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SCORE



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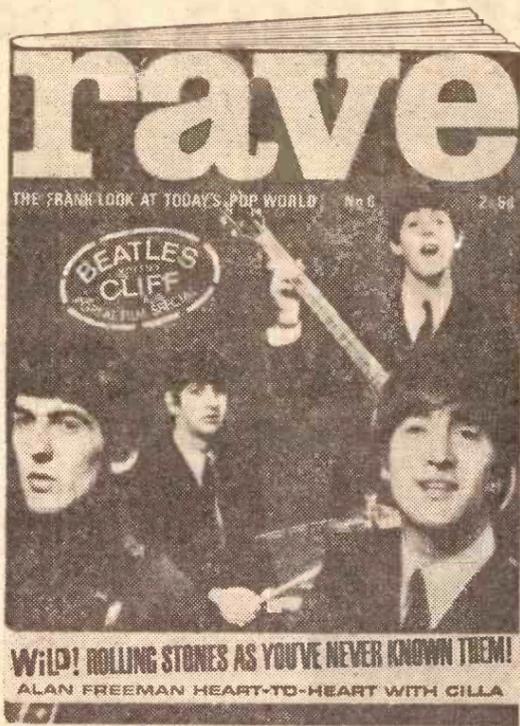
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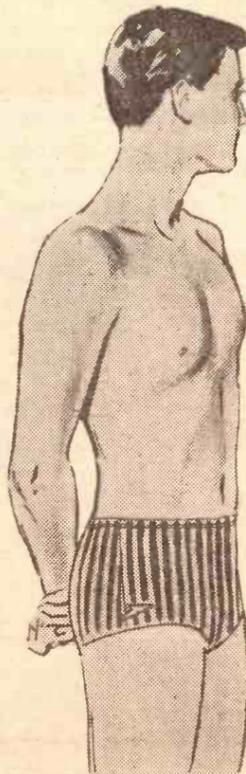
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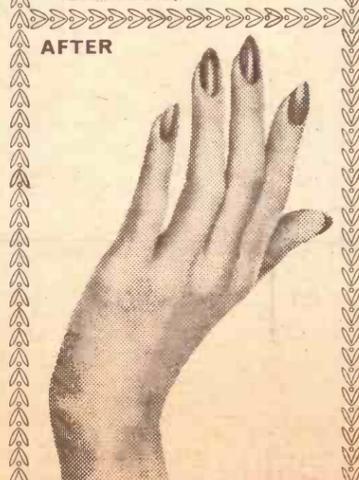
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NME chart-points for January-June, 1964, reveal—

77 PER CENT OF TOP SELLERS ARE BRITISH

AT a time when British records are predominant throughout the world, it's pleasing to note that our own fans are spearheading the campaign to keep the Union Jack fluttering. For, in the first half of this year, sales of British discs reached a new all-time high. The incredible fact is that, of all the points awarded in the NME Top Thirty during the January-June period, over 77 per cent. went to British artists!

This is the outstanding highlight of the complete half-yearly points table published below. And this representation compares more than favourably with the 59½ per cent. scored by British artists in the first half of last year—and the 63½ per cent. which they accrued during the whole of 1963.

With American discs beginning to stage something of a comeback in the past few weeks, it could well be that this tremendously high ratio of British recordings will never again be equalled.

What of the individual artists? As was expected, the Beatles lead the field—but their total is 167 short of the figure which Cliff Richard had collected at the same time last year. What's more, the Bachelors are hot on their heels only 63 points behind.

But with the new Beatles' release in the shops next week, I imagine that the Liverpool group will soon begin to increase their lead.

Congratulations are also due to the other British groups in the Top Ten. The Dave Clark Five have fared exceptionally well to climb to No. 3 spot and, at the moment, they are sitting pretty on that rung. But the excitement is intense a little lower down the ladder—with only 67 points separating the Hollies, the Stones, the Searchers, the Pacemakers and the Blue Jeans.

With a couple of these groups already registering strongly in the charts, and the other three due for imminent releases, there promises to be some frantic jockeying for position in the coming weeks!

Perhaps the biggest bouquet of all, so far as the leaders are concerned, goes to Cilla Black. Not only is she the only soloist in the first nine, but she has also restored female prestige to a great extent. To secure fourth

spot midst all the male opposition is a splendid feat.

The girls, indeed, have certainly sprung back into prominence with Millie also comfortably ensconced in the Top Twenty, and no fewer than four other girls very close behind, namely Dusty Springfield (22nd), Brenda Lee (25th), Kathy Kirby (26th) and Dionne Warwick (27th).

Altogether 13 of the 78 entrants were girl soloists (five more than this time last year), and between them they collected 17½ per cent. of the total points—a distinct improvement in their fortunes.

Nearly all the "old stagers" of the hit parade have taken a drop during this period, largely because so many new names have sprung into prominence. Only two of the Top Ten in mid-1963 remain in this elite gathering today—the Beatles move up from runners-up to top of the table, and Gerry and the Pacemakers fall from No. 6 to 8th.

Last year's leader, Cliff Richard, has slipped down to No. 11. But let's remember that he had a fantastic period at the start of 1963, with all his "Summer Holiday" songs clicking up the points for him. I'm sure that his new film "Wonderful Life" will enable him to climb back into the Top Ten before the year is out, though the Shadows may be hard pressed to improve upon their current 16th spot.

Still more groups between the 11th and 20th rung—where we find the Tremeloes, the Merseybeats, the Shadows, Peter and Gordon, and Manfred Mann. It is a significant commentary upon the times, when we find that 14 of the leading 20 sellers are groups!

By DEREK JOHNSON

Altogether, 32 of the 78 places were occupied by groups—and they collected 58 per cent. of all the available points. Amazing! Yet for all this group frenzy, the highest-placed American team is the Ronettes—at No. 40!

With British artists overwhelming overseas competition (altogether 51 of the 78 names are British, including 24 of the Top Thirty—compared with 16 in the leading 30 last year), we should pay special tribute to those American artists who have succeeded in keeping up with the leaders.

First in line is Jim Reeves, highest of his countrymen, in 10th spot. To this artist also falls the distinction of the longest chart run, and the highest points amassed, by any one record—his "I Love You Because" was in the table for 18 of the 26 weeks, and scored 333 points in the process. And with Jim going like a rocket right now, he's likely to climb still higher by the end of the year.

Second American is Gene Pitney, though he has not been in the charts since April; he'll need to do better if he is to cling to his 12th spot. The same can't be said for Roy Orbison, who is almost certain to improve upon his 17th position.

Elvis — 30

And what of Elvis? Right now, he is languishing down at No. 30, as opposed to No. 11 one year ago—but it looks as though his new "Kissin' Cousins" release is about to give him a push in the right direction.

So far as the American girls are concerned, the consistency prize goes to Brenda Lee, who is invariably the highest placed of her Stateside contemporaries, and again achieves the same distinction—though dropping twelve places from last year. Nice to see Doris Day back in the running again at No. 33—and immediately behind her, we extend a big welcome to Mary Wells, a name we're going to see with increasing frequency in the charts.

Turning back to this side of the Atlantic, it is fascinating to note that the Bachelors were in 24th position a year ago; Freddie and the Dreamers have also improved their placing substantially, and we have already referred to the Beatles and Pacemakers. But the amazing fact is that ten of the groups in the mid-1964 Top Twenty had not made their chart debut one year ago!

Of the artists who were in the first 20 twelve months ago, nine have failed to reappear in this year's table—they are Del Shannon (who was 9th), and the Tornados (11th), Ned Miller (12th),



The BEATLES get some hair-care from four of the girls in "A Hard Day's Night" which opens in London on Monday. They'll be back from Australia for the Royal premiere at the London Pavilion. The LP of film tunes is reviewed on Page 10.

Buddy Holly (14th), Joe Brown (15th), Paul and Paula (17th), Andy Williams (18th), Bobby Vee (19th) and the Cascades (20th).

We can probably dismiss Ned Miller, Paul and Paula, and the Cascades as passing phases, while Andy Williams scored a fleeting success with an outstanding record. But there must be some surprise at the total absence of the others—particularly Joe Brown, voted as Britain's top vocal personality, and the seemingly-evergreen Buddy Holly, and whatever became of Del Shannon?

Coincidentally, two groups who were among the Top Ten best-sellers last June have now ceased to exist—the Springfielders, and Jet Harris and Tony Meehan. Frank Ifield nosedives from third to 34th, and Billy Fury from eighth to 32nd—but both have staying power, and we can expect them still to be figuring when many of today's idols have fallen by the wayside.

With so many new groups continually appearing on the scene, it is impossible to forecast the full year table.

Doubtless many new names will have come into the reckoning—for we can expect the present 78 entrants to be joined by about another 50 before the year is out. Frankly, I don't expect to see many changes in the Top Ten in the next six months.

Now let's look at a few more statistics. I mentioned that "I Love You Because" scored more points than any other single record in the first half of this year. It was followed by "I Believe" (301 points) and "My Boy Lollipop" (299). The Beatles' records do not last very long in the charts, mainly because of the vast quantities they sell in advance orders—in this respect, the hit parade does not give an accurate reflection of their overwhelming dominance.

LP Chart

The Beatles also topped the LP Chart for the half-year. Based upon our weekly Top Ten (with 10 points allotted to a No. 1 position), their "With The Beatles" album collected 246 points from the 26 weeks, while their "Please Please Me" LP was in third place with 158.

"West Side Story" continues its fantastic run, being the second best LP seller of the period, with 158 points. And the current No. 1, "The Rolling Stones," has already collected sufficient points (100) to occupy 4th spot.

The Beatles also head the list of best-selling sheet music for the six months, with the Lennon-McCartney

composition "All My Loving" securing top place in the table based upon the weekly Top Thirty. But it has now fallen out of the charts, and its 367 points are likely to be overhauled very shortly by "I Love You Because" (361) and "I Believe" (352).

Let's end on a note which underlines the supremacy of British discs abroad. As was reported on our news pages last week, the Beatles top the "Billboard" half-yearly survey, with 1084 points—their next nearest rivals are Louis Armstrong (226) and the Dave Clark Five (217).

During the six months in question, 11 British artists figured in the American Top Twenty—and between them, they scored almost 32 per cent. of the points awarded. It's impossible to draw comparisons with previous years, because such a thing has never happened before. It's unprecedented!

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Table listing entertainment events for The Attic Club, including 'THE MERSEYBEATS', 'POP-SPIN', 'BLUES BY SIX', 'PHIL JAY'S DISC SPOT', 'THE SNOWBALLS', and 'ERKEY GRANT'.

THE FULL SCORE

HERE is a complete analysis of the NME best-selling Charts for the period January 1-June 30, 1964. Thirty points were awarded for every top position, and so on down to one.

Chart listing 30 artists and their points, including Beatles (710), Bachelors (647), and Cliff Richard (344).

Advertisement for 'TOP RANK MAJESTIC BALLROOM' featuring 'THE CHANTS WITH THE HARLEMS' and 'THE FABULOUS NIGHT OWLS'.

Large advertisement for 'NU SONIC by Burns' guitars, featuring a detailed image of a guitar and promotional text about its features and availability.

# CLIFF'S PIC PACKED WITH 'WONDERFUL LIFE'



CLIFF AS JAMES BOND.

ONE of Fleet Street's most scathing and severe movie critics was sitting behind me at the trade showing of the new Cliff Richard film "Wonderful Life." As the curtains closed at the end of the picture, he rose with a little grunt of satisfaction. "No one will be able to say they haven't had their money's worth," he declared. "There's everything in it but the kitchen sink!"

And that rather guarded compliment expressed the sentiments of the entire audience. The film is jam-packed with honest-to-goodness entertainment from the word "go." It's not intended to be educational, nor is it one of those squalid, thought-provoking epics. It doesn't even have a message . . . unless it's "forget your troubles and have a ball!"

What we were all waiting to discover was whether this new production is as good as, or even better than, "The Young Ones" and "Summer Holiday." There's certainly no question that it's equally good; indeed, in some respects it's far superior to its predecessors. But I didn't think the musical score was quite as strong as "Summer Holiday."

The routines are positively scintillating, from the moment Cliff and the boys step on to the quay at Las Palmas, Canary Islands, and break into "A Girl In Every Port."

Trick photography and fantasy are widely employed — one of the most brilliantly conceived instances being in "Imagination," in which Cliff and Susan Hampshire picture themselves in all manner of strange situations and colourful costumes.

## Thames

Another sequence finds Cliff, Melvyn Hayes and Richard O'Sullivan thinking about "Home," whereupon the camera dissolves into a musical revel filmed on a pleasure boat on the Thames — though by an oversight in continuity, Tower Bridge proves to be adjacent to Waterloo Bridge!

It's impossible to itemise all the numbers, because one routine follows another with such slick rapidity—with each one enhanced by the grandeur of



SHADOWS' drummer BRIAN BENNETT enjoys a workout on the beach, complete with drum kit and admirers, while on the right it isn't a member of the Rolling Stones in evening dress, but BRUCE WELCH gagging it up. Both shots were taken during filming for "Wonderful Life," in which the Shadows have considerably larger supporting rôles than usual. They also, of course, have a lot to do with the film musically!



CLIFF with Judy Garland's daughter, LIZA MINNELLI. Singer and dancer Liza came to Britain to appear in a TV spectacular with Cliff.

the Canary landscape. The photography and colour are first-class.

For me, the highlight of the entire film is the lengthy "We Love A Movie" sequence, which incorporates a potted history of motion pictures. We see the Shadows as the Keystone Cops, Roman soldiers—and dressed as society women of the '30's; Hank Marvin appears as Tarzan; there are excellent cameos of Greta Garbo, Dorothy Lamour and Betty Grable by Susan Hampshire; and Cliff shows an outstanding flair for mimicry in his segments as Douglas Fairbanks, Rudolph Valentino, Charles Boyer, Fred Astaire, Groucho Marx — and James Bond!

Perhaps the most dazzling dance routine of the film follows Cliff's "All Kinds Of People" song, with Una Stubbs and the dancers setting a frantic pace in an exciting piece of choreography — while the happy-go-lucky "On The Beach" features the entire company twisting away on the golden sands, with the blue Atlantic waters lapping round their ankles.

And, of course, there are the tender moments, too—Cliff duets with Susan in the melodic "In The Stars" and takes her for a buggy ride as he softly serenades her with "A Matter Of Moments."

And Cliff's most passionate love scenes to date will cause many a female heart to flutter—the kisses are in full close-up, girls!

The Shadows do not have a featured spot in the movie, though they can be heard accompanying (both instrumentally and vocally) on several

Says  
**DEREK JOHNSON**

occasions. What's more, their rôles as supporting actors are considerably larger than in the last two films, with Hank and Bruce having substantial speaking parts—and their personality coming across most effectively.

You've probably already read the story line of the film. In a nutshell, Susan is the star of a rather tatty film which producer Walter Slezak is making in the Canaries—with Cliff as stunt man, the Shadows as "mood musicians," and Melvyn and Richard as tea boys.

## Fiasco

But in their spare time, they make their own film, which also proves something of a fiasco.

But by combining the best of Slezak's production with the romantic interludes from Cliff's amateur efforts, a smash hit movie emerges. You will realise from this synopsis that the setting provides ample scope for imaginative routines.

What impressed me most about the film was undoubtedly Cliff himself.

He improves with every picture he makes. Not only is his acting much more convincing, but he also displays considerable talent as a light comedian and impressionist. And judging by

some of his scenes with Susan, he could well develop into a great lover!

The title song from the film, incidentally, is sung by Cliff over the opening credits, and not during the action of the picture. But there are plenty of other sparkling musical sequences I haven't space to mention in detail—like "What've I Gotta Do," "Do You Remember" and the finale spotlighting the entire company, "Youth And Experience."

It all adds up to a light-hearted romp of colour and gaiety which amply fulfils the cinema's primary function — entertainment. And like Cliff's two previous spectaculars cinemas throughout the country will be assured of a box-office bonanza.

## Fifty years of song

AT the Performing Right Society's 50th Anniversary dinner in London on Friday, Mr. Jack Gordon presented, on behalf of the Song Writers Guild, an Ivor Novello Award to the Society "in recognition of 50 years service."

Society was formed to see that composers got just returns for their music from all sources using the music. Sir Arthur Bliss, the President, proposed the guests and Sir Ashley Clarke, a Governor of the BBC, replied. Sir Robert Mayer proposed the Society and Mr. Leslie Bossey replied.

Mr. H. Walter was given a gift on his retirement as General Manager. Mr. Maurice Wale is his successor.

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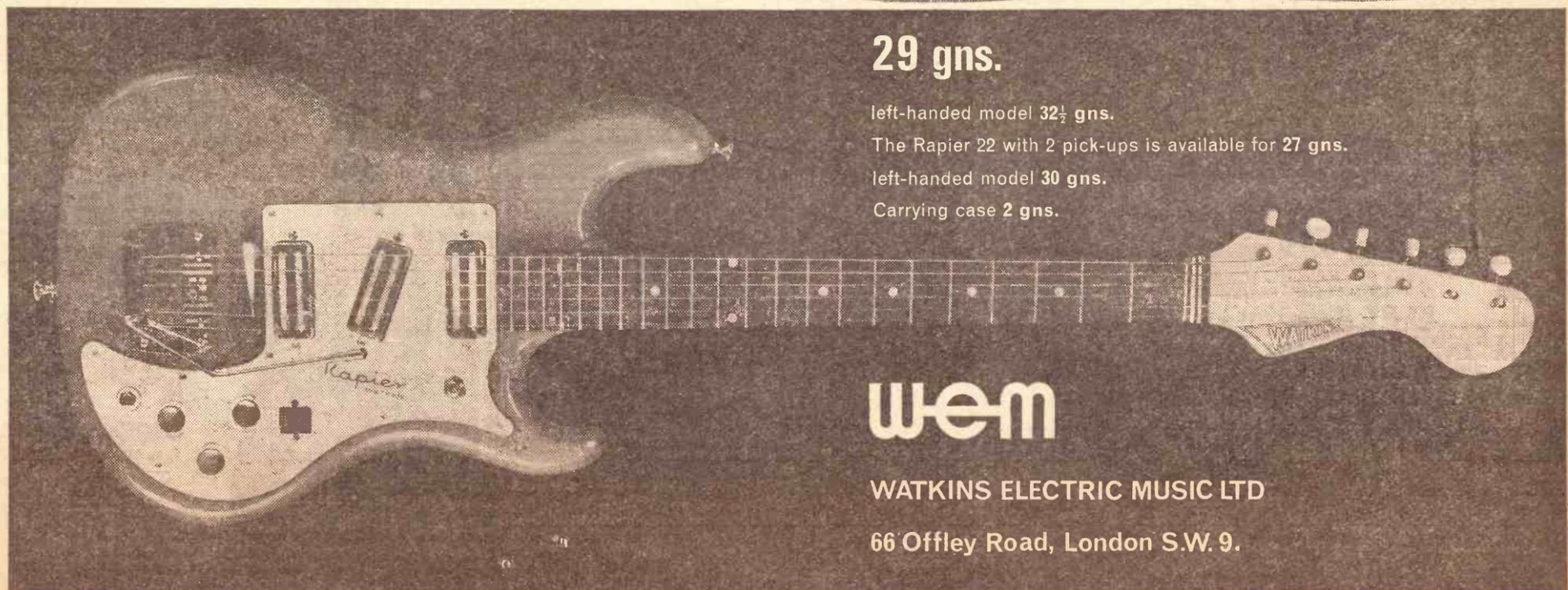
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Richard Green has an evening out with new star

ONE glance at the long hair and buckled, Tom Jones-type shoes and half a dozen teenagers guessed it was P.J. Proby with me at a Richmond rhythm-and-blues club. Before long, a crowd had gathered round us and it was only a matter of minutes before the pens and autograph books were being produced.

The evening had started out as planned. A quiet meal, then a visit to a club and on to a party. Unfortunately, with P.J. around things never seem to go smoothly.

Over dinner he told me: "I think a lot of the success of my record is due to the image of P.J. Proby that I have stirred up over here. I've got a great number for my next release and if that makes it to the top, then I'll be real happy."

Certainly P.J.'s image takes some beating. We may soon see the day when boys wear bows in the back of their hair. Buckled shoes are no longer a rare sight in London.

Putting away a steak in true Texan style, P.J. went on: "A few weeks ago, I went to the Ad Lib Club in Soho with the Beatles and we had a ball. Those Beatles sure know how to enjoy themselves.

"I met some debs there and before long we were all sitting drinking together. Now they're asking me to perform at their private parties and one girl, the daughter of an admiral or something, wants me to sing at the Houses of Parliament. I think I've got in on a good thing here."

Gentleman Jim, as P.J. is sometimes called, has a typical Texas manner. He thinks big and is not afraid to say what he is thinking. Maybe his plans for himself may sound a little unlikely to you, but he's going ahead to work on them.

"In six months," he stated, "I want to be as big as, if not bigger than the Beatles.

"I think it can be done. It's just going about it the right way. Do you think groups have reached saturation point? I don't think there's room for many more and we're gonna surprise a lot of people when we start moving."

Confident

That was not spoken boastfully. It was a man confident he can improve his position speaking. Most people will agree that there are immense possibilities for P.J. Proby now that he has made the initial start with "Hold Me," which occupies the No. 5 place in the NME this week.

After the meal, we drove to a nearby club where a local group was belting out an old, hackneyed r-and-b number. They filled the hall with noise and the heat was pretty unbearable.

P.J. seemed unmoved by the whole scene and just stood peering through his sun glasses at the mass of dancing fans and the raving group on the stage. We adjourned to the comparative comfort of the bar below. But our stay was to be cut short.



PROBY HOPES TO BE AS BIG AS BEATLES

"Is your friend P.J. Proby?" a young girl whispered excitedly to me. I nodded before I realised and she darted off, returning with three tickets which she asked him to sign. That was it! Within seconds, a huge crowd were pressing us against the bar, waving all sorts of oddments they wanted autographed.

We escaped and drove back to London. On the way, P.J. talked about his life in England, where he plans to settle permanently.

"I'm never going back to America now. I'm here for good!" Then he smiled and added: "I'll only go back for an Ed Sullivan show. I'm happy right here. I want to find a houseboat on the River Thames. They're so big they're unreal.

"When I've settled down in England and doing okay, maybe I'll think about marriage. I'd want to marry an English girl and surround myself with typical English things.

I want furniture that's real old, with carving on it. I don't want any of this modern, thin stuff. That's no good for me.

"There's no warmth in that kind of thing. I love the oldness of England. It makes me feel secure. In America, everything's modern and big, but it just leaves me cold."

When we arrived at the party, it was in full swing. Yet P.J. managed to find a quiet spot to sit with an immense can of beer. Paul Jones and Mike Vickers, from the Manfred Mann group arrived and Paul and P.J. went into a deep conversation with them.

It was around 4 am when I finally dropped P.J. off at his hotel.

"You can ring me tomorrow (he meant today) about 11," he said. "I'll be up by then. I always am."

He was probably up and planning big things. And I wouldn't be surprised if most of them happen.

Lulu's Top Ten

SHOUT by the Isley Brothers: I must include this even if it's only for the song! It's really one of my favourite recordings. And although you can't really compare my version and theirs, I still like the Isleys' "Shout" best. Honest.

LET THE GOOD TIMES ROLL by Ray Charles: I've had quite a bit of difficulty picking my favourite Ray Charles number, but this is wild!

SAN FRANCISCO by Tony Bennett: What a terrific singer Tony Bennett is. I think this is his best number. It's my favourite, anyway.

PASSING STRANGERS by Sarah Vaughan and Billy Eckstine: This is so sort of smooth and velvety... ummmm! I doubt if you could get anything smoother. Great.

CAN I GET A WITNESS by Marvin Gaye: This is most definitely the best record I've ever heard. I think Marvin is absolutely terrific.

WALK ON BY by Dionne Warwick: A great song by a great singer. It certainly deserved to get as high as it did.

MY GUY by Mary Wells: Another of my favourite American girl singers currently hitting it big over here. And deservedly so, too.

SHOP AROUND by the Miracles: A great group, the Miracles—another bunch of Tamla Motown artists. And they certainly put this number over miraculously!

I SAW HER STANDING THERE by the Beatles: My favourite, but favourite, group. Who else? And this is a fabulous disc.

24 HOURS FROM TULSA by Dusty Springfield: Dusty is my favourite British girl singer. I've been a fan of hers for years.



LOUIS' HORN DON'T HATE HIM YET

LOUIS ARMSTRONG'S birthday is tomorrow, July 4, American Independence Day. He was born in 1900, which means that next year he would start collecting his old age pension if he lived in Britain.

The tremendous success, both here and in the States, of "Hello Dolly" has focused attention on the grueling pattern of life Satchmo has set himself—and is continuing.

At 64, Louis is still touring, still doing one-nighters, still thinking about setting up world tours. At his age it verges on the superhuman.

"It's my health, daddy," he says, if you ask him the secret. "And my horn don't hate me yet. I keep my health up. I'm my own dietitian and I go to bed and sleep. I've still got all my teeth and, like I say, my trumpet don't hate me yet."

The trumpet is Louis' guide to how he feels. "It tells me when I blow it if something is wrong. It's my thermometer," he admits.

In 1958 Louis had a heart attack that crippled him in Italy. He was hospitalised for several weeks but came out—and started playing. Everybody—fans, critics and doctors—was amazed.

All except Louis. "Playing is my life," he said, picking up his group, wife, manager, valet and setting off again on his one nighter life.

He also carried his all-important suitcase. This suitcase is carried wherever Louis goes. It contains 20 lb. of vitamins, health drinks, lip salves, ointments, potions, indigestion



Youthful 64!

tablets, pills and general physic.

His wife once said: "We don't keep count but I reckon Louis spends around £2,000 a year on pills."

"He isn't a worrier but he just believes in health. Actually he's the most disgustingly healthy man I ever saw."

"I don't think he'd move without those vitamins—he swallows about 15 a day and he's been doing it since I first knew him over 20 years ago."

Louis Daniel Armstrong also has an obsession about slimming. In 1955 he weighed 19 stone, which was too much, he decided. So he slimmed—he lost just over 100 lb. in a year by cutting out starch and beer Louis doesn't believe in nature foods and milk diets.

He was so impressed with his slimming activities that he had it copied out into a three-page document called "Lose Weight The Satchmo Way." Any dressing room

Says IAN DOVE

visitor is bound to have a copy pressed into his hand!

Occasionally, however, Louis breaks out. Says his wife, Lucille: "He loves Creole cooking—don't forget he was born in New Orleans—and his big favourite is red beans and rice with smoked pork. We cook this at home but it's hard to get the food you want with all the travelling around."

"That's the reason for the vitamin pills: they mean Louis has a balanced diet."

Of course, Louis Armstrong has chronic leukoplakia—all the time. Don't worry, it's only a corn on his lips, an occupational hazard with trumpet and trombone players.

This care over health has nursed Louis into a major figure in the entertainment world and one of the major figures in jazz.

His recording career must be the longest in the world. He made his very first record on March 31, 1923, in Richmond, Indiana, as a member of Joe "King" Oliver's Creole Jazz Band. Then he played second cornet to Joe Oliver.

The first time the distinctive Armstrong gravel voice was heard on disc was early in 1925 when he supplied what was called "vocal breaks" on "Everybody Loves My Baby" by the Fletcher Henderson Orchestra.

It was around this time that Louis was called "The World's Greatest Jazz Cornetist" on the posters.

He's still there.

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# Beatles' finger snapper

HERE it is, at last! The long-awaited title song from the Beatles' film "A Hard Day's Night" (Parlophone). I'm sure every NME reader already has a copy on order, so you don't need me to recommend you to buy it. The only way in which my words will come as a revelation is if some square happens to read them, while eating his fish and chips out of this NME!

But just to go through the motions, let me tell you that it's a bouncy finger-snapper, with a pounding beat and catchy melody. The spotlight is on John, though Paul joins him in one or two passages and there's an intricate guitar solo by George. Plus the group's usual distinctive wistful feel.

"Things We Said Today" doesn't have such a crashing beat. It's a melodic, almost plaintive, medium-pacer with Paul taking the solo. Both sides written by the Lennon-McCartney partnership, of course.

## SEARCHERS

Pursuing their policy of transforming little-known "B" sides into their own hit material, the Searchers have unearthed the flip of a former Barbara Lewis release and adapted it. Title is "Some Day We're Gonna Love Again." There's a slap-happy bubbling sparkle to it, despite the rather pensive lyric.

Don't think it's quite as strong as "Don't Throw Your Love Away"—maybe because it's a bit repetitive. But another big hit for this talented group.

The captivating rockaballad "No One Else Could Love You" was written by Chris Curtis, who duets with Mike Pender. Backing includes Tony Hatch on piano. Pye label.

## FRANK IFIELD

The oldie "I Should Care" makes ideal material for Columbia's Frank Ifield, because he's able to employ his famous falsetto on the word "Care." Set to a free-and-easy jog-trotting pace, with vocal group supporting, Frank's clean-cut delivery makes attractive, easy-on-the-ear listening. But it can't be more than a small hit, because of all the current top group releases.

A relaxed swinger with jazzy piano accompaniment, "Another Cup Of Coffee" is a soliloquy of lost love. Toe-tapping beat, despite the moody feel.

## GETZ-ENNIS

The Stan Getz-Jeanie Gilberto "The Girl From Ipanema" (Verve) shot into the American Top Twenty, and deservedly so—this is a quality disc. A gently exotic bossa nova featuring quiet guitar, piano and rhythm—plus the polished Getz sax in patches—it also spotlights a husky vocal by Astrud Gilberto. She sounds like Peggy Lee with an accent!

The Ethel Ennis RCA version is not so wispy or brittle, but receives a twist beat with lush strings. She attempts a more commercial sound—and succeeds. But in the process, this one lacks the more distinctive quality of the other.

Flip sides: Stan Getz comes into his own with a sax solo of "Blowin' In The Wind"—but why did he have to have that beat group behind him? Ethel sings a beat-ballad of remorse and sadness, "When Will The Hurt Be Over," moodily but effectively performed.

## CHRISTINE HOLMES

Tinkling piano, strings, chanting group and gruff, growling bass provide the backing to the wistful lyric of "Play Me A Sad Song" (Mercury) by teenager Christine Holmes. Despite the sad lyric, the rhythm keeps you swaying. It's a powerfully compelling styling by this up-and-coming artist—probably not in keeping with chart trends, but a commendable disc.

Backing group (the Breakaways?) harmonise with Christine in the finger-clicking minor key twister "Doesn't He Know." The lyric's rather repetitive.

## SINGLES by DEREK JOHNSON

### SAM COOKE

A fascinating, irresistible, up-tempo r-and-b styling of the oldie "Tennessee Waltz" by RCA's Sam Cooke builds to a powerful climax, as Sam becomes more energetic and the backing more solid. A hand-clapping, bouncy styling, just as Ray Charles might do it, and totally different from Alma Cogan's recent revival.

Contagious, jog-trotting pace for Sam's own composition "Good Times." Strong gospel quality with chanting group in support.

### A LOT OF CAMELOT

FIRST batch of songs from the new Lerner-Loewe musical "Camelot" suggests that it could be almost as successful (but perhaps not quite!) as the team's sensational "My Fair Lady."

The immaculate Tony Bennett warbles a captivating gentle-rhythm ballad "Follow Me" (CBS), with alternating lush and pizzicato strings. The imaginative lyric of dreams and fantasy receives a superb interpretation. Flip is one of those sombre, delicately etched ballads in which Tony specialises, "Soon It's Gonna Rain."

Johnny Mathis takes "How To Handle A Woman" (CBS) rather slower than in the original score. But for all its slowness, it's sung light-heartedly and tongue-in-cheek. Typical show material, but not so hot out of context. Coupling revives that dreamily romantic ballad "Too Young To Go Steady."

Perhaps the most commercial song of the show is the memorable "If Ever I Would Leave You." Columbia's Buddy Greco subtly combines the tenderly sentimental lyric and pleasantly soothing melody—a delightful clean-cut styling. Flip revives Jackie Rae and Ronnie Carroll's "Wishing Star."

This same song receives a throbbing and vital styling, yet with delicacy and sensitivity, from RCA's Della Reese. Her dark-brown voice develops from the tender to the big belt, and audience reaction helps to create atmosphere. "Forbidden Games" is a torchy ballad with a bustling backing.

These three "Camelot" songs, together with two others—"I Loved You Once In Silence" and the title song—are played by the impeccable 101 Strings on a special Pye Top Six release.

### CLEVELANDS

Pity that the Cleveland's "Everything Is Fine" (Phillips) has to compete with so much competition from established groups, otherwise it could well have been a hit. Gospel flavoured with banjo and brass backing, it's bubbling, rejoicing and spirited. The colourfully light-hearted "Little Girl In Calico" was written by Tom Springfield. Unison vocal, with a Latin bossa nova beat.

### MERSEYBEATS

Dusty Springfield is enjoying a chart success in the States with the Bert Bacharach-Hal David number "Wishin' And Hopin'," and I'm quite sure the Merseybeats will do so in this country. Although not written specially for them, it's a melodic and subdued rockaballad of the type they do so well.

Unusually conceived with clipped staccato phrases, it develops into a hitting theme well suited to this group's hushed-voice approach. The rhythm is compelling, with tambourine prominent. Should do well! An orthodox twister of no outstanding merit apart from its insidious and infectious beat, the Tony Crane-Johnny Gustafson composition "Milkman" nevertheless makes an adequate "B" side. On Fontana.

### MAUREEN EVANS

An English-lyric version of an Italian rockaballad, now titled "Don't Believe Him" receives a soothingly caressing styling from Oriole's Maureen Evans. Heavenly choir and a colourful Frank Barber orchestration add to the pleasingly sentimental effect. Most attractive, but somehow it lacks something in the English translation.

There's a plaintive feel to the shuffle-rhythm rockaballad by Goffin and King, "He Knows I Love Him Too Much." Might have been the better top side.

### BARRON KNIGHTS

No hope of chart success for the Barron Knights' double-sided "Call Up The Groups" routine, but it's a very amusing and clever disc—the sort of record you play to your friends when they come to call.

The boys give brilliant impressions of the Searchers, Freddie Garrity, the Stones, Dave Clark, the Bachelors and the Beatles—adding new lyrics to those groups' hits, to show what effect Army life might have upon them. Duke D'Mond mimics the various lead singers admirably. Columbia label.

## POTTED POPS

NEZ FOX (Sue) bounds into a swinging, hand-clapping, shouting-type r-and-b item "Hurt By Love," supported by vocal encouragement from Charlie Foxx. Down to earth, authentic and compulsive. She duets with Charlie in "Confusion," which is reminiscent of her great "Mocking Bird."

JACKIE LYNN (HMV) chirrups a not particularly outstanding beat-ballad "All In My Mind," but the convincing performance lends substance to the material. Imaginative backing builds strongly. Into fastish twist tempo for "Grin And Bear It."

ANNE SHELTON (Phillips) revives the evergreen "I Cried For You" in the modern idiom—with twist beat, harmonica and Breakaways chanting. Anne sings it straight with a big belt, leaving the up-to-date sound to the busy backing. Double-time gallop tempo for "I Don't Want To Walk Without You."

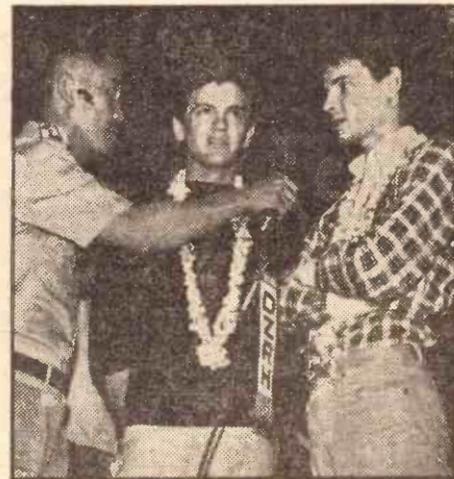
THE FIRING SQUAD (Parlophone) display a pronounced Liverpool influence in the medium twister "A Little Bit More." Unison vocal with gutty guitar twangs. Bobby Darin's "Bull Moose" is a showcase for the lead singer—a rather mechanical styling, I thought.

THE HIGH NUMBERS (Fontana) are highly topical with their novelty lyric about male attire, "Zoot Suit." Medium twister, but with an inconsequential tune. Harmonica leads into broken-beat unison vocal "I'm The Face." Compelling styling, but weakish material.

MIKE LEROY (Columbia) sings the wistful folksy "500 Miles," with some dual-track self-harmonies. A clean-cut open-voice treatment, but remember that even Lonnie Donegan

## ★ Quick Spins ★

Walloping beat blends with unison vocal in the Innocents' "Stick With Me Baby" (Columbia), plus unusual vocal obligato in "Not More Than Every Day" . . . Cheerful hand-clapping styling of "Memphis Tennessee" by Liberty's Johnny Rivers is too soon after the Chuck Berry original; fast twister "It Wouldn't Happen To Me" is the flip . . . Ember release two old Roy Orbison waxings—he sounds like early Elvis in "You're My Baby," and like Bill Haley in "Rock House" . . . "This Little Heart" (Fontana) by Ronnie and Peggy is a male solo with the girl seductively answering back, and "Stand Tough" is a bright foot-tapper . . . Pizzicato strings back Columbia's Joni Adams in the medium-paced ballad "There's No Time Like Now," while "My River Of Memories" is slower and more nostalgic . . . Bill Odde's dual-tracked "Nothing Better To Do" (Parlophone) takes a sardonic look at teenage hooligans, and he gets stranded on a "Traffic Island" with Hawaiian guitars! . . . Couple of insistent, pounding, hypnotic items from Johnny and the Blue Beats, "Shame"/"Ball And Chain" (Blue Beat) . . . Fast-moving shaker "Bye Bye Baby, Bye Bye" and rhythmic ballad "I'm So Proud Of You" by Danny Adams and the Challengers on Philips . . . Liberty's Willie Nelson draws the lazy, easy-going c-and-w ditty "River Boy," and the dreamy ballad "Opportunity To Cry" . . . Novelty lyric and frantic pace for the Moquettes' "Right String Baby, But The Wrong Yo-Yo" (Columbia), plus medium-tempo solo-voice showcase "You Came Along."



The EVERLY BROTHERS on a Far East tour.

## EVERLY BROS.

A throbbing, pulsating rockaballad, with a tremendously absorbing beat and rumbly drums—that's the Everly Brothers' "The Ferris Wheel" (Warner Bros.)—which is one of those huge, rotating fairground wheels.

Not the boys' greatest-ever material, but Don and Phil Everly are as harmoniously distinctive as ever—and, after all, this is their most effective tempo. The sound is full and embracing. Could be a small hit.

Not such a forceful beat to the nostalgic ballad "Don't Forget To Cry," but the heart-tugging lyric evokes even more pronounced harmonies.

## CAREFREES

After their big American hit with "We Love You Beatles," the Carefrees revive the Van Heusen-Burke oldie "Aren't You Glad You're You" (Oriole). The styling is cute and novel, with the girls singing the basic melody, and the boys calling back to them. Effervescent backing with pipe-organ. But isn't the cha cha beat just a trifle out of date?

Based upon "This Old Man," the Ivor Raymonde-Mike Hawker "The Paddy Whack" has a revised lyric, with twist-snake dance instructions.

## BEST SELLING LPs IN BRITAIN

(Wednesday, July 1, 1964)

Last This Week	Rank	Title	Label
1	1	THE ROLLING STONES	Rolling Stones (Decca)
2	2	THE BACHELORS PLUS 10 GREAT SONGS	Bachelors (Decca)
3	3	BUDDY HOLLY SHOWCASE	Buddy Holly (Coral)
4	4	WITH THE BEATLES	Beatles (Parlophone)
5	5	KISSIN' COUSINS	Elvis Presley (RCA)
6	6	IN DREAMS	Roy Orbison (London)
7	7	DANCE WITH THE SHADOWS	Shadows (Columbia)
8	8	IT'S THE SEARCHERS	Searchers (Pye)
9	9	WEST SIDE STORY	Soundtrack (CBS)
10	10	THE MERSEYBEATS	(Fontana)



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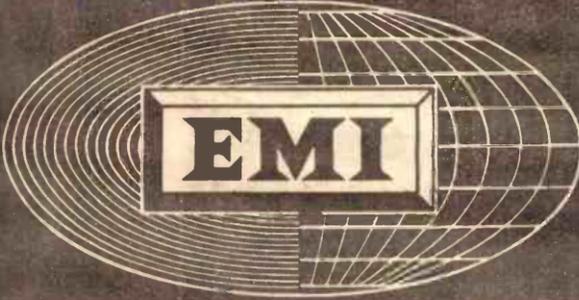
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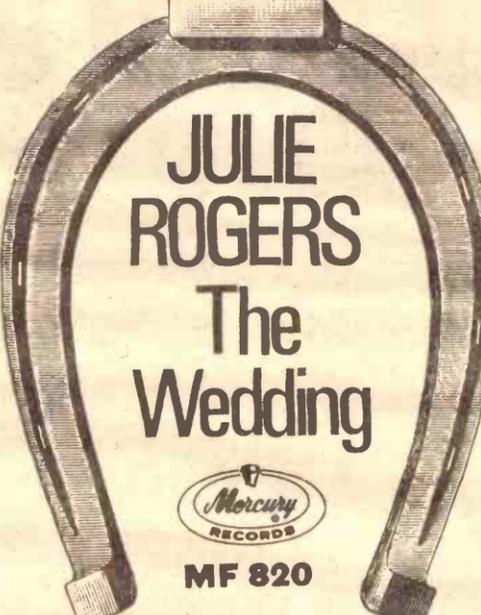
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Mercury RECORDS

MF 820

**NME TOP THIRTY**  
(Wednesday, July 1, 1964)

Last This Week

10	1	HOUSE OF THE RISING SUN	Animals (Columbia)
1	2	IT'S OVER	Roy Orbison (London)
2	3	SOMEONE	Brian Poole and the Tremeloes (Decca)
3	4	HELLO DOLLY	Louis Armstrong (London)
14	5	HOLD ME	P.J. Proby (Decca)
8	6	YOU'RE NO GOOD	Swinging Blue Jeans (HMV)
—	7	IT'S ALL OVER NOW	Rolling Stones (Decca)
5	8	RAMONA	Bachelors (Decca)
9	9	NOBODY I KNOW	Peter & Gordon (Columbia)
15	10	I WON'T FORGET YOU	Jim Reeves (RCA)
6	11	MY GUY	Mary Wells (Stateside)
4	12	YOU'RE MY WORLD	Cilla Black (Parlophone)
—	13	LONG TALL SALLY (EP)	Beatles (Parlophone)
19	14	KISSIN' COUSINS	Elvis Presley (RCA)
7	15	HERE I GO AGAIN	Hollies (Parlophone)
11	16	CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five (Columbia)
11	17	SHOUT	Lulu and the Lovers (Decca)
17	18	HELLO DOLLY	Frankie Vaughan (Philips)
—	18	ON THE BEACH	Cliff Richard (Columbia)
13	20	THE RISE AND FALL OF FLINGEL BUNT	Shadows (Columbia)
20	21	I LOVE YOU BECAUSE	Jim Reeves (RCA)
16	22	NO PARTICULAR PLACE TO GO	Chuck Berry (Pye Int.)
26	23	CHAPEL OF LOVE	Dixie Cups (Pye Int.)
21	24	DIMPLES	John Lee Hooker (Stateside)
24	25	BAMALAMA BAMALOO	Little Richard (London)
—	26	SWEET WILLIAM	Millie (Fontana)
24	27	HELLO DOLLY	Kenny Ball (Pye)
18	28	CONSTANTLY	Cliff Richard (Columbia)
—	29	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield (Philips)
—	30	LIKE DREAMERS DO	Applejacks (Decca)
—	30	WHY NOT TONIGHT	Mojos (Decca)

**BEST SELLING POP RECORDS IN U.S.**  
by courtesy of "Billboard"  
(Tuesday, June 30, 1964)

Last This Week

2	1	I GET AROUND	Beach Boys
4	2	MY BOY LOLLIPOP	Millie Small
6	3	MEMPHIS	Johnny Rivers
7	4	DON'T LET THE SUN CATCH YOU CRYING	Gerry and the Pacemakers
5	5	PEOPLE	Barbra Streisand
1	6	WORLD WITHOUT LOVE	Peter and Gordon
3	7	CHAPEL OF LOVE	Dixie Cups
18	8	RAG DOLL	4 Seasons
9	9	BAD TO ME	Billy J. Kramer
16	10	CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five
14	11	NO PARTICULAR PLACE TO GO	Chuck Berry
20	12	THE GIRL FROM IPANEMA	Getz/Gilberto
8	13	LOVE ME WITH ALL YOUR HEART	Ray Charles Singers
12	14	LITTLE CHILDREN	Billy J. Kramer
10	15	WALK ON BY	Dionne Warwick
—	16	GOOD TIMES	Sam Cooke
—	17	WHAT'S THE MATTER WITH YOU BABY	Marvin Gaye & Mary Wells
—	18	DON'T THROW YOUR LOVE AWAY	Searchers
11	19	LOVE ME DO	Beatles
—	20	TRY IT BABY	Marvin Gaye

**BEST SELLING SHEET MUSIC IN BRITAIN**  
(Tuesday, June 30, 1964)

Last This Week

1	1	HELLO DOLLY	(Chappell)
2	2	SOMEONE	(Burlington)
3	3	YOU'RE MY WORLD	(Aberbach)
4	4	IT'S OVER	(Acuff-Rose)
8	5	YOU'RE NO GOOD	(Morris)
7	6	NOBODY I KNOW	(Northern Songs)
12	7	RAMONA	(Francis, Day & Hunter)
6	8	MY GUY	(Belinda)
10	9	HERE I GO AGAIN	(Belinda)
9	10	THIS IS MY PRAYER	(Chappell)
11	11	THE RISE AND FALL OF FLINGEL BUNT	(Shadows)
5	12	JULIET	(Flamingo)
15	13	CAN'T YOU SEE THAT SHE'S MINE	(Ardmore & Beechwood)
14	14	NO PARTICULAR PLACE TO GO	(Jewel)
13	15	I LOVE YOU BECAUSE	(Bourne)
16	16	CONSTANTLY	(World Wide)
18	17	DON'T LET THE RAIN COME DOWN	(Ardmore & Beechwood)
—	18	THE HOUSE OF THE RISING SUN	(Keith Prowse)
22	19	WALKING THE DOG	(Progressive)
19	20	I BELIEVE	(Cinephonic)
—	21	HOLD ME	(Campbell-Connelly)
17	22	SHOUT	(George Weiner)
21	23	WALK ON BY	(17 Savile Row)
24	24	LIKE DREAMERS DO	(Northern Songs)
27	25	A LITTLE LOVING	(Jep)
23	26	MY BOY LOLLIPOP	(Planetary)
20	27	I LOVE YOU BABY	(Sherwin)
—	28	CHARADE	(Compass)
—	29	NEAR YOU	(B.V.C.)
—	30	LITTLE BOXES	(Essex)

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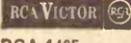
**A THING OF THE PAST**



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**BARRY ST. JOHN**

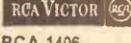
**SAM COOKE**



RCA VICTOR RCA 1405

**TENNESSEE WALTZ**

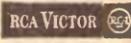
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In U.S. chart race—

## 'HARD DAY'S NIGHT' JUMPS IN AT No. 56

THE BEATLES' new U.S. single "A Hard Day's Night," issued there on Monday, makes its entry in next week's U.S. Top Hundred published by "Cashbox" at No. 56.

The Rolling Stones' "Tell Me" moves 26 places to No. 69, and Peter and Gordon's "Nobody I Know" moves 18 places to No. 23.

Also rising strongly is Dusty Springfield's "Wishin' And Hopin'"—from 29 to 18.

Other British discs going up—last week's placings in brackets—are Dave Clark's "Can't You See That She's Mine" 5 (8), Billy J. Kramer's "Bad To Me" 10 (12), the Searchers' "Don't Throw Your Love Away" 14 (17), Chad Stewart and Jeremy Clyde's "Yesterday's Gone" 28 (30), Cilla Black's "You're My World" 57 (64), the Bachelors' "I Believe" 63 (73) and Bobby Shafto's "She's My Girl" 86 (90).

Going down are Peter and Gordon's "World Without Love" 6 (5), Gerry and the Pacemakers' "Don't Let The Sun Catch You Crying" 8 (6), the Beatles' "Love Me Do" 26 (15), Billy J. Kramer's "Little Children" 19 (18), the Bachelors' "Diane" 45 (33), the Rolling Stones' "Not Fade Away" 47 (44), and Danny Williams' "Little Toy Balloon" 93 (82).

Millie's "My Boy Lollipop" remains at No. 4, while the American Four Seasons top with "Rag Doll."

The Boston Pops Orchestra under Arthur Fiedler enters with "I Want To Hold Your Hand" at No. 80.

The Searchers' "Don't Throw Your Love Away" has maintained its climb in the U.S. charts. It did not drop to number 33 as inadvertently stated two weeks ago, but did in fact rise to number 23.

## Strike hits 'Lucky'

ABC-TV's "Lucky Stars Summer Spin" and "Blackpool Night Out," and Rediffusion's "Ready, Steady, Go!" would be the three main pop programmes affected if the one-week token strike by ITV technicians remains in force this weekend.

"RSG" and the first of the new Blackpool series would not be transmitted as both are live presentations. The Swinging Blue Jeans, Long John Baldry and the Roulettes were set for tonight's "RSG." Frank Ifield and the Kaye Sisters were due to star in the new Sunday show.

There is still a possibility that "Lucky Stars" could be screened tomorrow (Saturday), even if the strike is still operative, as the show (starring the Bachelors, Millie and Joe Brown) was tele-recorded last Sunday.

## ADAM FAN ON PYE

AN impromptu song in Adam Faith's dressing room has won a Pye recording contract for a 17-year-old Dagenham fan Sandie Shaw.

Sandie will be handled by Adam's manager, Eve Taylor. Title of her Pye release next week is "As Long As You're Happy," specially written by Chris Andrews, who penned Adam's recent hits.

One of Ireland's top groups, Margo and the Marvettes, make their disc debut on Parlophone with "Say You Will" next Friday. Twenty-year-old Margo fronts a five-boy backing group.

Jason Ford, a Carrol Levis discovery when he was 12, bows on Pye next week with "Nobody Knows." Jason, now 19, was formerly vocalist with the Tremors.

The Langleys, a brother and sister duo from Belfast, debut on Philips next Friday with "Snakes And Ladders."

### ★ POP-LINERS ★

SUSAN MAUGHAN will replace Kathy Kirby when Rediffusion's next "Stars And Garters" series begins. Telerecording will begin in October. Transmission should start before Christmas.

Rolling Stone Brian Jones, Philips' recording chief Johnny Franz and Murel Young judge Rediffusion's "Ready, Steady, Win" next Monday (6th) ● Anne Shelton and the Countrymen guest in BBC-1's Val Doonican series "Singalong Saturday" tomorrow (4th)

● Mark Wynter and the Seekers join the Applejacks at Birmingham Hippodrome, week commencing July 27 ● Nat King Cole guests in BBC-2's "Danny Kaye Show" next Monday (6th) ● The Rolling Stones are featured in Radio Luxembourg's "This Is Their Life" on July 12 ● Billy J. Kramer appears on Southern-TV's "Disc-Wizz" on July 16 ● Rosemary Squires will leave Britain to set up home in America in November ● The Hollies cancelled a date at Clacton Town Hall on Wednesday when lead singer Allan Clarke caught a throat infection

● Billy J. Kramer's next single, "From A Window," will be issued in the U.S. on Imperial simultaneously with its British release by Parlophone on July 17.

# PALLADIUM PANTO FOR CLIFF AND SHADOWS?

CLIFF RICHARD and the Shadows are likely to star in the most important stage show of their careers this Christmas — the London Palladium pantomime. Negotiations are currently taking place between their agent and personal manager, Leslie Grade and Peter Gormley, and Palladium chief Leslie Macdonell.

If the deal is concluded, Cliff will play the title rôle in "Aladdin," with a specially-written score by the Shadows, which they will compose during their Great Yarmouth summer season.

Robert Morley—who appeared in "Summer Holiday" with Cliff and the Shadows—is likely to be cast as Abanaza.

This is the most likely of several projects which are being considered for Cliff and the Shadows for the

## Beatles may yet be on 'Stars'

DESPITE the cancellation of next Sunday's telerecording of "Lucky Stars Summer Spin" — caused by the ITV technicians' strike, which began on Wednesday — the Beatles may still appear on the programme tomorrow week.

For if the dispute has been settled in time they will take part in a live transmission of the show from ABC-TV's Teddington Studios.

The Beatles, who were due back from their Australian tour yesterday (Thursday) have won yet another Gold Disc—this time for American sales of their very first record, "Love Me Do," which has topped the million mark although its British sales are only 100,000.

The Beatles will not, after all, appear at the Rank Organisation's New Victoria theatre on October 23. Instead Arthur Howes has booked Kilburn State Gaumont for their show that night.

American Beatle fans have an unusual duplication recording from "A Hard Day's Night." The film company, United Artists, issued today (Friday) a sound track album of the film on its record label in the U.S.

But Capitol—the label to which the Beatles are signed there—is issuing the group's re-recorded singles of the same songs, and has already released "A Hard Day's Night."

Six hundred copies of the Beatles film have so far been made for America. "This is a record for any United Artists' film," producer Walter Shenson told the NME.

The figure is expected to rise to 800, and already 1,000 prints of the film have been made for worldwide use.

## Gerry, P. J. Proby Sunday shows

GERRY and the Pacemakers, P.J. Proby, the Searchers, Bern Elliott, and the Migil Five have been booked for Sunday concerts.

Two additional Sunday bookings for Gerry this month are Sunderland Empire (19th) and Scarborough Futurist (26th).

Peter and Gordon will not be back from America in time for their Sunday concerts at Great Yarmouth ABC next weekend. Instead, P.J. Proby will headline on that date.

The Searchers appear at Ryde Commodore on the same day.

Gracie Fields will play her first British concert since 1959 in the Blackpool Opera House series on September 6. Andy Stewart and Mark Wynter are booked for the same venue on September 20.

Bern Elliott and the Klan play Sunday concerts at Blackpool South Pier on July 19 and August 2, and another at Ryde Commodore on August 9.

The Migil Five are booked for Sunday concerts in August at Bridlington Spa Royal (2nd) and Scarborough Floral (9th).

The Fourmost are set for Arthur Howes' Sunday concert at Brighton Hippodrome next week.

Due to its nearness to London — where she is appearing at the Palladium — Cilla Black will not be allowed to appear at Brighton Hippodrome on August 16 as planned.

## Tessie joins 'Juke Jury'

BRITISH Broadway sensation Tessie O'Shea flies into London next week to guest in BBC-1's "Juke Box Jury" on July 11 with Stubby Kaye, Lionel Jeffries and columnist Ann Nightingale.

TV hostess Nancy Roberts joins Brian Epstein on July 18. George Harrison's fellow-panelists (25th) are Reg Varney (from "The Rag Trade"), Carole Ann Ford (from "Doctor Who") and probably Britt Ekland (Mrs. Peter Sellers).

August bookings include Ray Martine and Sir Donald Wolfit (1st), Cardew Robinson and NME's Derek Johnson (8th).

## Fury tour off

Billy Fury's autumn tour, for which dates were reported in the June 12 edition of the NME, has been cancelled. Billy's manager, Larry Parnes, is expected to reveal new plans for him shortly.

### IFIELD'S 'POP LUCK'

Frank Ifield co-stars with the Searchers in the Light Programme's Bank Holiday afternoon show "Pop Luck" on Monday, August 3 (2.15-4 pm). Also set are the Migil Five, Mark Wynter, Rosemary Squires, the Northern Dance Orchestra and the Les Reed Strings.

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## Scottish tour for the Mojos

THE Mojos have been booked for an eight-day Scottish tour beginning on August 1. Venues are now being set for the group whose record "Why Not Tonight" enters the NME Chart this week at No. 30.

They are set for August concerts at Skegness Festival Pavilion (16th), Rhyl Pavilion Theatre (23rd) and Margate Winter Gardens (30th), and ballroom dates at Burslem Queen's Hall (14th), Tylesley Royal (15th) and Nottingham Elizabethan Rooms (20th).

They also appear at Morecambe Winter Gardens (21st) and Blackpool Winter Gardens (28th).

## SEARCHERS OPEN SUNDAY SERIES

THE Searchers and Shane Fenton and the Fontones open the first of a series of five Sunday concerts at Ryde Commodore on July 12.

Other bookings are Lulu and the Lovers, Mike Same, and the Yardbirds (19th), the Mojos, Heinz, and Jess Conrad (26th), Matt Monro, Kenny Lynch, and the Pretty Things (August 2) and P.J. Proby, Bern Elliott and the Klan, and Andee Silver (9th).

One additional booking at the same venue is the Animals on Bank Holiday Monday (August 3).

## Shirley Bassey to Monte Carlo

Shirley Bassey has been booked for Continental galas at Monte Carlo (July 24), Knokke, Belgium (July 30 and 31), and Sicily (August 21).

She is also set for a three-day season at Tito's Club, Palma, Majorca, from August 14 to 16. As previously reported, she stars in Sunday concerts at Blackpool Opera House on August 2 and 23.

## BLUE JEANS TO PLAY AT EATING FESTIVAL

THE Swinging Blue Jeans will play at a pie eating festival at Denby Dale on September 5. Instead of Clacton Blue Lagoon on July 15, they will play Baldock Kayser Bondor.

On August 19th, the Liverpool group appears at Bexhill De La Warf. Club and ballroom dates for that month include Marylebone Cecil Sharpe House (14th), Southsea Savoy (17th), Blackpool Embassy (21st) and Buxton Pavilion Gardens (22nd).

They fly to Munich on August 11 to appear in a TV spectacular.

## Yardbirds for Ayr festival

THE Yardbirds take part in the Ayr Jazz Festival on July 18. Next day they appear at Ryde Commodore. Their residency at Soho Marquee continues this month with appearances on the 10th, 17th, 24th and 31st.

Other July club and ballroom dates for the group include Bishop's Stortford Rhodes Hall (11th), Dartford Scala (12th), Edgware Sparrow Hawk (13th), Kenton Churchill Hall (14th), Leicester II Rondo Hall (15th) and Reading Olympia (16th).

They continue at Kingston Cellar (20th), Kenton Churchill (21st), Manchester Twisted Wheel (22nd and 23rd), Esher King George's Hall (25th), Richmond Craw Daddy (26th), Clacton Town Hall (27th), Kenton Churchill (28th), Bromley Bromel (29th) and Swindon Locarno (30th).



Christmas period, both Grade and Gormley emphasised to the NME this week.

First indication of this venture was given in an NME feature by Derek Johnson on February 14.

If the deal materialises, it will be Cliff's second pantomime—he starred with the Shadows at Stockton Globe in 1959/60. It would also be their second Palladium season—they were featured in the 1960 summer revue, but not in the starring rôle.

Another TV appearance for Cliff is on Sunday week (July 12) when he guests in BBC-2's "The Best Of Both Worlds" with the Stanley Black Orchestra.

## Hollies—Millie tour finalised

REMAINING 15 dates on the Hollies-Millie-Lulu-Applejacks autumn tour have now been announced. The package plays Odeons at Lewisham (November 1), Manchester (3rd), Romford (11th) and Southend (12th).

Final Gaumont venues are Hanley (4th), Wolverhampton (5th), Cheltenham (6th), Ipswich (13th), and Worcester (20th). Two more Granada dates are at Kettering (10th) and Greenford (18th).

The tour is completed by Bournemouth Winter Gardens (November 7), Bristol Colston (8th), Portsmouth Guildhall (14th) and Leicester De Montfort (15th).

The other 20 venues on the tour, which opens at Finsbury Park Astoria on October 17, were revealed last week.

## Nicol on Beatles bill

Jimmy Nicol is to meet up with the Beatles again. Arthur Howes has added Nicol and his group, the Shubbubs, to the Beatles concert at Brighton Hippodrome next Sunday week, July 12.

## STONES, C

THE Rolling Stones, the Animals, Cilla Black, the Searchers and Brian Poole are booked for the Light Programme's ambitious new Thursday late-night pop series. The title will be "Top Gear." American rocker Larry Williams is another guest.

The Stones headline the second show on July 23—five days before leaving for a 12-day holiday. Also appearing will be P.J. Proby, Joe Brown and the Bruvvers, and Elkie Brooks.

The Animals join Billy J. Kramer and the Dakotas in the July 30 show. Cilla Black, Sounds

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JOHN LENNON, RINGO STARR and GEORGE HARRISON on the phones—but only to avoid girl fans chasing them. A shot from "A Hard Day's Night." Wouldn't it be great to be on the other end of the line, girls?

# The Animals tour venues revealed

## 'SUN' SALES NEAR 500,000

**THE Animals' monster hit "House Of The Rising Sun"—which soars to No. 1 at its second week in the NME Chart—has sold half a million copies in a fortnight! Promoter Don Arden has revealed most of the dates for the Animals autumn tour which is now set to open at Manchester Odeon on October 18.**

As reported in last week's NME, the Animals first headlining tour will also feature Carl Perkins, Gene Vincent, "Hi-Heel Sneakers" star Tommy Tucker and the Nashville Teens.

In October, the tour also visits Liverpool Odeon (19th), Edmonton Regal (20th), Romford Odeon (21st), Greenford Granada (22nd), Ipswich Gaumont (23rd).

After visiting an undisclosed venue in the Animals' home city of Newcastle (25th), the tour goes on to Birmingham Town Hall (26th), Dartford Granada (29th), Grantham Granada (30th) and Bradford Gaumont (31st).

In November, the tour goes on to Brighton Hippodrome (1st), Guildford Odeon (3rd), Croydon Fairfield (4th), Sheffield City Hall (5th), Derby Gaumont (7th), and Portsmouth Guildhall (8th).

It plays another near-London date at Kingston Granada (9th), and then Maidstone Granada (10th), Cardiff Sophia Gardens (11th), Bristol Colston (12th), Watford Gaumont (13th), Finsbury Park Astoria (14th), and Bournemouth Winter Gardens (15th).

Several more dates have still to be fixed.

### BRIAN POOLE DATES OFF

**BRIAN POOLE** and the Tremeloes have cancelled their one-week residencies at Llandudno, Southend, Southport and Folkestone Odeons because they partly clashed with Poole's film.

Originally the group was supposed to appear at Llandudno during the week beginning July 20, Southend from the 27th, Southport from August 3, and Folkestone from the 11th.

The title of Poole's film which goes into production on July 19 is "A Touch Of Blarney." Leading girl will be Cindy Ross—this year's Miss Guernsey.

### STONES' HOLIDAY IN IBIZA

**ROLLING Stones' Mick Jagger and Charlie Watts were due to leave London today (Friday) for a holiday on the island of Ibiza, near Majorca.**

The Stones headline a Sunday concert at Brighton Hippodrome on July 19. Other new dates set for them this month are Bridlington Spa (11th), Leeds Queen's Hall (12th), Nelson Imperial (25th), and Belfast Boom Boom Room (31st).

The group appears on BBC-TV's "Top of the Pops" on July 15.

### Dixie Cups here in autumn?

Tito Burns is negotiating for the Dixie Cups to visit Britain this autumn, to tour with Freddie and the Dreamers and the Four Pennies, or with the Searchers and Dionne Warwick.

### DUSTY WITH ED

Dusty Springfield will also record a segment for Ed Sullivan's U.S. TV show when he films British talent at ATV's Elstree Studio on August 30-31. As previously reported, the Bachelors will also telerecord for Sullivan then.

### Kramer at Brighton

Billy J. Kramer appears at Brighton Hippodrome for the week commencing July 27. With him will be Sounds Incorporated, Tommy Quickly and the Remo Four.

### Cliff's film release

Cliff Richard's "Wonderful Life" goes on general release on the ABC circuit on September 6.

# SEARCHERS AND GERRY ON 'SATURDAY CLUB'

**THE SEARCHERS, GERRY AND THE PACEMAKERS, THE FOURMOST, CILLA BLACK, LULU, AND THE MERSEYBEATS ARE BOOKED FOR THE LIGHT PROGRAMME'S "SATURDAY CLUB." FREDDIE AND THE DREAMERS JOIN THE SPECIAL ISLE OF MAN TRANSMISSION ON JULY 25.**

The Searchers, Lulu and the Lovers, and the Applejacks co-star on July 18. The Cleveland, Debbie Lee and Jason Ford are also set for this date.

The following week (25th) is being presented by Brian Matthew live from the Villa Marina, Isle of Man. Joining Kenny Ball's Jazzmen will be Freddie and the Dreamers, Susan Maughan, the Brooks and the Don Riddell Four.

A section pre-recorded in London will feature Ronnie Hilton, the Ladybirds, Christine Quaithe and the Les Reed Combo.

American c-and-w singer Hank Locklin is likely to star on August 1. Confirmed for this date are the Fourmost, the Mojos, Andee Silver, the Blue Aces Show Band, and Johnny, Mike and the Shades.

The Merseybeats, Shane Fenton and the Fentones, Georgie Fame and the Blue Flames and German singer Gus Backus join Billy J. Kramer and the Dakotas on August 8.

Cilla Black and Sounds Incorporated top the bill on August 15. Chris Barber's Band, Ottilie Patterson, the Fortunes, and Tony Rivers and the Castaways are also set for this date.

Gerry and the Pacemakers are the

only booking so far confirmed for August 29.

Completing the July 11 line-up (for which the Four Pennies and Brian Poole are already set) are Julie Grant, David Macbeth, the Wedge-weds, and the Spencer Davis group.

The Searchers are also set for Light's "Joe Loss Pop Show" on Friday, July 24.

The Stones headline a Sunday concert at Brighton Hippodrome on July 19. Other new dates set for them this month are Bridlington Spa (11th), Leeds Queen's Hall (12th), Nelson Imperial (25th), and Belfast Boom Boom Room (31st).

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### SINATRA SOONER

The opening date of the film "Robin and the Seven Hoods"—starring Frank Sinatra and Sammy Davis—at London's newly renovated Warner theatre has been brought forward from August 1 to July 23.

The film goes on general release, as previously reported, on September 27 on the ABC circuit.

### MANN'S 'OPEN HOUSE'

The Manfred Mann group, Ronnie Hilton, Kenny Baker and Stubby Kaye appear on BBC-2's "Open House" next Saturday.

### Rodgers' first on Pye

Jimmy Rodgers' single "The World I Used To Know" will be issued on Pye's International label on July 21.

This will be Pye's first release for the U.S. label Dot now that its 10-year-old contract with Decca has expired. Subsequent releases here by Pye will be on Dot's own label.

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### Americans in BBC-2 series

TV spectaculars filmed by Peter, Paul and Mary, Duke Ellington and Allan Sherman during their recent visit will be included in a series replacing "International Cabaret" on BBC-2 next month.

Duke Ellington opens the series on August 1. He is followed by Joyce Grenfell (8th), Peter, Paul and Mary (15th), Dora Bryan (22nd), Allan Sherman (29th).

### LAURENCE HARVEY IN NEW MUSICAL

**LAURENCE HARVEY**, Elizabeth Lerner and Cardew Robinson are to star in the Broadway hit musical "Camelot" which opens at London's Drury Lane Theatre on August 20. The show, the story of King Arthur, was written by Alan Lerner and Frederick Loewe, who also wrote "My Fair Lady."

The next big production at the Shaftesbury Theatre is expected to be a musical adaptation of J. M. Barrie's "The Admirable Crichton" starring Millicent Martin and Kenneth More.

### Dusty goes Stark

Dusty Springfield appears in BBC-1's "Graham Stark Show" on July 24.

### CILLA AND ANIMALS IN 'GEAR'

Incorporated and the Merseybeats guest on August 6. The Fourmost may also appear on this date.

Set for August 13 are the Searchers and the Barron Knights. The following week (20th) features Brian Poole and the Tremeloes. American visitor Larry Williams is booked for September 3.

Carl Perkins has already re-

### CILLA, FRANKIE IN '100 STARS'

**CILLA BLACK** Frankie Vaughan, Millicent Martin, Hayley Mills, Diana Dors, Lionel Bart, Wilfred Brambell, and Harry H. Corbett have been added to the cast of "Night Of 100 Stars," the charity show being staged at the London Palladium at midnight on July 23.

As previously reported, the Beatles, Shirley Bassey, Russ Conway and Dora Bryan have also agreed to take part.

Producer Charles Russell is still awaiting replies from Frank Sinatra and Peter Sellers.

### LULU'S BOOKINGS

August dates so far set for Lulu and the Lovers are Wisbech Corn Exchange (1st), London's 100 Club (5th), Swindon Locarno (6th), Wimbledon Cabin (7th), Cambridge Corn Exchange (8th), and Bleichley Olympia (22nd).

### Migil 'Swings'

**THE Migil Five** co-star with the Applejacks in the July 11 edition of Light Programme's "Saturday Swings." Also set for this date are the Viscounts, Don Rennie, Sandra Browne and the Boy Friends, Humphrey Lyttelton, the Outlaws and Joe Henderson.

The following week's show (18th) features Brian Poole and the Tremeloes, Kenny Lynch, Patsy Ann Noble, Tommy Bruce, Tony Rivers and the Castaways, Jackie Lee, the Kestrels and the Lorne Gibson Trio.

Billy J. Kramer and the Dakotas top the bill in the July 25 edition.

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WITH DAVE GRUSIN'S ENCHANTED VOICES  
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# Big three's film albums make keen listening

Says ALLEN EVANS

★★★★ BEATLES: A HARD DAY'S NIGHT (Parlophone). Seven tracks from the film on side one, beginning and ending with the two best numbers—the title tune, which is a sure-fire hit, a driving Merseysider, with good unison singing and a lyric with appeal, about a girl making a hard day's work all worth while in the evening.

Starts with a big twang, then bursts into unison singing, and ends with a quiet twang tone-pattern. Can't miss. And the other great track is our old favourite, Can't Buy Me Love, also from the film.

In between there's a double-track vocal by John Lennon in I Should Have Known Better, a plaintive song. If I Fell is quiet, slowish, with expert vocal merging by Paul McCartney and John, a bit one-note tunewise, yet not without fascination. Faster and brighter is I'm Happy Just To Dance With You, giving George Harrison a chance to solo, though there's a lot of noise behind. Paul goes on a "Til There Was You kick again with And I Love Her, a tender ballad with a Latin-American backing with bongos and claves. Tell Me Why features good harmony singing from John and Paul in the big-sound Beatles tradition, though the high notes are a bit half-hearted.

Side two starts with a shouter, Any Time At All, with John belting out the solo, and the others chiming in, as they do on When I Get Home, an up-beater about a chap going home after work; You Can't Do That, a raving number; and I'll Be Back, a slower tune, with laboured playing,

yet better on a second hearing. John and Paul combine on I'll Cry Instead, a fast-moving hand-clapper, and Paul takes the solo in Things We Said Today, which sounds like a folk group, soft and monotone.

I don't think this album has the uninhibited, joyous drive of the former Beatles' LPs, but it is still way out ahead of rivals.

★★★★ CLIFF RICHARD, SHADOWS: WONDERFUL LIFE (Columbia). Cliff's film album shows him in all moods and versatile he is. There aren't many single hits in the score, however.

There are two up-beaters in On The Beach and What've I Gotta Do, and a good ballad in A Matter Of Moments, but otherwise there's not much that is outstanding. He's in romantic mood with Do You Remember, In The Stars and A Little Imagination, and they all have appeal, but the production numbers do more for the film than the album—Home, We Love The Movies, Girl In Every Port, and All Kinds Of People.

The title tune has a good jilt, and Cliff is ably backed by the Michael Sammes Singers. Two good tracks from the Shadows complete the 14 numbers—Theme For Young Lovers and Walkin'. And there is plenty of Shadows music behind Cliff—in Do You Remember, What've I Gotta Do, A Matter Of Moments, and On The Beach.

The other tracks have the massive Associated British Studio Orchestra backing Cliff—and doing many solo passages on their own—under the baton of Stanley Black, and on two tracks the Norrie Paramor Strings assist. A big LP, a great souvenir of the film.

★★★★ ELVIS: KISSIN' COUSINS (RCA Victor). No one can say Presley isn't singing as good as ever. Admittedly two tracks are the same song—Kissin' Cousins, which isn't all that strong.

But there's some really attractive songs here, like the slow, tender One Boy Two Little Girls, or the jerky, hard, crisp beater with the great drumming behind it, Catchin' On Fast. Another beat-predominating number is Once Is Enough, with a hootin' sax in behind. And for more romance, Anyone and Tender Feeling should satisfy all the fans.

Other tunes from the picture are Smokey Mountain Boy, a march-type song with a whistling backing, and a hoe-down, hill-billy tune called Barefoot Ballad. Two extra tracks, not from the film, are the slow beat-ballad, Echoes Of Love, and the faster Long Lonely Highway, both with ample vocal support. Good stuff, this Elvis.

## DUSTY HAD A BALL WITH DIONNE



DIONNE WARWICK, seen here with one of her lucky charms, a Norwegian troll doll. "I have several of them—I believe in luck," she says. Dionne also collects, and gives, toy dogs. She bought one at London airport just before she left for America—and had it sent to Cilla Black!

DUSTY SPRINGFIELD and Dionne Warwick—both top girl singers—had a lot in common. Both were mad about shopping, both hated getting up late in the morning and both loved eating cockles, whelks and eels down Petticoat Lane, East London.

Dusty admitted: "I am a great admirer of Dionne Warwick. I even took a special trip over to the Olympia Theatre, Paris, to see her. It was fabulous to be able to meet her when she flew over on a promotion trip to London recently.

"I managed to get her alone and she asked me to take her around London—not just the tourist spots but some out of the way places.

"I took her down to the East End of London where she tried some genuine English bitter beer—straight out of the barrel—in the City Arms which is down the East End way.

"She was very interested in the Petticoat Lane stalls.

"She soon saw that it was the thing to do to argue with the stall holders about the price of goods. In fact it was hard to drag her away—Dionne didn't want to buy anything, she just wanted to argue."

Continued Dusty: "But the thing which most knocked her out was eating genuine East End cockles,



DUSTY is back in the NME Charts at No. 29 with "I Just Don't Know What To Do With Myself"—now that Dionne's gone back?

whelks and mussels at Tubby Isaac's stall in Petticoat Lane. Apparently she'd seen this on a television programme in America and was so thrilled to be eating them herself."

Dionne and Dusty also visited an East End public house where a genuine pub pianist played says Dusty: "Dionne said she just had to get up there and sing along with him... and as her hostess I just had to go and join her. So we sang along with the pianist a couple of good old standards."

Singer-dancer Peppi met Dionne under the strangest circumstances. He was introduced to Dionne by Dusty Springfield at his flat. He had just prepared a (self-cooked) chocolate cake which Dionne liked. Dionne was invited round the following night for a "Monopoly evening." And Peppi learned that Dionne's favourite cake was coconut.

Says Peppi: "So I was three hours preparing a coconut cake—6½ inches high—for her. I was pleased that she ate it. I only learned from Dusty Springfield later that Dionne was very fastidious about her food... She had sent back a lot of dishes from restaurants because she didn't like them!"

IAN DOVE.

### CLIFF'S SECRET HOLIDAY

CLIFF RICHARD plans to get away from it all to a secret sun-soaked hideaway. So do some of his famous friends—like Frank Ifield and Bruce Welch.

In "Rave," Britain's brightest and biggest colour monthly, the location is revealed. You can read, too, of the places the Rolling Stones choose to spend their spare time—and test yourself on how well you know the group.

Cilla Black's frank confessions and the pact Paul McCartney made with her are also in "Rave." Graham Nash gives you a fascinating insight into his fellow Hollies.

Exciting colour pictures of the Beatles, Stones, Brian Poole and many other top stars are also featured. And if you're holidaying in Britain this summer, "Rave" turns travel-guide to give you a survey of the in-scenes at top resorts.

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# Cilla has a busy day!

A GROUP of Mods were miming to Cilla Black's "You're My World" as it blared from a transistor outside the London Palladium on Saturday. Thirty feet away in her dressing room, Cilla herself was getting ready to answer some fan mail.

Answering letters from fans and talking to them on the telephone takes up quite a bit of Cilla's time and I asked her just how she spent a normal day.

"I usually get up about 11, but I'm in bed answering the 'phone to fans from about nine," she said. "They ring me up all the time for a chat. But sometimes they're a bit mysterious.

"They ring and say they're a friend of Bobby's (that's Bobby Willis, Cilla's road manager), or a distant relation of mine, and I haven't a clue who they are. If they just ask for a photo, I leave one at the desk, but if they pretend to know me and I don't know them, I put them on to Bobby."

Then it's "a bath and the usual routine" for Cilla, before she dashes out to interviews and photographic sessions. She never has breakfast.

She sat on a stool with her back to the television which was transmitting "Juke Box Jury" and explained: "When I lived at home, I never used to have breakfast. Lunch was my first meal. Nowadays, I can't eat anything when I first get up, so I go without anything."

After visiting her manager's office near Oxford Circus Cilla pops next door to the Palladium, where she arrives usually at 5.30.

"The fans at the stage door are very glad and if I say 'Excuse me, they form a kind of alley for me to pass through," Cilla went on. "I sign a few autographs, but I can't do them all, because if I do, more and more people crowd round and I can't get away."

Not all Cilla's days call for her to work in the morning and afternoon. Sometimes she has a few hours off. That means shopping.

"My new craze is hats," she said with great pleasure. "I've bought five in a week. Sounds Incorporated got me some when they were in Sweden and that started me off."

"The ones Sounds got me are caps—John Lennon types. My favourite is a cloche type in the twenties style. It comes right down here." She indicated by running her hands down the side of her brow and across the front.

Cilla's Palladium dressing room is quite large. It has to be! Stacks of mail form an immense pile in one corner.



## MYSTERIOUS MORNING PHONE CHATS

"I'm still answering people who wrote to me on my birthday. I'll never get through them all," she said with a glance in the direction of Bobby, who I suspect doubles as a secretary.

"Friends often drop in to see me. The Beatles were here before they went to Australia," Cilla continued. "Then my manager and publisher come along. It gets crowded out sometimes."

Cilla does two 15-minute spots a night in the show, closing the first half. On Saturday's she has an extra show—the matinee.

Cilla gets out of the theatre around 11 p.m. The fans are still there and that means another round of autograph signing before she can go back to the hotel, or off for some entertainment.

Entertainment for Cilla means a night club or a late film show. Clubs have to be done in a crowd, or she is bothered all the time by more fans.

"I like listening to r-and-b groups," she told me. "That's all

they have in Liverpool and I've been reared up on them. It's good to sit back and listen to them playing away instead of performing myself."

As midnight film shows are getting more plentiful in London, Cilla is becoming more of a fan herself. Her latest visit was to see "The Finest Hours."

"I never knew much about Winston Churchill until I saw this film, but now I think he's a great man. I think he had a bad deal. People used to say he was a war-monger, but that isn't fair," said "veteran critic" Cilla. "They used to call on him only when they needed his help."

Orson Welles does a lot of the commentary. He uses some of Churchill's famous phrases. It's a good film. I wish I could have seen more of the sordid war stuff, though," she told me quite seriously.

So that's Cilla's day—sometimes work, sometimes play in the daytime, then to work at the theatre, after maybe a club or a late cinema. Can't be bad. RICHARD GREEN

# Life-lines of JOHN LEE HOOKER

Real name: John Lee Hooker.  
 Birthdate: August 22, 1917.  
 Birthplace: Clarksdale, Mississippi.  
 Personal points: 5ft. 9ins.; 11 st.; brown eyes, black hair.  
 Family: Father (William), six brothers and four sisters. Mother deceased.

Present home: Detroit.  
 Instrument played: Guitar.  
 Musical education: Just a little guitar tuition.

Age entered show business: 32.  
 First public appearance: City Auditorium, Atlanta, Georgia.

Biggest break in career: Recording "Boogie Chillun."

Biggest disappointment in career: Never fulfilling my ambition to be an actor.

TV debut: 1949, in Detroit.

Radio debut: As a dj in 1952.

Million-selling discs: "I'm In The Mood," "Boogie Chillun," "Dimples."

Current hit and latest release: "Dimples."

Albums: "John Lee Hooker At Newport," "I'm Travellin'," "Big Soul Of..." and "Best Of... John Lee Hooker," "I'm John Lee Hooker," and "This Is My Story."

Present disc label: Stateside.

Recording manager: Kelvin Carter.

Personal manager: Frank Sand.

Compositions: He writes all his own songs.

Name of accompanists: Joe Hunter and his St. Louis Rockers.



Important engagements abroad: Zürich, Germany and France.

Former occupations: Theatre usher and factory worker.

Sport: Baseball.

Favourite colour: Blue.

Favourite singers: Marvin Gaye, Muddy Waters, Ray Charles and Tony Bennett.

Favourite actor: Sammy Davis Jr.

Favourite hand: Joe Hunter.

Favourite composer: Maurice King.

Favourite food: Fish.

Favourite drink: Scotch.

Favourite clothes: Dark - coloured suits.

Car: 1963 Ford.

Miscellaneous likes: Sport, and being around people.

Miscellaneous dislikes: Waking early in the morning!

Most thrilling experiences: My tour of Switzerland and Germany, and my current British tour.

Pets: Dog called King.

Personal ambition: To lead a very quiet life when I finish with show business.

Professional ambition: To construct a terrific blues picture.

Musical director: Maurice King.  
 Film appearance: "The Folk Of The U.S.A."

## WHO'S WHERE

- (Week commencing July 6, 1964)
- FRANKIE VAUGHAN, CILLA BLACK, FOURMOST  
London Palladium
  - BACHELORS  
Blackpool Central Pier
  - FRANK IFIELD, KATHY KIRBY  
Blackpool ABC
  - DANNY WILLIAMS  
Blackpool North Pier
  - JIMMY NOL, CLINTON FORD,  
Blackpool Winter Gardens
  - JOE BROWN, JOHNNY KIDD  
Blackpool South Pier
  - MATT MONRO, THREE MONARCHS  
Bournemouth Winter Gardens
  - BILLY FURY, ROLF HARRIS, KARL DENVER  
Great Yarmouth Royal Aquarium
  - SHADOWS  
Great Yarmouth ABC
  - HEINZ  
Rhyl Pavilion
  - FREDDIE & DREAMERS  
Douglas Crescent
  - LONNIE DONEGAN, MARK WINTER  
Brighton Hippodrome
  - ADAM FAITH, ROULETTES  
Margate Winter Gardens

## 5 years ago

- TOP TEN 1959—Week ending July 3.  
 Last This Week
- 2 1 DREAM LOVER  
Bobby Darin (London)
  - 1 2 ROULETTE  
Russ Conway (Columbia)
  - 3 3 A TEENAGER IN LOVE  
Marty Wilde (Phillips)
  - 7 4 BATTLE OF NEW ORLEANS  
Lonnie Donegan (Pye)
  - 4 5 A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT  
Elvis Presley (RCA)
  - 11 6 PERSONALITY  
Anthony Newley (Decca)
  - 5 7 I'VE WAITED SO LONG  
Anthony Newley (Decca)
  - 10 8 PETER GUNN  
Duane Eddy (London)
  - 6 9 SIDE SADDLE  
Russ Conway (Columbia)
  - 12 10 PERSONALITY  
Lloyd Price (HMV)

## 10 years ago

- TOP TEN 1954—Week ending July 2.  
 Last This Week
- 2 1 CARA MIA  
David Whitfield (Decca)
  - 1 2 SECRET LOVE  
Doris Day (Phillips)
  - 2 3 SUCH A NIGHT  
Johnnie Ray (Phillips)
  - 6 4 IDLE GOSSIP  
Perry Como (HMV)
  - 5 LITTLE THINGS MEAN A LOT  
Kitty Kallen (Brunswick)
  - 7 6 FRIENDS AND NEIGHBOURS  
Billy Cotton (Decca)
  - 4 7 WANTED  
Perry Como (HMV)
  - 10 8 WANTED  
Al Martino (Capitol)
  - 5 9 I GET SO LONELY  
Four Knights (Capitol)
  - 11 10 LITTLE SHOEMAKER  
Petula Clark (Polygram)

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**FRANCOISE HARDY**

Tous les garçons et les filles. Oh! Oh! Cheri. J'suis d'accord. Il est parti un jour. 13/6

C'est à l'amour auquel je pense. J'ai jété mon coeur. Ça a raté. Le temps de l'amour. Ton meilleur ami. On se plaft. Il est tout pour moi. La fille avec toi. 13/6

L'amour s'en va. Je pense a lui. L'amour d'un garçon. Comme tante d'autre. Qui aime t'il vraiment? Saurai-je? Bien longtemps. On dit de lui. 13/6

J'aurai voulu. Avant de t'en aller. Le premier bonheur du jour. Nous tous. 13/6

Toi je ne t'oublierai pas. L'amour ne dure pas toujours. Le salt-tu? Avant de t'en aller. Pourtant tu m'aimes. Jaloux. On se quitte toujours. C'est la première fois que j'aime. 13/6

Le premier bonheur du jour. Va pas prendre un tambour. Saurai-je? Toi je ne t'oublierai pas. Avant de t'en aller. Commes tantes d'autres. J'aurai voulu. Nous tous. L'amour d'un garçon. Le saistu? L'amour ne dure pas toujours. On dit de lui. 39/6

**CHARLES AZNAVOUR**

Il faut savoir. Avec ces yeux là. La marche des anges. Le carillonneur. 13/-

Alleluia. Les petits matins. L'amour c'est comme un jour. Trousse-chemise. 13/-

Les comédiens. Au rythme de mon coeur. Tu n'as plus. Notre amour nous ressemble. Je t'attends. Dors. Les deux pigeons. O toi la vie. 13/-

Trop tard. Au clair de mon âme. Donnes tes 16 ans. Qui. Sylvie. Les aventuriers. La Mamma. Ne dis rien. 13/-

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**RICHARD ANTHONY**

Leçon de twist. Ne t'en fais pas mon vieux. Ya Ya Twist. Le vagabond. 13/-

J'irai twister le blues. Reviens

vite mon amour. J'entends siffler le train. J'irai pleurer sous la pluie. 13/-

Donne moi ma chance. On twist sur le locomotion. Après toi. Ne prends pas mon amour. Ruby Baby. En écoutant la pluie. Ne comte pas sur moi. Sur le toit. 13/-

C'est ma fête. Les beaux jours. Le ciel est si beau ce soir. Son meilleur copain. 13/-

Tchin Tchin. Rose (parmi les roses). Et je m'en vais. Soul waltzin' (in English). 13/-

Ecoute dans le vent (Blowing in the wind). A présent tu peux t'en aller (I only want to be with you). Rien que toi. (You'll never walk alone). Elle a dit non (Loddy Lo). 13/-

**And his latest EP—sung in English!**

All my loving. Swinging on a star. Think it over. Qu'est-ce qui m'attend (sung in French). 13/-

Toi l'ami. Maria. Attends. Faut que tu y penses. A présent tu peux t'en aller. Ecoute dans le vent. Oh Boy. Qu'est ce qui m'attend. A toi de choisir. Et je m'en

vais. Rien que toi. Et la, elle a dit. 36/9

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La vie en rose. Les trois cloches. Hymne a l'amour. L'accordéonist. 13/-

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Twist and Shout/The Boys. 7/9

Roll over Beethoven/I want to hold your hand. 7/9

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—and sung in German!

Sie liebt mich/Komm' gib mir deine hand. (She loves you/I want to hold your hand) 7/9

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Feelin' fine. Don't be a fool. Bongo Blues. Chinchilla. 13/-

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The Rumble. Cosy. 1861. Little B. Perfidia. Spring is nearly here. Tales of a raggy tramline. Some are lonely. Guitar Tango. 27/9

**HURRAH FOR THE SHADOWS**

Foot Tapper. Saturday Dance. Baby my heart. Shotgun. Stand up and say that. All my sorrows. Round and round. The boys. Shane. Kinda cool. Mustang. The Breeze and I. Giant. Dance on. 36/9

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**CLIFF INTERNATIONAL**  
(with the Shadows)

Lucky Lips. Don't talk to him. Your eyes tell on you. J'attendrai. Summer Holiday. I'm in the mood for love. La Mer. Boum. It's all in the game. Dancing Shoes. Some of these days. Secret Love. C'est si bon. 36/9

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# SHADOWS WIN OVER ALL AGES

**SEMI-TROPICAL** Great Yarmouth weather didn't prevent the fans advisedly for, although the majority seemed to consist of Mums and Dads who had probably come to see Ruby Murray and ventriloquist Arthur Worsley, they stayed to watch their feet to—and even to scream at!

—Britain's top instrumental group. The Shadows appeared at the end of the show with a 30-minute act, consisting of ten numbers—three of which they had never before performed on a British stage.

The boys exploded upon us with a bright bouncy styling of the evergreen "In The Mood" which encouraged the audience to beat time from the outset then it was straight into their previous hit "Dance On" before Bruce Welch introduced bass guitarist John Rostill's solo, "Nivram."

A foretaste of their new "Wonderful Life" movie came in the form of the melodic "Theme For Young Lovers."

The most resounding applause of their act so far was reserved for the Shads' current smash hit "Flingel Bunt."

All four boys gathered round the front microphone—with Brian Bennett changing to tambourine, and Hank

by **DEREK JOHNSON**

and Bruce switching to acoustic guitars—for a couple of folk-flavoured ditties, "500 Miles" and "A Little Bitty Tear."

You could have heard a pin drop in the vast auditorium as Hank Marvin gave us a most delicate treatment of the enchanting "Tonight" from "West Side Story." This led to the climax-building finale of the boys' act, with Brian's "Big B" drum solo receiving its usual tremendous and well-deserved reception—and the inevitable high-kicking routine which accompanies the group's ever-popular closing item "FEL."

## Family type

The three numbers the Shadows were working for the first time in this country were "500 Miles," "Tonight" and, rather surprisingly, "Flingel Bunt."

An extremely palatable and well-varied programme, I felt—chosen with the object of appealing to the family-type audiences which frequent seaside resorts during the summer.

Morton Fraser's Harmonica Gang and Daley and Wayne worked extremely hard and were most popular.

Ruby Murray has blossomed out considerably from the "sweet little girl" rôle she used to portray, but she was suffering noticeably from a relaxed throat. Despite this, her rendition of "Someone" and "I Believe" held the audience spellbound—and she worked well in her "Green, Green" routine with the dancers.



The SHADOWS (l to r) BRIAN BENNETT, BRUCE WELCH, JOHN ROSTILL and HANK MARVIN, with RUBY MURRAY, taken on their first night at Great Yarmouth.

## RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

**SUNDAY**  
7 Jack Jackson; 7.30 Grundig At The Star Club; 8 Alan Dell's Showcase; 8.30 Star Choice; 8.45 Your Sunday Valentine; 9 This Is Their Life; 9.15 Carol Deane Presents; 9.30 Join In And Swing; 9.45 The Bill Round; 10 The Sam Costa Show; 10.30 Sunday Night At The Tavern; 11 Top Twenty; 12 Midnight With Matthew; 12.30 Music In The Night.

**MONDAY**  
7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Time To Meet Don Moss; 8.30 Russell Turner's Record Choice; 9 Battle Of The Giants; 9.15 The Fifteen Minute Show; 9.30 The Slim-Twist Show; 9.45 New Gear; 10 Top Pops; 10.30 Jack Jackson; 11 Monday Night Special; 11.15 Pop Around; 11.30 Ray's On; 12 Music In The Night.

**TUESDAY**  
7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Requests; 8.30 Time To Meet David Gell; 9 Brian Matthew's Pop Parade; 9.15 Time To Meet Keith Fordyce; 9.30 Sam Costa's Corner; 10 Jimmy Young Show; 10.30 Teen And Twenty Disc Club; 11 Dancing Party; 11.30 Ray's On; 12 Music In The Night.

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

**THURSDAY**  
7 Radio Bible Class; 7.30 Topical Tunes; 7.45 Let's Take A Spin; 8 Inventive Time; 8.15 The Million Sellers; 8.30 Postal Bingo Requests; 8.45 Time To Meet Keith Fordyce; 9 David Jacobs Startime; 9.30 World Top Pops; 9.45 New Gear; 10 Record Roulette; 10.30 Record Date; 11 Brian Matthew's

Pop Parade; 11.15 Alan Freeman Show 11.30 Ray's On; 12 Music In The Night

**FRIDAY**  
7 Bringing Christ To The Nations; 7.30 Top Six Record Club; 7.45 Battle Of The Giants; 8 Time To Meet David Gell; 8.30 The Peter Murray Show; 9 The Alan Freeman Show; 9.30 Chart Jumpers; 9.45 Topical Tunes; 10 The Friday Spectacular; 11 Brian Matthew's Speedy Disc Show; 11.30 Ray's On; 12 Pop Around; 12.15 Music In The Night.

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

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### NO ROOM FOR BEATLES

**THE** Beatles tried to place a reservation for 15 rooms at the Beverly Hills Hotel for their Hollywood Bowl concert, but the hotel refused. It preferred not to have to deal with hordes of teenage fans.

● Sammy Davis' long-time agreement with his uncle, Will Mastin, and his father is ending; but Davis will continue to pay a regular sum to the two men with whom he was so long associated in show business.

● While filming "Goodbye Charlie," Debbie Reynolds and Tony Curtis utilised elaborate custom-built trailers as dressing-rooms. In between their trailers, Pat Boone set a singular innovation for his own use—a tent!

● In one of the year's biggest show business deals, the Columbia Broadcasting System signed an exclusive television contract with Barbra Streisand which calls for her to receive five million dollars over the next ten years.

● Frank Sinatra is trying to get British character actress Margaret Rutherford for a feature part in "Community Property," which will star him and Dean Martin.

● This reporter will be doing a series of quarter-hour jazz interviews for the BBC with Henry "Red" Allen, Charles Mingus, Dizzy Gillespie and "Cannonball" Adderley.

● The "Wall Street Journal" estimates that 50 million dollars worth of Beatles products will be sold in the United States this year.

● Brook Benton is taking acting lessons for his challenging rôle of a deaf mute in the film, "Ding, Dong, The Wine's All Gone."

● Because of the strength of Sammy Davis' name, the producers of "Golden Boy" confidently expect to open on Broadway with a profit—as a result of high grosses in try-out cities.

● Woody Herman says he has no desire to retire, but just in case, he recently bought 600 more acres of California ranchland.

● Miles Davis has broken up his combo again—keeping only drummer Tony Williams and pianist Herbie Hancock. Guitarist Grant Green will be one of his new sidemen.



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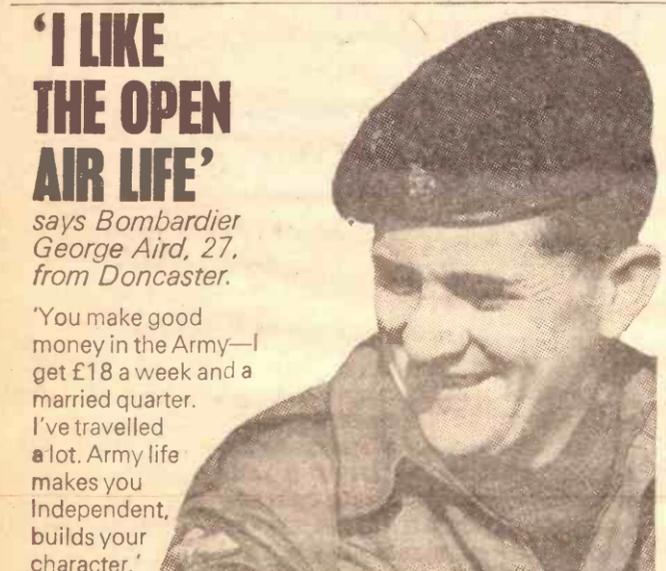
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# Gorgio Gomelsky, the man who gave the Rolling Stones and Yardbirds their breaks, admits to Ian Dove



The ROLLING STONES arrived to telecord their appearance on the 5-handed "Juke Box Jury" tomorrow in a furniture van, 2 hours behind schedule. Then arrangements to film their arrival went haywire when the van drove to the wrong entrance. Above, producer BARRY LANGFORD is giving them last-minute instructions while the lighting chief makes some changes. Then the show went with a swing.



The Richmond Club impresario, GORGIO GOMELSKY, is on the left, with the YARDBIRDS.

## I COULDN'T AFFORD TO SIGN STONES!

"I'd admired the Rolling Stones for a long time and we had to find a group two Januarys ago to play at the club at short notice. The Stones agreed to do the job very quickly on the promise of £1 a man, for the first night.

"Actually we did better than this—they got £7 10s. between them and about 150 people turned up.

"But they never got less than this and by Easter things were healthy."

The speaker—Gorgio Gomelsky. The subject—the early days of the Rolling Stones at Richmond, South London. Gorgio at this time did a lot for the Stones.

He managed them. "But I had a contract with them that was only verbal. It was the way I wanted to work. They had been approached by goodness knows how many people and eventually they went to Andrew Oldham and Eric Easton."

"I couldn't really offer them a contract. They hadn't even made a record then and I just couldn't afford it."

He photographed them (one of Gorgio's professions is film-maker, mainly documentary work). "I have a seven minute documentary of the Rolling Stones still. It was supposed to be a 20-minute film but we never got around to finishing it.

"The Stones had left me by then. They sing 'Pretty Thing' in the film and it shows them arriving at the club and a' that."

He recorded them. "It was only the soundtrack and background music for the film. But I took the tapes along to Decca and they turned them down!"

### Image

Image is a word bandied about when people talk about the Rolling Stones. They have this anti-fuss, go-on-and-play-as-they-please, look-as-they-like Image.

Gorgio disagrees with this. "Make no mistake, the Stones have always been very success-conscious. I remember at a time when the Beatles did a BBC television show—just when they were getting big—and the Stones helped to move their equipment into the van outside the Albert Hall.

"They were mobbed because the people thought they were the Beatles. And Brian Jones said to me afterwards: 'This is what we like, being mobbed by people. This is what we want.'"

Gorgio brought the Beatles and the Rolling Stones together in the early, shorter-haired days.

He says: "At this time I was still in documentary films and I was talking with Brian Epstein about a musical, one hour long and gonzo type, I wanted to do on the Beatles.

"I met them when they were rehearsing for and recording a 'Thank Your Lucky Stars' programme. And I invited them to come to the Richmond Club and see the Stones. They came and caught the last 20 minutes. They were carried away with it and the club atmosphere.

### Crawdaddy

"This was just after we called it the Crawdaddy Club. A local paper did a write-up on us and asked us what we called the club. Up to then we'd never had a name. Without thinking almost, we said Crawdaddy because this was a number the Stones played, a Bo Diddley number and very popular.

"It's a kind of crayfish in America, a good soup in Chicago and, because of the way the crayfish walks, it gave its name to a dance in Chicago.

"Then we had a piece in a national newspaper about the Stones and the atmosphere. The managing director of the brewery or somebody read it. We were in one of his pubs it seems. So he closed us down. We had to move into the Athletic Ground at Richmond."

Gorgio Gomelsky lost the Rolling Stones—and found the Yardbirds. They took over at Richmond and people kept coming in.

"But," says Gorgio, "it's not the same audience. The audience the Rolling Stones brought in got up

and shook, nodded, and moved around generally. This was the appeal of the Stones music."

With the Yardbirds it is different. "I've seen them at Crawdaddy playing to 400 people and it's a little like an oil painting. Only the eyes are animated. There's no hysteria. I've seen people in a trance listening to them.

"They don't get up and dance. Only the solar plexus moves. If I had to sum it up briefly, the Stones' appeal is erotic, the Yardbirds are sensual. I think their music is less superficial—the cry is not on the surface.

"Most of the pop music is like a scream, but the Yardbirds and groups like this make their music come from inside.

"With the Yardbirds we want to make pop music less vulgar, with an image related to public need. The appeal of the Rolling Stones seems now to be based entirely on

image. I don't agree with this. Music should come into it more.

"I first ran into the Yardbirds when they were the Metropolis Blues Quartet, playing folk blues. You know, no drummer.

"They wanted to play at the interval down at Richmond, opposite the Stones. At that time the Stones were going through a process of reformation about their music and their attitude to it. I really didn't want to run the risk of putting somebody else in the club opposite them and getting them depressed.

"But I agreed. However, the Yardbirds didn't turn up!

"This was a peculiar time for the Stones. They had a very weird sense of humour: they would grow cultures on rotten eggs and rotten bacon!"

Gorgio himself was a surprised manager when the Yardbirds went into the charts with their first record. "I thought it would be a sleeper. I'm glad I was wrong!"

## From YOU to US

**JENNIFER NIXON** (Sanderstead, Surrey): In reply to the reader's letter in the NME last week stating that for the first time no Beatles' disc was in the Top 30, did he realise that if their EP had been released on time it would have been in the chart.

As it was, due to over-demand, there weren't enough discs to stock all the shops.

**STEVEN DUKE** (Leamington Spa): Look how many pop stars are married: Roy Orbison, two of the Bachelors, three Shadows, Bill Wyman, John Lennon, Freddie Garrity, three of the Searchers, a Pacemaker. Perhaps the top stars need a woman's guidance!

**PETER FINCH** (Penylan, Cardiff):

At last the disc companies are giving value for money. On top of their EPs with six hits on them we are getting longer singles (the Animals' and the Stones' latest), full price EPs with six tracks on them, LPs with 16 tracks and even a cheap range of EPs for eight bob. How long before the price of singles go down though?

**MARIA MISIUREWICZ** (Lodz, Poland): Perhaps you would like to know that rhythm 'n' blues could be very popular here but we have little possibility to hear it in my country. Could some of your groups tour here? We have seen Paul Anka and hope to see Gene Pitney soon (his mother was a Pole), and also Brian Hyland.

**JOHN SALMAN** (Refford, Notts.): The "Alley Cat's" recent mention of Neil Sedaka prompts me to ask why the hold-up on his new American single in Britain. It's called "Closest Thing To Heaven."

Neil's three monthly single release sequence ended last November with "Bad Girl." Since then nothing—except on an LP shared with Paul Anka and Sam Cooke.

**GEORGE HODGSON** (Staining, Blackpool): I'm sure because of a rise in popularity of beat music if Gene Chandler's "Duke Of Earl" was reissued it would be a hit. And Conway Twitty's discs should be reissued too, because he's in the current trend.

**JENNIFER LEWKES** (Edgware, Middlesex): The great "House Of The Rising Sun" may last for 4 minutes 30 seconds, but Trini Lopez's "La Bamba" lasted 4 minutes 40 seconds—longer if you count the applause.

**ELAINE JONES** (Sevenoaks, Kent): I'm not surprised the Rolling Stones didn't go down well in America. You can't expect Americans to get excited over very ordinary rhythm 'n' blues music when they have far better artists singing this music out there. Like Chuck Berry.

**JOHN E. BURCHELL** (Birmingham): Does the DC after Washington stand for Dave Clark?

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### TAIL-PIECES BY THE ALLEY CAT

SALES of current Animals hit rapidly approaching half million . . . Petula Clark's latest revives an early Gene Pitney recording . . . Palladium co-star Frankie Vaughan an ardent admirer of Cilla Black's singing . . .

An LP with Duke Ellington's backing planned by Frank Sinatra . . . At private parties, Eddie Fisher does impression of Richard Burton singing "Camelot" songs. . . Comedian Bob Melvin told his audience: "There's only one thing harder than preceding Sammy Davis—following him!" . . . "Wishin' And Hopin'," fast-rising Dusty Springfield U.S. hit, new Merseybeats single here. . . Leu Young remains personal manager, but Tito Burns now agent for Kaye



Sisters. . . In America, RCA issue Heinz's future releases. . . Singer Fran Jeffries (former wife of Dick Haymes) currently partnering Xavier Cugat. . . Orchestra leader's son Kenneth Mantovani married Tunbridge Wells girl Patricia Faulkner. . . On TV's "Celebrity Game," George Harrison's girl friend Patti Boyd looked much prettier. . . Despite Judy Garland's obvious influence, Millicent Martin a very talented singer. . . Tito Burns negotiating to book Dixie Cups here. . . U.S. Ava label sold by Fred Astaire to Glen Costin. . .

For her next single, Glenda Collins revives "Lollipop"—Mudlarks' first hit. . . At Hammersmith Beatles Christmas show, Brian Epstein will include Godfrey Winn's vocal discovery Mike Haslam. . . Flipside of new Searchers release penned by leader Chris Curtis, "Anyone Else Can Love Me" . . .

Top Six "Beatlemania" LP includes Jimmy Nicol playing drums . . . For screen version of Tennessee Williams' "This Property Is Con-

demned," Richard Burton has offered Sammy Davis co-starring rôle with Elizabeth Taylor. . . New Mercedes for Tommy Steele. . .

After premiere of Cliff Richard's film on Thursday, Leslie Grade hosted an exclusive party. . . "I Should Care" (Frank Ifield's latest) previously waxed by Frankie Vaughan, Shirley Bassey and Anthony Newley in recent years. . . "Tell Me" should give Rolling Stones first major U.S. hit. . .



Recording manager Norman Newell fighting hard to get Danny Williams back in charts here. . . Elvis Presley rated by Jimmy Witherspoon very good rhythm 'n' blues singer. . . Will Dick Rowe (Decca a-and-r chief) sign composer Gordon Mills to become a recording manager? . . .

Chris Hutchins' BBC radio interview with Mick Jagger very enlightening. . . Animals' discs produced by singer Mickie Most. . . The big test comes when Peter and Gordon don't record a John Lennon-Paul McCartney composition. . .

Country singer Don Gibson penned title for first Lonnie Donegan U.S. recording. . . If Val Parnell still seeks replacement for Bruce Forsyth on Palladium TV, correspondent Tony Crawley suggests he views Derek Dane in Bournemouth summer show. . . Matt Monro told his pianist Russ Shepherd to shave off his ginger beard; "otherwise we'll look like Nina and Frederik," he cracked! . . .



Felicia Sanders latest candidate to film Edith Piaf's life story. . . Very promising: Animals' lead singer. . . A West End musical for Norman Wisdom being written by Anthony Newley and Leslie Bricusse. . .

Francis Essex keen to produce another Millicent Martin ATV series . . . Peggy Lee and latest husband Jack Del Rio already out of tune. . . Singer Molly Bee cracks: "I'd love to marry Frank Sinatra — just to become Tommy Sands' mother-in-law"! . . . Jess Conrad bought E-type Jaguar

. . . Pretty Things now live in Brian Jones' former flat. . . Tito Burns bought a Rolls-Royce from Maurice Kinn. . .

In New York, Paul Anka and British screen star Albert Finney have become great friends. . . Rosemary Clooney and former manager Joe Shribman suing each other. . . Richard Rodgers plans Broadway musical for Allan Sherman. . .

Ringo Starr buying sports car. . . Bachelors unable to accept offer for Sam Newsome's Coventry Theatre birthday show. . . Dave Clark now has E-type Jaguar. . .

Nat "King" Cole's company preparing a Sammy Davis film—with Ray Charles also a likely star. . . Congratulations to Cliff Adams (former leader of Stargazers), who married singer Jan Walters. . . Something stronger than Mitch Murray's latest composition needed by Freddie and the Dreamers (below) to set charts alight. . .



Is Chris Curtis feeling lonely? . . . Does Jimmy Savile wash his hair in Alan Freeman's soap powder? . . . As Stanley Holloway has waxed "Hello Dolly," will Louis Armstrong record "Albert And The Lion"? . . .

We'll print readers' suggestions next week, meanwhile more Alley Cat leader - with - groups combinations: Jet Harris and the Tweeds, Tony Hatch and the Chickens, Eartha Kitt and the Kit Bags, David Jacobs and the Cream Crackers, Dinah Shore and the Strangers, Adrienne Poster and the Bill Stickers, Joe Loss and the Prophets, Dave Clark and the Typists, Tommy Steele and the Thieves, Shirley Bassey and the Managers, Dorothy Squires and the Sweet Talkers, and Barbara Carroll and the Hymns. . .



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Other star features include: Those silly CILLA rumours and DIONNE WARWICK—by Dionne herself. When GERRY and the PACE-MAKERS relied on friendly taxi drivers. The SEARCHERS in the States. A personal article from CHUCK BERRY.

And more star names: CLIFF RICHARD, LOUIS ARMSTRONG, MARY WELLS, the HOLLIES, KATHY KIRBY, BRIAN POOLE, the FOURMOST, the MIGIL FIVE. Plus facts 'n' puzzles about top popsters. Record reviews.

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★ FOUR BIG HITS!! ★

<h3>SOMEONE SOMEONE</h3> <p>Recorded by BRIAN POOLE &amp; THE TREMELOES on DECCA F 11893</p>	<h3>I WISH YOU WOULD</h3> <p>Recorded by THE YARDBIRDS on COLUMBIA DB 7283</p>	<h3>I WON'T FORGET YOU</h3> <p>Recorded by JIM REEVES on RCA 1400</p>	<h3>DIMPLES</h3> <p>Recorded by JOHN LEE HOOKER on STATESIDE SS 297 and THE SPENCER DAVIS GROUP on FONTANA TF 471</p>
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BURLINGTON-PALACE MUSIC GROUP, 9 Albert Embankment, London, S.E.1 RELiance 2692 & MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark Street, London, W.C.2

## RECORD OF THE WEEK!

# THE HONEYCOMBS

## HAVE I THE RIGHT?

7N 15664

### JOE'S TERRIFIC ALL-ROUND PERFORMANCE AT BLACKPOOL

WITH verve and cheeky ease, Joe Brown establishes himself soundly as a fully-fledged, all-round entertainer in the Larry Parnes show at the new luxury Rainbow theatre at Blackpool's South Pier.

He bursts on the scene with a comic strip-sequence, carries on with a "Steptoe and Son" sketch, and brings the house down with his riotous, hip-wriggling "sexy bit."

In his own quite brilliant closing spot, he features "Walk Right In" and excels in an impressive version of "All Things Bright And Beautiful" and a "Carmen" excerpt—both on a non-electric guitar. First-nighters on Friday gave these the biggest reception of the evening. He closes with a ukulele, à la George Formby.

Unexpectedly, he didn't feature his new disc "Don't" ("No room for it," he told me).

The Tornados, too, acknowledge the need for appealing to all ages and follow their "Jealous Girl" with an applauded "Exodus" theme.

And Johnny Kidd and the Pirates squeeze in "If You Were The Only Girl In The World" for mums and dads before swinging into a vigorous "Now And Forever."

A young talent show for young AND old . . . a box-office cert.  
CHRISTINE GORDON.

### AFN HIGHLIGHTS

547, 344, 271 metres

SUNDAY  
6.30 Golden Record Gallery; 8.05 Voices In Rhythm; 10.45 Music For Middle Mind; 10.05 Hollywood Bowl.

MONDAY  
12.15 Noon Request Show; 2.05 Outpost Concert; 4.05 Sitckbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.15 American Music Hall; 11.05 Destination Midnight.

TUESDAY  
12.15 Noon Request Show; 2.05 Outpost Concert; 4.05 Sitckbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.15 American Music Hall; 11.05 Destination Midnight.

WEDNESDAY  
12.15 Noon Request Show; 2.05 Outpost Concert; 4.05 Sitckbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.15 American Music Hall; 11.05 Destination Midnight.

THURSDAY  
12.15 Noon Request Show; 2.05 Outpost Concert; 4.05 Sitckbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.15 American Music Hall; 11.05 Destination Midnight.

### INTERNATIONAL PHOTOGRAPHS

5 FOR 3/- 10 FOR 5/6  
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Numbers in brackets denote the number of different poses available, i.e. there are 25 different poses of Brigitte Bardot

#### COLOUR 6" x 4"

The Beatles (1), Brigitte Bardot (25), Claudia Cardinale (5), Pet Clark (5), Sandra Dee (3), Doris Day (2), Mylene Demongeot (2), Connie Francis (1), Sophia Loren (10), Gina Lollobrigida (5), Kim Novak (5), Suzanne Pleshette (2), Pascale Petit (7), Elvis Presley (14), Cliff Richard (5), June Ritchie (1), Helen Shapiro (4), Elke Sommer (2), Connie Stevens (1), Elizabeth Taylor (5), Natalie Wood (1).

#### BLACK & WHITE Postcard size

The Beatles (20), S. Blue Jeans (2), Claudia Cardinale (2), the Carwrights (1), Paul McCartney (2), The Dakotas (2), Dave Clark (2), Dave Clark Five (2), Anita Eiberg (1), Freddie (1), Connie Francis (1), Jane Fonda (1), Freddie & the Dreamers (3), Billy Fury (6), Gerry (2), Gerry & the Pacemakers (4), George Harrison (2), Heinz (2), Buddy Holly (1), The Hollies (3), Frank Ifield (7), Mick Jagger (1), Nancy Kwan (1), Billy J. Kramer (4), Dr. Kildare (5), John Lennon (2), Brenda Lee (1), Hayley Mills (2), Susan Maughan (2), Manfred Mann (2), Elvis (9), Brian Poole & Tremis (1), Laya Raki (5), Cliff (15), Elke Sommer (1), Rolling Stones (2), The Saints (1), Ringo Starr (3), Helen Shapiro (4), Dusty Springfield (1), The Searchers (4), Elizabeth Taylor (3), Bobby Vee (5), Natalie Wood (1).

#### LATEST STAR LISTS

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