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**MUSICAL
EXPRESS**

Stones Secrets

NANCY SINATRA
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WALKERS · SANDIE
MINDBENDERS
STEVIE WINWOOD

No. 9
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...could... put him jubilantly on the No. 1 spot... far and away his most adventurous record... wins him this week's Sketch Ace Award.

Daily Sketch

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Daily Mail

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AWFUL for a boy, JOKE for a girl—that's the argument Nancy Sinatra used to wax 'Boots' hit

HER boots may have been made for walkin'! But Nancy Sinatra's "Boots" also jumped, ran and scrambled up the pop charts in both America and Britain reaching No. 1 in the NME Chart in only three weeks!

It's a fantastic instant-success story for a record that came about quite accidentally! As I talked with Nancy on the set of "Shivaree," a local weekly pop show in Hollywood, she told me how she came to record "These Boots Are Made for Walkin'."

"Lee Hazlewood, the writer and producer, who produced all of Duane Eddy's records wrote it for himself," Nancy related. "He wrote it with a country-and-western flavour, but wanted it to hit the 'middle-of-the-road' market. I heard it and told him I thought a girl should sing it. I loved it the first time I heard it!

Fooling

"He was fooling around, playing some things he had written, and I said 'Lee, I've got to do that song.' "He said 'Well, it's for a boy.' And I said 'No it isn't! It's for a girl. If a boy does it, it will sound mean. These boots are gonna walk all over you,' sounds awful.

"But if a girl does it, it can be a joke." And that's the way it turned out.

Only 25 years old Nancy has managed to absorb the maturity and poise that has always surrounded her and speaks quite matter-of-factly. She began her career by doing amateur television, but felt the thing which gave her her biggest boost "was probably a TV show I did when I was 18. It was a show I did for my dad when Elvis Presley got out of the army in May, 1960. It was Elvis' first appearance since he had been out of the service and it drew a tremendous audience."

When I questioned Nancy about her famous father's influence, she confided: "Daddy has always been there if I needed advice, but he has never interfered. If the help I seek is something to do with work,

NME Exclusive from Ann Moses in Hollywood

naturally he gives professional advice. And, if it's a personal thing, he's a daddy."

In her dressing room, the brown-haired beauty continued as she changed for her next number: "Having a famous person in the family opens many doors that would otherwise be difficult to open.

"But once you're on the inside, you're on your own and you must prove you are qualified to be on the 'inside'."

Nancy is much lovelier than her pictures suggest and her voice has a soothing, deep quality. She bubbled: "The things that really keep you going in this business are the little things. When someone comes over to you with a big smile on their face and says, 'Nancy, that was really good, I really enjoyed it,' it's so gratifying."

Sorry

Nancy told me she was very disappointed she couldn't make a trip to England to promote her record. "I had no idea the record would spring up as it has!

"I can't go to England now, because I have too many commitments here. Today's tape is being sent to England for TV there."

On the show Nancy does her "Boots" recording, and "As Tears Go By," which she had recorded that morning for her new album. Also included in the album tracks are "Day Tripper," "Run For Your Life" and "Lies" recorded here by the



NANCY GIVES DAD FIRST REPRISE NUMBER ONE!

"Well done, kid—you got my five year baby. Reprise, it's first No. 1 hit," FRANK SINATRA seems to be saying to his daughter NANCY. Actually it is a still from the film "Marriage On The Rocks." On his "A Man And His Music" LP, Frank says that Nancy was the first "miracle" in his life.

Knickerbockers group who back Nancy on the film.

The young singer admitted she loved working with her father in the movie "Marriage On The Rocks" and that they met no difficulties. But she did mention, "The long hours can be grueling! It's so much harder for an actress, because you have to get to the studio two hours early for make-up, that's about five in the morning! You shoot until eight or nine at night. Then, if you live by yourself, as I do (she has a home in Beverly

Hills), you've got to worry about cooking and cleaning house. It can be rough!"

Nancy observed: "The thing I always try to maintain is good health. With it, I think we could conquer the world. We could conquer any problem imaginable."

While she is continually busy doing records, television and movies, Nancy could not choose a favourite. She said, "They're all so different, and I like them all. You can't choose, because each is different and each is

gratifying. They're all great fun and all hard work."

This young career girl is, surprisingly, not intent on a long-range career. "If a man came along I fell in love with and wanted to marry, I'd give up show business. No career is as important as personal happiness with a husband and your own children. I want this before anything else."

It appears Nancy's "Boots" will carry her just about anywhere she wants them to go. It's up to her to point the way.

EPs

BYRDS (CBS) provide their own brand of rock-folk with Times They Are A'Changin', Bells Of Rhymney, It's No Use, We'll Meet Again.

CLIFF RICHARD (Columbia) titles this one "Wind Me Up," and adds three other good tracks—The Night, Time In Between, and Look Before You Love.

HERB ALPERT (Stateside) turns his Tijuana Brass to "Mexican Corn," and that haunting tune, Spanish Harp, plus Acme-ti-ca and Winds Of Barcelona. Lush trumpet music.

BOB DYLAN (CBS) gives you nearly 12 minutes of his shout-singing, telling you about Spanish Harlem Incident, One Too Many Mornings, Oxford Town, It Ain't Me Babe, and She Belongs To Me.

SHADOWS (Columbia) continue their "Sound Of The . . ." series with

No. 2, which features Blue Sky Blue Sea, Bossa Roo, Santa Ana, and Cotton Pickin'. Top-class instrumentals.

GENE PITNEY (Stateside) "Sings Just For You" four dramatic songs—House Without Windows, Tell The Moon To Go To Sleep, Don't Let The Neighbours Know, and The Angels Got Together.

JOHNNY HALLEDAY (Vogue) gets a breathless, rocking sound going in French as he chants Souvenirs, J'Etait Fou, Laissez Les Filles, Tu Es La.

LEE DORSEY (Stateside) packs plenty of happy rhythm into Ride Your Pony, The Kitty Cat Song, Work Work Work, and the rocking Can You Hear Me.

FOUR TOPS (Tamla-Motown) stir up excitement with their interweaving of

vocal sounds and words as they sing I Can't Help Myself, Ask The Lonely, Something About You, It's The Same Old Song.

SAMMY DAVIS/CLYDE BASSIE (Verve). This combination ignites each other to way-out swinging versions of New York City Blues, You're Nobody Till Somebody Loves You, Teach Me Tonight, and Keepin' Out Of Mischief.

SUPREMES (Tamla-Motown) put over four Sam Cooke numbers with exciting, intermingled vocal sounds.

OSCAR PETERSON TRIO (Verve) play swingingly for everyone in their instrumental "Jazz Portrait Of Frank Sinatra," featuring You Make Me Feel So Young, Saturday Night, All Of Me, and It Happened In Monterey.

by Allen Evans

LPs

**** SUPREMES AT THE COPA (Tamla-Motown).

The three girls at their rhythmic best, in front of a New York City audience, which "whoops" and "yabs" encouragement as they bend a few notes and stir up some fantastic sounds. They swing Boy From Ipanema, soulfully glide through Make Some Happy, do a truly great Sam Cooke medley (including Chain Gang, Shake and You Send Me), and end each track with all-out versions of Rock-A-Bye and You're Nobody 'Til Somebody Loves You. Sammy Davis writes the glowing sleeve tribute. Band behind powers out the rhythm. When do they come to the Talk Of The Town? Other titles: Put On A Happy Face, You Are Woman I Am Man, Baby Love, Stop In The Name Of Love, Come See About Me, Queen Of The House, Somewhere, Back In My Arms Again.

*** FRANK SINATRA JR.: YOUNG LOVE FOR SALE (Reprise).

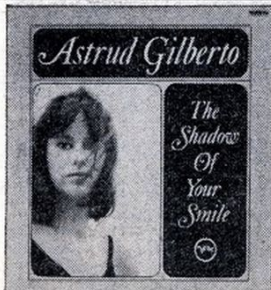
Nice and relaxed, and a bit like Lee Dorsey, and end each track with fast-improving entertainer, who is still only 22 and has covered 274,000 miles touring with bands (including a trip to England) getting experience to put into this LP. He's got sound backing from the Fleet Pipers and the Sam Donahue orchestra. As Dad might remark: "The kid's getting too good, he's got equal billing soon!"

THES: Love For Sale, Lovely Way To Spend An Evening, Too Close For Comfort, 'S Wonderful, Falling In Love With Love, I Got The Sun In The Morning, I Only Have Eyes For You, I Don't Know Why, From This Moment On, Who Cares, Who Can I Turn To, In The Still Of The Night.

*** AN ALBUM FULL OF SOUL (Stateside).

A bluesy, spiritual disc, featuring 14 wax attractions on the 16 tracks, including the current chart-rider, Lee Dorsey, and other favourites like Little Eva, Big Dee Irwin and Clyde McPhatter. Good performance throughout.

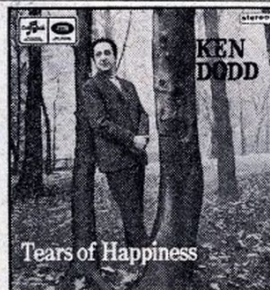
Stars and titles: Clyde McPhatter (Everybody's Somebody's Fool and I Belong To You), Little Eva (Stand By Me), Brooks O'Dell (You Better Move Up Your Mind), Lee Dorsey (Work Work Work), Gladys Knight and the Pips (Lovers Always Forgive, and Stop And Get A Hold Of Myself), Freeman Brothers (I'm Counting On You), Eddie Billups and the Gigs (My Faith In You), Pearl Woods (Somebody Touched Me), Fats Turner and the Tear Tones (I Am A Member Of The Club), Big Dee Irwin (You Satisfy My Needs), Betty Harris (What A Sad Feeling), Ed Townsend (I Love You), Earl King (You'll Remember Me), Bobby Smith (Wait).



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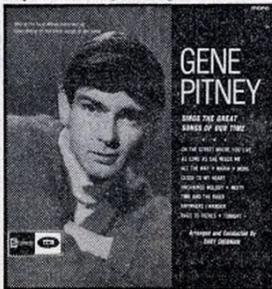
KEN DODD Tears of Happiness Columbia SCX3579 33SX1793



THE BARRON-KNIGHTS Columbia SX6007



JAN AND DEAN Jan and Dean's Golden Hits Liberty LB1279



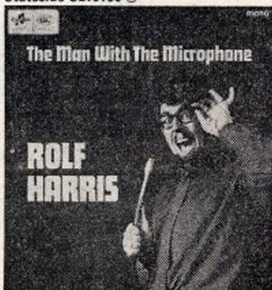
GENE PITNEY Sings The Great Songs Of Our Time Stateside SL10156



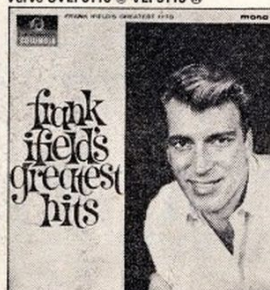
ELLA FITZGERALD/DUKE ELLINGTON Ella At Duke's Place Verve SVLP9119 VLP9119



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new singles

PETER AND GORDON Woman DB7834

THE SUPREMES My World Is Empty Without You Tamla Motown TMG548

THE BEACH BOYS Barbara Ann Capitol CL15432

JAN AND DEAN Norwegian Wood (This bird has flown) Liberty LIB10225

THE ACTION I'll Keep Holding On Parlophone R5410

BOZ Isn't That So? Columbia DB7832

ADAM, MIKE AND TIM Flowers On The Wall Columbia DB7836



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NME's KEITH ALTHAM braves the 'terror' of interviewing KEITH, ANDREW & MICK, 'Voice' of the Stones!

AN interview with the Rolling Stones is something to go to with mixed feelings. The prospect of being confined in a small office off Baker Street with what some have come to think of as that two-headed monster "Jaggerrichards" and arch-demon Andrew Loog Oldham could strike terror into the heart of even Bernard Levin.

A few "fab gear whacks" and a little "in"-patter, which you cannot possibly share in, will reduce reporters to stuttering, embarrassed heaps. I find the best way to avoid the opening send-up is throw in a bone and ride out the storm.

"Are you pleased with the new Chris Farlowe hit, which you wrote?" They masticated that one "Oh yes," grins Mick, "Good old Chris—it's all down to good old Chris!" "I'm very proud of Chris," says Keith.

"It's all fab gear," adds Mick, who commends their evening paper and seems amused over the fact that Heinz has collapsed. The minutes continue until the appearance of Andrew, who is wearing his Cary Grant shoes, his red tie with the world's most enormous knot, and his newly nurtured, ginger moustache.

Moustaches have been rampant with the Stones during their holiday and have appeared under the serious noses of Keith Richard (gone now to preserve the image) and Bill Wyman.

Neurotic bird song—by Stones

Potential Stones interviewers should note that it is virtually impossible to write an article on them without Andrew getting in on the act, as the Rolling Stones have practically become a projection of his own ego. One must avoid insulting or upsetting

Andrew, which at the best means he will become verbally violent.

"I couldn't get Farlowe's record in Stricklands this morning," says Keith. Andrew goes into his high-powered business-executive rôle, picks up the phone, curses profusely at his friend



KEITH RICHARD, newly-moustached ANDREW OLDHAM and MICK JAGGER, who voice their opinions in this article.

and not just a rock 'n' roll guitarist," said Mick.

At this point enter Bill Wyman with moustache, looking as though he had lost the two other Musketeers. "Can't stop," said Bill, who stayed just long enough to inform me he has moved into his new house down in Kent which has foxes in the back garden. Exit D'Artagnan!

Finally a few words on the Press and reporters from Mick, who believes that good news is no news: "We are the most pop-conscious country in the world. Yet most of what is reported in the national Press is either nonsense or knocking."

"What other country would make such a fuss over Ringo growing a beard and then returning without a beard? Mostly they only want stories on the lines of 'who has knocked who off the top of the charts.' They build you up to try to destroy you. If we played an enormous concert for Oxfam we wouldn't get two lines of coverage."

Two-faced

"The reporters I dislike most are those who smile and joke with you after which we are congratulating ourselves and saying: 'We got on well with him,' only to read a vitriolic attack by the same reporter in the paper next morning."

"Reporters who do not take notes invariably put the quotes in their own vocabulary and make us sound daft. We get a lot from out of town who come backstage nervous and on the defensive. The first thing they ask is: 'Why are you being so rude?' We aren't! We just say things as honestly as possible."

"We're not out to do a Crispian St. Peters—anyone can turn round and say the Beatles are bad entertainers for effect. We don't need that kind of publicity. We just say what we feel."

As I left, after an earnest enquiry from Mick and Keith as to whether "You've got what you wanted?" I met another journalist coming along the corridor to the office with an air of one who had been told: "The dentist will see you now."

But I couldn't help feeling that quite often: "It hurts them more than it hurts you."

and partner Tony Calder, and issues instructions to make enquiries of Phillips Records distribution.

We had now reached a time when I felt the subject of the new disc, "19th Nervous Breakdown," might be introduced. Having just grasped the lyric of "Getofmyclow"—it may comfort others in similar difficulty to know that Bill Wyman still does not know the words—I now have to begin again.

What is "Breakdown" all about I ask? "We're not Bob Dylan, y'know," said Mick. "It's not supposed to mean anything. It's just about a neurotic bird, that's all. I thought of the title first—it just sounded good."

"It's alliterative," offered Keith. "Just before you we had a journalist in here who seemed upset because he knew a girl called Jenny who actually had a nervous breakdown."

"So now we are going to get the disc played on 'Housewife's Choice'," interrupted Andrew, announcing: "And now for Jenny of Little Clumping we have '19th Nervous Breakdown' by the Rolling Stones." For those of you like me who would have liked a stronger vocal, I did discover that sound engineer Glyn Johns had prepared a tape bringing

up the voice. But Andrew works on the principle that Mick's voice is just another instrument and the tape was discarded.

The decisions are finally Andrew's and he knows what sells. What made them decide against issuing "Tears Go By" as the 'A' side, as they have done in America? "Because we'd have had to go through all that dreadful business here about trying to copy the Beatles' 'Yesterday,'" said Mick.

'Rubbish'

At this point I gave Keith a copy of the NME on which he commented, with a hiro, that 75 per cent of the records in the charts were "rubbish" (I think that's the word he used). He suggested that Nancy Sinatra's "Boots Were Made For Walking" or the St. Louis Union's "Girl" were "bought by 29-year-old housewives who listen to Radio London," and added that Paul and Barry Ryan's "was gigantic."

Keith has just produced an attractive album of compositions with "The Aranbee Pop Orchestra" in a classical-pop style. "It's just something I've always wanted to do," said Keith. "He's trying to prove he's a musi-

CRISPIAN STRIKES BACK!

TWO weeks ago, when I talked to Crispian St. Peters, he shocked me and many NME readers by claiming that he wrote better songs than Lennon and McCartney; that his act was sexier than Dave Berry's; that all Tom Jones had was rubber legs; that he was going to be bigger than Presley and that he could do anything that Sammy Davis Jr. could do.

Naturally many readers were incensed that a singer who has had only one record in the chart, and not even one of his own songs, should make such startling comment.

"Big Head," "One Hit Wonder," "Loud Mouth" and "Fool" were but a few of the opinions of irate readers.

I saw Crispian—real name Robin Peter Smith—this week again to find out what he had to say about the violent criticism levelled at him. He was completely unruffled and refused to withdraw any of his statements. BUT HE DID QUALIFY SOME OF THEM.

"I wasn't knocking the Beatles," he said, sipping his lager and biting into a sausage. "But I still maintain that I write better songs than John and Paul. However, I'm equally certain that they regard their songs as better than mine."

"It's perfectly natural, Rodgers and Hammerstein, I'm sure, would have felt their songs were better than Lennon and McCartney's."



What about his claim that he was going to be bigger than Presley? "At the moment Elvis is just making films. His recent discs were recorded years ago. But if he came over here now and played to a 'live' audience he would get a bigger reception than I would—but he'd

have to work very hard to get it. I asked Crispian if he felt that his outspokenness would damage his career. "Look," he said, waving the remains of his sausage, "why shouldn't I say what I think? Would it be better to be hypocritical and say I liked what I didn't? I just say what I think and when I'm on stage I try to please the public."

I put it to Crispian that if his songs were so outstanding why had he needed to record a number from Barry McGuire's LP to get into the chart. (He had, in fact, recorded two of his own compositions before "You Were On My Mind").

"I want to survive as a pop singer and I have decided to keep my songs for use later on. I have a new LP coming out shortly and the tracks on that will all be written by me."

Crispian is confident that his new single will do just as well as "You Were On My Mind." "It should at least get into the Top Ten," he said optimistically. Only one thing seems to mar Crispian's outlook for the future. He has a recurring dream that he will be cut off in his prime.

"I keep having this same dream that someone shoots me when I'm singing on stage. I can see the packed audience out front. Then there's a flash and a shot and I'm lying there on the stage in a pool of blood and the crowd's in an uproar. But you better not print that in case someone decides to have a go!" NORRIE DRUMMOND

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First-night backstage picture



Backstage on opening night—the WHO, FORTUNES (in 6-button, light jackets) and centre, in dark jacket LORD SUTCH (not screaming!).

STEVE WINWOOD: Modest wonder boy

SEVENTEEN-YEAR-OLD Steve Winwood "the boy wonder" in the Spencer Davis group (lead vocals, guitar, piano, vibes and drums) is a modest—but "colourful" character!

In the RSG canteen last Friday he wore a purple and yellow knitted scarf; narrow brown trousers; black boots and lightweight grey jacket.

The lapel of the jacket was decorated with a row of circular badges constructed by him from the dialogue balloons cut from comics.

"It's an idea I got from Stephanie Wood—she's the teenager who makes our trousers back in Birmingham."

One badge depicted King Kong credited as saying "My budgie is 14½ years old—is this a record?"

Family influence

Steve was born in Birmingham on May 12, 1948. He had an uncle who could play everything from bagpipes to harmonica and a father who still plays tenor sax in a local dance band.

"I still remember Dad practising about the house when I was about six years old. It gave me an incentive to learn so I volunteered for piano lessons.

"I guess I was fortunate because I picked up things very quickly and by nine I'd played with Dad's dance band."

Steve's early interests in music were naturally influenced by his elder brother Muff who was following the Chris Barber Jazz band. At that time it showcased the banjo-guitar talents of Lonnie Donegan and his skiffle group.

Ukuleles and banjos were resurrected by Muff and Steve from the lofts and attics of uncles who had been devoted to George Formby.

Eventually the Muff Woody Jazz band came into being with Steve on piano and Muff on banjo. They played local dates around the area. Steve was thirteen.

"I remember my greatest disappointment was going into a pub in my short trousers hidden behind Muff and the publican refused to let me play because I was under age. He sent me home—that was the lowest I've ever felt."

Yachting

When he was not getting into trouble at school for his long hair Steve spent much of the time yachting with his father on a big lake near their home.

In spite of the fact that Steve is a self-effacing character I later learnt from Spence and the others that he has his moments. Like the time the



can ever capture the same feel as a Negro artist.

"It's their music," says Steve. "I feel just a little embarrassed when people say I can 'blow Wilson Pickett off the stage'—no matter how hard you try you can never sing the blues like a coloured person. That's their life they are singing about."

The early meeting with Spencer while Steve was still in his teens is something he recalls with a grin.

Monument

"Spence was kind of a monument in Birmingham," said Steve. "Four years ago he was the guy everyone went to see at the Golden Eagle pub because he had a 12-string guitar."

"About that time I was sold on the blues after hearing Ray Charles sing numbers like 'Georgia On My Mind.' Spence dug the same kind of music and that was how we joined forces."

At this point there was a call for Steve to make up. I suggested he didn't need any.

"You're joking of course," he smiled, fingering his chin—"Paul Jones and I keep the make-up department in business."

NEXT WEEK: MUFF WINWOOD and PETER YORK.

SPOTLIGHT on the SPENCERS

By KEITH ALTHAM

group were staying in a London hotel with the Rolling Stones and Steve nipped round banging on all the doors with a tea tray at 1 o'clock in the morning!

When I spoke to him Steve had just joined that exclusive club of artists who turn up late for RSG—Keith Moon is President!

"I'm afraid I slept through my alarm call," said Steve repentantly. "We've been working seven nights a week just lately and I was back in Birmingham and Georgie Fame was there and so was Stevie Wonder..."

It's perhaps strange to relate that although Steve has earned high praise as a singer he considers his future to be as a musician.

"I'd like to have an eight/ten-piece band in a few years time," said Steve. "Get myself a vocalist like Herbie Goins or Ronnie Jones and I'd be happy."

Steve also believes that no blues singer, no matter how hard he tries,

WHO'S TOUR ONE OF THE BEST?

THE Who's four-week concert tour, which opens on March 25, could well be one of the most successful this year. Six trial concerts were held at the weekend—two each at London, Southend and Liverpool.

Although the first night at Finsbury Park Astoria was plagued by gremlins—like mikes not working and curtains not closing—the Who got a thunderous reception, almost loud enough to drown the noise they made!

Noise barrier

They opened on a darkened stage with "Heatwave" and although many of their subsequent numbers were indistinguishable through the barrage of noise, I managed to identify "Runaround Sue," "Dancing In The

Preview by NORRIE DRUMMOND

Street," "Up Tight," "Daddy Rolling Stone" and "It's Not True," before they closed with "My Generation."

The Who's first bill-topping concert appearance was quite impressive. Lead singer Roger Daltrey (dressed in patriotic red, white and blue shirt), moved well, but guitarist John Brownie and Pete Townshend could rehearse a few more stage actions.

The Fortunes, who closed the first half of the show, were their usual highly professional selves. They opened with two previous hits, "You've Got Your Troubles" and "Here It Comes Again," before slowing down for "Michelle." Their comedy version of "Satisfaction" brought the first screams of the evening from the mainly teenage audience.

Their latest single "This Golden Ring" followed before they closed with "Run Baby Run."

The Merseys (the two remaining members of the Merseybeats), preceding the Who, brought the biggest surprise of the show. Tony Crane and Billy Kinsey are talented. They were backed by their own group, which included two drummers, and the result was an exciting and professional act!

Tony and Billy had well-rehearsed actions which whipped a lot of enthusiasm into the audience. They look good, sound good and could become very, very big this year!

Screaming Lord Sutch went through his usual antics with swords and guns! The Graham Bond Organisation and the Hamilton Movement gave good support.

The overall result was a show with a lot of talent and originality. But a female on the bill would have been welcomed and there should have been a lot less time between acts. And couldn't the Who play just a little quieter?

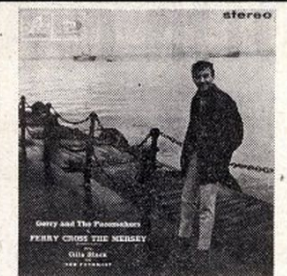
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★ SONNY & CHER STARTLE

"What Now My Love"/"I Look For You" (Atlantic)
THIS Gilbert Becaud number, popularised in Britain by Shirley Bassey, is handled extremely well by the duo—mainly interchanging stanzas, but getting together at the climax.

But as you might expect, the most intriguing aspect is the backing—the familiar bells, tambourine rattles and rippling effect, which quickly breaks into a double-time shuffle rhythm.

Indeed, the backing bears no resemblance to the song itself, not even in chord structure, and that's what makes it so startling.

FLIP: Sonny's own composition, and again the standard Bono sound, but this time with added flutes. Rockaballad tempo.

★ SWINGING PETER & GORDON

"Woman"/"Wrong From The Start" (Columbia)
COMPOSER Bernard Webb sent this number to the Beatles, who in turn passed it to P & G. Opens with a solo passage, then settles into a duet with lush strings (which occasionally lapse into baroque-like sequences with cellos) and brass.

Also prominent are piano and solo guitar. It's a clean, competent performance with a steady mid-tempo rhythm.

The lyrics are absorbing, the title's crisp and the melody grows on you.

FLIP: A driving organ sound is maintained throughout this toe-tapping rocker, which the boys wrote themselves. Swing!

American hits

★ **STATLER BROTHERS** (CBS) reached No. 4 with "Flowers On The Wall," a country-favoured, harjo-booted boomer, which suddenly breaks into a thumping Red Indian war-dance rhythm. Intriguing pauses in the beat, and an unusual lyric which keeps you rooted. "Cover version by Columbia's Adam, Mike and Tim is well handled, but lacks the distinctive earthy quality of the original.

★ **SUPREMES** (Tama-Motown) employ the usual heavy, compulsive, finger-snapping beat, with Diana Ross singing seductively on echo, while the others hum and chant, in "My World Is Empty Without You." Strings spoil it a bit, though I like it as much as "I Hear A Symphony" but that didn't happen here, did it?

★ **T-BONES** (Liberty) offer a beastly and tuneful instrumental "No Matter What Shape (Your Stomach's In)" with guitar, organ and heavenly voices. A send-up of an American TV commercial, so it won't have the same impact over here.

★ **MIKE DOUGLAS** (CBS) reminisces with "The Men In My Little Girl's Life," which is mainly nostalgic chat about his daughter, with a musical comedy type of scoring. Reminded me of a sort of latter-day "soliloquy" from "Carousel!"

★ **JAN & DEAN** (Liberty) take yet another number from the "Rubber Soul" album, "Norwegian Wood." A gay lilt in fast waltz-time with twangy guitar, bells and attractive harmonies. Didn't do much for me—if it's a hit, it'll be only because the Beatles wrote it.



★ ANIMALS ALL-OUT

"Inside—Looking Out"/"Outcast" (Decca)
DEVELOPED by Eric Burdon and Chas Chandler from the original by the well-known folk-blues specialist John Lomax, this is basically a prison song. And Eric gives it the full treatment, singing from the heart and feeling the very essence of the blues.

Strident guitar chords are his only accompaniment at the outset, then reverberating bass steadily builds the tension, until it erupts into a wild r-and-b raver—with Eric blowing his top, and the boys hammering home the backing for all they're worth.

Yep, their first Decca disc is a guest **FLIP:** Eric's again in great form on this mid-tempo item, with a fuzzy, rasping backing, stomping rhythm and ear-catching low-register guitar.

BILLY J. KRAMER

"We're Doing Fine"/"Forgive Me" (Parlophone)
 I was rather surprised that Bill's "Neon City" didn't make it. This is not quite so melodic, but it's much better with an altogether more vibrant approach.

He's certainly performing well these days, but it remains to be seen if the fans will restore him to the big time.

FLIP: A pleading-type vocal at a much slower pace, with some startling effects.

★ Tipped for charts † Chart possible

★ **ANIMALS ERIC BURDON AND CHAS CHANDLER** pictured by Stefan Elban during a show in Sopot, Poland, when the group played there last year.

★ **A grating rasp guitar and plonking bass**, to build the rhythm to a pitch before the vocal starts.

The song itself goes up, line by line, in octaves—so that **Dave Dee, Dozy, Beaky, Mick and Tich** are in falsetto at the end of each stanza.

FLIP: Like the top side, a Howard Blakey number. An easy-going, light-hearted jog-trotter, with an infectious bounce.

★ GARY WALKER

"You Don't Love Me"/"Get It Right" (CBS)
 A tremendous sound on this disc—with strident, raucous guitar, punctuated by staccato brass, and an insistent thump beat.

The Walkers' drummer, Gary Leeds, sings in rather hoarse, croaking tones on deep echo—all of which helps to minimise his limitations as a singer.

The simply constructed song is quite catchy, and the overall effect (despite the slight distortion, due to an excess of "top") is startling.

FLIP: "Top Of The Pops" producer Johnnie Stewart wrote this hypnotic, repetitive thumper in the r-and-b style.

★ DAVE DEE

"Hold Tight"/"You Know What I Want" (Fontana)
 The stamping drum opening sounds like a Dave Clark disc—then in comes

WORTH HEARING

THE fascinating philosophic Paul Simon song "Somewhere They Can't Find Me" covered by Guy Darrell on CBS with an outstanding guitar-and-organ backing, and by Piccadilly newcomers Justin and Karlsson with a heavier stamp beat—both good discs . . . From a forthcoming musical, the romantic ballad "Something About You" is delightfully and appealingly handled by Dot's Pat Boone . . . More self-styled jungle music from Bo Diddley, but slower than his usual pace, in "609 Per Cent More Man" (Chess), with insidious guitar chords and rattling tambourine . . . Paddy, Klaus and Gibson generate a storming, mid-tempo beat in their best disc to date, "No Good Without You Baby" (Pye) . . . Featuring their animated girl soloist, the Exalters revive "A Little Bit Of Soap" (London) with electronic plucking and piano . . . Soothing ballad in a lilting, sing-along rhythm, with strings and group joining in the chorus—that's "Before Your Time" (Pye) by Mark Wynter . . . The ripe, throaty tones of Long John Baldry work wonders on one of the best numbers from Lionel Bart's "Twang" "Unseen Hands" (United Artists) . . . One of Herb Alpert's best early recordings is "Mexican Shuffle," re-released now on Stateside . . . Powerful rockaballad "Life Goes On" (Phillips) is warmly emoted by the Kaye Sisters, with a lush orchestral scoring . . . The colourfully descriptive lyric of the folk-styled "Paris Belles" is reverently whispered by Brunswick's Jon Mark.

singles by derek johnson

★ UNIT BACK ON 'CLAY' KICK

"Baby Never Say Goodbye"/"Rainy Day" (Decca)
BACK on the "Concert And Clay" kick—not quite so catchy perhaps, but the same sort of infectious Latin-flecked snappy beat, carried along by tambourine and a sparkling rhythm.

Mainly ensemble, but occasionally splits into solo with counter-harmonies and chanting. These boys are better on the brighter numbers, and this is much better than their last. You'll find that you twitch to it irresistibly!

FLIP: And a good "B" side it is, too. A bouncy, jogging rhythm, with handclaps, clanking piano and a whistle-like tune.

† GERRY/ PACEMAKERS

"La La La"/"Without You" (Columbia)
 Departing from his sequence of big ballads, Gerry offers this self-penned happy-go-lucky medium-jacker. He's in his cheekily bubbling mood, aided by a solid, driving backing with walloping drums and a great guitar sound.

As the title implies, there's a bright chorus which everyone can join in—a sort of beat sing-along!

A simple melody, and that's what makes it register quickly. Should do better than his last.

FLIP: Cathedral-like organ, and subsequently strings and horns, back Gerry in this plaintive ballad that's never in tempo.

★ INTENSE PITNEY

"Backstage"/"In Love Again" (Stateside)
A TYPICAL intensely dramatic performance from Gene, though at a slightly faster pace than most of his rockaballad material. A powerful concert-like opening sets the scene for this poignant tale of an artist's lost love—a sort of modern-style "Broken Hearted Clown!"

Clattering tambourine accentuates the beat, with embellishments from sweeping strings. Not so strong melodically as some of Gene's discs, but extremely gripping with a tremendous belted climax.

FLIP: A happy Italian song, with a lilting jog-trot beat, and again a lush accompaniment.

★ BEACH BOYS

"Barbara Ann"/"Girl Don't Tell Me" (Capitol)
 From one of the group's earlier LPs, this is a hum-dinger of a party disc. Apart from a few intelligible lyrics, it's mainly a gimmick seat-like vocal—ideally suited to the Beach Boys' characteristic falsetto counter-harmonies.

Everybody's obviously having a ball, handclapping all the time, and you've just got to keep moving to the shuffle-surf beat—I even did a couple of turns round the office. Great atmosphere!

FLIP: Tempo slows fractionally to orthodox mid-tempo for this rhythmic love ballad. Rather ordinary.

NEW TO YOU

COMPOSER GRAHAM GOLDMAN debuts with his own "Step! Step! Step!" (Decca), with a powerhouse brass backing and some dual-tracked passages. Not one of his greatest songs, but it's thundering, punchy and vigorously handled. And grab a listen to Columbia's BOZ, whose "Isn't That So?" swings along at a slap-happy bounce tempo. I rate these the two newcomers of the week.

U.S. team, the Rockin' Ramrods, are reminiscent of the Coasters in the novelty "Don't Fool With Fu Manchu," though it's a bit lacking in melody . . . Tony McKay co-wrote "Nobody's Perfect," which has a raw and pungent blue beat quality. Both are on Polydor.

The JONSTON McPHILBRY describe their music as "pop pop," though I prefer to describe it as "soul jazz," and in "She's Gone" (Fontana) the vocal sounds like an augmented Morgan-James Dun! . . . The plaintive lyrics of "Lost Girl" (CBS) by THE TROGGS contrasts with the fervent, frantic beat and the explosive underlying rumble—quite a raver, this one.

The C.O.D.s' "Michael" (Stateside) is a spirited hand-clapper which seems to have been strongly Motown-influenced . . . "Sassy Girl" is a big-vibe personality showcase for RCA's Rick Lancelotti, aided by an up-tempo shuffle beat and enthusiastic chanting by the Seven Knights . . . Catchy little tune called "Last Bicycle To Brussels" (London), which reminds me a bit of "The Poor People Of Paris," is played by the Ondoline Band.

HERE COME THE GIRLS

● Not so catchy as her "Clapping Song," London's Shirley Ellis offers the novelty Caribbean-flavoured "Ever See A Diver Kiss His Wife While The Bubbles Boogie About Above The Water." No room to say anything else!

● Three superb stylists. A tender, dreamy ballad treatment (complete with little-known verse) of oldie "You Can Have Him" by Nina Simone on Colpix . . . A jazz-slanted, rejuvenating approach to "A Walk In The Black Forest" by Columbia's Selena Jones.

● HMV's Valerie Mitchell sounds a bit like Jackie Trent in the stimulating thumper "Never Let It Be Said" . . . A similar stamp beat, but slightly slower tempo for "Something Beautiful" (Decca) by Adrienne Foster, with organ and brass.

The Animals

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500 Percent More Man
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Glenda Collins—
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Ninette—
Push A Little Button
7N 17039 Pye

Jimmy James And The Vagabonds—
I Feel Alright
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The Ludlows—
The Sea Around Us
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Doris Troy—
I'll Do Anything (He Wants Me To Do)
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Little Jerry Williams—
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NME TOP THIRTY

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

Last This Week	(Wednesday, February 9, 1966)	Artist	Label	Highest Position Weeks in chart
5	1	THESE BOOTS ARE MADE FOR WALKIN' ...	Nancy Sinatra (Reprise)	3-1
—	2	19th NERVOUS BREAKDOWN ...	Rolling Stones (Decca)	1-2
6	3	YOU WERE ON MY MIND ...	Crispian St. Peters (Decca)	5-3
1	4	MICHELLE ...	Overlanders (Pye)	5-1
3	5	LOVE'S JUST A BROKEN HEART	Cilla Black (Parlophone)	4-3
11	6	A GROOVY KIND OF LOVE ...	Mindbenders (Fontana)	4-6
4	7	SPANISH FLEA	Herb Alpert & the Tijuana Brass (Pye Int.)	8-3
2	8	KEEP ON RUNNING ...	Spencer Davis (Fontana)	10-1
9	9	SECOND HAND ROSE ...	Barbra Streisand (CBS)	5-9
13	10	MIRROR, MIRROR ...	Pinkerton's Assorted Colours (Decca)	5-10
14	11	TOMORROW ...	Sandie Shaw (Pye)	2-11
—	12	MY LOVE ...	Petula Clark (Pye)	1-12
8	13	A MUST TO AVOID ...	Herman's Hermits (Columbia)	9-7
7	14	MY GIRL ...	Otis Redding (Atlantic)	10-7
28	15	UP TIGHT ...	Stevie Wonder (Tama-Motown)	2-15
20	16	LITTLE BY LITTLE ...	Dusty Springfield (Philips)	2-16
12	17	LIKE A BABY ...	Len Barry (Brunswick)	5-12
10	18	LET'S HANG ON ...	Four Seasons (Philips)	13-5
21	19	GIRL ...	St. Louis Union (Decca)	3-19
—	20	SHA-LA-LA-LA-LEE ...	Small Faces (Decca)	1-20
26	21	THINK ...	Chris Farlowe (Immediate)	2-21
23	22	GIRL ...	Truth (Pye)	2-22
22	22	HAVE PITY ON THE BOY ...	Paul and Barry Ryan (Decca)	2-22
30	24	GET OUT OF MY LIFE WOMAN ...	Lee Dorsey (Stateside)	2-24
—	25	THE HARD WAY ...	Nashville Teens (Decca)	1-25
—	26	MAKE THE WORLD GO AWAY ...	Eddy Arnold (RCA)	1-26
17	27	DAY TRIPPER/WE CAN WORK IT OUT ...	Beatles (Parlophone)	10-1
16	28	MICHELLE ...	David and Jonathan (Columbia)	4-9
19	28	CAN YOU PLEASE CRAWL OUT YOUR WINDOW ...	Bob Dylan (CBS)	3-19
30	30	TAKE ME TO YOUR HEART AGAIN	Vince Hill (Columbia)	5-22

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, February 8, 1966)

Last This Week	Artist	Label
1	1 MY LOVE	Petula Clark
5	2 LIGHTNIN' STRIKES	Lou Christie
16	3 UP TIGHT	Stevie Wonder
2	4 BARBARA ANN	Beach Boys
4	5 WE CAN WORK IT OUT	Beatles
3	6 NO MATTER WHAT SHAPE	T-Bones
10	7 CRYING TIME	Ray Charles
13	8 MY WORLD IS EMPTY WITHOUT YOU	Supremes
8	9 FIVE O'CLOCK WORLD	Vogues
19	10 DON'T MESS WITH BILL	Marvelettes
21	11 GOING TO A GO-GO	Miracles
15	12 ZORBA THE GREEK	Herb Alpert & the Tijuana Brass
17	13 A WELL RESPECTED MAN	Kinks
14	14 JUST LIKE ME	Paul Revere & the Raiders
28	15 THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra
11	16 JENNY TAKE A RIDE	Mitch Ryder & the Detroit Wheels
6	17 THE MEN IN MY LITTLE GIRL'S LIFE	Mike Douglas
26	18 MICHELLE	David & Jonathan
7	19 SHE'S JUST MY STYLE	Gary Lewis & the Playboys
9	20 A MUST TO AVOID	Herman's Hermits
18	21 THE DUCK	Jackie Lee
—	22 WORKING MY WAY BACK TO YOU	Four Seasons
—	23 CALIFORNIA DREAMIN'	Mama's and Papa's
24	24 LIES	Knickerbockers
20	25 SOUNDS OF SILENCE	Simon & Garfunkel
12	26 AS TEARS GO BY	Rolling Stones
27	27 LIKE A BABY	Len Barry
—	28 WHAT NOW MY LOVE	Sonny & Cher
—	29 WHEN LIKING TURNS TO LOVING	Ronnie Dove
—	30 A HARD DAY'S NIGHT	Ramsey Lewis Trio

BEST SELLING LPs IN BRITAIN

(Wednesday, February 9, 1966)

Last This Week	Artist	Label
1	1 RUBBER SOUL	Beatles (Parlophone)
3	2 SOUND OF MUSIC	Soundtrack (RCA)
2	3 SECOND ALBUM	Spencer Davis Group (Fontana)
4	4 A MAN AND HIS MUSIC	Frank Sinatra (Reprise)
6	5 TAKE IT EASY WITH THE WALKER BROTHERS	(Philips)
5	6 MARY POPPINS	Soundtrack (HMV)
8	7 MY NAME IS BARBRA, TWO	Barbra Streisand (CBS)
7	8 OTIS BLUE	Otis Redding (Atlantic)
9	9 8 OUT OF OUR HEADS	Rolling Stones (Decca)
—	10 HELP!	Beatles (Parlophone)

ROUND THE WORLD

AUSTRALIA: 1. THE CARNIVAL IS OVER—Seekers; 2. DAY TRIPPER/WE CAN WORK IT OUT—Beatles; 3. GLORIA—Them; 4. LOVE LETTERS—Billy Thorpe; 6. TO WHOM IT CONCERNS—Chris Andrews; 7. IT'S MY LIFE—Animals; 8. A MUST TO AVOID—Herman's Hermits; 9. MY GENERATION—Who; 10. I'M A MAN—Yardbirds.

NEW ZEALAND: 1. THE CARNIVAL IS OVER—Seekers; 2. WE CAN WORK IT OUT/DAY TRIPPER—Beatles; 3. PRINCESS IN RAGS—Gene Higgins; 4. HERE IT COMES AGAIN—Fortunes; 5. SOUNDS OF SILENCE—Simon and Garfunkel; 6. YESTERDAY MAN—Chris Andrews; 7. I BEAR A SYMPHONY—Supremes; 8. GET OFF OF MY CLOUD—Rolling Stones; 9. ENGLAND SWINGS—Roger Miller; 10. IT'S MY LIFE—Animals.

POLAND: 1. ROCK AND ROLL MUSIC—Beatles; 2. LESSONS IN LOVE—Chiff Richard; 4. SATISFACTION—Rolling Stones; 5. CRYING IN THE CHAPEL—Elvis Presley; 7. THE CARNIVAL IS OVER—Seekers; 8. YESTERDAY—Paul McCartney; 10. I GOT YOU BABE—Sonny and Cher.

SINGAPORE: 1. WE CAN WORK IT OUT—Beatles; 2. WIND ME UP—Chiff Richard; 3. THUNDERBALL—Tom Jones; 4. ENGLAND SWINGS—Roger Miller; 5. THE WAR LORD—Shadows; 6. A MUST TO AVOID—Herman's Hermits; 7. TURN TURN TURN—Byrds; 8. MY SHIP IS COMING IN—Walker Brothers; 9. MICHELLE—Billy Vaughn; 10. MY FAVOURITE THINGS—Supremes.

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THE TROGGS

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MIKE DOUGLAS

The Men in My Little Girl's Life
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The **STATLER BROTHERS**
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ROYAL STREISAND!

BARBRA STREISAND is now set to open in the London production of her smash hit Broadway musical "Funny Girl" at the Prince of Wales Theatre on Wednesday, April 13. A special preview performance the previous evening—in aid of the Invalid Children's Aid Association—will be attended by Princess Margaret.

The show, which is being presented by Bernard Delfont and Arthur Lewis, marks Barbra's British debut. She is expected to remain in the London cast for at least six months. The show currently running at this venue, "Saturday Night And Sunday Morning," will be transferred to another theatre.

Poll concert sold out

ALL tickets for the NME Poll Winners Concert at Wembley Empire Pool on Sunday, May 1, have now been sold. It is regretted that owing to the enormous number of applications some readers will have been disappointed in their request for seats.

Tickets will be despatched during the course of this month, as will refunds to unsuccessful applicants. Please do not write or telephone us about your seats—you will be hearing from us as quickly as possible.

KINK WAXES TV HOST

KINK Ray Davies has written and will produce the first single from Barry Fantoni, comper of BBC-1's "A Whole Scene Going." Fantoni this week signed a management contract with Donovan's ex-managers, Geoff Stephens and Peter Eden, which guarantees him £25,000 in its first year.

Mike Felix, former drummer and lead singer with the Migil 5, makes his disc bow as a soloist next Friday on Pye. His debut is a revival of the Jo Stafford hit, "You Belong To Me."

David Nicholson, manager of Crispian St. Peters, produced the first disc by new duo Mutt 'n' Jeff. The record, "Don't Nag Me Ma," is issued next Friday on Decca.

Also released next Friday is the first disc by a new trio from Hampstead. They are the Frugal Sound on Pye, with another Lennon-McCartney number from the current Beatles' LP—"Norwegian Wood."

EASTER TOUR FOR HERMAN, COLOURS, MINDBENDERS

HERMAN'S Hermits will undertake a string of 12 concerts in April—as forecast in the NME two weeks ago—joined by two other current chart groups, the Mindbenders and Pinkerton's Assorted Colours! The tour is in three phases—beginning in the South, moving to the North and finishing in Scotland.

The package plays five dates over the Easter period at Southern venues, opening at Dover ABC on Thursday, April 7. It then visits Southend Odeon on Good Friday (8th), Plymouth ABC (9th), Exeter ABC on Easter Monday (11th).

The following weekend, the show plays five dates in the North. Venues are Lincoln ABC on April 14th, Hull ABC (15th), Stockton Globe (16th), Newcastle City Hall (17th) and Carlisle ABC (18th).

The tour then visits Scotland on April 19 and 20—but theatres are still being set by promoter Danny Betesh, who told the NME that he is negotiating for an American attraction to complete the line-up.

Herman and the Mindbenders are also set for a date in Wales. They star in a festival being organised by Merthyr Tydfil Corporation on March 27.

Two new TV bookings for Herman's Hermits are ATV's "Morecambe And Wise Show" on Saturday, March 19, and BBC-1's "A Whole Scene Going" on Wednesday, March 23. They guest in BBC-2's American produced "Danny Kaye Show" on Saturday week (February 21).

The Mindbenders are currently recording their first LP, for release in April. It features numbers from their stage act plus several originals, including two compositions by "Groovy Kind Of Love" writer Tomi Weir.

NEGOTIATIONS for the Spencer Davis Group to join the Herman tour have fallen through. It is now expected that Davis will be featured in another tour—commencing at the end of March.

FATS DOMINO, OTIS MAY TOUR

Plans for Otis Redding and Fats Domino to undertake short British tours, backed by their own groups, are being finalised by Global Promotions. Redding would tour with his Show Band from June 3 to 12. Domino and his Band would follow in mid-July for a ten-day engagement.

Wilson Pickett's two-week visit, starting March 11, is now confirmed. Other artists set for tours by Globes include the Shangri-Las (April 1-17), Screamin' Jay Hawkins (April 1-24), Patty La Belle and her Belles (April 29-May 22) and Ben E. King (May 6-22).

Unit Four cabaret, TV bookings

New television and radio dates for Unit Four Plus Two are Granada's "Scene At 6.30" next Thursday (17th), the Light's "Easy Beat" (March 6) and ABC's "Thank Your Lucky Stars" (12th).

The group has also been booked for a week of cabaret at Stockton Fiesta from April 17.

Ballroom dates this month are Cambridge Dorothy on Monday, Ammanford Regal (18th), Weston-super-Mare (19th) RAF Chichester (24th) and Birmingham University (25th).

BOONE WAXES HERE

PAT BOONE recorded four titles in London on Wednesday under the supervision of Tony Hatch. One of them was a Hatch composition, "The Thirty-First Of June." Two of the titles may make up Pat's next single on the Dot label.

Lulu and American singer Marion Montgomery were late additions to BBC-2's Pat Boone-Francoise Hardy spectacular tele-recorded on Tuesday. It will be screened in the "Show Of The Week" spot in March.

Europe, Eire for Sandie Shaw

SANDIE SHAW'S European tour will run for five weeks, opening in Bordeaux next Friday. She then plays selected dates in France, Belgium and Switzerland before returning to London on March 23.

Sandie will undertake a week in cabaret at Stockton Fiesta from March 27.

A two-week tour of Eire over Easter is now being set. Sandie flies to Italy for two TV appearances early in May and is then joined by Chris Andrews for a ten-day German tour later in the month.

ALLDIS LEAVES 208

Chief announcer Barry Alldis is leaving Radio Luxembourg at the end of June, after a stay of nine years. 208's general manager Geoffrey Everitt told the NME: "He is returning home purely for domestic reasons, but he will continue to work for us as a free-lance in London."

Two other 208 d-j's, Chris Denning and Johnny Moran, leave the station next month. "Their departure is not connected in any way with Barry's," said Everitt. "These are routine staff changes which I decided on a month ago. I am now looking for replacements."

Donovan settlement

Peter Eden told the NME this week that both he and his partner Geoff Stephens had received a settlement fee from Donovan last week, and now relinquish all claims to his management.

Donovan is now managed by his father, Donald Leitch, in conjunction with the Vic Lewis Association. They have appointed Ashley Kozak as business manager.

Animals to Paris

The Animals will visit Scandinavia for three days from March 10, followed by an appearance at the Paris Olympia on March 15.

The group play a series of concerts at universities throughout March: Bristol (2nd), Leicester (4th), Birmingham (5th), Exeter (18th), Nottingham (19th) and London (24th).

Fury, St. Peters summer plans

BILLY FURY and the Gamblers will headline all ten of the Sunday concerts at the Great Yarmouth Aquarium this summer, starting July 3. Crispian St. Peters is the main supporting attraction, and also set are the Silkie, the Marionettes and the Puppets. The concerts are jointly presented by George Cooper, Larry Parnes and Brian Epstein.

Fury and the Gamblers will also be the first attraction in the Blackpool South Pier Sunday concert series on June 26—the week before they take over at Yarmouth. The Blackpool shows are presented by Cooper and Parnes.

An additional Sunday concert at Margate Winter Gardens on June 26 features the Moody Blues, Crispian St. Peters, the Marionettes and the Puppets.

The Cooper Organisation is also setting up a short spring tour showcasing Fury, the Gamblers and Crispian St. Peters. It will play approximately eight dates. Only the opening venue is set—Coventry Theatre on March 13. Among other artists being negotiated for the package are David and Jonathan and the Truth.

CLIFF A HIT IN CABARET

CLIFF RICHARD and the Shadows' cabaret season at London's Talk Of The Town has been extended by two weeks. Their engagement, which opened on January 31, will now terminate after six weeks on March 12.

Plans for Cliff to record a live LP at this venue have been abandoned. "It would be rather pointless, as Cliff would merely be duplicating numbers which he has previously recorded," Columbia chief Norrie Paramor told the NME.

The album which Frankie Vaughan cut during his recent season at the Talk Of The Town will be released by Philips at the end of March.

HOLLIES CONFIRM RETURN TO U.S.; NEW HOME DATES

THE Hollies are likely to return to America in the spring. They would fly out on March 27 for a six-week tour of U.S. colleges as well as radio and TV dates. The group is also set to visit Sweden and Finland.

They fly to Sweden on May 28 and before returning on June 12 will play two dates in Finland.

Four university concerts have been fixed for the group. They are Liverpool on Monday, Leeds (February 26), Belfast (March 2) and Dublin (March 3). Other February bookings include Manchester Belle Vue (20th) and Morecambe Central Pier (25th).

Several TV and radio bookings have been made in connection with the release—now next Friday—of their new single "I Can't Let Go." Granada's "Scene At 6.30" (Tuesday), Rediffusion's "Ready, Steady, Go!" (February 18) and BBC Light's "Saturday Club" (February 19). Rediffusion's "Five O'Clock Club" (February 22), BBC-1's "A Whole Scene Going" (February 23), and "Easy Beat" (March 6).

Kathy Eamonn's guest

Kathy Kirby is set for ABC-TV's "Eamonn Andrews Show" on Sunday week (20th). Later this month she tele-records a guest appearance in ABC's "Bruce Forsyth Show." A screening date is not fixed.

In June, Kathy plays a cabaret season in Palma, Majorca, then returns to this country to star in one of the first of the "Blackpool Night Out" TV series. As previously reported she will begin her Margate Winter Gardens summer season on July 5.

ANIMALS 'NOW'

The Animals and Doris Troy join Tom Jones in TWW-TV's "Now!" on Friday next. Lulu and Georgie Fame and the Blue Flames are set for the following week (25th). The Yardbirds and Jimmy Cliff guest on March 4.

Peter & Gordon TV

Two new television dates have been set for Peter and Gordon—BBC-1's "A Whole Scene Going" on March 2, and "Top Of The Pops," the following day. Another booking is the Light's "Easy Beat" on February 20.

The duo has also been set for a four-day ballroom tour of Scotland from February 23.

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★ POP-LINERS ★

THE Animals, St. Louis Union and the Moody Blues star at Manchester University's 1966 Rag Ball on Monday week (21st). Also set are the Silkie and the Graham Bond Organisation • **Four Pennies** in BBC-1's "Crackerjack" next Friday • **The Overlanders** and **Danny Williams** set for the Light's "Music Through Midnight" on Wednesday, March 2 • Whistler-singer **Ronnie Ronalde** returns to TV after an eight-year absence February 22 • **Chris Andrews** joins Hamburg's Star Club on March 18, and the following day guests in a German TV spectacular from Essen • **Gerry and the Pacemakers** play Northern Ireland ballrooms during Easter (April 9-11) • **Billy J. Kramer** and the **Dakotas** appear at Greaseborough Social Club (March 13 week) and Stockton Fiesta (20th week) • **The Spencer Davis Group** plays London's Marquee Club on February 22; **Manfred Mann**, March 1 • **American jazz stylist Mark Murphy** tele-recorded a BBC-2 "Show Of The Week" on Sunday, for screening in March • **Joe Henderson** introduces Light's "Housewives' Choice" for the week of February 21 • **Tommy Quickly** has left Nems Enterprises and has signed with the **George Cooper Organisation** • **Manfred Mann** are in Light Programme's "Jazzbeat" on Saturday, February 19 • **The Walker Brothers** play a ballroom date at Northwich Memorial tomorrow (Saturday).

THE ANIMALS

Inside-looking out

F 12332

UNIT FOUR plus TWO

Baby never say goodbye

F 12333

GRAHAM GOULDMAN

Stop! stop! stop!

F 12334

JON MARK

Paris bells 05952

DECCA

Brunswick



HERMAN'S HERMITS in Australia, where they are now touring. Between them is impresario PET CLARK, and on each side are HERMAN'S HERMITS.

Donovan, Shadows, Walkers: new singles

SINGLE by Donovan is being rush released next Friday. Next release, unlike his last two, is only two years old. The first singing on their next record. Other new singles scheduled for the Walkers Brothers, Andy Williams, Wilson Pickett, Dave Clark and the Crows.

Donovan's next release is "Bye Bye Blues," a self-written single which is being rush released next Friday. Unlike his last two releases, this one is only two years old. The first singing on their next record. Other new singles scheduled for the Walkers Brothers, Andy Williams, Wilson Pickett, Dave Clark and the Crows.

The next release by the Spencer Davis Group will be "Somebody Help Me," written by Jackie Edwards Fontana issue it on March 4. With their previously planned single "Circles" now abandoned, the Who's next one is appropriately titled "Substitute." It is again written by Pete Townshend. Release is not yet set. Expected follow-ups to current hits are "Pied Piper" (Crispian St. Peters) and "Stop Before You Start" (Sandie Shaw).

Next Friday, Philips re-issues three important LPs on its 10s, Wing label — "Frankie Vaughan Favourites,"

BEATLES MAN PROMOTED

Norman Smith, an EMI sound engineer for seven years, has become a recording manager for the company. But he will continue to act as engineer for all Beatles recordings, as he has done in the past.

Pet Clark for top U.S. cabaret venue, TV

PETULA CLARK—whose "My Love" disc leaps into the NME Chart at No. 12 this week—has been booked for two major U.S. TV appearances and for a cabaret season at Los Angeles' famed Cocolanut Grove. She is expected to return to ATV's "London Palladium Show" in June.

Fury tops RSG; James Brown in 'Spectacular'

BILLY FURY makes a rare appearance on Rediffusion's "Ready, Steady, Go!" when he tops the bill on Friday, March 18. He is joined by American visitor Irma Thomas.

The Mindbenders, the Action and Kiki Dee are late additions to tonight (11th) with the Animals and Len Barry. Adam, Mike and Tim and newcomer Boz complete next week's line-up (18th).

The whole of the March 11 show is likely to be built around American r-and-b star James Brown! Details are not yet finalised. But programme editor Vicki Wickham told the NME that she is planning a "James Brown spectacular" for this date.

Granada-TV has now decided to screen the series live to Northern viewers. The company has been showing a recorded version a week after the original presentation.

Everlys, Lopez due

The Everly Brothers will undertake a series of dates in Ireland in April. The visit is being set up by Viki Lewis of Nems Enterprises, who told the NME that Don and Phil will only visit Britain for radio and TV appearances, but will not undertake any concerts in this country.

Trini Lopez begins a prolonged 18-week visit to Britain in the spring. He is coming primarily to make a film, but it is likely that he will also appear on TV—including a probable spot in ATV's "London Palladium Show."

After playing concerts in Switzerland this week, Pet flew to Istanbul for a one-week engagement. She returns briefly to London later this month for a recording session, before flying to New York to guest in the "Ed Sullivan Show" on February 27. Four days later, she records the "Red Skelton Show" in Los Angeles.

Then follows a ten-day season of "recitals" in Montreal—her own two-hour, one-woman shows. All are already sold out. After further Canadian dates, she returns to Los Angeles for a three-week Cocolanut Grove season in April. As previously reported, Pet opens a four-week cabaret season at London's Savoy Hotel on June 6. During her stay, she will also undertake recording sessions and television appearances. "In all probability I shall do Palladium TV again," she told the NME from her Geneva hotel.

Herman, Fortunes climb U.S. chart

THREE new British records enter next week's "Hot Hundred," published by "Billboard" (cables Nat Hentoff).

They are — Herman's Hermits' "Listen People," which leaps in at 41, the Fortunes' "This Golden Ring" at 93, and Tom Jones' "Promisèe Her Anything" at 95.

Petula Clark's "My Love" slips from the top position to No. 4. Going up the chart are—previous positions in brackets—Dave Clark's "At The Scene" 24 (43), the Walker Brothers' "My Ship Is Coming In" 63 (71), Peter and Gordon's "Woman" 61 (63) and the Searchers' "Take Me For What I'm Worth" 77 (78). David and Jonathan's "Michelle" remains at 18.

PET CLARK, YARDBIRDS, KINKS, IVY 'STARS'

THE Kinks, the Yardbirds and the Ivy League are among latest bookings for ABC-TV's "Thank Your Lucky Stars." Date of the Walker Brothers' next appearance has been switched. Petula Clark will feature her new hit "My Love" in the series next month.

Pet Clark and the Kinks have been added to the show for Saturday, March 5. Freddie and the Dreamers and Carol Deane are already set. Completing the bill are Sharon Tandy, Eden Kane, Deke Arlon and the Sons of Fred.

The Yardbirds join Gene Pitney and Tom Jones the previous week (February 26). Also set are Cliff Bennett and the Rebel Rousers, Paddy Klaus and Gibson, Kiki Dee, Patsy Ann Noble and the Marionettes.

The Walker Brothers, originally booked for March 5, now move back two weeks to March 19. So far confirmed for March 12 are the Ivy League and newcomer Jenny Wren.

GERRY, PACEMAKERS PALLADIUM 'EXTRA'

GERRY and the Pacemakers are a late booking for ATV's "London Palladium Show" this weekend (13th). They appear as special guest artists on the bill (topped by Cilla Black. Gerry will feature two numbers—his new release "La La La" and probably "You'll Never Walk Alone."

Dave King, who has to have appeared this weekend, now moves back to the February 20 edition, when he tops the bill. This date also marks the return to Palladium TV of Dickie Valentine.

The Seekers are now confirmed for the March 20 show, following their return from their current Australian tour.

George Fame and the Blue Flames guest in ATV's "Morecambe And Wise Show" on Saturday next, February 19. Also set for this series are the Fortunes and Millicent Martin (tomorrow, 12th), Barbara Law (26th), the King Brothers (March 5), and Teddy Johnson and Pearl Carr (19th).

Order of guest appearances in the new "Des O'Connor Show" series is Lulu (Wednesday, March 23), Marion Ryan (30th), Lynn Rogers (April 6), Lonnie Donegan (13th) and Tom Jones (20th). Final guest has still to be set.

Lulu is also set for ATV's "Action" on Monday, February 21, when she is joined—as previously reported—by Eric Burdon. Unit Four Plus Two guest in the following edition (28th).

Overlanders, Fury, Farlowe on radio

THE Overlanders, Billy Fury and the Ivy League have been booked for the Light's "All At One." Another lunch-time series, "The Joe Loss Show," features Chris Farlowe in its 100th edition. Lulu's "Saturday Club" appearance is put back a fortnight.

Topping the bill in "All At One" on Monday, February 28, are the Overlanders. They are joined by Julie Rogers, the Tony Jackson Group, Russ Sainy and the King Brothers.

Billy Fury and the Gamblers star in the following edition (March 7). Also set for this date are the Ivy League, Patsy Ann Noble, Wout Steenhuis and Kim Bennett.

Chris Farlowe and the Thunderbirds guest in the special 100th "Joe Loss Show" on Friday, February 25. Set for the following week (March 4) are the Swinging Blue Jeans.

Because of illness, Lulu is out of tomorrow's "Saturday Club" (12th) and is replaced by Goldie. Lulu has now been added to the February 26 bill—when she will be backed by George Fame and the Blue Flames. The group will also appear in its own right.

Other new "Club" bookings include the Marionettes (March 5); the Ivy League, Jimmy James and the Vagabonds and Rev Anton and the Pro Form (12th); Valerie Masters and John Mayall's Bluesbreakers (19th).

ST. LOUIS FILM

Manchester group the St. Louis Union is to appear in a film which bears the same title as its current hit record, "Girl." It is a short colour feature, for which the Union has also written incidental music. The picture will be distributed by Columbia in the near future.

Mrs. Mills for Blackpool

Mrs. Mills has been added to Leslie Grady's Blackpool ABC summer show "Holiday Startime 1966," opening on June 11. The show stars the Bachelors and, as exclusively reported last week, Cilla Black.

NEW ORBISON-WALKERS DATE

Additional venue for the Roy Orbison-Walker Brothers tour is at Bradford Gaumont on Good Friday (April 8).

We are asked to make it clear that Terry King and Reg Calvert—who run Kings Agency—are the agents for one of the two groups called Them, and not the managers. Also, Them Ltd. was not formed by Calvert or King, but by the group's manager Ray Henderson.

We Five You were on my mind

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PITNEY ON JBJ

Gene Pitney returns to the panel of BBC-1's "Juke Box Jury" on Saturday, March 5. Completing the February 19 line-up—Manfred Mann and Mike Douglas are already set—are Eva Bartok and folk singer Emily Yancy.

Scott Walker makes his panel debut on February 26, appearing on the same date as Eric Burdon.

to represent U.K. in TV festival?

Stars, which failed to win an award. Last year ITV submitted two entries, a Millicent Martin show with Roy Castle guesting, and Charlie Drake in "The Worker." But again, both were unsuccessful.

BBC-TV has not yet chosen its entry for the event, which takes place in Montreux, Switzerland, from April 22 to 30.

The next Granada spectacular devoted to the music of one composer is likely to be a tribute to Tony Hatch, producer Johnny Hamp told the NME. Hamp was responsible for the Burt Bacharach and Lennon-McCartney shows.

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EMERALD

Frank & Steve "THE TRUTH" P.S. a special thank you to JOHN & PAUL

AMERICA CALLING

Hollywood:
TRACY THOMAS

THE Beatles never went 'big-time' as far as I'm concerned!" exclaimed Chris Montez, who toured Britain for eight weeks in 1963, billed above the pride of Liverpool (and how many American artists would like to be able to make that claim?).

I chatted this week in the Brown Derby coffee shop in Hollywood with the Californian college boy who has such interesting memories. He reminisced: "They were getting mobbed then, but so was I. My 'Let's Dance' and 'Some Kinda Fun' were big hits in Britain. 'Tommy Roe, on tour with me, and I were attacked by the girls more often than the Beatles! I never suspected they'd become so enormously popular. I just knew that I enjoyed them and they had something special going for them."

When the famous foursome came to Hollywood on their first American tour, John, Paul, George and Ringo invited Chris to their temporary Hollywood home in Beverly Hills Canyon, Chris recalled the meeting.

"It was exactly as though we were old schoolmates or something. We joked and laughed and remembered the 'good old days.' They're really the greatest!"

HERB ALPERT has taken CHRIS MONTEZ under his talented wing and picked "Call Me" for his new single, after enjoying it on a Petula Clark album.

Chris explained: "Herb directed the session, too. And some of the Tijuana Brass members backed me. That man is certainly a genius! It's a pleasure to work with someone who knows so much about music and understands the artists as well."

Montez' absence from the music scene, after his tremendous success on both sides of the Atlantic in 1965, was due to contractual difficulties with his old record company. In the meantime, he's been studying music at a local college. With "Call Me" rising rapidly on the



NME columnist in Hollywood TRACY THOMAS with YARDBIRDS (l to r) JIM McCARTY, KEITH RELF and JEFF BECK.

U.S. charts, his presence may be felt again soon!

Note: Chris is released here on Pye, competing with Lulu's version on Decca.

THROUGH his big hit predicted doom for the world, Barry McGuire's career is certainly not on the "Eve Of Destruction": constantly busy with club dates, concerts, and frequent TV appearances, McGuire is now booked for a ten-day stand at Copenhagen's Tivoli Gardens this June!

New York:
NAT HENTOFF

Eddy Arnold will star in a series of thirteen syndicated, country and western television shows to be taped in Nashville.

RCA-Victor will release in U.S.A. the original London cast recording of "Hello, Dolly!", starring Mary Martin.

Neil Sedaka, to tour Australia, is thinking of investing in a sheep ranch there.

Connie Francis' 24-year-old brother, George, is now an assistant district attorney in Newark, New Jersey.

Watch for the name Len Chandler. He's a folk singer just signed by Columbia Records.

Andre Previn will compose the music for Alan Jay Lerner's next musical, "Coco," based on the life of Coco Chanel.

Although it's still early in the year, Louis Armstrong has already been booked into a quarter of a million dollars of television appearances for 1966.

Hayley Mills reportedly turned down a role with Rex Harrison in "Doctor Doolittle" because she doesn't want to play teenagers any more.

As a result of their successful television special on the history of the song and dance man, Anthony Newley and Donald O'Connor are in line for a major stage musical on the theme.

SANDIE PARTS WITH FRINGE



MISS Shaw was queuing up for her Crunchie bar and cup of tea in the "Top Of The Pops" studio canteen when I saw her standing some four feet away—fringeless. The new sophisticated hair style is very effective except that the side falls peerily over one eye and she appears to be peering continually through a shiny black veil.

I smiled engagingly. Sandie removed the hair with a quick flip of her head, peered shortsightedly in my direction and acting under instructions never to smile at unidentified objects grinned her specs.

"Oh it's you," she nodded. "How are you?" After ascertaining that we were both well I took her by the hand and with her digestive biscuit, crunchie and cup of tea in the other (no mean feat), we retired to a nearby table.

"Yes, I was worried about 'Tomorrow'," she confessed. "Everyone said that my last one would be a hit and it barely made the Twenty. I'd been very lucky up to then. I've had some fantastic numbers.

"'Tomorrow' was in the can before Christmas. I'm delighted that it is proving a success in spite of what the majority of record critics said. (Not NME's Derek Johnson, I might add, who was one of the few to tip it for chart honours.) It entered a lot higher than I expected!"

Sandie had not long returned from a brief holiday in Switzerland, where she was dismayed to find that it was snowing all the time.

"Couldn't go out or nuffing," she complained. "If I did I came back looking like a drowned rat and that meant I couldn't go out in the evening."

Manager Eve Taylor declared that it was a "get-away-from-it-all holiday, a complete rest from the hysterics of show business."

By Keith Altham

Here's the fringeless SANDIE SHAW. The left side of her hair can cover the entire left side of her face.

Sandie launched into her impersonation of Eve's emphatic tones: "No more business for two weeks! No pop records! Nothing! I was fed up with it—I want no more to do with it. I don't even want to talk about the business."

Shortly before they were due to leave Sandie had taken a quick look in Eve's travelling bag. It was packed with signed photos of Sandie and demo discs of her new hit, "Tomorrow!"

Interruption

We were interrupted at this point by a tall, distinguished gentleman, who said: "Hello Sandie, remember me? Blackpool in the rain?" Sandie greeted him like a long lost friend.

"Who was that?" I asked, on his departure.

"No idea," Sandie confessed. "But I remember the occasion. We were doing an open-air concert in Blackpool in a thunderstorm. I was about the only artist to go on. They stood me in front of the microphone on a rubber mat, so that I wouldn't get electrocuted! All the group kept getting electric shocks off their guitars."

Sandie's new group are the Streamliners and she would like me to believe that she rules them with a rod of iron.

STAR QUOTE

ELVIS PRESLEY was started to read a rumour from London that Brian Epstein had bought Colonel Tom Parker's management contract with Elvis. He called the Colonel, who said: "No, not unless they want to pay us both enough so we can retire and not have to work anymore. If they want us under these conditions, I strongly suggest our selling." Added columnist Dorothy Manners: "Even the Beatles don't have that kind of money!"

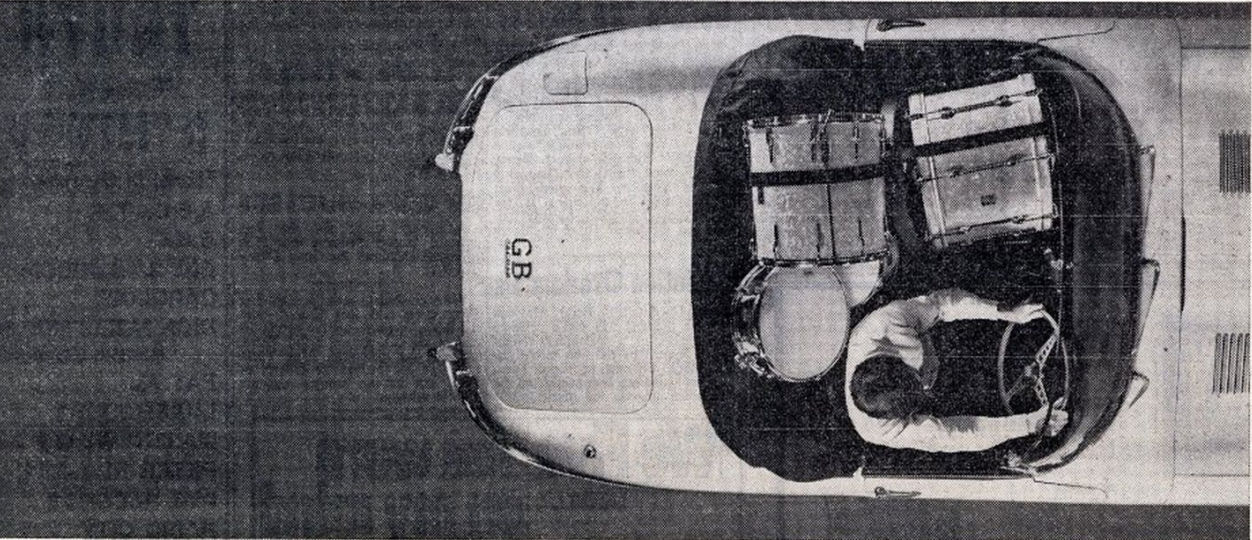
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5 YEARS AGO

- TOP TEN 1961—Week ending Feb. 10
Last This Week
- 1 ARE YOU LONESOME Tonight Elvis Presley (RCA)
 - 2 SAILOR Petula Clark (Pye)
 - 3 RUBBER BALL Bobby Vee (London)
 - 4 YOU'RE SIXTEEN Johnny Burnette (London)
 - 5 PEPE Duane Eddy (London)
 - 6 POETRY IN MOTION Johnny Tillotson (London)
 - 7 RUBBER BALL Marty Wilde (Philips)
 - 8 SAILOR Anne Shelton (Philips)
 - 9 PORTRAIT OF MY LOVE Matt Monro (Parlophone)
 - 10 F.B.I. Shadows (Columbia)

10 YEARS AGO

- TOP TEN 1956—Week ending Feb. 10
Last This Week
- 1 SIXTEEN TONS Tennessee Ernie Ford (Capitol)
 - 2 LOVE IS THE TENDER TRAP Frank Sinatra (Capitol)
 - 3 BALLAD OF DAVEY CROCKETT Bill Hayes (London)
 - 4 MEMORIES ARE MADE OF THIS Dean Martin (Capitol)
 - 5 LOVE AND MARRIAGE Frank Sinatra (Capitol)
 - 6 ROCK A BEATIN' BOOGIE Bill Haley & Comets (Brunswick)
 - 7 ZAMBESI Len Busch (Capitol)
 - 8 ONLY YOU Hilltoppers (London)
 - 9 ROCK ISLAND LINE Lonnie Donegan (Decca)
 - 10 BALLAD OF DAVEY CROCKETT Tennessee Ernie Ford (Capitol)



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"I don't stand for any nonsense," she said. "No birds about the dressing rooms, no drinking during performances."

"One of them came to me the other evening and said he had forgotten his sweater so I said: 'Oh that's fine, isn't it? How would it be if I forgot my dress before a performance?'"

Sandie met Donovan recently. She looked the conversation as follows:

Donovan: I think you are beautiful. I love beautiful minds.

Sandie: Uh?

Donovan: I like beautiful people. I would like to write a book about your beautiful mind.

Sandie: Yeah?

Donovan: Beauty is beauty.

Sandie: Thanks.

I told Sandie of Fontella Bass' recent criticism of her in which she said: "When I see people like Miss Shaw who have just made it the easy way treating people around them with contempt it upsets me."

Sandie looked wide-eyed for a moment. She said that? said the beautiful mind. "The immigrant!"

Baby sitter

New accomplishment for Sandie is the art of baby sitting. She has been looking after Susie, a five-year-old girl, for a girl friend.

"I'm not too good at it," admits Sandie. "I give in too easily. When Susie woke me up one midnight, she said she was hungry so I said I'd make her a hot chocolate. About two in the morning, mum came home and found us both in the kitchen having a fry up!"

"I have a bad habit of slopping around the flat in a pair of ski socks, which generally end up sagging around my ankles. Apparently Susie has noted that because the other day when she came down to breakfast with her tights flopping round her ankles and not a stitch on. Then she says: 'Look mum, I'm just like Sandie!'"

At this point a gentleman wearing a pin striped suit arrived, carrying a bowler, rolled umbrella and tape recorder. He spoke in a cultured tones: "Excuse me Miss Shaw, I'm from the European Languages Department of the BBC. I wonder if I might have a few words with you?"

"Oh my gawd!" Miss Shaw blurted out. Then nodded.

May the great Spirit who smiles down upon our journalists leave Sandie Shaw just as she is—delightful!

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- * Publication of the winning song, by Keith Prowse Ltd!
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Conditions of entry The winning group will be required to be known as, and advertised as *The Tea Set*.

How to enter Write a song entitled 'Join the tea set', record it on a demonstration disc, and send it, with a photograph, and other particulars asked for at the foot of the advertisement, to:

THE TEA INFORMATION SERVICE, BRETENHAM HOUSE, LANCASTER PLACE, LONDON, W.C.2.

How to disqualify Although the song must be entitled 'Join the tea set', it should in no way resemble the join-the-tea-set jingles sung on TV commercials for tea. Any such resemblance will be automatically disqualified.

Sandie Shaw among the judges! The judges of the competition will be: Miss Sandie Shaw, Mr. J. Phillips, Managing Director of Keith Prowse Limited, and Mr. M. Kinn, Executive Director of New Musical Express.

RULES OF THE COMPETITION

1. The competition is open to everyone in the United Kingdom and Northern Ireland aged 17 and over on the closing date, except employees of the Tea Council and their advertising agents and members of their respective families.
2. The judges will make their decision on the basis of the song which appeals most to them and their decision is final and legally binding. The Tea Council reserve the right not to make any award if, in the opinion of the judges, no entry reaches a sufficiently high standard.
3. No responsibility can be accepted for any entry insufficiently stamped, delayed, lost or mislaid before delivery and no correspondence can be entered into.
4. The composers of the winning song agree to assign the rights in it to Keith Prowse Ltd. The recording or the song can be used with or without the group for advertising or publicity purposes in any way the Tea Council thinks fit.
5. Members of the winning group will be required: (a) to make themselves available for a period of up to 2 years for publicity purposes at such places and on such terms as may be reasonable having regard to their existing employment. (b) not to detract in any way during this period from the work of the Tea Council. (c) during this period to keep the

prize Utilabake painted in the same colours and with the name "The Tea Set" painted on it as when presented.

6. Entry for this competition shall be deemed to constitute consent under the Dramatic and Musical Performers Protection Act 1958 in favour of the Tea Council in respect of the matters referred to in these rules.

7. Competitors should send a stamped and addressed envelope for return of entries.

You may send as many entries as you like, but each entry must be sent with a separate photograph and the following details written on a sheet of paper.

"We agree to be bound by the conditions of entry and rules of the Tea Song Competition in respect of the enclosed entry of our song 'Join the tea set'."

The full names and addresses and age of each member of the group (give details).

Signature of each member of the group. (If any member is under 21, his or her parent or legal guardian should sign as well.)

Send your entry to the Tea Information Service by not later than 21st March, 1966. The winner will be announced in this newspaper at a later date.

NME's TRACY THOMAS at a Hollywood Press reception

BRIGITTE BARDOT, Robert Goulet and Phil Spector. What have these three famous celebrities in common? All played a part in one of Bob Dylan's frequent Press conferences in Hollywood recently!

The shapely French actress's name arose in the question: "Didn't you dedicate your first song to her?" Toused-haired, sleepy-eyed, faint-voiced Dylan agreed and proceeded to crack up the hardened reporters with his answer to the follow-up: "Why?" "Why? Come on, you can see why! Think it out for yourself!"

Though a local television commentator tried his best to make today's king of folk 'n' roll say that Barry McGuire is a protest singer, Dylan did not succumb, insisting that McGuire is a mixture of country- and western and modern-day minstrel.

"I think protest singer is one who sings against his will. Like Robert Goulet or Edie Gorme."

Spector proved to be one of his favourite a-and-r men, though he admitted: "I've only heard of a few."

Meanwhile another reporter attempted to force the undernourished-looking singer into confessing that he and many other performers use drugs. But to no avail.

"I wouldn't know one if I saw one. Why do you use 'em?" he cracked with a smile.

'SILENT' DYLAN TALKS AFTER ALL!

"She was really hip and more free in mind than most of these 22-year-old college kids."

About letters from fans—"Some of them actually understand. I like to read them."

Politics and political singers crept into the questioning, but Dylan adamantly denied any political connections. "I'm too busy for that. It's fine for those who want to mix the two fields, but it's not for me."

However, he couldn't let the subject pass without a laugh. When asked about his participation in anti-Vietnam movements, he protested: "I don't participate in anything. I defy you to name one thing I participated in. Name one!"

The conference ended with the all-in-black-clad Dylan remaining in his seat several minutes to oblige the photographers. With a wave and a smile, one of the most influential and controversial musical figures of our time concluded a rare 45 minutes of answering a wide assortment of questions, leaving the impression that, if not the boy-genius-next-door, he is at least a lot more human than we're led to believe!



BOB DYLAN pictured as he faces the Press at the reception reported on in the article from Tracy Thomas.

Warmed up

Most of the Press obviously expected obscure wisecracks from a sullen, sarcastic, rebellious youth. Instead, Dylan began the conference with mumbled, incoherent answers, but soon warmed to his audience, laughing and joking, but giving wild answers to poor or obvious questions, in excellent dead-pan fashion.

Perhaps the best example was his comments about movie plans. Speaking out of the top of his head, an innocent-seeming Dylan elaborated: "Yes, we're making one. I'll play my mother in it. I guess we'll call it Mother Revisited. I'm quite excited about it." This last bit was dragged out in a lazy, completely bored tone.

And again, when quizzed on why he was in California, folk music's boy-wonder replied in a manner rivalling the famous Liverpool straight-faced send-uppers: "To find some donkeys. We're shooting this film about the life of Christ back in New York and we need several donkeys. Also, I'm doing a few concerts."

His serious and thoughtful side came to the fore when discussing his followers. "I was amazed when I heard a taped interview with a 15-year-old girl, who was waiting to get into one of my concerts. She said how she digs William Blake and a bunch of others that no one else has read."

STAR QUOTE

SAYS motion picture producer Hal Wallis concerning Colonel Tom Parker: "His managing of Elvis Presley is the best job any individual ever has done. And Elvis has caused him no trouble. I wish stars were all that easy to work with."



Dickie Valentine : his own TV series in the summer

I SUPPOSE you'd call him the Cliff Richard of the 1950's. In his heyday, he commanded just as much adulation as Cliff does today. He was seldom absent from the NME Chart and, in fact, scored two No. 1 hits in 1955 with "Finger Of Suspicion" and "Christmas Alphabet."

He was honoured with Royal Variety Show appearances and, for six consecutive years from 1952 to 1957, was voted Britain's Top Male Singer in the NME Popularity Poll—as well as winning the Outstanding Musical Personality title in 1957.

Yes, of course, it's Dickie Valentine—the man who established a tremendous reputation during his five years as singer with the Ted Heath band, before embarking upon a solo career in the spring of 1954. He was one of the first of our pop artists to make any impact abroad—he wowed 'em in South Africa, and appeared on the now-famous "Ed Sullivan Show" in America. Indeed, he was one of the first of the so-called "all-round entertainers."

Many hits

After a string of hits—which included "A Blossom Fell," "Old Gianni Rag," "Mr. Sandman," "I Wonder," "In A Golden Coach," "Broken Wings," and two more Yuletide numbers—Christmas time, Dickie's "Spotlight For Christmas"—Dickie dropped out of the charts at the end of 1957.

But then came a dramatic switch in his recording career (headline news at the time), when he moved from Decca to Pye. And on his new label, he enjoyed two more successes in 1959—"Venus" and "One More Sunrise."

No recent disc hits but they're STILL STARS

By Derek Johnson

the latter based upon the German hit "Morgen."

However, that was the end of it, so far as the hit parade is concerned. Not a single one of his records has appeared in the Top Thirty in the 1960's—a remarkable transformation following his previous triumphs.

But, of course, that's the way it goes—as I pointed out last week when I wrote about Pat Boone. New generations of record buyers arrive on the scene, bringing with them their own teenage idols. And the more mature artist is obliged to graduate to other forms of entertainment. After all, records aren't everything—especially when you're as talented as Dickie Valentine.

Today, his records continue to enjoy reasonable sales. But it is in other media that he continues to display his consistency and undiminished popularity. He makes frequent guest appearances on radio and TV, and often crops up in pantomime or summer shows.

Only recently he took the plunge in a musical comedy ("Well, that's how the Press described it, though really it was a revue," comments Dickie) titled "How Now, Brown Cow"—which, incidentally, provided his latest single release, "My World." The show itself was hardly a world-stopper, but the critics were quick to acclaim Dickie's part in it.

Above all else, Dickie these days is a cabaret artist. And an extremely versatile one, too—with his extensive repertoire, his wide range of impres-

from you to us

Edited by TONY BROMLEY

WENDY TALBOT (Bath, Somerset): I was recently looking through some old copies of NME—1961 to be precise—when I discovered a huge Controversy feature by Derek Johnson "Do Allison and Brook Brothers Copy Everly's?"

It is interesting to note that these three, only the Everly Brothers have stood the test of time. This must surely prove that they have been ahead all the time—in a class of their own. It's great to see that this still applies five years later.

R. CLEMENTS (London): The other week I borrowed "A Groovy Kind Of Love" by the Mindbenders from a friend. As soon as my father heard it he rushed downstairs and got out his book of Sonatas by Clementi. He started playing the Rondo of the Sonata Op. 36 No. 5—and the tune is exactly the same!

So it looks as though "composer" Tony Wein perhaps wasn't influenced by Goffin and King after all!

PAUL DUFFEY (Rutherglen, Glasgow): At last Mick Jagger has been on the "Eamonn Andrews Show." Now adults won't be able to say the Stones are dirty and ignorant. I think even Eamonn was impressed. I know my mother was and she is definitely anti-Stones!

Surely further proof of their greatness is that Mick and Keith wrote "Think" for Chris Farlowe. It's about time Chris had a hit and this was just right for him.

MRS. JESSIE GRAY (London, N.I.): Fancy Gordon Mills stopping Tom Jones's version of "To Make A Big Man Cry." I'd love it to come out in competition with Adam Faith's version.

Tom makes a beautiful song of this and I think it's a great number. Pity it's being kept out—a great pity!

ROBERT GOLDMAN (London, N.W.3): How's this for coincidence? Ten

years ago there were two hit versions of "Sixteen Tons" and two hit versions of "Ballad of Davy Crockett." Five years ago two hits of "Sailor" and now it is "Papa." This week two versions of "Michelle" and two of "Girl." Uncanny.

PAUL PURCELL (Manchester 21): Congrats, congrats, congrats to the new series "Still Stars" I, and I'm sure many, many others, have read the five and ten year charts and wondered what has happened to some of the stars

Pat Boone was an excellent choice for the first subject and so is Dickie Valentine as the follow-up. Many thanks to the person responsible.

JOAN MATSUNAGA (New York City, U.S.A.): One of the biggest issues around at the moment is the work permit problem. I don't see why it's necessary. If our musicians are afraid of competition I suggest they improve rather than put a ban on their British competitors.

I'm not saying our musicians are bad because they're not but there are enough fans for artists from both sides of the Atlantic.

I've talked with the Moody Blues and the Fortunes who have had trouble with visas and it's a real drag for them. I wish I could only help in some way.

Cliff fans hit back

MRS. MAVIS LAMB (Worcester Park, Surrey): After reading Andy Gray's review of Cliff Richard's Talk Of The Town debut, it was with some misgivings that I turned up to see the show at the end of the week.

I was delighted to see how completely unfounded his criticisms were. The audience was by no means teenage; in fact, it was definitely on the "over 40" side.

Cliff got a great ovation. I can only suggest that Andy Gray goes on a night other than a "Firsighter."

NIGEL MARTIN (London, S.W.15): If Andy Gray had spent more time listening to Cliff and the Shadows' act instead of listening to the "staff gossip near my back of the house table" he might have been aware of what a superb show the boys put on.

And what a change—the stars gave value for money. The sooner Cliff records "24 Hours From Tulsa" the better. Thank heavens I was lucky enough to be there on the opening night. Good luck boys.

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Now he says: "I sing because I love it. I wouldn't give up this life even if I owned half of New York."

Six-foot-tall Eddy was a plough boy and then a cotton picker before he turned to singing to stop himself getting bored in his spare time. He was one of a very poor family, and they had little entertainment.

Now he has his own specially built ranch house in Tennessee, with a rehearsal room and recording studio in the basement. He is also a frequent visitor to the private ranch of President Johnson—a good friend of his.

It's taken Eddy 21 years to get a hit in Britain, but there is no doubt his current promotional visit to this country has helped considerably. He has been spotted at clubs and on TV here, and on Monday he will be returning to America.

With him has been his personal pianist Bill Walker, who was discovered by Jim Reeves in South Africa when he went there to make the film "Kimberley Jim."

Jim took Bill back to the States with



EDDY ARNOLD

him to join his backing group . . . out a few days after he did so, was killed in his tragic plane crash.

Bill was left without a job until Eddy Arnold heard of his plight. He is now his pianist, arranger and right hand man.

On a personal note, Eddy's a home loving family man with a wife, Sally, and two children Jo Ann and Dickie.

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HARRY FENTON

Life-lines of the MINDBENDERS



ERIC Eric Michael Stewart January 20, 1945 Manchester 5ft. 10in.; 10st. 4lb.; dark brown eyes, dark brown hair	RIC Eric Rothwell March 11, 1944 Stockport 5ft. 6in.; 10st.; brown eyes black hair	BOB Robert Francis Lang January 10, 1946 Manchester 5ft. 8in.; 9st. 7lb.; blue eyes, dark blond hair
Parents' names: Eric and Connie	Parents' names: Eric and Mildred	Parents' names: Eileen and Tom
Brothers and sisters: Four sisters—Carol, Jean, Sharon and Gillian	Brothers and sisters: None	Brothers and sisters: One brother, Kevin
Present home: Manchester	Present home: Reddish, Stockport	Present home: Bury
Instruments played: Lead guitar	Instruments played: Drums, piano	Instruments played: Bass guitar, guitar
Where educated: Openshaw Technical High School	Where educated: Belmont Sec. Mod.	Where educated: St. Pius
Musical education: Self-taught	Musical education: London College of Music	Musical education: Self-taught
Age entered show business: 16	Age entered show business: 14	Age entered show business: 14
First public appearance: Birch Park Rink, Manchester	First public appearance: At school	First public appearance: St. Richard's Youth Club, Manchester
Compositions: "One More Time," "Since You've Been Gone"	Compositions: —	Compositions: "Since You've Been Gone" and a few instrumentals
Biggest influence on career: Money	Biggest influence on career: Mother and father	Biggest influence on career: My brother
Former occupations: Commercial artist	Former occupations: Electrician	Former occupations: Student
Hobbies: Photography, hi-fi, sports cars	Hobbies: Music	Hobbies: Swimming, cars, acting the clown, taking girls out
Favourite colour: Blue	Favourite colour: Blue	Favourite colour: Black
Favourite singers: Kitty Lester, Mose Allison, Chuck Berry	Favourite singers: Little Richard, Jerry Lee Lewis, Timi Yuro	Favourite singers: Timi Yuro, Peggy Lee, Jackie Lomax (Under-takers)
Favourite foods: Chicken Maryland	Favourite foods: Steak	Favourite foods: Casserole steak
Favourite drink: Coke	Favourite drink: Coke	Favourite drink: Scotch and coke
Favourite clothes: Smart casuals	Favourite clothes: Suits	Favourite clothes: Suits
Favourite bands/instrumentalists: Booker T and MG's, Jimmy Page	Favourite bands/instrumentalists: Stan Kenton, Count Basie	Favourite bands/instrumentalists: George Shearing, Charlie Byrd
Favourite composers: Lennon-McCartney	Favourite composers: —	Favourite composers: Lennon-McCartney
Favourite groups: Beatles, Spencer Davis	Favourite groups: Hollies, Beatles	Favourite groups: Hollies, Dreamers, Beatles
Cars: Zephyr 4	Cars: Mini	Cars: Mini
Miscellaneous likes: Girls, cars, Smarties, boots, guns	Miscellaneous likes: Food, girls	Miscellaneous likes: Fast cars, girls, holidays, loyal fans
Miscellaneous dislikes: Onions, snobs, big-time and small-time groups	Miscellaneous dislikes: —	Miscellaneous dislikes: Travel, liver and kidney
Best friend: My mother	Best friend: Albert Sayers	Best friend: Many
Most thrilling experience: Making NME Chart	Most thrilling experience: Crashing on the MI	Most thrilling experience: Appearing on "Scene At 6.30" for the first time
Tastes in music: Anything good	Tastes in music: Anything good	Tastes in music: "Live" LPs
Professional ambition: A No. 1 record	Professional ambition: To stay in show business	Professional ambition: To have a chauffeur-driven Rolls
Personal ambition: To succeed abroad	Personal ambition: To reach a satisfying standard on drums	Personal ambition: To appear in films (I'll try anything once!)

★ Common To All ★

Biggest break in career: Formation of Mindbenders	First important public appearance: The Roy Orbison tour, 1964	Recording manager: Jack Baverstock
TV debut: "Scene At 6.30"	Current hit: "A Groovy Kind Of Love"	Personal manager: Danny Betesh
Radio debut: "Beat Show"	Present disc label: Fontana	Musical director: Ourselves
		Origin of stage name: From a horror film

HIS 3rd HIT!

Charles Dickens

'SO MUCH IN LOVE'

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a jagger/richard composition

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Walkers' Great bodyguard!

In strode the most enormous pair of grey jeans in the World and stood next to Scott Walker (a mere six foot) making him look like a slightly undernourished Oliver Twist. "I can hear what's wrong," boomed the grey jeans over the deafening playback on the recording studio's stereo. "It's me," he said and trundled back toward the studio.

By KEITH ALTHAM



JOHN (left) and SCOTT WALKER.

I arose from my chair and glimpsed the giant's head which was girt with dark beard and surmounted with a mass of black hair. Neck and shoulders like an ox he weighed a cool 18 stone.

"That's Johnny B. Great our organist," informed Scott, "I take him everywhere with us. We had a disagreement with some wrestlers who were promoting our engagement in Hindley a few weeks back. One of them tried to get tough with me and I told them I'd get someone to kill them. Along came Johnny and . . ."

The Walker Brothers win more arguments that way!

In a small recording studio off Oxford Street, Scott and fellow American John Stewart are launching their independent recording onslaught on the British market via their own company, Super Records.

Run through

When I arrived at the studios last Friday they were running through one of the tracks for Gary's LP with the Quotations. Things were made difficult by the fact that the recording studio was linked to the control room by a TV camera which was unfortunately out of action and the two arrangers scooted back and forth issuing instructions.

"Hey Pog!" shouted John to a lead guitarist who rejoiced in that name. "Pog will you hold that note over—I want a smash, then into emptyness." Pog nodded understandingly.

"We're still getting that iron bedstead sound," said John to Scott on his return to the control room. Scott located an out-of-tune guitar from the earthquake of sound transmitted by the speakers and shot off in search of the erring musician.

I glanced at the interesting display of buttons above my head labelled "Reception," "Shop," "Basement," "Gregory Hewitt," "Speaker" and—most intriguing of all—"Help!"

A label stuck on one of the transformers said warningly, "Don't Give A Hoot!" and from one of the gigantic loudspeakers vibrated the stentorian tones of B. Great's electric organ.

Scott and John are not too complimentary about the efforts of our British independent record producers.

"They don't go into the studio

with a pre-conceived idea of their sound," admonished John.

"I think Andrew Oldham should go solo," said Scott pleasantly.

They played me back a recording of the number which is likely to be the Walker Brothers' next single, "The Sun Ain't Gonna Shine No More," which was written by a friend of Scott.

It's a tremendously dramatic big ballad using the full majesty of the orchestra and emphasised by rolling drum effects. Scott gives the vocal

his usual polished sound but the sheer force of the orchestration is what makes it one of the best discs I've heard since "You've Lost That Loving Feeling." I couldn't hear John on the disc and said so.

"He's buried in there somewhere," smiled Scott.

I invited myself back to their hotel after the session, for a hot chocolate and we left the studio with Scott bringing up the rear and complaining bitterly about the cold—although he refuses to wear an overcoat.

DESPITE PANNINGS, SONG CONTESTS

ARE GOOD FOR US

says

Derek Johnson

galore for our failure, the crux of the matter is should we bother to enter for this type of competition? Candidly, I think we should. I feel that any interchange of artists and ideas between countries is healthy for the business and must help cement international relations.

Of course, the artists concerned must be prepared for audiences to be partisan and narrow-minded. That's an occupational hazard. It happens in other fields, too—sport, for instance. And there are many who believe that, here in Britain, the "Miss World" judges were not altogether unbiased!

MUST CONTINUE

Yes, by all means let's continue these national and international contests. But if we are to compete seriously, let's make a strenuous effort to be represented in the best possible way. After all, we have the best pop artists and composers in the world, if only we could persuade the cream to take part in these contests—but the majority won't consider it, for fear of damaging their image should they fail to win.

This is what, time and time again, has killed Britain's hopes in the Eurovision Song Contest. In days when anyone could submit a song for our entry, the top composers refused to enter their best work and our leading artists were reluctant to face the possible indignity of losing.

So now it has evolved into a

THE national Press, which seems to have been conducting a vendetta against British pop in recent weeks, was quick to seize upon the news that British artists failed lamentably at the recent San Remo Song Festival.

According to one report, the Yardbirds, P.J. Proby and the Renegades were greeted in "almost stony silence," and were quickly knocked out of the heats. Only Chad Stuart and Jeremy Clyde reached the final, and even then finished in a lowly position.

Frankly, I don't think too much significance should be placed upon these results. For, of all the countries in the free world—and particularly in Europe—Italy is the one which is most behind the times and most nationalistic in its approach to pop music.

TEN YEARS AGO

Italy's Tin Pan Alley is today producing the sort of output which would have come over really big in Britain in the 1955-57 era. The vast majority consists of emotional, and rather square, ballads with that highly characteristic Latin lilt, while the only beat music they appreciate is basic rock 'n' roll.

Small wonder, then, that groups of the calibre of the Yardbirds are way over the heads of Italian audiences. And not surprising that the locals should award top placing to one of their own idols—the Ken Dodd of Italy, Domenico Modugno. Remember, too, that the artists were appearing before an audience who paid £6 per seat—hardly the sort of gathering which would be likely to appreciate P.J. Proby!

Incidentally, Terence Hillman P.J.'s new manager, explained that each artist is teamed with another and both sing the same song and their points added. So the other singer might have been the one who lost the points.

But, while there are excuses

At the hotel I re-met Queya, the Greek lady with the beautiful smile who helps Scott. She smiled expansively at the boys and rattled off something in her native tongue ending in "Monday—money."

No matter

I discovered that it doesn't really matter what Queya says as the boys always reply "Quanto" (How much?) to everything, which seems satisfactory to her.

Scott went into his rapid impersonation of "Super-DJ" and we got discs by Oscar Peterson, Tony

Bennett, "The Guvnor" (Jack Jones) and Mel Tormé singing "My Romance" in quick succession. To the latter Scott remarked:

"That's a very special song to a girl and I, A girl I knew back in the States."

Social-wise Scott is at present reading a book called "Blue Max" about a German fighter pilot in the first World War, discreetly hiding from Jonathan King (Fair warning London—the verbal machine gun is back from the U.S.) and counting people who don't like Scott Engel. "Christie Shrimpton seems to have

BBC decision—the Corporation commissions a handful of composers to write songs and choose the lone artist to perform them. Which is why, this year, we have five rather square nominations, sung by an extremely square artist, Kenneth McKellar.

Whether or not this policy will pay dividends remains to be seen when the contest is staged in Luxembourg on March 5. It could be a sensible approach—let's face it, most of the other nations participating are far from with it—and we need to play our cards accordingly.

Personally, of this year's "possibles," I feel that "A Man Without Love" is the only one even more important—and, at least in European competition—and I applaud the near-150,000 people who voted it Britain's 1966 entry.

SUGARY BALLAD

True, it's a sugary sentimental ballad—but precisely the sort of thing they go for on the Continent.

Another disadvantage from which we suffer is that the majority of European judges cannot speak English, and are therefore unable to appreciate our lyrics. Which means, of course, that the melody becomes even more important—and, at least, "A Man Without Love" has a most haunting tune.

Certainly Kenneth McKellar has no doubts about the outcome of the Eurovision final, "We're going to win!" he states emphatically. And Tom Sloan, Head of BBC-TV Light Entertainment adds, "With a combination of good song and good singer, we must stand a wonderful chance of success." Well, we shall see.

Whatever happens, I'm sure we all join in wishing Kenneth McKellar the best of luck in Luxembourg next month. But just for once, wouldn't it be something if we could go into Europe with, say, the Beatles performing a new Lennon-McCartney number? We wouldn't need to worry about our chances then!

something against me," said Scott. "And I know Mick Jagger does like me. Apart from trying to climb me off a dance floor in a club with I was with a girl friend, there'd be an incident a few nights ago.

"I was sitting in a club below balcony on which Jagger had table. A cigarette butt was thrown down and at first I thought it fun. Then another came down. In and I lost my temper and threw handful back up. Things were quiet after that!

"We fellows seem to hit it off with the Beatles but the Stones do seem to like us," said Scott.

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Lucky PAT BOONE—at "Pop Inn" on Tuesday he got a big welcome from LULU and DUSTY SPRINGFIELD.

RECORD OF THE WEEK!
James Brown and the Famous Flames
I Got You (I Feel Good)
 INTERNATIONAL 7N 25350

TAILPIECES by the ALLEY CAT

WHO tops next week's hit parade? Take your choice from Rolling Stones, Nancy Sinatra and Crispian St. Peters... "U.N.C.L.E." TV star David McCallum waxing LP of John Lennon's poems... This week, Mick Jagger left in advance of Rolling Stones for America.

Did Paul McCartney's "Yesterday" backing inspire Mick Jagger's "As Tears Go By"?... New Cliff Bennett single has shades of Ben E. King... Both sides of Nancy Sinatra's hit written and produced by Lee Hazelwood, composer of several Duane Eddy successes.

Noted producer Sam Spiegel inspired by Marianne Faithfull's screen... Twice last week, Paul and Barry Ryan (of Talk Of The Town) watched Cliff Richard and the Shadows in cabaret... Late cover of Ken Dodd's "Tears" in U.S. by Bobby Vinton...

It cannot be proved, but Walker Brothers likely to outdraw Roy Orbison on their joint tour... Jackie Trent's new single from a Ronettes LP... Greatly enjoyed by your Alley Cat: latest release by King Brothers...



Will Vic Lewis write songs for Beatles now?... Stylish U.S. singer Frank D'Rone in cabaret at Annie Ross' club from this Monday... U.S. group Liverpool Five have waxed a Petula Clark tune, "Heart"...

Confirmed: husband Elliott Gould co-stars with Barbra Streisand in "Funny Girl" here... Leonard Harris (a New York columnist) thinks Paul Anka looks like a young Tony Curtis... Will business manager Allen Klein's next capture be Tom Jones?...



PETULA CLARK as she appeared in "Top Of The Pops" last week. Her "My Love" has jumped in at No. 12 this week!

Bernard Hermann (conductor of Northern Dance Orchestra) writing score for Alfred Hitchcock's "Torn Curtain" film... Gordon Arnold (a Newcastle reader) suggests Harold Wilson may "hang on" for another Four Seasons... After his "JBI" comments, Alan Freeman should be blushing at Petula Clark's high chart entry...

Nancy Sinatra will join father Frank, sister Tina and brother Frank jr. for a family LP... Chris Farlowe has waxed Bob Dylan's "Baby Blue"... Leicester

reader E. A. Cook wonders if Barbra Streisand will make takeover bid for Steptoe and Son!...

Music publisher Cyril Simons' guests watching Cliff Richard and the Shadows at Talk Of The Town included Paula Clark, Pat Boone, Jackie Trent and Tony Hatch last Thursday... Next Supremes LP includes Paul McCartney's "Yesterday"... Chart-topping success of Nancy Sinatra's record owes much to Billy Strange's arrangement...

At Birmingham performance, Stevie Winwood knocked-out by Stevie Wonder... Offer for Dusty

Six years too many!

In Tailpieces last week, it was stated that "Tears" had enjoyed the third longest chart run in 12 years. This should have read SIX YEARS. Actually, "Stranger On The Shore", "She Loves You" and "Tears" have scored the most points in the NME Chart Championship—but in the 1950's, several records (including Russ Conway's "Side Saddle," Bill Haley's "Rock Around The Clock" and Frankie Laine's "I Believe") remained in the hit parade longer than Ken Dodd's disc. ALLEY CAT

WHO'S WHERE

- ONE NIGHTERS
 (Week commencing February 12)
 GENE PITNEY; LEN BARRY; DAVE DEE, DOZY, BEAKY, MICK and TICH—Opens Ipswich Gaumont (12th), Oxford New (13th), Croydon ABC (16th), Luton ABC (16th), Chester ABC (17th), Bolton Odeon (18th).
- (Week commencing February 14, 1966)
 FRANK FIELD
 London Palladium
 BLACK AND WHITE MINSTREL SHOW
 Victoria Palace
 FREDDIE AND THE DREAMERS
 Manchester Palace
 BACHELORS
 Bristol Hippodrome
 KEN DODD
 Birmingham Theatre
 BARON KNIGHTS
 Birmingham Alexandra

GENE PITNEY APPREHENSIVE

GENE PITNEY is feeling apprehensive. He's been slightly worried since he arrived in London from San Remo last Sunday. He will be until he sees the reaction to his tour, which opens tomorrow (Saturday) at Ipswich.

The reason is that apart from friend Len Barry, Gene has not seen or heard the other supporting acts. And as far as he's concerned this is a risk he'd sooner not be taking.

Speaking at his London hotel earlier this week, Gene confided: "It's always been my policy to have strong supporting acts, don't believe in cashing in on one show, I want to build a reputation so that people will see me on my next tour—and I can only do this with strong support."

Gene emphasised that he wasn't very worried. Only apprehensive. "I'm sure Arthur (tour promoter Arthur Howes) has done a good job. It's just that I haven't seen them. I wish I had time to do so BEFORE the tour starts."

Puerto Rico holiday for Marion Ryan—after visiting New York with Paul and Barry Ryan this month... Was Leslie Crane hurt when agreeing with Brian Epstein top billing for Cilla Black on Palladium TV?... Fastest-selling U.S. single: Nancy Sinatra's "Boots"...

Good conversationalist: Mick Jagger on Sunday's Eamonn Andrews TV show... Singer-composer Jackie de Shannon has married Liberty executive Bud Dain... "Let's Take A Walk" (Bobby Darin's composition) waxed by Herman's Hermits...

Ironic title for new Billy J. Kramer and the Dakotas' single: "We're Doing Fine"... P.J. Proby and ballet dancer Rudolf Nuryev are good friends. Franklin Engelmann knows a singer named Clint Whiplash who has cut several tracks!

Springfield to guest-star on Red Skelton's U.S. TV show... Chris Farlowe is first British hit on Andrew Oldham's Immediate label...

During "RSG" rehearsals, Cathy McGowan got along with Adam Faith very well... Is Crispian St. Peters' favourite singer Crispian St. Peters?... At house-warming party for Bill Wyman's Kent residence, Spencer Davis invited last Saturday...



Nancy Sinatra first U.S. girl singer since Connie Francis (in 1958) to top charts here... Barbara Ruskin (on Piccadilly label) signed by Overlanders' personal manager Harry Hammond... Swimming pool in garden of Don Wardell's Putney home...

Gold Disc certain for Herman's Hermits' "Listen People"... Vocal version by Andy Williams of recent Bert Kaempfert hit, "Bye Bye Blues"... Kenny Lynch's material wearing thin on Bernard Braden's TV show...

After twelve years, Perry Como making personal appearances this summer... David and Jonathan (with their recording manager George Martin) visiting America... Cracked Johnny Rivers: "My group is called the Marijuana Brass"...

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