

New
Musical
Express

EVERY
FRIDAY
6^D

TOP POP NEWS

Elvis • Burdon • Herman



BEACH BOYS
IN EUROPE by
Peter and Gordon

JAGGER on FARLOWE

TROGG REG, the soft-hearted

KEN DODD
NEW SMASH HIT!

**IT'S
LOVE**

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No 1034 November 4, 1966.
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OLD
WORLD**



RCA VICTOR 

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BURDON'S NEW ANIMALS NOT SET YET

SPEAKING this week to Eric Burdon, that well-known "Freak-about-town" (since "Freak-out" music is having a considerable influence on our Animal), he revealed to me that only three of his present new Animals are likely to remain in the group, which he intends to form after the present tour with Georgie Fame.

Due to a severe sore throat, which kept him out of the concert at Southampton last week, Eric sounded like Louis Armstrong talking into a jam jar.

"The three British 'freaks' going with me to America in the New Year will be John Weider, Danny McCullough and Barry Jenkins," rasped Eric.

"23-year-old Danny is a kind of Irish navy I found digging a hole in the road outside the Scotch of St. James. He was formerly with the 'McAlpines' group. He's sufficiently off his head to fit in with the crowd and does a great impression of Ken Dodd. He's written a song for 'Daddy,' entitled 'Hello Choochie Face'!

"John Weider is an 18-year-old Cockney character, and he and Danny are working on some new compositions for the group—bluesy based.

Weird guy—he dances about all by himself. He goes to the clubs, looks around to see if anyone is watching, then 'freaks out' on the floor!

"Barry Jenkins, otherwise known as Polly Perkins, is still with me because he cares about his music in the same way I do.

"My ex-lead guitarist, Hilton Valentine, is now one of the world's great religious leaders—he only steps down to communicate with us mortals occasionally. At present he's



ERIC BURDON and the new ANIMALS as they appear on the present tour (l to r) **JOHN WEIDER** (lead guitar), **DANNY McCULLOUGH** (bass), **ERIC BURDON** (drums) and **TOM PARKER** (organ).

Of Invention, who is regarded as the leading light on the 'freak-out' scene out there. I cut one number called 'Another Side Of Life,' which looks like it might escape in the U.S. shortly.

"Freaking out is connected with the effects produced by the drug LSD in the States and all the groups who play it will tell you that they never touch the stuff—which is rubbish!

"In a wider sense the term 'freak-out' means a loosening of your inhibitions—music which sounds as if you don't give a damn what anyone says about you or does to you. The Americans think they've discovered a new attitude, but we've had 'alcoholic-freaks' in this country for years!

Too 'in'

"I don't think it will catch on as a musical form here because the humour and language used in the lyrics of 'freak-out' music are a very in-thing closely tied to the U.S. scene. It's like taking a 'Goon Show LP' to the States and expecting them to understand it. This was why I decided not to release 'Mama

supposed to be the villain who broke up the Animals. I didn't break up anything. WE broke up.

"Also I think there's some resentment that I've been spending so much time in America. The man who deserted Britain, that's me! Boo boo!

"I go on stage to chants of 'We want Geno!' which doesn't help too much. But that guy's got a great act.

"As soon as this tour finishes I'm going to get an act together which

will set the *?!?!X stage on fire. At present we're still working up the musical side."

As a final message for all the fans Eric announced: "Freaks of the World Unite! Zoot Money is trying to take over and God help America when Jenkins, McCullough and Weider hit them next year!"

ROUND THE WORLD

CANADA: 1. 96 TEARS—7 and the Mysteries; 2. LAST TRAIN TO CLARKSVILLE—Monkees; 3. PSYCHOTIC REACTION—Count Five; 4. SEE SEE RIDER—Eric Burdon and the Animals; 5. DANDY—Herman's Hermits; 6. REACH OUT I'LL BE THERE—Four Tops; 7. POOR SIDE OF TOWN—Johns Rivers; 8. HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW—Rolling Stones; 9. ALL STRUNG OUT—Nine Tapes and April Stevens; 10. WALK AWAY RENEG—Left Bank.

DENMARK: 2. LITTLE MAN—Sonny and Cher; 3. YELLOW SUBMARINE—Beatles; 4. HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW—Rolling Stones; 6. STRANGERS IN THE NIGHT—Frank Sinatra; 7. A GUY LIKE YOU—Trogs; 8. DISTANT DRUMS—Jim Reeves.

NEW ZEALAND: 1. A GIRL LIKE YOU—Trogs; 2. ELEANOR RIGBY—Beatles; 3. SWEET PEA—Tommy Roe; 4. SUNSHINE SUPERMAN—Denovan; 5. SUMMER IN THE CITY—Lovin' Spoonful; 6. YELLOW SUBMARINE—Beatles; 8. I SAY HER AGAIN—Mama's and Papa's; 9. JUST LIKE A WOMAN—Manfred Mann; 10. LOVE LETTERS—Elvis Presley.

BY
KEITH ALTHAM

helping with my management and doing a grand job. Before returning to Britain I recorded some material with Frank Zappa, the leader of the Mothers'



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BEACH BOYS IMPORT OWN SCREAMS!



reveals Peter Asher
(of PETER & GORDON)

A TINY machine that screams is proving one of the big talking points on the Beach Boys' box-office shaking tour of Europe this week. It is the theremin, revealed first to you in NME's "America Calling" some weeks ago.

"It's fantastic! Eerie! Weird!" Peter Asher, of Peter and Gordon, told me from Vienna. The "Lady Godiva" duo were resting after the latest of a hectic series of Austrian and German dates with the Beach Boys.

Added Peter: "I'd heard about this instrument, but to watch and hear it is something else. You just run your finger up and down and it gives out the most incredible scream you could imagine! It'll be a knock-out in Britain."

"But don't expect to see the Beach Boys do much of a stage act. They're not raising pop characters, either on-stage or off. They just stand there and sing. Mike Love prances about a bit, walking from side to side with the microphone, but the others more or less stay put. Bruce is on bass, Carl on lead guitar, Al on rhythm, and Dennis on drums. Brian Wilson is home in America, composing and arranging for the group."

"When they do their 'Pet Sounds' material, though, Bruce plays the organ and Carl takes over on bass." Do the Beach Boys manage to achieve their fantastic sound in person as they do on record?

"Not really," Peter answered. "They take a long time making their discs—we've known them a long time, so we should know—and getting the



BRUCE JOHNSTON

same sound is virtually impossible. They do reasonably well, though. I don't think the British fans will have any complaints. Carl's voice in particular is very strong. It comes over very well.

"I'll say this: the Beach Boys are really intrigued by the big male audiences they're getting over here! In Vienna last night it was almost the same as in Germany—about 80 per cent male!"

"It's incredible to hear the sort of deep cheering sound you get from the audience, mixed in with a few girlish screams. We're also all being surrounded by blokes ringing up and asking for autographs. Very odd!

"We had a great time yesterday, travelling in an express sleeper through the Alps. The Beach Boys were knocked out. They didn't go mad like tourists, but the scene was like one huge Christmas card and they just couldn't resist taking pictures!"

"Most of the time we were playing poker with Carl, Dennis and Al. I won 200 marks, about £18, or Dennis, but Al took about £35 from me. It passed the time!"

"I can't really tell you much about Bruce. He's quite quiet and we haven't really talked. But the others are chatty."

"Really, they're all fairly mild guys. I wouldn't call them pop intellectuals, because in all fairness, they don't do the arrangements and they don't have to think too deeply about them. But they're level-headed and intelligent."

"As I say, you'll be disappointed if you're expecting crazy, waxy-out guys with wild ideas and offbeat personalities. They're not like that at all."

"But if you appreciate them just for their music, you'll be really knocked out. They put everything

they've got into their harmonies and what they lack in rave-up stage act, they more than make up for in sound."

"To hear them do 'Good Vibrations' in person is an experience in itself. They back in so much—that screaming little machine, and the voices blending like nobody's business—they'll have British audiences standing on their feet and yelling for more."



Original BEACH BOYS in action during an Andy Williams TV show.

It took Brian Wilson SEVEN months to get those 'Good Vibrations'!

REPORTS that it took the Beach Boys three months to record and perfect their Brian Wilson-penned smash hit "Good Vibrations" are WRONG—it took the group no less than SEVEN months to put this incredible three-minute disc into the can at the recording studios they use in Hollywood!

The story began last April, when Brian was in Hollywood preparing for a Beach Boys instrumental session.

The basic plan for "Good Vibrations" began to go through his mind,

all of the spring to complete.

Then Capitol began asking for a new single, hoping it would be the "Good Vibrations" track Brian had told them about.

It took six more sessions and countless tracks before he was able to give them an answer—and the news was bad. The song simply wasn't taking shape.

Eventually Capitol decided to take "Good Only Knows" from the "Pet Sounds" LP, and although this satisfied most people for the time being, Brian was still keen to reach perfection with "Good Vibrations."

Within the next few months he used no less than four studios, including Gold Star, home of the Phil Spector and Herb Alpert sounds. He reintroduced the theremin, the weird instrument first heard in the film "Spellbound."

By Alan Smith

Polished debut

THE Beach Boys' European debut at the Paris Olympia rolled along like the surf they sing about. Despite doubts about the group's ability to reproduce its unique disc sound on stage, their close harmony work carried backing deficiencies successfully.

Although not a very exciting group visually, the Beach Boys' act is extremely polished and professional, giving the appearance that the five of them are really enjoying the evening. They are very relaxed without appearing bored, and of the 17 numbers they performed only "Good Only Knows" did not survive the translation from record to stage.

The style and delivery of the rest of the act was very enjoyable. I feel the Beach Boys have a treat for Britain. KAREL BEER

he had laryngitis! The story is a long one of toll, sweat and tears, but as time went by, the "Good Vibrations" track you see in this week's NME Chart was finally perfected.



NEW SINGLES

DAVE DAVANI FOUR
One Track Mind
Parlophone R5525

MIA LEWIS
Nothing Lasts Forever
Parlophone R5526

GENE PITNEY
Just One Smile
Stateside SS558



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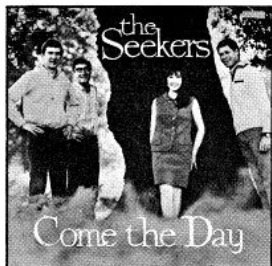
HOT!

LEE DORSEY
Holy Cow
Stateside SS552

IKE and TINA TURNER
Goodbye, So Long
Stateside SS551

YARDBIRDS
Happenings Ten Years Time Ago
Columbia DB8024

EASYBEATS
Friday on My Mind
United Artists UP1157



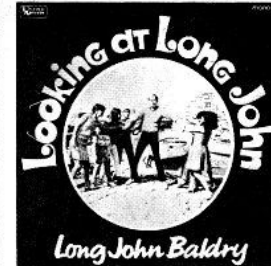
THE SEEKERS
Come the Day
Columbia SCX6093 @ SX6093 M



CHER
Liberty SLBY3081 @ LB3081 M



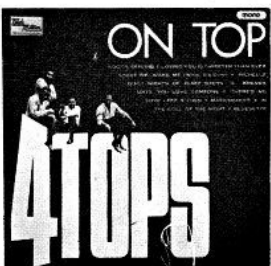
IKE and TINA TURNER
Soul Sixteen
Stateside SL10186 M



LONG JOHN BALDRY
Looking at Long John
United Artists SULP1146 @ ULP1146 M



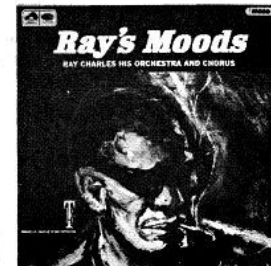
HERMAN'S HERMITS
Both Sides of Herman's Hermits
Columbia SX6084 M



FOUR TOPS
Four Tops on Top
Tamla Motown STML11037 @ TML11037 M



JIMMY SMITH
Hoochie Coochie Man
Verve SVLP9142 @ VLP9142 M



RAY CHARLES
Ray's Moods
H.M.V. CSD3574 @ CLP3574 M

FIREWORKS
SOME SPARKLING
NOVEMBER
SOUNDS FROM EMI

Dark from the Catacombs of Mind And Memory Sinuously emergent —traumas rampant! The New Word, Sam Etched indelibly—

PSYCHEDELIC!

So suffer a psychosis, Sam Airways a'trembling—

it's PAINTER MAN

A new neurosis Melting minds from Waxworks spherical (Planet, etc.) Hysterical.

The psychedelic sensation Remember!

THE CREATION! THE CREATION!

PAINTER MAN by "THE CREATION"

PLF 119

Creep in and buy, Sam Pow, like Now!

HERMAN'S HOLIDAY BLUES

by Norrie Drummond
who shared them

I HAVE interviewed Herman in a deserted Birmingham TV studio at 6 am, on horseback in an Irish lane, on a rowing-boat on the Serpentine Lake! I have talked with him in hotels, dressing-rooms, clubs and bars; at his home in Liverpool—and at mine in London.

But last week I was stranded with the "No Milk Today" man in a little restaurant half-way up a Swiss mountain in the middle of a snow drift!

Herman was on holiday—his first for more than two years—and to get away from it all had decided on the island of Jersey. But after three wet, windy days there, he travelled on to Switzerland.

We left Jersey Airport at 5.30 pm to fly to Paris, where we should have changed to a plane for Zurich. At Orly Airport, however, Herman discovered that his suitcase was missing.

It took the airline at least half-an-hour to discover that his suitcase had in fact gone astray. Another half-hour passed while phone calls were made to Jersey and forms were completed, by which time the last plane to Zurich had left Paris.

However, there are worse places to be stranded in than Paris, but we decided to book sleepers on the midnight train from Paris to Interlaken, which gave us four hours in the French capital.

We took a taxi from the airport to Paris Gare de Lyon, picked up our tickets and retired to a bar across the street.

Herman has always liked Paris and the first thing he did was to buy a carton of his favourite "Disque Bleu" cigarettes. We ordered beers and settled at a pavement table.

He seldom stops thinking about business, so naturally the conversation got round to records. He is genuinely thrilled that "No Milk Today" is doing so well and that "Dandy" is still climbing in the American charts.

Very few people in Paris—apart from some British and Americans—recognised him and he has decided that he must release a single in France shortly, to remedy that!

We finished our drinks and headed back to the station. The train was in and by the time it left Paris we were fast asleep.

At nine next morning we arrived in wet, misty Interlaken. Shops and hotels were closed and the town was apparently deserted, but Herman insisted that we travel to the top of the Jungfrau, one of the highest mountains in the Alps.

He had made the journey before



with his family four years ago and assured me that it was a tremendous experience.

As we walked through Interlaken he pointed out the places he knew.

He spotted a club he had visited. "Chubby Checker was all the rage there," he recalled. "I can remember they used to play 'Let's Twist Again' all the time in there. And Dion's record 'The Wanderer' was another."

The train journey up the Jungfrau was, as he had so rightly pointed out, an experience. Two-thirds of the way up we had to change trains at a little place called Kleine Scheidegg.

Everything was completely covered in snow and a blizzard was blowing!

The driver told us we had a 15 minute stop. So we had a drink in the little bar. We sat down at a window just in time to see the train pull off silently up the mountain!

There were no more trains down by that route and the next train going up was three hours later and we would have to catch that one to catch another down again!

Eventually the train arrived and the only two passengers—Herman and I—climbed aboard. At the top, after travelling for miles through tunnels, we came out into brilliant sunshine. Immediately a party of Americans came to Herman for autographs. Herman signed and the family wandered off whispering excitedly: "Well, who'd have imagined us meeting 'Herman' up here!"

From the top of the Jungfrau we travelled back down to Interlaken and from there caught a train to Zurich, arriving at 11 pm, just as it started raining again!

The following morning it was still raining but we decided to go on a steamer. If anyone has ever sailed up Lake Zurich in pouring rain with only four German-speaking nuns for company let me know and we can compare experiences!

The next day was just about as successful. We went to the cinema to see "Paris Burning," which stars Orson Welles, Kirk Douglas and Anthony Perkins. An English-speaking film one might assume. But not this one — it was in French with German subtitles, which changed every 15 minutes to German dialogue with French subtitles!

On Sunday morning the sun was shining brightly and naturally we were coming back to London. The holiday was over. Holiday? It's a pleasure to be working again!

From YOU to US

Edited by
TONY BROMLEY

JUNE CARRICK (Hawick, Scotland): Isn't it time the Beatles made up their minds about what they want? They're still nominally our top group with an almost guaranteed sale for their records, but if they intend to become tourists first and pop stars second, they'd better think again. If they're to stay top they want the chance to play them sometimes, and feel that another record is just around the corner.
Make up your minds, Beatles! Remember, out of sight, out of mind.



SCOTT, JOHN AND GARY WALKER

MISS C. SMITH (Middleton, Manchester): I wasn't a fan of John Maus before, but now it's just who does he think he is? Can't he understand Scott is the Walker Brothers? I haven't it ever occurred to him that as Gary and Scott get on well together it could be him who is the "pain in the neck"? Before this interview I thought that all the Walkers were mature adults. Now I know there are only two—Scott and Gary. John is so jealous it is unbelievable. I only hope his fans are proud of him.

DENISE BROWN (Ashton-in-Makerfield, Lancs.) So Lynne Outwin (FYTU October 21) does not know how anyone can believe in the talents of all three Walker Brothers. Well, I certainly do! I admit Scott has the best voice but John also has a very good voice which is far from weak, and Gary's is not all that bad. Anyway, Scott, John and Gary together make, in my opinion, the best group going.

HILARY KEEN (London, N.2): Who does reader Inehald (FYTU October 21) think he is? Was he at any of the Stones' recent concerts? If he was, he should agree that the reception given by the fans was entirely spontaneous. Never before have I seen scenes like those at a pop show. The Stones finished? NEVER!

GEORGE E. MEEK (Lanarkshire, Scotland): Thank you, Mr. Abbott (FYTU October 28) to ten years ago, when Elvis made the scene. In those days it took more than a gimmick record and long hair to get into the charts and stay there. Elvis is the sole remaining star of that era. Why? You can put it in one word—talent.

And talking about his films, it's obvious you haven't seen many. We Elvis fans enjoy them. Nobody's asking you to go and watch them. So grow up Mr. Abbott and take another long look and you'll see a great actor and a perfect pop singer.

J. STONE (Enmore, Somerset): What a tragedy and a great loss to the music business was the sudden death of Alma Cogan. Her bubbling personality and sense of fun made her one of the most likeable of personalities.

Alma's television shows brought her into the homes of millions who took the girl with the "chuckle in her voice" to their hearts immediately and the gap that her death has left will not be filled for a long, long time.

I am sure that Alma's thousands of fans will join with me in offering our sincerest sympathy to her family and everyone connected with her.

PETER HOLME (Kendal, Westmorland): I see the Who and hear the much-publicised musical progression

they claim to have made. It wasn't until three-quarters through their act that they played this progression was achieved by Pete Townshend whirling his arm around anti-clockwise AS WELL. As clock-wise, as he hit his guitar—this creating their 'new' sound!

That, as far as I could tell, was the only change from the usual farcical act that they call playing music.
NIGEL COLEBROOK (Ramsgate, Kent): After reading your article on the Pirate stations I kept in mind the fact that one of the main objections to them was that they are using the Medium Waveband and so crowding it, interfering with shipping broadcasts, etc.

A couple of days later I read another article on Pirate stations and noticed that in all there are 898 broadcasting stations in Britain and Europe. Of these only 398 are operating on wavelengths allocated by European Broadcasting Union.

The other 500, which includes the U.S. Armed Forces system and the Vatican, are all, technically, pirates! I notice that the Government in all its criticism of the pirate stations has only condemned those that are pop pirates—well, fair's fair — what about the Armed Forces Network and the Vatican?

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SOFT-HEARTED REG PRESLEY

TROGG A WEEK

REGINALD MAURICE BALL is a soft-hearted ex-bricklayer born in Andover on June 12, 1943, who reads the "Daily Mirror," is particularly sensitive to anything which he feels involves cruelty to either animals or children ("I can't stand bull-fighting or fox-hunting"), and gets physically sick when he reads of the tragedy of the children of Aberfan.

"I feel I would like to do a charity concert for them with the Troggs, but how can any amount of money bring back those children or help those poor people?"

He is now known as Reg Presley, for which I feel partially responsible, having made the suggestion for the surname (John Lennon forgive me) to his manager, Larry Page, shortly before "Wild Thing" became a hit.

Wrote hits

Fortunately, things have worked out quite well since then for the new Presley, and he has written "With A Girl Like You," which was a No. 1 in the NME Chart, and "I Can't Control Myself," which this week stands at No. 3.

Songwriting is something he views quite seriously, and he looks with undisguised admiration upon the works of Dylan, Lennon and McCartney and Tim Hardin.

"I like Dylan's anti-war songs because they express a basic hatred of war and killing which everyone can understand," he said. "The Beatles I never knew existed until 'Twist And Shout,' and then I thought 'Wow!', and sat up and took notice of everything they've done since."

"I have a theory that their real success came about after the fact that they were millionaires was publicised. Big, important people suddenly realised that pop groups were not a silly game, but big business. The upper classes adopted Beatle discs as the smart thing to have at a party. They became not only international favourites, but 'classier' favourites. Millionaires



command respect, and the Beatles deserved it. "Tim Hardin's composition 'If I Were A Carpenter' should be a No. 1 when enough people have heard it—a beautiful song. "I don't rate my own songs as having a great social significance, but when I wrote 'Our Love Will Still Be There' for our first LP, I felt it and thought maybe I was capturing some of the magic which Lennon and McCartney manage. I'd like Sonny and Cher to record it. "The Truth have recorded a new single of mine, 'Jingle Jangle.' I like what they've done, and nothing

would please me more than to see them get a hit with it." Reg is a quiet, unassuming person, and prefers to laugh at himself before poking fun at others. He believes in a credible theory of reincarnation: reads books about unidentified flying objects by Dr. Adamaski; considers wars should be settled by two heads of state who should be allowed to blow themselves to pieces over a conference table if necessary, and not inflict pain upon millions of innocent women and children. He has a basic, honest simplicity of character which enables him to

see complex matters in a very uncomplicated manner. Believe it or not, he has a grasp of Einstein's Theory of Relativity, and if you don't believe it, just ask him about "the train that never leaves the station," and be prepared for a two-hour discussion on time and space!

Reg is well aware of the image he has been given as an out-of-town "hick" by some misguided reporters, and admits to being partially responsible for this promotion of a country-boy image, but he retires behind those village idiot tones only through nervousness. Rather like Dusty Springfield, who reverts to using Goon humour in awkward moments of an interview, Reg will slide into Andoverian exaggerations because he feels it's almost expected of him.

He has no conception of himself as a pop idol, but feels he has a certain responsibility to young people.

"I've got no real confidence in myself," he admitted. "Larry is my confidence," he added, referring to their manager, Larry Page.

Pet hate

"I hate to think that I'm influencing young people by what I do or say—I try to avoid being seen drinking or smoking in photos, but you can't go too far with this."

Reg Presley, who believes that football is a silly game, but wishes he didn't because "one million soccer fans now won't buy my records, and will write in saying I'm a long-haired git who only knows how to pick up a guitar."

Reginald Maurice Ball hopes to convince his manager that he has written a better number than the Chip Taylor single which has been brought back from America as the Troggs' new single.

"I thought of a great new song, but it's a bit naughty, and the tune sounds a bit like 'Waltzing Matilda,'" said Reg, innocently.

Next week: **PETE STAPLES**

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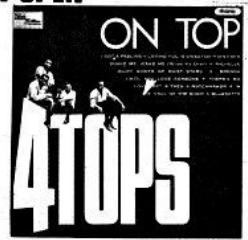
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BOB MILLER AND THE MILLER MEN
INTRODUCED BY TONY HALL



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MAMA'S & PAPA'S SURE FIRE HIT!

"Look Through My Window"/"Once Was A Time I Thought" (RCA)

GREAT—it's got to be a hit! Once again we hear that distinctive and highly characteristic vocal blend, in which the girls alternate with the boys—then they get together in unison for the chorus. Starts rather plaintively, but soon develops into an infectious medium-pacer, with an extremely catchy tune.

Lush sweeping strings embellish the group's vocal patterns—in fact, Lou Adler's production is superb. Has a real spine-tingling effect on the listener.

FLIP: Here the group displays its vocal dexterity in a brief, almost unaccompanied, little ditty. Has a folk flavour, sort of sea-shanty-ish!

DANNY WILLIAMS

"Rain (Falling From The Skies)"/"I'm So Lost" (HMV). It's impossible to fault this disc in any respect—Danny handles the descriptive and rather moody lyrics with warmth and conviction, the rich orchestral Bob Leaper backing is immaculate, the tune is attractive, and the steady beat is contagious.

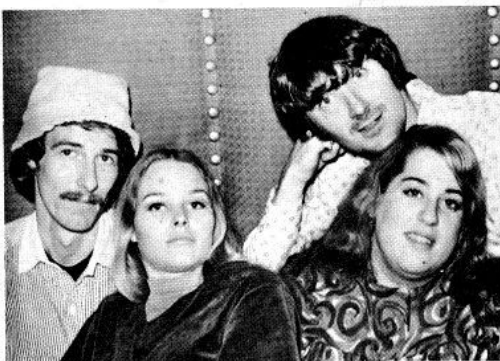
It doesn't strike me as hit material though. Pity!

FLIP: Another mid-tempo ballad with much the same remarks applying. Danny sings in more hushed tones, and he has a backing group to help.

RYTA KAVONE

"Heart" (RCA). I haven't yet heard the coupling, but the top side is strong enough to stand alone. An English version of Rita's

* TIPPED FOR CHARTS
† CHART POSSIBLE



MAMA'S and PAPA'S (l to r) JOHN PHILLIPS, MICHELLE GILLIAM, DENNY DOHERTY and CASS ELLIOTT.

SINGLES reviewed by Derek Johnson

Snappy Dave Berry

"Picture Me, Gone"/"Ann" (Decca).

THE title implies a soulful ballad—but don't be misled. It's a snappy toe-tapper, with crisp punchy brass and an enthusiastically chanting girl group, plus a vigorous shake beat. Dave performs it well, in uncomplicated gimmick-free style—and is aided by the fact that, despite the relatively fast pace, it's still pretty tuneful with a repetitive chorus you can join in.

Totally different to "Mama," and won't have the same appeal, but will probably register.

FLIP: The Cruisers join Dave, both vocally and instrumentally, on this rhythmic ballad. Pleasant listening—sounds a bit like Cliff and the Stads.

Heartfelt Pitney lacks usual impact

"Just One Smile"/"The Boss's Daughter" (Stateside).

ONE of those heartfelt, deeply wistful rockballads in which Gene is so accomplished. Sung in imploring sob-in-the-throat tones, with a gentle beat, throbbing drums, background strings and unobtrusive chanting. Builds to a powerful, almost melodramatic climax. I don't think it's as strong in impact (possibly because of the fade-out ending) or melodically as some of his discs—but it deserves hit status, and his fans will doubtless ensure it gets it!

FLIP: An unusual number for Gene. A story-in-song set to an exotic Latin rhythm, with a particularly imaginative scoring. A good contrast from the top side.

JOE BROWN

"A Satisfied Mind"/"Stay A Little While" (Pye)

It's about time Joe had another hit, but he'll have a tough struggle on his hands with competition from Bobby Hebb. Must say he handles this intense, yet rhythmic ballad, with assurance and appeal.

Builds strongly, with brass, strings and chanting girls. The melody grows on you—and though I didn't rate Hebb's as good as "Sunny," I continually find myself whistling this tune.

FLIP: A heavier beat, with added tanboum and tinkling piano, on this bounce number.

JOHNNY KIDD & THE PIRATES

"Send For That Girl"/"The Fool" (HMV)

Proof of the big loss which the music-biz sustained with Johnny's death—also of the manner in which he had matured and developed in recent months. He handles this mid-tempo item with authority, but without undue exhibitionism, aided by chanting support from the Pirates and a colourful Harry Robinson backing.

FLIP: Written and originally waxed by Clinton Ford, this is a reflective and philosophic ballad, with an insistent walking-pace beat. Effectively done.

TOM JONES IS SUPERB

"Green, Green Grass Of Home"/"Promise Her Anything" (Decca).

A GENTLY-SWAYING country-flavour rockballad, with an easily hummable melody. A splendid, if subdued, performance by Tom—whose personality and individuality shine like a beacon.

Backing consists of organ, tinkling piano, choir and strings. Sentimental, perhaps even if a bit square by Tom's standards, because it borders on the sing-along. But it's extremely well done.

FLIP: A Bacharach-David number from the film of the same name. A sparkling finger-snapper, with Tom reverting to his familiar "It's Not Unusual" style.

yet the Beach Boys have really struck it rich—after all, they stem from much the same mould.

This is typical surf-type shuffle shake, injected with a novelty c-and-w feel—including comradic sax and Roger Miller-ish vocal gimmicks.

FLIP: More stereotyped surfing on this track. The boys duet to a peppy fast-moving backing, with colourful fasetto counter-harmonies.

RODGE MARTIN

"When She Touches Me"/"Lovin' Machine" (Polydor).

I know nothing about this singer, but I'd stick my neck out and say—this is one to watch. It's one of the best soul ballads I've heard since Percy Sledge's hit, and it's in much the same style.

Opens quietly in a hushed whisper and steadily builds until Rodge is pouring out his heart in a sort of seething screech.

Great soul-band backing, and the tune's good, too.

FLIP: Organ and twangy guitar are prominent in this frenzied shaker, with Rodge singing spiritedly.

RECOMMENDED

ROCKIN' VICKERS: "Dandy" (CBS). Another version of Herman's U.S. hit (Clinton Ford's was reviewed last week), and a good one. A Ray Davies competition, it's a happy-go-lucky jigger, with a compulsive join-in-the-chorus effect.

DEAN MARTIN: "Nobody's Baby Again" (Reprise). Dean's effortless, nonchalant approach is well-suited to this cute Latin - flected medium-pacer. Hummable!

JACK JONES: "A Day In The Life Of A Fool" (Mercury), one version "Carntai" from "Black Orpheus"—and a quality disc if ever I heard one. Soft Latin rhythm.

FLEUR-DE-LYS: "Mad In Your Eye" (Polydor). A vastly underrated group with a Burdon-like lead singer. A walloping thump beat, pounding drums and swans galore.

THREE PEOPLE: "Suspensions" (Decca). A delightful frothy ballad, highlighting the trio's engaging vocal blend. Mid-tempo beat, with added strings.

LLOYD BANKS: "We'll Meet Again" (Benson). Not the Lynn specialty, but a self-penned item, a busy brassy item, with a contagious rhythm and catchy tune. The song's calypso is reminiscent of Chris Andrews. Enjoyable!

CHAPTER FIVE: "Anything That You Do" (CBS). Another bright-and-breezy item with a shattering beat and a happy feel. In some respects, like the Lloyd Banks record.

THE TREND: "Boyfriends And Girlfriends" (Page One). A simply-constructed mid-tempo item, with a swaying lilt and quickly-assimilated tune. Appealingly unassuming.

MIKE QUINN: "Someone Slipping Into My Mind" (Fontana). A Howard Blakeley song with an easy-going good-time quality. Sung with a chuckle in the voice. Novelty backing.

SLIM HARPO: "I'm A King Bee" (Stateside). Not keen on his nasal delivery, but otherwise this is raw, authentic, down-to-earth c-and-b in the 12-bar pattern.

TONI DALY: "Like The Big Man Said" (Columbia). A new gal with bags of slip and vitality. The song's not much, but the performance and the powerhouse backing are great.

HARRY SCOMBE: "Here In My Heart" (Philips). A No. 1 for Al Martino in 1952, revived in big-voice style, with strings and heavenly choir. Typical Harry!

BRENDA HOLLOWAY: "Hurt A Little Everyday" (P.O.). A sorrowful, slow beat-ballad handled in pleading style, with moody backing and chanting. Not the usual Motown sound.

SAM & DAVE: "Mary, Mary" (King). A disc with a genuine coloured feel. An invigorating hand-clapping duet, with organ and gitty sax. Really swines.

ART FREEMAN: "Slipping Around" (Atlantic). A slap-happy fast-mover with a shuffle beat and rasping guitars. Spirited solo, backed by chirping gals.

STEVE DARBISHIRE: "Trains Trains" (Decca). A self-penned number in the folk-beat style, with clavichord effect and acoustic guitars. Well-conceived lyric.

JACKIE WILSON: "Whispers" (Coral). I always enjoy big fervent impassioned style, and this medium-pacer isn't one of his best, it's solid and bluesy.

FIVE'S COMPANY: "Session Man" (Pye). A thudding beat couplet with a lyric about the colourful life of a musician who plays in the backing of many hit discs.

SHIRELLES

"Shades Of Blue"/"When The Boys Talk About The Girls" (Pye-Int.). This U.S. girl group had several hits two or three years ago, but we don't seem to have heard of them lately.

It follows the usual American pattern of the leader soloing, with the other gals chanting—set to a heavy pounding beat, with an all-happening backing, including strings and tambourine.

FLIP: A husky-voiced beat ballad solo, with the others humming in the background.

JAN & DEAN

"Tennessee"/"Horace The Swinging School-Bus Driver" (Liberty). It's a mystery if these boys have never really hit the high spots here.

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MORE REVIEWS ON PAGE 10

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LORRAINE ELLISON
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NME TOP THIRTY

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

Highest Position
Week in chart

Last This Week	(Wednesday, November 2, 1966)	Artist	Label	Position
1	1	REACH OUT I'LL BE THERE	Four Tops (Tamla-Motown)	4-1
4	2	STOP STOP STOP	Hollies (Parlophone)	4-2
3	3	I CAN'T CONTROL MYSELF	Troggs (Pye One)	5-3
2	4	DISTANT DRUMS	Jim Reeves (RCA)	11-1
5	5	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)	9-4
—	6	GOOD VIBRATIONS	Beach Boys (Capitol)	1-6
21	7	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann (Fontana)	2-7
15	8	HIGH TIME	Paul Jones (HMV)	4-8
10	9	NO MILK TODAY	Herman's Hermits (Columbia)	4-9
6	9	GUANTANAMERA	Sandpipers (Pye Int.)	7-6
9	11	TIME DRAGS BY	Cliff Richard (Columbia)	4-9
7	12	BEND IT Dave Dee, Dozy, Beaky, Mick and Tich	(Fontana)	7-2
16	13	A FOOL AM I	Cilla Black (Parlophone)	3-13
17	14	IF I WERE A CARPENTER	Bobby Darin (Atlantic)	4-14
—	14	GIMME SOME LOVING	Spencer Davis Group (Fontana)	1-14
12	16	I'VE GOT YOU UNDER MY SKIN	Four Seasons (Philips)	5-12
11	17	I'M A BOY	Who (Reaction)	9-2
14	18	ALL I SEE IS YOU	Dusty Springfield (Philips)	7-8
8	19	HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW?	Rolling Stones (Decca)	6-5
13	20	YOU CAN'T HURRY LOVE	Supremes (Tamla-Motown)	9-3
25	21	LADY GODIVA	Peter and Gordon (Columbia)	6-18
—	22	PAINTER MAN	Creation (Planet)	1-22
20	23	BEAUTY IS ONLY SKIN DEEP	Temptations (Tamla-Motown)	4-20
30	24	A LOVE LIKE YOURS	Ike and Tina Turner (London)	2-24
—	25	HOLY COW	Lee Dorsey (Stateside)	1-25
27	25	WRAPPING PAPER	Cream (Reaction)	2-25
30	27	HELP ME GIRL	Eric Burdon and the Animals (Decca)	2-27
23	28	ALL THAT I AM	Elvis Presley (RCA)	4-23
18	29	TOO SOON TO KNOW	Roy Orbison (London)	12-3
—	30	WHAT WOULD I BE	Val Doonican (Decca)	1-30
29	30	I LOVE MY DOG	Cat Stevens (Deram)	3-28

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

Last This Week	(Tuesday, November 1, 1966)	Artist
2	1	LAST TRAIN TO CLARKSVILLE Monkees
1	2	96 TEARS ? & Mysterians
4	3	POOR SIDE OF TOWN Johnny Rivers
3	4	REACH OUT I'LL BE THERE Four Tops
6	5	DANDY Herman's Hermits
8	6	HOORAY FOR HAZEL Tommy Roe
7	7	WHAT BECOMES OF THE BROKEN HEARTED Jimmy Ruffin
11	8	IF I WERE A CARPENTER Bobby Darin
9	9	HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW? Rolling Stones
5	10	WALK AWAY RENEE Left Banke
16	11	I'M YOUR PUPPET James & Bobby Purify
12	12	GO AWAY LITTLE GIRL Happenings
19	13	LOVE IS A HURTIN' THING Lou Rawls
15	14	B-A-B-Y Carla Thomas
18	15	PAINT ME A PICTURE Gary Lewis & the Playboys
10	16	SEE SEE RIDER Eric Burdon
—	17	GOOD VIBRATIONS Beach Boys
27	18	DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY Mitch Ryder
24	19	BORN FREE Roger Williams
26	20	RAIN ON THE ROOF Lovin' Spoonful
13	21	CHERISH Association
22	22	THE HAIR ON MY CHINNY CHIN CHIN Sam the Sham
14	23	PSYCHOTIC REACTION Count Five
—	24	WINCHESTER CATHEDRAL New Vaudeville Band
—	25	COMING ON STRONG Brenda Lee
20	26	THE GREAT AIRPLANE STRIKE Paul Revere
—	27	YOU KEEP ME HANGIN' ON Supremes
30	28	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dionne Warwick
—	29	LADY GODIVA Peter and Gordon
—	30	WHO AM I Petula Clark

BEST SELLING LPs IN BRITAIN

(Wednesday, November 2, 1966)

Last This Week	(Wednesday, November 2, 1966)	Artist	Label
1	1	SOUND OF MUSIC Soundtrack	(RCA)
2	2	REVOLVER Beatles	(Parlophone)
3	3	GOLDEN HITS Dusty Springfield	(Philips)
—	4	DISTANT DRUMS Jim Reeves	(RCA)
5	5	PET SOUNDS Beach Boys	(Capitol)
4	6	PORTRAIT Walker Brothers	(Philips)
7	7	SOUND VENTURE Georgie Fame	(Columbia)
8	8	GOIN' PLACES Herb Alpert & Tijuana Brass	(Pye Int.)
6	9	WELL RESPECTED KINKS (Marble Arch)	
—	10	DRIVIN' YOU WILD Cliff Bennett	(Music For Pleasure)

5 YEARS AGO

TOP TEN 1961—Week ending Nov. 3

1	1	WALKIN' BACK TO HAPPINESS Helen Shapiro	(Columbia)
—	2	HIS LATEST FLAME Elvis Presley	(RCA)
2	3	THE GIRL IN YOUR ARMS Cliff Richard	(Columbia)
5	4	HIT THE ROAD JACK Ray Charles	(HMV)
3	5	WILD WIND John Leyton	(Top Rank)
11	6	TAKE FIVE Dave Brubeck	(Fontana)
14	7	BIG BAD JOHN Jimmy Dean	(Philips)
23	8	TAKE GOOD CARE OF MY BABY Bobby Vee	(London)
4	9	SUCU-SUCU Laurie Johnson	(Pye)
9	10	MEXICALI ROSE Karl Denver	(Decca)

10 YEARS AGO

TOP TEN 1956—Week ending Nov. 2

1	1	WOMAN IN LOVE Frankie Laine	(Philips)
2	2	HOUND DOG Elvis Presley	(HMV)
5	3	JUST WALKING IN THE RAIN Johnnie Ray	(Philips)
3	4	LAY DOWN YOUR ARMS Anne Shelton	(Philips)
8	5	ROCK AROUND THE CLOCK Bill Haley Comets	(Brunswick)
4	6	GIDDY-UP-DING-DONG Freddie Bell & Bellboys	(Mercury)
7	6	ROCKIN' THROUGH THE RYE Bill Haley Comets	(Brunswick)
—	8	MY PRAYER Platters	(Mercury)
6	9	WHATEVER WILL BE, WILL BE Doris Day	(Philips)
11	10	MORE Jimmy Young	(Decca)



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VAUDEVILLE BAND ON SULLIVAN TV

BRITAIN'S New Vaudeville Band is causing a sensation in America with the hit "Winchester Cathedral," which has leapt to No. 24 at its second week in the "Billboard" Hot 100! Next week the Band flies to New York for two "Ed Sullivan Show" TV appearances prior to a coast-to-coast U.S. tour.

The Band leaves London next Thursday (10th) and makes its first appearance in the "Ed Sullivan Show" four days later. The same night it ampxes another slot, for an edition of the show to be seen by American viewers at a later date.

If Sullivan agrees to waive exclusive rights, the Band will also appear in the Andy Williams Show, and possibly the "Hollywood Palace" and "Milton Beale" TV shows.

The coast-to-coast tour lined up for the "Winchester Cathedral" hit paraders will keep them in America until December 6. This means a number of British dates already set being cancelled.

The Band is working on an LP for which Geoff Stephens—vocalist on the disc—is writing new material.

NEW RELEASES FROM —

Faces, Herman, Sandie, Hebb, P & G, Wayne

HERMAN'S Hermits' follow-up to their current hit "No Milk Today" has already been scheduled. Also issued shortly are singles by the Small Faces, Sandie Shaw, Wayne Fontana and Jonathan King.

Manchester songwriter Graham Gouldman, whose hits have included "No Milk Today," "Bus Stop" and "Look Through Any Window," penned the next singles by Herman and Wayne Fontana.

Herman's "East, West" is issued (Columbia) on November 25. Wayne Fontana's "Pamela Pamela" (Fontana) is released next Friday.

Small Faces Steve Marriott and "Plonk" Lane penned the group's next release, "My Mind's Eye," issued next Friday on Decca. Also out that day on Decca is Jonathan King's self-penned "Icicles Fell From The Heart Of A Blabber."

Sandie Shaw's next Pye single, "Think Sometimes About Me," is issued next Friday.

Bobby Hebb's LP "Sunny" featuring his new single "A Satisfied Mind" is out today (Friday) on Philips.

The new Peter and Gordon single "A Knight In Rusty Armour" (Columbia) released on November 25 is another Mike Leander composition. Another version of the song—produced by Leander—will be released simultaneously by the Magic Lanterns on CBS.

The next Paul and Barry Ryan single, "Missy Missy," and the "B" side, "Rainbow Weather" (Decca November 18) have both been penned by the team of Charles Mills and Leander.

Release date of Donovan's "Sunshine Superman" single has now been put back a week to November 25.

NEW SIGNINGS

Trogg pens new-label Truth disc

THE Truth, who had a hit on Pye with the Lennon-McCartney composition "Girl," have switched to Decca. Their first release, "Jingle Jangle"—penned by Reg Presley of the Troggs—is issued next Friday.

The record was produced by Dave Nicolson, personal and recording manager of Cris A. Peters.

New group from Corby, Northants—Corby and the Champagne—make their disc bow next Friday (Pye) with a Johnny Worth composition "Time Marches On."

Other first disc releases next Friday feature the Llan, a Welsh group—"Realise" (CBS), Johnny Curtis, who was with the duo Frankie and Johnny—"Our Love's Disintegrating" (Parlophone), and Japanese group the Spiders—"Sad Sunset" (Philips).

★ POP-LINERS ★

JOHN LENNON is expected back from Spain next week after completing his part in the film "How I Won The War" ● Jerry Lee Lewis plays Blaizes club in South Kensington next Wednesday (9th) ● Anthony Newley, Vic Damone and Allan Sherman in BBC-1's "Andy Williams Show" on Friday, November 11 ● Gerry and the Pacemakers and the Alex Welsh Band for Light's "Easy Beat" on Sunday, November 20; there is no show the previous week, Remembrance Sunday ● Frankie Vaughan in BBC-1's "Norman Vaughan Show" next Thursday (10th).

WALKERS SING IN ROYAL SHOW



JIMMY SAVILE gags with BILLY FURY after Billy had won Radio Luxembourg's "Getaway" trophy.

FURY QUILTS DECCA

Billy Fury has quit Decca after nine years! His manager Larry Farnes confirmed on Wednesday that Fury has not re-signed with the company and that negotiations with another major label are taking place. He will continue to be produced by Mike Leander who is now independent.

BOBBY DARIN RSG, STAYING LONGER

BOBBY DARIN, who arrived in London on Monday for two weeks filming, guests in Rediffusion's "Ready, Steady, Go!" tonight (Friday).

After completing filming, Darin plans to remain in London for a week to promote his "If I Were A Carpenter" hit. He may star in his own TV spectacular.

On November 25, he flies to Paris to appear in an all-star charity show at the Alhambra Theatre to mark the 20th anniversary of UNICEF.

Paul Anka here for TV dates

PAUL ANKA arrived in London on Monday for a two-week stay to promote his new single "Poor Old World."

He guests in ATV's "Action" on Monday, the Light's "Pop Inn" and "Music Through Midnight" (Tuesday) and "Saturday Club" (12th).

He records BBC-1's "Top Of The Pops," a TV show for Tyne-Tees titled "The Paul Anka Show" and BBC-2's "International Cabaret" for transmission at future dates.

Anka makes a personal appearance at Radio Caroline's dance at Wimbleslow Palais tomorrow week (12th).

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THE Walker Brothers have been granted an extension of their British work permit to sing before the Duke of Edinburgh in a major charity show at the London Palladium on Tuesday, November 29.

The two-and-a-half hour show, which is expected to feature a number of other musical attractions, is being televised in its entirety the following Sunday (December 4).

After the show the Walker Brothers and other artists taking part will be presented to Prince Philip. As previously reported Cathy McGowan is also featured.

Titled "Royal Gala," the show is in aid of the Cinema and Television Benevolent Fund and Bowles Rock Trust.

The Walker Brothers had agreed that after their current tour with Dave Dee, Dozy, Beaky, Mick and Tich and the Troggs ends they would not work in Britain until next year.

But special permission has been given by the Home Office for them to take part in the charity event, after which they will disperse to holiday until the beginning of January. Then they tour Germany followed by their visit to Australia and the Far East.

Solo Scott, Solo John

The Walkers Brothers' EP—now titled "Solo Scott — Solo John" (Philips)—will be released on December 2. Scott Engel sings "The Gentle Rain" and one of his own compositions, "Mrs. Murphy." John Maus has covered Bobby Hebb's "Sunny" and the standard, "Come Rain Or Come Shine."

GEORGIE FAME TV

Georgie Fame is now set for his delayed appearance in Rediffusion-TV's "The Frost Programme" on November 24. Next weekend (12th) he guests in ATV's "Braden Beat."

Burdon, Tom, Ryans, Bennett for 'Club'

Eric Burdon and the Animals; Tom Jones and the Squires and the Byrlanders complete a strong Light Programme "Saturday Club" line-up on November 19. Already set for this date are Cliff Bennett and the Rebel Rousers and Paul and Barry Ryan.

After Berry and the Cruisers are booked for the following week (26th), joined by Joe Brown, the Spinners, the Migil 5 and the Acker Bilk Band. Paul Anka is now confirmed for the November 12 edition.

DAVE U.S. FILM TALKS

Dave Clark and organist Mike Smith flew to America on Wednesday for two days to discuss the group's next film, "They'll Never Get Away With It," with Warner Brothers' executives.

Shooting is scheduled to begin in Britain in January.

In 'Crackerjack'

Paul Jones and Sandie Shaw guest in BBC-1's "Crackerjack" next Friday (11th). Others set for the programme are Eric Burdon and the Animals (18th), Joe Brown and Paul and Barry Ryan (25th).

WORLD'S TOP STARS IN ABERFAN SHOW

A HOST of the world's top stars will take part in the tele-recording of a two-hour TV spectacular in aid of the Aberfan disaster fund.

The spectacular will probably be shown in Britain by ATV around Christmas, and it is being filmed in colour for America.

The show is being made in London in two parts—the first will be filmed on November 20, and the second within the following fortnight. Harry Secombe and Stanley Baker are among the organisers.

Tom Jones, Shirley Bassey and the Seekers are among musical stars who have agreed to take part; the Beatles and Frank Sinatra are among others who have been invited to do so.

More star names in 'Swingalong'

FREDDIE and the Dreamers, Billy J. Kramer and the Dakotas, and the Migil 5 will be featured daily in Light Programme's "Swingalong" from Saturday, November 12 to Friday, November 18.

Also set for this period are the Lorne Gibson Trio, Three People, the Peddlers, Laura Lee, Tony Stevens, Kenny Darnon, the Alan Haven Duo and the bands of Johnny Howard, Johnny Arthey, Ken Woodman and San Reynolds.

Comper is Don Moss.

The following week's line-up (19th to 25th) includes Dave Berry and the Cruisers, Herman's Hermits, the Fortunes, New Faces, Zoot Money's Big Roll Band, Mick and Griff, the Gibsons, Janie Marden and the Rich Bono Trio—plus the bands of Bob Miller and Tony Evans. Comper is Johnny Moran.

Dave Berry and Mick and Griff are also added to next week's bill (5th to 11th), the remainder of which was reported two weeks ago.

Film to plug Kinks disc

The Kinks' next single, a Ray Davies composition titled "Dead End Street," is issued by Pye on November 18 and Davies is producing a three-minute film related to the characters in the song for use as TV promotion.

No TV or radio dates have as yet been set for the Kinks themselves, in connection with the record.



In the cloakroom at "Pop Inn" on Tuesday (1 to one of his Dreamers—DEREK QUINN, Italy and TOM JONES.

Little Richard to

U.S. rock and roll star Little Richard has an extensive U.K. tour this month at cabaret, ballrooms and a projected Lo Walker Brothers co-manager Barry Claym set one appearance for him at Paris Olympia.

Bookings finalised so far for Richard, who arrives on November 20, are doubles at Manchester Princess and Domino Clubs (27th and December 18th), and Wigan and Bolton Casino Clubs on November 30.

Richard will launch Edinburgh's new Pentland Club on December 1, appearing there for nine consecutive days with the exception of December 4, when he plays Newcastle City Hall.

Dates are to be advised for appearances at Nelson Imperial and Boston Gliderdrome in addition to two other venues: one in Birmingham and the other the projected London concert.

Proposed TV bookings include BBC-1's "Top Of The Pops" (November 24), Rediffusion's "Ready, Steady, Go!" (25th), and ABC's "Eamonn Andrews Show" (December 11).

'COUNTDOWN' GUESTS

The Troggs, Chris Farlowe, Sandie Shaw and Jonathan King guest in Southern-TV's "Countdown" on Saturday, November 12 (screened the following day in some regions).

Set for tomorrow's edition (5th) are the Dave Clark Five, Billie Davis, Julie Felix, Rosemary Squires and Don Moss.

Orbison anti-war disc

Roy Orbison's next single features a number he originally wrote for his film "Fastest Guitar In The West," although it is not included in the finished movie. The number is "There Won't Be Many Coming Home" and is a "mild anti-war lyric." Decca issues the disc on November 25.

STONES' LIVE U.S. LP

The recordings of the Rolling Stones' recent British concerts will be issued (only in the U.S.) on an LP "Have You Seen Your Mother LIVE" in a fortnight.

Price ill

The Alan Price Weep For Me which Decca is releasing in its "Play" series includes the Robert Parker In My Life. Alan Price's room with a performance Hall. Perform Rank on Wed and Guildford day). Price visit Copenhagen.

Radio Lo

Radio London fireworks sh Stadium to featuring Ep McCoy's Cr Gordon, Tom Garrick may event is hosted Mike Lennox.

JB

FOR the Box J jockeys, Tom Jimmy Sav all been December This wa Bachelors December that date. Herman Mia Lewis Cleo Laine ● The s plan to be on each p

NEW from

TOM JONES Green, green grass of home F 22511

DAVE BERRY Picture me gone F 12513

STEVE DARBISHIRE Trains trains F 12512

THREE PEOPLE Suspicions F 12514

MANTOVANI & HIS ORCHESTRA
 Somewhere my love
 (Lara's theme from 'Doctor Zhivago')
 F 12515

DECCA

TONY BENNETT
—BASIE TOUR?

TONY BENNETT may undertake a British concert tour with the Count Basie Band next spring. Discussions are taking place between impresario Harold Davison and agent Vic Lewis.

Also under consideration is a project originally planned for last spring—for Bennett to headline a bill at the London Palladium for about two weeks following the pantomime season.

TV dates after Berry delay

DAVE BERRY has been booked for Rediffusion's "Ready, Steady, Go!" tonight (Friday) and Southern-TV's "Countdown" on Saturday, November 26. He will feature his new Decca single, "Picture Me Gone," released today (4th).

Berry's next LP, "One Dozen Berries," is being released on November 18. He has also recorded four titles for inclusion in a Christmas EP.

Dave again visits Belgium on November 13, for TV and concert dates. On November 18 he begins a six-day tour of Scandinavia where he will also have his own TV show.

BURDON MISSES DATE WITH THROAT TROUBLE

A SEPTIC throat prevented Eric Burdon appearing with the Fame-Farlowe package at Southampton Gaumont last Saturday. But he was well enough to resume the tour at Exeter Odeon the following day.

Burdon is booked as a panellist for BBC-1's "Juke Box Jury" on November 19, and to sing in Rediffusion-TV's "Ready, Steady Go!" (18th).

It was announced this week by his management that plans for him to augment the group with a brass section have been scrapped.

Eric Burdon and his new Animals will tour American colleges for six weeks beginning in February. It was originally intended for him to visit America this month.

Four Tops on Frost TV show

'TOP OF POPS', TOO

THE Four Tops will make an unusual TV appearance when they sing in Rediffusion-TV's "David Frost Programme" next Friday (11th). The previous night they will be seen in BBC-1's "Top Of The Pops."

Negotiations for them to head the "Ready, Steady, Go!" bill the following week (18th) are still taking place between Brinn Epstein and Rediffusion.

Within three days of last week's NME announcement about the Four Tops' concert at the Saville Theatre in the West End of London on Sunday, November 13, all tickets had been sold. So Epstein has scheduled an extra performance to begin at 6 pm the same night.

The supporting bill includes Cliff Bennett and the Rebel Rousers and Bob Miller's Millermen and is introduced by Tony Hall. The bill for the Tops concert tour beginning in January—for which dates were revealed in last week's NME—is not yet set.

The Tops now arrive in Britain 24 hours earlier than previously expected—their plane lands at London Airport at 9.40 p.m. on Monday.

Cliff puppet film

Two films featuring Cliff Richard and the Shadows will now be premiered in December. In addition to their new musical "Finders Keepers" opening in London on December 8, "Thunderbirds Are Go"—in which puppet figures of Cliff and the Shadows perform to their soundtrack recordings—will be premiered at a venue not yet announced.

Today (Friday), Columbia issues an EP of the same title as the puppet film. It consists of one vocal by Cliff ("Shooting Star") and three instrumentals by the Shadows.

CAT U.S. DATE

Cat Stevens' U.S. promotional visit has now been fixed for November 28-30. His record "I Love My Dog" is released there next week.

Stevens' backing group has been formed and he will start his first ballroom tour on November 17 at Crayford Town Hall.

Other dates for him this month are Southampton Floral Hall (19th), Nottingham Britannia Club (20th), Nelson Imperial (26th). On December 1 he appears at Epping Public Hall.

Cilla in Cotton finale

Cilla Black is now confirmed for "Billy Cotton's Music Hall" this Sunday (6th)—the last of the present series. It will be Cotton's 150th BBC-1 appearance. Alan Breeze returns to the show for this final edition and is joined by Jimmy Edwards, Eric Sykes and, as already reported, Russ Conway. The programme is screened live before an invited audience at London's Talk Of The Town.

Big L agency move

Radio London has formed a theatrical agency for which a spokesman claimed this week that it had acquired British representation of America's Talent Artists Corporation.

Among the artists represented by TAC are the Temptations, Percy Sledge, Martha and the Vandellas, Neil Sedaka, Toys, Shirrelles and the Shangri-Las.

TOM JONES CONCERT

Tom Jones headlines a concert bill which includes Eddie Calvert, Laurie London and Joan Turner at Portsmouth Guildhall on November 21.



The CREAM in action for tonight's "Ready, Steady, Go!" (1 to 7): JACK BRUCE, ERIC CLAPTON and GINGER BAKER.

DONOVAN RSG COMEBACK

DONOVAN returns to the series in which he made his TV debut, Rediffusion's "Ready, Steady, Go!" on Friday, November 25 (screened in some areas the following Monday or Tuesday). He will feature his long-delayed new single "Sunshine Superman."

Also set for this edition are two American attractions—Ben E. King (who moves back from the previous week) and the Young Rascals—plus as already announced, Paul and Barry Ryan. Gene Pitney has now withdrawn from the show.

Dave Dee, Dozy, Beaky, Mick and Tich are the only name so far confirmed for the December 2 edition.

Cilla Black, who was to have appeared in today's edition, switches to November 11. Another new booking for this date is Wayne Fontana.

Cleo TV 'Cindy-Ella'

Cleo Laine is to re-create her stage rôle as "Cindy-Ella"—in the all-coloured pantomime of that name—in a special adaptation for BBC-TV. The show will be screened as one of the Corporation's Christmas highlights.

Cleo stars in one-woman concerts at the Belfast Music Festival (November 21) and Wembley Town Hall (25th).

Dave Dee LP, Tich throat operation

DAVE DEE, Dozy, Beaky, Mick and Tich have completed their second album to be issued at the end of this month on Fontana. A new single—still untitled—may be released on November 25.

The LP, titled "If Music Be The Food Of Love... Prepare For Indigestion," features Dozy's first solo performance—a Ken Howard and Alan Blaikley composition, "Hands Off."

The group will appear on German TV on November 19 without lead guitarist Tich. He enters hospital for a throat operation as soon as the group completes its present tour with the Walker Brothers.

Howard and Blaikley wrote "The Loos Of England"—a track on the Dee album—which has been recorded as a single by former "Ready, Steady, Go!" dancer Patrick Kerr.

Blue Flame death

Glen Hughes, who played baritone sax in Georgie Fame's recently disbanded Blue Flames, died in a West London hospital at the weekend after being severely burned last Friday night.

GOLDEN BOY SAMMY SOON

Auditions for the London presentation of "Golden Boy"—the musical starring Sammy Davis—begin next week, indicating an early New Year opening.

Mama's, Spoonful in London Xmas show with Faces?

THE Small Faces are likely to star in a two-week Christmas show at Hammer-smith Odeon.

Their manager Don Arden is understood to be negotiating with the Rank Organisation to present the show there, and he flew to New York on Tuesday seeking American artists for the bill.

The NME understands that Arden is hoping to sign the Mama's and Papa's and the Lovin' Spoonful for the show.

SEEKERS HIT BY KENYA BAN

THE Seekers returned to Britain on Sunday—more than a week earlier than expected—after the cancellation of their four concerts in Kenya.

Their permits to work in Kenya were withdrawn by the Government, which led to the cancellation of the shows for which all tickets had already been sold.

No explanation was given for the drastic action, but we can only assume it is because they played to segregated audiences in South Africa, the group's manager Eddie Jarrett told the NME.

Otis, Sledge due

Atlantic recording artists Otis Redding, Percy Sledge and Rufus Thomas will make promotional visits to Britain early in the new year, as the result of talks during a U.S. visit by the label's British manager, Frank Foster.

SPENCER TV DATES

Spencer Davis Group appears on TWW's "Here On The Scene" on November 9 and Southern-TV's "Countdown" (19th). On November 5 the group is at Leeds University, Hotel Metropole (11th), and University College, London (12th).

Cotton variety

The Billy Cotton band comedians Ted Rogers and featured singers Alan Breeze and Kathie Kay will open for a week at Sunderland Empire on November 21.

THIS SUNDAY, NOV. 6 IS BEACH BOYS DAY

AMERICA'S GREATEST GROUP

ARRIVE AT LONDON AIRPORT FOR THEIR FIRST EVER BRITISH TOUR

Decca this week

BOB DYLAN A day in the life of a fool HLR 10088

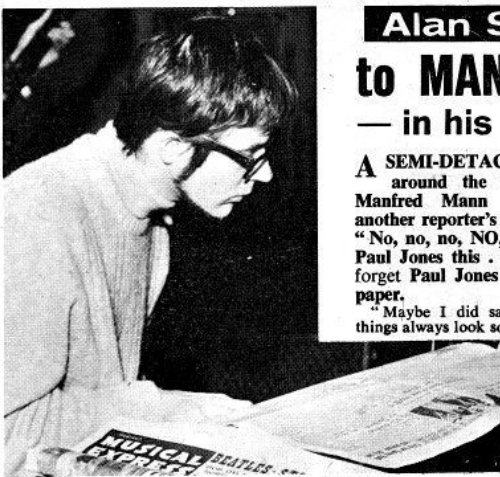
THE PEOPLE He doesn't go about it right HLR 10089

JACKIE WILSON Whispers a 72487

BOB DYLAN Somebody like me RCA 1552

ITA PAVONE RCA VICTOR RCA

45 rpm records



Alan Smith talks to MANFRED MANN — in his suburban semi

A SEMI-DETACHED size Alsatian padded around the room, brushing itself against Manfred Mann as he studiously sub-edited another reporter's copy, sent round for approval! "No, no, no, NO," he said. "This'll have to go. Paul Jones this . . . Paul Jones that. Can't we forget Paul Jones?" His pen slashed across the paper.

"Maybe I did say it," he volunteered. "But these things always look so bad in print. I mean one thing and often it comes out like something else.

"I'm not saying I'm being deliberately misquoted, but it's so easy to give the wrong impression. One word out of place; that's all it takes."

He was wearing white cricket boots, old corduroys, and a Private Eye T-shirt that read "Agincourt 1415, Waterloo 1815, Alamein 1942 and Margate 1963" across the front.

Later on he produced two Private Eye handkerchiefs, covered with the Stars and Stripes, in one of which he pretended to blow his nose ("These are strictly for offending Americans"); and a skimpy piece of gent's neckwear.

Inked in large black letters down the front of this was the legend "Old School Tie." We talked about what suitable it might be for Old Etonian Mike D'Abbo to wear on RSG.

Not happy

Not that Manfred is entirely happy with the RSG scene at the moment. "We don't want to offend anyone," he said curtly, "but that business with Dave Clark topping the Hoffies really got me.

"I don't wonder the Hoffies walked out. And don't think I'm



Two action studies of MIKE D'ABBO by NME photographer Napier Russell.

'PEOPLE ARE BORED WITH ME'

knocking Dave Clark personally, because I don't know him and I'm sure he's a nice guy. "But really, how can anyone see any reasonable argument in favour of putting Dave Clark above the Hoffies? Knowing how aware the RSG team is, I just can't understand how it arrived at this decision."

I found Manfred an intelligent, likeable being, with a dry sense of humour and an articulate line in conversation.

Only his obsession for checking up on journalists and their stories about him (he rang me at least three times about this one, wanting to vet the quotes) had a jarring effect.

I can appreciate that some items may have made him supersensitive lately, but I still feel he should say what he means and then sack it to.

But hit-wise, as they say, the Manfreds must be bubbling over with chuff as they jump up the NME Chart this week with the Geoff Stephens-penned Semi-Detached, Suburban Mr. James."

Manfred calls it "The Song Titled With the In-Built Sneeze."

"I live in a semi in the suburbs myself," he told me, "and it's O.K. by me. It's a nice house."

"It's a great number, but let's face it, that title appeals to a lot of the self-styled pop hippies who belt around town going to all the in-places and thinking they're leading the sophisticated life.

"They feel the suburbs are Out and that Town is where it's all happening."

"Not me. I'm not knocking people who live in the suburbs. It's just a good song about a guy whose bird has left him."

Manfred feels deeply about the "big knocking scene" that seems to have been developing in the pop world recently.

will forget everything and let it fizzle out."

Manfred isn't the kind of pop idol you would have expected to stare out from your TV screen a few years ago, and he's the first to admit it.

"I know I don't smile much on the stage and TV," he told me. "Perhaps one tends to fall back on one's public image."

At the same time, I think I sometimes create the wrong impression of myself when I don't want to. You know . . . the beard and the face. They're my mood.

Inadequate

"I feel I am often personally inadequate for a pop star. I do interviews and I don't know the right thing to say."

"I also feel embarrassed when I'm out on a people gig and I stare and say: 'Look, it's Manfred Mann.'"

"Once I was on a train full of commuters in the rush hour. Three little girls rushed up, kissed me, and then ran away again."

"I had to continue the journey surrounded by crowds of commuters — many who had no idea who I was and I could feel them peering at me over their 'Evening News' and 'Standards.'"

Personally, Manfred is not too interested in being better-known. "I'm not the big heart-throb," he told me mournfully. "I think people are fairly bored with me. I give boring interviews, and I'm the guy with the beard and the glasses, man."

"It is no desire of mine to push myself. The scene and I realised this a long time ago and that the attention is always focused on the guy in front."

"That's the way it has to be."

Knocks hurt

"Don't you realise the hurt these knocks can cause people?" he asked. "What's it all about? It's all so unnecessary."

"There was this big thing on JBJ at the weekend, and you see it. All about the Manfreds going downhill since Paul Jones left. Sandie Shaw was on the panel, and they all voted the record a miss. Their answer is in the charts."

"The whole Paul Jones thing is getting to be a bit of a drag, and last week, that with Paul and us now established separately, people

More single reviews

EPs by Allen Evans

PETULA CLARK (Pye) is in good voice with I Couldn't Live Without Your Love, Come Rain or Come Shine, Wasn't It You, and Sign of the Times.

HITS (Decca) offers on Volume 4—Val Bonnicant's Elusive Butterfly; Crispian St. Peters' The Pied Piper; Dave Berry's Mama; and Joy Marshall singing The More I See You.

SANDIE SHAW (Pye) invites you to "Run With" her on this EP, featuring Long Walk Home, On No He Don't, I Know, and Run.

LEER LYNCH (Rex) sings some good gospel—He's Got The Whole World In His Hands, Just A Closer Walk With Thee, It Is No Secret, and Gloria.

MIKI and GRIFF (Pye) make up duo of our best country sounding duo

and here they put a lot of charm into The Last Thing On My Mind, It's My Way, I've Just Told Mama Goodbye, and Be Careful Of Stones That You Throw.

WITNESSES (Herald) are four Manchester boys who sing, rather too quickly, four gospel ball songs: Why, Everything Will Be Alright, Another Day, and The Winning Side.

SEARCHERS (Pye) use Take Me For What I'm Worth as the title tune of this EP, and add three other well played and sung tunes—Too Many Miles, Take It Or Leave It, and Don't Hide It Away.

HITS (Decca) gives you on Vol. 6—Lulu (Don't Answer Me), Alan Price Set (Hi-Lili, Hi-Lo), Small Pieces (All Or Nothing), Jonathan King (Just Like A Woman).

More single reviews

SONNY & CHER: THEY'RE ALMOST CONVENTIONAL!

"Living For You" (Atlantic).

A MORE conventional approach this time, but a great sound nevertheless! The duo alternate stanzas throughout, and there's no duetting at all. Bounds along at a driving pace, and with one of those intriguing backings we've come to associate with Mr. Bono—rumbling drums, an absorbing rippling effect, an ear-catching guitar figure, and maracas.

And he couldn't resist a short passage of gipsy-style violin. The melody flows on you with every spin. Good! Haven't yet heard the flip, because this is a rush release and I've only received a first pressing of the top side.

VINCE HILL

"Invisible Tears"/"Don't Count On Me" (Columbia). It's quite a week for country material — I Be Back written by Nervo Miller, who's also recorded it. After venturing into the quality field without success, Vince reverts to his proven sing-along form.

Backing group joins him all the way in this soothing, easy-going medium-pacer.

Has a easy lilts, with piano prominent in the accompaniment. Might get a touch.

FLIP: A powerfully hard-hitting medium-pacer which gives Vince the chance to show how he can really sell a song. This is forcefully, dynamically handled.

GERRY AND THE PACEMAKERS

"Girl On A Swing"/"Fool To Myself" (Columbia).

A thoroughly enchanting ballad, featuring Gerry in romantic mood, with the Pacemakers joining in a few vocal passages. The scoring is attractive, with cascading strings, plus brass used in moderation.

But above all, there's an irresistible hit in keeping with the title—and a pleasant, yet simple, melody which I'm sure will have you singing along. Yes, this could do it for Gerry.

FLIP: More rock'n'roll Marsden on this track, which he wrote himself. No orchestral backing here—just the group helping out in this bright medium-pacer.

THE MOTHERS OF INVENTION

"It Can't Happen Here"/"How Could I Be Such A Fool" (Aerov). Some people might regard this as an hilarious mickie-take on modern group singing, because it's deliberately out of tune, with exaggerated gimmicks and weird effects.

To others, it will have more serious connotations, for it's one of those discs purporting to capture the hallucinatory effects of drugs.

Colleague Keith Altham regards it as danceous—but, to those who aren't "with it," it could be regarded as a giggle. These remarks apply to both sides.

DAVID MCCALLUM

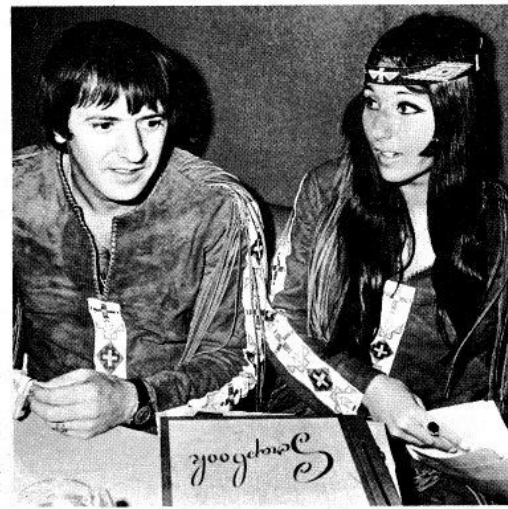
"In The Garden Under The Tree"/"The House On Breckenridge Lane" (Capitol).

Iliya is no singer from the technical point of view, but he has vast resources of personality, and an immense TV following.

This is a semi-recited ballad recounting the Garden of Eden—and appropriately, the backing has a Middle-Eastern flavour, with the scoring makes the disc—it's brilliant.

FLIP: This has been classed as a double-A release, and on this side David warbles a mid-tempo ballad—and fairly competently, too.

Once again, the busy backing helps him along—as does the fascinating lost-love lyric.



SONNY and CHER during recent visit to London.

SHOP WINDOW

"Finders Keepers" isn't the title song from CHR's new film, but a frenzied Tamia-style thumper from GLOUMIA JONES, with everything in the backing but the kitchen sink; KENNY PRICE warbles a gay bouncer with a sing-along quality and country feel; "Walking On New Grass," and DALE BROOKS emotes the medium-pacer "I Wanna Be Your Girl," sounding seductive rather than pleading—all three on Stateside.

"Ain't You Got A Right?" is a very folksy ballad, with acoustic guitar and repetitive title phrase, self-penned by Guy Carawan; one of those soul-searching bluesy rockaballads, "Big Blue Diamonds," is sung on deep echo by Tommy Tate with organ backing; the Cheatin' Hearts introduce us to a cute and lively new dance, provocatively titled "Zip-Tease"; and from the Aussie film "They're A Weird Mob," Johnny Ashcroft offers a sort of musical travel brochure in "Big Country"—all four on Columbia.

That gorgeous continental ballad "I Will Warm Your Heart" (Pye) is sung with deep sincerity by SHEILA CARTER, backed by an augmented EPISODE SIX. A storming third best supporter, "Big Blue Diamonds," is sung on deep echo by Tommy Tate with organ backing; the Cheatin' Hearts introduce us to a cute and lively new dance, provocatively titled "Zip-Tease"; and from the Aussie film "They're A Weird Mob," Johnny Ashcroft offers a sort of musical travel brochure in "Big Country"—all four on Columbia.

A character called Georgia debuts on Page One with a reflective medium-pacer titled "Full Stop," laden with vocal gimmicks. . . . A country bouncer with banjo, raucous guitar and contagious bounce beat, "He Doesn't Go About It Right" (London), introduces We The People, whose lead singer sounds like Roger Miller. . . . O'Hara's "Playboys" harmonise "Start All Over" (Fontana), with an inlaid solo blue-beat backing. . . . Irish readers will enjoy the joyfully traditional marching song "Green In The Green" (CBS) by the Clancy Brothers with Tommy Makem. . . . Finally, the Motions show distinct promise in their Pye-International r-and-b debut, "Every Step I Take."

WINIFRED ATWELL

"Games That Lovers Play"/"Suddenly It's Winter" (CBS).

JAMES LAST & ORCH.

"Games That Lovers Play"/"Romance And Juliet" (Polydor).

MANTOVANI

"Games That Lovers Play"/"Somewhere My Love" (Decca).

A haunting and caressing ballad with a beautiful melody—once you get it on your mind, you can't shake it off. It's been a smash hit in Germany, and Wayne Newton's sing-a-long styling was reviewed last week.

Now come three instrumental versions, in the first of which Winnie Atwell reverts to her concert piano for a scintillating and bewitching rendition.

James Last is the composer of the number, and he gives it a Kaempferlike treatment, with electronic plucking and la-la chorus. Mantovani's disc is the mixture as before—cascading strings, accordion, and Parisian flavour. Could well be that none of them will register, as they might well out each other's throats—but one must just get a nibble. Value for value, Mantovani's is probably the best, as it's got his lush styling of the memorable "Somewhere My Love" as the flip. Winnie plays as a delicate, charming self-penned item as her coupling; and Last offers his arrangement of Tchaikovsky's famous Fantasia Overture.

LPs by Allen Evans

**** FOUR TOPS: ON TOP (Tamla-Motown).

What an intensely these four, husky-voiced coloured singers can put into The Bird Of The Night, then softly crooning tunes like Michelle and Bluesette. It's easy to see we have a group acceptable to both teenager and older listeners, too, on side two. Side one is devoted more to Tamla sound.

The producers, Holland and Beiser, also contribute four tunes, including a real raver, I Got The Feeling, and Until You Love Someone, a powerfully slow ballad. Stevie Wonder is part composer of another T-M rocker, Loving You Is Sweeter Than Ever.

Other titles: Brenda, Shake Me Wake Me, There's No Love Left, Matchmaker, Quiet Nights Of Quiet Stars, Teen.

**** CHER (Liberty). Powerful, penetrating singing by the girl half of Sonny and Cher, produced by her husband, and backed by a wailer of interesting sound. She drives her way through Sunny, does a Dylan-type vocal with Twelve Of Never and Cruel War. I liked her shouting Pied Piper, and her dramatic Aie is a highlight.

Other titles: You Don't Have To Say You Love Me, I Feel Something In The Air, Will You Love Me Tomorrow, Unadorned Time For You To Go, Catch The Wind, Homebound Bound, I Want You.

**** BEST OF THE BEACH BOYS (Capitol). To celebrate the current visit of the Beach Boys to Britain, here is a survey of their hits from 1962—Surfer Safari; to their 1966 hit, God Only Knows; via 1963's Little Deuce Coupe, 1964's All Summer Long, and 1965's BARBARA

Ann. All good songs, and you can trace the improvement and development as the disc goes round and round. Very interesting LP. Other titles: Surfer U.S.A., Fun, Fun, Fun, I Get Around, In My Room, Do You Wanna Dance, Help Me Rhonda, California Girls, You're So Good To Me, Sleep John B.

**** JIM REEVES: DISTANT DRUMS (RCA Victor). Reeves' disc is a smooth as cream singing by the rich voiced Jim Reeves, including his big No. 1 hit, Distant Drums, and another 11 fine tracks, including tender Good Morning, the faster Overnight, his own song, Is It Really Over, and the swiney Snow Flake. All with top class vocal and instrumental country backing.

Other titles: I Messed You, A Letter To My Heart, Losing Your Love, This Is It, Not Until The Next Time, There Isn't A Broken Heart Go, The Gods Were Angry With Me.

**** BACHELORS' GIRLS (Decca). These gay Irish lads are let loose with sixteen tuneful girls and everything is close harmony! The instrumental backing is lush, thanks to Ivor Raymound, who does the arrangements with Reg Gek. Apart from three evergreen favourites—Charmaine, Diane and Marie—the boys have scored with a lusty version of Sally, a sultry meeting with Lovey Kravetz (Diana Martin's ball), and a swinging Hello Dolly. Other titles: Cecilia, Rosalie, Margie, Mcheta, Sweet Sue, It's You Once In Love With Amy, Linda, Ida Sweet As Apple Cider, Rose Marie, Trouble With Angels.

hear the swinging sound of

"GIRL ON A SWING"



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GERRY & THE PACEMAKERS

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JAGGER TALKS ABOUT FARLOWE LP

MICK JAGGER'S latest line in telephone impersonations misfired last week when he rang to talk to me about the Chris Farlowe LP he has just produced.

He declared to our switchboard he was Dave Dee. I refused the call on the grounds that I was expecting Mick to ring, and said I would ring Dave back. Then Mick tried to tell Linda, our telephonist, he was really Mick Jagger!

"I don't believe you—Mick Jagger has a much posher voice," returned Linda, and promptly cut him off. Mick had to get his manager's secretary to ring to explain the whole thing. And when he did come through things had not got much better!

"Elo Kced," rasped the voice, "Dave Dee 'ere! I just rang to tell you we seen it again."

"Seen what?" I enquired.

"The ghost," explained Mick, joyfully. "We seen it again." He was referring to an early piece of Dave Dee publicity over a ghost they were supposed to have in their van.

Finally we got down to talking about "The

TO Keith Altham

Art Of Chris Farlowe" LP on Immediate label.

"I'm quite pleased with it, actually," said Mick. "It's the first album I've produced, and we had to rush it out."

"I've been sneaking into EYE recording studios for about the last fortnight at 10 o'clock in the morning." He paused significantly, waiting for some indication of respect. Usually, at this time of the morning, Jagger is not even considering putting the phone back on the hook by his bed.

"Studio space was limited, and we had to cut three tracks at each session, so we worked hard. I selected all the numbers, but if there was any number Chris hated, it was out."

What musicians are used on the session? Only session men, although I imported about half a dozen Rumanian violinists for the gypsy music passages," said Mick. "One or two of the Ikettes, and Gracie Fields help to get that special soul sound!"

I expressed surprise, in view of the fact that I knew how strongly Mick feels about cover versions, that there were a number of these on the album.

"Question of time again, really," said Mick. "I like the Four Tops' 'Reach Out I'll Be There'—that's an exercise in how near I could get to the original in half an hour—and I don't mind if you print that, because I don't think you can improve on their arrangement."

"Dee Dee Warwick's 'We're Doing Fine' I did because we like the tune, and I wanted to do it differently, and Jimmy Ruffin's 'What Becomes Of The Broken Hearted' because it is a great song."

"My own favourite tracks are 'It Was Easier To Hurt Her', 'Life Is But Nothing' and 'Broken Hearted.'"

The question as to whether Mick conducts his session in complete privacy, I was given a list of people who had dropped in at the session. It sounded like "Who's Who In Pop," and included Andrew Oldham, co-head of Immediate.

"Andrew doesn't interfere," said Mick. "But I accept his advice on a session as he would accept mine on a Stones session."

Mick believes that the present record production scene is at a standstill and there is a gradual return to more basic music, with the possible exception of the Beach Boys, whom he describes as "very, very, very, very, very, very, very, very complicated!"

Does Mick consider Farlowe has a better voice than himself?

"You're putting me on the spot now, aren't you? Well, er, yes! Technically, that is!"

P.S.: "Dave Dee" phoned me again later to ask if credit could be given to Keith Richard for the ideas on "I've Been Loving You Too Long," which are Keith's and not Mick's.

"It's an idea I borrowed from Keith's Classical Arranges Pop Orchestra LP," said Mick. "I promised him he would get credit on the label, but I think they forgot!"

With that, the "voice of them all" rang off.

TRACK BY TRACK OF THE ALBUM

SHOULD the Walker Brothers still be looking for that elusive No. 1 single, it will be of no consolation to them whatsoever to learn that Chris Farlowe has, in my opinion, just recorded it—"It Was Easier To Hurt Her"—on his new LP released next Friday, "The Art Of Chris Farlowe," which is the first album to be independently produced by Mick Jagger.

Farlowe turns out on this track sounding more like Scott Engel than Scott Engel, and Jagger's orchestrated production builds to an inspired musical climax which includes those dramatic rolling drum effects which hitherto have been a hall-mark of the Walkers' big ballads. Well done, Mick and Chris—and the Walkers can consider they have been!

Other gems on this 14-track album include Jim Ruffin's present U.S. Top Tenner, "What Becomes Of The Broken Hearted" which is ideally suited for Farlowe's husky tones. Piano, bass, drums are all intelligently used to underline the "hooker," which is the title line and two girls formerly in the Ikettes provide choral backing.

WE'RE DOING FINE is former Dee Dee Warwick number performed to discoteque format with patterning drums, muted brass, guitar and the kind of well-controlled vocal from Farlowe, which sounds as if he did it in an attitude of "and now give me something difficult to do!"



CHRIS FARLOWE

LIFE IS BUT NOTHING is a composition by the Twice As Much, which is an excellent exercise in record production and gives the listener more to hear than just the song. You do yourself picking out the individual passages played by trumpets, violins and bass patterns on this one.

PAINT IT BLACK, the show case production and had the Rolling Stones incorporated the inspired use of Farlowe does better than anyone. Excellent guitar work from someone.

CUTTING IN is an interesting fusion of the blues voice of Farlowe and a country-and-western instrumentation. Excellent guitar work from someone.

OPEN THE DOOR TO YOUR HEART provides Chris with a chance to air his "soul sound" and is faultlessly sung. The kind of vocal performance Farlowe does better than anyone.

OUT OF TIME is the No. 1 single and features, if I'm not sorely mistaken, that well-known double track Michael Jagger.

NORTH, SOUTH, EAST AND WEST, composed by Chris Farlowe and guitarist Albert Lee, from the Thunderbolt, consists two, interesting mouth music on this one. Could that be the famous Jagger lip flopping during the introductory pass-

YOU'RE SO GOOD TO ME was written by Charles Bell, Andrew Oldham and the Twice As Much. It provides excellent scope for Jagger to wear the string section in and out, has a catchy melody and features two of the competent Ikettes doing a Supremes "Baby, Baby" in the background.

Imaginative

I'M FREE is another Jagger-Richard composition taken from an earlier LP and includes imaginative use of brass, piano and bass to a jangling, toe-tapping beat that sounds as if it is in the "Ride Your Pony" class.

I'VE BEEN LOVING YOU TOO LONG is an example of how to use classical string constructions and weave them into a popular melody line. Absolutely no reflection on Chris, who comes in with the vocal just at the end for a short while, but this could well have been left as an instrumental. Great arrangement—inspired by Keith Richard's "Classical Pop" LP.

REACH OUT I'LL BE THERE—this song was tailor-made to be presented by Jagger, sung by Farlowe and arranged by whoever did the Four Tops version, Farlowe singing and Jagger producing make it a good second best with everything thrown into the orchestration which builds into a crescendo of choral support, with Farlowe working his heart out to keep up with the competition.

RIDE ON BABY is the current Chris Farlowe single which has, of course, been written by Mick and Keith—a great LP track!



MICK JAGGER

Bob Dylan mystery deepens



THREE months ago, the NME reported that Bob Dylan had been involved in a motor-bike accident and had sustained a broken neck vertebrae and concussion. It was stated that it would be necessary for the folk singer to convalesce for a couple of months before resuming his normal engagements. But we are now entering the fourth month since Dylan's accident, and there is still no sign of him emerging from hibernation.

Speculation is now rife as to whether the bike upset was far more serious than was at first intimated. His fans are clamouring for news of their idol—particularly in the States, where the Dylan mystery has almost attained crisis level—but there's nothing to pacify them. Just silence! For, to all intents and purposes, Bob Dylan has completely disappeared.

This was no ordinary convalescence—he didn't just slip

reveals Derek Johnson

away to some country retreat where he could nurse his injuries. He severed all connections with the life he had known, and took off for a secluded hide-out—where, presumably, he has been ever since.

Many of his closest friends don't know where he is, or even how badly he was hurt. It's likely that only two people have known Dylan's whereabouts since the accident—his agent Albert B. Grossman (and he's saying nothing) and beat poet Allen Ginsberg, who is probably Bob's best friend.

POSTPONED

And now, as a spark to further rumours and gossip, publication of Dylan's book "Tarantula"—previously scheduled for this autumn—has been postponed indefinitely. What's more, a two-hour TV special, in which Bob was due to appear in mid-November, has been cancelled.

This has given rise to suggestions that he was much more badly hurt than we thought—and even to persistent stories that his career is at an end. His agent has dismissed such chatter as nonsense, but admits that he just doesn't know when Dylan will emerge from the shadows.

Two weeks ago, America's World Journal Tribune tracked down a remote hide-out where Bob had been staying. It proved to be a rambling old house in an almost inaccessible village, miles from anywhere—on the Cape Cod peninsula in Massachusetts.

On being confronted with this information, Allen Ginsberg admitted that he had visited Dylan there and had taken him some reading material. But when the "Tribune's" reporter called at the house, no one was prepared to say whether or not the singer was still in residence.

NOTHING

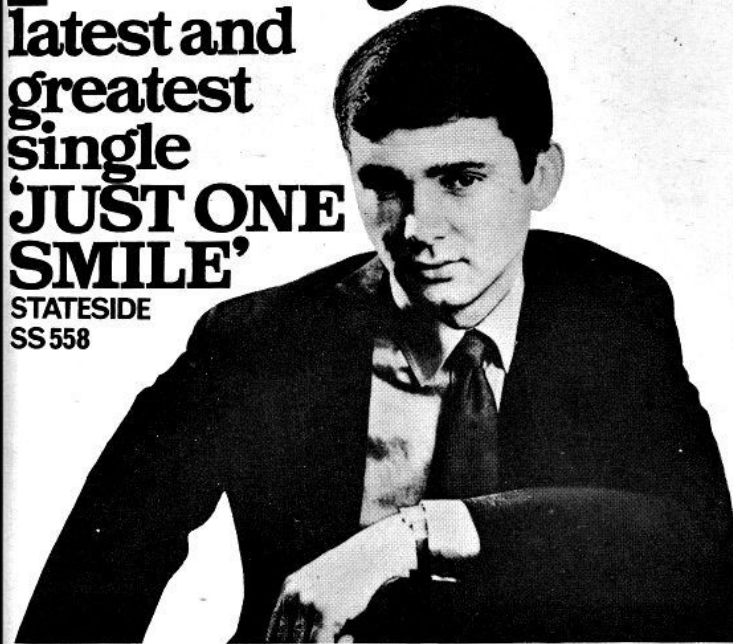
In this country, detached as we are from Bob's immediate environment, we are affected only by the let-up in the flow of his record releases. And on checking with CBS, I find that they have absolutely nothing of Dylan's scheduled for release in the foreseeable future—although it's always possible, of course, that they could take a single from a previously issued album.

Meanwhile, the great Bob Dylan mystery deepens. Fans are asking themselves whether his injuries are taking longer to mend than expected—or whether, having found seclusion, he appreciates it so much that he's reluctant to forgo it. Or is there some other explanation that we don't know about? If not, why the cloak-and-dagger stuff?

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ANNETTE DAY

Londoner ANNETTE DAY went to Hollywood to film in 'Double Trouble' and to find— ELVIS THE JOKER!

reports **Alan Smith**

ELVIS PRESLEY walked up to 18-year-old Annette Day from London and said: "Hi! How d'you like my pet?" When she looked down she saw a gruesome rubber vulture wobbling around on his outstretched arm.

"It was . . . ough! . . . horrible," laughed red-haired Annette when she flew back to London at the weekend. "Elvis has a very open kind of humour. He seems to be quite the Practical Joker."

Annette is the attractive unknown discovered in London's Portobello Road street market and whisked off to America to appear as one of Elvis' leading ladies in his next film, "Double Trouble."

No corny Hollywood musical of the thirties could equal the real-life events that had her serving at her parents' antique stall one day and the next screen testing for MGM!

It was a chance in a million—but one that could have happened

to any other Elvis fan virtually anywhere in Britain.

Says Annette: "I am so overwhelmed, I can hardly remember anything that's happened! It's silly, but I still keep expecting to wake up at any moment!"

No fooling

"While I was in Hollywood it was different. Making a film with Elvis is hard work. He doesn't fool about when there's shooting to be done. The jokes come later. I suppose I kissed Elvis about six times in all, including the re-takes. No, it wasn't really embarrassing in front of everybody. You get used to it after a while!"

"I thought the setting-up of screen kisses were often very involved. It was a matter of getting the right angles and the right amount of profile, and so on. Doubles were used.

"But there was none of that when Elvis and I kissed. We just went ahead and did it!" Annette squashed any suggestions of an off-the-set romance. "I didn't see him at all away from the studios," she told me. "Not once. I saw him only when we were working."



JORDANAIRE'S

polish in this field have earned them all but the highest pop honours. If they can do this in the background what will happen when they come out front and sing? J.P.

Jordanaires single worry!

THE Jordanaires, Elvis' backing group on his latest hit, "All That I Am," and other Presley hits, ranked number six in NME's Poll for World Vocal Groups in 1965, beating the Walkers, Beach Boys and Manfred Mann, and have never released a single in this country during the '60's.

This is a situation that Jordanaires Gordon Stoker, Hoyt Hawkins, Neal Matthews and Ray Walker find worrying—and who can blame them? The group are widely-known but only as a backing group.

They commute between recording studios in Nashville and Hollywood but always to support, never to feature.

Their popularity over here is reflected in last year's Poll results.

They are keen to come to England, they have backed British stars, and they would like to thank all their fans over here.

They now record on the U.S. Columbia label and have issued a single, "Who Does He Think He Is," a Beach Boys type of number, and two albums in folk and country-and-western veins. But none of these has been issued in England and there does not seem much chance of the discs being available in the near future.

Surely the Jordanaires' position must be unique? They have climbed their way into prominence by being a footnote on a record label, and yet their style and



ELVIS and Londoner ANNETTE DAY as they'll be seen in "Double Trouble."

again!

"My first impression of him? That he's far more handsome in real life than any of his pictures could convey. He really is a very attractive man. He is very tall and straight, too. He literally towered above me.

"I know everybody says this, but Elvis is also very polite, and there's nothing big-headed or 'big star' about him. He made me feel wonderfully at ease."

Annette says she genuinely feels

"Double Trouble" will be appreciated as one of Elvis' most entertaining films when it is shown in Britain some time after Christmas.

"It's got everything," she told me, "from murder and diamond smuggling to romance and comedy. And the songs are marvellous.

"Some of it is set in Brussels, and there are also scenes in a London flat and on a ship. I had doubts if they would be able to re-create the English atmosphere in a Hollywood studio, but they really did. It was incredible.

"I play a young girl who chases Elvis all over Europe, even though he tries to keep away from me because he thinks I'm not old enough.

"I get him in the end, though—and the hint is that we get married and live happily ever after. "We don't," sighed Annette (charming girl who seems completely unaffected by stardom), but the hint is there!

"Our last kiss closes the picture. For me it was a very happy ending!"

Sociable

"I found him sociable, mild. He wasn't offhand or distant. He would mix with people on the set and chat to them. But a lot of times he went off to his private trailer and we wouldn't see him till he was due to shoot again.

"Elvis and I had quite a few little chats, but he never mentioned the Beatles, or asked about British records.

"He seemed more interested in the mini-skirts we have here! And I told him about some of the mini-mini-skirts you see down the Portobello Road. Perhaps they'll lure him to London!"

"But really, Elvis is a tremendous perfectionist when he is making a film. You get the impression he's studied every movement and he wants to act the part to the very best of his ability.

"I found him terribly professional. He likes to do things first time, and he likes to get them right first time.

Real scared

"You can appreciate that I was frightened out of my mind when I first met him and went on the set with him. I had never been out of England before! And here I was in Hollywood and in front of a movie camera with Elvis Presley!"

"The only acting experience I ever had was doing the Charleston in an end-of-term school concert at Forest Hill!

"Sometimes I was almost paralysed with nerves! Elvis sensed this, and he used to quietly come over and tell me not to worry; everything would be all right. He said he didn't mind waiting until I felt better. He was very patient. "There was one day—when I got more confidence—that I was supposed to walk on from the side and in front of the camera.

"I tried to walk forward, but I just couldn't move. I was rooted to the spot. Then I looked around and I saw it was Elvis holding on to my dress to stop me going forward. He was practical joking



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BOBBY HAPPY ABOUT 'CARPENTER'

BOBBY DARIN breezed into London on Monday, blithely admitted that he had turned down the Lovin' Spoonful's "Daydream" as not being potential hit material, declared how excited he was to be back in the charts after an absence of three years, and announced that London had developed into the most swinging city in the world. "I can feel the vibrations," he insisted!

Here primarily to film a sequence for "A Stranger In The House," in which he co-stars with James Mason and Geraldine Chaplin, Bobby hopes to stay on for at least a week after his fortnight's shooting schedule on the movie.

"When the filming's over, I have to go to Paris for a few days," he told me. "Then I plan to come back here. There's talk of me doing a TV spectacular and I'd also like to do a few promotion spots on 'If I Were A Carpenter'."

Which, of course, led me on to the subject of his current hit—a disc totally different in style from anything he has previously waxed.

"I've always felt that material is the key to any singer's success," Bobby explained.

"It's a composer's game and rightly so. In the past, I've tried to let my own ear be my guide—though I admit to being affected by outside conditions. In fact, I'd become a sort of analytical machine."

"Well, after several years of non-stop hits, I ran into a low tide. I guess it was because my material was merely a reflection of what I'd done before. Even though I was working hard in films, and setting up my music publishing company, I didn't stop trying to get hits—they just didn't come."

"Eventually, I met up with the two guys who I publish and record the Spoonful. In turn, they played me 'Do You Believe In Magic' and 'Daydream,' and I turned 'em both down. So when they came up with the 'Carpenter' number, I was prepared to let them be the judges."

"For the first time in my life, I let them set up the session and fix



BOBBY DARIN with PETULA CLARK in a recent American TV tribute to Rodgers and Hammerstein.

the arrangement without consulting me—I had that much faith in them.

"And it's all worked out just great. And in future they're going to be responsible for selecting and producing all my discs."

Bobby, who's been a friend of mine since he toured Britain in 1960 with Duane Eddy, told me how thrilled he was at his chart comeback—he

said it was almost like having his first hit all over again. He added: "You see, no matter what field of endeavour my career takes me into, I always feel that the music business is the core. That's what matters most!"

DEREK JOHNSON



MIKE WILSHIRE—to sing on next Vaudeville disc?

Composer Tim Hardin says Bobby imitated his voice!

"NO, I don't want to go see 'Alfie,'" sighed P.J. Proby, hair pulled back (the pigtail remains) and sporting a beard. "Anything British makes me miserable."

"It was a sad, homesick Jim with whom I chatted in his luxurious Beverly Hills home. The temperature outside was 90 degrees (yes, it's autumn in California!), the skies clear, but the weather was no help to him."

"I'd take the cold and damp of London any day," he admitted. "Actually I can go back to England any time now," Jim continued.

"I'm waiting to make sure that there will be some work for me when I return. The minute someone gives me a tour—wage freeze or no wage freeze—I'm on a plane. Or more likely," he laughed, "I'll fly all on my own!"

This is a change of mind from the interview he gave recently in New Zealand.

"The pop scene is really dragging over there," he continued. "I mean, they have to put three or four top-name groups on every tour to fill a theatre. It used to be one very big, strong name at the top of the bill, and one up-and-coming, first-or-second smash group to close the first half. Now there's no 'top of the bill'—just star after star."

"The two best records out here today are the Four Tops' 'Reach Out' and Chris Farlowe's 'Out Of Time.' It's great to see Chris again—it's been kicked around far too long. And a pat on the back to Jagger, all those hours he spent recording Chris have not been lost. He's done an excellent job."

BEFORE we get off the subject of Proby—his next single will almost certainly be Tim Hardin's "Misty Roses."

"I'd never heard of him before, much to my regret," says P.J. "But he sent me a dub of 'Roses' from his LP and I'm crazy about it. It's soft and lovely—not a big, 30-piece-orchestra affair. I'm going to take a chance on it."

Timmy is, of course, the hottest composer in town and it's about time! His album of beautiful ballads (with Spoonful's John Sebastian on harmonica) has been out in America for about six months, but only a few like me, who have to brag, have been aware of him for nearly that long.

Timmy is somewhat distressed about Bobby Darin's version of his tune because of the obvious attempt to duplicate his voice. Another imitator, about whom he is more enthusiastic, is John Sebastian.

"You see, John couldn't sing at first—he was a guitarist and a harmonica player. John copied my voice in the beginning. Now he has his own style, though we still sound

Hollywood:
TRACY THOMAS

kinda similar. Some of his songs are like mine, too. I'm not putting him down. Today he's writing the type of songs I was writing six months ago, but they're different. And he's a group, I'm a single. And he's commercial, I'm not."

BOBBY HEBB has many reasons to be "Sunny"—he has a million-dollar and he's now, because of George Fame's and Cher's hit, an important songwriter. And the reason for all this? He has a girl friend in New York, his home.

"When I wake up in the morning I have the blues," Bobby told me, when he was in town last week, playing a local club.

"I always close the curtains the night before 'cause I get lonely for my girl. Then in the morning, I go to the window, open the curtains, look outside and write my song. I've disciplined myself to write a song a day, first thing—before my coffee even—or else I lose the mood."

"If I miss my girl a lot, it's a sad song. If I phoned her the night before, it's 'Sunny'."



THE CREATION (l to r) JACK JONES, EDDIE PHILLIPS, KENNY PICKETT and BOB GARNER.

Newcomers to the Charts

CREATION PAINT AS THEY PLAY

A MOST exciting group enters this week's NME Chart for the first time this week—the Creation, at No. 22 with their own composition "Painter Man." Many people have unfortunately compared them with the Who. But the Who—as well as the Walker Brothers—really admire the Creation.

A recent newspaper article described the Creation as Psychedelic, a description which they detest.

"We just want our act to be as usual as well as musical," they say. "We want to give the public real value for money."

For those who have yet to see the Creation work, they use violin bows on their guitars and on stage they paint pictures while they play!

This week I met their energetic young manager, Tony Stratton-Smith, who explained: "They paint because they feel like it, not simply because it's gimmicky. They just paint when they feel moved to. They experiment with their music too. At the moment they're working something out using a violin bow and a potato. But I'm not quite sure what it is."

The group—Kenny Pickett (singer), Eddie Phillips (lead guitar), Bob Garner (bass) and Jack Jones (drums)—comes from the London area, and has been playing together since the beginning of this year.

"We see our music as colours," they say. "It's purple with red flashes." NORRIE DRUMMOND

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VAUDEVILLE BAND WOULDN'T TALK

TRYING to get any kind of information from the New Vaudeville Band is just like getting blood from a stone—they'll talk about everything except the relevant subject. If it wasn't for Ian Whistle, the organist, I don't think I would have got any information at all from them at the Winter Gardens, Weston-super-Mare.

Some of the band (I was reprimanded when I called them a group) wanted to eat, others to drink; consequently I never once saw the entire band together.

I soon found out that nobody wanted to say much about the "Winchester Cathedral" recording. Exactly how many of the New Vaudeville Band are on that original recording I never discovered. Organist Ian Whistle wasn't on it, and told me to ask the others about it. Henry Harrison, the drummer, added little information.

Confirmed

He confirmed that the voice on the record belongs to composer, Geoff Stephens and the group behind him are session men. As it was impossible to get all the sessioneers together to form the band, other musicians were brought in and they now make up the Vaudeville Band as it exists today.

And although they have yet to record together they have plenty of experience between them.

The band is already working on the next single—a Geoff Stephens-Jon Carter composition called "Shin!"—this time with Mick Wilshire featured singing.

Ian Whistle said "It's easily recognisable as the Vaudeville sound even though it's not like 'Winchester Cathedral.'" And he added: "I'm not saying it'll get there, but it's worthy of going to number one!"

The band is not entirely satisfied with its stage act and, as there is a lack of original 20's type material, they incorporate tunes like "Batman,"

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TAILPIECES by the ALLEY CAT

ILL health may prevent appearance by Sammy Davis at Royal Variety Show... Regarding their future, are Beatles seeing eye-to-eye with Brian Epstein? ... In NME Points Table, Jim Reeves' "Distant Drums" (292) should overtake champion Frank Sinatra's "Strangers In The Night" (312) ...

Donovan has been George Harrison's house guest this week... Four Tops' new LP includes John Lennon and Paul McCartney's "Michelle" ... After 17 years, Rose Brennan has quit Joe Loss' orchestra ... Mickie Most's agency partner Peter Grant to manage New Vaudeville Band... A daughter for Pauline and Gerry Marsden ... Motoring offences cost Simon Dee £20 fine ...

Why was Keith Richard waving cardboard revolver in Andrew Oldham's office last week? ... Denied by Larry Pagar, rumours that Trogs switching agencies ... Jimmy O'Dea has departed from Arthur Howes' organisation ...

With composition by Ray Davies for their next single, will Los Cincos follow in footsteps of Los Bravos? ... Four years ago last week Beatles made chart debut ... Jimmy Young's new flipside revives Vera Lynn's "Yours" ...

Why is Billy Fury so quiet? ... "Winchester Cathedral" composer Geoff Stephens penned latest by Jackie Lee, "The Town I Live In" ... Allen Toussaint wrote both sides of Lee Dorsey's new hit ...

Eric Darnell and Doreen Lawrence designed fantastic gowns for Dusty Springfield's New York cabaret season ... Is Scott Engel's friendship with Jonathan King greater than with Irene Dunstford? ... After-stealing Decca, S. A. Beecher-Stevens joins EMI ...

Is there a message in Temptations' "Beauty Is Only Skin Deep" for Peter and Gordon's "Lady



Godiva?!... Smash U.S. hit: New Vaudeville Band's "Winchester Cathedral" ... Will Nancy Sinatra's relationship with Mia Farrow improve? ...

Her new show with Frankie Howard third major season for Cilla Black in West End... It seems Four Tops have prevented Trogs reaching No. 1—but Beach Boys look poised, although Hollies cannot be discounted... Sammy Davis 'phoned his sympathy to Alma Cogan's mother from Philadelphia... MGM advertising for new Elvis Presley film quoting from Alan Smith's NME review... A daughter for Vic Damone's wife... A son for Neil Sedaka's wife... World tour by Winifred Atwell shortly... Lionel Bart noticeable by his absence at Alma Cogan's funeral ... An impression of Frankie Howard almost perfected by Cilla

Shouldn't Bernard Defont try and secure Bobby Darin for Royal Variety Show?... Manager Derek Boulton has union permission for Eric Delaney to wax drum LP with Louie Bellson in U.S. and here... EMI advertising Beach Boys on London buses... Personalities at Bobby Darin's London reception included Mick Jagger, Tom Jones, Paul Anka, Keith Richard, Alan Freeman and Simon Dee... Visiting London: former Elvis Presley dance director Charles O'Curran — husband of Patti Page... Stage musical here receiving Bing Crosby's consideration... Two-week drought for Lovin' Spoonful's "Rain On The Roof" ... Hope Small Faces don't change name to Big Heads! ... Frost-bite likely if Paul Jones appears on any more David Frost TV programmes! ...

NEXT WEEK

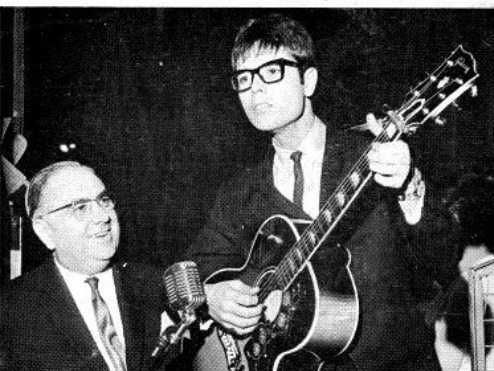
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Black... Cottage house for Georgie Fame in Chelsea... For sale: Frank Sinatra's London flat... "Heartbreak Hotel" (Elvis Presley's first hit) next Roger Miller single... Milk Rock not plugging Herman's Hermits' current hit... Cliff Richard lunching this week with Canon Frederic Hood... Top 30 has animal look with Lee Dorsey's cow, Cat Stevens' dog—plus Eric Burdon's Animalst... New U.S. version of Donovan's "Sunshine Superman" by Ronnie David...



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Answers to last week's POPWORD

Across: 1 Dusty In New York; 11 Eso; 12 Too; 13 Ill; 14 Loud; 15 Air; 17 Car; 19 Lee; 20 Dai; 21 Gnu; 22 Bell; 24 Mel; 26 Ivor; 27 Names; 30 Reverse; 32 War; 34 Now; 35 Saul; 37 You; 38 Lent; 40 Gist; 41 Moid; 42 Oil; 44 Vein; 45 Love; 47 Adu; 48 Rave; 51 Far; 53 Dora; 56 Diddy; 57 Nama; 58 Did; 59 Magie.

Down: 1 Delicious; 2 U.S.A.; 3 Soul; 4 ITA; 5 Noise; 6 Nor; 7 Wood; 8 O'Brien; 9 King; 10 Albums; 15 Dear; 18 Aam; 22 Barnet; 23 Live; 25 Law; 28 Man; 29 Eroe; 31 Raymond; 33 Tulsa; 36 Let; 39 Your; 40 Goffin; 41 Mia; 43 Dodd; 44 Verdi; 49 Void; 49 AGO; 50 Eric; 52 Run; 54 Add; 55 Alm.

RECORDS OF THE WEEK!

JOE BROWN
A SATISFIED MIND
7N 17184

STEVE HAMMOND
THE WORLD IS WRAPPED AROUND MY NECK
7N 17202

CLIFF RICHARD sings at Liverpool Empire—but not for his usual audience. He was taking active part in a religious meeting.

ON HIS LATEST 'TOUR'

CLIFF CHANGES DYLAN'S WORDS

CLIFF RICHARD stood on the vast stage of Liverpool's Empire theatre on Saturday, accompanying himself on guitar as he sang "Guide Me, O Thou Great Jehovah" to a packed audience. Outside police vainly tried to control hundreds of teenagers and sight-seers crammng round the stage door.

It was just one more date on a semi-secret tour of Britain Cliff is making, singing and speaking at religious meetings in a fervent effort to win converts.

Fan-mania is following him wherever he goes, and at this Liverpool crusade no less than a dozen bodyguards had to station themselves at each side of the stage.

My impression was that Cliff seemed very much at home in this religious setting (writes an NME correspondent). He arrived with two clergymen and they remained with him throughout the meeting.

Joined in

Most of the time he joined in singing with the choir and he needed to refer to his song sheet only rarely. Later he was handed a guitar and he told the audience: "I have accepted the fact that Christ died for us. People do not realise how easy it is to become a Christian, and that

Christ came as a man and died for us. Some people think he died for no apparent reason. My belief is that he died for us."

Cliff sang "Sinner Man," which he described as a song about what happened to a man on the day of judgment, and followed this up with a version of "Blowin' In The Wind," for which he changed Dylan's words. His last song was "It Is No Secret," which he recalled he had last performed at the Billy Graham crusade.

In closing, Cliff told the audience: "I hope that whether you are Christians or not, your ears have been opened about Christianity."

The Spinning Disc

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