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STONES HIT OUT

Beatles: Were they right?

FORTUNES • PENNIES
PITNEY SHOW REVIEW

TOP POP NEWS

No. 1

TEARS

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THE SENATORS CBS RECORDS



THE LINKS



THE BYRD HERD



THE OBJECTS



BIG BOSS MEN



In touch guys 'n' dolls



LPs illustrated

MATT MONRO
I have dreamed
Parlophone PCS3067
PMC1250

BUDDY GRECO
Modern sounds of Hank Williams
Columbia 33SX1701

JACKIE DE SHANNON
Don't turn your back on me
Liberty LBY1245

THE SEEKERS
A world of our own
Columbia 33SX1722

KEN DODD
Presenting
Columbia SCX3465
33SX1479

GENE PITNEY
Looking thru the eyes of love
Stateside SL10148

Singles

CLIFF RICHARD
Wind me up (let me go)
Columbia DB7745

GERRY AND THE PACEMAKERS
Walk hand in hand
Columbia DB7738

RAY POLLARD
The drifter
United Artists UP1111

JACKIE DE SHANNON
A lifetime of loneliness
Liberty LIB12019

CHÉR
Where do you go
Liberty LIB66136

DEANO
(The 13 year old discovery of TV fame)
Just a child in this world
Columbia DB7728

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MATT MONRO
I have dreamed

JACKIE DE SHANNON
Don't turn your back on me

THE SEEKERS
A world of our own

KEN DODD
Presenting

GENE PITNEY
Looking thru the eyes of love

EMI
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Another NME controversy

WERE BEATLES RIGHT TO REFUSE ROYAL SHOW?

Derek Johnson
and readers
comment



The BEATLES in cartoon form! The series is now a sensation on American TV. Will we see it soon?

ISN'T it time some drastic re-thinking was done over the presentation of the annual Royal Variety Show? In fact, should the event be scrapped altogether? Were the Beatles justified in declining the invitation to appear? These are some of the questions which spring to mind with the announcement of this year's line-up.

Already I have received dozens of letters, protesting that "so-and-so" should have been picked, or questioning the qualification of some artists who have been selected. A typical comment from Paul Brewster, of Leeds, reads: "It's a farce! The most deserving stars are never chosen. You can always bet the bill will consist of (a) the artist starring at the theatre where the show is being staged; (b) a generous helping of artists handed by the biggest agencies in London; and (c) a sprinkling of overseas stars aggressively picked at random. If Dave Clark is in on behalf of beat music, surely there are more worthy representatives?"

Let's consider Mr. Brewster's points one at a time. In the first instance, remember that the normal show at the theatre in question is cancelled on the night of the Royal event, and it is almost traditional for its star to appear before the Queen—in the theatre where he resides.

And this year, who would question Ken Dodd's right of selection? The stranglehold which the big agencies seem to wield over the choice of artists has long been a sore point in the business. This was understandable in bygone years, when the "inner circle" of top agents seemed to take it in turn to choose the bill, with a national loaning towards their own artists.

Neutral

But more recently the selection has become the prerogative of Bernard Deifont who, I feel, exercises extreme neutrality in his choice. Where I do disagree wholeheartedly with Mr. Brewster is on the subject of overseas artists. The Royal Variety Show is regarded most people as a tribute to those artists who most merit it. To be picked for this event is the high spot of one's career. Bearing this in mind, I feel it should be an exclusively British event, with no outsiders even considered.

And I say this even though I personally would rather see Tony Bennett than anyone else in this year's cast! The choice of foreign stars also strikes me as singularly odd. For example, why on earth pick Johnny Hallyday and Sylvie Vartan? With all due respect to them, these are two stars which British artists could have filled just as effectively.

Mr. Brewster questions the choice of the Dave Clark Five, and on British showings, one would have felt there were more likely candidates. But we have to remember the tremendous impact

Dave and the boys have caused in the States. They certainly deserve some recognition for that. Though, of course, by the same token you could argue about Herman's Hermits.

The Stones? Well, hardly the image, old boy! Though I'd give anything to see Mick Jagger and Co. in monkey suits in the Royal Show finale!

But seriously, when one gets around to considering who ought to be on the bill, one is immediately confronted by the Beatles situation. For they were invited to appear and declined to do so. Therefore, is it not possible that Mr. Deifont received a similar rebuff from other attractions? We can't criticise him for not presenting artists if they were given the opportunity, but refused. Were the Beatles right to turn it down? In the past—when the show was known as the Command Performance—an invitation to appear was virtually an order. I am sorry that the majesty and eminence of this occasion should have degenerated to a state wherein it can be dismissed so lightly.

The Beatles obviously thought very deeply about their decision, and I appreciate their motives in declining. Whether they were right or wrong can be only a personal opinion, to which we are all entitled. Mine is that they were wrong, if they were prepared to accept their MBEs, then they should

Just as readily have acknowledged this other royal honour.

Several readers have suggested that the time is ripe to scrap the Royal Show. It's true that it is a relic of the days when the music-hall was the principal entertainment in Britain, and as such is now outmoded. But I am sorry to see the music-hall die, and if it can be preserved, even in this grandiose form, I'm all for it.

Excuse

Remember, too, that these days everyone has the opportunity of seeing the event on television, which is a pretty good excuse for skipping it.

And what's even more important is that the Royal Show is essentially a charity event and raises thousands of pounds for a worthy cause.

With due deference to Mr. Deifont—who, goodness knows, has a thankless task in picking the artists and presenting the show—I would like to see the system overhauled so that it is restricted to British artists.

And I would abolish the tendency to agree a quart into a just pot (and happily there has been a trend in this direction in recent years), so that each artist is given a chance to establish himself instead of being relegated to one song on a walk-on role. After all, it is the Royal Variety Show and not the "New London Palladium Show"!



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STONES HIT BACK AT DAVID JACOBS' CRITICISM

TEATIME with the Rolling Stones in "Ready, Steady, Go!" canteen proved most entertaining. David Jacobs was the conversational target to start with. Keith Richard had a few words to say about David's criticism on "Juke Box Jury" that you couldn't hear the lyrics of their new hit "Get Off Of My Cloud."

"Perhaps he's a bit deaf," suggested Keith. "The first impression you get of our records is an exciting sound. We've never brought any vocal out much more than on 'Cloud.' It's a case of hunt the words! But you can hear them if you concentrate. Jacobs should stick to records like 'Tears.'"



IT DID US GOOD TO BE DOWN

THE Four Pennies are all highly relieved to be back in the **SME** Chart after an too-long absence. They've had little chart success since "Julie" got to No. 1 in 1964, and "I Found Out The Hard Way" also entered the list. "Black Girl" was only a mild hit.

Now "Mind It's Time For You To Go" is re-establishing this likeable group from Manchester. Lionel Martin, the rhythm guitarist, was frank as he told me: "It's no use hiding the fact that as a group we have had the most fantastic ups and downs in this business."

"Once we were top, with 'Julie' when we were down with a few flop records."

Work harder

Frankly, it did us good. Because when you get pushed down, like we were, you work harder and harder to get back. That's what we did. It gave us the incentive to prove ourselves. And we've put so much work getting 'Mind It's Time For You To Go' into the charts, now we're all seizing every opportunity for a rest."

He grinned as he added: "We had a day off planned last week, and I was going to the premiere of 'Shogun of the West' in the West End. Dave was in the North. Dave was in the South, and Nick was in bed. I was all geared up to go to the Motor show before going on to the premiere."

"Then the phone rang. The Kinks couldn't make a date at Kiffers' number because of illness. Could we take their place? Each one—three hours' notice, and everybody here, there and everywhere!"

Bill Wyman was even more vehement. "I think he hates our genre," he said. "He hasn't forgotten that 'Juke Box Jury' we did. Obviously he didn't like the record. But he didn't have the courage to say so. To suggest, as he did, that you couldn't hear the lyric because the recording company was at fault is monstrous."

"We do all our own recording. This was recorded in Los Angeles, and was the best of several takes. I don't know all the words myself, but it makes no difference to the overall sound."

The Tammy system broadcast a message: "Telephone call for Mr. Wyman." But Bill remained stoically in his chair. "I know who that is," he said and sat on.

To the credit of composers Jagger and Richard is the fact that "Satisfaction" has now been recorded by Quincey Jones and Otis Redding in America. And there are no less than three versions in Japanese.

"We've also just written a number which Cliff Richard is going to record called 'Blue Turns To Grey'," revealed Keith.

Animals' recording manager Mickie Most came over to join us and was immediately greeted by Stones' co-manager Andrew Oldham, who has a new short hair cut, and copulent President of Immediate Records.

"Look everyone, it's Joe Meek," Andrew told everyone. Then followed an exchange of sarcasm over the relative merits of their respective talents.

Tea boy

Mick Jagger returned from the tea counter with a tray of filled, steaming cups. He was a way-out "tea boy" in a blue cardigan, knitted around his neck, a white tee shirt and green cardigans.

"It's 'On The Waterfront' Jagger," observed Andrew, rising to the occasion and adding for Keith's benefit, "I see blue and green ate in."

For no apparent reason the conversation began to turn around clubs and Keith mentioned that he was down at the well-known minkerie where Princess Margaret and Lord Snowdon arrived. The Beatles were also there and according to Keith, John Lennon



THE ROLLING STONES are each-a-hoop over the No. 3 entry of "Get Off Of My Cloud." With them: MICK JAGGER, KEITH RICHARD, BRIAN JONES, CHARLIE WATTS and BILL WYMAN.

By Keith Altham

approached the Royal couple's table and said something that set them both laughing.

It may not be true, but it certainly sounds like something John would do.

At this point Andrew rejoined the conversation. "I'll tell you why, the Walker Brothers are so popular," he volunteered. "It's because they look like Brian, Mick and Bill."

The Stones will be in America from now until Christmas.

"It's a drag, Christmas," declared Mick, but confirmed he would be home for it. Charlie will also be back to see a children's book published for which he has drawn the sketches.

Brian intends to spend Christmas in Mexico, but knowing Brian I've a feeling he will find that he can't keep away from the new Rolls-Royce he's just bought!

"There are no plans for us to be on the last BSM, but I expect we will be there anyway," said Mick.

Over the Tammy system came a call "Mr. Andrew Oldham, please."

Andrew Oldham continued sipping his tea.

"I can remember when you admired people who could afford to do things like that," said Charlie and created Andrew to one of his all-purpose grins.

Peter Whitehead, who produced the Rolling Stones' film, shown last Thursday on "Top Of The Pops," was also present.

"I filmed their entire Irish tour

The result runs for over an hour and that extract was a cutting," said Peter. Just in case you were puzzled why the Stones suddenly raced across some railway lines between platforms for no apparent reason in the film, the answer was that they were dodging a crowd of fans.

Good thing there was no train coming. It would have been a very expensive "crash."

LPs by Allen Evans

*** BARRY McGUIRE: **FACE OF DESTRUCTION** (RCA Victor). Most sung in the current mono-tone-shout mode, though McGuire does cross a bit on "Try To Remember." In the same style as the title tune is a long track, "Mr. Man On The Street—Act One, about current but multi affairs and a melodrama in some styles. The title of "The Family" (Fall On The Daughters). Backing is driving guitar-drum-harmonica isolationist. Ideal to help the plaintive wails of McGuire. He takes two composing credits—P. F. Sloan has seven, Bob Dylan has two.

Other titles: **Eye Of Destruction**, **She Belongs To Me**, **You Never Had It So Good**, **Sloop John B.**, **It's All Over Now Baby Blue**, **You Were On My Mind**, **And No One**.

I'm Gonna Change My Mind, What Exactly's The Matter With Me, Why Not Stop And Die If While You Can.

*** ANDY WILLIAMS: **HAWAIIAN WEDDING SONG** (CBS).

A revival of Andy's big U.S. hit, the title tune here is joined by 11 other Hawaiian tunes, with the appropriate guitar backing. A very pleasant, quiet, relaxing disc, ideal for Andy's fans, but not terribly exciting for those on the fringe.

Titles: **To You Sweetheart Aloha**, **Rise Hawaii**, **I'll Weave A Lei Of Stars For You**, **Secret Lullaby**, **Some Of The Islands**, **Song Of Old Hawaii**, **Beyond The Reef**, **Ka-La-A**, **Aloha Oe**.

(MORE LPs—PAGE 9)

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NINE CHART CERTS

● Cliff

WIND ME UP (LET ME GO), THE NIGHT (Columbia)

DESCRIBED as a "country waltz," this is a dreamily romantic ballad with a slowly swaying lilt and a pleasant melody. Cliff Richard sings huskily and tenderly on cue, with humming girls and subdued brass.

He handles this type of song exceptionally well, and extracts every ounce of meaning from the lyric. Recorded in Nashville, like his No. 1 hit, "The Minute You're Gone," though I don't think it is as such a big hit as that, slight suggestion of sweet corn.

Cliff waltzes the flip with Frank Marvin, and his shadows provide the backing, plus additional harmonies. Snappy mid-tempo shuffle beat, wistful lyric.

● Byrds

TERN! TERN! TERN! SHE DON'T CARE ABOUT TIME (CBS)

THIS settles the controversy about the origin of the very first protest song, because the label says the words are from the Book of Ecclesiastes—in the Bible!

And they've been adapted for the Byrds by Pete Seeger, who also wrote the music.

Strident guitar and heavy bass open the side, and maintain throughout, with tambourine and crashing cymbals. It's the familiar harmonic blend, with the all-embracing sound dovetailing with the voices.

Medically not quite so catchy as their last two, but the treatment's just as intriguing.

Almost exactly the same opening on the flip, and the backing doesn't vary much, either. Still, you expect the same pattern from the Byrds, don't you?

● Dave Clark 5

OVER AND OVER 'LL BE YOURS (MY LOVE) (Columbia)

CONTAGIOUS bouzouki, featuring Mike Smith, dual-tracking with harmony support, plus walloping drums and underlying rasping sax. Also a harmonica interlude.

The cute chorus is extremely catchy, and it's rather like a busy sing-along! Each stanza is prefaced by introductory vocal staccato reminiscent of "Catch Up If You Can"—in fact, its major fault is that it compares too closely with Dave's former hit.

But it's a good sound and should register.

Blossy feel to the rockabilism on 'either side. Walling solo from Mike, who penned it with Dave, and gentle chanting support. Pleasant melody, too.

● Cher

WHERE DO YOU GO TO SEE RIDER (Liberty)

GREAT new disc from Cher, which I wrote for. I had to listen to it twice to review it, because the backing bears little relationship to the main melody line.

Cher sings the sad, reflective lyric in those hard, but fascinating tones—and behind her there's that startling effect of heavy tambourine, bells, twangy guitar and strings. The time takes a while to penetrate, but eventually does—and then you're hooked!

Up-tempo, finger-licking treatment of the traditional item on the flip, with an infectious beat, harmonica and tambourine.

● The Who

MY GENERATION (SHORT AND SKINNY) (Rambux)

ANALYSE the ingredients for a hit and you'll find all of them in this disc. A storming raving shake beat, with crashing cymbals, raucous guitar, reverberating bass notes and hand-claps throughout—and that's only the backing.

Lyric is topical and loaded with teenage appeal, about the noisy approach of some adults to youngsters.

Sung with verve, a strong blues feel and occasional stirring similes, with chanting supporting the soloist.

A preening-type opening leads into a dynamic semi-shouted vocal with spirited chanting, and again that thundering irresistible beat, on the flip.

● Jim Reeves

IS IT REALLY OVER, THAT'S SAID (FEAR) (RCA)

ONE of those recently lilled country ballads, so emblematic of the 1960s, is the latest from this sadly-missed artist.

The lyric is plaintive and nostalgic, like so many of his self-penned songs; it's supported by strings, a lazy beat and humming group.

In keeping with current trends, has a very whistlable melody, too. I'm sure Jim Reeves still commands sufficient following to make this a hit. Despite the title, the flip is a happy-go-lucky joy-trotter about two tiny toddlers who are in love. Snappy with an amusing lyric.

● Gerry

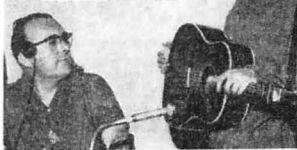
WALK HAND IN HAND, DREAMS (Columbia)

THIS beautiful ode is revived as a ballad with a slowly plodding rhythm, and cascading shimmering strings gorgeously scored by Johannes Oenke.

Gerry, who doesn't really have the

DEREK JOHNSON

seen here with Donovan, reviews the singles.



ALSO RECOMMENDED

CHICK BERRY (Chess) injects his familiar infectious beat and compelling r-and-b feel into his self-penned "I Wasn't Me." Follows the stereotyped Berry pattern, but his fans won't object to that.

WAYNE GIBSON (Parlophone) employs a mid-tempo shuffle rhythm with ear-catching backing, involving vibes and sax, in "Ding Dong The Witch Is Dead." The novelty vocal is original and well-handled. Support by the dynamic sounds.

CARL HEAVER (Mercury) offers a sob-in-the-throat treatment of a painful rockballad "Cry A Little Sometime," with a lush backing and girly voices. Not the best material for Carl, but he copes with it competently.

VERLANDEHS (Pye) harmonizes the philosophic lyric of "Room Enough For You And Me" most attractively. A blend of folk and eand-w, with some absorbing acoustic guitar work, rattling tambourine and bouzou beat.

AMBY DAVIS (Reprise) sings the powerful "beat-ballad" "Courage" with warmth and conviction, building to a high-belt climax. A "have faith" type of lyric.

HART WEDDON (HMV) plays scintillating cotton-pickin' multi-tracked guitar in the snappy hand-clapper "High Steppin'," which he co-wrote. A happy day!

4NDS INC. (Columbia) take off with a wild frantic instrumental "I'm Comin' Through," with organ taking the melody lead, sax weaving in and out, and occasional humming passages. Drummer carries it along with enormous verve.

ANNY WILLIAMS (HMV) climbs aboard Daddy's bandwagon with a sentimental beat-ballad "And So We Meet Again," with thumping beat, sweeping crescendos from the strings, heavenly choir, and sincerely emotive nostalgic lyric.

FOUR MAYBES

● Petula Clark

YOU'RE THE ONE/GONNA TELL THE WORLD (Pye)

A CUTIE and refreshingly gay bouncer, she seductively sings until it explodes into the full-on r-and-b of the flip. The tune is very catchy, the arrangement is sparkling, and it's not nearly so repetitively "Pound Every Corner."

Written by Pet and Tony Hatch, it must stand a good chance. Exciting string shake beat and brass backing for the spiced flip. A worthwhile two-tone!

● Brenda Lee

RUSTY BELLS; IF YOU DON'T (Rambux)

A PRETENTIOUS ballad with religious connotations is justly ignored, as it's an unbridled personal voice. Opens with the verse, then into a subtle beat for the chorus. Everything's in the backing—string choir, concerto-type piano and strings—plus bells, of course.

More orthodox romantic rockabilism with lush strings occupies the flip side.

● The Sorrows

YOU'VE GOT WHAT I WANT/LO (Pye)

LOT of propit recan "Take A Heart" was a huge hit, but I can see this one doing even better. Again written by Mickey Dalton, it features thundering beat, walloping drums and shuddering twangs, with the leader dual-tracking in clipped phrases... a tremendous sound, thoroughly stimulating.

Tempo slows slightly and the excitement moderates for the mid-tempo r-and-b flip.

● Tom Jones

LOVELY JOE WAS A FOOL (Columbia)

ALTHOUGH this is an old recording, it still stands a chance of a chart success, as it's an unbridled personal stylings, well suited to Tom.

Cute and toe-tapping, with humming girls, plus a mid-tempo beat and a faint faith flavour.

Flu receives a very similar treatment with a shake beat, but it's weaker material.

NEW TO YOU

Opening in bushy romantic tones, MINSTER MURRAY suddenly breaks into raucous Indis Moore-type screaming in the next and hilariously amusing "Down Came The Rain" (Fontana)... HMV's RAY DAVIES is a trumpeter and singer, a King's he plays "Hi Mendo," which is very much in the "Silhouette" tradition... Walling harmonies of the CAROLINES attract attention in the mid-tempo "Love Made A Fool Of Me" (Polydor).

"Jump And Dance" by the Carnaby features lead singer with falsetto chanting, tambourine, sax and effervescent shake beat... 16-year-old Swedish girl Brit sings the Carter-Lewis beauty ballad "You Really Have Started Something," with a colourful scoring involving clavoline and maracas. Both on Precedently.

The Bacharach-David reworked "It's Love That Really Counts" is seductively warbled, partly in dual-track, by South African lass, DENNIE on CBS... A vibrant rich voice of MARGARET McMILLAN, from "Opportunity Knocks," revives "You Can't Be True Her" (Decca) as a sing-along with jolt-in choruses.

PARAMOUNTS

Main interest in "You've Never Had It So Good" (Parlophone) is that it was written by the "Eve Of Destruction" man, P. F. Sloan. But, although the lyric has an arresting story line, it's far from controversial.

Performance by the Paramounts is first-rate—a lead singer who really feels what he is singing, attractive harmonies, compelling guitar work and an insistent beat.

LONG JOHN

If you're looking for something out of the ordinary, try Long John Bailey with "How Long Will It Last" (United Artists). Probably too way out for the charts, but it certainly makes you sit up and take notice.

Not such a busy backing in "House Next Door," and this enables you to follow the absorbing story line without distraction strings and a mid-shake beat.

Animals click

LET'S MY LIFE/IM GOING TO CHANGE THE WORLD (Columbia)

AFTER an intro which sounds like the shadows (really it), this settles into an absorbing Eric Burdon showcase — he pours his heart into the soul-screaking lyric.

The toe-tapping mid-tempo beat consists mainly of an hypnotic insistent rick, repeated over and over by guitar and bass in unison, with occasional frenzied bursts from the drummer, and rattling tambourine.

And in the tingling climax, the boss John Eric for a shattering harmony passage.

Eric wrote the flip, and sings in spirited style—almost shouting at times. The shuffle beat swings strong, and organ is prominent in the backing.

the dividing line between art and commerce*

*in other words the rolling stones have a great new single

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PETER ANTELL

THE TIMES THEY ARE A CHANGING
7N 25329 PYE INTERNATIONAL

THE OVERLANDERS

ROOM ENOUGH FOR YOU AND ME
7N 15987 PYE

ALAN DEE & THE CHESSMEN

THERE'S NOTHING TO IT
7N 15976 PYE

BRENDAN O'BRIEN & THE DIXIES

I LOVE YOU MORE TODAY
7N 15975 PYE

DICKIE ROCK & THE MIAMI

WISHING IT WAS YOU
7N 15977 PYE

THE CARNABY

JUMP AND DANCE
7N 35272 PICCADILLY

BRITT

YOU REALLY HAVE STARTED SOMETHING
7N 35273 PICCADILLY

SAMMY DAVIS

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R 20416 REPRISÉ

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NME TOP THIRTY

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

Highly Position
Weeks in chart

Last This Week	(Wednesday, October 27, 1965)	Artist	Label	Position
1	1 TEARS	Ken Dodd	Columbia	9-1
2	2 YESTERDAY MAN	Chris Andrews	Decca	4-2
3	3 GET OFF MY CLOUD	Rolling Stones	Decca	1-3
4	4 IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous	(Decca)	5-4
5	5 ALMOST THERE	Andy Williams	(CBS)	7-2
11	6 YESTERDAY	Matt Monro	(Parlophone)	3-6
9	7 HERE IT COMES AGAIN	Fortunes	(Decca)	3-7
8	8 EVE OF DESTRUCTION	Barry McGuire	(RCA)	6-4
3	9 IF YOU GOTTA GO, GO NOW	Manfred Mann	(HMV)	7-2
5	9 HANG ON SLOOPY	McCoys	(Immediate)	10-4
10	11 EVIL HEARTED YOU	Yardbirds	(Columbia)	4-10
12	12 STILL I'M SAD	Yardbirds	(Columbia)	3-12
12	13 SOME OF YOUR LOVIN'	Dusty Springfield	(Philips)	6-11
8	14 MESSAGE UNDERSTOOD	Sandie Shaw	(Pye)	6-6
—	14 IT'S MY LIFE	Animals	(Columbia)	1-14
22	16 LOVE IS STRANGE	Everly Brothers	(Warner Bros.)	2-16
17	17 IN THE MIDDNIGHT HOUR	Wilson Pickett	(Atlantic)	6-14
—	18 POSITIVELY 4TH STREET	Bob Dylan	(CBS)	1-18
25	19 BUT YOU'RE MINE	Sonny and Cher	(Atlantic)	2-19
16	20 WHATCHA GONNA DO ABOUT IT	Small Faces	(Decca)	9-15
24	21 UNTIL IT'S TIME FOR YOU TO GO	Four Pennies	(Philips)	2-21
28	22 I KNOW HOW IT FEELS TO BE LOVED	Nashville Teens	(Decca)	2-22
—	23 THE CARNIVAL IS OVER	Seekers	(Columbia)	1-23
18	24 IL SILENZIO	Nini Rosso	(Durium)	9-9
19	25 BABY DON'T GO	Sonny and Cher	(Reprise)	8-11
—	18 POSITIVELY 4TH STREET	Bob Dylan	(CBS)	1-18
—	27 BABY I'M YOURS	Peter and Gordon	(Columbia)	1-27
—	27 SOMETHING	George Fame	(Columbia)	1-27
15	27 MAKE IT EASY ON YOURSELF	Walker Brothers	(Philips)	11-2
26	30 I LOVE YOU, YES I DO	Merseybeats	(Fontana)	4-26

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard"
(Tuesday, October 26, 1965)

Last This Week	Artist	Label
1	1 YESTERDAY Paul McCartney	(RCA)
2	2 A LOVER'S CONCERTO Toys	(Decca)
4	3 GET OFF OF MY CLOUD Rolling Stones	(Decca)
5	4 KEEP ON DANCING Gentry's	(Mercury)
8	5 EVERYBODY LOVES A CLOWN Gary Lewis & the Playboys	(Mercury)
2	6 TREAT HER RIGHT Roy Head	(Mercury)
10	7 YOU'RE THE ONE Vengues	(Mercury)
9	8 POSITIVELY 4th STREET Bob Dylan	(CBS)
6	9 HANG ON SLOOPY McCoys	(Immediate)
19	10 1-2-3 Len Barry	(Mercury)
16	11 MAKE ME YOUR BABY Barbara Lewis	(Mercury)
12	12 LIAR, LIAR Castaways	(Mercury)
7	13 JUST A LITTLE BIT BETTER Herman's Hermits	(Mercury)
—	14 RESCUE ME Fontella Bass	(Mercury)
25	15 A TASTE OF HONEY Herb Alpert & Tijuana Brass	(Mercury)
22	16 I KNEW YOU WHEN Billy Joe Royal	(Mercury)
23	17 BUT YOU'RE MINE Sonny and Cher	(Atlantic)
—	18 LET'S HANG ON Four Seasons	(Mercury)
—	19 AIN'T THAT PECULIAR Marvin Gaye	(Mercury)
28	20 EVERYONE'S GONE TO THE MOON Jonathan King	(Mercury)
13	21 THE "IN" CROWD Ramsey Lewis Trio	(Mercury)
11	22 DO YOU BELIEVE IN MAGIC Lovin' Spoonful	(Mercury)
26	23 I WANT TO Joe Tex	(Mercury)
14	24 BABY DON'T GO Sonny and Cher	(Atlantic)
27	25 NOT THE LOVIN' KIND Dino, Desi & Billy	(Mercury)
16	26 I'M YOURS Elvis Presley	(Mercury)
—	27 HUNGRY FOR LOVE San Remo Golden Strings	(Mercury)
18	28 SOME ENCHANTED EVENING Jay & the Americans	(Mercury)
24	29 MOHAIR SAM Charlie Rich	(Mercury)
—	30 SAY SOMETHING FUNNY Patty Duke	(Mercury)

BEST SELLING LPs IN BRITAIN

(Wednesday, October 27, 1965)

Last This Week	Artist	Label
2	1 SOUND OF MUSIC Soundtrack (RCA)	(RCA)
1	2 HELP! Beatles (Parlophone)	(Parlophone)
3	3 OUT OF OUR HEADS Rolling Stones (Decca)	(Decca)
4	4 MARY POPPINS Soundtrack (HMV)	(HMV)
6	5 ALMOST THERE Andy Williams (CBS)	(CBS)
5	6 HIGHWAY 61 REVISITED Bob Dylan (CBS)	(CBS)
7	7 EVERYTHING'S COMING UP DUSTY Dusty Springfield (Philips)	(Philips)
8	8 LOOK AT US Sonny and Cher (Atlantic)	(Atlantic)
9	9 MANN MADE Manfred Mann (HMV)	(HMV)
—	10 ALL I REALLY WANT TO DO Cher (Liberty)	(Liberty)

ROUND THE WORLD

HOLLAND: 1. THIS STRANGE EFFECT—Dave Berry; 2. SATISFACTION—Rolling Stones; 3. HELP!—Beatles; 4. EVE OF DESTRUCTION—Barry McGuire; 5. YOU'VE GOT YOUR TROUBLES—Fortunes; 6. I GOT YOU BABE—Sonny and Cher; 7. SHAME AND SCANDAL IN THE FAMILY—Shawn Elliott.
HONG KONG: 1. ACT NATURALLY! YESTERDAY—Beatles; 2. THE NIGHT BEFORE DIZZY—Miss Lizzie; 3. BEATLES; 4. MR. TAMBOURINE MAN—Dylan; 5. I'M YOURS—Rita Presley; 6. SATISFACTION—Rolling Stones; 7. EASY QUESTION—Eva Presley; 8. CATCH US IF YOU CAN—Dino Desi & Billy; 9. SAVE YOUR HEART FOR ME—Gary Lewis; 10. ANGEL—Cliff Richard.
NEW ZEALAND: 1. I GOT YOU BABE—Sonny and Cher; 2. ONE'S GONE TO THE MOON—Jonathan King; 3. DOWN IN THE BOONDOCKS—Roy Head; 4. WHAT'S NEW PUSSYCAT!—Tom Jones; 5. YOU'VE GOT YOUR TROUBLES—Fortunes; 6. HEART FULL OF SOUL—Yardbirds; 7. WE'VE GOTTA GET OUT OF THIS PLACE—Animals; 8. UNCHAINED MELODY—Electric Blues; 9. SAVE YOUR HEART FOR ME—Gary Lewis; 10. MISSION BELLE—P.J. Proby.
NORTH AFRICA: 1. GOODBYE MY LOVE—Murray Campbell; 2. TOSSENG AND TURNING BY—Leslie; 3. SATISFACTION—Rolling Stones; 4. WHAT'S NEW PUSSYCAT!—Tom Jones; 5. CATCH US IF YOU CAN—Dino Desi & Billy; 6. PEARLY SHELLS—Pat Boone; 7. I'M A BELIEVER—The Belairs; 8. UNCHAINED MELODY—Electric Blues; 9. YOU'VE GOT YOUR TROUBLES—Fortunes; 10. HELP!—Beatles.

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YOU CAN'T BE TRUE DEAR

Margaret McMillen

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Stones top U.S. chart —and Times Square!

THE Rolling Stones, who were greeted on their arrival in New York this week by a 100ft. illuminated picture of themselves in Times Square, are the new American chart champions. Their "Get Off Of My Cloud" went up to No. 1 in the "Billboard" chart published next week, cables Nat Hentoff.

Down to No. 3 after four weeks at the top goes Paul McCartney's "Yesterday."

New British entries in the chart are Them's "Mystic Eyes" at 72; the Fortunes' "Here It Comes Again" at 80; the Animals' "It's My Life" 87; and Peter and Gordon's "Don't Play Me" at 98.

Going up are Jonathan King's "Everyone's Gone To The Moon" 17 (20); Paula Clark's "Round Eyes Corner" 24 (30); Bacharach's "Chained In The Moonlight" 37 (48); the Silkie's "You've Got To Hide Your Love Away" 39 (51); Walker Brothers' "Make It Easy On Yourself" 48 (58); Yardbirds' "I'm A Man" 62 (63); and Chad and Jeremy's "I Have Dreamed" 91 (100).

Going down are Herman's Hermits' "Just A Little Bit Better" 22 (13); Ringo's "Act Naturally" 54 (47); and Donovan's "Universal Soldier" 55 (53).

NEW DISC SIGNINGS

Stones Mick & Keith —disc producers

TWO of the Rolling Stones—Mick Jagger and Keith Richards—have formed an independent record production company with Andrew Oldham called We Three Producers. Their first effort is an EP by Chris Farlowe called "Farlowe In The Moonlight Hour," to be issued on Oldham's immediate label on November 19.

Billy Fury's 19-year-old brother, Albert Wycherley, has been signed to a recording contract by independent disc producer Joe Meek. His first disc "Whatcha Gonna Do" is tentatively set for November 19 release on HMV. Wycherley will be given a new name before the record is issued.

The Hydrads, who make their disc debut on Columbia next Friday, met in a record shop in London's Charing Cross Road three years ago. For the past two years the group has been playing on the Continent. Their self-produced disc is "She Cared."

Smiffed Atwell, who has previously recorded for Philips and Decca, makes her bow next Friday on the CBS label with "Snowbells."

Other first disc releases next Friday are by 21-year-old Tommy Yates from London—"Rat Of A Toy" (Pye), German singer Drafi—"Amanda" (Decca), the Rambles Two from Ireland—"Today Is The Highway" (Pye) and the Nicky James Movement from Birmingham—"Stagger Lee" (Columbia).

"NEW STYLE" PROBY SINGLE WITH SECOND "STORY" SONG

P. J. PROBY's next single is another song from "West Side Story"—"Maria." Though he is again backed by a big orchestra directed by Johnnie Spence, the record represents a change in singing style for Proby; gone are his usual vocal antics.

The record is issued by Liberty in three weeks—on November 19. It was with a song from "West Side Story"—"Somewhere"—that Proby scored his second biggest hit—the disc reached No. 4 in the NME Chart.

● Proby has also recorded four Christmas songs, including "Silent Night" and "White Christmas," for an EP to be issued early in December.

★ POP-LINERS ★

SANDIE SHAW returns to the panel of BBC-1's "Juke Box Jury" on Saturday, November 13, joined by Muriel Young and Bill Kerr ● The Merseybeats are a late addition to Rediffusion's "Ready, Steady, Go!" today (Friday) ● Rockin' Berries and Joe Loss Orchestra booked for Young Conservatives ball at the Royal Albert Hall on December 3 ● Tommy Steele is the subject of Light Programme's "Music From The Movies" on Saturday week (6th) ● Anita Harris and Tommy Bruce guest in Rediffusion's "Five O'Clock Funday" on Friday, November 9 ● Ken Dodd is among guests in the Light Programme's "Carnival" on Tuesday, November 9 ● Major Lance guests in the December 13 edition of BBC-1's "Scream."

WALKERS' CONCERTS SET; PALLADIUM TV?

A STRING of concert dates for the Walker Brothers has been set by promoter Arthur Howes. The trio's next single will be either a Burt Bacharach or Bob Dylan composition. They are expected to make their Palladium TV debut next month.

As reported last week the Walkers begin their concert appearances at Bristol Colston on November 21. Another fixed for next month is Guildford Odeon (28th), where they will be joined by the Small Faces.

December dates are Lincoln ABC (4th); Leicester de Montfort, with Hedgehoppers Anonymous and Small Faces (5th); Croydon ABC (10th), Romford ABC (12th), Gloucester ABC (18th) and Peterborough Embassy (19th).

The Walkers were meeting Burt Bacharach—who composed "Make It Easy On Yourself"—in London this week in the hope of selecting a follow-up from his latest batch of songs.

They have also waded a Dylan composition which is on their first LP, and which is also being considered for their next single. The record is planned for release on November 19 or 26.

Depending on the finalised date for the record, they hope to schedule a Palladium TV appearance which their agent Arthur Howes, told the NME on Wednesday they had been offered.

The Walkers return to America at Christmas—but only for a short holiday, after which they will be back.

● There were near-misses at Portsmouth Bridge, last Thursday when the Walkers failed to turn up for a contracted appearance, Jimmy Savile restored order.

Marianne: Oldham is manager again

ANDREW OLDHAM is to be reappointed Marianne Faithfull's manager! Although Mike Leander will continue to record her, Decca has agreed to Oldham selecting her future material and taking executive control.

Oldham, who discovered Marianne less than 18 months ago and recorded her first hit, "As Tears Go By," independently, is currently planning her screen debut, cables his business manager, Allen Klein, from New York.

She will not begin working again until three months after the birth of her baby, due in January.

In New York, where he arrived on Monday, Oldham arranged release of Marianne's next single, "I'm A Man," the number she sang at the Brighton Song Festival and issued in Britain on an EP.

Tom records another Bacharach film song

TOM JONES has recorded yet another film theme: This time it is "Promise Her Anything," for the film of the same name starring Leslie Caron. The song was penned by Burt Bacharach, who arrived in London on Monday to supervise Tom's recording.

Bacharach also wrote the theme "What's New Pussycat," which Tom recorded for that picture.

As previously revealed in the NME, Jones sings the film song in the next James Bond film "Thunderball," and his recording of the number is scheduled for release as his next single on November 26.

Kinks at 'Glad Rag'

THE Hollies, Donovan, Kinks, Who, Merseybeats, Georgie Fame and the Blue Flames, Wilton Pickett and Barron Knights are among the list of pop stars so far booked for this year's Glad Rag Ball at Wembley Empire Pool on Friday, November 19!

Rediffusion will film parts of the ball—as last year—for transmission at a later date.

The event will be hosted by Cathy McGowan and Denny Piercy, with additional aid from two Radio Caroline DJs, Ray Terret and Tom Lodge. Others booked include the

Ted Heath Orchestra, John Lee Hooker, the Masterminds, Birds, Golden Apples of the Sun and Gene Washington. The Ball is organised by London Students Carnival and aids Oxfam, UNICEF, the Thalidomide Appeal and Dr. Barnardo's. Tickets (price 30s.) can be obtained from the Empire Pool or Selfridges.

FROM
SOUNDS
INCORPORATED
I'M
COMING
THROUGH
THE WILDEST
'65 SOUND ON RECORD!

Manfreds plan major changes

THE Manfred Mann group is to be augmented by three extra musicians. Mike Vickers plans to leave for up to three months to write a film score. The Manfreds appear on ABC-TV's "Eamonn Andrews Show" on Sunday.

The group is currently searching for a tenor saxophonist, a bass guitarist, and a trumpeter to create a new sound. If they can be found in time the extra musicians will be in the lineup when the group begins its tour with the Yardbirds next month.

It is not yet known when Vickers will step down, but when he does Tom McGuinness will switch from bass to lead guitar permanently. When Vickers returns—after penning the score for Michael Bennett's "The Sandwich Man" film—he will play alto sax.

RAF hedging on 'Hoppers future

THE future of Hedgehoppers Anonymous is still in the balance. The group, whose disc "It's Good News Week" climbs to No. 4 this week, is uncertain whether the applications by three members, for discharge from the RAF, will be accepted.

The group had to turn down an offer to join the Gene Pinsky tour because of the travelling involved.

Dates for the group next month are Swindon, Mellors next Thursday, Leighton Baths (Friday), Liverpool Cavern and Rawtenstall Astoria (6th), Slough Carlton (7th), Woking Atlanta (8th), High Wycombe (9th), Stevenage Locarno (10th) and Wicheb Rose and Crown (11th).





Eighty-nine in all-star Beatles TV spectacular!

THE BEATLES and eighty-five others—this is the colossal cast of the most spectacular Beatles TV show ever, being filmed in Manchester next Monday and Tuesday for transmission on Friday, December 17. Producer Johnny Hamp has even signed **PETER SELLERS** to sing "A Hard Day's Night" in the 50-minute spectacular!

Details of the rest of the programme were disclosed to the NME on Tuesday; the Beatles themselves will sing two Lennon-McCartney compositions in the show, which is to honour the two composers.

Recording manager George Martin told the NME: "The boys have gone away to write some more, and we hope to resume next week. We are not waxing songs by other composers—we want this to be an all-Lennon-McCartney album."

• Martin may record an album and single in America with Matt Monro in December. Next month he will produce the West End cast LP of Lionel Bart's musical, "Twang!"

FROM ABROAD

ESTHER PHILLIPS is flying to Britain from Miami specially to perform "And I Love Him" and **RICHARD ANTHONY** from Paris to sing "All My Loving" in Lough. A 25-piece orchestra led by Beatles recording manager **GEORGE MARTIN** will play "I Feel Fine" and "Another Girl"; **FRITZ SPIGLI** and six members of the Liverpool Philharmonic Orchestra will give a Mozart-style interpretation of "She Loves You"; and **ALAN HAVEN** and **TONY CROMBIE** will do a jazz version of "A Hard Day's Night."

John and Paul will link the items, also booked to appear at 12 dancers and 10 models.

Recording sessions planned for the Beatles this week were cancelled—because the group ran out of songs; they are working on an LP and single for December release.

Jonathan: time off for U.S.

JONATHAN KING has been given three days off by Cambridge and Trinity College authorities to appear on the American TV show "Hollaballoos." He flies to New York on November 16, makes his appearance the following day, and returns immediately to London.

Jonathan was today (Friday) recording a new single and tracks for his first LP. The single is to be issued by Decca on November 19. The LP will probably be released early in December.

"I have very little difficulty getting away from college," added Jonathan. "We have quite a lot of spare time, and while the other chaps are concentrating on their various hobbies, I spend my time on pop."

Although he has only been back at Cambridge a fortnight he has equipped his room with a telephone.

Adam, Sannie together on Sunday night

SANDIE SHAW and **ADAM FAITH** make their first singing appearance together on television when they co-star in **ATV's** Sunday night variety presentation next month. **FRANK IFIELD** is set for a return appearance in this series. **TOM JONES** will be one of the guests in the new "Des O'Connor Show."

Sandie and Adam top the bill in "Sunday Night At The Prince Of Wales" on Sunday week (7th). As previously reported, the show is transferred from the Palladium for one week only, while rehearsals for the Royal Variety Show are in progress. Audrey Jeans is also on the bill.

STONES GONE FOR LONG U.S. STAY

THE Rolling Stones flew to New York on Wednesday for their longest American tour. They will not be back before December 12. Their six-week string of U.S. one-nighters is already a sell-out.

New York promoter Sid Burns has scheduled a second show at the Academy of Music on Saturday week (6th), because tickets for the first sold out so quickly.

The Stones' British agent Tito Burns told the NME on Wednesday: "Their next tour at home will be in the late spring. Before that we are hoping to do Stones' visits to Japan and Scandinavia."

STIGWOOD NOW WHO AGENT

Promoter Robert Stigwood this week took over as sole agent for the Who, although Kit Lambert and Chris Stamp remain as managers. Stigwood will also act as sole agent for other artists managed by Lambert and Stamp—except the Merseybeats.

U.S. hit man Len Barry here in December

AMERICAN singer Len Barry—who debuts in this week's NME Chart with "1-2-3"—is already signed for his first visit to Britain. He is coming for a new organisation which links agent Alan Blackburn with former singer Troy Dant.

Barry arrives on December 2 for a stay of three weeks during which he will appear on TV and radio and in ballrooms and clubs. His first engagement will be an appearance on Rediffusion-TV "Ready, Steady, Go!" (December 3). He makes personal appearances at London's new discotheque Dollies (6th and 13th).

Also being set are appearances on BBC's "Top Of The Pops" and ABC's "Thank Your Lucky Stars." Another London date for him is the Flamingo Club (10th); he will also be at Manchester Flegaw (10th).

Other dates for Barry are now being booked by Blackburn—who was formerly in partnership with Lewis—and Dant.

• Dant is now managing Diana Dors and is to record her independently for EMI (her last record was released on Fontana). Graham Gouldman who penned the Yardbirds' hits is writing a song for her.

• CBS issues a new Andy Williams LP next week—"Hawaiian Wedding Song" and on the Durium label Decca puts out the Nini Rosso's "Il Silenzio" album. There's also a new Righteous Brothers LP "Just One In My Life" (London) containing "Unchained Melody," "You'll Never Walk Alone" and "The Great Pretender."

NEW DODD, SHADOWS, ELVIS SINGLES

ALTHOUGH Ken Dodd's "Tears" tops the NME Chart for the fifth week, and is close to winning him a Gold Disc for selling a million in Britain alone, EMI has scheduled his follow-up "The River" for release in a fortnight (November 12).

The Shadows' next single, due out the following Friday (19th), is "The War Lord"—the title theme of a new Charlton Heston screen epic to be premiered in

London in December.

Out on RCA-Victor next Friday is a new Elvis Presley single "Tell Me Who"—a track recorded by him in 1957 but never issued in Britain.

Also released next Friday is Shirley Bassey's "It's Yours!!" from Lionel Bart's musical "Maggie May"; the Righteous Brothers' "For Your Love"; the Small Faces follow-up to their first

KEN DODD FOR SUNDAY'S BIG BBG-2 AUDIENCE

THE "Ken Dodd Show," with Rogers, Hastings and Julie Rogers guesting, is the high spot BBC-2 viewing this Sunday (31st), when the service opens to Northern viewers for the first time.

• Next Thursday (November 11) on BBC-2, May Brynnes is the star of "Show Of The Week," and carries the same evening Frankie Avalon guests in "The Jack Becken Programme."

• In BBC-2's "Jazz 625" on Wednesday (3rd), three American jazzmen—singer Joe Turner, trumpeter Buck Clayton and trombonist Vic Dickenson—guest with the Humphrey Lyttelton Band.

Hollies dates after tonsils hold-up

THE Hollies resume hall room dates after a three-week break—during which lead singer Allan Clarke has his tonsils removed at Birmingham Silver Blades on November 15.

They then play Worthing Pier Pavilion on Wednesday, 3rd, at Wembley Empire Pool (19th), Barnby (20th), East Grinstead (Whitehall) (21st), Ipswich (22nd), Bath (22nd), Blackpool Winter Gardens (25th), Stroudbury Music Hall (26th) and Weston-super-Mare Winter Gardens (27th).

As previously reported, the Hollies then visit Sweden, Denmark for four days (November 29-December 2).

CHRIS ANDREWS' FIRST DATES

Chris Andrews, who rockets to No. 2 in the NME Chart this week, plays his first-ever ballroom date as a solo artist at Moresambie Hotel Hall tomorrow (Saturday). He will be accompanied by the unnamed group which backs him at all BBC radio-disco systems for his compositions.

Andrews is also set for a string of ballroom dates in November. So far they include Oldham Mecca next Thursday, Manchester Princes and Tempio (5th), Cambridge (6th), Manchester Ouse (12th), Nelson Imperial (13th), Stockport Manor Lounge (14th), York (15th), Stano (18th), Harfield-st. Club (19th), Northwich Memorial Hall (20th), Cleethorpes Winter Gardens (21st) and Birmingham Plaza (28th).

Donovan's U.S. tour is off

DONOVAN'S tour of America, which was to have begun on Monday, has been shelved. The tour was planned to start virtually the whole month, and to have included a Carnegie Hall concert, Impresario Vic Lewis is now setting up a different U.S. tour for Donovan, which is expected to begin early in the New Year.

The tour has been postponed partly to enable Donovan to promote his new single "Turquoise" on British TV and radio. Other reasons include the agency and managerial complications in which—as reported last week—he is now involved.

Meanwhile, Donovan guests in Rediffusion's "Ready, Steady, Go!" on Friday (November 19), and ABC's "Top Of The Pops" the following Thursday (11th).

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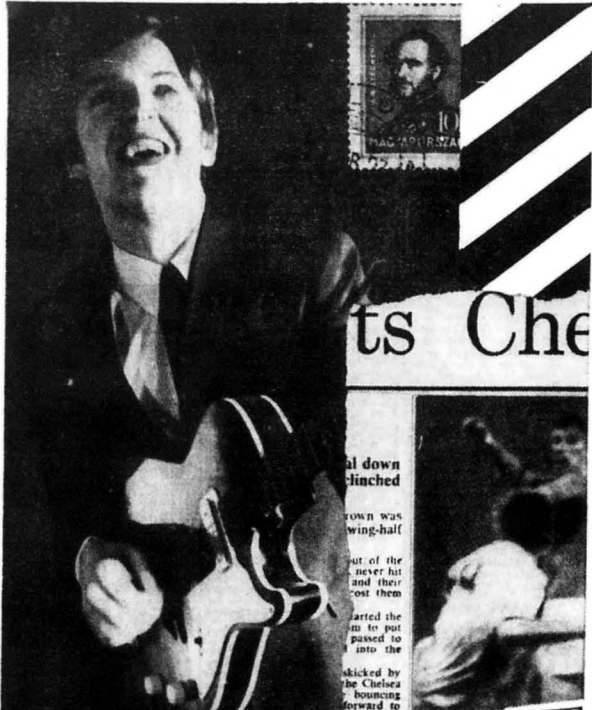
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Clarks

Start of a new tour . . .



Featured backstage on opening night (from left): GENE PITNEY, LULU, ROCKIN' BERRIES, PETER and GORDON

from you to us

WHEN are we getting a new single from Elvis Presley? That's the cry from KEITH CAMPBELL, of Workop, Notts.: His last one was released in May. How about RCA releasing "Your Cheatin' Heart," from his knockout U.S. album? It would live up a dreary chart. (Cheer up, Keith, Elv's "Tell Me Why" comes out next week!)

Edited by TONY BROMLEY

HAVE any readers discovered weird noises on any records? That's what B. RICHARDSON, of Mitcham, Surrey, would like to know. He writes: "On the Yardbirds' "Still I'm Sad" I heard a strange noise. After Keith's last phrase, someone says, in a peculiar, high voice, something like 'Lovy.'"

J. L. SKELLETT, of Peterborough writes: "Hurrah! At last an LP which is real value for money. I refer to Bob Dylan's new "Highway 61 Revisited," six of the nine tracks last longer than four minutes and the overall running time is almost twice as long as the average pop LP.

It would be great if other artists followed Dylan's example, but can you estimate any pop group making a song last for 11 minutes without repeating the same words over and over again. I know I can't. Long live Dylan!

THE banning of records prompts DON G. A. S. SMITH, of Lamberth, Cornwall, to write: "Why all the fuss when BBC puts a ban on a record? When the public buys this, they immediately rush out to buy it, to hear what's wrong on it. For example 'Twinkle,' 'Terry,' Barry McGuire's 'Joy of Destruction,' and Manfred Mann's 'If You Gotta Go, Go Now.'" All were restricted on BBC. But they all went up the charts, aided by the extra publicity!

NICEL BROSSE, of Chelsea, London, writes: "Recently I visited Paris and took the opportunity of seeing the Richard Anthony show at the Olympia. Although I was disappointed with his performance, which seemed endless, the show was saved by Sandie Shaw. I would also like to mention Sandie's backing group, the Paramounts. They were fantastic! These four boys have more talent than any other group I have ever seen or heard. Their talents were being wasted using them as a backing group.

Their sound is marvellous and the drummer is something of a genius. I hope we'll hear a lot more of them.

O the subject of Beatles, MRS. DORIS DALE, of Leigh, Kent, writes: "Paul and John's compositions always sound so much better when arranged and performed with a big orchestral backing. Matt Monro's mature voice and the big band arrangement have transformed a mediocre song into a memorable standard."

COOL GENE

GENE PITNEY is back, paralyzing 'em with that big powerhouse voice that you never really realize he's got until you hear him sing on stage.

But what a cool performer! He's the closest thing to Roy Orbison for absence of movement on stage.

Gene heads a value-for-money package, the formula which is certainly winning audiences back to one-nighters. This autumn Frontier Arthur Hanes booked THREE big name supporting acts—the Rockin' Berries, Peter and Gordon, and Lulu—and his investment paid off.

Pitney opens his top-of-the-bill spot with his first big British hit "24 Hours From Tokyo" before belting out "I Must Be Seeing Things" and "I'm Gonna Be Strong."

He introduces his new single "Promises in Your Eyes" which is set as suddenly as it began with "Looking Through the Eyes of Love."

The Rockin' Berries, causing the dust, make it clear why they're dropping the names of their former acts by developing into showmen, with an act that will ensure they survive when it's the close of pay for most groups.

Comedy

They begin with "Poor Man's Son" before they introduce the "Dave Lyle" "The Day After Tomorrow" "You Look Tonight" and "That Lady O' Mine." Before launching into the new well-known Dave Lyle comedy impersonations.

If like the amazing style of Peter and Gordon, so it's a pity to forget Gordon's driving behind the numbers. They opened with a number from P.J. Proby's first album, "You Gotta Lay," set on more familiar terms with "You Know You're In Love With" then came the Everly Brothers "Let It Be Me," "World Without Love," "True Love Ways," "Baby In Your Arms" their current hit of course to end and a superb ending with Bob Dylan's "Maggie's Farm."

Such a very individual style but I found that some of the songs sounded the same. CHRIS HUTCHINS.

... and end of Star Scene 65'—by CILLA

LAST night (Sunday) I went to a swinging party for the cast of "Star Scene 65" which continued way into the wee hours of the morning. Everyone had a ball. I can hardly see out of my eyes today I'm so tired, and what's more, I've been crying my eyes out because the tour is at an end.

I'm so sad to think that this we'll all be breaking up at the end of this week, for we've been such a happy company! From the professional point of view, it is really the best tour I've been on. I haven't fully appreciated my previous tours, mainly because I wasn't singing the right type of songs.

But this time I was singing the numbers I wanted to sing. I felt completely relaxed, and I'm sure I've never done better.

My visit to America has taught me a lot. Cabaret is wonderful experience—probably the best there is. You know that you're being looked at from every angle. And one of the most important things I've learned is how to warm up a cold audience.

Lovely

Don and Phil are lovely. I watched them every performance without fail. And Billy is fabulous now—wider as good as he used to be. The Musictones have a great sound going, and I'm going to ask George Martin if I can use them on some of my future recordings.

And as for Paddy, Klaus and Gibson—well they're excellent!

Only thing is that I used to throw the boys at every show by jumping up and down in the wings—and they were always so busy watching my drum break!

Well, now it's over. Now after playing thing is my next single. I've been recording last week and I hope to have a record in the shops inside a month.

And my next LP should be out before Christmas, when I'm in pantomime at Wimbledon. I'm getting quite excited about being Little Red Riding Hood, even though there's a wait (another 7) involved.

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Life-lines of



MICK TINSLEY RAY HONEYBALL LESLIE DASH ALAN LAUD JOHN STEWART

HEDGEHOPPERS ANONIMOUS

Real name:	Michael Patrick John Tinsley	Ray Honeyball	Leslie Dash	Alan John Laud	John Stewart
Birthdate:	December 16, 1940	June 6, 1941	April 3, 1943	March 13, 1946	March 18, 1941
Birthplace:	Portsmouth	Whitkham, Co. Durham	Hillingdon, nr. Uxbridge	Whitby	Thornton, Scotland
Personal habits:	Ht. 10 1/2; 10 at 4th; blue eyes; blond hair	Ht. 7 1/2; 12 at; blue eyes; brown hair	Ht. 5 1/2; 10 1/2; green eyes; brown hair	Ht. 5 1/2; 10 at 2 1/2; brown eyes; brown hair	Ht. 11 1/2; 11 at 4th; blue eyes; fair hair
Parents' names:	Nelson and Nellie	Joseph and Mary	Cyril and Anna	Stanley and Joan	—
Brothers and sisters:	Gordon, William, Barbara, Pamela and Margaret	Ken and Alan	Charles and Janice	—	—
Present home:	Peterborough	Peterborough	Nr. Peterborough	Peterborough	London
Where educated:	Hilsea Secondary Modern, Portsmouth	Newcastle Cathedral Choir School; Dunston Hill Secondary Modern	Harding St. Technical school, Belfast	March Grammar School	—
Musical education:	—	Four years at Choir School	—	Two months of piano lessons	—
Age entered show business:	22	19	20	15	21
Compositions:	Misty Blues, Honey Man, One Plus One Makes Two Myself	Jonathan King	Jonathan King	Learning how much the Beatles loved the laboratory technician	103 Blues, Christmas
Biggest influence on career:	R.A.F.	Castling Clerk	R.A.F.	Motor cycling	Jonathan King
Former occupation:	Bookish	Anding, lyric writing	Blue	Motor painting	R.A.F.
Hobbies:	Blue	Steak and mushrooms	None in particular	Rhubarb pudding	Blue
Favourite colour:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Tanet
Favourite food:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Bitter, gin
Favourite drink:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Casual
Favourite clothing:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Ken E. King
Favourite singers:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Peter Sellers and his Mrs
Favourite actor/actress:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Big Jim Sullivan
Favourite bands/instrumentalists:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Lennon-McCartney
Favourite composers:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Beatles
Favourite groups:	Blue	Steak and mushrooms	None in particular	Cherry brandy	V.V. Money
Car:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Not having money
Miscellaneous likes:	Blue	Steak and mushrooms	None in particular	Cherry brandy	John Stewart
Miscellaneous dislikes:	Blue	Steak and mushrooms	None in particular	Cherry brandy	Hearing our record was in the Top Thirty
Best friend:	Blue	Steak and mushrooms	None in particular	Cherry brandy	None
Most thrilling experience:	Blue	Steak and mushrooms	None in particular	Cherry brandy	A rat
Tastes in music:	Blue	Steak and mushrooms	None in particular	Cherry brandy	To be a millionaire
Pets:	Blue	Steak and mushrooms	None in particular	Cherry brandy	To be a millionaire
Personal ambition:	Blue	Steak and mushrooms	None in particular	Cherry brandy	To be a millionaire
Professional ambition:	Blue	Steak and mushrooms	None in particular	Cherry brandy	To be a millionaire

Common to all:

First public appearance: The White Lab, Whitby
 Biggest disappointment in career: Our equipment exploding when we played at Wimbledon Palace
 TV debut: "Ready, Steady, Go!"
 Biggest break in career: Meeting Jonathan King
 Radio debut: "Ready, Steady, Radio"
 Current hit and latest releases: "It's Good News Week"
 Present disc label: Decca
 Recording manager: Jonathan King
 Personal manager: K. Cox
 Musical director: Jonathan King
 * Only Leslie Dash is married, his wife, Susan, is a former hairdresser. They have one boy

Presley's million offer

COLONEL TOM PARKER, manager of Elvis Presley, has announced that Presley will assign one million dollars to the Motion Picture Relief Fund—which aids needy actors—providing any motion picture producer buys Elvis' services for his next film for two million dollars.



By Nat Hentoff

● Colonel East Wilson reports that Frank Sinatra will do a "Command Performance" November 18 in New York for Princess Margaret during her visit here. The event will be at the Waldorf-Astoria under the auspices of the English Speaking Union.

● Considerable comment has been stirred by a special number in Felicia Clark's show at the Copacabana. Called "Only For Americans," it's a satire on American tourists.

● The most recent word on Barbara Streisand's British plans is that she'll probably come to London next March for a three-month starring stand in "Funny Girl." Her award-winning TV show was on BBC-2 last night.

● New York's Warwick Hotel, which had its troubles with Beatles fans when the Beatles were there, agreed to take the Rolling Stones. But then the reservations were cancelled!

● Country-and-western music is getting more and more popular. In 1964, country and western LPs reached more than \$25 million in sales here along with \$50 million in single sales. Therefore, about 10 per cent of all record sales in America can be traced to Nashville.

● Besides a date on the Ed Sullivan show, the Dave Clark Five will also appear on "Hullabaloo" during their forthcoming American tour.

● The Swingle Singers, back here for a series of concerts, were very well received at Carnegie Hall.

● Rinoe he won't fly. Bobby Darin has solved some of his long-distance travelling problems—he plans to buy his own jumbo jumbo railrover car.

● On December 12, Frank Sinatra will celebrate his fiftieth birthday with a party for some 500 guests.

● Although it had backswarm reviews, the new Alan Jay Lerner-Burton Lane musical, "On A Clear Day You Can See Forever," came to Broadway with an advance sale of over a million dollars, thus ensuring at least six months run.

● Tommy Davis had a bad scare. After an accident on stage in "Golden Boy," he temporarily lost the sight of his remaining eye. All appears to be well, however, and he's back at work. The show has now been on Broadway for a year, and is still doing very well at the box office.

● Felicia Clark will tape a Fred Skelton CBS-TV show after she finishes at the Copacabana in New York. It will be aired in February.

MORE LPs — by Allen Evans

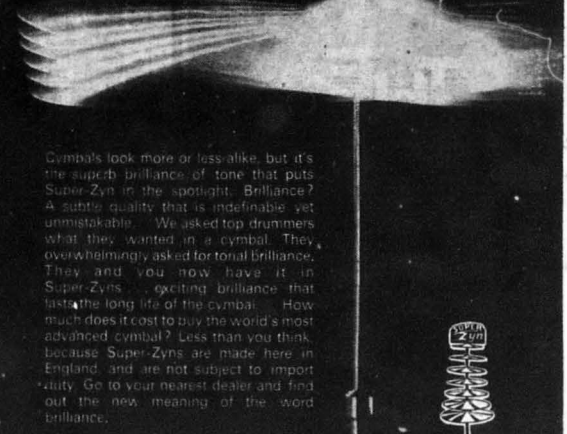
****THERE'S ONLY ONE ROY ORBISON (London).
 This one has taken a long time getting to me. It was in the LP charts for two weeks late last month, then went out. Maybe that's why I got it for review! This is Roy's first LP under his new MGM contract, and as if Roy sings fervently, if a little quietly for him. He's got a big orchestral and choral backing, and I detect a leaning towards ballads without too much beat, though he has a drummer setting it out behind. There are two heat tracks — "Claudette and Sugar And Honey. I Like Wondering and If You Can't Find Something Nice. Other titles: "Hide Away, You Fool Me" (two titles), "The In Your Year, I'm In A Blue Blue Mood, A Road To Sleep, Summer Love, Big As I Can Dream.

****PETER AND GOLDEN HUSTIN' 'N' LOVIN' (Columbia).
 This duetting duo have become much more positive in their attack during the last two years and here they are singing a dozen powerfully sung numbers, four of their own compositions and others as varied as Bacharach's haunting "Any Day Now" and Presley's "A Little Less Conversation." Love gives them a good, crisp, group-sound backing on the fast tracks, nicely varying it for slow ballads, like "Crying In The Rain. Other titles: "Don't Fly Me, Tears Don't Stop, Who's Lovin' You, What You Gonna Do About It, Havin' Is Lovin', Cry To Me, Someone Ain't Right, Broken Promises, When The Black Of Your Eyes Turns To Grey.

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FORTUNES in action (l to r) GLEN DALE, ROD ALLEN, BARRY PRITCHARD, ANDY BROWN, and DAVE CARL.

NEW to the charts

Meet Mr. Excitement

MR. EXCITEMENT! The Bombshell! James Brown the Second! These are a few of the descriptive names thought up by American publicists and reporters for new singer Len Barry, whose disc "I-2-3" makes the NME Chart this week.



LEN BARRY

He first did "Lp Bye Bye" and did very much for him, but nobody "I-2-3" has made the Top Twenty in U.S. And now Len seems set for a big hit in Britain.

FORTUNES admit it: they use session boys!

THE Fortunes go on record as the first group I have met who have had the honesty to admit they use session musicians on their discs.

The reason for this revelation is that they are competent enough musicians to produce their disc-sound live on stage, and as they have already played "Ready, Steady, Go" twice, doing "You've Got Your Troubles" and "Here It Comes Again," there is no question of their instrumental ability.

"We've never tried to conceal the fact that we don't play guitar on our discs," said Rod Allen, when I saw the group in the dressing-room at RSC. "We use our own drummer and organ plus guitarists like A. S. Flick and Jimmy Page. We've always tended to give more attention to vocals, and using session musicians gives us the chance to concentrate on our singing."

"On stage we all play our own instruments, but during recording we like to produce the best possible sound, and our harmonies need our fullest concentration."

Confident

Not having seen the group for two or three months I asked them if they are a lot more confident in themselves, and Glen is emphatic as the dry wit of the group. Most of his queries are preceded by the phrase "Inquisitively speaking..."

"At first we thought like mad with discs to prove it. Here it comes again," being asked, revealed Barry. "We were so knocked out with the kind of sound the engineers gave away and Cook just got for our first hit that we wanted to follow it up with another of their songs."

"We had a number called 'Landing Fit To Fly' very much in mind. It's now on our LP, which will be issued later this month."

"When our manager Len Reed came up with 'Here It Comes Again' we really realised that in addition to being Top Twenty material it had the advantage of being different enough from our first disc to prove we can do something else and still get in the NME Chart."

"If you want to irritate the Fortunes, just mention that they sound like the Searchers!"

"We're a bit tired of the comparison," declares Rod Allen. "It's a drag. I don't think we sound anything like them. As a matter of fact, I saw Frank Allen at 'Easy Beat' last week, and he mentioned that the Searchers were being accused of sounding like us! How a that for a wretch!"

By KEITH ALTHAM

Now that Matt Monro, Andy Williams and Ken Dodd have been bringing hillbilly back to the charts, I asked the lads whether they felt it was a good or for a new beat group to be breaking.

"I don't think the charts are meant exclusively for groups," said Rod.

"I don't understand groups like the Marzouks and the Stones kneeling these queries. The charts are a reflection of the best-selling records. If they are selling a lot of records they deserve to be there."

"From my point of view I think the thing is a good one. We've always seen a lot of all-right to harmonious and rhythmic."

Then added for good measure: "I've bought the Andy Williams disc," and then we changed the topic. Some-how the rumour has got about that the group is interested in black music. Barry elaborated: "Really it's more love that fascinates us. When Cliff had and I used to live at our manager's house in Clifton Hill, Rugby, there was this billiards room that had a record feeling about it."

"I was playing drums on an old kit in there one afternoon by myself. I felt someone prod me in the back. I thought it was one of the lads having a joke, but when I looked around there was no one there."

"On a final note before going into the studio, Barry informed me that as it has now become "in" to be "out," the whole group have decided to become "undiscoverable." Get out of that!"

FROM THE NME

5 YEARS AGO 10 YEARS AGO

Table with two columns: TOP TEN 1960-Week ending Oct. 28 and TOP TEN 1955-Week ending Oct. 28. Lists top 10 songs and artists from both years.

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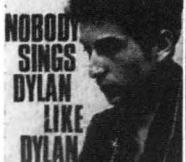
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The SMALL FACES taking part in "Deadline For Diamonds," a thriller film revolving round Radio London. This picture was taken at Harwich. Faces are (l to r) PLONK LANE, STEVE MARRIOTT, JIMMY WINSTON and KEN JONES. With them is a friend.

RECORD OF THE WEEK!

DOLOVAN TURQUOISE

7N 15984

TAILPIECES by the ALLEY CAT

POR first time this year, Beatles have been overtaken by Rolling Stones in NME points table... Topped for Top 30: Paul and Barry Ryan's "Don't Bring Me Your Heartaches," Roy Head's "Treat Her Right," Toys' "A Lover's Concerto" and Dave Clark Five's "Over And Over".... For Andy Williams, almost but not quite....

When Hollywood honours Princess Margaret next month, Frank Sinatra introduces cabaret which features Sonny and Cher.... How long before Mitch Miller heads U.S. Decca?

Look! PJ's forehead!

... Cracked Jack Jones: "I have a complex because Nelson Eddy wasn't my father!"

Back from U.S., Maurice Kinn raving over Petula Clark's cabaret performance... Chicago e a d e r Laurence John strongly believes Brian Jones resembles ballet dancer Rudolf Nureyev... For his own book, Eric Burdon had long talks with Roy Charles and Nina Simone.

Romance of Eleanor Toner and soccer star Pat Jennings revealed by your Alley Cat in April... Kenneth Hume negotiating Las Vegas season for Shirley Bassey... Has Tommy Steele's contract with Larry Parnes expired?...



Current U.S. Vogue's hit penned by Petula Clark and Tony Hatch... No more heard for Sam the Sham... At San Remo Festival, Pat Boone, Bobby Vee and Vikki Carr plan to appear in January... Mickie Most invited by Evert Brothers to record them in Hollywood... Gerry and the Pacemakers' new single which was big Tony Martin hit here in 1956... How about Wyatt Earp and the Belchers?... Infamously: Harry Secombe's wife... Also Mrs. Frankie Avalon (Ferrari) and George Harrison's Aston Martin... Does Ringo Starr appeal to cymbal-minded people?... Will this be Searchers' first...

T! HIT! HIT! HIT! HI

BERYL MARSDEN

'Who you gonna hurt?'

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T! HIT! HIT! HIT! HI

JUST A... NEXT WEEK!

miss? Jonathan King may have a Chris Anderson composition... Mitch Miller suggests this group name: Four Nose Bleeds!...

For U.S. market, Vic Damone has covered Ken Dodd's "Tears".... In America, Bob Dylan forming music company with Art Mogul... For the people around them, are Walker Brothers making it easy?...

Jonathan King has invited a composition from P. F. Sloan—writer of current Barry McGuire hit... Before turning professional, Paul and Barry Ryan toured with the Mojos... At Royal Variety Show, Ken Dodd celebrates his 36th birthday...

MAKE A DATE TO SEE & HEAR THE STARS

RADIO

BBC LIGHT PROGRAMME
Daily (Monday to Friday)

5.30-5.50 "Breakfast Special" 8.31-9.55 "Housewife's Choice" (Kenneth McKellar); 12.15 "Midday Spin" (No more heard for Sam the Sham); 2.00 "The New Musical Express"; 3.00 "The New Musical Express"; 4.12 "Playtime" (David Hamilton); 5. "New 2 Promos" (Alan Moss).

Saturday

9 "Children's Favourites" (Paddy Froy); 10 "Saturday Club" (Adamo Faith, Fortunes, Norrows, Billie Davis); 12.30 Noon C&W Records (Murray Kashi); 12.30 Jack Jackson; 1.15 "Music From The Movies"; 2.30 "Home And Away" (Freddie and Brereton, Ella Nova); 3.45 "Children's Favourites" (Terry Lightfoot); 10.30 "The New Musical Express" (Peter Murray).

Sunday

9 "Children's Favourites" (Paddy Froy); 10 "Join In With Joe" (Joe Henderson); 10.30 "Easy Beat"; 12 noon "Three-Way Family Favourites"; 1.30 Val Doonican; 2.30 "The Billy Cotton Band Show"; 4 "Pick Of The Pops" (Alan Freeman); 6.30 "Sing Something Simple".

Monday

10 "Beth's Down" (Rog Whitaker); 1 "This Must Be The Place" (Mantled Main; Mark Wynter); 10.30 "Jazz Club" (Chris Barber Band).

Tuesday

10 Jimmy Young; 1 "Parade Of The Pops" (Bob Miller, Eddie Brooks); 2 "The N10 Melody Show"; 10.30 Clinton Ford; 11.15 Victor Silver.

Thursday

11.30 Teddy Johnson and Pearl Carr; 1 "The Beat Show"; (Swinging Blue Jeans, NDBO); 10 "Thursday Night At The Elms" (Simon Bates).

RADIO LONDON

PROGRAMME SCHEDULE

NOVEMBER, 1965
(Cut out for reference)

Monday-Saturday

6 am: Dave Cash Rabbit Patch; 9 am: Tony Windsor Morning Show; 12: Dave Dennis Show; 3 pm: Ed Stewart Show; 6: Kenny Everett Show.

Sundays

6 am: Dave Cash Rabbit Patch; 9 am: Tony Windsor Morning Show; 12: Colette Respect Hour; 12: Dave Dennis Show; 2.30 pm: Radio London Bridge; 3: Fabulous Furry Show; 6: Kenny Everett Show.

TELEVISION

Saturday

5.15 BBC-1 "Juke Box Jury" (Herman, Maurice Kinn, Susan Mauchani); 5.50 ABC-TV "Thank Your Lucky Stars" (Adam Faith, Pat Clark, Lulu, Gene Pitney, Moody Blues); 8.45 BBC-2 "The Kathy Kirby Show"; 9.20 BBC-1 "BBC-2".

Sunday

7.30 BBC-2 "The Ken Dodd Show" (Fortunes, Julie Rogers); 8.25 ATV "The New London Palladium Show" (Spiko Milligan, Paul and Barry Ryan); 11.10 ABC-TV "The Eamonn Andrews Show".

Monday

5.25 BBC-1 "Dance And Skylark" (Summers); 6.30 BBC-1 "Stratmann" (Edie Bruce, New Faces); 9.10 Rediffusion "The New Stars And Garters"; 10.30 BBC-2 "Tonight In France" (Jean Barre).

Tuesday

5 Rediffusion "Five O'Clock Funnies" (Hedgehoppers Anonymous); 6.11-7 Rediffusion "Rod The Mod" (Rod Stewart, Louie John, Boldra).

Wednesday

6.11-7 Rediffusion "The Fabulous Four" (Johnnie Walker, The Four From Kansas City); (Joe Turner, Buck Clayton).

Thursday

5 Rediffusion "Five O'Clock Funnies" (Moody Blues, Julie Rogers); 7.30 BBC-1 "Top Of The Pops" (Peter Murray); 8 BBC-2 "The Jack Benny Program" (Frankie Avalon); 9 BBC-1 "The Val Doonican Show"; 9.25 BBC-2 "Bettye in 'Sine' of the Week".

Friday

5 BBC-1 "Crucifunk" (Baron Knights); 6.3 Rediffusion "Ready, Steady, Go!" (The Meters); 8.45 BBC-2 "The Danny Ray Show"; 9.25 BBC-1 International Basketball Championships of 1965; 9.30-10.30 *Time varies in some regions. **Not screened in all regions.

Dusty Springfield is puzzled: why doesn't Sandie Shaw let her sing with other girls?... Harold Davison expects MGM to issue Paul and Barry Ryan's discs in U.S.... Andrew Oldham furious because "RSC" laded out Rolling Stones last Friday....

Isn't Alyn Ainsworth really EMI music director Garry Blake?... Lyrically, it seems Sonny and Cher have taken over where Paul and Paula left off... Impressive: Fortunes (Palladium TV show)...

Billy Fury's publicist (ex-NME junior Dave Cardwell) now handling Ivy League's press relationship... Because he overlooked Seekers for Royal Show, Eddie Jarrett annoyed with Bernard Delfont... From singing about it, Bob Dylan makes a bonch...

Guests at Brian Epstein's Sunday night party included... Evert Brothers, Ringo Starr, P.J. Proby, Eric Burdon, George Harrison, Jimmy Tarback, Mickie Most, Billy Fury, Kramer and Cilla Black... Revived by Dean Martin... "I Will," once a Billy Fury hit... Road manager Malcolm Evans quipped: "Don Short: "If next year Rolling Stones are awarded MBEs, will Beatles send theirs back!"

Mercebeats being sued by Gloria Bristow, their former publicist... Isn't Marianne Faithfull returning to Andrew Oldham?... Last post for Nina Ross's "If Silem"?

In America, Herman's home damaged by animals... Excellent punned: Lulu ("Juke Box Jury")... What became of Nino Tempo and April Stevens?...

Next "Pet Coys" is Peggy Lee... Ever hit it, Pat Boone may cover Ken Dodd's "Tears".... Last walk by Horst Jankowski out of his parade forest....

Of the current crop, Len Barry's hit is George Harrison's favourite... At East Ham on Sunday, Evert Brothers-Cilla Black show watched by Bruce Welch, Hank Marvin and John Kesell... An elephant who sang like Bing Crosby and danced like Fred Astaire turned down by TV producer because he wasn't original!

WHO'S WHERE

(Week commencing November 1, 1965)

KEN DODD, KAYE SISTERS, EDDIE CALVERT
London Palladium
BLACK & WHITE MENSTREL SHOW
Victoria Palace
ONE NIGHTERS
(Week commencing October 29)

GENE PITNEY, ROCKY BERRIES, PETER AND GORDON, LULU
Broadway Gaiety, 100 Strand
THE NEW STARS AND GARTERS (1st), Eater ABC (November 21), Frommberg (2nd), Gloucester ABC (1st), Cardiff Capitol (2nd).

HERMAN'S HERMITS, FORTUNES, WAYNE FONTANA, BILLY FURY
Open 2 Rediffusion Gaiety (1st), (November 31), Leeds Odeon (1st), Cleethorpe ABC (1st),...
*Cardiff replaced by Billy Fury.

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