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From left: MARTIN, GERRY, DON, MEGAN, AL and PHIL

TOP TEN by the APPLEJACKS

GERRY FREEMAN

IN THE MOOD by Ernie Field's Orchestra: A really brilliant treatment of an oldie. And up-to-date too. This has got that indefinable something, whether it's the arrangement or the tune I don't know, that makes it an all-time great.

MEGAN DAVIES

I WONDER WHY by Dion and the Belmonts: This is years old but it's my favourite disc all the same. There seems to be so much going all at once on this—it really swings. In fact I've played it so much over the years that I've almost worn it through.

DON GOULD

IN DREAMS by Roy Orbison: There really isn't anybody to touch Roy in the singing line, in my opinion. The guy's nothing to look at yet the minute he walks on stage he's got everyone in the palm of his hand. And the way he reaches those high notes absolutely astounds me.

AL JACKSON

ONLY THE LONELY by Roy Orbison: I agree with Don about Roy — he really has that certain something that puts him way above most singers. But I disagree about the song for I think "Only The Lonely" was the best thing he's ever done. He seems to put all he's got into this one.

MARTIN BAGGOTT

MIDNIGHT by the Shadows: The Shads have always been the tops with me and this fantastic tune really shows their worth. I don't know why but I always feel a bit choked when I listen to this—but I still play it 'time and time again.

PHIL CASH

THE SHADOWS LP: I'm another big fan of the boys and this album is by far my most played disc. Every track is perfect for even if the tunes aren't all that wonderful the Shadows make up for it with their phenomenal work. I reckon "Nivram" to be the stand-out track on the LP.

GROUP FAVOURITES

WORLD WITHOUT LOVE by Peter and Gordon: These two fellows make a very unusual sound, and a very effective one too. For their debut waxing Peter and Gordon certainly do justice to a Lennon-McCartney composition. It really deserved to go as high as it has done!

STAY AWHILE by Dusty Springfield: Megan has been bullying us about giving the ladies their due, so here's our favourite female vocalist, Dusty. This lady is definitely here to "stay" if you'll excuse us, and as long as she records things like this she'll have no difficulty.

THIS BOY by the Beatles: Our favourites must include a tune by the fabulous Beatles and this very catchy one is liked by us all—and millions of others we'll bet!

JUST ONE LOOK by the Hollies: Definitely one of Britain's foremost groups, the Hollies are destined for big things in our humble opinions. They're one of our favourite groups at any rate, and we think "Just One Look" is the best thing they've done.

A HOLLY A WEEK

Modern jazz popster

CANNONBALL ADDERLEY, Duke Ellington, Thelonious Monk. Strange idols for the drummer of a pop group, maybe, but these are the people Bobby Elliott looks up to in the music world.

Of course, he likes more commercial artists as well, but it is in the world of jazz that Bobby is happiest. It is there that he would really like to make his living.

At present, he sits with the Hollies on brightly lit stages with young female fans screaming their heads off all around him. As a member of the Hollies he is very happy and does not regret for one minute his decision to join them.

But if a promoter were to have offered Bobby the chance, two years ago, to join a jazz group full-time and play in a small, smoky cellar probably well below street level, the chances are he would have jumped at it.

"There is not enough scope in jazz," he said, as he sat in the stalls of a near-deserted theatre in London one evening recently. "You can't earn a living playing jazz unless you are something fantastic drumming-wise."

Artist

Bobby still maintains his ambition to become Europe's best drummer. At the rate he is going, he could even come pretty close to achieving just that feat.

Born in Burnley—"I support the football team when they win"—on December 8, 1942, Bobby attended Nelson Grammar School, where he spent much time discussing jazz with other pupils.

"I didn't really know what I wanted to do when I left school. I suppose I would like to have become a commercial artist, but that never materialised," he commented.

So when he finally left school, he joined a firm as an apprentice mining engineer "because some of my mates did."

But that didn't work out, and Bobby now says: "I was glad to get

out of it. I just wasn't interested, it wasn't my job. I stuck it for four years, and that was enough for me."

Those four years had been hectic ones for blond Bobby, who spent the days toiling in the plant and the nights visiting the local jazz haunts—often playing there as well as just listening and watching.

"At first, I played with Tony Hicks in a pop group called the Dolphins, but that split up," he recalled. "Tony joined some other outfit and I started playing with modern jazz groups. We used to have a lot of fun, but we never got really close to playing the real thing."

"I used to play at a jazz club near Burnley every Thursday, and the resident trio there used to back visiting stars like Don Rendall and Eddie Thompson. It was marvellous experience."

One of Bobby's biggest disappointments in life came when the Hollies were formed and he found himself unable to join them. This was not through any fault of his own, though.

The rest of the group knew what a fine drummer Bobby was, and if they could have taken him they would have done so there and then. The problem was that they already had a drummer, and what does a pop group want with two skin-beaters?

"All the time I was in the modern jazz trio I was still friendly with Tony," Bobby stated. "Then, one day, he said he was going to join the Hollies and go with them to London for a recording test."

"I wanted to go, too, but I couldn't, so I joined Shane Fenton and the Fentones."

An interesting point is that both groups are handled in London by agent Tommy Sanderson.

"I played with them for six months, then, for some reason, Don Rathbone, who was the Hollies' drummer, decided he wanted to leave. This was my big chance, and I went



to the Hollies and became their drummer instead, while Don joined the Fentones," Bobby said, tapping a drumstick on the seat in front.

That was the course of Bobby's journey from pop to jazz and back again to pop. Now he is well in with the Hollies' style, and anyone who has seen them will support me when I say Bobby really adds to the group.

Hectic

But when he can, he likes to get back home and relax, listening to jazz records, just to get away from it all. Being a member of a pop group is a hectic life and Bobby is right at ease after a heavy day's work sitting in a chair while Gene Krupa or Buddy Rich knock out a fantastic rhythm from the record player.

"You can't commercialise jazz," Bobby pointed out. "Jazz is the workshop for the pop scene, it will never be hit parade stuff. Jazz and pop are really two different worlds."

"When someone like Dave Brubeck or Stan Getz comes along and finds himself in the Top Twenty, I don't begrudge them their success. But that is just a fluke. They don't expect to get a follow-up hit."

Just then, Eric Delaney came over and began chatting to Bobby about some of the intricacies of drumming. Soon the pair of them were well away, lost in their own world, pounding the drums on the stage, then stopping to go over a point.

"He might be a jazz fan, but you'd have to go a long way to find a better pop drummer," Graham Nash whispered in my ear.

PAUL EAST.

SEARCHERS make big chart splash again!

NOW that the secret of George's and Ringo's flat is out, they will have to move again. They are becoming used to it by now—and by the way things are going the Searchers will be next on the moving list.

"We're luckier, because we've been living in our place for months without being discovered," Chris told me. "But now the fans have found us, and we can't get in or out without being besieged."

Heavy rain doesn't dampen the spirits of the followers, who keep up an endless vigil outside the Searchers' Knightsbridge flat day and night. They become more determined as the days roll on.

"They're even camping out now with stools and transistors," added John. "Every time we look out of the window, they're about. Suppose we'll have to move, I guess."

Autographs

Tony had an even sadder tale. "When we came out recently, one boy wanted us to sign every photo of ourselves in a book. There were over two hundred of them! He must have been mad, or something!"

Fans seem to get everywhere these days, and when I called in on the Searchers at Sutton, their dressing-room resembled a telephone booth during the American students game of seeing how many can pack in.

Mike was trapped next to the cupboard by two insistent usherettes. Tony sat between his manager and an (instrumental) Undertaker across the room. Chris tried vainly to open a bottle of coke and sign autographs at the same time, and John stood smiling in the middle of the room—surrounded by girls.

Just then the door opened, and in came a man with an armful of autograph books and a shopping bag full of programmes to be signed.

"You must be joking," said Tony, half hoping that the visitor would vanish with his burden. "We'll be here half the night now."

While the Searchers began the mammoth task of penmanship to pieces of paper of all shapes, sizes and colours—and one girl's arm—I spoke to John about the group



playing Carl Perkins' "Glad All Over" (no relation to Dave Clark's) more often recently.

"D'you like it?" he replied. "We used to do a lot of it in the old days. It seemed to be a good idea to try it again, so we've brought it back. Frank Ifield's not the only person who can do revivals."

Records

From his seat on the dressing-table, Chris called out: "We're doing a lot of stuff new to us on the LP, too. Fact, they're all tunes we've not recorded before, except one, I think.

Making a big splash—with "Don't Throw Your Love Away" (No. 3 this week)—are SEARCHERS (from left) CHRIS CURTIS, MIKE PENDER, JOHN McNALLY and TONY JACKSON. They hope to visit Miami on their next trip to America and get more swimming. John and Tony are quite proficient, the others "just drown," says John!

There's one by Arthur Alexander and a Burt Bacarach number.

"Have you heard 'Gonna Send You Back To Georgia'?" We do that, too. The LP should be out some time in May."

Gradually, the fans drifted out, and when Chris was able to pick his way

through a collection of bottles, chairs, clothes and even more autograph books, he pulled his record case out from under a table.

"Wanna hear some records?" Dionne Warwick's new one is great. So is Tommy Tucker's. We do 'Hi-Heel Sneakers' sometimes and it goes

down well," he said, flipping through a pile of 45s.

He put a Sam Cooke record on the turntable and Mike shouted: "I don't like that. Let's hear Lenny Welch. He's better."

So Lenny Welch it was, and for a few minutes the usually rumbustious Searchers were silent as the record played. Even Tony put down his beer bottle to listen.

But when the record had finished, the noise began again as the room was re-invaded. Soon fans were everywhere again and out came the books and pens for the umpteenth time that evening.

By RICHARD GREEN

Adopting a mock American accent, Chris exclaimed: "I'm so glad our record's No. 3 in your British charts. The NME's doing a grand job for the boys back home."

Then John asked: "Where's Gerry this week? We've beaten him, have we? Great! I think it's his record that's doing it. I don't like it much. It's not as good as his other stuff."

Chris turned prophet and told me: "The next group to get a big hit record is gonna be the Undertakers. You should hear them. And when they're on stage, they've got a smashing act, as well. They don't just stand there, they do things."

Bikes

"They've all bought these little tiny motor bikes about two feet high," said John, "and they race about on them all over the place. I wouldn't be surprised to see them go on stage on them one day."

A messenger popped his head round the door to tell the Searchers that they were on next, so while they got ready for their act, Chris spoke about their recent American visit, and the next one coming off soon.

"Last time, the fans at the airport went mad," he began. "They gave us flowers and everything and were wonderful. When we did the Ed Sullivan show, they were all over the studio and hundreds more waited outside. It was worse than that is here."

"We went to two night clubs. We saw Lionel Hampton at one, and at the other some folk gave a party for us. There was a band, and girls, and dancers, and girls, and drink, and girls, and food, and some marvellous girls!" Chris concluded.

On this note they all trooped off to the stage, pushing, as usual, through even more fans who were still flocking into the room from all directions.

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A 'WAY-OUT CROWD' THAT'S THE FOUR PENNIES



The FOUR PENNIES—at present writing for Susan Maughan, the Hollies and Max Bygraves.

THEIR average age is around twenty and their favourite girl friend is called Juliet. Actually Juliet isn't some earth-bound angel, but is the title of the Four Pennies second record, which is currently edging its way up the charts.

The Four Pennies are Lionel Morton, Fritz Fryer, Mike Wilsh and Allan Busk. Their manager is Alan Lewis who found them strumming their way along in his home town, Blackburn.

Before he met the Four Pennies he was mostly wrapped up in the business of property selling and car sales. But now he is devoting a huge slice of his time to pushing Mike, Lionel, Fritz and Allan.

"They're a real way-out crowd," says Alan.

Lionel is the lead singer in the group. He also plays the rhythm guitar. His training as a pop singer was at St. Paul's Cathedral where he was a choir boy. It was Lionel who formed the group some twelve months ago and last November, after establishing a pretty big local name for themselves and a hard core of fans in Blackburn, they turned professional.

Apart from the music business, Lionel likes cars. "If things continue as they are going at the moment," he says, "I will be able to fulfil my ambition to own a 3.8 Jaguar. I like fast cars. I dislike women drivers and slow road dawdlers.

"Juliet" wasn't our first record.

by
CORDELL MARKS

The first one was back in November and called 'Do-You-Want-Me-To.' It never hit the top twenty at all. Though it was supposed to have sold well.

"We always hoped that some day we would have a hit record, but we never envisaged anything like this. So much is happening in so short a time.

"For five years I was a solo artist," Lionel told me. "But obviously forming the group was the right thing to do. Bit different from the choir boy days, though!"

Fritz, claims manager Alan Lewis, is the brains behind so much of Four Pennies' music. Fritz, whose real name is David Roderic Carmie Fryer, likes song writing. He is eighteen and has a Scotch terrier-type fringe of hair. Most of the time he looks surprised by all that is happening.

"I am surprised!" he jokes. "Life is wonderful, but it still is surprising.

Not long ago I was working as a lab. assistant. I had ideas of becoming a chemist. Now I'm a popster."

Music runs in Fritz's family. He traced his family tree back recently to a great-grandfather who wrote over two thousand hymns and chants. It's given Fritz something to aim at.

"I'm wrapped up in the business of music," says Fritz. "There's hardly anything else I'm interested in. Maybe I could take a little time from song writing to fit in girl friends, but that's about the only thing that would drag me away from composing."

Mike Wilsh, who has a cherubic face (but claims you can't tell people

by their faces), has a musical background, too. When manager Alan Lewis isn't calling Fritz the brains behind all the Pennies' music, then he's saying that the genius is Mike.

Aged 18, Mike nearly became an art teacher. "I'm glad I didn't. It would have meant teaching lots of horrible little kids who didn't want to learn. Much easier to join the Pennies; anyway, this is what I really enjoy. I also play around on piano,

mouth organ and ordinary organ.

"Most of our material I write with Fritz. I've known him a long time. We both went to the same school, and at one time we played together in another group called the Fables."

Eldest of the group is drummer Allan Busk. He's rather a veteran of the pop world. "I've been all over, man," jokes Allan. Actually, he has played with Joe Brown and Johnny Kidd, and he's already talking of the day he may sit in with the Count Basie Band.

"That's my big ambition, but I somehow think I've got a long wait." Allan says: "Apart from Basie, I like most of the modern jazz drummers. I like Buddy Rich, Shelley Manne, Joe Morello and also Shadow Brian Bennett. He gives the group a nice sound."

When the Pennies aren't rushing around the country, and making their fans happy, they go swimming and "jumping around in general," whatever that means.

Water skier

Allan likes water skiing. "Marvellous sport, though when you're a beginner it's a bit embarrassing. You keep falling over and nearly drowning and everybody else kills themselves with laughter.

"I like it now because I just about know what I'm doing, and I can laugh at all the others."

When the Four of them get together they talk about music. They are writing material for Susan Maughan, the Hollies and Max Bygraves, and later in the month they fly down to London from Manchester to cut their first EP.

Philips recording manager Johnny Franz has faith in them. Faith to such an extent that he has already put eight of their recordings in the can. As their fame and record move higher and higher the four of them have to jump further and further "We're jumping all over the place these days," says Allan. "It's a laugh, though," chuckles Lionel. "I like the plane rides," says Mike.

Looking back on their swift climb to fame the Four all seem kind of dazed and keep saying, "We all thought it might happen one day, but this is ridiculous."

And back in Blackburn all the fans who were yelling about the group before "Juliet" came on the scene are bowing round knowingly telling each other, "I told you so."

NAT HENTOFF'S

American Airmail

● After having ordered a first printing of 50,000 copies of John Lennon's "In His Own Write," Simon and Schuster decided to print 40,000 more before publication date.

● There is now an official American Beatles Fan Club. Its title is Beatles (U.S.A.) Limited, and its address is P.O. Box 505, Radio City Station, New York, N.Y. 10019.

● Epic has released another single by the Dave Clark Five—"Do You Love Me" and "Chaquita." They're from the group's first American LP, "Glad All Over." It's unusual for a company to issue a new single by a group which currently has two singles riding on the best-seller charts.

● Because of timing conflict with his own movie, "None But The Brave," Frank Sinatra has had to turn down the co-starring rôle in Sophia Loren's "Judith," to be made in Israel. Sinatra meanwhile has bought the film rights to a forthcoming novel, "The Third Day," a suspense thriller about a man with amnesia. Sinatra will play the amnesiac.

● Consensus of television critics around the country was that Sammy Davis, Jr., was the outstanding personality on this year's Academy Award show.

● Prentice-Hall has a new Connie Francis book ready for summer publication, "How To Break Into Show Business."

● Says Elvis Presley: "The most desirable characteristics in a girl are a sense of humour, understanding and loyalty. I've dated quite a few girls; and women with these qualities are mighty hard to find, especially understanding. But I'm in no rush. I've learned to live with a little loneliness."

● RCA-Victor points out that Elvis Presley's "Kiss Me Quick" has sold 600,000 copies by now in Europe alone.

● Leslie Gore, in explaining the value of rock 'n' roll, emphasises: "It provides teens with a way of expressing musically their feelings, and it lets them dance out their tensions and anxieties. Also, it helps them meet other teenagers. Teens are often very shy; they have trouble communicating with one another. But dancing helps them get over that."

● Folk singer Joan Baez, one of the most prosperous of the leaders of the folk renaissance, has refused to pay sixty per cent. of her income taxes this year in protest against American expenditure on armaments. Miss Baez also recently joined a picket line in Texas of youngsters opposing racial discrimination in employment.

● When Chubby Checker and his new bride, Catherina Ladders, of Holland, stepped out of the church following the ceremony, more than one thousand screaming teenagers were waiting for them.

● A tribute from experienced music business observer and syndicated columnist Ralph Gleason: "There has never been a single attraction in the popular entertainment business to rival the Beatles. The British group has taken over more completely than anything since the wheel."



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THE SWINGING BLUE JEANS HELD BACK THE BEATLES—IN NORWAY

It is a safe bet that we are all going to be in for a big surprise when the Swinging Blue Jeans' next single is announced. Although Ray Ennis was not giving away any secrets when he spoke this week, he hinted that it might well be a different-sounding Swinging Blue Jeans that we will hear.

"Hippy Hippy Shake" and "Good Golly Miss Molly" have really established the Swinging Blue Jeans as a big beat outfit, and they are not out to change that. But it seems they may change their style for their next release.

"I can tell you that our next record is going to be very different," said Ray on the telephone from Liverpool's Mardi Gras Club. It'll possibly be slower, but we haven't decided yet which one we're going to do."

I asked if that meant more than one song was being considered by the group.

"Yes," he replied. "We've got quite a few songs, but until we hear them all, we can't say which one we like best. We just go into the studios, play our choice of the final three or so, play them back and pick out the best one. Each of us comes up with different songs and we have to decide which are the best of the bunch. That's what often takes so long—the deciding bit."

But in the case of "Good Golly Miss Molly," the choice wasn't so hard. In fact, the choice was made for the Swinging Blue Jeans. By the fans!

"In our act, we play lots of different tunes and we see which one the fans like the best," explained Ray. "They liked 'Miss Molly' and a lot of them came up to us after we'd finished and asked us if we were going to record it. They're the people who buy the records, so we made it."

While "Miss Molly" is enjoying a good run in the charts, new records by other Liverpool groups already well-established are being released and I asked Ray what he thought of the Blue Jeans' chances this time.

"I would like to see 'Good Golly Miss Molly' in the top five," he commented. "It is proving a nice, steady seller."

The main threats to "Miss Molly" will be coming from the Beatles, the Searchers and Gerry and the Pacemakers. Ray agreed, and told me how he thought the battle would go.

"The Beatles have already made it," he said. "The Searchers' record is excellent, it's great, and must go right up the charts straight away. I

by **RICHARD GREEN**

don't like Gerry's too much, though. "Personally, I think he has done better records, but this one should be another hit for him. It can make it on the strength of his name alone, but people will like the song as well and that will be a help."

Discarding his rôle of forecaster, Ray called out to Norman who was having great fun singing in the background.

Then he told me: "We held the Beatles off in Norway with 'Hippy Hippy Shake,' where we were No. 1 for weeks. The Beatles could only get to No. 2. That was quite a triumph for us!"

America

Norway being one place where the Swinging Blue Jeans have really conquered all, they hope soon to turn their attentions to America. They would go there in the wake of a number of other British groups and for that reason, if for no other, would have quite a task ahead of them.

"There are negotiations for us to go to America soon for a tour which would take in a lot of places," revealed Ray. "What would we like to do most? Just going there and seeing all the things will be quite a thrill. I mean, just about everyone wants to go to America and we're no exceptions."

"Billy J. was knocked out with it. Going by what he said, it is

contact with their audience in a theatre.

"If you play at a dance hall, you know that a lot of people have come because they come every week anyway and they want to dance," he commented. "With half the people dancing and the other half watching you, you can't be really sure what they think of you."

"But in a theatre, they sit and listen to you all the time and you can judge how well you are going down. The atmosphere is better in a theatre, too."

LIFE-LINES OF GENE PITNEY

Real name: Gene Francis Pitney.
Birthdate: February 17, 1941.
Birthplace: Hartford, Connecticut.
Personal points: 5ft. 8½ins.; 10 stone; hazel eyes and brown hair.
Parents names: Anne and Harold.
Brothers and sisters: Dennis, Nancy, Francis and Shirley.
Present home: Rockville, Connecticut.
Instruments played: Guitar, piano and drums.
Where educated: Rockville High School and the University of Connecticut.
Musical education: Guitar tuition for one year, the rest self-taught.
Age entered show business: 19.
First public appearance: New Haven, Connecticut.
Biggest break in career: Appearing in Academy Awards show, 1962.
Biggest disappointment in career: Taking so long to break into the British charts.
TV debut: Connecticut Bandstand.
Radio debut: Hartford, Connecticut.
Million selling discs: "Town Without Pity," "Only Love Can Break A Heart" and "The Man Who Shot Liberty Valance."
Most important public appearance: Hartford Hospital, February 17, 1941!

Current hit and latest release: "That Girl Belongs To Yesterday."
Other discs in NME Chart: "Love My Life Away" and "24 Hours From Tulsa."
Albums: "Many Sides Of Gene Pitney," "Only Love Can Break A Heart," "Gene Pitney Sings Just For You" and "Blue Gene."
EP: "24 Hours From Tulsa."
Present disc label: United Artists.
Recording manager: Himself.
Personal manager: Aaron Schroeder.
Musical director: Himself.
Major awards: Two BMI writer awards for "Hello Mary Lou" and "He's A Rebel."
Compositions: "Hello Mary Lou," "He's A Rebel," "I Wanna Love My Life Away," "Rubber Ball," "Today's Teardrops" and about 60 others.
Important engagements abroad: Tours in Australia, New Zealand, Canada, Hawaii, England, Italy, Germany and France.
Biggest influence on career: My manager, Aaron Schroeder.
Former occupations before show business: Cook, mechanic, carpenter, theatre usher and tobacco picker.

Hobbies: Taxidermy, ham radio, coins, stamps and girls!
Favourite colour: Deep blue.
Favourite singers: Roy Orbison, Mahalia Jackson, Frank Sinatra, David Whitfield and Mario Lanza.
Favourite actors/actresses: Shelly Winters, Edmund O'Brian, Vincent Price and Jack Palance.
Favourite food: Sub - Gum - Wonton (which is Chinese!)
Favourite drink: Cognac.
Favourite bands/instrumentalists: Ray Conniff, Mantovani, Jimmy Smith, Dave Brubeck and Elmer Bernstein.
Favourite composers: Bacharach and David, Dmitri Tiomkin and Henry Mancini.
Car: Cadillac Sedan Deville.
Miscellaneous likes: Girls, steaks, red wine, water ski-ing, boats, sleep and expressive eyes.
Miscellaneous dislikes: English weather, flat tyres, phony people and jet flights.
Most thrilling experience: Meeting NME's Ian Dove, and finding out that "Dove" didn't specifically mean he was a bird!
Tastes in music: All kinds.
Forthcoming disc projects: New record "Lips Are Redder Than You."



GENE PITNEY

Pets: One green monkey and one green parrot!
Personal ambition: To have political and business interests apart from singing.
Professional ambition: To do more songwriting, and to get my name established in foreign countries.

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A Girl Called Dusty

DUSTY'S FIRST L.P. PHILIPS BL 7594

NME TOP THIRTY

(Wednesday, April 22, 1964)

Last This Week

- 2 1 WORLD WITHOUT LOVE Peter & Gordon (Columbia)
- 3 2 I BELIEVE Bachelors (Decca)
- 8 3 DON'T THROW YOUR LOVE AWAY Searchers (Pye)
- 1 3 CAN'T BUY ME LOVE Beatles (Parlophone)
- 6 5 MY BOY LOLLIPOP Millie (Fontana)
- 7 6 I LOVE YOU BECAUSE Jim Reeves (RCA)
- 5 7 TELL ME WHEN Applejacks (Decca)
- 11 8 MOVE OVER DARLING Doris Day (CBS)
- 4 9 LITTLE CHILDREN Billy J. Kramer (Parlophone)
- 14 10 MOCKING BIRD HILL Migil Five (Pye)
- 9 11 NOT FADE AWAY Rolling Stones (Decca)
- 20 11 DON'T LET THE SUN CATCH YOU CRYING Gerry and the Pacemakers (Columbia)
- 15 13 EVERYTHING'S AL' RIGHT Mojos (Decca)
- 18 14 WALK ON BY Dionne Warwick (Pye Int.)
- 21 15 HUBBLE BUBBLE Manfred Mann (HMV)
- 10 16 JUST ONE LOOK Hollies (Parlophone)
- 13 17 GOOD GOLLY MISS MOLLY Swinging Blue Jeans (HMV)
- 22 18 DON'T TURN AROUND Merseybeats (Fontana)
- 19 19 JULIET Four Pennies (Philips)
- 28 19 BABY LET ME TAKE YOU HOME Animals (Columbia)
- 12 21 THAT GIRL BELONGS TO YESTERDAY Gene Pitney (United Artists)
- 17 22 THEME FOR YOUNG LOVERS Shadows (Columbia)
- 23 ROLLING STONES (LP) Rolling Stones (Decca)
- 23 24 VIVA LAS VEGAS Elvis Presley (RCA)
- 24 25 HI-HEEL SNEAKERS Tommy Tucker (Pye Int.)
- 25 26 THINK Brenda Lee (Brunswick)
- 16 27 BITS AND PIECES Dave Clark Five (Columbia)
- 28 A LITTLE LOVING Fourmost (Parlophone)
- 29 29 ANGRY AT THE BIG OAK TREE Frank Ifield (Columbia)
- 30 29 DIANE Bachelors (Decca)

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, April 21, 1964)

Last This Week

- 1 1 CAN'T BUY ME LOVE Beatles
- 2 2 TWIST AND SHOUT Beatles
- 3 3 DO YOU WANT TO KNOW A SECRET Beatles
- 4 4 HELLO, DOLLY! Louis Armstrong
- 3 5 SUSPICION Terry Stafford
- 7 6 GLAD ALL OVER Dave Clark Five
- 11 7 BITS AND PIECES Dave Clark Five
- 9 8 DON'T LET THE RAIN COME DOWN Serendipity Singers
- 14 9 MY GUY Mary Wells
- 10 10 DEAD MAN'S CURVE Jan & Dean
- 6 11 SHOOP SHOOP SONG Betty Everett
- 17 12 THAT'S THE WAY BOYS ARE Lesley Gore
- 13 13 NEEDLES AND PINS Searchers
- 12 14 THE WAY YOU DO THE THINGS YOU DO Temptations
- 15 15 YOU'RE A WONDERFUL ONE Marvin Gaye
- 16 WHITE ON WHITE Danny Williams
- 17 RONNIE 4 Seasons
- 18 18 MONEY Kingmen
- 8 19 SHE LOVES YOU Beatles
- 20 SHANGRI-LA Robert Maxwell

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, April 21, 1964)

Last This Week

- 3 1 WORLD WITHOUT LOVE (Northern Songs)
- 1 2 CAN'T BUY ME LOVE (Northern Songs)
- 2 3 I BELIEVE (Cinephonic)
- 5 4 I LOVE YOU BECAUSE (Bourne)
- 4 5 LITTLE CHILDREN (Belinda)
- 6 6 TELL ME WHEN (Southern)
- 26 7 DON'T THROW YOUR LOVE AWAY (Leeds)
- 8 8 JUST ONE LOOK (T.S. Music)
- 7 9 THEME FOR YOUNG LOVERS (Elstree/Shadows)
- 9 10 NOT FADE AWAY (Southern)
- 10 11 GOOD GOLLY MISS MOLLY (Southern)
- 19 12 MY BOY LOLLIPOP (Planetary)
- 20 13 MOVE OVER DARLING (California)
- 12 14 YOU CAN'T DO THAT (Northern Songs)
- 11 15 DIANE (Keith Prowse)
- 13 16 ANYONE WHO HAD A HEART (Elli & Range)
- 17 DON'T LET THE SUN CATCH YOU CRYING (Jaep)
- 18 MOCKING BIRD HILL (Meridian)
- 15 19 THAT GIRL BELONGS TO YESTERDAY (Freddie Poser)
- 18 20 BITS AND PIECES (Ardmore & Beechwood)
- 14 21 I LOVE THE LITTLE THINGS (Welbeck)
- 16 22 ALL MY LOVING (Northern Songs)
- 17 23 I THINK OF YOU (Robbins)
- 21 24 LET ME GO, LOVER (Aberbach)
- 22 25 NEW ORLEANS (Domino)
- 24 26 ONLY YOU (Sherwin)
- 27 JULIET (Flamingo)
- 30 28 ALWAYS AND EVER (Dick James)
- 25 29 OVER YOU (Kennedy Street)
- 28 29 I LOVE HOW YOU LOVE ME (Nevins-Kirshner)

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FATS DOMINO

Lazy lady

HMV POP1281

DEAN FORD AND THE GAYLORDS

TWENTY MILES

COLUMBIA DB7264



...me—so they did! On the left are three of the ORIGINALS, with the PIRO sits with ROY ORBISON, and behind them are TONY NEWLEY and PETER MURRAY

ESS ALEX AT S PREMIERE

RA and her husband Angus Ogilvy will attend the hard's new film "Wonderful Life" at Leicester Cliff and the Shadows will star in their own hour-ight before the premiere.

onderful Life" will be a charity event in aid of the National Richard will welcome the Princess and her husband as guests of honour.

revives ka song

next single revives Paul Anka's Coupled with Freddie's own e Cry," it will be issued on d a variety bill at Blackpool 1, and returns to the venue ber 6.

Freddie and the Dreamers fly to Holland on May 26 for a TV show that night—followed by two the next day. The group then travels to Belgium for TV appearances on May 28 and 29.

Freddie has recorded "Just For You" the title song of his film. Written by Mitch Murray, it will probably be released in August after "I Love You Baby."

Other forthcoming releases include a new Kathy Kirby disc, "You're The One," which Decca issues next week, and a single of two tracks from George Martin's orchestral tribute-to-the-Beatles LP—"All My Loving" and "I Saw Her Standing There"—scheduled for release on May 8.

Music while they work?

The Bachelors and the Applejacks will tour Decca's New Malden factory next Thursday, recording spots with Jimmy Savile for Radio Luxembourg's "Teen And Twenty Disc Club."

More groups at Wembley on Sunday—

STONES, MANN IN POLL CONCERT

THE scene is set for the greatest-ever NME Poll Winners Concert at Wembley's Empire Pool this Sunday afternoon. We can now reveal that four extra attractions have been added to the already colossal bill—the Rolling Stones, Manfred Mann, the Merseybeats and America's Big Dee Irwin. Regretfully, however, Frank Ifield has been forced to withdraw. He was taken ill after his Palladium TV appearance on Sunday, and has gone aboard to rest on medical advice.

Freddie and Fury on 'Ready Steady'

FREDDIE and the Dreamers and Billy Fury join Cilla Black in next Friday's edition of Rediffusion-TV's "Ready Steady Go!" Also in the show are the Four Pennies, Tommy Quickly and Bobby Shafto.

Mike Berry and Brian Poole and the Tremeloes appear with the Swinging Blue Jeans and Little Richard the following week (May 8). Eden Kane, the Dave Clark Five and the Hollies are set for May 15.

In tonight's (Friday) edition, Petula Clark and continental acts Les Surfs, Les Missiles and Adamo will be seen with the Rolling Stones and Kenny Lynch.

The programme was taped at Montreux on Monday during the International Festival of Light Entertainment.

Rediffusion-TV's 13-week series featuring competing amateur groups has been titled "Ready Steady Win!" It will be screened on Mondays from June 8.

STONES TOP LP CHART

THE Rolling Stones' LP has shot straight to the No. 1 spot on its initial entry in the NME album chart!

This is the first week that the Beatles have not occupied the position for nearly twelve months—they have been at No. 1 in the chart since their "Please Please Me" album entered on May 10 of last year to be subsequently displaced by "With The Beatles."

Brian Poole's pop marathon

BRIAN POOLE and the Tremeloes have been booked for the Light Programme's new afternoon marathon "Saturday Swings." They will be joined by Clinton Ford on May 30.

Also set for this series are Joe Brown and the Bruvvers, Acker Bilk and his Paramount Jazz Band, the Brooks, the Cumberland Three, and Sandra Browne and her Boy Friends (May 16); Vince Hill, the Kestrels and Wout Steenhuis (23rd).

The Searchers top the bill in the Whit Monday afternoon "Pop Parade" (May 18). Remainder of the cast was reported last week.

ROY ASKS SEARCHERS TO NASHVILLE SHOWS

THE Searchers have been invited by Roy Orbison to co-star with him on concerts in Nashville and Miami immediately prior to the start of their U.S. tour next month.

They will probably leave for America earlier than scheduled to do this.

Searchers' agent Tito Burns assured the NME this week that there was no truth in a rumour that Mike Pender was leaving the group, which was extensively reported at the weekend.

Peter and Gordon get U.S. release

BRITAIN'S new No. 1 record, "World Without Love," by Peter and Gordon, has been issued by Capitol in America.

Other new U.S. releases include the Applejacks' "Tell Me When" (on London) and the Swinging Blue Jeans' "Good Golly Miss Molly" (on Imperial).

The Mojós' "Everything's Al' Right" is to be released in America on the London label next week.

Following Capitol of Canada's decision to stop pressing the Beatles' "Love Me Do" for American release, Vee Jay has issued the disc on its subsidiary label Tollie.

GROUP BREAKS UP

The Tony Meehan Combo is to disband on Sunday, May 3, after its concert at London's Prince Of Wales theatre. Tony plans to concentrate on recording, composing and his publishing business. Several members of the group are to pursue solo careers.

Vaughan on Cotton show

Frankie Vaughan will guest in the BBC-1 "Billy Cotton Band Show" on Sunday, May 10. Also booked are Russ Conway and Spike Milligan. Cotton is scheduled to return with a new series in the autumn.

MERSEYBEATS BALLROOMS

THE Merseybeats will play ball-room dates in May at Maryport Palace (7th), Nottingham Sherwood Rooms (8th), Northwich Civic Hall (9th), Billingham Arms (10th), and Dumfries Drill Hall (11th).

The group will play at the Mayor of Wallasey's ball at New Brighton Tower (14th), followed by Blackpool Winter Gardens (15th), East Grinstead Whitehall (16th), Bognor Regis (17th), and Birmingham Cannon Hill Park theatre (18th and 19th).

The Merseybeats continue at Rams-gate Westcliff (23rd) and Manchester Jungfrau (24th), before flying to Germany for four days as reported last week.

Their LP, "The Merseybeats," will be released by Fontana early next month.

Blue Jeans dates

The Swinging Blue Jeans have been set for five dates after their tour next month with Chuck Berry—Maidstone Royal Star (May 30), Salisbury City Hall (June 1), Newcastle Mayfair (5th), Hanley Majestic (12th) and Sheffield University (13th).

The group's proposed trip to America has been postponed, but it may visit France for two days in May, Holland in June and Australia in August.



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MARVIN GAYE
YOU'RE A WONDERFUL ONE
STATESIDE SS284

RONNIE HILTON
DON'T LET THE RAIN COME DOWN
(Crooked Little Man)
H.M.V. POP1291

DANNY KING
TOSSIN' AND TURNIN'
COLUMBIA DB7276

THE MANHATTAN BROTHERS
WIMOWEH
COLUMBIA DB7274

CLIFF RICHARD
CONSTANTLY (L'Edera)
COLUMBIA DB7272

IRENE REID
I LOVE PARIS
(from the LP "It's only the beginning")
M-G-M MGM1231

MIKE SARNE
A PLACE TO GO
PARLOPHONE R5129

BOBBY SHAFTO
SHE'S MY GIRL
PARLOPHONE R5130

ROSEMARY SQUIRES
BLUESETTE
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**** **HEINZ: TRIBUTE TO EDDIE** (Decca). The soft, ghostly singing of Heinz's Tribute To Eddie starts this LP and his hit, Just Like Eddie, ends it. In between are beat songs associated with the late Eddie Cochran, killed in a car crash at the height of his career. 14 tracks in all, with the Checkmates (instrumentally) and Fletchers (vocally) giving him a backing that a-and-r manager Joe Meek must have been happy about. Most tunes have an up-tempo motif, such as I Ran All The Way Home, Don't Keep Picking On Me, Come On And Dance. More intensive is the throbbing Summer-time Blues and Three Steps To Heaven. Well sung and produced LP. But isn't it time Heinz started planning some things to merit other singers doing a tribute to him?

*** **CHET ATKINS: GUITAR COUNTRY** (RCA Victor). The title tune gets quite a build-up, with

the Anita Kerr Singers providing a vocal (as on several other tracks), while the king of that country plays so melodically, without losing the rhythmic appeal. As always, Chet combines the c-and-v sound with the modern beat to keep ahead of his rivals. During Gone, he makes his guitar soothe you, in Yes Ma'am he gets you in dancing mood, and in Little Bit Of Blues he has you swaying.

*** **JOE WILLIAMS: ONE IS A LONESOME NUMBER** (Columbia) is a very low-key set of sad songs, beautifully sung and weaving a wistful, almost morbid, mood. The title tune, Warmer Than A Whisper, All My Life, and Autumn Leaves, are standouts.

EPs by Allen Evans

*** **BRUM BEAT** (Decca). Another LP recorded in the Midlands by Michael Barclay. It features five beat groups, four with five members, one with four. They mostly sound the same as many other groups with bigger names, but nevertheless have plenty of the rhythm and sound that could lead to overnight fame. I liked the Blue Stars (of Cannock) in I Saw You Yesterday; the energetic Mountain Kings (of Walsall) in their fast Don't You Know; the Kavern Four (another Cannock group) in I Want To Dance; and the quieter Unlucky Am I by Dave Lacey and the Corvettes (of Stourbridge); and the easy swing of Return To Mary by the Strangers (from Dudley). These outfits produce 16 tracks in all.



*** **GEORGE CHAKIRIS: YOU'RE MINE YOU** (Capitol). Soft, romantic, low-key set of songs

from the wistful-voiced film star, who is given a top-drawer backing by Bob Bain, who also provides guitar solos in places. Chakiris makes good jobs of Almost In Your Arms, As Time Goes By, and I Love Being Here With You. Not a great singer, but pleasant.

*** **PACKAGE TOUR** (Golden Guinea). Top billing goes to the Dave Clark Five, but this group recorded their one track here in 1962. Titled That's What I Said, it lacks the drive of the group today and indeed it didn't impress Pye enough to continue recording the boys! However, it's interesting enough for Clark fans. Each track is taken by a different artist or group, and highlights are the Undertakers' repetitious Mashed Potatoes; the Breakaways' That Boy Of Mine; Julie Grant's Hello Love; the Eagles' beauty Come On Baby; Tommy Quickly's Kiss Me Now; and the Kestrels' There A Place. Good value.

MORE SINGLES BY DEREK JOHNSON

Orbison's throbbing beat ballad appeals

AFTER a quiet opening, Roy Orbison's own composition "It's Over" (London) breaks into a throbbing, pulsating beat-ballad—complete with castanets, choir and cascading strings. It builds to a powerfully gripping climax, which puts Roy's quivering vibrato to the extreme test.

More appealing than "Borne On The Wind," it's an excellent blend of imaginative lyric, haunting melody, danceable beat and top quality performance.

Set to a pounding Red Indian type rhythm, the story-in-song "Indian Wedding" makes interesting listening—though melodically it's not one of Roy's strongest compositions.

BUDDY HOLLY

By coincidence, Roy Orbison was part-composer of the latest two Buddy Holly tracks to be released by Coral. "You've Got Love" is a jaunty, joggling effervescent rockaballad of the Cliff-and-Shadows type, with the Crickets harmonising effectively behind Buddy.

It's not outstanding Holly material by a long chalk. But it's catchy, finger-clicking, and compels the listener to whistle along with it. Bound to do well.

The Crickets achieve almost a choral effect in the medium-pace "An Empty Cup." This song could be dismissed as mundane if it weren't Buddy singing—but he does it more than justice.

SERENDIPITY SINGERS

The dictionary definition of "Serendipity" is "the faculty of making desirable discoveries by accident," which proves to be an apt description of the singers who've called themselves by this name.

For their smash American hit "Don't Let The Rain Come Down" is none other than the old nursery rhyme "Crooked Little Man" in disguise.

It's very folksy, with a gospel-type interpretation, plus bongo and steel guitar backing.

The gospel song "Freedom's Star" has a toe-tapping shuffle rhythm with banjo in support. Limited appeal, but excellent of its kind. On Philips.

CINDERELLAS

Typical American girl group sound, with solo voice backed by chanting group—that's the format for "Baby Baby" by the Cinderellas on Colpix. The melody is catchy in its simplicity, and the twist beat will keep the dancers happy.

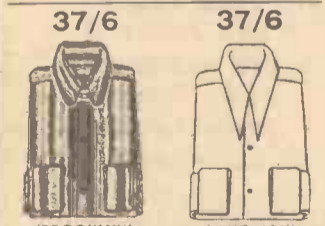
But there's nothing very distinctive about styling, backing or material.

More in the Ronettes' style is the unison vocal rockaballad "Please Don't Wake Me." Intriguing broken beat, and a good bluesy feel.

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ON THE NEW PACKAGE SHOW FRONT

Adam—never so good before



Backstage photograph of ROY ORBISON and singer-guitarist TONY SHERIDAN. They are on tour with Freddie and the Dreamers.

ADAM FAITH, the Roulettes, Freddie and the Dreamers and Eden Kane created a sensation on Friday night at Southend Odeon in front of two full houses. Thousands of teenagers and parents turned up in the pouring rain to see this star-studded show, and it was worth it.

Adam Faith has never done a better act, as you'll read later in the review. Here's how the order ran: Dave Curtis set the show rolling with a great version of "Everybody," followed by "Mecca" and "Summer-Time Blues." The fantastic beat was too much for the Tremors' drums; one fell from the stand under great pressure from the pounding drum-sticks!

Lorraine Gray (16), the lone female in the package, carried on the beat where Dave Curtis left off with "Twenty-Four Hours From Tulsa" and then slowed the pace down for "Anyone Who Had A Heart" and "I (Who Have Nothing)." This last number proved her a promising singer.

The Undertakers accelerated the pace for a twelve-minute, non-stop rendering of the Isley Brothers hit, "Shout"! The pace was so fantastic that most of the group had to shed their jackets, twirling them around their heads and dancing around the stage before finally throwing them to the back of the stage. They finished their strenuous act with "Just A Little Bit," their latest release.

Handsome Eden Kane was the climax of the first half. Dressed in a splendid white suit, he swung his way through "Johnny Be Good," a pre-release listen to "Rain, Rain," then "Tomorrow Night," "So Glad You're Mine," "Boys Cry" and "I Don't Know Why" brought the first half to a great close.

The Roulettes flung everything they had into "La Bamba" accompanied by thousands of screaming teenagers. The group ran straight into "Bad Bad Time," their last disc, and "Rockin' And Reelin'" before closing their act with "Quite A Party," which gave Bob Henrit the chance to prove what a great drummer he is by playing on the stage, the drums and the top of the amplifier before flinging his sticks to the roof and continuing playing with his hands!

Pete, Russ and John came back on stage to help finish this great number to four thousand screams!

Hoochie

Dave Berry slid through four numbers, including "Hoochie-Koochie Baby," "Let's Make It Baby," and his latest release "Baby, It's You."

The penultimate highlight of the show was the great comedy act of Freddie and the Dreamers. (Editor's note: Freddie's act is reviewed in the Orbison show report. The Searchers are in the show now.)

Adam Faith roared in with "Well All Right" and "The First Time" before following up with "Lonesome." Adam turned the clock back to bring us "What'd I Say," "Let's Twist Again," "Sweet Little Sixteen," and up-to-date with "I Wanna Be Your Man." Under the tremendous brilliance of the stage spotlights and activity, Adam also removed his jacket, tie and cuff links and had to go to the wings twice for a drink to revive himself.

Adam swung back into "We Are In Love," poised on the edge of the orchestra pit, before finishing abruptly with "All Right." At the end of this very strenuous song Adam flung the microphone to the side of the stage, gasping exhaustedly "Bring the curtain down!"

The audience continued cheering for five minutes after this very abrupt end to a really fantastic package. Best show at Southend since the Beatles! CLYDE ROBERTS.

Roy Orbison produces another surprise!

ROY ORBISON, at least, can be relied on to provide something different. On his last tour he had three violinists and a girl choir singing along with him—on his current tour violins are out, but two drummers are in.

Says Roy: "I'm using Paul Garrison, who is my regular drummer back home in the States, plus the drummer with the Federals. Why two? Well, I like a big thumping beat—it kind of heightens the drama and all that! I'm also using Barry Booth, a session pianist here. I liked his playing last time."

Drama is something that Roy believes in. His "Running Scared" closer at the Granada Walthamstow on Sunday started out mildly enough with just Roy, his guitar and a subdued beat. It ended with the female chorus—the Three Quarters—both drummers, pianist, guitarists and a trumpet player fully extended.

It received so much applause that Roy encored the closing passage twice.

Apart from this, it was Orbison as before. His string of previous hits like "Crying," "Dream Baby," "In Dreams" and very little announcing. Taken all together perhaps his tempos were too similar, jogging at a medium pace with a rocker like "Mean Woman Blues" to break them up, but there is no doubt that Roy's natural, unforced voice registers to the audience. His tempo on a song may seem limited but the range of his voice certainly isn't.

Freddie

Freddie is the other big name on the bill. With the Dreamers he presented virtually the same act he used at the same venue on the last tour. He runs through a medley of his hits, jumps about the stage, makes simian noises . . . and the audience loves it.

In the middle of the riot act, Freddie suddenly went serious and sang "I Understand," with its "Auld Lang Syne" touches and a recitation. After the first chorus I waited for the running, jumping and giggling, but none came!

I suspect most of the audience expected him to break into comedy too—but they listened instead to the pleasant voice of Freddie singing a ballad.

Freddie finished with "Short Shorts," during which he pulls down

By IAN DOVE

the trousers of the Dreamers and takes off his own. It's all quite proper, the group wear shorts (one even wore leg make-up!), but Freddie obviously badly needs another comedy number.

Tony Sheridan, guitarist-vocalist with Beatle connections, appeared and pounded out the heaviest beat I've heard this year. Backing him was the Bobby Patrick Six, another group that has made its name in Hamburg.

"Jambalaya" was the big number with some authentic guitaristry in the blues manner from Tony. He didn't really have long enough to get going, though.

Wayne Fontana and the Mindbenders was another group firmly entrenched in the Chuck Berry-Bo Diddley field of r-and-b. Mr. Fontana waves maracas and the rest of the group make a bigger sound than you'd expect from a four-piece unit. Best number was their closing one—"Road Runner."

The Three Quarters girl trio in their own spot were a little light on volume but scored with a neat twist on "This Boy" (a Beatles number). They sang "This Girl."

Chris Sandford, ex-Coronation Street, and the Coronets were somewhat disappointing. Chris leaped and wriggled on stage but his voice didn't seem to match the excitement.

Blue beaters Ezz Reco and the Launchers opened the show with a singing style that swung. A booting tenor sax added to the excitement—a very good opening spot.

Glen Mason was compere. And while I have the greatest respect for Glen as a singer, agree that his 500 television appearances are justified, Glen is no beat show compere. He seemed confused by it all.

WHO'S WHERE

(Week commencing April 27, 1964)

LENA HORNE, BACHELORS
London Palladium

RUSS CONWAY, DANNY WILLIAMS
Brighton Hippodrome

KARL DENVER, HELEN SHAPIRO
Liverpool Empire.

BLACK & WHITE MINSTREL SHOW
Victoria Palace

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ADAM FAITH, EDEN KANE, ROULETTES, UNDERTAKERS, DAVE BERRY, BRIAN POOLE AND TREMELOES (except 30th)
Friday—Stockton Odeon; Saturday—Newcastle City Hall; Sunday—Edmonton Granada; Monday—Sheffield City Hall; Tuesday—Maldstone Granada; Wednesday—Kettering Granada; Thursday—Brighton Essoldo (Searchers).

ROY ORBISON, FREDDIE & DREAMERS, WAYNE FONTANA & MINDBENDERS, CHRIS SANDFORD, EZZ RECO, TONY SHERIDAN, FEDERALS
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BIGGEST Poll show ever!

PREVIEWS BY
DEREK JOHNSON

THE GREATEST line-up of top British talent ever assembled in one day! That's how fans and show business alike are describing the two breath-taking NME concerts, which are being staged at the huge Empire Pool, Wembley, this Sunday. You name 'em — we've got 'em! Thirty of the biggest attractions in the pop world will be performing before a total of 20,000 ecstatic fans in what is unquestionably the pop music event of the year.

The NME annual Poll Winners' Concert has never failed to present a glittering star-studded array of personalities. But never before have we been able to amass such

a startling array of talent, as will be our pride and pleasure on Sunday afternoon.

For the first time, we shall be

bringing you ALL the British poll-winners (with the sole exception of Kenny Ball, who will be out of the country at the time), plus TWO world-section winners! Several runners-up are also included in the line-up, which is completed by various guest attractions.

And we are particularly delighted that all those thousands of fans who were disappointed in their quest for tickets will not, after all, miss the show.

For, as reported last week, it is to be televised in two 90-minute segments on Sundays, May 3 and 10 — in other words, very nearly the

whole concert will be transmitted. No doubt special interest will focus upon the Beatles, who will be making their first live appearance in Britain since their Christmas Show. I'm sure that every member of the vast audience will want to pay tribute to the Liverpool lads for the fantastic success they have scored in America in the interim.

The Beatles, having just finished their film, are in London at the moment, and will not have far to travel to the concert (though getting in and out

of the Empire Pool might present something of a problem!). But several artists are making lengthy journeys to be with us on this memorable occasion.

Gerry and the Pacemakers, for instance, are flying in from Switzerland, where they have been appearing at the Montreux Festival. Brian Poole and the Tremeloes (one of the guest attractions) will scarcely have time to catch their breaths following their Australian visit before going on stage. Billy J. Kramer and the Dakotas travel through the night from Manchester, where they have been appearing in a week's variety. And another guest group, Manfred Mann, hurries to London from a Coventry date.

There'll be whirlwind activity after the show, too—with Freddie and the Dreamers dashing off to a one-night stand in Leicester, and the Dave Clark Five heading in the opposite direction, to Brighton.

For Cliff Richard and the Shadows, the concert comes during a relatively quiet period, during which they are routing for their forthcoming continental tour and learning foreign-language songs.

Says Cliff: "This is the culmination of my ambitions. I've always wanted to win a world award, but with Elvis around I never thought I'd do it!"

Actual poll-winners appearing include the Beatles, Cliff, Kathy Kirby, Gerry, Joe Brown, the Shadows, Billy J. Kramer, Jet Harris, Joe Loss and David Jacobs. Among artists who came either second or third are Freddie Garrity, the Searchers, and Jimmy Savile. Guest attractions are the Hollies, the Swinging Blue Jeans, the Dave Clark Five, Big Dee Irwin, Manfred Mann, Brian Poole and the Tremeloes, the Rolling Stones and the Merseybeats.

Why so many guest stars? Well, the pattern of pop music changes so quickly these days that a concert based solely upon a poll conducted four months ago hardly reflects today's trends. Dave Clark and the Rolling Stones, for instance, were lowly placed in last December's voting — but Sunday's event would not be a comprehensive music survey without them.



THE ROLLING STONES



JET HARRIS



KATHY KIRBY



GERRY AND THE PACEMAKERS

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7 Jack Jackson; 7.30 First Date; 8 Alan Dale's Showcase; 8.30 The Million Sellers; 8.45 Your Sunday Valentine; 9 This is Their Life; 9.15 Carol Deane Presents; 9.30 Join in And Swing; 9.45 The Bilk Round; 10 The Sam Costa Show; 10.30 Sunday Night At The Cavern; 11 Top Twenty; 12 Midnight With Matthew; 12.30 Music In The Night.

MONDAY
7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Time To Meet

TUESDAY
7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Take Six; 8.15 Requests; 8.30 Topical Tunes; 8.45 Country And Western Show; 9 Strictly For The Judges; 9.15 Time To Meet Keith Fordyce; 9.30 Sam Costa's Corner; 10 Jimmy Young Show; 10.30 Jimmy Savile Show; 11 Dancing Party; 11.30 Ray's On; 12 Music In The Night.

WEDNESDAY
7 The Hour Of Decision; 7.30 The Hamburg Scene; 7.45 Topical Tunes; 8 Don Moss; 8.30 Postal Bingo; 9 The Big "O" Show; 9.15 The Sno-Mist Show; 9.30 David Jacobs Plays The Pops; 10 Teen And Twenty Disc Club; 10.30 Record Show; 11 The Barry O'Dee Show; 11.15 Time To Meet David Gell; 11.30 Ray's On; 12 Music In The Night.

THURSDAY
7 Radio Bible Class; 7.30 Topical Tunes; 7.45 Let's Take A Spin; 8 Invention Time; 8.15 A Date With Elvis; 8.30 Postal Bingo Requests; 8.45 Time To Meet David Gell;

FRIDAY
7 Bringing Chris; To The Nations; 7.30 Top Six Record Club; 7.45 Battle Of The Giants; 8 Time To Meet David Gell; 8.30 The Peter Murray Show; 9 The Alan Freeman Show; 9.30 Chart Jumpers; 9.45 Nestle's Top Swinging Groups; 10 The Friday Spectacular; 11 Brian Matthew's Speedy Disc Show; 11.30 Ray's On; 12 Music In The Night.

SATURDAY
7 Search The Scriptures; 7.15 Christian Science; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Requests; 8.30 The Night Is Young; 9 Pop Pickin'; 9.15 Topical Tunes; 9.30 Pop Around; 10 David Jacobs Show; 10.30 Tony Hall's Hot Twenty; 11 Keith Fordyce; 11.30 Record Round-Up; 12 Guys Gals And Groups; 12.30 Music In The Night.

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BILLY J. KRAMER



THE HOLLIES

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all-star night concert

I'M QUITE sure that, if another poll were to be conducted at this moment, Cilla Black would be highly placed in the voting.

So it is appropriate that she should be one of the stars in the special evening all-star concert, which was first conceived for the benefit of those unable to secure seats for the afternoon show, but which has now developed into a major event in its own right

Cilla, like Billy J. Kramer, is playing variety in Manchester this week, as are the Fourmost, Tommy Quickly and Sounds Incorporated—and all will be travelling to London to entertain us in the evening. Further additions to the evening show are the Applejacks (who journey from a date in Maidstone), Eden Kane and the Tony Meehan Combo. All this, plus EIGHT of the star acts which are appearing in the afternoon show! Quite a line-up!

We are sorry that neither the Beatles nor Cliff Richard are available for the evening show. But despite their absence, the capacity audience will still have plenty to cheer and scream about—and those acts which they miss can always be seen a week later on television

Behind the presentation of these two concerts lies a veritable marathon of organisation, spear-headed by Maurice Kinn, who presents the concert for the NME.

First, the artists had to be booked—and, as you will realise from the distances that some are travelling, it wasn't easy for all of them to fit this into their commitments. Then

STOP PRESS
More concert attractions
See news pages!

came the question of timing and programming, plus the further problems which were raised when the TV cameras were introduced—the NME has spent many hours discussing the most suitable camera angles and microphone positions with ABC-TV officials.

But the biggest headache of all occurs on the day itself—with so many artists practically falling over each other back-stage, while the various groups strive manfully to interchange equipment in the shortest possible time, with compères David Jacobs and Jimmy Savile filling in the time lag between acts in the afternoon and Tony Hall in the evening. Most exciting sequence for those

of us behind the scenes, and for the artists themselves, is the presentation of the actual NME awards to the top artists of 1963. For it is at this moment that we, on behalf of fans everywhere, are offering a tangible mark of our esteem to all those stars whose work we regard so highly.

Throughout today, tomorrow and Sunday morning, the tension will continue to mount, as artists meticulously plan and rehearse their acts—and as thousands of fans from all over the country converge upon Wembley.

The mercury is rising, and it's set fair for what promises to be one of the most thrilling days ever in the history of British pop music. I'll be there to welcome you from the stage of the Empire Pool at 2.30 pm, and again at eight o'clock, on Sunday. So—see you then!

Teenage fans will not only come from all over Britain. Swedish magazine "Bild" is sending a girl prizewinner to the concert, and other fans are coming from Holland, Denmark and other European countries, where the NME is on sale



SWINGING BLUE JEANS



JOE LOSS



BRIAN POOLE AND TREMELOES

From YOU to US

PAT and LINDA (Epsom, Surrey): We like the Rolling Stones records, but think that they are really going bald and have to wear their hair like that so it doesn't show.

TREVOR AUTY (Dewsbury): Why not a singer to top the bill at the Palladium. I suggest Roy Orbison.

A. SMITH (London, W.1): You say Tommy Tucker and "Hi Heel Sneakers" is something of a mystery and also state that the Beatles have helped popularise this r-and-b record. You must be mad. Where were the Beatles or the Rolling Stones when rhythm 'n' blues started?

"JACKIE" (Barry, South Wales): Recently in a lot of pop programmes I've seen Billy J. Kramer sticking his tongue out in between lines of his songs.

For his own sake, he must stop it—he looks like a hungry giraffe!

ROSEMARY FRASER (Brockley): I noticed on the Morecambe and Wise

TV show that the Beatles had much shorter hair. It looked much better, almost the original Beatle cut.

(Editor's note: The TV show was filmed several months ago).

JOHN FOSTER (Liverpool, 14): Isn't it about time TV started giving us some live pop shows? Then perhaps we could see just how good some of the present beat groups really are. Miming doesn't require all that much talent after all!

LESLIE GAYLOR (Newport Isle of Wight): Reference to the Grammy Awards, it's also worth noting that Bing Crosby received a special award as well. The first of its kind, it was presented to Bing for outstanding contributions to the recording industry. Known as the Bing Crosby Award it will be re-awarded annually to other artists. Who will get it in 1965—Sinatra, Elvis or... the Beatles?

"ELVIS FAN" (Leicester): I received from Elvis Presley a very nice Easter card. The thing that puzzles me is where on earth did he get my name and address from? I've never written to him and I'm not a member of his fan club. If Elvis reads this, I'd like to really thank him.

CHRIS DAVIES (Lambeth): Recently both Little Richard and Jerry Lee Lewis have appeared in rock 'n' roll TV shows. How about Elvis Presley singing some of his rock numbers for transmission over here on television?

PAUL OSBORN (Bury St. Edmunds): At the recent Festival Hall concert by Peter, Paul and Mary, after the show Peter came to the stage door crowd and thanked us all for our applause. Then he talked about "the ethics of folk music." How many of today's pop stars are capable of doing this about their music?



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Why Elvis failed to start r-&-b boom

RHYTHM 'N' BLUES got lost in the mid-1950s. And Elvis Presley helped it to lose its way.

The arrival of Elvis Presley on the music scene led to confusion—here was a white singer from Memphis, down in the South of America, singing in a swinging Negro way. On stage he used many Negro rhythm 'n' blues ideas, the hip shaking and body wriggling.

Elvis Presley's first disc was "That's All Right Mama," a blues written by Arthur Big Boy Crudup and into this number Elvis slipped two lines from another Crudup number, "Mean Old Frisco."

Crudup was a Negro. He was highly regarded by a limited number of blues fans. "My Baby Left Me" and "So Glad You're Mine" were two more Crudup numbers recorded by the early Elvis. Kokomo Arnold, another Negro and a blues pianist, wrote "Milk Cow Blues." Elvis recorded it as "Milk Cow Blues Boogie."

Elvis Presley's roots at this time went deep into the real blues. Alexis Korner, one of the first British musicians to start playing rhythm 'n' blues says: "Elvis was one of the best white blues singers around—early Presley that is. It was damn good stuff."

Of later Presley, Korner is less kind: "I feel saddened that a number like 'Good Luck Charm,' which was rhythm 'n' blues in form wasn't terribly exciting in treatment. It should have been exciting but Elvis now leaves something out."

Elvis earlier—in 1956—was steeped in rhythm 'n' blues. He used to watch Negro singers in New York, at Harlem's Apollo Theatre go through their acts. Names like T-Bone Walker and Bo Diddley.

Elvis is supposed to have copied Bo Diddley routine on stage. Elvis neither confirms nor denies it—neither for that matter did Diddley.

Elvis at this time stood at the crossroads. He could have stuck with the

Series by
IAN DOVE

rhythm 'n' blues style that had made him famous.

But he didn't.

He made records like "Love Me Tender" which sold a million before issue and was a soft sentimental ballad for a family audience. Early Elvis wasn't soft or sentimental or even family audience type material. Even Frank Sinatra publicly attacked the new wave beat singers of the Elvis kind although years later he was to pay a lot of money to get Elvis on his TV show.

But the pendulum swung the other way. All the excitement of the New Big Beat that rubbed off slightly on to artists like Little Richard, the Coasters, Jerry Lee Lewis died down and more ballads crept into the best sellers.

As a result even the beat became blander . . . until now. The British public is in the grip of the first revival of rhythm 'n' blues. And the whole scene is more healthy.

One reason is that the groups are copying direct from source, rather than, as before, copying people who were copyists anyway. Names that groups list in the NME Life Lines feature as their favourite artists and composers include Muddy Waters, Bo Diddley, Ray Charles, Willie Dixon, Howling Wolf, Chuck Berry, Jimmy Reed, Fats Domino.

These are names of "real" rhythm 'n' blues artists.

Each week the NME post has hundreds of letters from r-and-b fanatics pleading their own special causes. This brings problems.

Beatle Paul McCartney said recently: "There's a lot of snobbishness. They think it's great to like their kind of music and nothing else matters. Everything else that everyone likes is stupid according to this kind of fan."

The Beatles suffered from it before the boom lifted them off the ground.



MUDDY WATERS

"But we were happy to call it rock. It came off records we collected."

But the Beatles started off the Beat Boom that's leading to singers like the Rolling Stones, Dave Berry, the Mojos, Manfred Mann, Cliff Bennett and the Rebel Rousers, the Animals, all recording. It wouldn't have happened two years ago.

And the lyrics have switched round. They are less sentimental, less of the "moon" and "June" and young love pining away. A song like "Money" which Bern Elliott took into the charts, is definite in its praise of finance.

A song, popular as an r-and-b standard among British groups is "Hoochie Coochie Man." The lyric deals with black cat bones, a mojo tooth, John the Conqueror . . . and a "hoochie coochie man." It probably means nothing to an average British audience but the lyric is a list of love charms and gambling fetishes sold to the Negro population in Chicago. This is one of Muddy Waters' most famous numbers along with "Got My Mojo Working" recently recorded by Cliff Bennett and the Rebel Rousers and the Sheffields.

Muddy Waters came to Britain recently with a whole catalogue of genuine r-and-b names like Memphis Slim, piano, and Willie Dixon, bass. Willie is another in-name to r-and-b fans but mainly as a songwriter and bass player on countless Chicago blues sessions. John Lennon names him his favourite composer, mainly for songs like "I Just Want To Make Love To You."

Willie Dixon, was born in New Orleans, is well over six feet tall and won the Golden Gloves amateur boxing championship in 1937. He is president of the Ghana Publishing Co. in Chicago which publishes his material.

Willie was on the latest Chuck Berry session held in Chicago for Chess Records in February. There Chuck Berry, another magic name in r-and-b circles, although more pop influenced than most, recorded "Brenda Lee." It's another of Chuck's girl's name songs ("Nadine," "Maybelline," etc.) but isn't about the singing Brenda.

(To be continued.)

DON EVERLY TALKS ABOUT DISCS AND OUR BEATLES

DON, senior member of the Everly Brothers, looked tanned and fit in his comfortable home outfit—faded blue jeans, striped cotton shirt and chukka-boots: "I call them Frankenstein shoes, they look kinda large compared with the shoes I usually wear."

We were having a beer in the patio of his North Hollywood house, a short drive from Warner Bros. Studios and Warners Records. His beautiful wife, Venetia, was out shopping with their year-old daughter, Stacy, "and my brother Phil is in New York, seeing music publishers and writers about songs," he said.

"Material is getting harder to find. So many writers are also recording artists. Like the Beatles."

"The Beatles? I think they are great. Phil and I are grateful to them and we hope their success continues."

"They've brought something new and exciting to the industry; you probably know that the record business has been pretty dull for some time."

"Phil and I are very glad that 'Ain't That Loving You, Baby' is liked. It's an old song, a Jimmy Reed blues number. We rearranged it for two guitars and it seemed to go with our close harmony, so we went ahead and supplemented the arrangement—sort of getting in front of it."

"You try to get some continuity and try to convey to the musicians first what you want, then to the recording engineers . . . and you go!"

Don laughed: "Funny part about it is that we thought 'Hello Amy' would click. We wrote it ourselves. You see, we were looking for the soft sound, for a song like 'Dreams.' That sold two million."

"We hoped for a sort of talking-narration-singing. We communicate this way. We have found that to convey an intimate story we must narrate it. No beat. No belting out."

"Phil and I usually agree on songs and styles of singing. We've been singing close harmony since we were boys and we know what goes well for us."

"Sure we have made mistakes. But the percentage has been in our favour."

"I think the important thing about a song is communication. And you sure get a warm satisfaction when you know you are communicating with people. This applies to music, drama, the arts."

"Clothes? We have just had another dozen suits each made by Sy Devore. He is a very good tailor and designs for us, even when he gets a little wild," Don told me with a grin.

Then he let me into his recording secrets.

"We are doing another album. We are including new arrangements of 'Bye Bye Love,' 'Wake Up Little Susie' and 'All I Have To Do Is Dream.' Boudleaux Bryant, a very good friend of ours, is writing some new songs. In fact, Phil and I will



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from J. Michael Ruddy

be seeing him in Nashville next week."

"We are always looking for material. Jimmy Hillyard, the wonderful a-and-r man at Warners, looks for songs for us. He agreed with us that 'Hello Amy,' a ballad, would be a safe bet."

"Well, you never can tell!" Don chuckled.

"But Boudleaux Bryant has a tremendous list of songs and we'll be working out with him for a week. I think we will come up with some songs that we can communicate in our own way."

The Everlys will be on tour from June to the end of September, and their high hope is to return to Britain after it.

"I had no idea that we had so many friends in Britain until the mail began to come in after our last visit," Don said.

"The British are wonderful. Guess I should know this by now. I'm married to an English girl!" "You know something? Venetia gave me an Austin-Healey for a Christmas present last year. It's —what do they say—fab, gear."

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TAIL-PIECES BY THE ALLEY CAT

HER first Philips LP leaves little doubt Dusty Springfield is Britain's greatest girl singer... Classic Cilla Black "Juke Box Jury" remark: "Billy Fury is too polished"!. . . . Unusual version of Shirley Bassey's "I" on next Searchers album.

HIT PARADE'S POLL PARADE

THE NME Poll Winners, from the Beatles, Cliff Richard to top dee jay David Jacobs are all in Hit Parade, on sale at the NME Poll Concert and throughout Britain next week.
 Hit Parade takes a close look at the crowded life of the Beatles, with pics to prove it! Cliff Richard talks about the behind-the-scenes activity during filming... and the Shadows are there, too.
 What else? It's round the world with Gerry, what Frank Ifield's doctor said, fan mobbing and the Searchers, a pie hunt with the Hollies, the early days of Billy J. Kramer, and the wrong kind of fans by the Swinging Blue Jeans. All in Hit Parade.
 Other star names, too. Jet Harris, Brian Poole, Joe Brown, Freddie. And more.
 Hit Parade for May, price 2s. from your newsagent. (In case of difficulty, send 2s. 3d. inclusive of postage, no stamps please, to Hit Parade, 15-17, Long Acre, London, W.C.2).

Isn't recording manager Norrie Paramor taking big gamble with Cliff Richard's next single? Russ Conway's concert for Michael Holliday's son raised £4,000 In Knightsbridge, Beatles living within Rolling Stones' throw of the Searchers!
 Sammy Davis waxing an LP of Mel Tormé compositions. . . . Visiting London: Chet Atkins' daughter. . . . At Shirley Bassey's Brighton concert, manager Vic Lewis conducted the orchestra in John Barry's absence. . . . A daughter for Duane Eddy and his wife, singer Miriam Johnson. . . . At Sunday's NME Poll Concert, Roy Orbison and Jim Reeves are likely guests. . . . Big reaction to Bachelors' Palladium TV appearance. . . . Next Michael Cox single revives Buddy Holly's "Rave On". . . . Music man Johnny Wise joining Pyc. . . . News of Mike Pender's marriage no surprise to Alley Cat readers. . . . From America, Sammy Davis sent written request for Beatles' autographs—for Dean Martin's daughter. . . . Latest car for Adam Faith: secondhand Rolls-Royce. . . . In his stage suit, Lionel Bart looks like Aldgate's answer to Lenny Bruce. . . . Glad to report Ted Heath making rapid recovery. . . . Country singer Marion Worth waxed an LP of



FREDDIE, of the DREAMERS, got a big kick out of meeting one of his great show business idols, GRACIE FIELDS. Both from Lancashire, they spoke each other's language when they met at the Baird Television Festival at the Albert Hall, London, last week.

Marty Robbins' compositions. . . . New night club act for Bobby Rydell staged by Noel Sherman. . . . Many think Joe Loss and soccer star Stanley Matthews resemble each other. . . . Remarkable how Lena Horne looks so young. . . . Disc-jockey Jimmy Savile (back from Hollywood) gave Elvis Presley plenty of laughs. . . . Sammy Davis' British publicist Al Hunt has been seriously ill. . . . Sounds Incorporated deserve a hit with Russ Conway's delightful "The Spartans". . . . Night following Beatles' burglary their music publisher Dick James' home was robbed. . . . In two U.S. radio polls, Paul McCartney voted most popular Beatle; runner-up was Ringo Starr. . . . These days, Ann-Margret's closest friend is agent Jack Gilardi. . . . A quiet divorce for John Barry. . . . Hilarious!—Freddy Garrity's im-

pression of Groucho Marx. . . . Strong resemblance between Brian Epstein and singer Gary Marshal. . . . From Beverly Hills, Ella Fitzgerald moving to Switzerland. . . . Will they rename him Wacker Bilk? . . . U.S. release for Shirley Bassey's "I". . . . Leslie Grade's wife remarked to Maurice Kinn: "Our children are mad about the Beatles"; replied Maurice: "So is Leslie". . . . Recording managers Hugo & Luigi leave RCA this month. . . . Congratulations to Rolling Stones on their LP success. . . . Syd Green (London music publisher) penned Carefree's "We Love You Beatles," fast-rising U.S. hit. . . . A New York Carnegie Hall Duke Ellington Orchestra concert last month promoted by Ella Fitzgerald. . . . At Hollywood's Academy Awards, Bobby Darin declined offer to sing, but Sammy Davis accepted. . . . One of your Alley Cat's favourite people—Gene Pitney. . . . Surprise recording of Norman Newell's "More"—by Billy Fury. . . . In "Roustabout" film, Elvis Presley sings "Carnival Time"—a Ben Weisman-Sid Wayne composition. . . . Millionaire John Bloom's show business friends include Adam Faith, Bernard Bresslaw and music publisher Jimmy Henney. . . . Another child adopted by Patti Page and her husband Charlie O'Curran—dance director of Paramount's Elvis Presley films. . . . For BBC 2-TV, American Buddy Bregman executive producer of forthcoming Juliet Prowse show. . . . Suggestion to Bernard Delfont: how about cabaret season by Vera Lynn at Talk Of The Town?

CILLA TOPS IN VARIETY

IF audience reaction at the Palace Theatre, Manchester, is any guide, Cilla Black's new disc, "You Are My World," will be as big a hit as "Anyone Who Had A Heart"!
 It had one of the biggest receptions in the week's variety bill here, presented by Brian Epstein. The combination of Cilla and her backing by Sounds Incorporated had a quality which would satisfy the toughest recording manager.
 In a scanty glittering dress, the red-haired Liverpool lass was a fantastic success with "Hallelujah I Just Love Him So," "Zip-A-Dee-Do-Dah" and "Heart."
 Sounds Incorporated did not draw such a reaction with their new version of "Maria," from "West Side Story," but captured the audience with their heavy artillery during the "William Tell Overture."

pression of Groucho Marx. . . . Strong resemblance between Brian Epstein and singer Gary Marshal. . . . From Beverly Hills, Ella Fitzgerald moving to Switzerland. . . . Will they rename him Wacker Bilk? . . . U.S. release for Shirley Bassey's "I". . . . Leslie Grade's wife remarked to Maurice Kinn: "Our children are mad about the Beatles"; replied Maurice: "So is Leslie". . . . Recording managers Hugo & Luigi leave RCA this month. . . . Congratulations to Rolling Stones on their LP success. . . . Syd Green (London music publisher) penned Carefree's "We Love You Beatles," fast-rising U.S. hit. . . .

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Screen star George Hamilton's new MGM release couples Burt Bacharach's "Errand Of Mercy" with Gerry Goffin's "Does Goodnight Mean Goodbye" Eggheads are America's answer to the Beatles; they all sport Yul Brynner no-hair styles! . . . Singer Damita Jo infatigating. In "Roustabout" film, Elvis Presley's romantic interest is Joan Freeman. . . . Veteran U.S. singer Dinah Shore delighted at obtaining signed photos of Beatles for her children. . . . Elizabeth Taylor delighted to receive Ella Fitzgerald's autograph. . . . Congratulations to Danny Betesh (agent for Freddie and the Dreamers) on his engagement to Tina Akka. . . . "Girl Happy" next MGM Elvis Presley film. . . . After a continental honeymoon, Joe Brown and his wife Vicki Haseman move into his manager George Cooper's Buckhurst Hill home. . . . CBS issues next Mel Tormé single here. . . . Screaming Lord Sutch would make ideal barber for Rolling Stones! . . . This suggestion from Peter Harrison worth considering: Britt Ekland should record John Lennon and Paul McCartney's "P.S. I Love You". . . .



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