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THREAT TO ELVIS!

Interviews with
LEN BARRY
GENE PITNEY

TOP POP NEWS

No. 22
AND COMING UP FAST!

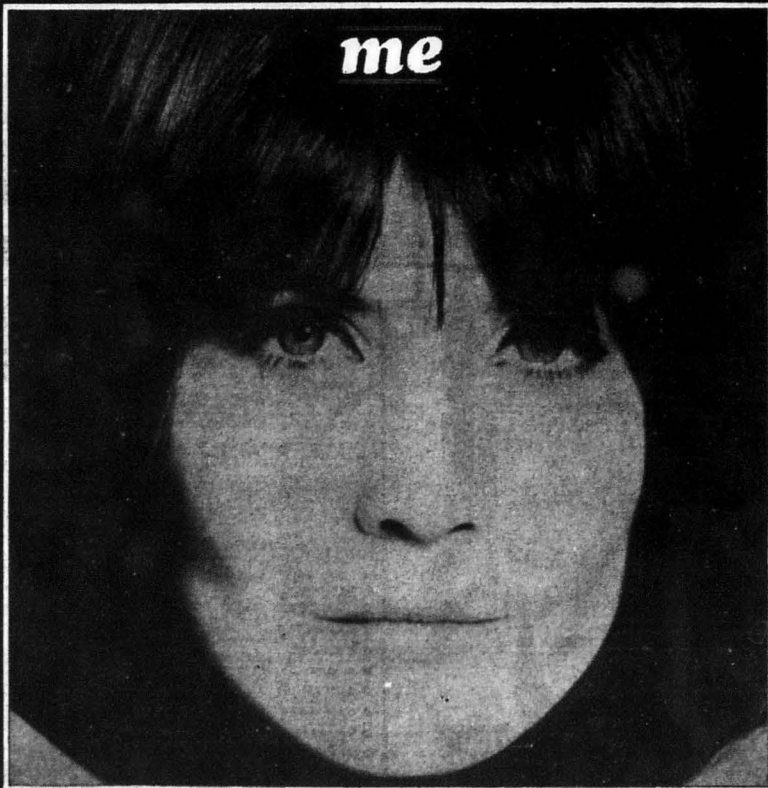
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When it comes to titles—

JUST imagine that you had been cast away in a desert island for a couple of years and were suddenly hurled back into the whirlpool of pop music. You were then given a list of the 30 titles in the current hit parade, without any indication as to who had recorded them. Which half-dozen would you choose to hear—purely on the strength of their titles?

For my part, I would definitely pick "Get Off Of My Cloud," "My Generation," "It's Good News Week," and "Princess In Rags." I'm not sure about my fifth choice—that would be either "1-2-3" or "A Lover's Concerto." But there's no doubt whatever about the record I would want to hear most of all—the disc with the most fascinating title of all—the current crop, "Positively 4th Street."

Bob Dylan, of course, is a just master at the art of producing intriguing titles, which usually bear little relationship to the actual lyrics. Nevertheless they have the knack of arousing the curiosity of the disc buyer far more than orthodox titles.

Two more highly successful examples of this idiosyncrasy are his recent single hit, "Subterranean Homesick Blues," and his current best selling LP, "Highway 61 Revisited."

The importance of a title's whatness cannot be over-estimated. The old adage about a book getting to its cover and its equally true days to records, where the title is frequently a major sales factor, is being borne out by the back-to-back titles "You're So Fine" or "Please Come Back" would be a decided disadvantage to an up-and-coming artist who was in the process of making his presence felt.

Don't get me wrong—I'm not suggesting that the title is all-important and nothing else matters, if the material does not live up to its promise. I am merely saying that a title can be a contributory factor in the success—or failure—of a record.

It often obviously fall into various sub-sections—and one of the most successful this year has been the crisp, punchy one-word title. Songs like "He'll," "Cooper," "Satisfaction," "He'll," "Dear," "Yesterday" and "Somebody" have a compression and urgency which, though not always reflected in the lyrics, are enough to attract attention at the outset. The same applies to the two-word titles, as song as they are sharp and snappy—like "Yeh, Yeh," "Go Now" and "Iko Iko."

But the most successful title of the year is the one which causes the fan to raise a quizzical eyebrow and wonder what on earth it's all about. Apart from those in the current chart, my top ten titles in the category for 1971 would be "Gene With The Light Brown Lamp," "Chat Your Pate To The Wind," "Concrete And Clay," "Hep Me Round," "She's About A Mover," "A Walk In The Park," "Everone's Gone To The Moon," "What's New Pussycat?," "Hang On Sloop," and "Papa's Got A Brand New Bag."

Runners-up

And not far behind in order of merit, I would suggest "Little Red Hoodie," "Leader Of The Pack," "The In Crowd," "Catch The Wind," "King Of The Island" and "The Caping Song."

But there's no doubt about it—Dylan is the boss when it comes to weird way-out titles. A glance at the contents of any of his albums—and particularly his latest one—is proof of this.

All the same, you might argue that Dylan has such an immense following at the moment that he does not need to rely upon the gimmick of peculiar titles. I agree—his work is sufficient in itself. Nevertheless, I think the Elton has an essential expression of his individuality.

He is something of a way-out off-beat character, so surely if he only notices that the titles of his compositions should reflect that aspect of his make-up.

Several readers have written to ask the meaning of "Positively 4th Street."



BOB DYLAN IS CHAMP

says Derek Johnson

Street," especially as the title does not occur in the lyrics. I have heard it suggested that 4th Street is the American equivalent of our City. Street—a term meaning bankruptcy. Another correspondent claimed that the expression simply means "in the do-drumms" or "down in the dumps."

But I have spoken to several Americans who deny that it is any way a colloquialism in the States. So I can only come to the conclusion that this is an example of pure Dylanesque, without any rational meaning.

Incidentally, it is interesting to note that this is Dylan's first British release which has not been extracted from an LP—though the "B" side is taken from the "Highway 61 Revisited" album.

Another point of interest is that so far this year Dylan has had five albums in the Top Ten LP Chart—have of them before he had made his singles chart debut. On aggregate sales, he

must come very close to rivalling Beatles and the Stones as this year's top album seller.

At this moment, Bob Dylan is still sitting in America, but we should have long so wait before he pays another visit. Indeed, it now seems almost certain that he will be in again in March for a concert if it's a million-weight tour, will then presumably record an entitled "The 61 Revisited!"

"Even so ye also outwardly appear righteous unto men but within ye are full of hypocrisy and iniquity!"
Matt 23:2

MICK SOFLEY

from the NME 5 YEARS AGO

- TOP TEN 1966—Week ending Nov. 18
- Last This Week
- 1 I IT'S NOW OR NEVER Elvin Presley (RCA)
 - 2 AS LONG AS HE NEEDS ME Shirley Bassey (Columbia)
 - 3 DREAMIN' Johnny Burnette (London)
 - 4 ONLY THE LONELY Roy Orbison (London)
 - 5 MY HEART HAS A MIND OF ITS OWN Connie Francis (MGM)
 - 6 ROCKING WITH BUDDY JOHNSON Johnny and Hurricanes (London)
 - 7 HAVE THE LAST DANCE FOR ME Patsy Cline (Mercury)
 - 8 GOODNESS GRACIOUS ME Patsy Cline and Don Pease (Mercury)
 - 9 MAN OF MYSTERY Sophia Loren (Parlophone)
 - 10 MY LOVE FOR YOU Johnny Mathis (Fontana)

10 YEARS AGO

- TOP TEN 1955—Week ending Nov. 18
- Last This Week
- 1 I HERNANDO'S BHEAVLY Johnston Brubaker (Decca)
 - 2 MAN FROM LARAMIE Jimmy Young (Decca)
 - 3 ROCK AROUND THE CLOCK Bill Haley & Comets (Brunswick)
 - 4 HEY THERE Discography (Philips)
 - 5 HEY THERE Johnnie Ray (Philips)
 - 6 YELLOW ROSE OF TEXAS Mitch Miller (Philips)
 - 4 BLUE STAR Cyrl Stapleton (Decca)
 - 8 LET'S HAVE A DING DONG Winifred Atwell (Decca)
 - 9 I'LL COME WHEN YOU CALL Patsy Murray (Columbia)
 - 10 SONG OF THE DREAMER Johnnie Ray (Philips)



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New LP—
Petula Clark Sings
The International
Hits NPL 18123
And New Single
You're The One
7N 15991

SONNY & CHER

New E.P.—
Sonny and Cher
and Ceasar and
Cleo R 30056

SOUNDS ORCHESTRAL

New LP—
The Soul of
Sounds
Orchestral
NPL 38018; NSPL 38018 (stereo)



Colonel Tom Parker's retirement could be THREAT TO ELVIS



COLONEL TOM PARKER uses film set for business talk with ELVIS

Shouldn't he record—instead of relaxing?

ELVIS PRESLEY has gone home to Memphis for the Christmas holidays; he's been gone almost a month and he will be there until early in January, enjoying THREE MONTHS of leisure. Nothing unusual about that for El—he's used to two days holiday for every one he works now!

How does he spend all that time? I got something of an insight into his life when we met in September—even though he was working at the time. I use the word "working" in the loosest possible sense since no one can have a more relaxed way of doing anything than Elvis Presley.

On the film set he calmly played scene after scene with little sign of effort. Between shooting he stood around on the set, arms folded and obviously at ease, although everyone around him gave the appearance of being a neurotic!

At his house he sat watching television most of the time, surrounded by the twelve buddies whose daily tasks seem to be little more than keeping our El company. Leader of these is Joe Esposito, Joe and El met when they were both serving with the U.S. Army in Germany.

Joe's most important rôle seems to be that of Presley-Parker liaison officer. He is also responsible for the security of Elvis' movements. If life at his mansion home in Memphis is anything like it is at Elvis' (rented) Bel Air home above Hollywood, then I picture him at home this weekend playing records, watching television and occasionally shaking hands with fans who have been brought in as a reward for hours of waiting at the gate.

A love life? He had a girl with him the evening I called; a vivacious brunette in a figure-bugging dress. Elvis did not introduce her. In fact, he rarely spoke to her and not once did I see him put a friendly arm round the girl or hold her hand. No, there was no sign of a burning romance there!

I began thinking life must be pretty boring for him these days. Maybe he would get some pleasure out of a few days at the Nashville recording studios during his three months in Memphis. I know his fans would . . .

CHRIS HUTCHINS

SO old Elvis is back in the NME Chart—with yet another old recording, "Tell Me Why." Despite the seemingly suicidal course his career has taken since he left the U.S. Army, Elvis has managed to remain the King. But how long, I wonder, can he stay at the top without the guidance of his shrewd manager, Colonel Tom Parker?

That's not just wild speculation—the end of their famous partnership may be in sight. Less than three months ago, the Colonel himself told me: "I'm 55. He's only 30. I shan't see him retire, but he'll see me. Sooner or later, someone else is going to have to take the reins.

"I offered Elvis' management to my assistant, and faithful friend, Tom Diskin, last year. But he wouldn't consider it."

Diskin, sitting nearby, confirmed: "Yes sir, he offered it me but I didn't give it a moment's consideration. It's not a job any ordinary man could handle."

Not ordinary

Colonel Parker, of course, is no ordinary man.

He began his working life in his early 'teens, touring his "dancing chickens" show through the mid-West. How, I asked, did he make them dance? "We pushed a hot plate underneath their feet so they couldn't stand still." He chuckled at the memory.

During my three-week stay in California in September, I spent a great deal of time with the Colonel, listening to dozens of stories like that. The more you listen, the more you realise how he made Presley unique. He has an amazing ability for "topping" everyone he does business with.

But, despite his high-power dealings, the Colonel retains more human warmth and humility than anyone I know in show business.

Earlier this year he fixed an appointment for two New York tycoons, who had written to him with an offer of eighty thousand dollars for the right to use Elvis' name in connection with some merchandise. Ten minutes before they were due at his office, an old friend of the Colonel's arrived.

The friend had fallen on hard times and had with him a box containing several hundred balloons, which he offered to sell the Colonel for forty dollars. To help the man keep his



ELVIS looks a real Rudolph Valentino in this still, taken during the shooting of "Harem Holiday," which is released on Boxing Day.

I have no contract. The one we had expired five years ago or more. "A contract wouldn't be worth the paper it was written on, anyway. If somebody came to him, made him a better offer and he wanted to take it, then I figure I wouldn't want to manage him anyhow."

Manager and artist continue to live entirely separate lives. "I've had dinner with Elvis only twice in my life, and I couldn't find his house in Beverly Hills. It was a matter of life and death.

No exchange

"There's no exchange of cheques between us. When we do a picture or record deal, he gets his cheque and I get paid my commission separately. His money goes to his father, who manages his financial interests from Memphis."

It will be a sad day—for both of them—when Elvis and the Colonel part. And the toughest of all testing times in the singer's long career.

I know of one deal which has already reached the discussion stage for Elvis' future, which would shake show business the world over if it happens.

But whoever finally takes control, no one could come up with the same qualities as Colonel Tom Parker. Nor with the same hard-earned chain of experiences in a shrewd show business career.

Experiences which have inspired the autobiography he is working on . . . "How Much Does It Cost If It's Free?"

Special by CHRIS HUTCHINS

pride, the Colonel bargained with him for half an hour, and finally bought the balloons for thirty-eight dollars.

As he closed the deal, the Colonel invited in the tycoons who had been waiting in an outer office. When the man had gone, one of them stormed at the Colonel: "You kept us waiting twenty minutes to buy thirty-eight dollars worth of balloons when we have a deal worth eighty thousand to discuss?"

Replied the Colonel: "It so happens that his deal was more vital to him than yours would be to you. I say 'would,' gentlemen, because I've just decided not to do business with you. Good afternoon."

"But what about Elvis?—it's his name we want to buy for our merchandise."

Answered the Colonel: "If you want to do business with Mr. Presley, you go find him and do it with my blessing."

Turned down

Of course, they could never have contacted Elvis personally, but even if they had he wouldn't have given their offer a second thought once the Colonel had turned them away. That's the strength of their partnership.

The Colonel revealed an amazing fact when he told me: "Elvis and

ELVIS WELSH?

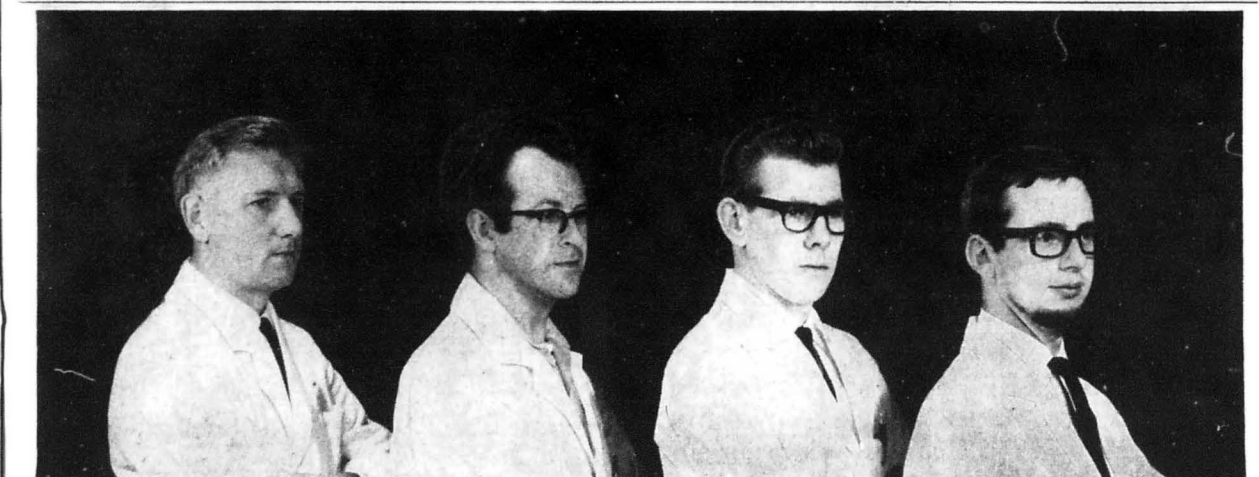
AFTER the Elvis Presley Fan Club in London had suggested that Presley might be Welsh, a reporter asked Colonel Tom Parker about the possibility.

Said the Colonel: "I don't think so. But if it will make my boy Elvis get more money, we'll make him Welsh, quicklike."

The theory is based on the existence of St. Elvis village in Wales at the foot of the Presely Mountains (spelled Presely Mountains in old prints).

Furthermore, Elvis' parents were named Gladys and Vernon—common Welsh names.

Added the Colonel: "I only know that Elvis' birthplace is Tupelo, Mississippi."



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Premier
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Andrews packs wallop

"TO WHOM IT CONCERNS" - "IT'S ALL UP TO YOU NOW" (Decca).

STORMING walloping beat, with just a hint of calypso, hallmarks Chris Andrews' follow-up to "Yesterday Man"—in fact, the Band, which again reminds me of the U.S. Air Force Marching

His dynamic, high-pitched voice belts out enthusiastically, and there's an infectious urge to move along with the infectious tapping gait. It's a catchy tune, too. Self-possessed, confident, and another big one.

Flip: Tempo slows for this heavy ballad, but Chris still projects very forcefully.

WILSON PICKETT

"DON'T FIGHT IT" - "IT'S ALL OVER" (Atlantic)

Here's one for the connoisseurs of the real stuff—spirited soul singing, with gospel-infused chanting in the revivalist style. The best is thumping and contagious, with baroque piano and strident brass—close to a monkey rhythm, really.

Doesn't hit quite so hard as "Midnight Hour," but good enough for the Top Thirty. Peculiar haunting surface noise.

Flip: He pours his heart out, almost shouting the lyric of this ultra-slow blues ballad.

HORST JANKOWSKI

"HIDE" - "SIMPFL-GEMPEL" (Mercury)

A light and fluffy little ditty, played mainly on the high notes, with strident, a plucking rhythm and pom-pom-pom chanting from the chorus. Isn't nearly such a catchy tune as "Black Forest," and Britten pianists here recorded many better without success.

In view of his recent hit, it's probably get a touch.

Flip: Shuffles rhythm with novelty chanting. Wimplé! At all times of material, reminiscent of "The Poor People Of Paris." I prefer this side.

JONATHAN KING

"WHERE THE SUN HAS NEVER SHONE" - "DON'T TALK TO ME OF PROTEST" (Decca)

Another of those strange, enigmatic lyrics which make you prick up your ears, even though you're not quite sure what he's referring to. And because of its provocative nature, it could re-establish him in the charts.

Dual-tracked at a billing, rockabilly tempo, and with a pleasantly hummable tune.

But oh, those words—wish I knew what he was getting at.

Flip: Brighter tempo and mainly solo voice in this piece for the do-gooders to practice what they preach.

ARTHEK" (Columbia).

SHADOWS

"THE WAR LORD" - "I WISH I COULD SHIMMY LIKE MY SISTER" (Columbia)

Plugging, teverbrating, low-register Mark Marvin guitar permeates this disc, with pounding drums and tambourine added to accentuate the heavy beat. The title music is a simple melody, infectious in its raggling repetition. The performance is as polished as ever, and it's the most with-it sound the boys have waxed for some time.

Flip: John Rostill wrote this oddly named, bright linear-cut. A swinger in the familiar Shasta tradition.

He's a simple melody, infectious in its raggling repetition. The performance is as polished as ever, and it's the most with-it sound the boys have waxed for some time.



Proby's best

"MARRIA" - "SHE CRIED" (Liberty)

PERFORMANCE-WISE, this is the best track P.J. has ever made. A beautiful record, which ought to be a big hit—and probably will be. Like "Someday," it comes from "West Side Story" but the treatment's completely gimmick-free this time.

Opens unaccompanied, then it comes the warm, lush strings, harp and subdued rhythm, swelling to a somniferous web around Proby's intense stylings. A real credit to P.J. this.

Flip: Another excellent performance, this time of a throbbing rockabilly. Colourful, Johnnie Speer scintillates on both sides.

"do not sound a trumpet before the, as the hypocrites do In the synagogues and in the streets, that they may have glory of men" Matt 6:2

MICK SOFLEY



The SHADOWS—their most with-it waxing for some time.

DEREK JOHNSON ON SINGLES

BARRON KNIGHTS

"MERRY GENTLE FIVE" - "PARTS I AND 2" (Columbia)

A sequence of impressions, along the lines of "Pop Go The Workers" and "Call Up The Group." This time they do Dunham, Marmore Faithful, Stones, Hollis, Jay Lease, and Peter Cook and Dudley Moore, adding parody winks to their hits!

Very clever, but I don't think the boys will be able to get away with this routine much longer. Still, it's seasonal and should sell well.

MARCELLO MINERBI

"HOLIDAY IN ATHENS" - "TEMPO DI SIRACUSA" (Dunham)

Starting like "Zorba's Dance," it retains that tempo for a minute or so before switching to wild, abandoned fiesta rhythms with la-la chanting, then reverts to the opening pattern.

Very Greek, with Minerbi's guitar playing in slightly higher register than in his recent hit, with continuous under, very rhythmic strumming. Very much the mix of a hit, and it remains to be seen if he can do it again.

Flip: Slow, poignant, evocative and soothing.

NEW TO YOU

Two separate releases from that delightful TRACY ROGERS. There's an exciting vocal version of the theme from the TV series "Love Story," which is beautifully scored. And another ballad, this time partly dual-tracked and with a throbbing, pounding rhythm "How Love To Be." Both are good.

"An Ordinary Guy" is a survey of the current folk-and-protot scene, with a starting 12-string electric guitar and tambourine backing. Introducing the voice of Chip Fisher (his father owns a fan-and-chip shop). Boston group Herbie's People offer an up-tempo stunner "You Thrill Me To Pieces," with smooth vocal, appealing harmonies and absorbing guitar. Both on CBS.

Girl triplets and two boys comprise Scottish group the KARLINS, who debut with the topical folk "Who Would I Be" in the Seckers-Silkie idiom. The rich contralto voice of JENNY BERRYET seductively carries the soothing ballad "My Love And I." Both on Parlophone.

American instrumental group the Blueprints revive the sultry "Harlem Nocturne" (Stateside), featuring mainly sax and throbbing drums. Charles Penrose's famous "Laughing Policeman" is revived by Piccadilly's Village Idiots—a disc guaranteed to get a party going. Drifter-type Latin-flavoured rockabilly "Little Girl" by the Spectrum of Columbia.

Despite their name, the MAD LABS are quite subdued in the blues ballad "Don't Have To Shop Around" (Atlantic), featuring solo voice and chanting.

McGuire protests again

"UPON A PAINTED OCEAN"/"CHILD OF OUR TIMES" (RCA).

WAILING harmonica, rattling tambourine and strumming guitar generate a snappy, stimulating beat, with heavenly voices embellishing Barry McGuire's dissonant throny voice.

Another protest song, not quite so biting as the last (apart from a mention of ghetto), but the melody and sound are much the same. You might call it "Son Of 'Eve Of Destruction.'" **NAMES YOU KNOW**

Another hit? Well, the day of judgment is nigh. **Flip:** A continuation of the top side, really—with a lyric bemoaning what a child has now forward to these days. Both by P. F. Sloan.

QUICK SPINS

Composer Graham Goodman served the Shadows well with the classically constructed "A Little While Back" featuring some startling harmonies. . . . The "Concrete And Clay" writers came up with "Don't Throw It All Away" for survey group the Pentads, with a diving, organ-based beat but a plaintive feel. . . . Liverpool team the Parlophones revert to the outdated falsetto-lined Mercury sound in the Sammy Lead-clapper "Don't You Believe It." . . . All on Parlophone.

Roger Penrose sings "Everybody's Talking Bout My Baby," which sounds like Gershwin's "I Got Plenty Of Nurtin'" with a contemporary beat. . . . The husky, intimate voice of Ike Arban is well suited to the descriptive lyric of "So's I'll Be Born Away." . . . The Finnykas returns to the festive season, as the Executives release "March Of The Mods" as "Return Of The Mods" . . . All on Columbia.

Ear-catching piano and tambourine intro leads into a powerful ballad "Leave It To Me," spotlighting the rich-voiced soloist of Piccadilly's Band Of Angels. . . . Christian St. Peter's partially dual-tracks the mid-tempo "You Were On My Mind" (Decca), a combination of thumping beat and whistle-able melody.

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JOE BROWN—Cockney humour.

JOE BROWN warbles the happy-sappy, light-hearted title song from his new musical "Charlie Girl" with laid-back and unnecessary affect. Full of Cockney good humour, it's infectious and typical soul material. **Flip:**

CHRIS SANDFORD helped to write "I Wish The Wouldn't Always Say I Sound Like The Guy From The I.S.A. Blues," which proves to be another mch-y-take, and one of the best of its kind. Harmonica and tambourine backing. **Parlophone.**

JOHNNY TILLOTSON sounds more than ever like Gene Pitney, especially in the big-drum climax of "Our World." The captivating shuffle beat is hardy in keeping with the peevish lyric, but it's fascinating listening. **Mercury.**

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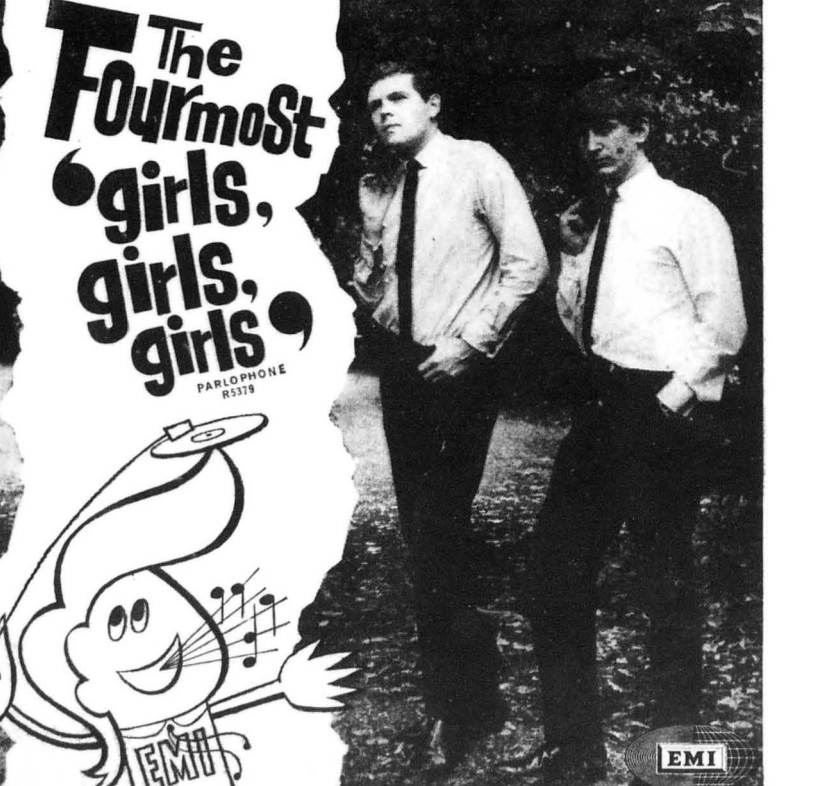
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NEW L.P.S & SINGLES



THE KINKS
The Kink Controversy
NPL 18124 PYE LP
NEW SINGLE
TILL THE END OF THE DAY
7N 15972 PYE



THE TONY HATCH SOUND
NPL 18124 PYE LP
NEWSINGLE
MAN ALIVE
7N 15972 PYE

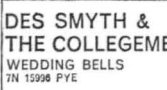


HERB ALPERT & THE TIJUANA BRASS
Going Places
NPL 22065 PYE INTERNATIONAL LP
NEW SINGLE
SPANISH FLEA
7N 25335 PYE INTERNATIONAL



THE SETTLERS
WOMAN CALLED FREEDOM
(Released in Conjunction With
Woman Magazine)
7N 15996 PYE

JOE BROWN
CHARLIE GIRL
7N 15993 PYE



DES SMYTH & THE COLLEGENEM
WEDDING BELLS
7N 15998 PYE

A BAND OF ANGELS
LEAVE IT TO ME
7N 25279 PICCADILLY



THE VILLAGE IDIOTS
THE LAUGHING POLICEMAN
7N 35282 PICCADILLY

THE MOJO MEN
DANCE WITH ME
7N 25336 PYE INTERNATIONAL



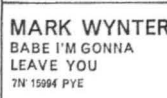
CAROLYN HESTER
WHAT DOES IT GET YOU
DS 26751 DOT

DEAN MARTIN
I WILL
R 20415 REPRISE



MARCELLO MINERBI
HRS IN ATHENS
DSD 54093 DURIMUM

ANDRE BRASSEUR
EARLY BIRD SATELLITE
7N 25332 PYE INTERNATIONAL



MARK WYNTER
BABE I'M GONNA LEAVE YOU
7N 15994 PYE

DON HO
I'LL REMEMBER YOU
R 23077 REPRISE

NME TOP THIRTY

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

Wednesday, November 17, 1965

Last This Week	Rank	Title	Artist	Label	Position in chart
1	1	GET OFF OF MY CLOUD	Rolling Stones	Decca	4-1
4	2	1-2-3	Let's Move	(Brunswick)	4-2
7	3	THE CARNIVAL IS OVER	Seekers	(Columbia)	4-3
3	4	MY GENERATION	Who	(Brunswick)	3-3
5	5	YESTERDAY MAN	Chris Andrews	(Decca)	7-2
6	6	IT'S MY LIFE	Animals	(Columbia)	4-5
7	7	HERE IT COMES AGAIN	Fortunes	(Decca)	6-4
8	8	TEARS	Ken Dodd	(Columbia)	12-1
11	9	A LOVER'S CONCERTO	Toys	(Stateside)	3-9
9	10	YESTERDAY	Matt Monro	(Parlophone)	6-6
17	11	WIND ME UP	Cliff Richard	(Columbia)	3-11
15	12	POSITIVELY 4th STREET	Bob Dylan	(CBS)	4-12
12	13	STILL I'M SAD	Yardbirds	(Columbia)	6-9
18	14	TELL ME WHY	Elvis Presley	(RCA)	2-14
15	15	PRINCESS IN RAGS	Gene Pitney	(Stateside)	2-15
14	16	EVIL HEARTED	Yardbirds	(Columbia)	7-10
10	17	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous		8-4
13	18	ALMOST THERE	Andy Williams	(CBS)	10-2
19	19	LOVE IS STRANGE	Everly Brothers	(Warner Bros.)	5-14
20	20	IS IT REALLY OVER	Dave Rees	(RCA)	2-24
27	21	DON'T BRING ME YOUR HEARTACHES	Paul & Barry Ryan	(Decca)	2-21
—	22	YOU'RE THE ONE	Petula Clark	(Pye)	1-22
—	22	THE RIVER	Ken Dodd	(Columbia)	1-22
—	24	OUR LOVE IS SLIPPING AWAY	Jay League	(Piccadilly)	2-24
—	25	LET'S HANG ON	Four Seasons	(Philips)	1-25
21	26	CHAPEL IN THE MOONLIGHT	Bachelors	(Decca)	3-21
27	27	CRAWLING BACK	Roy Orbison	(London)	2-27
28	28	I'M GONNA TAKE YOU THERE	Dave Brown	(Decca)	2-28
30	29	BABY I'M YOURS	Peter & Gordon	(Columbia)	4-21
29	30	WHO YOU GONNA HURT	Beryl Marsden	(Columbia)	2-29

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, November 16, 1965)

Last This Week	Rank	Title	Artist
5	1	I HEAR A SYMPHONY	Supremes
3	2	1-2-3	Len Barry
1	3	GET OFF OF MY CLOUD	Rolling Stones
6	4	RESCUE ME	Fontella Bass
8	5	LET'S HANG ON	Four Seasons
12	6	TURN! TURN! TURN!	Byrds
2	7	A LOVER'S CONCERTO	Toys
8	8	AIN'T THAT PECULIAR	Marvin Gaye
9	9	A TASTE OF HONEY	Herb Alpert & Tijuana Brass
4	10	YOU'RE THE ONE	Vogues
7	11	EVERYBODY LOVES A CLOWN	Gary Lewis & the Playboys
20	12	YOU'VE GOT TO HIDE YOUR LOVE AWAY	Silkie
11	13	YESTERDAY	Paul McCartney
—	14	I GOT YOU	James Brown
15	15	RUN, BABY RUN	Newbeats
27	16	MY GIRL HAS GONE	Miracles
15	17	BUT YOU'RE MINE	Sonny & Cher
14	18	I KNEW YOU WHEN	Billy Joel
29	19	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE	Little Jimmy Dickens
23	20	MY BABY	Temptations
21	21	ROUND EVERY CORNER	Petula Clark
18	22	KEEP ON DANCING	Gentry's
17	23	EVERYONE'S GONE TO THE MOON	Jonathan King
—	24	MAKE IT EASY ON YOURSELF	Walker Brothers
25	25	WHERE DO YOU GO	Cher
12	26	POSITIVELY 4th STREET	Bob Dylan
19	27	MAKE ME YOUR BABY	Barbara Lewis
—	28	MAKE THE WORLD GO AWAY	Eddy Arnold
—	29	I WILL	Dean Martin
—	30	I FOUND A GIRL	Jan & Dean

BEST SELLING LP IN BRITAIN

(Wednesday, November 17, 1965)

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

ROUND THE WORLD

CANADA: 1. GET OFF OF MY CLOUD—Rolling Stones; 2. A LOVER'S CONCERTO—Toys; 3. YESTERDAY/ACT NATURALLY—Beatles; 4. NOT THE LOVIN' KIND—Jim, Don and Bobby; 5. EVERYBODY LOVES A CLOWN—Gary Lewis; 6. 1-2-3—Len Barry; 7. I HEAR A SYMPHONY—Supremes; 8. A LITTLE BIT BETTER—Howman's Herods; 9. POSITIVELY 4TH STREET—Bob Dylan.
HOLLAND: 1. YESTERDAY—Paul McCartney; 2. REBE I COMES AGAIN—Fortunes; 3. THIS STRANGE EFFECT—Dave Berry; 4. GET OFF OF MY CLOUD—Rolling Stones; 5. SHAME AND SCANDAL IN THE FAMILY—Sharon Elliott; 6. YOU'VE GOT YOUR TROUBLES—Fortunes; 7. HELP!—Beatles; 8. SUE OF DESTRUCTION—Barry McGuire.
HONG KONG: 1. ACT NATURALLY—Yesterday—Beatles; 2. RAFFAELI—Rolling Stones; 3. I'M YOURS—Elvis Presley; 4. LIZZIE MISS LIZZIE—THE NIGHT BEFORE—Beatles; 5. POSITIVELY 4TH STREET—Bob Dylan; 6. SHE'S TAMBOURINE MAN—Byrds; 7. CATCH US IF YOU CAN—Dave Clark Five; 8. EVERYBODY LOVES A CLOWN—Gary Lewis; 9. THE TIME IN BETWEEN—Cliff Richard; 10. TIKLE ME—Elvis Presley.
NEW ZEALAND: 1. YOU'VE GOT YOUR TROUBLES—Fortunes; 2. YESTERDAY—Paul McCartney; 3. EVERYONE'S GONE TO THE MOON—Jonathan King; 4. I'VE GOT YOU (BE-LIEVE)—Sonny and Cher; 5. WE'RE ON MY MIND—The Five; 6. CALIFORNIA GIRL—Rock Boys; 7. WE GOTTA GET OUT OF THIS PLACE—Animals; 8. WAKE UP MY MIND—Elvis; 9. HANG ON SLOOPY—McCoy; 10. LOOK THROUGH ANY WINDOW—Wallies.

NEW!! ON SALE TODAY

<p>Chris ANDREWS</p> <p>To whom it concerns</p> <p>F 22285</p> <p>DECCA</p>	<p>Marc BOLAN</p> <p>The Wizard</p> <p>F 12289</p> <p>DECCA</p>
<p>Jonathan KING</p> <p>Where the sun has never shone</p> <p>F 12286</p> <p>DECCA</p>	<p>Romance, Romance</p> <p>John Boulton</p> <p>F 12289</p> <p>DECCA</p>
<p>Crispian St. PETERS</p> <p>You were on my mind</p> <p>F 12287</p> <p>DECCA</p>	<p>Ruby MURRAY</p> <p>The little Pine Tree c/w Silent night</p> <p>F 12281</p> <p>DECCA</p>

Barry McGUIRE

Child of our times

RCA 1493

RCA VICTOR

<p>DINO</p> <p>Now I know</p> <p>RCA 1454</p> <p>RCA VICTOR</p>	<p>Danger Man c/w The Saint</p> <p>TV series themes</p> <p>Orchestra conducted by Edwin ASTLEY</p> <p>RCA 1492</p> <p>RCA VICTOR</p>
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<p>Don't have to shop around</p> <p>The MAD LADS</p> <p>AT 4651</p> <p>ATLANTIC</p>	<p>The Sir DOUGLAS Quintet</p> <p>The story of John Hardy</p> <p>HLU 10001</p> <p>LONDON</p>
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<p>Charles BOYER</p> <p>Where does love go</p> <p>HL 10002</p> <p>LONDON</p>	<p>Serenade of the bells</p> <p>The BLACK ACES Showband</p> <p>MD 1523</p> <p>EMERALD</p>
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The Decca Record Company Limited, Decca House, Albert Embankment, London, SE1

NEW! from CBS RECORDS

ANDY WILLIAMS

I'LL REMEMBER YOU

c/w Quiet Nights 202016

THE MIRAGE

GO AWAY c/w Just a Face 202007

CHIP FISHER

AN ORDINARY GUY c/w How Many Times 202010

MUSICAL EXPRESS

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BIG FILM DEAL FOR HERMAN

A FOUR-YEAR picture deal with MGM worth £13 million for Herman's Hermits has been set by Rolling Stones business adviser Alan Klein. Their recording manager Mickie Most is to record the film scores on all the pictures. Klein has bought the rights of "Mrs. Brown You've Got to Love" from the lyric writer Trevor Peacock and the picture now goes into production here early next year with Herman in the leading role. Stanley Holloway is being sought to play his father.

Kinks dispute kills plugs

DESPISE attempts by Kassner Music to prevent release of the new Kinks' single "Till The End Of The Day." Pye issued the record today (Friday), crediting copyright to Belinda Music. But agent Terry McGrath told the NME on Wednesday that the BBC would not allow the Kinks to perform the song on today's "Joe Loss Pop Show."

And McGrath said he had also been advised by ABC-TV that they were having to withdraw the disc from "Thank Your Lucky Stars" on December 4. "Ready, Steady, Go!" editor Vicki Wickham told the NME that unless the dispute was resolved the group would not be allowed to sing the number on tonight's show. As reported last week, Kassner claim to have exclusive rights to all Ray Davies' compositions, of which "Till The End" is one. Kassner has registered the song as their own with the Performing Rights Society and are publishing this music this week-end.

Co-manager Larry Page, also involved in a dispute over the group's management, has written to TV companies informing them that performance of the Kinks record would involve an infringement of copyright.

ZOWIE 1

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FIRST RADIO CAROLINE CLUB BALL
NEW BRIGHTON TOWER HALL • NEW BRIGHTON • LIVERPOOL
on DECEMBER 8th. 7-11 p.m.

MANFRED MANN YARDBIRDS

BRIAN POOLE AND THE TREMELOES FOUR PENNIES

PAUL & BARRY RYAN

MARK LEEMAN FIVE THE SUMMER SET
GARY FARR and the T-BONES THE V.I.P.s
RONNIE JONES and the BLUE JAYS

ALL CAROLINE CLUB MEMBERS WISHING TO TRAVEL WITH THE GROUPS PERFORMING SHOULD CATCH THE 12.20 p.m. TRAIN FROM EUSTON STATION

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AGE _____
RADIO CAROLINE CLUB, 6 Chesterfield Gdns., London, W.1.

'TRIPPER' MUST BE TOP SIDE (INSISTS) LENNON

THE Beatles and EMI differed this week about the title of their next single which is due out on December 3. EMI announced on Monday that the title would be "We Can Work It Out"—"coupled with 'Day Tripper'." But on Wednesday John Lennon insisted to the NME that "Day Tripper" was to be the "A" side. Both songs are Lennon-McCartney compositions.

"Day Tripper" is an out-and-out rock 'n' roll number sung by JOHN (dual tracked) with Paul and George joining in. But "We Can Work It Out" is a medium-tempo song featuring the double-tracked voice of PAUL with John joining in and a harmonium in the backing.

Recording manager George Martin commented: "After we gave both titles to EMI the boys decided they preferred 'Day Tripper' but both sides are extremely good and worth a lot of plays. As far as EMI's official policy is concerned there is no 'A' side—both will be promoted equally on the company's Radio Luxembourg programmes. For example

The split promotion could cost the Beatles their usual instant-No. 1 chart entry. If fans ask for different sides when buying the record, their dealers will make separate returns for each song, giving the disc two likely chart placings, but dividing the points.

The Beatles sing both numbers in the i.e.f. Granada TV special on Friday, December 17. But it is likely to be the only promotional record will get personally from the group.

The Beatles will not televise or broadcast over the Christmas period. Excluding the taped interviews which Brian Matthew conducted during their American tour, their only 1965 broadcast was a show at Whitins.

LP TITLES

TITLE OF THE BEATLES' FIFTH LP—ALSO AVAILABLE EARLY NEXT MONTH—'RUBBER SOUL.' A PART FROM TWO SONGS BY GEORGE HARRISON ALL ARE LENOON-MCCARTNEY COMPOSITIONS.

The songs written by George Harrison are "Think For Yourself" and "If I Needed Someone". Other numbers are "Drive My Car," "This Bird Has Flown,"

CILLA BLACK XMAS TV

ABC-TV's Cilla Black—Bruce Forsyth's spectacular will be screened on Midland and Northern viewers on Christmas Day, and in the London area probably on Boxing Day. The Morgan-James Duo are also featured. Cilla's next "Juke Box Jury" appearance has been switched to Saturday, December 18.

MATHIS WITH EAMONN?

Visiting Johnny Mathis may guest in ABC-TV's Eamonn Andrews Show on Sunday. On Monday he records an insert for BBC-Light's "Stay Late" for transmission on Tuesday, November 30.

Herman, Yardbirds on 199

The Yardbirds, Herman and the Searchers are guests in Radio Caroline South's "Pop's Happening" at 1.30 pm on Sunday.

Double Andy Williams, Hollies wax Beatles

CBS is issuing TWO Andy Williams singles within a week of each other. Already scheduled for release on December 3—same day as the new Beatles—are records by the Hollies, Hedgheoppers Anonymous and Unit Four Plus Two.

Andy Williams' "Do You Hear What I Hear" is issued on CBS next Friday as a special Christmas release. As previously reported, Andy's "Almost There" follow-up, "I'll Remember You" comes out today (Friday).

The Hollies were wading a George Harrison composition "If I Needed Someone" (from the Beatles' next LP) on Wednesday night for their next Hedgheoppers Anonymous follow up "Good News Week" with another Jonathan King composition, "Don't Push Me."

UNIT, TOO

As well as the Hedgheoppers record, Decca issues Unit Four Plus Two's "You've Got To Be Cruel To Be Kind" by Brian Parker and Tommy Mottel the same day.

● Pye issues two EPs next Friday—Sandy Shaw's "Talk About Love" and the Searchers' "Four By Four"—and a new Rockin' Berries album, "Life Is Just A Bowl Of Berries."

Tommy in 'Half' film?

TOMMY STEELE is likely to star in a film adaptation of his highly successful stage musical "Half A Sixpence" next year, cables Nat Hentoff. The film would be made by Paramount Pictures, on whose behalf executive Howard Koch is currently negotiating for the rights.

According to Hentoff, the deal is nearing completion. As previously reported, Steele is contracted to remain in the Broadway production of the show until March, but is unlikely to continue thereafter.

★ POP-LINERS ★

JOHNNY MATHIS arrived in London on Wednesday morning for a nine-day stay, during which he recorded an album under the supervision of EMI's Norman Newell. ● The Ivy League and Anita Harris guest in BBC-1's "Stramash" next Monday (22nd). ● The Animals' Big Bird and George Farnie and the Blue Flames are in the Light Programme's "Jazz Club" on Monday, December 13. ● Them and Marc Bolan are in Rediffusion's "Five O'Clock Funtail" next Tuesday (23rd), with the Fourmost test for Thursday (25th). ● Kenny Lynch and Marian Montgomery guest in the Light Programme's "Carival" on Tuesday, November 30. ● Benny Hill impersonates Cathy McGowan in sketch "Ready, Steady, Go!" on BBC-1's "Benny Hill Show" tomorrow (Saturday). ● The Fourmost bring their three-week album season to a close on Saturday (December 18). ● The Fortunes guest in TWV's "Discs A Gogo" on December 22.

Tom Jones, Sammy Davis, Satch at Carnegie Hall

TOM JONES is to co-star in a major New York charity show with Sammy Davis and Lou Armstrong. The 65-ticket event will be staged at the Carnegie Hall on December 2—three days before Tom makes his fourth appearance on the "Ed Sullivan Show."

Tom's planned appearance in ABC-TV's Palladium programme on Sunday week (28th) is OFF again. Instead he telecasts ABC-TV's "Thank Your Lucky Stars" on that date for transmission on December 29.

He will attend the premiere of "Thunderball"—in which he sings the title song—at the London Pavilion on December 29. Jones is booked for a return to Newcastle's La Dolce Vita—the week commencing March 20.

● Tom's second album "Atomic Jones" will be issued by Decca early in January. It includes "More," the standard penned by Norman Newell, two compositions by his manager Gordon Mills and one by his arranger Les Reed.



Cliff, Shadows on Xmas Day TV and radio shows

CLIFF RICHARD and the Shadows will be one of the top attractions on Christmas Day radio and TV. They star in their own ATV show immediately before the Queen's speech—and head the bill in the special holiday edition of "Saturday Club."

Cliff Richard's Christmas Cheer" is the title of the group's ATV showcase, screened from 2.15 to 3 pm. The Shadows will be strongly featured. A big-name guest artist is still to be booked.

"Cliff and the Shadows headline "Saturday Club" in its revised Christmas morning time slot of 10-11.30 am. As previously reported, the Bachelors and the Joy Strings are also set.

● On Boxing Day (Sunday) ATV transmits its Lena Home spectacular, recorded in May, between 5 and 6 pm. At 7.25 pm a Christmas edition of the Palladium TV Show will be screened.

Oldham flies in

Andrew Oldham returned to Britain briefly from America this week to edit the hour-long documentary film of the Rolling Stones which he made in Ireland in September. Titled "Charlie Is My Darling," the film is to be offered to British and American TV companies for screening.

Foxx out of tour

Inez and Charlie Foxx did not arrive in Britain this week as planned, and are replaced on the Manfred Mann-Yardbirds' tour—opening at Stockton last night (Thursday)—by Goldie. These are her first concert appearances since the Gingerbreaders broke up.

Ex-Moody Blues' manager Jon Fenton said this week that he had taken over Goldie's management from Mike Jeffries.

Dave Clark, Silkie high in U.S. chart

THE Dave Clark Five shoot up 22 places to No. 16 in next week's Hot 100 published by "Billboard," cables Nat Hentoff. Also nearing the top is the Silkie's "You've Got To Hide Your Love Away," up two places to No. 10. Other records going up the chart are—previous positions in brackets—the Walker Brothers' "Make It Easy On Yourself" 21 (24), the Yardbirds' "Jim A Man" 27 (32), the Fortunes' "Here It Comes Again" 39 (49), Them's "Mystic Eyes" 45 (46), the Animals' "It's My Life" 47 (57) and Peter and Gordon's "Don't Pity Me" 83 (84).

CARTOON HERMAN AFTER BEATLES?

THE American TV cartoon series based on the Beatles is a success that its film company which makes it is planning a similar Herman's Hermits series, cables Nat Hentoff.

At Broads, of Kite Features, arrives in London this weekend to negotiate sale of the Beatles' series with both BBC and ITV.

Who join 'Glad Rag' TV bill

THE Who have been added to the Glad Rag Ball at Wembley tonight (Friday). As previously reported, it is being recorded for screening on December 8.

● Cleo Laine and Johnny Dankworth are set for ATV's "New London Palladium Show" on Sunday, November 28. But the French group, Les Compagnons de la Chanson, have withdrawn as they will not now be visible London.

● Anita Harris guests in "On The Braden Beat" for the next three Saturdays, starting tomorrow (20th).

JOE BROWN ON CBS ALBUM

CBS is to record the last album of Harold Fielding's pop musical "Charlie Girl," which sets Pye artist Joe Brown. The two recording companies have reached agreement and Pye issues Joe's recordings of the title song today (Friday).

CBS will record the show on December 5—during its pre-West End run at Golders Green—and rush release the album 8½ days later.

NEW TV DATES FOR THE TOYS

Four TV dates have now been set for the Toys' promotional visit beginning November 26. They are confirmed for Granada's "Scene At 6.30" (30th), TWV's "Discs-A-Gogo" (December 1), BBC-1's "Top Of The Pops" (2nd) and Rediffusion's "Ready, Steady, Go!" (3rd).

The Toys will also appear in ABC-TV's "Thank Your Lucky Stars," but a date has not yet been finalised. There is also a likelihood of one or two club dates during the stay.

McCoy's debut LP

The McCoy's first LP "Hang On Sloopy," issued December 3, is also the first album to be released on Andrew Oldham's immediate label. In addition to the title track, "Fever" and James Brown's hit "Papa's Got A Brand New Bag" are included.

'PICKWICK' ENDS IN U.S.

The British musical "Pickwick"—starring Harry Secombe—closes on Broadway on Saturday after 36 performances, cables Nat Hentoff.

WHO, ANIMALS IN RS FINALE

Orlons—on Friday, December 10. The following week's line-up (17th) includes Tom Jones, the Walkers (already set for December 3), the Fourmost, and American visitors Dee Dee Warwick and Joe Tex.

So far booked for the first show on Christmas Eve are the Animals, the Who, the Hollies, the Kinks, the Rockin' Berries and the Spencer Davis Group—plus, as already announced, the McCoy's and the Georgie Fame and the Blue

TWO HITS! HITS! TWO HITS! HITS! TWO HITS! HITS! TWO HITS! HITS! TWO HITS!

THEM

Mystic eyes

F 12201

DECCA

KATHY

KRI

Where in the world

F 12200

DECCA

HERE IT IS - THE WORLD'S NO. 1 POPULARITY POLL

Your chance to vote 1965's top pop stars

THIS IS THE WEEK! Yes, here is the opportunity tens of thousands of readers have been waiting for—the chance to vote for their favourites in the fourteenth NME Annual International Popularity Poll. During the past year many new groups and artists have become famous, some established ones have slipped in popularity. With a circulation GREATER than all the other music papers put together, the NME's poll is considered the most accurate barometer of pop popularity.

TV acting role for a Hollie

GRAHAM NASH of the Hollies is to make a solo acting appearance in Rediffusion's "Stage One Contest." In the programme—transmitted on December 28—he will improvise in a play with about a dozen teenagers.

The Hollies, who were to have resumed bookings on Monday night after Allan Clarke's tonsils operation, had to cancel a date at Birmingham Silver Blades Ballroom because his voice was still weak.

The group is set for the 100th edition of "Top Of The Pops" next Thursday.

December ballroom dates for the Hollies are Northwich Memorial Hall (4th), Malvern Winter Gardens (7th), Wimbledon Palais (10th), Salford Royal College of Technology (15th), Batterssea Willen Hall (16th), Central London County Hall (17th), Margate Dreamland (18th), Camberley Agincourt (19th), Gosport Thorngate (23rd), Northwich Memorial Hall (24th), Southport Floral (27th) and Manchester New Century (31st).

ANIMALS RETURN

The Animals return to London from Poland tomorrow (Saturday). They leave again on December 8 for three days in Madrid. Further engagements in Portugal have now been cancelled.

Between their return and departure the Animals are set for new dates at Stevenage Locarno (next Wednesday), Bishop's Stortford (27th), Kidderminster Town Hall (2nd), Wembley Starlite (3rd) and London's Seymour Hall (18th).

HERMAN'S XMAS

A further Herman's Hermits "RSC" booking—planned for December 3—is now brought forward to November 26. Also booked (26th) are Francoise Hardy, and Sue and Sunny. American stylist Kitty Lester joins the December 3 cast.

● The Who and Dusty Springfield are added to the special line-up "The New Year Starts Here" on December 31. As previously reported, the Rolling Stones and the Animals are also set. A host of other star names is expected to appear.

ITS! HITS!

BY

World

The Green Record Company Limited, Becket House, Albert Embankment, London, SE1

So don't miss YOUR opportunity of voting for YOUR favourites in the most widely recognised, most comprehensive, most IMPORTANT pop music poll in the world. Remember, your votes count!

Before completing the coupon at the foot of the page, you are urged to read carefully the rules printed below.

To ensure fairest possible results, no previous announcement has been made regarding the Poll; this is your ONLY opportunity of taking part.

The coupon published below is the ONLY one acceptable, and this must contain the usual signature and address of the person submitting it.

All entries must be received not later than first post next Thursday (November 25).

PROBY MAY BACK BONGO IN CABARET

P.J. PROBY'S friend Bongo Wolf is being granted a work permit on the strength of his Astor engagement. Proby, who has signed a management contract with Astor owner Bertie Green, won a battle with the authorities which prevented Bongo's re-entry into Britain a fortnight ago because his visa had expired.

Proby's co-manager Mel Collins told the NME on Wednesday: "They are discussing the possibility of working a double act to be known as Proby and Wolf."

CHRIS ANDREWS WITH WALKERS

Chris Andrews joins the Walker Brothers in concerts next month at Lincoln ABC (4th) and Leicester de Montfort (5th).

New TV dates for Chris include Rediffusion's "Five O'Clock Club" (December 7) and BBC-1's "Cracker-jack" (10th). He flies to Paris to guest in a French TV show on November 30.

Peter, Gordon to Nashville

Peter and Gordon fly to America on December 15, nine days earlier than planned. They will go direct to Nashville and spend a few days there recording a country-and-western album. They then join Murray the K's Christmas show on Christmas Day.

Also planned are two other LPs, one of all pop tunes, the other of show and film songs. One TV date set for the duo this month is TWW's "Discs-A-Gogo" on the 24th.

NEW 'CLUB' NAMES

Chris Andrews makes his first-ever broadcast as a singer when he guests in the Light Programme's "Saturday Club" on December 4. Joining him are the Searchers, the Spencer Davis Group, the Lorne Gibson Trio and America's Kitty Lester.

The Hollies, the Kinks, and Georgie Fame and the Blue Flames are the first bookings for the December 18 show. The previous week (11th), Herman's Hermits and the Transatlantics join previously-announced Manfred Mann.

Manfred, Yardbirds ball

Manfred Mann, the Yardbirds and Paul and Barry Ryan are among artists booked by Radio Caroline for a ball at New Brighton Tower on December 8.

"even so ye also outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity"

Matt 23: 28

MICK SOFTLEY

address of the person submitting it. All entries must be received not later than first post next Thursday (November 25).

ONE ONLY

No one reader is permitted to fill in more than one coupon, and all coupons must be posted separately; envelopes containing more than one coupon will be disqualified.

Only in the first four WORLD categories can voting be made for artists of any nationality. Thereafter, your choice must be BRITISH PERFORMERS ONLY.

Artists born abroad but who have continually worked here are regarded as British.

In the Male and Female Singers sections, they can either be solo singers or with a group or band.

Even if you have included a British name in one of the World sections, this does not prevent you from voting for them again (if you desire) in the remaining applicable divisions.

Two sections are particularly unique: "New Disc or TV Singer," and "Best New Group." These are the only divisions where readers must make their choices from lists compiled by the NME Editor.

Names of the singers (alphabetically) are **CHRIS ANDREWS, DONOVAN, JUDITH DURHAM, SCOTT ENGEL, MARIANNE FAITHFUL, GEORGIE FAME, TOM JONES, JONATHAN KING,**

BERYL MARSDEN, KEITH RELY and JACKIE TRENT.

Names in the Best New Group section (alphabetically) are **GEORGIE FAME & BLUE FLAMES, FORTUNES, HEDGEHOPPERS, ANONYMOUS, IVY LEAGUE, MOODY BLUES, SEEKERS, SMALL FACES, SORROWS, THEM, UNIT 4 PLUS 2, WALKER BROTHERS, WHO and YARDBIRDS.**

It is NOT compulsory to fill in all spaces provided on the coupon, but your co-operation would be appreciated in completing as many as possible.

To make this election of world-wide importance, utmost consideration should be given to the many eligible artists in each category before casting your vote.

FINAL DECISION

In all matters relating to this Poll, the NME Editor's decision is final. He reserves the right to disqualify unsatisfactory forms.

Every precaution is taken, safeguarding against more than one coupon in the same handwriting. To ensure the most accurate possible result careful scrutiny is made by the NME.

Vote-counting commences immediately, but the completion of this mammoth task takes time. Results will be announced as soon as possible. Next week a preliminary indication of those "leading the field" will be made.

The climax of the ballot is the great annual Poll Winners Concert. Initial details of this great event will be made in the NME shortly.

NME Poll Voting Form

WORLD'S OUTSTANDING MALE SINGER (Any Nationality)	WORLD'S OUTSTANDING FEMALE SINGER (Any Nationality)
WORLD'S OUTSTANDING MUSICAL PERSONALITY (Any Nationality, vocal or instrumental)	WORLD'S OUTSTANDING VOCAL GROUP (Any Nationality)

In each section BELOW, vote for BRITISH artists ONLY

MALE SINGER	DISC-JOCKEY
FEMALE SINGER	NEW DISC OR TV SINGER (One name selected from the list printed above)
VOCAL GROUP	BEST BRITISH DISC THIS YEAR (First issued in 1965; name one British artist or group and one title only)
VOCAL PERSONALITY (Male or Female)	BEST NEW GROUP (One group selected from list printed above)
RHYTHM-AND-BLUES GROUP	INSTRUMENTAL UNIT (Any size)
TV OR RADIO MUSIC SHOW	USUAL SIGNATURE

Post this coupon in stamped envelope on or before next Wednesday (November 24) to: NME P.O.L.L., 11-17, LONG ACRE, LONDON, W.C.2.

I certify this is my only entry in NME 1965 Poll and I accept the Editor's decision in all matters relating to the Poll.

ADDRESS (Capital Letters)

AGE

CUT HERE

Yardbirds music is defined—or is it?

EPIC has released a new Yardbirds album "Having A Race Up With The Yardbirds." The company defines the Yardbirds "rave up" music as a combination of "basic rock 'n' roll, old-fashioned blues and straightforward country music, MIXED with 'oriental' chords, and played with an improvisational electronic big-band drive!"

● The Dave Clark Five will star in a special on ABC-TV on January 28. There'll be a 17th Century London setting. The company will be Sal Mineso and Phil Spector.

● Columnist Leonard Lyons reports that Elaine Stritch will star in a London production of "Gypsy."

● Theodore Bikel will play the lead in Duke Ellington's forthcoming Broadway musical "Follow Me, Up the Stars" (formerly "Sugar City").

● Frank Sinatra has protested the November 16 showing of a CBS-TV documentary on him, but the programme will go on as scheduled.

● Elektra Records is about to issue an album of Beatles songs—done in baroque style by a small chamber orchestra. The Beatles gave their permission. Title of the set is "Eine Kleine Beate-Musik."

● Frank Sinatra has volunteered to direct Beatty Greer's screen lead, and Sean Connery is acting as Greer's drama coach.

● Mario Lanza hasn't been forgotten. Members of the Memorial Mario Lanza Institute recently

AMERICAN AIR MAIL

By Nat Hentoff

country) because of Australia's stiff laws about non-white immigration.

● Pete Seeger is turning into a composer of hits in addition to his work as a performer. The Birds are selling impressive quantities of his "Turn, Turn, Turn" and there were recent successes by Trial Lopez ("If I Had A Hammer") and Johnny Rivers ("Where Have All The Flowers Gone?").

Sinister Stones

PETE HAMILL, of the "New York Post," describes the Rolling Stones this way: "There is something elegantly sinister about the Rolling Stones."

● They sit before you at a press conference like five unloading switch blades, their faces set in released snarls, their hair studiously unkempt and matted, their clothes part of some private concert, and the way they walk and the way they talk and the songs they sing all become part of some long, long reach for the popular.

BAD NEWS FOR JIM REEVES FANS—

If no film showing, no album from it!



IS Britain's film industry blind? I ask the question because most of the major companies here seem to have no idea of the immense popularity of Jim Reeves—or that this great c-and-w star's hits, like his latest, "If It Really Over," keep him in the charts almost constantly.

Still they continue to ignore the box office potential of "Kimberly Jim," a colour adventure musical which Jim made in South Africa before his untimely death!

Such a film would undoubtedly more than pay its way if released in this country. Even if it were issued as a second feature I am sure there are thousands of fans who would want to see it.

I regret to report, however, that there is still no sign of the movie being shown. Jim's widow, Mrs. Mary Reeves, even came to London to discuss the matter with the Paramount company. Yet there is still no interest from this quarter.

Worse still, Reeves' fans are being denied the chance to hear an album full of Jim's songs from the film!

The man at Decca Records who selects Jim's releases is Pat Campbell. He told me: "I wanted to bring out 'Kimberly Jim' LP this month, but it seems pointless when the numbers are mostly related to the story of the movie."

"I saw the film at a private showing in London some time back. It's not an Oscar winner—but it's a good little story, all about Jim being a diamond hunter in South Africa. It would make an entertaining second feature."

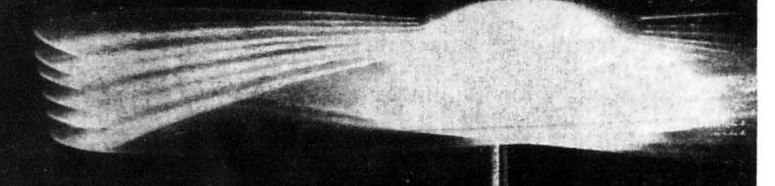
"The songs are good, too. One I like specially is a ballad—sung in that marvellous, brown voiced style—called 'Diamonds in the Sun.'"

After the bad news, some good tidings—Reeves fans need few lack of recorded material from him for several years to come. Like many American artists he often spent weeks in the recording studios and there is a host of songs which have never been released in this country.

Perhaps some should point out to them that the greater percentage of film-fans in this country consist of young people, many of whom are pop fans and admirers of the late Jim Reeves! So what about it?

By **ALAN SMITH**

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STAR QUOTES

FRANK SINATRA to Ed Sullivan on person with most impact on his career professionally: "John Quinlan. You've never heard of him, but he was an Australian opera singer who became a vocal coach. If it hadn't been for his coaching, when my voice was about gone, I'd have had no career. He did it for nothing because I had nothing to give him at the time."

SAYS Dick Clark: "People always ask 'How do you understand teenagers?' There's nothing to understand. They're the same as frumpy old people. All they want is to be accepted, to be loved, to have friends, to always succeed. The only difference, they aren't held down, like old people, by their environment, or their bosses, or their wives."

SAYS columnist Shelah Graham: "You'll know when the Beatles have slipped merely by looking at their hair. They have begun to detest their shaggy hairdos, an associate tells me, but feel it would be career suicide to cut it now. At the first sign of a slump, however, they will rush to the nearest barber shop and cut those locks short, short and shorter."

REPORTS columnist Earl Wilson: "The Rolling Stones rode up to their press conference at the Hilton while still in their limousine which was lifted by a freight elevator. Hilton security officials said they were the only personalities to be taken inside the hotel in a car save for the late President Kennedy who visited here in mid-1963."

'I CAN SAVE AROUND £4-10-0 A WEEK!'

—says Eddie Burrows, 21, from St. Helens. He's a medical orderly with the Lancashire Fusiliers

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YOU CAN JOIN AT 17!

Keith Altham reporting . .

MIDNIGHT, Sunday—into the darkened dressing rooms of the Liverpool Empire club a battered Merseyside policeman. He sits, in order to make himself comfortable, on the thousands of rioting fans outside, at a dusky figure waiting patiently in the corner of the room: "I don't know who you are son but forget about going home. We've had nothing like this for a year and a half. They're trying to turn a jeep over out there at the moment, so you can expect to bed down here."

Liverpool is the city which generally serves its wildest welcomes for groups like the Beatles and the Rolling Stones, but last week it was American star Gene Pitney who got the full treatment — on his first appearance at Merseyside.

"It was the most fantastic scene I've ever witnessed," Gene told me when I saw him at a hotel next day. He was bewildered, exhausted, naturally, just a little pleased in himself.

"It all began when I made a mistake from the theatre to a waiting car after the show. Most of the 600 audience had decided to wait outside. When I got to the car the driver slammed the door in my face! I wasn't mine."

"I turned and raced back to the theatre doors but some other fellow had locked them! About 500 girls descended on me.

"I was one of the Escorts group who got with me. At least one minute was there; the next the crowd got out and they were gone never saw them again!"

The girls gave me up against the doors. I'm trying to tear the skin off my back. I can feel my nails in my chest. I remember thinking—this is the night they got me, Gene! I finally got my first through a judge and the court and the judge says someone outside getting 'ed. I'm dragged inside and that's when it really started."

More police

"The fans realise I am still there all the crowd gets bigger and the police have to call in reinforcements. This officer comes to see me and says they are getting the dogs out. As I say, 'Charming!'"

"About one in the morning they all round this wagon for me and I get through the crowd with a jacket over my head. I have to jump up on the van and this heavyweight document follows behind me. I get one leg trapped on the ground with the other leg in the van and this policeman jumps on behind, pushing me down. Then they begin pulling away."

"Hold it! I yelled, 'there's a leg back there and it's mine.'"

"God knows how I got away in a piece. Anyhow, that's why I'm not hours late for this interview! I thank him for making it at all! This is the last week of Gene's national British tour. He has singing but praise for the audiences of the acts appearing with him. He thanked Lulu, the Mike Crotts."

Spare time

"During those spare moments on the coach between gigs Gene introduced the Rockin' Beatles to an American card game, 'Ace Deuces.'"

"I won £16 and we never played it again," Gene recalled, and gave a satisfied smile.

But publicist Robin Britten, who was also present, informed me that he has been keeping the dollars in Britain by introducing Gene to a British game, "Racing Demon," which they played when Gene went with him to the Isle of Wight recently for some shooting.

"Never play with his mother," warned Gene. "I was half way to the pot with my hand and she destroyed me every time!"

More of a financial asset is Gene's latest disc, "Princess In Rags," up at No. 15 in the NME Chart this



LIVERPOOL GOES MAD FOR GENO!

But it all nearly came to a tragic end

Sound, Peter and Gordon in particular. "See that bottle of after-shave on the mantelpiece?" said Gene. "I think Gordon throws a bottle of that all over himself before he goes out stage. It's great stuff!"

"I was told to wait by me and I'd ask what it was. Finally he got to announcing on stage that 'Gene Pitney thanks I smell great tonight, ladies and gentlemen.' Last week he gave me a bottle."

Gene was so delighted with the attentions at his venue he made one thing quite clear about the next trip: "Gene presents the next tour!"

A number of celebrities have turned up to see the tour, including the Walker Brothers at Washinston, when Gene was able to renew his acquaintance with John's wife, Kathy.

"She had a monster disc in America called 'Night Of A 1000 Stars,'" said Gene. "I knew her when she was with Kathy and the Toaccants."

No choice

"We got four guys in to replace him. I had four tracks I wanted to record for a next A-side. We only did one—'Princess In Rags'—so the choice was then somewhat limited!"

During that session I had to tell the musicians that the new engineers did not know where their volume controls were so if they came to a part in the music that looked important, they were to play loud!

That went down well!

Gene revealed that his next single is a French composition by Charles Aznavour. "It'll be the biggest of all my big hits," he forecasts.

"So big at the end I'm frightened to do it!" Gene concluded and laughed at the thought.

"I won £16 and we never played it again," Gene recalled, and gave a satisfied smile.

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From YOU to US

Russian 'Carnival'

Edited by TONY BROMLEY

is eight years old or not. It's still Elvis and that's all that matters.

E. MILLS of Manchester writes: 'Elvis' records are all good. Songs well sung are sometimes rare in the charts these days. They seem to prefer wordless, noisy pop.'

S. WATFORD, Herts., writes: 'When Tony Jackson departed they still supported great with replacement Frank Allen who came from the Rebel Toppers where he handled bass guitar and vocals really well.'

Why, though, do we have to suffer the voice of Chris Curtis supporting Mike Pender when Frank is far more capable? Chris Curtis has spent many of his TV spots with his so called singing.

JOHN WILLIAMS of Dartmouth in Devon: 'Elvis fans don't care if a record is old or new, it's still Elvis and that's all that matters.'

ONCE again another great Elvis week's FIVE Maxine Bailey of Leeds thought Elvis' new single—made in 1952—was "a load of trash" and that "Crying In The Chapel" was the "sickest record she'd heard in years."

Here are some of the letters from angry readers: MARGARET BRUCE of Hornchurch, Essex: 'Let's see if the Rolling Stones, or one of their contemporaries, have a record made this year, at No. 1 in 1972.'

Another Czechoslovakian reader, MILOS SKLEPA writes: 'Has Tony Springfield ever heard the old Czech ballad "Don't Forget"? It sounds exactly like "Carnival is Over. Long live NME!"'

[T.B.: Tony Springfield told me that "The Carnival is Over" was, in fact, an old Russian folk song. "I heard it when I was in the army, but I have added to the melody and written the English lyrics," he says.]

REGARDING the feature on Radio Caroline in NME, November 5, LEONARD LONGSTAFF, of Halifax, writes: 'During my holiday in Lido de Josty, Northern Italy, last year, I could distinctly hear Radio Caroline while I was in the open air.'

Another letter about Caroline comes from BARBARA REED, of Isleworth, Middlesex, who writes: 'I appreciate Radio Caroline North's all-night programmes, but I do think that if the service is to continue the records chosen for air-play should be a lot better.'

About his next great, are worth listening to. The remainder makes me realise just what terrible records have been made in the past few years.

MANY readers have written about the Royal Variety Show. WALKER of Northwich, Cheshire, writes: 'Why oh why did nasty Springfield have only one number?'

At least she was in the show, unlike last year. But Johnny Hallyday and Sylvie Vartan, who were also on the bill, are hardly known in this country!

D. PULLEN, of Finchley, London, is in complete agreement: 'When will Dusty be recognised as our leading female singer? She got second billing on the Palladium TV and then, to crown it all, got one song on the Royal Variety show! I'm sure the Queen would be pleased if she sang more than the ones by the French couple.'

JEFF ALLEN, of South Miami, Florida, U.S.A., writes in praise of 'Who's the Boss?': 'I've been reading NME ever since I visited England last summer. Your letters contain one of the most interesting parts of the paper.'

But I have noticed that not much is written about the Pretty Things. The group was not extremely popular in the States, but my friends and I consider them the most talented group in England. They have their own style, which is more than can be said for a lot of groups. I play drums in a Miami-based band, the group called the Stoneits. We really die the English style, especially the Things.'

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

TAILPIECES by the ALLEY CAT

GUINNESS Book of Records states Beatles have sold 115 million and Elvis Presley 110 million discs... According to Gene Pitney, sensational news regarding Sony and Cher about to break... ATV curtailed Dave Clark Five and Tony Bennett in Royal Show relay...

with Seekers to follow Rolling Stones at No. 1—but who have outside chance... Col. Tom Parker recently called Ringo Starr: "If Zak can sing and Brian Epstein doesn't sign him, I will!"... Lance Percival brilliant on Sunday's Ennamb Andrews TV show... New nose for Perry Ford of the Ivy League... At "RSG" last week, Jonathan King seen wearing a Donovan cap... Just good friends: Chas Chandler of the Animals and singer Sylvia...

of Small Faces which former Beatles chauffeur Bill Corbett their road manager... Aaron Schroeder (writer of several Elvis Presley hits) publishes next Walker Brothers and Rockin' Berries singles... Ended: disc-jockey Kenny Everett's partnership with Dave Cash... Music publisher Ronnie Scott (not the jazzman) penned Billy J. Kramer's single... Tony Bennett's recording here under Vic Lewis' direction last week revived Ray Noble's "Very Thought Of You"... Rosemary Squires turning soul?

According to P.J. Proby, he was invited before Tom Jones to wax "Thunderball" theme... Mrs. Harold Wilson's favourite comedian — Ken Dodd... How many Cathy Lee Page issued?

After "RSG," how about Cathy McGowan starring with producer Elton John in a series?... Robla Britten a devoted publicist for Gene Pitney... Dublin reader Colla Mannin offers bright suggestion Ken Dodd makes retitled version of Manfred Mann's "Do Wah Diddy Diddy"...

Too affected: Cilla Black's "accident"... Next Rockettes single penned by Unit Four Plus Two's songwriting team Tommy Moeller and Brian Parker... In New York, Harry Secombe hospitalized with mumps... P.J. Proby's constant companion Boogo Woolf making cabaret appearance at Bertie Green's Astor Club... Did Dave Davies of the Kinks inspire hairstyle for Paul and Barry Ryan?... On BBC-TV "Billy Cotton Show," comedian Ted Rogers cracked: "The Rolling Stones can't bear children, but some of their fans can!"... Don Arden is personal manager

Palladium musical director Billy Rosebert enthusiastic about Shadow's score for Frank Field's pantomime... Unlikely that Shirley Bassey will join Tom Jones fan club... Cracked Kenneth Wolstenholme: "A noted disc-jockey was voted a Miss on 'Jake Box Jury'..."

Interviewed by Weston Taylor ("News Of The World"), Tom Jones uncomplimentary to Beatles—besides sounding congested... Expect Gerry and the Pacemakers in Top 30, also Marianne Faithfull... Currently in London: Paul Anka's father, music publisher Andrew Anka...

On Tuesday, Gene Pitney introduced by Paul McCartney to Slough audience... Evelyn Taylor says Savoy Hotel offered Sandie Shaw cabaret extension... Seems like Roy Orbison is crawling back... Flipside of Fourmost's new release revives Frankie Lymon's "Why Do Fools Fall In Love"... Marty Robbins one of Val Doonican's favourite singers...



Gagging it up—the FORTUNES (l to r) ANDY BROWN, BAMEK Pritchard, Rod Allen (sitting), Glen Dale and David Carr.

Have Fortunes been influenced by Beatles on current hit?... Good reports of Len Barry's act from America... Grande-IV paying John Lennon and Paul McCartney fantastic fee... Great admirer of Matt Monro's vocal ability—Dean Martin... BBC-1 repeating Barbara Streisand's TV show... Not issued: Cilla Black's version of current Susan Maughan single... 208 chief Geoffrey Everett plant series of Paul and Barry Ryan programmes... U.S. TV series starring Sammy Davis starts January... Eye chief Louis Benjamin worried about current Top 30... Paramount



Blues singer WILSON PICKETT is making many friends in Britain. When he opened at South of St. James Club, his backing group included three of the Animals! He did well on "Bibi," too!

"do not sound a trumpet before thee, as the hypocrites do in the synagogues and in the streets, that they may have glory of men" Mat 6:2

MICK SOFTLEY

head Howard Koch wants to co-star Frank Sinatra with Britain's Julie Christie... Their managers Harvey Lisberg and Charlie Gouldman keen to improve status of Herman's Burt Bacharach's output has decreased... Marion Ryan visiting America, while sons Paul and Barry Ryan tour this month with Yardbirds—Manfred Mann package... Who's causing trouble for Who? Memo to Bernard DeBonty: why not book Liza Minnelli for Talk Of The Town?... Will Lew Grade bring back Bruce Forsyth as Palladium TV compere after Jimmy Tarbuck?... Her U.S. date prevented Petula Clark's Royal Show appearance... Tommy Steele has waxed since for Al Bennett's liberty label... Death of Dorothy Kilgallen, noted U.S. columnist...

Tom Jones' teeth capped... Donovan's manager now Donald Leitch, his father... Publicist Mel Collins no longer with Phil Solomon's organisation... In Sydney this month, Nat "King" Cole's widow singer Maria Ellington makes cabaret debut... Finally, Judy Garland and actor Mark Herron tied the knot... Cripian St. Peter's new single from Barry McGuire's LP, "The Revolution Kind" Sony's next single... Burt Bacharach's "Story Of My Life" (No. 1 Michael Holliday hit) revived by Bobby Vee... He rides a bicycle, but Paul Jones buying his wife a car...

Judith Durham of the Seekers much slimmer... When Frank Sinatra named him his favourite singer, Tony Bennett's earnings doubled... Health condition of Ray Charles causing concern... Is Ken Dodd creating new cult?... Herman greatly admires Elvis Presley's personal manager, Col. Tom Parker... After giving "kiss of life" to Dean Martin, a man was drunk for three days!

RECORD OF THE WEEK!

THE KINKS

Till The End Of The Day

7N 1981

EPs by Allen Evans

NAT "KING" COLE (Capitol) sings four "My Fair Lady" bits—1 Could Have Danced All Night, On The Street Where You Live, Get Me To The Church On Time, I've Grown Accustomed To Her Face. All top-drawer recordings.

FREDDIE AND DREAMERS (Columbia) a love rocking bill into A Windmill In Old Amsterdam, Do The Freddie, A Love Like You, and I Wonder Who The Lucky Guy Will Be.

FRANK IFELD (Columbia) uses Hong Kong Blues as the title tune of this zip-along EP. Hold Me Thrill Me Kiss Me, An Anonymous Phone Call, and What A Way To Spend A Day completes the set.

SHADOWS (Columbia) keep their high instrumental standards with this "Sound Of The Shadows" EP featuring Brazil, Lost City, Deep Purple, and Windhammer.

BEACH BOYS (Capitol) "Concert" EP brews up a storm with Little Old Lady From Pasadena, Papa-Oom-Mow-Mow, Let's Go Trippin', and Johnny B. Goode.

GEORGIE FAME (Columbia) burns up the music—as the sleeve illustration shows him doing—as he rips through Move It On Over, Walking The Dog, Hi Heel Sneakers, and Rockin' Pneumonia And The Boogie Woogie Flu!

NME popword

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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Compiled by reader KEN INCE, of Wigan.

- Across 5 Had 22 hits in 5 years!
- 7 Swagman singer?
- 8 Mick - - - - -
- 9 "Ready, Steady" was told to do this
- 10 Bachelor
- 12 Righteous Brother
- 13 Radio at sea?
- 17 The crowd to be
- 18 What links Sonny 3 to Cher?
- 20 Before Jacks
- 21 Financial sunset
- 23 Told to RSG artists
- 25 John Steel is one
- 27 Bing Crosby's number
- 28 Frank Ifeld plea
- 29 Jazz fields
- Down 1 Manfred
- 2 Baby Please
- 3 Louis Louie fellows
- 4 What a Wyman
- sets in restaurant
- 5 One night - - -
- 6 James Bond
- 11 Record label
- 12 Twenty-eight
- 14 When y o applied
- 15 Mick's rival?
- 16 - - - - - AM Turning
- 19 Always changed
- 22 Dylan and Bruce van once
- 24 Hammer is one
- 25 Bart-y
- 26 If it isn't

ANSWERS NEXT WEEK

BRITAIN'S TOP SOLO GUITAR STAR

BERT WEEDON

plays

HIGH STEPPIN'

H.M.V. POP.1485

THE SWINGING NEW HONKY-TONK GUITAR SOUND

THE DEEJAYS

COMING ON STRONG

BM 56 034

LYNN HOLLAND

OH DARLING HOW I MISS YOU

BM 56 035

TRACY ROGERS

HOW LOVE USED TO BE

BM 56 029

OVER AND OVER | S T REALLY OVER

Recorded by THE DAVE CLARK FIVE on Columbia DB. 7744

Recorded by JIM REEVES on R.C.A. 1488

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