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# singles

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- PETER AND GORDON  
Baby I'm Yours  
Columbia DB7728
- THE CHIPMUNKS  
What's New Pussycat?  
Liberty LIB55832
- GEORGIE FAME  
and The Blue Flames  
Something  
Columbia DB7727
- SAM THE SHAM  
and The Pharaohs  
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MGM1285
- THE SEEKERS  
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Columbia DB7711



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H.M.V. CSD1628 © CLP1911
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NANCY WILSON TODAY—MY WAY



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# JOHN IS YOUR



**JOHN MAUS is the biggest and most American of the Walker Brothers. His six-foot-four frame filled the doorway and, clad in a white fur coat with face to match, he looked a little like a polar bear on his hind legs. His mane was slightly awry, and he appeared a little tired.**

"I start out from my flat in Regent's Park looking lovely," he drawled. "By the time I've walked two blocks for a cab, the wind's got my hair, the rain is coming down, the kids from the park have caught me . . . and I'm destroyed!"

He shook off his coat, shivered, realised it was Charing Cross, London, not Inglewood, California, and hastily replaced it before folding himself into an armchair, with his long legs bent around him. If it were not for that halo of long, fair hair, this tall, broad-shouldered, blue-eyed son of the surf might easily be described as an all-American boy.

## Threw me

"At school I was Mr. Athlete! I cracked John. "I played baseball, swam and played" and in football, the position you don't get hit. Then one day this guy threw me a 'trements' ball and I shot off down the field. This big fella came up behind me and when he hit me I went up like I thought I'd never come up down! Oh, boy. . . I flew straight into the air. It was all over! I crashed down and it felt like my back was broken. I got a cartilage injury which still aches in the cold weather, and one tooth pushed permanently behind the others." He smiled to show me.

The doctors informed John he could have an operation for his knee, but it might leave one leg shorter than the other.

"I mean, I can just see me walking along with one foot on the kerb!" said John, shaking his head despondently.

The accident put paid to his ideas of becoming a professional baseball player, and he threw himself headlong into the one subject which interested him at college—history.

"I did a lot of work on early civilisations. The Greek, Roman and Egyptian periods fascinated me. I have this theory that all great civilisations destroyed themselves. He waved his arms. "We're not doing too well, are we?"

John launched upon his musical career in the fifth grade, where they encouraged students to play a musical instrument.

"I chose the saxophone and played it for two years," continued John. "I had good taste then. I was eleven. I liked the big bands. My musical appreciation has slipped since then."

Benny Goodman became one of John's idols and he turned to the clarinet, but when his sister Judy took up the violin he decided that was what he really wanted.

## Mistake

"It was a mistake, and I threw it in after a year," said John. "Yet it left me with a love of strings, and if Mantovani comes on the TV or radio at home—no one moves!"

The Hawaiian guitar and then the electric guitar followed the violin, and John began buying every rock 'n' roll record he could get, to learn the guitar breaks. Chuck Berry was his inspiration, and eventually he and sister Judy formed a beat group, which became quite big in California.

"I haven't told you yet about John Maus, actor," interjected John.

"When I was twelve I was making more money as a child actor than I am now as a top group member! They put me in those little suits with collars and ties. I was the perfect miniature gentleman!" He looked mutably disgusted with himself about this.

"I had a fringe right down to my

## BEATLES BRAVER THAN SOLDIERS?

EDITORIAL in the sober "New York Herald Tribune" about the Beatles: "The award to the Beatles of membership in the august Order of the British Empire has raised quite a hullabaloo. Members who won their honours under fire have been sending their own medals back in protest. Perhaps they're reconsidering if they thought about the Beatles' valour. How many of the Beatles' sturdy troops would dare face a crowd of five thousand screaming teenagers, unarmed?"

none, so I got the 'Are-you-a-girl-or-a-boy?' bit at a very early age. I always cast me as a black kid. Finally me and my freckles landed a role in a new TV series with Betty Hutton called 'Hello Mom'."

"I was to get 300 dollars a week for this alone. At 12, it was a fortune. At the last minute Betty Hutton refused to do the series, and the shock put me off acting for life."

It was about this time that John first met Scott, who had come to the TV studios with an actor friend who was auditioning for a role. The producer took one look at Scott and insisted he take the part as he was so much like John, whom he had already cast.

## Conceited

"We nated one another right off," grinned John. "He thought I was a smug, conceited little 'f---', and I thought he was a smart, know-it-all, little 'f---'! It wasn't until much later we became friends."

"It's funny how his career and mine have run almost parallel. Something happened to Scott as a solo singer like happened to me with acting. He was aiming very young as a kind of protégé of Eddie Fisher's."

"When Fisher went to pieces over Liz Taylor, Scott got screwed up along with him. It put him right off solo singing."

John met Scott again in Pasadena a couple of years back, and they went

into a middle in a coffee house. They came up with the idea of a trio.

"I put this guy called Troy, who was at college with me, to play drums," said John. "He didn't really fit with our image, though. Not that he was bad looking, but I mean if you ever see a guy who weighs 250 pounds and looks better than Tiny, I'd like to see him!"

Eventually, the Walkers met Gary, who fitted in as a drummer and an image, and the next step was "Hello, England!"

John admits that he is more American than the others, and a few weeks ago found himself so homesick that he had to return for a few days.

"You see, I have to protect people like my sister, who has no brains," said John. "She has this sympathy for delinquent young men and is the only one who can straighten her out."

His much-publicised marriage, recently revealed in the national Press, worries him from only one point of view.

"Kathy is a very quiet and gentle person and I wanted her protected from the kind of show-business whirlpool that we get mixed up in. I wanted her to be sane and quiet at a normal marriage—now that's been spoilt."

John sees his future back in California in five years time, when he intends to invest in some real estate and retire.

As I left, my last view of him was he walked across to the electric fire, lit his knee cartilage. It looks like a long, cold, successful winter for him!

NEXT WEEK : SCOTT.

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# Sunday paper scared off Dusty's man



**THE** delectable Miss Dusty Springfield was in candid mood when I spoke to her this week—about wigs, her nose . . . and love!

About LOVE she told me: "There was a man in my life recently, but not any more. A Sunday newspaper printed an article about it and frightened him off."

I told the writer that if I got engaged at all I would like it to be to this man. They didn't print his name. But it was enough. And it embarrassed both of us."

She added, quietly: "Anyway, I don't go out a great deal and when I do I like to stay with my circle of friends."

**WIGS?** This was where the conversation cheered up a bit. Dusty told me some of the secrets that help to make her one of the most glamorous girl singers on the scene.

"Yes," she laughed, "I do wear a wig sometimes, but not very often."

## Reveals ALAN SMITH

I don't really like it because it's not a very good one, I use a piece of hair called a switch instead, I stick it on top of my head to make it all big and lovely!"

I told her many people had been saying she looked brighter and better lately—and how one person even thought her NOSE looked different. Had she gone away to have a secret nose-bobbing operation?!

She laughed uproariously at the thought. "No, but I'll tell you this: I'm definitely going to have it done one day! I just do not like it as it is."

"Meanwhile, folks, I'm just going to have to learn to live with it!"

Something which makes her very happy at the moment is the lavish presentation sleeve Philips have packaged her new LP in. "They seemed to have had a mad fit and gone 'potty,'" she giggled, "wrapping my album up in a lovely book affair with lots of pictures. I hadn't had an LP out for about 18 months so I suppose they wanted to make it a bit of an event."

Dusty does so much travelling I'm surprised she finds time to record at all these days. She has been on the move so much this past year that she genuinely can't remember how many times she's been to America!

She should be arriving in New York for yet another visit at just about

the time you are reading this. It will last only 10 days, but it's a promotional trip, packed with work.

"If I do get any free time," she confided, "I'll definitely go 'song-hunting.' I've picked up some wonderful material in America in the past, like 'Some Of Your Lovin'' and 'In The Middle Of Nowhere.' I just hope I come up lucky this time!"

You can also bet on it that Dusty will spend a while rooting around the New York record shops (suitably disguised, because she's no stranger to American fashions) looking for the kind of way-out "Soul" discs she loves so much.

Favourites of hers are Wilson Pickett and Otis Redding. "It's great to see Pickett in the charts," she enthused, "but I'd really love to see Otis Redding make it as well. Oh, and Dee Dee Warwick. They are great!"

## Singer BARRY McGUIRE and writer P. F. SLOAN claim—

# 'DESTRUCTION' IS A LOVE SONG

**THE** record that's No. 5 in this week's chart—"Eve Of Destruction." You, me, thousands of others think it's about race hatred . . . war . . . rivers with bodies floating in. A protest number. Well, it's not. IT'S A LOVE SONG!

At least, that's what Barry McGuire and writer P. F. Sloan assured me when we met in their London hotel earlier this week.

"It isn't a protest song and it was never meant to be," said Barry. "It doesn't attempt a solution. All the song does is to make people aware of some of the things that are wrong in the world today."

Added Sloan, who was sitting next to Barry, following the conversation closely, "In every line there is love. That's the answer to the problem—that's why it's a love song, I mean that."

Barry and Sloan, accompanied by two of their American label executives, arrived in London last Sunday to promote "Destruction" and Sloan's own disc, "Sun Of The Family."

And one thing is certain. There is a tremendous push under way to establish them. They are two of America's hottest pop exports at the moment and the people backing them mean to see they stay this way.

### BY JOHN WELLS

They've been likened to Bob Dylan. Accused of cashing in on his popularity. There's no comparison.

Barry is a lanky six-footer, blond and sun-tanned. He has laughing eyes and needs hands to talk. And does he talk!

"It's one of my greatest pleasures—just talking to people. Finding out what they think of life. Why they do this or that."

"While I'm over here I want to meet as many people as I can. I want to talk to the kids. I want to find out what they think. How they feel. I want to absorb some of the feelings in this country."

Barry, who will be 30 today (Friday), is a man who claims he's discovering himself. It started when he was with the New Christy Minstrels.

"You know, almost every night we'd be in a plane flying to some date or another and I'd pick up the papers and see headlines like 'Plane Crashes—50 Dead.'"

"I used to think—hell! One of those

killers could be me! "It got me thinking. What am I doing with my life? Where am I going? How will it end? What is the purpose of it all?"

"So I left the Minstrels, moved into a basement flat with a pal and spent six months trying to find out what life was all about. We read, talked, and tried to see ourselves as we really were. I wanted to knock down the screens in my mind."

"I didn't cut myself off from everyone. In fact I was in a Los Angeles night club listening to the Byrds when I first heard of P. F. Sloan."

"I was told he'd written some songs which I would find was the material I was looking for. Songs I could really believe in."

### Sincere?

A lot of criticism directed at "Eve Of Destruction" is that Barry's treatment doesn't sound sincere. Is he or is he just riding on the protest bandwagon?

"To me this is one of the most honest songs ever," he said. "If people hear the record and think I don't mean every word I'm singing I can't help them. All I can say is that I DO believe it."

"I think a lot of this intemperately talk is because of the commercial treatment. I agree with people when they say that even without the Byrds the tune and backing are still hit material."



Barry McGuire pictured in his London hotel room last Monday as he talked to NME's John Wells.

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# Question-time with

**A** PROFOUND and deep-thinking young man, sincerely believing in the philosophy and the protests he utters, unlike some self-styled folk singers, who are merely in the game for its commercial value. A complex and, at times, controversial character, who originated and leads one of the most powerful cults of the days—and in consequence, has earned himself a permanent niche in the annals of pop music. That's Bob Dylan, a man with plenty to say and has a unique way of saying it.

Although many of his beliefs and messages are contained in song, Dylan can be equally verbose in conversation. He talks freely and it is a rarity for him to give the same answer to a stock question.

During his recent British tour, he was bombarded with hundreds of questions, and we have selected a few of his answers which we feel are of particular interest.

They are a composite of what he told the NME and the replies he gave to Sheffield University reporters Jenny De Young and Peter Roche for their students' paper, "Daris".



# BOB DYLAN

Basically, I guess, I'm more interested in writing than in performing.

**Compiled by Derek Johnson**

**Q.** You must have been questioned many times about your attitude to Donovan. What, in fact, do you think of him?

**A.** I specially liked his record of "Catch The Wind." It was a good song and he sang it well. But he's still very young and people might try to make him into something that he isn't. He'll have to watch that!

**Q.** Would you agree that "Catch The Wind" was a lot like your own composition "Chimes Of Freedom"?

**A.** Oh, I don't care what he takes from me! Frankly, I don't care what other singers do to my songs, either. They can't hurt me any. Like with the Animals' "Baby Let Me Follow You Down." I didn't worry about that. I met the Animals in New York and we all went out and had a ball together. Yep, the Animals are okay in my book. I liked their "Don't Let Me Be Misunderstood."

**Q.** How do you choose which of your titles will be released as singles?

**A.** I don't. That's up to the record company. They say to me, "It's time to do your next album," so I go along and record enough tracks for the LP. What they do with the songs then — well, that's their decision. But I record albums wouldn't, and couldn't, record a single.

**Q.** Do you think there's a move afoot to turn you into a pop star?

**A.** They can't turn me into anything. I just write my songs and that's that! Nobody can change me and, by the same token, they can't change my songs. Of course, I vary things once in a while, like with the different backing I had on "Subterranean Homeless Blues." But that was entirely my own doing. Nobody talked me into it. Just so happens that we had a lot of swinging cats on that track, real hip musicians.

**Q.** What are your own favourite songs?

**A.** You mean of the ones I've written? It depends on who I'm feeling. To be a really good song I think it has to hit you at the right moment. But one of my own favourite songs is "I Don't Believe You."

**Q.** Would you say that your style is changing?

**A.** Certainly my work as a writer has changed over the last couple of years. The big difference is that the songs I was writing last year were what I call one-dimensional songs.

But I'm trying to make my new songs more three-dimensional. There's more symbolism, and they're written on more than one level. And I guess that's affected my work as an artist, too.

**Q.** How long does it take you to write a song?

**A.** Sometimes a couple of days. Depends on my mood.

**Q.** Would you say that your songs contain sufficient poetry to be able to stand by themselves, without music?

**A.** If they can't do that, then they're not what I want them to be.

**Q.** How about those poems on the backs of your albums?

**A.** Well, they were written out of a kind of terror! I used to get scared I wouldn't be around much longer, so I'd write my poems down on anything I could find—and that included my albums!

**Q.** Why do you suppose the national press tries to label you as angry, bored and disinterested?

**A.** That's because they ask the wrong questions, like "What's your favourite colour?" and "What did you have for breakfast?" ... stuff like that. So who cares? Newspaper reporters are just hung up writers, frustrated novelists. They don't hurt me by putting fancy labels on me. They've got all these preconceived ideas about me, and I just play up to them.

**Q.** How do you feel about being called the voice of your generation?

**A.** I don't know, really. I mean, I'm 24. How can I speak for someone who's 17? I can't be anyone else's voice. If they care to identify themselves with me, that's okay—but I can't give a voice to people who have no voice, can I?

**Q.** Do you think there are too many protest songs around just now?

**A.** Yes. Half of 'em don't understand what they're trying to say. I'm all for protest songs if they're sincere. But how many of them are?

## NAT HENTOFF'S American Airmail

### Sonny and Cher refused pay!

**C**OLUMNIST Leonard Lyons reports that Sonny and Cher, who entertained at a Waldorf-Astoria party for Mrs. John F. Kennedy, were offered a fee by the fabulously wealthy hosts, but declined, saying "the honour was enough."

With most New York newspapers on strike, there were only two single reviews of "Parkick." The "Herald-Tribune" found it "sluggish" and "tame." The "New York Post" was kinder, describing the musical as "good-natured" and "easy-going." The critic for the "Post" was also warm in praise of Harry Belafonte.

● Julie Styne and Robert Merrill have reportedly signed the Animals for the role of the wolf-pack in their "Little Red Riding Hood" special for American ABC-TV.

● Capitol Records firm is going into the movie business. First film will star the Beach Boys, who record for Capitol.

### Be different

**S**HOW business perception by Trini Lopez: "I spoke mostly Spanish until high school. I have been trying lately to get rid of my Mexican accent but my managers say, 'No.' It's different, that's why. In Europe, for example, they like my clothes, my speech, my music, because it's different from theirs. The other way round, I think that's why the Beatles are bigger here than they are in England."

● When Sammy Davis, on doctor's orders, took two weeks rest from "Golden Boy," the show which had been grossing at least \$90,000 a week, took in only \$25,000 a week!

● A reporter asked Harry Secomb to define a good audience. "Any audience," he answered. "That doesn't throw rocks at you."

● Diabano Carroll will star in a new musical by Richard Rodgers and Sidney Michaels.

● Dean Martin's new television variety series has been receiving good reviews.

● Leonard Lyons reveals that Julie Andrews has made only two musicals — "Mary Poppins" and "Sound Of Music." But these two films have grossed more than any other pair ever made by any other star.

● The late Cole Porter left about 100 unpublished songs.

● Nancy Wilson has signed for three NBC-TV specials in addition to several guest appearances and a co-starring spot with Charles Aznavour for Television Francaise.

### Hard sound

**S**AYS Bob Dylan: "We're not playing rock music. It's not a hard sound. These people call it folk rock—if they want to call it that, something that simple, it's good for selling the records."

"I can't call it folk rock. I have a whole was of doing things that's been an every single record. I ever made, a certain feeling. And I know that it's real."

● Jordan Christopher, husband of Sallie Burton, is leaving his Wild One group to go out on his own as a single. He will both act and sing. Veteran movie producer Mervyn LeRoy says that Christopher has "the greatest potential since Tyrone Power."

● Another big comeback, as revealed by columnist Earl Wilson: Eddie Fisher has \$10,000 a week engagements in Camden, New Jersey in October, followed by eight shows at the Las Vegas Riviera and three weeks at Harrah's, Lake Tahoe, at same fee.

● Tommy Sands has resumed his singing career after a long period of acting.

● Jack Keller and Howard Greenwald, writers of "Evelyn's" Somebody's Got to Buy the Blues" and other hits for Connie Francis, are moving on to movies. They've written the theme for the new MGM film, "When The Boys Meet The Girls," and they're doing "Winter A Go Go" for Columbia Pictures.

● Dean Martin has signed with Columbia Pictures for five more comedy detective pictures based on the character of Matt Helm.

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<b>LIVERPOOL, Empire</b>	Sun., Nov. 7th 5.40 & 8.00	<b>COVENTRY, Coventry Theatre</b>	Sun., Nov. 14th 6.00 & 8.30	<b>BOURNEMOUTH, Winter Garden</b>	Sun., Nov. 21st 6.00 & 8.15
<b>BEDFORD, Granada</b>	Tue., Nov. 9th 7.00 & 9.10	<b>MAIDSTONE, Granada</b>	Mon., Nov. 15th 7.00 & 9.10	<b>MANCHESTER, Odeon</b>	Mon., Nov. 22nd 6.15 & 8.45



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# JIMMY TARBUCK



**'SOMEDAY'  
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# THIS WEEK'S BIG TEN

## SONNY, CHER ANOTHER No. 1?



**"BUT YOU'RE MINE"/"HELLO"** (Atlantic).  
THE mood is established by a toe-tapping walking-pace beat, interlaced with chiming bells and tambourine—then in come the duo to interchange stanzas of this catchy number, again written by Sonny. It's a simple tune which registers very quickly, and it's enhanced by that volume of sound we've come to associate with their discs.

But there are no harmony passages, and I'd have liked some. FORECAST: Should reach No. 2, though the Stones' new one may prevent it from getting to the top. **FLIP:** Nothing more than an off-the-cuff chat, mainly by Sonny, in which the duo introduce themselves, and thank the public for its support. Very odd!

## ADAM FAITH: SOLID ROCK

**"I DON'T NEED THAT KIND OF LOVIN'"/"I'M USED TO LOSING YOU"** (Parlophone).  
THIS Chris Andrews number spotlights Adam in his most energetic, dynamic mood. Strident, storming guitar work opens the track and is maintained throughout, with rattling tambourine and humming group.  
A solid rocker, performed with vigor and urgency, and an excellent backing sound. Not one of Chris' most outstanding songs, and the title's a bit of a misfit!  
FORECAST: Its attack and vitality may boost it into a smallish hit.  
FLIP: Maracas and shuffle beat—in fact, virtually a bossa nova. Much more romantic, with Adam handling the unostentatious lyric most capably.

## singles by derek johnson

brash and brassy, with a punchy away beat and an underlying clanking piano. Despite her uninhibited vibrant approach, the lass sounds remarkably mature. Not sure if the material's distinctive enough, though.

FORECAST: A minor hit on a par with "Try To Understand," but not up to "Leave A Little Love" standard.  
FLIP: Maracas and charming girls support Lulu in this r-and-b styled opus, which is Georgie Fame type of material. Retrofrescent, strongly befit.



## Romantic kick for Freddie

**FREDDIE AND THE DREAMERS**  
"THOU SHALT NOT STEAL"/"I DON'T KNOW" (Columbia).  
KICK to climb aboard the Ken Dodd Q-and-wagon, Freddie warbles a lull, fine, sentimental and smoochy sing-along ballad, with the Dreamers supplying humming support—plus cascading strings.

It's more than sweet corn—it's saccharin, but well suited to the more romantic Freddie. Pleasant and whiteable tune, too. Highly fattening!  
FORECAST: Very square, but this sort of thing is selling now. Should do extremely well.  
FLIP: Tempo speeds to medium-pace, with some absorbing guitar work. Freddie dual-tracks this number, which he wrote himself. Quite light-hearted.

## DAVE BERRY SNAPPY TEENS

**NASHVILLE TEENS**  
"I KNOW HOW IT FEELS TO BE LOVED"/"SOON FORGOTTEN" (Decca).

THEY'RE an excellent foil to this disc—appealing tune, ear-catching treatment and a steady, finger-snapping rhythm.

It's an r-and-b inspired ballad, with a driving, strumming beat carrying the soloist along—and he is also aided by some intriguing falcetto harmonies from the rest of the boys. It's the Teens' first release for six months.  
FORECAST: Don't see it as a smash hit, but it deserves success.  
FLIP: You probably know this better as the traditional "All My Sorrows," and the boys' arrangement is both plaintive and colourful. Good 'B' side.

## Hit!—if Dave gets the plugs

**DAVE BERRY**  
"I'M GONNA TAKE YOU THERE"/"JUST DON'T KNOW" (Decca).  
THIS mid-tempo ballad was written by Graham Gouldman, and is dual-tracked by Dave. Grooving sax, twang guitar and clavichord create a very heavy beat, which seems to have been deliberately over-emphasized—and effectively so!

Heavenly chorus enters in the reprise, and there's a hauntingly wistful quality which I found most compelling.  
FORECAST: Difficult to assess this one, but if it does take off, it could be big. A lot depends on plugs.  
FLIP: Dave co-wrote this and harmonizes with himself. Folk flavour is highlighted by acoustic guitar. Has an element of the old blues—"careless Love."

## Cute Millie

**"BLISSHOTE EYES"/"TONGUE TIED"** (Fontana).  
THAT infectious baby voice and bubbling good humour are well in evidence in Millie's revival of this novelty number. Solid bounce backing with sax and brass, and a thoroughly contagious rhythm.

It's cute, snappy and a lot of fun, especially if you like your pop on the light-hearted side.  
FORECAST: I'm afraid the "Lollipop" days are over. Can't tip this for a hit.  
FLIP: Just an puppy and full of verve, and another novelty lyric, though the tune's not so catchy.

## SLOWER SEEKERS

**"THE CARNAVAL IS OVER"/"WE SHALL NOT BE MOVED"** (Columbia).

CONSIDERABLY slower than their last two hits, but again written by Tom Springfield, Judith opens solo with just tambourine and rhythm—the boys enter with understated humming, and eventually they break into unison with string strifes to add depth.

It's a very attractive and plaintive ballad, beautifully harmonised, with an insistent beat. Builds strongly.  
FORECAST: The fans will have to readjust themselves to the Seekers after such a long absence, but I'm sure this is Top Ten material.  
FLIP: Again it's Judy to the fore in this traditional gospel number, which steadily works its way up to a vibrant hand-clapping climax.

## IMMEDIATE HITS?

**FIVE** new releases on the new Andrew Oldham-Tony Calder Immediate label, all of which are right up to the minute in current trends:

Chris Farlowe pours his heart out in the bluesy "The Fool," with a compulsive guitar figure embellishing his vocal. Then it suddenly erupts into a punch-paced stormer, with an hypnotic riff in the soul backing. Electrifying!

**MOCKINGBIRDS** are almost submerged in the strident backing and ethereal vocals of "You Slew My Love," written by Graham Gouldman. Shattering beats, until quite suddenly the tempo changes in startling fashion. Makes you listen!

Jimmy Farlowe has no great singing voice, but he oozes personality in the eddie "Sunday." There's a plodding, country-styled backing and a sing-along group. The whole effect is extremely pleasant and infectiously entrains from Scotland offer an appealing melody, and heavy beat, but there again the accent is on the guitar sound which weaves around the soloist all the time.

Strangeros introduce walloping drums, handclaps, crashing cymbals and organ as they enthusiastically proclaim the charms of "Caroline" with shouts, screams and a shake beat. Quite a raver from the American group.

## SAM'S THE SAME

## NEW TO YOU

**SAM THE SHAM**  
"RING DANG DOO"/"DON'T TRY IT" (MG).

THE familiar Sam the Sham trademarks are present on this track—the slumping, thump beat emphasized by organ, the nonsense lyric which is more too easy to decipher, the lumpy sax solo, and the element of blue beat in the insistent rhythm. The Pharoons chant the title phrase over and over behind Sam's vocal.

FORECAST: Can't help thinking "Woolly Bully" was a freak hit. This is a terribly dated sound, and another hit would surprise me.

FLIP: Very similar, in both treatment and tempo, to the top side. There's precious little melody, and the accent is consistently on beat.

The late Sam Cooke wrote "The Piper," which introduces 15-year-old sister LEONARD WHITING to the disc scene, supported by pipe-organ backing and Joe-Trattin rhythm. It's on Eye, and so is KIM D'S. "The Road Thing," a honkey finger-clicker with chirping chicks and a Motown influence. But if you want the genuine article, on Tamla, see the LEMMY STEELER employ the familiar heavy beat and echo technique in the heartier rockaballad "You Need Me."

Plodding beat-balled "Every Beat of My Heart" is a quirky and provocatively treated by Decca's Robbie Miller, who makes the musical sound better than it is.

Beavis Banks makes a surprisingly good job of "Go Now" (Red Bird), though, as you might expect, it doesn't bear comparison with the Moody Blues original.

## Georgie Fame, very typical

**"SOMETHING"/"OUTRAGE"** (Columbia).

A MID-SHARE beat is established from the outset by the Blue Flames, then it's into a typical soul-stated r-and-b opus of the kind we've come to expect from Georgie. This one's written by John Mayall. The melody line is quite strong (more so than his last couple of discs), and Georgie exerts his snappy, relaxed voice to excellent advantage.

FORECAST: Won't be a big one but, if there's any justice, it should get chart recognition.  
FLIP: An exciting, up-tempo instrumental, featuring Georgie's brilliant organ work, plus a great trumpet solo.

Starting and most unusual treatment of a pounding beats ballad "Ain't It True" (Decca) by the MOVING KIND—watch this one! "The GASS"/"One of These Days" (Parlophone) is a solo-voice r-and-b styled item, mid-tempo with organ and tambourine. An infectious shuffle-shaker with vibes and maracas from Orinipaton group the KONAIDS, (led "Baby It's Too Late Now" (CBS). Ear-catching falsetto harmonies and a storming beat are the highlights of medium-fast shaker "On The Outside Looking In" (Decca) by the CAESARS.

From America's semi-spoken musical phenomenon dedicated to the late Nat Cole, Dinah Washington and Sam Cooke, that's "Soul Heaven" (Columbia) by the Davis Trio. Thrustly spirit takes the lead with gospel-type chanting in "Pork Chop" by the Dorsets on Star. Triumphant, unimaginative beat opus from Rocky and the Visions, titled "I Go Crazy" (Atlantic), with monotonous rhythm and little tune.

MORE SINGLES  
ON PAGE 10

## Mature Lulu

**"TELL ME LIKE IT IS"/"STOP POOLING AROUND"** (Decca).  
MODERN-STYLE rockaballed with clipped phrasing, and dual-tracking in the title phrase, makes an ideal showcase for young Lulu. Backing is



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**NME TOP THIRTY**

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—AND STILL THE FIRST TODAY!

Hitlist Position  
Weeks in chart

Last This Week	(Wednesday, October 13, 1965)	Artist	Label
1	1	TEARS	Ken Dodd (Columbia)
2	2	ALMOST THERE	Andy Williams (CBS)
3	3	IF YOU GOTTA GO, GO NOW	Manfred Mann (HMV)
4	4	HANG ON SLOOPY	McCoy (Imperial)
5	5	EVE OF DESTRUCTION	Barry McGuire (RCA)
6	6	MESSAGE UNDERSTOOD	Sandie Shaw (Pye)
7	7	MAKE IT EASY ON YOURSELF	Walker Brothers (Philips)
8	8	LOOK THROUGH ANY WINDOW	Hollies (Parlophone)
9	9	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous (Decca)
10	10	EVIL HEARTED YOU	Yardbirds (Columbia)
11	11	SOME OF YOUR LOVIN'	Dusty Springfield (Philips)
12	12	IL SILENZIO	Mimi Ross (Durium)
13	13	SATISFACTION	Rolling Stones (Decca)
14	14	BABY DON'T GO	Sonny and Cher (Reprise)
15	15	WHATCHA GONNA DO ABOUT IT	Small Faces (Decca)
16	16	YESTERDAY MAN	Chris Andrews (Decca)
17	17	IN THE MIDDNIGHT HOUR	Wilson Pickett (Atlantic)
18	18	HERE IT COMES AGAIN	Fortunes (Decca)
19	19	A WALK IN THE BLACK FOREST	Horst Jankowski (Mercury)
20	20	STILL I'M SAD	Yardbirds (Columbia)
21	21	I GOT YOU BABE	Sonny and Cher (Atlantic)
22	22	PAPA'S GOT A BRAND NEW BAG	James Brown (London)
23	23	LIKE A ROLLING STONE	Bob Dylan (CBS)
24	24	THAT'S THE WAY	Honeycombs (Pye)
25	25	THAT MEANS A LOT	P.J. Proby (Liberty)
26	26	I LOVE YOU, YES I DO	Wilson Pickett (Atlantic)
27	27	ZORBA'S DANCE	Marcello Mincer (Durium)
28	28	TAKE A HEART	Sorrows (Pye)
29	29	YESTERDAY	Matt Monro (Parlophone)
30	30	HOME OF THE BRAVE	Jody Miller (Capitol)

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

by courtesy of "Billboard"  
(Tuesday, October 12, 1965)

Last This Week	Artist
1	YESTERDAY Paul McCartney
2	TREAT HER RIGHT Roy Head
3	HANG ON SLOOPY McCoy
4	A LOVER'S CONCERTO Toys
5	KEEP ON DANCING Gentry's
6	THE "IN" CROWD Ramsey Lewis Trio
7	JUST A LITTLE BIT BETTER Herman's Hermits
8	BABY DON'T GO Sonny and Cher
9	DO YOU BELIEVE IN MAGIC Lovin' Spoonful
10	EVE OF DESTRUCTION Barry McGuire
11	I'M YOURS Elvis Presley
12	EVERYBODY LOVES A CLOWN Gary Lewis & the Playboys
13	SOME ENCHANTED EVENING Jay & the Americans
14	GET OFF OF MY CLOUD Rolling Stones
15	LIAR, LIAR Castaways
16	YOU'RE THE ONE Vogues
17	YOU'VE GOT YOUR TROUBLES Fortunes
18	POSITIVELY 4th STREET Bob Dylan
19	YOU WERE ON MY MIND We Five
20	CATCH US IF YOU CAN Dave Clark Five
21	MOHAR SAM Charlie Rich
22	HELP! Beatles
23	WE GOTTA GET OUT OF THIS PLACE Animals
24	MAKE ME YOUR BABY Barbara Lewis
25	HOME OF THE BRAVE Jody Miller
26	LAUGH AT ME Sonny
27	I'LL MAKE ALL YOUR DREAMS COME TRUE Ronnie Dove
28	I KNEW YOU WHEN Billy Joe Royal
29	JUST YOU Sonny and Cher
30	A TASTE OF HONEY Herb Alpert & Tijuana Brass

**BEST SELLING LPs IN BRITAIN**

(Wednesday, October 13, 1965)

Last This Week	Artist
1	HELP! Beatles (Parlophone)
2	SOUND OF MUSIC Soundtrack (RCA)
3	OUT OF OUR HEADS Rolling Stones (Decca)
4	MARY POPPINS Soundtrack (HMV)
5	HIGHWAY 61 REVISITED Bob Dylan (CBS)
6	ALMOST THERE Andy Williams (CBS)
7	LOOK AT US Sonny and Cher (Atlantic)
8	EVERYTHING'S COMING UP DUSTY Dusty Springfield (Philips)
9	HOLLIES Hollies (Parlophone)
10	FLAMING STAR & SUMMER KISSES Elvis Presley (RCA)

**ROUND THE WORLD**

CANADA: 1. EVE OF DESTRUCTION—Barry McGuire; 2. YESTERDAY/ACT NATURALLY—Beatles; 3. CATCH US IF YOU CAN—Dave Clark Five; 4. I'M YOURS—Elvis Presley; 5. RIDE AWAY—Roy Orbison; 6. LIKE A ROLLING STONE—Bob Dylan; 7. YOU'VE GOT YOUR TROUBLES—Fortunes; 8. BABY DON'T GO—Sonny and Cher; 9. DO YOU BELIEVE IN MAGIC—Lovin' Spoonful.

HOLLAND: 1. SATISFACTION—Rolling Stones; 2. HELP!—Beatles; 3. YOU'VE GOT YOUR TROUBLES—Fortunes; 4. I GOT YOU BABE—Sonny and Cher; 5. LIKE A ROLLING STONE—Bob Dylan; 7. UNCHAINED MELODY—Lightness Brothers; 8. UNIVERSAL SOLAR—Danovan; 9. WHAT'S NEW PUSYCAT—Tom Jones; 10. THIS STRANGE EFFECT—Dave Berry.

NEW ZEALAND: 1. WHAT'S NEW PUSYCAT—Tom Jones; 2. DOWN IN THE BOONDOCKS—Billy Joe Royal; 3. HERRY FULL OF SOUL—Yardbirds; 4. CARA MIA—Jay and the Americans; 5. I GOT YOU BABE—Sonny and Cher; 6. LOOKING THRU' THE EYES OF LOVE—Gene Pitney; 7. HELP!—Beatles; 8. I REALLY WANT TO GO—Byrds; 9. RAVE YOUR HEART FOR ME—Gary Lewis; 9. SATISFACTION—Rolling Stones; 11. MISSION BELL—P.J. Proby.

SOUTH AFRICA: 1. SATISFACTION—Rolling Stones; 2. I'M ALIVE—Hollies; 4. TOSING AND TURNING—Ty Leagu; 5. PEARLY SHELLS—Pat Boone; 6. CATCH US IF YOU CAN—Dave Clark Five; 7. YOU'VE GOT YOUR TROUBLES—Fortunes; 8. HELP!—Beatles; 9. MEL TAMBORINE MAN—Byrds.

**SENSATIONAL SINGLES**



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**Chris Andrews**

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**VAL DOONICAN**

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**THE STRANGELOVES**  
CARA-LIN  
**IMMEDIATE**

IM007

**JIMMY TARBUCK**  
SOMEDAY  
**IMMEDIATE**

IM018







Latest picture of the ROLLING STONES, taken in Glasgow, after their two big shows there. L. to r.: CHARLIE WATTS, MICK JAGGER, BRIAN JONES, BILL WYMAN and KEITH RICHARD.

# Cliff, Shadows booked on Palladium TV

CLIFF RICHARD and the Shadows top the bill in ATV's London Palladium show on Sunday, November 21. Their last appearance was when they starred in the final programme last season on June 13. It is expected that the Shadows will perform in their own right as well as supporting Cliff.

Other new bookings for the series include Eddie Calvert this Sunday and Eleanor Toner next week. The November 7 edition will be screened from the Prince of Wales theatre owing to rehearsals for the Royal Variety Show.

Reports that the Palladium TV series would be screened live at 8.25 pm from October 31 have not yet been confirmed by ATV. At present, the show is staged at 7.25 pm for the benefit of Midland and Northern viewers. The London area sees a recording an hour later.

If the programme is put back an hour it is possible that ABC-TV will no longer take it and will instead transmit a variety presentation of its own.

**HAYNES SERIES**  
A new series of "Arthur Haynes Shows" is screened by ATV starting Saturday, November 20. Guests include Paul and Barry Ryan (20th), Jackie Trent and Del Lane (27th) and Peter Murray (December 4).  
Another series of "Des O'Connor Shows" is being telecast for transmission in December, with Lulu and Marion Ryan among the guests. Comedians Hope and Kean have their first ATV series starting Wednesday, November 24, in which pop guests will be featured.

Other new bookings include Deano Wilson next Saturday, October 23. Kathy Kirby and Danny Williams (November 13).

## 'Hoppers one-nighters

**HEDGEHOPPERS** Anonymous, whose disc "It's Good News Week" climbs to No. 9 in this week's chart, commence hall-room and club dates at the end of this month. But the three members of the group still with the RAF will have to return to their camp every night apart from weekends!

Applications have already been made for their discharge, but it is not known whether these will be accepted.

Dates for the group are Warrington Parr Hall (October 29), Altrincham Stamford Hall (30th), Sheffield Mojo (31st), Rediffusion's "Five O'Clock Cellular" (November 2) and Kingston Centur (3rd).

## U.S. PROMOTION TRIP FOR DUSTY

Dusty Springfield leaves London on October 23 for a ten day promotional tour of the U.S. to coincide with the release of her single, "I Just Don't Know What To Do With Myself". A visit planned for September had to be postponed because of her illness. Already fixed are TV appearances on "Hullabaloo" and "Shindig".

## SAMMY DAVIS ON BBC-2

Sammy Davis Jr. sings and is interviewed in the BBC-2 documentary film "That's Where The Action Is" on Saturday, October 23. The programme is about the election of New York's new mayor.

# BEATLES DATES

DATES for the Beatles nine concerts in December were revealed this week. They include two London appearances on consecutive nights — at HAMMERSMITH Odeon (10th) and FINSBURY PARK Astoria (11th). Plans for them to appear at Wembley Empire Pool or the Royal Albert Hall did not materialise.

## Ivy's first film on American TV

The Ivy League has completed its first film—an eight-minute colour short based on the group's hit "Tossing And Turning". The film, which also includes both sides of the trio's latest release, is to be flown to America for insertion in TV shows.

It may also go out on one of Britain's cinema circuits at a short feature next month.

The League's American visit has now been set. They fly out on November 4 for two weeks of TV and concert dates, including an appearance on "Shindig".

Previously the League appear on "Top Of The Pops" (October 28) and will also tape a spot for TWW's "Disca A Gogo" for transmission on November 10.

## WALKERS SETTLE MANAGEMENT

The dispute over who manages the Walker Brothers was settled this week. At a meeting between promoter Arthur Hlowes (the Walker's agent), Maurice King and Barry Clayman, it was resolved that King and Clayman would continue to manage the trio. King pointed out to the NME, however, that the management of the Walkers would NOT be involved in the recent merger of his agency with that of Philip and Dorothy Solomon.

Two hall-room dates for the Walkers this month take them to Bath Pavilion (25th) and Leeds Queens Hall (26th).

So far booked for November are appearances at March Mariner (6th), East Grinstead Whitehall (7th), Harrogate Astoria (12th), Rawtenstall Astoria (13th) and Buxton Pavilion (20th).

## Epstein in U.S.

Brian Epstein flew to America on Wednesday to view the edited film of the Beatles August Shea Stadium concert in New York. It will probably be offered to TV companies for transmission in December.

Epstein returns to London on Monday specially to attend Joan Baez' concert at the Albert Hall.

## Now Palladium TV for Ryan Twins

MOST important date in the campaign to launch Paul and Barry Ryan's first disc is when the twin sons of singer Marion Ryan guest in ATV's "New London Palladium Show" on Sunday, October 31.

Other new bookings for the duo are Granada's "Scene At 6.30" next Thursday, Rediffusion's "Five O'Clock—Familiar" (November 2), TWW-TV's "Disca A Gogo" (3rd), ATV's "Arthur Haynes Show" (20th) and Light Programme's "Easy Beat" (21st).

With a fortnight of being signed by the Grade Organisation, the New Faces have been booked for an appearance on ATV's Palladium Show this Sunday! The trio is being handled by Eddie Jarrett of the Grade Organisation who manages the Seebers.

Sandie Shaw will tour three continental countries—France, Germany and Italy—early next year. The tour will begin on February 20 and last three weeks.

## Joe Brown West End opening

JOE BROWN makes his West End musical comedy debut when "Charlie Girl" opens at the Adelphi Theatre on December 15. Nana Neagle will co-star, as reported in the NME when the venture was announced last spring. Hy Hazell is also in the cast.

Music and lyrics are by David Hencker—who wrote the score for Tommy Steele's hit "Hall A Sixpence"—and John Taylor. The show will be previewed at London's Goldeners Green Theatre for ten days from November 24.

"Charlie Girl" will replace Lionel Bart and Alan Owen's "Maggie May" at the Adelphi when the Merseyside musical ends its run on December 4. It is expected that "Maggie May" will be exported to Broadway.

## KINKS FOR IRELAND

The Kinks return from their German tour next Monday and resume bookings at Kiddersminster Town Hall (Bursford) and Harforden (31, Friday). They will then devote their time to recording until appearing at Greenford Stadium on October 31.

A three-day visit to Eire is set for the group from November 5.

## Parents v. Presley

ELVIS PRESLEY will make his seventh film for MGM—the first of the "Beats" series—next February. Title will be "Always At Midnight".

In the new picture Elvis will portray the leader of a music combo who gets romantically involved with a wealthy society girl in the Palm Beach resort, Florida. The girl's parents object to the match.

"Always At Midnight"—produced by Joe Pasternak, who also made Elvis's "Girl Happ" —will be the first of two movies Presley makes for MGM next year.

Another awaiting British release for the same company is "Harem Holiday".

## SORROWS' SCOTTISH TOUR

The Sorrows have been booked for a one-week tour of Scotland from November 6. Other dates for the group next month include Bristol Corn Exchange (3rd), West Hartlepool Queens (5th) and Manchester Oasis (21st).

They continue at Southbridge Town Hall (25th), Salisbury Town Hall (25th), Gravesend Co-op (26th), Birmingham Mayfair and Coventry Orchard (28th), and Bath Pavilion (29th).

## 'Twang!!' opening change

Lionel Bart's new musical "Twang!!" will not now open at the Birmingham Theatre on October 21. So that the show can have extra rehearsals, the world premiere has now been put back to November 3 at Manchester Palace. London opening at the Shaftesbury Theatre on December 6 remains unchanged.

## DOONICAN ON CAROLINE

Val Doonican is the guest in Radio Caroline's (South) "Star Verdict" on Sunday at 12.30 pm. Peter and Gordon appear in the station's "Guest Spot" show at 1.45 pm the same day.

## PEARL BAILEY ON BBC-2

Organist Jimmy Smith stars in BBC-2's "Jazz 625" next Wednesday (20th), and jazz singer Pearl Bailey, is in "The Danny Kaye Show" on Friday (22nd). Also on BBC-2 next week, the Clancy Brothers are the subject of "Tonight in Person" on Monday (18th).

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\*\*\* LITTLE RICHARD, STEVE RACE, MONETTA THARPE, BEA LILLY MOVIN' GOSPEL (Ember)

Swinging LP from Little Richard and sister Rosetta Tharpe.

backed by boisterous choirs. There's always something fascinating about the joyful, carefree way the Motetons sing their religious songs. Little Richard takes seven tracks, Miss Tharpe three.

\*\*\* THE SUPEREMES SING COUNTRY, WESTERN AND POP (Fanta-Motown).

Strange, but this disc doesn't quite come off. The girls don't do anything for the sound—of them, they sing. True, they attempt to put them over with a "M" stand, which is almost always discarded the original. For instance, they take a simple tune like Lashburn and turn it into a cantata. But there'll be fans who disagree with me.

\*\*\* Fanny Hooey Time Slips Away, My Heart Can't Take It Any More, It Makes No Difference Now, You Didn't Care, Tears In Your Eyes, I'm Gonna Be A Star, Need Me, Baby Doll, Sunset, Rock And Roll Hande Hand.

**SINGLE REVIEWS—Contd. from page 6**

**SHOP WINDOW**

**RUSS CONWAY**

Back on a honky-tonk kick, with one of those jay whistlable melodies we all associate with him, is Russ Conway and "The Regrets Of Rome" (Columbia).

It's a tune with which you're sure to be familiar, and ideally suited to his happy-go-lucky style.

Back in the days when "Side Saddle" was so popular, this would have been a smash hit, but today it's a bit out of character with trends.

And in almost idealistic style, Russ couples it with one of his own compositions, "The Ureins Of Paris." Both sides with Tony Osborne's Orchestra.

**SOUNDS ORCHESTRAL**

That distinctive piano style which Johnny Pearson created in "Cast Your Fate To The Wind" re-emerges in "A Boy And A Girl," written by guitarist Vic Flick.

Easy on the ear, but somehow the melody doesn't have the magic spark of sounds Orchestra's former hit.

Line-up is the same, though—with drums, bass, six violins and cello. And the shuffle beat is very effective.

Organ augments the group in the "And He Ravoured," "Go Home Girl," in which the thumping line is perfect for mod dancers. Piccadilly label.

**JAY AND THE AMERICANS**

The tune of Rodgers-Hammerstein's "Some Enchanted Evening" will sound familiar to you, and Jay and the Americans' treatment is not quite so diabolical as their "Cara Mia."

Jay is torn between operatic-type singing and moving along with the mid-20th century beat.

The mixture is completed by strings and Bachelors-type chanting. I found it dead easy!

Fortunately "Girl" is more with it. Has a stamping beat and tambourine, and Jay shows he can sing rhythmically when he wants to. On United Artists.

**QUICK SPINS**

Ultra-slow bluesy ballad with an intrinsic coloured feel, that's "Let Me Know When It's Over" (Atlantic) by Esther Phillips . . . Much the same blues quality expressed in "These Hands" (Vocalion), featuring the throaty tones of Bobby Bland, and a faster and more solid beat . . . Galloping rhythm, acoustic guitar and a delightful vocal and are the highlights of "I'll Be Back Someday" (Kings) by the Chantays . . . The Kingston Trio specialty "Sam Michael" is revived by PFF group the Collis, and their treatment is more energetic, but less atmospheric, than the original . . . Hank of basic rock 'n' roll from a group who are very popular at Hamburg's Star Club, the Rattles—it's called "Come On And Sing" (Fontana) . . . Continental beat-ballad "Aime" is treated in heart-tugging tones by 19-year-old French lad Christophe on Voice . . . Let's-type rhythm in "The White Hills Of Finland" (HMV) by Scandinavian guitarist Ole Wiberg . . . Dynamic styling of powerfully dramatic rockballad "Who You Gonna Hurt" by Columbia's 18-year-old singer Beryl Marsden . . . I've heard a lot worse singers than heavyweight boxer Billy Walker, who bulldozes his way through mid-shaker "A Certain Girl" (Columbia), with chirping girls . . . Also on Columbia, guitarist Wael Strechelski displays his technique in the Hawaiian-flavoured "Teran Boian."

**ANITA HARRIS**

One of these days, Anita Harris will get the hit she deserves—but I doubt if it will be with "London Life" (Pye) even though it was written by Bert Bacharach. It's just too good!

A deliciously descriptive ballad with a subtle, unobtrusive scoring, it's a splendid showcase for Anita's cool, husky voice.

She handles it with artistry and poise—a very soothing disc.

Bounce, lyrical and powerhouse brass support Anita in the contrasting up-tempo swinger "I Run To Hide," give it a spin.

**IAN WHITCOMB**

I'm still not sure why Ian Whitcomb should have taken America by storm, unless it's his terrible English accent. It's with "Spin Me Round" (Capitol) has a semi-sophistic novelty lyric, with a stuttering gimmick and a rolling boogie rhythm.

Very amusing, but could get a bit tedious after a few spins. It's been a big hit in the States, but won't do so well over here.

Ian dual-tracks the plaintive lyric of the mid-tempo "The End," with organ and piano prominent in the backing. Also self-penned.

**'THERE ARE GOOD CHANCES OF PROMOTION'**

says Ginger Gibbons, with the King's Own Royal Border Regiment. He's 18 and comes from Leyland, Lancs.

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YOUR STATION OF THE STARS



# Road manager sums up Hollies

It takes a road manager, who lives and works with the group he's shepherding round the country, to know the individual members of that group (writes Sue Martin). Here is what Rod Shields told me about the Hollies.

## one at a time!

guys, maybe because they lark about most of the time. But sometimes Bobby slays us with his humour. It comes out when you least expect it and takes you by surprise. This increases the comedy of it.

### ERIC HAYDOCK

is the shrewdest. He can weigh someone's character up in a minute. If someone he doesn't know comes into a room and sits down with the Hollies, Eric won't say a word. He sums the new-comer up, and if he thinks he or she is all right, then he will talk. If not, he still won't say a word. So you'll soon find if you're "in" with Eric.

### ALLAN CLARKE

... well! Without realising it, unless something directly concerns him, he's not interested. You can tell him something over and over again, and it'll go straight in one ear and out the other. And then, perhaps a week later, he'll say "did you know that so and so..." and it'll be the very words which you tried to get through the week before! But, otherwise, Allan is a great guy!

### GRAHAM NASH

is the salesman of the group. He will always be ready with the chat and the smiles for the fans. He's the man between group and public. Unconsciously, he's a great worrier, though he would laugh if you told him so.

### TONY HICKS

is the perfectionist. Everything has to be laid out just so. Every minute of his day has to be planned. He can't have an odd ten minutes doing nothing without

### BOBBY ELLIOTT

is the deepest Holly. He's the greatest as a drummer. He also has the driest sense of humour. Everyone takes it for granted that Allan and Graham are the funny

and doing a bit of session work down at the jazz clubs for experience. "I wouldn't like to be a full-time session drummer," he said. "You flog your guts out and get no recognition." Eric will spend his three weeks running in his new car!



# I'M LIKE A MACHINE ON STAGE SAYS GRAHAM

THE Hollies may not have an image (or so they maintain) but they are very frank when it comes to conversation.

By SUE MARTIN

When I chatted with them at the weekend I heard this from Graham Nash: "When I'm on stage I'm like a machine. I sing and smile automatically while sometimes my mind is thinking about something else, something completely irrelevant!" And Allen Clarke, the other Hollies' spokesman, said: "Anyone who gets pulled off stage. All you have to do is put your foot over the edge, and off you go. You're asking for it." Graham added: "All the groups who claim to have mass riots every night are fakers. But good luck to you!"

Asked what would be the greatest blow to their career, Graham said it would be their next record flopping. He added: "We make a record because we like the sound. It's our own personal taste and fortunately the record buying public—up till now—have had the same taste as us. If they stop we'll be very sad." Do the Hollies get tired of doing ballrooms night after night? Graham replied: "Sometimes you do get fed up with them. But not because of the place or the hard work. It's merely the fact that we travel up and down the country so much. It's very tiring. But we feel ballrooms are a great medium for personal contact with the fans." "I'll tell you my one ambition," continued Graham. "That is to pack the Albert Hall like Joan Baez did

and hold the audience for 90 minutes." For the next three weeks (after they've done Mister Smith's in Manchester) the Hollies are going to have a break from touring. While Allan is in hospital having

his tonsils out, Graham and Tony will be spending every spare moment getting their Manchester boutique ready for its opening on November 6. Then Tony might snitch a week in Switzerland. Bobby fancies staying in London

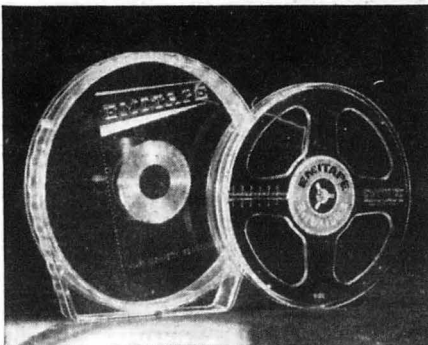
## Chuck Berry's gold car brings golden thoughts for songs



One thing Chuck Berry's really gone on in cars. Singing about them—in "No Particular Place To Go" and "I Want To Be Your Driver" for instance. He's practically lost track of the number he's had since his first, a 1934 Ford, to his latest, the gleaming 1965 Cadillac (left)—in gold (see above). About the only thing this car can't do is drive itself! But that's not strictly true. It's got automatic headlamp control, automatic speed control, automatic heating control, automatic gear change! Whole thing is automatic. In fact driving it leaves Chuck enough time to think up ideas for songs. "No Money Down" and "You Can't Catch Me" were just two he dreamed while driving. Some other songs about cars are: Sam The Sham's "Every Woman I Know (Crazy 'Bout An Auto)" on his "Woody Bull" LP; "Sports Car Songs" by Oscar Brand (Golden Guinea LP); "Automobile Blues" by Lightning Hopkins (Philips); "Car-Car Song"—Odette (Vocalion); "Driving Wheel"—Roosevelt Sykes (Philips), and "Automobile Of Life"—Roy Acuff (Hickory).

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A fascinating article as the Beatles answer a questionnaire aimed at finding out their true character. Includes five pages of real Beatle handwriting!

**SONNY AND CHER** — the world's No. 1 duo talk about each other. Sonny by Cher and Cher by Sonny. Another RAVE exclusive!

**RAVE MEETS ELVIS!** Herman met him. The Beatles met him. And now, RAVE meets him! What is Elvis really like? Find out in RAVE this month!

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# SMALL FACES GET THEIR FANS GOING!

## Says Norrie Drummond

**THE** four young, Carnaby Street-clad Mods filed into the pub and I immediately realised why they call themselves the Small Faces. It's simply because they're probably the smallest group on the pop scene. They're all less than 5ft. 6in.!

They introduced themselves, bought a round of drinks and we settled down round a table. "Although we've only been together four months," began Steve Marriott, sipping ginger beer, "we think we have now got quite a good act. The fans seem to love it."

Part of the Small Faces' success on stage seems to be that they themselves have a ball. As Ronnie Lane, known as Plonk, explained: "It's all a gas! We go on stage and really enjoy ourselves. We play the music we like and we improvise on well-known numbers." Good well!

Steve continued: "The fact that we are enjoying ourselves seems to make the audience feel more at ease. They find it easier to let themselves go. On the rare occasions we've had only a handful of people in to see us, we still enjoy playing for them and our own amusement."

Although the group is still getting a great big kick from what they're doing they realise that the pop business is not just one long giggle. Now that "Watcha Gonna Do About It" is about to be released on NME Chart, the group is taking life a bit more seriously.

"We now feel that we'll have to think about follow-ups and so on. We didn't have much to worry us before but now we'll have to work hard," said Steve.

The Small Faces formed more or less by accident. When Plonk left school at Platford (London) he started working in a fairground. After it closed for the winter, he decided to form a group around his bass playing. First he wanted



**SMALL FACES** (l to r, bottom): STEVE MARRIOTT, RONNIE LANE, IAN MCLAGAN, and KENNEY JONES. A drummer. His brother suggested someone he had heard playing at the local pub—Kenney Jones.

Kenny joined Plonk and shortly afterwards they met and enticed Steve to a coffee bar in East Ham. They soon recruited him and she suggested the

fourth member, a guitarist-organist, friend of his called Jimmy Wilson.

During their first week together, the group played at a working men's club in Sheffield.

"We went onstage and started the act we'd planned. Half way through the manager stopped us, said he was sorry but we just weren't right for a working men's club. Anyway, he paid us before we left."

"But strangely enough there was a woman of about 40 who loved us. She knew all the James Brown numbers we played and kept asking for records of other people, however, just didn't go for our kind of music."

But the fact that they have been termed the Small Faces, what does worry them is the fact that they have been named with the Who.

"We admire the Who," said Plonk, "but we have never tried to copy them in any way. We are Mods and appeal to Mods, but that's about all we have in common with them."

Kenny added: "At the moment we are trying to get a sound of our own. We want people to recognize us immediately. But we don't want to do

this by copying anyone else." Being a Mod group, does this mean that their appeal is limited to the London area—the heart of Mod territory?

"Not in the least," Steve replied. "There are many places in the North and Midlands that are as Mod—if not Modder—than London. A crowd of Rockers arrived at one of our gigs and we thought a punch-up likely. But they just formed themselves in a circle and danced about. It was great!"

When the group returned from up North they started working in an East Ham pub. While playing there an agent phoned them and gave them a one-shot at London's Cavern Club in Leicester Square. The group was so popular they were booked for a five-week residency.

Their reputation gradually grew and soon agent Don Arden wanted to sign the Small Faces without seeing or hearing them. The group insisted that he must see them first.

When eventually he did see the group, he signed them on the spot. At the moment the Small Faces are playing dates all over the country and loving every minute of it.

"We're not quite a few well-known groups who have been playing for some years and they all wear us that after a while you'll think it's as much fun as it just now. But we'll worry about it when the time comes."

Although they have only been together a short time, the group is already preparing for its first film. "It will be comedy thriller and we'll play several numbers in it," Steve reveals. And to prove how well they get together, Steve concludes: "It's hard to believe that each other's age didn't even know each other!"

## New to the charts

### Lawman helped Jody

**THE** lawman hero of TV's "Wells Fargo" TV series—Dale Robertson—was one of the people who helped NME Chart newcomer Jody Miller along the trail to success. He recommended her to Capitol Records a few years ago after she'd boldly gate-crashed his Hollywood office and asked for help.

Miller also full-grown the Limiters also had faith in Jody's talent . . . and U.S. disc-buyers echoed their appreciation. Now the British fan followed suit by placing her new "Home Of The Brave" single at No. 30 in the NME list.

Some personal information on Jody? She is 21, a slight, petite girl with big eyes and long, dark hair, and many



**JODY MILLER**

people have likened her to a younger Audrey Hepburn. Which can't be bad! Jody was born in Phoenix, Arizona, but the family moved on and she was raised in the hills of Arizona.

They were homespun people and there she learned they like better than making their own music—dad played the fiddle, and there were four sisters who sang.

Jody started to sing herself eventually, but she accompanied herself on a baritone ukulele rather than the usual guitar—for the simple reason that the guitar was too big for her to play! Later she joined an all-girl pop group and gained plenty of show business experience.

Life hasn't always been easy. A few years ago she was in a bad accident and ended up in hospital with a broken neck. Only now can she look back and joke: "That was my biggest break!"

Jody is no stranger to Britain. She came here in February of last year to promote an LP, Wednesday's Child is Full Of Woe. . . and also appeared on "Ready, Steady, Go!"

ALAN SMITH.

## From YOU to US

**THE EVERLY BROTHERS . . . BARRY McGuIRE . . . the FORTUNES . . . P.J. PROBY.** These are a few of the star names in this week's spot.

## Protest words don't matter

**A. M. WHITE**, of Epsom, writes: I am sorry to see that protest songs are becoming so commercialised. Already the current hits by Barry McGuire and Hedgepokers Anonymous are noteworthy only because of their tunelessness—not the words.

**ANNE BLAKE**, of Wimbledon, writes: As a regular listener to the BBC's request programme "Through Till Two," it seems clear that the most popular artists are not always those who have records in the chart.

The names that crop up week after week are Sinatra, Basie, Bennett, Andy Williams and Nat "King" Cole. Surely these stars are the lucky ones—they have the loyal followers.

**JENNY KING**, Sandwich, writes: I was furious to hear every member of the "Juke Box Jury" panel (October 2) say that "You've Got Your Troubles" was the Fortunes' first record.

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Edited by **TONY BROMLEY**

giving such professional and polished performances on "Ready, Steady, Go!" last Friday. I hope all British groups saw, learned and digested the science of entertaining.

**STATEMENTS** made by P.J. Proby in his interview last week in NME provoked many comments. **GERRY WHITE**, of Belfast, wrote: I Proby has the biggest head in Europe. He really loves himself. Cliff is by far the bigger solo artist, and even Billy Fury and Dave Berry must come before him. Let him go into opera, I say.

**JOAN PAYNE**, of Carlsham, Surrey, asked: Why doesn't Proby go back to America?

**M. PORTER**, of Leicester, had a contrasting view: Until the Dylan/Donovan cult, Proby was the singer everyone copied, even though they weren't conscious of it.

When he first came on the scene you could tell his records a mile off, but now every other singer sounds like him.

He knows how to pick songs, and his musical flair for the backing is unbeatable. It is unfortunate that someone has guided him along the wrong lines for his last two records.

Nobody, not even P.J., can get a record to the top unless it is good. It's only his temperament that gets in the way, and that's something you have to put up with in truly great performers.

**MRS. D. JAMES**, of Wakefield, writes: May I say what interesting reading the *Life-lines* of Barry McGuire were. They certainly suggest a most deep-thinking, sincere and talented person. Surely Mr. McGuire will realise all future success.

**SEND YOUR LETTERS TO TONY BROMLEY, NEW MUSICAL EXPRESS, 15-17 LONG ACRE LONDON, W.C.2**

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

- TOP TEN 1960-Week ending Oct. 14 Last This Week**
- 1 I BELIEVE I CAN FLY Roy Orbison (London)
  - 2 TELL LAURA I LOVE HER Ricky Valance (Columbia)
  - 3 AS LONG AS HE NEEDS ME Shirley Bassey (Columbia)
  - 3 HOW ABOUT THAT Adam Faith (Parlophone)
  - 5 50 50 Everly Brothers (Warner Bros.)
  - 6 NINE TIMES OUT OF TEN Cliff Richard (Columbia)
  - 7 SPINACHE Shadowa (Columbia)
  - 8 CHAIN GANG Sam Cooke (RCA)
  - 9 GIRL OF MY BEST FRIEND Elvis Presley (RCA)
  - 10 WALK DON'T RUN Ventures (Top Rank)

- TOP TEN 1955-Week ending Oct. 14 Last This Week**
- 1 MAN FROM LARAMIE Jimmy Young (Decca)
  - 2 COOL WATER Frankie Laine (Philips)
  - 3 BLUE STAR Cyril Stapleton (Decca)
  - 4 ROSE MARIE Mitch Miller (London)
  - 5 YELLOW ROSE OF TEXAS Glenn Whitman (Phillips)
  - 6 EYEWITNESS Bill Hays (Decca)
  - 7 LEARNIN' David Whitfield (Decca)
  - 8 THE FREZZE AND I Frank Sinatra (Capitol)
  - 9 THE FREEZE AND I Caterina Valente (Polydor)
  - 9 CLOSE THE DOOR Stargazers (Decca)
  - 10 BEY THERE Rosemary Clooney (Philips)

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# ANONYMOUS BECOME CHARTTOPPING SOMEBODIES

## —with a BIG doubt!

**MOST** groups whose first record makes the NME Chart are usually the most delighted people around. But for Hedgehoppers Anonymous, whose disc "It's Good News Week" jumps to No. 9 this week, success has brought many problems. Three of the group are serving with the RAF and it's not known whether their applications for discharge will be accepted or not.

When I talked with the group, they were all depressed at the possibility of their pop career being ruined should officialdom be unsympathetic.

The three members of the group in the RAF are John Stewart, Les Dash and Ray Honeyball. Mick Tinsley was only recently discharged. Alan Laud hasn't been in a Service.

Said spokesman Mick: "The lads in the Air Force feel like they're getting a tight-rope. They have submitted their applications and now they can do as wait."

### Discharge

I got out. When I was 15—I'm 21 now—I signed on for 12 years. But I was recently discharged as being 'depressed.' The doctor was very good about it. I told him I couldn't take any more and that I wanted to get back to Civvy Street. Some people might have thought it was a ruse to join a beat group. Not true. I felt genuinely trapped.

Do you realise that our whole career is in the balance simply because we don't know whether these discharges will come through or not?

"Don't get me wrong. We have nothing against the RAF. But it is annoying to see our record so high in the NME Chart when we can't do much about it."

Hedgehoppers Anonymous was originally formed by the four in the RAF. They later met Alan in a pub near their camp and asked him to join.

We had to get permission to form a beat group and had to agree that we would not bring discredit to the Service! We have always stuck to this rule. We haven't let our hair grow long and I don't drink beer ever will.

We have been lucky in getting one of us to promote the disc on TV. But I reckon that we've turned down about £1,000 worth of work in the

By NORRIE DRUMMOND

past few weeks. For ordinary blokes like ourselves—I was getting £14 a week as a corporal—it's just agony watching all these things go by."

As most people know the group's disc "It's Good News Week" was written and produced by Jonathan King, who also co-manages the group.

Said Mick: "We were playing at a dance in Cambridge when this bloke called Kenneth King [Jonathan's real name] came up and said he might be able to help us as we had a good sound. We were all a bit sceptical but he invited us to go to his place and played us a demo of his own record, 'Everyone's Gonna Go To The Moon.' We liked it and he offered us 'It's Good News Week'."

"He gave us four weeks to learn it and decide how we would like to record it."

"We even played it to a cha cha beat until we came to its present form. He liked it, so we recorded it."

But Hedgehoppers Anonymous next disc will be entirely different. "I would like to do a Walker Brothers-type number," said Mick, and later on I think I would like to go solo.

### Big effort

"But one thing is certain," Mick continued. "We are going to do everything possible to make our next a hit. We are going to take it to all the people in the music business—TV producers, disc jockeys and pop writers. We want to get their honest opinions. Believe me, we really want the blunt truth. We'd



THE HEDGEHOPPERS ANONYMOUS (l to r) JOHN STEWART, RAY HONEYBALL, LES DASH, ALAN LAUD AND MICK TINSLEY.

far rather be torn to pieces and learn from our mistake than have people tell us it's a great record."

Although Hedgehoppers have only been playing together for four months, they have all had experience individually. "Hedgehoppers was formed more or less by accident," Mick explained. "I was in the mess

one day when I picked up a photograph of John Stewart playing in a group. I told him that I used to be with a group called the Electrons. We decided to form a new

group together. "We practised for hours with a tape recorder, listening to all our voices, until we were just right. "Now we're all amazed that our

voices blend so well. That's what we have always tried to achieve. I think vocal harmonies are very important. I just hope that all our time will not have been wasted. If these discharges don't come through it could be."

"All we can do is keep our fingers crossed!"

## Are EPs and LPs more important than Singles?

asks DEREK JOHNSON

**ARE** extended-play records collaring the market at the expense of singles? Are they slowly but systematically gaining in appeal, both with the fans and with recording artists? These questions are, of course, prompted by the recent Top Ten success of the Manfred Mann and Rolling Stones EPs. And all the evidence points to a decline in singles sales, and a corresponding jump in the sales of both EPs and LPs.

The drop in singles is, to some extent, understandable. The reason is two-fold. First, the regular seasonal slump, when sales figures invariably tail off, pending a renewed burst of activity leading up to the pre-Christmas peak.

Secondly, it was inevitable that sales would fall following the boom of the last two years. Demand for records reached an all-time high, thanks largely to the impact of the Beatles. Still, there's nothing to indicate that these abnormal figures could not be maintained.

At the same time sales of more expensive discs have increased proportionately. Could it be that the British market is following the pattern

of the United States, where album sales are higher than in this country—indeed, almost on a par with singles?

Remember, too, that on the Continent EPs play a much more prominent part in the recording industry than in Britain. In France, for instance, the singles market is virtually non-existent and nearly all pop releases are confined to EPs.

Is this what we are coming to? My own feeling is that, despite the increased demand, there is nothing to suggest a complete take-over by EPs.

Let's consider the facts. The Stones, the Manfreds and Donovan's EPs are the only three to have entered the NME Top Thirty so far this year.

Last year, no fewer than eight EPs entered the NME Chart and there were five in 1963—though admittedly over half of these were by the Beatles. Still, there's nothing to indicate an increase in the number of EP chart entries.

All the same, the fact remains that their sales are going up—and as they do, so more and more artists are converted to the notion of recording EPs. And album figures are increasing, pro rata, too.

I think this is partially due to the more lasting appeal of these discs. They are recorded not so much for the quick sale to be followed by obscurity, as for a permanent place in the collection. Furthermore, they represent good value for money, in that an EP of four tracks costs less than two singles.

True, the purchaser frequently has to settle for three tracks in which he has no specific interest, in order to obtain the one title he particularly needs. But, at least, can rest assured that all the tracks will have a durable value. Contrast this with the many singles on which the "B" side is all-too-frequently a casual throw-away reason.

Another reason for the growing demand for EPs can be found in the pop music which is being pumped into our homes daily by all the private stations. If the fans can hear the Top Ten churned out six times in as many hours, why bother to

### controversy

buy the discs? Better surely to save their money for the type of material they're unlikely to hear on Radio Caroline or London.

### Money first

What are the advantages to the artists themselves in having a best-selling EP, as opposed to a hit single? Well, let's consider the financial aspect first.

Generally speaking, the royalty payable on any record increases in proportion with the number of tracks. So if an artist receives tuppence for every single sold, he will get fourpence for a four-track EP—or sixpence for a five-track EP. And an LP of 12 tracks will bring him one guinea. Which, of course, is one of the reasons why so many albums of 16 tracks are cropping up these days—they fetch a royalty of one-and-fourpence!

But contrast this with net sales, and you'll see that there's not much in it in the final reckoning. A Rolling Stones single is likely to sell close on half-a-million in this country, but their hit EP cannot be expected to do much over the 100,000 mark.

There is, however, another aspect of enormous importance to the artists concerned.

When I was discussing this with CLIFF RICHARD, he told me: "Of course, I like to maintain a sequence of hit singles, because these are aimed primarily at the younger fans to whom I owe any success I might have achieved."

"But a hit LP always gives me the greater satisfaction and I think most artists would agree with this. You see, you always look upon an album as a complete act—and I feel that if the public are prepared to buy my LPs, they are accepting me rather than any particular song I might be singing."

MANFRED MANN also spoke of the prestige angle of an EP or an LP hit, as opposed to a single. "So far as the performer is concerned, they offer much greater scope," he said. And the public, too, is also beginning to realise this—that's why the sales are going up.

There is still room for improvement in the EP and LP market. I think it's a bit of a take-over when a previously issued single is included in an album collection—though I exclude from this criticism those albums which are devoted solely to previously released singles, as the ardent fan does not need to buy them if they contain no original tracks at all.

But when one remembers that in America the average number of tracks on an LP is ten, it would seem that the British fan is very favourably placed.

To sum up, there is no doubt that EPs are steadily becoming more successful, even though this might not be immediately apparent from the number which enter the Top Thirty. And, as they increase in popularity, all entering artists will quickly follow the trend—so it stands to reason that we can anticipate a rise in the number of EPs released.

At the same time, the single record is something of an institution in this country. And, as long as there are millions of a new peak, there are many younger fans who cannot afford to look out on an EP. So while extended-play discs continue to forge ahead in sales, I cannot see them ousting the single market in Britain so long as present conditions exist. Can you?

So long as artists are succeeding only with singles, they are destined to remain pop sensations. But once they can start selling EPs and LPs, they have proved their appeal both as lasting attractions and family entertainers.



When I was discussing this with CLIFF RICHARD, he told me: "Of course, I like to maintain a sequence of hit singles, because these are aimed primarily at the younger fans to whom I owe any success I might have achieved."



MANFRED MANN also spoke of the prestige angle of an EP or an LP hit, as opposed to a single. "So far as the performer is concerned, they offer much greater scope," he said. And the public, too, is also beginning to realise this—that's why the sales are going up.

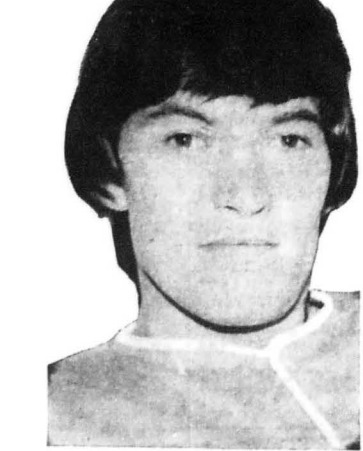
There is still room for improvement in the EP and LP market. I think it's a bit of a take-over when a previously issued single is included in an album collection—though I exclude from this criticism those albums which are devoted solely to previously released singles, as the ardent fan does not need to buy them if they contain no original tracks at all.

But when one remembers that in America the average number of tracks on an LP is ten, it would seem that the British fan is very favourably placed.

To sum up, there is no doubt that EPs are steadily becoming more successful, even though this might not be immediately apparent from the number which enter the Top Thirty. And, as they increase in popularity, all entering artists will quickly follow the trend—so it stands to reason that we can anticipate a rise in the number of EPs released.

## DAVE BERRY I'VE GOTTA TAKE YOU THERE

DECCA  
F 12258



"a  
Graham  
Gouldman  
song...  
and a  
big  
hit"

### PERSONAL OPINIONS

**A** REPORTER said to George Harrison that with Ringo Starr and John Lennon married, the Beatles' popularity might diminish greatly if he and Paul were also to marry. Said Harrison: "Maybe it would hurt the image—but I'm more worried about personal happiness than about world happiness."

**BERRY GORDIE**, head of Tamla-Motown Records, emphasises that the British rock groups have ironically paved the way for a wide acceptance of rhythm-and-blues music among the white record-buying public. Thanks to the British groups, sales are growing for such American performers as Jimmy Reel and B. B. King.

**SIDNEY SKOLSKY** recently ran this Frank Sinatra quote: "I believe singing, knowing the meaning of words, helped me to be an actor. I also learned plenty by acting in pictures with actors."

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ANDY GRAY REVIEWS THE PACKAGE

FOCUS ON 'STAR SCENE '65'

Everlys, Cilla, Billy never better in slick production

Reviewed at Finsbury Park Astoria, Saturday, October 9.

HATS off to Brian Epstein for his fast-moving 'Star Scene 65.' Here is an effort to put some stage order and scenic effect into a pop show. Curtains close and open on the dot, there are no awkward silences, or shuffling on and off of groups, which we had to endure in the past.

The show is helped by clever back-projection, especially the flame effects during Billy J. Kramer's exciting "Neon City" number. The profusely illustrated pro-

gramme, too, is unusual—it opens out to almost a feet, printed on thick paper in black and orange and is meant to be hung on your wall later. It's good but pricey at 2s.

Veteran stage performer Lionel Blair is the dancing compere and holds the show neatly—and professionally—together. The top acts, the Everlys and Cilla Black, have never worked harder and to better effect. So if you're still to see this package, you're in for a treat.

Here's a run through of the show in order of appearance... Lionel Blair and his Kick Carters's six pretty girls open with the Alan Elsdon Band backing rhythmically, before the vocalising, Martineques (coloured girls (2) and boys (2)) took over, with several good numbers, each member soloing at one mike while the other three gave vocal support at another, highlighted by "It's Raining, It's Pouring" and "At The End Of The Day."

Next came Blair and the girls with a well performed, if much whined at, "Zorba's Dance." Radio London disc jockey Pete Brady followed, getting big welcome applause from keen on their entering show business. Then friends kept ringing the us and asking how we got on. I've had a lot of had been at a party the previous night. I began to sit up and take notice.

Then came Cilla Black, in a multi-coloured, metallic, cylindrical, short dress which suited her frothy personality as she bounced off two numbers specially learnt for you—"Midnight Hour" and "Make It Easy On Yourself" before chatting a bit ("I've had a request but I'm going to ignore it, she cracked) and singing "You're No Good." She added Paul McCartney's "Yesterday," and her own, "You're My World," September In The Park, "The Look That Love Takes" and "Dancing In The Street."

Eldon's hand gave excellent support and Cilla went over better than ever.

The kick introduced the kick with his girls, narrated by Billy J. Kramer, with a mug back bet between his black shirt and pants, zipped into "Twilight Time," backed by three energetic Dakotas. Billy was in top form and powered his way through such tunes as "Little Children at the Gate" and "Boats And Planes." But his most



CILLA BLACK

Standstill

They worked themselves to a stand still in a 20-minute, song-packed act, with the pulsating music of Americans Sonny Curtis, Jim Gordon and Dale Hallcombe behind them. The Everlys played guitars all through, of course, and threw their heads together at the mike to put over vocals of such favourites as "Lucille," "Dream," "Fries At Love," "Walk Right Back," "Susie Q," "Cathy's Clown," "Bye Bye Love" and their final show stopper, "I Gotta Woman." They included newer pieces like their latest, "Love Is Strange," and a folk tune, "Sing In The Modern Idiom," "People Get Ready," which would have been much better if the screamers had sung up during it.

Don made a dry-humoured compe of the act who made himself heard without shouting.

Make no mistake, Don and Phil Everly are still one of the most exciting, most professional, stage pop acts in the world. They work like guns and are guns because of it. Great act to finish a great show.

ON-STAGE VIEW BY

Billy J. Kramer

who says

AUDIENCE'S ARE CHANGING

I AM quite convinced the package with which I am currently touring is easily the best entertainment value of any show I have been on. Surprisingly, however, even though we are playing to packed houses, audience reaction seems to have changed considerably since the last time I was on a star bill of this kind.

The audiences haven't been the raving type. They don't scream; they simply show their appreciation by genuine applause. Personally, from an artist's angle, I think this is an excellent development. But I'm not sure whether this is an accurate reflection of audiences everywhere or whether it's just that our particular show attracts a rather more subdued section.

The Everlys have a tremendous number of fans who have been with them ever since they started out and this has now gone graduated out of the teenage stage and are not quite so inhibited in their reaction, too. Of course, Don and Phil are very popular with the younger set, too, but this time our other supporters dare have a rational effect upon the acts.

Then there's Cilla who, I'm sure it's no use saying, has a family appeal. And this means that we are getting a large number of Mums and Dads coming to see her, really rather unusual for a show of my kind. So you'll see that our audiences are a bit of a mixture, the way I like it. If they maintain the same controlled enthusiasm throughout the rest of the tour, I shall be very happy.

I've been watching the whole show every night from the wings. I'm very impressed by the Beverly Brothers' act. They are so polished

The EVERLYS' act (l to r): DALE HALLCOMBE (bass), PHIL, SONNY CURTIS (lead guitar), DON and JIM GORDON (drums).

and professional I always regard it as something of an education to see them work. I certainly never tire of watching them. Until our tour I hadn't seen Cilla work for a long time. I was amazed at the progress she has made. She has improved out of all recognition in the last year or so. I'm sure that she has learned a lot as a result of her visit to the States.

I like the look of this new trio, Paddy, Klaus and Gibson. Of course, it's not strictly accurate to describe them as "new," because they've been going for quite a while, but they are new to most of our audience, particularly in the provinces. It's a pity that these boys haven't yet got a hit record behind them. I'm sure it won't be long.

I must admit I was a bit apprehensive when I heard that Lionel Blair and his Kick Dancers were on the show. But whoever thought up that gimmick knew what he was doing, because Lionel is one of the high spots. He goes down a storm at every performance. And I must put in a word of praise for Pete Brady. It's no easy task for a compere on a show like this—I've seen some of 'em really going like the bird. But Pete puts the audience at ease from the word "go."

FOLLOWING IN MOTHER'S SONG-STEPS



MARION RYAN gives son BARRY'S hair a motherly tidy, while PAUL gives her a grateful hug.

LET'S GO DANCING!

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MISSISSIPPI FRED McDOWELL

Table with 2 columns: Location/Time and Ticket Info. Locations include Manchester, New Castle, Glasgow, London, Bradford, Birmingham, Bristol, and London Fairchild.

Paul and Barry Ryan

The inner circle of show business has been talking about the potential of Paul and Barry Ryan for many months. Whenever the boys were invited to put on a spontaneous act at one of the many parties they attended, they were invariably a sensation. Yet just about the last person whom the truth dawned was the wine-monger, singer Marion Ryan.

The boys were always keen on being artists, Marion told me. "But when it proved that they were a bit too young for art college, they looked around for something else to do, and decided they'd like to have a go at singing."

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Advertisement for Bell Music featuring Italian Accordion and Mohner Accordions with illustrations of the instruments.

And the outcome of that test is the Ryan boys' first disc, which is released next Friday (22nd), two days short of their 17th birthday. Titled "Don't Bring Me Your Heartaches," it was written by Les Reed, who has been responsible for many a hit in his time. A tremendous publicity campaign accompanied the launching of the twins' professional careers, issued new-pouch for dates.

These two copies are yours for the asking. Please call or write today—and remember, that every instrument is sold under Bell's famous rear guarantee. BELL MUSIC (Dept. M.X.6) 157-157 EVELL RD., SURREY, SURREY. Phone: EL8866 1166

The kick

After the interval, Lionel Blair introduced the kick with his girls, narrated by Billy J. Kramer, with a mug back bet between his black shirt and pants, zipped into "Twilight Time," backed by three energetic Dakotas. Billy was in top form and powered his way through such tunes as "Little Children at the Gate" and "Boats And Planes." But his most

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No. 22

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**TAIL-PIECES BY THE CAT**

**EXPECT** visits to Britain by Frank Sinatra and Andy Williams in Spring... 25th birthdays for Cliff Richard (yesterday, Thursday) and John Lennon (last Saturday)... His predecessor Pete Best using Ringo Starr (for alleged libel in "Playboy" and Brian Epstein (breach of contract)...

Round over comes the last of a recent batch of Clark's records... Jack Warner denied reports that Frank Sinatra will succeed him as president of Warner Bros. Pictures... J. J. Mcguire brought two of his compositions for the Beatles...

Personalities at Tuesday night's opening of Brian Epstein's new London play "Amen Corner" included Dusty Springfield, Sir Dick Lockwood, Lionel Bart, Audrey Hepburn, Walter Sherman and David James... In 1963 Kathy Young (wife of John Mann of the Walker Brothers) and the immensely hated major U.S. hit with "A Thousand Stars"... £20,000 Georgian home bought by Bruce Welch near Staines Common...

In Liverpool on Sunday Jimmy Savile met Prime Minister Harold Wilson... On Ed Sullivan's TV show Sonny and Cher deputised for travelling Tom Jones met Elvis Presley... share royalties of Paul McCartney's U.S. solo hit...

**MAKE A DATE TO SEE THE HEAVENLY STARS**

**TELEVISION**

**Saturday**  
 5.15 BBC-1 "Take Six Jury" (Gene Finley, Marion Ryan, etc.); 8.50 ABC-TV "The New Look" (Stan); (Dave Clark Five, Events, Frankie Vaughan); 8.50 BBC-1 "Leon Armstrong"; 9.25 "BBC-2"; All-Starts; 10.25 BBC-1 "BBC-2".

**Sunday**  
 7.25 ATV "The New London Palladium Show" (Eddie Calvert, New Faces); 11.10 ABC-TV "The Eamonn Andrews Show".

**Monday**  
 8.00 BBC-1 "Dance And Skyscrapers" (Epiphany); 8.30 BBC-1 "Grimm"; (Peter and Gordon, Elkie Brooks); 9.10 "The New Bands and Artists"; 9.50 BBC-1 "The Good Old Days"; 10.25 BBC-2 "Tonight In Person (Clayton Brothers)".

**Tuesday**  
 8.00 Rediffusion "Five O'Clock Fun-ster" (Animals).

**Wednesday**  
 9.10 ATV "Frankie Hield Sings"; 9.30 BBC-2 "Happy-Go-Lucky" (Film with Dick Powell, Marjorie Marples); 11.00 BBC-2 "Jazz 625" (Jimmy Smith Trio).

**Thursday**  
 8.00 Rediffusion "Five O'Clock Fun-ster"; 9.30 BBC-1 "Top Of The Pops"; 9.50 BBC-2 "Jack Bracey Show" (Lawrence Welk Orchestra); 8.55 BBC-2 "Show of the Week" presents "Joyland The Frings"; 9.00 BBC-1 Val Doonican.

**Friday**  
 8.00 BBC-1 "Crackerjack" (Peter and Gordon); 8.08 Rediffusion "Ready, Steady, Go" (Rolling Stones, Animals, Searchers); 8.00 BBC-2 "The Danny Kaye Show" with Pearl Bailey.

**RADIO**

**LIGHT PROGRAMME**  
 Daily (Monday to Friday)

9 "Housewife's Choice" (Kenneth Coopers); 12.15 "Madame Tenebris" (Steve Sims, Tom, Gay Byrne, Wed.); Bill Cooper, Thurs. Robin Hemond); 4.12 "Playtime" (David Hamilton); 5 "Newly Pressed" (Jimmy Hoggan).

9 "Children's Favourites" (Jim Hoggan); 10 "Friday Club" (Lita Coppenhagen); 12 C.-W. routine (Murray Kaye); 12.30 Jack Jackson; 1.30 "The Top Of The Week" presents "Joyland The Frings" (Diamond Carrington); 10.30

Now Jonathan King's best friends have told him, he criticises less... Chad Stuart applied for U.S. citizenship... Photographer son of Wolf Mankowitz accompanying Rolling Stones on U.S. tour next month... Confirmed: his wife Gillian Bowden will appear in Frank Field's Palladium panto... So Yardbirds' guitarist Chris Dreya was married in August to Est, an American typist... New George Chakaris album includes Tom Jones' hit "What's New Pussycat"... "Some Of Your Lovin'" composer Carole King wrote long thank-you letter to Dusty Springfield... Still delayed - Donovan's book of poems, awaiting gets verse and verse...



Gary Lewis' producer Stuiff Garrett recorded his dad, comedian Jerry Lewis... Radio London programme controller Ben Tony married his secretary Ronald Clark on Monday... Next month Hayley Mills and Richard Chamberlain signed for a duet on Andy Williams' TV show... Great: Seekers on Sunday's Palladium TV show... Life story of Gertrude Lawrence to be filmed by Julie Andrews... Riding lessons abandoned by Lionel Bart... Kit Lambert and Chris Stamp, managers of chart-climbing Merseybeats, laughing at JBI comments of Jonathan King and Pet Clark (who aren't)... For Jess Conrad and wife model Renee Bergman a daughter Sasha... £15,000 Cady home bought by Gerry and Pauline Maudsley... Correction: In Manchester pantomime Des O'Connor shares top billing with Freddie and the Dreamers... Bruce Forsyth and Ronnie Carroll joined Buddy Greco and Sean Connery on U.S. golfing holiday... For next album Cilla

George Faine and the Blue Flames; 11 "Late Night Saturday" (Peter Murray).  
**Sunday**  
 10.30 "Boyz n' the City"; 12 "Two-Way Family Favourites"; 1.30 Val Doonican; 4.30 "The Billy Cotton Show"; 4 "Pick Of The Pops" (Alan Freeman); 6.30 "This Something Simple".  
**Monday**  
 10 "Betts Down" (Wayne Fontana, Reg Whitaker); 10.30 "The Beat Place" (Billy Fury, Yardbirds); 10.30 "Jazz Club".  
**Tuesday**  
 11.50 Eamonn Hoar; 1 "Pop Inn"; 10.30 "Swinging Gently" (N.D.O.); 11.45 "Stay Late" (Kenny Lynch, Jane Madden).  
**Wednesday**  
 10 Jimmy Young with the King Brothers; 1 "Parade Of The Pops"; 10 of the Fortunes; 11.20 "Sounds Of The Night" (Sasha Huston, N.D.O.).  
**Thursday**  
 11.30 "Let's Face The Music (Teddy Johnson, Pearl Carr); 1 "The Beat Show" with the Hollies; 10 "The Cliff Richard Story" told by Peter Noel; 10.30 "Through Till Two" (Jimmy Young).  
**Friday**  
 12 "The Top Ten Games"; 11 "The Joe Loss Pop Show" with the Small Five; 11.20 "Light Night Extra" (Peter Hatch).  
 Radio Caroline and London as in October 1 issue. Radio Luxembourg page 15.

**FROM D.S.**

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Black has waxed Paul McCartney's "Yesterday"... Congratulations to Johnny Franz (recording manager of Dusty Springfield and Walker Brothers) on marriage to his secretary Moira Creamer... Broadway debut of Frank Sinatra's girl friend Min Farrow in Wolf Mankowitz "Passion Flower Hotel" likely next year... Wedding gifts for Gerry Manders a dinner service from Brian Epstein and tea service from Beatles...

P. F. Sloan sightseeing London in Andrew Oldham's new Rolls-Royce Phantom Five... Has Rick Nelson faded away?... Was Nancy Wilson favourably disposed towards Shirley Bassey?... Sandie Shaw's father made wrought iron telephone table for Chris Andrews... Larry Page anxious to record Andrew Oldham under former stage name, Sandy and Beach... Rhodessa - will Wilson "picket" for a solution in The Midnight Hour?

Everly Brothers (Warner Bros.) get moving with Buale G. Dancing in The Street, I Got A Woman, and Love Hurts. Powerful stuff.  
 JOHNNY CASH (CBS) in good voice with 12 Able Me Babe, Understanding Your Man, Five Feet High And Rising (one of his best story-songs), and I Walk The Line.  
 PETER, PAUL AND MARY (Warner Bros.) give you "In Concert, Vol. 1" in which they have fun with current best groups in Blue; and adding in straighter vein 500 Miles, Times They Are A-Changin', and One Kind Favor.  
 NEW CHRISTY MINSTRELS (CBS) rock rocking rhythm, riding in a quiet way with High Priced Woman, Walkin' The Boogie, It's My Own Fault, and Ground Hog Blues.  
 BO DIDDLEY (Chess) titles this EP with that, he adds his restless attack to Prissy Thing, I'm Sorry, and Dearest Darling.  
 FAT BOONE (Dot) revives his former successes - Speedy Gonzales, Friendly

The Latest Sensation from the Continent  
**JOHNNY & CHARLEY LA YENKA**  
 7N 25326

Friends meet - JOAN BAEZ looks admiringly at MICK JAGGER when she called on the Stones at Glasgow Odeon recently after her show at the Concert Hall. Joan watched from the wings, said she'd waited a long time to see the Stones, was glad to be back.

**EPs by Allen Evans**

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