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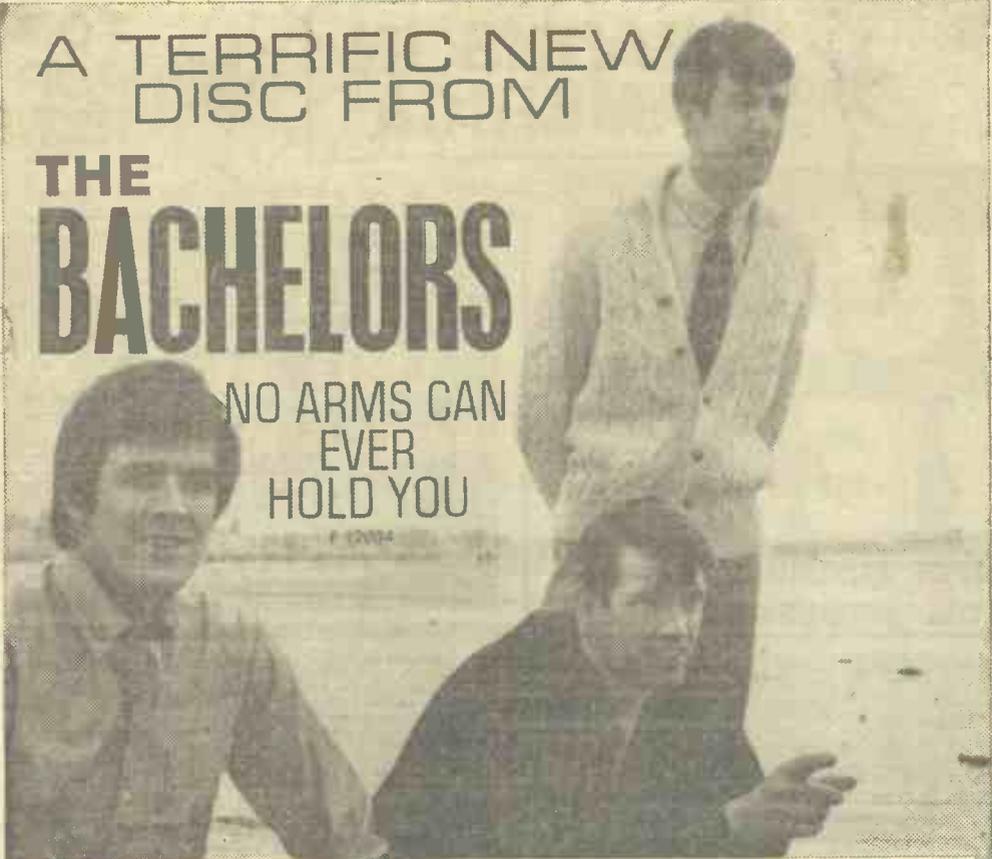
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# NMExclusive NEW YORK...

IT was below freezing—23 degrees—but Manfred Mann were determined to see New York from the top of the Empire State Building, so the NME played host to the five boys on their first and only free day for sightseeing. We huddled into a Cadillac and drove off down Fifth Avenue.

Manfred Mann spoke about their American plans as we went. "We are here to get our name known throughout the U.S. We went to Los Angeles, before coming to New York, to do a show called 'Shindig,' produced by ex-British producer Jack Good."

"This was the best show we have ever done. It was by far the best rehearsed show we have been on—much, much better than our similar British shows."

Paul Jones interjected here: "The dancers—you should have seen them! We have nothing as good in England. They showed up the Palladium girls."

On top of the world's largest skyscraper—the 108th floor!—I asked them about their first impressions of New York.



MIKE VICKERS buys a plastic flute in a shop on the 86th floor of the Empire State building while (l to r) PAUL JONES, MANFRED MANN, MIKE HUGG and FOM MCGUINNESS buy souvenirs.

## Manfreds in the States

Manfred commented: "Physically I feel much more at home in New York than I did in Los Angeles, which felt more alien to me. I think we all have felt a sense of belonging in New York." The others murmured agreement. "I wouldn't like to live here, though," exclaimed Tom McGuinness. "But I would like to come back and live in New York for a few months."

"We have already found the pace much faster and American show business is far more pressurised than the English scene."

Paul found a slight difficulty in communicating with most Americans: "They seem to be on different wavelengths to us; especially as far as humour is concerned. Still, it works both ways I suppose. What we find

hysterical they don't seem to think funny and vice versa."

The conversation was switched to the staying power of British and American groups.

"It's difficult to judge," said Manfred thoughtfully. "I personally feel that group popularity will tend to subside. But only subside—not fade away!"

Paul commented on the latest American influence on the British charts: "Americans have always made it on the British pop scene. It has never been a disadvantage to be an American. But for some reason during the past couple of years, they stopped making commercial sounds—hence the current British success on the American charts. Roy Orbison was about the only one

who consistently made good commercial records."

"But now they have started recording the commercial sound again, British groups will have to pull up their socks if they don't want to be knocked off the charts—in Britain and America."

A group of girls suddenly appeared from nowhere and rushed over for autographs. The boys signed their names on odd scraps of paper.

Tom looked after the retreating girls: "So far we've found girls over here become much more sophisticated at an earlier age. That is, they have a certain veneer of sophistication and poise that English girls of the same age seem to lack. An American girl of 13 looks and acts like an English 18-year-old." "But," he added, "English girls dress far better than Americans. We noticed in L.A. that the girls wear their skirts very, very short."

On our way down, we stopped off on the 86th floor to buy a plastic flute for Mike Vickers!

"It's not very good," he announced disappointedly. After he blew a shrill note into some poor woman's ear, we returned to ground level.

### Police!

A police car drew up, with its siren blowing. Mike Vickers couldn't resist going over to the driver: "That noise. It's the greatest sound I've ever heard!" The police just stared!

He returned to our car before they could comment or act!

The price of food shocked Paul: "I had to spend \$17 (£6) on five sandwiches. True they were fantastic, but for £6 they should be!"

We left food to go on to the boys' plans for the next six months or so.

"We hope to make a film musical sometime next year," Mike V. said. "Not a lavish Cliff Richard spectacular, we want it to be a natural film. We have already read a number of scripts that have been sent to us, and we also have a few ideas as to the basic structure of the film."

Our car drew up at their hotel. The boys tumbled out. I asked them whether they had any personal message to NME readers.

Manfred popped his head through the open door: "Yes. Please tell them that although we dig America and want to return very much—it'll be great to get back home to everyone."

With that he smiled, slammed the car door shut. As we drove off towards Central Park—five smiling boys, waving goodbye were causing quite a stir at the entrance of their hotel!

## Newcomers to the Charts

Sounds like a hit!

SOUNDS ORCHESTRAL, in the charts this week with "Cast Your Fate To The Wind," is another group that never tour, never make television dates and really don't exist. A session group, in fact—brought together by a-a-d-r man, John Schroeder, to make the record.

John collected the musicians and directed them. We do know the name of the pianist, Johnny Pearson, because he is heavily featured on the arrangement. And we know the bass player is Tony Reeves because he brought the American version of the number to John Schroeder's attention.

"Cast Your Fate" was a hit in America in February this year for American jazz pianist Vince Guaraldi and his Trio. Vince is part composer of the number, which has also been recorded by singer Mel Tormé.

John Schroeder liked the number—and it also coincided with an ambition of his. He says: "I had always wanted to create something orchestral, yet something totally different from most orchestral pieces, but still within commercial boundaries. After all I am a Pye a-a-d-r man and we're in business to sell records."

"I heard the number and the simplicity and mood of the piece struck me immediately. I thought up the name Sounds Orchestral because it was in keeping with current trends and was different, too."

"Cast Your Fate" was released in October this year, a very off-beat, quiet record directly opposed to what was considered commercial. But it sold quietly at first before the word got round. And now, somewhat like Dave Brubeck's "Take Five" and Stan Getz' "Desafinado," the jazz-tinged "Cast Your Fate To The Wind" has blown into the NME charts. T.D.

# Win Gerry's Scooter!



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Here's YOUR chance to win Gerry's scooter . . .

## Full details next week



MANFRED with JACK GOOD on the "Shindig" set in Los Angeles. (Photo by Storm).



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# MATT MONRO MAKES IT LESS MORBID

STILL relying on Continental material, Matt Monro turns to a song which was a million-seller in France last year, relating the morbid tale of the singer's dying mother. It now emerges, with a new Don Black lyric, as "For Mama," which fortunately is much less sombre — though it's still pretty plaintive and moody.

Sounding rather like a strange blend between "My Yiddisher Momma" and "The Wedding" it receives Matt's usual impeccable and compelling styling, with a scintillating Johnnie Spence backing. Takes time to register, and may not do quite as well as "Walk Away."

Messrs. Black and Spence wrote the finger-snapping swinger "Going Places," which has a bright brassy backing. Parlophone label.

## GERRY & THE PACEMAKERS

Title song from their film "Ferry Cross The Mersey" features Gerry and the Pacemakers with full orchestral backing. It's a rockaballad with a rather plaintive sound, a lilting rhythm and a descriptive colourful lyric. Gerry wrote it himself, and melodically it's not one of his strongest. Still, with all the radio and TV shows he has lined up, plus the film itself, it should do very well.

"You You You," is a slightly faster medium twister, with tambourine in the backing, but still a wistful feel to the lyric. On Columbia.

## SPOTNICKS

In the thumping shaker "Shamus O'Toole," Scandinavian group, the Spotnicks, sound like a cross between the Tornados and the Shadows! The lead guitarist picks out the melody effectively despite the hectic pace, to the accompaniment of crashing cymbals. There's a faint Irish-reel flavour. Martial beat gives way to a cantering rhythm in "Donner Wetter," Oriole label.

## CHRISTMAS DISCS

A year-yeah shaker with a topical lyric, cheerfully handled by a youthful group, "Hooray For Santa Claus" (RCA) features Al Hirt blowing yakety-type trumpet in the background, and taking the occasional trumpet.

He displays the full range of his superb technique in "White Christmas." Here's one for children of all ages! Newcastle group, the Go-Go's, debut on Oriole with "I'm Gonna Spend My Christmas With A Dalek"—written by Johnny Worth, with Johnny himself playing the Dalek role! A lot of fun for anyone who enjoys TV's "Dr. Who" serial. A pounding instrumental opening for "Big Boss Man," which features organ and a short 12-bar vocal.

## Shop Window

Absorbing harmonies from Decca duo Mark and John in the solid beat jog-trotter "Walk Right Back." Not so distinctive as the Everly Brothers' original, but well worth a spin.

John Leyton, now resident in Hollywood, sings the throbbing rockaballad "All I Want From You" from his film "Every Day's A Holiday"—and is joined by Mike Sarne and Grazina for the title song.

One of the colourful production numbers from the Palladium panto "Aladdin" is released as a Columbia single. Faye Fisher, Joan Palethorpe and Audrey Bayley sing "This Was My Special Day," with Cliff coming in at the end.

Odd-named new Parlophone group, the Fits and Starts, debut with a mid-shaker "I'm Not Running Away." Wouldn't say the material was very outstanding, but the vocal blend catches the ear.

Touch of pounding insidious blue beat from Danny Davis and Byron Lee with "Night Train From Jamaica"—a big-band instrumental with audience reaction. Ideal dance material. MGM label.

You first saw newcomer Judi Johnson on Rediffusion's "Search For A Star" series. Now she's made her first record for HMV—a soothing and tenderly handled rockaballad "My Baby's Face."

Top c-and-w composers Boudreaux and Felice Bryant wrote "Fall Away," with which Eddie Albert makes his bow on Hickory—it's a nostalgic ballad with a gentle rhythm, and a monologue in the middle.

Another new girl with promise—that's Dodie West on Decca. I like her sensitive approach to "Goin' Out Of My Head," but I doubt if she'll get very far with this material.

## Singles by DEREK JOHNSON

### ROULETTES

The new one by the Roulettes deserves recognition, and may possibly get it! Medium-fast shaker "Stubborn Kind Of Fellow" has a gimmick-type seat chorus with an "everybody sing" command—and you'll find it hard to resist the order. The beat is solid and pounding, and the basic lyric is cute and catchy, arrestingly harmonised by the boys. A good disc, this. Piano and throbbing drums lead into "Me Body." Parlophone label.

### DANNY WILLIAMS

Haunting rockaballad "Forget Her, Forget Her" (HMV) is Danny Williams' best and most commercial waxing since "White On White." Choir sings along on the title words, and provides chanting support elsewhere.

There's a captivating swaying beat, lush strings, and an appealing performance by Danny. The flip is also being treated as an A' side. A gently lilting ballad, with romantic sentiments, it's called "Lollipops And Roses."



DANNY WILLIAMS

### TONY JACKSON

The Mary Wells speciality "You Beat Me To The Punch" is revived by Tony Jackson and the Vibrations on Pye. But this isn't the Tamla-Motown sound—it's more like the Searchers' sound! Tony dual-tracks, with the boys chanting, and there's an infectious rumbling backing with rattling tambourine.

The Vibrations join Tony for a largely unison vocal on "This Little Girl Of Mine." Up-tempo with twangy guitar.

### EARL ROYCE

My main complaint with today's beat groups when they revive familiar melodies, is that they tend to mutilate the original tune. This applies to the Doris Day hit "Que Sera," now transformed into a hand-clapping beat opus by Columbia's Earl Royce and the Olympics. This factor apart, it's a catchy and slightly-above-average group disc.

"I Really Do" is a strumming happy-go-lucky shaker.

### VISCOUNTS

Following in Karl Denver's footsteps, the Viscounts revive Graele Fields' evergreen "Sally" (Columbia). It's an easy-going relaxed jog-trotter, with a unison vocal, occasional vibratos and supporting chanting. There's certainly more than three voices here, and the multi-tracking creates a surprisingly full effect. Another one you can join in for Christmas.

## NORMAN & BRUCE

IDEALLY suited to the infectious style of Norman Vaughan is the Italian-flavoured "The Organ Man" (Pye), with a happy lilt, a jingling backing with accordion prominent, plus humming and whistling. A cheerful sing-along ditty in keeping with the season. Norman adopts a relaxed easy-paced tempo for his revival of oldie "We Just Couldn't Say Goodbye."

On the same label, Bruce Forsyth sings "Real Live Girl" from his show "Little Me." A haunting ballad, which he takes rather slower than on other versions. Frankly, I wasn't aware that Bruce could sing so convincingly—he certainly handles this very well. The contrasting "Deep Down Inside" is a breezy bouncy novelty number—typical show material.

## SOLOMON BURKE

After a spoken introduction with a soulful wailing backing, the sadly underrated Solomon Burke launches into a heartfelt bluesy beat-ballad, "The Price" with a chanting group and crashing beat. Burke seems influenced by Ray Charles, while the backing is clearly gospel-influenced. Don't know if Burke also plays sax, but the flip is a toe-tapping instrumental titled "More Rockin' Soul." On Atlantic.

## SWINGING BLUE JEANS

This new one from the Swinging Blue Jeans, "It Isn't There" (HMV) is long overdue, but it's been well worth the wait, 'cos it's considerably better than their last offering. A Clint Ballard number, it's a unison vocal rockaballad, chanting, and a tune you can get your teeth into—



MATT MONRO

in fact, you'll find yourself whistling it from the very first spin. There's an attractive harmonica figure, too. Solo-voice mid-shaker "One Of These Days" is much more forceful. Again, the backing is imaginative, and helps to embellish the vocal.

## NED MILLER

Still searching for a hit after "From A Jack to A King," Ned Miller might have got it with "Do What You Do Do Well" (London), if there hadn't been so much other good stuff around right now.

It's up-tempo e-and-w, with a sort of square-dance shuffle rhythm. "Dusty Guitars" is typical jog-trotting country material, with a nostalgic quality. Both sides self-penned and appealingly handled.

## RICK NELSON

A pounding throbbing mid-shaker "A Happy Boy" (Brunswick) is dual-tracked by Rick Nelson, with a chanting group and a rocking, contagious backing. A simply-constructed melody, but arranged to make it sound like a tip-top composition.

"Don't Breathe A Word" has a less heavy beat, probably because the lyric is more sentimental.

## BOBBY FREEMAN

The dance itself is different, but the basic rhythm of the Swim is that of a fast twist or shake. Bobby Freeman delivers a shout-type vocal with instructions, sounding a bit like Chubby Checker in "S-W-I-M" (Pye-Int.). There's a pounding beat, twangs and a crazy drummer.

The bluesy beat-ballad "That Little Old Heartbreaker Me" is soulfully sung by Bobby.

## POTTED POPS

HUMMELFLUGS (Pye) come closer to the Tamla-Motown sound than anything produced in this country with "Looking For Love." Hand-clapping, organ, chanting, and irresistible bouncy rhythm. Added tambourine for rockaballad "Dance With You." A good disc.

THE UNTAMED (Decca) inject a happy feel into mid-tempo shaker "So Long." Solo voice, with organ prominent in the backing, and a carefree bounce. Similar format for "Just Wait," which maintains the rock beat.

JIMMY DURANTE (Warner) treats "Old Man Time" seriously. An infectious personality performance with a tinkling rhythmic backing. He takes the mickey out of current dance crazes in "I Came Here To Swim."

ALYN AINSWORTH ORCH. (Parlophone) plays a finger-clicking modern-style version of "The Cobbler's Song" from "Chu Chin Chow," with accent on trombones. "Bed-time For Drums" is a smoothly riding big band opus.

RONNY & THE DAYTONAS (Stateside) are "California Bound" in this hectic breathless rocker with a surfing quality. Solo voice with chanting, and a wild beat. "Hey Little Girl" is another break-neck shaker.

AL MARTINO (Capitol) serves up another helping of sweet corn in beaty ballad "We Could," with heavenly choir and strumming chords. Okay for sentimentalists. Flip is swaying romantic ballad "Sunrise To Sunset."

TOP SIX (No. 11) offers cover versions of "I Feel Fine," "All Day And All Of The Night" and "Little Red Rooster" on the top side. For a change, the flip is a party sing-song of 11 tried-and-trusted evergreens.

THE LONG & THE SHORT (Decca) combine a throbbing pulsating beat with a novelty unison vocal in "Choc Ice." Up-tempo, with martial thumps and electronic plucking. "Here Comes The Fool" is a bluesy beat-ballad.

RONNIE DOVE (Stateside) warbles the Wanda Jackson number "Right Or Wrong," a beat-ballad with group answering back each line and a sob-in-the-voice treatment. An American hit, but not here. Tempo speeds for "Baby Put Your Arms Around Me."

WOODY ALLEN (Colpix) is an American comedian who treats us to three patter routines with audience-laughter, "Spot," "Floyd" and "The Bullet." Rather way-out humour, which ceases to be funny after the first spin.

SENATORS (Oriole) combine an attractive blend of voices with a forceful beat in medium-fast mainly unison shaker "When Day Is Done"—NOT the oldie of that name. Equally beaty is "Breakdown," with its solo-voice treatment.

SAMANTHA JONES (United Artists) a former Vernon Girl, sings an ear-catching, clipped-phrase ballad "It's All Because Of You" and the fluffier, more light-hearted "I Woke Up Crying." Both written by Charles Blackwell.

HELLIONS (Piccadilly) debut with a Jackie de Shannon number "Day-Dreaming Of You," a medium-tempo item with a whistleable melodic content. Mainly solo with chanting. "Shades Of Blue" is self-penned in the r-and-b format.

IKE & TINA TURNER (Sue) focus on Tina in the up-tempo toe-tapper "I Can't Believe What You Say," with gospel-type chanting. Absorbing, earthy blues "My Baby Now" is powerfully projected. Authentic sounding.

RUBY & THE ROMANTICS (London) inject a faint Latin tinge into the soothing, relaxed rockaballad "When You're Young And In Love." The Bacharach-David ultra-sentimental "I Cry Alone" is a beauty ballad. Pretty, but not a hit.

SHEILA & JENNY (Ember) create a surprisingly full sound for a duo in the snappy finger-clicking "When The Boy's Happy," with rattling tambourine. "But Please Don't Break My Heart" is an even faster gallop-pace opus.

JAN & KELLY (Phillips) go all serious for a folk-flavoured nostalgic rockaballad duet "There Was A Girl." Pleasant, with a husky-voiced whispering approach. Tempo speeds for "And Then There Was Nothing."

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## NME TOP THIRTY

(Wednesday, December 9, 1964)

- | Last This Week | Rank | Artist                            | Label                                       |
|----------------|------|-----------------------------------|---|
| 1              | 1    | 1 FEEL FINE                       | Beatles (Parlophone)                        |
| 3              | 2    | I'M GONNA BE STRONG               | Gene Pitney (Stateside)                     |
| 2              | 2    | LITTLE RED ROOSTER                | Rolling Stones (Decca)                      |
| 4              | 4    | DOWNTOWN                          | Petula Clark (Pye)                          |
| 9              | 5    | WALK TALL                         | Val Doonican (Decca)                        |
| 10             | 6    | PRETTY PAPER                      | Roy Orbison (London)                        |
| 5              | 7    | ALL DAY AND ALL OF THE NIGHT      | Kinks (Pye)                                 |
| 6              | 8    | BABY LOVE                         | Supremes (Stateside)                        |
| 15             | 9    | 1 UNDERSTAND                      | Freddie and the Dreamers (Columbia)         |
| 21             | 10   | I COULD EASILY FALL               | Cliff Richard (Columbia)                    |
| 14             | 11   | MESSAGE TO MARTHA                 | Adam Faith (Parlophone)                     |
| 8              | 12   | UM, UM, UM, UM, UM, UM            | Wayne Fontana and the Mindbenders (Fontana) |
| —              | 13   | SOMEWHERE                         | P.J. Proby (Liberty)                        |
| 12             | 14   | THERE'S A HEARTACHE FOLLOWING ME  | Jim Reeves (RCA)                            |
| 23             | 14   | NO ARMS CAN EVER HOLD YOU         | Bachelors (Decca)                           |
| 30             | 16   | BLUE CHRISTMAS                    | Elvis Presley (RCA)                         |
| 13             | 17   | LOSING YOU                        | Dusty Springfield (Philips)                 |
| 11             | 18   | DON'T BRING ME DOWN               | Pretty Things (Fontana)                     |
| 26             | 19   | GENIE WITH THE LIGHT BROWN LAMP   | Shadows (Columbia)                          |
| 25             | 20   | TERRY                             | Twinkle (Decca)                             |
| —              | 21   | WHAT HAVE THEY DONE WITH THE RAIN | Searchers (Pye)                             |
| 7              | 22   | HE'S IN TOWN                      | Rockin' Berries (Piccadilly)                |
| 24             | 23   | SHOW ME GIRL                      | Herman's Hermits (Columbia)                 |
| —              | 24   | GIRL DON'T COME                   | Sandie Shaw (Pye)                           |
| 22             | 24   | WALK AWAY                         | Matt Monro (Parlophone)                     |
| 18             | 26   | BLACK GIRL                        | Four Pennies (Philips)                      |
| 17             | 27   | TOKYO MELODY                      | Helmut Zacharias (Polydor)                  |
| —              | 28   | BEATLES FOR SALE (LP)             | Beatles (Parlophone)                        |
| —              | 29   | YEH, YEH                          | Georgie Fame (Columbia)                     |
| —              | 30   | BABY I NEED YOUR LOVING           | Fourmost (Parlophone)                       |
| —              | 30   | CAST YOUR FATE TO THE WIND        | Sounds Orchestral (Piccadilly)              |

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

(Tuesday, December 8, 1964)

- | Last This Week | Rank | Artist                       | Label                          |
|----------------|------|------------------------------|--------------------------------|
| 2              | 1    | MR. LONELY                   | Bobby Vinton                   |
| 4              | 2    | SHE'S NOT THERE              | Zombies                        |
| 1              | 3    | RINGO                        | Lorne Greene                   |
| 8              | 4    | COME SEE ABOUT ME            | Supremes                       |
| —              | 5    | 1 FEEL FINE                  | Beatles                        |
| 6              | 6    | TIME IS ON MY SIDE           | Rolling Stones                 |
| 7              | 7    | YOU REALLY GOT ME            | Kinks                          |
| 5              | 8    | BABY LOVE                    | Supremes                       |
| 10             | 9    | I'M GONNA BE STRONG          | Gene Pitney                    |
| 13             | 10   | DANCE, DANCE, DANCE          | Beach Boys                     |
| 3              | 11   | LEADER OF THE PACK           | Shangri-Las                    |
| 9              | 12   | MOUNTAIN OF LOVE             | Johnny Rivers                  |
| 15             | 13   | I'M INTO SOMETHING GOOD      | Herman's Hermits               |
| 17             | 14   | GOIN' OUT OF MY HEAD         | Little Anthony & the Imperials |
| 12             | 15   | ASK ME                       | Elvis Presley                  |
| 18             | 16   | EVERYTHING'S ALRIGHT         | Newbeats                       |
| 19             | 17   | SHA LA LA                    | Manfred Mann                   |
| 14             | 18   | RIGHT OR WRONG               | Ronnie Dove                    |
| —              | 19   | SATURDAY NIGHT AT THE MOVIES | Drifters                       |
| 20             | 20   | BIG MAN IN TOWN              | Four Seasons                   |

### BEST SELLING LPs IN BRITAIN

(Wednesday, December 9, 1964)

- | Last This Week | Rank | Artist                            | Label                    |
|----------------|------|-----------------------------------|--------------------------|
| —              | 1    | BEATLES FOR SALE                  | Beatles (Parlophone)     |
| 1              | 2    | A HARD DAY'S NIGHT                | Beatles (Parlophone)     |
| 2              | 3    | THE ROLLING STONES                | Rolling Stones (Decca)   |
| 7              | 4    | 12 SONGS OF CHRISTMAS             | Jim Reeves (RCA)         |
| 5              | 5    | KINKS                             | Kinks (Pye)              |
| 8              | 6    | OH, PRETTY WOMAN                  | Roy Orbison (London)     |
| 4              | 7    | MOONLIGHT AND ROSES               | Jim Reeves (RCA)         |
| 3              | 8    | THE ANIMALS                       | Animals (Columbia)       |
| 9              | 9    | FIVE FACES OF MANFRED MANN        | Manfred Mann (HMV)       |
| 6              | 9    | THE BACHELORS PLUS 16 GREAT SONGS | Bachelors (Decca)        |
| 10             | 9    | ALADDIN AND HIS WONDERFUL LAMP    | Cliff Richard (Columbia) |
- (Music chart on page 20)

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DECCA

**SO LONG**  
The Untamed  
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DECCA

**GOIN' OUT OF MY HEAD**  
Dodie West  
F 12046

DECCA

**GO AWAY**  
The Classmates  
F 12047

DECCA

**RICK NELSON**  
A happy guy  
05924

Brunswick

**SOLOMON BURKE**  
The price  
AT 4014

ATLANTIC

**NED MILLER**  
Do what you do do well  
HL 9937

LONDON

**OLD MAN TIME**  
Jimmy Durante  
WB 149

WARNER BROS

**AL HIRT**  
Hooray for Santa Claus  
RCA 1429

RCA VICTOR

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**Valerie Masters**  
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COLUMBIA DB7426



# MUSICAL EXPRESS

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# ORBISON TOUR DATES

THE itinerary for Roy Orbison's next tour has been exclusively revealed to the NME by promoter Arthur Howes. As indicated last week, it will open at Slough Adelphi on February 16. The Rockin' Berries have been signed for the show. If Orbison arrives from Australia in time, he will make a return appearance on ATV's "Sunday Night At The London Palladium" on February 14. If not, then Roy will probably be on the March 21 show.

"For this tour, Roy Orbison may bring in his own backing group from America," Howes told the NME on Wednesday.

## STONES' SECOND ALBUM DELAYED

RELEASE of the Rolling Stones' second LP has been put back a week to January 15. The 12 tracks include three new songs by Mick Jagger and Keith Richards and were recorded at sessions in Chicago, Hollywood and London.

The BBC continues to deny that it has imposed a ban on the Stones although their co-manager Andrew Oldham was told he could not appear in the Light Programme's "Teen Scene" only minutes before the show was broadcast on Sunday night.

The BBC has said that the non-inclusion of the Stones' "Little Red Rooster" from the Top Ten hits in last Thursday's TV show "Top Of The Pops" was not a policy matter.

The Stones are likely to return to Paris Olympia—scene of their French triumph in October—next month. Immediately afterwards, they will probably pay a seven-day visit to Scandinavia.

## MORE BRITISH DISCS SCORE IN U.S. CHART

MATT MONRO, Sandie Shaw and Julie Rogers are set for their first big hits in the States. Their current releases continue to rise in the Cash Box chart. Matt's "Walk Away" moves up to 55 this week (64 last week), Sandie's "Always Something There" is at 64 (75), and Julie's "The Wedding" rises to 30.

Gerry and the Pacemakers' "I'll Be There" makes its first entry at No. 90, while also climbing are the Animals' "Boom Boom" at 68 (78), Chad and Jeremy's "Willow Weep For Me" at 44 (58), the Searchers' "Love Potion No. 9" at 36 (54), Manfred Mann's "Sha La La" at 26 (32), Dave Clark's "Any Way You Want It" at 15 (19), Herman's Hermits' "Into Something Good" at 9 (12) and the Stones' "Time Is On My Side" at 7 (8).

The Beatles made the biggest jumps of the week, "I Feel Fine" rising to 8th spot from 47, and "She's A Woman" climbing to 29 from 68. The Zombies' "She's Not There" slips from top of the charts to No. 3, while also going down is the Honeycombs' "Have I The Right" at 37 (25). The Kinks' "You Really Got Me" remains static at No. 5.

## Lonnie on 'Jury'

Lonnie Donegan returns to BBC-1's "Juke Box Jury" tomorrow (Saturday), with Jimmy Edwards, Shirley Eaton and Polly Elwes.

Marianne Faithfull moves back a week to December 19, when the panel will be completed by Pye recording manager Tony Hatch, Kenneth Williams and Sheila Hancock.

## KINK WEDS TOMORROW

Kinks leader Ray Davies, 19, marries Lithuanian-born Rasa Dicipri, 18, in her home town of Bradford tomorrow (Saturday). Ray's brother, Dave, another member of the group, will be best man.

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## MANN, SANDIE, KINKS—'LUCKY'

THE Kinks, Sandie Shaw, the Bachelors, Manfred Mann and Tommy Quickly are among latest bookings for ABC-TV's "Thank Your Lucky Stars." The Barron Knights and Alma Cogan have been booked for ABC's other Saturday night series "Comedy Bandbox."

The Kinks, the Swinging Blue Jeans, Ronnie Carroll and the Dickie Rock Show Band join the Dave Clark Five in "Lucky Stars" on January 9. Manfred Mann co-stars with Billy Fury in the following edition (16th).

Sandie Shaw, Tommy Quickly, Peter and Gordon are added to the January 2 show. The Bachelors and Jane Murdoch complete the Boxing Day line-up.

Latest bookings for "Comedy Bandbox" include the Barron Knights, Joan Turner, Barbara Law (January 9), and Alma Cogan (16th).

## Beatles win Gold

BRITISH sales of the Beatles' current chart topper passed the million mark on Wednesday—only 12 days after its release. The record, "I Feel Fine," is their seventh consecutive No. 1 hit. As reported last week its American sales reached a million in the first week of release there. The group has thus won two Gold Discs with the single.

Their new LP, "Beatles For Sale"—released only last Friday—has already sold more than 700,000 copies in this country. By comparison, home sales of their "With The Beatles" LP are just short of a million, and their "Hard Day's Night" album has sold just over 600,000 copies since its release in July.

## SHIRLEY 'IMPROVING'

ALTHOUGH Shirley Bassey was this week stated to be "greatly improved" following her three operations at London Clinic, she has had to cancel her cabaret engagement at Hollywood's Coconut Grove next month.

She expects to be out of hospital in about two weeks. Her first engagement will be a guest appearance on U.S. TV's "Danny Kaye Show" in February. She opens her four-week engagement at the Chequers Restaurant in Sydney on February 27.

Shirley's manager, Tony Lewis, is now negotiating a revised date at the Coconut Grove for the spring.

## PET FIRST 'LADYBIRD'

The first of Southern-TV's new "Ladybirds" series will star Petula Clark, and be transmitted on Thursday, December 31, at 6.30 pm.

The seven-week run of half-hour shows will also feature Cilla Black, Dusty Springfield, Alma Cogan, Dionne Warwick, Francoise Hardy and Nana Mouskouri, but the order of screening has not yet been decided.

## Joan Regan's summer show

JOAN REGAN will star in a show at Southend's new Cliffs Pavilion next summer. The 14-week season promoted by Richard Stone will open on June 5.

Stone has also set Pearl Carr and Teddy Johnson for 12 weeks at Hastings White Rock Pavilion from June 28. Norman Vaughan will headline a long summer show at Great Yarmouth Britannia Pier for Tom Arnold commencing June 8.

## ★ POP-LINERS ★

P. J. PROBY has said he will appear at Cardiff Sophia Gardens on Sunday. Also booked for the show are the Rockin' Berries ● Julie Rogers guests in the "Andy Stewart Show" on BBC-1 on January 4 ● Cliff Richard and Marianne Faithfull are being interviewed in Sunday's "Teen Scene" (BBC Light) ● Percy Faith and pianist Peter Nero in BBC-2's "Best Of Both Worlds" on Sunday (13th) ● Barron Knights and Valerie Masters are in Rediffusion's "Five O'Clock Club" next Friday (December 18). Rory Storm and the Hurricanes are set for Tuesday (15th) ● Joan Regan and Steve Martin guest in BBC-1's "Club Night," which returns for a further series next Friday (18th) ● Brian Poole and the Tremeloes, Jackie Trent, and Des and Dave guest in TWV-TV's "Disc A Gogo" on Monday, December 21. Tommy Quickly, the Honeycombs, Paul Conway and Dodie West are set for the following show (28th). So far booked for January 2 are the Dave Clark Five and the McKintleys.

## GERRY'S RADIO AND TV SHOWS

GERRY and the Pacemakers star in 12 radio and TV shows within 19 days, commencing with Rediffusion's "Ready, Steady, Go!" tonight (Friday).

New bookings include Light Programme's "Pop Inn" (15th), "Saturday Club" (19th) and "Top Gear" (24th), Granada-TV's "Scene At 6.30" (14th), TWV-TV's "Discs A Gogo" (21st), and ABC-TV's "Eamonn Andrews Show" (27th) and "Thank Your Lucky Stars" (January 2). They also record a sequence for BBC-1's "Top Of The Pops," but transmission has not been set.

As previously reported, the line-up is completed by BBC-2's "The Beat Room" (21st), Light's "Saturday Swings" (26th) and ABC-TV's "Boxing Night Out" (26th).

The group's sound-track album from their film "Ferry Cross The Mersey" is being released by Columbia in mid-January. It consists of nine tracks by Gerry, one by Cilla Black, another by the Fourmost, and one by the George Martin Orchestra.

A further album by the group, for which material has already been recorded, will be released later in 1965.

After opening at Slough, Roy will visit Ireland to play Belfast ABC (17th), and Dublin Adelphi (18th), before returning for two London dates—East Ham Granada (19th) and Finsbury Park Astoria (20th).

Also in February, the Orbison show will visit ABC theatres at Plymouth (23rd), Exeter (24th), Gloucester (25th), Manchester (26th), and Wigan (27th).

The remaining two dates that month are Birmingham Hippodrome (21st) and Leicester de Montfort (28th).

In March, Orbison will visit ABCs at Carlisle (3rd), Edinburgh (5th), Hull (7th); Odeons at Leeds (2nd) and Glasgow (4th), and Granadas at Tooting (9th) and Bedford (10th). Remainder of the March dates so far set are Stockton Globe (6th), Southampton Gaumont (11th), Cardiff Capitol (12th), Bristol Colston (13th), and the Coventry Theatre (14th).

## HERMAN'S IRISH TOUR

Herman's Hermits will now play their brief Irish tour from February 18 to 21. It was originally planned for this month, but had to be postponed owing to Herman's promotional visit to America.

Negotiations are in hand for the Hermits to play concert dates in West Germany and Berlin at the end of February.

## Another film for Leyton and Sarne

JOHN LEYTON and Mike Sarne are to co-star in a second film, following their currently released "Every Day's A Holiday." Titled "Three Boys In A Boat," it will be shot on location in the South of France when Leyton has completed his Hollywood film with Frank Sinatra.

The project was originally planned for early this year, as reported in the NME at the time, but was postponed while Leyton starred in "The Guns At Batasi."

The film is to be produced by a new film company currently being set up by Leyton and Sarne's manager, Robert Stigwood. Actor-singer Iain Gregory is also set for a role in the movie.

## LULU ON LOSS SHOW

Lulu and the Lovers join Karl Denver in a special Scottish edition of the Light Programme's "Joe Loss Pop Show" on New Year's Day.

## Val and Julie on 'Easy Beat'

VAL DOONICAN, Julie Rogers, Georgie Fame and the Blue Flames, Rockin' Berries and Searchers are booked for the Light Programme's Sunday morning "Easy Beat" series. The Hollies are booked for two spots.

Doonican will be joined by the Barron Knights, Kenny Ball's Jazzmen, Valerie Masters and Mrs. Mills in the special Christmas edition on December 20.

Julie Rogers will appear with Matt Monro on December 27, when the Johnny Howard Band and singers return as residents. Also set for this date are the Migil Five, and Russ Sainy and the Nu-Noves.

Other new bookings include Zombies, Helen Shapiro and the

Seekers (this Sunday, 13th); Julie Grant, Overlanders and Wout Steenhuis (January 3); Georgie Fame, Susan Maughan and the Lorne Gibson Trio (10th).

Searchers and Hollies co-star on January 24, with Hollies returning on February 28. Rockin' Berries and Craig Douglas are set for January 31.

## Searchers and Animals on 'Ready, Steady, Go'

THE Animals, the Kinks, Sandie Shaw, the Searchers, Freddie and the Dreamers, Billy J. Kramer and the Dakotas and Susan Maughan have been added to Rediffusion's New Year's Eve gala edition of "Ready, Steady, Go!"

As previously reported, also set are Manfred Mann, Dusty Springfield, the Dave Clark Five and Kenny Lynch. Highlights from the show will be repeated in the normal Friday spot the following day (1st).

Millie and Bobby Jameson are added to the December 18 edition. Georgie Fame and the Blue Flames, Dick and Dee Dee, the McKintleys and the Hummelflug are late additions to tonight's show (Friday).

But Brenda Lee will not now be appearing tonight, in view of her concert commitment at Slough Adelphi.

Georgie Fame and his group are also booked for Rediffusion's "Five O'Clock Club" on Tuesday, December 22.

## Royal premieres

Two new film musicals are to get royal premieres. Princess Alexandra will attend the opening of Warner Brothers' "My Fair Lady" at the Warner Theatre on January 21. The film stars Audrey Hepburn, Rex Harrison and Stanley Holloway.

A month earlier—on December 17—Princess Margaret and Lord Snowdon will be at the London premiere of "Mary Poppins," Walt Disney's screen musical featuring Julie Andrews and Dick Van Dyke.



## THE DRIFTERS

SATURDAY NIGHT AT THE MOVIES AT 4012





At "Pop Inn" on Tuesday, American musical star ROBERT GOULET met our own SUSAN MAUGHAN, and on the same show PAUL ANKA congratulated GEORGIE FAME, who had just been told by our cameraman, Napier Russell, that his "Yeh Yeh" had made the NME Charts for the first time. Paul made them first with "Diana," back in 1957. (See "New To Charts," page 20).

# CHART-TOPPERS ALL ON ONE TV SHOW

FIFTEEN artists and groups will be featured in BBC-1's "Top Of The Pops '64" — a review of this year's No. 1 hit records. It will be screened on Christmas Eve.

## New singles from Fury and Berries

NEW records by Billy Fury and the Rockin' Berries are set for release early next month. Twinkle's next is likely to be another of her own compositions. Fury's new record "I'm Lost Without You" will be issued by Decca on January 1. The song was penned by American singer Teddy Randazo.

The Rockin' Berries' next single features a new American song "What In The World's Come Over You" and will almost certainly be released on January 8.

Twinkle has recorded another self-penned number "Golden Lights," which will probably be her follow-up to "Terry." Decca has not yet set a release date.

Cliff Richard is one of four artists who figure in a special Columbia release next week "This Was My Special Day" — a song from his London Palladium pantomime.

## Shadows' film release

The Shadows' new film, "Rhythm And Greens," will be generally released on the ABC circuit with "Sex And The Single Girl" on January 24.

The 60-minute programme will feature the Beatles, the Dave Clark Five, Cilla Black, Roy Orbison and the Supremes.

Also booked are the Searchers, Billy J. Kramer and the Dakotas, Peter and Gordon, the Four Pennies, the Animals, Manfred Mann, the Honeycombs, the Kinks, Herman's Hermits and Sandie Shaw.

Linking the acts will be the four disc jockeys who have compered the programme during the year: Jimmy Savile, Alan Freeman, David Jacobs and Pete Murray.

## Twinkle to tour

Twinkle—who rises to No. 20 in this week's chart—has been added by promoter Phil Solomon to his 10-week Bachelors tour which opens with a week at Gloucester ABC from March 8. The remaining dates were previously reported in the NME.

## GROUP TO FAR EAST

Prior to their Australian tour next month, the Kinks will visit Sweden. They will play dates in the Far East during the week commencing February 4, on their way home from Australia and may fly direct to America to appear live on NBC-TV's "Hullabaloo."

# TO HELP PEN FILM SCRIPT

depicting Ringo as the hunted victim of a gang of "Far East thugs."

Soon after shooting begins on February 22, producer Walter Sherson will take the team to the Bahamas to shoot location scenes there before moving to Switzerland "or somewhere else where there is snow."

The remainder will be shot at studios in London.



# BRIAN POOLE & THE TREMELOES

THREE BELLS

F 12037



# WALKIN' IN THE RAIN

JAN DOUGLAS

V 9223



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# PET CLARK FOR XMAS PALLADIUM TV SHOW

## SERIES FOR MILLIE MARTIN

PETULA CLARK will be one of the stars in a gala 90-minute Christmas edition of "Sunday Night At The London Palladium," which ATV is planning for December 27. New series for Millicent Martin, Ronnie Carroll and Charlie Drake are set for the New Year. Transmission sequence for guests in the Jimmy Tarbuck and Arthur Haynes series have been fixed.

Pet Clark is the only name so far confirmed for the all-star Christmas Palladium show. Because of this, Pet has been withdrawn from the Christmas afternoon Frank Ifield spectacular (now retitled "Once A Jolly Swagman"), and is replaced by Janie Marden.

## PROBY'S TV 'CABARET'

P. J. PROBY, whose recording of "Somewhere" shoots into the NME Chart at No. 13 this week, will be showcased in a "Las Vegas style" presentation of his full act in BBC-2's "Beat In The New" on New Year's Eve.

This is part of producer Barry Langford's plan to feature a "beat cabaret" after midnight. Also appearing in this spot are Julie Rogers, the Rockin' Berries, the Beat Girls and comper Dave Kaye.

Prior to midnight, a survey of 1964's hit songs will be presented by the Kinks, the Merseybeats, Peter and the Headlines, Ray Singer, Christine Holmes—and probably Billy J. Kramer and the Dakotas. Julie Rogers will see the New Year in with "Auld Lang Syne."

## Donegan in musical?

Lonnie Donegan may star in a new musical written by songwriter Johnny Worth and based on the life of Nell Gwynn. Called "Nell!" it would feature Donegan as Samuel Pepys.

The musical—for which Worth has written the story, lyrics and music—will probably open in London next

# Stones and Kinks on U.S. TV shows

MOST of Britain's top groups will be seen on American TV shows early in the New Year. Producer Leon Mirrell has arrived in London from Los Angeles to film the Rolling Stones and several others for Jack Good's high-rating "Shindig."

Mirrell will film the Stones, the Kinks, Wayne Fontana and the Mindbenders, the Poets, Freddie and the Dreamers, Marianne Faithfull and Cliff Bennett and the Rebel Rousers at Shepperton studios next Wednesday and Thursday.

He is also negotiating for Sandie Shaw, Dave Berry, and the Moody Blues.

As revealed last week, Gerry and the Pacemakers, Marianne Faithfull, Freddie and the Dreamers and Cliff Bennett have already been fixed as Brian Epstein's first guests for the British segments in the opening programmes of NBC-TV's "Hullabaloo" series which commences next month.

Epstein and the artists will film the slots at Shepperton next weekend.

Manfred Mann, the Searchers, Billy J. Kramer, the Kinks and the Honeycombs have already tele-recorded spots in London for inclusion in the U.S. networked "Red Skelton Show."

## Pitney on Palladium?

Gene Pitney will probably guest in ATV's "Sunday Night At The London Palladium" next month or early in February. Pitney, who goes home to America on Sunday, will return to Britain for about a week after attending the San Remo Song Festival in Italy next month.

## Lee Lewis returning

Jerry Lee Lewis, who returned to America yesterday, will begin his next European tour in Germany on March 3. He arrives in London for a week of TV and radio promotional appearances prior to commencing a theatre tour with Gene Vincent on or about March 27.

## POOLE ON 'CRACKERJACK'

Brian Poole and the Tremeloes guest in BBC-TV's "Crackerjack" on January 1.

ATV is bringing back the "Mainly Millie" and "Call In On Carroll" series in 1965. Millicent Martin begins tele-recording six half-hour shows on January 28, for probable screening from March.

As on his first run, Carroll will be joined on his six shows by Janie Marden and the Seekers. Recording begins on February 22, but transmission is unlikely to start before late spring or summer.

Charlie Drake begins recording a new series of 30-minute shows on January 29.

Brenda Lee guests in Jimmy Tarbuck's "It's Tarbuck!" show on Wednesday, January 20. Other bookings include the King Brothers (December 30) and Dionne Warwick (January 6).

Set for the remainder of the current Arthur Haynes series are the Vernons Girls and the Dallas Boys (tomorrow,

Saturday), the Raindrops (19th), the Acker Bilk Band and the Travellers (Boxing Day). Teddy Johnson and Pearl Carr, and Joe Brown and the Bruvvers (January 2).

## Peter and Gordon stay on in States

PETER and Gordon have extended their current American tour by a week—they now return on December 21, tele-recording "Shindig" in Los Angeles two days before.

Only eight days after returning from the U.S., the duo will be off again—to South Africa to tour for three weeks.

Early in February Peter and Gordon will headline a show at Paris Olympia.

*ff* **Get Away** *ff*  
**Get Away**  
*ff* **Get Away** *ff*  
**Get Away**  
*ff* **Get Away** *ff*

pp *Get Away* pp  
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UNITED ARTISTS UP1073

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**DO YOU HEAR WHAT I HEAR?** CAPITOL CL15326

**RONNIE DOVE**  
**RIGHT OF WRONG**  
STATESIDE SS366

**DANNY DAVIS and BYRON LEE**  
**NIGHT TRAIN FROM JAMAICA** M-G-M 1256

**THE FITZ & STARTZ**  
**I'M NOT RUNNING AWAY**  
PARLOPHONE R5216

**THE FOUR SEASONS**  
**SANTA CLAUS IS COMING TO TOWN**  
STATESIDE SS241

**FAYE FISHER, JOAN PALETHORPE, AUDREY BAYLEY, CLIFF RICHARD**  
**THIS WAS MY SPECIAL DAY**  
*(from 'Aladdin and his Wonderful Lamp')*  
COLUMBIA DB7435

**GERRY AND THE PACEMAKERS**  
**FERRY CROSS THE MERSEY**  
*(from film of same name)*  
COLUMBIA DB7437

**THE HARRY SIMEONE CHORALE**  
**THE LITTLE DRUMMER BOY**  
STATESIDE SS240

**MICHEL MAGNE AND HIS ORCHESTRA**  
**LA RONDE**  
*(from film of same name)*  
COLUMBIA DB7434

**MATT MONRO**  
**FOR MAMA**  
PARLOPHONE R5215

**THE SWINGING BLUE JEANS**  
**IT ISN'T THERE**  
H.M.V. POP1375

**SHEB WOOLEY**  
**HOOTENANNY HOOT**  
*(from film of same name)*  
M-G-M 1257

**WORLD MALE SINGER**

1	ELVIS PRESLEY	5,861
2	Roy Orbison	4,638
3	Cliff Richard	3,987
4	Gene Pitney	2,013
5	Jim Reeves	1,894
6	Buddy Holly	1,692
7	Mick Jagger	1,476
8	Chuck Berry	1,431
9	John Lennon	1,130
10	Billy Fury	1,055
11	Frank Sinatra	1,029
12	Paul McCartney	648
13	P.J. Proby	536
14	Ray Charles	528
15	Frank Ifield	477
16	Billy J. Kramer	430
17	Matt Monro	414
18	Del Shannon	412
19	Adam Faith	410
20	Sammy Davis	363
21	Richard Anthony	217
22	Andy Williams	203
23	Dean Martin	186
24	Rick Nelson	171
25	Marvin Gave	150



ELVIS BRENDA

**WORLD MUSICAL PERSONALITY**

1	ELVIS PRESLEY	4,010
2	Roy Orbison	2,837
3	Cliff Richard	2,528
4	John Lennon	1,796
5	Gene Pitney	1,705
6	Ringo Starr	1,586
7	Chuck Berry	1,486
8	Jim Reeves	1,481
9	Sammy Davis	1,380
10	Hank Marvin	1,037
11	Mick Jagger	1,031
12	Dusty Springfield	1,009
13	Ray Charles	968
14	Joe Brown	871
15	Paul McCartney	704
16	Buddy Holly	697
17	Brenda Lee	525
18	P.J. Proby	515
19	George Harrison	512
20	Duane Eddy	512
21	Billy Fury	476
22	Little Richard	310
23	Freddie Garrity	249
24	Jerry Lee Lewis	222
25	Frank Sinatra	199

**BRITISH VOCAL GROUP**

1	BEATLES	13,161
2	Rolling Stones	6,279
3	Bachelors	2,000
4	Searchers	1,278
5	Manfred Mann	692
6	Kinks	681
7	Shadows	674
8	Hollies	611
9	Animals	507
10	Dave Clark Five	486
11	Gerry and Pacemakers	222
12	Four Pennies	214
13	Rockin' Berries	153
14	Herman's Hermits	146
15	Fontana and Mindbenders	141

**BRITISH R & B GROUP**

1	ROLLING STONES	8,682
2	Animals	3,297
3	Manfred Mann	3,186
4	Kinks	2,998
5	Pretty Things	784
6	Georgie Fame's Blue Flames	745
7	Yardbirds	521
8	Spencer Davis Group	260
9	Alexis Korner Blues Inc.	178
10	Nashville Teens	162

**NME POLL WINNERS SUPPLEMENT**



THE BEATLES

**ALL THE TOP SCORES**

**BRITISH MALE SINGER**

1	CLIFF RICHARD	6,269
2	Billy Fury	2,516
3	Mick Jagger	2,472
4	Matt Monro	1,882
5	John Lennon	1,837
6	Dave Berry	1,836
7	Adam Faith	1,765
8	Frank Ifield	1,762
9	Paul McCartney	1,760
10	P.J. Proby	1,339
11	Paul Jones	1,339
12	Billy J. Kramer	1,118
13	Gerry Marsden	972
14	Eric Burdon	650
15	Tommy Quickly	633
16	Joe Brown	581
17	Val Doonican	337
18	Wayne Fontana	327
19	George Harrison	320
20	Frankie Vaughan	279
21	Long John Baldry	165
22	Cliff Bennett	146
23	Lonnie Donegan	139
24	Eden Kane	136
25	Kenny Lynch	131

**BRITISH VOCAL PERSONALITY**

1	CLIFF RICHARD	5,785
2	John Lennon	4,613
3	Dusty Springfield	3,408
4	Mick Jagger	2,810
5	Joe Brown	1,623
6	Freddie Garrity	1,119
7	Paul McCartney	1,118
8	Billy Fury	1,071
9	P.J. Proby	1,065
10	Dave Berry	716
11	Cilla Black	543
12	Paul Jones	512
13	Kathy Kirby	492
14	Gerry Marsden	466
15	Frank Ifield	324
16	Adam Faith	280
17	Val Doonican	216
18	Herman	191
19	Eric Burdon	163
20	Matt Monro	161



CLIFF DUSTY

**BRITISH FEMALE SINGER**

1	DUSTY SPRINGFIELD	7,711
2	Cilla Black	4,049
3	Kathy Kirby	3,362
4	Shirley Bassey	2,973
5	Julie Rogers	2,374
6	Petula Clark	2,366
7	Marianne Faithfull	1,612
8	Sandie Shaw	1,405
9	Lulu	996
10	Helen Shapiro	994
11	Millie	421
12	Susan Maughan	228
13	Julie Grant	173
14	Patsy Ann Noble	160
15	Elkie Brooks	149

**NEW DISC OR TV SINGER**

1	MICK JAGGER	5,865
2	P.J. Proby	4,909
3	Paul Jones	3,114
4	Dave Berry	2,875
5	Cilla Black	2,763
6	Julie Rogers	2,700
7	Sandie Shaw	2,691
8	Tommy Quickly	1,948
9	Cliff Bennett	1,811
10	Lulu	1,746
11	Millie	1,135

**DISC JOCKEY**

1	JIMMY SAVILE	7,381
2	David Jacobs	5,526
3	Alan Freeman	2,475
4	Peter Murray	2,231
5	Brian Matthew	1,874
6	Keith Fordyce	1,283
7	Tony Hall	911
8	Barry Alldis	802
9	Jimmy Young	799
10	Peter Aldersley	403
11	Jack Jackson	403

**BEST NEW GROUP**

1	ROLLING STONES	2,094
2	Kinks	685
3	Manfred Mann	675
4	Animals	663
5	Bachelors	598
6	Hollies	556
7	Herman's Hermits	495
8	Fontana and Mindbenders	460
9	Nashville Teens	357
10	Four Pennies	344
11	Rockin' Berries	276
12	Merseybeats	273
13	Zombies	268
14	Pretty Things	267
15	Honeycombs	252

**BRITISH INSTRUMENTAL UNIT**

1	SHADOWS	14,219
2	Sounds Incorporated	3,015
3	Joe Loss Orchestra	2,323
4	Rolling Stones	911
5	Beatles	860
6	John Barry	549
7	Tornados	342
8	Dakotas	211
9	Kenny Ball	198
10	Acker Bilk	186

**BEST TV OR RADIO SHOW**

1	READY, STEADY, GO!	9,329
2	Top Of The Pops	6,002
3	Thank Your Lucky Stars	4,618
4	Top Gear	1,000
5	Pick Of The Pops	611
6	Saturday Club	541
7	Teen & Twenty Disc Club	538
8	Juke Box Jury	382
9	A Date With Elvis	377
10	Top Twenty	360
11	Pop Inn	292
12	Beat Room	276
13	Jack Jackson's Record Roundup	211
14	Easy Beat	183
15	Joe Loss Pop Show	147

**BEST NEW DISC OF THE YEAR**

1	ANIMALS' "HOUSE OF THE RISING SUN"	4,293
2	BEATLES' "Hard Day's Night"	4,092
3	ROLLING STONES' "It's All Over Now"	3,756
4	ROLLING STONES' "Little Red Rooster"	2,618
5	MANFRED MANN'S "Do Wah Diddy Diddy"	2,112
6	DUSTY SPRINGFIELD'S "I Just Don't Know"	1,900
7	KINKS' "You Really Got Me"	1,714
8	JULIE ROGERS' "The Wedding"	1,599
9	SHADOWS' "Flingel Bunt"	1,442
10	BEATLES' "Can't Buy Me Love"	1,440



THE ROLLING STONES



**Sincere Thanks**  
**—CLIFF**

*—And a Very Happy Christmas to you all.*

# Derek Johnson sums up the voting for 1964

## GREAT COMEBACK BY ELVIS

IF I were forced to single out any two artists for special acclaim, as a result of their achievements in the NME Poll this year, I think I'd settle for Elvis Presley and Dusty Springfield — with honourable mentions to Cliff Richard and the Rolling Stones. Of course, each and every section winner deserves praise. But the success of such stars as the Beatles, Brenda Lee and the Shadows could, perhaps, have been taken for granted—that's why I'm awarding my accolade to those whose victory was far from assured in advance.

Champion of champions this year is undoubtedly the one and only Elvis.

The magnitude of his comeback in this, the world's most important and influential pop poll, has surprised even the most ardent Presley enthusiasts. How could he have registered so effectively after his relative flop in last year's voting?

The fact is that he has only gained 600 more votes than last year. So I suspect it is not so much a question of Elvis having overtaken Cliff, as Cliff having lost a large number of his supporters to Roy Orbison. In any event, it's a magnificent feat—and coupled with the retention of El's World Musical Personality title, completes a sensational double triumph. Quite like the old days!

Almost of equal merit is the success of Roy Orbison, who finishes runner-up to El in both sections—a fantastic boost for him, when one considers that he had to displace our own Cliff Richard in order to do so. Last year, Roy finished third World Singer and sixth World Personality—but, of course, during 1964 he has become the first American to top the British charts since 1962. So who would argue that he doesn't deserve this acknowledgment by British fans?

I was equally pleased to note the progress of Gene Pitney in both categories, for has he not made some of the year's most artistic recordings? And the fans have also paid their tribute and respects to the late Jim Reeves in no small measure—whilst at the same time continuing to remember another fine artist no longer with us, Buddy Holly.

And what of Cliff? Well, his own feelings on losing his world title are

## Special acclaim for Dusty

### BEATLES, BRENDA, STONES, CLIFF, SHADS, AS EXPECTED

summed up in my interview with him elsewhere in this supplement. Whatever disappointment he may have felt must surely have been amply compensated by his first-ever victory in the "British Vocal Personality" section.

For as Cliff points out, he is now striving to prove himself as an entertainer rather than merely a singer, and this voting demonstrates the public's acceptance of his new rôle.

So Cliff, like Elvis, completes an outstanding double triumph — albeit on a national scale, as opposed to Presley's world-wide basis.

As expected, Brenda Lee retains the World Female Singer crown, which she has virtually made her own property in the past few years. No one will begrudge this talented, personable and popular little Miss her success, particularly as she is so very conscious of the part the British fans play in her career.

But it is significant that she has dropped nearly 4,000 votes this time —not because the aggregate poll is any smaller, but simply because her nearest rivals have claimed far more votes than last year. In 1963, second and third were Shirley Bassey and Connie Francis respectively—they've not fared so well this time, because they've been out of the public eye.

Taking Shirley's place as runner-up is Dusty Springfield, in her first year as a solo performer—a truly fantastic performance, equalled only

by her outright victory in the British Female Singer category. The fans certainly agree that Dusty is a world-class artist, and I must confess that I cannot fault their choice. Indeed, according to my reckoning, Dusty deserves the biggest bouquet of all for her progress in this Poll!

### Dionne

In a year when girls are staging a major comeback, Dionne Warwick has fared exceptionally well to capture third spot in the world section, in the face of such intense competition. Congratulations also to our own Cilla Black for her high placing, while she is followed by those two other genuinely international performers of whom we are so proud, Pet Clark and Shirley Bassey.

Now what of the Beatles? Forgive me for not commencing my survey with an eulogy of their successes, but I merely wanted to avoid a certain amount of repetition.

For, after all, we expected them to win the World Vocal Group section, and we expected them to win the British Vocal Group section—and they duly won 'em both!

Of course, this doesn't minimise their achievements whatsoever. By capturing these two titles so effectively, they have further consolidated

their position as the world's top pop attraction of the moment. A splendid triumph, and a real smack in the eye for the critics—some of them in very high places!—who have suggested during 1964 that the Beatles are on the way out.

Even so, it has not been a landslide victory for the Liverpool lads this year, as it was last time. In 1963, their world majority over the runners-up (the Everly Brothers) was over 11,000—while their British section majority over the Searchers was more than 16,000. This year, their respective majorities are cut to under 7,000 in both cases. The reason, of course, is that breathing down their necks are the Rolling Stones.

I honestly don't think anyone could have expected the Stones to have defeated the Beatles—but what a fight they put up.

They deserve the utmost praise for climbing so high—a hard, concrete fact which cannot be refuted, despite the controversy which always seems to surround them. Yes, in the Stones we have another group of international acclaim!

The Stones can hail two outright victories, with runaway wins in the "British R-and-B Group" and "British New Group" sections. A clear majority of over 5,000 votes in the former category means that they are way ahead of the field of the performance of this specialised material in this country.



## PRESLEY CABLES

I'M DEEPLY GRATEFUL TO YOU ALL FOR VOTING ME WORLD MALE SINGER AND WORLD MUSICAL PERSONALITY AGAIN THUS MAKING SURE MY CHRISTMAS WON'T BE A BLUE ONE. MY SINCERE THANKS — ELVIS PRESLEY

★ ELVIS as he appears in "Roustabout," his current picture.

In the new group section, voting has not been quite so profuse, primarily because we were obliged to ask NME readers to vote a second time in this category. But even though the poll is down, there is still absolutely no doubt about the clear-cut nature of the Stones' triumph.

Still another feather in the Stones' cap is the personal success scored by lead singer Mick Jagger, who is represented in no fewer than five

distinct sections—7th World Singer, 11th World Personality, 3rd British Male Singer, 4th British Personality and top of the Poll as Britain's outstanding New Disc or TV Singer. What a tremendous line-up, and further justification for the Stones' overall success!

The individual members of the Beatles have also made their mark in no uncertain terms. Of course, they weren't eligible for the "New" (Continued on next page).

## TREBLE-TAKE!



## SAVILE'S DONE IT AGAIN

There's no holding the one and only Jimmy. RM readers voted him D.J. of the Year. So did MM readers. Now NME readers have done likewise. So Savile takes all three top honours of the game!

What's so special about Savile—apart from his modest attire and hair-do? Ask the over 15½ million readers of The People! They know—because every Sunday Jimmy contributes a unique Pop column to their favourite newspaper.

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Jimmy's comment: "I'm over come, folks! But don't worry... I'll survive. Meet me on Sunday!"

read Jimmy the Great in

# THE PEOPLE

Sunday's greatest!



Our Grateful Thanks—

With Best Wishes for Christmas and the New Year

# THE SHADOWS

# INDIVIDUAL BEATLE SUCCESS

(Continued from previous page).  
 sections, but this is how they fared elsewhere:  
**World Male Singer:** John (9th), Paul (12th).  
**World Musical Personality:** John (4th), Ringo (6th), Paul (15th) and George (19th).  
**British Male Singer:** John (5th), Paul (9th), George (19th).  
**British Vocal Personality:** John (runner-up), Paul (7th).

And to wrap it up, let's remember that the Stones and the Beatles also figured at 4th and 5th respectively in the British Instrumental Unit section.

Just a final comment before leaving the world sections, and passing on to the British categories. In the World Vocal Group table it is pleasing to see the Bachelors, Searchers, Shadows, Animals, Dave Clark Five and Manfred Mann all highly placed—with the Beatles and the Stones a total of eight of the top 15, as opposed to only four out of 15 in last year's voting.

## Fury's feat

Now let's look at the British Male Singer, in which we have already commented on Messrs. Richard, Jagger and Lennon, Billy Fury, who doesn't seem to have been getting very much publicity lately, has nevertheless maintained his considerable following—for quietly and confidently, he has retained his runner-up position, with an increase in his last year's total.

It's good to see such an accomplished artist as Matt Monro placed as high as No. 4, while Dave Berry has fared extremely well in capturing sixth place after being unplaced last year. Frank Ifield and Adam Faith have slipped a few rungs since 1963—but they haven't been figuring too strongly in the charts this year, and this no doubt has reflected in the voting.

I'm sure we can regard these as only temporary fluctuations.

With Dusty Springfield top of the girls' poll, Cilla Black rightly captures runner-up spot—rightly because this year she became the first girl singer to secure No. 1 spot in the charts since Helen Shapiro's heyday. And Sandie Shaw, who followed in Cilla's footsteps in this respect, is at No. 8—a very comfortable placing for a relatively new girl.

Last year's winner, Kathy Kirby, drops to No. 3—not unexpected, in view of her lack of disc success in 1964, though her fortnightly exposure on BBC-TV has enabled her to retain a large proportion of her following. Shirley Bassey and Pet Clark are also well placed—and the Poll also marks something of a triumph for new girls Julie Rogers,

Marianne Faithfull and Lulu, all of whom figure in the Top Ten.

It's very rarely that the female sex registers strongly in the British Vocal Personality section—in fact, Dusty was highest placed last year at No. 11. But this year she really champions the girls' cause by leaping up to third spot, with only Cliff and John Lennon above her.

All three, plus Mick Jagger, are placed above last year's winner, Joe Brown. I don't think it too surprising, as Joe has also been hitless this year; indeed, under the circumstances, one might feel that he has done well to retain such a high position. Freddie Garrity also had a fairly lean disc year until "I Understand" came along, but it is only right and proper that he should cling to a comparatively high placing—for here is a real personality, in the true meaning of the word.

A special round of applause, if you please, for Jimmy Savile, who has at last succeeded in overcoming David Jacobs' seemingly unbreakable grip on the Disc-Jockey title. I don't know whether it's because Auntie BBC takes a dim view of Jim's zany character, but he is very seldom heard in the rôle of d-j on any of the Corporation's services—so his triumph in our Poll is a tribute to the power of Radio Luxembourg.

David Jacobs, the man with the correct initials, need not despair—for he has only dropped a mere 500 votes since last time. Alan Freeman was joint runner-up in 1963, but now drops to third—with Peter Murray and Brian Matthew exchanging places and now finishing at fourth and fifth, possibly due to the impact of Pete's new Saturday night series.

Keith Fordyce and Peter Aldersley are the only new names in the leading ten, with Kent Walton having dropped out. Which some might consider a sad comment on the lack of up-and-coming disc-jockeys!

## 'RSG' tops

I found the Best TV or Radio Show section most intriguing, with the ever-popular "Ready, Steady Go!" understandably taking the title in this brand new section.

All the same, I am still puzzled why some artists are prepared to appear live on this show, while other groups—even though they have their full equipment with them—insist upon miming.

There are three particularly interesting comments to be made upon the results of this category. First, is the surprise of BBC-1's "Top Of The Pops" convincingly beating ABC-TV's "Thank Your Lucky Stars" for runner-up position. The weekly audience rating charts in-



The ROLLING STONES collected several Poll honours, collectively and individually. In our picture, the theme is "Baby, It's Cold Up Here!"—on the roof of their block of flats. But MICK JAGGER—in fur—doesn't seem to mind. BRIAN JONES' jacket tail isn't helping to keep him warm! CHARLIE WATTS and BILL WYMAN grin and bear it, but KEITH RICHARD takes it sitting down.

dicates that ITV is way ahead of BBC, with a BBC show hardly ever climbing into the Top Ten. Well, our Poll would tend to dispute those theories.

Most fascinating result of all is the placing of "Top Gear" as the tip-top radio show. For this is the late-night Thursday presentation which the BBC is taking off later this month, after a five-month run, because it is considered unsuited for late listening. Obviously, it is too late for a reprieve at this stage. But can we hope that the programme planners will now seriously consider bringing it back in the second quarter of 1965?

And thirdly, there's the point that three Luxembourg shows figure in the Top Ten—yet another confirmation of its power, despite ever-increasing counter-attractions.

The "New Disc or TV Singer" and "Best New Group" sections were the only categories in which readers were given specific names from which to choose. So we do not, in all fairness, congratulate the artists for their inclusion in the results!

But apart from both results being an outright victory for the Stones, the voting has produced some extremely interesting results. I mentioned earlier in this survey that the Stones are one of our most controversial attractions, but no one is more frequently involved in controversy than P.J. Proby. The fact that he has been voted second to

Mick Jagger's top in the New Singer table, indicates that the fans could not care less about controversies. They're only interested in personalities!

## Paul Jones

Another example of a group member faring better than recognised soloists is to be found in Paul Jones' third placing—Paul, lead singer with the Manfred Mann group, has played a major part in the team's 1964 disc successes, and undoubtedly deserves the high rating.

Indeed, the Manfreds have secured third place in both the New Group and the British R-and-B Group sections—with the Stones top in both cases, as we have already seen. Second to the Stones among the new groups are the Kinks (only ten votes ahead of the Manfreds), with the Animals placed at No. 4. But the Kinks and the Animals switch positions in the R-and-B Group section—so it works out more or less "even Stephen"!

The Bachelors are at No. 6 in the New Group list, but climb to third spot (behind the Beatles and the Stones) in the British Vocal Group section. This is a more logical placing for them, bearing in mind that they are the country's second biggest disc sellers this year, second only to the Beatles. But we assume that a large number of their records are bought by slightly older people, who

are less likely to vote in our Poll.

The Searchers were runners-up to the Beatles as top British group last year, but now drop to fourth—not at all surprising, in view of the competition they were facing. All things considered, there are no major surprises in any of the sections involving British groups, and the results in all the appropriate categories largely speak for themselves.

In view of the changing trends on the pop scene, a few new sections have been introduced into our Poll this year. Simultaneously, it was felt more in keeping with the times to merge the "British Small Group," "British Large Band" and "Trad Jazz Band" into one category, under the heading of "British Instrumental Unit."

Frankly, I was in no way surprised when last year's Small Group victors, the Shadows, emerged as champions of this new section.

What is perhaps surprising is the enormous margin by which they have clinched their victory—appreciably over 11,000 votes, and easily the largest winning margin in the entire Poll. For this fantastic vote of confidence which has been bestowed upon them, the Shads emerge as one of the major successes of this year's results.

A triumph, too, for Sounds Incorporated, the runners-up. Placed at No. 11 in last year's Small Group voting, they have secured this spot largely on account of their reputation

# SHADOWS TOP

as Britain's most versatile accompanying unit.

Due to the three-section merger, it was inevitable that last year's big band winner, Joe Loss, would suffer. But in a predominantly group era, in which big bands are frequently stated to have "had it," Joe can feel mightily proud to have claimed third spot.

Likewise, it was only to be expected that the trad boys would suffer, with this particular musical form in the dog-house at the moment; but even though they are down at 9th and 10th, Kenny Ball and Acker Bilk can take heart from the fact that they are still the nation's top trad bands.

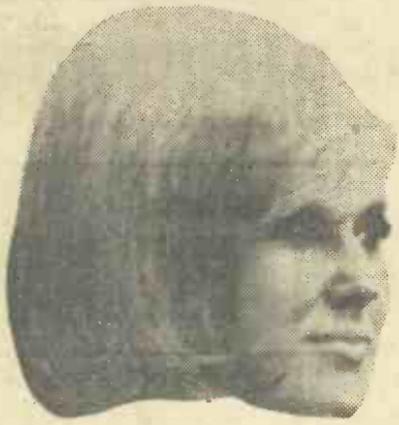
Although no section has an outcome which might be described as startling, the Animals' success with "House Of The Rising Sun" as the Best British Disc of 1964 comes closest to being surprising—if only because last year the Beatles had the top four records, and it was logical to suppose that they would at least carry off top place again.

But the Animals have reaped a just reward for their daring in attempting a record which was, at least, way out—a disc which could just as easily have been a flop as a smash hit.

Fortunately, it took the latter course, and developed into a worldwide smash, reaching the coveted No. 1 slot in both Britain and America. So credit to the Newcastle lads, who have succeeded in breaking the Beatles' and Stones' stranglehold on all the other sections where groups were involved.

Mind you, the Beatles were hot on the Animals' heels, with "A Hard Day's Night" only 200 votes behind "Rising Sun"—and the Beatles also figure at No. 10. The Stones are laughing with entries at No. 3 and 4—so between 'em Britain's top two groups have fared pretty well in this table. And plaudits, too, for Dusty Springfield and Julie Rogers for intruding upon the male dominance, and capturing Top Ten placings.

So there you have it—my immediate thoughts on the outcome of this year's Poll. My apologies for all the names I have omitted to mention in the limited space at my disposal, but a quick run down of the full results on page 7 will reveal the exact position which your particular idol occupies. Meanwhile, our thoughts now turn to the great annual NME Poll Winners' Concert at the Empire Pool, Wembley, next spring. Seems a long time to wait doesn't it? But it'll be well worth waiting for, because this will be the spectacular to end all spectaculars. See you there!



# CONGRATULATIONS

**DUSTY SPRINGFIELD**

1st in Britain—2nd in the world—3rd Vocal Personality—  
 6th British Disc "I just don't know what to do with myself"

**JULIE ROGERS**

5th in Britain—6th Newcomer—8th British Disc "The Wedding"

**WAYNE FONTANA & THE MINDBENDERS**

8th New Group

**THE FOUR PENNIES**

10th New Group

**THE PRETTY THINGS**

5th Rhythm and Blues

**THE SPENCER DAVIS GROUP**

8th Rhythm and Blues

**THE FOUR SEASONS**

8th in the world



# THE TOPS WITH YOU . . .

	NO <b>1</b>	World's outstanding male singer <b>ELVIS PRESLEY</b>		NO <b>1</b>	Disc jockey <b>JIMMY SAVILE</b>
	NO <b>1</b>	World's outstanding musical personality <b>ELVIS PRESLEY</b>		NO <b>1</b>	Luxembourg show <b>TEEN &amp; TWENTY DISC CLUB</b>
	NO <b>1</b>	World's outstanding female singer <b>BRENDA LEE</b>		NO <b>2</b>	World's outstanding male singer <b>ROY ORBISON</b>
	NO <b>1</b>	British R & B group <b>THE ROLLING STONES</b>		NO <b>2</b>	World's outstanding musical personality <b>ROY ORBISON</b>
	NO <b>1</b>	Best new small group <b>THE ROLLING STONES</b>		NO <b>2</b>	British male singer <b>BILLY FURY</b>
	NO <b>2</b>	World's outstanding vocal group <b>THE ROLLING STONES</b>		NO <b>3</b>	British female singer <b>KATHY KIRBY</b>
	NO <b>2</b>	British vocal group <b>THE ROLLING STONES</b>		NO <b>3</b>	British vocal group <b>THE BACHELORS</b>
	NO <b>1</b>	New disc or TV singer <b>MICK JAGGER</b>		NO <b>3</b>	Disc jockey <b>ALAN FREEMAN</b>
	NO <b>3</b>	British male singer <b>MICK JAGGER</b>		NO <b>3</b>	Best British disc of the year <b>IT'S ALL OVER NOW</b> <b>THE ROLLING STONES</b> <small>F 11934</small>

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# TOP WINNERS SAY THANKS

## Brenda Lee writes to YOU



Dear friends,  
 I just can't tell you how proud and happy I am that you have once again voted me the "World's Top Female Singer" in the "New Musical Express" Popularity Poll. I am deeply conscious of the great honour which the British pop music public has bestowed on me, and words alone simply cannot express my sincere gratitude.  
 British fans are the most loyal anywhere in the world, and it's always a great pleasure to appear in this country. Once again, my sincerest thanks for your wonderful support and for making me the happiest girl in the world!

Much love,  
 Brenda.



## Cliff's lamp does trick!

CLASPING his magic lamp firmly in his hand, Cliff Richard broke off rehearsals for his "Aladdin" pantomime to talk to me about his Poll successes this year. "I've been rubbing this old lamp every day, and wishing that I might retain my British male singer title," he chuckled. "I didn't believe in magic, but it seems to have worked!"

Cliff told me that he was particularly pleased with his triumph, in view of the fact that he hasn't been in the public eye as much as usual this year—his TV appearances have been restricted, he's been abroad for lengthy periods, and he didn't play a summer season.

### No worry

I asked Cliff how he felt about losing his world title, after holding it for just one year, and I soon discovered that this didn't worry him too much.

"I won't deny that it would have been most welcome to have retained the world crown," he admitted.

"But at least I did achieve my

By Derek Johnson

ambition of winning the title one year—which was something I began to think I would never do while Elvis was still around!

"And after all, I can't really grumble—because, let's face it, Elvis has always been the greatest in my book, and I can't see any reason to argue with the readers' selection. As I say, I'm only grateful that I managed to pull off the unexpected one year.

"In any case, there's ample compensation in my victory in the 'British Vocal Personality' section.

This, too, is one category I have always wanted to win, and have never previously succeeded in doing so. It's all the more important to me, now that I consider myself as something more than a singer—and rather as an entertainer."

Cliff added that he was looking forward to seeing many of his friends and supporters, during the course of his Palladium season. Rehearsals are proving hard but rewarding work, and he is confident that audiences will enjoy the lavish production which is being prepared.

"Above all, I want to thank everyone for their support in the Poll," he said. "The results have proved quite a stimulus to me, and I'm deeply grateful to all the fans for their continued loyalty."



## BEATLES WOULD VOTE FOR YOU

AFTER all that has happened to us in this wonderful year you might think that we'd take it for granted we'd won the NME Poll section for the World's Outstanding Vocal Group (bit of a long title that) but believe you us it's definitely not the sort of thing we take for granted.

You see, it's very difficult for us to try and look at things from the outside. We know that our film has done well, that our records sell in a very big way, and that we do all right on stage tours, thank you very much!

But the NME Poll is a sort of barometer that weighs it up at the end of the year in YOUR eyes and tells us how YOU feel about us. And if the NME would kindly organise a poll in reverse we'd certainly vote you OUR favourites.

You can imagine how thrilled we were last week when we learned on Monday that the new record had gone straight to No. 1 in the chart and the following day when we were told that we had won such high honours in the NME Poll. Needless to say we were specially chuffed to win the British Section as well!

We don't get a lot of opportunities to say it, but we'd like to say it now—thank you nice NME readers.

Sincerely,  
 GEORGE, JOHN, PAUL, RINGO

P.S. And special thanks from this Beatle for voting me second British Vocal Personality. It really was a surprise—I didn't even know I was eligible—JOHN.

## Dusty Springfield pens her



### not-so-'corny' thanks

The picture of DUSTY above, in which she is holding her head and looking so happy, was taken on her departure for America in September. She was thrilled to be going there to play her first week at one theatre there. She was a great success and is now considered one of our most important international artists.

Dear N.M.E. and all its readers,  
 Thank-you notes always sound so corny and this is no exception. Because all I can find to say is that I'm deeply grateful to each and every one of you for showing your interest in me. In one year you have helped me achieve more than I ever dreamed possible.  
 I really appreciate it.  
 Thank you  
 Love  
 Dusty

- CONGRATULATIONS on your Poll Success . . .
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  - ★ THE SEARCHERS
  - ★ DIONNE WARWICK
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 on having the  
**BEST BRITISH DISC OF THE YEAR**  
 with "HOUSE OF THE RISING SUN"  
 from **MICKIE MOST**

# All-star cast BEHIND winning 'READY, STEADY, GO'



Takes a lot of talent BACKSTAGE to produce a show you see on your TV screens. Here are those responsible for the production you have voted "Best TV or Radio Show" in the NME Poll. Inset in the front is compere KEITH FORDYCE and beside him commere CATHY MCGOWAN. Behind are (from left) JOHN SANDERS, floor manager; VICKI WICKHAM, assistant programme editor; BILL METCALF, senior cameraman; FRANCIS HITCHING, editor of musical programmes; DAPHNE SHADWELL, director; BOB BICKFORD, programme editor; ROY FEWINS, stage manager; NICHOLAS FERGUSON, designer of sets; MOIRA HEARSH, production assistant.

and ELKAN ALLAN (missing from picture) adds a 'thank you'

EXECUTIVE producer of Rediffusion's "Ready, Steady, Go!", Elkan Allan, says of having his programme voted the best TV programme in the NME Poll: "We're very gratified and grateful to all the readers of 'New Musical Express' who voted for the programme. And I agree with them! It is the best pop programme on T.V."



this has created a great deal of interest."

I congratulated Johnnie on the success of the series, which is screened every Thursday from the BBC's Manchester studios. "It's not only me, you know!", he countered. "This show involves a lot of hard work by a large team of people—and it's because the team is so efficient and gells so well, that the finished product is so effective."

Johnnie spent many years as a sound radio producer (he was responsible for the long-running "Sing It Again" series from its inception) before moving to TV. After brief stints on such shows as "Juke Box Jury," he launched "Top Of The Pops" nearly a year ago, and has been in charge — apart from a holiday break—ever since. He tells us that the series is scheduled to continue indefinitely.—D.J.

JOHNNY STEWART, producer of the BBC's "Top Of The Pops," voted runner-up in the Best TV or Radio Show section of the NME Poll.

## SHADOWS WORRIED NO MORE

"YOU know, you really had us worried this year!" declared Hank Marvin, as the Shadows clustered around me to look through the detailed results of the NME Poll. "When we saw you had dropped the 'British Small Group' section, we wondered if we'd had our lot!"

But, of course, the boys need not have worried. For they topped the newly inaugurated British Instrumental Unit category by the fantastic margin of over 11,000 votes!

"Now we've seen the results, we feel mighty good," Bruce Welch chuckled. "I mean, there are so many groups on the scene these days that we might easily have been trampled underfoot in the rush."

"Yeah, especially now that we've branched out as budding Lionel Barts," laughed Hank—a reference to the boys having written the entire score for this year's Palladium pantomime. "We'll have the fans thinking of us more as composers than instrumentalists before long!"

"Of course, most of the groups these days are vocal groups," Brian Bennett pointed out. "And I think what has tickled us more than anything is being voted seventh in the 'British Vocal Group' section—with no fewer than five chart-topping vocal groups below us!"

"Yes, that's very satisfactory," added John Rostill. "Because we've been doing a bit more singing lately, and it's comforting to know that we're not off-key!"

The boys were thrilled by the enormous margin by which they won their Poll victory this year—a far greater majority than they registered last year in the Small Group section. And they instructed me to thank most humbly on their behalf everyone who had voted for them.

"Oh, I don't know—let's be charitable," said Hank, as an afterthought. "Let's thank those who didn't vote for us, too!"

## 'TOP OF POPS': less publicity but very firm following

THE show which probably receives less advance publicity than any other, BBC-1's "Top Of The Pops," has caused a minor sensation by jumping ahead of "Thank Your Lucky Stars" to capture runners-up spot in the "Best TV or Radio Show" section of our Poll.

The reason why you seldom read about who's going to be on the programme on the NME news pages is that producer Johnnie Stewart never knows whom he is going to book until about 48 hours before transmission. He insists upon absolute topicality, and builds his show to reflect the Top Twenty of the current week.

"And that, in all honesty, is the reason for the show's success," Johnnie assured me. "We give the fans the current hits—the discs which are the biggest sellers in the country at that very time."

"Another factor is our constant use of location shots. This means that we are not solely confined to the studio, like most disc shows on television. And



# My deepest thanks to you all for your support.

*affectionately*

# DUSTY



Two Poll successes—ROY ORBISON and JIMMY SAVILE.

## You've floored Jimmy Savile!

I AM overcome by the fantastic news that I've been voted Britain's top disc-jockey. So overcome, in fact, that I'm now lying on my back!

But before I'm overcome anymore I'd like to pass on my love and thanks to all the wonderful people who cast their votes in this direction, and may God bless 'em all. To those who voted in diverse directions I would say repent before it is too late. You have another 11½ months to atone!

And, incidentally, I didn't say that if I won the d-j section of the NME Poll I'd have my hair cut—I said I'd have it shaped. And I will, too.

## DAVID JACOBS IS GLAD IT'S JIMMY AND NOT P-T-!

I would very much like to thank all the NME readers who voted me into second place.

Even though I've won it for four years running, I couldn't wish to hand over the top spot to anyone better than Jimmy Savile.

Just think what my feelings would have been if I'd had to hand it to Pete Murray! But seriously thank you, all of you.

## P.J. PROBY IS SO PLEASED

I'M very, very pleased. I'm surprised, too, because I haven't appeared that much on TV. I'd like to tell my fans that I sure feel grateful to them all—in fact I think real highly of them.

The result has made me more determined than ever to stay in this country. It makes me feel good to know that I've got the support of my fans.

It really is great news. I'm gonna make sure that I justify my fans' faith in me. And thanks again to all those people who voted me into the second position of the New Disc or TV Singer division.

## CABLE from ROY ORBISON NASHVILLE, TENN

MANY THANKS TO ALL THE FOLK WHO VOTED ME AS RUNNER-UP IN THE WORLD'S OUTSTANDING MALE SINGER AND WORLD'S OUTSTANDING MUSICAL PERSONALITY FOR THE YEAR.—GRATEFULLY, ROY ORBISON.

## Happy bath for Cilla!

CILLA BLACK was just about to have a bath when I 'phoned her—but she was only too pleased to postpone it. I told her I wanted to know her reaction to being voted to second place as Britain's female singer.

"It's wonderful, really," she said. "And I'm very surprised actually. After all, I haven't had a record out since July and had a horrible feeling that people might have forgotten me."

"But I should have known better—my fans are fabulous people." She wasn't disappointed about not coming first, then?

"Oh no," said Cilla. "All's not lost—there's always next year. Anyway I thought Dusty would probably pull it off. After all she's a marvelous singer. My father thinks she's the end. Whenever I go home he always talks about Dusty: 'That's what I call singing,' he says!"

And her next disc will be out in January, Cilla revealed. "John and

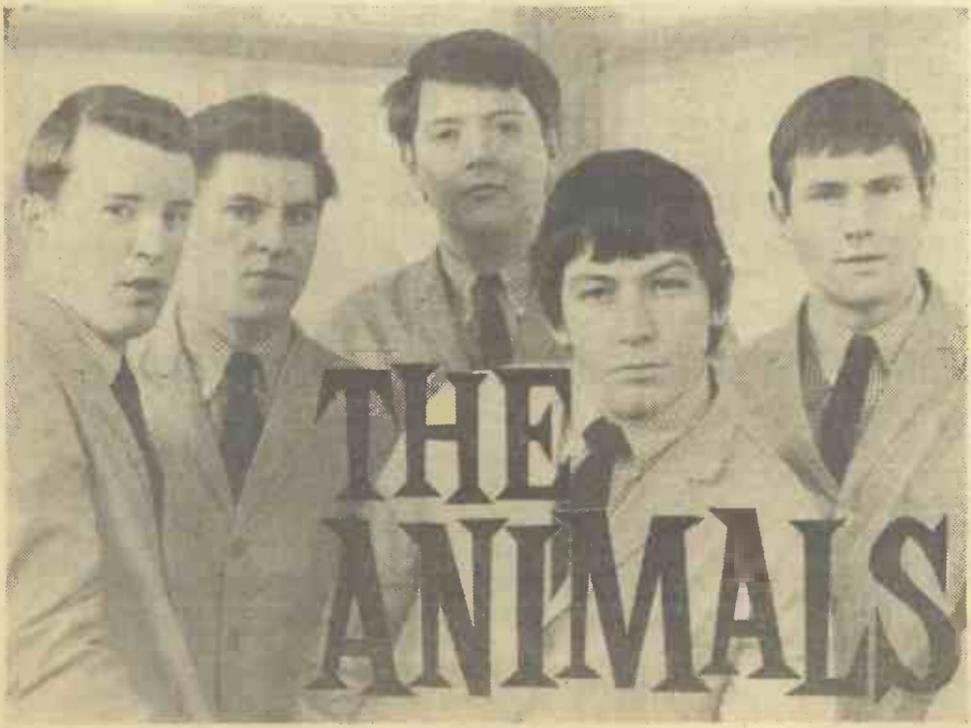


Paul didn't write this one," she added. "It's an Italian ballad and I think it's luvyly."—D.G.

# Thanks Everyone!



*Our Sincere and Grateful*  
**THANKS**





### TELEGRAM FROM ROLLING STONES and message from Mick

At the moment I'm walking on air. The Stones get voted into second place in two sections of the NME Poll and top in the Rhythm-and-Blues group section! On top of that I've been voted first in the New Disc or TV Singer part!

I'm very pleased and grateful, both for myself and the rest of the group, and honestly we didn't expect it.

But to be New Disc or TV Singer is marvellous. I assumed that that would be reserved for solo singers, and I was really knocked out when I heard the news.

Thank you all very, very much. It was a wonderful surprise.  
**MICK JAGGER**

THIS IS THE FIRST CHRISTMAS PRESENT WE'VE HAD AND THE BEST ONE WE'VE EVER HAD AND WE'D LIKE TO SAY THOUSANDS OF

### Kinks say 'Here's to the New Year'



Kinks calling. We'd just like to say thanks. It's more than any of us expected, and we're really pleased that so many people like what we play. Anyway, here's to the New Year, when we'll probably be seeing you all again. This is Ray, Dave, Mick and Pete saying thank you so much!

THANKS TO THE THOUSANDS WHO VOTED FOR US.—BRIAN, MICK, KEITH, BILL, CHARLIE

### SUPER PRESENT SAYS BILLY FURY

IT'S like receiving a fantastic, unexpected Christmas present. But I'll be honest. I didn't expect to do so well this year, although I think that every year.

Every time the announcement of the poll appears it's the time that Billy Fury starts sitting on the edge of his seat.

Thanks to you all I can now sit back. Thank you.



Two happy Poll successes—BILLY FURY (left) and P.J. PROBY. (See page 13).



### ANIMALS : IT'S A KNOCK-OUT!

WHAT can we say? We're just knocked out about it and appreciate it tremendously!

Thanks so much to all our fans who voted us into second place in the rhythm and blues section and also voted "House Of The Rising Sun" as the best British disc this year. It's just great news.

Things have happened so quickly since our first record, we've had lots of great times and lots of memorable times, but this eclipses nearly all those things. It's just great.

Like we said at the beginning: what can we say? Just thanks to all our fans from John, thanks from Chas, thanks from Eric, thanks from Hilton, and thanks from Alan.

### Sounds got good news in Scotland



SOUNDS INCORPORATED were in Scotland rehearsing for a TV show when my call went through to them. A call to tell them that they had been voted into second place in the Instrumental Unit section of the NME Poll.

Bass guitarist Wes Hunter came on the line and when I told him the news he almost blew up! "That's wonderful!" he exploded, and without more ado yelled to all and sundry in the studio "We've come second in the NME Poll!"

I could hear some excited talk in the background, and then Wes came back on the line. "All the boys are really knocked out," he said. "And from them and myself I'd like to pass on a great big "thank you" to all the people who voted for us.

"The thing we're going to do now,

to justify being voted so high, is to get ourselves a hit," Wes continued. "You never know 'William Tell' might make it. After all it went to No. 1 in Australia. And maybe one day we might make the top of the Instrumental Group section.

"But those Shadows are certainly going to take some beating!"

And Wes and the rest of the group went back to work—a very happy Sounds Incorporated indeed.—C.M.

### BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, December 8, 1964)

- Last This Week
- 2 1 DOWNTOWN (Welbeck)
- 2 I FEEL FINE (Northern Songs)
- 6 3 LITTLE RED ROOSTER (Jewel)
- 15 4 I'M GONNA BE STRONG (Screen Gems)
- 14 5 WALK TALL (Shapiro-Bernstein)
- 3 6 THE WEDDING (Peter Maurice)
- 1 7 ALL DAY AND ALL OF THE NIGHT (Kassner)
- 6 8 THERE'S A HEARTACHE FOLLOWING ME (Palace)
- 4 9 BABY LOVE (Hill & Range)
- 9 10 HE'S IN TOWN (Screen Gems)
- 8 11 TOKYO MELODY (Francis Day & Hunter)
- 13 12 HOW SOON (Compass)
- 19 13 BLACK GIRL (Essex)
- 14 I UNDERSTAND (Chappell)
- 11 15 WALK AWAY (Ardmore & Beechwood)
- 10 16 UM, UM, UM, UM, UM, UM (Mogull)
- 17 PRETTY PAPER (Acuff-Rose)
- 5 18 OH, PRETTY WOMAN (Acuff-Rose)
- 12 19 SHA LA LA (Bellini)
- 18 20 DON'T BRING ME DOWN (Southern)

### HARRY'S BENEFIT

JOHNNY DANKWORTH is re-forming the original quartet he led in 1949 to pay tribute to photographer Harry Morris, who died recently. The Dankworth group appears for one night only at a "Harry Morris Benefit Night" at the Flamingo Club, London, on December 22.

Also on the bill: the Tubby Hayes Orchestra, singer Annie Ross, tenorist Ronnie Scott's original band, Jimmy Deuchar Quintet, Dick Morrissey Quartet and an All Star Jam Session Group. Apart from working as a photographer—he took pictures for the NME—Harry Morris was also concerned with the British modern jazz scene. All the musicians are giving their services free and the proceeds go to Harry Morris' mother.

Tickets (price: one guinea) are obtainable from Dobell's Record Shop, the Solo Record Centre, and Collett's Record Shop.

## ROLLING STONES

See Classified Ads. page 19

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# FREDDIE PUTS THE RECORD STRAIGHT NOW!

**FREDDIE GARRITY** who, together with the Dreamers, must be one of Britain's most energetic pop stars, was taking things easy. Enforced, I must add, by the doctors and staff of a Manchester infirmary, where Freddie had a leg operation.

When I spoke to him he had (a) just sent off a telegram to Ringo Starr, and (b) just made arrangements for a round of golf the day he was discharged from his hospital bed. The telegram was sent; the golf was cancelled! Freddie must rest until he starts rehearsals for the Beatles Christmas Show, on which he and the Dreamers are featured.

But Freddie's relaxation gave him the opportunity of setting the record straight.

He led off about his alleged "I'm cutting the comedy and going straight" remarks.

"I was misquoted—honest. What I meant was that we were going to make a straight disc—no comedy. Just a sincere and simple ballad. Too long we'd been tagged as out-and-out comics—we wanted to make a good ballad.

"I Understand" was the result. There's been no larking about on TV

## By IAN DOVE

when we've performed it, or on the stage when we've done it live. It's not that kind of a song.

"And I must say we're pleased with its success—despite the slow start—because it proves we can do this kind of material.

"The unfunny thing about comedy is that once it's been seen you really have to change, do something fresh. Take our comedy on 'Send Me Some Loving': we did a tour, then did it on television at the Palladium, and at the NME Poll Winners concert this year. That's a lot of people who've seen it. You then have to change it.

"The Dreamers and I are always on the search for comedy ideas—some of them happen in a flash, some of them make us really rack our brains.

Luckily, those years we spent as more or less unknowns, playing the small clubs in Manchester and Liverpool, stand us in good stead. We have a lot of material to draw on from those days—little skits, and so on."

Freddie and the Dreamers are set for a busy time next year, with a world trek involving Australia, Japan, America very likely. Now one of the headline sensations in Freddie's career was his much-publicised statement: "I'm quitting because I can't stand the touring, and I want to spend more time with my wife and child."

Yet here he is accepting the rigours of a world tour. Freddie's manager, Jim O'Farrell, answered this one: "When Freddie made those earlier remarks he was in a very depressed state. And with good reason. There was so much pressure on the group because their first record had just made the breakthrough into the charts, and everybody wanted them. The time following a first hit is

very hectic, and a lot of it has to do with the uncertainty of the future—the first hit is only the start. So Freddie got tremendously depressed. He was quite sincere in what he said, but now the scene has changed for him.

"We've cut down so much because we can, to a certain extent, pick and choose. He may be doing less work, but it's for bigger money. And the jobs are the ones we want to do.

"Besides this, the Dreamers look forward to a long summer season at Blackpool, so a trip like this just before would really set them up.

"And confidentially, Freddie has been told that some of the finest golf courses in the world are in Australia! So he wants to go!"

## Letters

Freddie told me then about the success of "I Understand."

It started when Freddie and the Dreamers went into the recording studio to make some LP tracks. They were there for six hours, and rattled off 14 numbers. "I Understand" was one of them—done in three takes.

The Dreamers, Freddie and recording manager John Burgess liked it, but thought it wasn't quite good enough for single release. Perhaps they could re-record it . . . .

But there were the letters. Says Freddie: "We must have received about 2,000 letters from fans asking us to record it, a handful a day over a long period of time. We've featured it in our stage act for months and months and months.

"So in August this year we had a day off from our Isle of Man summer season and flew down to London to record it, via Belfast because of fog, added a few other musicians to the Dreamers, about 10 or 12, to get the kind of lush sound we wanted, and then waited."

Why the delay? They wanted to record it for the Christmas market.

"Even so," says Freddie, "we thought we had let it go on the market too soon. It was very slow in the first couple of weeks, but now it's built and built. I am starting to compare it for sales with our biggest success so far, 'You Were Made For Me' . . . .

"I Understand" is something we've been doing for three years now, ever since we heard it on a record by the G-Clefs, which didn't make it.

"It's a good song, and to us it was the vehicle for the change of style. Which is what we wanted . . . ."



FREDDIE and the DREAMERS riding high in the NME Chart with "I Understand." Freddie was released this week from hospital, where he had a leg operation.

## ANIMAL OF THE WEEK

**CHAS CHANDLER** gives the impression of being the kind of person who couldn't care less about anything, but for whom things always work out right in the end. Ever since he was at school: "My ambition there was to leave."

When he finally left, Chas had had a few years' experience playing guitar with one group and another. "I couldn't be bothered with my piano lessons, and they were tapering off, anyway," he said. "I formed a group and messed around and for a time played at different places.

"We were playing skiffle and folk-type stuff. It went on like that, with me playing with various groups all the time."

Chas had by then started an apprenticeship with a view to becoming an engineer. But, being the chap he is, he left and continued elsewhere "because I wasn't satisfied with the conditions."

His first job was making ships' navigational aids—a skilled job, though it may not sound like it. But he didn't take even that seriously.

"I was mucking about, and sometimes not even bothering to work," he admitted, with a smile. "I was more off work than on for a couple of years."

Alan Price was playing in the same group as Chas, and it says something for their pulling power that they had only one night off each week.

"I was getting bored with a night off," Chas continued, rather surprisingly, "so Alan, John Steel and I formed a trio working every night."

How's that for being keen? A tenor sax was added to the line-up and, before long, Eric joined as the singer. That was when the group took on a definite r-and-b shape.

"We did a demo disc about September last year, and our manager, Mike, took it to London to play to Georgio Gonnelsky and people like that.

"Mike owns half a company called Graphic Sound, and people were asking him for the record because they had heard our copies." Now comes the fantastic part. "We did four tracks on it, and it was selling for 27/6d. It's still selling now, and has done about two thousand," Chas revealed.

In case you're interested, the tracks were "Boom Boom," "Pretty Thing," "I Just Wanna Make Love To You," and "What's Wrong Baby." That demo disc, plus the group's reputation led to London, from where it all happened.

Right now, Chas shares a flat with Alan and manager Mike in Holland Park. He is one of the nicest and most sincere blokes I've ever met, and I'm sure that even if the pop bubble does burst, he'll come through okay. But then he probably doesn't care, anyway.



CHAS. CHANDLER

by RICHARD GREEN

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# Bachelors owe 'No Arms' success to Con Clusky's

THE thing the Bachelors hate most was happening on Saturday night at the Oxford theatre. The SCREAMERS were in the audience. "Screamers!" groaned Dec Clusky, "Oh, no! Anything but screamers! They ruin our act."

"But the majority of the audiences we've been playing to this week have been fine. We call them Nina and Frederik-type people—middle-aged or in their late twenties. We like them fine. Actually this week at Oxford has been something of a test run for our Spring tour."

"We find out what numbers the audience like best, what sort of people are watching us and how to deal with screamers." He said the last sentence as though he really did know how to deal with them.

His brother Con joined him. They admitted they hadn't seen "Juke Box Jury" vote "No Arms Can Ever Hold You" a hit. But it was "great."

"There's quite a little story behind that recording," smiled Con. "Before we went along to the studio a lot of things had been happening. I'd been on holiday, arriving back in London on Sunday, did an appearance at Wembley, then the Royal Variety Performance. Everything was fine until suddenly my throat felt itchy. It got worse and worse," recounted Con.

## Strain

"The doctor said: 'Ah, you've got a strained vocal chord,' and I said a mental 'goodbye' to the recording session. But he said nonsense. He gave me these pills, which if taken at the right time are guaranteed to stretch your vocal chords. Well, that's what he said anyway!"

## By CORDELL MARKS

"So when we finally did the session I'd swallowed about a million of these pills and my chords were stretched as far as you can stretch a vocal chord and everything went just fine."

The song was unearthed by Decca recording manager Dick Rowe. Originally it was a traditional Danish tune, but has already been recorded by Perry Como and Jimmy Young.

"When I heard it at first," said Con, laughing at the idea, "I didn't really like it that much. After Ivor Raymonde worked on it and came up with a terrific arrangement, my views completely changed. It's a marvellous number!"

Dec took up the connection to talk about his native Ireland.

"I was sorry to leave after a three-week tour there," he smiled. "Oddly enough some of the audiences weren't that friendly at first. You know, you'd expect because we're Irish that they'd be all over us, but you have

to prove to them that you've got something before they get interested. Best way really.

"I remember we were playing at Pontoon to a very big audience. They were very cold and we were having a heck of a job getting through to them. And right in the middle of the audience were some hecklers. They were drunk—well, you know how the Irish are," he said reflectively.

## Paddies

"Go home!" they shouted at us, and Con, quick as a flash, yelled back: "We are home, boyo! We're paddies ourselves! After that we couldn't go wrong!"

"At Dublin's Olympia music hall it was just like the old days. Artists who had appeared with us before we came over here came round backstage to ask how we were getting on."

"They're real professionals those people. Some of them have been in the business for ages and they really know what it's all about. There was no feeling of animosity because we've made it. They were all genuinely interested in how we were doing and what were their chances in England. Nearly all the entertainers there have got this thing about wanting to chance

The BACHELORS—recently toured Ireland and occasionally found the going hard, despite the fact they were on home ground.

their luck in England. We used to talk to some of them for hours about that and about our early days when we wondered whether to risk it ourselves."

The Bachelors plan to spend Christmas in Birmingham. "I've got a flat there," explained Con.

Dec said: "I might visit some of my relations in Liverpool. My mother's coming over and we'll go there, I expect."

"Mad parties are definitely out. It's going to be really quiet for me this year. Honest."

"Christmas will be our only holiday till April," Dec said as extra proof.



## NAT HENTOFF'S American Airmail

Sammy Davis is a possibility for the starring role in the film version of James Baldwin's "Blues for Mr. Charlie."

Count Basie recently recorded a new album with Sammy Davis. Arrangements are by Quincy Jones. Then Basie worked the Sands at Las Vegas with Frank Sinatra. If Sinatra's film commitments permit, he may tour America and Europe with the Basie band.

In announcing that it will release Petula Clark's records in U.S.A., Warner Brothers Records claimed that she has so far sold more than ten million singles in Europe.

Shani Wallis is preparing a club act with Jose Ferrer, which will break in next spring.

Reprise says that Sandie Shaw's "Always Something There To Remind Me" is one of its fastest moving singles this month.

Dork Day has decided to try some "modified" rock and roll for CBS in order to reach the teenage market.

Pat Boone is making a pilot film for a projected television series called "My Island Family." He'll play an American engineer in a Polynesian village. Boone will only sing occasionally on the series.

Leslie Caron says she may play the lead in the forthcoming film biography of Edith Piaf.

Mel Torme and trumpeter Thad Jones, formerly with Count Basie, are collaborating on a "New York Suite."

Sara Vaughan recently scored a personal triumph as soloist with the Chicago Symphony Orchestra in

"An Evening With Gershwin." She had earlier performed successfully with the Los Angeles Symphony Orchestra.

Johnny Mathis now averages a million dollars a year from personal appearances. From his several music publishing firms, he takes in another \$800,000 a year. And Mathis contract with Mercury Records calls for an annual guarantee of \$300,000 a year for three albums. In addition, under his old contract with Columbia Records, Mathis gets a sizeable annual income for the next twenty years.

Sammy Davis is among those raising funds for a drive to fly 20,000 Christmas turkeys to Mississippi Negroes.

Although the Broadway musicalization of "Roman Holiday" (now called "When in Rome") has been postponed until fall, Liza Minnelli still has the title role. The backing—more than \$400,000—has been put up by the National Broadcasting Company, which also owns RCA-Victor Records.

For her next "songbook" on records, Ella Fitzgerald will do the works of Johnny Mercer.

Julie Andrews is preparing a deal with NBC-TV to do a series of television specials.

Eddie Fisher's night club career is flourishing even though he's cold on records. He has two million dollars worth of bookings set at such places as the Fontainebleau in Florida and the Sahara in Las Vegas.

Sammy Davis is now a banker too. He's just been elected to the advisory board of the new Freedom National Bank of New York.

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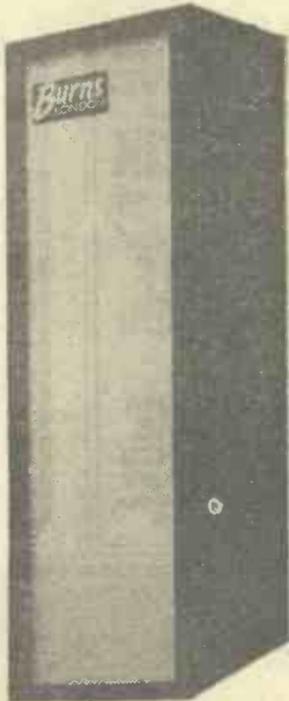
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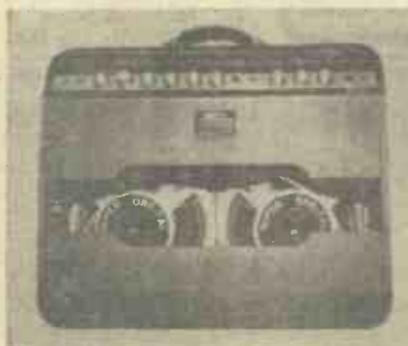
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1 1 WHAT DO YOU WANT? Adam Faith (Parlophone)	1 1 LET'S HAVE ANOTHER PARTY Winifred Atwell (Philips)
2 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford (Pye)	2 2 SANTO NATALE David Whitfield (Decca)
3 3 TRAVELLIN' LIGHT Cliff Richard (Columbia)	3 3 THIS OLE HOUSE Rosemary Clooney (Philips)
4 4 OH! CAROL Neil Sedaka (RCA)	4 4 NO ONE BUT YOU Billy Eckstine (MGM)
5 5 SEVEN LITTLE GIRLS The Avons (Columbia)	7 4 MY SON, MY SON Vera Lynn (Decca)
6 6 RED RIVER ROCK Johnny & Hurricanes (London)	5 6 THIS OLE HOUSE Eddie Anthony (Columbia)
7 7 PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)	4 7 HOLD MY HAND Don Cornell (Coral/Vogue)
8 8 MACK THE KNIFE Bobby Darin (London)	6 8 IF I GIVE MY HEART TO YOU Joan Regan (Decca)
10 9 TEEN BEAT Sandy Nelson (Top Rank)	12 9 RAIN, RAIN, RAIN Frankie Laine (Philips)
12 9 SNOW COACH Russ Conway (Columbia)	9 10 I STILL BELIEVE Ronnie Hilton (HMV)

## RADIO LUXEMBOURG FULL PROGRAMMES 208 METRES

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 Beaver Club; 6.15 Spin Beat; 6.30 The Magic of Jim Reeves; 7 New Juke Box Show; 7.30 Sunday's Requests; 8 The Night is Young; 8.45 Cyril Stapleton; 9 Billy's Banjo Band; 9.15 Rhythm & Blues; 9.30 Topical Tunes; 10 The Sam Costa Show; 10.30 Sunday Night At The Cavern; 11 Top Twenty; 12 Midnight with Matthew; 12.30 Music In The Night.	6 The World Tomorrow; 6.30 Disc Break; 7 Platter Parade; 7.15 Top Tempo; 7.30 Disc Drive; 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 Deep River Boys; 9.45 New Gear; 10 Top Pops; 10.30 Jack Jackson; 11 Monday Night Special; 11.15 Pop Trends; 11.30 Ray's On; 12 Music In The Night.	6 The World Tomorrow; 6.30 Disc Break; 7 Topical Tunes; 7.15 The Alan Freeman Show; 7.30 Disc Drive; 7.45 Rhythm and Blues Time; 8 Requests; 8.15 Line Engaged; 8.30 Time To Meet David Gell; 8.45 Birthday Beat; 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.	6 The Hour Of Decision; 6.30 Disc Break; 6.45 The Top Six Record Club; 7 Topical Tunes; 7.15 Top Tempo; 7.30 Disc Drive; 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 Spin With The Stars; 11.15 Time To Meet David Gell; 11.30 Ray's On; 12 Music In The Night.	6 Radio Bible Class; 6.30 Disc Break; 7 Thursday's Requests; 7.30 Disc Drive; 7.45 Let's Take A Spin; 8 Inventive Time; 8.15 Going Up; 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.	6 Bringing Christ to The Nations; 6.30 Disc Break; 7 Topical Tunes; 7.15 The Tony Hall Show; 7.30 LP Parade; 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.

# QUESTION TIME

# VAL DOONIGAN



**D**ESPITE his fantastic leap to fame this year, Val Doonigan is still relying for much of his income upon the Northern club circuit—on which, over the years, he has gained much of the experience and confidence invaluable to him, now he's a full-fledged star.

I found him in Manchester last weekend. He was in the bath when I phoned (they always are—or asleep!), but that didn't prevent Val from wrapping himself in a towel and settling down to answer my questions.

**Q.** Presumably you didn't expect "Walk Tall" to be as successful as it has proved?

**A.** Good heavens, no! I never for one minute believed that it would make such an impact. I remember I was in Belfast when it first crept into the bottom of the Top Thirty. That was enough for me—I was perfectly content. All I wanted was to register—so that I had at least one song which people specifically associated with me.

And now that's happened in a big way. Whenever I start singing "Walk Tall," there's always a spontaneous round of applause from the audience.

**Q.** Does this mean that, in future, you will have your eye on the charts with all your subsequent releases?

**A.** Not at all. With my current record success, many people have suggested that I will now have to think more seriously about my follow-up. But this isn't true. All I want—in fact, all I shall ever want—is simply to make a nice record. None of my releases will ever be tailor-made for the charts, because I can't think along those lines.

My next release—which, as you probably know, has been postponed because of the continued success of "Walk Tall"—is much more balladry. I recorded it because I feel that a lot of people associate me with ballads, and not because I think it is chart material. It's called "My Special Years," and I did it on the Palladium TV show a couple of weeks ago.

**Q.** These days you are constantly being compared with the late Jim Reeves. How do you react to this?

**A.** It's to be expected, I think. I have a very deep voice, and what's more I specialise in country material. The combination of those two factors means that people automatically categorise me with Jim Reeves. Mostly they think they're paying me a wonderful compliment, and I appreciate it. It's just that, with my vocal timbre, I'm bound to sound like him, though I've never deliberately set out to copy him.

I shall, of course, always be eternally grateful to Jim. For it was he, more than anyone, who broke down the barriers in the hit parade and helped to popularise my kind of music. But as for comparing Jim and I—quite honestly, it can't really be done, can it? It's rather like comparing the Beatles and the Searchers.

**Q.** Where do you find all your material?

**A.** Everywhere! I listen a great deal to the radio, and sometimes come up with a number which strikes me as being specially suited to my style. And I must admit that I'm always blatantly playing obscure LPs—in this way, I frequently come up with numbers which no one else seems to be using. But I never use them in

By DEREK JOHNSON

their basic form—invariably, I either partially re-write them, or adapt them to my style.

Then, of course, there are the music publishers, who seem to realise what is best suited to me, and submit appropriate material. That's how I found "Walk Tall"—a publisher sent it to me, insisting that it was typically me.

**Q.** Would you then say that folk is your favourite kind of music?

**A.** Folk music is associated with me, and therefore I have a very high regard for it. Any guitar player who sings inevitably becomes connected with folk music, because it's a convenient style. In fairness, any folk tendencies I have are very commercial or tongue-in-cheek.

For my own preference, I would never buy records of folk music. I'm not that keen on it, unless it's very well arranged. Folk singers of the Pete Seeger-Bill Broonzy type leave me absolutely cold. My own pet likes are for classical guitar records or modern jazz.

**Q.** What do you think of the beat groups?

**A.** Oh, I think some of them are very good. The Searchers, for instance—they have tremendous taste, and go to great lengths to work out their arrangements. I think their new one is gorgeous. I like the Beatles, too—their latest is excellent, though I hate the 'B' side.

But I confess that I don't see anything in the Kinks-Pretty Things type of group. They strike me more as gimmick attractions, whose talents are secondary to their haircuts—or lack of 'em!

**Q.** How big is your repertoire?

**A.** I have about 400 songs in my mind, any one of which I could produce from up my sleeve and perform, without first reminding myself of music and lyric. But all the time I try to keep introducing new material, which means I let some of the less topical stuff drop out of my mental store.

**Q.** Now that things are going so well for you, do you still have any unfulfilled ambitions? What about films, for instance?

**A.** I never have any specific aim in mind, because I think that is a very empty way for an artist to view his career. I mean, once you've achieved that particular target, you've got to start looking for another ambition! I feel that if things are destined to happen, they will do so eventually. If you keep on trying to be good at your job, the rewards are bound to follow. My sole aim is to continue striving to be better at what I am now.

# From YOU to US

**CHRISTOPHER DAVIES** (London, S.E.1): If Elvis Presley's "Blue Christmas" isn't a big hit for him, it'll probably be because over a million people already have it—on Elvis' "Christmas Album," which won a Gold Disc. After all, who buys the same record twice?

**"CAROL, MARY and JANET"** (Sheffield): Seems the Alley Cat is inviting a massacre from Gene Pitney fans when he called Gene "shrewd." The dictionary definition is "sly" and "sharp."

**KATHRYN CHANEY** (Thames Ditton, Surrey): Whoever said pop singers had no sense of humour? Just listen to "Somewhere" by P.J. Proby and then they will find out that ordinary singers are capable of making very funny records!

**DAVID FLAWLEY** (London, E.8): I often hear dance bands doing pop songs and most of the time they seem to be feeble. This is typical because when they decide to come down to the level of mere pop music they think that teenagers are musically too ignorant to notice they seem to make it up as they go along.

**MARION SEASBROOK** (Milton-in-Wyehwood, Oxfordshire): If 20,000 signatures on a petition didn't get Billy Fury's "My Christmas Record" released by Decca, how come only 1,023 letters got Brian Poole's "Three Bells" issued?

**FRANCES VICKERS** (Mansfield Woodhouse, Notts): After hearing Paul McCartney sing "She's A Woman," I think they took the wrong tonsils out.

**GEOFFREY BUBB** (Normanton, Yorkshire): Have many other NME readers noticed the poor quality design of clothes worn by American singers—Dionne Warwick, Brenda Lee, the Supremes, and Roy Orbison are all guilty. They cannot compare with the clothes our singers wear. No wonder Americans are buying British designed clothes now—they themselves are about 10 years behind us in the world of fashion.

**TONY MEADE** (Newtownabbey, Co. Antrim): I've just heard "I'm A Loser" on the Beatles' new LP, and I'm wondering when Bob Dylan joined them.

**P. J. THOMSON** (Rotherham, Yorks): I've noticed that the winners of the NME Poll in the World's Outstanding Singers sections are, in fact, all singers with a country-and-western background. The great Elvis Presley was a country singer before the days of rock 'n' roll. Both Roy Orbison and Brenda Lee are country singers in their own right. Even Dusty Springfield (a great artist no matter what she sings) made many a hit song in the country style when she was with the Springfields.

## FAMILIAR HENDERSON

Dickie Henderson opened a cabaret season at London's "Talk Of The Town" on Monday night with what was basically a familiar act. He did his trailing microphone routine, his Sinatra bar-stool singing routine, and his drunk routine, among others.

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BRITISH records now No. 1 in overseas charts include Beatles' "I Should Have Known Better" (Denmark and Malaysia), Rolling Stones' "You Better Move On" (Hong Kong), Matt Monro's "I'll Dream of You" (Philippines), Simon Scott's "Move It Baby" (Singapore) and Zombies' "She's Not There" (U.S. and Australia) . . . Frank Allen (of the Searchers) frequently dating Julie Grant . . . Writing a musical: Andrew Oldham . . .

**POLL COMMENTS:** Did you expect Beatles to defeat Rolling Stones so overwhelmingly? High positions for Sounds Incorporated and Jordanaires, despite no hit discs . . . Disqualified by editor Andy Gray; many votes in same handwriting for certain disc jockey . . . Your Alley Cat astonished by Animals' Best Disc victory . . . Next year, Roy Orbison might dethrone Elvis Presley . . . Could results influence Mick Jagger to part from Rolling Stones for solo career? . . . Dick Kanellis can tell wife Connie Francis that his client Mary Wells outvoted her! . . . Doctors advising Sammy Davis Jr. to slow down. . . At a Holly-



GERRY MARSDEN enjoys himself with two lovely armfuls of charming girlhood—CILLA BLACK (!) and JULIE SAMUEL, who are both in the film "Ferry Cross The Mersey" with him.

"sends" an old boot to your Alley Cat and wishes you a merry Christmas! . . . Likely hit for Dodie West's first release. . . Elvis Presley's next film for Hal Wallis, "Polynesian Paradise" . . . Paul Newman keen to secure Anthony Newley as screen co-star. . . Claudine Longet (actress-wife of Andy Williams) infatigating. . . Hasn't your Alley Cat always been Dusty Springfield's greatest fan? . . . Great!—Moody Blues on "RSG." Liberty singer Vic Dana married actress Syndee Rae last week. . . Visiting London: Burt Bacharach's songwriting partner Hal David this week. . . Memo to Ned Sherrin: It's not so much a programme—more a load of rubbish. . . NME and Richard Green have parted company. . . Gordon Mac-

# RECORD OF THE WEEK!

## FRANÇOISE HARDY

## ET MÈME

7N 15740

Hymn Of The Republic," which Pat Boone may record. . . On Wednesday, Dusty Springfield left for South Africa. . . Causing concern: Shirley Bassey's health. . . On "Juke Box Jury," Vic Lewis should have known better than vote Bachelors' record a miss . . . World success of Julie Rogers' "The Wedding" will please Burt Bacharach; he penned flipside. . . Mickie Most and the Fourmost are not related! . . . George Harrison was first Beatle to visit Ringo Starr in hospital. . . Princess Margaret's husband Lord Snowdon told agent Tito Burns that among his favourite singers Dusty Springfield rates highly. . . Johnny Mathis seeking release from Helen Noga, his manager. . . U.S. hit for Little Anthony and the Imperials covered here by Dodie West, "Goin' Out Of My Head" . . . John Lennon fitted with contact lenses. . . Noted film producer Howard Koch hosted party for Dave Clark Five and their agent Harold Davison in Hollywood. . . Is Eden Kane secretly engaged? . . . Singer Margaret Whiting quipped: "Popularity of the Beatles is trance-Atlantic!"

★ NEWCOMERS TO THE CHARTS ★

## Georgie makes it at last

"YEH Yeh" is Georgie Fame's fourth single—and an important step in his career. For a long time now, Georgie's name has been important to the narrow band of purist rhythm-and-blues fans. Working in small clubs at first, Georgie built up a reputation for jazz-sounding blues playing with a small band, the Blue Flames. Now Georgie Fame says he earns around £1,000 a week. But he wanted a hit record. He says: "A hit record has been the barrier between me and the public I've got a message for. It means that people will stop and listen to the rest of what I have to say. I think 'Yeh Yeh' bridges the gap between my jazzier efforts and a commercial sound." And it seems that it's paid off for Mr. Fame. It's not his real name, of course,—that's Clive Powell, born in 1943 in

By Ian Dove

Leigh, Lancashire. Georgie may sing in a Negro way, but he still retains a touch of Coronation Street in his speaking voice. Larry Parnes called him Georgie Fame when he hired him as a backing pianist (Georgie plays piano and organ) for all his artists. Says Georgie: "I backed Billy Fury, Marty Wilde, Duffy Power, Johnny Gentle, Vince Eager and Lance Fortune. For a while I was Lance Fortune—Larry Parnes got the names mixed up. Then I was in Billy Fury's first permanent backing group, the Blue Flames, until the end of 1961, when we had a disagreement and left." Before this Georgie played with Rory Blackwell. He was with Rory when Lionel Bart heard him and recommended him to Larry Parnes. After an out-of-work period living on 2s. 6d. a day, Georgie started at



GEORGIE with his drummer, SPEEDY ACQUAYE.

London's Flamingo Club leading the Blue Flames again. But this time his interest was in jazz-based r-and-b, rather than pop rock 'n' roll. It paid off. That was in July, 1962, and Georgie is still very popular with the Flamingo fans. The Blue Flames line-up is: Collin Green, guitar; Peter Coe, alto, tenor saxes, flute; Tony Makins, bass guitar; Bill Eyden, drums; Speedy Acquaye, conga drum.

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