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# Scott answers back!

Spencer Davis surprise

**ALAN PRICE  
 ROY ORBISON  
 CRISPIAN ST. PETERS**

Dave Dee lashes the 'In-crowd'

**PLUS TOP POP NEWS**

No. 24  
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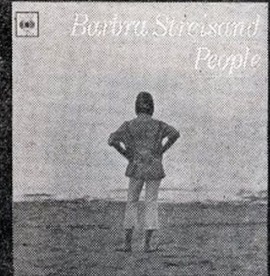
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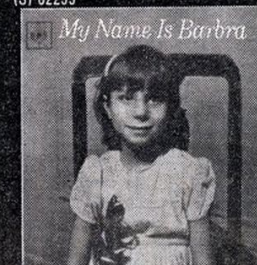
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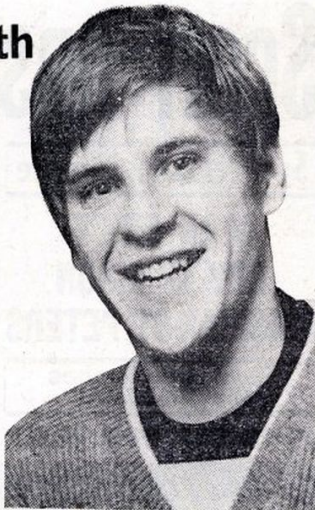


My Name is Barbra (S) 62534



My Name is Barbra Two ... (S) 62603

# QUESTION-TIME with ALAN PRICE



USUALLY when I've seen ex-Animal Alan Price in the past year, he's been standing quietly at the bar of a show business pub in the West End, sipping an occasional beer and generally watching the world go by. You could always pick Alan out from the crowd... he was the one who looked the most miserable.

That was until three weeks ago, when the Alan Price Set came crashing into the NME Chart with their first hit disc, "I Put A Spell On You." This time there was a ring-a-ding atmosphere in the air, and Alan was breezily buying a round of drinks for everybody in sight.

He makes no excuses for the contrast. "I've been 'brought down' a lot in the past year since I left the Animals," he told me when we spoke for Question-Time this week. "I've had to prove to a lot of people that I was more than just an ex-Animal. So you can understand what a great feeling it is to get up there in the charts on my own."

**Q.** There are still many fans who have a rather hazy idea about why you left the Animals. Were there any disagreements at all between you?

**A.** None. I left because I had a creeping disease about flying. The Animals were about to go to Sweden and then on to Japan, which meant 22 hours in the plane. I couldn't take it any more.

I used to be physically sick about the idea of flying—even to the extent of coughing blood. It sounds a bit gruesome, but you'll understand just why I had to call it a day. Even the Animals are getting a thing about flying now; ever since that big crash in Japan, they've refused to fly in Boeings.

**Q.** Is there the slightest chance of you rejoining the Animals? (Laughing) No! I'm not in a band, and I'm leader of a band, and I have to answer only to myself. If we need to go to some foreign country, we can go by sea. If we lose money because of it, it will be on my own head.

Anyway, why do people insist on you going everywhere by plane? It's just moral blackmail.

**Q.** How do you feel about your success?

**A.** I'm not counting my chickens before they're hatched (even at Easter!). The record seems to be doing all right, but I have a long way to go yet, and I'm going to have to think seriously about a good follow-up.

One thing: getting into the charts

Conducted by ALAN SMITH

## 'Now I can hold my head up'

in my own right has done wonders for my self-respect. I feel I can hold my head up. People have been all right to me in the past year, but there's no mistaking the fact that some of them thought they'd seen the last of me in the charts.

The thing is, although this is only my second record, the first one was released as long ago as last August. That was "Any Day Now." Ever since then I've been looking desperately for the right number. It was difficult, because it had to be a record that reflected the pattern of the group as well as being commercial. In the end we sort of stumbled on "I Put A Spell On You," on a Nina Simone LP. And within about four weeks we've recorded it and it'd been released.

**Q.** Have you a number in mind for your next single?

**A.** Yes, I've got something in mind, but I don't know if it will work out. I hope it does. Although we waited so long between our first two singles, I don't think it's a good thing to have too much of a gap between releases—if you can help it, that is!

**Q.** Have you always liked the same "jazzy" feel in your music?

**A.** Eric (Burdon) and I were playing Kansas City jazz a long time ago, but I don't really like that term. Jazz is supposed to be improvisation. When I think of jazz, I think of Charlie Mingus and people like him—not me.

**Q.** Will you ever leave show business?

**A.** I don't think so. I might give up actually performing, but I feel I will always want to be connected with the business in some way. It gets into your blood. I used to work in an income tax office, and I could never go back to anything like that.

**Q.** How do you see your future?

**A.** Mainly in trying to establish myself and my name. I left the Animals only over the flying business—nothing else—and I'm as interested in music and the business as much as I ever was.

Five years from now? I suppose I'll have given up performing by then. I hope to be songwriting and arranging, especially songwriting. I've written a few things... but I still haven't had them published!

# AMERICA CALLING

Hollywood: TRACY THOMAS

## P.J. walks out

P.J. PROBY walked out on his teenage nitery engagement this week after performing for three out of the five days booked. He announced that he will not appear again before American teenagers. "They just sit there like bumps on a log. Proby told me, still seething over his reception when I talked to him later, "From now on it's adult audiences for me in the U.S.," he determined. "I'm gonna slick my hair back and head for Las Vegas."

But that wasn't controversial Proby's only problem. "I walked out of the club because they wouldn't pay me. They had agreed to give me money every night, but they didn't. They paid the backing groups but not me!"

Meanwhile the club's manager claims to have paid for Proby's plane fare from London, "so it's actually he owes me money!" As to his performance, P.J. was in excellent voice and put on a good show, but he did not have the type the club's very young audience is accustomed to, which no doubt accounts for its silent reception.

Backstage at Hollywood Bowl concert SONNY and CHER chat to BOB LIND

## BACKSTAGE before the Sonny and Cher Hollywood Bowl concert, their first as headliners in the 17,000-seat Bowl, Sonny chatted with me about that sometimes troublesome subject—fans.

"We are happy to give this show for a charity, with tickets costing less than a dollar, to show the teenagers in Southern California how much we appreciate their support. These are the kids who started us, who came to see us two years ago. "It's funny—they treat us differently in L.A. We never get mobbed on the streets. They just say 'Hi, and maybe ask for an autograph. They're more like friends than fans."

## New York: NAT HENTOFF

- A projected May or June visit to Britain by the Beach Boys is now definitely out. They may come in the autumn.
- Look for a lot of electrical instruments in the background in Joan Baez's newest album, to be released this summer.
- Liza Minnelli has been invited to perform by Princess Grace at a Monaco Gala on June 10. Four days later she opens at Paris Olympia.
- Matti Monro's first release from Capitol is "Born Free" and "Other People." Capitol has also issued Graham Bonney's first American disc, "Super Girl" and "Hill Of Lovin'."
- Bob Dylan's first book,

"Tarantula," will be published by Maemilan in August. The first printing is 50,000. ● Peter, Paul and Mary may do the title song for the expensive new Otto Preminger movie, "Hurry Sundown." ● Tony Bennett's "I Lost My Heart In San Francisco" sold over a million and a half copies. Appropriately, the city of San Francisco is giving Bennett a testimonial dinner.

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EMI ARTIST OF THE MONTH

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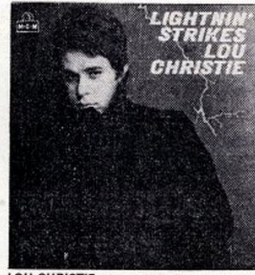
I have dreamed Parlophone PCS3067 @ PMC1250



### More big names on EMI records



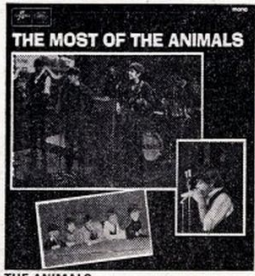
DAVID FROST The Frost Report on Britain Parlophone PMC7005



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## LATEST SINGLES

### AMERICAN

RAY CHARLES Together Again H.M.V. POP1519

JIMMY SMITH Got My Mojo Working (Part 1) Verve VS536

THE BEACH BOYS Sloop John B Capitol CL15441

JOHNNY RIVERS Secret Agent Man Liberty LIB12023

EDDIE RAMBEAU I'm the Sky Stateside SS501

### BRITISH

MANFRED MANN Pretty Flamingo H.M.V. POP1523

LEWIS RICH I Don't Want to Hear It Anymore Parlophone R5434

RUSS CONWAY The Crunch Columbia DB7894



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LPS By ALLEN EVANS

\*\*\*\* SIMON AND GARFUNKEL: SOUND OF SILENCE (CBS). This latest couple of folk-rock singers to crash the single hit parade have produced an arresting set of 12 tunes, varying in tempo and intensity. They brew up a good line in subdued rhythm which is easy to listen to, yet gets the senses excited. Their backing, too, is pleasantly quiet and interesting, with strings to the fore, but not rock-steady beat behind them. Extra attraction: some of the words of the tunes are found on the sleeve. Paul Simon composed 11 tunes. Titles: Sound of Silence, Leaves That Are Green, Blessed, Kathy's Song, Somewhere They Can't Find Me, Anh, Homeward Bound, Richard Cory, A Most Peculiar Man, April Come She Will, We've Got A Groovy Thing Going, I Am A Rock.

VALUE FOR MONEY: Two more great LPs on the Golden Guinea cheaper-priced label are \*\*\*\* GOLDEN HITMAKERS, featuring Sandie Shaw, Kinks, Searchers, Honeycombs—with tracks each, and Rockin' Berries, Sounds Orchestral, Kenny Ball and the Ivy League adding one each. Tracks are cleverly arranged to make varied listening. . . . On \*\*\*\* GOLDEN HITS OF SANDIE SHAW you hear such hits as Always Something There To Remind Me, Long Live Love, Message Understood, Girl Don't Come, among the dozen tracks. . . . And two from the Music For Pleasure label—\*\*\*\* TIC DAMONE: THE LIVELY ONES, on which he sings a dozen up-tempo tunes with great skill and ease. . . . and for those who haven't got an LP of the tuneful Lionel Bart songs in his hit musical, there's \*\*\*\* OLIVER!, sung by Jon Pertwee, Nicollette Rogers, Jim Dale and others, backed by Geoff Love and his orchestra.

\*\*\*\* HERB ALPERT'S TIJUANA BEANS: SOUNDS Crisp, novel instrumentals, punctuated with Herb's trumpet, so clean-cut sounding, and with that easy, relaxed rhythm behind it. There's plenty of variation in the 16 tracks, recorded over a period of three years—'62-'64. Some tracks with girl group vocals.

'Somebody' makes No. 1—but too quickly for Spence!

THAT well-known chart topper and expectant father ("If it's a bloke I'm going to call him Gregory") and man about Potters Bar—Spencer Davis, roared up outside Cockfosters tube station last Wednesday evening in his new success symbol, a blue Mini Cooper S, to take me back to his house for tea.

"Somebody Help Me" has moved so fast that it's really caught us with our trousers down," said Spence, boosting up the High Street at a speed which would have shaken his old Morris apart.

"We are already back in the studios working on a new single. We expected 'Somebody' would move slowly up the charts for at least a month, like 'Keep On Running.' It's really burnt out far faster than we expected—possibly because there isn't much which means anything in the charts at present, with the exception of the Walker Brothers. Record sales are down a bit, and

By KEITH ALTHAM

seriously labelled "Gardening" before adjourning to the next room. Muff neatly avoided the ashtray trap by sitting on the sofa—lit up and began flicking his cigarette about with gay abandon. "I saw Ray Davies in a Chinese restaurant last night in Muswell Hill," Muff said conversationally. "He's got one of those ugly faces which looks handsome—for some reason, I kept calling him Dave but finally I realised my mistake and wished him goodnight by his own name."

Muff put on an Otis Redding single, "I've Been Loving You Too Long," which we both agreed was a fantastic disc and as it finished Spence bounded back in the room—"Hey have you heard that in stereo," he cried, We hadn't—but we did!

"We couldn't get enough beef into it when we tried it," said Spence. "And Jack Backstock, our recording manager, wanted another 'bass' number, but we may do it as LP track later."

"One thing is certain, and that is our next single is going to be a real classy number—something which we all believe in and just hope that the kids will like it, too. "If Jack turns up with another 'cert', then we'll do it. But I've just written one and a half numbers and maybe the boys will like one of them! I think we can get up there with the big groups now but we've got to be careful about what we do."

Back in the stereo room, after the meal, Spence played the Lovin' Spoonful LP. He is particularly fond of this and was knocked out by the "Did You Ever Have To Make Up Your Mind" track which has just been recorded as a single by the Knack.

For us "This track here, called 'On The Road', would make a great stage number for us—I think we could develop along their lines."

Muff was not so enthusiastic although he liked the slower numbers on which he detected a Jesse Fuller influence. Spence picked up a bass and Muff played guitar for a while as they tried to work out a new chord sequence for a number Spence had written called "Can't It Be You."

John ran me back to the station, but not before Spence had demonstrated the van's record-player, radio and fittings, of course! "Listen to this," enthused Spence, putting on an Otis Redding single on the wagon's record-player. "Not bad," I agreed. "But you should hear it in stereo," I've never heard Spence swear before—quite spoils his image it has!



SPENCER DAVIS with (l. to r.): STEVIE AND MUFF WINWOOD and PETE YORK.

so far we haven't sold as many 'Somebodies' as we did 'Running.' But with his second number one, a second child on the way, a brand new car, new house, new hand wagon and a stereogram just acquired, Spence is as happy as a six-year-old who has suddenly discovered Christmas has come eight months earlier this year. Before being allowed out of the car 1 was given a comprehensive demonstration of every working fixture, from radio to windscreen wipers, before Spence pounded into his front room to display the pride of his life—the new sim-line stereogram.

That morning he had been out and bought all the Beatles LPs in stereo and to any enquiry of "Have you heard the new one by . . ." Spence's eternal cry is "New—but have you heard it in stereo?" I've been brainwashed by the fantastic equipment Bill Wyman has

at his house," said Spence. "His cost nearly £500. But this is my very own and it's a start!" He then sat down Buddha-like between the two speakers and listened devotedly to the reproduction on a new r-and-b album.

"Get some coffee, love," Spence requested of his wife Pauline and warned, "Oh, Muff's coming round." Pauline liberally distributed about six ashtrays round one of the armchairs for Muff's benefit and went out into the kitchen to prepare tea. Spence looked critically at the battery of ashtrays. "He'll still find some space on the carpet to drop his ash," he remarked, dryly.

On cue

Right on cue, bass player Muff Winwood and road manager John arrived in the new blue Dormobile van. Spence explained he had a little administrative work to do and exhibited an interesting box file he had just acquired labelled "Income Tax," "Holidays" and one somewhat mys-

terious routine. Dressed in different coloured jackets and shoes, they played a string of numbers which included "Mirror Mirror," "Don't Stop Loving Me Baby," "When Will I Be Loved" and "You Don't Own Me."

The actions of lead singer Samuel Pinkerton-Kemp were extraordinary! David and Jonathan gave a good performance—but seemed out of place in a pop show. They are more suited to a cabaret audience.

Providing the glamour was shapely Friday Browne. Ivan's Meads gave good backing. Praise, too, for producer Fred Perry, who provided the weird lighting effects for Dave Berry and compere Jerry Stevens who is amusing without being vulgar.

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Herman package has everything reviewed by NORRIE DRUMMOND

A HIT pop show needs a star name, a good supporting bill, smooth production and a dash of glamour. And this is just the formula promoter Danny Botesh used for HERMAN'S HERMITS' new tour which opened last Thursday at Dover ABC.

Herman is now an old hand at one-nighters and controls his audience as well as many stars twice his age. He only has to lift his little finger to send the audience into gales of hysteria.

The group opened with "Just A Little Bit Better" and followed with "Silhouettes," "Listen People!" and "Scarlet Ribbons." They also included Norma Tanega's American hit "Walkin' With My Cat Named Dog" before "You Won't Be Leaving" and "A Must To Avoid."

The group has improved a lot in the past six months. The Hermits—Keith, Karl, Barry and Lee—are playing better and Herman is developing a strong stage personality. It's amazing that Dave Berry, who closed the first half of the show, is not far bigger in Britain. His stage work is always fascinating. He prowls and writhes around like a neurotic panther, treating the mike as if it were some poisonous serpent. Highlights of his act were "Little Things," "Memphis Tennessee" and "Cryin' Time." The Mindbenders, who preceded Herman, made an excellent impression on their first major tour without Wayne Fontana—who they do not miss. Next to Herman's Hermits they gained the best reception, particularly with "In The Midnight Hour," "Land Of 1000 Dances" and "A Groovy Kind Of Love." Also making their first one-nighter tour were Pinkerton's Assorted Colours

who have an interesting and polished routine. Dressed in different coloured jackets and shoes, they played a string of numbers which included "Mirror Mirror," "Don't Stop Loving Me Baby," "When Will I Be Loved" and "You Don't Own Me."

The actions of lead singer Samuel Pinkerton-Kemp were extraordinary! David and Jonathan gave a good performance—but seemed out of place in a pop show. They are more suited to a cabaret audience.

Providing the glamour was shapely Friday Browne. Ivan's Meads gave good backing. Praise, too, for producer Fred Perry, who provided the weird lighting effects for Dave Berry and compere Jerry Stevens who is amusing without being vulgar.

STAR QUOTE EXPLAINING their new "rage rock" music, the Byrds say: "it's an abstraction of things we've been listening to for some time—the music of Shankar, jazzman John Coltrane, and lots of Bach. Shankar is the number-one boss of Indian classical and popular music, and everyone who's heard him is influenced."

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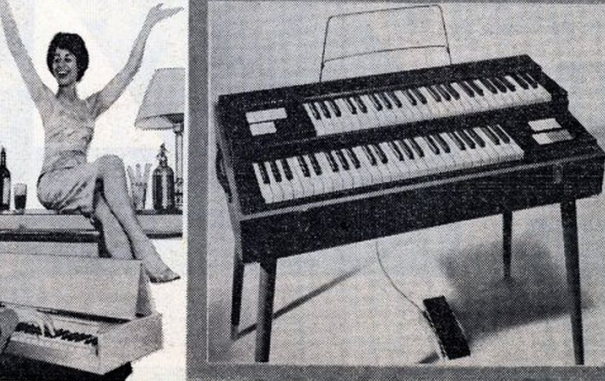


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# DEREK JOHNSON on SINGLES ★ NANCY PLAYS SAFE

† Disappointing  
Lou Christie  
"Rhapsody In The Rain"/"Trapeze" (MGM).

THIS doesn't hit me like "Lightnin' Strikes". It's a rather ordinary medium-pace which, for the most part, is dual-tracked in Gary Lewis style—until Lou suddenly takes off into those intriguing flights of falsetto. It features some great guitar work, a steady beat, and a backing group—plus a tune that owes a lot to Teiklavskov's "Romero And Juliet". With Lou here to plug it, it's a probable hit, but I'm a bit disappointed. **FLIP:** A more intense and dramatic number, but equally as beauty. I found the lyric very absorbing.

"How Does That Grab You Darlin'"/"I Move Around" (Reprise)

**THINK** they ought to retitlle this "Son Of Boots"! I am sure that most of the success of Nancy's last disc was due to the song and the arrangement. And this new one's taking no chances.

It's very much the mixture as before, except that the fascinating double-bass walk effect is replaced by a cotton-pickin' guitar gimmick. But the tambourine and shuffle rhythm are still there, and the melody's very similar. Won't be a No. 1, but clearly a hit.

**FLIP:** A rhythmic ballad with a captivating Latin lilt, and background humming to support Nancy's plaintive vocal. Solid and punchy scoring.



NANCY SINATRA as she appears in the newly retitled "The Angry Angels" film.

† WAYNE TRIES R & B  
"Come On Home"/"My Eyes Break Out In Tears" (Fontana).

JACKIE EDWARDS has had tremendous success through the good offices of Spencer Davis, and now Wayne Fontana takes a stab at r-and-b with one of the same composer's songs. He sings really spiritedly, with enthusiastic chanting support—plus organ, piano, a driving rhythm and rather unnecessary strings. Builds to a pulsing climax. **FLIP:** Wayne's own composition, with shuffle rhythm emphasized by rattling tambourine.

RUSS CONWAY

"The Crunch"/"The Patient Heart" (Columbia).

The familiar Conway honky-tonk tinkle—but sounding different on this track as it has a full orchestra accompaniment, including strings, brass and organ. It's typical of Russ' light-hearted compositions, with a bright-and-breezy swing and a gay little jingle of a melody.

**FLIP:** An enchanting melody with a dreamy lilt, mandolin effect, and just a suggestion of Latin-Americana.

### Recommended

Michael Cox (Parlophone) returns to disc with Mitch Murray's "I Hate Getting Up In The Morning". He dual-tracks this vibrant medium-pace, with chirping girls, rattling tambourines creating a thumping beat, and full brass section. Felder's Orioles (Piccadilly) are one of our most under-rated groups, and I wholeheartedly commend their "I Know (You Don't Love Me Any More)". Combines a marvelous beat, to which you just can't keep still, with an integral r-and-b feel.

U.S. T-Bones (Liberty) inject a throbbing mid-tempo beat into "Sippin' In Chicago". Large instrumental, with organ, twangy guitar and an extremely whistleable melody—plus a few cute in-a-a's inserted from time to time.

Koobas alternate between the subdued and the impassioned in the breezy and busy "You'd Better Make Up Your Mind", with fuzz guitar and solid rhythm. And the Riot Squad feature stamp beat and weird guitar effects in "I Take It That We're Through", with the leader dual-tracking. Both on Pye.

† Sing-along Ray  
"Together Again"/"You're Just About To Lose Your Clown" (HMV).

RAY CHARLES at his most appealing here, in a country-flavoured sing-along, written by a c-and-w star Buck Owens. A slowly lilting rhythm, background strings and humming, and some delightful piano work enhance Ray's vocal. The tune is quickly digested, and the sentiments fail-made-for request shows. But it must be said that he's abandoned much of his inherent blues feel in favour of commerciality. **FLIP:** Faster tempo, much more r-and-b styled, with organ.

★ Tipped for charts † Chart possible

## ★ Beach Boys: not a BIG hit

"Sloop John B"/"You're So Good To Me" (Capitol). **BARBARA ANN** did so well because of its novelty value and infectious quality, but it wasn't the Beach Boys at their best. This new one is a much better disc performance-wise, but not nearly so commercial.

Previously waxed by the Kingston Trio (and Lonnie Donegan as "I Wanna Go Home"), it's set to a contagious insistent beat, with a rippling backing. Should be a hit on the strength of their last, but not a big one.

**FLIP:** A strident walloping thumper with characteristic falsettos. Both Brian Wilson arrangements, of course.

JOHNNY KIDD

"It's Got To Be You"/"I Hate Getting Up In The Morning" (HMV).

Without the Pirates, Johnny Kidd has a full-sounding brassy backing, with an underlying guitar plucking. This is a cute finger-snapper, mid-tempo with a repetitive phrase you can easily join in.

**FLIP:** A Mitch Murray novelty with a zippy hand-clapping beat, punctuated by yawns! Also waxed by Michael Cox.

GENE CHANDLER

"(I'm Just A) Fool For You"/"Buddy Ain't It A Shame" (Stateside). It's six years since Gene had a minor hit with "The Duke Of Earl". Since then, he's experimented with soul ballads without success, but now he switches back to that toe-tapping monkey rhythm. This is an ideal disc for mod

dancers, with a heavy beat, chanting girls, strings and brass—a bit Motown-ish, in fact. **FLIP:** Tempo speeds for this one, but the beat remains heavy. Scoring is much the same, but perhaps a shade over-busy.

TRINI LOPEZ

"I'm Comin' Home, Cindy"/"The 32nd Of May" (Reprise). Don't know why Trini's been concentrating so much on ballads lately—anyway, I'm delighted that he's switched back to that snappy, invigorating Latin beat.

This has an irresistible rhythm, with Trini belting out for all he's worth. Not an in-person performance, but what it loses in atmosphere is gained in the added brass section.

**FLIP:** Another forget-your-troubles ditty, with a happy bounce and contagious hit.

## ★ Better-than-ever Paul gives Manfreds a real cracker

"Pretty Flamingo"/"You're Standing By" (HMV). **AT** last, a new one from the Manfreds—and it's a real cracker! Paul Jones is in great form, singing possibly better than I've ever heard him—first with just guitar-and-rhythm accompaniment, then with organ adding depth, and eventually with brass in the climax.

It's a haunting mid-tempo number which grows on you with every spin, and if this doesn't make the Top Five, there just ain't no justice. **FLIP:** A Tom McGuinness composition, much slower and more busy than the top side, with startling staccato brass. Compelling!

### Pick of the rest

Wolverhampton group, the **ZUIDER ZEE**, have covered the Righteous Brothers' U.S. No. 1 "Soul And Inspiration"—not quite so good as the original, but extremely competent. **MEL TORRES'** version of the Everly's latest release, "The Power Of Love", is treated as a sort of r-and-b big-band swinger. Both on CBS.

### ★ SEARCHERS : GREAT SOUND

"Take It Or Leave It"/"Don't Hide It Away" (Pye).

**A MICK JAGGER-KEITH RICHARD** composition, and all credit to the Searchers for adapting it to their own style, instead of trying to emulate the Stones.

It's a rather unusual number, fractionally under mid-tempo, and attractively harmonised by Mike Pender and Frank Allen. Not particularly strong melody-wise, but the group's interpretation is highly colourful, and they've got some great sounds going.

**FLIP:** A crashing beat here, with shades of Sonny Bono in the vocal styling. Enjoyable.

JOHNNY RIVERS

"Secret Agent Man"/"Tom Dooley" (Liberty).

Already a smash hit in the States, this cashes in on the Bond-So-o type of hero. Opens with a few bars of the "James Bond Theme", then breaks into a mid-tempo epic—in which, for a change, the lyric commands more attention than the melody or treatment.

**FLIP:** A spoken intro to this bouncy revival of the Donegan-Kingston Trio hit, with tambourine.

EDDIE RAMBEAU

"I'm The Sky"/"I Just Need Your Love" (Stateside).

Written by Norma Tangs (who composed her own U.S. hit "Walkin' My Cat Named Dog"), this is a most unusual song in a sort of fast-waltz time. Sung in clean, gimmick-free tones, with counter-harmonies by the backing group—plus a fascinating backing.

**FLIP:** A more orthodox mid-tempo shuffler, with a philosophic lyric. Again, a most thoughtful scoring.

**INSTRUMENTALS.** A happy-go-lucky bouncer "Honey Badger", coupled with the new "Pick Of The Pops" signature tune "Quiet Beside The Point", by the Harry Roberts Sound on Philips . . . A sophisticated and tasteful jazz interpretation of Bach's "Air On The G String" by Decco's Jacques Lossier Trio.

**NEWCOMERS OF THE WEEK:** Written by one of the Lovin' Spoonful, "Did You Ever Have To Make Up Your Mind" (Decca) makes a melodic and toe-tapping debut for the WRIT (with an equally good version by non-newcomers, the KNACK, on Pye) . . . I like the attractive harmonies of the U.K. **BONDS** in "The World Is Watchin' Us" (Polydor) . . . The remaining boys echo the lead singer's words at the end of each line in the **WIMPLE WINCHES'** twangy stamper "What's Been Done" (Fontana).

**SURPRISES OF THE WEEK:** Organist Jimmy Smith breaks into a throaty blues vocal, as well as playing some great r-and-b organ, in the double-sided "Got My Mojo Working" (Verve) . . . Composer Mort Shuman handles his self-penned "Cry A Little" (Fontana), like a sort of creaky Dylan, with shuffle rhythm, cymbals and bells.

Two funny men with highly palatable "scratch" records: Touch of the Tijuana Brass for Terry Scott in the colourful and hummable "Juanita Banana" (Pye) . . . One of the catchy calypsoes in which Lance Percival specialises, "If I Had Wings" (Parlophone), has an element of comedy blended with a cute little tune.

**"THE CRUNCH"**  
RUSS CONWAY

# FOUR CHART-BUSTIN' TITLES

from four chart-bustin' artists on a chart-bustin' E.P.

## DUSTY SPRINGFIELD - Little By Little

## THE WALKER BROTHERS - My Ship Is Coming In

## ROGER MILLER - England Swings

## THE 4 SEASONS - Let's Hang On!

# THE PHILIPS BIG FOUR BE 12593

# OUT NOW!

# New Singles

## Nancy Sinatra

How Does That Grab You Darlin? R.20461



### THE SEARCHERS

Take It Or Leave It 7N 17094

### TRINI LOPEZ

I'm Comin' Home, Cindy R.20455

### ANTHONY BYGRAVES

I'll Walk A Little Of The Way 7N 17107

### THE SLADE BROTHERS

Peace In My Mind 7N 17080

### TERRY SCOTT

Juanita Banana 7N 17093

### THE KOOBAS

You'd Better Make Up Your Mind 7N 17087

### THE KNACK

Did You Ever Have To Make Up Your Mind 7N 35315

### THE RIOT SQUAD

I Take It That We're Through 7N 17092

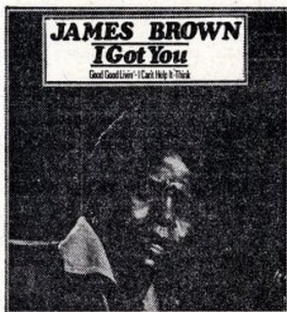
### FELDER ORIOLES

I Know (You Don't Love Me No More) 7N 35311

### LONNIE DONEGAN

I Wanna Go Home (The Wreck Of The John B) 7N 17109

## New EPs.



### JAMES BROWN

I Got You NEP 44059

### SEAN DUNPHY & THE HOEDOWNERS

Black & Tan Gun NEP 24249

### JOE DOLAN & THE DRIFTERS SHOWBAND

Two Of A Kind NEP 24250

# NME TOP THIRTY

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

Higher Position in Britain

Last This Week	(Wednesday, April 13, 1966)	Artist	Label	Position
2	1	SOMEBODY HELP ME ... Spencer Davis Group	(Fontana)	4-1
1	2	THE SUN AIN'T GONNA SHINE ANY MORE ... Walker Brothers	(Philips)	7-1
5	3	HOLD TIGHT ... Dave Dee, Dozy, Beaky, Mick and Tich	(Fontana)	6-3
11	4	YOU DON'T HAVE TO SAY YOU LOVE ME ... Dusty Springfield	(Philips)	3-4
7	5	SOUND OF SILENCE ... The Beatles	(Decca)	5-5
6	6	ELUSIVE BUTTERFLY ... The Searchers	(Decca)	5-6
14	7	ALFIE ... Cilla Black	(Parlophone)	3-7
9	8	SUBSTITUTE ... The Who	(Reaction)	6-8
13	9	BANG BANG ... Cher	(Liberty)	3-9
3	10	ELUSIVE BUTTERFLY ... Bob Lind	(Fontana)	5-3
4	11	DEDICATED FOLLOWER OF FASHION ... The Kinks	(Pye)	7-4
12	12	MAKE THE WORLD GO AWAY ... Eddy Arnold	(RCA)	10-3
15	13	I PUT A SPELL ON YOU ... Alan Price Set	(Decca)	3-13
19	14	THE PIED PIPER ... Crispian St. Peters	(Decca)	2-14
8	15	I CAN'T LET GO ... The Hollies	(Parlophone)	8-1
10	16	SHAPES OF THINGS ... The Yardbirds	(Columbia)	7-4
28	17	DAYDREAM ... Lovin' Spoonful	(Pye Int.)	2-17
24	18	SOME DAY ONE DAY ... The Seekers	(Columbia)	3-18
18	19	BLUE TURNS TO GREY ... Cliff Richard	(Columbia)	4-18
29	20	HOMEWARD BOUND ... Simon and Garfunkel	(CBS)	2-20
16	21	BARBARA ANN ... The Beach Boys	(Capitol)	9-4
25	22	THAT'S NICE ... Neil Christian	(Strike)	3-22
30	23	TWINKLE TOES ... Roy Orbison	(London)	2-23
17	24	WHAT NOW MY LOVE ... Sonny and Cher	(Atlantic)	8-14
—	24	BALLAD OF THE GREEN BERETS ... Barry Sadler	(RCA)	2-24
27	26	SUPER GIRL ... Graham Bonney	(Columbia)	3-26
—	27	WALKIN' MY CAT NAMED DOG ... Norma Tanega	(Stateside)	1-27
21	28	SHA-LA-LA-LIE ... Small Faces	(Decca)	10-2
20	29	YOU WON'T BE LEAVING ... The Hermit's	(Columbia)	3-20
22	30	THESE BOOTS ARE MADE FOR WALKIN' ... Nancy Sinatra	(Reprise)	12-1

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

By courtesy of "Billboard" (Tuesday, April 12, 1966)

Last This Week	Artist	Label
1	I SOUL AND INSPIRATION	Righteous Brothers
2	DAYDREAM	Lovin' Spoonful
4	BANG BANG	Cher
7	SECRET AGENT MAN	Johnny Rivers
11	TIME WON'T LET ME	Outsiders
3	NERVOUS BREAK-DOWN	Rolling Stones
5	BALLAD OF THE GREEN BERETS	S/sgt. Barry Sadler
8	I'M SO LONESOME I COULD CRY	B. J. Thomas and the Triumphs
16	GOOD LOVIN'	Young Rascals
18	KICKS	Paul Revere & the Raiders
6	NO WHERE MAN	Beates
9	SURE-GONNA MISS HER	Gary Lewis & the Playboys
—	SLOOP JOHN B	Beach Boys
24	A SIGN OF THE TIMES	Petula Clark
15	THIS OLD HEART OF MINE	Isey Brothers
10	CALIFORNIA DREAMIN'	Mama's and Papa's
17	LITTLE LATIN LUPE LU	Mitch Ryder & the Detroit Wheels
19	WOMEN	Peter & Gordon
12	HOMEWARD BOUND	Simon & Garfunkel
14	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra
13	634-5789	Wilson Pickett
—	GLORIA	Shadows of Knight
—	SHAPES OF THINGS	Yardbirds
22	WALKIN' MY CAT NAMED DOG	Norma Tanega
29	WHAT NOW MY LOVE	Herb Alpert & Tijuana Brass
—	26 SOMEWHERE	Len Barry
—	SPANISH FLEA	Herb Alpert & Tijuana Brass
—	FRANKIE AND JOHNNY	Elvis Presley
—	LEANING ON THE LAMP POST	Herman's Hermits
30	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP	Al Martino

### BEST-SELLING LPs IN BRITAIN

(Wednesday, April 13, 1966)

Last This Week	Artist	Label
1	SOUND OF MUSIC	Soundtrack (RCA)
2	RUBBER SOUL	Beatles (Parlophone)
3	TAKE IT EASY WITH THE WALKER BROTHERS	(Philips)
7	SECOND ALBUM	Spencer Davis Group (Fontana)
4	GOING PLACES	Herb Alpert & the Tijuana Brass (Pye Int.)
5	MARY POPPINS	Soundtrack (HMV)
6	BYE BYE BLUES	Bert Kaempfert (Polydor)
8	MY NAME IS BARBRA, TWO	Barbra Streisand (CBS)
9	OTIS BLUE	Otis Redding (Atlantic)
10	SOLID GOLD SOUL	Various Artists (Atlantic)

5 YEARS AGO

TOP TEN 1961—Week ending April 14

Last This Week	Artist	Label
2	WOODEN HEART	Elvis Presley (RCA)
1	ARE YOU SURF	Allison (Fontana)
4	WALK RIGHT BACK	Everly Brothers (Warner Bros.)
5	LAZY RIVER	Bobby Darin (London)
3	THEME FOR A DREAM	Cliff Richard (Polygram)
13	YOU'RE DRIVING ME CRAZY	Tommye Seven (Parlophone)
7	EXODUS	Ferrante and Teicher (London)
8	AND THE HEAVENS CHIEF	Anthony Newley (Decca)
10	WHERE THE BOYS ARE	Connie Francis (MGM)
11	FBI	Shadows (Columbia)

10 YEARS AGO

TOP TEN 1956—Week ending April 13

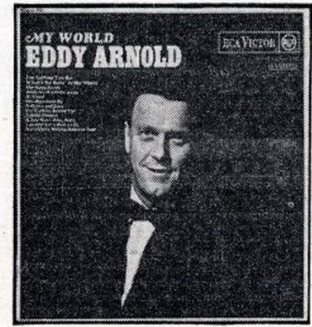
Last This Week	Artist	Label
1	POOR PEOPLE OF PARIS	Winifred Atwell (Decca)
2	IT'S ALMOST TOMORROW	Dream Weavers (Brunswick)
3	ROCK AND ROLL WALTZ	Kay Starr (HMV)
4	ONLY YOU	Hilltoppers (London)
5	ZAMBESI	Lou Busch (Capitol)
6	MEMORIES ARE MADE OF THIS	Dave King (Decca)
8	MEMORIES ARE MADE OF THIS	Dean Martin (Capitol)
7	SEE YOU LATER ALLIGATOR	Bill Haley & Comets (Brunswick)
11	THEME FROM THE "THREE-PENNY OPERA"	Dick Hyman Trio (MGM)
9	GREAT PRETENDER	Jimmy Parkinson (Columbia)

# SENSATIONAL ALBUMS BY SENSATIONAL SINGERS

## EDDY ARNOLD

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## HANK LOCKLIN

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## Dusty hit co-writer is Yardbirds new manager

THE Yardbirds figured in a surprise management switch this week. They ended their five-year agreement with Giorgio Gomelsky—who discovered them singing at Richmond's Crawdaddy Club—and signed with Simon Napier-Bell, co-writer of the lyrics of Dusty Springfield's current hit.

Napier-Bell is a former jazz musician and has produced documentary films. He also represents Diane Ferraz and Nicky Scott. The Yardbirds will continue to be booked by agent Harold Pendleton.

"Ready, Steady, Go!" production secretary Rosemary Simon, a friend of Yardbird Paul Samwell-Smith, is to join the group's new management staff. Yardbirds lead guitarist Jeff Beck has recovered from the illness which resulted in his admission to a hospital in Marseilles, where the group played last week. He was suffering from suspected meningitis, however. Beck hopes to resume appearances with the group in Southampton tomorrow (Saturday).

### NEW DISC SIGNINGS

## 'THAT'S NICE' WRITER SINGS

MICKIE DALLO, who penned the Sorrows' "Take A Heart" and Neil Christian's current hit "That's Nice," has been signed to Strike Records as a recording artist. His first disc, the self-penned "Cheat And Lie," is rush-released today (Friday). The first record by Barry Fantoni, composer of BBC-1's "A Whole Scene Going," is scheduled for release on May 20. As previously reported the disc—written and produced by Kink Ray Davies—is called "Little Man In A Little Box." It will be issued on Fontana.

An eight-piece group from Bournemouth makes its disc debut with a number penned by Manfred Mann and Mike Hugg. They are Dave Anthony's Moods with "New Directions," issued next Friday on Parlophone.

Out on the same day and label is a record by an anonymous singer called the Masked Phantom whose real identity is being kept secret by EMI. His disc, "These Clogs Are Made For Waltzing," is in no way related to Nancy Sinatra's hit.

Tom Springfield, who penned the Seekers first three hits, wrote "Come Summertime" which is the first disc by another Australian group now resident in England, the Gibsons. Their record is released on CBS next Friday. Other first releases next Friday are by the Mexicans—"Zorba's Dance" and Kim Davis "Don't Take Your Lovin' Away," both on Decca.

## Same again from Elvis

ELVIS PRESLEY'S new musical "Frankie And Johnny," now showing at London's New Victoria, follows the same pattern as most of his previous films. A host of blonde beauties vying for Mr. P's favours... the nasty villain who turns straight into the funny man... and the usual predictable plot.

Although the whole thing is fairly enjoyable, the sameness of the Presley productions is becoming a bore. The story of "Frankie And Johnny" is more or less summed up in the words of the song. Elvis is, of course, Johnny, the big investment in love with Frankie, played by delightful Donna Douglas.

To their credit, the songs are far more varied than in many of his recent movies. The oldies "When The Saints Go Marching In" and, of course, "Frankie And Johnny," are good, and his music-hall type version of "Look Out Broadway" (backed by a tinkling piano) is one of the best numbers.

Another highlight is the ballad "Please Don't Stop Loving Me," now available as a single. Best of the rockers is "Chesay."

To sum up: not a bad film; better than some of Elvis' earlier catastrophes. But isn't it about time he had a part he could really get his teeth into? Some former Presley fans must agree with me, because they were noticeably absent when I went along for this review. The cinema was half empty.—NORRIE DRUMMOND.

### ★ POP-LINERS ★

PAUL SIMON (of the Simon and Garfunkel duo) arrives in Britain on Monday at the start of a three-day private visit ● Dusty Springfield is booked for BBC-1's "Whole Scene Going" on May 11 ● Wayne Fontana and Frank and Alan are set for Rediffusion's "Five O'Clock Club" next Friday (22nd) ● BBC-1 screens the Glenn Miller film "Orchestra Wives" this Sunday afternoon (17th) ● Benny Goodman and Caterina Valente guest in BBC-2's "Danny Kaye Show" next Monday (18th) ● Julie Rogers is in "Light Programme's" "Jimmy Young Show" next Wednesday (20th) ● Acker Bilk's Band is set for BBC-1's "Hey Presto—It's Rolf" next Friday (22nd) ● George Eirik introduces Light's "Housewives' Choice" next week ● America's Clark Terry (trumpet) and Bob Brookmeyer (trombone) star in BBC-2's "Jazz 625" next Wednesday (20th) ● The Hermit's Hermit and Julie Rogers guest in BBC-1's "AI Read Show" on May 4 ● The Barron Knights, guest in the first of a new BBC-1 series "Club Night" on April 30.

# CLIFF, SHADOWS FOR PALLADIUM PANTO

CLIFF RICHARD and the Shadows are now set to star in the London Palladium pantomime this Christmas—their second headlining appearance at the venue within three years. Cliff will play "Buttons" in the Palladium production of "Cinderella," which opens a few days before Christmas and runs until after Easter, 1967.

The Shadows are again writing the entire musical score, as well as appearing in the show. It will be the third successive Palladium panto for which they have written the music. The first was Cliff's previous panto at the theatre ("Aladdin," 1964-5), and the second was the recent Frank Ifield showcase "Babes In The Wood."

It is hoped to complete the film adaptation of "Aladdin" before rehearsals begin for this year's panto. But first—as already reported—Cliff and the Shadows have another film to make. This is scheduled to go into production towards the end of May.

Cliff is currently taking a few days holiday while the Shadows complete the musical score for the new film. Preliminary rehearsals will begin shortly after Cliff's return to London.

## PALLADIUM SONG IS UNIT'S NEXT DISC

UNIT Four Plus Two's next single will be a number they featured in their Palladium TV debut on Sunday. The song, "For A Moment," was written by lead singer Tommy Modder and is issued by Decca on May 13.

The group has been booked for a week at Ostend's Kursaal Casino from July 29. New British one-nighters for them this month are London Ambassadors Club and Beaconsfield Youth Club tonight (Friday), Scarborough Star Ballroom (Saturday), Chester Royal (24th), Southampton Royal Pier (27th), York University (29th) and Worsley Civic Hall (30th).

Next month they play Canterbury Christchurch College (7th), Taunton Thyber Club (8th), Wellington Majestic (20th), Nantwich Civic Hall (21st), Chatters Barn (27th), Dunstable California (28th) and Nottingham Dancing Slipper (30th).

## David, Jonathan move

David and Jonathan have signed an agency deal with Danny Betesh of Kennedy Street Enterprises, which handles Herman's Hermits, Freddie and the Dreamers, the Mindbenders and Dave Berry.

# TV, recording ban hits Hollies on U.S. tour

THE Hollies were banned from appearing on two of America's top TV programmes, "Hullabaloo" and "The Dick Clark Show," at the weekend. They were also unable to appear in "The Clay Cole Show"—instead, they sat in the audience and were introduced after their record had been played. Plans to record in the U.S. are also affected.

Group member Tony Hicks rang the NME this week from a stop at Sioux Falls, South Dakota, to say that the ban had been imposed after union intervention. "But we don't really know why," he added. "Something was said about wanting to keep 'Hullabaloo' an all-American show, but that's all we know."

### TO CHICAGO

Tony said that the group had also planned to record several titles in the U.S. during their current tour for consideration as their next single. This has been forgotten, although they would fly to Chicago for three days after their present commitments, and hoped to meet their recording manager Ron Richards there. Efforts are being made to get the ban lifted.

**"THE CRUNCH"**  
RUSS CONWAY

# Beatles film No. 3 is next year now

THERE will NOT be a Beatles film this year. With a suitable story still missing production has been put back until October and the group's third picture cannot be completed for showing before 1967.

Producer Walter Shenson told the NME on Wednesday: "I have had several more meetings with the boys and we have gone over a number of fresh suggestions for stories but everything has been rejected. At the moment we have absolutely nothing suitable."

"Brian Epstein says we should go ahead after the Beatles return from their American tour at the beginning of September but they will need time to write some songs and record before shooting can begin so it looks like an October start—and that, of course, depends on us finding the right story."

### REJECTED

"We have turned down everything from 'The Beatles In The Army' to 'The Beatles Meet Elvis Presley'."

There is no news yet of the Beatles' next single. On the telephone from his car as he travelled to the recording studios on Wednesday John Lennon told the NME: "In three days of recording we have started three songs but we will do the whole batch—enough for the new LP as well—before we pick the single."

The largest audience the Beatles will appear before on their U.S. tour in August—details of which were exclusively revealed in last week's NME—will again be the 56,000 at New York's Shea Stadium. Although they visit the much larger Philadelphia Municipal Stadium, seating will be limited on the occasion to 40,000.



Another "Pop Inn" galaxy brought together MARTHA and the VANELLAS, SPENCER DAVIS, JOE BROWN and ALAN PRICE.

# End of the road for 'Lucky Stars', but new autumn show

ABC-TV's "Thank Your Lucky Stars" is to be scrapped! After five years—with only a 13-week break—the final edition will be screened in most areas on Saturday, June 25. It will be replaced by "Opportunity Knocks" for 26 weeks. A new pop series is planned for the autumn.

The decision to terminate the series has no bearing on the Musicians Union's call to ban mimed shows. Philip Jones, ABC's Light Entertainment chief, said he felt the programme needed a rest after such a lengthy run. Throughout the summer new programme ideas will be considered, and trial shows recorded, with a view to a new-style pop show commencing in October.

At this stage it seems unlikely that the Southern-TV experimental show "Countdown" will be the "Lucky Stars" replacement.

Latest "Lucky Stars" bookings include Dorothy Squires (April 23); the Mindbenders, Goldie and Kenny Ball's Jazzmen (30th); Manfred Mann, the Rockin' Berries, Craig Douglas, Terry Scott, Marilyn Powell

and the Troggs (May 7); Ronnie Carroll, the Morgan-James Duo and the Kentuckians (14th); and the Dave Clark Five and Ken Kirham (21st).  
● ATV-London and Grampian-TV are now screening the show on Sunday afternoons instead of the usual Saturday evening spot. Consequently all the bookings mentioned above will be screened one day later in the London and Grampian areas.

### SONGWRITER DIES

Songwriter Max Nesbitt, 63, has died in London. With his brother Harry he wrote "Caroline," "Tears On My Pillow," "Without That Certain Thing," among many others. The Nesbitts came from South Africa 30 years ago and topped many variety bills.

**mantovani magic**  
MANTOVANI AND HIS ORCHESTRA  
CHRISTIAN RSG  
Neil Christian—up to No. 22 in this week's NME Chart with "That's Nice"—is set for his first appearance on "Ready, Steady, Go!" on April 29. Other TV dates fixed for him are Rediffusion's "Five O'Clock Club" (May 3), TWW's "Now" (4th) and ABC's "Thank Your Lucky Stars" (7th).  
Ballroom dates in May are Coventry Locarno (5th), Nottingham Dancing Slipper (6th), Dunstable California and Stevenage Bowes-Lyon (7th), Manchester Jigsaw (8th), and Hounslow Zambesi (10th).  
TV hot seat for Dusty  
Latest bookings for BBC-1's "A Whole Scene Going" include Spencer's Washboard Kings (Wednesday, April 27), Buffy St. Marie and the Slade Brothers (May 4), Rán Nance and the Bruce Turner Band (June 8), and Steve Wander (13th).  
Besides singing her current hit, Dusty Springfield will be featured in the "hot seat" on May 11.

● SKL 4749 ● LK 4749

# NANCY SINATRA, TRINI SUNDAY NIGHT TV

NANCY SINATRA's expanded schedule on TV's Sunday night variety show from the Palace of Wonders Theatre in London on Monday, May 1. This week, billed for its "I Had a Hammer" hit recording, tops the bill in the Sunday 10:30 PM Palace TV show. Her appearance has been brought forward a week from the April 24 booking reported in last week's issue.

Presenting Nancy's return to TV's Sunday night variety show on May 1, on the 10:30 PM Palace TV show, is the show's producer, Bill Hayes. The show will be broadcast from the Palace of Wonders Theatre.

## U.K. STARS JOIN AMERICANS IN BIG TV SHOW LINE-UP

THE AMERICAN TV scene is being joined by a number of British stars. The Palace will be adding to its line-up of American stars a number of British stars. The Palace will be adding to its line-up of American stars a number of British stars.

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## Cliff, Shads, Sonny, Cher, Beach Boys, Lonnie discs

A NEW album by Sonny and Cher—the first since their 1967 album, "Beach Boys' Medley"—is scheduled for release on the Atlantic label. The album features the duo's signature sound of harmonized voices and a blend of pop and soul.

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### BONNEY BSG OBIT

BONNEY BSG OBIT. A notice regarding the passing of Bonney BSG, a notable figure in the music industry.

### Cliff, Shads, Sonny, Cher, Beach Boys, Lonnie discs

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**NI**  
RECORDS  
**DECCA**

**STARS AT TRIPS**  
Vendelles date  
Freddie to Malta

## HERMAN TO STAY LONGER IN U.S.

HERMAN TO STAY LONGER IN U.S. A notice regarding the extended stay of Herman in the United States.

## PIZZA UP IN TUNIS

PIZZA UP IN TUNIS. A notice regarding the popularity of pizza in Tunisia.

## Seekers in Germany

Seekers in Germany. A notice regarding the activities of the Seekers in Germany.

## NEW CASH DATES

NEW CASH DATES. A notice regarding new cash dates for various events.

## No Betty Bonet

No Betty Bonet. A notice regarding the absence of Betty Bonet from an event.

## British Walkers!

**THE  
MUSIC  
STRIPPED  
BY  
GOLD  
ON THE  
WORLD'S  
HIT  
DRUMS**

**Live-play  
EXTRA**



Spencer Davis Group members: Steve Marriott, Ian McLagan, Graham Nash, and others.

# Spencer: German, Scots tours, air dash from Paris for NME show

THE Spencer Davis Group pays two visits to Germany next month for packed schedules of TV, club and concert dates. Also lined for the month are some home dates, a Scottish tour, and a recording session for the follow-up to their new No. 11. Other European plans include appearances at the Bologna Club de Jazz in October and a festival of pop music in Switzerland on July 9.

The Davis group has work ordered in record chart-topping "Somebody Help Me" with only its second hit. Yesterday (Thursday) it begins a series of concerts (previously reported) with the Wols. These conclude at Birmingham Hippodrome on April 24. They also have Davis flies to the Continent for engagements in Paris.

On the morning of Friday, May 1, the Spencer Davis Group will fly to London for an appearance on the NME Pop Music Concert at Wembley the same day and will then fly back to the Continent that night for dates in Germany at Saarbrücken, Frankfurt and Berlin.

Spencer is back in London on May 8 to spend the following two days recording a new single.

The May 20 date is a special appearance at London's Marquee Club, and appears at Wembley Palace the following day. The Spencer Davis Group will also appear on May 21, also at Wembley Palace, and on May 22, also at Wembley Palace.

The group will also appear on May 23, also at Wembley Palace, and on May 24, also at Wembley Palace.

**Orbison on JBJ**  
ROBY BRIDGES is set for an appearance on the panel of JBJ's "Folk Box Party" next Saturday, April 25. He is joined by Barbara Brandon-Claun, sister of the Duke of Devonshire, and—on a special day—Gleny Aris. The show, previously announced for this date, will feature tracks by Orbison. The participants include the London and Glasgow bands of "Froggy Family Favorites," Faith Chalmers and the Femmes.

## KINKS CANCEL DATE

KINKS CANCEL DATE. A notice regarding the cancellation of a date for the Kinks.

## Sandie at Blackpool

Sandie at Blackpool. A notice regarding Sandie's performance at Blackpool.

## Self-penned songs on Small Faces LP

SMALL FACES have been featured on the Small Faces album LP "Up to the Mountains and Beyond" on the new album "Up to the Mountains and Beyond".

The album features the duo's signature sound of harmonized voices and a blend of pop and soul. The album features the duo's signature sound of harmonized voices and a blend of pop and soul.

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# CRISPIAN CALMS DOWN

EVER since his first hit, people have been asking: "Just who is Crispian St. Peters?" To many, he is the first major solo disc discovery this year. To others he is an untalented loudmouth. To some his name means about as much as a Welsh railway junction.

When I met him shortly after "You Were On My Mind" entered the chart last January, he made some startling comments.

He was going to be bigger than Presley; more talented than Sammy Davis Jr.

## Black and white

I met him again recently in his dressing-room at an Eastbourne club. He was dressed in tight-fitting black trousers, suede jacket, white polo-neck sweater and a black matador's hat.

"Perhaps I was wrong to have made the statements I did, having had only one hit," he explained, drawing on his cigarette. "But I don't really want to talk about that now."

Crispian St. Peters is not an easy chap to understand. He about as enigmatic as a schizophrenic chameleon—a man of many rôles, who plays them all with equal success. He wears a permanently worried expression, but laughs loudly when something tickles his dry sense of humour. He talks slowly and deliberately in a slightly Australian-tinged accent. (He spent several months in Sydney.) He jumps from one subject to another.

Crispian admits that success HAS changed him. "I eat, drink and smoke a lot more than I did before," he said, as he opened a bottle of beer.

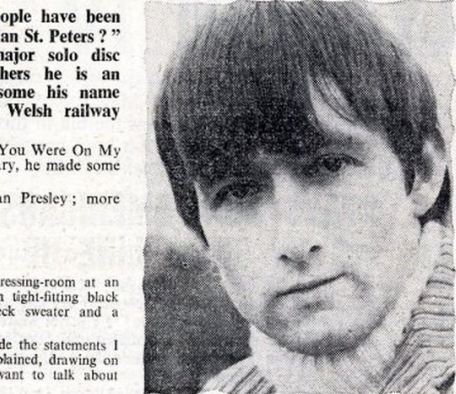
## Secure

"I can now do many things I've always wanted to, but could never afford. I'm not any happier now, though. But I feel a lot more secure. I cleared off all the debts I had. Lots of people, particularly my mother, helped me when times were hard. Now I want to repay them all."

Success has also provided Crispian with a new Jaguar and a luxury flat near Hyde Park. Both these acquisitions have given him the feeling of security which he finds important. He explained: "If you've ever been really broke and hungry as I have, then, when money does come your way, you find that material possessions are essential."

"Some pop singers find an expression of extravagance in their clothes, but I don't regard this as being as important as having an elegant and select home."

## "THE CRUNCH" RUSS CONWAY



## By Norrie Drummond

Crispian's flat is being decorated by a team of interior designers, on his choice of colours.

"I have also been looking around for an artist to paint a mural for me in the living-room. When the flat is complete, I'm going to have lots of parties and invite all the people who helped me in the past."

Crispian likes to be alone, and to get away from it all he wants to buy himself a large country house.

"I want some place with about 20 acres for me that I can wander about on my own," he said, lighting a cigarette with a gold lighter.

"It would also be somewhere I could practise shooting. I've always been interested in guns and cowboys."

Sitting there, a tall, thin figure with his matador's hat, Crispian looked all set for a life in the saddle, and admitted that, despite his search for security, he was a restless person.

"I've worked at almost every job imaginable, simply because I couldn't settle down."

Crispian's success is due largely to one man—his astute 19-year-old manager, Dave Nicolson, who also produces his records.

Since they first met, when Crispian was completely unknown, Dave has worked to create a star. Now his efforts are beginning to pay off. But for Dave this is only the beginning.

"I am convinced Crispian is going to be an enormous star," he told me. "We've made it this far. I don't see anything to stop us now."

# 'In Crowds' don't exist, say Dave Dee, Dozy, etc.

## By MARK JAMES

A NEW group has swept up the chart, knocking conventions to the wind. The zanyest, most unpredictable outfit to appear on the scene since Doctor Crook and the Crackpots—Dave Dee, Dozy, Beaky, Mick and Tich.

But, at the moment, the Salisbury group is campaigning. Beaky explained: "We want pop kept pop. There are far too many people making pop complicated."

"We've no time at all for all this 'in' talk about star music. We don't think kids want to see this Rabbi Shrinki bloke (Ravi Shankar) or whatever his name is—sitting cross-legged on a floor."

## True?

I asked Beaky if there was any truth in the story that the group had a ghost.

"Everyone thinks we're joking," he said, seriously. "But he honestly does exist. We first saw him after a date in Watford. We were staying the night in a shabby old house—or whatever his name is—sitting cross-legged on a floor."

"Dave wakened and saw this figure gliding around the room. At first he thought it was the old boy who ran the place, rooting about our pockets for loot. But when he got up and put on the light, there was no one there."

Mick and I are the only two who haven't seen him, but I felt him touch my ankle.

Since the group was first formed, more than three years ago—they were known then as Dave Dee and the Boston—they have always tried to be different.

to provide their audiences with something different.

"We decided to have an act—a real stage act," said Tich, scratching his nose. "Now, after three years of practising and perfecting it, we find that we can't do it when we play ballrooms, because of the crowds."

"We played a date at Stevenage recently," added Beaky. "And we could hardly move. The ballroom authorities had erected barriers around the stages. The thing is that we are all actors, and that is why we developed this act."

"Some people have described it as being a bit blue, but in fact we play on ambiguity."

Since they entered the chart had they discovered anything disappointing in show business? "We always imagined that the top groups were all great buddies," said Beaky. "But they are not. They all stick together in their own groups."

"We've been to quite a few of the so-called 'in clubs,' but we hated them. After a show we don't want to go and talk shop somewhere."

"We'd all rather go into a pub for a half of bitter. I suppose basically we've all lived pretty

sheltered lives being based in Salisbury."

One thing does annoy Dave Dee, Dozy, Beaky, Mick and Tich, and that's the person who remembers them from the old days, but who now thinks, because they've had two hit records, they have become big stars.

"Recently we played a date that we hadn't been to for some time," said Tich. "The promoter came over and said he supposed he'd have to pay to talk to us now. We felt quite upset, because we still meet our old friends just the same as before."

They are all looking forward to their first holiday for several years, which they'll be taking shortly. They will all split up for two weeks.

"I just want to get away from it all," said Beaky. "No transistors or record players. Just a nice, sunny, quiet beach. I was also thinking about going to Iceland, or some place like that, to meet up with the Eskimos."

"All that kissing with their noses would be just right for me."

"Dozy wants to go to Venice to help the cat situation there. He read recently about two women who went there to help all the strays. Now he wants to go."

"Dave is going to take mud baths somewhere. Mick is going to Ibiza because he says, strangely enough, that the swings go higher there." Tich, I think, is staying home."

# From YOU to US

Edited by TONY BROMLEY

You might be surprised at my happiness, but this is the rarest thing to happen.

You see, here in Malta, we seldom have the opportunity of welcoming English groups—popular or otherwise. I thank the Fortunes for coming here and thank the NME for letting me express my feelings.

C. A. LLOYD (Formby, Lancs.): I am shocked at the number of people who class George Harrison as a superior guitarist to Hank Marvin.

Surely a competition between these two would result in Hank's favour? I would love to hear George Harrison's comments on this, if he dare.

DAVE JAGGARD (Fourways, Great Totham, Maldon, Essex): I have a spare ticket for the NME Folk Concert

on May 1. Would any girl in the Maldon or Tiptree area like to come with me? Please contact quickly.

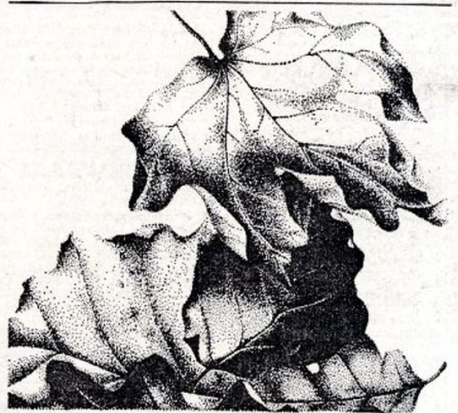
PAUL COOK ("Angry Yardbirds, and Who fan," North Lines): In the NME I see yet another case of a pop star trying to embarrass another artist in public—Chris Dreya saying that Keith Moon of the Who looks like Hitler.

This is absolutely stupid. There is no likeness at all between them, and the rest of the Yardbirds would do well to follow Keith Reiff's personality—well-mannered and well-spoken—rather than making senseless comments.

IAN JOLLY (Braemar, Aberdeen-shire, Scotland): I feel I must complain about the way managers and agents treat the North and North-East fans. Nine out of 10 concerts go only to Glasgow and Edinburgh, no further.

Have they, and the stars, forgotten that they have a very large record buying public north of the Clyde and Forth? It is certainly about time someone reminded them.

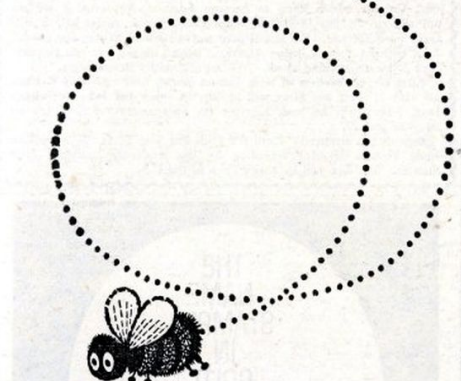
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new to the charts

Dylan helped Norma make it

AMERICAN singer Norma Tanega, who enters the NME Chart for the first time at No. 27 with "Walkin' My Cat Named Dog," really does own a cat named Dog.

When 25-year-old Norma was four she had already made up her mind about the future. "I knew I either wanted to make music or make art," she said.

"I also took 12 years of tuition on classical piano but my teacher said I was too erratic. My problem was that every time I saw a great pianist I wanted to play like him so I couldn't develop a style of my own."

Norma played many other instruments—guitar, autoharp and harmonica—but now concentrates mainly on guitar.

She was born in California, but later moved to New York where she worked as a graphic artist. She became very friendly with Bob Dylan and folk singer Tom Paxton, who both gave her a great deal of encouragement to become a singer.

"I love Bob Dylan," said Norma. "But I don't like all his work. I thought 'Mr. Tambourine Man' was fantastic but I don't care for the stuff where he rambles on."

Norma grew up surrounded by art and music. Her parents—both Filipino—saw her an interest in both subjects. Her father was a musician and her mother a sepiestr.

Norma has travelled through France and Spain but she says: "I like any country as long as I'm making music and doing what I want to do." N.D.

"THE CRUNCH" RUSS CONWAY

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NAME ADDRESS

Walker hostility on the wane

SCOTT ENGEL does some straight talking to NME's Keith Altham

BEING misunderstood is a full-time occupation for Scott Engel. As the Walker Brothers' reputation soars, so Scott manages to over-exercise his incredible talent for putting his foot in it. His frankness is mistaken for rudeness; his pride in his work for conceit and his concern for individual freedom and personal privacy is often seen as being unco-operative by the Press.

KEITH: Are you aware of any hostility in show business because you are Americans cashing in on a British scene?

SCOTT: You know that's true, but it has not been as bad in the past two months. We are, at last, becoming accepted as the Walker Brothers, and not "those three who couldn't make it in the U.S. so they came here."

One thing I would like to put an end to is the stupid supposed feud between myself and Mick Jagger. I'm sick and tired of reading about it and I'm sure he is.

Childish

The whole thing has become grossly exaggerated by the Press. I don't give a damn and I don't suppose he does but it's beginning to look childish. I think he's a very talented performer—print that as my last word on the subject.

Were you at all disappointed by the fact that your audiences on the current Walkers - Orbison tour screamed rather than listened to you?

At first I was worried that the screamers would screw it up for the percentage who had come to listen. I was worried that we would get no applause because it is then that the adults label you a dirty rock 'n' roll singer! In fact it worked out that the great percentage of the audience were pro-Walker Brothers and mainly "screamers."

Orbison gets the listeners and we get the screamers—he suffered in this respect more than us.

What are your immediate plans when the tour finishes next week? I'm cutting my hair nice and short and going to Spain for a month with a couple of buddies to see the bull-fights. When I come back I might have a few shocks for people—I

might not—I'm thinking over things.

I've also got to record Gary's next single and we have some final work to do on four groups which I have recorded with John Stewart, for release shortly on a number of different labels.

Have you any idea what your next single will be?

I'm just completing our second album with our new arranger, Reg Guest. He will be helping us on the next single, but no title is yet fixed.

How serious are you about taking out British citizenship?

Very serious, but you must have lived in England five years to do this. If the Government intends to send me away every six months perhaps, someone will tell me how this is possible. I'll speak to Wilson about it!

How did your mother react on finding out she's a teenage idol now that she is over here on vacation?

She was knocked out but you must understand it's a weird thing for someone who has brought you up to grasp that you are considered to be something you are not.

She came to see the opening night of the tour at Finchley and said afterwards that she was not going to speak to me as I was a star.

Is there any truth in the rumours that either Gary, John or yourself might be eligible for U.S. call-up in Vietnam?

We are all eligible but we have deferments—Gary's got a trick knee from his twisting accident—I've got something wrong with my back. They classi-



WALKER BROTHERS (l. to r.): SCOTT, GARY and JOHN, in their anti-fan crash helmets.

fied me as ZI which means in event of war I'm a hostage!

John would be the most likely to go—but then he gets dispensation because he's married!

You've described your philosophy and way of life as being that of an existentialist. Would you define the word in your own terms?

A person who needs no other people—a world in himself. He lives for the moment. A belief in existence rather than essence.

Has your current popularity surprised you or did you see it as a natural progression from the early

rave reactions in ballrooms and clubs?

I'm not surprised at the group's success but I am surprised at my own personal position and the speed with which I seem to have arrived there. The hard thing to grasp is why I'm suddenly winning all these popularity polls. I keep asking myself, why me?

You've been quoted as saying that this business warps and distorts a person's sense of values—what are you doing to avoid this?

I'm not avoiding it but I'm doing my best. Pretty soon I'm going to have to do something.

If you were confined in a room with one person, one LP and one luxury, what would they be?

Make it a week and give me Orson Welles as a conversationalist—the new Tony Bennett LP "The Movie Song Album" and how about Claudia Cardinale as a luxury?

TOP TEN

EDDY ARNOLD on the phone from Brentwood, Tenn.

WHITE CHRISTMAS by Bing Crosby: Golly, I just love this song... the sheer simplicity of it sends shivers down my spine. This one has always been my special favourite, but I guess that's because I'm such a sentimentalist. You never met anyone as sloppy and sentimental as me!

SUNRISE SERENADE by the Glenn Miller Orchestra: I love the arrangement on this number, and that's about the only reason I can give you for choosing it. I've got a lot of Glenn Miller records at home. It was a beautiful, mellow sound he made, and I don't think it will ever date.

MANOVANI: I guess this is a little unusual, but I'm crazy about the music of Mantovani and there isn't one particular item I could pick out. Those sweeping strings sometimes make me want to cry. God, am I sentimental!

TILL THE END OF TIME by Perry Como: This one is a ballad that kinda does something to me. I can't really say why... I just like it, that's all! I could name many songs like this—especially by Perry—that I just like without knowing the reason.

EL PASO by Marty Robbins: A beautiful song, this, superbly sung. I guess what I like about it the most, is the interesting story it tells. I'm very partial to songs like this, say, "Cryin'".

YESTERDAY by Paul McCartney: I'm not a real student of the charts, but I couldn't help knowing about this beautiful song. It's a number that should have won all the top honours of 1965. I am very seriously thinking about recording it myself very soon, I like it so much.

LITTLE BITTY TEAR by Bud Ives: I loved this song because it was so true-to-life; it was simple, and it painted such a picture of love gone wrong. It was one of those wonderful songs that made me feel so sad and sentimental.

THESE BOOTS ARE MADE FOR WALKIN' by Nancy Sinatra: This is a great fun song, really cute! I love the style of it. I can't give you any other reasons—the singer for the life of me, but there's plenty of numbers I just dig, and that's that. I'm just a fan!

I WALK THE LINE by Johnny Cash: I just like it.

WAKE THE TOWN AND TELL THE PEOPLE: This came out a few years ago. I can't remember the singer for the life of me, but it had a nice sort of tune that went like this (at this point, Eddy began to sing the song over the transatlantic telephone line) and it was really catchy. It was a simple song—and I love simple songs!

THE GENTLE STRENGTH OF ROY ORBISON

By CHRIS HUTCHINS

"I JUST wanted to come over and say how much I enjoy your singing... and could I have your autograph for my daughter?" It was one of a dozen such interruptions for Roy Orbison as he dined in a London restaurant in the small hours of Sunday morning. After much singing and much travelling, he was tired and hungry, but he smiled obligingly at the woman and moved his food to one side yet again to sign her scrap of paper.



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It's one of the things you notice most about Roy Orbison—his cool, calm, collected patience. Nothing angers or upsets or even annoys him, and it's almost certainly this quietly confident manner which enables him to follow on stage the excitement of the Walker Brothers. You feel he could do it equally well with the Stones or even the Beatles.

He is not typical of pop singers. You don't hear him talk of playing the London Palladium as being the zenith of his ambition; rather he says, "I might come in and do a Palladium TV and one or two spectaculars to put some sterling into a British bank." He seems to project no sex appeal on stage yet when he grows in one of his songs the first 20 rows in the circle scream in abandon.

Indestructible

Orbison seems indestructible. His music will be his 30th though with Elvis Presley a year ahead of him you might consider his youth is assured for all time.

Every British act makes more successful than the previous one and every night he brings the house down. "Fast Hair was yours," observers on the tour, who seem to think there is a star battle at stake, will pat him on the back at the end of the night and say, "And so he comes to us where he has 'gone biggest' in the manner of a party winning the General Election."

But how long can it go on? Does he see his days as a pop singer numbered? "No, I don't think age comes into it for me. There are other things in life I want to do—I want to have my own empire and some other people chasing about the world earning for me. But that's still in the future."

I asked him if Claudette had been the inspiration of all his compositions: "Not just Claudette but everything I have ever written was sparked off by an incident in my life. Some of the songs date back to when I was at school—that's probably the period when you seem to have most emotional upssets in your life."

"But I guess she inspired most of them. Little incidents like when we were courting, had a row and broke up. I said I wouldn't speak to her again then when I came out of the barber's one day I saw her across the street and wanted very much to go over and speak to her. That inspired 'Cryin'".

The Orbisons' Nashville home hangs over a lake and is a possession of which they are particularly proud: "I have a full size swimming pool in the lounge. That's one of the ideas I came up with when I designed the house. I wanted to live in a different town and have everything so that if we wanted we could stay up there for weeks and have everything we wanted without even going outside."

One of the built-in mod. cons. is a super-powered beam cooker which will cook a frozen steak in less than 60 seconds "if people drop in on us we can prepare a meal in minutes—we need to go out at all!"

Aversion

It is this apparent aversion to travel which threatens to limit Roy's singing career far more than any pop singer age limit. Yet he frequently flies to Britain and then travels thousands more miles appearing in a different town each night when, he admits, he could earn "twice the money" singing much closer to home.

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## TAIL-PIECES

by THE ALLEY CAT

ACCORDING to Colonel Tom Parker, when Beatles visit Memphis in August Elvis Presley will be filming in Hollywood. . . . Two of this week's Top 3—Walker Brothers and Dave Dee, etc.—represented by Arthur Howes. . . . After quitting Searchers, is Chris Curtis planning record producing career with Brian Epstein's organization? . . .

White Rolls-Royce ordered by Crispian St. Peters' manager Dave Nicolson. . . . Album of John Lennon - Paul McCartney songs waxed by Brothers Four. . . . Infanticiding: Herman's mother Mrs. Joan Noone. . . . New York apartment bought by Brian Epstein. . . . Green, pink, blue, yellow and red cars for each member of Pinkerton's Assorted Colours. . . . Guy Mitchell honeymooning in Paris after marriage to Kathryn Evensen—his third. . . .

On TWW's "Now", Dusty Springfield and Cilla Black backed by She Trinity. . . . Banned from Mexico, Frank Sinatra cannot visit new house in Acapulco. . . . Jess Conrad filming in Czechoslovakia with Martine Carol. . . .

Righteous Brothers rate Animals above Rolling Stones. . . . In New York, Hollies attended Bobby Darin's cabaret opening at Copacabana. . . . Wolf Mankowitz and Monty Norman collaborating on musical for Charlie Drake. . . . Jane Asher told David Wigg ("Evening News") romance with Paul McCartney may have hindered her career. . . . Gary Lewis has joined U.S. air force. . . . When

Nancy Sinatra visits London this month her friend Michael Caine will be filming in Berlin. . . .

Herman home-hunting in London. . . . In New York, Tony Hicks (of Hollies) dated English model Janet Tillet. . . . In footsteps of current Dusty Springfield hit an Italian ballad being considered for Tom Jones' next. . . .

Paul Simon scorns Bachelors' version of "Sound Of Silence". . . . Spencer Davis admits influence on group by jazz man Ken Colyer. . . . Next Jerry Lee Lewis release reviews Ray Charles' "Sticks And Stones". . . .

Chad Stuart records with his wife Jill, in addition to Jeremy Clyde. . . . LP of recent Beatles his waxed by Hollyridge Strings. . . . U.S. critics acclaiming Steve Lawrence as a comedian. . . .

"Caprice" next Doris Day film. . . . Despite manager Terence Hillman's efforts, Liberty chief Al Bennett will not increase P.J. Proby's royalties. . . . Another singer in Dean Martin's family: 21-year-old daughter Gail Martin. . . .

Cover notes for "Chet Atkins

## CILLA PLUGS 'ALFIE'

CILLA BLACK at Radio Caroline House making voice introductions for her new record "Alfie." With her is Caroline dj DAVE LEE TRAVIS.

Below: HERB ALPERT was congratulated by HERBERT HUMPHREY, Vice-President of America, after a Washington concert.



"Sound Of Silence" writer Paul Simon — duo of the Simon and Garfunkel duo. . . . "Moon River" royalties for Henry Mancini and Johnny Mercer almost £100,000 to date. . . . Hilton Valentine of the Animals raving about their ex-organist Alan Price's new hit. . . .

Last Tom Jones and Ivy League singles were chart misses. . . . Their publicist Brian Sommerville claims Freddie and the Dreamers received £2,500 for recent appearance on Danny Kaye's TV show. . . . Spencer Davis, Brian Jones, Bill Wyman and Eric Burdon campaigning for Barry Sadler's return to Vietnam. . . . Brian Epstein and Lionel Bart travelled to East Ham to watch Walker Brothers on Saturday. . . . The Truth now considering a Ray Davies' composition for their next. . . . Cracks Ray Cameron: "If Jimmy Savile goes blond again Joseph E. Levine has promised to sign him for a re-make of 'The Jean Harlow Story'!"

Picks On The Beatles' LP penned by George Harrison. . . . U.S. version of Small Faces' current hit by Rattles group. . . . Without doubt, Vince Hill considered by your Alley Cat Britain's most versatile singer. . . .

At "Private Eye" concert, Paul Jones duets with Lulu on May 6. . . . Doris Day's son (recording manager Terry Melcher) now waxes in Bruce and Terry duo. . . . A son for Carol Lawrence, singer-wife of Robert Goulet. . . .

On May 2, Bing Crosby is 62. . . . Brian Poole's personal manager Peter Walsh hospitalised. . . . How many people realise Paul McCartney's first name is James. . . . New composing team: Bruce Woodley of the Seekers and

## RECORD OF THE WEEK

# NANCY SINATRA

### HOW DOES THAT GRAB YOU, DARLIN'?

reprise R 20461

## SECOND CHART YEAR FOR 'MUSIC' AND 'POPPINS' LPs

THIS week sees a remarkable landmark in LP history. For the "Sound Of Music" and "Mary Poppins" have both entered their second year in the NME Chart. It's 53 and 54 weeks ago respectively that they made their first appearances.

"Sound Of Music" has reached the higher places, and shows no sign of slackening its grip on them. Indeed, only recently its sales appear to have increased—and seven weeks ago it recaptured the No. 1 position from the Beatles' "Rubber Soul".

It has now occupied the chart-topping position for no fewer than 17 weeks—and that, in the face of competition from such artists as the Beatles and the Stones, is no small achievement. I understand from RCA that its total sales in this country are now

rapidly approaching the million mark. Its world-wide sales have not been officially calculated, but they must be in the region of five million, thus making it one of the top-selling LPs of all time.

Its predecessor at RCA, the soundtrack from "South Pacific", is still selling quite steadily, and has already passed the magic million in sales here. But RCA is confident that the "Sound Of Music" will soon overtake its rival, and may eventually become Britain's biggest-selling LP ever.

When the album was first released, sales were relatively slow. This could have been due to the critics' rather indifferent attitude to the film—the general impression was that it was a bit too sickly and sentimental.

But yet again, the critics proved that they were out of touch with public taste.

The film is still running in London's West End, while the stage production is in its fifth year at London's Palace Theatre. And the LP sales have gone hand-in-glove with this continued popularity.

"Mary Poppins" soundtrack LP notched its first anniversary in the charts two weeks ago—it entered the Top Ten one week before "The Sound Of Music" and although it has not been quite such a heavy seller (in fact, it has never made the No. 1 spot), its sales have been just as consistent.

Finally, let's pay tribute to Britain's Julie Andrews, who is the star of both these record-breaking albums. Both discs are products of Hollywood, and have won international acclaim, but the fact that they showcase a British artist is a tremendous prestige-booster for this country. Well done, Julie!

DEREK JOHNSON



Seen at recent "Pop Inn"—CHRIS ANDREWS, FRANK (former Vernons Girls) and now in the act, Fran and Alan) and in front, American star BILLY JOE ROYAL.

## WHO'S WHERE

(Week commencing April 18)

FRANK FIELD  
London Palladium.  
BLACK & WHITE MINSTREL SHOW  
Victoria Palace.  
FREDDIE & THE DREAMERS,  
SUSAN MAUGHAN  
Liverpool Empire.

ONE NIGHTERS

(Commencing Saturday, April 16)  
ROY ORBISON, WALKER BROTHERS,  
LULU: Sheffield City Hall (16th),  
Liverpool Empire (17th), Oxford New  
(19th) and 20th), Dublin Adelphi  
(21st), Belfast ABC (22nd).  
HERMAN'S HERMITS, MIND-  
BENDERS, DAVE BERRY, PINK-  
KIRTONS ASSORTED COLOURS,  
DAVID AND JONATHAN: Stockton  
Globe (16th), Newcastle City Hall  
(17th), Carlisle ABC (18th), Glasgow  
Odeon (19th), Edinburgh ABC (20th).



THE ANIMALS have enjoyed a two-week break at Nassau, where they stayed at the Balmoral Club, the Beatles' hotel during their filming of "Help!" The Animals are now touring the States and do the Ed Sullivan show on Sunday.

SEE THE TV. SHOW OF THIS ALBUM

# A MAN AND HIS MUSIC

ON B.B.C.1 SATURDAY APRIL 16th

R 1016(m)  
R9 1016(s)

A TWO RECORD ALBUM-SOUVENIR OF AN ERA WITH A PERSONAL NARRATION BY FRANK SINATRA

## IN YOUR SHOPS NOW!

## EPs by allen evans

MANFRED MANN (HMV) kicks off this EP with the queer-sounding "Machines," imitating the monotonous, clanking rhythm of a machine; adding the more tuneful She Needs Company, a long send-up on Tennessee Waltz, and the driving When Will I Be Loved.

MARVIN GAYE (Tamla-Motown) produces plenty of rhythm on this EP, with "Ain't That Peculiar, Pretty Little Baby, I'll Be Doggone, and How Sweet It Is. As always other Motown voices are heard, too.

CLIFF RICHARD (Columbia) sings in Italian as well as English on "When In Rome." Tunes are well-known and Cliff's voice is smoothly soft and lonely-sounding throughout. Come Prima, Volare, Just Say I Love Her, and Arrivederci Roma make up the tunes.

NEW FACES FROM HITSVILLE (Tamla-Motown) introduces two girl singers—Dannal Terrell (I Can't Believe You Love Me) and Chris Clark (Do Right Baby Do Right)—the Monitors group (Here You Are), and Jimmy Ruffin (As Long As There Is Love). . . . all with the Motown sound.

HERMAN'S HERMITS (Columbia) combines a tune with a rhythm in "A Must To Avoid," the title tune. He goes skittish on "I'm Henry The Eighth I Am, and is back to beat on "Just A Little Bit Better and Walkin' With My Baby.

## JOHNNY DESMOND

### MY MELANCHOLY BABY

Polydor BM 56 703

## TONY MIDDLETON

### DON'T EVER LEAVE ME

(from "Sweet Adeline")  
Polydor BM 56 704

## PAUL DEAN

### SHE CAN BUILD A MOUNTAIN

Reaction BM 59 1002

TWO GREAT HITS FROM THE AMERICAN CHART !!

# ONE TRACK MIND

Recorded by THE KNICKERBOCKERS on LONDON HLH.10035

# She Blew A Good Thing

Recorded by THE AMERICAN POETS on LONDON HLC.10037

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