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Terry was my kind of person, says TWINKLE



TWINKLE ordered a plate of chips, just chips, and repeated the order when the astonished waitress asked if she would like anything with them. The last time she had eaten together had been at the Hilton Hotel—this time it was a Wimpy Bar. Twinkle was at her ease in both places.

She liberally sprinkled her chips with tomato ketchup, and mused about the last couple of months. Two months which have seen "Terry" climb the charts and crash into the top five. And for once Twinkle was serious.

"Although my record has been in the charts only a short time, I've known people in show business much longer. If I hadn't become a singer I would have been a journalist on a pop magazine like my sister," she said. "I always used to go round with her on her interviews. That's why I've used to all kinds of places."

"But then there came the chance of making 'Terry', and, of course, I jumped at it. Incidentally, I wrote 'Terry' 18 months ago."

"I wondered if becoming a professional singer would make many differences to my life. Not major differences, but small ones, like not being able to talk to my friends half the day on the phone!"

"But I don't miss these things—and I've gained a lot of freedom, which I think is a very good thing. My parents don't worry so long as I've got someone with me on my tours, and anyway they've always encouraged me to be independent."

The only real differences which have come in the last few weeks concern money and work—more of both! But I like the hectic part of it. So long as I have a couple of days off every 10 days or so I'm happy."

She told me about her recent Irish tour.

Up tempo

Things went very well for Twinkle on the tour. "There was one occasion which could have proved disastrous (though she doesn't recall it). "On one of the dates I was all ready to sing 'Rock And Roll Music'—and I forgot the words."

"So I immediately switched to 'Just Like Me', but for some reason my backing group couldn't hear what I was singing due to the amplification, so they kept playing 'Rock And Roll Music'. The result sounded an absolute knockout!"

Other numbers that Twinkle features in her stage act are "Oh Boy," "Saturday Night" (her own composition), and, of course, "Terry."

"I much prefer singing up-tempo numbers," she said. "They go down far better with a teenage audience."

Why doesn't she write rock numbers herself, then? "I just write what comes into my head," she replied. "Sometimes I boogie, sometimes I don't. When I wrote 'Terry' I was interested in people like him and thought a lot about them."

Has she written any numbers lately? "I wrote one yesterday," she said. "It's called 'Unhappy Boy' and it's all right, but I think it's more suited to Sandie Shaw than to me."

by DAVE GILLARD

But songwriting isn't something new for Twinkle, for she's been penning numbers for about two years now. And from her very young school days her most predominant aptitude has been for writing.

"I was looking back among some of my old school books the other day," she laughed. "And some of the stuff I wrote is really hilarious." For instance, there was one essay on "Adventure," and I'd written all about one of my cats, Rini, as if he was a dog.

"There was a burglar in the story, and I had my Rini, my faithful shadow, springing at his throat and saving the day!"

Until recently she had never sung on stage so was she at all nervous about facing an audience?

"It doesn't bother me at all," she answered without hesitation. "You know, I don't have any sort of act to worry about—I just lean around looking like a fool!"

Boots

But if there hasn't been much spare time of late, she's making the time to buy those indispensable boots.

"I bought two new pairs the other day, one black leather, and one crocodile. Well, imitation crocodile!"

And I bought two new dresses as well. One's very modern, with a bright ginger top, a low V-neck and a swirl skirt. The other's dark square, all velvet, but it makes me look feminine!"



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TOP TEN 1960—Week ending Jan. 22 Last This

- 1 1 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR — Emile Ford (Eps)
- 12 2 WHY — Anthony Newley (Decca)
- 5 3 STARRY EYED — Michael Holliday (Columbia)
- 2 4 WHAT DO YOU WANT — Adam Faith (Parlophone)
- 10 5 WAY DOWN YONDER — Freddie Cannon (Top Rank)
- 6 6 OH! CAROL, YOU BECAUSE (Decca)
- 4 7 JOHNNY STACCATO THEME — Rimer Bernstein (Capitol)
- 7 8 LITTLE WHITE BULL — Tommy Steele (Decca)
- 10 9 HEARTACHES BY THE NUMBER — Guy Mitchell (Phillips)
- 10 VOICE IN THE WILDERNESS — Cliff Richard (Columbia)

10 YEARS AGO

TOP TEN 1950—Week ending Jan. 21 Last This

- 2 1 FINGER OF SUSPICION — Eileen Valentine (Decca)
- 1 2 MAMBO ITALIANO — Rosemary Clooney (Phillips)
- 3 3 NO ONE BUT YOU — Billy Eckstine (MGM)
- 4 4 SHARE HATTE AND HOLL — Bill Haley (Brunswick)
- 4 5 I STILL BELIEVE — Fozzie Hillyen (RPM)
- 6 6 I CAN'T TELL A WALTZ FROM A TANGO — Alma Cogan (RPM)
- 6 7 HEARTBEAT — Patsy Murray (Columbia)
- 11 8 RAIN RAIN RAIN — Frankie Laine (Phillips)
- 7 9 MR. SANDMAN — Deanie Valentine (Decca)
- 10 10 THIS OLD HOLEN — Rosemary Clooney (Phillips)

WATCH OUT! THEY ARE COMING!

FROM YOU TO US

THEM had lost heart. "Baby Please Don't Go" had been released as long ago as November, and had not made any impact.

So THEM just played dances in their native Ireland and wondered what would come next. At this time they told each other they weren't surprised at the lack of success of "Baby Please Don't Go."

At this time they preferred the other side of the disc, "Gloria."

And at this time several things happened to make THEM change their minds.

by IAN DOVE

Just because THEM come from Ireland, you must not think they are a show band. Says Billy: "I know that the Irish scene is dominated with show bands, but that's what the punters want, a mixture of everything—rock, ballads and jazz. But we are a rhythm-and-blues group, you can tell from the record. That's our style. The scene was all right for us, but now it's very healthy. Everybody wants us because we're in the charts."

"Of course, the name creates a lot of interest. We were just sitting tossing names around when it came to us. It's a good name for publicity... and it's part of every speech! We have a lot of fun trying to explain our name to people..."

Although Ireland-based and Belfast-born (yes, all of them), British fans of THEM will get a chance to see them because they will arrive here at the end of January.

Says Billy: "We're booked solid for four months, and we hope we can stay for good!"

After all, the Bachlors managed it. NOTE—"Baby Please Don't Go" is a very old blues, and was originally a hit in America for veteran blues singer-guitarist Sam Lightnin' Hopkins in 1948.

Savile

Guitarist with the group Billy Harrison explained: "For a start, 'Ready, Steady, Go!' chose it out of the blue for their signature tune, and Radio Caroline started plugging it, along with Jimmy Savile. So that, we imagine, got it all started and into the NME Chart."

"And then there was the penny incident."

"This was at a Boxing Day dance, and everybody was well, merry, and some of the crowd started throwing pennies on the stage at us. That's quite frightening."

We complained about this, and the Irish newspapers took up the story, and we made big headlines. But the only thing that happened then was that more pennies were thrown—all the time. Everybody thought it was a great joke. We played along with it—used to gather up the money and send it to Oxfam."

"We became known as the group to throw pennies at for a while. Now it's all changed: since 'Baby Please Don't Go' went into the chart the fans come to see us for this—not to throw things."

"Now the trouble has altered—it's girls. The other night in Dublin, eleven girls were injured—only slightly—trying to get on stage when we were playing."

"You can put us down as preferring girls to pennies!"

And then they decided that Decca was right and they were wrong. "Baby Please Don't Go" was a GREAT "A" side. "We recorded it in a batch of three or four when we came to London—our next single was also recorded then. It's our version of Lulu's 'Here Comes The Night', and we might as well say it now and get it over with."

"It was recorded before Lulu's record was released."



THEM—the Irish group who stick to rhythm-and-blues.

'JIM' GETS BRIAN BACK

THE song affectionately known as "Jim" to Brian Poole, as "The Three Bells" to followers of the NME Chart and originally recorded as "The Jimmy Brown Song" by Les Compagnons de la Chanson has become a hit approximately two months after its release.

"Someone" (if you'll pardon the pun) who has always had faith in the song is Brian, who chatted to me in a nearby café while disposing of a rum baba and coffee.

"Jim's" been a long time getting there," he agreed. "But there were some very good reasons why it was not an instant hit. Firstly, it's a number like the Righteous Brothers' 'You've Lost That Loving Feeling', which you have to hear several times before buying. I hated 'Loving Feelings' when I first heard it in Sweden, but now it's grown on me. I think it's fantastic."

"Secondly, 'Jim' was released while we were on the Desny Springfield tour, and we were not able to give it the usual TV exposure. We had no time."

"Finally, it's not the kind of record people expect from us. We've completely 'debailed' the Tremeloes. With drummer Dave Munden bought up for harmonising, I've got only two guitars behind me, and one of those is acoustic."

"An interesting fact is that Norman Petty (ex-Buddy Holly manager and composer of "Someone") plays piano on the record at Brian's request."

Brian first heard the song over four years ago when the Tremeloes were playing at a Butlin's camp in Ayr, Scotland.

by Keith Altham

"One of those 'troubadour rec-ords' used to sing the song in French while playing a Spanish guitar," recalled Brian. "I asked him to write out the English lyrics for me, and ever since then we've included 'The Three Bells' in our act."

It seems appropriate that with the long lapse between release and chart entry that Brian's next EP, released some time next month, should be called "Time Is On My Side."

Before several thousand Rolling Stones fans descend upon us with the criticism that we are covering their recently released Stateside hit, let me give you the facts. We recorded this number last October with some LP material, but we had no idea that the Stones would cut the same song later."

'Shrewd'

Other future plans for Poole and the Tremeloes include the release of their new film, "A Touch Of The Barrys."

Brian has just returned from a short tour of Sweden, where he reveals that Dave Munden volunteered to buy a round.

"Now I don't want you to get the idea that Dave is tight," grinned Brian. "I think 'shrewd' is probably the best word, but you should have seen his face when he got this club's bill for two cokes and two beers. It totalled £3, 5d."

Their other evenings were spent in less expensive entertainment, but equally disastrous.

"We saw this film about a special agent called Nick Carter. When we got inside, the film turned out to be in French with Swedish subtitles. Get out of that, as they say!"

Before we left, Brian had something to say about the South African race rows.

"You know that we were the last group to play over there without any government interference," said Brian. "We played to mixed audiences with no rows or controversy. I keep asking myself why we were left alone. I can only assume it was because we didn't make a major issue over their problems before we left. It appears to me that the South African Government has become antagonised by the adverse pre-publicity before the tours begin."

"I repeat, we played to both races without segregation and without trouble, but we didn't kick up a fuss before we went."

T. GARDNER (Thoronyon-Tees): What an insult to the Kinks to have to appear below the Dave Clark Five on the "Thank Your Lucky Stars" hit the other Saturday. The Kinks have had two great top three hits in the last four months, while the Dave Clark Five have not had a British Top Ten hit since March.

RAY YARBWOOD (Atrichem, Yarwood): I would like to say "Well done" to the people always trying to get "Britain's answer to Brenda Lee" or "America's answer to the Beatles." Surely, above all, an artist or group wants to be unique, so why all the comparisons?

BARBARA HEID (Isleworth, Middlesex): Why are people always trying to get "Britain's answer to Brenda Lee" or "America's answer to the Beatles"? Surely, above all, an artist or group wants to be unique, so why all the comparisons?

FRANCES KELLY (Spoke, Liverpool): Who made the great impact in 1964? The Stones, the Beatles, Cilla and Dusty—all of these have recorded awards, but I think the greatest were Freddy and his fantastic "Some where, the Kinks" "You Really Got Me" and the most handsome thing to our country, Gene Pitney. So my vote goes to modest Gene, the wild young Kinks, and loud boy Freddy.

D. LEE (Ipwich, Suffolk): Fifteen years in Holloway! This should be the sentence passed on Cilla Black for the murder of the best song to come out of my country—"You've Lost That Loving Feeling." The least that can be said for Cilla's version is that it makes a great record sound ordinary, and if this was the best she can offer, I suggest she goes back to the Canary Islands.

DAVE GODIN (Hesleybath, Kent): I was amused to read that the Zombies were surprised that their fans in New York affected "phony" English accents. Being a Kentish boy, I know going affects a phoney American accent when it starts to sing. It seems a case when it comes to the rock 'n' roll blues: The great r & b singer Gladys Knight and she replied, "It's those funny accents, and all that." "Here's the rolling Stones sing 'Time Is On My Side,' and it's a damn fool song with the Louisiana accent, but not the 'soul' buyers."



BRIAN POOLE

because we didn't make a major issue over their problems before we left. It appears to me that the South African Government has become antagonised by the adverse pre-publicity before the tours begin. I repeat, we played to both races without segregation and without trouble, but we didn't kick up a fuss before we went."

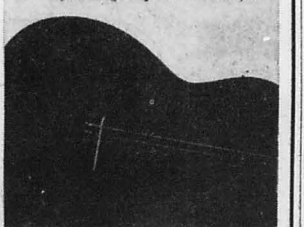
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Hickory RECORDS

Romping with the Shadows

TOE-TAPPING beat music and Goon-type humour are the principal ingredients of "Rhythm And Greens," the 32-minute film showcase for the Shadows, which goes on release next week. And the boys emerge with honours from this light-hearted venture into zany comedy in the Spike Milligan mould.

Basically, the film is a potted survey of British history on the beaches. We see them as ancient Britons, conquering Romans, Saxon and Norman invaders and Elizabethans.

There is one hilarious sequence depicting King Canute (looking remarkably like Cliff Richard). In another shot, Sir Francis Marvin stoically continues his game while the Armada approaches.

The film is interspersed with instrumental numbers—including the title song "Rinks-Charik," "Main Theme," "The Drums Number" and "The Lute Number."

It's all good, unpretentious fun: four big and four tiny romping about, having a ball. Not a film to be analysed, but a half-hour romp which will keep you giggling and whistling.

DEREK JOHNSON.

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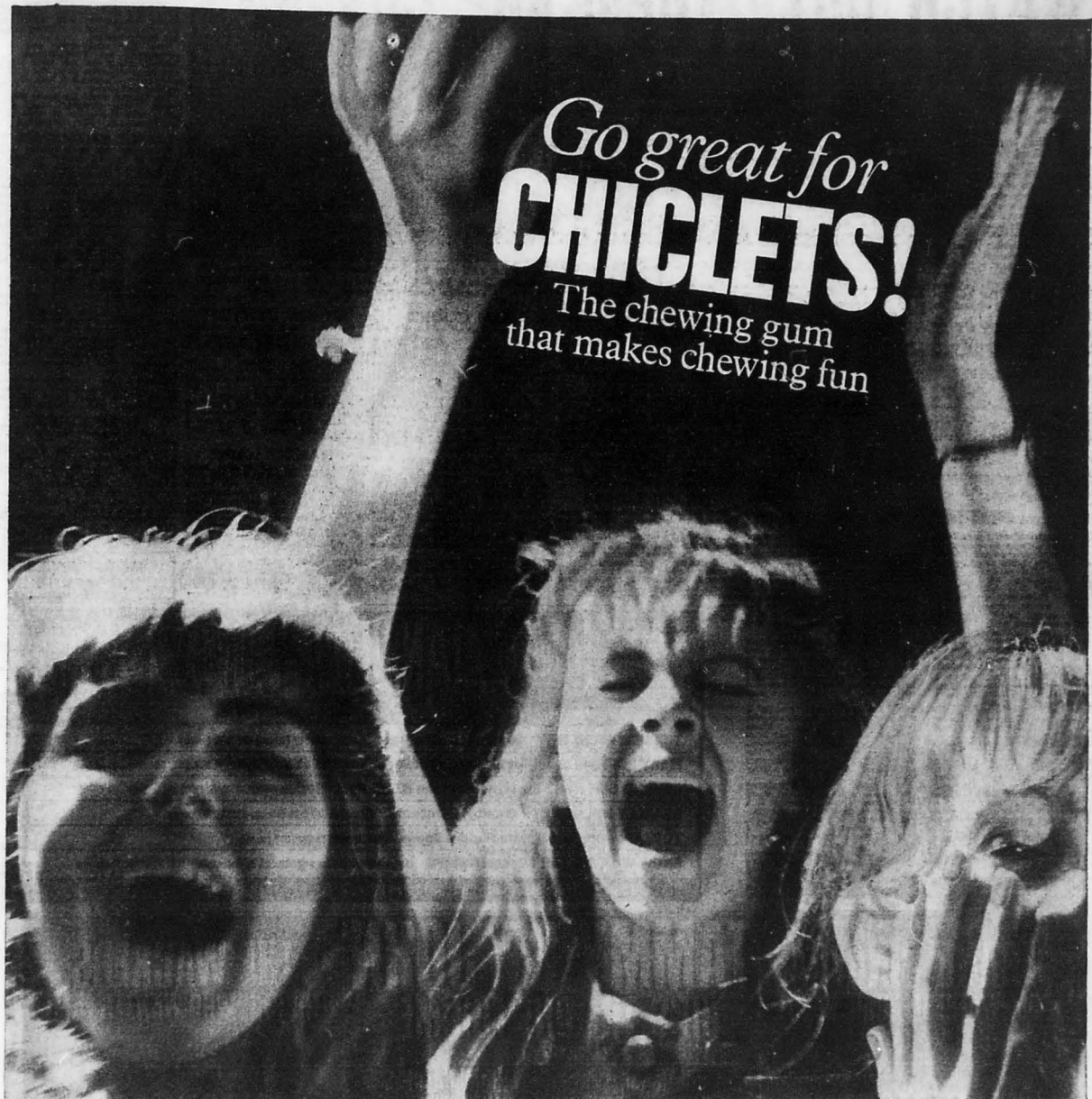


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KRAMER SAPPATS

CONSIDERING the trio of talent responsible for its composition—Kenny Lynch, Clive Westlake and Bill Giant—I found Billy J. Kramer's new one rather disappointing. Oh, it's pleasant enough listening—a simply-constructed dual-tracker with a slow shake rhythm. But "It's Gotta Last Forever" has nothing distinctive or outstanding to offer.

Billy adopts his usual husky-voiced approach, and makes an adequate job of it. No doubt it will enter the charts on the strength of Kramer's name, but I don't see it as a big hit, 'cos it's too run-of-the-mill.

"Don't You Do It No More" is a twanger with a pounding, thumping beat, and the Dakotas harmonising in falsetto, Parlophone label.

HOLLIES
Here's a commendable blend of shake beat and tuneful melody from the Hollies, with their Parlophone latest "Yes, I Will." Scoring pace and ear-catching harmonies highlight the mid-tempo tune. This one has the magic touch, and should do pretty well.

Waiting harmonica leads into the snappy top-o'ppert "Nobody," Again, the hooks are an intriguing mix of voices. A good flip side, I'm sure.

BRENDA LEE
Bit disappointed with Brenda Lee's new one, too. "Thanks A Lot" is an up-tempo shake-shuffle with chanting drums, brass and organ. Brenda sings her usual peppy way and drive and carries it along. But there's very little melody, nothing you can get your teeth into.

Far better is "Just Behind The Rainbow," one of those heartfelt and colourful ballads in which she specialises. On Brunswick.

★ POTTED POPS ★

BILLY EDD WHEELER (London) has an infectious audience for his novelty and ditty with acoustic guitar, "Ode To The Little Brown Shaker Out Back," Not so funny as the laughter suggests, but amusing.

PATRICK KEE (Decca) from "Fanny, Fanny," Go to bed with a Bacharach-David number "Magic Potion." First double rhythm—A shade far from the melody to come through. But an appealing approach by Pat. "It's No Trouble To Love You" is a descriptive rockaballad.

BETTY EVERETT (King) sings a couple of her older recordings. "Happy I Long To Be" is a heartfelt slow ballad, sincerely handled with (trailing piano, "Your Loving Arms" is a foreboding aural ballad with jazzy guitar. Both hits with the Earl Hooker All-Stars.

JOEY SHERELLE (Starline) belts the title song from the film "Goodbye Charlie" (also covered by Pat Boone), set to a brassy jazz-waltz backing. The novelty trick doesn't wear out of context. I prefer Joey in a seductive gentle swinger like "Do Me Good, Baby!"

RHEVELYS (United Artists) showcase their lead singer in the driving mid-tempo item "Walking On." The unusual lyric is embellished with lively voices, plus piano, trane and maracas. Clavinette highlights the top-tapping twister "Not So Close."

EARLE HAGEN (Columbia) features some raved jazz sax playing in the bossa nova "Nancy's Theme," with strings and flute. Captivating late-

SINGLES by DEREK JOHNSON

MIGIL FIVE

As a striking contrast from their previous discs, the Migil Five have recorded "Just Behind The Rainbow" as their top side. Featuring a convincing solo by Mike Felix, with chanting from the rest, organ and sax, there's also an attractive finding piano here running throughout. An appealing ballad, handled with care. I hope it gets the recognition it deserves. The boys' back track to blue beat for seven Lonesome Days... but with variations. There are added handclaps. A generous helping of chanting and counter-harmonies. Pyle label.

GAMBLERS

"Unison vocal for the mid-tempo 'Now I'm All Alone' (Decca) by the Gamblers. The slightly plaintive feel to the ballad is emphasised by some fascinating key changes, and carried along on a solid backbone with sax, organ and handclaps. A distinctive sound though not a head-biter. Maybe the material is at fault. Another mid-shaker "Find Out What's Happening" has a jaunty rock-clicking beat.

JULIE GRANT

A throbbing, strumming rhythm—virtually at gallop pace, and Julie Grant dual-tracking with straining guitar in support—that's the formula for "Baby,

Baby." But there's rather too much going on for my liking. However, it does the fact that it isn't a sensational number.

By contrast, Julie warbles a wistful ballad "My World Is Empty." Pyle label.

PETER JAY

Written and first recorded by Mose Allison "Parachute Farm" is an original folk blues. Now it's given a throbbing, infectious rhythm by Peter Jay and the Jaywalkers on Piccadilly. Peter solos, with the other boys answering back. It builds strongly. Midway there's a driving piano solo. The beat's hypnotic and the lyrics a repository—but that's his appeal!

The group tries to emulate the Tami-Motown sound in the Mary Wells number "What's A Day For You," and the result is quite effective.

LITTLE RICHARD

Authentic gospel-blues singing from Little Richard in the pseudo-religious "Peace In The Valley" (Mercury). He sings in hushed reverent tones, with a heavenly choir and organ. Sincere and heartfelt, it's the perfect answer to those who think Richard can't sing rock. But handy chart material. More gospel, but of a totally different kind—that's "Joy, Joy, Joy." Up-tempo revivalist number with hand-clapping and spirited chanting.

MAJOR LANCE

The original "Um, Um, Um" man, Major Lance, abandons the monkey beat in favour of a dual-track rock ballad "I'm So Lost" (Columbia). With shuffle beat and a full string section. Pleasantly handled but the material's not strong enough.

IVY LEAGUE (Piccadilly) take a leaf from the Plokin-Berries book with "Fanny How Love Can Be." Melodie and well-recorded, it's a rockaballad highlighted by throbbing drums and strings. Solo voice, it's plaintive and moody, but also rhythmic. In the Stones-King tradition. "Need Your Lovin'" is a pounding shaker with a shout-type vocal.

MARIONETTES (Decca) present a pounding, thumping rockaballad with strings and clanking piano. Starts as a mainly unison vocal, and develops into a solo-voice showcase. Hummable and ear-catching. "Nobody But You" is a well-balanced mid-shaker. Produced by Marty Wilde.

SAMMY KING & THE VOLTAIRS (HMV) revive the Platters' speciality "Only You." Pleasant enough, with a delicate rhythmic backing and humming, but doesn't up-date or improve on the original in any way. A Kiss, A Promise" is a self-contained dual-tracker.

FALLING LEAVES (Parlophone) create an effectively conveyed and sound in "She Loves To Be Loved" with swinging bluesy organ, maracas, harmonica, infectious toe-tapping rhythm and solo voice. None too melodic, though!



BRENDA LEE with her NME Award for the World's Most Outstanding Female Vocalist. And sitting in the cup? Dee Dee, her Yorkshire terrier given to her while in Britain.

SAM COOKE

The title "Shake" written and performed by the late Sam Cooke, is largely self-explanatory. Sam gives a rhythmic description of the dance, set to throbbing drums, brass, and a group chanting the title instruction. The beat is tremendously infectious, and Sam tremendously captures the feel of it—just as he did with "Twisting The Night Away." Great for record hops, and must stand a chance for the charts. Ultra-slow beat-ballad "A Chance Is Gonna Come" is sung with soulful conviction in bluesy style, with added strings. RCA label.

BROOK BENTON

Tukey guitar leads into a pounding and infectious shake beat—somewhat out-of-character for the polished Brook Benton. But in "Do It Right" (Mercury), he still manages to feature his best-down low notes and growls! It pounds along at a steady pace, and Brook extracts as much as he can from the incommensurate material.

"Please, Please Make It Easy" is more like the Benton we know—a throbbing beat-ballad with chanting girls, ideally suited to his style approach.

FRANKIE LAINE

They used to call Frankie Laine "Mr. Rhythm"—and he certainly lives up to his reputation in the bouncy swinger "Go On With Your Dancing" (Capitol). This is Latin-type material, with a jazzy piano opening developing into a brassy backing in the orchestrated-Dixie style. You can't keep still to the foot-tapping beat, and you'll love Frankie's happy-go-lucky projection. Trouble is, his image is passé for today's fans.

Rockaballad "Hallelujah" is basically subdued, but has a few bolting pan-faxes. Frankie really gives meaning to the thoughtful lyric.

ELKIE BROOKS
A stamping, thumping heavy beat hallmarks "The Way You Do The Things You Do" (Decca), with Elkie Brooks harmonising with herself in some passages, aided by chanting group and brassy backing.

Both the composition and the arrangement are Tami-Motown influenced, and I feel the track might soon reach saturation point. But Elkie's nicely-handled approach is both appealing and provocative.

Ian Samwell wrote the gentle rockaballad "Blue Tonight," sung solo voice, with girl group on echo and lush backing. Most enjoyable!

MIKE SHERIDAN

Here's one well worth hearing—a revival of "Here I Stand" by Columbia's Mike Sheridan and the Night Riders. Counter-harmonies and falsettos in the Four Seasons' tradition are wrapped in a crashing, pounding beat with twang and handclaps.

And a background harmonic adds another "voice" to the group, and creates an unusual effect. The song itself remarkably tuneful for fast solo-voice medium-shaker "Lonely Weekend" isn't nearly so melodic as the top side.

CAROL ELVIN

The fans will probably regard Carol Elvin's "Don't Leave Me" as a bit waffly. A complex rockaballad with shuffle rhythm, clipped trane and fan-bourne, it's convincingly handled and compellingly orchestrated. And what a pleasure to hear solo voice instead of dual-track! Not for the charts, but a quality performance.

Carol's a songwriter, too. She composed the more commercial mid-tempo shaker "Oo! Oo! Love You." Spirited, with chanting girls. Columbia label.

TOM JONES

A vibrant and vital treatment of the snappy bossa nova "It's Not Unusual" by Decca's Tom Jones, with a big band backing. It's quite a catchy tune, and Tom projects forcefully with a degree of belting. I'm told he's an exciting personality artist on stage, and some of this comes across on disc, though I don't envisage this as chart material.

Keen-eyed readers of the Bacharach-David "To Wait For Love," with a slight Latin flavour. This is a side of Paul Anka's new one.

MORE SINGLES ON PAGE 10

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GERRY AND THE PACEMAKERS
FERRY CROSS THE MERSEY (soundtrack recording)
Columbia SCX3544 (stereo) 33SX1693 (mono)



GEORGIE FAME
FAME AT LAST
Columbia 33SX1638 (mono)



I AM P.J. PROBY
Liberty LBY1235 (mono)



DEL SHANNON
HANDY MAN
Stateside SL10115 (mono)

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

Week (Wednesday, January 20, 1965)

1	2 GO NOW	Moody Blues (Decca)	6-1
1	2 YEH, YEH	Georgie Fame (Columbia)	7-1
5	3 TERRY	Twinkle (Decca)	9-3
4	4 GIRL DON'T COME	Sandie Shaw (Pye)	7-4
17	5 YOU'VE LOST THAT LOVIN' FEELIN'	Cilla Black (Parlophone)	2-5
11	5 CAST YOUR FATE TO THE WIND	Sounds Orchestral (Piccadilly)	7-5
2	7 I FEEL FINE	Beatles (Parlophone)	8-1
14	8 COME TOMORROW	Manfred Mann (HMV)	2-8
8	9 FERRY CROSS THE MERSEY	Gerry and the Pacemakers (Columbia)	6-8
24	10 YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers (London)	2-10
14	11 BABY PLEASE DON'T GO	Them (Decca)	3-11
12	12 SOMEWHERE	P.J. Proby (Liberty)	7-4
13	13 TIRED OF WAITING FOR YOU	Kinks (Pye)	1-13
7	14 DOWNTOWN	Petula Clark (Pye)	11-2
9	15 WALK TALL	Val Doonican (Decca)	13-3
30	16 KEEP SEARCHIN'	Del Shannon (Stateside)	2-16
13	17 I'M LOST WITHOUT YOU	Billy Fury (Decca)	3-13
10	18 I COULD EASILY FALL	Cliff Richard (Columbia)	8-7
23	19 LEADER OF THE PACK	Shangri-Las (Red Bird)	2-19
20	20 THE THREE BELLS	Brian Poole and the Tremoloes (Decca)	2-20
21	21 ROLLING STONES NO. 2 (LP)	Rolling Stones (Decca)	1-21
22	22 THE SPECIAL YEARS	Val Doonican (Decca)	1-22
26	23 GETTING MIGHTY CROWDED	Betty Everett (Fontana)	2-23
24	24 I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)	1-24
25	25 DANCE, DANCE, DANCE	Beach Boys (Capitol)	2-25
16	26 WHAT HAVE THEY DONE TO THE RAIN	Searchers (Pye)	7-14
29	27 PROMISED LAND	Chuck Berry (Pye Int.)	2-27
12	28 NO ARMS CAN EVER HOLD YOU	Bachelors (Decca)	8-7
29	29 WHAT IN THE WORLD'S COME OVER YOU	Rockin' Berries (Piccadilly)	1-29
29	29 BABY I NEED YOUR LOVING	Fourmost (Parlophone)	2-29
18	29 I'M GONNA BE STRONG	Gene Pitney (Stateside)	11-2

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, January 19, 1965)

1	1 DOWNTOWN	Petula Clark
2	2 YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers
3	3 LOVE POTION NUMBER NINE	Searchers
4	4 I FEEL FINE	Beatles
5	5 COME SEE ABOUT ME	Supremes
6	6 THE NAME GAME	Shirley Ellis
7	7 MR. LONELY	Bobby Vinton
8	8 THE JERK	Larks
9	9 HOW SWEET IT IS	Marvin Gaye
10	10 KEEP SEARCHIN'	Del Shannon
11	11 HOLD WHAT YOU'VE GOT	Joe Tex
8	12 GOIN' OUT OF MY HEAD	Little Anthony & the Imperials
13	13 THOU SHALT NOT STEAL	Dick & Dee Dee
12	14 SHE'S A WOMAN	Beatles
17	15 WILLOW WEEP FOR ME	Chad & Jeremy
16	16 I'LL BE THERE	Gerry & the Pacemakers
11	17 AMEN	Impressions
18	18 LET'S LOCK THE DOOR	Jay & the Americans
19	19 ALL DAY AND ALL OF THE NIGHT	Kinks
18	20 ANY WAY YOU WANT IT	Dave Clark Five

ROUND THE WORLD
A progress report on pluckings of some British disc attractions and their issues abroad:
BAYARIA: 2. I SHOULD HAVE KNOWN BETTER—Beatles; 2. DO WAB DIDDY—Manfred Mann.
HONG KONG: 1. I FEEL FINE—Beatles; 3. SHE LA LA—Manfred Mann; 9. LITTLE RED ROOSTER—Rolling Stones; 10. HARD DAY'S NIGHT—K.P.
MALAYA: 1. I FEEL FINE—Beatles; 7. COME ON BACK—Hollies.
NEWBAY: 1. I FEEL FINE—Beatles; 2. IF I FELL—Beatles; 8. LITTLE RED ROOSTER—Rolling Stones; 10. I COULD EASILY FALL—Cliff Richard.
SINGAPORE: 1. WALK AWE—Matt Monro; 4. SUMMER IS OVER—Frank Ifield; 5. SHE LA LA—Manfred Mann; 6. OFF THE HOOK—Rolling Stones; 7. I FEEL FINE—Beatles.

BEST SELLING LPs IN BRITAIN
(Wednesday, January 20, 1965)

1	1 THE ROLLING STONES NO. 2	Rolling Stones (Decca)
2	2 BEATLES FOR SALE	Beatles (Parlophone)
3	3 LUCKY 13 SHADES OF VAL DOONICAN	Val Doonican (Decca)
4	4 THE BACHELORS PLUS 16 GREAT SONGS	Bachelors (Decca)
5	5 A HARD DAY'S NIGHT	Beatles (Parlophone)
6	6 KINKS	Kinks (Pye)
7	7 OH, PRETTY WOMAN	Roy Orbison (London)
8	8 ALADDIN AND HIS WONDERFUL LAMP	Cliff Richard (Columbia)
9	9 THE ROLLING STONES	Rolling Stones (Decca)
10	10 BIG 16	Gene Pitney (Stateside)

BEST SELLING SHEET MUSIC IN BRITAIN
(Tuesday, January 19, 1965)

1	1 YEH, YEH	Feldman
2	2 I FEEL FINE	(Northern Songs)
3	3 CAST YOUR FATE TO THE WIND	(Mellini)
4	4 WALK TALL	(Shapiro Bernstein)
5	5 DOWNTOWN	(Veebee)
6	6 SOMEWHERE	(Chappell)
7	7 FERRY CROSS THE MERSEY	(Pacemakers)
8	8 GIRL DON'T COME	(Gieseler)
9	9 I COULD EASILY FALL	(Belinda)
10	10 TERRY	(Favourite)
11	11 NO ARMS CAN EVER HOLD YOU	(Emington)
12	12 I UNDERSTAND	(Chappell)
13	13 GO NOW	(Sparta)
14	14 HOW SOON	(Chappell)
15	15 WHAT HAVE THEY DONE TO THE RAIN	(Crown)
16	16 SHE'S A WOMAN	(Northern Songs)
17	17 THE THREE BELLS	(Southern)
18	18 GENE WITH THE LIGHT BROWN LAMP	(Belinda)
19	19 I'M GONNA BE STRONG	(Northern Songs)
20	20 MESSAGE TO MARTHA	(Belinda)

NEW ON SALE TODAY

ELKIE BROOKS
The way you do the things you do
F 12061 **DECCA**

TOM JONES
It's not unusual
F 12062 **DECCA**

WANUKI
Eva Madison with the Bertha Grey Singers
F 12063 **DECCA**

WHAT A GUY
Bobbie Miller
F 12064 **DECCA**

WHEN I MEET A GIRL LIKE YOU
The Pageboys
HLU 9948 **LONDON**

A BIG MAN CRIED
Sammy Masters
HLR 9949 **LONDON**

ODE TO THE LITTLE BROWN SHACK OUT BACK
Billy Edd Wheeler
HLR 9950 **LONDON**

BEN E. KING
Seven letters
AT 4018 **ATLANTIC**

CHIM CHIM CHEREE
Boston Pops Orchestra conducted by Arthur Fiedler
RCA 1435 **RCA VICTOR**

SAM COOKE
Shake
RCA 1436 **RCA VICTOR**

BRENDA LEE
Thanks a lot
05927 **Brunswick**

MY LOVE
Ronnie Jones
F 12066 **DECCA**

SPECIAL RELEASE
MAGIC POTION
Patrick Kerr
F 12069 **DECCA**

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HERMANIA
Columbia SEG8380 (mono)

ROCK! BITE!

BRIAN MATTHEW IS IMPROVING

BRIAN MATTHEW, who entered Sevenoaks Hospital on Sunday for an emergency operation, is reported to be "comfortable and improving satisfactorily." He expects to leave hospital at the end of next week, and recuperate at home for a further week.

Don Mood, scheduled as guest in tomorrow's screening of "Thank Your Lucky Stars," took over as compere at Sunday's tele-recording.

On this Sunday's tele-recording, for screening on January 30, Jim Dale takes over as host. But no compere has yet been set for the February 6 transmission. Ray Orchard introduces the "Light Programme's" "Saturday Club" tomorrow and on January 30. Tony Hall deputises for Brian as the first of the new "Top Gear" series, which returns on January 30.



This photo montage shows (top) HELMUT ZACHARIAS being interviewed by deejay KEITH FORDYCE on the BBC's "Pop Inn" programme. Helmut, who had a big hit with "Tokyo Melody," is currently visiting Britain. Another British visitor is Danish singing star GITTE (bottom), who was very formally welcomed with a bouquet and hand kiss from pop singer BEAU BRUMMELL.

ANOTHER PROBY TOUR — SUNDAYS SET

March tour by Moody Blues

THE Moody Blues—who reach No. 1 in this week's NME Chart with their debut hit "Go Now"—will headline a fortnight's theatre and ballroom tour for their manager, Tony Secunda, and wrestling promoter Paul Lincoln in March.

Already booked for the Blues in March are Warrington Parr Hall (1st), Altrincham Stafford Hall (2nd), Nottingham Duncannon Club (7th), West Bromwich Adelphi (8th), and Darham University (19th).

Hollies bassist weeds

Eric Haydock, bass guitarist with the Hollies, marries 20-year-old Pamela Done at St. Mary's, Stockport, tomorrow (Saturday).

INGS, HERMITS ON 'LUCKY'

Teens join Roy Orbison on February 27. P.J. Proby now switches to March 6, with George Fame and the Blue Flames and America's Screamin' Jay Hawkins. The Drifters are showcased on April 10.

Transmission sequence of ABC-TV's "Pop Spot" guests is Freddie and the Dreamers (this Saturday, 23rd), Cilla Black (30th), Gerry and the Pacemakers (February 6), the Searchers (13th),

Exciting plans for P.J. Proby to headline a SECOND 1965 tour in March were revealed this week by promoters Joe Collins and Mervyn Conn. Proby is also booked for a series of summer Sunday concerts and may undertake a third tour from the end of May.

Proby's Top double

Brian Poole and the Tremeloes will make two successive appearances on BBC-1's "Top Of The Pops" on February 4 and 11.

New dates for the group are Manchester University next Wednesday, Hereford Hillside ballroom next Friday, Bedford Corn Exchange (February 6), Edinburgh Loconro (7th) and Swindon Loxarno (18th).

The Tremeloes may go to Sweden for two months—not five months—this summer.

Wayne Fontana and the Mindbenders (20th), Adam Faith and the Rockettes (27th), Sounds Incorporated (March 6), Dusty Springfield (13th).

Guest order in the Bachelors' three shows, in which Elaine and Derek are also resident, is Susan Maughan (tomorrow, 23rd), the Kaye Sisters (30th) and Millie (February 6).

George Fame and the Blue Flames appear in the first show in the new "Big Night Out" series on Saturday, February 13, with the King Brothers and Jamie Martens. Also set are Ronnie Carroll (27th), Teddy Johnson and Pearl Carr (March 13).

Proby—who begins his first British tour with Cilla Black for Arthur Hanes at Croydon next Friday (29th)—will be backed on his second by a 10-piece orchestra which is forming as his permanent accompanying band.

To be known as "The P.J. Show," the package will commence at Finsbury Park Astoria on March 1.

The show will then visit Odson theatres at Birmingham (4th), Bolton (6th), Southend (8th), Leicester (10th) and Cheltenham (11th) and Gaumonts at Bradford (2nd), Hanley (7th), Ipswich (9th), Bournemouth (12th) and Derby (14th).

The package will also play Granada at Kettering (3rd), and Woolwich (5th). The remaining March date is Portsmouth Guildhall (13th). An isolated date in April takes the same bill to Coventry Theatre (18th).

Collins and Conn have also set Proby's summer concerts. He will appear at Bournemouth Gaumont on alternate Sundays from July 4 to August 29 and at Blackpool Odéon on the remaining Sundays (11th-August 22 inclusive). He will be alternating at the venues with the Bachelors.

The promoters are setting up more one-nighters for P.J. in May and June for Scotland and Ireland.

A recent decision that P.J. should not appear with Cilla Black at Cardiff Capitol (February 6) was reversed on Wednesday and Proby will now appear.

Orbison, Faith and Shadows for Paladium show

THE Shadows and Adam Faith are set for bill-topping appearances on ATV's "Sunday Night At The London Palladium." Roy Orbison's return date is now set.

ROY ORBISON'S TOUR EXTENDED

ADVANCE bookings for Roy Orbison's schedule of British concerts—which begins next month—have been so successful that promoter Arthur Hanes has extended the tour by a week.

The Orbison package—which also features the Rockin' Berries, Cliff Bennett and the Rebel Rousers and Marianne Faithfull—will now play Hull ABC on March 1 instead of 27th because of his Palladium TV date.

The new dates for the show take it in March to Gaumonts at West Hampton (16th), Sheffield (17th) and Bradford (19th), Newcastle City Hall (18th), Blackpool ABC (20th) and Liverpool Empire (21st).

TV dates for the Drifters

THE Drifters arrive in Britain on March 22 for a 3-week schedule of dates currently being fixed by Dorothy Solomon. The day after their arrival they are likely to visit Paris for a show at the Olympia.

The following day (24th) the group will probably make its first personal appearance at London's Stratford Lyceum.

Other TV dates so far set are Granada's "Scene At 6.30" (25th), Rediffusion's "Ready, Steady, Go!" (26th) and ABC's "Thank You, Lucky Stars" (April 3).

Barry Clayton is currently fixing bookings for the Drifters commencing March 29.

The Drifters will star in a midnight charity performance at the London Palladium on March 26. Also set are Roy Castle, David Hughes and Al Saxon.

Travellers here today

The Travellers arrive today (Friday) for a promotional trip. They will appear on BBC-1's "Tonight" and BBC Light's "Joe Loss Show."

Other bookings include, Rediffusion's "Eye Of Lock Club" (22th), BBC Light's "Carnival" (27th), BBC Light's "Easy Beat" (30th). February dates: London Flamingo Club (2nd), BBC Light's "Saturday Swings," and BBC-1's "Andy Stewart Show" (11th).

Wayne on 'Beat Show'

Latest radio dates for Wayne Fontana and the Mindbenders include the Light Programme's "Beat Show" (February 4) and "Saturday Club" (5th).

New February ballroom bookings for Wayne are Newcastle Majestic (1st), Streetwork Music Hall (5th), Nottingham University (6th) and Bath Pavilion (8th). They play a three-day tour of Cornwall from February 12 to 14.

Susan joins Bachelors

Susan Maughan has been added to the six one-week variety dates which the Bachelors will play in the spring. These are at Gloucester ABC (March 6), Stockton Globe (15th), Bristol Hippodrome (April 19), Litchingham Theatre Royal (26th), Liverpool Empire (May 10) and Southend Odéon (June 7).

Susan telecasts her last "Stars and Garters" programme of the forthcoming Rediffusion series on February 5, then flies to Barbados for a month's holiday. As previously reported, her summer season opens at Blackpool Winter Gardens on June 18.

Animals Record Live in States

MICKIE MOST flew to New York on Wednesday to record the Animals last night (Thursday) and tonight at the Apollo theatre in Harlem, where they are giving two special shows.

An album "The Animals At The Apollo" will be issued both here and in the U.S. late in February or March.

The Animals' return to London on Sunday with Most to promote their new Columbia single out next Friday, "Don't Let Me Be Misunderstood."

Julie well again — off to U.S.?

JULIE ROGERS, who collapsed on stage at Newcastle's Waldorf-Vita Club on Monday night, will not miss any performances. She continued her stint at the club the following night.

Julie may sing for a month in the International Room at Waldorf Astoria Hotel in New York, Julie, whose disc "The Wedding" is currently a big hit in America, would go late in February, and probably appear on Ed Sullivan's TV show.

The first in a 13-week quartet-hour Radio Luxembourg series, "The Sound Of Julie Rogers" will be broadcast on February 7.

EMI Press Officer makes own discs

EMI press officer David Nicholson is leaving the company in a fortnight to concentrate on making discs independently for Decca through a production company he has formed, Cash Records. His first release—on February 19—is a new artist, 22-year-old Crispian St. Peters (real name Peter Smith, from Swanley, Kent) "At This Moment."

GOIN' OUT OF MY HEAD

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EMI Press Officer makes own discs

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THE FALLING LEAVES
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PARLOPHONE RS333

RICKY FORD AND THE TENNESSEANS
YOU ARE MY LOVE
PARLOPHONE RS320

THE GESTURES
RUN, RUN, RUN
STATESIDE SS319

THE HOLLIES
YES! I WILL
PARLOPHONE RS322

JAY AND THE AMERICANS
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UNITED ARTISTS UA1075

BILLY J. KRAMER WITH THE DAKOTAS
IT'S GOTTA LAST FOREVER
PARLOPHONE RS334

MAJOR LANCE
I'M SO LOST
COLUMBIA DBF463

MARGO AND THE MARVETTES
COPPER KETTLE
PARLOPHONE RS327

THE MIRACLES
COME ON DO THE JERK
STATESIDE SS317

THE SYMBOLS
ONE FINE GIRL
COLUMBIA DBF459

THE TEMPTATIONS
MY GIRL
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PARTY MAN? NOT ME - says P.J. PROBY

P. J. PROBY has moved into a new pad now. It's in Chelsea and when you ring the bell on the glass-fronted door to speak to him—like I did—his great friend Bongo Wolf greets you and draws: "Yeah, who is it?" and after telling him he goes away for a few moments, then comes back and draws again: "Come in."

It was two in the afternoon when I rang that bell. Bongo Wolf arrived, dressed in floral pyjamas and we said hello and went inside. Just inside the hall, halting thoughtfully at a Hoover, was Sarah Leyton, John Leyton's sister and P.J.'s girl friend.

Proby was stretched out on a couch in the corner of a darkened room. "Great to see you," he said. "Boy, did we have a scene last night." "Party?" I asked him. "Yeah, sort of," he answered.

"Marvelous," I told him "because I've come round to find out what you think of parties and the importance of them to you and your career."

He laughed and then told me: "I don't go that much for them. Some times, when I feel real wild, I get up off my backside and go along to one, but I've got to feel real wild before I do."

Temperament

"When I lived in the mews house there were parties every night. But I never gave them. My friend Kim Towley used to invite everyone from a date one night and finding everybody in the pop music world at my apartment. They had one night of a party that night."

"But I was tired and went up to my room. I found that the door had been locked, so I smashed it down and people thought that P.J. was having a fit. So they left—very fast. I don't go that much for the temperment for parties. I mean I know just about every party that's running on a Saturday night in town, but I don't break my neck to go to them."

"And when I do go to them I'm not the biggest raver. Instead

By CORDELL MARKS

I just go along and sit down and drink. That's about it."

He said to Sarah suddenly: "Let's have some drink." Sarah handed him a bourbon and coke—his favourite—and gave me a beaker with some whisky in it. I asked him whom he'd invite to a party.

"My trouble," said P.J. between sips, "is that I know such a variety of people. There's some types you shouldn't bring together. I mean, I'd like Paul McCartney to be at my party, but it would be crazy if some of my wild friends were there as well. He'd have no peace."

"Another thing is that people I'd invite would all be in show business. And they'd be the people who had made it. Outsiders tend to cause trouble. You know, the social climbers tend to stab you in the back."

"But just for the record I'm not really a party type." His brown and white puppy flopped into the room. "You know it was called Genius," said P.J. "Now it's re-named Mr. President. I found out Andrew Oldham calls his dog Genius—so it had to be changed."

The cat followed the dog into the room. "That one's still Marmaduke," he said. He got up off the couch and told me: "We've been puzzling out what the next record could be. I think it's going to be another ballad, but I'm not sure what yet. I refer to these two and see what you think."

He played me two ballads—similar to "Somewhere," but far less glib-



P.J. PROBY—seen here with SARAH LEYTON, the actress sister of John Leyton. "I'm not the world's biggest party-goer," he says.

micky, more restrained. "I called some young girls in the other day to see what they thought of them."

"They couldn't make up their minds which number they preferred, but at least they gave some comment. Whether they like them or not doesn't matter, so long as they feel something about the numbers."

"Listen to this one," he ordered, "and see if you can hear the harp. There I hear it?" I must get one of those things, just for decoration. And a spinning wheel too. I'm nuts about antiques."

"Do you fit that 'Somewhere' hasn't made the number one spot?" I asked him.

"Hell no! You get a number one and it means trouble. The knockers move in."

"You'd get disc jockeys saying: 'And now here's P.J. Proby's latest single. His last one made number one—can he do it again?' and they'd say it in a very mocking way and kill themselves with laughter if it didn't make it."

Sarah handed out more drinks, as P.J. explained what his future plans were.

"There's the tour. I'm basing my act on James Brown's. I'll do a minute and I think the kids are gonna love it."

"When I first came here I had the chance of going on tour for promoter Arthur Hovess but I turned it down. You know why—because I didn't understand your currency and I asked for more. I was crazy to turn it down, but that's how it is!"

Barber

"After the tour I may go to Australia and later possibly South Africa. I'll probably take my barber with me when we go abroad." His barber, called Barry, who was sitting on the floor, looked pleased at the prospect of visiting Australia.

"Barry says wherever I appear," said Proby, "you need a hair-dresser when it's as long as this and he combed his fingers through his long strands of hair. 'Australia should be an interesting place to play. It's also the beginning of a plan. By the time I'm 40, I hope to be an international artist. Age doesn't worry me. I look forward to getting older."

"There's the question of a vacation just yet. Look at me," he said, as he stretched out on the couch. "No need to have one. Just lately I've had enough time to rest. My position it would be suicide to go away. In this business you only get to be away a short time and somebody else has taken your place. "Until you reach the position that the Beatles have attained it's crazy taking holidays. I'm going to make sure I'm secure before I take time off. "I might just possibly find time, though, to go to a party," he grinned.

STAR QUOTE

SAID Jack Good, producer of the TV series, "Shindig," to the New York Times: "Good rock 'n' roll can be as excitingly evocative as folk music. Indeed, it is today's folk music." Asked about the charge that rock 'n' roll lyrics are often incomprehensible, Good answered: "This is a drawback, but not a fatal one. After all, I like reading Edith Sitwell and I can't understand her."

TOP TEN

by GEORGIE FAME

SING A SONG OF BASIE LP by Lambert, Hendricks and Ross: This vocal version of the old Basie arrangement is easily my favourite record. The idea of putting words to original solo arrangements—and words which make sense—brings it into an entirely new dimension.

SICK AND TIRED by Fats Domino: One of the first records I ever heard, and I've been fond of him ever since. Even now when I hear this particular disc I still like it.

EVERY TIME WE SAY GOODBYE by Ray Charles and Betty Carter: The number itself is utterly beautiful, and they sing it with such togetherness that I must include it. Really great.

ROCKIN' PNEUMONIA by Hughie "Piano" Smith: This is an old blues number with a sort of baroque piano on it and it's really issued in this country though it goes along just like a band-b!

CHINESE CHEQUERS by Booker T and the MG's: Anything that he does I like. "Green Onions" is a great favourite of mine as well.

THE POINT OF NO RETURN by Louis Jordan: He swings so much and he's got such a big voice. He sounds as though he really means it. I've recorded a similar version to this myself.

L.I.L. DARLIN' by Count Basie: Neal Hefti wrote this for Basie and it's such a lovely tune that it really appeals to me. I've got three different versions of it, but even so it's the tune itself that knocks me out.

SIN AND SOUL LP by Oscar Brown Jr: Every track on this album is a real gem. Each is completely different, yet each is great in its own right.

WHAT'D I SAY by Ray Charles: When I was backing Gene Vincent and Eddie Cochran, Eddie used to do this at all the concerts. Nobody had heard it in this country at that time, and it went down like a bomb. And the reaction to it in the next six months was incredible. And, of course, Ray's version is a complete knockout.

ALL ABOUT MY GIRL by Jimmy McGriff: This disc is a sort of happy medium between the old sort of country blues and jazz blues. Jimmy plays organ and it really rocks. It has a jazz feel yet it goes along just like a band-b!

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LIFELINES

of the Chart Toppers MOODY BLUES

common to all

TV debut: "Ready, Steady, Go!"
First important public appearance: London's Marquee Club
London dates: Marquee, Crawdaddy
Current hit and latest release: "Go Now"
Present disc label: Decca
Recording manager and musical director: Alex Murray
Personal managers: Tony Secunda and Alex Murray
Major awards: Shooting Star
Forthcoming disc projects: An EP "Time On Two Sides" in February and an LP in March
Origin of stage name: Thought of by Mike and Ray
Present home: Rothampton, South London

	DENNY	MIKE	GRAHME	RAY	CLINT
Real name:	Brian Hines	Michael Thomas Pinder	Graham Charles Edge	Ray Thomas	Clinton Collins
Birthdate:	October 29, 1944	December 12, 1942	March 30, 1942	December 29, 1942	June 29, 1940
Personal points:	Or Jersey coast (in a boat!)	Birmingham	Rocester, Staffs.	Stomport on Severn	Birmingham
Parents' names:	St. 8½in.; 10 st.; green eyes, brown hair	St. 11in.; 12 st., green eyes, dark brown hair	St. 5ft.; 10 st.; 4 lb.; grey eyes, brown hair	St. 5ft. 11in.; 12 st.; brown eyes, brown hair	6ft.; 11 st.; 7 lb.; blue eyes, brown hair
Brothers and sisters:	Eva and Herbert	Glady and Bertram	Florence and Leslie	Elaie and Tom	Violet and Albert
Wife's name:	Olive, Doreen, Ray and Rita	Reg, Monica and Malsie	None	One sister	One brother Raymond
Children:	—	—	—	—	Christine
Instruments played:	Guitar, ukulele, piano, harmonica, bass and drums	Piano, organ, guitar and bass	Drums	Harmonica	Lee Antony, a son
Where educated:	Yardley Grammar school, Matherlaw Boston College	Warren Farm Sch. Mod. Birmingham	Birmingham College of Advanced Technology	Paget Rd. Sch. Mod.	Gover Street Grammar School
Musical education:	At dancing and singing school	Self-taught (with my father's help)	Self-taught	Self-taught	Self-taught
Age entered show business:	11	15	17	14	18
First public appearance:	Midland Institute, Birmingham, at age of 11 in pantomime	A pub somewhere	Redditch New Palace	Birmingham Hippodrome	Working Men's Club in Birmingham
Biggest break in career:	Being discovered by Sidgeway in Birmingham	Meeting our managers	Four drum-sticks in one night!	ITV's "Lunchbox"	Starting with the Moody's and meeting our managers
Biggest disappointment in career:	Leading a recording contract with Pye and EMI when in a previous group	Not being able to carry a grand piano in my inside pocket	Not being able to sing in tune!	First record flopping	—
Compositions:	"Love Your Money," "Changes," "It's What You Do That Counts," "I Wanna Be There," "Talk About Times"	"Love Your Money," and several others with Denny	"A Summer Day"	—	—
Biggest influence on career:	Self-determination	George Shearing	Buddy Rich	Seeing top stars perform	Beatles
Former occupations:	Trainee buyer	Electronic tester among others	Drumsticker	Toolmaker	Carpenter and joiner
Hobbies:	Horses, buying clothes	Horses, reading, cars	Horse riding	Fishing, swimming, sleeping	My work
Favourite colour:	Black	Blue	Blue	Avrus	Blue
Favourite singers:	Bob Dylan, Ray Charles	Frank Sinatra, Denny Lee	Ella Fitzgerald, Sammy Davis	James Brown	Ray Charles, James Brown
Favourite actors/actresses:	Burton/Taylor, Harold, Loren	Steve McQueen, Sean Connery	Paul Newman, Steve McQueen	Steve McQueen, Natalie Wood	Sean Connery, Burt Lancaster
Favourite food:	Australian seafood	Home cooking	Shish kebabs	Steak well done	English foods
Favourite drink:	Scotch and coke	German beer and wine	Martini-vodka cocktail	Scotch and coke	Scotch
Favourite clothes:	Lalstai fashion	007 suits and smart casual	Good clothes	Knitwear	The best
Favourite bands/instrumentalists:	Bach, Ellington, Mingus, Tubby Hayes	Neilson Riddle, Brubeck	James Brown, Basie	Famous Flames	George Shearing, James Brown
Favourite bands/instrumentalists:	Bach, Lennon-McCartney	Beathes, Freddie Fane	Lennon-McCartney, Shearing	John and Paul	Lennon-McCartney
Favourite groups:	Beatles, Strom, Mirrors	Fresh air, sunshine	Beatles, George Fams	Fishing, George Fams	Beatles
Miscellaneous likes:	Umbrellas, black jackets	Mustard, stick-in-the-muds, rain, walking	Long hair on girls, parties	Good food, sleeping	Being a musician
Best friend:	Travelling too far by car, concert, too much sleep	Stix Wood, an old army buddy	Long hair (on men), bad food, rain, walking	Bad food	Flash people
Most thrilling experience:	My suitcase	Modern jazz, pop, r-and-b	Seeing "Go Now" at No. 1	"Go Now" getting to No. 1	My wife
Tastes in music:	Falling off a horse	To be comfortable	"Go Now" getting to No. 1	Big Bands, r-and-b	My first time in an aeroplane
Tastes in music:	Classics, modern	To be comfortable	To be able to dance and sing	To reach the top	Anything well done
Personal ambition:	To be very happily married with a family; to meet Sir Malcolm Saragut	To be comfortable	To be able to dance and sing	Same as personal	To be happy
Professional ambition:	To star in "Sunday Night At The London Palladium"	To make enough money to be comfortable	To star at the Palladium	Same as personal	To travel abroad

BEACH BOYS GET AWAY FROM THE SURF ...

By IAN DOVE

"DANCE, Dance, Dance" is part of our policy," said Beach Boy, Brian Wilson after the group had finished playing their current hit on the "Ready, Steady, Go!" programme.

"We aim to get away from the surfing sound—at least lyrically. In "Dance, Dance, Dance" there's no mention of surfing or hot rodding. There wasn't in "Fun, Fun, Fun" either. We don't want, in the future to become too identified with this surfing business although it has been very helpful to get us established."

TV shows

The Beach Boys came to Britain late last year for a promotional visit—and went home a little discontented. Part of the trouble lay in not seeing enough of the country because they did so many television shows.

The other reason was the television shows themselves! Confessed Brian Wilson, before they left: "We have no complaint about 'Ready, Steady, Go!' which was just about perfect but some of the other shows didn't seem to know how to fit us in. Maybe we're a different kind of group than what they're used to."

"I know one show tried to have Mike, who was singing lead, separated from the rest of us. We don't work like that because we're a pretty integrated group."

"Let me give you an example: recently we had a tour scheduled back home that I couldn't make. So the rest of the guys got in Dave Marks, who was with the Beach Boys until Al Jardine rejoined, and Al came in and took over my parts.

Fans usually have the impression that all Al did is play sax but they're wrong. We move around a lot within the group, taking each other's parts...

"That way you don't get so bored either, singing the same thing the same way night after night."

"Another example of this is when Dennis our drummer sings 'The Wanderer' in our stage shows. Then I sit at the back and play drums."

"Dennis' moving around caused a lot of amusement on one British show we did. He had to open the number by singing a few bars of falsetto and then creeping back to his kit to start the number off properly. Well, we goofed it several times and were having a lot of laughs until the time came for us to do it really serious."

"Dennis sang his falsetto, went back to his drums, pushed us into the number perfectly and right at the end he came back to finish out with some falsetto bits... and crash! Right through an amplifier and his bass drum—yikes! never seen anyone fall so funny!"

"But Dennis is always getting into trouble. We were taken to the Tower of London to dig your Crown Jewels and Dennis started to photograph them. Immediately a guard kept on him and told him to stop—we thought they were going to lock him in the Tower at first!"

"But he fooled them! he took his picture with his camera hidden by his coat."

The Beach Boys like to take their time over their music. It's nothing for them to do recording sessions that last 16 hours on the trot. Says Brian: "We like to record when we're relaxed — that's why our sessions are social occasions too."

"Did you know that on one of our albums — I don't think it's released over here—we have a track called 'Our Favourite Recording Sessions'?"

"It's a collection of clips from our sessions when things went wrong but were funny. So we put them in this album."



The BEACH BOYS—some British TV shows, they say, didn't know how to use them.

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STRAIGHT IN AT No. 13

There's a Kink from Yugoslavia!

WILL the lady or gentleman hit on the head by an orange falling from a sixth-floor window in Charing Cross Road kindly return it to Peter Quaiife, of the Kinks, who lost it just before leaving for Australia?

It may interest their publicist, Brian Somerville to know the whereabouts of the rest of the fruit which at one time filled a bowl on his desk. As I remember it, and the recollection is somewhat hazy (the Kinks have this effect on people), Ray Davies consumed half the contents. Mick also borrowed the oranges for a new juggling act (hence the departure of one of them through the window). I had a feeling it was going to be one of those "Kinky" interviews when I first arrived at their office. Things progressed quite sensibly for the first ten minutes, while Ray Davies acted as spokesman. "I'm waiting for you," has our familiar sold heat but is not so overpowering as usual.

Wife
"I wrote the number about two years ago as a guitar instrumental and fitted lyrics later. We recorded it last September when the LP was made."
At this point Ray broke off in order to consume a banana, murmuring: "Not so much a meal—more a piece of life" as brother Dave took up the story.

Psy records withheld the number because they considered it too good for just another track on the album, said Dave.
"I sing on the 'B' side, 'Come On Now.' Ray's wife Rosa is also singing in the background. She's a folk singer. She thinks she's a bit De Shannon," he added wickily.
Ray choked on his banana. "Don't print that," he said, "she won't talk to me for a year!"
When Ray first wrote this new number he taped it on his sister's recorder. She emigrated to Australia about 18 months ago, took the tape. But Ray should have heard the original again by now for the Kinks are in Australia. His sister, Rose, who now lives in Elizabeth, was one of his first calls.

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a new suit for my wedding didn't fit."
Before I left, Dave and Pete insisted on showing me a new version of Judo which they have evolved. "Imagine Dave coming at me with a knife," said Pete. Dave obliged with a rolled magazine. "Now I seize his left hand in the Jivaro fingerrail grip," Pete twisted Dave's fingerrail and he dropped the magazine clutch convulsively at his knee.
"It paralyses the knee-cap," explained Pete. Other grips include the Japanese Beak Hold and the Mole Grip!
As I passed through the outer office, Stanley the Yugoslav was about to hurl himself from the sixth floor window, much to the consternation of the American reporter.
Dave and Pete rushed to restrain him.
"Don't do it, Stanley," pleaded Dave.
"I've got the fans," coaxed Pete.
"Think too many HP commitments," cried Stanley, and struggled to get into a jumping position.
Don't miss our next exciting article when you will learn if Mick Avory jumped and what happens to their new release. Anything can happen and probably will.

Money
"This morning I convinced a reporter on the phone that I was related to Amy Johnson (the first woman to fly to Australia solo) and that the reason for our Australrain trip was to look up her old relatives."
Dave and Ray both came back into the room, leaving the American lady to the mercy of "Stanley." I tried to bring the conversation back to a sane level by enquiring what they were doing with all the money they were now earning.
"I bought a Spanish guitar in Manchester," volunteered Ray.
"He's so mean," laughed Dave.
"His idol is Jack Benny."
"What do you mean?" countered Ray appearing very hurt. "I bought



The SEEKERS: (l. to r.) ATHOL GUY, JUDITH DURHAM, BRUCE WOODLEY & KEITH POTGER.

A SPRINGFIELD HELPS SEEKERS
Bruce Woodley, on 12-string guitar, and Keith Potger, who plays banjo. Two years ago they were playing clubs and coffee bars in Melbourne. "We didn't make a pile of money," says Athol, "but we enjoyed ourselves."
Later they decided to travel the world by playing aboard luxury liners. "That way they arrived in Britain just for a short stay, and then on to Tokyo to catch the Olympic Games."
But they never got to Japan. Instead, they were signed for ATV's Sunday Night At The London Palladium and a 13-week series with Ronnie Carroll and Janie Marden.
Athol says: "We never expected to have a hit here. Back home we heard that your pop music was all thumps and twangs. But we've been surprised by the interest that's shown here in folk music. It's a good scene."
CORDELL MARKS.

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The KINKS: (l. to r.) MICK AVORY, RAY DAVIES, PETER QUAIIFE, and (bottom) DAVE DAVIES.

Royalties for Sam Cooke
THE swift growth in sales of records by the late Sam Cooke will mean his estate will be assured royalty earnings of \$150,000 a year for the next two years. Sam Cooke's brother, L. C. Cooke, will take over some of Sam Cooke's bookings. L. C. wrote one of his brother's hit records, "You Send Me."
Liberace is discussing the possibility of playing some dates in London this year.

NEWCOMERS TO THE CHARTS



The SEEKERS: (l. to r.) ATHOL GUY, JUDITH DURHAM, BRUCE WOODLEY & KEITH POTGER.

CONGRATULATIONS on your No. 1 HIT DISC
Pat Boone has been a huge hit in Japan during his current tour of the Orient.
"Kimberley Jim," the film starring Jim Reeves which was made in South Africa, has been acquired for American release.
A member of the French diplomatic service recently presented Frank Sinatra with the Ordre de la Sainte Piquette. He is the first foreigner and performer to receive the order. Sinatra won the award as a result of a series of 1962 performances he gave in France for underprivileged youth.
Mr. and Mrs. Anthony Newley have rented an elegant town house in the fashionable East 86th of New York for the run of "The Roar of the Greasepaint!"

TWO VIEWS . . .
A FINANCIAL quote from Colonel Tom Parker, mentor of Elvis Presley: "Every movie Elvis makes grosses between four and seven million dollars. Why, boy, you add up the annual gross from his movies, from his record albums, from all the Elvis merchandise you see around these offices and you get a total gross of up to 35 million dollars a year." And, the Colonel concludes: "Every year more movie rolls in."
ON ELVIS
REPORTER Peter Bart gives this description in the "New York Times" of the real Elvis Presley: "The loud, leering figure of a decade ago has turned into a mellow, diffident, thoughtful young man who is steadily courteous and holds the acting craft in high esteem. Ah, what to be a better actor, he draws. Ah, what to act in serious pictures. It will come some day. Ah, don't want to rush it!"

NAT HENTOFF'S Airmail
Chad and Jerry have been signed for an appearance on "The Patty Duke Show," a weekly series on American ABC-TV.
Said a reviewer for the "New York Herald Tribune" in describing the first of NBC-TV's "Hawaii" programmes: "If screaming is any indication of popularity, the studio was witness about the zombies."
Tina Turner makes his screen debut in "Snob Job" for 20th Century-Fox. He'll play a ski instructor.
When Sophia Loren was unable to be the mistress-of-ceremonies at the Gala for President Johnson's Inaugural, the rapidly rising Ann-Margret took her place. Coontz Baker's hand also set for the Inaugural festivities.
Mr. and Mrs. Anthony Newley have rented an elegant town house in the fashionable East 86th of New York for the run of "The Roar of the Greasepaint!"
Connie Francis will co-star in "Where The Action Is," a CBS-TV special. In April, sharing the bill will be Bobby Hyndel and Dick Clark.
RCA-Victor will release the original cast album of the musical, "Fame, the Red Menace," in which 18-year-old Liza Minnelli makes her Broadway bow.
"Kimberley Jim," the film starring Jim Reeves which was made in South Africa, has been acquired for American release.
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Time off for the Beatles...

EARLY next week John Lennon is off to the Alps (country undisclosed) for the first skiing holiday of his life. With him go his wife Cynthia and recording manager George Martin. Paul stays home to finish work on the songs for their new film. Ringo is house-hunting and George has plans he is keeping to himself.

Yes, it's play time for the Beatles once again. This has been the first of four weeks rest they get before launching into a new hectic schedule of recording and filming.

A few nights ago I was at the news cottage the Beatles have rented their road manager Neil Aspinall and Malcolm Evans when John and Ringo called in shortly before I am with a bottle of champagne for a mock (and unexpected) house warming party.

"How about showing us round our house?" gaged Ringo. "I may have to move in with you for a couple of weeks next month, anyway."

He was referring to his enforced move from a London news apartment block that accepts the Beatles manager but rejects them themselves on the grounds of disturbances which don't quite go with the area.

House hunt

However, Ringo has now got down to house-hunting in earnest. He has decided that a home of his own would be a better investment than an expensive flat that he can only rent.

That's one way of spending a month off. John has found an easier one in his fun-in-the-snow trek; George is likely to make a last-minute decision and also go off in search of some sport—though it will probably be in the sun.

...AND HOW THEY SPEND IT!

John has left Paul with much of the music to write for the new film: "We've written some but still have to do most of them, including a title song—and that could be difficult because the film hasn't even got a title yet!" Paul told me, as their Hammerstein Christmas show drew to a close last week.

I asked Paul if he was happy with the show, which hadn't exactly met with wild acclaim from the critics: "Yeah, we are because all the fans seem to have enjoyed it and, after all, they're the ones we set out to please. Mind you we definitely want to do something different next Christmas."

Obviously this show has its weaknesses, particularly in the sketches, but we did our best to make up for this. For example, in the sketch where we played polar explorers one of us would do something different every night which would change the whole idea of the sketch and it generally ended up in chaos but very funny."

Paul revealed that after buying and furnishing a house for his father and new stepmother he was thinking of



A nice cup of tea for the BEATLES—just off for a month's holiday.

buying one for himself as John and George have done: "People say it's a good investment, although I've never given it much thought before."

No book

Beyond the house near Liverpool and the horse which he also bought for his father Paul has not been extravagant. He does, of course, have a 150 m.p.h. Aston Martin (in dark blue with black upholstery and a fitted record player) for those who value such information.

"The only other thing I've gone mad on just lately is a wild jacket which is very old-fashioned. It has got wide lapels and is black with chalk pin-stripes. Bit of a laugh, really."

But for the benefit of NME readers who keep asking, Paul is NOT writing a book: "As an author, who could follow Lennon?"

And that's that.

CHRIS HUTCHINS.

By ALLEN EVANS



NASHVILLE TEENS (Decca) pour out these primitive brand of r-and-b with I Need You Baby, Fairman Farm, Dream And Butler, and How Deep Is The Ocean (a very "different" version).

ZOMBIES (Decca). Driving forceful r-and-b, with a solid beat and imaginative yodeling of Kind Of Girl, Sometimes, It's Alright, and Summer-time (with Gotta Shazam providing a "wild" vocal).

LOU JOHNSON (London) calls his first EP here "The Magic Potion" and it is just that. This pianist-singer has a distinctive style as he wins you with Always Something There To Remind Me, Message To Martha (the U.S. hit version), Reach Out To Me, and Magic Potion. Very powerful.

MAE MERCER (Decca), slightly out-of-tune tone about this bluesy American part-Indian singer, who recorded Sweet Little Angel, Have You Ever Had The Blues, U.S., and Blues Around My Head In London, with a swinging British combo.

PETER NERO (RCA Victor) plays on piano and harpsichord (and does he make it jazzy!) on the disc, which offers Sunday In New York (from the film), More In Love, The Philosopher, and Moon's Tune.

SOUNDS ORCH. — NOT FREAK DISC!

THE disc from nowhere, "Cast Your Fate To The Wind," which thumbs a nose at conventional pop policy stands at number five in the NME Chart today.

by Keith Altham

Sounds Orchestral are the invisible men in the Top Ten. They have no visual image. There are no frantically flapping fringes or hissing, long-bladed putters (the guitar is conspicuous by its absence) neither has there been any ravings from the pop publicists.

The record has reached its peak purely on the melodic merits and appealing jazz rhythms.

Perhaps it is not true to say that the disc has been entirely unnoticed for there are of course the musicians. Men like Kenny Clare (ex-drummer with Johnny Dankworth) and session men like bass player, Tony Reeves and pianist, Johnny Pearson—these are the basis of Sounds Orchestral. Most important of all and the man responsible for bringing the unit together is arranger and conductor, John Schroeder.

In launching Sounds, John has fulfilled an ambition. "I walked into the bank this morning," he smiled financially, "several of the young clerks behind the counter congratulated me on the record. This is just what I hoped to hear for it's the young people that I want to get a fuller appreciation of orchestral sound. I firmly believe that 'Cast Your Fate' is not a freak record but a trend.

Long term

"I made this record to be deliberately off beat but at the same time I was sure of its commercial appeal. People are looking for a change from the incessant beat and I intend Sounds to fulfil that demand. They are a long term policy. I already have plans for an LP and the next single which will follow in the modern jazz vein of the first release."

It is himself a pianist who began his career as an assistant to EMI recording ace Norrie Paramor. He recorded Cliff Richard and wrote and recorded several of Helen Shapiro's hits including "Walking Back To Happiness" which won him an Ivor Novello award.

He now records groups like the Rocking Berries and Peter's Faces and with this kind of experience behind him it is clear that he is not talking through his hat when he says, "As long as you retain a basic rhythm, any orchestral number can be a potential chart entry."

"I intend to introduce a harpsichord and French horns into future releases and that might sound as if I don't have the top twenty in mind but I can assure you I do."

No image

John agrees that Sounds do not have an image. They will not undertake the tours and personal appearances that other artists make because they are essentially a sound image.

"The Rocking Berries are strictly for the sound producer. Now with a disc of their own the musicians that make the hits that make the stars are making their own way. John Schroeder (please pronounce 'Shred-derr') believes he may have produced



JOHN SCHROEDER

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PIECES BY THE ALLEY CAT

AMERICAN reports indicate CBS television bidding to purchase Chappells... world's largest music publishers... Congratulations to Celia Clark...



Heading for U.S. Top 20: Sam Cooke's "Shake", Peter and Gordon's "I Go To Pieces", Gary Lewis and the Playboys...

Screen star Leslie Caron greatly enjoyed Cliff Richard's Palladium pantomime... Sandra Barry for-



Two top American pop stars, DEL SHANNON (who currently has "Keep Searchin'" in the NME Chart at No. 16) and PAUL ANKA met while both were appearing on the BBC radio show, "Pop Inn."

It was the first time they had met each other. Righteous Brothers may still overtake Cilla Black in Top 30... Searchers gave their blessing to Tony Jackson's "Love Poison No. 9"...

Fantastic 'Fair Lady'

IT was with some apprehension that I approached the film version of "My Fair Lady." For, having been present at the opening night of the London stage production nearly seven years ago, it seemed unlikely that the picture could recapture the magic, the sparkle and the enchantment of that nostalgic occasion.

By DEREK JOHNSON

Jeremy Brett, is much stronger than on stage—I felt that this character's important... "On The Street Where You Live" sequence was one of the weakest links in the Barry Lane production.



Driving test for George Fame on January 30... Let's Lionel Bart discussing big deal with Leslie Grade and Bernard DeLont?

Advertisement for '5 GNS. by post' and '65 LOOK!' featuring a fashion illustration of a woman in a dress. Includes text: 'Collar and Cuffs GUIPURE LACE Colour CAMEL'.

RECORD OF THE WEEK! TRINI LOPEZ LEMON REE R 20336. Includes NME Contest Winner information.

time Patrick Kerr with "Maid of the Mist"... John Leyton makes U.S. TV acting debut... Eddie Fisher introduced NME's Maurice Kim to Las Vegas audience...

THESPIAN ORDER OF ACERBATED DREAMERS New Year Honours List

- JOHN ARM (Granda Theatres)
MARILYN BAKER (Fan Club Secretary for America)
CYRIL BERLIN (Grade Organisation)
COLIN CLEWES (A.T.V.)
JERRY DAWSON (M.M.)
PERRY DICKINS (New Musical Express)
BRIAN EPSTEIN (NEMS Enterprises)
HARRY FLOWERS (E.M.I. Sales Promotion for Records)
ROGER GALE (Radio Caroline)
LITA GILLESPIE (ABC-TV U.S.A.)
RESLE GRADE (Grade Organisation)
KEITH LUCE (Granda)
JERRY LEYTON (Radio Caroline)
TOM LODGE (Radio Caroline)
LEON MIRRELL (ABC-TV U.S.A.)
MYRNA MALINSKY (ABC-TV)
VIVIANE MOYNAHAN (Rediffusion-TV London)
CONNIE DE NAVE (Public Relations in America)
BRIAN NORTHEAST (The Sun)
VAL PARNELL (A.T.V.)
FRED PERRY (Production Manager)
MRS. H. S. POMPE (E.M.I. Holland)
DAVID RABIN (Rabin Agency)
JUDITH RATHBONE (Fan Club Secretary)
CHRIS SANFORD (Recording Artist and Dee Jay)
GARY SMITH (NBC-TV U.S.A.)
JUNE SOUTHEY (Fan Club Secretary for South of England)
STAN STERN (E.M.I. Export Promotion Department)
JOHNNY STEWART (BBC-TV)
ANN WRIGHT (Fan Club Secretary for Birmingham & Midlands)

To all these people and especially our fans who made 1964 a very good year and made 1965 look even better... to everyone our sincere thanks.

FREDDIE AND THE DREAMERS

SHABBY LITTLE FAU. RON and MEL. Released Next Week!

"JANE PEPPER" (Postal Boutique) 9 SEVEN KINGS ROAD, ILFORD, ESSEX. Includes size, color, name, address fields.

EX-TOP TWENTY RECORDS FROM 2/- EACH. Includes list of records and 'FREE LISTS!' offer.

SPECIAL ALL NITE RAVE MIDNIGHT TO 6 a.m. CLUB NOREIK HIGH ROAD, TOTTENHAM, N.15. THE WHO PLUS THE MULESKINNERS.

THREE HITS FOR 1965!! DANCE DANCE DANCE. NO ARMS CAN EVER HOLD YOU. Recorded by HERB ALPERT'S TIJUANA BRASS and THE BEACH BOYS on CAPITOL CL 15370. BURLINGTON MUSIC CO. LTD., 9 Albert Embankment, London, S.E.1.