TV cameras and screened in two giant parts, on the afternoons of May 8 and 15—the two Sundays immediately following the great event at Wembley on May 1. Another spectacular addition to the star-crammed bill is that of Roy Orbison—and Herman's Hermits will after all be appearing.

Negotiations for the concert to be televised for the third successive year were completed this week with ABC-TV by NME Executive Director Maurice Kinn, who has signed the most incredible list of world pop stars ever to be assembled on one stage for one event (They include of course the Beatles, Rolling Stones, Walker Brothers and Dusty Springfield).

ABC-TV has already announced that it will show the Poll Concert to its Midlands and Northern viewers in two 70-minute spectaculars starting at 3.50 pm on both Sunday, May 8 and 15. Similar viewing times are expected to be announced for all other regions shortly.

Roy Orbison will be accompanied on the Wembley Empire Pool stage by the complete Barry Booth Orchestra, which has been backing him on his current tour of Britain. As soon as they have made their appearance he, the orchestra and the Walker Brothers will dash to Coventry where their tour ends with two concerts that night.

Because the start of their Far East tour has been put back to May 6, Herman's Hermits will after all be appearing at the Poll Concert.

LOU CHRISTIE GOES HOME

LOU CHRISTIE returned to America last Saturday—a week before his scheduled departure. He missed appearances at five venues, and promoter Mervyn Conn said on Wednesday that he was considering action against the singer for alleged breach of contract.

Christie did not appear as billed on two concerts with the Small Faces and Crispian St. Peters at Newcastle on Thursday of last week. He also missed Manchester Jig Saw and Stockport Manor Lounge (Saturday), Birmingham Hippodrome (Sunday) and Camberley Town Hall (Wednesday).

British appearances by the Righteous Brothers planned by Conn for next month have now been put back to July.

BBC-TV TO SCREEN BEATLES CARTOON?

BBC-TV is close to a deal with King Features of America for the British rights to the cartoon series based on the Beatles, cables Nat Hentoff.

Actors who dub voices for the Beatles characters are already taping the Liverpool accent in its natural form for British use instead of the American-Liverpool accents which are used there.

Cities the Beatles will visit on their German trip in June are Munich (24th), Essen (25th) and Hamburg (26th). As previously revealed in the NME they then fly to Japan where their concerts from July 1-3 will be at the Budokan Stadium in Tokio.

Release set for new Byrds, Dylan U.S. hits

TWO fast-rising American hits are scheduled for release here by CBS—the Byrds' "Eight Miles High" next Friday, and Bob Dylan's "Rainy Day Women No. 12 And 35" the following Friday (May 6). Out the same day as the Dylan disc is a Spencer Davis Group EP, "Sittin' And Thinkin'", which includes their version of "Dimples," previously issued as a single.

Singles out next Friday include the Truth's follow-up to their first hit—"I Go To Sleep," which is a Ray Davies composition; Paul and Barry Ryan's waxing of a new Ivor Raymonde song, "I Love Her," and a recording by the Bow Street Runners of the Lennon-McCartney song "Drive My Car," from the Beatles' last album.

Gilla Black's new album, "Gilla Sings A Rainbow" is issued on Parlophone on May 6, the same date as "Music—A Part Of Me" (Capitol)—on which David McCallum conducts an orchestra playing "Yesterday," "1-2-3" and other hits; Georgie Fame's "Sweet Things" LP and Mitch Ryder's "Jenny Take A Ride" album.

Cliff will be there

Cliff Richard, the Shadows, Peter Sellers, Frank Ifield, David Jacobs, Peter Murray and Harry Secomb will be among stars attending a performance of the Barbra Streisand musical "Funny Girl" tomorrow evening (Saturday). Proceeds from the performance will go to the Stars Organisation For Spastics.

Ex-Searcher Chris joins Pye as a producer

CHRIS CURTIS has joined Pye as a record producer! The drummer has quit the limelight of being a Searcher to become a "backroom boy" with a contract that is almost unique for an a-and-r man—for Pye managing director Louis Benjamin has told him to record who and what he likes.

The three-year contract with Pye was negotiated by Searchers' agent Tito Burns, whom Chris has appointed his manager. By the deal, Chris can also record himself with any instrumental or vocal combination he chooses—so he is likely to remain an artist.

Speaking from his Liverpool home on Wednesday, Chris told the NME that he may also be associated with future Searchers' recordings.

He has collaborated with Tony Hatch on the arrangements for their previous hits and picked most of the songs including the Mick Jagger-Keith Richard composition "Take It Or Leave It" which is the Searchers' latest single.

The Searchers' new drummer is John Blunt who has been deputising for Chris since he stepped out of the group suffering from overstrain.

BBC-1's "Top Of The Pops" will not be screened on Thursday, May 5. It is being dropped for one week only to make way for the live coverage of the European Cup-Winners' Cup.

REVIEW — 'On The Level'

THERE can be no doubt that Ron Grainer's new musical "On The Level" was a hit with its first audience at London's Saville theatre on Tuesday night. But not with me.

I listened in vain for hitworthy songs and funny lines. I tried hard. After all the rest of the audience seemed appreciative enough.

Take this line (and it got a big laugh): "In March Oxford won the boat race; or was it Cambridge? Anyway, I'm sure it was one or the other!" There were worse to follow.

The ghost of a plot is about a GCE examination in which all the candidates get advance sight of the examination papers — by courtesy of a lovestick education authority secretary trying to help her exam-scared man.

Emamon Andrews was right to pick out Sheila White singing "Bleep-bleep" for his TV programme last Sunday. It's the best bit in the show. CHRIS HUTCHINS.

COLOURS, RYANS, PETE, DUD RSG

PINKERTON'S Assorted Colours and Paul and Barry Ryan are among latest bookings for Rediffusion's "Ready, Steady, Go!" American visitors set include Lee Dorsey, Wilson Pickett and Stevie Wonder.

Peter Cook and Dudley Moore complete the line-up tonight (22nd). The Pinkertons guest next Friday (29th) when they are joined by the Dixie Cups, Alvin Robinson and—as already reported—Neil Christian.

Other new bookings are Lee Dorsey (May 6), Paul and Barry Ryan (20th), Wilson Pickett (June 3) and Stevie Wonder (10th).

The series is now being screened by Granada-TV on Monday evenings at 6.5 pm. This means that Northern viewers see the show three days later than the live presentation transmitted in other areas.

'Whole Scene' going

Latest bookings for BBC-1's "A Whole Scene Going" are John Lee Hooker (Wednesday, May 4) and the Koobas (18th). The series ends its present run on June 15.

Walkers aid Cxfam

The Walker Brothers will fire the starting pistol to start a charity walk from the Kensington Albert Memorial to Windsor on Sunday. The starting ceremony will be at 10 am. Entrance fees from those taking part will go to Oxfam.

DUSTY DEMANDS U.S. LABEL SWITCH

A DEMAND by Dusty Springfield for a change of record outlet in America is likely to result in Philips switching her from its own U.S. label, Mercury, possibly to Atlantic. Dusty said this week that she would not record again until Philips released her from the American part of her contract.

Mercury president Irving Green was due in London yesterday to try to sort out the situation, but Dusty's manager, Vic Billings, said that she was determined to have a new American label. Her current British hit, "You Don't Have To Say You Love Me," gives Dusty her first-ever NME chart-topper this week.

Dusty told an NME reporter: "I have no real quarrel with the company in Britain, but in the U.S. they have done virtually nothing to promote me or my records. Most of the kids there seem to have no idea when I have a disc on release—in fact, they write telling me how badly I am being promoted in America! I have just had an 18-page letter from a fan in Los Angeles about the situation, and it was heart-breaking to read."

"Anyway I am totally dissatisfied with the whole set up in the States, and I'm just not going to record again until something is done."

"Some people might say my attitude is unfair to my fans in Britain. But the present situation is unfair to the fans in the States, too, and I have to think of them as well."

Dusty is booked for two concerts at Blackpool Opera House on Sunday, May 15.

Big TV schedule for Sandie Shaw in May

A CONCENTRATED schedule of TV appearances has been lined up for Sandie Shaw, in conjunction with the release of her new single—another Chris Andrews composition—on May 13. She guests in ABC-TV's "Eamonn Andrews Show" (15th) and "Thank Your Lucky Stars" (28th), Rediffusion's "Five O'Clock Club" (17th) and "Ready, Steady, Go!" (20th), BBC-1's "Top Of The Pops" (19th) and "Hey Presto—It's Rolf" (20th), and Granada's "Scene At 6.30" (12th).

Sandie stars in cabaret at Southport Casino for the week on May 8. She flies to Rome on May 23 to record an album in Italian, and to make two TV appearances—including her own half-hour show. She returns to Britain for (as already reported) a Whit-Sunday concert at Blackpool Opera House.

Other Continental engagements for Sandie include German TV in Munich and Bremen during Whit week, and Spanish TV in Madrid on June 13. She also appears at Tito's night club in Majorca on June 17 and 18.

Beatle brother in new disc group

PAUL McCARTNEY'S brother Mike Gear makes his disc debut when the first record by Liverpool satirical group, the Scaffold, of which he is a member, is issued by Parlophone on May 6. The disc, "2 Days Monday," was made by Beatles' recording manager George Martin.

The Ivy League's 19-year-old fan club secretary Dee King makes her disc bow on Pye next Friday with the song once recorded by the Fourmost, "Sally Go Round The Roses". The record was produced by League manager, Terry Kennedy. Another newcomer on Pye next week is Geno Washington who introduces his 7-piece Ram Jam Band with "Water".

The Fenmen, who used to back Bern Elliott, switch from Decca to CBS and their first single for the new label is a cover of a big U.S. hit by the Mama's and Papa's, "California Dreamin'".

19-year-old Karol Keyes, from Essex, sings "Fall In Love" on Columbia next Friday; and Newcastle group the Elcort debut on Parlophone with the former Debbie Reynolds hit "Tammy".

★ POP-LINERS ★

THE Overlanders will appear before Princess Margaret when she attends the Royal Horticultural Show at Kenilworth on Friday, July 8

- Julie Rogers and the Countrymen are in ATV's "Arthur Haynes Show" tomorrow (Saturday)
- Craig Douglas guests in Rediffusion's "Five O'Clock Club" on Friday, April 29
- The Rockin' Berries and the Morgan-James Duo are set for Light's "Easy Beat" on Sunday, May 1
- Former CBS exploitation man Ronnie Bell has joined Pye in a similar capacity. Robert Grace moves to EMI's promotion department from Pye
- David and Jonathan are in BBC-1's "Hey Presto—It's Rolf" on Friday, April 29
- Terry Scott composes Light's "Housewives' Choice" next week
- Anita Harris guests in BBC-2's "Mild And Bitter" tomorrow (Saturday).

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NEW STONES SINGLE NAMED; TV DATE SET

THE Rolling Stones' next single is a new Mick Jagger - Keith Richard composition "Paint It Black" it was revealed to the NME on Wednesday. A "Thank Your Lucky Stars" TV date has already been set for the group in connection with the record's release.

Decca issues "Paint It Black" in two weeks (Friday, May 6)—about a fortnight ahead of the next Beatles single.

The Stones' record is said by producer Andrew Oldham to be a complete departure from the group's "usual sound," and employs unusual instruments, including the Indian sitar.

The disc was made in Hollywood on March 3 and is released in America next week.

The Stones make their first appearance since August in ABC's "Thank Your Lucky Stars," when they top the bill in the show screened on Saturday, May 14 (one day later in the London and Gramplan areas). It will be their last appearance in the series which ends in June.

Other TV and radio dates are being arranged by Oldham who returned from New York on Monday after

further talks with his American associate Alan Klein on the Stones' first film which has been put back further—to the end of this year now.

Jagger and Richard will produce a new Chris Farlowe record for Immediate next week. The disc will feature "Out Of Time" from the Stones' new album "Aftermath." Another of their compositions from the LP, "Lady Jane," has been waxed by the Zombies for their next single.

U.S. CHART CHANGES

BIGGEST jump up the "Billboard" Hot 100 by a British disc next week will be the Mindbenders' "Groovy Kind Of Love"—from 52 to 23, cables Nat Hentoff.

Others to go up are Herman's Hermits' "Leaning On The Lamp Post" 10 (from 15 last week), Dave Clark Five's "Try Too Hard" 17 (25), Hollies' "I Can't Let Go" 52 (58), Kinks' "Till The End Of The Day" 57 (61), Yardbirds' "Shapes Of Things" 15 (18), Walker Brothers' "The Sun Ain't Gonna Shine" 39 (65), Bachelors' "Love Me With All Your Heart" 53 (72), and Them's "Gloria" 88 (94).

Going down are Petula Clark's "Sign Of The Times" 13 (11), Beatles' "Nowhere Man" 28 (13), Rolling Stones' "19th Nervous Breakdown" 27 (14) and Peter and Gordon's "Woman" 24 (23).

Big plans for 'Saturday Club'; Dee Manns, Faces; Beatles interview set

MANFRED MANN, the Bachelors, Small Faces and Unit Four Plus Two are among latest bookings for the Light Programme's "Saturday Club." The Dave Dee group is set for two appearances within three weeks. The Beatles will be interviewed during the special 400th edition. The series is to visit Great Yarmouth and Blackpool during the summer.

A star-studded edition of the "Club" on May 7 will feature the Bachelors, Small Faces, Mindbenders, Paul and Barry Ryan, and the Rockin' Berries. Booked for the following week (14th) are Unit Four Plus Two, Marty Wilde and the Art Woods.

In the May 21 edition which is broadcast from Southampton, Dave Dee, Dozy, Beaky, Mick and Tich will appear live before a Saturday morning audience. Also set for this date are Manfred Mann, David and Jonathan, the Acker Bilk Band, Nita Rossi and the Dowlands.

Dave Dee and Co. have also been added to the April 30 line-up, for which other new bookings include Dee Dee Warwick and David Ballantyne.

The 400th edition of the series will be aired on June 4. The Beatles will be heard in conversation with Brian Matthew during the show. Producers Jimmy Grant and Brian Willey are also hoping to book some of the artists who appeared in the very first "Saturday Club"; first to be set is Humphrey Lyttelton.

At the end of June, the "Club" moves for one week to Great Yarmouth, to feature some of the artists in summer season there. An August edition of the show will be broadcast from Blackpool.

Rhodesia on Seekers' African schedule

THE Seekers are going to Rhodesia. The group—No. 16 in this week's chart with "Some Day One Day"—will appear there during a tour which also takes in South Africa and Kenya.

The tour starts on September 25 and continues until the last week in October. The Seekers will holiday for several days at Kenya's famed Treetops Game Reserve hotel before returning to London. The group will play its first Spanish date in July, appearing in cabaret at the Palma Tagomago club in Majorca (14-23).

The Seekers will record titles next week for their second British LP, tentatively set for release in June.

Beaky, Tich and Dozy wax 'solo'

BEAKY, Tich and Dozy, of the Dave Dee group will make their solo singing debuts on the group's first LP, due for release at the end of next month. Final tracks are being recorded next Tuesday—including "I've Got A Nose For Trouble," by Beaky, and "007," by Tich.

Plans for the group to pay a visit to the U.S. to promote their records there are being discussed. The 10-day visit is tentatively scheduled to begin on May 8.

Latest home dates for the group are Uxbridge Burtons tomorrow (Saturday), Wolverhampton Queens (Monday), Purley Orchid (Wednesday), Stockport Manor Lounge (Thursday), Newcastle City Hall (29th), Ramsey Gaity (30th), Grays Civic Hall (May 3rd), Streatham Locarno (5th), Leicester De Montfort (6th), Stourbridge Town Hall (18th) and Worthing Pier (19th).

Dave Dee, etc., appear at Manchester University on May 21, then Oxehey Community Centre (23rd) before flying to Germany for TV dates (previously announced).

KEN DODD'S NEXT

Ken Dodd's next single is called "Promises," and will be issued on May 6. The song was penned by his recording manager Norman Newell and Tom Springfield.

LONDON POP WEEKS

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Details from: LONDON POP WEEKS 1, Half Moon Lane, London, S.E.24.

GOLDIE GOES HOME

American singer Goldie made a surprise decision to return to the U.S. at the weekend, even though her new single "I Do" is released by Fontana today (Friday). She is hoping to reform her group the Gingerbreads in New York—but has no plans to return to Britain.

Kidd, Pirates split

Johnny Kidd and the Pirates—his backing group for the past five years—have split to pursue separate careers. During their association they had hits with "I'll Never Get Over You" and "Hungry For Love."

Chris Farlowe hurt

Recent NME Chart entrant Chris Farlowe suffered cuts to his leg and head after his car skidded and overturned on the M1 between Birmingham and London on Sunday. He was treated in hospital but not detained.

SPENCER DAVIS FOR CABARET, NEW DISC DATE

THE Spencer Davis Group is to make its debut in cabaret this summer doubling at two northern clubs—Stockton Fiesta and Jarro Franchi—for a week from August 22.

The group's follow-up to its current smash hit will be issued on June 3, although titles have still to be chosen.

The group will be touring Ireland (June 1-5) when the new record is released but returns for TV promotion and an appearance on "Rediffusion's "Ready, Steady, Go!" has already been set for June 10.

record is released but returns for TV promotion and an appearance on "Rediffusion's "Ready, Steady, Go!" has already been set for June 10.

Davis is considering an offer for the group to headline a two-week season at the Olympia in Paris

from late September. Stevie Winwood, together with Jackie Edwards, who penned the Davis group's No. 1 hit songs, makes his debut as the composer on a record label soon. They wrote the next Nashville Teens single "When I Come On."

Stevie and Spencer Davis produced a new single by the Habits on Tuesday—which is also likely to feature a Winwood composition.

THY, MILLIE PALLADIUM'

by Kirby, Roy Castle and the first British artists to be colour spectaculars, which London Palladium for screening in the summer.

A SUNDAY ATV DATE FOR LULU —NOT NANCY!

Lulu and the King Brothers are set for ATV's "Tarbuck At The Prince Of Wales" on Sunday, May 1. But it now seems unlikely that Nancy Sinatra will be able to top the bill, as this was the date on which she was due to return to America. However, ATV has not yet booked an alternative bill-topper, in case her plans can be rearranged.

Roy Castle, the King Brothers and Linda Baron are set for a 45-minute ATV spectacular, titled "Check Mates," on Wednesday, May 18. The names of all the artists in the show have aristocratic connections.

Transmission of ATV's "Dickie Valentine Show" begins on Wednesday, July 6. The Seekers are among the guests who will appear.

Stars' quiz time

Dave Dee, Dozy, Beaky, Mick and Tich guest in Southern-TV's "Pop The Question" next Tuesday (26th). Appearing on the quiz panel are Chris Andrews, Tommy Moeller (of Unit Four Plus Two), Adrienne Posta, Anita Harris and artists' manager Evelyn Taylor.

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LPs by Allen Evans

'Funny Girl' consolation album

TICKETS for the London run of "Funny Girl," with Barbra Streisand playing the part of American comedienne Fanny Brice in this musical story of her life, are as easy to get as the Crown Jewels. So the album, "FUNNY GIRL: ORIGINAL BROADWAY CAST (Capitol), is some consolation, with the story on the sleeve to help you link the excellent composer Jule Styne-lyricist Bob Merrill songs.

The first tune "If A Girl Isn't Pretty" is sung to Fanny by her mother (Kay Medford) warning her without good looks (which she hasn't) she has no chance on the stage. But Fanny replies with "I'm The Greatest Star," wishful thinking and goes on to get a job at Kenney's Music Hall, singing ragtime ("Cornet Man"). This leads to Broadway with Zeigfeld and then mother and a dancer called Eddie (Danny Meehan) give themselves a pat on the back with "Who Taught Her Everything."

In the "Zeigfeld Follies," Fanny plays a bridal scene for laughs, singing "His Love Makes Me Beautiful" in a burlesque fashion. At an opening night party later, Fanny meets Nick Aronstein, a handsome, debonair gambler (Sydney Chaplin), who sings to her "I Want To Be Seen With You Tonight" and then comes a well-sung ensemble number called "Henry Street," the venue of the shindig.

As the party goes on, Fanny falls for Nick and sings the big number of the show, "People" (which Barbra does with such delicate sincerity). They part but meet later in Baltimore, have dinner and sing to each other "You Are Woman (Man)," a frank appraisal love song. Fanny follows Nick to New York instead of going to Chicago with the show, feeling she must for her future happiness.

She sings an up tempo song "Don't Rain On My Parade," asking the Fates to help her with her romance. Fanny and Nick get married, and at a surprise party she sings "Sadie Sadie (Married Lady)," describing her joys of wedded bliss, a soft-shoe swing song which Barbra does so well. She lends money to her husband to open a casino in Florida.

"Find Yourself A Man" is amusing advice to Fanny's mother to get married again, and then back to the "Follies" for First World War songs, "Rat-Tat-Tat-Tat," in which Fanny is a Private Schwartz (great scope for Barbra's Jewish accented fun).

After opening night, Nick tells Fanny he's lost all her money. She consoles him, but feels they are drifting apart. She sings "Who Are You Now?" asking Nick if he's changed. A sentimental tear jerker, finely sung by Barbra.

Nick is arrested and sent to jail. Fanny goes on stage to sing a blues song, "The Music That Makes Me Dance." Backstage, Nick visits her after serving his sentence. Will they keep together or part? They part again and sing again "Don't Rain On My Parade."

****** THE MOST OF THE ANIMALS (Columbia).**

Every track throbs with exciting rhythm-and-blues, and Eric Burdon's raw, raucous voice pours out the lyrics with a hysterical fervour for the songs he's singing. There's pleading in "Baby Let Me Take You Home," their first disc; there's raving rhythm in "We've Gotta Get Out of This Place"; and there's overpowering emotion in their "House of the Rising Sun." Great album. Other titles: Don't Let Me Be Misunderstood, Boom Boom, Bright Lights Big City, I'm Crying, It's My Life, Mess Around, Dimples, Bring It On Home To Me, Gonna Send You Back To Walker, I'm Mad Again, Talkin' 'Bout You.

****** NAT KING COLE AT THE SANDS (Capitol).**

Recorded when the late Nat Cole sang his best—between 2.30 and 5 am—on January 14, 1960, before an audience in the roled Las Vegas endevours, Nat drifts gallily through eleven songs he liked to sing best and sings them best! Ably backed by the swinging Antonio Morelli orchestra with MD Dave Cavanaugh in attendance, Nat is in great form, and none of his fans should miss adding this disc to their collections. Titles: Ballerina, Funny (Not Much), The Continental, I Wish You Love, You Leave Me Breathless, Thou Swell, My Kinda Love, Sorely With The Fringe On Top, Where Or When, Miss Otis Regrets, Joe Turner Blues.

From YOU to US

MISS P. HUMPHREYS (Gillingham, Kent): I can tell Scott Engel (NME April 15), why he has become so popular. (1) He is the best looking Walker Brother. (2) His voice is fantastic. (3) He's unmarried, but I don't think it would make much difference if he wasn't (4) He's simply delicious.

Scott means an awful lot to me and my friends. And so does his hair. So beg of him, while he's on holiday in Spain, NOT TO COME BACK WITH A SHORT BACK AND SIDES, PLEASE! **NICOLA WATSON** (Ealing, London, W.13): I got the impression from last week's article that Scott is considering leaving the Walker Brothers. I will add that I don't think his enormous talent will be fully appreciated until he ceases to be merely another pop idō, and concentrates on a style of singing where his voice will be really heard.

Miss **PAT McLAUGHLIN** (Leeds, Yorkshire): Wow! What a shock! I failed your Easter Pic Quiz. Never in a thousand years could I have identified the Walker Brothers (Scott and

show and was most disappointed when they did not come on. The BBC, who originally announced the Walker Brothers booking, had planned to film an outside broadcast appearance with the trio for use in the programme last week, but the project fell through at the last moment.—**T. B. BRUCE MATHESON** (Calderslow, Glasgow): On the cover of the Manfreds' new EP, "Machines," there are only four faces of Manfred Mann. Why has Jack Bruce been left out? His saxophone and saxophone playing is heard throughout the record but apparently he is not yet considered to be part of the group, even though Mike Vickers has officially left.

Edited by TONY BROMLEY

John) photo (NME April 8). I am a faithful fan and have seen them quite a few times but never realised what long hair can do for someone. **RONALD ROSS** (Bray, Co. Wicklow, Ireland): I notice the revival of a trend exactly five years ago when Temperance Seven hit the chart with "You're Driving Me Crazy." Now, both Iain Carmichael and the Bonzo Dog Doo-Dah Band have records issued in the same style.

IAN GLASBY (Heworth, York): The fantastic new Stones LP, "Aftermath," is too good to be true. It's a "must" for every self-respecting Stones fan, and even those who aren't. They have included seven tracks which would have been immediate No. 1s. These are: "Under My Thumb," "Mother's Little Helper," "Lady Jane," "Eight 505," "It's Not Easy," "Think" and "Out of Time." The last is one of the best Jagger-Richard compositions yet.

DAVID REES (Beckenham, Kent): In answer to criticisms of Barry Sadler's so-called "sick record." Surely, someone, somehow must get it into the pub's head that Vietnam war is terrible! What better way is there to do this than pop music, which is heard everywhere?

TONY HATCH (A-and-R Manager, EYE Records, London, W.1): I have heard some pretty unjust criticisms recently about the sound on BBC pop programmes, particularly "Saturday Club" and "Easy Beat." From personal experience I know that the producers of these programmes are very co-operative and, without the facilities of multi-track recording and the time which is available to most recording managers, they have succeeded in creating sounds which compare exceptionally well with commercial records, presumably the yardstick of pop music.

J. WILSON (Hambleton, Portsmouth, Hants): I would like to thank the Who, the Spencer Davis Group and the supporting cast for their fantastic show. I saw them at Southampton and even the screamers could not drown the £2,000 worth of Who equipment.

JANIS TOWNSEND (Cheltenham): Why didn't the Walker Brothers appear on "A Who's Scene Going" last week, as reported in the NME some weeks ago? I watched the

Presley fans hit back

Norrie Drummond's review last week of Elvis Presley's latest film, *Let's Be Lonely*, caused a storm of protest. Here are just a few of the comments...

KEITH CAMPBELL (Workop, Notts.): According to Drummond all Elvis' films are the same. This is rubbish. His last five movies have been set on a beauty ranch, Egypt, a holiday resort, a carnival and now in Mississippi.

PAT BOWMAN (Leigh-on-Sea, Essex): I challenge you to print this letter to compensate for the damage caused by your disgusting review of "Frankie and Johnny" — a landmark in Elvis' career. It is surely his finest musical ever, and one of the most colourful and fast moving to come out of Hollywood in years.

JOAN WILLIAMS (Northampton): I fail to see how you can call "Cheesy" a rocker! If anything this is a Mario Lanza-type song. The rocker in the film is definitely Elvis' fantastic treatment of "Shout It Out"—what atmosphere! And how come no mention was given to the fantastic blues number, "Hard Luck"?

I would like to clear up the point of the "half empty cinema" I can give you a good reason for this. There was absolutely no publicity about the release of this film whatsoever.

PAUL MASON (Feltham, Middx.): This film is the best El has done for some time. One girl chases Elvis, not a host of them, as reported. The ending is a real gas, not predictable at all. Still, we Elvis fans take all the rubbish that's printed about him as a way of life now!

MANTOVANI LANDMARK

Has he outsold Beatles in U.S.?



WHO is this country's biggest dollar earner in the States? It's almost impossible to calculate accurately—it might be the Beatles. But someone could even be ahead of the Liverpool lads. He is the man who created the most distinctive sound in the world... Mantovani. This month sees a landmark in Mantovani's career—he is celebrating 25 years in the recording industry. To mark the occasion, his record company, Decca, is launching a "Mantovani fortnight"—partly to promote his latest album, "Mantovani Magic" and also to showcase all his previous disc successes. And Decca pays tribute to Mantovani on April 30 when, at the end of his Royal Festival Hall concert, the company's chairman—Sir Edward Lewis—presents him with a monogrammed gold baton.

Classical Italian born Annunzio Mantovani entered music as a classical violinist, but before the war he turned to lighter music, and was soon conducting his own orchestra. His popularity grew steadily, but it wasn't until 1951—which, incidentally, won him his first Gold Disc—that he really captured the imagination of record buyers. His LPs have all enjoyed enormous sales, particularly in America, where the album market is much more extensive than here. He has already won 15 Gold Discs in the States! He will shortly be returning to America for his tenth concert tour and, like all the others, it is assured of capacity audiences. The tour, by the way, takes him to the famed Hollywood Bowl. He has also appeared in countless other countries, and right now has just begun a ten-city British tour. The Mantovani appeal lies mainly in that distinctive "cascading string" sound. How does he achieve it? The secret lies in the maestro's scoring, of course. But I can tell you that it hinges upon a careful balance between 28 strings and 13 brass, with careful deployment of woodwind, guitar and accordion.

DEREK JOHNSON.

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Manfred Mann — Righteous Brothers BELATED HITS END CHART COMEBACK FIGHT

THE longer an artist is without a hit record, the more difficult it is to fight back into the charts! So, when someone crashes back into the hit parade after a lengthy absence, their achievement is all the more commendable.



MANFRED

This week, we're happy to applaud the belated and richly deserved Top Thirty return of Manfred Mann and the Righteous Brothers.

By DEREK JOHNSON

Manfred's chart appearance is his first for five months. It was early in November that "If You Gotta Go, Go Now" slipped from the lists, and he's been missing ever since.

Mind you, apart from an EP which was given single-style promotion, but didn't make the Top Thirty, this is his first record to



The RIGHTEOUS BROTHERS: BILL MEDLEY (left) and BOBBY HATFIELD.

be released since last autumn. The reason for the delay was mainly due to the difficulty in finding suitable material. The Manfreds don't believe in issuing records automatically every two or three months, regardless of quality. They prefer to wait until a song comes along which will showcase their talents to utmost advantage.

A risky policy, in view of the fickle nature of the public's taste—but at least it has ensured that we get nothing but the best from them. The delay was not helped by the Manfreds deciding to increase their size. They are now capable of producing a far richer sound—but, of course, it took a little while for them to adjust to the new line-up. Remember also that they've had personnel changes and an agency switch, and you'll realise it's been quite a topsy-turvy period for them.

Now they're back with a vengeance, and most fans will agree that "Pretty Flamingo" has been well worth waiting for. Personally, I feel that performance-wise, it is one of the best tracks they've ever made.

As I said in my review of the record, Paul Jones has never been in better voice, and there are many more subtle sounds emanating from this new, larger group particularly the use of Lynn Dobson on flute.

For once, this is not a Paul Jones or Manfred Mann composition. It is an American number—written by Mark Barkan, who's provided much of Lesley Gore's material in the past.

Needless to say, the Manfreds have adapted it admirably to their style—and such is the strength of the song and the impact of the performance, that I wouldn't be at all surprised to see it battling for No. 1 spot.

Overlooked

Although it has been pushed into the background, to some extent, due to "Flamingo", the Manfreds also have a new EP on the market.

It's called "Machines", and features Paul both as vocalist, and composer. The most unusual title track is a tongue-in-cheek dig at the automation era.

The Righteous Brothers' return comes after a considerably longer lapse. It was September they were last in the charts. Indeed, they have previously only had two hits in this country. "You've Lost That Lovin' Feelin'", which achieved the No. 1 position in February last year, and "Unchained Melody", which climbed to No. 14 in the late summer.

The duo has been infinitely more successful in America, where practically every one of their singles has been a smash hit. They were fifth in the American points championship for last year, based upon the weekly "Billboard" hit parade—and they are similarly placed at this stage of the 1966 points race.

Why haven't they been more successful in Britain? Partly because their type of soul singing isn't everyone's cup of tea here, although it is gaining in strength.

Overshadowed

But the principal reason is that we already have a group similar in many respects to the Righteous duo—and one which has developed into Britain's most outstanding attractions of the moment.

I mean, of course, the Walker Brothers. Their current popularity has not helped the Righteous Brothers' cause.

I thought their revival of "Bbb Tide", which was such an enormous hit in the States, might have clocked here—but it didn't. Indeed, it has taken a song very similar in conception to their "Lovin' Feelin'" chart-topper to restore them to the big-time.

"Soul And Inspiration" (which has also been covered in Britain by new Wolverhampton group, the Zutter Zee) was written by Carole King and Gerry Goffin.

Again, it's a solo showcase for Bill Medley—rather in the way that Scott fronts the Walkers. But the other Righteous Brother, Bobby Hatfield, is an integral and essential part of the act—he usually crops up as soloist on the 'B' side of the duo's discs.

EPs By Allen Evans

ARTWOODS (Decca) call their EP "Jazz In Jeans", and offer bearded versions of "These Boots Are Made For Walkin'", "Taste Of Honey, Our Man Filin", and Routine. Good quintet.

IVY LEAGUE (Piccadilly). As on the cover is the new Ivy Leaguer, Tony Burroughs (along with profile of Perry Ford's new nose) I take it singers are the new formation. Sound is as insistently powerful as ever as they chant "Our Love Is Slipping Away, Don't Think Twice It's Alright, Don't Worry Baby and Make Love."

TV THEMES (Pye). Cyril Stapleton's orchestra offers themes from "The Spies" and "The Power Game", while the orchestras of Laurie Johnson ("The Avengers") and John Schroeder ("The Fugitives") add to this.

AL MARTINO (Capitol) "Sings Of Love" on this EP, with tender versions of I Love You More And More Each Day, Tears And Roses, Am I Losing You, and I'll Always Be In Love With You.

WAIKIKI (Pye International). Swinging Hawaiian music, with organ to add body to the guitars. I'll Remember Sweet Hawaii, Sugar Moon, March Of The Beachcombers, and Honolulu Rose all sound modernly good.

AMERICA CALLING

Hollywood:
TRACY THOMAS

Dylan funny

MOST listened to, and laughed at, record in Hollywood is Bob Dylan's funny, boozy party song, "Rainy Day Women # 12 And 35."

You can take the oft-repeated tag line, "Everybody must get stoned!" any way you wish. The backing is a combination of honky-tonk and Salvation Army—very funky.

DURING his first visit to Hollywood in ten years, playing the traditionally folk club, the Troubadour, Muddy Waters said, "I've got a whole new audience these days. They're mostly the young folk music fans."

"I'm working more than ever before now. Back in Chicago I'm playing in the important clubs like this one—no more Southside bars!" he chuckled.

"I've got England to thank for all this. Their groups really threw the spotlight on the blues."

ENGLAND is finding notice soon the group that is currently the hottest in the U.S.—the Mama's and Papa's.

They've had two No. 1 hits locally in three weeks! Along with Lovin' Spoonful Zal Yanovsky, one Mom and one Pop were once in a group called the Mugwumps!

OTIS REDDING's hit recording of the Stones' "Satisfaction" is so popular that he has to sing it twice every performance, "to satisfy the crowds!"

New York:
NAT HENTOFF

Protests are mounting against the Mexican Government's banning of Frank Sinatra from that country. It's being pointed out by Mexican supporters that Sinatra has appeared in performances in Mexico that raised over half a million dollars for orphans and for the Mexican Rehabilitation Institute.

The Tommy Dorsey orchestra led by Sam Donahue has reduced its numbers from 17 to nine. The Pied Pipers are also gone, but Frank Sinatra, Jr., remains as vocalist.

Barry, of Herman's Hermits, told a New York reporter that he and his colleagues intend to remain bachelors and he also pointed out they never stay in one place long enough to get to know any girls. The reporter continued: "They all agreed that they liked American girls a lot—they're relaxed and sure of themselves—but English girls dress better."

Sonny, of Sonny and Cher, told a "Saturday Evening Post" writer that he would like to become a spokesman for today's young, and that he plans to make films and TV shows, "that don't insult their intelligence."

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NOW THEY ALL WANT PAUL SIMON SONGS!

THE most significant influence in popular music today, since the emergence of that well-known Lennon-McCartney firm, seems to be the mini-sized music-maker Paul Simon, who arrived on a five day private visit to England last Monday to find no less than three of his songs in the NME Top Twenty.

They are, of course, the Bachelors' "Sound Of Silence" (4), the Seekers' "Some Day One Day" (16), and the number he sings with American partner Garfunkel, "Homeward Bound" (15).

Six months ago anyone seen wandering around London with a copy of "The Paul Simon Song Book" album under their arm was considered a member of the "in"-crowd on the folk scene. Thanks to the efforts of men like publicist Alan McDougal, CBS press officer Roger Easterby and music publisher Alan Ramon, Paul is now a very "out" thing—everyone is falling over themselves to get a Simon song to wax.

While waiting to see Paul in Alan Ramon's Denmark Street offices Alan revealed to me that, out of the 29 Simon compositions he has, no less than 22 are being recorded!

Val Doonican seems likely to cut "I Wish You Could Be Here" for his next single. The Hollies are seriously considering the first Paul Simon single "I Am A Rock" as their next. And the Animals intend to record "Richard Cory," closely followed (or superseded as the case may be) by Them, who are interested in the same song!

Puffed away

The Simon half of Garfunkel puffed into the office up the four flights of stairs some ten minutes late for our appointment.

"I used to be able to do those stunts in 7.2 seconds," he beamed shaking hands. He sat in a chair opposite and we began talking over what he really thinks about those people who record his songs.

"Let's take the Bachelors," said Paul. "I've never said that I think their version of my song is 'disgusting,' as one paper reported. I don't sit in judgment over them. They've pleased an awful lot of people with that disc. It's a good clean version which has been heard by a great many people. Our version did not sell here—(God

PAUL SIMON with NME's KEITH ALTHAM at Paul's CBS reception in London.



knows why. It went to No. 1 in the U.S.) but the Bachelors have been able to communicate my lyric to people who may never have heard it otherwise.

"In criticism all I can say is that I think it strange that the Bachelors should choose to record a very hip song when their style is so conflicting. I feel that some artists never get as much out of a song as I have put into it.

"Changes in my lyrics upset me some. The Hollies, for example, who I'm delighted to hear are interested in 'I Am A Rock,' have had to cut out the word 'bamb' from one line in case it gets banned by the BBC or someone.

"Anyone would think there was something dirty about the word—I never wrote a dirty lyric in my life."

Paul is naturally a little disappointed by the government ruling that because he worked for six months over here last year (in relative obscurity around the folk clubs) he cannot legally play here again with Garfunkel until July. However, America is keeping him busy.

"Art and I just play the university dates," Paul told me. "We do about

three every weekend all over the States. Great audiences. Do you know how much we earned last night in a concert in America? \$4,300! I just can't grasp it—it means nothing to us. Art might turn to me after a couple of concerts and say 'We earned \$18,000 this weekend. I kinda shrug and say, 'That's a good two days work!'"

In the U.S., where Art is still studying at university himself, it is he who receives most of the attention, being easily recognisable by his mop of unruly hair. Paul reports the fans pull Art's hair out and the buttons off his suits.

"Pretty soon he'll be the only

naked, bald mathematical student around," quipped Paul.

At this point the phone rang, and Tom Springfield, proving sixth time lucky, got through to Paul.

"Great to hear from you Tom," drawled Paul. "Say, why don't you come down to my Press reception tonight. Hey, wait a minute." He leaned over to me: "Where is my Press reception? I forgot, again."

Before leaving the office Alan played me a demo disc by Paul and Seeker Bruce Woodley called "Cloudy," which he hoped would be the next Simon and Garfunkel single. It certainly should be someone's single.

"No, it's not Simon and Garfunkel's," said Paul, talking about them as they were some kind of fiction characters. "They'd never do it."

We left the office and walked up Tottenham Court Road in the pouring rain with Paul sheltering under the hood of his blue duffle coat as he enthused about how much he loved England. In those dreadful conditions, looking for a non-existent cab back to his hotel, he either has to be very sincere or an incredible liar.

Paul's choice

In the taxi he continued about America and how much he liked groups like Paul Revere and the Raiders, who have just made a disc called "Kicks," all about drug addiction, and the Mama's and Papa's, who have recorded "California Dreamin'."

He also related a strange conversation he had with Dylan. "At first I thought it was someone putting me on," said Paul. "This guy rang me in Greenwich Village and said he was Dylan. Conversation went as follows:

DYLAN: "I hear you went to Tahiti, and bought a gold earring?"

PAUL: "No, it was Jamaica and I bought a gold ring to put through my nose so I could follow the Village hippies!"

DYLAN: "What's the weather like in the Village?"

PAUL: "Stuffy—it's always stuffy in the Village."

says KEITH ALTHAM

DYLAN: "Yeah, well goodbye."

The caller was not a phoney but, in fact, Dylan, Paul later discovered.

Back at the hotel Paul related to me the sad saga of how he and Art were slung off the Ed Sullivan show at the last minute.

"There is a barring clause which says you must not have appeared on any other national TV show three weeks before Sullivan," explained Paul. "We rehearsed on the Saturday, got through all the taping and that night 'Shivaree' used a tape we had made for them 2

months ago! That meant we were off Sullivan. Now we refuse to do any teenage TV shows."

His next action was to play me "Underground Wall," which is another tale of those strange beings who scribble on subway walls. If someone does a good version of it there is another hit single. A knock on the door announced the arrival of Paul's escort to the reception, CBS's Roger Easterby, who was greatly elated over the birth that morning of a son—Neale. Paul was almost as pleased for him as Roger himself.

"That's an experience I have to come," commented Paul shaking his head in wonder. "That must be a killer!"

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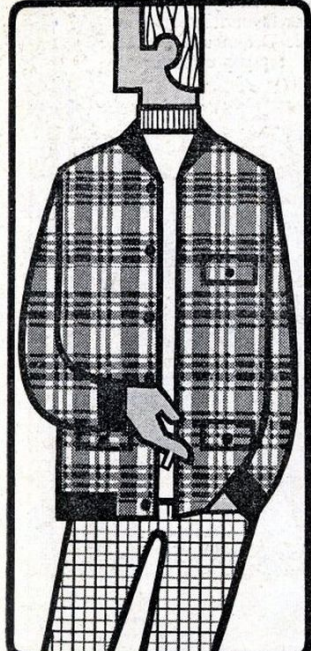
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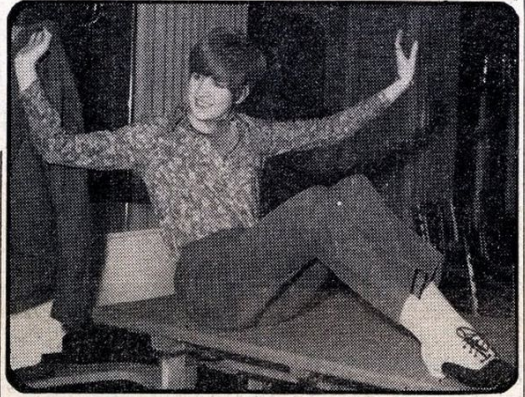


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HARRY FENTON



CILLA'S A WINNER

BRavo Cilla! The red haired Liverpool lass who could easily become the female equivalent of Tommy Steele by graduating to world musical stardom, chalked up another "hit" to her many by captivating a choosy Savoy Hotel cabaret audience on Monday with a clever mixture of disc successes and amusing material geared to a top class supper room.

Adorned all in white, with feathered top, hem and sleeves ("A! THREE guineas a yard," she emphasised later) Cilla did the taking-off-the-coat bit after two numbers to reveal a low cut dress. Lighting changed the colour of her gown several times during her well presented half-hour act.

With augmented Savoy orchestra, a backing which was too loud at times but will get smoother as the 3-week engagement goes on, Cilla opened with a medley of three standards—"Misty," "Tonight" and "Let There Be Love," following quickly with a witty ditty, "What's A Nice Looking Kid Like You Doing In A Dump Like This?" singing to various young floorriders.

This got the packed room chuckling and brought warm applause. She altered the mood for "Love's Just A Broken Heart" and then had the 52s, 6d.-a-

head diners singing "If I Had A Hammer."

"Sing A Rainbow" was huskily sung and then Cilla breezed into a naughty but nice comedy song, "The Wolf Cub And The Brownie." She scored solidly with this and with her dramatic "Anyone Who Had A Heart," but I didn't like much her hotted up "September In The Rain." Better was "Ain't," to which she bowed off to a big hand and shouts of "Encore."

She returned in her negligee-like coat to give out with another laugh-getter, "Big Spender," ideal for this venue.

Cilla proved she can turn from comedy to drama with ease and with her heavily accented Scouse speaking voice, poured refreshing personality into her introductions to songs.

Her next date is Blackpool ABC theatre, where she will no doubt change her act to suit the paying customers and score another hit. As I said at the start, bravo Cilla! **ANDY GRAY.**

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7 The World Tomorrow; 7.30 Disc Drive; 7.45 Let's Take A Spin; 8 Your Date At Eight; 8.30 Don Moss Show; 9 Battle Of The Giants; 9.15 Double Your Money; 9.45 Spotlight A Star; 10 Top Tops; 10.30 Jack Jackson; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubband; 11.30 Pops Till Midnight; 12 Music In The Night

TUESDAY
7 The World Tomorrow; 7.30 Andy Williams Sings; 7.45 Let's Take A Spin; 8 Ronnie Carroll Calling; 8.15 Music For Breakaways; 8.45 Tuesday Special; 9 Brian Matthews' Pop Parade; 9.15 Time To Meet Keith Fordyce; 9.30 Sam Costa's Corner; 10 Jimmy Young Show; 10.30 Teen And Twenty Disc Club; 11 David Jacobs Show; 11.30 Pops Till Midnight; 12 Music In The Night

WEDNESDAY
7 The Hour Of Decision; 7.30 Disc Drive; 7.45 Wednesday's Requests; 8 Sam Costa Show; 8.30 Postcard Bingo; 9 Topical Tunes; 9.15 On The Brandy Beat; 9.30 David Jacobs Play The Pops; 10 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11 Spin With The Stars; 11.15 Time To Meet David Gill; 11.30 Pops Till Midnight; 12 Music In The Night; 12.30 Music For Sophisticates

THURSDAY
7 Radio Bible Class; 7.30 Disc Drive; 7.45 Let's Take A Spin; 8 Tonight's Special; 8.15 Pop-Pye Time; 8.30 Thursday's Requests; 8.45 Time To Meet Keith Fordyce; 9 David Jacobs' Starline; 9.30 Cathy McGowan Show; 9.45 Spotlight A Star; 10 Jimmy Young Hour; 11 Brian Matthews' Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Music In The Night; 12.30 Music For Sophisticates; 1.00 Music In The Night

FRIDAY
7 Brian Christ To The Nations; 7.30 Disc Drive; 7.45 Friday's Requests; 8.30 Jimmy Saville; 8.45 Alan Freeman Show; 8.55 Peter Murray Show; 9.45 Miners Record Show; 10 Simon's Scene; 11 Brian Matthews' Friday Disc Show; 11.30 Pops Till Midnight; 12 Music In The Night; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Tony Hall Show; 1.30 Teen And Twenty Disc Club; 2.00 Music In The Night

SATURDAY
7 Search The Scriptures; 7.15 Christian Service; 7.30 Presenting Elvis Presley; 7.45 Let's Take A Spin; 8 Peter Murray's LP Parade; 8.30 Don Moss—On The American Side; 9 Saturday's Requests; 9.30 Kenny Everett Show; 9.45 Battle Of The Giants; 10 30 Minutes With Jimmy Young; 10.30 Tony Hall Show; 11 Keith Fordyce; 11.30 Record Round-Up; 12 Gays, Gals And Goggles; 12.30 Music For Sophisticates; 1.00 Music In The Night

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DAVIS GROUP AND WHO IN WILD STAGE SHOW

By Norrie Drummond

SO you think you've seen it all? Then, brother, you haven't until you've seen the Who-Spencer Davis tour, which opened last Thursday at Southampton Gaumont.

The Who closed the second half, with Pete Townshend ramming his guitar into his amplifier and Keith Moon kicking his drum kit around the stage as he tossed his drum sticks to the audience. Singer Roger Daltrey bounded about the stage like some kind of blond demon, and John Brownie stood around like an unemployed undertaker.

RECORD OF THE WEEK THE ROCKIN' BERRIES I COULD MAKE YOU FALL IN LOVE



7N 35304

way through half a dozen numbers, including "Barbara Ann," "My Generation," "Substitute," "I Can't Explain" and "Dancing In The Street."

The Spencer Davis Group, who closed the first half of the show, proved yet again that they are both musically and vocally one of Britain's top groups.

Stevie Winwood played piano on "Georgia," which was received with thunderous applause from the almost capacity audience. Highlights in their act were "Neighbour, Neighbour," and their two hits "Somebody Help Me," and "Keep On Running."

Other groups to impress on the all-male bill were the New Generation, singer Hamilton, Jimmy Cliff and Paul Dean. Comper Mike Sarne should also be complimented on his first rate handling of a very enthusiastic teenage audience.

TAIL-PIECES by THE ALLEY CAT

IS take-over bid from Mickie Most under consideration by Danny Betesh for Kennedy Street Enterprises?—agents of Herman's Hermits, Freddie and the Dreamers, the Mindbenders and Dave Berry, etc. . . . Strong likelihood Leslie Grade will sign Rolling Stones for major film . . . Congratulations, Dusty Springfield—on first No. 1 hit . . .



In Las Vegas, Shirley Bassey co-stars with Roger Miller next month . . . Guest appearance by Barbra Streisand on composer Harold Arlen's forthcoming LP . . . For U.S. release, Connie Francis may cover Cilla Black's "Alfie" . . . Besides Marianne Faithfull, unsuccessful screen test by Jane Asher for role in Elizabeth Taylor and Richard Burton's "Taming Of The Shrew" . . . Zal Yanovsky (of the Lovin' Spoonful) keenly interested in Brian Jones playing the dulcimer . . . Last Thursday, Alan Price was 24 . . .

Alley Cat forecasts an Ivor Novello award for Gordon Mills' and Les Reed's "It's Not Unusual" . . . Dave Nicolson (manager of Crispian St. Peters) partnered by Andrew Oldham in music publishing company . . .

Gold Discs for Simon and Garfunkel's "Sound Of Silence" and Lou Christie's "Lightnin' Strikes" . . . Peter Quaque of the Kinks writing book in John Lennon style . . . When he heard Frank Sinatra was barred from Acapulco, Dean Martin cracked: "Does this mean war with Mexico?" . . .

Last week, Tito Burns, Leslie Grade and Harold Davison in South of France . . . On Andy Williams' U.S. TV show, Pat Boone deputised for ailing Judy Garland . . . If you didn't know, Barbra Streisand is infatigating . . .

On Palladium TV, Trini Lopez drew loud applause—but Edmund Hockridge shouldn't sing fast numbers . . . Nat "King" Cole's widow (singer Maria Cole) offered to Bernard Delfont for Talk Of The Town . . . Johnny Carson cracked, when introducing Sammy Davis: "He's America's only Jewish Muslim—Irvig X!" . . .

Doesn't current Barry Sadler hit vaguely remind you of Andy Stewart's "Scottish Soldier"? . . . Tomorrow (Saturday) Roy Orbison is 30 . . . During Beatles' recording session, road manager Malcolm Evans sent out to buy Rolling Stones' new LP! . . .



Next, release from Dave Clark Five, "Look Before You Leap" . . . John Lennon, George Harrison, Spencer Davis, Stevie Winwood and Tom McGuinness at London's Marquee to see Lovin' Spoonful on Monday . . . This week, Tom Jones' American manager Lloyd Greenfield visiting London . . .

Much lost ground for Donovan to recapture here . . . What became of Brian Poole and the Tremeloes? . . . Instrumental version by Henry Mancini available next week of Animals' "House Of The Rising Sun" . . .

Is Elvis Presley bringing trad back? . . . Andrew Oldham raving over new Beach Boys hit . . . Don't expect Joan Baez to duet with Barry Sadler! . . .

On Broadway, Dick Kallman replaces Britain's Tony Tanner in "Half A Sixpence" . . . Barry McGuire recording several Bob Dylan compositions . . . Leicester reader John Morgan cracks: "When he reached the Brighton sea, Jimmy Savile should have continued walking!" . . .



The new SEARCHER is drummer JOHN BLUNT, seen here with other Searchers JOHN MCNALLY, MIKE PENDER and FRANK ALLEN, and two of the BREAK-AWAYS.

KINKS LATE BUT LIKED IN PARIS

THE afternoon session at the Paris Locomotive was due to end at 6.30 pm. But the packed discotheque, which is vast, had paid 22.6d, a head to see and hear the Kinks, who didn't arrive until 7 pm.

So the first session went on longer, until the Kinks did their act. Cause of the delay was getting 200lb. of excess baggage through customs and to the club.

The second show went on as scheduled and the Parisian fans loved the performance they gave.

Afterwards, I sought out Ray in his dressing-room to ask if he was tiring of being a Kink.

His reply was very definite: "No, I like playing with the boys. The money is in staying home writing songs, but I don't do that because I get a kick out of playing."

"We are going for a wider audience now, with numbers like 'Dedicated Follower Of Fashion.' This is the first time we've played together for over a month, and it has a 'fresh appeal.'"

An American came in with about the tenth bottle of cola for Ray. As they cost about 6s, a bottle at the club, and Ray never offered the Yank any cash, I asked if he didn't carry money. "I always have enough to pay my plane fare home," he said with a grin, and emptied another bottle.

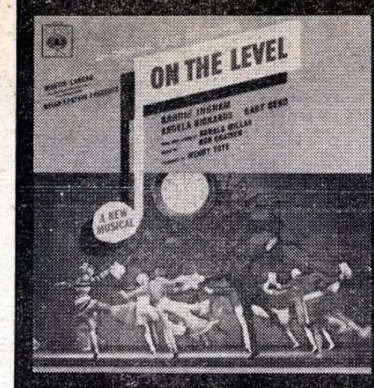
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