

*new*  
**MUSICAL EXPRESS**

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

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**CLIFF·SPENCE·HERMAN**

**Cilla Black Overlanders**

**TOP POP NEWS**

No. 9  
**THE RIVER**

**KEN DODD** on Columbia DB 7750  
—WONDERFUL NEW DISC!—

**HOME**

(WHEN SHADOWS FALL)

**DELLA REESE** on HMV POP 1504

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



**FONTELLA BASS** (above)—is staying high in the Chart with "Rescue Me" at No. 13. After a short tour here she flew home to America on Thursday (yesterday).



**HERB ALPERT**—No. 3 in the Chart with "Spanish Flea" pictured with **ANDY WILLIAMS** when he guested on the singer's American TV show.



**KEN DODD'S** two hits "The River" (No. 9) and "Tears" (No. 15) are both falling, but he's still riding high in the "Humpty Dumpty" pantomime at the Birmingham Theatre.



**SPENCER DAVIS** (left). How did he feel knocking the Beatles from No. 1? See Question-time, page 3.



**OTIS REDDING'S** "My Girl" has n't stopped climbing the Chart yet. This week it moves up three places to No. 11.



**CILLA BLACK**—after almost a year's absence — comes crashing back into the Chart with "Love's Just A Broken Heart," at No. 14, the week's highest new entry. Our picture shows Cilla as she appears in panto at Wimbledon Theatre.

**GENE PITNEY**



ARTHUR HOWES presents

**MIKE COTTON SOUND**

**THE JUST 5**

**SUE AND SUNNY BILLY BOYLE**

**"1-2-3" LEN BARRY**



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LUTON, A.B.C.	Wednesday, Feb. 16th	6.30 & 8.45
CHESTER, A.B.C.	Thursday, Feb. 17th	6.15 & 8.30
BOLTON, Odeon	Friday, Feb. 18th	6.15 & 8.30
CHELTENHAM, Odeon	Saturday, Feb. 19th	6.15 & 8.45

MANCHESTER, Palace	Sunday, Feb. 20th	5.45 & 8.00
DONCASTER, Gaumont	Monday, Feb. 21st	6.15 & 8.30
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EAST HAM, Granada	Saturday, Feb. 26th	6.30 & 9.00
SOUTHAMPTON, A.B.C.	Sunday, Feb. 27th	5.15 & 7.45

**BOOK NOW!**

As she crashes into the Chart after almost a year's absence...

GORGEOUS, MARVELLOUS and LOVELY! SAYS CILLA BLACK

I BUMPED into Little Red Riding Hood just as she was rushing out of the woods, holding her vivid scarlet cloak and clutching tight on to her basket of goodies.

No, I haven't gone slightly crackers. It's just that I've been to see Cilla "Little Red Riding Hood" Black—appearing in pantomime at Wimbledon, and deliciously, deliciously happy to see herself busting open the NME Chart once again.

Take a look at the list on page five and you'll notice that her disc "Love's Just A Broken Heart" has made the week's highest chart entry at No. 14.

This would be a creditable achievement for any artist. But when it's your first single for almost a year—as it is with Cilla—then it's a triumph well worth talking about.

Why the delay anyway? She put down the basket of goodies and told me: "It was one of those things. You could say that 1965 was my year of being abroad (I was all over the place), but I still had time to record dozens of songs.

"Some of them were for LPs, mind. I suppose I did about four or

By KEN MASON

five for a single, and I thought they were fantastic until I recorded them. I still do, I mean, they're good songs, but they just didn't seem to come out right when I did them!

"Oh, it was so worth waiting for this one. It's marvellous, lovely and gorgeous, and I love it.

"Kenny Lynch and Mort Shuman wrote it, and one day Kenny phoned me up and said: 'I've got the song that'll make your next single. Come along and hear it.'

"Everybody used to do that. 'I've got a great song, they'd say, 'it'll be a No. 1.' I used to go along, but somehow they never seemed to be right.

"I suppose that was what was going through my mind when I went along to see Kenny and Mort. But when I heard it... oh, I was so knocked out. I thought it was so tremendous.

"I didn't know what to do about an arranger, but do you know what? Mort said he would arrange it himself. I think it's great when a writer can do the arrangement like that, because he knows just what's wanted... the mood, everything."

"I said I'd noticed a change in her voice on this disc... she seemed to be soft-pedalling to suit the mood, and the song seemed all the better for it. I wondered whose idea this had been.

"She was very firm. 'Mine.' She said emphatically. 'I hate to be told how to sing at a session. I don't mind people casually suggesting something, but the way it's done in the end... I like that to be my decision.'

"I think my voice has mellowed a lot since I started. I've got more sense of control. I just used to enjoy myself in the past. I kind of just sang as it happened.

"Now I plan it all out. I know how I'm going to sing at a certain point. I know when to take a breath, and when to hold it.

"Sunny, I used to think all those coloured singers were just soulful, that their singing was just a big rave-up thing. I never dreamed they had hours of rehearsal. Now I rehearse all the time."

Not having a disc in the charts certainly had an effect on Cilla, even though she was so busy it hardly seemed to matter.



KEITH: the quiet one

KEITH POTGER is probably the quietest of the Seekers. He sits looking at you with calm green eyes and an inscrutable face. And if Judith, Athol and Bruce are the "do-ers" in the group, Keith is the watcher and the listener.

In his quiet but determined way he is just as much a part of the team as the rest of them. But he admits himself: "I'm a person who doesn't show very much emotion. I like to keep things within myself."

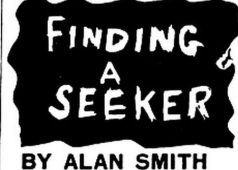
I suppose it figures that Keith once had very studious and serious intentions of becoming a doctor—until music got in the way!

He confesses: "After that, music became a big thing with me, and the only subjects I passed at college were the ones that entertained me. I had to come to terms very quickly with my idea of being a doctor.

"Anyway, I remember suddenly getting a desire to teach myself as much music as possible—and I'm afraid it took up far more time than it should.

"I didn't know Athol then, I guess it was about 1959 when we met and I first started singing with him, and on and off we've worked together ever since.

"It wasn't a full-time thing. After I left school I got a job as a salesman in a record shop. A comefdown from wanting to be a doctor? I suppose it was, if you think of it



like that. But I had to be somewhere where there was music.

"Anyway, this store really was the place—y'know? Everybody went there. It was a kind of mecca for musicians. Working there brought a kind of status.

"That store really was my little world for a while, but it's kind of amusing to look back now. It's only natural that I've changed to some extent.

"What kind of changes? Well, I suppose I'm a little more confident. I don't think I get nerves any more, except that I get slightly... only slightly... jittery on stage.

"It's a funny thing, but I think being in a group helps a great deal. When you're out there together it's almost as if you're giving each other mental support.

"Before the Seekers really got under way I did a couple of amateur contests as a solo singer, and I know I suffered far more nerves that way."

"I asked him what he thought he might be doing five or ten years from now. He thought about it long and seriously.

"I don't know... I think I'd like to invest in construction, probably in Australia. I don't think the Seekers will be together as they are at the moment—but speaking personally, I'd also want to be connected with music in one way or another.

"Another thing, I don't think I'll live permanently in Australia. My ideal would be to commute between there and London. This would be great. It would give me the best of both worlds. London is a kind of hub for the rest of the world these days, in so many

things. I wouldn't want to miss it... about his marriage tomorrow (Saturday) to an attractive Bournemouth bank clerk named Pamela Powley.

The wedding-to-be has already made headlines, so Keith has had time to adjust to possible reactions from the fans. "And they've been very good," he told me. "I've had greetings telegrams and lots of good wishes.

Grinned

He sat up in the chair and grinned a wide grin—his first since we had met, an hour earlier. "Actually, the pop business is a far bigger thing over here. The hit parade is more of a focus in Britain than Australia. And sometimes the fans' enthusiasm... well, it takes me by surprise!"

I can imagine it, really. Keith is a fine, self-taught musician—he plays the recorder and banjo as well as 12 string guitar—but there's something about his quiet and sensitive personality that doesn't go with screams and fan madness.

Apart from his music he's happiest when he's lazily pottering away with vintage cars, or looking around for antiques—although he loves surfing when he can get it, and eating vast meals dosed in curry.

Next week: BRUCE WOODLEY—who talks about songwriting.

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# CABARET DEBUT SCARES CLIFF

## Ex-Shadow TONY MEEHAN helps prepare act

How would you feel if—as Britain's top male singer, and with all eyes riveted upon your every move—you were suddenly confronted with a challenge you had never before encountered in your career? Like Cliff Richard who, in ten days time, faces his British cabaret baptism.

Remember, he isn't being eased gently into this medium—he's being plunged in right up to his neck, at what is probably Britain's most famous night spot, the Talk Of The Town.

If you were in this position, would you feel apprehensive—perhaps even a trifle scared? I can assure you that Cliff does!

Mind you, this is something which Cliff has always desperately wanted to do. Back in November, I reported his ambition to play the Talk Of The Town, and even went so far as to suggest that impresario Bernard Delfont should take note of this. And who knows, maybe he did. For last week, the NME was able to make the exclusive revelation that this ambition had been realised.

Now that this engagement has been confirmed, I asked Cliff about his reactions. It was then that he told me how nervous he was at the prospect. He went on:

"Of course from my point of view, this is the ideal way in which to break into cabaret. You can't, by any means, describe the Talk Of The Town as an intimate venue. It's quite an unusual place, really. Instead of having its regular patrons, like most night clubs, it tends to attract the fans of the artist appearing there. So, from that point of view, I hope that I shall be in familiar surroundings.

"I had a meeting last week with my manager, Peter Gormley, and ex-Shadow Tony Meehan who is helping me prepare my act. We decided that it would be wrong to attempt something drastically different. After all, I don't consider myself as a Buddy Greco.

"So we shall stick largely to the type of material which is expected from me. But I shall be introducing a couple of new numbers into my act.

"I've come across an old Frank Sinatra number which I like immensely, called 'My One And Only Love,' and we're going to put that in. And I shall also be doing 'My Colouring Book,' which I have recorded, but which I have only performed live on one occasion and that was on television.

"And in emphasis of the importance of keeping within my own sphere, we decided to include one out-and-out raver, to represent the rock 'n' roll phase of my career, and we've settled

### By DEREK JOHNSON

on 'Dizzy Miss Lizzy'.

"I shall be working with the Shadows throughout—in later, they will be the basic core of my act. But where the house orchestra is needed—such as for the opening routine and ballad accompaniments—it will be used.

"The Shadows will be doing their own 25-minute act before I come on, and then I shall do an additional 40

or 45 minutes. Well over an hour altogether."

With Cliff and the Shadows committed to a Talk Of The Town season for four weeks, I asked how this affected work on the film version of "Aladdin," which was due to go into production at about this time.

"Well, the film has been delayed because of script difficulties," Cliff replied. "To tell you the truth, it

was because of the film hold-up that we were able to accept the cabaret booking. But if all goes well, we should get started on the picture as soon as the cabaret season ends."

Cliff's mention of Tony Meehan prompted me to ask exactly what function he was filling in the Richard entourage at the moment.

"Notre Patronne is still my recording manager, but Tony is helping out

tremendously in a variety of ways," he explained. "He's helping me to select material, as well as to routing it and shape the backing. And as I say, he's also assisting me in working out my Talk Of The Town act.

Tony hasn't yet taken part in any actual recording sessions with me, but he has participated in a couple of the Shadows' sessions—and they were very impressed by the new sounds which he was responsible for creating."

As it happened, Tony was taking his first session with Cliff on the evening I spoke to him (Monday)—and it is highly probable that Cliff's next single will emerge from the tracks which were being recorded.

"We are doing two up-tempo numbers," said Cliff. "And the next single will either be one of those, or a ballad called 'Visions' which is already in the can. We shan't make a decision until we're able to compare them.

### Delighted

"But I must say I like 'Visions' immensely, and if it isn't my next record, I'll make sure that it's issued as a single sooner or later!"

Cliff concluded by saying how delighted and grateful he was at the continued success of his current hit, "Wind Me Up," particularly as it was given a somewhat mixed reception by the critics. "I'm glad that relieved! That I was one of the few who, at the time, recommended it."

"When it first came out, a lot of people regarded it as a semi-Christmas disc, because of its references to toy soldiers," Cliff chuckled. "But I can promise you that nothing was further from our minds when we recorded it in July, two-and-a-half years ago!"



# PAUL AND BARRY RYAN



### CONDUCTED BY KEITH ALTHAM

your national heritage has had on your career?

SPENCER: I've always had a yearning to sing. I'm a frustrated singer. It just so happens that we have a guy in the group who is 90 times better than I am.

Q. Would you agree that the excellent and best of previous years has gone out of the hit parade.

SPENCER: If it has I hope we are putting it back. I don't think it's quite true. Look at the Kings' record "Till The End Of The Day," that's a good, raucous bash!

Q. Your manager Chris Blackwell is going to America shortly to arrange a trip for you. Have you any idea of the kind of thing you want to do?

SPENCER: I think the university and college circuits would be our kind of scene. I imagine it will be TV promotion—with luck—to begin with.

Q. Is there anything you regret about your success?

SPENCER: Something that made me very sad was to find that at the ballroom in Aldrie, Scotland, where we played last week they had almost doubled the price of admission. Youngsters who had come all the way from Edinburgh and Glasgow could not afford the admission fee. I'd rather have hundreds of five bob than just a few who can afford the dearer price.

Q. Do your old fans still come to see you now that you're in the hit parade?

SPENCER: A young girl called Ann Davies from somewhere in Surrey came to see us at "Pop In" last week. She has been writing to us almost from the beginning and we've almost as delighted as ourselves with our success. That night she came down to the Marquee where we were playing with a bottle of champagne for us. I found that very touching!

## Question-time with chart-topper SPENCER DAVIS

SPENCER DAVIS phoned the NME from his hotel in Dublin during the middle of the group's Scottish tour last week with the following information: "It's snowing outside—the audiences are great inside—and the amplification gear is blowing inside out. Everything electrical seems to be blowing up on stage."

Q. Do you think of yourselves as the group who knocked the Beatles off the top of the charts?

SPENCER: Not never! The Beatles record sold over a million copies. We've only sold a quarter of that.

The demand for the Beatles disc had diminished and it had only one way to go—down. We're just lucky that we happened to be coming up at the time.

Q. Who do you think will replace you at the top of the charts and how long do you think you'll remain there?

SPENCER: I should think we have about another week at the top, as a number of people will buy the disc simply because it is number one. I'd like to see the Walker Brothers replace us because Scott has a fine voice, but I think

Herman and Herb Alpert must be in the running.

Q. What are the greatest advantages and disadvantages of a number one disc?

Firstly it's like having a ticket to anywhere in the world. People see the name at the top of the NME Chart and want to know who we are, for perhaps the first time. It opens up all the big TV programmes and, naturally, increases our value to booking agents who will pay better money. The disadvantages are that everyone will expect us to follow up with

another number one and some critics will say we are slipping if we fail to top again. We never expected "Keep On Running" to make the top. I don't expect the follow-up to either!

Q. A parallel was drawn between your success as "the group's" group this year and George Fane's success last year at the same time with "Yeah Yeah." As George was not able to repeat his success do you think your group will go the same way?

SPENCER: I think some of George's ideas were a little too wayout! His follow-up "In The Meantime" was a little too cool. I'd like George like mad but I think if we were to produce a wayout disc we would be digging our own grave.

Q. What was the record you helped produce last week?

SPENCER: It was "The Elbow," a disc by some friends of ours, the Harris. We became friendly with them on the Rolling Stones tour and they asked Stevie to provide some backing voices and me to advise on the session.

### Rumour true?

Q. Is it true that Electra Records in the U.S. approached you to make a disc with Paul Jones and Jack Bruce of the Manfreds for the American market under an anonymous name?

SPENCER: Paul Jones approached Stevie to do a vocal. Mull to play bass and Jack Bruce on a disc on which Paul would play harmonica. It would not be under a pseudonym but the disc is really a personal venture—a bluesy thing—which would appear on a very small label.

I don't know what the contract situation is on this but nothing has been recorded yet.

Q. As a Welshman living in Birmingham moving to Potters Bar what influence do you think

**Julie Rogers**  
**ANOTHER YEAR**  
**ANOTHER LOVE**  
**ANOTHER HEARTACHE**  
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Mercury RECORDS

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**HAVE PITY ON THE BOY**

**DECCA F12319**

# New releases from two top girls . . . . . SANDIE'S MORE MATURE

## DUSTY: GREAT!

"Little By Little"/"If It Hadn't Been For You" (Philips)

**SWINGING!** This is Dusty in rhythmic mood, with an intense gospel and soul inspiration. There's a crashing beat, tinkling piano, and a group chanting the title phrase over and over. Partly dual-tracked, she gives out for all she's worth in this number.

Written by the team responsible for "In The Middle Of Nowhere," and in much the same format as that previous disc, this is great stuff. But its appeal could well be limited to the with-it fraternity, so I don't see it as a potential No. 1.

**Flip:** The other side of Dusty! She glides smoothly and warmly through this sensitive and melodic rockaballad. Nice!

**singles**  
by derek johnson

### NINI ROSSO

"Ballata Della Tromba"/"Evelyn" (Durium).  
Nini Rosso sings! That's the gimmick on this disc, which loses along at an easy-going pace with clavivino and pizzicato strings. After one vocal chorus, his Calvert-type trumpet takes over—then it's back to singing again. As usual, his trumpet work is clean and distinctive, though I wasn't knocked out by his singing.

A smash hit in Italy, but not here. **Flip:** Very similar in every way.

### DOWNLINERS SECT

"All Night Worker"/"He Was A Square" (Columbia).  
The startling opening of twangy reaping guitar and walloping drums sets the mood from the word "go," and it doesn't let up from start to finish. It quickly settles into a fast 12-bar blues, featuring the lead singer—and there's a dynamic instrumental passage.

Written by American r-and-b star Rufus Thomas.  
**Flip:** Again up-tempo, with a preachin'-type lyric, buzzing guitar and swinging rhythm.

### CHRIS FARLOWE

"Think"/"Don't Just Look At Me" (Immediate).  
About time young Chris had a hit, and I'll stick my neck out and say that this'll do the trick for him!

He sings with a freasy and genuine spirit, carried along by a tremendous driving rhythm.

Everything about his delivery—his breathing, phrasing and intense passion—is steeped in r-and-b. Both song and performance sound a bit like the Stones with added brass and saxes—not surprising, considering it's a Jagger-Richard composition!

**Flip:** More blues excitement, with vibes added to the backing. An excellent 'B' side.

### RECOMMENDED

**MIGIL 5** (Pye) feature Mike Felix's replacement, Alan Watson, in their best disc for some time "Pencil And Paper." Hypnotic blue-beat rhythm, blended with a very pleasant and hummable tune. Most enjoyable!

**DELLA REESE** (HMV) projects heartfelt sincerity and depth of feeling into the melodic oldie "Home," with a delicately swaying backing. You'll love it!

**ESCORTS** (Fontana) treat Gilbert Becaud's "Let It Be Me" as a rockaballad, with delightful harmonies, piano and throbbing rhythm. Very tuneful and highly competent. Give it a spin!

**DAVID BALLANTYNE** (Columbia) gives out with a self-penned Latin-styled rocker "I Can't Express It," aided by chirping girls. Although two weeks old, this stimulating disc has only just reached me.

**JOHN BRYANT** (Fontana) sings his country-flavoured "Somebody New" in a related drawl, with plucking banjo and a toe-tapping bounce beat. Happy-go-lucky!



DUSTY



SANDIE

### MATT MONRO

"Beyond The Hill"/"How Do You Do" (Parlophone).

Written by Matt's agent and manager, Vic Lewis and Don Black, this opens with lush sweeping strings—then, after the first stanza, drops gently into a slowly lifting tempo, with an unobtrusive beat and mellow trombones.

Matt sings the beautifully-constructed and thoughtful lyric with vigour, charm and absolute conviction.  
Doesn't have the magic of "Yesterday" but, once bought, it's a disc to cherish indefinitely.

**Flip:** A slice of burlesque—a peppy, brass-stage routine, with the straw hat and cane. By Mike and Bernie Winters.

### Big hit for Fortunes

"This Golden Ring"/"Someone To Care" (Decca).

**L**IKE "Here It Comes Again," another Greenaway-Cook number, Unison vocal, with the boys belting for all they're worth—until it lapses into a subdued solo-voice segment prior to the big finish.

In common with all their discs, the full orchestral backing features powerhouse brass, strings and a steadily compelling beat. A ripe, full sound!

Doesn't have quite the impact of their last disc—but it's another big one.  
**Flip:** Self-penned and similar tempo. An appealing vocal blend with fascinating harmonies, but weaker melodically.

### JULIE ROGERS

"Another Year, Another Love, Another Heartache"/"Don't Waste Your Young Years On Him" (Mercury).

A mid-tempo sing-along with strings, tinkling piano and leaping rhythm. Julie solos the verses with humming support, and the group joins in the oft-repeated chorus.

She's well-suited for this number as she has the big-voice projection which is needed for this type of material.  
It's romantic, sentimental, tuneful—okay for "Teens" fans.  
**Flip:** Pace slackens for a powerful beat-ballad. Dual-tracked with heavenly choir and dramatic scoring.

### "Tomorrow"/"Hurting You" (Pye)

**YET** another Chris Andrews composition, and infused with that infectious martial-shake rhythm which characterised his own "Yesterday Man." Opens with strings, with brass quickly joining in—then throbbing, stomping drums take up the beat, with vibes and chanting group in the background.

Sandie's confidence and maturity increases with every disc, and she's in fine fettle on this track.  
A catchy melody—doesn't have the punch of "Long Live Love," but I prefer it to "Message Understood." **Flip:** Bright, bubbling happy-go-lucky material, with maracas, spirited chanting and a suggestion of calypso.

### INSTRUMENTALS

Crisp brass and invigorating shake beat in Cyril Stapleton's "Theme From 'The Power Game'" (Pye). . . . Another theme, this time the throbbing and dramatic "Thunderball" by Vocalion's Billy Strange. . . . "Hungry For Love" (Piccadilly) is a gay and flirty hand-clapper, highlighting the strings and piano of the John Schroeder Orchestra. . . . New group Sound Sixty-Six are remarkably like Sounds Orchestral, especially the piano, in the snappy "Flight 484" (Decca). . . . Accent on sax and "instrumental" voices in "Waking To Jazz" (Decca) by the Larry Page Orchestra. . . . Fontana's Alan Haven plays superb jazz organ in his revival of "Flamingo". . . . DON'T MISS the Caribbean sunshine of the Baja Marimba Band playing "For Animals Only" (Pye-International), the instrumental with a difference. . . . "Hole In The Wall" (Stateside) by George Stone is a nagging and insistent bluesy thumper, with organ, piano, sax and a smoky club atmosphere. . . . In much the same mould, featuring organ, but not quite such a distinctive sound, is "Be My Lady" (Atlantic) by Booker T. & the MG's.

### ZOMBIES

"Remember You"/"Just Out Of Reach" (Decca).

An intriguing broken-beat opening with drums, bass and solo voice—then it bursts into mid-tempo with crashing cymbals, clattering piano and an unexpected lift. In fact, it's almost like r-and-b waits!

These boys' discs are usually a bit too way-out to be highly commercial, but this should have quite a wide appeal.  
From the film "Bunny Lake Is Missing," I enjoyed it!

**Flip:** This is more like the old Zombies—with strident twangs, driving beat, soulful solo vocal and chanting. Contrast from the other side, but from the same film.

### DANNY WILLIAMS

"Throw A Little Lovin' My Way"/"I've Got To Find That Girl Again" (HMV).

A new style Danny on this disc. Abandoning his usual big ballad approach, he treats us to a gay and contagious little ditty, with a happy bounce beat, pounding drums, hand-claps and a group enthusiastically joining in the chorus.

The lyric's light-hearted and cheerful, the melody's whistleable, and the rhythm's just right for dancing.  
**Flip:** Maintains a mid-tempo pace, but with a shuffle beat and plaintive flavour, enhanced by an imaginative scoring.

### DRIFTERS

"We Gotta Sing"/"Nylon Stockings" (Atlantic).

Typical Drifters material, this—in the same vein as "At The Club." A Mann-Weil composition, with a pounding insistent beat, crashing tambourine and heavily-recorded bass, it features solo voice with chanting and humming. Brass section enters for the reprise.  
It's exuberant, moves like mad and has a great feel.  
Could get a nibble at the charts with sufficient air-plays to help it.

**Flip:** Tempo slows to a sort of shuffle rockaballad, with strings and brass prominent in the ear-catching backing. Cute lyric, hummable tune.

### NEW to YOU

Bob Miller's resident vocalist TONY CRANE dual-tracks his mid-tempo disc debut "Even The Bravest" (CBS), with a startling backing to complete a very colourful track. . . . Medium-fast shuffle "Put Yourself In My Place" was written by the Hollies, and features the falsetto harmonies and girl organist of Pete's EPISODE SIX. . . . Romantic best-ballad "This Is My Wonderful Day" is emotive in refreshingly gimmick-free style by Parlophone's SONIA KENT with lush strings. Tambourine adds a folksy hint to the peppy, bouncer "Think About The Times" (Columbia), written and performed by Manchester unit, the Times. . . . Mainly unison vocal with a crashing beat, harmonica and tambourine for the Patriots' "The Prophet" (Fontana), with a bitter lyric in the Harry McGuire style. Newly-formed Salford group Jason's Generation inject punch and bite into the rumbing "It's Up To You" (Polydor). A pseudo-Dylan protest from a character called ORPHEUS who semi-shouts "My Life" (Red Bird), which is worth the money if only for the swaying harp in the backing. . . . Much more genuinely folksy is the compelling "Will You Follow Me?" by Polydor's PAUL—self-penned, with harmonica and pulsating backing.

## SHOP WINDOW

Gary Sanders is presumably trying to follow in the footsteps of the famous four with "Ain't No Beats" (Warner), but the sound he achieves is more like the Stones. . . . Another version of the Lennon-McCartney number "Girl," this time by Pye's London duo, the Truth, featuring cellos in the backing. . . . Keith Powell and Billie Davis duet a sultry and provocative bluesy thumper, "When You Move You Lose" (Piccadilly). . . . Now visiting Britain, Patty La Belle and her Belles revive "Over The Rainbow" (Atlantic) as a punch-packed soulful best-ballad. . . . "He's A Good Face" (Columbia) by Dean Ford and the Gaylords is a dincer-snapping shaker, with absorbing harmonies and faacetos. . . . Rattling piano, wailing harmonica, steady mid-tempo beat, repetitive lyric, catchy tune and falsetto duet are the ingredients for "Loolee Girl" (Fontana) by the Sounds Of Les And Barry. . . . Philips' folk team, the Serendipity Singers, offer a novelty number with an irresistible bounce beat, "Plastic"—and on the same label, Gibraltar team Los Cinco Ricardos sparkle in the Latin-flavoured "La Yenka," a great party disc. . . . Unusual song from Nancy Sinatra, "These Boots Are Made For Walkin'" (Reprise), with a compulsive beat, lamboirine and some fascinating bass work. . . . Maintaining his specialised Pony rhythm with its characteristic heavy beat, Lee Dorsey warbles the bluesy "Get Out Of My Life, Woman"—and also on Stateside, there's a blend of double-time railroad rhythm, engine effects, wistful lyric, chanting and country flavour in "The Train" by Eddie Hameaux.

**PHILIPS**

**LITTLE BY LITTLE DUSTY BF 1466**

**LITTLE BY LITTLE DUSTY BF 1466**

**LITTLE BY LITTLE DUSTY BF 1466**



# Sandie Shaw

## New Single Tomorrow



**PE**  
7N 17036

## New Singles

**CHRIS MONTEZ**  
Call Me 7N 25348

**BARRY YOUNG**  
One Has My Name (The Other Has My Heart) DS 16756 DOT

**GARY BENSON**  
That Man's Got No Luck 7N 17032 PYE

**KEITH POWELL & BILLIE DAVIS**  
When You Move You Lose 7N 35288 PICCADILLY

**THE PACKERS**  
Hole In The Wall 7N 25343 PYE INTERNATIONAL

**NINI ROSSO**  
Ballata Della Tromba DRS 54005 DURUM

**EPISODE SIX**  
Put Yourself In My Place 7N 17018 PYE

**MIGIL 5**  
Pencil And Paper 7N 17023 PYE

**NANCY SINATRA**  
These Boots Are Made For Walkin' R 20432 REPRISÉ

**GARY SANDERS**  
Ain't No Beatie WB 5676 WARNER BROTHERS

**THE UGLY'S**  
A Good Idea 7N 17027 PYE

**ROBERT HORTON**  
Shenandoah 7N 17031 PYE

**ORPHEUS**  
My Life RB 10-041 RED BIRD

**THE REVOLUTION**  
Hallelujah 7N 35289

# NME TOP THIRTY

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

(Wednesday, January 19, 1966)

Last This Week	Chart Position	Artist	Label
1	1	KEEP ON RUNNING	Spencer Davis (Fontana)
2	2	DAY TRIPPER/WE CAN WORK IT OUT	Beatles (Parlophone)
3	3	SPANISH FLEA	Herb Alpert & the Tijuana Brass (Pye Int.)
4	4	MICHELLE	Overlanders (Pye)
5	5	LET'S HANG ON	Four Seasons (Philips)
6	6	MY SHIP IS COMING IN	Walker Brothers (Philips)
7	7	A MUST TO AVOID	Herman's Hermits (Columbia)
8	8	THE CARNIVAL IS OVER	Seekers (Columbia)
9	9	TILL THE END OF THE DAY	Ken Dodd (Columbia)
10	10	MY GIRL	Otis Redding (Atlantic)
11	11	WIND ME UP	Cliff Richard (Columbia)
12	12	RESCUE ME	Fontella Bass (Chess)
13	13	LOVE'S JUST A BROKEN HEART	Cilla Black (Parlophone)
14	14	TEARS	Ken Dodd (Columbia)
15	15	MICHELLE	David and Jonathan (Columbia)
16	16	LIKE A BABY	Len Barry (Brunswick)
17	17	ENGLAND SWINGS	Roger Miller (Philips)
18	18	TAKE ME FOR WHAT I'M WORTH	Searchers (Pye)
19	19	YOU WERE ON MY MIND	Crispian St. Peters (Decca)
20	20	SECOND HAND ROSE	Barbra Streisand (CBS)
21	21	MERRY GENTLE POPS	Barron Knights (Columbia)
22	22	1-2-3	Len Barry (Brunswick)
23	23	A GROOVY KIND OF LOVE	Mindbenders (Fontana)
24	24	A HARD DAY'S NIGHT	Peter Sellers (Parlophone)
25	25	MIRROR, MIRROR	Pinkerton's Assorted Colours (Decca)
26	26	TAKE ME TO YOUR HEART AGAIN	Vince Hill (Columbia)
27	27	TO WHOM IT CONCERNS	Chris Andrews (Decca)
28	28	THE VERY THOUGHT OF YOU	Tony Bennett (CBS)
29	29	YOU MAKE IT MOVE	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)

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

by courtesy of "Billboard" (Tuesday, January 18, 1966)

Last This Week	Chart Position	Artist
1	1	SOUNDS OF SILENCE
2	2	WE CAN WORK IT OUT
3	3	SHE'S JUST MY STYLE
4	4	FIVE O'CLOCK WORLD
5	5	DAY TRIPPER
6	6	NO MATTER WHAT SHAPE
7	7	THE MEN IN MY LITTLE GIRL'S LIFE
8	8	A MUST TO AVOID
9	9	AS TEARS GO BY
10	10	YOU DIDN'T HAVE TO BE SO NICE
11	11	JUST LIKE ME
12	12	FLOWERS ON THE WALL
13	13	EBB TIDE
14	14	THE DUCK
15	15	BARBARA ANN
16	16	JENNY TAKE A RIDE
17	17	MY LOVE
18	18	SPANISH EYES
19	19	ATTACK
20	20	LIES
21	21	CRYING TIME
22	22	OVER AND OVER
23	23	SATIN PILLOWS
24	24	A WELL RESPECTED MAN
25	25	THUNDERBALL
26	26	UP TIGHT
27	27	SANDY
28	28	I GOT YOU
29	29	GOING TO A GO-GO
30	30	LIGHTNIN' STRIKES

### BEST SELLING LPs IN BRITAIN

(Wednesday, January 19, 1966)

Last This Week	Chart Position	Artist
1	1	RUBBER SOUL
2	2	SOUND OF MUSIC
3	3	MARY POPPINS
4	4	SECOND ALBUM
5	5	MY GENERATION
6	6	TAKE IT EASY WITH THE WALKER BROTHERS
7	7	TEARS OF HAPPINESS
8	8	HELP!
9	9	MY NAME IS BARBRA TWO
10	10	THEIR FIRST LP

### 5 YEARS AGO

TOP TEN 1961—Week ending Jan. 20

Last This Week	Chart Position	Artist
1	1	POETRY IN MOTION
2	2	ARE YOU LONESOME TONIGHT?
3	3	I LOVE YOU
4	4	SAVE THE LAST DANCE FOR ME
5	5	PORTRAIT OF MY LOVE
6	6	PEPE
7	7	IT'S NOW OR NEVER
8	8	PERFIDIA
9	9	COUNTING TEARDROPS
10	10	BUONA SERA

### 10 YEARS AGO

TOP TEN 1956—Week ending Jan. 20

Last This Week	Chart Position	Artist
1	1	SIXTEEN TONS
2	2	THE BALLAD OF DAVY CROCKETT
3	3	LOVE AND MARRIAGE
4	4	ROCK A BREATHIN' BOOGIE
5	5	LOVE IS A MANY SPLENDOR (RED) THING
6	6	ROCK AROUND THE CLOCK
7	7	THE BALLAD OF DAVY CROCKETT
8	8	MEET ME ON THE CORNER
9	9	LOVE IS THE TENDER TRAP
10	10	ROCK ISLAND LINE

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Ribbons and Roses  
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She Waits For Him  
c/w Norma Jean 202028




# MUSICAL EXPRESS

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## Beatles, Cliff, Hollies, Herb, Animals in new disc blitz

**THE Beatles, Cliff Richard, the Shadows and Herb Alpert all have EPs scheduled for release; albums are due from Cilla Black and Fontella Bass, and there are new singles by the Animals, Hollies, Peter and Gordon and Gerry and the Pacemakers.**

The Beatles' EP has Paul McCartney's "Yesterday" as its title track. Other numbers—all from their last but one album, "Help!"—are "It's Only Love," "You Like Me Too Much" and Ringo's solo "Act Naturally."

On its International label, Pye issues next week the LP "Herb Alpert's Tijuana Brass Meets Zorba The Greek." Two EPs out the following Friday (February 4) are Cliff Richard's "Wind Me Up" (including "The Time In Between") and "Sound Of The Shadows No. 2." The Animals' next single, "Inside Looking Out," is their first for Decca and the first to be penned by Eric Burdon and Chris Chandler. Produced by Tom Wilson it will be issued on February 11.

Out the same day are the Hollies' next, "I Can't Let Go," Peter and Gordon's "Woman," and Gerry and the Pacemakers' "La-La-La," penned by Gerry.

### CILLA WAXES 1-2-3

Cilla Black—who leaps into this week's NME Chart at No. 14 with "Love's Just A Broken Heart"—has waxed several recent hits, including "1-2-3" for inclusion on an album as yet untitled to be issued at the end of next month.

Manfred Mann's "Oh No Not My Baby" is one of the hits included on a Fontella Bass album "The New Look," which Pye issues on the Chess label on February 4. Other tracks include "Rescue Me" and "You've Lost That Lovin' Feeling."

## Beatles back at U.S. No. 1

**AFTER slipping down a place to No. 2, the Beatles' "We Can Work It Out" steps up again to top next week's Hot Hundred published by "Billboard." But the flip side "Day Tripper" has fallen to No. 13 cables Nat Hentoff.**

Two new British records enter the chart—the Walker Brothers' "My Ship Is Coming In" at 87 and the Searchers' "Take Me For What I'm Worth" at 100.

Records going up the chart are—previous positions in brackets—the Rolling Stones' "As Tears Go By" 6 (9), Petula Clark's "My Love" 9 (17), the Kinks' "A Well Respected Man" 19 (24), David and Jonathan's "Michelle" 36 (47) and Hedgehoppers Anonymous' "It's Good News Week" 48 (52).

Remaining in the same positions are Herman's Hermits' "She's A Must To Avoid" at No. 8 and the Who's "My Generation" at No. 77.

## DODD - BIG TV SERIES?

**KEN DODD** is expected to host his own Sunday night BBC-1 series this summer. The NME understands that the singing comedian is being signed by the BBC to star in a variety show which will pose a major opposition to ABC-TV's "Blackpool Night Out."

Frankie Howard will almost certainly take over "Blackpool Night Out," which has been compered for the past two seasons by Mike and Bernie Winters.

## OVERLANDERS, HOLLIES RADIO BOOKINGS

**THE Hollies and the Fourmost** are featured in the Light's "All In One"—new title for the currently-running "This Must Be The Place"—on Monday, January 31. Also set are the Roving Kind, Janie Marden and Danny Street. New comper is Sean Kelly.

Other bookings for the series are Billy J. Kramer and the Dakotas, the Karl Denver Trio, the Wedgewoods, June Marlow and George Moody (February 7); the Fortunes, Brian Poole and the Tremeloes, Rog Whitaker, Jackie Lee and Johnny Towers (14th).

● In another lunch-time series, "Joe Loss Pop Show," the Overlanders guest on Friday, February 11. The St. Louis Union are a late booking for today's show (21st), replacing the injury-hit Manfred Mann group.

## Vince Hill to Holland, waxing LP, new single

Vince Hill, who climbs to No. 27 in this week's NME Chart with "Take Me To Your Heart Again," flies to Holland for two days next Wednesday to star in two radio shows. He was this week recording a new single and tracks for an LP called "Have You Met Vince Hill," which will be issued early in March. Vince starts a series of cabaret weeks at Manchester Southern Sporting Club, doubling with Offerton Palace, on January 30. He continues at Hull Westfield Country Club (February 6); Newcastle (21st); Barnsley Monk Bretton Club (27th); and Greaseborough Social Club (March 6).

### PITNEY TOUR DATE CHANGE

The Gene Pitney - Len Barry tour which opens at Ipswich Gaumont on February 12, will not be visiting Birmingham on February 20. Instead the show will play Manchester Palace on that date.

### JEANS, SILKIE, POOLE RADIO

The Swinging Blue Jeans and the Silkie guest in the Light Programme's "Easy Beat" on Sunday, February 6. Brian Poole and the Tremeloes are set for Sunday week (30th).

# HERB ALPERT VISIT SET; ORBISON LIKELY NOW

## Roy may tour with Walkers, Overlanders

**HERB ALPERT** and the Tijuana Brass, who jump to No. 3 in the NME Chart this week, fly to London in March to make their British TV and concert debuts. Another likely American visitor is Roy Orbison who will probably tour this spring after all—possibly on a bill with the Walker Brothers and Overlanders.

Most important engagement of Herb Alpert's visit with the Tijuana Brass will be the filming of their own lengthy spectacular for BBC-TV. They will also make a guest appearance in BBC-1's "Black And White Minstrel Show."

A concert at Hammersmith Odeon on Saturday, March 12, has been fixed for the group. There is a possibility that they will play a second concert, but as they do not arrive in London until 9 pm on March 11, and fly out 60 hours later, this may well prove impracticable.

The brief visit, which is the only available time in Alpert's crowded schedule, is being set up by the Vic Lewis Organisation. "Details have been fully agreed with Herb Alpert, and we are now awaiting the signed contracts from the States," Lewis told the NME.

**Roy Orbison is virtually certain to tour Britain for Arthur Howes** beginning in March, it was learned from Nashville on Wednesday. He was expected to make his final decision by this weekend.

Roy previously announced that he would not tour here again until the autumn.

Stars being negotiated to join him on the package include the Walker Brothers and the Overlanders.

## MONRO FREE AGAIN

Matt Monro arrived back in London on Sunday following his detention in the Philippine Islands over alleged breach of contract. After depositing 3,500 dollars with the court he was allowed to leave the country. But hearing of the action is still pending.

Matt was able to appear in the Light Programme's "Pop Inn" and "Parade Of The Pops" this week after all. He has also been added to this Sunday's "Easy Beat." Another new booking is Rediffusion's "Five O'Clock Club" on Tuesday, February 1.

### BERRIES BLACKPOOL SWITCH

The Rockin' Berries have been signed for a four-month summer season at Blackpool. The week after all. He has also been added to this Sunday's "Easy Beat." Another new booking is Rediffusion's "Five O'Clock Club" on Tuesday, February 1.

The Barron Knights are now confirmed for Frank Ifield's summer show at Great Yarmouth ABC opening on June 18.

## Gerry, Walkers, Fury - 'Stars'

**GERRY and the Pacemakers, Small Faces, the Uglys and Salena Jones complete the line-up for ABC-TV's "Thank Your Lucky Stars" on Saturday, February 5. Billy Fury joins the Animals and Lulu in the February 19 show.**

The Walker Brothers, already booked for next Saturday (29th), return to the series on March 5. Other new bookings include Jackie Trent (29th), the Four Pennies (February 12) and Carol Deane (26th).

Milo Lewis takes over as director of the series tomorrow (Saturday) from Keith Beckett. But reports that it is changing its title and content were denied by ABC officials. "It is booked in its present form until the end of September," a spokesman told the NME.

## CLARK, RYANS FOR SULLIVAN SHOW

**THE Dave Clark Five and Paul and Barry Ryan join Britain's big line-up for America's "Ed Sullivan Show" next month.**

Dave Clark flies to New York for a live appearance on the show on February 20—a week after the Rolling Stones and Tom Jones co-star.

The Ryan twins join the Animals on the Sullivan bill on February 6.

## SCOTTISH TOUR FOR THE MINDBENDERS

**THE Mindbenders—who make their NME Chart debut this week—start a short Scottish tour next Friday. They visit Perth Civic Hall (28th), Edinburgh Top Storey (29th), Ayr Bobby Jones Ballroom (30th), Montrose Loarno (February 2), Elgin Red Shoes (3rd), Nairn Balmorhea (4th) and Tain Town Hall (5th).**

This weekend the group plays ballroom dates at Wigan Casino (tonight, Friday), Margate Dreamland (Saturday) and Manchester Belle Vue (Sunday).

The group's "A Groovy Kind Of Love" is being rush released in America on the Smash label. It will compete with a cover version by Patty La Belle and the Belles.

### RAYMONDE JOINS DECCA

Musical director Ivor Raymonde joins Dick Rowe's recording team at Decca on February 1.

## New composer pens Seekers next disc

**THE Seekers' next record will be the first not penned by their songwriting recording manager Tom Springfield. Title is "Some Day One Day" and it was written by American Paul Simon—one half of the Simon and Garfunkel singing duo which topped the U.S. chart at the beginning of this month.**

But the record is not being issued until March 11—five or six days before the Seekers are due back from their Australian tour which is combined with a visit to America for a return appearance on the "Ed Sullivan Show."

The group's agent Eddie Jarrett will set up a string of concerts for them soon after their return. He is also considering several new international offers.

## More Who dates

New ballroom bookings for the Who are Leigh Beachcomber (January 31), Nottingham Britannia (February 1), Farnborough (8th), Liverpool University (14th), Sheffield Squire (15th), Newcastle A-Gogo (17th), Dumfries Drill Hall (18th), Northwich Memorial (19th) and Manchester Oasis (20th).

They then play High Wycombe Town Hall (23rd), Chesterfield Victoria (24th), Shropshire Wellington (25th), Boston Gliderdrome (26th) and Eltham Baths (28th).

## Peters joins Walkers

Crispian St. Peters—in the chart with "You Were On My Mind"—has been signed for two of the three Walker Brothers' Sunday concerts with the Spencer Davis group next month—at Portsmouth Guildhall (13th) and Liverpool Empire (20th).

Other new bookings for the Decca singer are Amphil Parkside on Sunday week (28th), Margate Dreamland (29th), Peterborough Palais (February 5), Manchester Domino and Princess (6th), Bromley Court (9th), Worthing Assembly Rooms (10th), Malvern Winter Gardens (15th), Dunstable California (18th), Gravesend Co-op (25th) and Birmingham Plaza (26th).

## STARS ON 'SCENE'

Dusty Springfield guests on Granada-TV's "Scene at 6.30" next Tuesday. The Small Faces are fixed for Wednesday.

Already booked for the programme the following week are Chad Stuart and Jeremy Clyde (31st), Vic Dana (February 1), Eddy Arnold (2nd), Four Pennies (3rd) and Inez and Charlie Foxx (4th).

## Goldie signs with Andrew Oldham disc label

**A MERICAN singer Goldie, who parted from her group the Gingerbreads in October, has signed a recording contract with Andrew Oldham's Immediate Records. Her first disc—still untitled but possibly a Mick Jagger - Keith Richard composition—will be issued on February 4.**

Mike Vickers, lead guitarist who has temporarily left the Manfred Mann group, makes his disc debut on February 4 leading the Mike Vickers Orchestra. The disc—called "Eleventy One"—is released on Columbia.

Tony Rich, who previously recorded for Oriole as Tony Shevton, has his first disc "Save Your Love," issued next Friday on Piccadilly.

American actor Steven Roy and London girl Pamela Howard make their disc bow next Friday on Fontana as Steve Rowland and Pam, with "We Stand Closer Together." Steve appears in the film "The Battle Of The Bulge" now on general release.

Other disc debuts next Friday are by the Hot Springs, from Bath—"It's All Right" (Columbia); the Time—"Take A Bit Of Notice" (Pye) and the Blueberries, from Chesterfield—"It's Gonna Work Out Fine" (Mercury).

## In the Charts at No. 26 PINKERTON'S (Assorted) COLOURS



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### ★ POP-LINERS ★

**DUSTY SPRINGFIELD** guests in Peter Cook and Dudley Moore's "Not Only... But Also," BBC-2 on February 19 ● Manfred Mann and the Graham Bond Organisation are in Light Programme's "Jazzbeat" tomorrow (Saturday) ● Al Jackson, the Applejacks vocalist quit the group at the weekend to embark on a solo career. The Applejacks are continuing without him while a replacement is sought ● Mark Natchez will tour Australia, New Zealand and Tasmania for 4-5 weeks from February 2 ● American singing stylist Nancy Wilson is featured in her own BBC-1 show next Thursday (27th), accompanied by the Ted Heath Orchestra ● Kenny Ball's Jazzmen join Roy Castle in BBC-1's "Kathy Akin Show" tomorrow (Saturday) ● Henry Mancini and Vic Damone join Bobby Darin in BBC-1's "Andy Williams Show" next Friday (28th).



# THE ANIMALS AGAIN





## Tom Jones flying back from U.S. to sing new disc on TV

**TOM JONES** will interrupt his next U.S. visit and return to London for a week to promote his new single "Big Man Cry." Decca has put release of the record back one week to February 11 to tie in with his brief stay.

In order to fly back to London immediately after his next "Ed Sullivan Show" appearance on February 13, Tom has cancelled a string of concerts in Canada.

He will undertake TV and radio dates here before returning to New York on February 21 to film the "Sammy Davis Show." Already set are "Ready, Steady, Go!" (18th), and a tele-recording of "Thank Your Lucky Stars" (for transmission 26th).

Jones began his first tour of Australia with Herman's Hermits this week. He travels from there direct to America.

### Bachelors, Doonican cabaret bookings

**THE Bachelors** are booked for a week in cabaret at Newcastle La Dolce Vita from March 27. Val Doonican begins a week at the same venue on Sunday week (30th) and he is also set for Stockton Tito's (February 13).

Another cabaret booking for the Bachelors is Bradford Lyceum club (week beginning March 20).

Nina and Frederik's booking at Stockton Tito's, reported recently, has been brought forward one week to February 20. Their booking at Newcastle's La Dolce Vita is put back one week to February 27.

### debut on LP?

advertisers' act at London's Talk Off—exclusively revealed in last issue for a Columbia LP. Their season finally confirmed.

led four weeks starting Monday, filming plans for "Aladdin" are being 3), their cabaret season could appear nightly (Sundays excluded) at m — half-an-hour earlier than the earlier timing will subsequently be

ows, Tony Meehan, is now assisting of Cliff's records. Together, they e. One may be selected for Cliff's

ows, Tony Meehan, is now assisting of Cliff's records. Together, they e. One may be selected for Cliff's

### INJURED MANFRED OUT OF HOSPITAL

**PAUL JONES**, who sustained a broken collar bone when the Manfred Mann group was involved in a car accident last weekend, has now been discharged from hospital. The other Manfreds have fully recovered from their minor injuries.

Owing to Paul's incapacity, all the group's bookings until this Sunday have been cancelled. But it is hoped that they will be able to resume commitments next week—with Paul's shoulder still in plaster.

Bookings immediately cancelled are Hornsey Town Hall today (Friday), Nelson Imperial (Saturday), Manchester Jig Saw Club (Sunday) and Wolverhampton Civic next Friday.

### Eddy Arnold next week

**AMERICAN** country-and-western singer Eddy Arnold, who was managed by Col. Tom Parker before Elvis Presley, arrives in Britain tomorrow week (29th) for a series of TV and radio dates.

TV dates already set are ABC's "Eamonn Andrews Show" (January 30), Granada's "Scene At 6.30" (February 2), BBC-1's "Top Of The Pops" (3rd) and "Juke Box Jury" (12th). Arnold will make BBC Light radio appearances on "The Peter Murray Show" (January 29), "Pop Inn" (1st) and "Saturday Club" (5th).

### WHO: NEW DISC ON RSG

The Who introduce their new single "Circles" in Rediffusion's "Ready, Steady, Go!" next Friday (28th) (repeated by Granada and Tyne-Tees on February 3). It is hoped that Stevie Wonder will appear in tonight (Friday's) programme after all.

American r-and-b star James Brown tops the bill on February 18. Georgie Fame and the Blue Flames are set for the following week (25th).

## DONOVAN: FILM, U.S., JAPAN, AUSTRALIA

**DONOVAN** is expected to start work on his first feature film at the end of June. He has written the script himself and will have a major acting role as well as singing several numbers. A spokesman for Donovan told the NME that two companies are bidding for production rights.

A heavy overseas itinerary will occupy Donovan for much of the time before shooting commences. He flies to New York on February 18, appears in his own one-man concert at Carnegie Hall the next day, planes to Canada for a single concert in Toronto, then undertakes a ten-day season in Los Angeles.

Donovan will also make three TV appearances during his American visit. He begins his European tour on March 18, during which he will visit in succession Germany (seven days), Austria (two days), Switzerland (three days), France (five days), Belgium (three days) and Holland (five days). He embarks on a three-week tour of Australia, Japan and Hong Kong early in May.

A surprise from Pye this week was that Donovan's next single "Sunshine Superman" was not included in the company's release schedule for next week—as previously planned.

## Overlanders: Palladium TV this Sunday

**THE Overlanders** have secured their most important engagement to date, with an appearance in ATV's "London Palladium Show" this Sunday (23rd). The booking follows their jump to No. 4 in this week's NME Chart—a leap of 11 places since last week.

Pye report a "fantastic demand" for the group's recording of "Michelle." Their spokesman told the NME that in less than three weeks since release date, sales figures are now approaching a quarter of a million.

As reported last week, the Overlanders have completed their first LP. Titled "Michelle," the album is now scheduled for release by Pye next Friday (28th).

Latest one-nighter bookings for the group include Malvern Winter Gardens (next Tuesday, 25th), Bristol Corn Exchange (26th), Oldbury Hen and Chicken (30th), Chatham Town Hall (31st), The Osborne Marine (February 4), Nelson Imperial (12th), Streatham Silver Blades (14th), Stevenage Locarno (16th), Peterborough Palais (19th) and Camberley Agincourt (20th).

### Scots tour for the Colours

**PINKERTON'S Assorted Colours**—in this week's NME Chart at No. 26 with "Mirror Mirror"—have been set for a short Scottish tour next month. They will play six ballroom dates from February 9, at venues still to be fixed.

The group's latest English ballroom dates for this month are Coventry Adios Minors Club (tonight, Friday), Ramsey Gaiety (tomorrow), Camberley Agincourt (Sunday), Southampton Royal Pier (Wednesday), Nunceaton Royal College (Thursday), Wheatley (nr. Oxford), Bridge Hotel (28th), Stevenage Bowle Lyceum (29th), and Luton Cricket Club (30th).

Next month they play Gloucester Stonehouse (2nd), Burnley Locarno (3rd), Staines Town Hall (18th), Peterborough Palais (19th), Llanelly (24th and 25th) and Manchester Oasis (26th).

### DAVID, JONATHAN OFF TO AMERICA

David and Jonathan fly to America with their recording manager, George Martin, for a two-week promotion trip from February 3. The visit coincides with their current transatlantic hit "Michelle."

During his stay Martin will also discuss U.S. release of material produced by the independent disc company in which he is a partner, Associated Recordings. From New York he will go to Hollywood.

### PITNEY, DUSTY, FURY, BARRY RADIO DATES

**GENE PITNEY** and Len Barry, who begin their British tour next month, co-star in the Light Programme's "Saturday Club" on February 19. They are joined by Billy J. Kramer and the Dakotas, the Soulmates and Antoinette.

Billy Fury and the Gamblers return to the series the following week (26th). Also set are Georgie Fame and the Blue Flames, Peter and Gordon, the Tony Jackson Group and the Mike Cotton Sound.

A strong line-up for the February 12 show includes Gerry and the Pacemakers, Lulu, Unit Four Plus Two, the Four Pennies and Chris Farlowe.

Dusty Springfield is a late booking for Saturday week (29th). Completing the February 5 bill are Crispian St. Peters, Tammy St. John, the Puppets and newcomer Tony Rich.

### An Ivy leaves the League: disc deal

**JOHN CARTER** has quit the Ivy League and is almost certain to be replaced by Tony Burroughs, once a member of the Kestrels with Roger Greenaway (David of David and Jonathan).

Carter, who recently announced his engagement will continue his songwriting partnership with Ken Lewis. Their hit includes "Fossing And Turning." Lewis remains a member of the Ivy League.

Carter will also record new artists for the independent record production company he has formed with Lewis, and manager Terry Kennedy. Their first release is Neil Landon's "Waiting For Someone" next Friday.

### FREDDIE'S NEXT BY DAVID, JONATHAN?

**FREDDIE** and the Dreamers' next single is to be issued on March 4. A title has not been fixed but it is likely to be a Roger Greenaway-Roger Cook (David and Jonathan) composition.

In order to promote the new record, their pantomime "Aladdin" at Manchester Palace will not, after all, be extended by a week. It now ends on March 12 as originally planned. Instead, due to the show's success, matinees have been increased from two a week to six.

So far set to promote the next disc are ABC-TV's "Thank Your Lucky Stars" on March 5, and BBC-1's "Pinky And Perky Show" the following day.

### Kinks plan regular satire EPs

**A NEW** composition by Kink Ray Davies satirising the boutique business is likely to be the title track of a new EP to be issued by the group in mid-February.

Co-manager Robert Wace told the NME this week: "It will be a new policy for the Kinks to release an EP of this kind every three months, taking a cynical look at conventional trends and fashions."

Davies has also completed two compositions which are under consideration by Dave Berry and the Moody Blues. He is collaborating with "A Whole Scene Going" composer Barry Fantoni on material for a jazz-pop LP.

The Kinks fly to Denmark on February 12 for two days followed by a week's tour of Holland. Also finalised is a tour of Belgium and France for one week from March 12.

### Dodd panto success

Ken Dodd's pantomime at Birmingham Theatre has been extended by a week and will close on March 12.

### BASSEY TV ON AGAIN

Shirley Bassey will after all record a 45-minute spectacular for BBC-2. The show was cancelled last week when Shirley's sudden illness prevented her completing the tele-recorded production for screening on February 15.

Shirley has now recovered and will tape the show on Tuesday, but a new transmission date has not yet been fixed.

# PAUL AND BARRY RYAN



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Concluding

THE



STORY

By ANDY GRAY

● LAST WEEK I traced Sinatra's rise to fame and his loss of it in the early 1950s. Here is how he climbed back and continued to win fame to the present day.

FRANK SINATRA observed in 1952: "Last year was the darkest year of my life. I got nowhere." He realised that he had to work hard on his career to get it going again—or disappear from the scene entirely.

He changed his record label, from American Columbia, where he had feuded with chief recording manager Mitch Miller, to Capitol, where he was given Nelson Riddle as his conductor and arranger, a partnership that soon was to become famous.

He also had his eye on a film part—not the starring role but one he wanted to play very much. He told his agent, Abe Lastfogel, of the William Morris Agency, to go after it for him.

Frank was in Africa with his wife Ava, who was then making "Mogambo," when the cable arrived: COME BACK, HAVE AUDITION LINED UP FOR THAT PART—LASTFOGEL.

Frank was on the next plane out. He auditioned (something he didn't want to do) and after some waiting and a short interview about money ("I said I didn't care what they paid me," he says, chucking at the thought today), he got the role.

He won the Academy Award of 1955 for the Best Supporting Role with "that part." Few can forget his performance as Maggio, the little Italian who fought for his dignity and was beaten to death by a sergeant in a U.S. Army stockade in "From Here To Eternity." It was a great triumph for Frank, because he had proved to all Hollywood that a singer could act.

He picked up, in 1954, another acting role in "Suddenly," as the would-be assassin of an American President (seen on TV recently), then went back to a musical, "Young At Heart," with Doris Day.

He made four movies in 1955, all of which helped his stature. "Guys and Dolls" was a hit musical; "The Man

KINKS GO FOR SPIDER SOUND



KINKS (l to r) PETE QUAIFFE, MICK AVORY, DAVE DAVIES and brother RAY.

With "The Golden Arm," about drug addiction, a great dramatic success; "Not As A Stranger," which gave him more acting scope as the young doctor; and "The Tender Trap," a light comedy.

He became a film producer for his next picture, "Johnny Concho," in which he acted as the cowboy who didn't like gun play, his only 1956 production.

Hit musicals

In 1957 he made another four pictures—two hit musicals in "High Society" and "Pal Joey"; a drama called "The Pride And The Passion," set in Spain; and a comedy "The Joker Is Wild," based on the life story of his pal, comedian Joe E. Lewis, in which he sang "All The Way."

He saw him making "Some Came Running," with Dean Martin, about getting back into civilian life after the Services; and "Kings Go Forth," about the Riviera in wartime.

His three films in 1959 were "Cannon," a big scale spectacular; "In The Heat," a comedy from which one of his single hits, "High Hopes," emerged; and "Never 86 Fow," war in the Burmese setting.

He made his next film, with the Clan "Ocean's 11"—set in Las Vegas, a gangster comedy during 1960; and in '61 did "The Devil At Four O'Clock" with Spencer Tracy, an Eastern drama.

"The Manchurian Candidate," a drama about brainwashing; and "Sergeants Three," a burlesque Western with his Clan again, took his time in 1962 and the next year he made two more films, "Come Blow Your Horn," a Jewish comedy from Broadway; and "Four For Texas," another comedy Western with the Clan.

His total number of films in 25 years is 42, which is very good going.

One of his next will bring him to London and will be based on Francis Clifford's novel, "The Naked Runner," in which he will be the American Special Operations officer who is

demobbed in London and stays on there. Just as Frank's movie career has prospered, so has his recording prowess. He found many hit songs in the films he made, from "From Here To Eternity" onwards.

Although Frank has had several single hits in the past ten years, including "Everybody's Twisting" (a topped up version of "Everybody's Truckin'" from a decade before), he is primarily an LP multi-millionaire.

Frank as a business brain is almost as famous as Frank the singer and actor. He has his finger in many prosperous firms, including a film company, music firm, an interest in the Sands Hotel and the Villa Capri restaurant in Hollywood, and until recently, his own disc label.

Pocket money

He did a deal with Warner Brothers, the film and record colossus, which put some million dollars in his pocket ("That's what I call pocket money," he cracked) and also made him one of the top executives of Warner Brothers.

He hasn't married again since his divorce from Ava Gardner, despite several "near misses" with Juliet Prowse (whom he met in "Cannon") and others, to his present ardent friendship with Mia Farrow.

He is a proud father, with two, Nancy and Frank Junior, of his three children doing well in show business and making records for Reprise label. And he has said he has no ideas about retiring now that he has passed 50. As he says: "Like the song, I'm gonna survive to a 100." We all hope so.

SINATRA SENDS THANKS

REG COOPER—of Coupers of Chatham, the Kent record dealers—was very pleased when his phone woke him at 2.30 last Saturday morning. The reason: on the other end of the line, said the operator, was Frank Sinatra, calling from Burbank, California. He had a message thanking Mr. Cooper for his congratulations advertisement in last week's Sinatra Supplement. It read: IF EVER YOU MAKE A RECORD HERE IS ONE THIN SINGER READY TO DECLARE A COOPER MESSAGE.

This is only one of the messages and telegrams that Sinatra sent to advertisers in last week's NME Supplement—including Marsdens Record Shop, Waltham Cross and Alex Strickland's Soho Record Centre.

THE mysterious Spider Korner who plays "seven" string guitar and "roams the world," is the musical influence behind the Kinks' next single, Dave Davies revealed to me in a London pub last week.

Spider is a little known American blues singer. Dave told me. "He gets these fantastically weird chords by having the extra string on his guitar."

"A friend of mine recently lent me some of his records and I was fascinated by the hypnotic tempo he uses on the numbers. Rather like the effect the Stones obtained on 'Satisfaction.'" "We recorded several parts of the new number last week with just three of us at the session. Pete on bass—Ray on drums, and myself on guitar. The number starts off with our usual sound and then splits up in the middle. The basis of the sound comes from some of the things Spider has played."

About three years ago when Ray was playing with a folk group here in London, the legendary Spider crawled in and borrowed Ray's guitar.

"We never saw him again," grinned Dave. "He's kind of a Gipsy—just roams the world."

The number itself, which was written by brother Ray, is still on the acet list but most important development for Dave is that he has written the "B" side. His first.

Impressed

"Usually I get an idea for a song and Ray will say 'but listen to this' and that's the end of my effort but this time he was really impressed by my song."

I mentioned the ups and downs of their new hit "Till The End Of The Day" in the NME Chart and Dave nodded.

"I think sales fell off for a short period over one weekend which would account for the early set-back but I've always had faith in this one. I told Ray it would be a Top Ten hit although he was not so sure himself."

In view of Ray's consistent remarks that he might leave the group I asked Dave if he thought the Kinks could carry on without him?

"He might say he would give up—but he never would," said Dave. "I know him. Let me explain the kind of character Ray is. When we were at school Ray was a keen sprinter. One year he was beaten by someone who was not half as good as he was."

"He was bitterly disappointed in himself and declared he would give up running for ever. He didn't, of course. He trained in secret and the following year he beat the same runner by yards. Ray just doesn't give up."

By KEITH ALTHAM

"Funny thing—I dug out an old school photograph this morning of Ray winning a race. He is right in the foreground breaking the tape and on the horizon is another minute figure behind him. It was only when looked behind it that I realised it was Pete!"

Dave informed me that Pete is currently suffering from a John Lennon complex.

"He's got an exercise book in which he writes down all these weird stories," said Dave. "He went to see Frank Muir at the BBC with them a few weeks ago and Frank gave him some advice."

I remarked that Dave was looking happier, swattier and healthier than of late.

"Oh, it's the farming life for me," declared Dave ordering up another pint. "Early to bed and early to rise, I was up at 10.15 this morning," he announced proudly.

Future plans for the group include an American tour with Gene Pitney which is being negotiated for two months time and an EP featuring the Boutique Business which Ray is writing.

"Meanwhile we are taking care of the two tallest men in the world (managers Robert and Grenville Collins)," grinned Dave.

"Poor Robert is getting very thin and has lots of pills. He picks up the phone to speak to our road manager Sam Curtis and says 'What have they done now and takes a green pill."

"Then he gets our publicist on the other line and says 'Did they do that?' and takes a red one. It's very sad. We must take better care of them."

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# I wish I could stay home all the time says HERMAN, now in Australia

FOR most people a trip to some sunny land at this time of year would be something to look forward to but the prospect of flying to Australia, New Zealand, Japan and Singapore didn't appear to fill Herman with too much excitement.

"I would like to be in Britain all the time," he explained. "But we all realise how important it is to travel as much as possible in order to become internationally known."

Already Herman's Hermits have conquered the American and most of the European markets. Now they are setting out to take over the Southern hemisphere.

Part of the group's export drive involves recording in foreign languages and when I met them at London's Kingsway Studios they were busy cutting two numbers in French.

Present at the session were managers Harvey Lisberg and Charlie Silverman, producer Mickie Most, French songwriter Danielle Gerard and recording manager Claude Ebrard, who was helping Herman with his French pronunciation.

Herman was in a glass cage singing merrily when I arrived. Mickie Most was sitting in front of an enormous panel dotted with knobs and switches, while Charlie and Harvey chatted in a corner with the two Frenchmen.

After exchanging insults with Hermits Barry, Keith, Lek and Karl, I asked them how they felt about their forthcoming tour. "We quite enjoy travelling," said Karl, "and we want to see as many countries as we can."

He looked thoughtful for a moment and then went on: "When we finish this coming tour we'll have been to 13 countries — and that's in 18 months."

Mickie Most flicked one of the switches on his "dashboard," and into a microphone asked Herman, still singing in the glass box, to repeat the last verse. "The French want quite right," he said.

"Sorry, I had a frog in my throat," said Herman as he felt about laughing. No one else did.

The number perfected, Mickie informed everyone that they could go home. Herman appeared in the control room and suggested we went for a meal.

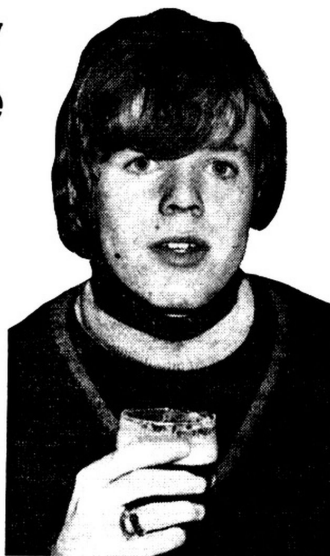
On the way to the Knightsbridge restaurant, I asked him why it was that whenever his records started clanging, he had to leave the country.

"It really is impossible to judge when a record's going to get into the chart," he said. "And this tour has been fixed for months. Possibly we should be here to promote it but we have taped quite a few TV spots for transmission while we're away."

"It's certainly not a case of bad management or mix-ups of any kind. I feel that Herman's Hermits are one of the most fortunate groups around. All the people around us are the best there are."

"Our agent Danny Betesh, managers Harvey and Charlie and Mickie Most who makes our records—they're all very talented people and they're great guys to work with."

By NORRIE DRUMMOND



# NEW to the charts 'Michelle' now hit for David and Jonathan

DAVID and Jonathan's "Michelle" is the disc a lot of people thought had had it . . . because the Overlanders' version seemed to have pinched all the sales when it crashed into the NME Chart last week.

But you can't keep a good record down . . . and this week, David and Jonathan are hot on the heels of the Overlanders with a vengeance! They jump into the list for the first time at No. 15.

Actually, pop fame isn't anything new for one member of the duo—David. I knew him when he was Roger Greenaway of the Kestrels, that highly-professional group which toured with the Beatles and appeared on "Sunday Night At The London Palladium" before it split up in March of last year.

What happened? Says Roger: "We'd been together a long time, doing one-nighters, cabaret. The lot. We had quite a few records out, too. Then a couple of us wanted to go our own way and one left to be a policeman!"

After this Roger looked around for a while until he met another Roger—Roger Cook. They decided to form an act together, and they called

themselves David and Jonathan.

Since then their joint career has gone zooming towards stardom in fantastic leaps and bounds. First they wrote "You've Got Your Troubles," which the Fortunes took right up to No. 1 in the NME Chart. Then they were signed by no less than George Martin, the Beatles' recording manager. George told me: "I had tremendous faith in these boys. I heard a demonstration tape they had made, and I jumped at the chance of recording them. They have that something special necessary to go really far in the pop business: a lot of talent, and a distinctive style."

George's Beatles connections, of course, meant that David and Jonathan were among the first to hear this great Lennon-McCartney song, "Michelle," which is being compared to "Yesterday." But the Overlanders seemed to have stolen the thunder until now.

As it is, if they were to stretch a point or two, David and Jonathan could claim to have had a hit disc in the charts for several weeks now. They provide the backing sounds of the Peter Sellers' single, "A Hard Day's Night."

ALAN SMITH

Hit-makers DAVID and JONATHAN, David's on the right.



# From YOU to US

Edited by TONY BROMLEY

IAN CUNNINGHAM (Renfrew, Scotland): Surely ATV realises that it's now time to scrap the Palladium show. Since the "new" formula has failed and no one seems to have any other ideas, I think an imported show should be considered to replace it.

My own suggestion would be to get the American "Ed Sullivan Show" where we would be able to see top British and American acts.

PADDY McGRATH (Omagh, Co. Tyrone, Ireland): Already the Beatles have lost one opportunity of making another EP which would equal or outsell "Twist And Shout" by failing to release "Yesterday" as the title-track on an EP.

However with "Giri" or "Michelle"—both great songs—they have another golden opportunity. Let's hope the group doesn't throw it away a second time.

T.B. An EP which includes "Yesterday" is, in fact being issued by the Beatles (see centric pages).

MIKE SELWAY (Lancaster): I would like to congratulate Spencer Davis on his No. 1 record but at the same time I would like to add a note of caution. Exactly the same time last year another

group tipped the Beatles from No. 1. This group was also tops in their brand of music and had been widely acclaimed for a long time.

It was of course Georgie Fame, who has had a pretty lean time chart-wise for the last six months.

M. MARSHALLSAY (Westbourne): I also being a Pearchers fan agree that they are getting a raw deal (NME January 14). They must be this country's most polished pop group. (And that includes you-know-who).

They are natural and professional. Come on record-buying public let's not lose this brilliant group.

Several readers have written regarding last week's NME feature on the Who. Here is a selection from their letters.

MISS G. STONE (Bournemouth): Thank you very much for your article on the Who. Now we know where to stand. Although I haven't always agreed with others who say it is the fans who keep recording artists where they are, I do now.

If this is an example of the Who's thanks to their fans who have religiously bought their records and paid

to see them, then it is a pity they ever started recording in the first place.

ANGELA BYRD (Weymouth, Dorset): If Pete Townshend continues talking about Who fans the way he does, the group won't have any fans left. If he thinks so little of the fans why does he get up on a stage and play for them?

Morons and Idiots can't possibly appreciate what the Who are trying to do. He must find it extremely frustrating that nobody with any intelligence takes notice of them.

DEREK JOHNSON writes: As it is impossible to reply to them all personally, may I through these columns, thank the 168 readers who wrote to me about my Annual Chart survey? Special thanks for the many points I have received, covering every conceivable aspect of the hit parade—both in Britain, and in countries the world over.

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# Life-lines of THE OVERLANDERS



Laurie Mason



Peter Bartholomew



Paul Arnold



Terry Widlake



Dave Walsh

Real name:  
Birthdate:  
Birthplace:  
Personal points:

Laurie Mason,  
November 11, 1940,  
Middlebrough,  
St. Ives, 11 st.; blue  
green eyes; dark brown  
hair.

Peter Bartholomew,  
May 20, 1941,  
Andover, Hants,  
dft. 11m.; 10st. 7 lb.;  
green eyes; dark brown  
hair.

Paul Arnold Friavell,  
August 18, 1942,  
Coventry,  
dft. 4in.; 12st. 9 lb.;  
hazel eyes; dark brown  
hair.

Harry Terence Widlake,  
April 21, 1942,  
Birmingham,  
dft. 5in.; 12st. 9 lb.;  
brown eyes; brown hair.

Dave Walsh,  
August 10, 1947,  
Birmingham,  
st. 5ft. 10in.; 10 st. 4 lb.;  
green eyes; brown hair.

Parents' names:  
Brothers and sisters:

Ernest and Ethel  
Eunice.

Edwidge, John, Michael,  
Elizabeth.

Guitar, piano,  
Bloxham Public School,  
Banbury, Oxon.

Harry and Betsy,  
Irene and Malcolm.

Frank and Vera,  
Christine, Gillian and  
Tracer.

Instruments played:  
Where educated:

Piano, harmonica,  
Worthing High School.

Guitar, piano,  
Bloxham Public School,  
Banbury, Oxon.

Piano tuition and vocal  
training at school.

Base guitar,  
Moseley Grammar School,  
School of Photography.

Piano tuition.

Musical education:  
Age entered show  
business:

22,  
Odeon, Littlehampton.

20,  
Hampstead Town Hall,  
1961.

19,  
In school pantomime.

20,  
Trinfalgar Hotel, Birm-  
ingham, 1963.

16,  
Shard End Community  
Centre.

Former occupation:

Income Tax collector,  
Typewriter salesman.

Assistant in music pub-  
lishers and a Thames  
bus hand.

Trainee manager in  
retail grocery trade.

Photographic lab tech-  
nician.

Insurance brokers  
clerk.

Favourite colour:

Turquoise.

I'm not colour  
conscious.

Blue/racing green.

Blue.

Navy blue/brown.

Favourite food:

Chinese; rice puddings.

Indian.

Indian curries; roast  
beef and chips.

Pizza pie.

Chinese.

Favourite drink:

Milk.

White wines (iced).

Tea.

Tea.

Choke and milk.

Favourite clothes:

Casual (Pale colours).

Suits and casual.

Casual.

Casual.

Casual.

Favourite singers:

James Brown, Stevie  
Nicks.

Wanda Jackson.

Dinah Washington.

Fontella Bass.

Fontella Bass.

Favourite actor/  
actress:

Duffy Duck, Sophia  
Loren, Virna Lisi.

Hayley Mills, Natalie  
Wood, Burt Reynolds.

James Mason, Tasmanian Devil, Ava  
Gardner.

Peter Sellers, Audrey Hepburn,  
Duffy Duck.

John Wayne, Peter  
Sellers, Jack Palance,  
Sophia Loren.

Favourite groups:

Lennon/McCartney,  
Goffin/King.

Beatles, Beethoven,  
Barron Knights, Kinks,  
Rockin' Berries, Beatles.

Lennon/McCartney,  
Barron Knights, Beatles, Hollies.

Fortunes, Beatles,  
Rolling Stones,  
Spencer Davis.

Beatles, Beach Boys,  
Spencer Davis.

Hobbies:

Tape recording and  
singing writing.

People, places, travel,  
guitars.

Collecting antique guns,  
songwriting.

Hot baths, cinerama  
pics, radio, driving,  
Germany, chips.

Photography and  
records.

Miscellaneous likes:

Sincere people, tins of  
rice pudding.

People, places, travel,  
guitars.

Fresh air and fresh  
faces. To visit my  
home in the country.

flad drivers, British  
Customs, channel cross-  
ings.

Giving a good perform-  
ance on stage, cars,  
money.

Miscellaneous dislikes:

People without a sense  
of humour, empty tins  
of rice pudding.

Temperamental people  
like me, my spelling  
and people who don't  
like my spelling.

My Mum's dog.

The nearest person who  
can cook good food.  
Beethoven to Beatles.

Depends what mood  
I'm in.

Best friend:

Several.

My Mum's dog.

To remain in show  
business for as long as  
I can.

To own a nice house  
in a warmer climate.

To become an accom-  
plished musician.

Tastes in music:

Varied but prefer good  
blues.

Varied. Blues and most  
folk.

Depends what mood  
I'm in.

Modern jazz, trad, big  
bands.

To be successful in the  
business.

Personal ambition:

To be happy in my  
work.

To entertain people for  
as long as they need  
entertaining.

To get to No. 1.

To be successful in the  
business.

To be successful in the  
business.

Professional ambition:

To succeed in record  
production.

To succeed in record  
production.

To succeed in record  
production.

To succeed in record  
production.

To succeed in record  
production.

# BRITISH GOLD DISC SCOOP

**A**CCORDING to the latest figures from the Record Industry Association of America, of the eleven gold records of 1965, seven were British—Petula Clark's "Downtown," Herman's "Mrs. Brown You've Got A Lovely Daughter," "I'm Henry VIII I Am," Stones' "Satisfaction," and Beatles' "Eight Days A Week," "Help!" and "Yesterday."

● Almost unknown two years ago, the Supremes grossed more than a million and a half dollars in 1965.  
● That Motown sound is spreading. In 1965, the Detroit record firm led all others in total single record sales. In 1964, Capitol, thanks to the Beatles, was the leader.

## American Airmail

By Nat Hentoff

● It looks like the next big score from a Broadway musical will be that of Cy Coleman and Dorothy Fields from the forthcoming show, "Sweet Charity." Songs from the musical have already been recorded by Tony Bennett, Peggy Lee, Al Hirt, Barbara Streisand and Robert Goulet, among others.  
● According to Leonard Lyons, Johnny Dankworth, who wrote the score for "Darling," has been signed by producer Joseph Levine Sinatra describes his part, "but he has some class." Sammy cracks: "This boy is too good! He doesn't play in my films any more."

## Rodgers and Beatles

**S**AYS composer Richard Rodgers: "I couldn't write for the Beatles. I don't know how. If I tried, I think I'd fall flat on my face because it's something I'm not equipped to do."  
Rodgers added that he doesn't understand rock and roll, but concluded: "Who am I to say that it isn't any good?"

● Julie Andrews reportedly would like Christopher Plummer as her co-star when she films "The Story Of Gertrude Lawrence" in London this summer.  
● The premiere of the Sammy Davis series on NBC-TV won huge ratings but poor critical notices. Scheduled for February is a Davis show in which the headliner will sing a medley with Frank Sinatra, Count Basie, Eddie Adams and Joey Heatherton will also appear.

**IMMEDIATE RELEASE**

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**PETULA CLARK**  
Call Me NEP 24237 PYE

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SOUNDS ORCHESTRAL  
NEP 34047 PYE

**HITMAKERS** Rockin' Berries  
NEP 24243 PYE Searchers, etc.

**HITMAKERS** Kinks  
NEP 24242 PYE Chuck Berry, etc.

**HITMAKERS** Sandie Shaw  
NEP 24241 PYE Ivy League, etc.

**COMMON TO ALL**

Present home: London.  
Current hit and latest release:  
Present disc label: Pye.  
Recording manager: Tony Hatch.  
Personal manager: Harry Hammond.  
Musical director: Tony Hatch.  
Biggest break in career: Meeting manager Harry Hammond.  
Biggest influence on career: Harry Hammond.  
Most thrilling experience: Hearing about current chart entry.  
Origin of stage name: From the TV series "Whiplash."  
COMMON TO LAURIE, PETER AND PAUL (ORIGINAL OVERLANDERS)  
First professional appearance and TV debut: "Scene At 6.30."  
Biggest disappointment: Being unable to go to America to promote our U.S. hit "Yesterday's Gone."  
Radio debut: "Mark Time."  
Compositions: "Summer Skies And Golden Sands," "Call Of The Wild," "Rainbow," "Sing A Song Of Sadness" and many more.  
COMMON TO HARRY AND DAVE  
TV debut: "Top Of The Pops."  
Radio debut: "Pop Inn."

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**LPs by allen evans**

\*\*\*\* ROCKIN' BERRIES: LIFE IS JUST A BOWL OF BERRIES (Piccadilly).  
Here is a group which goes out to be versatile. They provide comedy—When I'm Cleaning Windows, Laughing Policeman, etc.; beat—My Little Red Book, Everything I Do Is For You; straight singing—I Don't Need You, The Way You Look Tonight; and novelty in Doesn't Time Fly. All good.  
Other titles: Harvest Of Love, Poor Man's Son, I Know An Old Lady, Happy To Be Blue, Iko Iko.  
\*\*\*\* INTRODUCING BILLY JOE ROYAL (CBS)  
Here is a new big-voiced farmer boy singer from Georgia, who has his own band (we'd call it group here). Billy Joe has a high voice. First hit: He Told Us About Piney at Times. He has plenty of vocal backing on this, too. With a single hit he could become another big teen draw, as he's a good looker, and as he plays piano, drums and guitar, he's a musician singer. But he's a little loud and shrill as yet.  
Titles: Pollyanna, Learning On You, Heartaches And Teardrops, Funny How Time Slips Away, My Fonder Memories, Down In The Hooch-docks, I Knew You When, Those Railroad Tracks In Between, Steal Away, Oh What A Night, King Of Fools, I've Got To Be Somebody.

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 (OUR WALK OF LOVE)  
 LYRICS BY ROY COWEN  
 BY SALENA JONES on Columbia DB 7818  
 A GREAT NEW DISC!  
**THIS IS MY WONDERFUL DAY**  
 BY SONIA KENT ON PARLOPHONE R 5401  
 K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856



The MINDBENDERS—RIC (foreground), ERIC and BOB (right).

**MINDBENDERS HAPPIER NOW**

THE Mindbenders first record "without our tambourine player" (Wayne Fontana) enters the NME Chart this week at No. 24. One record—one hit—not a bad start. The trio all trooped up to my office last Monday with their road manager Tony Hill, who is described enthusiastically by their publicist as "a kinda madman."

Had they noticed much difference without Wayne?  
 "Yeah," said Eric Stewart, "We're going down better."  
 "Don't print that," laughed Bob Lang nervously.  
 "Why not?" queried Eric. "I'm fed up with all this 'How much we owe to Wayne rubbish'. We're happier now that we are getting the credit for what we do."  
 It was Bob "Exactly" Lang who found their hit song lying around on manager Danny Betesh's office desk in Manchester.  
 "I saw this demo disc with 'Screen Gems' on the label and was interested because I thought it was..."  
 "A Goffin and King composition" filled in Ric Rothwell.  
 "Exactly," said Bob. "The girl who wrote it turned out to be Toni Wine who was employed by Goffin and King. She actually sang the number

on the demo and although she is only sixteen she made a great job of it. It might have been a hit if they had issued her version. We were knocked out by the disc and just kept playing it over. I'm convinced she must have been influenced by..."  
 "Goffin and King" obliged Ric.  
 "Exactly," returned Bob. "Anyhow we recorded it and it was released last December 10 but what with Christmas and everything it has been slow to move."  
 The next recording step for the boys is an LP with strings augmenting their own backings.  
 "But not like Wayne's strings," affirmed Eric from his up-turned coat collar. "More like the way the Sir Douglas Quintette use the string section."  
 "Exactly," emphasized Bob.  
 KEITH ALTHAM.

**TAIL-PIECES BY THE ALLEY CAT**

**Cliff's greatest gamble?**

ISN'T Talk Of The Town cabaret venture by Cliff Richard one of his greatest gambles? ... T. Ainger (a Hackney reader) thinks Chris Andrews' singing sounds like Sandie Shaw wearing her shoes! ... Brian Epstein denies reports: Beatles do not have Bahamas investments ...

Is Tom Jones trying to become the James Bond of song? ... Doesn't Spencer Davis resemble a cross between Paul McCartney and George Harrison? ... It seems like Lionel Bari has dropped a twanger! ...

Next LP from Connie Francis revives girl-singer hits including Shirley Bassey's "What Now My Love", Keely Smith's "You're Breaking My Heart", Astrud Gilberto's "Girl From Ipanema" and Julie Rogers' "Wedding" ... U.S. release first for Dave Clark Five's next single ... It took Beatles' "Rubber Soul" LP to oust Herb Alpert and the Tijuana Brass from U.S. chart-top ...

In Australia, Nat "King" Cole's widow (singer Maria Cole) earned rare cabaret reviews ... Columbia chief Mike Francovich has secured from Ray Stark film rights of Barbra Streisand in "Funny Girl" ... United Artists now release Billy Fury's records in U.S. ...

Peter and Gordon may wax LP of Hank Williams compositions ... Best wishes to Russ Conway for speedy recovery ... Bernard Delfont reveals records broken by Frankie Vaughan at Talk Of The Town ...

"Call Me" (Chris Montez's fast-rising U.S. hit) penned by Tony Hatch alone—not with Petula Clark's help ... Run by his sisters, Adam Faith opened Acton baby shop ... "Woman" Peter and Gordon's next U.S. single ...



Praise to Steve Winwood, for great singing on Spencer Davis' No. 1 hit ... Finally falling: Ken Dodd's "Tears" ... New Fortunes' single penned by David and Jonathan ...

Robin Britten (who handled publicity for Gene Pitney here) also acting for Len Barry ... Flown from U.S. to Brian Jones, auto-harp smashed in transit ... Scott Engel's favourite, new disc—Frank Sinatra's "A Very Good Year" ... At Wembley Park, P.I. Proby's near-neighbours include Steve Race

and TV host Benny Green ... Current U.S. hit for Al Martino penned by Bert Kaempfert ... Rhythm 'n' blues composer Luther Dixon has married singer Inez Fox ... "Blue Bayou," will Roy Orbison dedicate to his British agent "Arthur, Howes Bayou" ?! ... Correction: although Mrs. John Bloom has financial interest in Animals' management firm, Mike Jeffries handles the group ... Following Herb Alpert and the Tijuana Brass' success, how about Alley Cat and the Lisle Street Brass? ... Last weekend, Herman's Hermits recorded in French by Mickie Most ... New home for Anthony Newley and Joan Collins in Switzerland ... Has Cilla Black's new hit stopped Brian Epstein worrying? ...

Congratulations to Joe Brown—for breaking records in Harold Fielding's "Charlie Girl" musical ... Dave Ballinger, last remaining bachelor in Barron Knights, marries American secretary Lucy White shortly ... In Hollywood, Nancy Sinatra and British actor Michael Caine close friends ... According to Pat Andrews in "News Of The World," Brian Jones promised to marry her ... With Cilla Black's hit and bookings on Bernard Braden's TV series, everything's swinging for Kenny Lynch ... Warner Records insured Mickie Most for £100,000 ... Since splitting up, Mindbenders beat former leader Wayne Fontana to first hit ... Wasn't Bernard



**"TAKE A BIT OF NOTICE" OF THE TIME**

**RECORD OF THE WEEK!**  
**SANDIE SHAW TOMORROW**  
 7N 17036

Braden unkind to Ken Dodd on Sunday's Eamonn Andrews TV show? ... Near Regent's Park, Cilla Black has rented mews cottage ... On Palladium TV (January 30) Petula Clark may feature Roger Miller's "England Swings" ... Rumour denied: Georgie Fame not marrying Carmen in March ... A miss for Lulu and Sandie Shaw's records on "JBI" tomorrow ... Surprise chart entry by Nancy Sinatra possible ... Sonny and Cher's next single revives Shirley Bassey's "What Now My Love" ... It sounds like Herman sings "She's A Muscular Boy!" ...

**DELIGHTFUL DEBUT DISK !!**  
 by **TONY CRANE**  
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**"EVEN THE BRAVEST"**  
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 WORLD THRO' A TEAR  
 BM 56 049

**A SWEET WOMAN LIKE YOU**  
 Recorded by JOE TEX on ATLANTIC A.T.4058  
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**LOVE BUG**  
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**LIES**  
 Recorded by THE KNICKERBOCKERS on LONDON HL 10013