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# Animals Secret

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Peter & Gordon

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RADIO CAROLINE**

plus TOP POP NEWS

No. 3  
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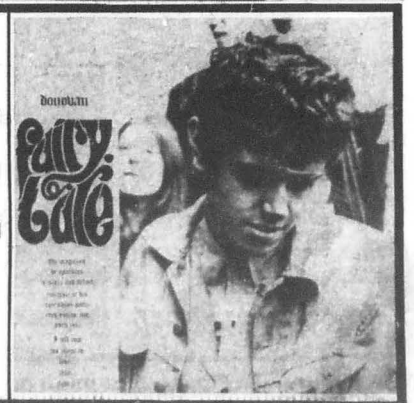
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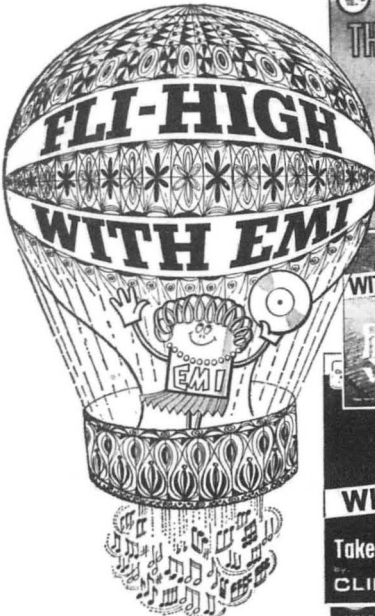
**NEW L.P.**

**FAIRYTALE**



NPL 18128





**EPs illustrated**

- GETZ AND GILBERTO**  
The Girl from Ipanema  
Verve VEP5014
- YARDBIRDS**  
Five Yardbirds  
Columbia SEG8421
- CLIFF RICHARD**  
Take Four  
Columbia SEG8450
- JIMMY SMITH**  
Jimmy Smith plays the Blues  
Verve VEP5016
- KEN DODD**  
Happiness  
Columbia SEG8365
- EDDIE CALVERT**  
Il Silenzio  
Columbia SEG8461
- OSCAR PETERSON**  
Night train  
Verve VEP5015
- ZORBA THE GREEK**  
Original film soundtrack  
Stateside SE1035

**Singles**

- BILLY J. KRAMER**  
WITH THE DAKOTAS  
Neon City  
Parlophone R5362
- JOHNNY MATHIS**  
Danny Boy  
HMV POP1491
- MARVIN GAYE**  
Ain't that peculiar  
Tamla Motown TMG539
- THE IN CROWD**  
Why must they criticise  
Parlophone R5364
- GENE PITNEY**  
Princess in rags  
Stateside SS471
- MARK RICHARDSON**  
See it my way  
Stateside SS467



**'Carnival' ends Seekers' Hoodoo**

**J**UST a couple of months ago it began to look as if a hoodoo had struck at three normally happy Amstels, the Seekers. Lead singer Judith Durham had been ill and out of their summer show — and the group badly needed another single. No wonder many critics told them: "You've left it too late." The months had seemed to toll by since they'd last had a hit in the charts. With this in mind, you could forgive the Seekers bouncing about with joy when they heard the news of their fantastic jump in the NME Chart this week with "The Carnival Is Over". The disc stands this week at No. 11.

It's all the more surprising when you remember that this melancholy-sounding record is a complete change of style for the Seekers. They took a big gamble, dropping the happy-go-lucky swing of "I'll Never Find Another You" and "A World of Our Own" — and the gamble has paid off. Judith was candid about it, though, when we met in London this week.

**Worried**

She told me: "We worried a lot before the disc came out. After all, it's now about seven months since 'A World of Our Own' was released. It's a long time in anybody's book." She went on: "We wondered if the delay was too long. Then we began to console ourselves by thinking that 'A World of Our Own' had been such a big hit, people would still remember us." Why the delay anyway? "My nose, mainly," smiled Judith. "As you know, I had to leave our summer show for a while for an operation. Then I needed convalescence. It all meant we couldn't get down to making a new single." Then Tom Springfield, who writes all the Seekers' singles material, came along with "The Carnival Is Over." "We liked it instantly — but the way we felt about getting a record out quickly, I think we might have released it whether we did or not," she said. The Seekers are already toying with the idea for their next record, Judith told me. They're not sure whether to go back to their happy sound again — and they'd be more



SEEKERS (l. to r.): ATHOL GUY, JUDITH DURHAM, KEITH POTGER and BRUCE WOODELY.

than grateful if NME readers could let them know their views on the subject, through our "From You To Us" letters column. She added: "I know what I'd like to do: a Christmas song! But I don't know if the others would let me." Right now they all have a variety of other things on their minds. The whole group, for instance, has gone on the strangest holiday you could imagine. Reveals Judith: "It's a diet where you eat as much fat as you can! We're all following it from a book, by this fellow who debunks all

the other diets that have ever been written. I suppose it'll make slim or we'll all end up hospital!" Then she added: "Talking about weight: I was in a hotel lift the other evening and a man got in and said: 'You're one of the Seekers, aren't you?' I said I was. 'I'm a bathroom scales salesman,' he said. 'Oh, I said, 'I must let you have some,' he said, and yesterday he sent me three marvellous bath room scales free." She concluded: "I still don't know whether to feel grateful or insulted!" **ALAN SMITH**

**FROM THE NME**  
**5 years ago : 10 years ago**

TOP TEN 1960—Week ending Nov. 4	TOP TEN 1950—Week ending Nov. 4
1 <b>IT'S NOW OR NEVER</b> Elvis Presley (RCA)	1 <b>MAN FROM LARAMIE</b> Jimmy Young (Decca)
2 <b>ONLY THE LONELY</b> Roy Orbison (London)	2 <b>HERNANDO'S BIDEAWAY</b> Johnston Brothers (Decca)
3 <b>AS LONG AS HE NEEDS ME</b> Shirley Bassey (Columbia)	3 <b>BLUE STAR</b> Cyrl Stapleton (Decca)
4 <b>DREAMING</b> Johnny Burnette (London)	4 <b>ROCK AROUND THE CLOCK</b> Bill Haley and the Comets (Brunswick)
5 <b>ROCKING GOOSE</b> Johnny and the Hurricanes (London)	5 <b>YELLOW ROSE OF TEXAS</b> Mitch Murray (Philips)
6 <b>LET'S THINK ABOUT LIVING</b> Bob Luman (Warner Bros.)	6 <b>HEY THERE</b> Johnny Ray (Philips)
7 <b>CHAIN GANG</b> Sam Cooke (RCA)	7 <b>EVERYWHERE</b> David Whitfield (Decca)
8 <b>SO SAD</b> The Brothers Four (Warner Bros.)	8 <b>HEY THERE</b> Rosemary Clooney (Philips)
9 <b>HOW ABOUT TALK</b> Adam Faith (Parlophone)	9 <b>ROSE, MARIE</b> Slim Whitman (London)
10 <b>NINE TIMES OUT OF TEN</b> Cliff Richard (Columbia)	10 <b>I'LL COME WHEN YOU CALL</b> Ruby Murray (Columbia)

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# The Animals want to wax a 'new track' EP

**I PICKED up Eric Burdon at the BBC Maida Vale studios at 11 last Friday morning.**

Although at the time he was concerned about his appearance in court this week on a Customs evasion charge (he was fined £200 on Monday), he was in high spirits over the success of "It's My Life," the Animals' seventh hit.

Deciding that a slice of life with in-the-news Burdon would make interesting reading, we left the studio to consulting strains of "Jailier Bring Me Water," sung by road manager "Tappy" Wright and Hilton Valentine!

To do an interview on Eric you really have to "stay with him" — anyone who has sat on a wild horse will know what I mean—and so in a series of 50 mph jerks we lurched towards London in his sports car, where he was to get a copy of his north certificate at Somerset House. He had lost his passport somewhere in the middle of America and needed a certificate to apply for a new one.

## New disc

The conversation opened about their new disc.

"Everyone has been knocking the record," said Eric. "They say 'it sounds like Phil Spector' meets the Shadows," but in spite of the attacks—our highest NME Chart first entry ever and that makes us very happy." It came in at No. 14 last week.

"Personally I don't like the disc, but the credit must go to our recording manager, Mickie Mosa, who knows what is commercial. At first I really hated the record. But now I'm beginning to get used to it."

"Something we must do now is to bring out an EP. All our EPs have been break-downs. From our albums so far. But now I want to make one that is all new tracks." The Manfreds and Stones have proved there is market for them and we ought to have a go. I'm still keen on doing those old Presley numbers. We recorded "Heartbreak Hotel" at Luxembourg studios a few weeks back and it came out with that old exciting Presley sound. "Only my vocal sounded different and I lacked a 'Ah've split my jeans' on the end for a gaggle. I'm trying to convince Chas that we



**DAVE ROWBERRY • CHAS CHANDLER • JOHN STEEL • ERIC BURDON • HILTON VALENTINE**  
The ANIMALS in action during a recent TV rehearsal. They want to do a "new track" EP now, to follow successes by the Stones and Manfred Mann.

## ERIC HOPES TO DO OLD ELVIS SONGS

should include numbers like "Jail-house Rock" in our stage act. He's not so keen. But I'm working on him."

"My life and I'll do what I want . . . "Sings Eric on the new hit. I asked him just what kind of life that was at the moment.

"It's full of contrasts," said Eric. "One moment it's a kind of Guinnesscope, Technicolor World out in Beverly Hills. It's a world where you can't order bacon and eggs without the waiter wanting to know if you like them 'sunny-side up, light-weight, flipped' or the bacon 'streaky, wisk rasher or ham."

tell him that I want to write about him in my book . . .

"Suddenly everything goes bang and you find yourself flying back to London in a jet at 500 miles an hour. There's a TV set above your plane seat. The whole world is flashing by."

"Suddenly, bang again! You're arriving in a dirty old van with autographed messages scrawled all over it at the TV studios, and you pull up next to a hired Austin Princess, in which the Rolling Stones travel. No one believes that you still ride around in that dirty old wagon.

## Changing

"Next moment you are changing in a sweaty little room in the back of a club where you're lucky if you can grab a coke and a hamburger. No one waits on you. There's no palatial hotel and if you're lucky you get to bed some place in the early morning.

"It's a great scene for us. It teaches you never to become big-headed. You make the best of both worlds and you can get as big a kick playing in those little clubs as the Hollywood Bowl."

"The pace is the most frightening thing. I'm living on pills! I've got pills to make me sleep. Pills to make

me wake up Pills for my asthma. Pills for my allergy. Pretty soon I'll need to take a pill to raise my arm."

We arrive at an underground garage in the City and the attendant greets Eric with: "Hello, I thought you were in the nick."

Eric smiles, pretends he has not been hearing cracks like that all day. They chat about the 'new cars in the Motor Show.

At Somerset House an elderly, braided guardian of our birth-rights reels back at the sight of our bearded, bewiskered Burdon and deviously enquires our business.

Finally recognised as "one of them groups," Eric is admitted to those hallowed archives where the tiers of bound volumes containing the records are kept. At last we find the name of Eric's father listed and go down to the counter to obtain a certificate.

Eric takes the document, scans the contents with a grin.

From Somerset House we go to the BBC studios at Earls Court where Eric tapes a copy of a programme he has previously recorded with Brian Matthews about his views on rhythm-and-blues.

The Negro magazine "Ebony" has asked him to write on the subject. He is more pleased about this than had he received the vocalist of the year

award. He hopes to get some ideas from the programme to include in his article.

We leave Earls Court and race back to town in the car. A few frantic phone calls and instructions

## Tough on Sandie

SANDIE SHAW started to sing "I'll Stop At Nothing." But her throat stopped her. She tried again. No good. She turned to her Paramount backing group and shouted: "Forget it, forget it!" Then she told the packed Savoy Hotel restaurant: "My throat always plays me up on that number."

It was a rough opening for her. Her voice just wouldn't obey her. Her first number at this famous, plush entertainment centre, where so many top stars have played, was harsh and discordant. Her second, "Always Something There To Remind Me," wasn't any better.

"Thank goodness the first two numbers are over," she told her disappointed audience. "The first two are always the worst."

"Now let's start," she said, giving us her million-dollar smile. We all admired her bravery. "The Clapping Song" was much better. Then the disaster of "I'll Stop At Nothing."

Barefaced, yet looking stunning with her glossy black hair, her pretty, pinkish dress with a bolero top and skirt swinging freely as she just wasn't experienced enough for the gigantic ordeal of opening in the Savoy Hotel cabaret. But top marks for trying. **ANDY GRAY**

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# Nashville Teens never let things worry them

"WHATEVER happened to . . . ? That's the question that is always asked about anyone who hasn't been in the chart for some time. Many people have the idea that if a group hasn't had a recent hit, they have either split up or are on the dole.

by Norrie Drummond

But the future of the Nashville Teens seems bright enough. They are back in the NME Chart and their date-sheet is as healthy as ever. In their manager's office, high above London's Carnaby Street, I talked to three of the group about their plans.

Singers Artt Sharp and Rae Phillips and drummer Barry Jenkins all appeared optimistic.

"We have always liked numbers with a country-and-western flavour," said Rae. "But we always try to inject some of our own ideas into them. We have the same problem as most other groups finding new material."

The last time the Teens were in the chart was in March with "Find My Way Back Home." The reason is simply because they didn't record any until "I Know How It Feels To Be Loved."

"The thing is," said Rae, "that we just haven't had time. We have been touring from one end of the country to the other."  
"Although it's very nice to be in the charts," said Artt, "we were never depressed when we weren't and

I don't think that our popularity has been affected at all. Besides, it's good when groups have to fight to get into the charts.

There are those groups of course—like the Beatles, Stones and Manfred Mann—who are in the Golden Rut, when everything they record makes the chart no matter how bad it is.

"But for the rest of us, competition is a good thing. As a result everyone strives to make better records and the public then benefits."

Artt was now beginning to warm to the subject. "The public is becoming far more particular. They really know what they want. There are a few who can make any old song a hit."

"Manfred Mann's 'If You Got To Go' is one of the worst records I've ever heard. Some of their earlier discs were far superior. But the fact that they have achieved such success means that anything they record sells.

"Don't think that this is bitterness on our part," added Artt quickly. "Manfred Mann is a very good group. But that record is rubbish."

"Naturally we would like their success. But we realise that only a couple of groups can make it."

If the Nashville Teens haven't had the success they wanted on records, they are certainly happy about their stage appearances.

"We are probably getting as big audiences now, as when 'Tobacco Road' was in the chart," said Rae. "There have been places where we've played three dates with only a short time between them and they've all been packed."

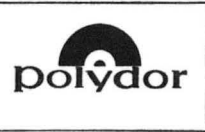
"This is because we have something different to offer each time," explained Artt. "We work on a gradual process of changing our act so that it's completely different every three or four months."

"We have always tried to offer our audiences something a bit different. At some dances we've played at the audiences have looked pretty depressed so we try to liven things up by playing three or four real ravers one after the other. This usually works."



The NASHVILLE TEENS (l. to r.): JOHN HAWKEN, RAE PHILLIPS, JOHN ALLEN, ARTT SHARP, BARRY JENKINS and PETE SHANNON. They faced stiff competition on their way back to the chart.

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# KEITH ALTHAM reports from Manchester . . .

**[F** Peter and Gordon look just a little untidy when they appear on your TV screens in the Lennon - McCartney Spectacular at Christmas, you can put it all down to the fact that their suits and guitars failed to arrive in time from London.

"The TV people were really very lucky," said Peter, when I saw them in a corridor of the Manchester studios just after they had taped their number. "Gordon usually rolls around in some old jeans and a denim jacket. By a stroke of good chance today he was wearing a jacket and trousers."

Gordon seemed very pleased with his burst of sartorial elegance and smiling insolently he returned a borrowed tie to producer Johnny Hamp's assistant.

I went with them to their dressing room where Gordon picked up a guitar and began to play and sing.

"This is a new Jackie de Shannon number we are going to record," he explained. "I became very friendly with her while she was on tour in the States and we have several of her compositions. They are all great."

"The only trouble about this one is that we have taken the melody line from one song and the lyrics from another. When she finds out all hell will break loose."

I turned to Peter, who lay sprawled across the floor, his back against the wall. Was he pleased that their latest single "Baby I'm Yours" came into the NME Chart only a week after its release?

"Delighted," said Peter. "This may be our last record with strings though. I think we may have overdone the formula now and we are hoping to go back on the folksy approach for the next disc."

"There's been some comment that Gordon sings more on this disc than



# PETER, GORDON KILL SPLIT RUMOURS

I think that it is all to the good—it should kill those rumours about him going solo. He's already a star on his own."

Gordon seemed to agree. Peter continued about their future plans.

"We both admire what Manfred has done by adding musicians to his group. We'd like to take a full orchestra around with us if we could but a tenor, organ and trumpet might be more practical."

"On the Gene Pinney tour we are being backed by the Mike Cotton Sound who are giving us the best support ever. You must give them a mention."

## Only hitch

"The tour has been going very well up to now. There was only one hitch—when Lulu got fog-bound a few nights ago and the Luvvers had to play her solo spot. They were shaking in their boots. It was the first time they had ever filled a gap like that but they were great."

"We travel around in our Cortina so that we can shoot off for TV

appearances in between shows and we try to leave every Monday free for recording purposes."

"Is another LP imminent?" I asked.

"It's definitely unimminent," obliged Gordon.

I asked him what they were doing for the Beatles show.

"We did 'World Without Love' and they surrounded us in this wooden cage affair with about a dozen beautiful birds, in swimming costumes and bunny uniforms."

"There was this one in a jockey outfit that I kept trying to get near but Peter kept getting in the way."

Future plans for the boys include their show at New York Brooklyn Fox with Murray the K in December which means they will be away from home at Christmas.

Peter was delighted as it meant he was released from family obligations but Gordon was disenchanted

because they had to do six shows over the holiday period.

As the duo prepared to travel back to London there was a knock on the door and a little man announced triumphantly:

"Your suits and guitars have arrived."

"You're a little late," said Gordon and smiled insolently.

## STAR QUOTE

**SAYS** Connie Francis, advising hopeful performers just starting out: "Remember, the pressing between the ages of 11 and 13, form the bulk of the record-buying public, albums excepted, and if you would make your mark making platters, keep their tastes and preferences always in mind. Later in one's career it is important for a singer to acquire versatility, that is able to sing all kinds of numbers—for both adults and teenagers."

# Life-lines of CHRIS ANDREWS



**Real name:** Christopher Frederick Andrews  
**Birthdate:** October 15, 1942.  
**Birthplace:** Romford, Essex  
**Personal points:** 5ft. 10in.; 12 stones; brown eyes; dark brown hair  
**Parents' names:** Dorothy and Frederick  
**Wife's name:** Rosalind  
**Children:** Christian and Kurt  
**Present home:** 2100 Malden, Surrey  
**Instruments played:** Piano, guitar  
**Where educated:** Redon Court, Essex  
**Musical education:** Piano tutor for six years  
**Age entered show business:** 11  
**First public appearance (amateur):** Public house in Essex in 1953.  
**First professional appearance:** Hford Palais, 1957  
**Highest break in career:** Meeting Eve Taylor  
**First important public appearance and TV debut:** "Oh Boy"  
**No. 1 disc hits:** None as singer. As writer, one in England and one in France  
**Current hit:** "Yesterday Man"  
**Disc label:** Decca  
**Recording manager:** Mike Smith  
**Personal manager:** Eve Taylor  
**Musical director:** Kenny Woodman  
**Compositions:** "The First Time," "We Are in Love," "Ballin'," "I Love Being in Love With You," "Girl Don't Come," "I'll Stop At Nothing," "Stop Feeling Sorry For Yourself," "Long Live Love," "Someone's Taken Maria Away," "Message Understood," "Yesterday Man" and many, many more  
**Important engagements abroad:** Newswell, Berlin  
**Highest influence:** Faith, who has helped me so much  
**Hobbies:** Model racing cars  
**Favourite colour:** Blue  
**Favourite food:** Curry  
**Favourite drink:** Vodka and Lemonade

**Favourite clothes:** Smart suits  
**Favourite singers:** Sam Cooke, Adam Faith and Sandie Shaw  
**Favourite actor / actress:** Patrick McGoohan and Margaret Rutherford  
**Favourite bands / instrumentalists:** Kenny Woodman  
**Favourite composers:** Lennon-McCartney, Richard Rodgers, Sam Cooke  
**Favourite groups:** Hollies and the Paragons  
**Car:** Jaguar 2.8S Automatic  
**Traveling:** Miscellaneous likes: Pianos and Miscellaneous dislikes: Cars that go wrong after you've only had them three weeks  
**Best friend:** George Davies  
**Most thrilling experience:** Having the first song I wrote for recording go to No. 5. And the first No. 1 I wrote, also seeing "Yesterday Man" in the chart.  
**Tastes in music:** All types  
**Pets:** A collie  
**Personal ambition:** To be happy  
**Professional ambition:** To write a musical.

# ... and review of his first starring date

**LAST** Saturday Chris Andrews, supported by the Hook, made his first appearance on the ballroom circuit for five years at the Floral Hall Morecambe, due to "Yesterday Man" success. He said he was not nervous and his only worry was remembering the words. Yet he recalled each and every song with the polish of a veteran.

He began with a pop-song version of "Lookie," during which he played the organ as he did on "Sicks And Stones." Chris' talents as both a singer and a composer show through in the form of the ballad "Sis Candace," which showed down the tempo until he began "Sow Down."

This had the impact of an avalanche and by this time the atmosphere was electric. Everyone enjoyed Sandie's hit "Long Live Love" and Adam's "We Are in Love."

He then introduced "Sick And Tired," joining his backing group once more on the organ which he soon retired from to croon the haunting melody, "Just A Dream." The organ numbers "Too Bad You Don't Want Me," and "Yesterday Man" were given further praise.

Chris has a unique voice, similar to a male Mimi, and if he continues like this he will be tomorrow's man!

JANE SPENCER

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# KEN CAN DO IT AGAIN!

FOLLOWING the fantastic success of "Tears" comes another helping of sentiment and romance from Ken Dodd with "The River" (Columbia). An English lyric has been added to this slowly swaying Italian ballad, which has a captivating Latin lilt, and a melody that registers quickly.

Ken handles the verses tenderly, with perfect diction, but projects more fully in the chorus with a vocal group joining him.

The backing is lush, with sweeping strings predominating, plus a subtle rhythm. It's tuneful and hummable; right up Ken's street! I see no earthly reason why this should not be another whopper for Duddy.

This disc isn't released until next Friday, and my advance copy was rushed to me so far in advance that it has no "B" side for me to tell you about!

**LITTLE ANTHONY**  
Another tear-jerker from Little Anthony, though his high-pitched voice (he could be mistaken for a girl) seems a bit out of character in "I Miss You So."

An over-elaborate scoring by the Imperials, augmented by lily strings, if you please — dramatic crescendos, heavenly voices, the lot! Ultra sentimental, I suppose, okay in its kind — but a bit too sugary for my taste. A similar approach to "Get Out of My Life," though the scoring's a little more thoughtful, with frequent tempo changes. On United Artists.

**CAROL DEENE**  
Straggles out of her "little girl" image. Here's Carol Deene emerges with altogether more mature material in the shape of "He Just Don't Know." It's a compelling number, with a bouncy beat and plaintive lyric, intelligently interpreted by young Carol. Brass, tambourine and girl's voice complete the backing. Written by Len Bradley. It's a song which will hold your attention.

Bold voice for the medium shaker "Up In The Penthouse." I liked the original lyric, but it's a pity it had unnecessarily to involve "the bomb."

## AND SO CAN GENE

**EXCITING** new disc from Gene Phily, which he co-produced and which should maintain his string of hits. Titled "Princess In Rags," it opens with mandoline effect, and the Latin flavour continues throughout.

The rhythm is a sort of shuffle-shake, with Gene giving a sensitive and heartfelt rendition of the absorbing lyric, switching to duet-track occasionally to lighten the impact.

Backing builds steadily all the time — first the chanting group joins in, then bass strings are added, and finally the brass section chips in. When adds up to a pulsating crescendo, with the fade-out ending as something of an anti-climax.

The Latin influence speaks for itself in the title of "Amore Mio." Both material and treatment are similar to the top side. Statadisc.

## SUSAN MAUGHAN

Must say Susan Maughan's in exceptionally good voice these days. She really sells the lyric of "Poor Boy," singing with warmth and sincerity, and infusing the almost morose into the words.

There's a big ballad opening, with shimmering strings and heavenly voices, then it develops into an appealing rockaballad, with indolent humming and an imaginative Reg Ford accompaniment.

Good — but unfortunately not in keeping with chart trends. Tempo speeds to medium pace for "Your Girl," an ineffective item of no great merit, but again attractively handled. Philips label.

## SMALL FACES

There's a haunting, plaintive quality about "I've Got Mine" which I found most intriguing — and it's extremely well expressed by the soloist of Small Faces,



KEN—off-stage.

# More big-voiced Elvis!

THOSE of you who've been waiting impatiently for another Presley single can now rush out and buy "Tell Me Why" on RCA — and you'll hear Elvis in big-voice mood, employing his trembling vibrato to excellent advantage in this slow ballad with a country flavour.

He's been recorded with a strong echo effect, and he sings with the utmost conviction.

The Jordanaires hum in the background, and the instrumentation is simply guitar and rhythm. In fact, the backing sounds rather plodding and dated — not surprising, considering that it's eight years old! A bit, of course — but no other No. 1, because the material's not as strong as "Crying In The Chapel."

Tepper-Bennett wrote the appealing rockaballad "Puppet On A String." El adopts a rather more intimate approach, supported by a jog-trotting rhythm.

## SEVEN GIRLS

**VALERIE ANNE LAWRENCE** is another "Opportunity Knocks" discover and she sings most engagingly in "My Love Loves Me," her own adaptation of a classic. Harp and futes lend an old-world enchantment to the backing. Decca.

**RAM WESTON** . . . puts the Motown mixture as before in "Take Me In Your Arms" — light snare-drum, tambourine, handclaps, chattering and piano.

**LESLEY DUNCAN** . . . sings the positive, rather moody, lyric of "Run To Love," which she wrote herself. Backing comprises an insistent riff figure which you simply can't ignore. Someone's doesn't have the chart music. Mercury.

**MARY LOVE** . . . comes very close to the Motown sound in "You Turned My Sitter Into Sweet." In fact, it could almost be that label, but it isn't — it's King.

**ESTHER PHILLIPS** . . . is taking part in the Granada-TV Lennon-McCartney tribute, so her disc "The Chains" will create some interest. Specially so, on this track, she really shows what the blues are all about. Super soul. On Sun.

**BARBARA HUSKIN** . . . dual-tracks forcefully in the mid-tempo beaty ballad "Well, How Does It Feel." Humbling all-butting backing. Not sure if the song is strong enough to register, but the performance is sparkling. Piccadilly.

**LINDA SAXONE** . . . gives a competent performance of "Only Last Night." It's a Les Reed-Harry Mason composition, but unfortunately for Linda, not one of their strongest. It's on Polydor.

## FRANCOISE HARDY

Thoroughly delightful and enchanting — that's "So Many Friends" (Vogue), sung in English by Francoise Hardy. I find her husky whisper irresistible, and she almost puts her way through the wistfully romantic lyric.

She wrote the music herself, and very fetching it is, too. Acoustic guitar is prominent in the backing, supported by French horn and strings.

A charming disc but, in view of the current intense competition, will have difficulty in making headway. Her hit of a year ago "Et Meme" now appears with an English lyric as "However Much." Otherwise, the treatment's the same as in the original.

## DICKIE VALENTINE

Don't think Dickie Valentine has ever made a bad disc and "My World" is no exception. Comes from his new musical "How Now Brown Cow," and is typical show material — you can almost hear Harry Belafonte singing it!

Dickie belts in forthright and heart-swarming style, with strings, concert-type piano, a rockaballad rhythm — a small concession to commerciality, this! — electronic picking.

Unlikely to be a hit, but a disc which won't date. From the same show comes "In Times Like These." Has a lazy, slow jog-trotting rhythm and a "It's good-to-be-alive" lyric. On Philips.

## Singles reviewed by DEREK JOHNSON

who is occasionally joined by the other boys in some car-catching harmony passage.

Starts quietly, and gradually erupts until the singer is ferociously shouting towards the end.

Rumbling drums and crashing cymbals generate an exciting sound in this boaty ballad with a r-and-b influence.

The heavy beat of the mid-tempo "It's Too Late" is emphasised by hand-claps and tambourine. Dynamic singing, aided by raucous guitar. On Decca.

## IN CROWD

Lated to catch on as the Sumner and Cher sounds are the In Crowd, who had a small chart success earlier in this year. "Why Must They Criticise" is a protest about attitudes of mind rather than world problems, and it's sung against a backing of strident, raucous guitar, tambourine and driving rhythm.

Mr. and Mrs. Bono even get a mention in the lyric! Certainly has the contemporary sound!

The boys slow right down for "I Don't Mind," which is semi-shouted in pattern style by the leader, with humming support, on Parlophone.

## FONTELLA BASS

When you're next in your record shop, ask to hear "Rescue Me" by Fontella Bass — it's already a hit in the States, and it's really exciting.

This girl sings with such feeling and inherent rhythm! Treatment is finger-snapping with tambourine, chattering and torrid blues.

In fact, if you can imagine an altogether more raw and earthy Motown sound, with a gospel flavour, this is it!

The lass shows that she's equally capable of dealing with ballads, as she emotes the soulful and bluesy "Soul of A Man." It's on Chess.

## MORE REVIEWS ON PAGE TEN

## OUT THIS WEEK

**LES FLEUR DE LYS**  
**MOONDREAMS**  
**IMMEDIATE**

IM020

## SMASH HITS

**SOMEDAY** JIMMY TARBUCK IM018  
**THE FOOL** CHRIS FARLOWE IM016  
**CARA-LIN** THE STRANGELOVES IM007

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Rainin' in my heart (The Pretty Things)

you put the hurt on me

**ERIC RICK WAYNE BOB**  
**IT'S WAYNE FONTANA**  
**AND THE MINDBENDERS**





THE PRETTY THINGS  
RAININ' IN MY HEART  
TE 17442

THE SPENCER DAVIS GROUP  
YOU PUT THE HURT ON ME  
TE 17444

ERIC RICK WAYNE BOB  
IT'S WAYNE FONTANA AND THE MINDBENDERS  
TL 5257



# GREAT NEW P.P FROM WAYNE FONTANA EXCITING EPs FROM SPENCER DAVIS AND THE PRETTY THINGS

THE PRETTY THINGS  
RAININ' IN MY HEART  
TE 17442

THE SPENCER DAVIS GROUP  
YOU PUT THE HURT ON ME  
TE 17444

ERIC RICK WAYNE BOB  
IT'S WAYNE FONTANA AND THE MINDBENDERS  
TL 5257

# NEW! ON SALE TODAY

**ELVIS PRESLEY**  
Tell me why  
RCA 1489

**ONE MORE DAY**  
Sylvie Varlan  
RCA 1489

**SMALL FACES**  
I've got mine  
F 12276

EV'RYBODY'S TALKING 'BOUT MY BABY  
**The Beatstalkers**  
F 12259

**BRIAN POOLE & THE TREMELOES**  
Good lovin'  
F 12274

**AMANDA DRAFI**  
F 12277

**STAND BY ME**  
Earl Grant  
05945

**THE KNACK**  
It's love baby  
F 12278

**JACKIE WILSON**  
I believe I'll love on  
Q 72482

**WHAT BECAME OF LOVE**  
The Headliners  
F 12279

**OTIS REDDING**  
My girl  
AT 4050

## NME TOP THIRTY

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

Higher Position  
Weeks in chart

Last This Week	Rank	Artist	Label	Position	Weeks
1	1	GET OFF OF MY CLOUD	Rolling Stones (Decca)	2	1
2	2	YESTERDAY MAN	Chris Andrews (Decca)	5	2
3	3	TEARS	Ken Dodd (Columbia)	10	1
4	4	HERE IT COMES AGAIN	Fortunes (Decca)	4	4
5	5	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous (Decca)	6	4
6	4	YESTERDAY	Matt Monro (Parlophone)	4	6
14	7	IT'S MY LIFE	Animals (Columbia)	2	7
5	8	ALMOST THERE	Andy Williams (CBS)	8	2
12	9	STILL I'M SAD	Yardbirds (Columbia)	4	9
11	10	EVIL HEARTED YOU	Yardbirds (Columbia)	5	10
23	11	THE CARNIVAL IS OVER	Seekers (Columbia)	2	11
8	12	EVE OF DESTRUCTION	Barry McGuire (RCA)	9	4
18	13	POSITIVELY 4TH STREET	Bob Dylan (CBS)	2	13
14	14	LOVE IS STRANGE	Everly Brothers (Warner Bros.)	3	14
26	15	1-2-3	Len Barry (Brunswick)	2	15
16	16	MY GENERATION	Who (Brunswick)	1	16
—	17	A LOVER'S CONCERTO	Toys (Stateside)	1	17
9	18	HANG ON SLOOPY	McCoys (Immediate)	1	18
13	19	SOME OF YOUR LOVIN'	Dusty Springfield (Philips)	7	11
9	20	IF YOU GOTTA GO, GO NOW	Manfred Mann (HMV)	8	2
27	21	BABY I'M YOURS	Peter and Gordon (Columbia)	3	21
21	22	UNTIL IT'S TIME FOR YOU TO GO	Four Pennies (Philips)	3	21
19	23	BUT YOU'RE MINE	Sonny and Cher (Atlantic)	3	19
14	24	MESSAGE UNDERSTOOD	Sandie Shaw (Pye)	7	6
—	25	WIND ME UP	Cliff Richard (Columbia)	1	25
26	26	SOMETHING	George Fame (Columbia)	2	26
17	27	IN THE MIDNIGHT HOUR	Wilson Pickett (Atlantic)	7	14
—	28	CHAPEL IN THE MOONLIGHT	Bachelors (Decca)	1	28
28	28	I KNOW HOW IT FEELS TO BE LOVED	Nashville Teens (Decca)	3	22
—	30	TURQUOISE	Donovan (Pye)	1	30
—	30	TREAT HER RIGHT	Roy Head (Vocalion)	1	30

### BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard"  
(Tuesday, November 2, 1965)

Last This Week	Rank	Artist	Label
1	1	GET OFF OF MY CLOUD	Rolling Stones
2	2	A LOVER'S CONCERTO	Toys
3	3	YESTERDAY	Paul McCartney
4	4	EVERYBODY LOVES A CLOWN	Gary Lewis & the Playboys
5	5	KEEP ON DANCING	Gentry's
6	6	YOU'RE THE ONE	Vogues
7	7	POSITIVELY 4TH STREET	Bob Dylan
8	8	1-2-3	Len Barry
9	9	RESCUE ME	Fontella Bass
10	10	A TASTE OF HONEY	Herb Alpert & Tijuana Brass
11	11	MAKE ME YOUR BABY	Barbara Lewis
—	12	I HEAR A SYMPHONY	Supremes
13	13	LET'S HANG ON	Four Seasons
14	14	I KNEW YOU WHEN	Billy Joe Royal
15	15	AIN'T THAT PECULIAR	Marvin Gaye
16	16	BUT YOU'RE MINE	Sonny and Cher
20	17	EVERYONE'S GONE TO THE MOON	Jonathan King
6	18	TREAT HER RIGHT	Roy Head
12	19	LIAR, LIAR	Castaways
9	20	HANG ON SLOOPY	McCoys
—	21	RUN, BABY RUN	Newbeats
13	22	JUST A LITTLE BIT BETTER	Herman's Hermits
23	23	I WANT TO CORNER	Joe Tex
—	24	ROUND EVERY CORNER	Pattola Clark
30	25	SAY SOMETHING FUNNY	Patty Duke
25	26	NOT THE LOVIN' KIND	Dino, Desi & Billy
27	27	HUNGRY FOR LOVE	San Remo Golden Strings
22	28	DO YOU BELIEVE IN MAGIC	Lovin' Spoonful
21	29	THE "IN" CROWD	Ramsey Lewis Trio
—	30	WHERE HAVE ALL THE FLOWERS GONE	Johnny Rivers

### BEST SELLING LPs IN BRITAIN

(Wednesday, November 3, 1965)

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

### ROUND THE WORLD

GERMANY: 1. SATISFACTION—Rolling Stones; 2. HELP!—Beatles; 4. MR. TAMBOURINE MAN—Byrds; 6. I GOT YOU BABE—Sonny and Cher; 7. YESTERDAY—Beatles; 8. WOOLLY BULLY—Sam the Sham; 9. YOU'VE GOT YOUR TROUBLES—Fortunes; 10. EVE OF DESTRUCTION—Barry McGuire.

IRELAND: 1. WOOLLY BULLY—Sam the Sham; 2. YESTERDAY—Beatles; 3. EVE OF DESTRUCTION—Barry McGuire; 4. WHAT'S NEW PUPPY CAT?—Tom Jones; 7. MILLIONS OF ROBES—Steve Lawrence; WHAT COLOR IS A MAN?—Bobby Vinton; 9. MESSAGE UNDERSTOOD—Sandie Shaw; 10. PARADES—Frank Ifield.

NEW ZEALAND: 1. I GOT YOU BABE—Sonny and Cher; 2. EVERYONE'S GONE TO THE MOON—Jonathan King; 3. YOU'VE GOT YOUR TROUBLES—Fortunes; 4. UNCHAINED MELODY—Righteous Brothers; 5. DOWN IN THE BOOZEDOCKS—Billy Joe Royal; 6. YOU WERE ON MY MIND—The Five; 7. HEART FULL OF SOUL—Yardbirds; 8. WE GOTTA GET OUT OF THIS PLACE—Animals; 9. CALIFORNIA GELS—Beach Boys; 10. WHAT'S NEW PUPPY CAT—Tom Jones.

SWEDEN: 1. EVE OF DESTRUCTION—Barry McGuire; 2. SAVE YOUR HEART FOR ME—Gary Lewis; 4. YESTERDAY—Beatles; 6. UNIVERSAL SOLDIER—Glen Campbell; 7. GET OFF OF MY CLOUD—Rolling Stones; 8. SATISFACTION—Rolling Stones; 9. HELP!—Beatles; 10. HANG ON SLOOPY—McCoys.






**singles**

**KEITH POWELL**  
GOODBYE GIRL 7N 35275

**BENNY HILL**  
WHAT A WORLD/  
I'LL NEVER KNOW 7N 15974

**BILLY GIANT**  
LEAVE MY GIRL ALONE 7N 25337

**FRANCOISE HARDY**  
SO MANY FRIENDS YRS 7004

**FONTELLA BASS**  
RESCUE ME CRS 8023

**THE BREAKAWAYS**  
DANNY BOY 7N 15973

**THE WAIKIKIS**  
SLEIGH RIDE 7N 25331

**THE RIGHTEOUS BROTHERS**  
FOR YOUR LOVE 7N 25334

**LEON RUSSELL**  
EVERYBODY'S TALKING 'BOUT THE YOUNG 7N 16771

**BUTCH MOORE & The Capitols**  
SO MANY WAYS 7N 15990

**RAMBLERS TWO**  
TODAY IS THE HIGHWAY 7N 15989

**TOMMY YATES**  
RATTLE OF A TOY 7N 15980



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c/w You'd better love me  
(both Quicksteps) CB318





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# Bachelors summer plans WITH BERRIES AT BLACKPOOL

FIRST of next year's summer season attractions to be announced reunites the Bachelors with the Rockin' Berries. Both groups will appear at Blackpool ABC following the record-breaking season they played this summer at Great Yarmouth.

Negotiations are nearing completion for Frank Ifield to be the 1966 summer star at Great Yarmouth ABC. He did not undertake a summer season this year, as he was making his first film "Up Jumped A Swagman."

The NME understands that Gerry and the Pacemakers are likely to be another Great Yarmouth attraction next summer. Cilla Black is expected to star for the season at Blackpool South Pier.

# Pitney to produce own package tour

GENE PITNEY is expected to return to Britain next autumn—in a spectacular package he will produce himself! Pitney will top the bill in the show and feature five or six American acts, plus a British band. Pitney intends to produce all his own shows in future, both in the States and overseas.

"The backing will be by a different band in each country," Pitney told the NME. "In Britain, I would like to use the Mike Cotton Sound." His current tour ends on November 21. Efforts by promoter Arthur Howes to extend it have fallen through owing to previous commitments of the artists involved. Pitney is to sue Sonny and Cher in America for half a million dollars as a result of their alleged non-appearance on his package tour of the States in September. His publicist, Robin Britton, claimed that Pitney had booked the duo "long before their records broke into the charts."

Sonny and Cher's representative, Larry Page, told the NME: "This was the period during which Sonny had been ordered by a specialist not to sing for three weeks, due to a severely strained throat."

# MARIANNE FAITHFULL MANAGEMENT ROW

A DISPUTE over Marianne Faithfull's management has blown up following last week's NME revelation that Andrew Oldham had been reappointed manager. Marianne's agent, Gerry Bron, has declared that he was completely unaware of the arrangement.

A statement issued by Marianne's lawyer says: "These reports were based upon a misunderstanding. Mr. Oldham has no interest in assisting the promotion of Miss Faithfull's records and film career in the United States, but no firm arrangements have been made with him in either of these fields. Miss Faithfull is represented exclusively by Gerry Bron in public appearances, TV and recording spheres, and by Richard Hatton for stage and films."

It was Marianne herself who told the NME that Oldham was to manage her again. This week Oldham's business manager, Allen Klein, again claimed that the deal had been concluded.

Oldham will make a colour film of Marianne singing "Go Away From My World" later this month for use in U.S. TV's "Hullabaloo". Allen Klein told Nat Hentoff in New York.

# HERMAN, FORTUNES SHINE

A NEAR-CAPACITY first house (second house sold out) gave Herman's Hermits package a big send-off at Walthamstow on Sunday night.

Herman opened with "Jezebel," then "Oh Baby," "Listen People," and a string of well-received numbers, including a noddy—"Mrs. Brown's" "Wonderful World"—and other hits. The hard-to-follow Fortunes presented a varied programme in which, as well as some mature "Yesterday's" and "Yesterday Man," Great Stars Billy Eury and Wanda Fontana also showed plenty of professionalism. T.M.

# POP-LINERS

THE Honeycombs are booked for a guest appearance in ATV's "New London Palladium Show" Sunday, November 28. P.J. Proby's cabaret season at the new Mr. Smith's Club, Cardiff, is now set for next week. Edmund Hoedge guests in BBC-TV's "Val Doonican Show" next Thursday (11th). The Animals return to London's Marquee Club on Tuesday, November 30. Julie Rogers is in the first edition of BBC-TV's new "Jenny Hill" series tomorrow (Saturday). Kenny Ball's Jazzmen play Middleborough Marimba Club for the week of November 14, and the Chris Barber Band spend the whole of this month touring Germany. Joe Jones stars in "Puss In Boots" for a nine-week season at the Swansea Grand from December 27. Mike and Bernie Veneta follow Shirley Bassey as the star attraction in London's Pigeon theatre restaurant next Tuesday (9th).

# SEEKERS, DUSTY TOUR NEXT MONTH—ORBISON IN SPRING

THE SEEKERS are to undertake a series of concerts at leading provincial venues next month. DUSTY SPRINGFIELD will also tour Britain in December, playing ballrooms and concerts. ROY ORBISON'S proposed British tour in the spring is now set—and it will feature him with a big-band accompaniment!

# Beatles' next single release date set

THE Beatles' next single will be released in Britain on December 3. Although titles were tentatively set last weekend, they have not yet been announced because the group was recording further tracks on Wednesday. A last-minute switch could be made, depending upon the success of this week's session. American release of the Beatles' new disc will be almost two weeks earlier than in this country—on November 22. Both houses at Finsbury Park Astoria, where the group plays a double concert on December 11, were completely sold out within hours of the box office opening on Monday.

# Riot-reception Stones climb to U.S. No. 1

THE Rolling Stones' "Get Off Of My Cloud" retains the No. 1 position in the "Billboard" chart to be published in America next week, cables Nat Hentoff. This week the disc jumped to the top of the NME Chart to give the group a double-top on both sides of the Atlantic. All the Stones' concerts on their current North American tour have so far been sell-outs and have involved riots.

Hentoff cables: "Last Friday in Montreal at the Stones' opening date, 30 teenagers were injured. Eight required hospital treatment—and a bass drum was battered to pulp. In Rochester on Monday, police had to stop the performance after seven numbers. The Stones protested in vain. Brian Jones' face was bruised in the skirmish. Records going up are the Silkie's "You've Got To Hide Your Love Away" 20 (39), Petula Clark's "Round Every Corner" 21 (24), Bachelors' "Cape In The Moonlight" 32 (37), Walker Brothers' "Make It Easy On Yourself" 35 (48), Yardbirds' "In A Man" 45 (62), Them's "Mystic Eyes" 59 (72), Forunes' "Here It Comes Again" 64 (80), Animals' "It's My Life" 78

(87), and Peter and Gordon's "Don't Play Me" 86 (98). Records going down are Paul McCartney's "Yesterday" 11 (3) and Herman's Hermits' "Just A Little Bit Better" 28 (22). Jonathan King's "Everybody's Gone To The Moon" remains at 17.

# JAMES BROWN VISIT

James Brown has been set to visit Britain on a promotion trip to December 13-21, promoter Mervyn Conn told the NME when he returned from a business trip to America on Wednesday. TV dates and concerts are being lined up.

# Jazzman Bostic dies

Also saxist Earl Bostic died in New York last Thursday, aged 52. After playing with Lionel Hampton and Cab Calloway, he formed his own band in 1945, specialising in jazz interpretations of old ballads. His most successful discs, released here on Parlophone, were "Flamingo" and "Temptation."

THE SEEKERS, whose "The Carnival Is Over" shoots to No. 11 in the NME Chart this week, embark upon a string of concerts next month. They will play one or two nights in principal cities. Dates have not been finalised, but the quartet will star at Birmingham Theatre on December 10 and 11. The show will be titled "An Evening With The Seekers," and they will occupy the whole of the second half. Also on the bill are Johnny Wilshire and the Treblones, Frank Berry and another group still to be set.

The Seekers return to their native Australia for three weeks of TV and concert appearances in February. They will travel via America to enable them to play selected dates in the States.

DUSTY SPRINGFIELD will play 16 days of concert and ballroom dates, backed by the Echoes, starting early in December. The itinerary is still being set but is expected to cover a wide area. Dusty arrives back in London this weekend in nine TV programmes. She immediately starts rehearsing for Monday's Royal Variety Show.

ROY ORBISON'S next British tour will open on March 4 and will last about four weeks. Roy is expected to stay on for a further fortnight for radio and TV dates.

The tour is being set up by promoter Arthur Howes, who plans to back Orbison with the Bob Miller Millermen augmented by strings. Howes employed the same accompaniment on a Cliff Richard tour two years ago.

SANDIE SHAW will star in her own Christmas holiday show at Blackpool ABC on December 26 and 27.

A new Rolling Stones LP is to be issued in America this month called "December's Children (And Everybody's)". All but two of the tracks have previously been issued in Britain.

# SINATRA TO FILM HERE!

FRANK SINATRA is to film in Britain next year, cables Nat Hentoff. He will star in a picture called "The Naked Runner"—to be shot mainly in London with some location scenes in Copenhagen and West Berlin. The film will be made by Sinatra's own production company, although most of the supporting cast will be British. The story is based upon a new book by American Clifford Geary, published shortly. Shooting is planned to begin in the late summer.

# KEN DODD ON XMAS DAY TV

KEN DODD is to star in his own Christmas TV spectacular on BBC-1. The show will be telecast on November 21 in Copenhagen, West Berlin and London. Ken is also expected to make his first-ever appearance in the Palladium TV series. A date has not yet been set, but it is likely to be at the end of his current season at the Palladium in December. Dodd returns to ABC-TV's "Thank Your Lucky Stars" to top the bill on Saturday, December 11.

# Sick Fame calls off Scots dates

DUE to chronic bronchitis, Georgie Fame missed dates at Dunfermline last Wednesday and Edinburgh the following day, and was confined to bed. However, against doctor's orders he fulfilled later engagements at Kirkcaldy, Perth and Redcar.

Fame has been booked without the Blue Flames for four days of TV and promotional appearances in Paris from November 28.

Home bookings for him with the group in November include Ramsgate Olympia tomorrow (Saturday), Greatford Starlite (Sunday), Manchester Princes and Domino Clubs (next Friday), Felix-ovo Pavilion (13th), Haslocks Downs Hotel (14th), Stratham Ice Rink (15th), Folkstone Cliff Hall (20th), London Flamingo (21st), Eltham Baths (22nd), Clarks, Kieck (23rd), and Windsor Ricky Lee (27th).

On Fame's next LP due for release at the end of the year, he is backed by a big band comprising 18 modern jazz musicians and led by Harry South.

# TOYS—STOP PRESS

THE Toys—who debut in the NME Chart this week with their U.S. smash hit "A Lover's Concerto"—arrive in Britain on November 26 for a seven-day promotional visit. Their trip was arranged by West One Entertainments in conjunction with the Toys' American disc company. They are expected to appear on major shows, including "Ready, Steady, Go!", "Thank Your Lucky Stars" and "Top Of The Pops."

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"BABY I'VE GOT NEWS FOR YOU" BY MILLER COLUMBIA APOLLO MUSIC TEM 0022

TO MY GEN 05944  
 Brunsell





Here's the latest way to get a group through the crowd—HERMAN'S HERMITS get into American police uniform! It's a scene from "There's No Place Like Space," their recently completed Hollywood film. HERMAN, LEK KENEDY, KEITH HOPWOOD, and KARL GREEN are seen with BARRY WHITMAN, behind him. BELOW: Herman cropped up again on "Juke Box Jury" on Saturday, with (l. to r.) NME'S MAURICE KINN, KATIE BOYLE and SUSAN MCGHAN.



# Yardbirds, Hollies, Freddie in big Xmas radio plans

THE Yardbirds, Freddie and the Dreamers, the Hollies, the Bachelors and Billy J. Kramer and the Dakotas head an impressive array of pop stars in the Light Programme's Christmas shows. Highspots of Christmas Day listening are a special edition of "Saturday Club" and a four-hour late-night pop show.

Freddie and the Dreamers, Russ Conway and the Lorne Gibson Trio—plus the bands of Acker Bilk and Joe Loss, and the Bob Rogers Four—are the first artists to be booked for "Music For Your Party." This is aired on Christmas night from 10.15 pm to 2 am.

In the morning, a special seasonal edition of "Saturday Club" will be broadcast from 10 am-11.30 am. Already set are the Bachelors and the Joy Strings. Producer Brian Willey is negotiating a big-name attraction to top the bill.

On Boxing Day (Monday, 27th), a two-hour show along the lines of "Saturday Club" stars the Yardbirds, the Hollies and the Ivy League. As yet untried, it will occupy the spot from 10 am to noon. Later the same day, "Jazz

Club" will be aired at its usual time of 10.30 pm-midnight, but will be more pop inclined than usual.

On Christmas Eve and again on December 28, "Swing Around Christmas" is aired from 2 to 3.45 pm. Among artists featured in both programmes are Billy J. Kramer and the Dakotas, Mark Wynter, Jackie Lee and Marion Williams.

On Christmas Eve and again on December 28, "Swing Around Christmas" is aired from 2 to 3.45 pm. Among artists featured in both programmes are Billy J. Kramer and the Dakotas, Mark Wynter, Jackie Lee and Marion Williams.

## Lulu, Jonathan banned in U.S.

Lulu and Jonathan King are the latest British artists to be refused permission to work in America. Lulu plans to have guested in Murray the K's Christmas Show at the Brooklyn Theatre. King had planned to appear in U.S. TV's "Hullabaloo" in mid-November.

Lulu's agent, Dick Kay, told the NME: "We are not giving the same, as she has plenty of work in this country. She will now spend a quiet Christmas."

# Who

GENERATION



# Marianne Faithfull

YESTERDAY

F 12268

DECCA

# TOM JONES—TV SPEC, PALLADIUM DATE

TOM JONES will star in his own ATV showcase and is expected to make his delayed second appearance in the Palladium TV series within the next few weeks. He is also set for two guest spots in BBC-1's "Top of the Pops" and is booked for shows screened in France and Holland.

## DONOVAN, WHO, AT THE 'CLUB'

THE Who, Tom Jones and Donovan co-star in a strong "Saturday Club" line-up in the Light Programme on November 17. The bill is completed by the Fourmost and the Settlers.

The Searchers are booked for the following week's show (December 4) with new group, the Gibsons. Manfred Mann top the bill on December 11.

## ELVIS FILM GIRL FOR TV 'JURY'

Suzanna Leigh, who recently returned from Hollywood after filming "Paradise"—Hawaiian Style—with Elvis Presley, is a panellist on BBC-1's "Juke Box Jury" on Saturday, November 20. She is joined by Ian Fraser, the Congee composer of "Two-Way Family Favourites." Secker, Judith Durham will not now be in tomorrow's show (Feb), as she would be unable to rejoin the Seekers in time for their evening engagement. She will now appear in a December edition, and is replaced by Lynda Baron from the "BBC-1" series. The panel is completed by Peter Murray.

## Steele breaks with Parnes

THE nine-year association between Tommy Steele and his manager, Larry Parnes, has ended. Steele is not renewing his managerial contract with Parnes, which terminated recently. He is unlikely to appoint a new manager.

Parnes, and John Kennedy were Steele's joint managers for five years until 1961, when Parnes became his sole manager. Ian Bevan will continue to act as agent for Steele. Currently appearing on Broadway in "Half A Sixpence," Steele is contracted for this show until the end of March. "He is unlikely to remain in it once his present contract expires," Bevan told the NME.

## ANIMALS, WALKERS, ANDREWS, WHO RSG

THE Animals, Chris Andrews, the Walker Brothers, the Who, Peter and Gordon, the Kinks and Georgie Fame are among latest bookings for Residencies' "Ready, Steady, Go!" American visitors include Esther Phillips, Major Lance and Dee Dee Warwick. Len Barry's debut date has been switched.

The Sorrows, Small Faces, the Nashville Teens and French star Johnny Hallyday have been added to the show screened next Friday (12th). Already set for this date are Tom Jones and Wilson Pickett. Chris Andrews returns to the

show on November 19, three weeks after his last appearance. He is joined by the Searchers, Madeline Bell and—as already reported—Gerry and the Facemakers, and Keith Powell.

The Animals, the Walker Brothers, Peter and Gordon and Georgie Fame and the Blue Flames join Billy J. Kramer and the Dakotas to complete a strong line-up on November 26.

The Who are set for the December 3 show, with American visitor Major Lance and the previously-announced Hollies. But Ian Barry, who was to have made his British TV debut in this edition, now moves back one week to join the McCoys on December 10.

Esther Phillips, who was one of the guests in Granada-TV's Lennon-McCartney spectacular which was telecast in this week, is a late addition to tonight's show (5th). Another American girl, Dee Dee Warwick, is an advance booking for the December 17 programme.

Next Friday (12th), Jones telecasts a "Call In On Tom" show for ATV, with Mia Lewis as guest artist. Transmission date has not yet been set. He guests in "Top Of The Pops" on Thursday, November 25, and again in the gala end-of-the-year edition recorded on December 20.

As previously reported, Tom flies to America to guest in U.S. TV's "Steve Lawrence Show" on November 19, returning to London two days later. He again visits New York on November 30 to tape a sequence for the "Ed Sullivan Show." It will be shown on December 12.

It is now hoped that Jones will star in the "New London Palladium

Show"—between his U.S. commitments—on Sunday, November 13. He had previously been earmarked for the October 31 edition. However, a dispute arose over billing.

## FOR FRANCE

Next Monday (8th), Jones records a sequence for screening on French TV and on November 13, records another spot for Dutch TV. Both these items will be recorded from London over the Eurovision link.

A new radio booking for Tom is in Light Programme's "Joe Loss Pop Show" on Friday, December 10.

● Jones will host a Christmas party for members of his official fan club in London on December 11—but they are not being told of the venue until nearer the date. "We are keeping it secret because of gate-crashers," his manager Gordon Mills told the NME.

# Another Chris Andrews' song for Sandie

SANDIE SHAW'S follow-up to "Message Understood" is issued on Pye next Friday. It is yet another Chris Andrews composition, "How Can You Tell." Also scheduled for release are singles by Wilson Pickett, Them and Kathy Kirby.

Wilson Pickett's follow-up to "In The Midnight Hour" is being made available immediately on the Atlantic label. The disc—called "Don't Fight It"—was co-written by Pickett.

Issued next Friday on Decca are Them's "Mystic Eyes," which was penned by group member Van Morrison, and Kathy Kirby's "Where In The World."

Two instrumental versions of the Lennon-McCartney hit "Yesterday" are also released next Friday. American pianist Al De Lory has recorded the number on Decca's London-American label, and there is a Parlophone version by George Martin and his Orchestra.

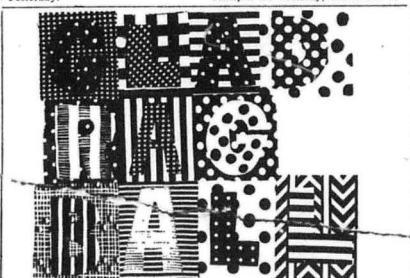
Matt Monro, who is currently spending almost three months in America, has a new LP issued here early next month. Title is "Hits Of Yesterday."

## 'DODDY DAY' ON 199!

Next Monday—Ken Dodd's birthday—will be "Doddy Day" on Radio Caroline South! Interviews and records by Ken will be featured regularly during the day. Another 199 guest is Billy J. Kramer, who talks about discs in "Star Verdict" this Sunday (12.15 pm).

Hedgehoppers Anonymous, Secker Ahol Guy and the Who are among guests in the second edition of "Pop's Happening" on Sunday at 1.30 pm. The programme—compiled by the NME's Alan Smith—features weekly interviews, pop news and discs.

An additional date on the Manfred Mann-Yardbirds' tour has now been set. The package plays Slough Ad-lyp on Monday, December 6.



● Glad Rag Ball, Empire Pool, Wembley, November 19th. All night dancing (9pm-4am). Dress: Odd. Tickets 30/- each, reduction for Radio Caroline Club members. Available from Wembley and from Selfridges, Oxford Street. Ticket enquiries Holborn 2681.

● DONOVAN. The Kinks, The Who, Georgie Fame & the Blue Flames, The Hollies, The Barron Knights, Wilson Pickett, John Lee Hooker, Geno Washington & The Ramjam Band, The Birds, The Masterminds, The Golden Apples of the Sun, Ted Heath & His Music, Cathy McGowan, Denny Piercy, The Merseybeats, Radio Caroline Disc Jockeys: Tom Lodge, Ugli Ray Terret.

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# ONLY TWO TRACKS OF MANN EP AVAILABLE

ALTHOUGH Manfred Mann's new release "There's No Living Without Your Loving" is an EP, it is being given full singles promotion—hence its inclusion in this column. But HMV has despatched only two of the four titles to reviewers, so I am able to comment on only half the disc.

The title track is very much a Paul Jones showcase — it's an intense rockaballad, dramatically handled, with a fascinating guitar figure and constant tattoo of drums.

Added strings and horns, together with the Three Belts chanting in the background, give it a Bacharach flavour. A good 'un!

Paul wrote the well frenzied rocker "Tired Of Trying, Bored With Lying, Scared Of Dying." Everyone in the group goes berserk, with clanking piano, pounding drums, rasping sax, and Paul doing his nut in early Presley style.

### BRIAN POOLE

Latest up-tempo offering from Brian Poole, "Good Lovin'" is not quite such a raver as some of his previous



BILLY J. KRAMER



MANFRED MANN



BRIAN POOLE

discs, but bounds along steadily with a peppy finger-clicking beat.

Brian dual-tracks with occasional falsettos, and yash-yash chanting from the boys. The Tremolos have a good sound going, with organ and clavichord effect giving a solid depth of sound. A spirited treatment, a happy lyric and just the job for dancing. One of Brian's best for some time.

### BILLY J. KRAMER

If you saw the recent "Star Route 66" package, you'll already be familiar with Billy J. Kramer's "New City" (Parlophone). From the performance point of view, it's one of the best side Bill has ever cut—he really seems to have matured.

He sings the descriptive lyric with conviction, carried along by a snappy finger-clicking shuffle beat, and a brilliant backing featuring solo guitar, brass strings and girls' voices.

Material sounds like a cross between Bacharach and the Drifters!

Orthodox shake beat, with throbbing drums and strident guitar work, for "I'll Be Doggone," in which the Beatles play a far more active role.

### BENNY HILL

Here's a single—Benny Hill having a tongue-in-cheek dig at the protest boys with his folk mickie-tike "What A World" (Pye). Sung in a manly drawl with chirping guitar, it has a bouncy beat and is full of laughs — though the novelty will probably pale after constant repetition.

But one thing about Benny's comedy songs—the always ensures they have a good melody line and snappy rhythm.

"I'll Never Know" is a powerful rockaballad, sung in soulful, heartfelt tones, with a pretentious orchestral scoring—and comedy words!

### RIGHTOUSE BROS.

Two more tracks waxed by the Righteous Brothers before they switched to their current label are released by Pye International, who presumably chose "For Your Love" as the top side because it follows the current sentimental trend, which Jimi co-wrote. This isn't the boys at their best — they infect what soul they can into

## says DEREK JOHNSON reviewing more Singles

this slow ballad, but they're hampered by the piddling beat, single-finger piano and heavily "in" feel; the material is basically sing-along-1. But they really let themselves go in "Tears Will Go Away," which Bill Medley wrote. Altogether more spirited, with a brassy backing and post-Beat-

### POTTED POPS

OTIS REDDING (Atlantic) employs her chocolate-coated husky tones in "My Girl," with a brassy soul backing and a slow, but penetrating, beat. Oddie "Down In The Valley" receives a guttural up-dated treatment with a shuffle beat.

BILLY JOE ROYAL (CBS) follows "Down In The Hoods" with a partly double-tracked beat-ballad "I Knew You When," sung in high register, with organ and chanting group. Equally slow and plaintive is the flip, "Stroll Away."

MARK RICHARDSON (Stateside) dual-tracks his mid-tempo "See It My Way," with clipped brass and girls' voices. His projection is punchy, his style is appealing, but the material's indifferent, similar tempo, solo voice for "Thank You."

TOP SIX (Decca, 22) offers its usual value for money, with more-for-one copies of current hits: "Here It Comes Again," "Hill, I'm Bad," and "Good News Week." "Message Understood," "I Love You, Yes I Do" and "Yesterday's Man."

KETH POWELL (Piccadilly) sounds rich and truly in the Mann-Well tenor and bluesy rockaballad "Good-bye Girl," with a lush orchestral backing and chanting. Big best treatment of "It Was Easter To Hurt Her." A good tune! "I Love You, Yes I Do" and "Yesterday's Man."

JACKIE WILSON (Coral) scraps out of his heartbreak mood and into swinging dynamic r-and-b "I Believe I'll Love On." Insidious beat, falsettos, sax and gospel chanting. But he's back in soft-throat style for ultra slow "Lonely Tearsdrops."

FENNER (Decca) blend effectively in the unique vocal "I've Got Everything You Need Babe." Pounding beat, emphasised by tambores, twangs and added brass. Maracas highlight the backing in the vibrant "Every Little Day Now."

LARRY CENNINGHAM (King) is the fellow who sounds so much like Jimi Reeves, as you can hear in the biting country ballad "There's That Smile Again," which Jimi co-wrote. Irish flavour for "Lovely Lettrinn." Backing by the Mighty Avons.

## SHOP WINDOW

LES REED and BARRY MASON wrote the uninhibited swinger "Here Today Gone Tomorrow" (Mercury), which has a Tom Jones-type hair, and receives a punchy sparkling Greco-like treatment by singer-organist RAY COUSINS . . . Five-piece Liverpool team, the DENNY SEYTON GROUP, offer a pleasant, polished and melodic roudum-paree "Just A Kiss" (Parlophone), which features an absorbing harmony duet between Benny and the lead guitarist.

A topical-sounding disc from Joey Vire, "Down And Out," is in the 12-bar pattern he adopts a nasal approach to the bitter lyric, with pipe organ, tambourine, clanking piano and snappy beat . . . The deep throaty voice of Barbara Lynn is showcased to good advantage in the infectious r-and-b styled shaker "You Can't Buy Me Love"—it really moves! Both are immediate discs.

"Sir Henry's March" (Columbia) is played, not surprisingly, by SIR HENRY'S Orchestra, with humming, a strumming martial beat and a trumpet section that borrows freely from Herb Albert. Starting in concertino, but with more of a rhythmic beat, is "Angel Cake" (Polydor) by another continental group, the GABRIEL BRASS.

Folkie team, the HEADLINERS, who were discovered in "Opportunity Knocks" —tend in Berkovian style in the toe-tapping, "What Became Of Love" (Decca), a song with protest overtones . . . Welcome disc returner Dennis Lafe, who warbles the oldie "The Clouds Will Soon Roll By" (King) in sincere fashion with vocal group and plodding beat . . . Lake Evans Toner, the Breakaways have also waxed "Danny Boy" (Pye), which they harmonise in a hushed whisper.

Compellingly hypnotic folk dominates EARL GRANT'S instrumental "Stand By Me" (Brunswick), with piano and sax taking what little melody there is, supported by underlying organ . . . MARVIN GAYE'S U.S. hit "Ain't That Peculiar" has the typical Tamla-Motown sound, with brittle handclaps, a crashing beat and that distinctive scurrying chanting.

Three discs from Ireland, all on Pye label. Dickie Rock and the Miami Showband present a sentimental sweet-corn ballad, with dated chanting and bells, "Wishing It Was You" . . . Another romantic ballad, but this time with a slow, jog-trot beat and sweeping strings, is "I Love You More Today" by Brendan O'Brien and the Dixies . . . More in the heat group style is the mid-tempo "There's Nothing To It" by Alan Doe and the Chewers, with subdued brass and absorbing guitar work.

### NEW TO YOU

Folk-flavoured beat-ballad "Happy Four Man Blues" introduces Manfred's new release. Features Dave and the Barbequins, who, with humming and added strings. Both on Parlophone.

Why blame the young when the older people were just as bad in their time? . . . that's the message in LEO J. FISHER'S pseudo-folk "Everybody's Talking 'Bout My Young" (Decca), which is overlarded with maracas, Vietnam, tambourine and Cuba! . . . A milder protest song from JAMES AND JEREMIAH, "They Won't Listen" (Mercury), has a much more colourful and infectious backing than the Russell disc—but is not so biting.

Delicate romantic ballad "Amanda" is wistfully warbled in immaculate English by Germany's DIARY — might have been more distinctive if he'd got an accent . . . They call the BEANSTALKERS "Scotland's answer to the Beatles," and certainly "Everybody's Talking 'Bout My Baby" is loaded with potential — throbbing r-and-b, really exciting. Both Decca.

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Lord Price's oldie "Steeger Lee" is revived with vigour, drive and attack by five-piece Birmingham unit, the NICKY JAMES MOVEMENT, on Columbia — it swings madly, and has a good r-and-b taste . . . Some styling of wistful ballad "The Heifer" (United Artists) by RAY POLLARD, who has that indefinable colour for his blues.

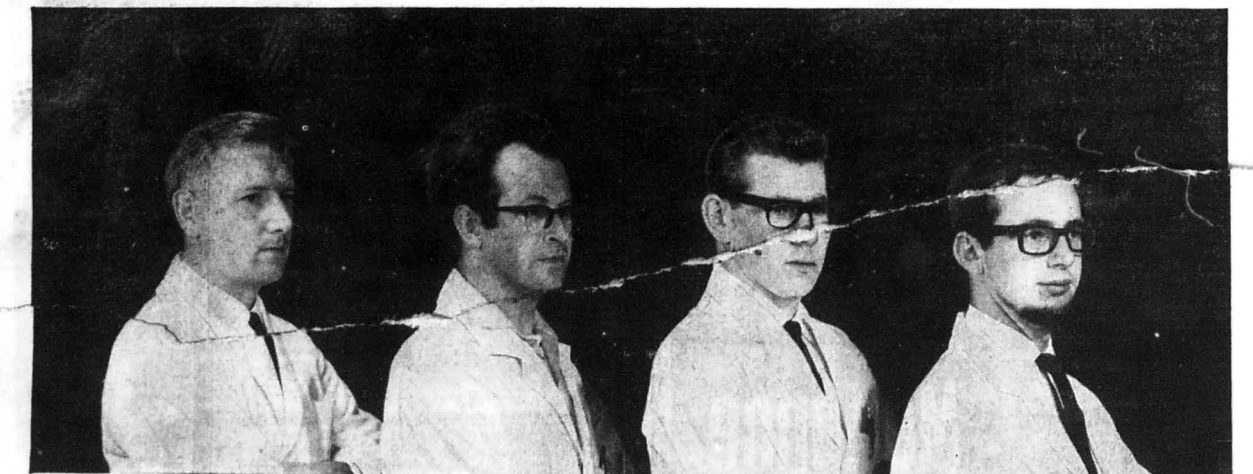
Belaf's FADDIE BELL has an enchanting ethno-like voice, ideally suited to the folk ditty "Everything," which has a scrupulous authentic ring . . . Mid-tempo beat ballad "Who's Sorry" from Cumberland group, DAVE

# HELP.

## THE UGLY'S

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**\*\*\*\* THE FORTUNES**

(Decca). Strong, exciting combined singing, including some extra female support at times, and some fine instrumental breaks, on this cracking album, which gets a rare five-stars from me. The beat-ting rhythm of their first hit, You've Got Your Troubles (on this LP), is evident on most tracks, and particularly on Laughing Fit To Cry (written by the same Greenaway-Cooke team), their own composition. Time To Be Going, and Won't You Give Him One More Chance, I liked, too, their tuneful versions of Looking Through The Eyes Of Love and This Empty Place. Les Hood has done some terrific arrangements and supplied the income, as well as taking three composing credits.

Other titles: I'm Still Alone, If We Loved On Top Of A Mountain, You Can Have Her, Maria, Coloured Lights, All Cried Out, Voice Your Choice, Here It Comes Again.

**\*\*\*\* SINATRA '65 (Reprise).** What's the gimmick here? Yes there is one, just in case you feel that Sinatra needs one! The '65 bit is the introduction of a big rhythm section, which puts down a big, thumping BEAT. Four guitars, and three pre-amplifiers. Nevertheless, Frank is still swinging out his vocals as if he's still got Nelson Riddle.

Titles: Tell Her, Anytime At All, Main Theme From "The Cardinal", I Like To Lead When I Dance, You Brought A New Kind Of Love To Me, My Kind Of Town, When Somebody Loves You, Somewhere In Your Heart, I've Never Been In Love Before, When I'm Not Near The Girl I Love, Look Be A Lady.

**\*\*\*\* ABILE, IVES: WAYFARING STRANGER (CBS).** A multi-tracked (there are 26 titles) folk song LP, featuring the burly, 27-year-old, cantankerous singer, who has probably the most musical

voice of all folk singers. He was raising around America, almost penniless, in the '20s, a forerunner of the Byrds and Doo-wops of today. This album is full of the songs he's heard on his travels, learned and stored away in his remarkable minstrel memory.

**\*\*\*\* LILLI U - SOMETHING TO SHOUT ABOUT (Decca).**

The dynamic Scottish miss singer her way through 16 tracks, varying things from ravers like I'll Come Running Over to heart ballads, like Not In This Whole World. She sings quite well, with a slightly louché, light-weight sound.

Other titles: You Touch Me Hard, You'll Never Leave Her, She Will Break Your Heart, Can I Get A Witness, Tell Me Like It Is, Try To Understand, Night Time Is The Right Time, Chocolate Lee, So In Love, The Only One, Dream Lover, Here's Sure The Boy I Love, Leave A Little Love.

**\*\*\*\* THE SILKIE SING SONGS OF BOB DYLAN (Fontana).**

This quartet—Silvie, Mike, Ivar and Kay—supply the monotone sound that Dylan puts into his songs, and yet get a bit more light and shade into their vocalising. The boys also provide their own instruments, backing. The whole could be a little crisper—the tempo is a little insipid at times—but the album offers a good selection of Dylan's work, with little-known tunes coming alongside the famous ones.

Titles: Times They Are A-Changing, Dylan's Dream, When The Ship Comes In, Boots Of Spanish Leather, Blowing In The Wind, Long Time Gone, It Ain't Me Babe, Tomorrow Is A Long Time, Black Crow Blues, Love Minus Zero, No Limit, Girl From The North Country, Mr. Tambourine Man.

**\*\*\*\* RETURN OF ROGER MILLER (Philips).**

This includes his big hit, King Of The Road, which he hasn't managed to follow up as yet. But there are



The TOYS

some pleasant, e-and-w tunes here, sung in his soft, gentle way, backed by his guitar.

Other titles: Do-Wacka-Do, Atta Boy Girl, Reincarnation, That's The Way It's Always Been, As Long As There's A Shadow, Hard Headed Me, Ain't That Fine, You Can't Hater Skate In A Buffalo Herd, Our Hearts Will Play The Music, Love Is Not For Me, In The Summer Time, There I Go Dreamin'.

**\*\*\*\* INEZ AND CHARLIE FOXN (London).**

Vervelent beat duo team, brother and sister, quipped, from the United States, but well known here for their various hits. They work up a lot of excitement with the way either one or the other takes the lead and the other comes back up with the same phrase a half beat behind. Inez has a penetrating, gospel-shouter voice, Charlie a lighter one which can go low or high as required. Backing is bash-bash beat.

Titles: My Momma Told Me, I Fancy You, Hurt By Love, Don't Do It No More, Let Me Be A Love You, Ask Me, Down By The Seashore, Malberry Bush, I Wanna See My Baby, If I Need Anyone, Jaybird, Mockingbird.

**New to the Charts Spare time song wins fame for Roy Head**

by NORRIE DRUMMOND



ROY HEAD

**The Toys phoned Genius**

By ALAN SMITH

IT'S a number you either love or hate—that's "Lover's Concerto," which makes its bow in the NME Chart this week at the high rating of No. 17. The song is the debut disc of the Toys, three attractive coloured girls who come from Jamaica, New York.

Only a few months ago they met for the first time and quickly discovered their mutual liking for singing.

After a while they plucked up the courage to form their own group and decided to try to break into show business.

Boldly, lead singer Barbara Harris called a New York agency, Genius Inc, which is run by Bob Crewe, who is behind the Four Seasons, and fixed an appointment with one of the executives.

SINCE his appearance on last week's "Top Of The Pops," everyone has been talking about The Man With The Rubber Legs—25-year-old Roy Head—whose disc, "Treat Her Right," enters the NME Chart for the first time this week.

His stage actions have been compared to those of Little Richard, but oddly enough Roy's leanings towards show business were as a dramatic actor. He was born on January 9, 1945, in Three Rivers, Texas, and was educated at San Antonio and San Marcos.

After leaving high school he worked for some time as a salesman. He never managed to settle down in that job and so he enrolled as a student at a college of dramatic art.

In his spare time Roy was writing pop songs, one of which was "Treat Her Right." He recorded it and it was released.

Roy was asked to sing it on TV and his performance caused as much comment in America as it did here when he was seen on film in "Top Of The Pops."

"Treat Her Right" has already been a big hit in the U.S. and Rubber Legs Head has become one of the biggest TV attractions, because of his action-packed act.

Although his spot on "Top Of The Pops" was taped in America, it shouldn't be long before Roy comes to Britain. He's sure to be as big a sensation on stage here as he is in the States.

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Recorded by BERT WEEDON on H.M.V. POP 1485

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Recorded by WINIFRED ATWELL on C.B.S. 202006

**BILLY J KRAMER With The Dakotas**



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# QUESTION-TIME with the EVERLYS

**T**HE cynics have been proclaiming for many months that pop packages are on the way out. It is true that the public has had more than its fill of the tatty, poorly produced type of show to which we have all-too-frequently been subjected. But there's no doubt that the fans will still flock to see the big names in better class presentations—and the Everly Brothers tour which ended last week is all the proof you need.

The show has been playing to exceptionally good business at all its 18 venues, and has attracted audiences of unusually varying tastes and ages. As the tour drew to its close, I sought Don and Phil's comments on their British visit, and on other matters of topical interest.

conducted by  
**Derek Johnson**

**Q.** Has the tour gone as well as you had expected?  
**A.** Infinitely better! It's no use denying that we were just a little worried on our arrival here—partly because our last disc hadn't made the charts and also because we'd heard tell that there had been a recession in the British pop business.

**Q.** Of course, we knew that we had a hard core of fans over here and we knew we could count on them—but we wondered how we would be received by the new generation of fans who weren't around when we first came on the scene. As things turned out, we've had a great tour!  
**A.** How has it compared with previous tours?  
**A.** From the point of view of attendances, certainly as good as

on previous occasions—and better than some. Audience reaction has been extremely kind and favourable.

Billy J. Kramer summed it up when he wrote in the NME two weeks ago that audiences seem to be giving more genuine applause these days. Instead of the screaming and hysteria of previous years.

**Q.** Do you think, then, that the age of hysteria is over?  
**A.** Of course not. The Beatles and the Rolling Stones prove that. In our case, we were playing on a very well-balanced bill, and although plenty of teenagers came to see us, we were attracting a more mature element, too.

**Q.** Guess this had a sobering effect!  
**A.** But we do believe that audiences today are more appreciative and understanding than those of a couple of years ago. They don't just scream for the sake of screaming.



DON and PHIL EVERLY with CILLA BLACK.

## A No. 1, then a miss, now a hit—that's the disc business!

**Q.** What did you think of the other assists on the bill?

**A.** Just great! Cilla is in world class and has a very bright future ahead of her. We enjoyed Billy J.'s work tremendously and the rest of the show—well, it all blended together so effectively, were confident audiences were really well entertained. It was a great concert for a show.

**Q.** How do you account for the failure of your last disc, "I'll Never Get Over You"?

**A.** We can't account for it—it's a mystery to us, especially as it followed our No. 1 hit "The Price of Love." It's a song that we liked a lot, and it's one of our own personal favourites.

But maybe the tempo was wrong, and the fans were looking for something with a stronger beat.

The original plan was to couple "I'll Never Get Over You" and "Love Is Strange" on the same disc. But somehow it never happened—probably due to the Warner Brothers' ouster change in Britain.

**Q.** And what is the key to the success of "Love Is Strange"?

**A.** If we know the answer to that one! Perhaps it has a sound more in keeping with the times. But whatever the reason, we're very happy about it.

Of course, one significant point that we were in Britain to promote "Love Is Strange" on TV and radio—and the same thing happened with "The Price of Love."

Just shows you the value of personal

exploitation in this country. We shall certainly keep that in mind for the future.

**Q.** Does that mean you plan to return Q here shortly?

**A.** We'd like to come back again real soon. The folks here are always so friendly and always give us a good time. And we've proved the importance of television in Britain.

We're planning to come over early in 1966—maybe around the end of winter or beginning of spring—mainly to do an Irish tour.

We've always wanted to visit Ireland, but so far haven't got around to it. And although nothing is yet fixed, the chances are that we'd stop off in England to do some TV.

**Q.** What do you think of the current pop scene and protest songs?

**A.** The scene is still pretty healthy, so far as we can judge. They say record sales are dropping, but maybe it's just that more discs are being issued—so that sales get spread around more.

We have no objection to protest songs—people have a right to say what they want to say. You can't put someone down in a democratic society for practising freedom of speech!

But for our personal taste, protest and pop don't mix. That's why we've not written a protest song—and probably never shall.

**Q.** What are your plans in the immediate future?

**A.** As soon as we return to the States we start a lengthy session of recordings and wait for Venita's baby (Venita is Don's wife). We have two or three weeks allotted for that purpose.

... the recordings, we mean! Then we play a few night clubs, followed by a quiet Christmas.

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By ALLEN EVANS

**TOM BENNETT** (CBS) sings beautifully through "Joanna Loved Me, This Is All I Ask, Fly Me To The Moon (one of his greatest) and Taste Of Honey."

**ANDY WILLIAMS FAVORITES** (CBS) continue to flow. This is Vol. 3 and contains his big hit, "Village Of St. Bernadette," "Dynamite," "Billboard" and "Summer Love."

**SOUNDS ORCHESTRAL** (Pecadilly bring out No. 2 of their "A Touch Of" series. Instrumentals featured relatively are "Something's Coming, When Love Has Gone, Down Town and Like The Lonely."

**HONEYCOMBS** (Pye) are in top form with Colour Slide. This Too Shall Pass Away, She's Too Way Out, and their vocal-instrumental hit, "That's The Way."

**SOUTHERN FOUR FOUR** (Pye) are Irish and sing well through "Travelling People, Devil And The Farmer's Wife, Bad Luck To This Marching and A'Flooin'."

**"MY FAIR LADY"** (CBS). From the film soundtrack you get "Rain In Spain, On The Street Where You Live, and Get Me To The Church On Time, plus the Overture."

**BOOK WITH THE ANSWERS**

Questions often asked by NME readers are answered in "Music And Record Industry, 1965" (Kemp, 21s.), included in a list of start managers and agents (some already out of date, of course), addresses of music publishers, songwriters, stars, record companies, trade papers, radio and TV networks and many other industry services. A.G.



In this month's rave  
**THE BEST OF BRITAIN!**  
The Walker Brothers, as you've never seen them before...  
An exclusive Sonny and Cher story...  
Alan Freeman's fabulous heart-to-heart with the Yardbirds...  
And you can read Donovan—seriously; see the Beatles—in red, white and blue colour; see Mick—reaching Stone in a gold setting; find out what is Mann appeal.

AND MUCH, MUCH MORE TOO IN TODAY'S TREND-SETTING POP WORLD MONTHLY  
**NOVEMBER RAVE—OUT NOW—2, 6**



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# From YOU to US

## Stones-Jacobs feud

IN last week's NME, the Stones commented on David Jacobs' criticism of them. Many readers voiced their opinions. Here is a selection:

**FLE MARTIN**, Aylesbury, Bucks, asked: Are the Stones now above criticism? If they had listened to Mr. Jacobs they would have heard that he was full of praise for their record but thought that it could have been improved if you could hear the Stones.

I am not a fan of the Rolling Stones but I'm sure that all must agree that although criticism is not enjoyed by the receiver it doesn't necessarily mean that it's wrong.

**HAROLD HARRIS**, of London, N.W.2, writes: I was amused to read that Bill Wyman thought their record was the best of several takes, all that was the best I'd like to know that the others were liked.

**J. W. EDWARDS**, of Lewisham, said: Oh! The poor, unlucky, hard-done-by things. So they don't like David Jacobs' remarks. The Stones should think about the people they have pulled to pieces. "Get Off Of My Cloud"? I wish they'd fall through it.

**LAVINA DAVIES**, of Wolverton, Bucks, strongly agreed with the Stones: In my opinion "Get Off Of My Cloud" is the best record in the chart at the moment. Too many people criticise the Stones, but as far as I'm concerned they are the best, and I wish them all the luck in the world.

**ROLLING STONES'** manager Andrew Oldham suggested last week that the reason for the Walker Brothers' popularity was because they looked like Mick Jagger, Brian Jones, and Bill Wyman.

**BRISTINA RYAN**, of Warrington, Lancs., comments: According to Mr. Oldham, one cannot like the Walkers, without being a Stones fan. The man talks trash! My friend, all like the Walkers but can't stand the Stones and I'm sure this is typical of many. Of course, there must be people who rave over the Stones and not the Walkers.

**SZARON DREDE**, of Budapest, Hungary, writes: I was green with envy when I read the report on Manfred's Czechoslovakian tour (NME, Oct. 22). Why is the Manfreds go there, the Animals

to Poland, but nobody comes to Hungary?

We can see a British beat group next May. They're called Stovepipe No. 4 and I bet you don't even know them. So please, please you big pop groups come to Hungary.

**JENNIFER KAY**, of Leeds, writes: I am surprised Gene Pitney doesn't get top-billing on "Thank Your Lucky Stars." No offence to Adam Faith, of course, but surely it's an honour to have Gene in our country and if we can't give him the top spot, at least make him a "Special Guest From America."

## NAT HENTOFF'S American Airmail

CAPITOL has withdrawn from circulation the Beatles' single coupling "Boys" and "Kansas City." The reason: "The performances it contains are no longer representative of the Beatles as they perform today."

● **Sammy Davis'** autobiography "Yes I Can" has already sold 50,000 copies and a new printing of 10,000 has been ordered.

● **Sonny and Cher** will gross two million dollars this year. Their income last year was \$3,000.

● The film version of "My Fair Lady" has been out a year now and its gross is already forty-six million dollars. Thirty million dollars of that figure have come from American bookings.

● There's talk of **Harry Belafonte** and **Lena Horne** co-starring next year in a TV special which will involve just singing—no script.

● **Jordan Christopher**, husband of **Sybil Burton**, has signed a five-year contract with 20th Century-Fox pictures.

● **Nancy Sinatra** will have a major role in "The Last Of The Secret Agents," the first film by comedians **Marty Allen** and **Steve Rossi**.

● Says the "New York Journal American": "Judging from

Edited by TONY BROMLEY

**VIVIANNE CLEMENTS**, of St. Ives, Cornwall, also sends a compliment. I would like to think Frankie Vaughan for coming to St. Ives to open the new extension to our youth club. He was so friendly to everyone and he even sang several songs for us.

**JOY HEMMING**, of Brighton, writes: I was shocked to read in last week's NME that people thought the Fortunes sounded like the Searchers. Are they trying to insult the Fortunes? The two groups don't sound a bit alike. The Fortunes are great and will be very, very big.

**F. ETCELLS, V. POPE** and **J. C. SMITH** write from Manchester: We recently saw the Small Faces and we all agree they are the best, most talented, funny and unassuming group out today. They deserve to be a great big success.

# NEW! THEIR SECOND HIT SMALL FACES 'I'VE GOT MINE

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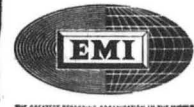
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# RADIO CAROLINE SINGING! TAKE A TRIP TO A SINGING

ON a motoring tour of Britain recently I was amazed at the way Radio Caroline kept following my car radio around. I heard the South ship until well past Birmingham, and then North ship took over and stayed with me up to Inverness, my destination. Perhaps it isn't surprising. The stations are heard in Holland (more strongly than their own Radio Veronica), Belgium, France, Denmark, Sweden, Finland and Norway. And one of Caroline's Australian djs had a letter saying it had been picked up in Australia!

Radio Caroline enters its 19th month of pouring out pop music this week. It has multiplied its output by two since its first ship started off Harwich on Easter Monday, 1964, by sending it North to anchor 31 miles off the Isle of Man, while another ship took over 31 miles from Frinton, both in "international waters".

Together transmissions from these ships reach nine million listeners in Great Britain, a figure certified by an intensive survey.

Cynics thought these ships would be gone by now. But they're as lively as ever. They had a scare when the Council of Europe at Strasbourg last December tabled a motion to outlaw seaborne radio stations, but several countries refused to sign it.

The two major ship-to-shore stations continue to prosper on almost entirely pop music programmes, with a minimum of chatter from the popular djs. BBC has countered in two ways—by reducing its pop music (and folk listening) and by such late programmes as "Late Night Extra," which goes on till 2 am.

On the whole, Caroline and Radio London are daytime operations, from

## ANDY GRAY IS YOUR GUIDE

I am to 8 pm, though they have recently become occasional night birds as well. Radio Luxembourg, the long-established land-based station beaming commercial radio to Britain, comes on the air at 7 pm for the evenings only. Caroline has become more localised since their inception by paying fees to the Performing Right Society, so that artists and composers get paid when their discs are played.

## PERSONNEL

Radio Caroline has some 50 staff. Headquarters are in Central London at Chertsey Road, but the joint managing directors run the show—24-year-old Ronan O'Fathall, who founded the Radio Club and Radio Caroline, and Australian-born music publisher Allan Crawford, who started Radio 1 in Britain, which merged with Caroline.

Michael Parson (34) is sales director, with representatives in Europe as well as Britain, who sell the time spots. Co-ordinators between the two stations are Gerry Duncan and Canadian-born Bill Hill, who work at the North ship, and Hill is also programme director of the South ship.

North ship programme director is Chris Moore. Each ship has six djs, four on board at a time, and South has two messengers. North doesn't feature news. Djs are in front of the mike from three to four hours a day, earn on average £20 a week. They aren't under contract and so can leave if they want to at any time. Replacements are plentiful.

Personalities on the North ship are Tom Lodge (26), Liverpool-born, but American raised; Bob Stewart (29), another Liverpoolian who has an American accent; Murph the Surf (Jim Murphy), from Texas; and Ugli Ray Teret (on immediate label soon with "The Ugly Song"), 18, from Liverpool.

Popular South djs are Tony Blackburn (22), from Guildford, Surrey, a public (Stuffed) schoolboy; Phillip recorded singer with Beattie hair-do; Keith Skues (28) from Cheshire, ex-RAP and BFN dj, in Kenya; and Paul (Natty) Noble (24), of Folkestone, tall, bearded.

Recently I took a trip to Caroline South, escorted by Caroline's beauty-with-brains Press relations officer, Frances Van Staden, and soon found out why so many requests from girls to visit the ship with its levy of good-looking male djs—have to be refused!

Just as if we were going to France or America, we had to have passports to leave and return to Harwich, where we also had to clear customs. This makes it a 17-mile sea trip, though the ship is only 31 miles from the shore, at a sheltered spot in the bay off Frinton.

It was no pleasure cruise. The smallest tender is built for utility, not comfort, and the rock and roll starts before you get to the ship; it bounced around on the choppy sea during its 13-hour trip to "Mi Amigo," the name of the Southern ship, which is smaller and steeper than Caroline North or Radio London ships.

It seems as you approach it to be 11 feet high, is 17 feet longer than the ship's length. But as important is its anchorage, in calm weather, but in heavy seas it uses one heavy-duty anchor, which lets the ship slide it and sail into the wind.

En route to Mi Amigo we called at the Radio London ship, as both vessels, anchored a quarter of a mile apart, share the same tender and are supplied with food by it from Holland. The crews of both ships and the tender are Dutch, working for the same company.

Getting from the tender to the Mi Amigo deck takes a bit of agile lung, because the distance between the one deck and the other is never the same as they rock and roll towards and away from each other.

When I boarded, the Dutch captain shook hands and made me welcome. I got a bit of a fright from the "Goodbye" of the djs who do two weeks on and one week off the boat. They love me, but they never the same as they rock and roll towards and away from each other.

Then I went through double doors to the tiny studio, where Keith Skues was busy and I got mean looks. They must have someone to put on the records and someone else to look after tape recordings. Keith and the other Caroline boys do it all themselves.

So while he's talking, he may be putting on a recording or showing a taped commercial into the appropriate slot, then switching sound from mike to turntable or tape recorder, adjusting volume and a dozen other things you don't see him do.

He had in front of him a sort of script—a running order for discs and commercials—but his announcements for the most part came out of his head.

And yet he found time, during the playing of a disc, to suggest we do an int. view. Without giving me any time to think what I was going to say, I was on the air. And the studio was so tiny I had to stand behind Keith and speak over his shoulder.

That over, I was shown by one of the two engineers the enlarged generators and transmitters in the next room.

## LUNCH

Then it was time for lunch. The tables are about seven or eight, and senior crew members eat there as well as the djs and engineers. The food was excellent—three courses, soup, steak and lots of vegetables, and a tasty pudding, with coffee to follow. The Dutch chef was on hand as I ate, and smiled broadly when I praised him.

"He's the most important man aboard," dj Brian Vaughan told me. "If his food is good the programmes are. But if it isn't, the shows suffer."

The boss, itself, after the tender, was remarkably steady—only a small pitch at times was felt.

After lunch I was taken below to see and the record library, which was formerly the saloon.

Keith Skues came in, looking tired after a three-hour session. "I feel chucked after, but not during each show. But it's restful out here, and we soon get the urge to be in front of the mike again," he told me.

I asked Paul "Natty" Noble, who was on Caroline last Christmas Day, if he found it difficult to get up at



North ship dj Ugli RAY TERET with four famous friends.

am every morning to roll his "Early Show." "You're not joking, I got a call about 5.30 first of all..."

"Then every minute on the minute until 5.50," chimed in newsreader Colin Nichol, from Perth, Australia.

"It makes a long day," continued Paul, as if nothing had been said. "We do go to bed quite early, of course, unless there's something good on TV."

"You might think they have a lot of spare time on board, but Keith assured me they didn't. 'We have always to prepare, and they take almost as long as putting them on. And we have a lot of swotting up to do, from papers like yours.'"

They miss fresh fruit every day, and the telephone mood of all, because they can't ring up from the boat. "We can slip in messages to shore, but it's one way. We look forward to the tender, which comes out most days with post."

"Then we have to reply to fan mail, which is getting to be a big job," Keith said. "But it's great to know that

although we're 'exiled' for two weeks in three, we have plenty of friends writing to us. And cigarettes are taken any ashore."

"It's true that the week ashore is not all holiday. The delays have plenty of personal appearance requests to fulfil, and they interview stars and compare the Caroline nights at the Leicester Square Cavern Club in London and nights at 'Sally Hains.' 'We're just as good as out here,' concluded Keith.

When I arrived back from Radio London ship, and we had to say fond farewells and do another death-defying leap from one deck to the other. We seemed to roll more on the way back, and one or two were sick. My No. 1 liked my lunch too much to part with it."

NEW from

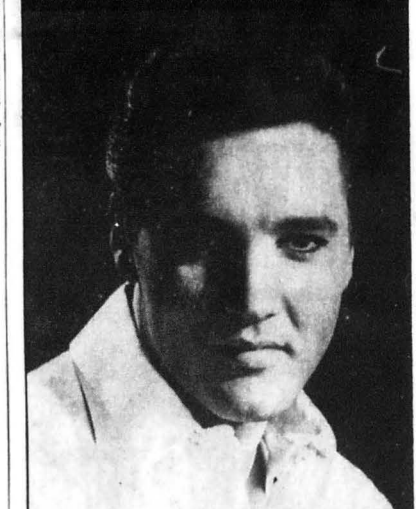
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MI AMIGO—Radio Caroline South.



Djs select records on the sun deck (l. to r.): JON SYDNEY (now left), BRYAN VAUGHAN, COL. NICHOL, PAUL "NUTTY" NOBLE.

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Backstage at Palladium show on Sunday (l to r) DICKIE VALENTINE (he opened in "How Now Brown Cow" at the Lyric, Hammersmith, this week—review next issue), PAUL RYAN, CAROL DAVIS (Miss South Africa), boxer ALAN RUDKIN and BARRY RYAN.

### TAILPIECES by the ALLEY CAT

**HOW** long before John Lennon-Paul McCartney's "Yesterday" becomes a standard? Apart from six singles, Tony Bennett, Andy Williams and Sarah Vaughan will include song in albums. From New York, Lance Fielding reports strong rumours Leslie Greer may purchase leading U.S. agency... Dick Francis (British singer in Las Vegas) says Louis Prima's "Danny Kaye has interest in singer John Gary's career... As world record sellers, Rolling Stones now second to Beatles... "Danny Boy" (next Johnny Mathis single) backed by Norman Newell's "This Is Love"...

What did Adam Faith think of Sandie Shaw's Savoy cabaret opening... In America, Berniece Kinn became No. 1, Petula Clark Jan... Denny Dooan's rather amusing cm Val Doonican's radio show...

Leeds reader John Pearce considers England footballer Alan Peacock a double for Pete Murray... "I Got You" James Brown's next single... Blossoming: Heron's friendship with Lulu... Tipped by your Alley Cat: Top 30 return of Petula Clark... U.S. release for Chris Andrews' hit on Aico—Bobby Darin's label there... Elvis sings "Memphis" on next LP... Role for Jon Sydney (ex-Caroline d.) in Frank Zappa's Palladium pantomime... Henry Mancini also taking in John Lennon and Paul McCartney's ITV special... Chelsea and Manchester United Herman's favourite football teams. A scooter is Jimmy Savile's latest vehicle... Will Philip's Johnny Franz comment on statement that

Scott Engel produces records by Walker Brothers?... Solo career for Jordan Christopher—who recently married Sybil Burton, but has parted from Wild Ones group... £10,000 budget for Rediffusion Donovan TV documentary... At Liverpool, Mick Lennon Five and their manager Ken Pitt presented to Princess Margaret... At New York's Latin Quarter, Bobby Vinton deputised for ailing Sophie Tucker.



London Palladium bookings for Frank Zappa's pantomime better than Cliff Richard's last year... Folk singer Julie Felix may be Michael Caine's screen co-star in Harry Saltzman's "Funeral Of A Clown".... Burt Bacharach quits board of Mrs. John Bloom's discotheque—but Evelyn Taylor remains. Russian dates for Cliff Richard under consideration... What did John Lennon really say to Princess Margaret at London club recently? ... £40,000 budget for Andrew Oldham in Hampshire... Two more versions of John Lennon-Paul McCartney's "Yesterday," by Alma Cogan (Columbia) and George Martin (Parlophone)... Dave Clark Five and ace publicist Les Perrin have parted company... Jo Stafford's former manager Mike Nidorf now on Capitol board... Current single from Gerry and the Pacemakers published by new George Martin - Ron Richards - John Burgess - Peter Sullivan Maribus Music firm... Today (Friday) Herman's 18th birthday... New Danny Williams release self-composed with Bobbi Carole, his wife. At Hurlingham, Andrew Oldham

## Smash Hit From America

# DINO, DESI & BILLY

## Not The Lovin' Kind

reprise R 23047

currently renting Noel Harrison's house. New noise for Dave Clark... American music publisher Len Hodes handling U.S. interests of Dick James... His recording manager Norman Neff penned lipside of next Len Dodd single... Life of first Len Barry LP: "1-2-3"... Vic Lewis hopeful of presenting Andy Williams here in April... Sorry to see Emmon Andrews' TV show deteriorating... Chris Andrews robbed by Rolling Stones of No. 1 hit... For the Seekers, carnival just beginning... Harry Lynn's husband-manager Vera Lynn publishes new Toys and Cliff Richard chart entries... Great disc: Sunny Davis' "Courage"... Agent Malcolm Rose negotiating to present Liberace concerts here...



Publicist George Bartram asks for correction: Mrs. Harry Secombe not infantilisating... Drummer Jimmy Nicol has joined Swedish Sponticks group... Noted TV actor David McClain a good singer... Within two weeks, Vic Lewis and Don Black visiting America, to arrange Donovan's tour there... Still evading Bob Dylan here: No. 1 hit... Great!—BBC-2 Barbara Streisand show... Next U.S. Freddie and the Pacemakers published by new George Martin - Ron Richards - John Burgess - Peter Sullivan Maribus Music firm... Today (Friday) Herman's 18th birthday... New Danny Williams release self-composed with Bobbi Carole, his wife. At Hurlingham, Andrew Oldham

## MAKE A DATE TO SEE AND HEAR THE STARS

**WHO'S WHERE**

ONE-NIGHTERS (Week commencing November 6)

CLIVE BROWN, ROCKY BERRIES, FETTER & GORDON, LULLU... Bournemouth Winter Gardens (8th), Bournemouth Guildhall (10th), Tooting Granada (9th), Leicester de Montfort (10th), Wigan ABC (11th), Shodford Odson (12th).

HERMAN'S HERMITS, FORTUNES, WAYNE FONTANA, BILLY FURY... Chester ABC (6th), Liverpool Empire (7th), Bedford Granada (9th), Worcester Gaumont (10th), Salisbury Odson (11th), Bristol Casino (12th).

Johnny Kidd and the Pirates replace Billy Fury.

**TELEVISION**

5.15 BBC-1 "Juke Box Jury" (Dave Clark, Peter Murray); 5.30 ABC-TV "Thank Your Lucky Stars" (Cliff Richard, Animals, Peter and Gordon); 5.50 BBC-1 "The Benny Hill Show" (Julie Rogers); 10.15 BBC-1 "BBC-2" Sunday

5.35 BBC-1 "Dance And Skylark" (Simpsons); 6.30 BBC-1 "Stranmahh"; 6.10 Rediffusion "The New Stars And Quarter"; 10.35 BBC-2 "Thought In Person" (Gee Green).

**RADIO**

BBC LIGHT PROGRAMME: Daily (Monday to Friday); 5.30-5.50 "Breakfast Special"; 6.34-6.55 "Homeservice" (Choice); (John Slater); 12.15 "Midday Spin" (Mon.-Fri.); (Wilson Perrett, Small Faces, Sorrows, Nashville Tones); 5 BBC-2 "The Danny Kaye Show"; \*Time varies in some regions. \*\*Not screened in all areas.

## NINE Popword

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18

Compiled by reader Tony J. Rand.

**CLUES**

**ACROSS**

1 In Harmer's backing? (see 10 across); 2 "Dance" hit; 3 Piker expressions? 4 New daddy; 5 With 10 across a group; 6 Beatles together; 7 The Hitmaker; 8 NME tells you

**DOWN**

9 About there; 10 Up or down; 11 Including a peanut; 12 "You Can"; 13 Sort of seakers; 14 Bands often this; 15 A group followed by most.



Les Reed's latest hit

# DON'T BRING ME YOUR HEART -ACHES

ANSWER NEXT WEEK

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