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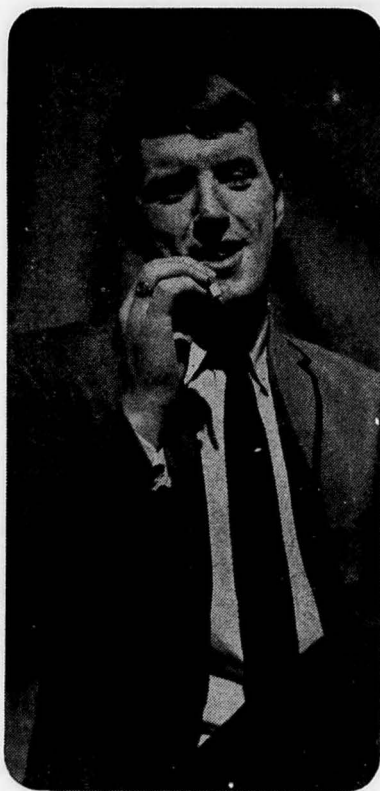
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NMExclusive ROBIN LEACH interviews

Britain's greatest pop booster ...

"IT'S getting more difficult every minute to get British beat groups into America because of visa problems.

"The work department in the American Government has changed the type of visa being issued to the British boys," said America's greatest champion of British groups, disc-jockey Murray the K (Krauffman) to me this week.

"It's visas, indicating entertainers of unique and unusual talent, used to be issued. But this has now been dropped, and the ruling applies even to the Beatles!

"If 2 visas are now being issued—being with an okay from the Department of Labour. These are only issued when there isn't an American group able to do the job.

"Our Government made a mistake when it stated that the groups from England were just second-rate acts. It has no right to act as a show-business critic.

"But as I seem to have been elected 'Ambassador at Large' to welcome British Groups to America, I'm going to give out some advice.

"English groups—outside the Beatles—can't carry a show by themselves. Here in America our stage shows have a bigger audience appeal than in Britain.

"Guys and gals up to the age of 17 make up our audience—and we've found that British beat groups have a 99 per cent girl appeal up to the age of 19.

"Come Easter-time, I won't be hiring English groups for my next spectacular. I can't see anything on the horizon that looks exciting.

"Soul music is the next phase of the pop-business and British groups just don't have this sound.

"I dig the British scene—it's what's happening. But English groups hoping to get to the States had better be very careful in the future. If they aren't, they will price themselves out of the American scene. And the American Government will keep all the money!!

"Over a million people listen to my radio show every night of the week and from their reactions here's how the British groups stand in New York:

"The Beatles lead in the number one position with the Dave Clark Five in second. The Rolling Stones notch into third place, with Peter and Gordon fourth. Fifth place goes to the Searchers.

"I hope to be in England again



Right: MURRAY THE K with the ZOMBIES, Leach, the hullab—wills British groups on top.

... and comes away with a

WARNING TO OUR GROUPS

In May to look at new British groups—and the money they want—to see if it's worth bringing them to the States.

Murray the K's three groups from England on stage with him in New York are the Zombies, Nashville Teens and Hullaballos.

Backstage all the boys got together with NME for a talk about their New York stint. Artt Sharp, vocalist with the Teens, said: "We were all going to be here for about four weeks—but because of visa trouble an 18-day tour of America was cancelled. A couple of television shows were washed out, too, because we

couldn't get work permits.

"The whole thing is very unfair. England plays warm host to American stars who arrive in London almost every minute.

"The Teens are a little luckier than the other two British groups here at the moment because we're cutting a record in New York on February 5.

"It will be released in England on January 27. And it all came about because the American group, the Drifters, are appearing in the same show.

"They'd heard a couple of our records and decided if they ever met



up with us they'd write a song specially for us. And the minute we all started working on the show they sat down, penned the tune and words within a couple of hours.

"No date has been set for its release in America but we hope it'll be a world-wide hit. We get back to England on January 17 and we're going to start top promotion for it.

"We've found everybody absolutely friendly over here. But we don't dig the big band sound in America at the moment. England has definitely got the edge over American groups. All American groups sound the same.

"We were very disappointed that we couldn't tour America but we now hope to be back to the States in April, touring with American television disc jockey Dick Clark."

Paul Atkinson, of the Zombies, said: "It's a marvellous experience working here in New York. We've learned such a lot in a short time.

"We can't get over the size and sights of New York. Everything moves at such a fast pace. We're doing a couple of television shows in the States before we return home.

"Fans over here are far more faithful than in England. They stand outside the theatre here for hours in heavy rain, sleet and snow just waiting to get a look at us.

"British groups have certainly

started something in America. The girls we've met try to put on phoney English accents, they are dressing like mods and rockers and are even using English pop-talk slang."

"The Hullaballos were talking twenty hits to the minute. "We're bigger hits in America than we are in England—and we can't understand it.

"Our single did more business here than in England. The money over here is tremendous. Everything is big in America. But why can't we get the same recognition in England?

"We, too, have had visa trouble. Our tour is off—but we've got time on a new American TV show called "Hullabaloo." It's a natural for us with our name.

"We're going to stay on in America until the end of January so we feel

we'll know a little more about the American side of the business for when we come back to tour in the spring.

"The only knocks we've had to take since being here are from some American critics who accused us of being too similar to Buddy Holly and the Crickets.

"But we've always sung this way. We were going two years before it's all started for us. We've probably got the longest hair of any British group.

"We didn't want to feel complete oddities here in the States so we've cut it a little—and dyed it blond. We only hope that the American Government doesn't stop us reaching our ambition of starting at the Carnegie Hall."



The NASHVILLE TEENS in New York (L. to R.): JOHN ALLEN, BARRY JEMANS, RAY PHILLIPS, JOHN HAWKES, ARTT SHARP and PETE SHANNON.

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Life-lines of

GEORGIE (Chart Topper) FAME

Real name: Clive Powell.
Birthdate: June 26, 1943.
Birthplace: Leigh, Lanes.
Personal points: 5ft. 10in.; 12st. 7lb.; blue eyes, light brown hair.
Parents names: Sarah and James.
Brothers, sisters: Derek and Evelyn.
Present home: Muswell Hill, North London.
Instruments played: Piano and organ.
Where educated: Leigh Central County Secondary School.
Musical education: Self-taught.
Age entered show business: 16.
First public appearance: Butlin's holiday camp talent contest at Pwllheli, Wales.
Biggest break in career: Working at The Flamingo Club.
TV debut: "Crackerjack," backing Larry Parys.
Radio debut: "Jazz Club."
First important public appearance: Larry Parys' "Beat Package," 1959.
Current hit/latest release: "Yeh Yeh."
Albums: "R and B at The Flamingo"; "Fame At Last."
EPs: "Rhythm and Blue Beat," "Rhythm and Blues."
Present disc label: Columbia.
Recording manager: Ian Samwell; Tony Palmer for "Yeh Yeh."
Personal manager: Rick Gunnell.
Musical director: Himself.
Name of accompanist: The Blue Flames.
Important engagements abroad: Paris Olympia in 1961.
Former occupation: Cotton weaver.



GEORGIE FAME—No. 1 in the NME Chart, and playing to a couple of fans.

Biggest influence on career: Ronan O'Rahilly.
Hobbies: Listening to "live" music.
Favourite singers: Ray Charles, Jon Hendricks, Joe Williams.
Favourite actors/actresses: Steve McQueen, George Peppard, Shirley MaLaine and Barbara Stanwyck.
Favourite bands / instrumentalists: Count Basie, Horace Silver Quintet, Cannonball Adderley, Dizzy Gillespie, Jimmy Smith.
Favourite composers: Horace Silver, Sonny Rollins, Jon Hendricks, Bobby Timmons.
Favourite group: Booker T and the MG's.
Favourite food: Meat and potato pie.
Favourite drink: Guinness.
Favourite clothes: Ivy League styling.
Favourite colour: Black.
Miscellaneous dislikes: Meanness, narrow-mindedness.
Best friend: I like 'em all!
Most thrilling experience: A live performance on "Ready, Steady, Go!" on December 11, 1964.
Tastes in music: Blues and jazz.

Forthcoming disc project: A new single in February.

Origin of stage name: Named by Larry Parys.

Personal ambition: To live happily ever after.

Professional ambition: To tour the world as a musician.

He, it's Chuck 'Crazylegs' now!

CHUCK BERRY, opening his second British tour on Friday, had no surprises. Announced as Chuck "Crazylegs" Berry, he came on with a great shout of "Ole," just to get the audience responding and yelling it back to him.

IAN DOVE COVERS LATEST BERRY TOUR

Then into "No Particular Place To Go." Seven numbers later it was all over. Chuck had disappeared in the wings and the audience at the Lewisham Odeon were yelling for more. Ole, indeed!
 "Nadine," the slow blues "Wee Hours," "Memphis Blues," "Sweet Little 16"—all received the thunderclap applause from the first-house audience. Surprisingly, Chuck did play his current hit, "Promised Land." He explained afterwards: "Not enough time." The applause from the audience held me up!"

He also seemed to play a lot more guitar introductions—"Memphis," for instance, had a very long instrumental beginning. Chuck said: "I was just breaking myself and my guitar in. We've laid off a little recently." Chuck is still lively as ever on the stage, duck walking, sliding around, walking forward while doing the splits (if you can imagine it). Indeed, his movements were a credit both to his fitness and to his tailor! Ole, again!



We all LOVE YOU CHUCK BERRY... we think you are fab!

CHUCK BERRY with a "welcome back" card given him by his Lewisham fans.

thing" (a Bo Diddley rumble) to "It Ain't Necessarily So" (dead slow and harmonised) to "Bye Bye Birdie" (a harmonica breakdown blues). And, of course, "Go Now."

Instrumental prowess apart, the Moody Blues are a vocal group, rather than just lead vocal and rhythm. "I Go Crazy" had a lot of interesting harmonics going on from all voices.

Possibly this is the most impressive tour debut I've seen. Closing the first half was the Graham Bond Organisation, heralded as the new sound of 1965. If so, the new sound is going to be very loud, very aggressive, organ-and-tenor saxophone dominated, a little unstable, but quite exciting.

The Organisation (organ, tenor, bass

Surprise

If Chuck Berry held no surprises, the Moody Blues did. For a group that has scored its first ever hit, they had a professional act, well-balanced and well-presented. They went from "It Ain't Necessarily So" (a pushing beat ballad) to "Pretty

BOB HATFIELD and Bill Medley, not related but better known as the Righteous Brothers, were very tired—but very diplomatic. "We've never met Cilla Black and we haven't heard her version of 'You've Lost That Lovin' Feelin', but if it's anything like 'You're My World,' it must be terrific."

What did they think about Cilla's comment that their version was rather top long and monotonous? "We're not gonna knock nobody on this trip," they smiled. "If that's what Cilla thinks, it's okay. Anyway, maybe it is commercially a little long, but it's a wonderful song." Bob and Bill were talking at their London Hotel on Wednesday afternoon. And they were tired for the simple reason that they hadn't had any sleep for two days.

Since had delayed them in New York and they had arrived in this country a day late. They had landed on Wednesday morning and had been immediately whisked off in another plane to Manchester where they recorded "Some At 6.30."

Spector
 I was speaking to them as they tidied themselves up a little, just before scrambling into a taxi and making for a "Saturday Club" recording.

Bob spoke about their hit—in the top five in America, and now crashing into the NME Chart here. "Phil Spector helped to write it, and of course he did all the session work as we're on his label, Philles. That's a guy's genius. Anyone can throw a lot of musicians together, but no one can get the sounds out of them that he can."
 "Surprisingly the session for 'You've Lost That Lovin' Feelin' went very smoothly. It was all done in about five takes. There were about 15 musicians backing us on the disc, and a girl choir of nine."
 Of course the duo are very glad to see the disc in the British charts, especially as it has only been released here a short time, and with opposition from Cilla.

"We just hope it can keep climbing," said Bill, tall and cool-looking. "And another thing we're pleased about being 'Lovin' Feelin' in your charts is that it is something of a breakthrough. Up till now British artists who covered U.S. hits, excepted the American. Look at Lou Johnson. Now we've made it as well as the cover disc."
 Is there anything special that they hope to do and see during their short stay here?
 "Well, of course we want to meet Cilla and hear her disc," said Bob. "I hope we can get the time to go to your 'Ad Lib' club one night. I've heard a lot about the place, and I think she's there something like that."
 "We're sorta anxious to hear her disc. Not just for the natural reason but we want to see if she's singing a song or telling a story. We didn't make ours to be commercial, but our story, and to us this is the only way to treat such love lyrics."
 How did they get their name, I wondered. "One day, when we had started off together, we were playing to a mainly Negro audience. And they were real enthusiastic about our rhythm-and-blues sound."
 "That's righteous, man! That's righteous!" they kept saying to each other. "And so the Righteous Brothers it was."
DAVE GILMAN

RIGHTEOUS BROTHERS PRAISE CILLA BLACK



RIGHTEOUS BROTHERS photographed in London by NME.

guitar, drums started like a little solo band with the spiritual, "Wade In The Water." Harmonica was featured in "Train Blues," "Train Time," the sinister "Hoochie Coochie Man" was stimulated out with a little more control would have been happier, and "Oh Baby" was drum solo time—from the very controlled singer. Baker.

Even solos generally bore me, but Gingers made sense and didn't degenerate into a sheet of noise. Graham Bond, closed with Muddy Waters' anthem, "Got My Mojo Working" and their act got the crowd applauding.

Maudlin

Incredibly, before this last number, they did their new record "Tummy." The Russian style of teenage love, dripping with fake sentiment, stood out oddly against their previous pounding aggression. From the bill was the energetic Simon Scott, who was standing in for Long John Baldry (trouche) and he too had a great solo. Simon's abet act covered most of the stage and he appeared to go into spasms of delight with his clever, Chuck Willis' "Hang Up My Hook 'n' Roll Shoes."
 Newcomer Winston Co, making his first public appearance, is a kind of rhythm and blues Simon Scott. Backing him, Simon Scott and Chuck Berry were the five Diamonds, a very exotic outfit. Mike Pate was comper.

STAR QUOTE

SAYS Burl Ives: "When Elvis Presley first made a hit, people came to me and said, 'What do you think of this?' I said, 'I love it!' When somebody stirs up the water in a big way—like over Presley or the Beatles or Sinatra—they'll be around a long time because they're gifted, and it's not an accident."

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DEREK JOHNSON tips

SUPREMES

ANOTHER cracking disc from that delightful trio, the Supremes! Titled "Come See About Me" (Stateside), it has the familiar heavy beat and hand-claps, plus drum throbs and organ.

Lead singer is both soulful and appealing, and the other girls adopt that distinctive wistful-like echo chanting. Insistent and irresistible, by the girls' usual writers.

I don't find it quite so tuneful as their last two hits, but with their image and this contagious sound, it should be a major hit. Powerful beat-ballad "Always In My Heart" is melodic, with organ, piano, pulsating drums and rasping sax. Compellingly landed by the lead.



DAVE CLARK and MARY WILSON (of the Supremes) dance together during a TV rehearsal.

DAVE CLARK 5

FOLLOWING the usual drum-thump opening, "Everybody Knows" erupts into a vibrant mid-shaker, dominated by harmony vocal, rumbling rhythm and rasping croaking sax.

Yes, the Dave Clark Five provide their usual full enveloping sound—and, though the melody didn't register on first play, I think it would catch on after a couple of spins. A hit, but not a big one.

"Say You Want Me" is even more sardonic, with pronounced croaks and a furious pace. There's a walloping beat, tuneful melody, and Beale-like falsetts. Reckon this would've been the better "A" side. Columbia label.

The lyric is sombre and plaintive, and builds strongly into a big beller—with falsettos and backing strings.

A convincing and compelling performance, and well worth hearing, though not chart material.

A colourful, thumping, strumming arrangement for the beat ballad "As It's Meant To Be."

VAL DOONICAN

SLOWLY lilting ballad "The Special Years" (Decca) has a nostalgic lyric ideally suited to the dark-brown relaxed Reeves-like voice of Val Doonican.

It has a gently swaying rhythm, with harmonica and strings to enhance the vocal. Doesn't have the gimmick impact of "Walk Tall," but it's sentimental and thoroughly enchanting. We'll be hearing a lot of it.

Val was co-writer of "Travelling Home," which opens with a fast-moving frenzied double-time backing, then settles into a bouncy swinger. He explores the deepest range of his bass notes on this track!

ELAINE & DEREK

In the present sing-along sweet corn tradition, Elaine and Derek offer "Invisible Tears" (Decca)—an effective blend of hummable and easily-memorised melody, handclapping, group joining in, pipe-organ effect, and toe-tapping rhythm.

When Ned Miller recorded this immediately after "From A Jack To A King" smash hit, it didn't happen.

But this dispenses with the country approach, and makes it more of a party sing-song. Despite the up-tempo shake beat and tambourine, "Come On Now" features an attractive blend of voices and appealing harmonies.

KINGSTON TRIO

If you like folksy material, here are some of the prime exponents—the Kingston Trio with "I'm Coming Home" (Brunswick).

Banjo adds to the authentic feel of this disc, which features solo voice in the verses and ensemble vocal in the chorus.

Descriptive lyric about the vast timberlands. Sort of material Donegan would have done in his skiffle days.

"Little Play Soldiers" is a much more subdued, ditty—a thoroughly engaging story-song, with special appeal for children.

THE WHO

Here's a group I like immensely, and their absorbing sound matches their gimmick name, The Who. (They were originally the Hi Numbers).

"I Can't Explain" is a pounding shuffle-shaker, with surf-like counter-harmonies behind the main lyric.

It's insidious and insistent, with an arresting backing—a sort of blend of Mersey beat and surfing! Keep your eye on this one.

Even better is "Bald Headed Woman," which starts with a bluesy solo vocal set to a rasping funeral backing with gospel-type chanting, and gradually speeds into a wild hand-clapping raver. On Brunswick.

SEX CHART CENTS!



Always ready for a giggle—the ROCKIN' BERRIES at Beat Room's recent Birmingham show. Obviously they're read about if you want to get ahead, get a hat!

ROCKIN' BERRIES

FIRST recorded by the Dovells, and now revived by the Rockin' Berries, "What In The World's Come Over You" is a tuneful item with a steady shake beat, offset by maracas and tambourine.

Although faster than "He's In Town," the boys slick to their falsetto treatment—which I feel is perhaps a trifle overdone on this number.

Still, it's their hallmark and they do it well. A polished and whistle-able waxing!

Driving mid-shaker "You Don't Know What You Do" doesn't have the falsetto gimmick, but there are effective harmonies. Piccadilly label.

DON CHARLES

A ballad which sounds rather complex because of its five-four time, and its equally complicated scoring (complete with flugel-horn), is expertly handled by HMV's Don Charles.

Titled "Forgoing Me, Loving Him" it's not an easy song to sing, but it receives a stylish performance partly in dual-track.

Unusual—perhaps too unusual for the fans.

Don was co-writer of "A Long Time Ago," set to a double-time gallop-pace backing with crashing symbols. The lyric, though, is rather wistful.

RHYTHM AND BLUES INC.

Looks as though we're in for another spate of singles, using material the Beatles included on their recent LP, "Carl Perkins' "Honey Don't," which is Ringo's solo on the album, marks the Fontana debut of Rhythm & Blues Inc.

They treat it as a wild driving rocker, with a berserk drummer,

KINKS

CHANGE of character for the Kinks sees a departure from their raucous broken-down approach. "Tired Of Waiting For You" (Pye) is much more subdued—really, it's a rockballad with a slow shake-shuffle beat.

The union vocal also highlights attractive harmonies and background humming.

In a way, this is Searchers-type material, though the boys have added their own individual touch. Very nice it is, too!

Strident, stomping r-and-b opus "Come On Now" has a driving and insidious beat. This one really moves, and makes an effective contrast.

RUSTIKS

Slap-happy toe-tapper "I'm Not The Loving Kind" (Decca) is a breezy blend of tuneful melody and contagious driving beat. The Rustiks treat it as a union vocal, with focus on the drummer, who carries it along in spirited fashion—aided by some falsetto guitar work.

A pretty good disc, but not particularly distinctive—and this will handicap it.

"Can't You See" sets a slightly slower pace, but it's still okay for shaking. Not so tuneful, but a cute lyric and some attractive harmonies.

Shop window

THE hiting "Forest Domain" from the film "The Yellow Rolls-Royce" is an attractively sung by Katrina Barker on MGM. And the same label offers an orchestral version, conducted by the composer Elia Ortolani.

Great shake beat from the Royal Showband Waterford, who introduce a new dance routine into their version of "Buckle Up," on HMV. Just the job for parties and record hops.

Same tune from HMO's "Killing" series has been dressed up in big band style by Ted Heath and his Music. A polished brass sound. Ted calls it "Bombay Thinking," and it's on Decca.

An excellent version of "Tante Louise" by Piccadilly newcomer Barbara Ann. It's a fine effort, done to charity in the face of Cilla Black's competition.

Parlophone's Houston Wells revives the Crosby special "Where The Bells Of The Night" (not as a lazy ballad, but as a boumy Joe-trotter, with his group chanting along in support. Bit square, though).

A little less with a big volume. Last Year's Star who debuts on Columbia with "Here And Now." Try out for this, 'cos this holiday is well constructed and convincingly performed.

Canadian folk group, the Travellers, who came to Britain at the Duke of Edinburgh's coronation, have us a mention of their visit in the shape of the gay hand-clapper "Take Your Bins To The River." On Oriole.

MORE SINGLES ON PAGE 10

ONE FINE GIRL
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Earl Royce
AND THE OLYMPICS
Que sera sera
COLUMBIA DB7433

NAME TOP THIRTY

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

- (Wednesday, January 13, 1965)
Last This Week (Figures in brackets name weeks in chart and highest position).
- 1 YEH, YEH — George Fame (Columbia) 5-1
 - 1 I FEEL FINE — Beatles (Parlophone) 6-1
 - 2 GO NOW — Moody Blues (Decca) 4-3
 - 4 GIRL DON'T COME — Sandie Shaw (Pye) 5-4
 - 5 TERRY TWINKLE (Decca) 7-5
 - 4 SOMEWHERE — P.J. Proby (Liberty) 5-4
 - 3 DOWNTOWN — Petula Clark (Pye) 9-2
 - 8 FERRY CROSS THE MERSEY — Gerry and the Pacemakers (Columbia) 4-8
 - 9 WALK TALL — Val Doonican (Decca) 10-3
 - 10 I COULD EASILY FALL — Cliff Richard (Columbia) 6-7
 - 11 CAST YOUR FATE TO THE WIND — Sounds Orchestral (Piccadilly) 5-1
 - 12 NO ARMS CAN EVER HOLD YOU BACHELORS — Manfred Mann (HMV) 10-10
 - 13 I'M LOST WITHOUT YOU — Billy Fury (Decca) 2-13
 - 14 BABY PLEASE DON'T GO — Them (Decca) 2-14
 - 14 COME TOMORROW — Manfred Mann (HMV) 10-10
 - 16 WHAT HAVE THEY DONE TO THE RAIN — Searchers (Pye) 5-14
 - 17 YOU'VE LOST THAT LOVIN' FEELIN' — Cilla Black (Parlophone) 11-18
 - 18 I'M GONNA BE STRONG — Gene Pitney (Stateside) 9-2
 - 19 I UNDERSTAND — Freddie and the Dreamers (Columbia) 9-6
 - 20 LITTLE RED ROOSTER — The Three Bells (Decca) 8-1
 - 21 THE THREE BELLS — Brian Poole and the Tremeloes (Decca) 17-22
 - 22 GENIE WITH THE LIGHT BROWN LAMP — Shadow (Columbia) 4-16
 - 23 LEADER OF THE PACK — Shangri-Las (Red Bird) 2-24
 - 24 YOU'VE LOST THAT LOVIN' FEELIN' — Righteous Brothers (London) 25-25
 - 25 DANCE, DANCE, DANCE — Beach Boys (Capitol) 26-26
 - 26 GETTING MIGHTY CROWDED — Betty Everett (Fontana) 18-27
 - 27 MESSAGE TO MARTHA — Adam Faith (Parlophone) 7-11
 - 28 LIKE A CHILD — Julie Rogers (Mercury) 4-21
 - 29 PROMISED LAND — Chuck Berry (Pye Int.) 22-30
 - 29 THESE ARE HEARTACHE FOLLOWING ME — Jim Reeves (RCA) 10-9
 - 30 KEEP SEARCHIN' — Del Shannon (Stateside)

- BEST SELLING LPs IN BRITAIN**
(Wednesday, January 13, 1965)
- Last This Week
- 1 BEATLES FOR SALE — Beatles (Parlophone)
 - 2 THE BACHELORS PLUS 16 GREAT SONGS — Bachelors (Decca)
 - 3 LUCKY 13 SHADES OF VAL DOONICAN — Val Doonican (Decca)
 - 4 A HARD DAY'S NIGHT — Beatles (Parlophone)
 - 5 OH, PRETTY WOMAN — Roy Orbison (London)
 - 6 THE ROLLING STONES — Rolling Stones (Decca)
 - 7 ALADDIN AND HIS WONDERFUL LAMP — Cliff Richard (Columbia)
 - 8 KINKS — Kinks (Pye)
 - 9 THE ANIMALS — Animals (Columbia)
 - 10 FAME AT LAST — Georgie Fame (Columbia)

- Round the World**
A progress report on plaques of British and American disc attractions and their tunes abroad:
- SWEDEN:** 1. I FEEL FINE—Beatles; 2. TELL ME—Rolling Stones; 3. LITTLE HONDA—Beach Boys; 4. LITTLE RED ROOSTER—Rolling Stones; 5. I COULD EASILY FALL—Cliff Richard; 6. MR. LONELY—Bobby Vinton.
- HOLLAND:** 1. I FEEL FINE—Beatles; 2. I COULD EASILY FALL—Cliff Richard; 3. LITTLE RED ROOSTER—Rolling Stones; 4. DOWNTOWN—Petula Clark.
- SWITZERLAND:** 2. HARD DAY'S NIGHT—Beatles; 4. MEMPHIS, TENNESSEE—P.J. Proby; 6. PRETTY WOMAN—Roy Orbison.
- SOUTH AFRICA:** 1. AIN'T THAT LOVIN' YOU BABY—Ferry Cross The Mersey; 2. ALWAYS SOMETHING THERE TO REMIND ME—Sandie Shaw; 4. BABY LOVE—Supremes; 5. PRETTY WOMAN—Roy Orbison; 6. I FEEL FINE—Beatles; 7. SHE'S NOT THERE—Zombies; 8. TELL ME—Rolling Stones.
- JAPAN:** 8. HOUSE OF THE RISING SUN—Animals.

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The Marionettes
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(The Kipling theme)
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The Rustiks
F 12059 **DECCA**

NOW I'M ALL ALONE
The Gamblers
F 12060 **DECCA**

PUT AWAY YOUR TEARDROPS
Daryl Quist
F 12058 **DECCA**

PAUL ANKA
To wait for love
RCA 1434 **DECCA**

RAUNCHY '65
Ernie Freeman
HLA 9044 **LANCASHIRE**

HAVE MERCY BABY
James Brown & The Famous Flames
HL 9945 **LANCASHIRE**

THE NAME GAME
Shirley Ellis
HLR 9946 **LANCASHIRE**

ROSES ARE RED MY LOVE
The 'You Know Who' Group
HLR 9947 **LANCASHIRE**

TAKE THIS HURT OFF ME
Don Covay
AT 4016 **LANCASHIRE**

SCRATCHY
Travis Wammack
AT 4017 **LANCASHIRE**

I'M GOING HOME
The Kingston Trio
05925 **BRUNNEN**

I CAN'T EXPLAIN
The Who
05926 **BRUNNEN**

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WB 152 **BRUNNEN**

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Beau Brummell Esquire
AND HIS NOBLE MEN
I know, know, know
COLUMBIA DB7447

The Marvelettes
Too many fish in the sea
STATESIDE SS369 **LANCASHIRE**



Rolling stars, CILIA BLACK and chart newcomer BETTY EVERETT, posed in front of pictures of the Stones in London, in which they have different hair styles! But that's a girl's privilege, isn't it?

Stones' 'Downtown' tops American chart

British star tops the American chart—Petula Clark's "Downtown"! The disc jumps from No. 4 to No. 1 on the "Cashbox" Top 100, cables Nat Hentoff. And scores his first American hit with "It's Alright" last week it was No. 77.

Rolling Stones' "Downtown" is the week's top record. The disc is the first of a new album, "Stones' Greatest Hits," which will be released in the next few weeks. The album includes "Downtown," "Satisfaction," "Paint It Black," "Jumpin' Jack Flash," "Honky Tonk Women," "Bitch," "Street Fighting Man," "Wild Horses," "Sympathy for the Devil," "Gimme Shelter," "You Can't Get No Satisfaction," "Let's Spend the Night Together," "I Wanna Rock," "I Got the Blues," "Dead End Night," "Sister George," "Loving Live or Loving Dead," "The Last Days of Pearly Spencer," "The Last Days of the Doxie," "The Last Days of the Doxie (Part 2)," "The Last Days of the Doxie (Part 3)," "The Last Days of the Doxie (Part 4)," "The Last Days of the Doxie (Part 5)," "The Last Days of the Doxie (Part 6)," "The Last Days of the Doxie (Part 7)," "The Last Days of the Doxie (Part 8)," "The Last Days of the Doxie (Part 9)," "The Last Days of the Doxie (Part 10)." The album is produced by Andrew Oldham and is distributed by Atlantic Records.

Guy Mitchell returns

Guy Mitchell returns to Britain for at least 6 weeks on February 12. In addition to TV and radio appearances he will play several northern clubs commencing with a week at Manchester Mr. Smith's from February 14.

Animals—Kinks shows

THE Animals, Dodie West and the Kinks are set for four concert dates together in March. They will be joined on the first—at Sheffield City Hall (8th)—by Manfred Mann.

P.J. Proby is being sought to head the show on the other three dates—Newcastle City Hall (14th), Croydon Fairfields (19th), and Birmingham Town Hall (22nd).

Dodie begins a short Scottish tour next month at Dunfermline Kinema (2nd), continuing at Glasgow Centre Ballroom (5th), Gourock Crasburn (6th) and Dundee Palais (7th), concluding with a concert at Dundee Caird (11th) with the Moody Blues and the Rockin' Berries.

Concerts have been arranged at the New Theatre, Oxford, for George Fams (March 14) and the Moody Blues (21st).

SET FOR ATV

Charlie Drake's new series, which he begins telecasting later this month, will be screened on Saturday nights, commencing Saturday, 27th. Drake stars in "Sunday Night At The Palladium" this weekend (17th) and Millicent Martin will be featured the following week (24th). Starting this Sunday, the Palladium show will be screened from 9 to 9.55 pm in all regions.



Stones' U.S. TOUR ON DESPITE VISA BAN

Filming for their own company

THE Rolling Stones will definitely begin their next American tour on April 9, cables Nat Hentoff. They will overcome their visa problem, claims their American agent. More plans have been announced for the Stones' first film and their next British tour.

The Stones will play concerts across America for a month from April 9. If they cannot obtain the necessary H-1 visas, then they will go on H-2 visas, with promoters obtaining separate permission for their performance in each State to beat the nationwide tour ban imposed by the U.S. Government's Labour Department.

The Stones leave London Airport at noon on Monday for their Australian tour, in which Roy Orbison co-stars. After completing dates in Singapore on their way home they arrive back on February 16.

DISCS FROM BETTY, BRENDA AND JULIE

NEW singles by Betty Everett and Brenda Lee, and Julie Rogers' first LP will be issued next Friday.

Berries for 'Gadzooks'

THE Rockin' Berries guest in the second show in BBC-2's new "Gadzooks!" It's All Happening series on Monday, February 8. Marianne Faithfull and Tom Jones join the Animals in the first edition (1st).

The resident team has now been set—Christine Holmes, Alan David, pianist Peter Cooke, the Three Bells, the Beat Girls and the Mike Leander Combo.

Producer Barry Langford told the NME: "There will be no set format, and the show will depend largely on lighting and direction. It will include gospel, folk, ballads, blues, r-and-b and rock."

Pool for Sweden?

Brian Poole and the Tremeloes may tour Sweden from early July for up to five months. New dates for the group's Spennyour Rink tour (Friday), Peterborough Palais tomorrow, Kirkcaldy. Wraith next Friday (22nd), Yeovil Liberal (28th) and Goole Bath Hall (30th).

February dates are Bedford Corn Exchange (6th), Edinburgh Loaroom (17th), Hastings Wich Dostor (19th), Manchester Oasis (21st) and Maidstone Royal Star (27th).

U.S. AGENTS DISCUSS GROUPS' BAN

AMERICAN agents will meet in New York next Friday to discuss ways and means of getting round the American Government's ruling that British groups will not be granted H-1 visas enabling them to tour, cables Nat Hentoff.

The American Labour Department's decision to withhold the visas from our groups was exclusively revealed in the NME a fortnight ago.

Several groups, including Herman's Hermits and Manfred Mann, are currently awaiting the outcome of the agents' meeting to know whether they will be able to go ahead with scheduled U.S. tours.

Hit Parade Ball

The Trade Music Guild is staging its annual Hit Parade Ball at London's Empire Rooms in the Tottenham Court Road on February 5 in aid of the music trade personnel fund. Tickets can be obtained from Stan Dale of the Campbell Connolly publishing firm.

ROCKIN' TO AUSTRALIA

The Rockin' Berries begin a nine day tour of Australia at Melbourne Tivoli on April 7, followed by two days in New Zealand. The group will also visit France in July for concerts and TV dates.

DEL ON 'JURY'

American singing star Del Shannon guests on BBC-1's "Judge Jury" next Saturday with Vera Lynn's daughter, Virginia Lewis, and Angela Douglas and Wolf Mankowitz.

Bachelor's operation

Dec Clusky of the Bachelors will enter University College Hospital, London, on May 16 for the removal of his tonsils while the group is on a three-week holiday.

OLDHAM—BART BALLET

Andrew Oldham and Lionel Bart are writing a ballet which they hope to present at London's Prince Charles theatre. Each composer will present his style of music in one half of the programme.

David Whitfield will star in Bernard Delfont's summer show at Morecombe Winter Gardens which opens early in July.

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TONY OSBORNE
AND HIS ORCHESTRA
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(from film of same name)
H.M.V. POP1305

JIMMY RADCLIFFE
LONG AFTER TONIGHT IS ALL OVER
STATESIDE SS3174

DIANE RENAY
WATCH OUT, SALLY!
H.G.M. 1262

BOBBY RYDELL
I CAN'T SAY GOODBYE
CAP101, CL19377

LISA SHANE
HERE AND NOW
COLUMBIA DB1454

THE SUPREMES
COME SEE ABOUT ME
STATESIDE SS3176

IRMA THOMAS
HE'S MY GUY
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ONE FINE GIRL
The Symbols
RELEASED NEXT WEEK!

Anka - Radcliffe go Bacharach - David

COUPLE of new songs from **Burt Bacharach and Hal David** this week. **Paul Anka** attempts to return to the winning path with "To Walk For Love" (RCA).

As on *Statiscide*, Gene Finer's recording manager **Jimmy Radcliffe** pops up as a singer in his own right with "Long After Tonight Is All Over."

Paul's song does not follow the composers' usual complex pattern. Basically, it's a lazy, easy-going top, trotter with an ambient gait. But the arrangement has the too-heavenly choir, lush strings, Paul in dual-track, and a buzzing sound that resembles a luzzo! Easily Paul's best for ages, and he could spring a surprise with it.

Jimmy's ones with a subdued chugging shuffle rhythm, then erupts into a rockabilid with chanting girls, an imaginative lyric, and some absorbing phrasing typical of these writers' work.

Using partly in dual-track. A pretty convincing performance by Jim, too!

Finer's Paul's "Behind My Smile" is almost in the sweet-core category, with a group singing along with Paul. Co-written by Dan "Walk Away Black," this is a good "B" side. Jimmy's also has a one-line group, though there's a soulful folksy feel to "What I Want I Can Never Have."

KENNY & WRANGLERS

From the forthcoming film "Be My Guest," **Kenny and the Wranglers** present the heavy rockabilid "Somebody Help Me" (Parlophone). The plaintive lyric is awesomely handled, and there's a forceful backing. Not outstanding material, I'm afraid—but it's quite competent.

And after all, it's in a worthy cause for all the profits go to OXFAM. "Do You Think I Am" is a contrasting up-tempo hand-clapper, setting a breath-taking pace, with organ and chanting supporting Kenny.

PICKWICKS

A British group on the Warner Brothers label—that's the **Pickwicks**! The plaintive lyric is awesomely handled, and there's a forceful backing. Not outstanding material, I'm afraid—but it's quite competent.

It's a strutting thumper with twanging guitars and crashing cymbals. "I Took My Baby Home" is mainly unison vocal with a harmonic break. Inconsequential material, but great stuff for record hops.

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More SINGLES by Derek Johnson

MARK LEEMAN

Produced by Manfred Mann (and it sounds it), "Portland Town" by the Mark Leeman Five has a pounding, driving beat—with organ and electronic plucking prominent. Both rhythm and melody have a distinct folksy feel.

There's a unison vocal, and the whole effect is catchy—only because it's so repetitive. A full sound, too. A possible outlier for the charts.

Jaunty mid-shaker "Gotta Get Five" (Polygram) has a pronounced r-and-d quality, emphasised by organ and harmonica. It's on Columbia.

BERN ELLIOTT

Latest composition from **Geoff Stephens**, who wrote "The Crying Game," "Once Upon A Time" is a dramatic rockabilid with lush strings and heavenly choir, which makes a startling change of style for **Bern Elliott** on Decca.

Surprisingly, his handling of the imaginative lyric is compulsive and arresting.

Unfortunately, it doesn't strike me as chart material. But I could be wrong, and I hope I am—'cos it's a good disc.

Another all-popping backing for the **Bacharach-David** number "Make It Easy On Yourself," which is a shuffle-rhythm rockabilid.

LES SURFS

You might expect surfing from **Les Surfs**, but don't be fooled by their name. "Stop" (RCA) is a complex clipped-phrasing rockabilid in the current vogue.

Girl soloist takes the lead in *Donna Sandie* style and has a trace of accent in her voice, while the boys hum in the background and occasionally bark the title as a sharp staccato command.

A colourful performance, but the material is not strong enough to create impact.

Tempo speeds to a mid-shake on "Just For The Boy." A more forceful approach by the girl, with chanting support and a brassy backing.



PAUL ANKA



BERN ELLIOTT

TORNADOS

The latest by the **Tornados** bursts into a forceful shake beat, following a dramatic opening, in their revival of "Granada."

Guitar colourfully picks out the theme, aided by organ and handclap.

Unison vocal and background chanting for the twister "Ragunboman." On Columbia.

RAY CHARLES

Recorded at an in-person concert, some unexpected material from **Ray Charles** on Mercury. "The Eddie Cantor Special," "Makin' Whoopee."

Ray's solid bluesy piano is supported only by bass and drums, as he applies his usual soulful heartfelt touch to the lyric.

But don't take this too seriously, 'cos it's obvious that Ray's outlook is strictly tongue-in-cheek.

The full **Charles Orchestra** lends brassy support to the booney swinger "Move It On Over," with the band boys singing along with Ray.

JAMES BROWN & FAMOUS FLAMES

A pounding short-scream r-and-b opus is presented by **James Brown** and the **Famous Flames** on London.

With a soul-and-backing and a torrid sax "Have Mercy Baby" has an insistent shake beat.

"Just Won't Do Right" is a thrillingly beautiful organ adding to the fullness of sound.

POTTED POPS

PRIMITIVES (Pye) offer a shot of earthy r-and-b, "You Said." Wild and frantic, with tambourine and harmonica. A solo voice show-off. It's in the **Kinks** idiom. "How Do You Feel" is a hectic tear-up unison vocal.

VINCE HILL (Columbia) belts the bluesy, beat-filled "And The Heavens Cried" with conviction and sincerity, aided by a colourful scoring. **Bacharach-David** wrote the organ-flavoured "Living Without You."

HIRLEY ELLIS (London) tongue-twists her way through the novelty lyric of "The Name Game." Largely a vocal, with a strutting, rousing shake beat. Compelling ballad "Whisper To Me Wind" has a chugging rhythm.

TRAVIS WAMMACK (Atlantic) plays the blues instrumentally "Scratchy" with weird guitar distortions. Ear-catching, but hardly tuneful! Some really great twanging on the straight-forward shaker "Firefly."

DIANE RENAY (HMV) is given a pulsating backing, with maracas, chirping girls, handclaps and finger snaps for her baby-drover approach to "Watch Out, Sally." Pleasant debut, though a little overdone. A nice teenage sound, here. "Billy Blue Eyes" is a rockabilid with a sugary lyric.

BEEFEATERS (Pye-Int.) sound extremely primitive because of the minor key. "Please Let Me Love You" is a Mid-tempo with ensemble vocal and some driving guitar. Fair and harmonious chanting in "Don't Be So Proud."

CHANG WEBSTER (Hickory) draws the jost-trotting country style on "Life Can Have Meaning." Steel guitar, but changing group and strings spoil the authenticity. Bouncy beat, sorrowful lyric to "Where Is Your Heart Tonight."

Quick spins

SHUFFLE-SHAKER from the **Idols**. "Don't Talk Anybody" is a solo-vocal minor-key ballad with organ support; slip is similar styled twister "You Don't Care" (Mercury). The **Dolphins** offer an infectious and innocuous roundelay with a cute join-in quality "Hey-De-De-De" and ballad "I Don't Want To Go On Without You" (Sirens). "Tony Osborne Orchestra" has "Does My Heart Show" and "A Shining Star." The **Dark** and the haunting self-penned "Blue Waltz" (HMV). Thrilling rhythmic backing for **Johnny Carmel's** revival of "Stranger In Paradise," coupled with the jaunty hummer "Anyone Can Love A Heart" (Pye). Pleasant debut by **Orle's** **Jan Fauter** with the thundering sad-lyric shaker "My Two Arms" and rockabilid "Does My Heart Show." **London's Ernie Freeman** updates the famous instrumental handclapper as a "Raunchy '65," with thumping mid-tempo "Jivin' Around" as the B. **Don Conway** harmonizes in falsetto with himself in the forgetful swagme "Take This Hurt Off Me," plus bluesy plowder "Please Don't Let Me Know" (Atlantic). English lyric to the heart-searching French ballad "Love At Last." **Ray Charles** has "I Am and Rockabilid" "People Say," both attractively handled by **Columbia's** **Don Adams** and "I'ma Famous Revival" by **My Guy** has a poignant beat-ballad with some haunting, and slips into shrill rhythm for "Free True Love on Liberty." See label provides down-to-earth snappy blues "I Sing You The Way I Feel" and up-tempo 12-bar "I Feel So Good" by **B. & M.**

by Allen Evans

JERRY LEE LEWIS

***** **JERRY LEE LEWIS**; **LIVE SHOW ON KATHIE** (Phillips).

(Bill Mead, **Banders**, No Particular Place To Go, Together Again, Long Tall Sally, Whole Lots Shakin' Goin' On, Mean Woman, Who Will The Next Fool Be, Memphis, Bound And Gled A Woman, Who Will The Next Fool Be, He Takes out on such swingers as Memphis, Tennessee. He does his own coming, adding a bit of humour to the LP which has only ten tracks and may be a little abhor, but it's full of excitement.

***** **LITTLE RICHARD**: **IT'S REAL** (Mercury).

***** **RAY JAY**, **Do You Care**, **The Captain Calls You**, **In Times Like These**, **Do Lord Remember Me**, **Ride On King Jesus**, **Peace In The Valley**, **He's Not Just A Soldier**, **My Believer**, **He's My Star**, **It Takes Everything To Serve The Lord**.

When **Little Richard** gave up material things and became a full-time evangelist in New York, he started singing spirituals and was much more public. Now, with this disc, it's all in the name of much greater public, for he pours into it, into it, into it, into it, so much pulsating power, that you try to listen to it, but you can't, ravers, or listen quietly to the beat ballads, or swing along with the military-mart style instrumental. Impreario have talked Little Richard into singing spirituals on stage. A mistake. Here he is aided greatly by the **Kings Of The Gospel Singers**.

***** **BROOK BENTON**: **IT'S JUST A MATTER OF TIME** (Mercury).

(Hold Me Thru Me Kiss Me, I'll Strive Along With You, The More I See You, Love Me Or Leave Me, Matter Of Time, The Nearness Of You, I Can't Begin To Tell You, You Tell Me Your Dream, I'm In The Mood For Love, Hit Beautiful, When I Fall In Love).

Soft, sentimental, light swinging singing by **Brook Benton**, an artist who is a real soul singer. His string-led backing is the perfect frame for his delivery. Very smooth, for light-down listening, preferably in bed.

***** **AMERICAN FOLK BLUES** (Mercury).

(This and featured artist—**Blues** and piano, as the smooth-voiced Negro singers pour or shout out their messages. Nice tribute to London by **Sonny Boy Williamson**, too. And how he makes a harmonious tale! And if you want a laugh, listen to **Hammon Nixon** accompanying **Sleazy John Kaine** on a jug. I. And for relaxed swinging, there's an instrumental called **No Title**. Great **Ray** stuff.)



JERRY LEE LEWIS playing on the ice-to melt it!—at a Birmingham rink last month.

Nilin (piano-vocal): **Aln't It A Pity**, and **Baby Please Don't Go-Sans** "Lightnin'" **Hookins** (guitar-vocal): **I'm A Tearing Little Haddy**—**Steeley John Kates** (guitar-vocal): **Cotton Pickin' Blues**—**John Henry** **Barbee** (guitar-vocal): **No Title**—**Hubert Smith** (guitar): **Skip In Mules**—**Sugar Fire** (vocal): **Dust My Broom**—**Howlin' Wolf** (guitar-vocal).
Magical sounds from harmonica, guitar and piano, as the smooth-voiced Negro singers pour or shout out their messages. Nice tribute to London by **Sonny Boy Williamson**, too. And how he makes a harmonious tale! And if you want a laugh, listen to **Hammon Nixon** accompanying **Sleazy John Kaine** on a jug. I. And for relaxed swinging, there's an instrumental called **No Title**. Great **Ray** stuff.)

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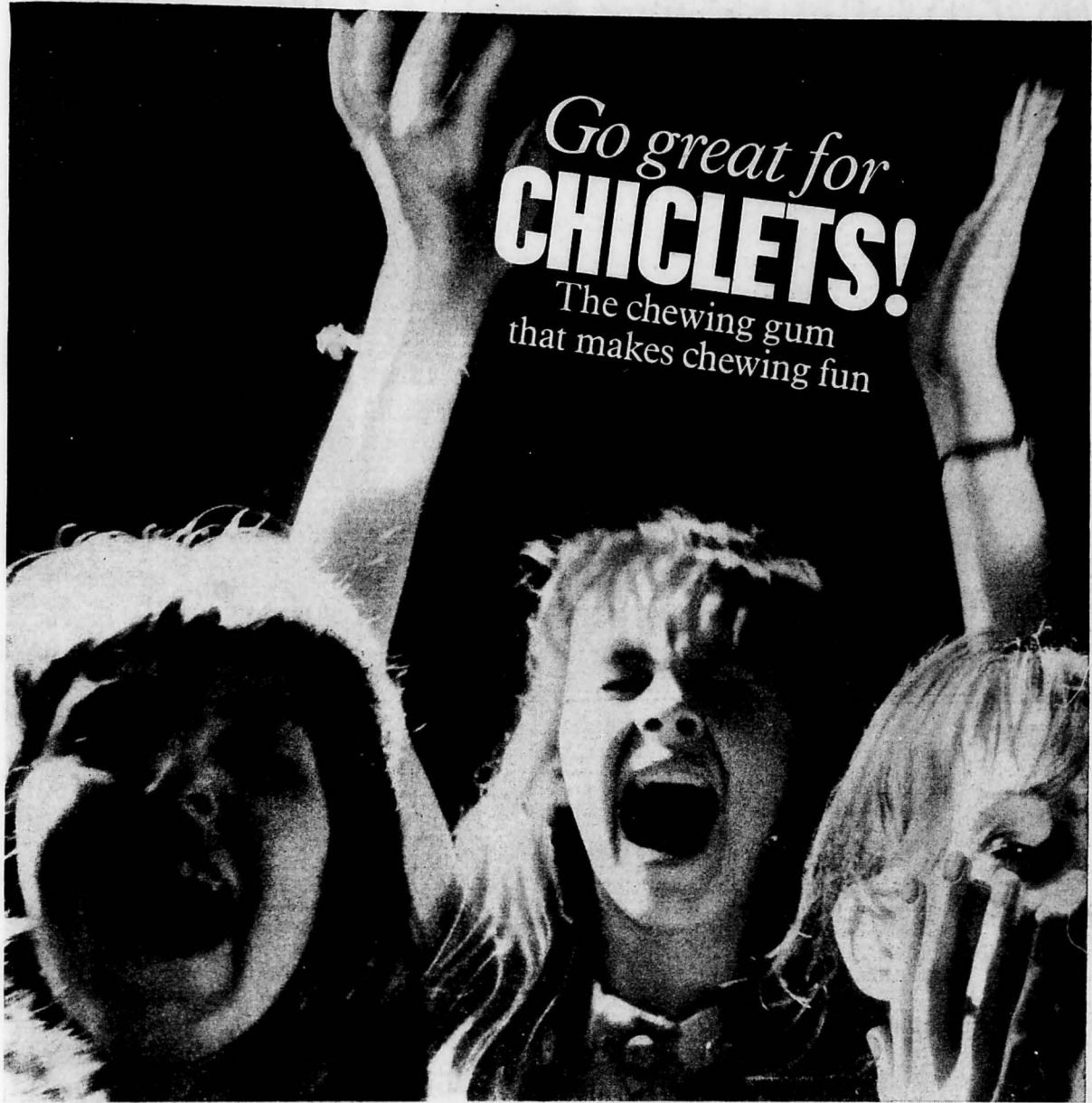
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The Symbols

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MOODY BLUES ARE REALLY QUITE HAPPY!

I DON'T know why they are called the Moody Blues. They aren't moody or blue.

Chart success with "Go Now" has made them more confident and assured than before, but even before this they were quite happy. "We came together earlier this year, and after that it was work all the time," says Graham Edge, drummer. "Nobody had any time to be moody."

"All of us at one time or another had led our own group so we knew the scene. In fact, this leadership almost led to a fortnight of punch-ups when we first organised ourselves. We had to learn to listen to each other at first."

"Now it's working out fine." There are outward signs of success. For instance, the Moody Blues have moved from their centre-of-London flat into a large house, with patio and garden, in the rather exclusive south London area of Roehampton.

To fit in with this image, they have bought themselves unbelievable, old Hollywood-film type dressing rooms in all kinds of patterns—except sombre—or moody!

Confesses Graham: "Ray Thomas, who does vocals and plays harmonica, has a fantastic one in gold and red. He has also bought a smoking jacket which makes him look very distinguished. In dark green. The rest of us think it makes him look very funny!"

Clint Warwick, bass guitarist with the group, put forward another reason for moving from London's centre. "Fresh air. We generally work in clubs and theatres and get confined to dressing rooms and so on. It's essential to get out in the open air. Maybe that's why fishing is one of my hobbies."

Success came quickly to the Moody Blues. "Go Now" crept into the bottom of the NME Chart one week



by IAN DOVE

and they were quietly delighted, although Graham Edge complained, while their taxi stopped at a traffic light, that very night: "My God, goodly recognises us!" (He was, of course, only joking.)

If they celebrated their chart status at all, it was to disappear into a joke and novelty shop in the West End and buy up items like itching powder, false fingers, fake house flies on a lump of sugar... and soap that makes your hands black!

"That night," says Graham, "we took this haul back to the flat where we were all living then. The flat below us was occupied by a group of girls, which was pleasant, and they used to borrow cups of sugar and eggs from us. We used to borrow things from them, too, of course."

"Amazingly, one of the girls came up this night and wanted to borrow some soap so we gave her some of that joke stuff to turn her hands black. We never saw them again!"

Putting on the Moody—although it's only for the benefit of the camera—are the five MOODY BLUES. Actually they are highly delighted with the success of "Go Now" in the NME Chart... and with the reception they are getting on the Chuck Berry tour.

arms around two of the Moody Blues before being hauled off by attendants.

Commented Ray Thomas: "That was strange. We've played for a long time in clubs in the West End, with no protection against the audience, such as an orchestra pit. And we've never been dragged off the stand by fans. In fact, we find the audience for club work much quieter—they really listen."

"Still we were mobbed at the 'Ready, Steady, Go!' Christmas Day party. We closed the show and just as the cameras switched off us, Graham disappeared in a sea of girls with the rest of us following seconds later."

"The Moody Blues like their hit, 'Go Now' and not only because it's a hit. Mike Pinder is the Moody

Blue who takes great interest in the sound of the group—his ambition is to go deeper into the a-and-f world.

"Essentially we want to get the same sound we get on stage and I think we manage it," he says. "Certainly 'Go Now' is better technically than our first disc, 'Love Your Money' because we ourselves are more used to recording techniques. I think it's the kind of music we play as well."

"'Love Your Money' was strictly rhythm and blues, with the harmonica and maracas and so on, which is only one side of the music we play."

Denny Laine, who plays guitar, piano, harmonica, bass and bongos, sums up the musical approach of the group simply: "We want to play soul music."

Mobbed

The Moody Blues are at present on the Chuck Berry package tour and on Friday had their very first experience of being mobbed on stage, when two girls climbed up. They flung their

NEWCOMERS TO THE CHARTS

Family support saved Betty

"If my family hadn't followed me from Greenwood, Mississippi, to Chicago, I don't think I'd be making discs today," the quiet-spoken, silken-haired, free-smiling young lady told me over lunch last week.

She is 25-year-old Betty Everett, the latest entrant into the NME Chart at No. 26 with "Getting Mighty Crowded." That summer up her schedule in Britain these last few days—TV, radio and personal appearances to promote her disc. She flew back with rotund manager Al Smith on Saturday to do a coast-to-coast tour of the States but Al did say: "If Britain likes her record much, we'll cancel engagements and come back in the spring."

Betty, known in the States as the "Shoobie Queen," girl, due to her hit with that title, came down in the Greenwood choir at the age of 15, for three years. Then she left the South for Chicago where exhibition people act better deal. But she was so lonely she nearly gave up and went home. To stop her doing that, her folks—mother, father, two brothers, two sisters moved to Chicago, and have since been a great cheer station for her.

Counting Fontana, the label leasing



BETTY

from the NME 5 YEARS AGO

- TOP TEN 1960—Week ending Jan. 15 Last 3 Weeks
- 1 I WANT YOU WANT TO MAKE THOSE EYES AS BIG FOR ME
 - 2 WHAT DO YOU WANT
 - 3 I AM A CROOK
 - 4 STAGCATCH
 - 5 STARRY STARRY
 - 6 SEVEN EYES GIRLS
 - 7 LITTLE WHITE BULL
 - 8 RAWHIDE
 - 9 BAD BOY
 - 10 WAY DOWN

10 YEARS AGO

- TOP TEN 1950—Week ending Jan. 14 Last This Week
- 1 MAMBO ITALIANO
 - 2 FINGER OF SUSPICION
 - 3 ONE ONE BET YOU
 - 4 I STILL BELIEVE
 - 5 HEARTBEAT
 - 6 SHAKE RATTLE AND ROLL
 - 7 MR. SANDMAN
 - 8 I CAN'T TELL A WALKER FROM A TANGO
 - 9 MR. SANDMAN
 - 10 THIS OLD MO'NE

When Gene Pitney was Billy Brian!

"I FIRST met Gene Pitney when I was peddling me songs around New York publishing companies," singer Jimmy Radcliffe told me in Britain this week.

Gene was known as Billy Brian to those days," he went on. "He was with Triumph label in America at that time, but had no triumph in the form of a hit."

"We found our interests in music were basically the same and a friendship grew up. When Gene does double-track discs, it's me who sings on the demo disc first. We've done quite a few duets that way which have never been heard. Perhaps we'll make one for release one of these days."

"I think the outstanding thing about Gene is his shrewdness and versatility. He handles nearly all his own business, from bookings to publicity."

America, but girl groups seem to be happening now."

Jimmy, quite a musician himself, plays guitar, vibes, piano, bass, organ and drums. His chief rôle for some time has been as Gene's recording manager. He starts by cutting demo discs for Gene to hear before Gene records.

When Burt Bacharach and Hal David wrote a number called "Long After Tonight Is Over" and the Musicor label heads heard Jimmy's demo version, they thought it so good they released Jimmy's record instead of giving the song to Gene. That's why Jimmy's here and appeared on the Edmonson Andrews show on Sunday.

"We've both been knocked out with the British prom scene in

one file

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7N 15758

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CHASE WEBSTER LIFE CAN HAVE 45-1283 MEANING

EARLE HAGEN NANCY'S THEME

PX 740

Friday, January 15, 1965

FINAL Part of

1964 was a crucial year for Elvis Presley. The snipers were out, saying that Elvis was slipping. Elvis was using the same old film scripts, Elvis wasn't turning out great records any more. How true is this? For the facts about Elvis and his career read this third and final instalment of "30 Years Of Elvis"—year by year.

January 8, 1962: This year opened with your manner asking a flat fee of £25,000 dollars for a personal appearance and you saying: "I just want to keep entertaining. For the next four years I'll do movies a year."

His film schedule was to be stopped up and a little while later you were saying: "I've been coming from movie to movie with very little time in between. Frankly I'm weary and need a long rest." Your fans all over the world started wondering: were you making too many films? British man-about-town, Bunny Lewis, went to Hollywood and saw you. He reported: "He did three days of room to midnight recording." "I was amazed. If Elvis or the musicians couldn't come up with an impromptu arrangement within half-an-hour the number was often scrapped. On some occasions the lyric would be rewritten on the spot to suit Elvis." Despite this, you never lost your temper or even raised your voice. Dedication was your secret. "Although Elvis seemed to get frustrated with himself," commented Bunny.

In May you had lost 20lb. weight and never looked fitter.

A British pop singer at this time made a 6,000 mile journey to meet you in Hollywood. He said it was "worth it." You told him: "I'm in shape—a swell guy!" You met each other on the set of "Girls, Girls, Girls." Johnny Burdette, the singer who in 1964 visited Britain and talked about your early Memphis days when you and he grew up together. Purple trousers, with black stripes down the side, white button-down shirt, a white sports jacket and the shirt collar always turned up—these were how Johnny recalled you in your home days. Now, of course, your taste in clothes was quieter.

"Follow That Dream" was released in Britain. "Elvis the comedian," said the critics.

"I think about that first film you made," you said. "In 'Love Me Tender' I was terrible. I didn't know one end of the camera from the other." The guitarist Dick Atkins paid a Beatles' British visit and dropped a bombshell for your fans here: "I doubt very much if Elvis will come to Britain. I don't visit him because forming publicly over here—although there's always a chance that one of his films might bring him here—for location work."

"This is their secret weapon — the Colonel is a great believer in under-exposure. He feels that if Elvis did too many public appearances it would kill the spell that keeps him at the top."



ELVIS does a torrid dance routine in "Girls, Girls, Girls" with GARY CROSDY backing him on guitar. Elvis the leader of a group in the film.

And you were still at the top. "Kid Galahad" opened to packed houses. You were voted (again) top world

male singer and musical personality, and you were asked to appear at the Royal Variety Show. Heartlessly, you had to turn down the offer because of your film commitments.

Instead you sent a charity donation. The year closed with your talents in Hollywood. By Devere, giving details of an order you gave. Ten suits at 100 guineas each, four suits at 150 guineas each, four suits at 200 guineas each, 20 shirts with deep collars and narrow cuffs at eight guineas each, 10 pairs of trousers at 25 guineas each and 72 ties at three guineas each, by also said: "The trousers have to be specially made to my size, and I don't want undergarment even briefs!"

Disc history for 1962: "Hockey-Hot Baby", "Can't Help Falling In Love", "I'm Not A Joke", "Return To Sender" No. 1 hits.

January 9, 1963. A NME writer visited your home at Graceland, Memphis, and told us that you were still corresponding to Vera Tschobanoff, a German girl you met while in the Army. However, later she married a German actor. The writer, Valerie Everett, also said you had injured your arm playing touch-football.

"Girls, Girls, Girls" opened in London — fans fawn, fans fawned, fans fawned in London. He said: "I don't think it's funny that you made it possible for him. I'll co-star him with a big classical artist—a concert pianist or singer." This project hasn't yet come off. . . .

Rocker

Del Shannon also talked about you. "A British visit would kill the image the fans have of him. British fans are still inclined to picture him as the rocker he was in the beginning—but he's changed a lot since then."

The question of you visiting Britain came up at this time. A survey of NME readers' letters revealed that: 65 per cent. said you should come; 25 per cent. said No, nine per cent. said it should be left to you. . . . and the odd four per cent. said they couldn't care less!

Meanwhile you kept filming — "It Happened At The World's Fair" was shown in Britain.

Ray Ozburn came, too, and said that you told him your were scared stiff of flying because of a near accident early in your career. We also learned what you were wearing on your new motor bike: racy black, navy blue polka dot shirt, slim back trousers and thick leather boots. Some fans said: "Would you please use a crash helmet!"

By IAN DOVE

Jud Phillips, the man who first recruited you, told us: "He was quiet and you could sometimes get the impression he was moody!"

You were filmed for "Kissin' Cousins" a double role. It was your 13th film. And your manager, Col. Tom Parker, boasted that rarely did you meet socially. "We've only had dinner together about twice," he said. "I wanted him to sign some important papers urgently but I had to get somebody who knew it, to drive me to his home in Hel Air, Hollywood."

But for all that Col. Parker was getting you £175,000 a film, plus 50 per cent. of the profits around the world! Hollywood now put you in the Valentine Clark Cable class.

Finally, "Fun In Acapulco" was released in Britain.

However, your disc career didn't maintain its very high standard. "One Broken Heart For Sale" (No. 8), "Devil In Disguise" (No. 7), "Bossa Nova Baby" (11).

Controversy

January 8, 1964: This was to be your most controversial year yet! The Beatles started it off when they appeared on our "Take Away" programme. Said Pat McCartney: "What I don't like about Elvis is his songs. I like his voice. Added Ringo: "The last two years Elvis has been down the stock."

And George Harrison commented: "Elvis is great. His songs are rubbish." But they still voted the disc in question, "Kiss Me Quick" a hit and it was. Then the Beatles ducked to avoid the wrath from your fans. . . .

But you said nothing. You did buy the Putnam, a yacht previously owned by President Roosevelt for 25,000 dollars and gave it to the March of Dimes charity fund. On board, reporters asked you about the Beatles. You replied: "I wish them the best of luck. They're not competition—just fellow artists helping the disc business along."

Your film, "Love In Las Vegas" opened. "Kissin' Cousins" followed. British disc jockey Pat Campbell visited you in Hollywood on the film set. You told him that to visit Britain was your "one dominant thought" and added: "We'll make it some day." Your manager, Col. Parker, commented: "How can Elvis be on the war—his 16 pictures have all been big money-spinners!"

The Beatles (tearing America's

ELVIS PRESLEY

invited by you to drop in at Graceland. They couldn't make it because of some other commitments. A telephone call with Pat McCartney, you told him: "I've bought an electric bass guitar and I'm learning to play it. The darn thing's given me callouses all over my hands." Paul Verdelin: "Elvis is one of the lads."

A controversial disc was issued in Britain — "Ain't That Lovin' You Baby" made his four years previously. Pictures about the early days of vintage Elvis was promised. When "Foolish Heart" was released in November a question was asked — "How long has Elvis been in the same old script?" This provoked a mammoth mailing from NME readers protesting against this. Your fans were still very loyal.

A British secretary, Carole Dent, met you in Hollywood and revealed "Elvis is very shy. Elvis thinks people will be disappointed when they meet him. But if people were sniping at you, you still had some very knowledgeable

defenders. Hal Wallis, the film producer, for instance. He released some facts about your films. "Returns from cinemas the world over show one thing—'Love In Las Vegas' and 'Kissin' Cousins' marked a tremendous advance." He said you were a box-office attraction. These two films were blockbusters. With "Vegas" and "Cousins" we think Elvis gained a whole new audience—an audience of all ages.

According to Wallis "Love In Las Vegas" earned 12 million dollars from American cinema alone. It was the most successful of your pictures since the early days of "Jailhouse Rock" and "King Creole." Some other facts: Your single discs sell an average of 100,000 copies. 20 date discs have sold around 100 million discs in eight and a half years. You were the biggest box-office star of the last ten years.

Your fans all got together to salute you by voting you the World's Most Outstanding Male Singer (you retained the title from Cliff Richard) and the World Musical Personality in the 1964 NME Poll. Which is the way it should be. . . .

Beatles' film built round Ringo

THE story line of the new Beatles film, which starts in February, according to producer Walter Shenson, is " . . . the theft of a sacrificial ring from a mythical Eastern church, which you see in the prologue. Then the credits follow, with the quartet singing a song, with a close-up of Ringo's hand and he is wearing the stolen ring. The chase begins in the Swiss Alps and then moves to the Bahamas."

● Nat Cole's doctors say he may be able to fulfil an April engagement in Japan.

● Elvis Presley will star in "Soon I'll Wed My Love" for Paramount. It's a romantic story.

● Columbia Mike Connolly reports that Peter Sellers will play Fagin in the Columbia Pictures' version of "Ivanhoe" — "Oliver!"

● The annual poll of American motion picture theatre owners revealed that Boris Day was the top money-making star of 1964. She also led the field in 1960, 1962 and 1963. Elvis Presley was sixth.

● Ann-Margret was eighth.

● Sammy Davis has made the first American recording of a tune from the Tommy Steele starler, "Half A Sausage". Davis chose "Flash, Bang, Wallop."

● Cole Porter said before his death, according to an interview just printed, that he felt his two best songs were "Begin The Beguine" and "Night And Day"

NAT HENTOFF'S AMERICAN AIRMAIL

● There is now a Beattie Defending Association of America. Present deat of the club JoAnne Carpenello, of Arlington, New Jersey, estimates that the BDAIA has over 650 members in five countries.

● The Columbia Broadcasting System, owner of Columbia Records, continues to diversify. Recently CBS bought the New York Yankee, the country's most skilled baseball team. Now it has purchased a major guitar company—Fender—for thirteen million dollars.

● The "San Francisco Chronicle" reports on "his symptomatic of Johnny Mathis today is that the listing of his staff on his concert programme includes 12 Wardrobes, it once a super-star

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Andrew Loog Oldham

P.S.—See them on this week's 'Ready, Steady, Go!'.

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GERRY talks about MY ROMANCE AND MY FILM

AMONG a score of people dancing like crazy to the throbbing music, and a crowd of fans just listening to the group, a boy called Gerry saw a girl called Pauline who—put it in his own words—he "fancied."

He pushed his way across the crowded Cavern, accidentally knocked over two Pepsies, trod on a dozen twisting toes, got alongside and cleared his throat to say to the girl called Pauline: "Evening, my name's Gerry."

She said: "Oh really, that's nice for you," or words to that effect, because Gerry Marsden isn't quite sure what she said. All this happened five years ago. All he remembers is that her reply wasn't all that favourable. He chatted her for another five minutes and then Pauline said "No" when he asked her for a date.

Two days later at the same place he was luckier. She said "Yes."

"We went out for a drink at a club on our first date," Gerry told me this week. "And that's how it all started."

AND MY FILM
to Cordell Marks



GERRY with his bride-to-be, his fan club secretary PAULINE BEHAN.

Engaged

On New Year's Eve, Gerry and 21-year-old Pauline Behan announced their engagement and spent the last hours of 1964 celebrating with bubbling champagne.

Gerry recalls: "When I saw her that night, I thought: 'I've got to get to know that girl — she's a darling.' I don't know why, but I fell for her right away. Mind you I was really down when she said 'No' to a date."

"When she finally did agree to come out with me, she telephoned her parents first to get their okay."

"Our parents knew we were going to announce the engagement, but we thought we'd keep it a secret till New Year's Eve. It seemed a good time to announce it."

"No, I don't think the fans are going to mind," he said when I asked him how it would affect his popularity.

"I've always thought that too much fuss is made about pop singers losing their popularity when they get engaged or married."

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DON'T TAKE BILLY FOR GRANTED

says Derek Johnson

THE pop star we tend to take for granted—that's Billy Fury. With the national Press largely restricting its interest in pop music to overnight sensations, he seldom seems to receive very much publicity coverage.

Yet he continues, in his own quiet and efficient way to maintain his grip on the teenage market. And it's a pretty firm grip, too. For Billy's unflinching consistency is proven by the fact that his latest disc success, "I'm Lost Without You," is his 15th consecutive chart entry.

His latest release is his first for six months. Throughout last year, Bill had only two discs issued—and therefore only two chart entries. They were "I Will" in the spring, and "It's Only Make Believe" in the summer.

This meant, of course, that Bill slipped out of the leading 30 sellers of the year, as listed in the NME's annual points survey for 1964.

But it should be obvious to all that this was due solely to lack of releases, and not to any lapse in popularity. Why this lengthy gap between releases? Well Billy does not believe in recording for recording's sake. He regards his disc career as a long-term policy, and is anxious that his records should not be rattled down the throats of the public.

So many artists or groups record automatically to enable them to meet a release deadline, irrespective of whether suitable material is available. But Fury records a new single only when, after exhaustive selection, he is confident that the song is just right for the style.

This, then, is the essence of Billy's approach to his disc releases. And it's basically why he is such a model of consistency—plus, of course, his own distinctive personality in putting over the material he ultimately chooses.

But, despite his calculated caution on the recording scene, Billy remains a top pop model—in with an engagement book which is invariably full to overflowing.

1965 started unhappily for Bill—as a patient in London Clinic, where he was taken on New Year's Eve suffering from a mystery illness. But happily, it proved to be nothing serious, and he is now recuperating at home... which is where I found him on Tuesday.

"I wasn't really ill—just a little run-down," he explained. "I suppose I was being so busy towards the end of last year that finally caught up with me. I found that I kept falling asleep all day. So I decided to give myself a bit of a rest, and I'm okay now."

"I'm going away on holiday next week for a fortnight. Don't know where yet, but some place where the sun is shining. Of course, this does mean that I shan't be able to do much radio or TV in connection with my new record. But it seems to be doing very nicely without my help, it's great to see it so high in this week's chart."

Billy told me that he is very enthusiastic about his film with his horse, Anselmo. It's a happy-go-lucky picture, but with a definite story line.

"Anselmo and I got ourselves in the film," he said. "Anselmo even got paid for his part! And there are about 18 songs in the picture—enough for an LP, though I don't think we shall be releasing a single from the film."

"Right now I'm concentrating on preparing two or three 20's of my own compositions, which I hope to record shortly."

Billy added that he has entered Anselmo for the Championship Hurdle in March. The horse is already paying for himself, and Billy is seriously considering acquiring one or two more. "I'd like to get a couple of mares, and go for a bit of breeding," he said.

I asked Billy what we could expect from him when he opens his nationwide tour in March, backed by a big band. "I haven't yet worked anything out," he replied. "I imagine that the band will work in conjunction with the Gamblers. We should be able to produce a pretty full sound, and I'm looking forward to the experience. I shan't select material until next month."

great cracker which stretches right across the stage. It's made in two pieces and the middle does together. The other night these two sections of the cracker came rolling across from each side of the wings—but never joined up as they should. The comper got in the way of them and nearly had his head chopped off!

"And the more he struggled and the more people his face went, the more

the audience laughed. He got free just before he passed out," Gerry added.

"It's all been happening, you know—now I've got to rush off to do a broadcast, then I'm off to the show and then off to see Pauline."

"It's a real laugh getting engaged—you want to try it some time. Honestly, you'd never believe it," he concluded, but unfortunately said no more.

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it's a good laugh getting engaged. You just wouldn't believe it.

"Because there wasn't time to shop around for the ring, a chip from one of the big jewellers came to my place in Liverpool with trays and trays of rings and asked Pauline which one she wanted. She just stared at them."

"And when she finally came out of her trance she still couldn't make up her mind which one to have. It took ages."

"Come to think of it, just recently has been quite a time for people in the Pacemaker's getting engaged. Les Chadwick is going to marry Joan Graham soon. He met her at the Cavern as well. Road manager Les Hurst has just announced that he is to marry Marion Anderson. Looks like we will be having quite a few celebrations!"

Film

Apart from getting engaged, one other big 1964 event for Gerry was the making of "Ferry Cross The Mersey." Because he felt worried about how the film would eventually turn out, he never saw any of the rushes and waited till it was finally completed before seeing himself on celluloid.

"Did he like what he saw?" "To be quite honest," replied Gerry, "I did! It all turned out much better than I expected."

"I didn't have that many problems acting in the film, but I was pleasantly surprised by the way it turned out. Much better than I expected."

"The one problem I did have was snuffing up all about art. You know I was playing the part of an art student so I had to know something of what I was talking about."

"I surrounded myself with books and paintings and discovered all about people like Huetel, Van Gogh, Toulouse-Lautrec and all these other artists. I won't say I'm the world's greatest expert on painting and painters now, but I know a heck of a lot more about them than before I made the film."

And apart from the engagement and the film, the other big thing occupying Gerry's life is his show, "Gerry's Christmas Cracker." "It's going great," he enthused. "All except for the cracker."

"The cracker?" I repeated and Gerry said "Yes, that was right, the cracker."

He explained: "We've got this huge



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For women's magazine, Paul McCartney story being readied by brother Mike...

Charlie Watt's book, "High Flying Bird" about Charlie Parker published today...

On new single Craig Douglas sounds like Gene Pitney...

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