

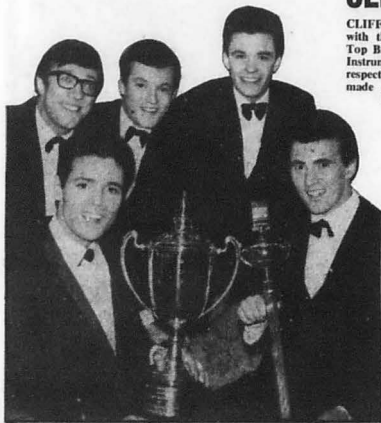
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**CLIFF: 6th TIME!**

CLIFF RICHARD and the SHADOWS with their NME trophies for being voted Top British Singer (for 6th time!) and Top Instrumental Group (for 6th time!) respectively in NME Poll. Presentation was made on "Sunday Night At The London Palladium" at the weekend.



**PAUL TRIES THE SKI LARK**

His first time on skis, PAUL MCCARTNEY looks a bit apprehensive. He's on film location with the Beatles in Austria. (Beates go for a sleigh ride—pages 6-7)



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**TAMLA COME TO TOWN**

Below is the FULL Tamla-Motown line-up. Standing (l to r): CLARENCE PAUL (composer and arranger with the label); ROSALIND ASHFORD (Vandella); JACK ASHFORD (Van Dyke Group); MARTHA REEVES, BETTY KELLY (Vandella); EARL VAN DYKE; the Temptations—MELVIN FRANKLIN, DAVE RUFFIN, PAUL WILLIAMS, OTIS WILLIAMS, EDDIE KENDRICKS; STEVIE WONDER; the Miracles—SMOKEY ROBINSON, RONNIE WHITE, ROBERT ROGERS and PETE MOORE. Seated are the Supremes (l to r): MARY WILSON, DIANA ROSS and FLORENCE BALLARD. (NME photo).



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# Keith Altham interviews the two long-haired Top Ten girls . . .

# SANDIE and MARIANNE

**ADAM** got the Rolls out and with Sandie Shaw and I in the back we drove along Tooting Bec Broadway searching for a fish and chip shop. That's living, folks!

By the time we had reached Wimbledon we had realised that it was Monday and there were no fish shops open, which pleased Sandie no end. She hates fish and chips!

The reason for our present location was that Sandie and Adam were making a TV film (for the American market) in a small record shop in Tooting. While we were driving around South-East England looking for a place to eat, I took the opportunity of chatting up Sandie about her current (and first) tour with Adam.

"Do you like touring?" I asked.

"Fine," said Sandie, "except for the dirty dressing rooms. If you get a nice dressing room it's so much easier to relax and give your best later. They're not all bad. For example at Bournemouth I had a very nice little room with a shower. All the boys came in to use it!"

Among "the boys" are the Barron Knights, of whom Sandie is particularly fond.

"The one they call 'Peanut' does an impression of me on stage. It's very funny. I walked on the other night and ruined it! So now they leave threatening letters in my dressing room about what they will do in my act. I'm still waiting."

Before going on stage each night Sandie sucks a honey method screw to loosen her throat.

"I got caught one night last week when the curtain went up and I was still sucking the thing. I coughed it discreetly into my hand and there I was, standing like a lemon, with a sticky boiled sweet stuck to my fingers in front of all those people! It took two numbers before I could shake it off."

"At this point Sandie tapped our chauffeur" on the shoulder and asked for a cigarette.

"Certainly not," replied Adam in his best for-your-own-good voice.

Ten minutes later he gave in and she got the cigarette.

"I want a tin of blackcurrants," insisted Miss Shaw after we failed to locate a restaurant.

"No," was the ADAMant reply. Five minutes later we stopped for a tin of blackcurrants.

"I want some ice-cream," said Sandie.



**SANDIE** with her discoverer, **ADAM FAITH**. They are constant companions.

"Absolutely not," decided Adam. Seconds later we stopped and got out to get the ice-cream.

Later Sandie wooed her plateful of blackcurrants and ice-cream, Adam buried himself in his book of crossword.

"How's the stage act progressing? Is there anything new?" I asked.

"He's changed my announcements. They're rather nice," said Sandie, somewhat reproachful but with just the right amount of respect. "He" remained absorbed in his screen.

"Instead of saying 'I'd like to sing my new record', I now say 'thank you very much for making my latest record a hit and I'd like to sing it now for you.' Adam nodded approvingly.

"I only ever get mobbed outside the theatres when they can't get Adam," said Sandie.

"No boys waiting to pounce at the stage door," I queried.

"No," grinned Sandie. "No naughty men at the stage door. Shame isn't it?"

The Lord Protector rose from his cross-word in agitation: "Don't you dare print that," he quoth. "She'll have the fans throwing naughty men at her on stage!"

Two schoolboys entered the shop and daly got their French homework autographed by Sandie and Adam with instructions from the lady to hurry back to school.

"Can't," snifled the elder. "I got the week off for tennis!" Sandie gulped and stepped back a pace, clutching her valuable tennis as the germ-carrier trotted happily off with his autographs.

I asked Sandie why she had waited so long before doing a live performance from the stage.

"I lacked confidence," she replied. "The success of my records has given me that confidence but I'm still scared to death when I go on until I know the audience like me. Also

**MARIANNE FAITHFULL** frightens me to death. She is cool, confident, clever and highly successful. The kind of beauty you meet at a party, regulate yourself to a 100-1 outsider and pass on to more mortal possibilities.

I bravely confessed to Marianne during our telephone conversation (a poor medium for interviewing this very visual lady) that her aloof attitude was likely to give the average male a giant sized inferiority complex.

"I believe in living on several different planes at once," Marianne explained. "I think it's terribly important."

## Book

I reclined under that piece of mental abstraction and mumbled enquiringly as to what particular plane Miss Faithfull's fancy was flitting at the moment.

"Actually I'm thinking about this new book I've bought," said Marianne. "It's written by Michael Braun and it's about the Beatles. She wanted Sandie to kiss off her shoes and then for Adam to ask why she always did that. Adam smiled in his most slyest smile and the rehearsal proved a bit staccato."

ADAM: Hey, smelly feet! Why do you always take your shoes off?

SANDIE: Don't make me stink.

ADAM: Problems, always problems. What do you keep asking me problems for?

SANDIE: Shut-your-mouth!

ADAM: That's nice. I did you hear the new star? That's very nice!

ADAM has the happy knack of being able to insult his friends and make them like it (something handed down from his ancestor Maurice Frost). He spent most of the afternoon "putting her down" and "sending her up."

Let me offer one word of warning: don't ever say anything against Sandie in Adam's presence—because happen to know what he really thinks of her!

together and that qualifies him for a mention in one paragraph."

Which brought us very nicely (how to succeed without trying) to the subject of the Faithfulls' fiancé, John Dunbar. The news of their engagement had broken that morning and Marianne had been subjected to endless strings of reporters' questions like "Can he sing?" and "Does he buy your records?"

"One woman actually asked me if I thought it was a good investment!" sighed Marianne.

"All I'm saying is that John studies psychology at University and that's very happy together. We have known one another for ages. Long before I ever met Gene Pitney I was going out with John. Sorry to spoil all those Alby-cats!"

We moved hastily on to other planes. Marianne is at present on tour with Roy Orbison and enjoying it very much. She has a fool-proof system for avoiding being mobbed.

"I fail," she explained.

As he seems for one moment she admitted that she enjoys meeting her fans and being recognised. There was only one occasion when things got out of hand.

## Whip

"We were travelling through Cleatorparish when I saw a fair. I just love fairs so we all got out and began to make the rounds of the stalls. Eventually I was recognised and had to buy candy floss all round."

"The crowd got bigger and we took refuge in the Whip. We spent about an hour on the thing getting sicker and sicker."

"I seem to be recognised in the most unlikely places. I was on a station platform up North at the unearly hour of midnight. Two little boys recognised me and went quite shy. I couldn't convince them. One of them said, 'Show us your knees then.' Marianne Faithfull got nice knees." So I showed them my knees

and Marianne Faithfull got nice knees. "So I showed them my knees and they were not convinced."

"We had a very interesting discussion about her after that and I told



**MARIANNE** at the mike.

them just what I thought of Marianne Faithfull."

I heard Marianne stifle a yawn at the other end of the phone and discovered that she had been up until 3 o'clock in the morning finishing off new LP tracks. She has just completed two LPs one of which is completely folk music.

"When I first began singing I used to put some of Shakespeare's sonnets to music on my guitar. It was purely for my own amusement of course. I'm bound to include a nodding to an accompaniment on the folk LP. 'Full fathom five thy father lies,' etc."

Marianne is very happy about her latest record's success and thinks it a far better record than "As Tears Go By."

"This one has much more guts," she said and then admonished herself. "No, don't print that. Say that it has more life."

Personally I like a lady who calls a "guit" a "guit" and that is why I left it.

The far-away words were beginning to become more human and I felt the atmosphere become less tense. The reserve cracked and the real person began to show up.

"I'm not really scared," she said. "I'm terribly shy and fastidiously introvert. I don't see myself as anything. I stand still and just sing when I'm on stage because I'm too terrified to move."

"Won't Gene Pitney be upset to hear that you're so unamused?" I asked just before the end of our chat.

"I couldn't care less," said Marianne, "and anyway, Gene was unamused at the time I was going out with him."

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# DIFFERENT BACHELORS

A SOMEWHAT different approach from what we normally expect from the Bachelors in "True Love For Evermore" (Decca). Apart from the middle eight, it's unison vocal as opposed to the usual solo voice—with a soft bossa nova rhythm and strings in the background. And there's an instrumental interlude, featuring full string section and concerto-type piano.

The material is in keeping with the group's image—it's a swaying, lilting and melodic ballad.

But they've forfeited their distinctive mark. Not one of the boys best but their popularity should ensure a reasonable hit.

### BARRON KNIGHTS

Reverting to the format of their "Call Up The Groups" hit, the Barron Knights come up with the double-sided "Pop Go The Workers"—six impressions of favourite pop attractions, with lyrics adapted to explain what would happen if they had to give up show business. Plus built-in applause and linking verses. Numbers are "Little Red Riding Hood", "Baby Love", "I Wouldn't Trade You For The World", "Girl Don't Come", "Walk Tall" and "Love Me Do." Not only amusing, but also extremely clever. A likely hit, I would think.

### DEREGENTS

A priceless send-up of "Leader Of The Pack" is the Deregents' "Leader Of The Laundromat"—which is the American word for laundrette. From the spoken opening to the mellow, and crash effects, it's all a gigantic mickey-take—copying the original, but exaggerated and overdone, and with hilarious lyrics. It's a male group, by the way! Well worth hearing. "Deregs" proves to be an instrumental with twangs and rinky-tink piano. On Columbia.

### BILLIE DAVIS

A Bacharach-David rockballad "The Last One To Be Loved" marks a change of style for Billie Davis in her comeback on Piccadilly. Strumming piano chords, cascading strings, shuffle rhythm and heavenly chiming combine to make an excellent production from every standpoint. Billie's delivery is competent — though her "baby" voice sounds a little out of character for this material. Another slowie, but with a jazzy influence, is "You Don't Know."

### APPLEJACKS

Gordon Mills wrote the bright-and-breezy, toe-tapper with happy bounce, "Bye Bye Girl" (Decca), which could mark a chart return for the Applejacks. Solo voice treatment.

### LPs

By ALLEN EVANS

\*\*\* RIGHT-ON BROTHERS: YOU'VE LOST THAT LOVIN' FEELIN' (London).

Bob and Bill stir up a rhythmic bluesy beat, throughout, as they harmonize together, with plenty of twangy music in the backing, plus waxes to add body. Bob does a weird falsetto solo job on Summer time, and Bill a low-voiced, sassy "Oh Man River" which is strangely suggestive. Veritable performance from two promising American boys. Other titles: "You've Lost That Lovin' Feelin'", "KokoMo? Look At Me, What'd I Say", "The Angels Listened In, Sick And Tired, Over And Over, Soul City, There's A Woman."

\*\*\* KINDA SINKS (Pye Popular).

These Londoners produce an appropriate New Orleans sound in their singing, yet still have a bit of the Cockney, too. "You've Lost That Bluesday Song" has an ease that is relaxing even for heat music. They

## SINGLES by DEREK JOHNSON



WAYNE GIBSON AND DYNAMIC SOUNDS—see "Platter Chatter."

with the others changing their encouragement, it has a swinging up-tempo beat with crashing cymbals and honky-tonk piano. Hummable and gay—I enjoyed it. Unison vocal on "It's Not A Game Anymore," a plodding walking-pace mid-tempo offering.

### BOBBY RYDELL

A refreshingly straightforward styling of compelling ballad "Stranger In The World" by Capitol's Bobby Rydell—medium-slow backing, with humming guitar, pizzicato effect and intriguing guitar figure. A taut melodic line, but probably not chart material. Also waxed by Mark London (see "Potted Pops"). Paul Anka's "Diana" is treated as a whispered slow ballad, not very successfully!

### LITTLE ANTHONY

By the same composers as "Goin' Out Of My Head" and similar in conception is the new one by Little Anthony and the Imperials, "Hurt So Bad" (United Artists). A rockballad with a throbbing broken beat, and a strange plaintive quality well suited to Anthony's girl-like voice.

But perhaps not quite so strong as his last. Medium-slow twister "Reputation" is very true material.

### CRICKETS

A now billing themselves "Jerry Allison and the Crickets," the Liberty group has added maracas for "Now Hear This." The stamping, shattering beat and powerful twangs tend to drown the unison vocal. A dynamic disc, but not the Crickets at their best. Subtle Latin flavour to the mid-tempo "Everybody's Got A Little Problem," with effective counter-harmonies. Pleasant listening.

### HELEN SHAPIRO

Mid-tempo "Tomorrow Is Another Day" is powerfully projected and convincingly performed by Columbia's Helen Shapiro—part solo voice, part dual-track. Clanking piano, rattling tambourine and sweeping strings complete the modern-style scoring. A good sound, but I doubt if it's sufficiently different. "It's So Funny I Could Cry" is a rockballad with a bayon-chia cha beat and nostalgic lyric.

### JIMMY NICOL

The drummer who temporarily stood in for Ringo last year now calls his group The Sound of Jimmy Nicol. They offer a bouncy jaunty styling of the oldie "Clumentine" (Decca), with pipe-organ, honking sax and Delaney-type drum-thumps. The walloping, storming beat will certainly appeal, but the vocalist takes an entirely different melody line from the original tune. "Bim Bam," a fast shaker, is a showcase for Jimmy's drumming pyrotechnics.

### TAMLA'S OWN LABEL NOW

Highlights of the new Tamla Motown label are releases by the Supremes and Martha and the Vandellas. Apart from "Martha's Place," some of the Holland-Dozier compositions—and both discs are better than the group's last issues. The familiar irresistible beat is clearly in evidence again in the Supremes' "Stop! In The Name Of Love," with perhaps a slightly heavier thump than usual. Solo voice plus chanting, carried along by organ, brass and strings. It's a tremendous sound with enormous impact and should climb high. "I'm In Love Again" is not quite so punch-packed. It's a relaxed rockballad, which receives the girls' infatigable smoochy treatment.

### THE LEMON-M-CARTNEY HIT 'I FEEL FINE' IS DRESSED UP IN BRASSY, BUDDING STYLE BY THE GEORGE MARTIN ORCHESTRA. BILLIANTLY SCORED, EVEN THE STRINGS SOUND OUT OF PLACE! IDEAL FOR SHAKING. ON PARLOPHONE.

Almost identical treatments by Warren Covington's Jazz Band (Brunswick) and the Stokes (London) of "Whipped Cream"—a novelty number with a throbbing solid beat, but otherwise it's corny dated Dixieland a la Temperance Seven.

The smooth sophisticated tones of Mel Torme blend impeccably with the gently flowing rhythm of "Every Day's A Holiday"—a romantic ballad with shimmering strings. Artistry de label CBS label.

Wayne Gibson and the Dynamic Sounds belie their name as they revive the folk-flavoured "Portland Town." Subdued styling, with acoustic guitars, and Wayne singing dual-track. Pleasant listening. On Pye.

The Lenon-M-Cartney hit "I Feel Fine" is dressed up in brassy, budding style by the George Martin Orchestra. Brilliantly scored, even the strings sound out of place! Ideal for shaking. On Parlophone.

It's getting more difficult to find names for new groups. Decca newcomers call themselves the Dawnbreakers. Organ and cascaded effects support the solo voice styling of undistinguished rockballad "Let's Live!"

## Platter Chatter

## POTTED POPS

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DOBBY VINTON (Columbia) warbles an elegiac plodding sweet-corn ballad, with group singing along and tinkling piano. "Long Lonely Night." Very nice and typical Vinton. Bobby co-wrote the slightly faster ballad "Station."

CAROL DEENE (HMV) dual-tracks a jaunty finger-clicker "Meet People Do." with male group chanting like little phrase. A cheerful, happy-go-lucky "I Can't Forget Someone Like You" is a dramatic solo-voice ballad.

PENNYWS (Liberty) injects a trumpeting stamping beat into the mid-tempo "Walk." Harmony chanting supports the leader's dual-tracking. Catchy rhythm but inferior material, similar tempo for guitar instrumental "White And Jerk."

MARK LONDON (Pye) adopts an appealing stumuck-free approach to the Howard Greenfield-Jack Keller rockabilly "Stranger In The World," with atrazs, clavoline and girl group. Flip revives the jazz standard "Meanie."

BARRY ST. JOHN'S (Decca) sounds like backing in the Chris Andrews' beauty ballad "I'm Not Your Girl." The tie-build treatment is a bit too busy. "Don't You Feel Proud" is a more classic rockballad.

OWEN GHAY (Aladdin) presents a soulful styling, with falsettos of medium-slow shaker "Gonna Work Out Fine." "Dolly Baby" is more of a swinger. Both sides with gospel-influenced chanting group and earthy solo staid.

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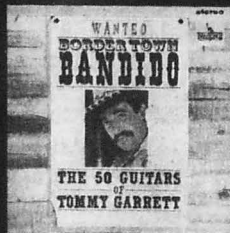


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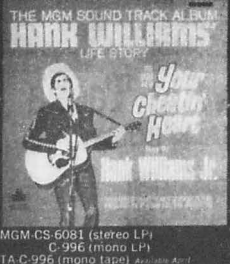


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# NME TOP THIRTY

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

Last This Week	(Wednesday, March 17, 1965)	Artist	Label	Peak Position
1	1	THE LAST TIME	Rolling Stones (Decca)	3-1
2	2	IT'S NOT UNUSUAL	Tom Jones (Decca)	6-1
3	3	SILHOUETTES	Herman's Hermits (Columbia)	5-3
4	3	I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)	9-1
7	5	COME AND STAY WITH ME	Marianne Faithfull (Decca)	5-5
5	6	I'LL STOP AT NOTHING	Sandie Shaw (Pye)	5-5
10	7	GOODYBY MY LOVE	Searchers (Pye)	3-7
6	8	GAME OF LOVE	Wayne Fontana and the Mindbenders (Fontana)	7-3
9	9	I MUST BE SEEING THINGS	Gene Pitney (Stateside)	6-7
11	10	YES I WILL	Hollies (Parlophone)	8-10
14	11	HONEY I NEED	Pretty Things (Fontana)	5-11
13	12	1 APOLOGISE	P.J. Proby (Liberty)	4-12
8	13	DON'T LET ME BE MISUNDERSTOOD	Animals (Columbia)	7-4
24	14	CONCRETE AND CLAY	Unit 4 Plus 2 (Decca)	3-14
25	15	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)	2-15
22	16	I KNOW A PLACE	Petula Clark (Pye)	2-16
19	17	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)	2-17
16	17	IN THE MEANTIME	George Fame (Columbia)	3-16
28	19	DO THE CLAM	Elvis Presley (RCA)	2-19
17	20	GOODNIGHT	Roy Orbison (London)	6-13
15	21	THE SPECIAL YEARS	Val Doonican (Decca)	9-7
22	22	FUNNY HOW LOVE CAN BE	Ivy League (Piccadilly)	7-6
23	23	CAN'T EXPLAIN	The Who (Brunswick)	1-23
24	24	SHE'S LOST YOU	Zephyrs (Columbia)	2-23
25	25	MARY ANNE	Shadow (Columbia)	6-17
30	26	FOR YOUR LOVE	Yardbirds (Columbia)	2-26
—	27	WINDMILL IN OLD AMSTERDAM	Ronnie Hilton (HMV)	2-25
29	28	I DON'T WANT TO GO ON WITHOUT YOU	Moody Blues (Decca)	2-28
—	29	CATCH THE WIND	Donovan (Pye)	1-29
—	30	REELIN' AND ROCKIN'	Dave Clark Five (Columbia)	1-30

## BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, March 16, 1965)

Last This Week	(Tuesday, March 16, 1965)	Artist
1	1	EIGHT DAYS A WEEK
2	2	STOP IN THE NAME OF LOVE
3	3	THE BIRDS AND THE BEES
4	4	KING OF THE ROAD
5	5	CAN'T YOU HEAR MY HEARTBEAT
6	6	FERRY CROSS THE MERSEY
7	7	MY GIRL
8	8	THIS DIAMOND RING
9	9	GOLDFINGER
10	10	SHOTGUN
11	11	RED ROSES FOR A BLUE LADY
12	12	HURT SO BAD
13	13	THE JOLLY GREEN GIANT
14	14	COME HOME
15	15	YOU'VE LOST THAT LOVIN' FEELIN'
16	16	PEOPLE GET READY
17	17	RED ROSES FOR A BLUE LADY
18	18	LITTLE THINGS
19	19	DO YOU WANNA DANCE
20	20	MIDNIGHT SPECIAL
21	21	GOODNIGHT
22	22	DON'T LET ME BE MISUNDERSTOOD
23	23	YEH, YEH
24	24	NOWHERE TO RUN
25	25	SEND ME THE PILLOW YOU DREAM ON
26	26	IF I LOVED YOU
27	27	DOWNTOWN
28	28	DO THE CLAM
29	29	THE BOY FROM NEW YORK CITY
30	30	STRANGER IN TOWN

## BEST SELLING LPs IN BRITAIN

(Wednesday, March 17, 1965)

Last This Week	(Wednesday, March 17, 1965)	Artist	Label
1	1	THE ROLLING STONES No. 2	(Decca)
2	2	KINDA KINKS	(Pye)
3	3	BEATLES FOR SALE	(Parlophone)
4	4	SANDIE SANDIE SHAW	(Pye)
5	5	THE PRETTY THINGS	(Fontana)
6	6	CILLA	(Cilla Black (Parlophone))
7	7	FREEWHEELIN'	(CBS)
8	8	ANOTHER SIDE OF BOB DYLAN	(CBS)
9	9	THE UNFORGETTABLE NAT KING COLE	(Capitol)
10	10	LUCKY 13 SHADES OF VAL DOONICAN	(Decca)

## ROUND THE WORLD

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

**AUSTRALIA:** 1. I'LL NEVER FIND ANOTHER YOU—Seekers; 2. UNDER THE BROADWALK—Rolling Stones; 3. YOU'VE LOST THAT LOVIN' FEELIN'—Cilla Black; 4. THE WEDDING—Julie Rogers; 5. WALK AWAY—Mae Muro; 6. FERRY CROSS THE MERSEY—Gerry and the Pacemakers; 7. DOWNTOWN—Petula Clark; 8. I FEEL FINE—Beatles.

**DENMARK:** 1. ROCK 'N' ROLL MUSIC—Beatles; 2. THAT'S THE WAY—Honeycomb; 3. LONG TALL SHORTY—Dee-Dee; 4. TIED OF WAITING FOR YOU—Kinks; 5. GOLDFINGER—Shirley Bassey; 6. I FEEL FINE—Beatles; 7. TELL ME—Rolling Stones; 8. YEH YEH—Gloria Fauer.

**IRELAND:** 1. GEL DON'T COME—Sandie Shaw; 2. I'LL FOLLOW THE SUN—Beatles; 3. TIED OF WAITING FOR YOU—Kinks; 4. YEH YEH—Gloria Fauer; 5. I COULD EASILY FALL—Cliff Richard; 6. I DON'T THINK—Swinging Blue Jeans; 7. MY WORLD IS EMPTY—Julie Grant; 8. LEBANON; 9. DOWNTOWN—Petula Clark; 4. I COULD EASILY FALL—Cliff Richard; 6. ALL DAY AND ALL OF THE NIGHT—Kinks; 8. WALK AWAY—Mae Muro; 12. GEL DON'T COME—Sandie Shaw; 13. TIED OF WAITING FOR YOU—Kinks; 15. BEATLES FOR SALE LP.

**SWEDEN:** 1. ROCK 'N' ROLL MUSIC—Beatles; 2. THAT'S THE WAY—Honeycomb; 3. LONG TALL SHORTY—Dee-Dee; 4. TIED OF WAITING FOR YOU—Kinks; 5. I GO TO PIECES—Peter Dinklage; 15. ZING WENT THE STRINGS OF MY HEART—P.J. Proby.

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**Beatles nominated for six Grammys**

THE Beatles have been nominated for six Grammy Awards—presented annually in America by the National Academy of Recording Arts and Sciences. They are the only British group nominated. But in three sections they compete with Petula Clark, who has four nominations.

Among five discs put forward for Record of the Year Grammy are the Beatles' "I Want To Hold Your Hand" and Pet's "Downtown". Both records also compete in the Best Rock 'n' Roll Recording section. And the Beatles and Pet—neither of whom have won Grammys before—are among five nominated as Best New Artist Of 1964.

John Lennon and Paul McCartney's composition "A Hard Day's Night" is put forward as "Song Of The Year"—so is the Anthony Newley-Leslie Bricusse number "Who Can I Turn To". The Lennon-McCartney film topped them a nomination for the Best Original Score Written For A Motion Picture Or TV Show—as does "Goldfinger" for John Barry.

The Beatles' recording of "A Hard Day's Night" is nominated as Best Performance By A Vocal Group. Pet Clark's fourth is for Best Female Vocal Performance—on "Downtown".

Other nominees inspired by the British group are Best Instrumental Performance (Non-Jazz)—The Beatles Song Book "by the Holiday Strings; Best Instrumental Arrangement—"Who Can I Turn To" by Arthur Fiedler and the Boston Pops; and Best Engineering Recording—"The Chipmunks Sing The Beatles."

★ POP-LINERS ★

THE Seekers are set for an eight-day ballroom tour—their first—on April 25. The Kinks appear at Boston Starlight Room tomorrow (Saturday) @ Adeau Newley's Performance "The Roar Of The Grass-pain The Smell Of The Crowd" will probably open on Broadway on May 8. Chuck Jackson arrives in London tomorrow (Saturday) for his first British visit. He will appear on several TV programmes. Alan Dell introduces a Light Programme tribute to Nat "King" Cole on Monday, March 29. Tom Jones guests in BBC-1's "Crackerjack" next Friday (26th). The Ivy League and Patsy Ann Noble are in the Light Programme's "Delaney's Delight" on Tuesday, Mar 30. @ Swingin' Blue Jeans, Countrymen and Mijil Fire in Light Programme's "Ken Dodd Show", which begins a 13-week series on Sunday, Mar 29. The first British TV Programme series "Well Meet Again" switches from Saturday to Sunday evenings, starting this week-end. @ America's Soul Singers begin their new British tour for Hoyt's "Jeopardy" on May 21. @ Mark Wyster for Rediffusion's "Stars And Garters" on Monday, April 5. @ Barbara Liss in BBC-1's "Club Night" on Friday, March 26.

**THE WHOLE NME POLL CONCERT**  
**WEMBLEY**

THE whole of the NME Poll Concert will again be televised this year! ABC-TV cameras will be at the Empire Pool, Wembley, on Sunday, April 11, to film the entire event—great news for thousands of NME readers who were unable to obtain tickets.

**MANN TO TELEVIEW FROM THE CAVERN**

MANFRED MANN—a London group—is to represent Liverpool on French-TV! The boys travel north on March 31 to televise direct from the Cavern Club.

New one-nighter bookings for the group include Worthing Town Hall (25th), Glasgow Locharno, with Billie Jo, Kramer and the Delokotes (30th) and Stoke King's Hall (April 3). The Manfreds, who return from their brief Finnish visit tomorrow (Saturday), are spending most of next week completing an LP. Their first single will be released on April 9.

**Sandie for U.S.—as a visitor!**

ALL attempts to secure a permit for Sandie Shaw to televise in America with Adam Faith have failed. But she will fly to New York next Monday on an ordinary airline visa—although this will only permit her to give interviews. Subsequently, Sandie will travel with Adam to Canada where she hopes to work.

Adam left for the States on Monday evening—six hours later than intended, owing to a slight indisposition. He was accompanied by his manager, Evelyn Taylor, who intends to start further representations to enable Sandie to appear on U.S. TV.

**VEE MISSES TV SHOW**

Bobby Vee did not appear on ABC-TV's "Eamonn Andrews Show" on Sunday as expected. The booking was made when it was anticipated that he would have a new record out in time—instead the disc was recorded in London on Monday and is issued today (Friday). Titled "Keep On Trying" the single was produced by Ron Richards and arranged by George Martin.

**CATHY'S 208 SERIES**

Cathy McGowan spins new Pvc releases in her first Radio Luxembourg series "Sun In The New", which begins next Friday (26th).

**Jones on 'Crackerjack'**

Tom Jones guests in next Friday's edition of BBC-1's "Crackerjack". Unit 4 Plus 2 appear today (16th). Next week's programme will be the last in the present series. "Crackerjack" will probably return in the early autumn.

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As happened last year, the show will be screened in two separate halves, on the two Sundays immediately following the Concert.

Under the title "Big Beat '65," it will be networked throughout the country on April 18 and 25, each session running from 3.15 to 4.40 pm.

All artists booked for Wembley have been contracted by ABC-TV, and no act will be omitted from the television presentation—which will again be directed by Mark Stuart.

Running order has not yet been determined, but the full cast list in alphabetical order is: Animals, Bachelors, Beatles, Cilla Black, Georgie Fame and the Blue Flames, Wayne Fontana and the Mindbenders, Keith Fordyce and Cathy McGowan, Freddie and the Dreamers, Ivy League, Tom Jones, Kinks, Moody Blues, Rockin' Berries, Rolling Stones, Jimmy Savile, Searchers, Seekers, Sounds Inc., Dusty Springfield, Them and Twinkle.

This will be the Beatles' first live performance to be televised since last year's NME Poll Concert.

**NEW SINGLES FROM ADAM AND HERMAN**

NEW singles by Herman's Hermits, Adam Faith, Sounds Orchestral and Cliff Bennett are scheduled for release within the next three weeks.

Sounds Orchestral's "Have Faith In Your Love" is issued next Friday (26th). The new Herman disc out on the following week (2nd) are Adam Faith's "Hand Me Down Things", an American composition by Randy Sparks, and Cliff Bennett and the Rebel Rousers' "Three Rooms With Running Water". The new Herman disc out on April 9 will almost certainly feature a revival of Sam Cooke's "Wonderful World". This week Herman completed his first British LP for release in late May or early June. A new Brian Poole and the Tremeloes album "It's About Time" will be released by Decca on April 16.

**CILLA'S BOW AT PARIS OLYMPIA**

Cilla Black will make her debut at the famed Paris Olympia on May 25 prior to a possible season there in September with Sounds Incorporated—a year after she was originally scheduled for it. Cilla is also set for two days in cabaret at the Taganogog Room in Palma, Majorca, during a gala on July 3 and 4. She is booked for another British cabaret week at Stockton Fiesta from June 15.

**Proby tour off**

P. J. PROBY'S May tour is OFF. The dates reported in last week's NME have been cancelled by promoters Joe Collins and Mervyn Conn. Their move followed the abandonment this week of P.J.'s current tour after his illness.

Proby was taken ill in Manchester last Wednesday, and fans at Belle Vue were given their money back when he didn't arrive. The following two nights Tom Jones deputised for him at Birmingham Hippodrome.

On Friday Proby entered a London hospital after a hospital observation of his throat condition. The following day he left the hospital. The Zephyrs stood in for him at Portsmouth.

And there the tour ended. Dates this week at Camock, Stockport and Bath were cancelled.

Proby will, however, be appearing at Wembley Empire Pool on Sunday in the Star Organisation for Spastics' Record Show.

He is also expected to be at East Grinstead Whitehall tomorrow (Saturday) and to go through with other bookings next week at Bath Pavilion (Tuesday), Hereford Hillside (Friday) and Nelson Imperial (Saturday).

**ZOMBIES U.S. TOUR**

The Zombies have been booked to headline—with Herman's Hermits—Dick Clark's month-long "Caravan Of Stars" U.S. tour which begins at the end of April.

**VALENTINE'S TV DOUBLE**

Dickie Valentine and Patsy Ann Noble teleported two "Call In On Valentine" shows for ATV yesterday (Thursday). The first was committed on Budget Day (probably April 6), and the second on May 5. Latest bookings for the Palladium are the Nivitis (Sunday, April 6) and Scottish singer Kenneth McKellar (May 9).



Herman (pictured above with Twinkle) and his Hermits have had to decline an invitation to appear on Ed Sullivan's U.S. TV show on Sunday week (28th), because the group is committed to a British ballroom appearance. Instead, they hope to appear on the show on June 6—soon after their U.S. tour ends. The Hermits' "Silhouettes"—at No. 3 in this week's NME Chart—will be the group's next American release on MGM on April 19, the day they arrive here.

**HERMAN ON 'CLUB'**

HERMAN's Hermits and Marianne Faithfull are among latest bookings for the Light Programme's "Saturday Club." Marianne will be backed by the Mike Leander Combo on the April 3 show. The Hermits come two weeks later (17th) with Doris Troy. Also set are Cliff Bennett and the Rebel Rousers (April 3), the Sound of Jimmy Nicol (10th), Tony Rivers and the Castaways (17th), and the Rockin' Berries (24th). @ Transmission date for Doris Troy's "Lazy Beat" appearance is Sunday, April 11.

**Gerry on "Andrews show"**

Gerry and the Face-makers have been booked for ABC-TV's "Eamonn Andrews Show" on March 28. This will prevent them filming "Thank Your Lucky Stars" on that date, so their headlining spot in this series has been switched to April 10.

**Gene's operation**

Gene Vincent was admitted to the Royal National Larynx and Throat Hospital in Grays Inn Road, London, on Wednesday afternoon for an emergency operation that night. His agent Don Arden has cancelled the singer's bookings for "at least two weeks."

**Alma better**

Alma Cogan is now fully recovered from the illness which prevented her appearing at the opening of a new ballroom in Stafford last Friday. She flies to Germany today (Friday) for TV appearances.

**'Gadzooks'—now Twinkle**

Twinkle debuts on BBC-2's "Gadzooks! It's All Happening" on Monday, March 29, joining the Naturals and the Untamed. American singer Doris Troy and the Animals are set for the following week (April 5).

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# BEATLES IN THE SNOW



PAUL gets in front, then JOHN and GEORGE, with RINGO as "pusher-offer" when the BEATLES go for a ride on a sled during filming in Austria this week. From the heat of the Bahamas to the snows of the Alps—it's all one to the boys!

# THE BEATLES BOOKED FOR THREE TV SHOWS

THE Beatles headline ABC-TV's "Thank Your Lucky Stars" on April 3 and they are to film two, possibly three, appearances for screening in BBC-TV's "Top Of The Pops" series early next month. Tomorrow (Saturday) BBC Light Programme listeners will hear them chatting to Brian Matthew on the telephone from Austria on "Saturday Club."

## Adam and Kathy on 'Juke Jury'

Adam Faith and Sandie Shaw have been booked for BBC-TV's "Juke Box Jury"—but not for the same panel. Adam guests on his return from America on April 3, and Sandie a fortnight later (17th).

Kathy Kirby is the fourth panelist on tomorrow's show (20th). It was recorded last Sunday. Later tomorrow evening, Kathy appears in the Eurovision Song Contest from Naples.

## Cilla on 'Lucky Stars'

Cilla Black returns to ABC-TV's "Thank Your Lucky Stars" on Saturday, May 1. Manfred Mann is booked for April 10. Other new bookings include American visitor Chuck Jackson (March 27) and Marilyn Powell (April 23).

The new TV and radio appearances are to introduce their first single of 1965 "Ticket To Ride," which is another Lennon-McCartney composition, as is the coupling, "Yes, It Is." The disc is released on April 9.

Both sides of the record feature John as the lead singer—Paul sings with him on "Ticket," and Paul and George on "Yes It Is." "Ticket," a mid-tempo number, introduces Paul instead of George on lead guitar.

The Beatles will have their own two-hour radio show on Whit-Monday morning (June 7th), as they did last year. But they will be unable to record a similar show for Easter Monday—instead, they will tape a special interview for use in a programme of similar format which the BBC is planning for that day.

# JONES: U.S. PLANS—PALLADIUM LIKELY

TOM JONES will probably fly to America on April 4; he is likely to make his Palladium TV debut next month. Instead of a one-nighter tour, Jones will undertake weeks in variety in May.

Tom has applied for a U.S. work permit which would allow him to film three "Shindig" appearances in Hollywood between April 4-9.

He begins his British variety stint with a week at Cardiff New from May 10. Subject to confirmation, the following weeks will be at Nottingham Theatre Royal (17th), Birmingham Hippodrome (24th) and Bristol Hippodrome (31st).

## Val's summer show

Val Doonican will star in a summer season in the Isle of Man this year. He opens an eight-week engagement at the Douglas Palace Coliseum on July 1. Jack Trent and the Jones Boys are also on the bill.

Latest TV bookings for Val are ABC's "Eamonn Andrews Show" on Sunday, April 11, and BBC-TV's "Juke Box Jury" on Saturday, April 17.

# Mersey folk group

BRIAN EPSTEIN'S first signing of 1965 is also his first act to be recorded by Philips—a folk group called the Silkie. The outfit's first disc, "Blood Red River," is being issued on the Fontana label on April 9.

## IN 'TOP GEAR'

THE Animals appear on the Light Programme's "Top Gear" on Saturday, April 17. Goldie and the GingerBread—permitted to undertake one more broadcast before their work permit expires—will also guest on this date.

Bobby Vee and Dionne Warwick co-star on April 24, when Zoot Money's Big Roll Band makes its debut in the series. Doris Troy is set for the following week (May 1). In the special Easter Monday edition, Elkie Brooks joins Gerry and the Pacemakers, Tony Hall compares.

## DEL SHANNON ON 'FIVE O'CLOCK'

DEL SHANNON, the Nashville Teens and Helen Shapiro have been booked for Rediffusion's "Five O'Clock Club" on Tuesday, March 30. Two days later (April 1), the Four Pennies guest in the show.

Other bookings for this series include the Hollies, Stubby Kaye, Murray's Monkey, (Tue, Tuesday, 23rd); Little Frankie, Johnny Kidd and the Pirates (24th); and Freddie and the Dreamers (April 30).

The Manfred Mann group has been added to the bill of the first all-live "Ready, Steady, Go!" on Friday, April 2. Adam Faith guests two weeks later (16th).

## ANIMALS ON 'SCENE'

The Animals have been booked for Granada-TV's "Scene At 6.30" on March 29. The Zephyrs appear next Friday (26th).

# Manchester's U.S. chart treble

WAYNE FONTANA and the Mindbenders is the third Manchester group to score major American success within two months—all three are managed by impresario Danny Betsch. The group's new release there, "Game Of Love," leaps another twenty places to No. 40 at its second week in the Hot 100 compiled on Wednesday for next week.

The two other groups are Herman's Hermits, whose "Can't You Hear My Heartbeat" rises three places to No. 2, and Freddie and the Dreamers, who have two U.S. hits—"I'm Telling You Now" at 20 (up from 42) and "I Understand" 69 (78).

# Stones in chart

THE Rolling Stones' "The Last Time" enters next week's "Billboard" Hot 100 at 79, the Seekers are in at 84 with "I'll Never Find Another You," and the Who are at 89 with "I Can't Explain," cables Nat Hentoff. In the Top Ten the Beatles' "Eight Days A Week" drops from 1 to 4, Gerry and the Pacemakers' "Ferry Cross The Mersey" stays at 6, and Shirley Bassey's "Goldfinger" moves up one to No. 8.

Biggest chart jumper of the week is Petula Clark's "I Know A Place," which leaps 44 places to No. 50.

Other records going up the chart (previous positions in brackets) are the Animals' "Don't Let Me Be Misunderstood" 17 (22); George Fame's "Yeh Yeh" 21 (23); Chad and Jeremy's "If I Loved You" 25 (26); the Kinks' "Tired Of Waiting For You" 26 (43); the Moody Blues' "Go Now" 27 (46); Marianne Faithfull's "Come And Stay With Me" 39 (49); Sandie Shaw's "Girl Don't Come" 42 (77); the Searchers' "Bumble Bee" 63 (83); Sounds Orchestral's "Cast Your Fate To The Wind" 68 (79); "Four By The Beatles" EP 68 (70) and Dusty Springfield's "Losing You" 91 (95).

## Wayne Fontana is ill—'exhaustion'

ALL Wayne Fontana's engagements have been cancelled until the end of this month on the orders of his doctor. Wayne was taken ill with nervous exhaustion after his appearance on the Del Shannon-Herman's Hermits tour at Salisbury Odeon on Wednesday last week.

The Mindbenders have continued the tour without him in addition to extra attractions. The Zephyrs took over on Wednesday night and Wayne's deputies earlier included Brian Poole, Eden Kane and the Boomies.

## DUSTY OFF TV SHOWS

Because of complications to the foot injury she suffered last month, Dusty Springfield will not be able to appear in ABC-TV's "Big Night Out" tomorrow (Saturday) or in the "Eamonn Andrews Show" on Sunday.

# TV PLANS FOR MATHIS, GRECO, KEELY

JOHNNY MATHIS and Jack Jones have been set for headlining appearances on ATV's "Sunday Night At The London Palladium." Buddy Greco is another likely star for the series.

Plans for Tony Bennett's visit next month have now been finalised. Keely Smith is returning here in May.

As exclusively forecast in the NME two weeks ago, Mathis and Jones are flying to Britain in May for TV appearances. Mathis stars on the Palladium TV show on May 2 or 16, and Jones on May 23.

Negotiations are in hand for Jones to telecast a BBC-TV spectacular. Mathis is unlikely to undertake any other television, but may record here.

Buddy Greco—who, as previously reported, opens in cabaret at London's Talk Of The Town on April 19—is expected to star in ATV's Sunday night show on either May 9 or 16.

The two concert dates which Tony Bennett will be playing here next month have now been set. He stars at Manchester Belle Vue (April 24) and Hammersmith Odeon (25th). He records his BBC-1 spectacular on April 23.

Pianist Ralph Sharon and trumpeter Bobby Hackett will be accompanying Bennett. The Johnny Spence Orchestra are also on the bill.

As reported last week, Bennett will also record here. He now hopes to stay long enough to cut a full LP. Plans are being made for him to record with the Robert Farnon Orchestra.

All these visits are being set up by the Vic Lewis Organisation, which is also arranging for Keely Smith to return here in May. She would stay "up to a month," and would concentrate on radio and TV appearances.

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# Newcomers to the Charts

## by KEITH ALTHAM Donovan is genuine

### QUIETLY flows "the Don" at No. 29 in the NME Chart this week—but stand by your record players for the biggest revolution in the pop world since the Rolling

Donovan is the name and the 19-year-old from Maryhill, Glasgow, is what is happening. Aussie Newman has signed him to his agency contract said to guarantee him £25,000 in his first year. He is booked for 11 Sunday concerts in Blackpool with billing above artists such as Wayne Fontana. And on September 25 he begins a 28-day tour of Britain.

The knockers have been all work, claiming he is nothing but a carbon copy of Dylan. The knockers are wrong. Donovan is the genuine article.

"I bought that peaked cap when I was tramping around in the Cornish coast," said Donovan. It's a sailing hat. It keeps my head warm.

The clothes he wears are his own, not a contrived uniform. After three years, he has just bought a new pair of boots.

"My other pair were given to me by a bloke called Gypsy Dave," said Don.

Donovan has also been reproached for copying the late Woody Guthrie's "This Machine Kills" label on his guitar. He admits it. Why shouldn't he?

"I would have had 'This Machine Kills Fascists,' but most of them are dead," he says.

Like most folk singers, Donovan has spent some time tramping around the country getting to know the world and its ways. He lived for some time in a place called Studio 2000 on the Cornish coast with other art students.

"I did part-time work as a labourer and worked 'my way down,'" said Donovan. Lost a job as a waiter because of my long hair and became a beachcomber. Spent a lot of my time playing in folk clubs becoming slowly unknown."



The ZEPHYRS with JERRY LEE LEWIS

# Zephyrs don't like their other name

### IT is quite possible that you may miss the Zephyrs film debut in "Be My Guest" when it is released shortly.

"We are called 'Slash Wildley and the Cut Throats' in the film," explained a slightly embarrassed John Hinde who is their bass player. "We kicked like mad about the name but we play a group that is carved up by their managers and they wanted a funny name."

Incidentally the definition of "Zephyrs" is a balmy breeze or an athlete's vest. Take your choice! It was John and Chip Carpenter, their drummer, who first formed the group which made the NME Chart last week for the first time. That was three years ago.

"We were called the Che-Shays then," said Chip. "We played at a London club on the Mandrake. We went in 'Che-Shays and came out Zephyrs."

Along the way, the group has lost two of its original members, one of whom wrote the current hit, "She's Lost You."

"Pete Gage played with us until about last August," said Chip. "He was with us when we recorded our present hit. Originally the 'B' side was going to be the 'A' side but Pete came up with 'She's Lost You' and we were switched. We did that disc in one take."

Pete has now left to lead a rock 'n' roll band of his own. Their other member was Geoff Hanson.

"He used to be the demon driver of the group," said John. "If anyone bumped at him or cut him in, he would jump out and yell. I've got a schedule to keep to, 'knew. One day he hit a roundabout and left."

The two new members in the Zephyrs are Welshman Mele Llanerogan who had a classical music education and was going to the Royal College of Music and John Berby who

# From YOU to US

Edited by TONY BROMLEY

**BIGGEST** mailing this week for Derek Johnson's controversy; Should the Stones and Pretty Things cut their hair and smarten up? And the biggest percentage—by a long way—said: "Keep them as they are!"

for the sexes looking alike. He writes: It was the girls who first started wearing men's fashions. They wear slacks, and now even shirts, ties... and suits. If they stuck to normal clothes there would be no confusion!

long hair, long sideburns and the kind of dress worn by the Stones and the Pretty Things.  
Now I see Jimmy has altered his taste somewhat!  
"ANGRY CLIFF FAN" (Hull): In "Stones Starting Discovery" in the NME last week, Andrew Digham said: "In Cliff Richard's day, i.e., etc." Does he imply by this that Cliff is finished? My answer to this is: Cliff has maintained his popularity over six years and will still have it when the Rolling Stones are finished. Cliff relies on talent rather than gimmicks for his audience.

Contrary to the popular belief put about by TV producers, teenagers do prefer long hair on boys, and it's not going out of fashion. You say that long hair is a natural, and that's the ideal hair to grow, against nature to cut it.

Agreeing with Derek is LEW TAYLOR (Leeds 7), who remembers a few years back...  
These groups are a very bad influence on our future youth with millions of tele viewers looking at them—unkempt, dishevelled, untidy and slovenly.

**Alike ?**  
D. J. GARNETT (Leytonstone, E.11): I have just heard Donovan's record "Catch The Wind" and the melody is almost identical to "Chimes Of Freedom"—by Bob Dylan.

**D'BOBBO HAD ADJSCOTT** (Fife, Kent): If Adrienne Foster wants to join the Supremes she should ask for an audition, instead of making records like "Hee-Dee-Don Love Me." It's not the way to attract attention.

# THE DRIFTERS—BIG INFLUENCE

THE Drifters—as a group their influence is perhaps bigger than their commercial success in Britain.

"Under The Boardwalk," a current big Australian hit for the Rolling Stones, was originally a Drifters' number.

**LANCEY NICHOLAS**, "Thank You Lucky Stars" mathematician-voter, has some positive support this week.  
MICHAEL WALKER (Leeds Green, Herts): I hope Janice would be disturbed by the bullying from Stones' fans. She does a fine honest job and that's why she is so popular on the show. Heaven, she gave the Rolling Stones' disc nine out of 10, which is more than many would have given it. Find a couple of letters on the subject: Words we'd like deas to STOP using!  
"HUNG VHEAVEN" (London, E.11): Cathy McGowan's "Super" at the end of interviews; GLORIA ARBOLD (London, W.4): My favourite disc was the one so often used by Tony Hall. Everyone and every disc is referred to as "Annoyant." It seems to be the only adjective he knows—I'm sure he's more intelligent than that.

The Moody Blues' follow up, "I Don't Want To Go On Without You," is a Drifters' number. Cliff Bennett records their material—raves over them. Kenny Lynch had a hit with "Up On The Roof"—originally recorded by the Drifters. Likewise, Jimmy Justice and Craig Douglas with "When My Little Girl Is Smiling."



Just that sampling of names covers a long time in pop music. Yet the Drifters have managed to keep their appeal—and without personal appearance.

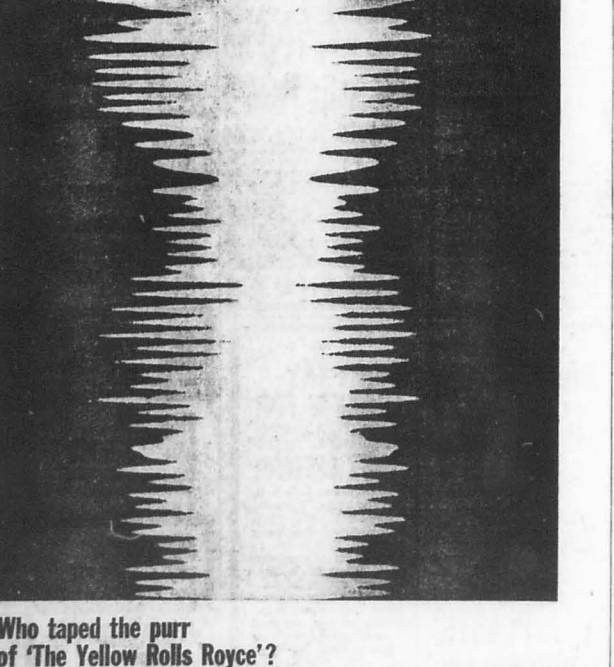
Their arrival next week for a British tour is the first time they have crossed the Atlantic.

Why have the Drifters remained so popular for so long? Their manager George Treadwell says: "The sound we introduced has become a favourite. We experimented with it until we found exactly what we wanted. We use strings and guitar with a rock 'n' roll beat to back it, and carry the voice of the quartet on top. It's a heck of a sound."

It's a sound that's lasted, too; originally formed as a backing group for singer Clyde McPhatter they carried on when the singer left for Army service. The sound didn't change. Later when lead singer Ben E. King left, it followed him like "Save The Last Dance For Me." The Drifters still carried on. The sound didn't change.

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GRAND NEW RECORDS FROM  
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# A WARNING TO THE TAMLA-MOTOWN VISITORS from their biggest fan!

**BRITAIN'S Mr. Tamla-Motown—**he's Dave Godin, organiser of the Tamla-Motown Appreciation Society—was walking around warning the Supremes, Martha and the Vandellas, the Miracles and Earl Van Dyke when they arrived in Britain on Monday. His message: **DONT WORRY ABOUT BRITISH FANS.**

Explains Dave: 'Britain is getting for the first time all the Tamla-Motown artists, including Little Stevie Wonder, who appear in America in the "Motortown Revue."

'But the T-M gang will find our audiences much different, I think. I've seen the Tamla-Motown show in America and they rely so much on audiences participating. In our audiences there are much more exuberant, they dance and sing and make a lot more noise. No screaming, you understand, just singing and responding to the acts on stage. "This happened here, I think the theatre manager would pull down the curtain."

by IAN DOVE

"So I've told them, warned them, that our audiences are much tamer. They mustn't think they aren't getting through if the responses aren't what they get in America."

A new label and the first major tour—with Britain's George Fame sharing the billing—must mean a breakthrough for Tamla-Motown in Britain.

"Naturally, we're delighted," says Dave, and it's not before time, Tamla-Motown—both the label and the sound—should have broken

through a long time ago. But cover versions—like Brian Poole's 'Do You Love Me', originally made by Tamla's Contours group—did a lot of damage. I think the breakthrough could have been made with the Contours instead of Mary Wells. . . . I was told that I asked Dave for his opinions of the current touring attractions. This is what he said:

**THE SUPREMES:** They have been going for a long time, and we always thought of them as one of Tamla's coteries groups—marvellous singers, but not getting any hits. Like Hattie Little and Liz Landis are now in the Tamla stable.

I actually think that Mary Wells leaving the label paved the way for

the Supremes. I'm certain she would have been a star. Where did Our Love Go? Instead of the Supremes. Now I think the breakthrough could have been made with the Contours instead of Mary Wells. . . . I was told that I asked Dave for his opinions of the current touring attractions. This is what he said:

**MARtha and the VANDELLAS:** They are most powerful than the Supremes, who make a much sweeter sound. Strange, too, that it's Martha and . . . whereas in the Supremes it's never Diana (who sings lead like Martha) and the Supremes. Of course, the Supremes switched leads in the early days, so that might account for it.

**STEVIE WONDER:** He is a big fan of Diddy Springfield. He came to the airport

to meet them on their last visit. All the fans swarmed around her, but she said: "I'm not here as an artist. I'm here as a member of the Tamla-Motown Appreciation Society."

Dusty was an ordinary member—now she's our only Honorary Member. We wanted to make some gesture following that South African business, so we did that.

Bill was, I'm certain a breakthrough for Mary Wells, and he told me he would like to see her with the artist in mind. Maybe he can't be objective about his own work. But the Miracles are a solid act at Motown.

**EARL VAN DYKE:** A very skilful musician whose heart, I think, is in jazz.

I asked Dave Godin who his Tamla favourites were. "Berry Gordy said I wasn't to have favourites," he said. "Besides, everybody at Tamla is wonderful. And I'm not the sort of person who could run a fan club for an ordinary star. . . ."

## TAMLA-MOTOWN EPs

**KIM WENTON** (Tamla-Motown) is a bluesy coloured-sir singer who is backed instrumentally and vocally with a rhythm section to help her send sound through A Little More Love, Another Train Coming, Looking For The Right Guy, and Go Ahead And Laugh.

**STEVIE WONDER** (Tamla-Motown) plays a harmonica like Louis Armstrong plays a trumpet, and he starts with the light falsetto voice as if his life depends on it. Great performances with Fingerprints, Happy Street, Hey Harmonica Man, Square.

**MARKELETTES** (Tamla-Motown)—four coloured girls—strut up a big rolling sound with their rhythmic harmonizing. Too Many Fish In Sea, He's A Good Guy, You're My Remedy, and Little Girl Blue all have the T-M sound to them.

**CONTOURS** (Tamla-Motown) get a good rhythm-and-bluesy sound going. Six of One, The Lead Singer has that hysterical sound about him. Can You Jerk Like Me, That Day When She Needed Me, Can You Do It, and I'll Stand By You come over well.

**HITSVILLE U.S.A.** No. 1 (Tamla-Motown) offers Marvin Gaye cruising through Baby Don't You Do It, Brenda Holloway blustering I'll Always Love You, Carolyn Crawford beats out Devil In His Heart, and Eddie Holland swings Candy To Me.

## from the NME 5 YEARS AGO

- TOP TEN 1960—Week ending March 1st**
- 1 RUNNING BEAR Johnny Preston (Mercury)
  - 2 POOR ME Adam Faith (Parlophone)
  - 3 DELAWARE Perry Como (RCA)
  - 4 SUMMER BREEZE Percy Faith (Philips)
  - 5 YOU GOT WAXY I KARES Mack Johnson (London)
  - 6 WHAT IN THE WORLD COME OVER YOU Dick Sant (Top Rank)
  - 7 WHY Anthony Newley (Decca)
  - 8 SLOW BOAT TO CHINA Emile Ford (Epic)
  - 9 HE MINE Lance Fortune (Epic)
  - 10 SUMMER RED Acker Bilk (Columbia)

## 10 YEARS AGO

- TOP TEN 1955—Week ending March 1st**
- 1 GIVE ME YOUR WORD Tennessee Ernie (Capitol)
  - 2 SOFTLY, SOFTLY Baby Murray (Columbia)
  - 3 A BLOSSOM FELL Nat King Cole (Capitol)
  - 4 MOBILE Roy Burns (Columbia)
  - 5 LET ME GO LOVER Baby Murray (Columbia)
  - 6 MAMBO ITALIANO Rosemary Clooney (Philips)
  - 7 NAUGHTY LADY OF SHADY LANE Dean Martin (Capitol)
  - 8 LET ME GO LOVER Baby Murray (Capitol)
  - 9 FINGER OF SUSPICION Dickie Valentine (Decca)
  - 10 LET ME GO LOVER Teresa Brewer (Vogue/Carnil)



"No, I'm sure people aren't just thinking about the royalties when they write songs. I know I'm not anyway. I even though the royalties do go into their heads, and if you write the numbers you're not using them! That many singers are writing their own songs is certainly a sign of more talent but because I don't think of a bad song by any singer—except John and Paul's numbers are out of this world."

## NME READERS QUIZ THE STARS

The Tamla-Motown sound; do you consider it r-and-b or just plain pop? "To me the Tamla-Motown sound is a sort of rock-and-roll type of music. Personally I would describe it as a sweet music. That's what we call it in the group. Our type of song certainly isn't r-and-b, but to me anyway, and I know it isn't considered r-and-b back in the States."

**DEL SHANNON** is asked by V. Baker, Memphis: "What is your opinion of British artists making cover versions of American hits?" "I reckon that people who cover American hits are just hurting themselves in the long run. Even if the number does become a hit, it's very unlikely that it will be in Britain. And to throw away the chance of an American hit is just stupid now that the scene is so open over there for British artists to make it."

"I wouldn't say that cover versions are wrong, the only thing I don't like



## WHO'S WHERE

- (Week commencing March 22)
- BLACK & WHITE MINSTREL SHOW** Victoria Palace
  - CLIFF RICHARD, SHADOWS** London Palladium
  - ONE-NIGHTERS** (From Friday, March 19)
  - BOY ORBISON, MARIANNE FAITHFUL, BOCKIN' BERRIES, CLIFF BENNETT** Friday—Bradford Gaiety; Saturday—Blackpool ABC; Sunday—Liverpool Empire
  - DEL SHANNON, WAYNE FONTANA, HERMAN'S HERMITS** Friday—Leeds Odon; Saturday—Bolton Odon; Sunday—Hanley Gaiety
  - BILLY FURY** Friday—Doveyhead ABC; Saturday—Ipwich ABC; Sunday—Leicester De Montfort
  - SUPREMES, GEORGIE FAME, MARtha and VANDELLAS, MARKELES, STEVIE WONDER** Saturday—Finbury Park Astoria; Sunday—Hammermill Odon; Tuesday—Bristol; Wednesday—Cardiff Capitol; Thursday—Birmingham Odon
  - BACHELORS** Sunday—Hull ABC; Monday—Edinburgh ABC; Tuesday and Wednesday—Dublin ABC; Thursday—Belfast ABC
  - DUSTY SPRINGFIELD, SEARCHES, ZOMBIES, IRIZN, BOBBY VEE, PATTI LABELLE** Thursday—Stockton Odon

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# DEREK JOHNSON gets the answer from Elvis to the great —

IN all the years during which I've been associated with the NME, there's one question which has never lost its interest or topicality — how many million-sellers does Elvis Presley have to his credit? It's a question which is just as controversial today as it was when Elvis was topping the charts with unflinching regularity.

This has always been a problem which nobody seems to have solved with any degree of accuracy. There have been countless conflicting reports, and we are continually being asked to settle the matter authoritatively.

What better way of doing so than by getting the exact details from Elvis himself? For those of you who like to keep statistics of all his achievements these details of his million-sellers were supplied by the Presley Office in Memphis—with additional information obtained from the RCA country headquarters in Nashville.

First, the list of records for which Elvis has received Gold Discs for one-million sales—in America alone:

- 1956: **HEARTBREAK HOTEL**
- I WAS THE ONE**
- I WANT YOU, I NEED YOU, I LOVE YOU**
- DON'T BE CRUEL**
- HOUND DOG**
- LOVE ME TENDER**
- ANY WAY YOU WANT ME**
- 1957: **TOO MUCH**
- PLAYING FOR KEEPS**
- ALL SHOOK UP**
- THAT'S WHEN YOUR HEARTACHES BEGIN**
- LOVING YOU**
- TEDDY BEAR**
- JAILHOUSE ROCK**
- TREAT ME NICE**
- 1958: **DON'T**
- I BEG OF YOU**
- WEAR MY RING AROUND YOUR NECK**
- HARD HEADED WOMAN**
- I GOT STUNG**



ELVIS in "Girl Happy"

- 1959: **A FOOL SUCH AS I**
- A BIG HUNK OF LOVE**
- 1960: **STUCK ON YOU**
- IT'S NOW OR NEVER**
- A MESS OF BLUES**
- ARE YOU LONESOME TONIGHT?**
- I GOTTA KNOW**
- 1961: **SURRENDER**
- CAN'T HELP FALLING IN LOVE**

# PRESLEY MYSTERY

## 1962: GOOD LUCK CHARM RETURN TO SENDER

Each of the above 31 titles also sold over a million in the rest of the world, apart from the United States. And "It's Now Or Never" sold a million in Britain alone, and a further million in Germany.

Now we come to Presley's other million-sellers, which achieved this target on the basis of global sales—that is to say, American sales lumped together with sales in other parts of the world.

## 1961: WOODEN HEART LITTLE SISTER ROCK-A-HULA BABY

## 1962: SHES NOT YOU! WHERE DO YOU COME FROM ANYTHING THAT'S PART OF YOU

## 1963: DEVIL IN DISGUISE BOSSA NOVA BABY

## 1964: VIVA LAS VEGAS KISSIN' COUSINS ONE BROKEN HEART FOR SALE AIN'T THAT LOVING YOU BABY

So much for E's million-selling singles. But in addition to these details, we have RCA's official statement that the following records each sold over half-a-million copies:

- 1956: **I FORGOT TO REMEMBER TO FORGET**
- THAT'S ALL RIGHT (originally 1954, on Sun label)**

## I DON'T CARE IF THE SUN DON'T SHINE BABY LET'S PLAY HOUSE BLUE SUEDE SHOES BLUE MOON MONEY HONEY MILK AND WHEAT BLUE BOOGIE SHAKE, RATTLE AND ROLL

1964: **SUCH A NIGHT** Elvis' biggest seller of all was "It's Now Or Never," which topped five-million in the States, with a reputed nine-million world sale. Other world totals are "Don't Be Cruel" (six-million), "Burrhead" (five), and "Are You Lonesome Tonight?" (four). RCA also says that Presley's total single record sales are 72-million in America, and "probably in excess of 100-million globally."

On the LP front, the situation is a little more difficult to assess, as album sales are reckoned in terms of millions of dollars rather than millions of copies. By this yardstick, here are the biggest sellers:

## BLIE HAWAII (nearly three-million dollars) BLUE BELLES (over two-million dollars) ELVIS' GOLDEN RECORDS Vol. 1 (one-million dollars) ELVIS (two-million dollars)

These four can also be assumed to have sold one-million copies each. Three more albums have grossed more than one million dollars—"Girls, Girls, Girls," "Elvis' Golden Records, Vol. 2" and "Elvis' Christmas Album."

Elvis has sold over four-million EPs, four of which have been individual million-sellers.

No wonder that RCA claims Presley to have grossed in excess of 150-million dollars. Two final points to clear up any misunderstanding:

(1) "Love Me" was in the American hit parade in 1956, and has on occasions been reported to have sold two-million copies. However, it is significant that neither the Presley Office nor RCA include it in their lists.

(2) In answer to the age-old question, Elvis is not the biggest record seller of all time. That distinction falls to Bing Crosby, whose sales are now approaching 200-million. But Elvis holds more Gold Disc awards.



By ALLEN EVANS

**CHUCK BERRY** (Chess) titles this may EP "The Promised Land," and he adds Brenda Lee, You Never Can Tell, and Things I Used To Do.

**DEAN MARTIN** (Reprise) in happy mood, swings "Well Sing In The Sunshine, My Heart Cries For You, Things, and I'm Gonna Change Everything."

**SONNY BOY WILLIAMSON** (Chess) cries "Help Me" as he wails out blues, "Your Funeral And My Trial, Ninety-Nine, and Keep It To Yourself" make up the three other titles.

**FRANK SINATRA** (Reprise) is backed by Nelson Riddle as he sings The Way You Look Tonight, In The Cool Cool Cool Of The Evening, Swingin' On A Star, and The Continental. All Academy Award-winning songs.

**SHANGRI-LAS** (Red Bird) kick off with Leader of The Pack, and add Walkin' In The Sand, It's Easter To Cry, and That Is Love.

**SEVARETS** (Hickory), with that weird falsetto sound, beat it out with Ain't That Lovin' You Baby, It's In Her Kiss, Thou Shalt Not Steal, and So Fine.

**FRANK SINATRA**—plus Dean Martin, Bing Crosby and Sammy Davis—heard singing songs from "Robin And Seven Hoods"—Mister Boogie, Any Man Loves His Mother, Style, and My Kind of Town. On Reprise.

**DIONNE WARWICK** (Pye) gives her magical version of "Wishin' And Hopin'," and adds They Long To Be Close To You, Last One To Be Loved, and Get Out Of Here.

**SAMMY DAVIS** (Reprise) swings through Don't Shut Me Out, Kansas City, Walk Right In, and Not For Me.

**BING CROSBY** (Reprise) goes all Hawaiian with Adventure In Paradise, Keep Your Eyes On The Hands, and My Hula Hands, and Beautiful Kahana.

# SPOT ON! THE MEASLES



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**JIMMY BOWEN**

THE GOLDEN EAGLE

R. 20340

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**ROBB STORME**

& THE WHISPERS

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### TAILPIECES by the ALLEY CAT

FOR the first time in his career, Tony Bennett waxing an LP here — with Robert Farnon's orchestra . . . Hollywood report says Doris Day's 23-year-old son Terry Melcher will marry Dean Martin's eldest daughter Claudia Crocetti next month . . . NME's Maurice Kinn still doesn't think Searchers will reach No. 1, but Brian Epstein declined to increase £100 bet . . .

On Saturday's BBC Billy Cotton TV show, Roy Hudd's impression of Sandie Shaw misfired, but brilliant Mel Tormé performance . . . In America, Sammy Davis may cover Tom Jones' hit . . . For next Freddie and the Dreamers single a Gordon Mills composition . . . Is "Goodnight" Roy Orbison's farewell to his wife, Claudette? . . . Frequent visitor to Danny La Rue's London night club—Frank Heid . . . For their concert losses, has P.J. Proby apologized to promoters Joe Collins and Mervyn Conn? . . .

When will clear-out of Brian



The FOURMOST call on one of their honorary fan club members—ENA SHARPLES, of "Coronation Street." They found her all glamourised up as her real-life self—VIOLET CARSON. Violet, once pianist with Wilfred Pickles' "Have A Go", is a first-class musician.

Bunny Lewis visiting America . . . Poir Zeyler-Zhorowski (a Polish reader) thinks P.J. Proby should consider reviving Chuck Berry's "Too Much Monkey Business" . . . Unit 4+2 group discovered by Lionel Bart . . .

Filmed by Matt Monro and Roy Castle: pilot colour TV programmes . . . Pretty Things' personal manager Jimmy Duncan now handles singer Lesley Duncan . . . his sister . . . In Liverpool, Frankie Vaughan captained a bowling team against Ken Dodd's side . . . San Francisco opening for Bernard DeLont's "Pickwick" (starring Harry Secombe) on April 19 . . . Screenplay writer of Beatles' "Hard Day's Night" (Alan Owen) nominated for Academy Award . . .

Comic Francis publishes flipside of Mary Wells' new single . . . Isn't Val Doonican top of any chart parade? . . . Rolling Stones' co-manager Eric Easton has financial interest in Alex Korner's records . . . U.S. hit group Beau Brummels managed by Charlie O'Curran, husband of singer Patti Page . . .

Who told Keith Fordyce "Walk Away" was Matt Monro's biggest-ever hit? . . . Her current Roy Orbison tour is probably Marianne Faithfull's last . . . The twinkle in Twinkle's eye is definitely for Herman . . .

Haven't some of P.J. Proby's thunder been stolen by Tom Jones?

RECORD OF THE WEEK!

# DIONNE WARWICK

## YOU CAN HAVE HIM

7N 25290



LULU plays the new home juke box—something that will be invading British homes this spring and summer. It's called the K.B. Discomatic, holds 40 discs (45a only), plays both sides at flick of selector switch. Has powerful amplification. Will cost about £70.

Dylan will join Tony Bennett here next month . . . Diana Dors' party guests included Tom Jones, Pete Murray, Jess Conrad, Alma Cogan and Lionel Bart . . .

For Grand National, Allan Wilson (a Yorkshire reader) suggests P.J. Proby backs "The Rip" . . . Millicent Martin escorted by Jackie Rae at Screenwriters Guild dinner . . . Manfred Mann's next single may cover Maxine Brown's "Oh No Not My Baby" . . .

Rolling Stones' current hit flipside features Mick Jagger, Keith Richard, Phil Spector and Jack Nitzsche . . . Tickets selling like wildfire (Hio Burns reports) for Bob Dylan's concert here . . . Frankie Field's next single revives Don Gibson's "Lonesome Number One" . . .

In his first film, Frank Ifield fronts "Make It Soon," Tony Brent's 1952 hit . . . In New York, Petula Clark and husband Claude Wolff buying a home . . . Beatles' former Press agent Derek Taylor now working for Robert Eubanks, a Hollywood disc-jockey . . .

### Pet Clark scores on Sullivan TV

ON an Ed Sullivan programme largely devoted to St. Patrick's Day, Petula Clark received some of the evening's most enthusiastic applause for her singing of "Down Town" and "I Know A Place." Introduced by Sullivan as "the delightful English artist," she wore a simple black dress with an Irish lace collar . . .

Although her performance of "Downtown" was not as wistful and compelling as the recording, she was attractively energetic as she acted out the lyrics with a mobile face and hand gestures occasionally breaking into an impromptu dance . . .

"I Know A Place" was also effective, although as in the previous number she was rather stiff rhythmically and some of her gestures seemed rather mechanical. Reacting to the prolonged applause for her, Sullivan grabbed her hand, congratulated her and announced benignly "she's a little Welsh girl!" . . .

All in all, Petula Clark provided a pleasing image of British pop music. NAT HENTOFF.

### SUTCH ADDS SAX APPEAL!



Who told Keith Fordyce "Walk Away" was Matt Monro's biggest-ever hit? . . . Her current Roy Orbison tour is probably Marianne Faithfull's last . . . The twinkle in Twinkle's eye is definitely for Herman . . .

Haven't some of P.J. Proby's thunder been stolen by Tom Jones?

### SEEKERS' TOP TEN

ATHOL GUY  
I ONLY WANT TO BE WITH YOU by Dusty Springfield: I were all waiting to hear her first record away from the Springfields, and this was really her. A combination of blues and Dusty which typifies her whole attitude.

ANYONE WHO HAD A HEART by Dionne Warwick: It was a big hit in Australia for Dionne, and although I heard Clive's version later, I thought Dionne's had the edge.

JUDITH DURHAM  
IT'S NOT UNUSUAL by Tom Jones: This is the first male singer who has been able to move me with music on record. Plenty of women do, but Tom is the first man to affect me like this.

YOU'VE LOST THAT LOVIN' FEELIN' by The Righteous Brothers: I know this is going to be chosen as a group choice, but I really must include it as my solo choice as well. Marvellously soulful.

BRUCE WOODLEY  
FUNNY HOW LOVE CAN BE by The Ivy League: I like their style immensely. Their close harmony work is reminiscent of a Four Seasons type of sound.

AT THE GATE OF HORN LP by Bob Gibson and Bob Camp: The very original arrangements on this LP are what really appeal to me. In my opinion Camp plays banjo as well as Pete Seeger.

KEITH POTGER  
24 HOURS FROM TULSA by Dusty Springfield: This is better than

Pitney's version. She puts so much feeling and emotion into it—I was her on-stage singing it, and she really lived it.

THINGS WE SAID TODAY by the Beatles: It has message and melody, and has a special nostalgia for me.

GROUP FAVOURITES  
YOU'VE LOST THAT LOVIN' FEELIN' by The Righteous Brothers: Judith has already chosen it, but it appeals to us all. They'll never get an overall sound like this again. It brought soul back to the charts.

ALL MY LOVING by the Beatles: We used to play this number on some cruises we once did. We don't feature it any more, but still consider it one of their best.

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