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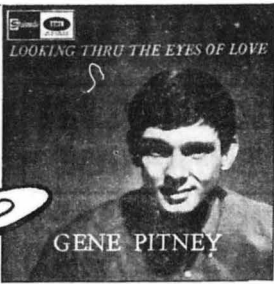
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Beryl doesn't like hit disc!

YOU'VE probably heard her name before. She's the friend of all the Liverpool stars. She's had two records tested before. She's 18-year-old Beryl Reid, who enters the NME Chart for the first time with her third disc "Who You Gonna Hurt." Although her first disc, "I Know," did not make the chart, it was a big seller and enhanced Beryl's reputation immensely. Her second record "When the Lovelight Shines" also failed to make the chart and Beryl went to Hamburg where she stayed off and on for eight months.

Newcomers to the Charts

By Norrie Drummond

Haven-haired Beryl, who is only 18, was in the NME Chart. "I'm really surprised I don't honestly like the record. I've never cared much for it and I didn't think it had a chance of getting into your Top 30. "I like something a faster and I'll be doing a fast, berty number for my next single. And I hope instead of an orchestra I'll have my own backing group, the Crewcuts."

Beryl has spent all her working life as a singer. "I once worked in Woolworth's," she told me, "but it only lasted two and a half days. And I worked for four weeks as a chambermaid. Beryl, who has three brothers and three sisters, describes herself as a rock 'n' roll singer and her own favourite artists are Eric Burdon, Irma Thomas and Barbara Mason.

Ryans make it

PAUL and Barry Ryan, the twin sons of singer Marion Ryan—enter the NME Chart for the first time this week with "Don't Bring Me Your Heartache."



big orchestras and choral unit. At last it gets a disc overproducing, as in Save Your Love. But throughout there is a drive which is irresistible, and just when you are tiring of the power-driving, he's quicker out of the tracks like if Mary's There.

Other titles: I Must Be Seeing Things, Marlene, Down In The Subway, Don't Take Candy From A Stranger, One Day, She's Not There, Just One Smile, I Lost Tomorrow (Yesterday), If I Never Get To Love You, Looking Thru The Eyes of Love.

*** RIGHTEOUS BROTHERS: JUST ONE IN MY LIFE (London). At times the backing is just too overproducing, as on the title tune, which the boys seem to be singing along way back from the backing front. There's a little raving—with a quick Unchained Melody, a Talented Mr. E. My Sunshine, a slow best ballad treatment of Great Pretender. Nevertheless, Bill and Bob put a great deal of vocal effort into this one, too.

Other titles: Big Boy Pete, Sticks and Stones, See That Girl, Oo-Poo-ya-Don, You'll Never Walk Alone, Guess Who, The Blues.

JILLIE FELIX: SECOND ALBUM (Heer) from Santa Barbara, Ca-Corona, puts tuncra purpose into her folk stories and philosophies on this pleasant and lively LP. There's a good guitar backing. Mike Felix has picked up her songs in many areas.

Titles: Someday Soon, Needle of Love, Young Miss, Memphis, Top comedy from Mike and Bernie Writers, and from the most versatile group in the country, the Six Four Five. These boys take off, with amazing accuracy, the blarney, blarney, League and Stones, as well as playing a multitude of instruments and singing in their own modern way. A.A.

The 17-year-old brothers made their first public appearance only five months ago at a dance in Crawley, Sussex, since then they have appeared many times on TV.

Eventually Marion relented and the boys studied at a school of music. They then started making appearances in clubs all over the country. Soon fans began asking if they had made a record.

"Don't Bring Me Your Heartache" was written by man-of-words Lee Reed, who says of the Ryans: "The parental professionalism hasn't just rubbed off on them—it's inherent."

*** ELLA IN HAMBURG '65' (Various) Allen Evans makes it sound as if you're just going listening to her and before you know it, the side is over. Making time pass without it seeming to is the mark of a great artist and Ella is that. She has the Tommy Flanagan Trio behind her and the whole thing swings, especially her Boy From Havana, Walk Right In, and a groovy A Hard Day's Night. She does some super scat on Smooth Sailing. And her blues numbers, The Body And Soul, are so sincere. Top performance.

Other titles: That Old Magic, Here's That Hairy Day, And The Angels Sing, an Ella-Tom Medley, Don't Run On My Parade, Amad Eyes, Old MacDonald Had A Farm, IN FIFTEEN MINUTES: LPS: For those who think in-performance discs have that extra excitement, despite sometimes the loss of recording facilities a studio affords, here are two I can recommend—** JOHNNY RIVERS: MEANWHILE BACK AT THE WHISKY A GO GO (Liberty), which is a solid rock-top disc. Ideal for a dance party; and another, this time with screams, is *** VENTURES ON STAGE (Liberty), some of which was recorded in Japan, where the teenagers scream at the beginning and end of each tune, but not during it.

Pigalle revue has export quality!

At Harport pills shines in America these days, so you can be sure those he puts on at the London Pigalle for future export, are top quality. The latest, "Piccadilly Night Out," is full of good things, including lovely girls, good singers, including Beryl Reid, Josephine Baker, Top comedy from Mike and Bernie Writers, and from the most versatile group in the country, the Six Four Five. These boys take off, with amazing accuracy, the blarney, blarney, League and Stones, as well as playing a multitude of instruments and singing in their own modern way. A.A.

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Love Minus Zero
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DEREK JOHNSON reveals . . .

YOU couldn't be the wildest stretch of the imagination, say that Cliff Richard's latest disc "Wind Me Up" had been received in the friendliest terms by the disc-jockeys, "Juke Box Jury" and most of my fellow record-reviewers. The kindest way of putting it is to say that it met with a mixed reception.

Yet here it is at No. 17 in the NME Chart, in only its second week of release and already in a higher position than its previous disc "The Time In Between" reached.

"It just shows that you have to take adverse criticism with a pinch of salt," Cliff chuckled, when I talked to him this week. "Frankly, I've given up worrying. It's impossible to please everyone. Of course, these people are entitled to their opinion. But so far as I am concerned, if the record sells, it proves that the choice of material was right.

"We decided to put it out now, after a couple of up-tempo discs, because it seemed that the market was right for the sort of number. It's a funny thing—people are always advising me to record more up-tempo numbers but have you noticed that in recent years my up-tempo numbers have always been the smash hits?"

"Wind Me Up" was recorded in Nashville towards the end of July, 1964. It is the last of the stockpile of material which Cliff amassed in the States and on which Columbia has been drawing ever since. I asked why it had taken so long to get to the States.

"Actually, it was Bruce Welch's brainwave to bring it as a single," he replied. "Bruce gets some pretty inspired ideas like that. It was his suggestion that we released 'As In The Game' and 'The South of Never' as singles.

"We were playing through the American trade earlier this year and put it out as a single as soon as possible. We haven't had a chance of releasing it before, because it had to make way for songs from the film and the piano. But now we've got a good time as any to test Bruce's theory."

"Cliff and the Shadows have just started from a series of dates on the west coast, mainly in Fresno. I wonder if their reception had been in keeping with the usual wild acclaim which they are greeted abroad.

"To be frank I found it a little disappointing," admitted Cliff. "I think we had been given a false sense of security by our previous engagements in there, where the audience was always fantastic. But when we got to Fresno, where the publicity had been so good, we found that the fans were much more reserved. Appreciative, but not so hot as we had hoped."

Scored

I suppose the date that gave us our toughest was our run in Fresno. It was a bit second-hand, it became a bit routine in the end, and some of our medium-size acts, we've only played a couple of times in the state of our career. But as it turned out, it was wonderful. They just wouldn't get off and we got a really big kick out of it.

"This has whetted my appetite for more new work. It's difficult to find new challenges at this stage of my career, and it's like to have it so at hand.

"It would have to be in the bigger sense, of course, where there was a certain band and a proper place. Like



CLIFF TAKES BAD REVIEWS WITH A PINCH OF SALT

The Talk Of The Town now, there's something I'd like to pay to. Most of Cliff's fans are particularly well-versed about his forthcoming film plans. It is now some time since "Wonderful Life" did the rounds and at present there are no signs of Cliff starting work on another picture. Various plans have been announced from time to time, only to be scrapped or shelved. So I asked Cliff to clear up the situation.

"Now all that has changed and 'Aladdin' is definitely going to be the next film. The Shadows are writing the music now. They are re-recording most of the score, but retaining three or four songs from the piano.

"I've seen a synopsis of the plot and it's looking shape very nicely. We have a ready-revived script there or four times for various alterations—for one thing, I wanted a bit more swashbuckling and less dream sequences.

"But now it's reached the stage where we're fairly happy with it. All being well, we should be ready to start shooting about January 1.

"The reason we abandoned the other film was that we just couldn't get a script which we liked. So now we're concentrating all our efforts on 'Aladdin'. I feel that this will be the most important film I have made. I'm really looking forward to it."

Smashing time costs WHO fortune!

ANYONE who has ever seen a demolition gang smashing down a building will know what it's like when the Who get up steam. Their music rolls and crashes and throbs like a berserk thunderstorm—and naturally, it doesn't stop their instruments any good.

Vocalist Roger Daltrey slumped into a chair at the NME this week and told me: "This isn't a gig and I'm telling you no lies, but we have to get new guitars and drums every month or so. They just get smashed up. And it's costing us a fortune."

"Then he sat up and gave it to me straight: 'It's an expensive, you could even say we Who are running at a loss at the moment.'

"There wasn't even the slightest trace of a smile. 'Roger Daltrey, helping to produce the group's screaming, searing brand of music, is the most serious person in the world.'



The WHO (l to r) JOHN BROWNE, ROGER DALTREY, PETER TOWNSEND and KEITH MOON.

Jump up

This is the Wind of dedication that has sent the Who's "My Generation" absolutely C-C-C-PARHINS up the NME Chart this week. It stands at No. 3 in the current list, a jump of 13 places.

So many theories have been advanced about the disc and its scuffling gambic that I asked Roger if one story credited to him—that the number is about someone who was "kicked" (or on drugs)—was true.

He denied he had ever said that. "The song just tells about a young kid who's trying to express himself, 'knows' it."

"Then he grinned: 'Apart from that, it was freezing in the studios when we recorded it. That's why I stutter on the lyrics!'

As usual with the Who, "My Generation" was recorded and released in about two weeks flat. They have always done this and they intend to do so on for as long as possible. Even

the song itself was written only a few days before the session.

"There was also a lot of disagreement about 'My Generation', and the treatment they should give it. 'Don't push-ups,' according to Roger.

He has never discussed the fact that quite often the members of the Who can't stand each other. He claims that this is all to the good.

"Don't believe whatever you've seen before," he says heatedly. "The Who will never get up. We have arguments all the time but this is what gives us that extra spark. The Who thrives on friction."

Like it or not Roger's regarded by many as an avant-garde Mod spokesman in the pop business. I asked him for his view on the current pop scene.

He frowns that it is in "a bad state" at the moment, but that does like Ken Dodd's "Tears" are purely a momentary lapse.

At the same time, according to Roger, he doesn't want to stick his neck out by making a prediction about the next big pop trend. "We don't want to force anybody else's trend," he told me. "We want to set it."

"The worst thing about starting something new, like we have, is that everybody else jumps on the bandwagon. Then you get dozens of imitations. He smiled thoughtfully. "In one way I suppose it's a good thing, because it makes us change to something new. And that's what we want to do—keep changing. We just feel we never want to get in a rut or groove out."

ALAN SMITH

Dylan's BAND angers audience

HARTFORD, CONNECTICUT

By ROBIN BLAIR

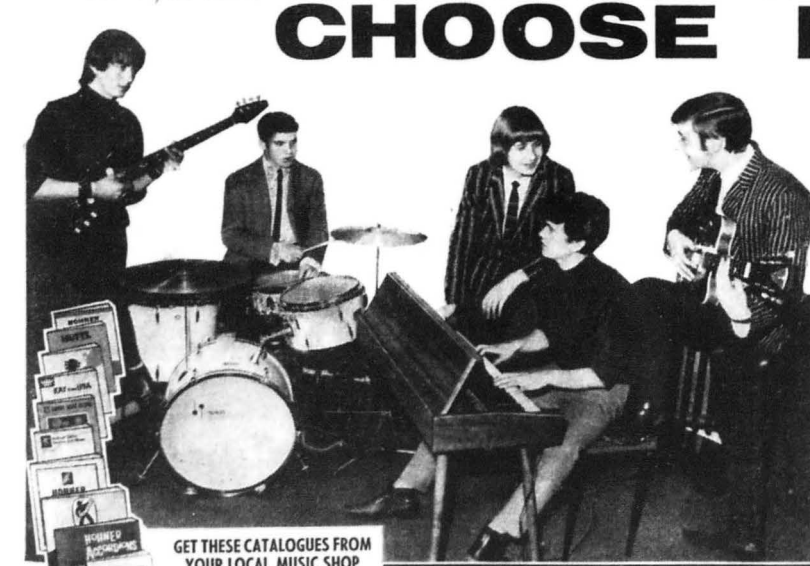
BOB DYLAN shocked his fans by appearing here with a five-piece band backing him for the second-half of his concert. They rocked it up and as Bob walked to an organ to accompany himself in "Ballad Of A Thin Man," he was mocked with cries of "Go back to England" and "Get rid of the band."

He took this in his stride, however, as he continued with "It Ain't Me Babe," "Baby Let Me Follow You Down," "Positively 4th Street" and "Like A Rolling Stone." He left after that number, not saying more than two words during the whole show.

The first-half was more conventional Dylan, alone on stage. He began with "To Ramona" and continued in that vein for some 40 minutes.

Despite the fact that some 30 journalists, including me, had asked permission to interview him, he refused to see anyone and we all dubbed him "Mr. Indifference, 1965." But he's a great artist, just the same.

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Great girls

SHIRLEY BASSEY (Columbia) . . . soars with emotion and passion as she pours her heart into the dreamily lilting ballad "It's Yourself." A rather less intense and more intimate styling of "Secrets" with a faint Latin flavour.

WYNY KIRBY (Decca) . . . has shimmering strings, concerto-type piano and horns supporting her in the big ballad "Where In The World." Fant walks time for light-hearted sing-along bouncer "That Wonderful Feeling Of Love."

KELLY SMITH (RCA) . . . offers a ballad of the kind that's so popular in the States just now, "Standing In The Rain." Carry — but what a beautiful and infectious Flip is an exhilarating up-tempo revival of "Old Black Magic" — just to show what she can really do!

CLEO LARINE (Fontana) . . . dual-tracks an enchanting Les Reed-Barry Mason rhythmic ballad "If We Were On The Top of A Mountain." It's her most commercial for some time. Solo voice for the mid-tempo Pomus-Shuman number "Don't You Pass Me By."

NEW TO YOU

Buddy Holly's "Moonraker" has been updated by **LEN FLEER DE LYS**, with organ, throbbing beat and captivating harmonies — and a very pleasant sound it is, too. A recent hit for the Shadows, "Mary Anne" introduces the effortless pop Reeves-like voice of **GLYN JOHNS**. Both on the Immediate label.

TOMMY VATES generalises "The Battle Of A Tap," in much the same way as Donovan did in "The Universal Soldier" — it's self-penned, fully flavoured and beautifully sung. Even more folkie is "Today Is The Day" by Dublin's **RAMELTON TWO**. Both on Pye.

The **CHARLES KINGSLEY CREATION** consists of two brothers who write summer without sun — mid-tempo, with a descriptive lyric, though not outstanding melodically. A British team who've been very successful in Scandinavia are the **HVEJEMØS**, who offer the stamping up-tempo shaker "She Cares." Both on Columbia.

A moderate hit in America, the **FIVE EMPERORS** sing "Little Miss Sad" on state-side — it's a mumbly toe-tapper, with tambourine and discrete shake beat. Slightly slower, but with a fuller and more vibrant sound, is "Not To Be Taken" (Polydor) by the **BOW BELLS**.

Carter-Lewis wrote the mid-tempo "I Can't Stop Myself," which receives a soul-warbling treatment from the oddly named **LEMMIE B. GOOD** on Mercury. A dreamy e-and-o ballad in the Jim Reeves tradition, "Who's The Biggest Fool" introduces Parlophone's **EDDIE STEVENS**.

SANDIE STAYS WITH CHRIS

A PART from her first Bacharach-David hit, Sandie Shaw's disc career owes a great deal to Chris Andrews. Her latest Pye release is another of his compositions, "How Can You Tell."

singles

by derek johnson

FATS DOMINO

After trying to do a Tony Bennett on his last disc, Mercury's Fats Domino lovingly returns to r-and-b for "What's That You Got" written by his long-standing partner Dave Bartholomew.

It has a contagious slow bounce beat, with brass scorching punch to the backing, and an scintillating rousing boogie-type piano.

Lyric is repetitive and insistent. Right up Fats' street! Best ballad "It's Never Too Late" but Fats' colourful and distinctive styling gives it added depth and meaning.

This new one's a race between a bossa nova and a calypso, with a rhythm not unlike "Long Live Love," involving brass, piano and maracas. The chorus isn't quite so catchy as that. So I hit — but it's highly infectious all the same.

Mood and tempo change for the subtitled reworked "If Ever You Need Me," sung in a bewitching whisper with organ added to the backing. Also by Andrews.



Frantic Them

"MYSTIC EYES" (Decca) is a frantic r-and-b raver, with a really wild rhythm. Walling harmonica takes the first chorus, carried along by that storming, shattering beat, then lead guitar takes over.

PLATTER CHATTER

Three artists who have in the past appeared in the NME chart: **DM DAVIS** sings his colourful self-penned "My Carouse" (Columbia), with a fascinating lyric and snappy beat. **AL MARTINO** warbles the blues, swaying sing-along "Forgive Me" (Capitol) — **EDDIE HOLMES** duet-tracks **Bob Dylan's** "Love Minus Zero" (Stables). **Kathy Kirby** recently recorded "Oh Darling How I Miss You" as a "B" side and now this happy-go-lucky, swinging becomes the "A" side for **Polydor's** **Ann Holland**. Typical big-band brocker — best Bacharach — David established "What The World Needs Now Is Love" (Philips) is admirably handled, exotic in style, track by **Madeline Bell**.

BROOK BENTON

Ballad singing at its best from **Brook Benton** in a song he helped to write "Mother Nature, Father Time" (RCA). He really brings the lyric to life, moulding the words to his warm, dark-toned tones — and it's offset by an imaginative backing of strings, subtle beat and humming, which at no time intrudes upon the soloist.

"You're Mine (and I Love You)" is very similar in every respect, except that the solo strings and piano are more prominent. Another good track.

CHRISTMAS DISCS

That perennial carol "The Twelve Days of Christmas" is beautifully sung by opera star **Joan Sutherland** with the **Andrews Singers**, on Decca. But of more commercial appeal is **Alan Sherman's** parody "The Twelve Girls Of Christmas" (Warner) in which, instead of the traditional "partridge in a pear tree," he receives a "Japanese transistor radio" — and so on!

Last year **Mrs. Mimi** Party Medley got into the Top Thirty, and she repeats the formula this Christmas with honey-toned stylings of "Tears," "Red Roses For A Blue Lady," "Heartaches," "You Were A Fool," "Oh Johnny," "I May Be Wrong" and "Five Minutes More" — on Parlophone.

In good time, spotlights the group's lead singer, with falsetto chanting, Toe-tapping, and leaning more towards authentic folk.

Honeycombs follow 'Way'

FOLLOWING the successful pattern of "That's The Way," the Honeycombs again feature a "This Year Next Year" (Pye).

Another **Alan Blackley-Ken Howard** number, it has a pounding shake beat with thumping drums and — an unusual touch, this — a banjo plucking away merrily.

Don't see it as a big hit, but it's every bit as good as their last one, so it should make an entry — especially as it's such ideal dance material.

"Not sleeping too well lately" is a showcase for **Deniz**, with Honey and the others chanting in the background. Another shaker, with teasing and crashing jambas.

JAN & DEAN

P. F. Sloan co-wrote "I Found A Girl," but it's in no way controversial. Quite the contrary — it's a light-hearted surfer, with clapping hands beating time to the shuffle-shake rhythm, and **Jan and Dean** featuring those familiar falsetto harmonies. A busy backing includes trawls, brass and chanting group — in fact, it's a typical West Coast beach party sound.

BEAU BRUMMELLS

I suppose the **Beau Brummells** sound is best described as folk beat. This group is very popular in the States — they're a shade more commercial than the **Byrds** but, on the other hand, not so distinctive.

Their "Don't Talk To Strangers" (Pye-International) is up-tempo, and features some fascinating harmonies, plus tambourine and some absorbing electric guitar work.

A very topical sound — it could register, if it gets sufficient air play.

And on CBS, there's a tinkling jostler from **Winifred Arnold**, which conjures up visions of slosh rinds and falling snowflakes, titled "Snow Balls," by the Cuban composer **Leonora**.

OUT THIS WEEK

MARY ANNE

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Week
Last This (Wednesday, November 10, 1965)

1	GET OFF OF MY CLOUD	Rolling Stones (Decca)	3-1
2	YESTERDAY MAN	Chris Andrews (Decca)	6-2
3	MY GENERATION	Who (Brunswick)	2-3
4	1-2-3	Len Barry (Brunswick)	3-4
5	IT'S MY LIFE	Animals (Columbia)	3-5
6	HERE IT COMES AGAIN	Fortunes (Decca)	5-4
7	THE CARNIVAL IS OVER	Seekers (Columbia)	3-7
8	TEARS	Ken Dodd (Columbia)	11-1
9	YESTERDAY	Matt Monro (Parlophone)	5-6
10	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous (Decca)	7-4
11	A LOVER'S CONCERTO	Toys (Stateside)	2-11
9	12 STILL I'M IN	Yardbirds (Columbia)	5-9
10	14 ALMOST THERE	Andy Williams (CBS)	9-2
10	14 EVIL HEARTED YOU	Yardbirds (Columbia)	6-10
13	15 POSITIVELY 4th STREET	Bob Dylan (CBS)	3-13
14	16 LOVE IS STRANGE	Everly Brothers (Warner Bros.)	4-14
15	17 WIND ME UP	Cliff Richard (Columbia)	2-17
—	18 TELL ME WHY	Elvis Presley (RCA)	1-18
—	19 IS IT REALLY OVER	Jim Reeves (RCA)	1-19
—	20 PRINCESS IN RAGS	Gene Pitney (Stateside)	1-20
21	21 CHAPEL IN THE MOONLIGHT	Bachelors (Decca)	2-21
—	22 I'M GONNA TAKE YOU THERE	Dave Berry (Decca)	2-22
12	23 EVE OF DESTRUCTION	Barry McGuire (RCA)	10-4
—	24 OUR LOVE IS SLIPPING AWAY	Ivy League (Piccadilly)	1-24
—	25 TREAT HER RIGHT	Roy Head (Vocalion)	2-25
20	25 IF YOU GOTTA GO, GO NOW	Manfred Mann (HMV)	9-2
—	27 DON'T BRING ME YOUR HEARTACHES	Paul & Barry Ryan (Decca)	1-27
—	28 CRAWLING BACK	Roy Orbison (London)	1-28
29	29 WHO YOU GONNA HURT	Beryl Marsden (Columbia)	1-29
30	30 SOMETHING	George Formby (Columbia)	3-26
21	30 BABY I'M YOURS	Peter and Gordon (Columbia)	3-21

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, November 9, 1965)

Week
Last This

1	GET OFF OF MY CLOUD	Toys
2	A LOVER'S CONCERTO	Rolling Stones
3	1-2-3	Len Barry
4	YOU'RE THE ONE	Vogues
5	I HEAR A SYMPHONY	Supremes
6	RESCUE ME	Fontella Bass
4	EVERYBODY LOVES A CLOWN	Gary Lewis & the Playboys
8	LET'S HANG ON	Four Seasons
9	A TASTE OF HONEY	Herb Alpert & Tijuana Brass
10	AIN'T THAT PECULIAR	Marvin Gaye
3	11 YESTERDAY	Paul McCartney
—	12 TURN! TURN! TURN!	Byrds
7	13 POSITIVELY 4th STREET	Bob Dylan
14	14 I KNEW YOU WHEN	Billy Joe Royal
16	15 BUT YOU'RE MINE	Sonny & Cher
17	16 RUN, BABY RUN	Newbeats
21	17 EVERYONE'S GONE TO THE MOON	Jonathan King
5	18 KEEP ON DANCING	Gen'try's
11	19 MAKE ME YOUR BABY	Barbara Lewis
—	20 YOU'VE GOT TO HIDE YOUR LOVE AWAY	Silkie
24	21 ROUND EVERY CORNER	Pattie Clark
25	22 SAY SOMETHING FUNNY	Patty Duke
—	23 MY BABY	Temptations
23	24 I WANT TO	Joe Tex
—	25 WHERE DO YOU GO	Cher
30	26 WHERE HAVE ALL THE FLOWERS GONE	Johnny Rivers
—	27 MY GIRL HAS GONE	Miracles
22	28 JUST A LITTLE BIT BETTER	Herman's Hermits
—	29 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE	Little Jimmy Dickens
18	30 TREAT HER RIGHT	Roy Head

BEST SELLING LPs IN BRITAIN
(Wednesday, November 10, 1965)

Week
Last This

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

5 YEARS AGO
TOP TEN 1960—Week ending Nov. 11

Week
Last This

1	LET'S SOW OR NEVER	Evela Presley (RCA)
2	2 AS LONG AS HE SELLS ME	Shirley Bassey (GDM/Decca)
3	3 ONLY THE LONELY	Roy Orbison (London)
4	4 DREAMS	Johnny Burnette (London)
5	5 RICKING GOOSE	Johnny & Hurricanes (London)
6	6 MY HEART HAS A MIND OF ITS OWN	Connie Francis (MGM)
7	7 LET'S THINK ABOUT LEAVING	Bob Luman (Warner Bros.)
8	8 MACKONALD'S CAVE	Forlorn Men (Chappell)
9	9 SAVE THE LAST DANCE FOR ME	Drifters (London)
10	10 ME FUSTER	Charlie Drake (Parlophone)

10 YEARS AGO
TOP TEN 1955—Week ending Nov. 11

Week
Last This

1	HERNANDO'S HIDEAWAY	Johnny Brothers (Decca)
2	2 ROCK AROUND THE CLOCK	Bill Haley and the Comets (Brunswick)
3	3 MAN FROM LARAMIE	Jimmy Young (Decca)
4	4 BLUE STAY	Cory Stapleton (Decca)
5	5 HEY THERE	Billie Holiday (Philips)
6	6 I'LL COME WHEN YOU CALL	Paul Murray (Columbia)
7	7 HEY THERE	Rosemary Clooney (Philips)
8	8 EYE FOR THE EYE	David Whitfield (Decca)
9	9 YELLOW ROSE OF TEXAS	Glenn Miller (Philips)
10	10 LET'S HAVE A DING DONG	Wendell Amos (Decca)

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F 12275

THEM **DECCA**
Mystic eyes
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PRETTY LITTLE BABY **DECCA**
Peggy Seeger
F 12282

JOAN SUTHERLAND **DECCA**
The twelve days of Christmas
The holly and the ivy
F 12284

KENNY and CASH **DECCA**
The 'B' side
F 12283

BROOK BENTON **BCA VICTOR**
Mother nature, father time
RCA 1491

YESTERDAY **LONDON**
A great instrumental version by Al de Lory
HLU 0999

MR SOUL **vocalion**
Bud Harper
V-P9252

THE MAN FROM U.N.C.L.E. **vocalion**
The Challengers
V-N9253

WILSON PICKETT **ATLANTIC**
Don't fight it
AT 4052

SYLVIE VARTAN **BCA VICTOR**
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TOM JONES OWN TV SHOW NEXT WEEK

TOM JONES' ATV showcase "Call In On Tom," which also features Mia Lewis and the Squires, is being networked next Wednesday (17th) from 9.10 pm. As reported last week the show is being telecast today (Friday).

But Tom will NOT be singing his next single, "Thunderball," on the show. "The publishers have placed an embargo preventing him from doing the number before it is actually released on November 26," his manager Gordon Mills told the NME.

The song is the title theme of the new James Bond film which is now set by United Artists for a premiere at the London Pavilion on December 29. It will be released to a few leading provincial cinemas on January 2, and goes on general release on March 13.

Tom Jones will appear at the Blackpool Pearly Ball in the Winter Gardens Empire ballroom on November 26. Jones and Peter and Gordon are among guests in Radio Caroline South's "Pop's Happening" show this Sunday at 1.30 pm.

Scot McKellar is U.K.'s man in European finals

SCOTTISH singer Kenneth McKellar will be Britain's representative in next year's Eurovision Song Contest, which takes place in Luxembourg next February or early March. The entry will be chosen from five songs which McKellar will introduce in his new BBC-1 series, "A Song For Everyone."

The series begins on Thursday, December 23, and follows the pattern of the past two years when Kobby Kirby and Matt Monro were selected to sing all the British entries.

The five songs from which Britain's Eurovision entry will be chosen by viewers' votes are: "A Man Without Love" by Cyril Grouse and Peter Callander; "As Long As The Sun Shines" by Ian Goustay and Gill Hanley; "A Touch Of The Tattler" by Philip Green; "Comes The Time" by Ron Grainer, Carl Brabson and Ned Sherrin; and "Country Girl" by Robert Farnon.

DODD: SINGER AT BLACKPOOL; FEED SHOW SE

WHY ELVIS DIDN'T MEET PRINCESS

Elvis Presley's absence from a Hollywood Ball in Princess Margaret's honour last night was explained to the NME by his manager Colonel Tom Parker on Wednesday. "He had already gone home to Memphis otherwise we should have had him there."

But the Colonel added that this had not received an invitation to the Ball, where guests included Frank Sinatra. He pointed out that Presley might have declined his return to Memphis if some intimation of the event had been received before he left.

"If he'd been going he would have played some of his friends in London to find out how we should act on such an occasion," said the manager, dated

Hollies, Seekers, Gerry 'Place'

The Hollies top the bill in the Light Programme's Monday lunchtime series "This Must Be The Place" on November 29. They are joined by Chris Farlowe and the Thunderbirds, the London Gilson Trio, Sheila Buxton—plus Mike Feister, formerly of the Might Fives, making his first solo broadcast.

Gerry and the Pacemakers move back one week to the December 6 show. Also on the programme are Brian Poole and the Tremoloes, the Messengers and Dickie Valentine.

The Seekers co-star the Barron Knights, Unit Four Plus Two and Clinton Ford guests on December 22. The Seekers co-star with Adam Faith and the Roudettes—recorded before their split last month—in next Monday's "This Must Be The Place," which also features Rosemary Squires and Al Saxon.

New Mann band begins dates

THE new Manfred Mann band with the augmented members was playing its first date yesterday (Thursday) at Galskells Volunteer Hall.

The new instrumental set, signed November 22, are Pete Burford (trumpet), a 21-year-old from Harrow, formerly with the Inauges; Lynn Dobson (tenor and flugel), a 28-year-old from Bedford, formerly with Sounds; Fay, and Henry Lowther (trumpet), a 24-year-old from Leicester, formerly with the New Jazz Orchestra.

Tom McGuinness switches to lead guitar.

KEN DODD has been signed to star in a summer show at Blackpool Opera House—his third season at the venue in five years, and his sixth in Blackpool since 1956. Frank Ifield is now confirmed for his first season at Great Yarmouth. He will probably be joined by the Barron Knights.

Dodd will open at the Opera House in "The Big Show Of 1966" on June 18—a week earlier than the venue normally opens because of the big demand for tickets when he played there last year.

The singer-comedian's current show at the London Palladium "Daddy's Here" closes on December 11—after an eight-month run, and 12 days before he opens in "Humpty Dumpty" at the Birmingham Theatre on December 25. It continues until March.

As exclusively predicted in last week's NME, Ifield will star in Leslie Grace's summer show at Great Yarmouth ABC, also opening on June 18 for a 13-week season. The Barron Knights, who were featured throughout most of Dodd's London Palladium season, are being signed for the show.

Fortunes 'no' to summer season at Blackpool?

THE Fortunes have been offered two top-of-the-bill summer seasons in Blackpool, one at the Pier, their agent Terry King told the NME that the group was considering both offers, but will not be happy about the prospect of a long residency.

The group flies to America on December 20 and will appear in "Hullabaloo" (23rd) before commencing his Christmas show for Murray this 18th.

They hope to record their follow-up to "Here It Comes Again" before leaving for the U.S., but it will not be issued until their return, probably in January.

The Fortunes are booked for the Fight's "Easy Beat" on November 21, "NDD Beat Show" (29th) and Graham-TV's "Three Go Round" on December 8.

The group plays a two-day visit to Wales on December 9 and 10. Other all-rounder dates next month are Harrogate Royal Hall (3rd), Carlisle Cosmo (5th), Birmingham College of Economics (16th) and Leyton

Proby drops cabaret, breaks with manager

P.J. PROBY has parted company with his manager and agent, and on Monday the opening of his first important week in cabaret that night was cancelled. He may also leave his London home because of neighbours' complaints.

Proby's 12-month association with John Heyman's International Agency ended on Saturday "by mutual consent and on friendly terms," both Proby and Heyman agreed. On Wednesday the star signed with a new management partnership—London club owner Bertie Green and a former Bachelors' publicist Mel Collins.

P.J. should have opened in cabaret at Carlisle Savoy on Monday night but his week's engagement was "postponed indefinitely" because, Proby said, "my new act isn't ready." Also shelved were cabaret bookings at Newcastle Dolce Vita and Manchester and Hanley Mr. Smith's clubs.

MOVING?

Proby also told the NME that he may have to leave the house he rents in Chelsea in a month's time (on a date which coincides with the expiration of his current work permit).

"The neighbours have signed a petition complaining about noise and parking on the kerb outside," he said. "The neighbours have signed a petition complaining about noise and parking on the kerb outside," he said. "The neighbours have signed a petition complaining about noise and parking on the kerb outside," he said.

But he also announced that he will appear on television to promote new single "Maria," scheduled for release in a fortnight—although not on "Ready, Steady, Go!" "Unless they apologise to the teenagers of Great Britain for taking me out last time," Proby has also accepted an invitation to appear in the San Remo Song Festival in January.

Proby's next EP, titled "Christmas With P.J.," is issued by Liberty on December 3. It includes three traditional standards—"White Christmas," "Silent Night" and "Christmas Song"—and a new live Westlake number, "Ram On Snow."

MARIANNE, MOTHER

Marianne Faithfull gave birth to her first child, a boy, in a London nursing home. The baby was born almost two months premature, only hours after Marianne fell on the steps to her home. She had previously said that if it was a boy the baby would be named Nicholas.

Elvis movie for Xmas

Elvis Presley's next musical "Harem Holiday" goes on general release on the ABC circuit on Boxing Day. As with his last movie, "Tickle Me," a West End showing is not likely. Elvis' "Paradise Hawaiian Style" is tentatively set for release next summer.



The QUEEN smiles as she speaks to JACK BENNY during the presentation of artists at the Royal Variety Performance. Also seen to it SPIKE MILLIGAN, KEN DODD, DUDLEY MOORE, PETER COOK, SHIRLEY BASSEY and TONY BENNETT. Review and another picture on page 12.

Chris Andrews, Andy Williams, Walkers, Barry McGuire and others...

Marathon release of new records in next fortnight

THE Walker Brothers have decided against compositions by Bob Dylan and Bert Bacharach for their next single, and instead have waxed a song by a new American writer called "My Ship Is Coming In." The record is issued next Friday week (26th).

Three TV dates set to promote the record are on BBC's "Top Of The Pops" (25th), Granada's "Scene At 6.30" (26th) and "Ready, Steady, Go!" (December 3).

The Walkers are joined on their two concerts for promoter John South next month by Brian Poole and the Tremoloes at Croydon ABC (10th) and the Small Faces at Romford (12).

Film song for Herman's next

A SONG from the film Herman's Hermits recently completed in Hollywood is the group's next single, titled "Must To A Void," it is issued on November 26.

They feature it on BBC's "Top Of The Pops" the previous night (25th) and "Ready, Steady, Go!" (December 3). They return to RSG for a Christmas Eve edition.

Herman's Hermits co-star with the Hollies in a string of four concerts in Denmark and Sweden starting November 29. Subsequently, Herman pays his first visit to Ireland for ballroom dates between December 9 and 13.

Fortunes, Ivy 'Stramash'

Latest bookings for BBC's "Stramash" include the Ivy League, the Fortunes, and Paul and Barry Ryan. The Ryan twins are guest in this Monday's edition and the Ivy League and Anita Harris the following week (22nd). Jonathan As King will appear (29th) if able to have a day off from University. Lulu is booked for two December editions (6th and 20th).

A SPEEDY follow-up to Chris Andrews' "Yesterday Man" hit is issued by Decca next Friday. Chris signs another of his own compositions, "To Whom It Concerns." CBS has a single waxed specially for Britain by Andy Williams following his "Almost There" success—"I'll Remember You."

Another quick follow-up comes from Jonathan King. His "Green Is The Grass" failed to reach the NME Top 30. He tries again with "Where The Sun Has Never Shone" next Friday.

Also out next week is Barry McGuire's RCA-Victor single "Eve Of Destruction," called "Upon A Painted Ocean" by McGuire and "Destruction" by composer F. Sloan were the writers of "Take Me For What I'm Worth" which is the Searchers' next (24th).

More new releases scheduled for November 26 include Wayne Fontana's first since he split with the Mindbenders, "Easier To Hurt." As predicted, he is backed by the Les Reed Orchestra.

Two more are Frank Healy's "I Guess" (Columbia) from his forthcoming film "Up Jumped A Swagman," and the Barron Knights' "Call Up For Christmas."

Alma waxes John, Paul

Alma Cogan has recorded the Beatles' "Eight Days A Week" as her next single, sub-titled "The Beatles Help Alma For Christmas." The record is issued on Columbia on November 26.

Two new dates for the Beatles this month are Stockport Manor Lounge (26th) and East Grinstead Whitehall (28th).

New December bookings for them are Birmingham Rainbow Suite (6th) and Boston Gliderdown (11th). They will begin rehearsals for their Wolverhampton pantomime on December 11—the same day as they begin a week's cabaret at Olkerton Miners Club.

Two new dates for the Beatles were recording again at EMI on Wednesday evening and their new single—already scheduled for release on December 3—is expected to be chosen this weekend from tracks completed in the past four weeks.

KINKS NEXT SINGLE IN DISPUTE

THE Kinks' next single is planned for release on November 27—but the Ray Davies' composition it features, "I'll The End Of The Day," is the centre of a dispute. It is being published by Belinda Music but another firm, Kassner Music, may prevent release of the record.

Kassners claim to have publishing rights for all Davis' compositions and on Wednesday a spokesman said: "We have notified Ray Records that we will be applying for an injunction to stop release of the disc."

The Kinks will not now spend Christmas in America. They have decided not to appear in Murray the K's Christmas show at the Brooklyn Fox. Ballroom dates for them this month are Manchester Top 20 Club (tomorrow, Saturday), Stockport Manor Lounge (Sunday), Neath Empire (Sunday) with Portlough Grand Pavilion (Thursday) and Cardiff Sophia Gardens (27th).

There are 10 Ray Davies songs and one by his brother Dave on the group's next LP "Kinks Kontroversy" scheduled for release on November 26.



Glad Rag Ball, Empire Pool, Wembley, November 19th. All night dancing (9pm-4am). Dress: Odd. Tickets 30/- each, reduction for Radio Caroline Club members. Available from Wembley and from Selfridges, Oxford Street. Ticket enquiries Holborn 2681.

DONOVAN. The Kinks, The Who, Georgie Fame & The Blue Flames, The Hollies, The Barron Knights, Wilson Pickett, John Lee Hooker, Geno Washington & The Ramjam Band, The Birds, The Masterminds, The Golden Apples of the Sun, Ted Heath & His Music, Cathy McGowan, Denny Pacey, The Merseybeats, Radio Caroline Disc Jockeys: Tom Lodge, Ugli Ray Terret.

Organised by London Students Carnival Limited in association with Radio Caroline and with the kind permission of Immediate Records Limited.

New disc signings

MICK SOFTLY. 22-year-old composer of "The War Drags On," which was included on Donovan's "Universal Soldier" EP, makes his own disc bow on Andrew Oldham's Immediate label a fortnight today (Friday). He sings "I'm So Confused."

A new CBS release next Friday is "An Ordinary Guy," sung by 21-year-old Chip Fisher and written by him with recording manager Ted Taylor and published Roger Easterby. Out the same day is Ruby Murray's first for Decca: "The Little Pine Tree."

New disc signings among today's (Friday) releases include Chris Sandford (who had a hit on Decca two years ago) singing "I Wish They Wouldn't Say..." on Fontana; American TV star Bob Henry's "I Need Someone" (Philips) and the Newby (two London boys) "I Can't Grow Foes On A Cherry Tree" (Epic).

Graham Nash and Tony Hicks of the Hollies produced the first disc by the North London group, the Mirage. "Go Away" written by Graham, Tony and Allan Clarke—issued on CBS next Friday.

Other first disc releases next Friday are by the Karlins from Edinburgh—"Who Woulda" (Columbia) and Village Idiots from Birmingham—"The Laughing Policeman" (Piccadilly) and the Casuals—"If You Walk Out" (Fontana).

POP-LINERS

SANDIE SHAW will guest in Ken Dodd's BBC-1 Christmas Day spectacular "On Rediffusion's "Ready, Steady, Go!" has been put back one week to Friday, December 3. Pat Boone is the subject of Light Programme's "Music From The Movies" on Saturday, November 20. Victorian cabaret star Hilda Doolittle begins a season at London's Talk Of The Town on Monday (15th), following Jimmy Tarbuck at this venue. David Jacobs hosts the "Miss World 1965" contest at London's Lyceum Ballroom next Friday (19th), screened by BBC-1. The Settlers and Rog Whittaker are in the final edition of Light Programme's "Settle Down" on Monday, November 29. American folk singer Carolyn Hester returns to London to appear on ABC-TV's "Eamon Andrews Show" on Sunday. Craig Douglas's "Monday Night" is in the Light Programme's "Carival" on Tuesday, November 23. The Black And White Mirelist Show at London's Victoria Palace has been extended until June, 1966.

IMMEDIATE RECORDS

PAUL and BARRY

Don't bring me your head

DECCA F 12260

THE WHO

My generation

Brunswick 08944

RCA 1488

RCA VICTOR

Is it really over

The Decca Record Company Limited, Decca House, Albert Embankment, London S.E.1

TONY BENNETT RECORDS HERE : PALLADIUM SEASON IN SPRING ?

TONY BENNETT is expected to star at the London Palladium for a month next spring. The CBS star, in London this week for Monday's Royal Variety Show, recorded for the first time in Britain on Wednesday.

Bennett is being negotiated for a four-week season at the Palladium which would follow the closing of Frank Ifield's pantomime there in April.

Two standard ballads were waxed by Bennett at CBS' London studios, under the supervision of his British agent Vic Lewis. Johnny Keating was musical director. No release date has been fixed.

"Tony Bennett Sings," the 45-minute show which BBC-1 screened in April, is being repeated as BBC-2's "Show Of The Week" next Thursday (18th). Guests include his trumpeter Buddy Hackett and Annie Ross.

Cilla for Savoy Ball and season; JBJ set

CILLA BLACK is to star in cabaret at London's Savoy Hotel next April. She will make her debut at the Savoy in one of Society's top events, the Dockland Settlements Ball on November 22. Cilla is also to make a BBC-TV appearance as a "Juke Box Jury" panellist next month.

Her opening date at the Savoy is still not set but manager Brian Epstein told the NME this week that Cilla will be there for six weeks. Sandie Shaw is currently appearing at this venue.

Also set for the Dockland Settlements Ball are the Fourmost who begin a three-week cabaret season at the Savoy Hotel on December 20.

Cilla's appearance on "Juke Box Jury" will probably be on December 4.

SHADOWS, BASSEY, TOM FOR 'STARS'

BILLY J. KRAMER and the Dakotas are set for ABC-TV's "Thank Your Lucky Stars" on Saturday, November 20. They are joined by Joe Brown, Sounds Incorporated, the Majority and Lynn Holland—plus, as previously reported, Frank Ifield and Cleo Laine.

The Searchers are set for the following week (27th), on the bill topped by Shirley Bassey. Completing the line-up are the Fourmost, Dickie Valentine, Ayshea, and German singer Drall.

Tom Jones co-stars with the Shadows on December 4, and also set are Mark Wynter, Donald Lottis and Valerie Mitchell. Late additions to tomorrow's bill (13th) include Brian Poo, Deane, Ray Connors and the Casars.

CABARET, TV SPEC. FOR FRANKIE VAUGHAN

Frankie Vaughan begins his second season at London's Talk Of The Town niterie on December 6. He is expected to star there for six weeks. Vaughan telecorded a 50-minute show for Scottish-TV this week titled "The Man Behind The Star."

Two concert dates for him are Leicester de Montfort (November 21), and Bristol Colston (December 5).

'Dolly' show, TV Hello

Julie Rogers stars in Rediffusion's 20-minute musical feature, "Hello 'Hello Dolly'" on Wednesday, December 1. Also appearing in this prelude to the show "Hello Dolly"—which opens at the Theatre Royal, Drury Lane, the following evening—are Take Five and David Kierman.

Who's a-and-r man gets own label

PHILIPS has given another independent producer his own label. American Shel Talmy, who records the Kinks and the Who, will have his Planet Records promoted and distributed by Philips under its own mark.

In August, Philips added Andrew Oldham's Immediate label to its release schedules. But as with Oldham (who records the Rolling Stones), Philips will not be acquiring any established artists by the deal with Talmy.

The producer is recording new talent and plans a first release for early in December.

Seekers' TV date

The Seekers own TV show originally titled "An Evening With The Seekers" will now be transmitted in BBC-2's "Tonight In Person" series on Monday, December 6. Two nights earlier they make a guest appearance in BBC-1's "Billy Cotton Music Hall."

A new concert date for the Seekers next month is Leicester de Montfort (12th). This is one of a series being set for the group in December in which they will perform the entire second half of the programme.

LEN BARRY VISIT IS OFF

AMERICAN singer Len Barry—who leaps to No. 4 in this week's chart with "1-2-3"—has cancelled his visit to Britain in December. Because of the success of the record in the U.S., promoters have exercised their options on contracts for him to appear there. Promoters Alan Blackburn and Troy Dante had fixed several engagements for Barry including appearances on "Ready, Steady, Go!" and "Thank Your Lucky Stars." They now hope to present him here in February.

Big U.S. build-up for Donovan

A BIG American build-up for Donovan is being launched by the Vic Lewis Organisation. The folk star flies to New York on November 24 to guest in U.S. TV's spectacular "Tammy Show." He will be accompanied by Vic Lewis and Ashley Kozaks, who will finalise details of his extensive American concert tour starting early in the New Year.

WHO TO MAKE TOUR DEBUT

THE Who—up to No. 3 in this week's chart with "My Generation"—will headline a package for the first time in January. Their new agent, Robert Stigwood, is arranging six concerts dates and other artists. Balroom dates for the Who this month include Bath Pavilion (Monday), Malvern Winter Gardens (16th), Brighton Florida (20th), Cambridge Dorothy Ballroom (23rd), Stourbridge Town Hall (24th), Wimbledon Palais (26th), London School of Economics (27th) and Manchester Odeon (28th).

The Who's first LP, "My Generation," is being completed next week for release at the beginning of December.

Beryl Marsden with Walkers

BERYL MARSDEN, who makes her NME Chart debut this week with "Who You Gonna Hurt," joins the Walker Brothers for two concerts next month—at Gloucester ABC (18th) and Peterborough Embassy (19th). These follow her short tour with the Beatles.

She also joins the Walkers at Guildford Odeon on November 28. Beryl and the Kinks are likely to tour America with Gene Pitney in March, their agent Arthur Howes told the NME this week.

Russ, Cilla: Cotton TV

Russ Conway has been booked for the remaining BBC-1 "Billy Cotton Music Hall" shows this year. As previously reported, Cilla Black and Tom Jones are Cotton's co-stars tomorrow night (Saturday).

Norman Vaughan and Kenneth McKeellar are set for the December 4 programme. Nina and Frederik guest in the edition to be transmitted over Christmas.

Busy Pickett in rush tour

WILSON PICKETT, who arrived in London on Monday only days after his visit had dramatically been brought forward a fortnight; will make four appearances tonight (Friday). After appearing on Rediffusion's "Ready, Steady, Go!" he sings at three other venues—Harrow Fender, the In Place and Flamingo.

He then plays Nottingham Dargone and Sheffield Mojo (tomorrow), Birmingham Plaza (Sunday), Brighton Barn Club (Monday), High Wycombe Town Hall (16th), Bromley Court (17th) and Newcastle A Gogo (18th).

On November 19 Pickett returns to London's Flamingo as well as appearing in the Glad Rag Ball at Wembley. He continues at Chelmsford Corn Exchange and Bishopsgate All Star (20th), Liverpool and Manchester Cavetto (21st) and London's Flamingo and Cromwellian (22nd).

'GLAD RAG' DONOVAN

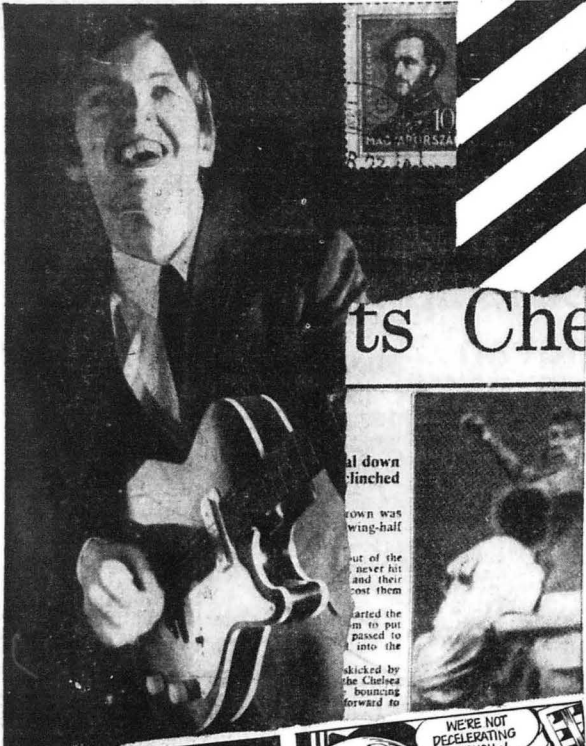
Paris of London Students' "Glad Rag Ball" will be screened by ATV (not Rediffusion as originally reported)—on Wednesday, December 8. As previously reported, the ball takes place next Friday (19th) at Wembley Empire Pool.

Donovan, Frankie Vaughan, the Ted Heath Orchestra, Lionel Blair's dancers and two more of the attractions booked will be featured in the televised section of the programme, which will be linked by Jimmy Tarbuck.

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Bachelors sum up 3 fab years

By NORRIE DRUMMOND

YOU either regard the Bachelors as the slypest purveyors of sentimentality in the history of British show business, or in the history of bright and fresh young trio, who have brought melody back to the chart. Either way, there's no denying they're one of the most successful singing groups in Britain today.

Since "Charmaine" made the chart almost three years ago, the Bachelors have done no wrong. They have toured successfully in America and Australasia. Their shows at home and abroad are always sell-outs and their summer season this year at Great Yarmouth broke box-office records.

They have had ten singles and several best-selling LP's. Sales of their records now top the ten million mark.

No worries

The Bachelors certainly have nothing to worry about their latest single, "Chapel in The Moonlight", now climbing up the list.

"We had been thinking about recording 'Chapel' for some time," said John. "We used it quite a lot in our act and received a lot of letters asking us to record it as a single."

"At this point manager Dorothy Solomon broke in to tell the boys that she had had a call from a woman in America asking if the Bachelors would record some songs for her to write."

"The woman offered to pay our fares to America and said she would even finance the rest of the recording session," said Bernard. "But I don't know whether we'll accept or not."

Because of their professionalism—"sorry" to some, perhaps—the Bachelors have been criticised from several quarters. And they don't particularly like it. Said Dee: "A few months ago one newspaper printed a vicious story about us. We were 'out of the country at the time. Constructive criticism is okay, but nobody likes to be knocked out of the scene for a paper."

The Bachelors have probably been in show-business longer than any other British group. They started by forming a semi-professional trio when they were around 16. They were known as the Harmonichords played at dances in and around Dublin, as well as appearing regularly on radio and TV.

"In 1958 we came to Britain for a tour," said Brian, showing me a handful of Irish pound notes. "I had these with me for emergency purposes and I still haven't used them!"

The Bachelors were delighted with the success of their first tour of Australia and New Zealand.

Both countries were fantastic. But in some places the reaction was rather strange. Although we were topping the bill and they had heard our records they didn't quite know what to expect," said Dee.

"When we went on stage we could see some of the audience wondering what we would be like. But after a couple of numbers they started screaming. It was great. We don't mind the screams at all."

People who say that the Bachelors only record old numbers will be interested to know that they'll be recording a brand new song for their next single. "It's a great number," promised Con, "and it will be released before Christmas."



Contact prints from the STONES in America—when they were on a shopping spree. Top: MICK JAGGER and BILL WYMAN wonder about a wife. At left from top: PHILIP RICHARD looks happy, BRIAN JONES is apprehensive, CHARLIE WATTS wonders how he'll look and KEITH says "It's too big."

NMExclusive STONES DIARY

By Bill Wyman

ON our first Friday here there was a panic aboard our private plane flying towards Montreal when it was discovered that Keith had lost his passport. We had to smuggle him into Canada and make frantic phone calls to trace the passport back to New York.

We left London the previous Wednesday after a four-hour delay on our flight to N.Y. The flight was uneventful and we arrived quietly around tea time in New York. We had a lot of trouble getting into the hotel because the maid had got out where we were staying.

Early calls in the morning and we left for our press conference at the New York Hilton—a fantastic building. We did a drum session at the CBS Radio TV and newspapers and found out "Clouid" was No. 1 in America—a welcome piece of news. The afternoon shopping spree—we all went to a clothes warehouse and bought suits and jackets like mad. Charlie was top server with 8 suits and 2 jackets! We also bought up a supply of records and some players to pass the spare time in the hotels.

Wildest

The concert in Montreal on the Friday was the wildest yet. The audience repeatedly broke through the security men and rushed us on stage. Charlie had a drum session and our road manager "Stu" was only just in time to retrieve Keith's guitar from a boy halfway out of the arena. Brian got a cut forehead and Charlie had a new jacket ripped.

At the end we all ran but Keith and I were trapped on the stage and finally relieved after 20 frightening minutes and driven to the airport.

On Saturday we played a show in the afternoon to a sell-out audience at the University in Ithaca and then drove back to the evening show at Syracuse. Today was a great day because we had of seeing the other acts perform. They were great! Patty and the Bluebelles, and the Vibrations sang and performed better than ever expected. I found them on a friendly note.

The coach went back on Sunday and we went back to Montreal and Toronto. The air trip was the busiest we have ever experienced and the Bluebelles were all an and promptly remained the sixties. The show that evening was a great success and a crowd of 15,000 turned up to see us. Flew back to Rochester, New York, after the show.

The great annoyance of frequent flights seems to be the sudden pain when one drinks go everywhere and we all walk off the plane dripping wet! There must be a solution—please let us know before we catch pneumonia. See you all—BILL WYMAN (Stones).

ED SULLIVAN welcomes the BACHELORS on to his famous U.S. TV show.

Beatles Hollywood deal?

THERE is a deal pending for the Beatles to make a movie in Hollywood that is even better, collectively, than the new deal Ed Presley has just made with producer Hal Wallis. And that one is for 50 per cent of the profits, plus \$500,000 for each movie—reports Michael Graham.

- Harry Secombe did two consecutive Ed Sullivan shows, doubling their starting value in "Pickwick" on Broadway.
- Handolph Peter Best, former Beatle, has asked the Manhattan Supreme Court to assume jurisdiction over an eight million dollar defamation of character suit he's brought against the Beatles and Playboy magazine, which published an interview with the Beatles.
- Eddie Fisher will be in Vietnam during Christmas—singing to American soldiers there.
- Joan Baez has opened her substitute for the Study of Non-Violence in Cambridge.
- On American ABC-TV next season there will be a series of one-hour programmes titled "The House of Innovation." According to the "New York Times," Anthony Newley has already been signed for one. He will be musical director, which he'll write the book, music and lyrics.
- If books as if Doris Day has won over Carol Channing and Linger Henson for the lead in the movie version of "Hello Dolly!"

NAT HENTOFF'S U.S. AIRMAIL

Review—her superior box office rating.

The Glenn Miller estate has been given by the courts the exclusive right to use the late band leader's name. The estate acted for exclusivity after several bands had used the Miller name either indirectly or directly. Now there is only one authorized "Glenn Miller Orchestra."

● Although Sammy Davis Jr. starts his NBC-TV series January 7, he'll be forced to take five weeks off starting on the second week, because of a previous contractual commitment to ABC-TV. He'll sing and dance on each NBC show and will perform with guests in musical numbers. Meanwhile he'll keep on touring in "Golden Boy" on Broadway—taping his television series on Sundays, when there are no performances.

● The National Urban League is honouring Duke Ellington this month for his "achievement as an artist and a human being."

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NORRIE DRUMMOND SEES HERMAN PACKAGE - Billy Fury fills stage!

HERMAN told me recently that he was worried about his popularity in Britain and that he wanted to be as big here as he is in America. But judging by the success of his current British tour he hasn't a thing to worry about.

When I saw the tour at Bedford on Tuesday there wasn't a single seat at the performance. It wasn't surprising because this is one of the best shows we've seen on the road this year. Apart from Herman's Hermits and the Fontaines (reviewed on page 8 last week), the tour also features Billy Fury and Wayne Fontana. Billy Fury is one of the few solo artists who seems to completely fill the stage. He moves constantly and his technique is a mix of the unique. He only had to raise an arm and the audience filled with screams.

Billy, dressed in a natty grey jacket and dark trousers, sang his recent hits, including "In Thousands Of You" and "Run To My Loving Arms". Wayne Fontana, doing his first tour without the Mindshifters, was backed by two guitars, organ and drums. He opened with "Game Of Love" and went on to give a very professional set.



MAKE A DATE TO SEE & HEAR THE STARS

RADIO

Radio (Monday to Friday)
 12.30-1.00 "Breakfast" (Special)
 1.00-2.00 "Pop Quiz" (Mon. - 5.31-9.55)
 2.00-3.00 "Home News" (David Hughes)
 3.00-4.00 "Moby Dick" (Mon. - 5.31-9.55)
 4.00-5.00 "Gas Byrne, Wed. Bill Taylor, Thurs. Robin Richmond, 5.00-6.00 "Patrol" (Paul Hollindale)
 6.00-7.00 "News Present" (Don Moss)
Saturday
 10.00 "Saturday Club" (Four Pennies, Andy Brooks, Billy & Kramer)
 12.30-1.00 "F.W. Records" (Murray Bush)
 1.00-2.00 "Rockin' Berries, Julie Grant)
 2.00-3.00 "Dancing Round Europe" (11 "Late 50s" (Peter Murray)
Sunday
 10.00-11.00 "In With Joe Henderson"
 12.00-1.00 "Two-Way Family Hour"
 1.30-2.00 "Val's Double"
 2.00-3.00 "The Billy Cotton Band Show"
 4.00-5.00 "Pick Of The Pops" (Alan Freeman)
Monday
 1.00 "The Mat Be The Place" (Adam Faith, Seals)
Tuesday
 1.00 "Pop Inn" (Keith Forster)
 11.45 "Lois" (Roger Moffat)
Wednesday
 1.00 "Parade Of The Pops" (Susan Sangan, Bob Miller)
 3.00 "NIDO Today Show"
 10.30 Clifton Ford
Thursday
 11.30 Teddy Johnson and Pearl Carr
 1.00 "Real Gone" (Billy & Kramer, NHO)
TELEVISION
Saturday
 11.15 BBC-1 "Jake Box Jury" (Sandy Shaw, Muriel Young)
 7.50 ABC-TV "Thank Your Lucky Stars" (Gerry & Pacemakers, Brian Poole, Kathy Kirby)
 9.15 BBC-1 "Billy Cotton's Host-Bus" (Tom Jones, Cilla Black, Russ Conway)
Sunday
 7.50-9.25 ATV "The Royal Variety Performance"
READY STEADY RADIO! WINNERS
 The winners of Radio Liverpool's Ready Steady Radio! contest. They can pick up their prizes for the next show. The winners are: Susan London, from 8 p.m. on November 16.
 M.M. 2: Maudie Jay Nixon, Mary Kay, and Catherine Bala Jagoe, from 8 p.m. on November 16.

HIT, MISS, BERRY

DAVE BERRY (above) was a "dead rified" when I told him this week that "Tim Gouna Take You There" had come into our chart at No. 22. "It follows the hit, miss, hit, miss, pattern of my records," he told me from his home in Sheffield. "But I was beginning to wonder if the routine hadn't changed to one hit, two misses."

Dave had just returned from yet another trip to Holland and Belgium — he seems to commute almost daily — where he is one of their top stars. "It all started there," he told me.

"Following the Kookle Song Contest in Belgium back in July, the audience liked me and out they went and bought my records. "Little Things" was already a hit there then. "Now all my records do well there. If they like you as an artist they'll buy your records."

At the end of this month, beginning of next, Dave is hoping to make his first trip to America. Work permits allowing he'll do five or six TV shows with the idea of establishing himself as an artist. Then he hopes he'll repeat his continental success and record hits will follow his personal appearances. — J.A.W.

From YOU to US

Elvis fans snobs?

MANNE BAILEY, of Leeds, asks: Does Elvis Presley think the British public a load of morons? "Crying In The Chapel" was just about the sickest record we have had in years (next to Daddy's "Tears"), then up comes "Tell Me Why"—another eight-year-old load of trash. These so-called Elvis fanatics must be snobs to buy this so-called old. They wouldn't buy Ruby Murray, so why Elvis?

GEOFF GIBSON, Bolton, Harrogate, Yorks., suggests: The Stones are deliberately releasing records in quick succession for the one purpose of raising a lead in the S.M.E. Points tables over the fabulous Beatles. At least the Beatles release decent easy-listen-to records. Not at all the sort of thing the Stones churn out.

Edited by TONY BROMLEY

Altol and Bruce never need fear about not having a hit record. This is totally impossible. Of the Radio Caroline article, writes CAROLINE BURNHOPE, of Goswell, Co. Durham, writes: Andy Gray said we could hear Radio Caroline South, well past Birmingham. Well, I can see it here in Co. Durham. I can also pick up Radio Veronica from Holland. G. BENNETT, said: This is to say a fan-scientific whopper: thank you to NME for featuring Radio Caroline and bringing Keith, Paul, Tony, Brian and all the good boys into our homes via your article. Caroline is always being blamed for playing too many pop standards and not enough sounds of 65, but they don't. If people listen to Caroline they'll hear all the new disc releases first.

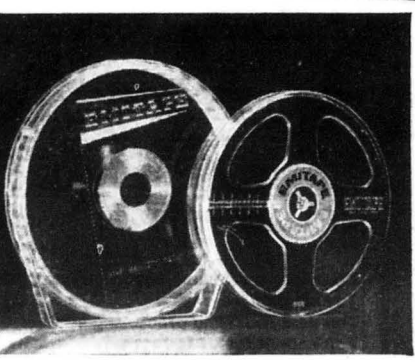
MRS. M. CLARK, Stevenage, writes: I dislike the Stones but their new single has a good sound utterly spoilt by the singing of Mick Jagger. Doesn't he know that a song is words set to music? If he feels lyrics are so unimportant he may as well do a duet and not bother with words at all.

I agree with the person (NME, October 29), who said Matt Monro turned "Yesterday" into a beautiful ballad. It is the story of a slightly bewildered and sad young man whose love affair has gone wrong. Paul McCartney's version gives this exactly.

R. JOHNSON, Pontypool, Monmouthshire, writes: It's good to see so much variety in the charts these days. Maybe it will encourage more tolerance between the youngsters who like beat and the older folk who prefer ballads. There is room for both.

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BEATLES DID SHOW TO REPAY EARLY HELPER

I WENT to see that well-known, hit-making machine "Lennon-McCartney" at Granada TV studios in Manchester during the tele-recording of their Spectacular, to be transmitted this Christmas as a tribute to their composing talents.

Amid a battery of photographers, swarms of reporters and assorted models attired in rubber suits, swim suits, negligees, jockey kits and bunny uniforms, John and Paul posed before a scale model of the studio set (1,000 sq. ft. of sheet metal - 1 mile of scaffolding 1 mile of gauze), which was decorated with toy soldiers.

After that I was invited by Paul to slip out of the milling throng and join him, John, recording manager George Martin, producer George McCartney, composer Henry Mancini, producer Johnny Hamp and road manager Malcolm Evans at a private lunch. "One of the reasons we're doing this show is as a favour to John," Hamp, who risked his job by including us on an early TV lunch, "since we were unknown." Paul told us we walked through the studio corridors.

We came to an open courtyard where a frozen pool again the air as a hundred or more fans blew through a barrier behind us. The whole party took to their beds—only Henry Mancini and all John reached the far building first in a short fringe test especially by "Oye Her Majesty The Queen's behest at the recent inauguration from Paul.

Seated between the two Beatles at table John expressed some disappointment over the absence of certain artists on their show. "We wanted Richard Anthony to come over from France but he kept having car crashes or something," he said.

"I'd have liked a few big names like Peggy Lee, Nancy Sinatra and Ella Fitzgerald, who have all recorded our numbers. But they were unavailable. Ella actually sent a him letter but unfortunately it was not up to standard.

"Most you, we understand those singers' position. It's like Bacharach and the Beatles and saying "You remember recording one of my compositions—we'd want you to come over and do it next week. It's just impossible."

"Marianne Faithfull is coming down tomorrow," John went on. "I think the version of Yesterday" is much better than Matt Monro's disc if he had cut it out a week earlier she would have beaten him hands down."

John and Paul have very strong views on the artists who have recorded their songs and add nothing at all to them is that they do not understand the music. Consequently they make a mess of it. The only thing that Kevyn Smith added on her album of our compositions was a couple of trumpets.

Granada's JOHN AND HAMP with the BEATLES.



Keith Altham learns a lot lunching with John and Paul

There are only about 100 people in the world who really understand what our music is all about," said John. Ringo, George and few others scattered around the globe. That's all.

"We try and find a truth for ourselves—a real feeling. You can never communicate your complete emotion to other people but if we can convey just a little of what we feel then we've achieved something.

"Some days I sit at home intending to put all our lips on the gramophone and play them through in chronological order," John told me. It never happens. I get to the stage where I'm beginning to realise we have progressed musically and someone knocks on the door. There I am sitting like an idiot listening to my own music. It always happens and I'm too embarrassed to leave the gram on."

While John went to work on his steak I talked to Paul about their future plans. "Were they any nearer the music?"

"We had a few ideas. Like the one about Jesus Christ coming back to earth as an ordinary person," said Paul. "I think we're now resigned to the fact that we will just not have the time to work on a full-scale musical until the Beatles as a group are finished."

"We have always wanted to write a number about the places in Liverpool where we were born. Places like Penny Lane and the Deckers' Umbrella have a nice musical sound, but when we struggle them all together in a composition they sound—so confused we gave up."



tion they sound—so confused we gave up."

"On the subject of the next single, I gathered that there are two new numbers in the TV show by the Beatles, "Daytripper" and "We Can Work It Out", which might be used. And a hint was dropped that the single will have Indian scales as its basis.

Next item on the agenda around the table was Elvis Presley and those old new numbers.

"We saw enough of Presley to realise that he is not stupid," said John.

"At first we couldn't make him out. I asked him if he was preparing new ideas for his next film and he frowned. "Ah sure am. I play a country boy with a guitar who moves a few girls along the way and I sing a few songs."

We all looked at one another. Finally Presley and Colonel Parker laughed and explained that the only time they departed from the formula for "Wild in the Country" they lost money.

"There's one one thing wrong with Elvis. He's just got a bit square that's all."

the lot of them. Great! I can't explain it—but I understand it."

On that note we all returned to the dressing rooms. Paul disappeared on us and John hauled off his black sweater to reveal a white tee shirt labelled "Lord John" across the chest.

Dandy Jim
Enter DJ Jimmy Saville, replete in blue denim, enticed with a leather belt embossed with the most enormous silver buckle, plus white casual shoes.

Two doors away Peter and Gordon were chatting up two blondes. Henry Mancini was somewhat at a loss to understand why the fans standing outside in the pouring rain screamed at him every time he passed an open window, and Esther Phillips was looking for her dressing room—again.

On my last look in the set I watched the Beatles miming to one of their new numbers, "Daytripper", while a boy of beautiful build, with gaiter sunglasses and long legs, pranced about.

I left the studio after taking their other road manager, Neil Aspinall, to convey my thanks to Paul and John for their courtesy and co-operation. I don't say too often that the Beatles, for all their antics, remain friendly, down-to-earth people.

Perhaps that's what the Beatles are all about.

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Protest
The subject of "protest" songs brought plenty of protest from Paul. "I like Harry Belafonte's 'Eve of Destruction' is — (he used a word meaning 'robust') and when I first heard it I thought it was bad. When I saw Belafonte in person singing around in those old jeans, I just fell about."

Future
While John went to work on his steak I talked to Paul about their future plans. "Were they any nearer the music?"

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The QUEEN meets the KAYE SISTERS and right, TONY BENNETT rehearses. (Another Royal picture on centre pages).

Smash Hit from the American Top Ten

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TAILPIECES by the ALLEY CAT

ROYAL VARIETY SHOW COMMENTS: Why did Johnny Hallyday get two numbers, but Dusty Springfield only one? ... Peter, Paul and Mary delightful—Tony Bennett dynamic ... Was Lionel Barr's composition strong enough to close Shirley Bassey's act? ... Material of Peter Cook and Dudley Moore in bad taste ... Why was Sylvia Vartan chosen? ... "Tears" from Ken Dodd brought audience joy ... Dave Clark Five looked freakish ... Kaye Sisters vocative ... Frank Ifield engaging ... After the show, what was Shirley Bassey trying to show Queen Elizabeth in her midriff dress? ...

Bachelors may cover Sammy Davis' "Courage" ... Saturday's BBC-TV "Benny Hill Show" hilarious—with Julie Rogers looking a million dollars ... This month, Tony Hatch records next Petula Clark single in America ...

Latest Russ Conway release revives No. 1 hit, "Stargazer" ... I See The Moon ... Comedian-singer Joe Baker married actress Anne Lloyd last week ... One of Ken Dodd's favourite entertainers—Frenchieman Charles Aznavour.

Judd Johnson—both winners of Elkan Allan Reddition TV competitions? ... For Billy J. Kramer, jazz sax player Ronnie Scott penned "Neon City" ... U.S. disc executive Gill Friesen here to promote Tijuana Brass sales ... The River (new Ken Dodd single) previously waxed by New Christy Minstrels ... Hard to believe Bert Ambrose's estimate that Kathy Kirby earns £60,000 annually ... Ken Dodd should consider reviving Julie London's "Cry Me A River" ... Play Len Barry's hit backwards for a chorus of Manfred Mann's "54-321" ...

From Decca, Tito Burns has switched Sertis to Pye ... With-drawn by EMI: Alma Cogan's new release ... On IWA, Linda Barron out of tune ...

Musical director-composer Les Reed and ATV booker Alec Fyne visiting America ... Bernard DeLont keen to secure Peter, Paul and Mary for Talk Of The Town ... Declined by Animals: Palladium TV offer ...

America in Bronx and Cher's package ... British pianist Ralph Sharon replaced by Billy Costa as musical director for Tony Bennett ... What plans has Tony Hatch to revitalize Jackie Trent's disc career? ...

For Donovan, is turquoise right colour? ... Maurice Kinn (on JJB) suggested Who might change their name to How, Where or When ... In Savoy Hotel cabaret, Sandie Shaw too bad for words.

Paul McCartney impressed by Donovan's "Fairytale" ... LP ... Since end of August, only Rolling Stones and Ken Dodd have occupied No. 1 position ... Was Twinkle a flash-in-the-pan? ...

Why was Val Donnician overlooked by Bernard DeLont for Royal Show? ... This month, The Burns arranging dates for gospel Clara Ward Singers here ... On Tuesday, Peter, Paul and Mary and their manager Albert Grossman hosted wedding anniversary party for Two Burns and his wife Jerry ...

Mary Travers of Peter, Paul and Mary infatigating ... Do you agree? ... Chris Hutchins thinks comedian Bob Monkhouse strongly resembles David Jacobs ... Cornwall reader N. P. Healey writes: "Isn't current Rolling Stones hit really a Bob Jagger-Keith Dylan composition?" ...

POP SUSTAINS ROYAL VARIETY

POP did well in this year's Royal Show, before the Queen and Prince P Philip. Without disc stars it would have been a pretty dull affair. But you can judge for yourself on Sunday, when the show is on ATV.

By ANDY GRAY

After Max Bygraves' amusing "warm up" spot, "Discotheque" introduced the Dave Clark Five for "Catch Us If You Can" and "Welcome To My World", then Dusty Springfield, stunning in a blue and green sequined gown, worked up "error" applause with "I Just Don't Know What To Do With Myself." But as she was limited to one number, that's all we had. We wanted more, Johnny Hallyday and Sylvia Vartan suffered by being unknown to most of the audience and their performance wasn't exceptional. Frank Ifield pulled things up, with his dashing "evergreen" "Please" and "Whispering Madeline," to end the sequence.

Shirley Bassey, supported by the huge Alan Ainsworth orchestra, was in devastating form for "Wonderful Day Like Today," "I Who Have Nothing," "Lady Is A Tramp," and "It's Yourself." Shirley was at her most dramatic and, in slinky black sequined gown with a feathered hem, captivated everyone.

In the second-half, the Kaye Sisters got sustained applause for their lively song-and-dance set of old-time Cockney hits, dressed as men, a real show-stopping performance, climaxed by Bud Flanagan making an unprogrammed appearance for "Strollin'."

Peter, Paul and Mary—who received praise from the Queen for their acoustic guitar playing—charmed with their folk singing of such numbers as "If I Had A Hammer," and "Earl," while Ken Dodd got big applause as he started to sing his "Tears," after much rapid patter. He did the longest act, continuing with his ditty humour and ending strongly on "Happiness."

Probably the most polished performance of all was Tony Bennett, suave and sure, with a new Billington song, "Making That Scene," then a wonderful "I Left My Heart In San Francisco," a funny old-time movie number, and "If I Ruled The World." And what great backing from trumpet-ace Bobby Hackett and the Billy Costa Trio!

The production was slick, the Palladium resident show numbers immaculate, comedy from Arthur Haynes, Neville King, Hope and Ken Good, but disappointing to me were Jack Benny, Peter Sellers, Spike Milligan, Peter Cook and Dudley Moore.

moondreams

GIVEN A GREAT NEW TREATMENT BY LES

FLEUR DE LYS

ON IMMEDIATE IM.020

Promoter Arthur Howes disappointed with poor attendance for Animals - Small Faces - Beryl Marsden Colchester shows on Sunday ... Agent Bernard Lee and general manager Geoffrey Ellis appointed directors of Brian Epstein's Nems Enterprises ... For Lulu, red MG sports car ... Bill Corbett (former chauffeur to Beatles) now managing Small Faces ... Of the original Platters groups, only Herbert Reed and David Lynch remain ... At Royal Show, Jack Benny included material Woody Allen wrote for him ... This month, Len Barry touring

Wasted talent
Dixie Valentine proved one thing at the Hammersmith (London) lying on Thursday last, the opening night of a mixed-up hotel-club called "How Now Brown Cow". He could take the lead in a musical like "Carousel" or "Oklahoma" with ease and conviction. Eddie looks as good as ever and has a mature composure to go with his good voice. He's got talent, but it needs a better vehicle than this pointless, innuendo. ANDY GRAY

SOLUTION OF LAST WEEK'S POPWORD

Access: 1 Oboe; 3 Dr My Baby; 8 Grammes; 9 Start; 10 Sam The Sham And 11 Chris Hutchins; 13 Cliff; 15 Pharoaks; 16 Charley; 17 Loss; Down: 2 Bart Bacharach; 4 Events; 5 Beat; 6 Barron Knights; 7 Catch Us If; 9 Searchers; 12 Unholy; 14 Four.

DUSTY SPRINGFIELD and FRANK IFIELD at Royal rehearsal.

polydor THE GABRIELI BRASS ANGEL CAKE BM 56 031

HAMILTON and the HAMILTON MOVEMENT REALLY SAYING SOMETHING BM 56 026

HIGH STEPPING SNOW BELLS

Recorded by BERT WEEDON on H.M.V. POP 1485

Recorded by WINIFRED ATWELL on C.B.S. 202006

OVER and OVER IS IT REALLY OVER

Recorded by THE DAVE CLARK FIVE on Columbia DB. 7744

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

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