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# PROBING THE PROBY PROBLEM

By Chris Hutchins

THE Battle of Luton will long be talked about in show business circles. It was there that an ABC Cinema's chief pulled the curtain on P.J. Proby after one number on Monday night and gave the audience their money back.

It was as a result of Luton that Proby was banned from appearing in almost every cinema in Britain on the third night of his first British tour.

And the following day it gave rise to an unusual Press conference at which the American claimed his career had been ruined without being given a chance.

But Luton was by no means the beginning of the saga. I saw his performances on the two previous nights and wrote the following before the battle calls were heard, before Mr. P.J. Proby even had a chauffeur to take him to Northampton:

On Friday I saw the most incredible stage performance by a pop star that I have ever witnessed.

So incredible was it that the following night I went back to see it again to make sure my eyes had not deceived me. The performance was by P.J. Proby and this—as much as I dare describe it—is what happened. Proby, dressed in a blue velvet outfit with very tight trousers, leapt on stage singing "I Feel Alright". He got a tremendous reception from the audience which had had to watch an empty spotlight for a full two minutes before he entered it.

Next he sang "What Is The Price Of Happiness," and this he followed with a big beat version of the ballad "I Believe."

## Tremendous

The effect of his act so far was tremendous. This was something entirely new—the big sound of the 10-piece band behind him, combined with Proby's hold-nothing-beat voice made me think for a minute that here was the world's new top singing star.

Could he not, I asked myself, fill the gap Eric Presley's now reclusive-like career had created and which the Beatles—because there are four of them—had never replaced?

But from here on, P.J. Proby's act became increasingly embarrassing by virtue of its vulgarity. As he writhed through "Hold Me," his trousers split at the knees. Yet this seemed not sufficient. Instead of taking it easy on the weakened pants, he seemed to step up the movements until the trousers were practically in shreds.

Ironically, they split more during "Together," and by the time he reached "Dancing In The Street," what had started out as a tremendous act had degenerated to little more than a male strip tease.

## He could be greatest sensation since Beatles

### SO WHY IS HE KILLING HIMSELF BY DOING THIS?



Start of the BIG SPLIT

P.J. PROBY in action! Top picture shows a close-up of the start of the big split—which led to another split, between Proby and the cinema executives—when the velvet at Proby's knees ripped open. In the other picture, Proby sings as girls through their arms out to grab him.

After the show, ABC's booking controller Graham Stephenson would receive and who could blame her after being tuckered away safely for so long at the London Palladium and then suffering last week's chart defeat by the Righteous Brothers.

On Saturday night at Walthamstow Granada, Proby's trousers tumbled down and two songs later so did the curtain when Granada's chief John Arm decided he had seen too much.

## REST OF SHOW IS GREAT

THE rest of the show proved that even without P.J. Proby this is one of the best tours to be seen for a very long time. Cilla Black closed the first half looking a little anxious

audience and Cilla told them they were marvelous and that Sounds Inc. were, too.

She finished with "You've Lost That Lovin' Feeling" and "Dancing In The Street," and everyone cheered as she took a fair share of bows.

Miss Black was magnificent!

The show was opened by Tommy Quickly, who still has stage appeal even though his records seem to elude him.

America's other representative on the bill is Tommy Roe who, in shiny, close-fitting, but non-rippable powder-blue suit, presents the image of a rock 'n' roll star of three or four years ago.

He began with a hit of some time ago, "The Folk Singer," included what he hopes will give him a hit in two months time, "Suzie Q," and his

current release "Diana From Manchester Square."

For his modest spot on the bill Tommy Roe is more than good value.

So are the Fourmost who, like Cilla, are fresh from the London Palladium. They had the difficult job of preceding P.J. Proby, but with numbers like "Gotta Get A Witness," "A Little Lovin'" and "Baby Please Don't Go" they more than held their own.

## P.J. replies and says— PRESLEY HAD MY WORRIES

I WANT to work and I know that there are hundreds of thousands of fans who want to see me. But whoever buys tickets to see me is entitled to as unrestricted a performance as possible from me. There's nothing wrong with my act.

in interview with CHRIS HUTCHINS

home in Britain and I will not leave until they kick me out.

There are only two people in the history of show business who have been accused of presenting an alleged obscene singing act. I am one. Eric Presley is the other. He came through and I will too.

Is my act too sexy for young girls? Well, young girls went to see Eric Presley.

It was unfortunate that my pants split on those first six shows last weekend and I have taken steps to try and avoid this happening again. I am having new suits made with elastic at all points where they might have broken.

to see me perform—not to govern how I perform.

I have just heard that my work permit has been extended and I will continue to work the independent theatres from which I have not been banned on the Cilla Black tour. The first of these is Bristol Colston Hall on Friday (tonight).

It is unfortunate that so many fans are being disappointed on the present tour by my non-appearance but I understand that when they call the theatres they are being told I haven't arrived. Not true.

What people haven't noticed is that after the sexy pants and actions in a song I immediately switch to a smile. This is to let the fans know that it is all a joke for the purposes of communicating with the audience.

Of course the act is sexy. I only today I have had an offer to tour Australia. I will work other countries but I have made my object to it. In any case they come

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# DEREK JOHNSON starts a controversy over TV show methods . . .

DO you mind your pop idols appearing on television and mouthing to their latest recordings like so many goldfish? Or would you rather they performed "live," even though the quality of sound may fall below the standard of a carefully-produced disc? This is a highly pertinent talking point, at a time when miming is becoming almost habitual on TV. And personally I reckon the fan-in-the-street is sick of it!

Would you, for instance, rather see the Rolling Stones on "Lucky Stars" miming to their new LP? Or do you think there is greater excitement and authenticity in watching the Animals actually perform on "Ready, Steady, Go!"? And what's even more to the point—why on earth does there have to be so much miming?

It all began in an attempt to give greater mobility and freedom of movement to artists on TV. Instead of having to remain static in front of a microphone, singers began to record their items in advance of transmission, so that they could participate in production numbers while miming.

This is still an accepted TV technique, on such programmes as the "Billy Cotton Band Show" and other major musical specialities. But it must be emphasised that the artists are not miming to their records. They simply pre-record their numbers with the studio orchestra immediately before the show—solely to help facilitate the production.

But the show in which the artist turns up merely to mime to his latest disc release—with the primary object of plugging the record, rather than providing entertainment—is an entirely different kettle of fish.

There is some excuse for soloists like Matt Monro or Dusty Springfield—they obviously need lavish

orchestral accompaniments and, in the majority of low-budget shows, these are seldom available. Thus it is in everyone's interests to resort to miming.

But I am at a loss to understand why self-contained groups are allowed to appear on television, going through the motions of playing their instruments, when in reality they are doing no such thing.

They have the wherewithal to perform live—so why don't they? It is a question of finance? Since there is less work involved in miming to a record than putting over a live presentation, I wondered whether artists are paid less for miming. I asked Vicki Wickham, assistant editor of "Ready, Steady, Go!"

"We would like to have more artists performing live and as you have probably noticed, we have lately been trying to put this into effect,"

she told me. "But our main problem is inadequate studio space. Even so, artists who actually perform on 'RSG' only receive the same fee as those who mime."

## Special fee

That may be so—but the fact remains that a singer appearing on "RSG" is paid only a fraction of what he would get for a spot on the Palladium TV show. This is because the so-called "disc shows"—like "RSG," "Lucky Stars" and "Top Of The Pops"—are special-fee shows. In other words, artists are only too willing to accept a fee somewhat below their normal rate, in order to give exposure to their latest record. Because of this, the various companies are able to line up star-studded bills which they would not be able to afford at full fee.

Now, from the fan appeal point



Which CILLA BLACK is miming? It's hard to tell. But on the left she's performing at Wembley Pool during a "live" show. In the other picture she's miming in an ABC-TV show.

of view, this is a good thing.

But how nice it would be if the TV companies, with all their enormous profits, were to allocate more money to the pop shows. In this way, more time could be devoted to them, higher fees paid—and, in this way, live performances guaranteed.

Trouble is, of course, that most artists are very complacent, so far as the present situation is concerned. The disc shows make an ideal shop window for their latest records, without causing too much hard work. And when it's served up on a platter in this way, you can't really blame them.

There are also those artists whose work in the recording studio necessitates hours of hard labour before anything approaching perfection is achieved. They hate performing live—simply because they haven't the ability or experience to do so. To them, miming is a godsend.

If, then, we are to accept miming as necessary evil, surely the least artists could do is to make sure they mime properly—not just mouth the words,

but really attempt to look as though they are singing. Make sure they actually know the words, and rehearse at length to ensure that their lip movements synchronise with the record.

And, of course, the record companies themselves could help improve the standard of miming. I always think that a singer looks absolutely daff when he's recorded a number in dual-track, and has to mime to both voices on his own. And he looks even daffier when there's a fade-out ending, and he's left there mouthing away while the voice slowly disappears into the distance.

## Short change!

A well-known recording manager explained: "We're not concerned with the exploitation of the finished product. Our only interest is in making the best possible record, in what we think is the best possible way." Well, perhaps it's time there was some liaison between the a-and-r men and the exploitation departments.

In any event, it seems to me that this miming business is getting out of hand. On television, we've almost for-

## Welcome Screamin' Jay!

AMERICAN blues singer Screamin' Jay Hawkins starts a month-long British tour this week, and although it's his first British visit there's one person he wants to meet—Screaming Lord Sutch.

Not only because the nickname's the same, but because Sutch uses a coffin in his act! And it was Screamin' Jay who first devised the rather grisly entertainment of rising on-stage from a coffin.

"I'm certainly not gunning for the guy, or anything like that," he told me in London, grinning broadly.

In fact I've already spoken to him on the phone for a couple of minutes, and he seems a real nice feller. No, we just decided that we gotta meet up while I'm over

and discuss each other's stage procedure. Personally, I can't wait to see his act."

But the coffin isn't Jay's only stage setting, for the macabre is his stock-in-trade.

"I get lightning flashes and special sound effects," he told me. "And I got this skull, Henry, who breathes fire and smokes a cigarette while flames come out of my fingertips. A little dragon is Henry."

Jay, 36, is also renowned for his zany stage costumes—and of course his screaming. "I scream my way through a song," he says. But he says he is also at home singing opera!

He first became famous in the early days of rock when American DJ Alan Freed—who died recently—gave him a star in one of his shows. "Freed used to be called 'Moon-dog' then," says Jay, D.G.

gotten what some artists sound like away from the simnick's and echo chambers of the recording studio. Some artists, we've never even heard, except on disc!

Michael Hurll, producer of BBC-1's "Billy Cotton Band Show," summed it up, when he said: "I think we're becoming averse to the recording sound. If an artist is paid a fee for a job, I reckon we're getting short change if he mimes."

Yet obviously there is a case for miming. We wouldn't see our favourites on TV nearly as often if they weren't allowed to mime. But isn't this enabling them to adopt an attitude of nonchalant indifference? Aren't the TV companies at fault for encouraging miming at every available opportunity? And couldn't the standard of miming be vastly improved?

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## DRIFTERS

(In association with Dorothy Solomon Associated Artists)

# Eric Burdon played it cool with Clay!

**ERIC BURDON** vs. Cassius Clay might sound like an unlikely title bout but Eric informs me that it was almost reality when the Animals were in New York last week.

Clay was staying in the same hotel as the boys and apparently had some reservations about Hilton Valentine dating his sister-in-law, Lintoy.

As Eric struggled manfully with his comfakes in the hotel restaurant with a large brown hand descended upon his shoulder and cemented him to his chair.

"You're one of those Animals," drawled Clay. "Well, just remember that all'm heavy-weight champion of the world and I can smash you to pulp."

When Eric withdrew hurriedly there was still a half eaten bowl of comfakes on the restaurant table!

The Animals chatted to me about America and their new hit, "Don't Let Me Be Misunderstood" after having talked with agent Harold Davison about tours in Hong Kong, Japan, Australia and New Zealand later this year.

This was an evening conference, but my session with the Animals had begun that morning at their Holland Park flat with the one member missing from this top level talk—organist Alan Price.

## Whip

Jeanette, an attractive brunette and manager Mike Jeffery's personal secretary (and a kind of Florence Nightingale, Jr. to the boys) opened the door to me. After screaming upstairs to Alan that I had arrived, she socialised by taking a large bull whip from the wall and proceeded to demonstrate (meat the world's most terrified target) how she could take a cigarette out of my mouth.

"It's all right," she smiled. "I did it with Alan first time."

Fortunately, at the crucial moment a sockless, beary-eyed Alan padded down the stairs and I noted with relief still appeared attached to his nose. He lurched across to the window, threw it open and yelled: "We hate the Beatles!" (he doesn't), which prompted a great ringing at the door bell by three strategically positioned young ladies who had been patrolling the pad.

Nightingale, Jr. answered the door and explained that her husband was not receiving visitors!

"God, I feel awful!" moaned Alan. "I'm terrified of flying and I had one or two drinks to see me over."

In addition to a hangover, Alan was also running a fever and appeared very flushed.

"I'd like two bottles of fizzy

lemonade, a bottle of milk and 20 days," stipulated Alan.

Now, while I would not recommend that for the average patient, I hate to see an "Animal" suffer, and so went to the shops for provisions.

When I returned, Jeanette had phoned for a doctor and Alan insisted on chatting while he searched for socks and shoes.

I had two pairs when I left for America," he said, "now I've only got one. Chas must have hooked them out the window again."

We eventually located his socks and a pair of red leather boots which he had bought in Chevy Chase.

## New LP

"Come and hear the new American LP," he volunteered. "It's the best ever. You'll be the first Englishman to hear it."

The LP including many tracks like "Bright Lights, Big City," "I Believe To My Soul," "Hallelujah Just Like Love," "Mess Around" and "Worried Life Blues" is a knockout. "Bright Lights" mentions Eric Burdon's favourite clubs "The Flamingo" and "Ronnie Scott's" while "Worried Life Blues" includes some great guitar work from Hilton

Alan plays piano on a number of tracks and says he expects to be playing piano on the next single. Many of these tracks will make up the next Animals' British LP.

The doctor arrived about mid-day and took one look at Alan before carting him off to hospital for a thorough check-up.

"No more parties for me," was Alan's final resolution as he departed through the door. "I'm going to be a slippery-on-and-watch-the-TV-man from now."

The doctor looked approving — I tried not to look sceptical.

About this time big Chas Chandler lumbered down the stairs minus his shirt, observed drily that "It's only Keith," scratched his stomach reflectively, and appeared to be returning to bed. He was reminded of the conference at the agency, however, and moved resignedly off to find a shirt.

In the taxi on the way to the agency, Chas talked about the American trip.

"It was like a nine-day holiday," he grinned. "We did one live show at the Apollo theatre. That made us very happy, for we are the first white group ever to appear there. We were supposed to do four shows a day, but ran into union troubles, so the only other work we did was the Ed Sullivan TV show. We only just made

## ANIMALS IN AMERICA

by Keith Altham

that. On the Saturday night our booking was still not official and then the unions relented. We were supposed to do three rehearsals for the show but, in fact, we did the show without any on the Sunday."

Some of the spare moments in America were filled with interviews and sorting out various law suits. One promoter who was suing the boys for \$30,000 lost his case and had to pay the Animals \$1,000.

Chas spoke of their meeting with folk singer Bob Dylan.

"He took us down to Greenwich Village to meet his friend John Lee Hooker," said Chas. Unfortunately, John was ill and not appearing at the club that night, so we went back to Bob's pad and got smashed on some huge casks of wine he had.

He played us his first-ever single which shortly to be released all over the world. It's called "Those Old Subterranean Blues," and is a story about people living after the Bomb

was exploded.

## Simone

"Bob bought our record of "House Of The Rising Sun" and was so impressed with it that he bought an electric guitar so that he could include our version in his stage act."

We arrived at the agency to find that Hilton, Eric and John were already assembled.

"Back in half an hour," Eric assured me, and was whisked away into an outer office.

The monotony was broken at one stage by John who ripped out to enquire of the secretary if she had a safety pin. His blue jeans were a-proby.

When the Animals headed back into the office about 6 o'clock we were

### STAR QUOTE

A n analysis by Harvard sociologist David Riesman: "The Beatles' fad is a form of protest by teenagers against the adult world. These youngsters want to respond to something new that they have found for themselves. But Presley created a definitely multi-parent outlook. The Beatles have none of this, something that sinister quality Presley represented for adults."

### the Daleks have landed!

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THE ANIMALS in dynamic action! From left: CHAS CHANDLER, HILTON VALEN-TINE, ERIC BURDON and ALAN PRICE. Hidden behind Eric is JOHN STEEL.

soon discussing the new single "I see they are releasing Nina Simone's original version," said Chas. "Seems a little strange as she made it over four years ago, but the competition should be too good to be a hit," said Eric. "Our adaptation is specially geared for this country there's too much going on in her version. It's much too busy for the kids to grasp. We've done away with clutter."

The Animals agreed that their biggest disappointment was not being able to record live at the famous Apollo Theatre. They had also hoped to make a documentary film financed with their own money.

When it came time to weak the party up, Hilton and John departed for previous dates and Chas, Eric and I nipped over the road for a pint. While stopping his ale, Eric recalled the one highly unpleasant aspect of the American trip for him. "Someone stole \$1,000 from my hotel bedroom," he said bitterly. "I know who was responsible as well and we can't pin a thing on him. That means goodbye to the car I was hoping to buy when I got back here."

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# GOLDIE & THE GINGERBREADS

"CAN'T YOU HEAR MY HEARTBEAT"

c/w "LITTLE BOY"

DECCA: F.12070

Representation: HAROLD DAVISON OFFICE

Personal Management: MIKE JEFFERY

# ORBISON AS USUAL

HERE'S another spanking great hit for Roy Orbison, "Goodnight." Even the simplicity of the title reeks of hit material! After a slow ballad opening, with only guitar chords behind Roy, it breaks into a throbbing rockaballad, with an infectious strumming backing — then in come the strings and vocal group for the big-build pulsating climax.

Usual sincere approach from Roy, developing into a big belter towards the end. Fairly tauter, though perhaps not quite so easily hummable as some of his hits. But much, much better than "Pretty Paper."

"Only With You" is an escapee romantic jostler with a descriptive lyric. Roy is composed both sides of this London disc.

## DUSTY

### SPRINGFIELD

Faster and more forceful than "Losing You" is the latest, Dusty Springfield offering on Philips, "Your Hurtin' Kinda Love" — a shuffle-rhythm rockaballad with soaring strings and a compulsive beat. Features Dusty's usual heartfelt styling and powerful projection, with occasional extemporisation on the basic theme, and unobtrusive chanting bits.

Metabolically, it's not the best from the Ivor Raymond-Mike Hawker team. But the excellent performance and colourful scoring will carry it high.

Fractionally slower with a pounding chugging beat is "Don't Say It, Baby." Again, an imaginative scoring, with the backing group more prominent.

## MARIANNE FAITHFULL

A rumbling driving backing—with drum-thumps, tambourine and clavichord—supports Marianne Faithfull in the Jackie de Shannon song "Come And Stay With Me" (Decca). This snappy medium-pacer receives a solo-voice treatment, and there's a wistful feel—which I think is more an integral part of Marianne's voice than of the song.

She's rather drowned by the backing towards the end, but it's more commercial than her last. Pounding double-time shuffle rhythm for "What Have I Done Wrong," with a male group answering back Marianne's phrases. Hectic pace, here.

## FRANKIE VAUGHAN

Tailor-made material for the personality and showmanship of Frankie Vaughan is the swaying slow-Dixie sing-along "Someone Must Have Hurt

## SINGLES by DEREK JOHNSON

You A Lot" (Philips). You can almost picture the straw hat and cane routine, and the kick in the air!

It's a dynamic performance of a deliberately corny vaudeville number, with chorus joining in, and an Armstrong-type trumpet obbligato behind Frank. Should do better than his last.

Clavichord leads into the happy-go-lucky filler "Kissin' Time, which Frank helped to write. A gay, effervescent feel to this.

## LESLEY GORE

Maintaining her policy of using every available gimmick, Lesley Gore's latest is a rhythmic hand-clapper with a walloping shattering beat. "Look Of Love" (Mercury) — dual-tracked with chanting group in support. There's a contagious happy dance beat and a fairly catchy tune. The overall sound is very full — maybe a shade too overwhelming.

Beaty ballad "Little Girl Go Home" has tinkling piano, strings and a plodding beat. Ideal solo-voice material, but we get the inevitable dual-track. How nice it would be to hear Lesley soloist!

## GARY LEWIS

A smash hit in the States is the foreful mid-shaker by Gary Lewis and the Flyboys, "This Diamond Ring" (Liberty). The steady beat is enhanced by piano, organ, saxophone, brass and a powerful rhythm. It's mainly a unique vocal with echo effect.

The lyric is ear-catching and unusual, and blends well with the simply-constructed melody. Yes, it could happen here, too—but not as big as in the States.

Solid thumping twist beat for the Mexican-favoured instrumental "Tijuana Wedding" — with twang, organ solo and crashing cymbals.

## DANNY WILLIAMS

The swaying and hitting ballad "The Roundabout Of Love" is based upon the theme from the film "La Fiancée." HMV's Danny Williams expresses the colourful Norman Newell lyric most convincingly, aided by a lush Ann Arnsworth accompaniment. Most pleasant, but sounds more like LP material

—almost a standard, in fact—and not for the charts.

The Tony Bennett specialty "I Wanna Be Around" is projected quite powerfully by Danny. A good long-term investment, this disc.

## JUST 4 MEN

They may be called Just Four Men, but their harmonie appeal in the mid-tempo swinger "There's Not One Thing..." The well-convolved lyric is underlined by an unobtrusive, yet compelling, guitar figure. A pleasant enough sound, but somehow doesn't have the trademark of a hit.

Solo-voice treatment of "Don't Come Any Closer." Similar pace, but a more forceful and raucous approach, with the wistful feel of a minor key. On Parlophone.

## UNIT FOUR

You expect an original lyric from a number titled "Concrete And Clay" — and you get it! Cow-bell leads into this Latin-favoured beat opus by Unit Four Plus Two, with Spanish-style acoustic guitar, an irresistible beat and some great playing. Soloist receives chanting support, but melodically there's not a great deal of substance to it. Still, the sound has distinct possibilities!

Relaxed beat-ballad harmony treatment of "When I Fall In Love." Competent and ineffective, but I'll still settle for Nat Cole, thank you. On Decca.

## Quick Spins

Couple of amppy beat-mad-dance country ditties from London's Sammy Masters, the plaintive "A Big Man Cried and the rugged tale "I Fought The Law" . . . From the film "Fury Cross The Mersey," the Bahamas offer "I Love Her" (Columbia), coupled with another version of the Bacharach-David "Mighty Quinn" . . . Powerfully projected dramatic ballad "Don't Let Me Be Misunderstood" receives an earthy styling from Nina Simone on Philips, plus novelty shaker "A Monster" . . . Theme from BIC-TV's "Shades With Milligan," titled "Milliganaway," played on a modern jazz kick by Faye's Alan Chase Group, coupled with the slower-paced "Dug's Body" . . . Referred ballad in the Pirney vein "Wishing" introduces Steven Brett on Columbia, with soothing rockaballad "Anything That's Part Of You" as the flip . . . Norman and the Invaders heavily feature harmonica in the snappy titles "I'm Ready" and "The Lucky Lady" (United Artists), both BIC-TV themes . . . The Quakers on Oriole offer a storming mid-tempo 12-bar blues "I'm Ready" and transform the lounge "Davey The Road A Piece" into a wild rocker . . . Columbia's Ron and Mel duet the hummable mid-shaker "In A Shabby Little Hut," and feature country-type yodelling in "I See Your Face" . . . Kris Jensen sings John D. Londermilk's country-tinged rockaballad "The Little Wind-Up Doll" (Hickory), and dual-tracks the faster-paced "Somebody's Singin'" . . . Decca's Johnny Howard Band plays a Spanish-favoured thumper with novelty vocal effects "El Pussy Cat," and the quality named "A Tune Called Harry."



ROY ORBISON

## POETS

Britain's answer to Paul Specter, Andrew Oldham, has provided a reverberating walloping backing for the Poets That The Way It's Goe To Be.

A medium-fast shaker, it showcases the lead singer with the other boys chanting. The material's not all that strong, but the all-hopping sound and overall effect, with tambourine and handclaps, could boost it.

Solo voice treatment of the delicate rockaballad "I'll Cry With The Moon" makes pleasant listening. Nostalgic quality. Decca label.

## CHUCK JACKSON

Melodic and romantic beat-ballad "Since I Don't Have You" is sung with an intrinsic blues feel by Pyc International's Chuck Jackson. Backing includes humming girls and big orchestral build-up—plus, unfortunately, a rather plodding rhythm. Still it's a complete styling of a tuneful number.

—though not, I imagine, for the charts.

"Hand It Over" speeds to mid-tempo, with Chuck sounding very like Chubby Checker in some of the more exuberant passages.

## TEMPERANCE 7

"Letkiss" — dance has a thumping, stamping, knee-slapping type of beat, rather like a pensive polka.



LESLEY GORE

It sounds dated—but then, that's right up the Temperance Seven's street! Tuba is very prominent—in fact, they sound almost like a brass band at times!

Dance orientated in Finland, but it would have the same success as the Finjanenka."

"Tajkaidi" is another dance of the same type, featuring trombone obbligato and muted trumpet solo. Parlophone label.

## PATSY ANN NOBLE

Easily the best and most mature record yet from Patsy Ann Noble is the throbbing and pulsating John D. Londermilk beat-ballad "Then You Can Tell Me Goodbye" (Columbia). The styling is heartfelt and soulful, with chanting girls joining in on the title phrase. The melody is well-constructed, yet easily-memorised, and Ivor Raymond's acoustic is imaginative. Patsy deserves a hit here—but alas, seems out of favour with the fans.

Bob Barritt wrote the contrasting "If You Wanna Be More Than Friends" — mid-tempo, with shuffle rhythm. Both sides solo voice.

## CAROLYN CRAWFORD

The soulful semi-whisper of Carolyn Crawford, recorded on echo, sounds rather like the lead singer of the Supremes. Not surprising, really, too this is a Tamla-Motown disc. But this time, the chanting in "When Someone's Good To You" comes from a male group. A Berry Gordie composition, it has the familiar heavy beat with clipped brass, but a medium-slow pace. Colourful earthy feel, but lacking in melody.

Much the same in conception, "My Heart" receives a more open-voice approach by the soloist. Plenty of feel, little tune. On Stateside.

## MORE SINGLES

### ON PAGE 10

## POTTED POPS

WACKERS (Pleasantly) offer a wistful folkie-favoured story in song "The Old Who Wanted Fame" — nothing to do with George, by the way! Rhythm is a slow shake. The Liverpool boys couple it with a rather more forceful ballad "You're Forgetting."

NAT COLE (Capitol) warms a capricious and liting ballad "No Other Heart," by the British team of Herbert Kretzmer and Dave Lee. Soothingly handled in those familiar husky and romantic tones, but more like LP material. Laffs to lead for the cute "Gone Of Love."

SHER WOOLLEY (MGM) features a soulful styling of guitar, which answers back her lyric. In the dramatic opening, then into a pounding and pulsating "Bliss Guitar." Swaying rhythm and humming group. The Purple People Eater man switches to the finger-clicking bounce "Natchez Landing" on the flip.

LITTLE MILTON (P-ent) presents a novelty styling of guitar. Man, A dramatic opening, then into a pounding and pulsating "Bliss Guitar." Swaying rhythm and humming group. The Purple People Eater man switches to the finger-clicking bounce "Natchez Landing" on the flip.

BOBBY BLAND (Vocalion) employs a stonk-type approach for a shaker with moral. "Yield Not To Temptation." Humming shuffle beat with handclaps, soul band and gospel-type chanting. Mournful beat-ballad "How Does A Cheating Woman Get An Omen Support."

MIKE DALLAN (P-ent) dual-tracks a forceful shaker with driving rhythm and twangy a guitar. "Do You Call That Love." The sound's okay, but the material is inconsequential and very ordinary. Tempo drops for the solo-voice slow shaker "Apple Pie," with organ in the backing.

GILBERT BECARD (HMV) warbles the English lyric of his self-penned ballad "Something Missing" with only a faint trace of accent. Convincing performance, with throbbing drum and strings, but not for the chart. Flip is yet another version of "What Kind Of Fool Am I?"

AD LIES (Red Bird) give an innumerate styling, despite their name, of "Boy From New York City." Girl solo with emotional male chanting—plus heavy beat, irresistible rhythm and handclaps. Touch of Tamla-Motown in "Fertalid double-time backing for appealing "Kicked Around."

CHEROKEES (Columbia) offer a head-paces slow shaker, written by Bill Giant, "Wendour's Face." Features the lead singer with some harmonic support. The cute lyric is stronger than the melody. A quieter approach for "Send Me All Your Love," but the tempo's the same.

PEGGY LEE (Capitol) gives a happy-go-lucky styling of the scanty, bright, and breezy "Pass Me By." The martial beat and drum tattoo are reminiscent of "To Trombone," and it could become just as much a standard. Reductive approach for the Latin-favoured swinger "That's What It Takes."

A new smash hit single!

# YOUR HURTIN' KINDA LOVE

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# TIME TOP THIRTY

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

Last This Week	(Wednesday, February 3, 1965)	What's In Chart	Week
1	YOU'VE LOST THAT LOVIN' FEELIN' ... Righteous Brothers	(London)	4-1
2	TIRE D OF WAITING FOR YOU ... Kinks (Pye)		3-2
3	GO NOW ... Moody Blues (Decca)		6-1
4	KEEP SEARCHIN' ... Del Shannon (Stateside)		4-4
4	COME TOMORROW ... Manfred Mann (HMV)		4-4
6	CAST YOUR FATE TO THE WIND ... Sounds Orchestral (Piccadilly)		9-5
7	YOU'VE LOST THAT LOVIN' FEELIN' ... Cilla Black (Parlophone)		4-5
14	THE SPECIAL YEARS ... Val Doonican (Decca)		3-8
10	I'LL NEVER FIND ANOTHER YOU ... Seekers (Columbia)		3-9
10	10 BABY PLEASE DON'T GO ... Them (Decca)		5-10
8	11 TERRY ... Twinkle (Decca)		11-3
7	12 YEH, YEH ... Georgie Fame (Columbia)		9-1
12	13 FERRY CROSS THE MERSEY ... Gerry and the Pacemakers (Columbia)		8-8
—	14 DON'T LET ME BE MISUNDERSTOOD Animals (Columbia)		1-14
17	15 LEADER OF THE PACK ... Shangri-Las (Red Bird)		4-15
11	16 GIRL DON'T COME ... Sandie Shaw (Pye)		9-4
17	17 THE THREE BELLS ... Brian Auger and the Tremeloes (Decca)		4-16
—	18 GAME OF LOVE ... Wayne Fontana and the Mindbenders (Fontana)		1-18
—	19 FUNNY HOW LOVE CAN BE ... Ivy League (Piccadilly)		1-19
21	20 I'M LOST WITHOUT YOU ... Billy Fury (Piccadilly)		5-13
21	21 WHAT IN THE WORLD'S COME OVER YOU ... Rockin' Berries (Piccadilly)		3-21
30	22 YES I WILL ... Hollies (Parlophone)		2-22
13	23 I FEEL FINE ... Beatles (Parlophone)		10-1
—	24 IT HURTS SO MUCH ... Jim Reeves (RCA)		1-24
25	25 GETTING MIGHTY CROWDED ... Betty Everett (Fontana)		4-20
19	26 DOWNTOWN ... Petula Clark (Pye)		13-2
15	27 SOMEWHERE ... P.J. Proby (Liberty)		9-4
28	28 COME SEE ABOUT ME ... Supremes (Stateside)		2-28
29	29 DANCE, DANCE, DANCE ... Beach Boys (Capitol)		4-23
—	30 TELL HER NO ... Zombies (Decca)		1-30

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

by courtesy of "Billboard"

(Tuesday, February 2, 1965)

Last This Week	Week
2	1 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers
1	2 DOWNTOWN Petula Clark
3	3 THE NAME GAME Shirley Ellis
7	4 THIS DIAMOND RING Gary Lewis & the Playboys
5	5 HOLD WHAT YOU'VE GOT Joe Tex
4	6 LOVE POTION NUMBER NINE Searchers
7	7 ALL DAY AND ALL OF THE NIGHT Kinks
12	8 MY GIRL Temptations
6	9 HOW SWEET IT IS Marvin Gaye
10	10 SHAKE Sam Cooke
13	11 LET'S LOCK THE DOOR Jay & the Americans
8	12 COME SEE ABOUT ME Supremes
9	13 KEEP SEARCHIN' Del Shannon
—	14 THE JOLLY GREEN GIANT Kingmen
—	15 BYE, BYE, BABY 4 Seasons
—	16 I GO TO PIECES Peter & Gordon
—	17 THE "IN" CROWD Dottie Gray
18	18 GIVE HIM A GREAT BIG KISS Shangri-Las
—	19 TELL HER NO Zombies
—	20 TWINE TIME Alvin Cash & the Crawlers

### ROUND THE WORLD

A progress report on placings of some British disc attractions and their tunes abroad:

AUSTRALIA: 1. I FEEL FINE—Beatles; 2. THE WEDDING—Jule Rogers; 3. DOWNTOWN—Petula Clark; 4. WALK AWAY—Chiffoniers; 5. ON THE BEACH—Chiffoniers; 6. THEME FOR YOUNG LOVERS—shadow; 7. YEH, YEH—Gerry and the Pacemakers; 8. YOU'VE LOST THAT LOVIN' FEELIN'—Righteous Brothers; 9. TELL ME—Rollins; 10. TELL HER NO—Zombies; 11. TELL ME—Rollins; 12. TELL ME—Rollins; 13. TELL ME—Rollins; 14. TELL ME—Rollins; 15. TELL ME—Rollins; 16. TELL ME—Rollins; 17. TELL ME—Rollins; 18. TELL ME—Rollins; 19. TELL ME—Rollins; 20. TELL ME—Rollins.

### BEST SELLING EPs IN BRITAIN

(Wednesday, February 3, 1965)

Last This Week	Week
1	1 THE ROLLING STONES No. 2 Rolling Stones (Decca)
2	2 BEATLES FOR SALE Beatles (Parlophone)
4	3 BEST OF JIM REEVES Jim Reeves (RCA)
4	4 LUCKY 13 SHADES OF VAL DOONICAN Val Doonican (Decca)
6	5 KINKS Kinks (Pye)
6	6 THE BACHELORS PLUS 16 GREAT SONGS Bachelors (Decca)
8	7 KEELY SMITH SINGS THE LENNON - MCCARTNEY SONGBOOK Keely Smith (Reprise)
7	8 A HARD DAY'S NIGHT Beatles (Parlophone)
—	9 THE VOICE OF WINSTON CHURCHILL (Decca)
—	10 ANOTHER SIDE OF BOB DYLAN Bob Dylan (CBS)

### BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, February 2, 1965)

Last This Week	Week
1	1 CAST YOUR FATE TO THE WIND (Belinda)
3	2 GO NOW (Belinda)
11	3 YOU'VE LOST THAT LOVIN' FEELIN' (Righteous Brothers)
4	4 TIRE D OF WAITING FOR YOU (Kinks)
7	5 FERRY CROSS THE MERSEY (Pacemakers)
10	6 COME TOMORROW (Manfred Mann)
8	7 YEH, YEH (Georgie Fame)
4	8 GIRL DON'T COME (Them)
6	9 DOWNTOWN (Petula Clark)
5	10 SOMEWHERE (P.J. Proby)
8	11 WALK TALL (Shapiro-Bernstein)
10	12 TERRY (Twinkle)
—	13 BABY PLEASE DON'T GO (Linda)
16	14 HOW SOON (Compagnon)
17	15 THE THREE BELLS (Southern)
9	16 I FEEL FINE (Northern Songs)
14	17 NO ARMS CAN EVER HOLD YOU (Birmingham)
—	18 THE SPECIAL YEARS (Shapiro-Bernstein)
20	19 I'M BEAR HEART (Valado)
—	20 I'LL NEVER FIND ANOTHER YOU (Sterling)

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## IN MY WAY

Dave Kaye



F 12073



## THE POETS

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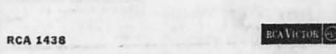


F 12074



## DO YOU CALL THAT LOVE

Miki Dallon



RCA 1438



## BING CROSBY

Where the blue of the night



05928



## YIELD NOT TO TEMPTATION

Bobby Bland



V-P 2322



## MY MOTHER-IN-LAW

Ernie K-Doe



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Editorial & Advertisement Offices:  
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LONDON, W.C.2  
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**SINGLES BY SANDIE SHAW AND GEORGE FAME**

GEORGE FAME's follow-up to "Yeh Yeh" will be released later this month; new singles by Sandie Shaw and the Four Seasons will be issued next Friday. Rush-released today are records by Roy Orbison, Dusty Springfield and Gene Pitney.

Fame's new one, "Meantime," is out on Columbia on February 26. Chris Andrews who wrote "Giri Giri Boy" has also penned Sandie's next "I'll Stop At Nothing" (Pye) which is issued next Friday, the same day as the Four Seasons' "Bye Bye Baby" (Philips).

The new releases are Roy Orbison's "Goodnight" (London), Gene Pitney's "I Must Be Seeing Things" (Stateside) and Dusty Springfield's "A Hurtin' Kinda Love" (Philips).

Four LP releases for February 12 are Petula Clark's "Downtown" (Pye), the Sandie Shaw album, which includes Pete's "Downtown" and "Gene Pitney's Lemon Tree" (Pye); "The Rockin' Bonnettes In Town" (Piccadilly), including the Ivy League's new hit, "Funny How Love Can Be" and "The Shangri-Las" (Red Bird); and "Twist And Shout" (Decca).

The album for which Chuck Berry recorded several tracks here, "Chuck In London" (Chess), will be issued on February 19.

**Hylton had two careers**

IMPRESARIO Jack Hylton, who died last Friday (29th), aged 72, was one of Britain's first and most successful dance-band leaders. He recorded extensively before the war, toured the world, and appeared at the Royal Variety Show.

He turned to stage presentation immediately prior to the war. Among his most successful productions were "His Me Madam," "The Lawless Kays," "Paint Your Wagon," "Salad Days" and his last show, "Carnelot."

He also presented the Crazy Gang shows at London's Victoria Palace, as well as pantomime, circus, ballet and Shakespeare. He was responsible for bringing Gipsy, Maurice Chevalier and Ingrid Bergman to the London stage, and among the artists he helped host to stardom are Shirley Bassey, Julie Andrews, Diana Dors, Shani Wallis and Dickie Henderson.

His funeral, which took place on Tuesday, was attended by many show business personalities. Lancashire-born Hylton is survived by his second wife, Beverly, and by a son and daughter from his first marriage.

**Debut with Phil Spector title**

JON BEST, a 19-year-old boy born in Nanticon, India, debuts with a Phil Spector composition next Friday—"Young Boy Blues" (Decca). On the same day, a 22-year-old Blackburn girl, Martha Smith, joins in with "As I Watch You Walk Away" (Pye).

Little Frankie, a sixteen-year-old girl from Bognor, has her first disc, "The Kind Of Boy You Can't Forget" (Columbia) released on February 10. She also released on that date is the debut disc by Birmingham girl Denning, "Kiss Me Once Again" (Columbia).

Two a-ha! switches for February 12 are Audia Harris from Vocalion to Decca for "Willings" and Peter Ellis from Columbia to Decca for "A Woman Needs".

On The Measles, a new Manchester group recorded by Mickle Most, have a number featured next Monday in ATV's play "No Baby, No Baby At All." The number is called "No Baby At All" and is a future EMI release.

★ POP-LINERS ★

The Ray Charles film "Ballad In Blue" will have a London opening at the Carlton Haymarket on February 18 ● Tony Bennett on Danny Kaye's BEAT, how next Tuesday (9th) ● Billy J. Kramer and the Dakotas, Patsy Ann Noble and Pepsy in Rediffusion's "Five O'Clock Club" on Tuesday (9th) ● June Christy (Atlantic) on "No One" ● Butchy, tomorrow (Saturday) ● Dickie Valentine, featured in Light Programme's "Parade Of The Pops" on Feb 17 ● Arturlur Howes has signed the Ivy League to his agency ● The Searchers, Clifton Foreman, and Rose Breman, guest in the Light Programme's "Delaney's Delight" next Tuesday (9th). Sandie Shaw makes her second radio broadcast—in the Light Programme's "Top Gear"—next Saturday (February 13). She will be joined by Cliff Bennett and the Rebel Rousers ● Ten songs will be featured in Frank Field's first film, which goes into production on or about March 5 ● Max Bygraves will star in a Light Programme Sunday lunch-time series for six weeks from April 4.

**CLIFF, SHADOWS, STONES 'LUCKY'**

CLIFF RICHARD and the Shadows are set for separate appearances on ABC-TV's "Thank You Lucky Stars." Also booked are the Rolling Stones, Petula Clark, Them, and the Zombies.

Cliff tops the bill on Saturday, March 20. He will be joined by Pet Clark and the Laurie Jay Combo, with Katie Boyle as guest d-j. The Shadows have been added to the February 20 line-up, which already includes Sandie Shaw and the Pretty Things.

The Stones make their third "Lucky Stars" appearance within four months on March 27.

Other new bookings include the Zombies (February 27); Them, Troy Dante, and Joe Brown and the Bruvvers (March 13).

**Promoters bid to beat U.S. ban**

AMERICAN promoters have appealed against the U.S. Immigration Department's refusal to permit British groups. The promoters claim that the H-2 visa now issued to groups makes it impossible for them to arrange tours.

Major U.S. engagements for the Nashville Teens are being held up until the result of the appeal is known. They had been invited to join Gerry and the Pacemakers in an American tour at Brooklyn Fox theatre, New York, and the "Dick Clark Show," spring tour in which Herman's Hermits are also hoping to appear.

The restrictions on British groups has meant cancellation of the Honeycombs' visit to the U.S. on their way back to Britain from Australia next week.

They were to have taken part in two TV shows, there—"Shindig" and "Hullabaloo".

The Honeycombs will tour Scandinavia in June. The visit will include several dates in Sweden, where they have topped the hit parade for the second time.

**TV profile of Jimmy Savile**

Val Noonan heads a documentary in Birmingham Hippodrome, week commencing April 26.

Jimmy Savile is to be the subject of an important BBC-1 documentary in the spring. Tentatively titled "The World Of Jimmy Savile," it will run 50 minutes and is being produced in Manchester.

The programme will survey every aspect of his career—including his Luxembourg shows, "Top Of The Pops" and the NME "Top Disc-Jockey" honour—as well as his home life. It will take six weeks to prepare.

**NME Concert sold out**

ALL tickets have been sold for the great NME Concert on Sunday afternoon, April 11, at Empire Pool, Wembley.

Applicants who were fortunate in getting seats for this event will receive their tickets during the next two weeks. At the same time, those who were unlucky will have their money refunded.

In view of this announcement, we must ask readers not to make any further applications or tickets as many possibly supply them. Furthermore, please do not telephone to ask whether or not you have been successful—you will either get your tickets or the money refunded. Until then, we are unable to deal with any queries.

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**CILLA BLACK AT THE LONDON PALLADIUM — U.S. CABARET DEBUT**

TWO weeks after appearing in America's "Ed Sullivan Show," Cilla Black will make her debut in ATV's "Sunday Night At The London Palladium" in April. This summer she will make her cabaret bow at one of the world's most famous night spots—the Persian Room of the Plaza Hotel in New York.

**Kinks return next Sunday**

THE Kinks are expected in London on Sunday week (14th) after visiting America on the way home from their Australasian tour with Manfred Mann and the Honeycombs. Dates set for them are Herford Hillside (19th and 26th), Reading Olympia (25th), and Manchester University Rag Ball (March 1).

From March 2, the group visits Scandinavia for eight days of radio, TV and concert dates in Denmark, Sweden and Finland.

**NME man on 'Jury'**

Joining Roy Orbison on BBC-1's "Juke Box Jury" on Saturday, February 20, are NME's Chris Hutchins, Lulu and Marlene Proops. Adrienne Poster and Ted Jay join Brian Epstein and Marianne Faithfull on the previous week's show (13th).

**HOLLIES TOUR WITH STONES**

THE Hollies have been added to the Rolling Stones' March one-nighter tour. They will be special guest stars instead of the Righteous Brothers, who were being sought but are now unable to visit Britain at that time.

**Val in variety**

Val Noonan heads a variety bill at Birmingham Hippodrome, week commencing April 26.

**TORNADOS BREAK-UP**

The original member of the "Telstar" hit-making Tornados, drummer Clem Cattini, has quit the group. Organist Jimmy Brian and guitarist Stuart Taylor are also leaving.

Cilla will star in "Sunday Night At The London Palladium" on Easter Day, April 18. She will appear at the Persian Room for three weeks from July 25. Cilla follows two other British female singers who have starred at this venue—Shirley Bassey and Alma Cogan.

**New late-night radio series**

A NEW late-night Light Programme series, tentatively titled "The Late Live Show," begins on Tuesday, March 23. Described as a "new concept in broadcasting," it will feature live bands and artists on location and a radio car touring London for interviews.

Phone calls from artists and listeners will be broadcast. Producer is Johnny Kingdon, who leaves Wednesday lunchtime's "Parade Of The Pops" this week to prepare the new series.

**CLIFF RICHARD, THE SUPREMACIES AND RONNIE CARROLL series**

CLIFF RICHARD returns to the Palladium TV show on March 14, backed by the Shadows. It will be his first appearance in the show for over a year. As previously reported, the Shadows top the bill in their own right this Sunday (7th).

**Rodgers for London**

American singer Jimmie Rodgers arrives in London on Tuesday for a two-day visit. Soon after arriving he appears on "Pop Inn." Three other BBC Light bookings for him are "Saturday Club," "Saturday Swings" and "Easy Beat."

**Matt to Hong Kong**

Matt Monro flies to Hong Kong on Good Friday to open a four-week cabaret season at the Hilton Hotel on April 17. He then travels to Singapore for a week of concerts, returning to London at the end of May.

**Dionne in cabaret**

Dionne Warwick returns to Britain next month to begin a London cabaret season. Agent Ito Burns has signed her for a fortnight at the Savoy Hotel.

During her stay, Dionne will take part in three television shows including the Briti Beachcomer spectacular (see separate story).

**CLIFF, BILLY AND RONNIE**

Kenny Ball's Jazzmen are added to the February 28 bill which, as previously reported, stars Petula Clark. Millicent Martin's "Mainly Miller" series will be screened on Saturday evenings, starting April 10. It takes over from the Charlie Drake series, "The Workers," which begins on February 27.

**Guy's cabaret dates**

Guy Mitchell, who arrives in Britain next Thursday, opens a week's cabaret engagement on February 14, at the doubling Manchester Ollerford Palace and Mr. Smith's.

**ATV's 'Night Spot'**

ATV's "Night Spot" has been delayed a week and now begins on Wednesday, February 17. Taking its place next Wednesday (10th) is Rediffusion's "They've Sold A Million," starring Cilla Black.

**DUSTY ON 'READY'**

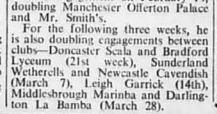
Dusty Springfield joins Rediffusion's "Ready, Steady, Go!" next Sunday when the line-up will be completed by Long John Baldry.

**Brown's 'Hullabaloo'**

Joe Brown and Wayne Fontana and the Mirymidors were last minute additions to the line-up of British artists filmed on Wednesday and yesterday for the Bill Epstein-hosted slots in U.S. TV's "Hullabaloo."

**Sandie on 'Scene'**

Sandie Shaw appears on Granada-TV's "Scene At 6.30" next Friday. Also booked are Tony Jackson and the Vibrations (Monday), Nashville Teens (Tuesday) and Herman's Hermits (Friday).



**THE HOLMES**  
Tell her no

F 19012

**DECCA**





Among those backstage at Woolwich on Sunday were the PRETTY THINGS, ROCKIN' BERRIES, MERSEYBEATS and JULIE ROGERS.

# SASSEY, SUPREMES MAJOR SUNDAY TV

Kathy Kirby and Shirley Bassey have been booked for ATV's "Sunday Night." Kenny Ball's Jazzmen have also been rebooked for the new series, and for the Seekers.

# Kathy joins Russ

KATHY KIRBY has been booked as special guest star for the first six weeks of the "Russ Conway Show" atournemouth Winter Gardens from June 5. Dusty Springfield is now confirmed to take over this spot for a further six weeks from July 19. Adele Leigh will complete the season.

Kathy's agent Sydney Grace is also arranged for her to appear on Ed Sullivan's TV show May 23.

On February 21, Kathy will sing a song selected by BBC-TV writers as British entry for the revision Song Contest on ABC-TV's "Eamonn Andrews Show."

# Matthew returns

Brian Matthew left hospital on Wednesday following his operation and returns to the Light Programme's "Top Gear" tomorrow (Saturday). He resumes on "Saturday Club" next week, and ABC-TV's "Thank Your Lucky Stars" the following week (20th). Simon Dee introduces tomorrow's "Lucky Stars."

# TOP STARS ON TV WITH BURT

DUSTY SPRINGFIELD, the Searchers, Cilla Black, Dionne Warwick, Sandie Shaw and Adam Faith are all expected to take part in an hour-long TV spectacular with Burt Bacharach, who has composed many of their recent hits.

The composer was signed for the show this week by Tito Burns. It will be filmed in the first week of April by

Granada-TV for transmission at a later date.

Bacharach will conduct a 30-piece orchestra for many of the songs. In others he will be seen playing piano. The producer is Johnny Hamp.

Dusty, Dionne, the Searchers and Cilla have already agreed to take part. Sandie and Adam have yet to be asked; Frankie Vaughan may be among others invited.

# NEW DISCS



# JIM REEVES

It hurts so much to see you go



# THE GAMBLERS

Now I'm all alone

RCA 1437  
RCA VICTOR

DECCA

# Concerts for Proby, new single—and festival for Duke

ALTHOUGH P.J. Proby has been banned from all the cinemas on Britain's three major circuits—Rank, ABC and Granada—he WILL still undertake a 14-day tour commencing March 1; the dates are being switched from Rank to independent theatres by promoters Joe Collins and Mervyn Conn. The Duke of Bedford, in association with Collins and Conn, will present Proby in a pop festival at his stately home, Woburn Abbey, on Whit Monday (June 7).

Despite the ban (see page 3), Proby will play three of the four independent theatres booked for his joint tour with Cilla Black; the first is tonight (Friday) at Bristol Colston Hall, the next is Newcastle City Hall on Thursday (11th) and the final one Sheffield City Hall (19th). Moss Empires have insisted that Proby does not appear at Liverpool Empire (21st).

But Moss Empires have agreed to Proby appearing at another of their theatres—Birmingham Hippodrome—for two consecutive nights (March 11 and 12) when he undertakes his second tour for Joe Collins. Other dates which Mervyn Conn has fixed for next month are Watford Town Hall (9th), Brighton Dome (10th) and Portsmouth Guildhall (13th).

Conn is booking many other stars to join Proby at Woburn Abbey on June 7. The Duke of Bedford is hoping to attract 15,000 people to his home for the occasion.

P.J.'S NEXT RECORD FEATURES A STANDARD, "I APOLOGISE" WITH WHICH BILLY ECKSTEIN ONCE SCORED A HIT. IT WILL BE ISSUED A FORTNIGHT TODAY (19th).

● The Home Office extended Proby's British work permit this week for one month enabling him to work here until at least March 23.

# Animals for Continent

The Animals, whose latest release enters the NME Chart at No. 14 this week, are to play a seven-day tour of Scandinavia, commencing April 29. They will visit Helsinki, Stockholm, Oslo and Copenhagen.

Dick Katz of the Harold Davison Office is also negotiating a Far East tour for the group in May, which would embrace Japan and Australia. They may also make a brief promotional trip to America in April, immediately before the Scandinavian visit.

# Julie Rogers to play U.S. cities

JULIE ROGERS will join an American tour "Shindig '65" which will play major U.S. cities for a month from April 28. This is instead of her visit to that country planned for this month.

Julie may also appear in Murray the K's 10-day Easter show in New York, which opens on April 17 and for which Gerry and the Pacemakers are already set.

Soon after her return from a 4-day visit to Ireland next week, Julie begins a week's cabaret, doubling at Darrington Farmings and Middlesbrough Oak Leaf clubs from February 15.

Other dates for her this month are Stevenage Ballroom (23th) and Luton George Hotel (26th).

# Righteous Brother ill

One of the Righteous Brothers, Bill Medley, has entered a Hollywood hospital for what some reports describe as a serious operation, but the nature of his illness has not been revealed, cables Nat Herriott.

# IVY LEAGUE ON LOSS SHOW

The Ivy League, who make their NME Chart debut this week, have been booked for the Light Programme's "Joe Loss Pop Show" on Friday, February 19. The Kinks fill the guest spot the following week (26th).

# Hollies' radio date switched

THE Hollies are set for the Light Programme's "Saturday Club" on February 20. They were due to appear on last Saturday's show which was cancelled owing to Sir Winston Churchill's funeral.

Also switching from last week are the Acker Bilk Band and the Marionettes. The bill is completed by the Ladybirds, Kenny Rankin and the John Barry Seven—plus, as already reported, Manfred Mann and Herman's Hermits.

Other new bookings include the Pretty Things (February 13); Billy J. Kramer and the Dakotas, and the Nashville Teens (27th). The Searchers' appearance is now put back a week to March 6.

# ADAM ON KATHY'S TV SHOW

Adam Faith guests in BBC-1's "Kathy Kirby Show" next Friday (12th)—the edition in which Kathy will be heard singing the winning British composition for the Eurovision Song Contest.

# SEARCHERS BOOKINGS

Two new February dates for the Searchers are Boston Gliderdrome (13th) and Willenhall Baths (22nd).

# SATCHMO WILL TOUR BRITAIN

LUIS ARMSTRONG will begin a seven-day concert tour of Britain at the Royal Festival Hall on May 8. He will probably bring other musicians with him and will undertake a TV appearance during his stay.

The Ella Fitzgerald/Oscar Peterson Trio tour opens at Hammer-smith Odeon on April 10, and then continues at London New Victoria (11th), Leeds Odeon (12th), Manchester Free Trades Hall (13th), Birmingham Odeon (14th), Croydon Fairfields Halls (15th), Finsbury Park Astoria (16th), Brighton Dome (17th), Manchester Odeon (18th) and Kilburn State (19th).

The tour closes with two dates in Ireland—Belfast ABC (20th) and Dublin ABC (21st). Ella and Oscar will then telecast two shows for BBC-1 transmission during the summer.

# Seekers on Cotton show

The Seekers, who climb into the NME Top Ten this week, guest in BBC-1's "Billy Cotton Band Show" on Saturday, February 20.

New TV and radio dates this month for the Seekers are ABC's "Night Spot" (10th), BBC-1's "Top Of The Pops" (11th), Rediffusion's "That's For Me" (15th), and the Light Programme's "When Shadows Fall" (14th), "Carnival" (24th) and "The Jimmy Young Show" (29th).

# James link with CBS?

The NME understands that Beatles' song publisher Dick James is to run a music publishing company which America's CBS Records will set up in Britain shortly. CBS now has its own record company here, Oriole, and will probably send writers to sign material for British artists it signs through Oriole.

# SHANNON TOUR DATES

Remaining dates for the Dixie Shannon/Shangri-La/Wayne Fontana/Herman's Hermits tour, details of which were exclusively revealed in last week's NME, have now been set.

The package plays Northampton ABC (March 9), Salisbury Odeon (10th), Dover ABC (11th), Colchester Odeon (13th), Taunton Gaumont (17th), Worcester Gaumont (18th), Bolton Odeon (20th), Hantsley Gaumont (21st), and closes at Glasgow Odeon on March 22.

# Dusty—Searchers tour

Dusty Springfield, the Searchers, the Zombies and Tony Jackson will headline a 2-3 week tour which Tito Burns will promote starting next month.

It will probably open at Stockton Odeon on March 25. The dates are still being set and will be reported shortly in NME.

at last - a 12 String Guitar solo disc

CUT OUT FOR REFERENCE

# NEW FROM

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WONDROUS PLACE  
COLUMBIA DB7473

## CAROLYN CRAWFORD

WHEN SOMEONE'S GOOD TO YOU  
STATESIDE SS304

## MILTON DELUGO AND HIS ORCHESTRA

THEME FROM 'THE ADDAMS FAMILY'  
COLUMBIA DB7474

## ELLA FITZGERALD

WHY WAS I BORN?  
VERVE VS224

## RON GOODWIN AND HIS ORCHESTRA

THE FAT MAN  
PARLOPHONE R2329

## NADIA CATTOUSE

PORT MARON  
PARLOPHONE R2410

## JUST FOUR MEN

THERE'S NOT ONE THING  
PARLOPHONE R2411

## PEGGY LEE

PASS ME BY  
(From film 'Father Goose')  
CAPITOL CL15178

## PATSY ANN NOBLE

THEN YOU CAN TELL ME GOODBYE  
COLUMBIA DB7472

## THE SHADOWS

MARY ANNE  
COLUMBIA DB7470

## THE SUNDOWNERS

WHERE AM I?  
PARLOPHONE R2413

## BERT WEEDON

TWELVE STRING SHUFFLE  
H.M.V. POP1387

## SLIM WHITMAN

I'LL HOLD YOU IN MY HEART  
LIBERTY LIB6040

## DANNY WILLIAMS

THE ROUNDABOUT OF LOVE  
(The theme from 'La Ronde')  
H.M.V. POP1388

# FOLK VOCAL SQUADS

THE Shadows have been rather apprehensive about releasing a vocal single, but on the evidence of "Mary Ann" (Columbia), they need not have worried. Written by Jerry Lordan, it's a soothing rockaballad with a strong folk flavour and a pronounced plaintive quality.

The appealing and attractively-harmonised duet by Hank and Bruce is recorded on echo, and supported by a throbbing walking rhythm. And Jerry's tune soon registers in the mind, too. A very good disc indeed, but difficult to judge just how commercial—and therefore how high it will climb. The boys' own composition "Church" reverts to their old style—a bubbling bouncy rhythmic opus with a catchy tune and intriguing solos.

**BERT WEEDON**  
A startling ripe earthy sound from Bert Weedon's 12-string guitar in his self-recorded "Twelve String Charlie" (HMV). It's most unusual for this to be featured as a solo instrument, and Bert certainly uses all the dexterity at his command in showcasing it. As the title suggests, it's a mid-tempo shuffle—but probably not in the current chart sense. "Colour Him Folk" is a very good disc indeed, but with a plaintive folk quality, Britnally played.

**SHELLEY**  
After a slow ballad-type solo-voice opening, "Stairway To A Star" explodes into a dynamic mid-shaker, attractively dual-tracked by the leader of the group known as Shelley, with absorbing harmonic chanting from the other boys. It sounds along at a lively pace, it's very tuneful, and there's an intriguing guitar flourish—altogether, a most effective blend. Harmonies are equally as fascinating on the similar-paced "I Heard A Whisper." Great shake beat, but un distinguished material. Pye label.

**PS: To NME READERS from the SEARCHERS**

just to remind YOU . . . WE couldn't be more in agreement that **TONY JACKSON** has a disc with a hit parade dateline. Hear **TONY JACKSON'S LOVE POTION No. 9** on **PYE**. **PPS—OUR tip? GET IT TODAY!**

THE SOUL OF **GODIE & THE GINGERBREADS** "CAN'T YOU HEAR MY HEARTBEAT" c/w "LITTLE BOY" DECCA F12070  
Representation: HAROLD DAVISON OFFICE

## Singles by DEREK JOHNSON

**PETER'S FACES**  
A storming, wallowing, strumming beat from Peter's Faces in their new Plectrally disc, "The Room-Lay Boom." Peter Nelson solos, while the boys clap to the fast rhythm and chant away merrily. A really solid and compulsive beat, this, with croaking sax to add to the fullness, but I'm not sure if the material is sufficiently different to register. Another version of "Bassie-Q" shows the tempo to medium-pace, but it's still strident. Peter solos—not chanting, but a fine guitar solo.

**CHEYNES**  
Blunt-type vocal by the leader of the Cheynes is the main feature of "Bunch And Out" (Columbia). Pounding rock beat and handclaps, with an eye-catching guitar solo at the highlight. The rhythm is crashing and insistent, but both melody and lyric are on the repetitious side. Bill Wyman wrote the 'B' side, the medium-pace "Stop Running Around." It has a harmonic eme-abe vocal and is more tuneful than the coupling. Can't help wondering if this shouldn't have been the top side.

**NEW BEATS**  
Slightly slower than their "Bread And Butter" but, the Newbeats again feature the high-pitched growl of Larry Henley in "Road Away" (Hisloery), with Dean and Mark harmonising behind him. There's a toe-tapping compelling beat you just can't ignore, emphasised by handclaps—and this, plus the gimmick vocal, helps to overcome the undistinctive nature of the material. Excellent for dancing. Could get a touch. Frenzied wild roar "Hey-O-Daddy-O" is a shouting vocal for Larry, with the others chanting, and maracas to carry along the frantic beat.

**MARK WYNTER**  
The extremely busy producer of "Can I Get To Know You Better" has much greater pop appeal than Mark Wynter's last few discs, shattering beat, string section, backing group chanting the title, twangs—and Mark dual-tracking. Trouble is, a certain soulfulness develops towards the end, which tends to shroud Mark. But it's a hummable finger-snapper, which stands more chance than his recent efforts. Easy-going, relaxed Joe-trouter "Am I Living In A Dream" receives an appealing solo-voice treatment from Mark. Ask for Pye.

**BOB LUMAN**  
As you might expect from the Hickory label, Bob Luman's "Bad Heart" has a strong country flavour. Written by Don Gibson, the heartbreak lyric seems incongruously out of place in company with such a luscious strident rhythm. A very full-sounding group either chants or sings along with Bob's deep-voiced drawl. Pleasant tune. John D. Loudermilk wrote the easy-going solo Joe-trouter "Fears From Out Of Nowhere," which ends Bob still in a sad frame of mind.

**ERNIE K. DOE**  
Some years ago, Ernie K-Doe popped up in the NME chart with a top-ten. Now he tries his hand at a solid beat-ballad, "Looking Into The Future"—with thumping rhythm, heavenly choir and tinkling piano, sung in the pseudo-blues style in which nearly every word is taken through about three octaves! Melody doesn't match the standard of the lyric. Novelty song "My Mother-in-Law Is In My Hair Again" is set to a fast monkey rhythm, with handclaps and chanting. Columbia label.

**GESTURES**  
Wild raving shaker "Run, Run, Run" is midway between an out-and-out rocker and surfing. The texture

**THE NEWBEATS (1 to 7) MARK MATHS, LARRY HENLEY, DEAN TAYLOR and manager JIM MCCONNELL.**  
handle the party-faunting lyric contently, but there's nothing to indicate they're anything other than a very ordinary group. But the driving rhythm and dancing beat are just great, with crashing cymbals and twangs maintaining a furious pace. Hushed-voiced unison vocal "It Seems To Me" is, unfortunately, but undistinctive. On Stateside.

## SHOP WINDOW

Millicent Martin sings the tender ballad "I Never Loved The Way" and is joined by her old TV3 comrade David Kernan for the comedy routine "Little Tharlin." Both from the musical "Our Man Crichton." Parlophone.  
Helen Hanes' "Honey Honey" has just received it. *Reunited* has produced a new musical, "Where The Blue Of The Night" . . . a nostalgic ode to an historic track!

Here's a tongue-in-cheek mick-toke and is joined by her old TV3 comrade David Kernan for the comedy routine "Little Tharlin." Both from the musical "Our Man Crichton." Parlophone.

Key explains that he is about to put a sincere tribute in "Presley, The Great" . . . a considerable impression of El singing head-bobbed "I'm My Way."

## NEW TO YOU

Happy-go-lucky twister "In My Baby's Eyes," with organ and chirping girls, provides an effective and appealing debut for **PATRICK DANF.** A Eric Goin-King combination of taste and easily memorised melody. "The Only One" is a self-performed powder, but rather undistinguished.  
**BASE HUNTER** was discovered by Ruby Murray and her husband, Bernie Grant. He has made a pleasant enough job of the lovely "Evergreen Tree," which you may have heard Cliff Richard sing. Clive Westlake and Mort Shuman wrote the up-tempo gallop "Come On, Little Lady."

Personality performance from 17-year-old Czech girl **YVONNE PRINO-SILOVA** in rockaballad "When My Baby Cries," with just a faint trace of accent. **Tony Hatch's** backing has all the latter-day ingredients, but it's not the chart. "I've Never Loved A Girl" is a Joe-trouter as pronounced in "Come On Home." "I've Don't Know Much About Ritchie" is an excellent one of the themes from Orisley's "Pace" suite, and converted it into a dual-track rocker with a walloping storming beat. But you'd lose the melody this way. Flip side is ballad "I'd Do Anything." **Clifford** and group **BARBARA AND THE DELIBONS** are not so awesome as their name suggests. "I've Never Loved A Girl" is a Joe-trouter, attractively handled bouncer, showcasing the leader with chanting guitar. It's found it most pleasant. "He's My Guy" is up-tempo and leafy, gratified.  
Two girls aged 15 and 16 dishing a **Mick Jagger-Keith Richards** number. Sounds a strange sound, but the **TERRITIS** generate a powerful soulful. A dynamic disc, well worth hearing. Competent 'B' side is mid-tempo "I Found My Place." Orisley.  
Honest novelty of the stamping-beat. "No Time" is the name of the group which has recorded it. **DAVE DEE, BOZZ, BEAKY, MIKE AND TIGI.** Surely that collection must attract attention! "I'd Love to Be a Rockaballad-like the top side, pleasant-sounding but innocuous. Fontana.

## Humorous Matt

**MATT MONRO** is a quality pop singer. He also emerged as a likeable, if unsensational, personality when he opened at London's Talk Of The Town theatre-restaurant on Monday for a short stay.

Singing over a dozen numbers—highlights were "Walk Away," "Bill Bailey," "Portrait Of My Love" and "My Kind Of Girl"—he puts the maximum of vocal charm into the song arrangements.  
He added humour by announcing as composites of "All My Loving" (which he sang tenderly) as Jack Lennon and Charlie McCarthy, and after a dignified introduction to his "most memorable song ever," broke into his Horowitzian (a commercial, followed by his Camay song. He also compared his tight trousers to P.J. Proby's with some aside.  
Well aided by musical director Johnny Spence (who backs all his discs), pianist Ruse, Shepherd and the Sydney Siffone orchestra, his 45-minute offering was always pleasant and relaxing. **ANDY GRAY.**



## by ALLEN EVANS

\*\*\*\* **BOBBY DARIN** REWINNERS (Atlantic), Re-recorded Mirod (with plenty French) is a highlight of this Darin LP. Bobby concentrates more on films these days, but he decided to make this album during a short film ball. He proves he has lost none of his flair for singing impromptu. Backed by pianist Bobby Scott, leading a team of top musicians, Darin has a lot of fun improvising—in diction and phrasing—on a dozen attractive tunes, titles of which are: Mirod, Between The Devil And The Deep Blue Sea, Anything Goes, Do Nothing Till You Hear From Me, Golden Earrings, When Day Is Done, I've Found A New Baby, What Can I Say After I Say I'm Sorry, Hard Hearted Hannah, Easy Living, They All Laughed.

\*\*\*\* **PAT BOONE: 12 GREAT HITS** (Golden Guinea). A dozen beat ballads at varied tempos, all sung with quality, tuneful and swiny, in the best Pat Boone tradition. If he's new to you (and there are quite a few new pop fans who must have missed the big Boone era), here's a chance to get him at bargain prices. If you know Pat, you will realise that this disc is a real bargain. Titles are: Johnny Wild, Words, Welcome All New Lovers, Big Cold Winds, How Deep Is The Ocean, All By Myself, Why Baby Why, Chains Of Love, Don't Forget Me, Sugar Moon, Whispering Hope, Held Not To Temptation.

\*\*\*\* **JACKIE BYRON DE JOHNSON: HALLIDAY** (Golden Guinea) gives you a chance to listen to Frankie's Elvis Presley and his backing group. If Johnny's singing sounds a little old fashioned, he nevertheless impacts a "hot" sound which is appealing. Mostly French titles and language, though Tutti Frutti is in "English!"

Gerry presents NME prizewinner **ALASTER CALDER** with the Lambretta scooter he rode in his film "Ferry Cross The Mersey." Gerry told Alaster: "Hope you have as much fun as I did riding it. I'm Glad to hear it'll have a good view."



Gerry presents NME prizewinner ALASTER CALDER with the Lambretta scooter he rode in his film "Ferry Cross The Mersey." Gerry told Alaster: "Hope you have as much fun as I did riding it. I'm Glad to hear it'll have a good view."

## 'THE ARMY MAKES YOU INDEPENDENT'

says Pte. Brian Taylor, 22, of the King's Own Yorkshire Light Infantry. 'I settled in quickly and I soon went abroad to Germany, and then Malaysia. I liked the travel and the initiative tests. I've seen action, too, in Borneo.'

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# THEM (from Ireland) don't rate London highly

THEY came over by boat late at night from Ireland. On the harbour waving THEM goodbye were a score of fans and relations and some dewy-eyed girl friends and some fans.

On Friday in their manager's office, Them—the Irish band—group—talked of their impression of London and the plans they have for staying here.

"Everybody said London was the greatest place in the world," said Alan Henderson, the bass guitarist. "They said: 'You must see Soho—this is a fantastic place.' And they said: 'London never sleeps. There's always something happening.' Load of rubbish!"

"I wouldn't say Dublin is the greatest city in the world, but . . . The other members of the group didn't seem to be so sure about London either. But they did say it was obviously the place to visit to develop as musicians. They haven't completely settled down here yet. They have no permanent place to stay. They live out of suitcases and in hotels all the time. When they go on a date they just browse through the telephone directory and pick a nice sounding hotel. When I spoke to them they were entrenched at the Royal.

## Reports CORDELL MARKS

"It's a strange feeling having no permanent base," said Alan. "We've got plans to get a flat in 'Holland Park, Why Holland Park? Well, it's the place to be, isn't it? We had a rotten journey over," he went on. "The gang plank nearly slipped as we got aboard the boat. There were few other passengers aboard and it was a bit sad as we sailed out of the harbour. We thought: 'Well this is it. Everybody has said that we can get on in London and we've got to prove them right.'"

"I've written home since then telling how well the record has been doing and all that and everybody is crazy about what's happening. 'The biggest difference I noticed in London is the way everything moves so fast. It never stops. People here," he said stretching out



THEM (l to r) BONNIE MILLINGS, ALAN HENDERSON, VAN MORRISON, BILLY HARRISON and PATRICK MAULLEY.

hit arm and looking around the office. "Some chugging in and out to play rhythm-and-blues because nobody else did in Ireland. There are a couple of jazz record shops near where I live in Belfast and we used to go down and listen to people like Blind Boy Fuller, Brownie McGhee and Sonny Terry.

"What made 'Baby Please Don't Go' a hit was the plugging, wasn't it? Somebody could record the most commercial pop record of all time, but if it didn't get the plugging it would never make it. We were lucky." Alan came back into the conver-

## From the NME

### 5 Years ago

- TOP TEN 1960—Week ending Feb. 5 Last This Week
- 1 WHY Anthony Newley (Decca)
- 2 I'VE GOT A FEELING IN THE WHEELHOUSE Cliff Richard (Columbia)
- 3 STARRY EYED Michael Holliday (Columbia)

- 5 4 WAY DOWN YONDER Freddie Cannon (Top Rank)
- 6 SHEARER'S BY THE NUMBERS Guy Mitchell (Mercury)
- 7 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Emilio "Ford" (Pye)
- 8 7 POOR ME Adam Faith (Parlophone)
- 9 WHAT DO YOU WANT NOW Carol Ann (Mercury)
- 10 OH! CAROL Nell Sedaka (RCA)
- 11 10 LITTLE WHITE BULL Ronnie Barrett (Decca)
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- 3 SOFTLY SOFTLY Ruby Murray (Columbia)
- 4 SHAKE RATTLE AND ROLL Bill Haley (Brunswick)
- 5 MR. SANDS Dickie Valentine (Decca)
- 6 GIVE ME YOUR WORD Tennessee Ernie Ford (Capitol)
- 7 HEARTBEAT Ruby Murray (Columbia)
- 8 NO ONE BUT YOU Billy Eckstine (MGM)
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## ★ NEWCOMERS TO THE CHARTS ★



The IVY LEAGUE (l to r) JOHN CARTER, KEN LEWIS and PERRY FORD.

## They formed Ivy League to regain pop fame

ONCE it was Carter-Lewis and the Southerners—now it's the Ivy League! All that's happened is that John Carter (his real surname is Shakespeare) and his partner Ken Lewis left their rhythm section and teamed with Perry Ford, another songwriter-singer in the middle of last year.

"Funny How Love Can Be" a slow number with a drum backing, is their first hit with their second record. First disc by the vocal trio was "What More Do You Want." Naturally "Funny" was written by John and Ken. Their songwriting credits go back a long way: "Will I Wait," a big hit for Mike Smer in pre-Beatle days was one of their numbers. They also wrote for John Leyton, the Maruders, Jet Harris, P.J. Proby, the Fourmost and the Nashville Teens.

Brenda Lee's recent hit, "Is It True" was a Carter-Lewis piece. John and Ken have been singing together for about five years now. Said John: "We were originally a Birmingham group and came to London where Terry Kennedy became our manager. He still is. For some time now we've been busy doing session work—we played recently on a session with Bert Bacharach for Paul Anka and you can hear us on several of the tracks on new Dave Brubeck LP."

"I play bass and 12 string guitar and Ken plays piano and organ. Perry also plays piano, so we're a pretty musical group. We've all wrote the lyric to 'Funny How Love Can Be' but Ken and I wrote the tune. Perry is a good songwriter, too. He had a big hit with 'Someone Else's Baby' for Adam Faith."

Of course for Ken and John this is a second taste of Top 30 fame. In November, 1963, as Carter-Lewis, they went into the NME Chart with "Your Momma's All Of Town" which was written for them by Mitch Murray. This single didn't get very high in the chart but it made an impression. They had them then Jimmy Page on guitar—now a highly thought of session man—and Viv Prince on drums. Viv is now a Pretty Thing.

By IAN DOVE  
Personal points: John is 22 and was a laboratory assistant before taking up music full time. Ken is also 22—he was a civil servant. Perry is 24—Lincoln born and used to work in a recording studio. He also used to play in Bert Weedon's group.

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# BRIAN POOLE talks about...

THE airport staff carefully loaded all the valuable gear into the giant jet-guitars, amplifiers and all the paraphernalia that goes with them, drum kit, stage clothes and other sundries. Meanwhile, Brian Poole and the Tremeloes relaxed in the airport lounge, awaiting their call to the airliner.

A few minutes later, the jet took off for New York—and so began one of the biggest muddles in the group's career.

For this was not the beginning of an American tour for Brian and the boys. Following an appearance on BBC's "Top Of The Pops," they were at Manchester Airport waiting to take a plane to Prestwick—at the outset of a brief Scottish tour. But due to some rare error, all their equipment was loaded on to a Transatlantic jet and despatched to New York.

"Oh, well!" said Brian philosophically when the mistake was discovered. "The fans in America may not want us over there. But at least we can now say that our equipment has made the trip!"

Fortunately for the group, BOAC went to great lengths to rectify the trouble. When the boys arrived in Edinburgh, equipment was hired for them from a local dealer. But it did mean that they were unable to wear stage clothes, and had to perform in their ordinary day clothes.

"Even our toilet requisites were sent to the States," chuckled Brian. "We only had one toothbrush between us—and one unnamed member of the Tremeloes was charging sixpence a time for its use. But BOAC—surely that we had our gear back at the earliest possible moment—it was back with us in a couple of days. All this happened about ten days ago, and was laughed off by the boys as an "occupational hazard"—one of the ups and downs of a touring man from time to time, when touring around on one-night stands. Another upset occurred last week-



## TOURING TROUBLES

By DEREK JOHNSON

and—one which could have had more serious consequences.

The group was en route to a date in Cooke, using a borrowed car, when—at a point near Enfield—a wild driver, for no apparent reason, suddenly shattered. This caused the screen to swerve off the road, and it finished up in a ditch—though, luckily, still upright.

"We were all pretty badly shaken, but it's a blessing that we escaped with minor cuts and bruises," Brian added. "But as it turned out, we were able to secure another car, and went on to fulfil our engagement."

With the group's revival of "The Three Bells" now comfortably situated in the Top Twenty, I asked Brian why he chose to record it.

"Well, it's a number we've been performing on stage for some time," he replied. "And as we went up and down the country, we were getting more and more requests to record it, so eventually we did so. After all, this was precisely what had happened with *Sonoma*."

The disc was duly released towards the end of November, with an eye on the Christmas market, for which it seemed admirably suited. But Christmas came and went, and nothing happened—and Brian and the boys began to think that they had misjudged the song's appeal. Suddenly, in mid-January, it popped up in the NME Chart.

Why the delay? "When the record was first issued, we were unable to exploit it on radio or television, because we were currently touring with *Dusty Springfield*," Brian explained. "And we didn't start getting our major 'plugs' until Christmas time—so that the effect wasn't really felt until after the holiday."

An intriguing feature of their current hit is that it employs only two instruments—Ricky West's lead guitar, and Alan Howard on bass guitar. All the rest is vocal, apart from an occasional piano interpolation by Norman Petty. Not even the drummer is used—which is pretty remarkable for a team which made its name as a big beat group!

"To tell you the truth, I'm afraid we might be getting typed with these balady type of songs like 'Somewhere' and 'The Love Lady' went on. And I'd rather like to get back to something wild again for our next release on the lines of 'Do You Love Me' or 'Candy Man'."

Well, Brian and the boys cut their next single on Tuesday of this week, though as yet they haven't decided what it will be. They recorded five tracks of a contrasting nature, and are still training about their respective merits, and which should be their next release.

"One of the tracks is an original, ballad reminiscent of 'Somewhere'," Brian revealed. "Another is a number recorded in America by Irma Thomas. And there's also our version of an old raver from days gone by." And I rather gather that the latter is Brian's personal choice.

Meanwhile, the boys' film which they made in Ireland last year is still awaiting release. Editing was delayed by a technician's strike, so the film has now been brought to London for completion. It is expected to be news of its distribution shortly.

### From YOU to US

SUNAN LAYLAH (London, 10.10.62) says P.J. Proby's new disc, *Cilla Black* four last week, and if it hadn't been so disgusting it would have been pathetically funny. In fact, it might be a good idea, P.J.—turn to comedy and do it in well-humoured style, may we call all have a good laugh at you!

A. R. ELLISON (Widmore, West-merland): After watching the Rolling Stones on "Ready, Steady, Go" I suggest that they should put more of their energy into the interpretation of original African war dances. Accessories such as grass skirts and porcupine quills would be most appreciated.

ARLEN S. WAFF (HAR, Barnham, Kings Lynn): We all know the Beatles have broken records all over the world, and there has been much talk lately of their achievements being far superior to Elvis's.

Well, there's one who certainly can't match—the double-sided hit. The Beatles have never had one of these, yet Elvis's double-siders have been numerous. There was "Don't Be Cruel"/"Hound Dog," "Loving You"/"Funky Beat," "A Big Boy For You"/"Don't," "Stick On You"/"Fame And Fortune," "Rock A Hula Baby"/"Can't Help Falling In Love" and "His Latest Flame"/"Little Sister"—all million sellers.

Yes sir, the Beatles have certainly got a long way to go before they can match that impressive record.

F. HOLDEN (Denton, Manchester), So D. Lee suggests 15 years in *Holliv'way* as a sentence for Cilla Black recording "You've Lost That Lovin' Feeling." 15 years in *Holliv'way* would be far more suitable!

Cilla takes the inaudible lyrics from the Righteous Brothers and transforms them into a fabulous song—definitely her best to date. Please note, D. Lee—Cilla is the greatest!

ERIC KING (Sevenson, Kent): Wendy Layton ("From You To Us," NME, Jan. 10) says she has yet to find an American record with a good "B" side. Well, here are a few: "Waiting For You," Connie Francis; "What Is Love," the Shangri-Las; "Always In My Heart," the Supremes; "White Christmas," Elvis Presley. There are just some of the recent "B" sides—there are many more on previous releases.

### NAT HENTOFF'S American Airmail

Walter Hote, a New York attorney who handles some of the legal work for the Beatles here, says that much of the Beatles' earnings from their records in America are still frozen because it hasn't been determined whether the Beatles are citizens of America or Britain. "Our post office," Mr. Hote says, "is that we await the two governments coming to a decision on the matter. We are not at all resisting the tax but we don't want to have to pay it twice."

This is in connection with the major talent agencies are meeting with the Immigration Division government to rectify its decision against giving H.C. visas to British pop artists. (Under the H-2 visa law, a country in favour of giving group has to get permission for each engagement.)

The Dean Martin show appears to be certain to take place next season of the weekly *Jack Paar* programme on NBC.

Nancy Sinatra will play Frank Sinatra's daughter in *Marriage On The Rocks*, the film Sinatra is producing that was formerly called *My Sister Sam*. The picture studio is Warner Brothers, and Nancy Sinatra's husband, Tommo, has also signed a contract with deal is for three pictures, the first being *My Sister Sam*.

In Sweden, starring Eric Stevens, Frank Sinatra may do some of the background singing.

Bing Crosby's next picture will be "Papa," a film centred about a six-year-old Puerto Rican boy who becomes an important part of the life of an American family.

Rex Harrison will star for MGM in a musical version of *Goodbye, Mr. Tombs*. Ferenc Rátkai is writing it.

Explaining why he keeps working in many different media, Sammy Davis points out: "It's not so much for a performer to sit in his little hole and say, 'Well, I'm a singer and I'll sing and sing, so I'm not going to worry much about planning ahead.' But finally that performer is going to give himself in the position of people not really caring why he's about leaving him because he'll be unable to generate excitement."

Louis Armstrong will do an album with Jimmy Durante for Warner Brothers next fall.

According to Andre Previn, musical director of the film version of "My Fair Lady," the actual singing done in that picture by Audrey Hepburn was only two per cent of what it seemed to be. The rest was done by "ghost" Marni Nixon.

Artie Shaw will have a new look out this spring. "It's called 'I Love You, I Hate You, Love, Dead!'"

After his run in "Golden Boy," Sammy Davis would like to do concerts in Israel.

Written columnist Dorothy Kilgallen: "Tommy Steele, in New York to star in the English musical, *Half A Sixpence*, is a phenomenon to Yanks in the theatre. Although his annuals are scheduled for two or three more weeks, Tommy has been putting in a ten-hour day perfecting his role's play for more than 35 months on the other side of the Atlantic."

Columnist Art Wilson reports: "The White House asked Louis Armstrong for an autographed copy of his 'Hello, Hello!'"

At a press conference announced to introduce the Artists Civil Rights Assistance Fund, Bobbie Darin was a prominent spokesman for the group, the members of which will donate one day's pay every year to civil rights projects. Among others involved were Henry Belafonte, Louis Armstrong and Steve Lawrence.

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# SEEKERS ARE COON FAIRS

"HELLO Folks!" That Spike Milligan salutation would seem highly appropriate to open an article about Australian folk singers. The Seekers, who attribute a great deal of their success to the Goons' influence.

Establishing that bass player Guy Athol had tasted English beer ("You can have it") we made our way behind a coffee bar where Keith Potger their guitarist held forth upon the merits of being a "Goonite."

"We've been devoted fans of the Goons from way back," said Keith. "I've bought several tapes over with me which include their old radio shows."

At a concert in Blackpool, the Seekers found a fellow goon-lover in Dusty Springfield and with her interest in folk music they became good friends. When Keith mentioned that he wanted a 12 string guitar Dusty immediately put them in touch with her brother Tom.

"He turned out to have more Goon tapes than I," said Keith. "It was great, we all shared this ridiculous humour and a love of folk music." Tom was very quick to realise that the Seekers were very much in sympathy with the folk sound that the Springfields used to obtain. It was he who wrote "I'll Never Find Another You" for the group.

The group are having some transport problems at the moment for their Bedford van which they travel in has picked up. "We thought it last August," said Keith. "It only cost £140 and up till now we've had no trouble."

## Dirty Dick

Until their hit disc most of the group's travelling has been confined to the London area. Keith mentioned that at first they thought there was no folk life at all in the London clubs. Hornstead and Swiss Cottage seemed the centres. "You don't seem to have the characters out here that we had back home," said Athol. "We used to have guys like Martin Windham-Reed and Dirty Dick. Barnes rooming the Seekers of Victoria. Dirty Dick had an enormous red beard and a mass of hair. He was probably the finest bass player in Australia but he preferred to live like a bum." The Seekers aren't very happy with what they call the "folk UK" which



The SEEKERS are JUDITH DURHAM with (l to r) ATHOL GUY, BRUCE WOODLEY and KEITH POTGER.

## writes KEITH ALTHAM

...plagues you have to live like a beaver and trap around the scene starving for 10 years before you're recognised. They also point out that these parties only play to a very restricted audience who live like themselves.

"This is music for the whole world," said Keith. "We want the whole world to hear it and that's why we're so happy about the record."

Unbeknown to most people, the Seekers have already made an LP but it is only available through the "World Record Club."

Bruce Woodley is the Spanish guitarist with the group and has the honour of having played with a group in Melbourne called the "Morris Plink's Moonshine Five."

...though we got was when Athol made his entrance one evening and fell flat on his face. The whole party was a ball. We really enjoyed ourselves.

Athol had one last word to say about the folk song scene today and the artists he likes.

"I like Joan Baez in small doses," he said. "What I can't understand are the people who say 'Bob Dylan may not be able to sing—but he has that certain something.' I don't know what the hell they're talking about. I think his songs are great and his singing is terrific."

## Jazz singer

The girl in the group, Judith Durham is more excited than anyone about the fact that their record has got as high as it has.

Although her primary concern is now folk singing she is still very much a jazz singer at heart.

"When he came over last year I sat in with the Focker Bilk and he wanted me to do some radio broadcasting with him but I've been

and that's how they met Dusty!

too busy with the Seekers.

"Out in Australia their trad band idol is Ken Colyer and I've always been a great fan. I've looked him up at his club in London a few times and been lucky enough to sing with him on occasions.

Originally Judith intended to teach piano and took instruction in classical piano while at school in Hobart. I've just bought the most incredible bargain for our flat," she enthused. "A piano that only cost me £3 and it's a beaut. It cost me more than that to move the thing in."

## Spoiled

Judith never plays piano in the group for the simple reason she finds it "too sophisticated and 'merely a poor substitute for the guitar in our kind of music."

"I like to play the only girl in the group that the man spoli her. "I like to play the only girl in the group that the man spoli her. "I like to play the only girl in the group that the man spoli her.

"Her greatest love at the moment are the Rubens. She has the seal up front in the van where there's a lot of leg room are useful privileges and if the wagon gets too cramped with equipment they send me on ahead by train in company."

"I dislike artificial things that include hair, flowers or people. There are so many genuine things that people spoil by substitutes."

The whole group agrees that one of their biggest thrills was meeting Spike Milligan while they were drawing down at Epsom.

"Spike came into our dressing room and went through a couple of Stanback of Notre Dame routines which had us hysterical. He never took his show 'Son of Osobony' recently and it's a laugh a minute."

On that note the Seekers departed but make no mistake this is one folk group who do not intend to be here today and gone tomorrow."

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## Pitney goes C & W!

GENE PITNEY, in his London hotel room, in a hurry and talking fast. "I'm in London earlier than expected. I was all set to arrive at the end of this week but something cropped up about my new single and I had to come over and mix it..."

"Yes, it was recorded on four track stereo and the balance wasn't right. We had to bring it to one. It has to be out at the end of this week so we're in a hurry."

"It's called 'I'm Not Be Seeing Things' and it's written by the same trio that composed 'Hawaii' which WASN'T a hit here. I did the original session about a fortnight ago—eight songs in two days. I know some people thought 'When You Meet Marianna' would be the next single but this isn't true."

"Marianna" which I wrote the day after I left England after my last tour will be recorded by a very big artist both here and in the States. No names yet!"

"Any more recordings? "Yes, an unusual session for me which I did down in Nashville—a country album, full of mountain dew. I share honours with George Jones who is a big name in the country field. I figure it will be good for me. I'm singing country and George will get exposure on the pop market."

"The session, which took one day was Nashville style off the top. George is a real deep

down, bassy singer and next to him I sound like a shrieking witch. But I was really singing country and I found George was going pop on me, bending words and so on... A fantastic experience.

"Most of the songs were traditional country melodies but I altered the words occasionally. There's one real tear-jerker with a line—'Whiskey and blood all together!' Oh, and the Jordanaires were on the session too."

Where have you come from last now? "San Remo. I was taking part in the festival there. I didn't win but my song sold about 150,000 copies before I left so from that point of view it was very satisfactory. A lot of big names were at the Festival this year including Paul Anka who drew at the last minute. Connie Francis said she was sick and couldn't make it at first but the organiser pleaded with her in New York and she finally arrived."

Where do you go from here? "Tomorrow I head for Paris and then Frankfurt, Germany. I'm anxious to set up recording sessions in these two countries. I'm not doing any work there although I was offered a couple of spots. But I figure it's ridiculous to go there to set a record happening for you. Then it's back to Britain to work on 'I'm Not Be Seeing Things' and I have a tour of New Zealand lined up, ten days, which is great because I can stop off at Tahiti on the way back and relax!" I.D.

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# CLIFF QUITTING? Here's his answer



CLIFF and SHADOWS go into a new of their fast numbers today — they do a new "Friends" and "Havin' Fun" — both written by the Shadows, as are all the 19 songs in "Aladdin," the London Palladium pantomime, which is running until April 10.

**IS Cliff Richard thinking of quitting Show Business? That's been a major talking point with his fans since a report appeared in the Press recently. It suggested he was going to retire and was settling down in Portugal. I went to the London Palladium to see Cliff and to ask if there was any truth in it. I discovered that Cliff is thinking of retiring—but not for many years.**

"I was asked about this retirement business when I was up in Scotland," Cliff explains. "I told the reporter that it was in my mind—but he neglected to ask me when. It got into print and read as though my retirement was just around the corner. And, of course, I've been inundated with letters from fans.

"The truth of the matter is that, sooner or later, I do hope to retire from the business. Let's face it, that's the ultimate ambition of most entertainers.

"After all, we realise that it can't go on for ever, and the time must come when we have to quit. "For my part, I would much rather leave while I am still at the top than wait for the public to turn its back on me. And the obvious place for me to retire to, when the time comes, is Portugal—because I like it so much there.

"But let me make it quite clear that, if everything continues to go according to plan, it won't be for a long, long time."

Having settled that, I sought Cliff's reactions to the pantomime "Aladdin," now that the show has settled down into its lengthy run.

"I'm enjoying it immensely," he admitted. "It's a really great feeling to be starring in such a major production and at such an important theatre! I must admit to start with I thought I might become bored or tired as the run progressed—but it's not working out that way at all.

"It's hard work, certainly—particularly as we have a matinee and an evening show. But it's probably no harder than doing a one-nighter tour—in fact, in some respects it's much easier."

Now that "I Could Easily Fall" is out of the Top Thirty, I asked Cliff if his next single is also likely to be taken from the panto.

"That was the plan at one time, but now it looks as though we shall drop this idea," he told me. "Right now, we're looking through material I recorded in America in the summer. I cut 13 tracks over there, so we should be able to sort out a couple of titles to make a worthwhile single—and that's likely to be my next one."

by Derek Johnson

Will Cliff be starring in a Palladium TV show during his run at the theatre? Possibly, but he hasn't yet been approached.

"We do try to keep our Sundays free, because it's the only spare time we get during the week," said Cliff. "We're in the theatre every day from luncheon till ten at night, so we welcome a break on Sundays.

"All the same, I'm conscious of the fact that I really ought to do a television spot, because I know I've rather been neglecting this side of my work lately.

"I do feel that a show like "Aladdin" is really more important than an occasional TV spot.

"But this does mean that I've not been able to plug any of my recent records. Yes, I'll have to try and fit one in!

With such a heavy schedule before him it is unlikely that fans in the provinces will be able to see Cliff this year, except on the screen—either cinema or television! For it is unlikely that he and the Shadows will embark upon another tour before early in 1966, and they certainly won't be playing summer seasons this year.

"We don't finish at the Palladium until April 10, and then I hope to have a couple of weeks' relaxation at home, followed by a fortnight or so in Portugal," he said. "In May, I start preparing for my next film, which starts shooting in June and lasts for most of the summer. "Then another two weeks' holiday and a stint in the recording studios—after which we'll have to start rehearsing for the film "Aladdin." This looks as though it's going to be a big, big production—so it will need all of next week's rehearsal before shooting starts."

I asked Cliff if he could give me any information about his next film, to be made during the summer. But I gathered that a suitable script has still not been selected.



# DAD HAPPY ABOUT BERRIES' SUCCESS

**"OUR dad goes to work as pleased as punch now and all his mates go on about how he needn't work anymore because his son's on the telly. Dad's real chuffed about it," Geoff Turton of the Rockin' Berries said, telling me about what the biggest difference for the group has been now that they have had a hit record and now that they've got another one, "What In The World's Come Over You" in the NME Chart.**

"But the new found fame has got its disadvantages. I never know if someone has recognised me or whether I've got my tie all crooked or something.

"Like the other night in the Oxford Street Wimpy Bar. There was this girl a few tables away and she kept looking at me. I THOUGHT she must have seen me on television so I smiled and suddenly she got all nasty about how I was trying to chat her up—I hadn't even said a word—and a great hairy boy friend came over and started flinching his muscles at me. Nasty that, very worrying.

"Hey, it's good about the new record, isn't it. We got the number from Kim Fowley—P.J. Proby's friend. He was the guy who suggested we record our last hit "He's In Town." We met Kim just after we signed with our manager Maurice King. We went to a party at P.J.'s place and there he was cajoling around and coaxing everybody up with his crazy talk.

"We were friendly with him right until he left to go back to the States and we will keep in touch with him. The other day we got a letter from him and an idea for another single, but I haven't heard it yet, so I'm not sure if it will be our next. Kim's helped us a lot—it's a pity he went home."

By CORDELL MARKS

"We don't write that much material ourselves. The main reason is because there's never enough time and secondly we're not sure if it's particularly good. You know being so close to our own work we can't tell if it's the sort of material that's just right for us or not. I mean if you write a tune you're obviously going to think it's a tremendous number, because it's something you've taken time on and something you've put a lot of work into.

## Honest

"You have to be terribly honest with yourself and criticise it like mad. "Anyway we haven't the time to do all this so we find it much better to use compositions written by other people. When we do find something we make sure that it's the type of thing we can give an individual sound to.

"What we want is for people to turn the radio on, hear us playing and say: 'Yes, that's the Rockin' Berries.' We want to have our own sound."

"In all I think the group sound is deteriorating. The rhythm and blues

# SURROUNDING SANDIE SHAW THE ROCKIN' BERRIES (4 to 7) CLIVE LEA, CHUCK BOTT, FIELD, TERRY BOND, ROY AUSTIN AND GEOFF TURTON.

groups have brought the quality down. Given time I think most people will get tired of with these r-and-b groups. "I'm not anti r-and-b. But it drives me nuts when a group gets up and someone strikes a harmonic in their mouth and they're all shouting. "On the whole I think songs that make the chart, apart from r-and-b numbers, are much more clever than those getting in say five years ago. There's more thought behind them now.

"We give a heck of a load of thought to the arrangements we give our numbers. We're also concentrating a lot on widening our act. Our ambition is to play around for a long time—eventually we hope to be playing cabaret with most of the people we've met and we've got our eyes on appearing at the London Palladium.

"The money from the last record is just about to start coming in now. First of all I thought I'd spend the lot, but now I think I'll put most of it away and save up to buy a house. I don't want a massive house, just a small, comfortable one where I can get on with my do it yourself crazes then.

"I've just finished making a stereo album—there's a long time to be found out in it, but after that I'm looking for something else to do. "Now I've had a house I could go crazy and be 'doing it myself' all day long.

"Oh yeah there is one other thing I've got to spend some money on. Last night I went out on the A.4 in my manager's car and suddenly found I needed some petrol. Well I found a garage, but the attendant was asleep in his office and I couldn't get the door open to wake him.

"Eventually I decided to serve myself. I've never used a petrol pump before and there was petrol over the car over the ground, everywhere. Some even got in the tank. I've got to go back some time to pay the attendant. "But at least I've found out now to use a petrol pump. Part of my 'do it yourself' car suspense," he said.

## WHO'S WHERE

- (Week commencing February 8)
- BLACK AND WHITE MINISTREL SHOW London Palladium
- CLIVE RICHARD, SHADOWS London Palladium
- FRANKIE VAUGHAN, JIMMY TABBICK Liverpool Empire
- BACHELORES Birmingham Alexandra
- ONE-NIGHTERS (From Friday, January 8)
- CELIA BLACK, FOURMOST, TOMMY HOPE, SOUNDYS INCORPORATED, TOMMY QUICKLY (Friday—Histol Colston; Saturday—Cardiff Capital; Sunday—Southampton ABC; Tuesday—Ardwick ABC; Wednesday—Wigan ABC; Thursday—Newcastle City Hall; (F.J. PROBY appears with the show at Bristol and Newcastle).

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The KINKS went to a Sydney (Australia) beach on Sunday. They're seen holding a surf board aloft, but notice they've kept their clothes on! Can't be that cold?

**TAIL-PIECES BY THE ALLEY CAT**

THIS may not please his many fans, but in your Alley Cat's opinion — after watching a performance by P.J. Proby at Walthamstow he should be deported from Great Britain... Express Mick Jagger to appear on Eamonn Andrews' TV show... Her mother Baroness Erizzo approached Brian Epstein to sign Marianne Faithfull...



For CBS release, Vic Lewis and Don Black independently producing Jane Christy and Dianham Carroll records... Current U.S. Richard Burton disc hit produced by Norman Newell... A Bentley for Eric Easton, co-manager of Rolling Stones... Eye await arrival of Keeley Smith here—to record under Jimmy Bowen and Tony Hatch's supervision... At one time, John Lennon thought of buying Adam Faith's Surrey home... Connie Francis plans to cover Matt Monro's "For Mama"... According to Maureen Cleave in the "Evening Standard," Cliff Bennett has new vocal discovery named Eddie Set 1... A composition by Matt Monro's personal manager Don Black being recorded by Bobby Darin... Noted Birmingham boxer Johnny Prescott now co-managing singer Mike Sheridan... Isn't John Burgess underrated as a recording manager?... Manfred

dis-jockey... Wouldn't current Del Shannon hit have been ideal for Searchers?... Belated Cat's Whisker to Dick Rowe—for making Duke swing in 1964... Gene Pitney penned next Eddie Hodges' single... U.S. sales progress for Shirley Bassey's "Goldfinger," Gerry and the Pacemakers' "Ferry Cross The Mersey" and Herman's Hermits' "Can't You Hear My Heartbeat"... At Oxford University, Patrick Gordon Walker's son runs fan club for Twinkle... At Woburn Abbey, Moody Blues were guests of Duke of Bedford last weekend... Under negotiation by Tito Burns—TV programme starring Burt Bacharach...



What did Dorothy Squires say to EMI chief Sir Joseph Lockwood at recent Norman Newell party?... Repeat question: doesn't John Rosill of the Shadows remind you of Don Everly?... Last winter, your Alley Cat first to describe Val Doonican as Britain's answer to Jim Reeves... Son for Stella and Frankie Vaughan will be named Andrew... Vocal disc debut of Roger Moore still awaited... Isn't Millie singing like Eartha Kitt?... At New York's Carnegie Hall, Ella Fitzgerald accompanied by Leopold Stokowski and the American Sym-

**RECORD OF THE WEEK!**

**SUE THOMPSON**  
**PAPER TIGER**

**45-1284**

**Stones call from N.Z.**

THE telephone in my flat rang shrilly at 5.30 on Tuesday morning. Dawn was still a long way off and I was not amused by this early hour interruption of sleep. I picked up the receiver and after checking the number a voice that I could have sworn bore a thick Devonian accent said: "This is New Zealand." Just as though he owned the place.

The voice that followed was unmistakably that of Mick Jagger, who said something about Invercargill being the end of the earth, adding: "There are 28 rooms in this hotel and only two baths between everybody. The last meal you can get is supper and that finishes at 7 pm." I said I was very sorry to hear this but the manager was a lot closer to hand and I doubted whether the NME could do anything, anyway. Mr. Jagger said something that was lost beneath a crackle on the line. More politely I asked him how he was managing to pass the time. "I have spent the last three days with Roy Orbison. He has been telling me all about the early days of Elvis Presley and how they once appeared together in the 'Rock A Billy Show' touring America in lamé shirts and gold jackets. Obviously having heard enough of my reactions at that hour of the morning, Mick passed the phone to Brian Jones, who told me: "Here's a headline for the NME: 'Rolling Stones in Car Crash.' We hired a couple of cars to travel from Brisbane a few miles up the coast to a resort called Surfers Paradise. Our road manager was driving the first car when some soft aborigine pulled out in front of him. "Nobody was hurt, but driving the second car Andrew Oldham put the brakes down so hard that Keith went forward and struck his head on the windscreen. Seriously, it could have been tragic." Next on the line was Andrew Oldham, who talked enthusiastically about the big crowds the Stones have drawn all over Australia and New Zealand. "In Melbourne the promoter not only sold out, he took down the curtains at the back of the stage, put out extra chairs and charged £2 10s a ticket for being able to sit so close to the Stones. "We pulled into a motel the other day to find it covered with 'Welcome to the Rolling Stones' flags." CHRIS HUTCHINS.

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Published every Friday for the Proprietors, New Musical Express Ltd., by George Newman Ltd., Tower House, Southampton Street, London, W.C.2. Editorial and Advertisement Offices, 15-17 Long Acre, London, W.C.2. Printed in England by The Walthamstow Press Ltd. (C.I.A.), 844 Forest Road, E.C.17. Registered at the G.P.O. as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Brech (A/As) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa, Stationery & Office Supplies Ltd. Subscription rate, including postage for one year: inland £1 17s. 6d. Overseas £1 18s. 6d. (Surface V.M.).