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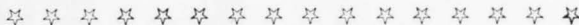
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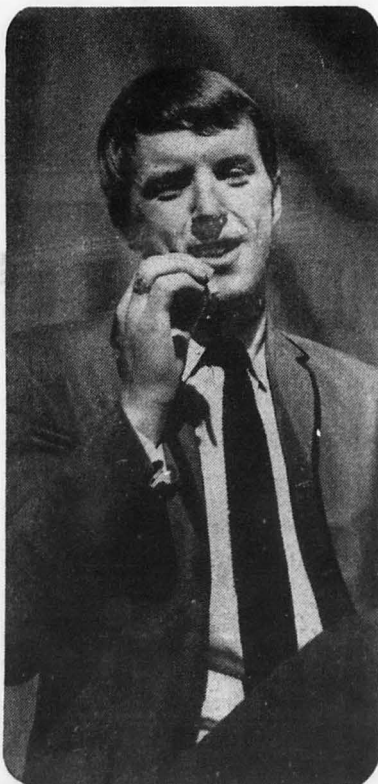
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NEWCOMERS TO THE SKI SLOPES!

To Georgie . . .

[T'S the little things Fame has noticed about fame . . . The fact that he can get credit at the cleaners, for instance. The fact that his grocer boasted to his girl friend that he could get Georgie Fame's autograph. And the fact that now, when he goes home to Leigh in Lancashire he can make as much noise as he likes . . . and the neighbours understand!]

But money—which should be one of the BIG things about getting "Yeh Yeh" to the top of the NME Chart—doesn't enter into it at all.

Says Georgie: "I'm still living off my working money, that's the loot I get from clubs and concerts. The record royalties haven't come through yet. I don't seem to be spending much more either since 'Yeh Yeh' started it for us. Life was always expensive with all the travelling around—hotels and so on.

"Now I manage on about £100 a week . . . and I can save some of this. The only different kind of expense that's happened is cab fares. I spend a lot of time in cabs now, just dashing around doing interviews for people.

"This interview business is something: lots of people ring me up to get hold of me for interviews and I wonder what percentage of them really care about me. I'm hot with a record in the charts so they want me. If it flopped overnight, what percentage would give me a second thought?

"Of course I realise this is how the scene goes. I've been in it long enough. It doesn't worry me, but the interviewing bit does wear me out. Georgie Fame came down to London just over four years ago from his Lancashire cotton home town. The parents weren't very happy for him. "There was a lot of friction at home because my folks didn't like the fact that I wasn't getting any results," confessed Georgie. "I



JOHN LENNON and GEORGIE FAME have both had their first taste of ski-ing.

On the left, Georgie finds the easiest way to STOP!

On the right, John is following his instructor's example and putting all his weight on the left foot, so that he will do a stem turn to the right (or so NME's ski expert Andy Gray tells us).

In the small picture below, JOHN is using the nursery ski lift—you grab on to a fast-moving, non-stopping rope—and hope for the best when you suddenly jerk forward! Has John taken up ski-ing for his film? Director Dick Lester gives you the answer in the feature at the bottom of the page.



a reaction against the far-out forms of his music. Not so . . .

"The other day," says Georgie, "we played a club in South London that we've been playing at over the last two years. We did the gig recently and afterwards the promoter came up and said that some fans had criticised us.

"But they'd criticised us for playing numbers like 'Do The Dog' and 'Johnny B Goode'—real old numbers. They wanted to know why we played these pop numbers! We play them, of course, because we like them and have been playing them for years—probably before the Rolling Stones!

"But where music is concerned we don't give a damn what people think. We know our style and anyway, lots of fans the sincere ones that we've met down at the Flamingo, are more pleased about our success than we are IAN DOVE



FAME IS LITTLE THINGS OF LIFE

Beatles' film girl

ELEANOR BRON, near-future leading lady in the Beatles' film and present rubber-faced, multi-voiced "Not So Much A Programme" star, looked dubiously at the sample square of material pasted on to the costume sketches during her Press reception at producer Walter Shenson's headquarters.

"This film should be a sensation if that's all I'm wearing!" she smiled. While she spoke, a battery of photographers flashed on.

Dick Lester, who will again direct the Beatles' film, entered into the spirit of the Press reception. "Would you mind getting into the lotus position?" he coaxed. "Anything to make you a little more comfortable."

Eleanor flashed him a beautiful smile (she says she cannot smile) and head-tilt for the film, which bore the nebulous title of "Beatles II."

"I thought there were four," she complained to Dick, and he reassured her that on the last count she was correct.

"I've only ever bought one pop record in my life—the Beatles' new LP. I think you hear pop music so often on the radio and TV that you never need to buy them," she told me.

Crystals

She thinks that groups such as the American Crystals make very nostalgic records. "Then I Kissed Ya" is one of her favourites. She also likes Dionne Warwick.

"It's a shame so many singers try to copy her, though," said Eleanor. "There can be only one."

Eleanor is the sister of Gerry Bron, a director of London's Bron Music firm. It was Gerry who handled most of Gene Pitney's affairs while he was over here recently.

"I met Gene one evening at my parents' house in Edware," said Eleanor. "I also talked to his recording manager Jimmy Radcliffe on the telephone. I like them both."

The new film is to have locations in the Bahamas and Austria and Eleanor is looking forward to seeing both places for the first time.

At this time, Georgie reveals, his parents weren't very happy for him. "There was a lot of friction at home because my folks didn't like the fact that I wasn't getting any results," confessed Georgie. "I



ELEANOR BRON and producer DICK LESTER

by Keith Altham

"Do you know, I haven't even read the script," she admitted. "But who cares? It's such a marvellous chance."

Paul

The only Beatle Eleanor has met so far is Paul McCartney—at the Establishment club one night and only then on shaking hands terms. She'll have plenty of opportunity to meet the boys from February 22 onwards when the film begins to roll. I spoke briefly to director Dick Lester before leaving.

"I see the Beatles are going to film in the (censored) area," I said tentatively. I had sneaked a look at one of the sketches and saw a location scribbled in one corner. "You go ahead and print that and we'll go ahead and change the location," Dick said agreeably.

Apart from the fact that they will be filming in a small village between two mountains in Austria ("We'll go up one and down the other in glorious colour," cracked Dick), I could get nothing out of him. "I suppose John's been taking skiing lessons for a good reason," I

"No, that's just part of his death wish," smiled Dick, winking and walking away before I could get any more information out of him.

TO THE SEARCHERS!

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TOP TEN
DENNY LAINE
THAT BOY by the Beatles:
Admiring the Beatles as much as I do I think this really does something for their versatility. A beautiful composition and a knockout harmony vocal sound.

BLUE RONDO A LA TURK by Dave Brubeck: Although loving modern jazz, I can't listen to it all night. However, this number has fantastic phrasing and arrangement and also a catchy melody. This is my personal best record.

ROCK AROUND THE CLOCK by Bill Haley and the Comets: It started off all the present music trends, and must be about the most original disc I've ever heard.

MOONGLow by Benny Goodman: I choose this one for the memories it brings back. A beautiful song.

RAY THOMAS
LOVE ME DO by the Beatles: This, the boys' first British disc, has a strong r-and-b flavour with nice harmony work from John Lennon and a good vocal sound. A very good record.

ANY JAMES BROWN RECORD:
I've never heard a bad disc from

by the
MOODY BLUES

this guy and his group, the Famous Flames. The man's got so much soul it's incredible. I just like everything he does.

CLINT WARWICK
ANYONE WHO KNOWS WHAT LOVE IS by Clint Warwick: This is really a terrific disc. It's got just about everything—plenty of soul, a beautiful arrangement and lovely lyrics.

MARS, GOD OF WAR from the Planet Suite by Gustav Holst: I am not a fantastic fan of classical compositions, but this is a truly descriptive piece and one can see what the composer was trying to convey.

MIKE PINDER
TAKE FIVE by Dave Brubeck: This was the start of Dave Brubeck's experimentalism with time signatures, and it really introduced modern jazz to the general public.
EXODUS by Ferrante and Teicher: I love this wonderful melody for its depth and magnificent feeling. And, of course, these two play it beautifully.

The **MOODY BLUES** (1 to 6) **MIKE PINDER, CLINT WARWICK, GRAEME EDGIE, RAY THOMAS and DENNY LAINE.**



DEL'S SHANNON *Lite-Lines*

Other discs in NME Chart and highest position reached: 1961. "Hats Off To Larry" (9), "So Long Baby" (10), 1962. "Hey Little Girl" (4), "Cry Myself To Sleep" (18), "Swiss Maid" (3), 1963. "Little Town Flirt" (4), "Two Kinds Of Teardrops" (6), "Two Silhouettes" (20), and "She's Gonna Be Mine" (19).
Current hit and latest release: "Keep Searching".

Albums: "Little Town Flirt," "Handy Man," "Runaway With Del Shannon," "Hats Off To Del Shannon." No. 27. "Del's Own Favourites," "From Del To You."
Present disc label: Stateside.

Other labels in past: London. Recording manager: Harry Balk. Personal manager: Irving Michalm. Musical director: Bill Ramel. Name of regular accompanists: The Nations or the Roytones. Major awards: Four BMI awards. Compositions: "Runaway," "Hats Off To Larry," "Hey Little Girl," "So Long Baby," "Little Town Flirt," "Two Kinds Of Teardrops," "Golly Golly," "Keep Searching," "I Go To Pieces."
Film debut: "It's Trad Dad" in

Real name: Charles Westover. Birthdate: December 30, 1939. Birthplace: Grand Rapids, Michigan. Personal points: 5ft. 8in.; 11st. 11lbs.; hazel eyes, brown hair. Parents names: Bert and Leon. Brothers and sisters: Ruth and Blanche. Present home: Detroit. Instruments played: Guitar. Where educated: Coopersville, Michigan. Musical education: Self-taught. Age entered show business: 16. First public appearance: Coopersville High School, aged 16. Biggest break in career: Writing and making "Runaway" a hit. Biggest disappointment in career: Not visiting Britain until a year after "Runaway" had made the charts; not touring Africa. TV debut: "Clay Cole Show" New York. Radio debut: WELL Radio, Michigan. First important public appearance: New York Paramount theatre. London theatre dates: The Albert Hall and many others. Million-selling discs: "Runaway" and "Hats Off To Larry." No. 1 hits: "Runaway" in 1961.

from the NME
5 YEARS AGO

- TOP TEN 1960—Week ending Feb. 12
Last This Week
- 1 WHY Anthony Newley (Decca)
 - 2 VOICE IN THE WILDERNESS Freddie Cannon (Columbia)
 - 3 WAY DOWN YONDER Adam Faith (Parlophone)
 - 4 POOR ME Trini Tronecco (Top Rank)
 - 5 STARRY EYES Michael Holliday (Columbia)
 - 6 PRETTY BLUE EYES Trini Tronecco (Top Rank)
 - 6 SLOW BOAT TO CHINA Michael Holliday (Columbia)
 - 8 BEYOND THE SEA Bobby Darin (London)
 - 9 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emilio Fernandez (Poly)
 - 10 HEARTY CHUGS BY THE NUMBER Guy Mitchell (Poly)

10 YEARS AGO

- TOP TEN 1950—Week ending Feb. 11
Last This Week
- 1 MAMBO ITALIANO Rosemary Clooney (Phillips)
 - 2 SOFTLY SOFTLY Rudy Murray (Columbia)
 - 3 FINGER OF SUSPICION Duke Valentino (Decca)
 - 4 GIVE ME YOUR WORD Tennessee Ernie (Capitol)
 - 5 HEARTBEAT Rudy Murray (Columbia)
 - 6 NAUGHTY LADY OF SHADY LANE Ames Brothers (HMV)
 - 7 NAUGHTY LADY OF SHADY LANE Duke Martin (Capitol)
 - 8 NO ONE BUT YOU Billie Holiday (Mercury)
 - 9 MR. SANDMAN Duke Valentino (Decca)
 - 10 SHAKE RATTLE AND ROLL Bill Haley (Brunswick)



GUY COMES BACK

When veteran singer Guy Mitchell arrived in this country yesterday (Thursday) for a six-week tour, it marked his tenth British visit. Guy, ex-cowboy, ex-rodio competitor and ex-number one hitmaker in Britain, probably shares his 1954 trip as the most memorable, when he appeared in the Royal Variety Show. Born in Detroit, he will be 38 on the 22nd of this month. Groomed as a child star by Warner Bros, when 11, his real success started in 1951 when he recorded "My Heart Cries For You," a song which Sinatra had turned down. It sold a million, the first of several million sellers. In 1953 he had two No. 1's over here—"She Wears Red Feathers" and "Love At The Girl." In 1957 he had another two—the famous "Singing The Blues" and "Rock-A-Billy." And it's interesting to note that Guy figured in the NME's very first chart on November 14, 1952, at No. 5 with "Feel Up." Guy was also the first star of Sunday Night At The London Palladium in 1955. His wife Elsa, an ex-beauty queen, accompanies him on his current visit, as she did on his last British tour over five years ago. Most of Guy's appearances will be in the north of England and they include weekly stints at Manchester, Bradford, Doncaster and Newcastle. **DAVID GILLARD.**



Supremes on love 'n' marriage

In this exclusively taped interview for the NME by Jan Storm in Hollywood, the Supremes reveal how they feel about love and marriage.
DIANA ROSS: "I don't have a steady date and I don't want to be tied down just yet. I want to go as far as I can in show business. When I was a child I wanted to be a model and later a teacher; now I want to be a success."
"If I date boys I like them to have the chess charm that Englishmen have. I enjoy the way they greet you with 'Hello Love' and make you feel welcome."
"It doesn't matter whether you marry young as long as you make a go of it. I don't think the age matters, and I like to cook."
MARY WILSON: "I've been engaged for two years and after we've had three more hit records I hope to get married. Cooking is a hobby of mine so I'm looking forward to becoming domesticated. At the moment singing takes up all of my spare time although I like bowling."
FLORENCE BALLARD: "I like tall dark men who are on the quiet side and very gentle. I wanted to be a nurse once—I still do."
"All the things I like are had for me. I love fattening foods like spaghetti, meat balls and strawberry cakes. The Rolling Stones and the Beatles are my favourite groups."

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BORN TO BE WITH YOU
7N 15789

THE MCGUIRE SISTERS
TRUE LOVE
R.20385

FRENES WATSON
I'LL WALK ALONE
R.20338

PIE INTERNATIONAL
SOMEBODY
7N 15751

PROBY LET FANS DOWN

"[I]n my personal opinion, P.J. Proby has let thousands of his fans down." Outspoken Cilla Black was talking. "The first couple of days were terribly worrying. We weren't quite sure how people would take his act."

P.J. Proby, who was banned from appearing at cinemas with the tour last week because his act was considered offensive, was none the less described by Cilla as: "Absolutely charming! He can be terribly nice."

"Because I was busy getting my act perfect I never saw his act properly. You see, I'd go on stage do my piece, then Sounds (Incorporated) would go back with me to the dressing rooms and we'd go over bits that hadn't been quite right. It always happens like that on tour. You spend the first few nights getting everything right."

"Anyway, because of that, I never saw his act. But I saw the pictures in the papers. They horrified me."

"Here," said Cilla—and she thought about what she was going to say and said it slowly: "is a boy, or rather a man, with fantastic talent. Fantastic. So why should he have acted like he did?"

"I was one of the first persons to meet Jim. You know, he came over from America with Jack Good to make a TV spectacular, 'Around The Beatles' and we got on fine together. He sometimes took me to lunch and I thought he was charming."

"And he still is a nice boy. But why should he act like that?"

I asked her if the tour had suffered, because he had been banned. "No. The houses are still packed. I think that for two days after it happened there was tremendous excitement in the audience. As though they expected something to happen."

"But it cooled down. There were wild scenes though when he turned up outside the theatre at Northampton. It's much calmer now."

Bristol okay

"He appeared at Bristol, you know. Everything went very well. And he was terribly charming, as though nothing had happened. I don't understand him."

"He wore a boiler suit at Bristol. Mad! But the audience still went wild."

Cilla smiled and changed the subject. "I'm going home this afternoon. I'll be seeing my parents again. I saw them two weeks ago but it seems like ten."

"I don't know if I'm ill or something, but I don't seem to have any energy. I remember when I first began touring people would say: 'Cilla, how can you keep going night after night without looking tired?' It didn't mean a thing to me then. But now I really appreciate the season at the Palladium."



declares CILLA BLACK to Cordell Marks

said incredulously, "I got mobbed at Cardiff on Saturday? I haven't been to Cardiff before!"

"It embarrasses me to talk about it. One little boy got on stage and pinched my belt. It was a nice belt. It had diamonds in it."

"And mother-of-pearl. The diamonds and the pearls weren't real of course. My dress was ripped as well! The audience thought it was great."

"The second time it happened that night it was a bigger boy. I thought 'Well they've got to belt. What more do they want', so I covered between two of the Sounds Incorporated and the boy got off the stage."

"I'm going home today," she repeated. "On the four o'clock train. I've got to have my hair done first. It hasn't been done for ages. Not for five days."

"I make the trip home so often now that everybody on the Liverpool trains knows me. All the porters and the stewards chat to me. It's marrrrrvelous!"

But he's charming just the same!

"All the boys on tour go to parties and play football and do crazy fring things like that, but I can't. I must be getting old!"

"During the week the show generally ends about 11 o'clock. I get back to the hotel and have a cold sandwich and then it's about 1 o'clock. Then I have to be up at about nine-thirty. Sometimes not."

"Do you know," Cilla suddenly

SONGWRITER-SINGER RANKIN CALLS IN

KENNY RANKIN, the first to have desks out here under the new CBS/Odeon merger, arrived in Britain this week for a short promotional visit.

His disc "There'll Be No Other Love For Me"/"Knowing I Won't Go Back There" (the A-side has not yet been definitely decided on) will be the first of the new CBS Records out here, released on March 1.

Kenny, who hit in America with "Soft Guitar," is as much at home writing songs as he is singing them.

In the last few months he's written numbers for Peggy Lee, Eydie Gorme, Rick Nelson, Barbara Streisand and the New Christy Minstrels.

His greatest friend in the States is Dion, once a big himaker here. It was Dion who got Kenny a contract with CBS by introducing him to a and-r man Bob Mersey.

"About 18 months ago Dion found that he couldn't identify himself any more with the type of song he was singing," said Kenny. "So he started doing the blues and he shut himself

up in his flat for a year, just studying and playing the guitar. Now he plays the guitar better than Muddy Waters."

Kenny's no mean guitarist, either. Just before he left America he was playing with Bob Dylan for Dylan's new album.

"Dion will have it that I taught him guitar. That's not true, I just showed him a simple formula and he went on from there. But then Dion's a very modest guy." The boot could be on the other foot. D.G.

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"LEADER OF THE PACK"—No. 15



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LIVERPOOL, Empire Sun., Feb. 28th, 5.40 & 8.00
BIRMINGHAM, Town Hall Mon., Mar. 1st, 6.30 & 8.45
WOLVERHAMPTON, Gaumont Tue., Mar. 2nd, 6.30 & 8.40
MANCHESTER, Odeon Wed., Mar. 3rd, 6.15 & 8.45
ABERDEEN, Capitol Fri., Mar. 5th, 6.30 & 8.45
DUNDEE, Caird Hall Sat., Mar. 6th, 6.30 & 8.45

NEWCASTLE, City Hall Sun., Mar. 7th, 6.00 & 8.30
NORTHAMPTON, A.B.C. Tue., Mar. 9th, 6.30 & 8.45
SALISBURY, Odeon Wed., Mar. 10th, 6.15 & 8.40
DOVER, A.B.C. Thur., Mar. 11th, 6.15 & 8.30
LEWISHAM, Odeon Fri., Mar. 12th, 6.45 & 9.00
COLCHESTER, Odeon Sat., Mar. 13th, 6.00 & 8.25
HAMMERSMITH, Commodore, A.B.C. Sun., Mar. 14th, 5.45 & 8.15

ALDERSHOT, A.B.C. Tue., Mar. 16th, 6.15 & 8.30
TAUNTON, Gaumont Wed., Mar. 17th, 6.25 & 8.40
WORCESTER, Gaumont Thur., Mar. 18th, 6.00 & 8.30
LEEDS, Odeon Fri., Mar. 19th, 6.20 & 8.40
BOLTON, Odeon Sat., Mar. 20th, 6.15 & 8.30
HANLEY, Gaumont Sun., Mar. 21st, 6.15 & 8.45
GLASGOW, Odeon* Mon., Mar. 22nd, 6.40 & 9.00

*These venues are presented in Association with Albert Bonici

SANDIE IS MORE MATURE!

CHANTING group at the very beginning of "I'll Stop At Nothing" (Pye) captures one's attention from the outset—then in comes Sandie Shaw, sounding much more mature than on her first three discs. There's a big build-up at the end of each stanza, emphasising the Bacharach influence in Chris Andrews' writing, and the rhythm is a medium-slow shake.

More so than male singers or groups, girl soloists stand or fall by the melodic content of their material; this one's pretty tuneless, and it's quite easy to assimilate the melody, so it should do well. Razz-amaz-jazz piano leads into the heavy-beat thumper "You Can't Blame Him." Contrasting, more graceful approach, with Tamla-Motown leanings.

GENE PITNEY

Another great disc from Gene Pitney, which I expect to see high in the charts. A shuffle-rhythm rockabilly (virtually a bayon, in fact), "I Must Be Seeing Things." A sincere and convincing styling, with dual-tracking. Towards the end there's an opportunity for a big belt as in "I'm Gonna Be Strong." Full sounding support from brass, strings and humming group.

Gene himself wrote "Save Your Love." Sombre lyric sung in throat-catching style (Staiside).

TWINKLE

This girl Twinkle knows what's commercial! After her top-six episode, it's the saga of a boy singer who becomes a pop idol—and deserts his steady girl friend. I'll have appeal without controversy. The strumming, wistful opening is similar to "Jerry," and the melody is much the same in conception. Titled "Golden Lights," it's simply constructed, dual-tracked. A hit for sure!

Solo voice styling of "Ain't Nobody Home But Me" exposes Twinkle's limitations. But the honky-tonk beat is infectious and it's cute (Decca).

HERMAN'S HERMITS

Slightly different approach from Herman's Hermits for their revival of Silhouettes. Herman dual-tracks to a jazzy, trotting jaunty beat. The treatment is more beaty than the original. A very appealing sound. More like the Herman of old is the bubbling hand-clapper "Can't You Hear My Heartbeat," already waxed by Goldie and the Gingerbreads, on Columbia.

SINGLES by DEREK JOHNSON

LONG JOHN BALDRY

They say Dusty Springfield has a "coloured" sound—but how about Long John Baldry? His hoarse tones are ideally suited to the comely, subversive beat-ballad "I'm On To You Baby" (United Artists), which suddenly breaks into double-time. Chirping girls lend a gospel feel to Baldry's heartfelt styling. Could be his first hit! Another plaintive, and bluesy ballad "Goodbye Baby" retains the gospel-type chorus, and has a positive Ray Charles quality about it.

quite amusing. A more pronounced rand-b influence for "Long Green," on the flip.

SHIRELLES

Rockabilly with a fast cha cha beat, strumming rhythm and strings—that's "Are You Still My Baby" (Pye-International) by the Shirelles. They stick to their own style and don't lean on Tamla-Motown. A thumping beat-ballad "I Saw A Tear" has a plodding beat.

SLIM WHITMAN

Remember a cand-w singer Slim Whitman, so popular in the mid-50's? He's back unchanged with an easy-going country ballad, "I'll Hold You in My Heart." His yodel-type falsetto trade mark is there at the end of practically every line. "No Other Arms, No Other Lips" is more of a beat-ballad. Soothing but square. On Liberty.

MARTHA SMITH

New girl with the good old English name of Martha Smith could well spring a surprise with her Pye debut, "As I Watch You Walk Away." It has clipped phrasing in the modern idiom you know, where the singer has to hurry to get all the words into one line! Happy-go-lucky twister "It Always Seems Like Summer" has a gay feel.

ZEPHYRS

Most intriguing feature of "She's Lost You" (Columbia) is the haunting backing. The song itself is not outstanding, but the Zephyrs' solo-with-chanting styling is worth hearing. Medium-fast shaker "There's Something About You" is the other side.

SUNDOWNERS

A plaintive minor-key for "Where Am I" by the Sundowners on Parlophone. With a good writer is Peter Lee Stirling—this is excellent material. Tempo speeds for the snappy peppy, "Gotta Make Their Future Bright."

VELVELETES

The Velveletes are one of the better Tamla-Motown groups but "I Was Really Sayin' Somethin'" is as good melodically—as good as any material. Familiar Motown groove Pace slow to rockabilly ("I Throw A Farewell Kiss" (Staiside).

Shop Window

Hummer beat-ballad "All Of Sudden My Heart Rings" receives gimmick-free approach from Decca Pat McGreem. It was already an oddie when Paul Anka waxed it, and this doesn't up-date it in any way.

One of the most gorgeous ballads of all time—that's "It's A Funny Valentine." This Rogers-Hart standard receives superb and artistic treatment in the immaculate Buddy Green Columbia.

Barry McGuire and four of his pals from the New Christy Minstrel get together on the Ember label "So Long, Stay Well." As you might expect, it's nostalgic and folksy, and features some really appealing harmonies.

Gary Lewis and the Playboys have the American hit version of "This Diamond Ring." There's a rather more delicate styling by Nancy Ambrose of Stateside, which brings out the melody more.

"The Addams Family" is a U.S. TV series with a bouey jaunty theme, now played by the Mills Deluge Orchestra on Columbia. Lots of more interest there will be if 'B' side, a jazzed-up version of "I'll Alfred Hitchcock Theme."

Talking of themes from the film "The Americanization of Emily" comes the romantic and dreamy "Emily" (MGM), played in the sweeping cascading style of the David Rose Orchestra with chorus.

Pity for the new British disc artist that an American group has pinched his name—the Beau Brummels. The "Laugh, Laugh" has a plaintive feel despite the title. A walloping beat with tambourine, Pye label.

MORE SINGLES ON PAGE 10



★ SANDIE SHAW —she sounds much more mature on her new disc. ★

POTTED POPS

★ PETER ELLIOTT (Decca) warbles the captivating rockabilly "A Woman Needs" with clipped brass and strings. A thoughtful styling of a well-conceived lyric by this under rated singer, but I don't see it in the charts. Unusual, modern beat rhythm enhances "Heaven Knows." "Perry," "Yeh, Yeh," and "Girl Don't Come." As usual, good voice for money.

PATTI LABELLE & HER BLUE BELLS (Cameo) apply a soulful beat-ballad styling to the evergreen "Danny Boy." Starts softly with strumming rhythm and flute, and develops into a big belt with heavenly choir and strings. Similar treatment of the recent Bacharach hit "I Believe."

KEVIN ANTON & THE PEPPERMINT MEN (Parlophone) introduce a walking pace thumping beat and wailing harmonica into the cute-lyric "Whobose"—with tinkling piano, honking sax and strings. "Kingway" is like the top side without the vocal—it's strictly instrumental.

ERIC DELANEY'S BIG BEAT SIX (Pye) play the aptly-named "Big Beat"—a raucous and reverberating rhythm with ensemble brass, it sounds Marzulli-influenced. A new-style arrangement of the popular "Big Noise From Winnetka" is the perfect showcase for Eric's drumming skills.

RAVE (Columbia) inject pounding beat into their competent performance of Willie Dixon's "Spoonful." A pounding beat and novel lyric, but

little melodic content. Harmonica is featured in the shuffle-beat shaker "I've Got My Eyes On You Baby," in the 12-bar pattern.

TOP SIX (No. 12) provides another six carbon copies of current hits. This month's selection: "You've Lost That Lovin' Feelin'," "Perry Cross The Mercy," "Perry," "Yeh, Yeh," and "Cast Your Fate To The Wind" and "Girl Don't Come." As usual, good voice for money.

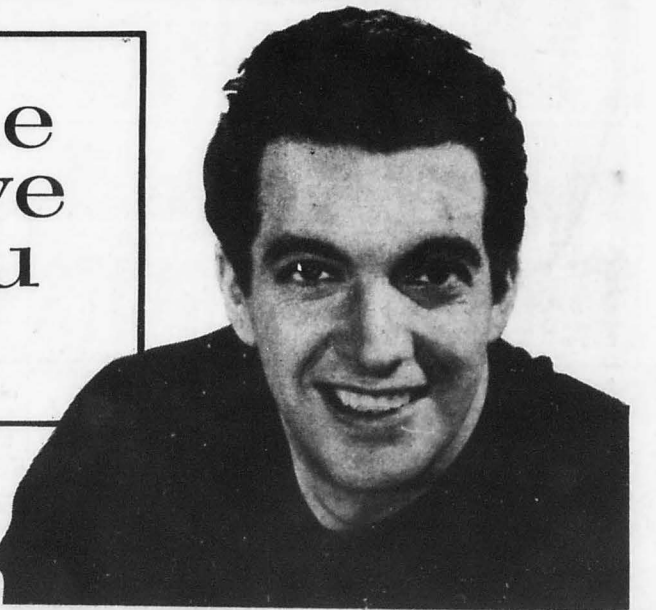
HANK LEVINE ORCH. (HMV) plays the double-ended, modern style "Hinge," with maracas, a slow waltz beat, solos by tenor sax and piano, and a few xylophone passages. Very little in it melodically, just improvisations on a basic riff, but it's fascinating to hear how the score develops.

KINGFISHS (Orion) combine crashing cymbals, organ, falsetto chanting and an amazing lyric into "Two Right Feet," but it doesn't add up to any great impact. The medium-fast shake beat will please dancers though. "This Is The Way It Should Be" is similar vocal and slow.

ETTA JAMES (Sue) is joined by an unnamed male for an answer-back bouzouki on the Boz and Charlie Poole "Linda—Duck With Me Henry." Chanting girls and soul band give this a typical coloured feel. Contagious beat for "Good Rockin' Daddy"—though it's a bit slow for rocking!

"Someone Must Have Hurt You A Lot"

BF1394



Valentine LPs



NAT KING COLE
LOVE IS THE THING

Capitol SLCT6129 (stereo LP)
LCT6129 (mono LP)
TA-W824 (mono tape)



ADAM FAITH
FROM ADAM WITH LOVE

Parlophone PCS3038 (stereo LP)
PMC1192 (mono LP)



BUDDY GRECO
LET'S LOVE!

Columbia SCX3457 (stereo LP)
33SX1463 (mono LP)



PEGGY LEE
THE MAN I LOVE

Capitol 1864 (mono LP)



FRANK SINATRA
MY FUNNY VALENTINE

Capitol T20577 (mono LP)

NME TOP THIRTY

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

Last This Week (Wednesday, February 10, 1965)

1	2	1 TIRE D WAITING FOR YOU	Kinks (Pye)	4-1
1	2	YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers (London)	5-1
9	3	I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)	4-3
4	4	KEEP SEARCHIN'	Del Shannon (Stateside)	5-4
3	5	GO NOW	Moody Blues (Decca)	9-1
16	6	GAME OF LOVE	Wayne Fontana and the Mindenders (Fontana)	2-6
8	7	THE SPECIAL YEARS	Val Doonican (Decca)	4-7
5	8	COME TOMORROW	Manfred Mann (HMV)	5-4
14	8	DON'T LET ME BE MISUNDERSTOOD	Animals (Columbia)	2-8
6	10	CAST YOUR FATE TO THE WIND	Sounds Orchestral (Piccadilly)	10-5
19	11	FUNNY HOW LOVE CAN BE	Ivy League (Piccadilly)	2-11
12	12	IT HURTS SO MUCH	Jim Reeves (RCA)	2-12
7	13	YOU'VE LOST THAT LOVIN' FEELIN'	Cilla Black (Parlophone)	5-5
10	14	BABY PLEASE DON'T GO	Them (Decca)	6-10
15	14	LEADER OF THE PACK	Shangri-Las (Red Bird)	5-15
22	16	YES I WILL	Hollies (Parlophone)	3-16
11	17	TERRY	Twinkle (Decca)	12-3
17	18	THE THREE BELLS	Brian Poole and the Tremeloes (Decca)	5-16
13	19	FERRY CROSS THE MERSEY	Gerry and the Pacemakers (Columbia)	8-9
12	20	YEH, YEH	George Fame (Columbia)	10-1
21	21	IT'S NOT UNUSUAL	Tom Jones (Decca)	1-21
20	22	I'M LOST WITHOUT YOU	Billy Fury (Decca)	6-13
21	23	WHAT IN THE WORLD'S COME OVER YOU	Rockin' Berries (Piccadilly)	4-21
16	23	GIRL DON'T COME	Sandie Shaw (Pye)	10-4
25	25	MARY ANNE	Shadows (Columbia)	1-25
26	26	GETTING MIGHTY CROWDED	Betty Everett (Fontana)	5-20
27	27	GOODNIGHT	Roy Orbison (London)	1-27
29	28	DANCE, DANCE, DANCE	Beach Boys (Capitol)	5-23
29	29	I MUST BE SEEING THINGS	Gene Pitney (Stateside)	1-29
28	30	COME SEE ABOUT ME	Supremes (Stateside)	3-28

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, February 9, 1965)

Last This Week

1	1	YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers
2	2	DOWNTOWN	Paula Clark
4	3	THIS DIAMOND RING	Gary Lewis & the Playboys
3	4	THE NAME GAME	Shirley Ellis
5	5	MY GIRL	Temptations
6	6	HOLD WHAT YOU'VE GOT	Joe Tex
7	7	ALL DAY AND ALL OF THE NIGHT	Kinks
10	8	SHAKE	Sam Cooke
14	9	THE JOLLY GREEN GIANT	Kingsmen
16	10	I GO TO PIECES	Peter & Gordon
11	11	LET'S LOCK THE DOOR	by & the Americans
12	12	BYE, BYE BABY	Four Seasons
13	13	LOVE POTION NUMBER NINE	Searchers
17	14	THE "IN" CROWD	Dobie Gray
29	15	THE BOY FROM NEW YORK CITY	Ad Libs
19	16	TELL HER NO	Zombies
20	17	TWINE TIME	Alvin Cash & the Crawlers
9	18	HOW SWEET IT IS	Marvin Gaye
13	19	KEEP SEARCHIN'	Del Shannon
25	20	LAUGH, LAUGH	Beau Brummell
23	21	HEART OF STONE	Rolling Stones
29	22	KING OF THE ROAD	Roger Miller
12	23	COME SEE ABOUT ME	Supremes
24	24	LEMON TREE	Tina Turner
18	25	GIVE HIM A GREAT BIG KISS	Shangri-Las
26	26	PAPER TIGER	Sue Thompson
27	27	LOOK OF LOVE	Lesley Gore
24	28	HAVE YOU LOOKED INTO YOUR HEART	Jerry Vale
30	29	NO ARMS CAN EVER HOLD YOU	Bachelors
30	30	THE BIRDS AND THE BEES	Jewel Akens

BEST SELLING LPs IN BRITAIN

(Wednesday, February 10, 1965)

Last This Week

1	1	THE ROLLING STONES No. 2	(Decca)
2	2	BEATLES FOR SALE	(Parlophone)
3	3	BEST OF JIM KEEVES OF RCA	(Decca)
4	4	LUCKY 13 SHADES OF VAL DOONICAN	(Decca)
5	5	CILLA	(Parlophone)
6	6	THE VOICE OF WINSTON CHURCHILL	(Decca)
7	7	KINKS	(Pye)
8	8	THE BACHELORS - 16 GREAT SONGS	(Decca)
9	9	ANOTHER SIDE OF BOB DYLAN	(CBS)
10	10	THE ANIMALS	(Columbia)

ROUND THE WORLD

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

AUSTRALIA: 1. THE WEDDING — Julie Rogers; 2. FERRY CROSS THE MERSEY — Gerry and the Pacemakers; 3. I FEEL FINE — Beatles; 4. TWINE TIME — Alvin Cash; 5. WALK AWAY — Mail Monte; 6. SANDYBELLE — Frank; 7. ON THE BEACH — Cliff Richard; 8. THEME FOR YOUNG LOVERS — Shadows.

BAVARIA: 1. I SHOULD HAVE KNOWN BETTER — Beatles; 2. DARBY ZIE BACH; 3. THE FRIGGS — Cliff Richard; 5. DR. WAH DIDDY DIDDY — Manfred Mann; 6. I FEEL FINE — Beatles.

BERLIN (German): 1. TELL ME — Rolling Stones; 2. I FEEL FINE — Beatles; 6. TIME IS ON MY SIDE — Rolling Stones.

BRAZIL: 6. MY BOY LOLELOPOP — Miles; 11. HOUSE OF THE RISING SUN — Animals; 14. A HARD DAY'S NIGHT — Beatles.

DENMARK: 1. I FEEL FINE — Beatles; 2. LITTLE RED ROOSTER — Rolling Stones; 3. TELL ME — Rolling Stones; 8. I COULD EASILY FALL — Cliff Richard.

FINLAND: 1. I FEEL FINE — Beatles; 4. I SHOULD HAVE KNOWN BETTER — Beatles; 6. HOUSE OF THE RISING SUN — Animals; 9. A HARD DAY'S NIGHT — Beatles.

HUNGARY: 2. I COULD EASILY FALL — Cliff Richard; 4. I FEEL FINE — Beatles; 7. GENIE WITH THE LIGHT BROWN LIPS — Shadows; 8. LITTLE RED ROOSTER — Rolling Stones; 10. NO ARMS CAN EVER HOLD YOU — Bachelors.



TWINKLE Golden lights

F 12076 DECCA

A WOMAN NEEDS Peter Elliott F 12067 DECCA

YOUNG BOY BLUES Jon Best F 12077 DECCA

MY HEART SINGS Pat McGeegan F 12078 DECCA

WILLINGLY Anita Harris F 12082 DECCA

TURN AROUND The Womenfolk RCA 1439 RCA VICTOR

The Decca Record Company Limited, Decca House, Abchurch Lane, London E.C.4

Valentine EPs



DEAN MARTIN
SOMEBODY LOVES YOU

Capitol EA6P-1702 (mono EP)



CLIFF RICHARD
LOVE SONGS

Columbia ESG7900 (stereo EP)
SEG8272 (mono EP)

NEW NAMES FOR NME SHOW— STONES IN POLL CONCERT

FONTANA, SEEKERS, IVY LEAGUE, JONES ALSO SET

EXCITING news for readers attending the NME Poll Concert at Wembley on Saturday, April 11! Great additional attractions have been added to the star-studded line-up, although it has been necessary for two previously named artists to be withdrawn.

Five new attractions for the bill can now be revealed—the Rolling Stones, Wayne Fontana and the Mindbenders, the Seekers, the Ivy League and Tom Jones.

However, through an unfortunate clash of dates, we have released Gerry and the Pacemakers to take part in the U.S. TV "Ed Sullivan Show" on April 11. And, by mutual arrangement, P.J. Proby will not be in the Poll Concert.

We must confirm last week's announcement that ALL tickets for the event are sold. Seats for the successful applicants have now been dispatched. Those we are not able to accommodate will have their money refunded within a few days—if it has not already been received.

In view of the rearrangement of the bill, here—in alphabetical order—is the revised list of artists taking part: Animals, Bachelors, Beatles, Cilla Black, Georgie Fame, Wayne Fontana and the Mindbenders, Keith Fordyce, Freddie and the Dreamers, Ivy League, Tom Jones, Kinks, Moody Blues, Rockin' Berries, Rolling Stones, Jimmy Savile, Searchers, Seekers, Sounds Incorporated, Dusty Springfield, Them and Twinkle.

Assisting Jimmy Savile and Keith Fordyce with the composing duties will be popular "Ready, Steady, Go!" personality Cathy McGowan.

Keely Smith to wax in London

KEELY SMITH, whose Reprise album of Lennon-McCartney compositions currently figures in the NME LP Chart, arrives in London on March 22 to record under Tony Hatch's direction.

She has asked Hatch, composer of "Downtown," to write a song for her.

Three days before Keely arrives, Reprise executive Morris Austin is due in with Jack Nitzsche who will record tracks under Andrew Oldham's direction for Reprise.

Things—Animals tour

The Pretty Things will join the Animals and Dodie West on four concert dates next month. Manfred Mann is on the bill for the first show—at Sheffield City Hall (8th)—and the Kinks for the other three: Newcastle City Hall (4th), Croydon Fairfields (19th) and Birmingham Town Hall (22nd).

STONES, FAME, ROY ON 'GEAR'

THE Rolling Stones, Roy Orbison, Georgie Fame, Searchers and Tom Jones are among latest bookings for BBC Light's "Top Gear."

Stones headline on March when they will be joined by Goldie and the Gingerbreads; Roy Orbison and Georgie Fame are both set for following week (13th).

Searchers and Tom Jones appear tomorrow week (20th) and Hollies, Mark Wyter and Jackie Ross in the following Saturday (27th).

Manfred 'Swings'

Manfred Mann and Helen Shapiro will appear in BBC Light's "Saturday Swings," broadcast live from the Ideal Home Exhibition, London, on March 27.

Other new bookings for this series include Julie Grant (February 27), Joe Young, Raydon (March 6), Clinton Ford, Patsy Ann Noble, Travellers and Dick Katz Trio (13th).

POOLE'S RADIO DATE

Brian Poole and the Tremeloes, the Ivy League, Danny Williams and Long John Baldry are to appear on BBC Light's "Saturday Club" on March 13. The previous week Tommy Roe replaced Baldry on a bill headed by the Searchers.

Donovan joins Roy Orbison, Georgie Fame, Billy J. Kramer and the Nashville Tunes on February 27; Gerry and the Pacemakers are the first bookings for March 27.

Dusty comperes!

Dusty Springfield will comperé and sing in Rediffusion-TV's Tama-Motown spectacular featuring the Supremes and other stars of the American label due here next month. The spectacular is being filmed for transmission on Wednesday, April 21.

Duo for Spain

Peter and Gordon visit Spain in March for five days' cabaret in Madrid. The duo may also return to the country in May for another major tour and TV appearances.

IRELAND'S CHOICE

Capital Showband member Butch Moore won the Irish heat of the Eurovision Song Contest last week and will represent Ireland in Naples with "Walking in the Rain."

Watch out for!

SCREAMING JAY HAWKINS

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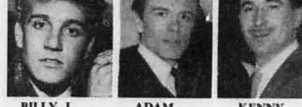
AUSSIES WANT MANFRED BACK

THE Manfred Mann group, which returned from a tour of Australia, New Zealand and the Far East on Wednesday, may return to those countries at the end of the year.

On Sunday, the Manfreds' manager, Ken Pitt, flies to America to finalise their three-week U.S. college tour, set to begin on April 23.

On March 2 they visit Paris for a concert and TV programme. Later in the month, Mann will probably tour Sweden.

Two dates set for them in this country are Newcastle University (February 26) and Bristol Com Exchange (March 3).



BILLY J. KRAMER ADAM FAITH KENNY BALL

P.J., Searchers, Adam head charity concert

P.J. PROBY, the Searchers, Adam Faith and Sandie Shaw are among artists assembled by David Jacobs for a concert on March 21 at Wembley Empire Pool in aid of the spasies.

Also appearing will be Dave Berry, Them, Billy J. Kramer and the Dakotas, Zombies, Marsebeats, Four Pennies, Pretty Things, Lulu and the Luvers, Fourmost, Kenny Ball's Jazzmen, Tommy Quickly, Kenny Lynch, Long John Baldry and Elkie Brooks.

Compering the show with Jacobs will be Alan Freeman, Peter Murray and Don Moss.

NEW DISC SIGNINGS

'Ready, Steady, Go!' star

Donovan for Pye

DONOVAN, the 18-year-old folk singer who has made three appearances on Rediffusion's "Ready, Steady, Go!", has been signed to a recording contract by Pye.

His first single, independently recorded by Peter Eden and Terry Kennedy, is his own composition, "Catch The Wind." It will be released on March 12.

Formula One, a four-man Birmingham group boss with "Just Can't Go To Sleep" (Warner Bros.), on February 26. It was written by Kinks leader, Ray Davies and independently recorded by their manager Larry Page.

Due for release on the same date are debut discs by Yorkshire girl Linda Russell, "Under The Smile Of Love" on HMV—and Luton group, Bryan and the Brunnelles with "Jacqueline" (HMV).

Three groups, three soloists and a duo all make their debuts next Friday. The groups are Paul's Disciples from Hertfordshire with "See That My Grave Is Kept Clean" (Decca), Brian Diamond and the Cutters with their own composition, "Big Bear Wolf" (Pye), Laurie Jay Combo—switching labels from HMV to Decca with "A Song Called Love".

The soloists are Barbara Kaye from Belfast with "That's What Angels Are For" (Pye), Crispian Saint Peter sings his own composition "At This Moment" (Decca), and Sisters in Three—a London group—on "I'm a Young Man" (Pye).

My Old Kiltarian Hat" (Pye). Husband and wife duo, Victor Brox and Annette Reising with "You've Got The World In A Jug" (Fontana).

★ POP-LINERS ★

A CHANGE in the itinerary for the Rolling Stones-Hollies tour takes them to Southend Odeon instead of Chelmsford on March 17. Sheila Southern joins Frankie Vaughan's 8-week Coventry theatre Spring Show from April 9; she is also booked for Harry Worth's summer show at Scarborough Floral Hall. Pretty Things on Granada TV's "Scene At 6.30" next Tuesday. Dionne Warwick will commence her fortnight in cabaret at London's Savoy Hotel on March 29. Hollies in Three—Go Round" and Sandie Shaw in "Day By Day"—both on Southern-TV next Thursday (18th). Lyn Cornell, who began her singing career as a Yvonne King, has replaced Jackie Lee as female member of the Raindrops.

FURY FILM ALBUM OUT NEXT MONTH

Decca plans to issue the sound track album of Billy Fury's new film, "I've Gotta Horse," on March 20. In addition to nine tracks featuring Billy (on some he sings with other members of the cast), there is one by the Bachelors who make a guest appearance in the picture and others by Jon Pertwee and Amanda Barry.

A general release date for the film is currently being arranged on the ABC circuit. It may have a West End charity premiere next month at the Rialto.

Proby out of Duke's show

The Duke of Bedford has changed his mind about having P.J. Proby in his pop festival at Woburn Abbey on June 7, and the Liberty star will not be appearing. A new schedule of concert dates for Proby is reported on page 10.

Bill Medley still ill

Righteous Brother Bill Medley is still in hospital. He had previously undergone a serious kidney operation two weeks ago. The date of his release is uncertain, cables Nat Hentoff.

Julie out of U.S. show

Julie Rogers will not now appear in American disc jockey Murray the K's Easter show in New York. Julie is still going to the U.S. for a month in April for the "Shindig '65" tour and will guest on the Jimmy Dean TV show.

A new British date for Julie is London's Grand Lyceum on March 17.

MANN'S 'CRACKERJACK'

Manfred Mann will appear on BBC-TV's "Crackerjack" on February 26. Barron Knights are set for next Friday (19th).

MATT'S "NIGHT OUT"

Latest bookings for ABC's "Big Night Out" series are Matt Munro for Saturday, March 6, and Kenny Ball's Jazzmen (13th).

BASSEY C

SHIRLEY BASSEY, who leaves London tomorrow (Saturday) to spend more than two months in America and Australia, is set for a string of concerts with the Ted Heath Orchestra.

After stopping briefly in New York, Shirley flies to Hollywood next week to appear in Danny Kaye's U.S. TV show. This will subsequently be screened in Britain.

Singles from Pet, Chuck, Searchers

NEW singles from Pet Clark, Four Pennies, Drifters, Everly Brothers and Ronettes will be issued next Friday with EPs by Chuck Berry and John Lee Hooker. Other imminent releases include new ones from the Searchers and the Moody Blues.

The Searchers' next single is almost certain to be a number which Gene Pitney brought over last week, "Goodbye My Love." It is scheduled for release on February 26, the same day as the Moody Blues' follow-up to their recent chart topper "Go Now"—"Come Back To Me."

Pet Clark's new single, "I Know A Place" (Pye) was penned by "Downtown" composer, Tony Hatch, while the Four Pennies' "The Way Of Love" (Philips) was written by members Lionel Morton and Mike Walsh.

The Ronettes' "Born To Be Together" (London) was written by Spector, Mann and Weill who wrote "You're Lost That Lovin' Feelin'." The Drifters sing "At The Club" (RCA) and the Everly Brothers "You're My Girl" (Warner Bros.).

CHUCKS EPs

The two EP releases are Chuck Berry's "The Promised Land" (Chess) which includes the title track and his own composition "Brenda Lee," and John Lee Hooker's "Down At The Landing" (Chess).

Also due to be issued next Friday is Frankie Vaughan's LP "My K'd Of Song" (Philips) which includes "The Tender Trap" ("The Song Is You" and "Moonlight").

ROY ORBISON
GOODNIGHT

LONDON

HLU 9951

In U.S. chart next week— NEW DOUBLE-SIDED HIT FOR BEATLES

FOUR more British records enter next week's Hot 100 chart compiled by "Billboard," cables Nat Hentoff. They include both sides of a specially released Beatles single "Eight Days A Week" (entering at 53) and "I Don't Want To Spoil The Party" (81). Others are: "If I Loved You," Chad Stuart and Jeremy Clyde (77); "Come Tomorrow," Manfred Mann (89), and "Go Now," the Moody Blues (96).

Records making particular progress in the "Billboard" chart to be published next week include George Fame's "Yeh, Yeh," up 24 places in its second week to 54; Shirley Bassey's "Goldfinger," up 20 places to 44; Gerry and the Pacemakers' "Ferry Cross The Mersey," up 18 places to 21; the Searchers' "What Have They Done To The Rain," up 14 places to 32; Adam Faith's "It's Alright," up 13 places to 35; and the Animals' "Don't Let Me Be Misunderstood," up 13 places to 60.

PET DOWN
In the top ten, Pet Clark's "Downtown" is down a place to No. 3, the Kinks' "All Day And All Of The Night" stays at 7, and Peter and Gordon's "I Go To Pieces" is up a place to No. 9.

Other British records going up next week are (this week's positions in brackets) the Zombies' "Tell Her No" 11 (16), Rolling Stones' "Heart Of Stone" 19 (21), Bachelors' "No Arms Can Ever Hold You" 27 (29), Herman's Hermits' "Can't You Hear My Heartbeat" 38 (48), Dave Clark Five's "Come Home" 48 (58), Billy J. Kramer's "It's Gotta Last Forever" 70 (76), and Julie Rogers' "I'm A Good Girl In A Good Way" 87 (89).

P.J. Proby's "Somewhere" remains at 91 and the only other disc going down is the Searchers' "Love Potion Number Nine" 24 (13).

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HANK LEVINE AND ORCHESTRA
IMAGE
H.M.V. POP1380

... and projected Western film



RINGO has always wanted to be a cowboy—he'll probably get his chance in a Beatles film (see story below).

THE Beatles are expected to film a famous Western story early next year. It is based on Richard Condon's novel "A Talent For Loving," and the story centres on a 1,400-mile horse race which took place in 1871 between the Rio Grande and Mexico City.

Condon, who wrote the "Manchurian Candidate," the film of which starred Frank Sinatra — is currently working on the screenplay of "A Talent For Loving" at his Geneva home.

The picture is to be made by Pickfair Films—a production company formed by Brian Epstein with former United Artists executive Bud Ornstein. It will be shot on location in England and Spain.

But it is not expected to be the third Beatles film which they will make in the autumn—that is almost certain to be the final one of a three-picture deal with United Artists, of which "A Hard Day's Night" was the first.

The Beatles fly from London Airport to the Bahamas at 2 pm on Monday, February 22, to begin filming their second picture, which will be premiered shortly before August Bank Holiday and simultaneously released in Britain and the U.S.

After location filming in the Bahamas and Austria has been completed by about March 23, the unit will move to Twickenham studios, where much of "A Hard Day's Night" was made, for 2-3 weeks. During this time several sequences will be shot in London streets.

The soundtrack album containing the six film songs will be issued in the U.S. on Capitol, cables Nat Hentoff. The album of "A Hard Day's Night" was released in America on United Artists' own label.

KINKS TO HEAD APRIL TOUR?

THE Kinks — who top the NME Chart again this week — are likely to headline a tour for the first time in April. If they are unable to visit America then because of the present visa difficulties, promoter Arthur Howes will schedule 21 nights of concerts for a package featuring the Kinks.

New Kinks dates for this month are Herford Hillside next Friday (19th), Gloucester Subscription Rooms (20th) and Eltham Baths (22nd).

On February 23 and 24 they are in Paris for shows at the famed Olympia theatre. They resume British dates at Reading Olympia (25th) and doubling at West Bromwich, Ad-phi and Birmingham Smetwick Baths (27th). The Kinks begin their March dates at Manchester University (1st). A plan for the Kinks to visit Scandinavia for eight days from March 2 has been cancelled.

Dickie in revue
Dickie Henderson is confirmed to follow Max Bygraves in the revue "Round About Piccadilly" at London's Prince Of Wales theatre when Max leaves at the end of this month. The Beverley Sisters are also likely to join the show.

ELKIE IN KNORCK CABARET
Elkie Brooks will play a cabaret date at Knorck-Czout, Belgium, on the last night of its annual song contest in July. Last year Elkie was a British entrant in the contest.



Impresario BRIAN EPSTEIN was compere-commentator of the U.S. TV show "Hullabaloo" when it was filmed in London. Seen relaxing after the show are (l to r): BILLY J. KRAMER, GEORGE FAME, JOE BROWN, BRIAN, and WAYNE FONTANA.

FURY, FAITH, SHAW TO M.U. saves Dreamers

BILLY FURY, Adam Faith and Sandie Shaw are the latest British bookings for Jack Good's U.S. TV show "Shindig." Billy flies to Hollywood via New York on Sunday to make his first-ever American TV appearance in the programme. He returns to Britain on February 28—the day before it is screened.

Adam Faith and Sandie Shaw fly to California on March 15 to telecast their spots in "Shindig" and they will also guest in the Dick Clark, Lloyd Thaxton, Clay Cole and Tennessee Ernie Ford shows before flying to Montreal for further TV and radio appearances. They return to Britain in April.

Faith has appeared on "Shindig" before—he was booked for three separate shows at the end of last year.

Tremeloes' Scots tour

BRIAN POOLE and the Tremeloes will make short tours of Scotland and Ireland within the next four months. The group begins its Scottish trip at Glasgow Centre on March 1, continuing at Montrose Locarno (2nd), Elgin Two Red Shoes (4th), and Perth City Hall (5th).

Venues for the week-long Irish tour beginning on June 1 have yet to be fixed.

Other new March dates for Poole are Hanwell Community Centre (13th), Leicester University (20th), Golders Green Hippodrome (21st), Lincoln R.A.F. Club (25th), Beacomfield Youth Club (26th), Cardiff

Sophia Gardens (27th) and Southall Community Centre (28th).

HILTON ON COTTON SHOW

Ronnie Hilton joins the Seekers in the Billy Cotton Band Show on BBC-1 tomorrow (Saturday).

Four of Shirley's tea concerts with the Heath Orchestra have so far been set: in May they visit Birmingham Odeon (1st), Leeds Odeon (15th), Glasgow Odeon (25th) and Cardiff Capitol (June 5).

OFF TO AUSTRALIA AND U.S.

Shirley spends March at the Chequers Club, Sydney, moving to Melbourne for further cabaret appearances. Then she flies back to America for TV engagements

before returning home.

As revealed in last week's NME, she returns to A.T.V.'s "Sunday Night At The London Palladium" on April 25.

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GEORGIE ON 'JURY'

George Fame makes his first appearance as a panellist on BBC-1's "Take Box Jury" on February 27. Joining him are Jane Asher and the Two Way Family Favourites' team —Jan McCallie and Bill Crozer.

Earlier Satchmo

A new opening date has now been set for Louis Armstrong's short British tour—he now plays Bristol Colston on May 7, the night before his appearance at the Royal Festival Hall. The other dates are still being fixed.

Bachelors at Southend

An extra booking for the Bachelors' lengthy tour with Susan Maughan takes them to Southend Odeon for the week commencing June 7. In Bristol, for April 19 week, the Irish trip will be at the Hippodrome—not the Colston Hall.

Zombies dates

New dates for the Zombies are Hauxsacks Downs (February 29), Red Hill Town Hall (March 6), Kettering Working Men's Club (7th) and Cambridge March Hall (13th).

Dodie aids charity

Dodie West has been added to the bill of the Midnight charity performance at the London Palladium on March 26.

Allan recovers

Allan Clarke of the Hollies is now fully recovered from last Sunday's accident when his car overturned on the A.1. The group had to cancel its appearance at Manchester Oasis that night.

NEWS EXTRA ON PAGE 10

Rodgers cancels trip

Jimmie Rodgers cancelled his visit to Britain this week. Instead he extended his stay in South Africa and will probably fly back direct to the U.S. Rodgers had been booked for four BBC Light Programme shows.

WYNTON ON 'GARTERS'

Mark Wynter guests on Rediffusion-TV's "Stars and Garters" on March 15; two other spots which he has filmed for the series will be shown later.

DUSTY'S HOLIDAY

Apart from one TV appearance in Rio, Dusty Springfield's promotional appearances in South America have been cancelled. She now flies there on February 22 for a fortnight's holiday.

STEELE ON U.S. TV

Tommy Steele appears on the American TV show "Preview" on March 14 with Jack Lemmon and Brigitte Bardot.

MARIANNE FAITHFULL

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PROBY TOUR SET

ALMOST all the independent theatres for P.J. Proby's (right) tour next month have now been booked—it opens at Halifax Victoria Hall on March 1. As previously reported the Fourmost are set for the tour, but Brian Poole and the Tremeloes will not now be appearing.

Promoters Joe Collins and Mervyn Conn have also said that they are going ahead with booking independent theatres for yet another Proby tour (covering mainly Scotland and Ireland) which will commence on May 1 and conclude at Scarborough Futurist on May 23. They will also present him on Sunday concerts in other venues despite his ban from Blackpool Odeon and Bournemouth Gaumont which were originally set.

After his Halifax opening next month the Proby show will visit Hanley Victoria Hall (2nd), Preston Public Hall (3rd), Leeds Town Hall (5th), Sunderland Empire and Watford Town Hall (9th). Instead of Brighton Dome, the package will now play Manchester Belle Vue (10th).

Then, as reported last week Proby will play two nights at Birmingham Hippodrome (11th and 12th) concluding the tour at Portsmouth Guildhall (13th), Hull Cecil (14th), Glasgow Kelvin Hall (15th) and Edinburgh Usher Hall (16th).

CONWAY IN VARIETY
Russ Conway plays a week's variety at Birmingham Hippodrome, starting March 29, and at Stockport during Easter Week (April 19)

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Ball for U.S.

Kenry Hall's *Jazzmen* have been booked for a 14-day U.S. tour—their fourth—beginning in Los Angeles on May 2. It will be followed by return tours of Australia and New Zealand. The band is due back on June 12. Other bookings for Ball include a week in Scandinavia from February 17. He will work in Sweden, Denmark and Norway.

ROYAL FILM PREMIERE

Process Margaret will attend the London premiere of the new Julie Andrews screen musical "The Sound of Music" at the Dominion Cinema, Tottenham Court Road, on March 29. The film begins its West End season there the following night.

'READY STEADY' THEME

Kinks leader Ray Davies and the group's manager Larry Page jointly penned "Revenge" the first disc by the Ray Maxway Sound which has been chosen as the new signature tune for Rediffusion-TV's "Ready, Steady, Go".

CLIFF RICHARD ALBUM

Cliff Richard's next LP is scheduled for April release. It will consist of some tracks he recorded in America last summer—plus a few London recordings, with backing by the Shadows. The album is titled "Cliff Richard".

Hayman signs Burt

Burt Bacharach signed a management contract in London this week with John Hayman and Tony Lewis, who also represent P.J. Proby and Shirley Bassey.



ABC-TV BAN, SO UN'LUCKY' P.J.

ANOTHER ban on P.J. Proby—this time by ABC Television—means the cancellation of his planned appearance in "Thank Your Lucky Stars" on March 6. Instead the Dave Clark Five has been booked to join George Forme on this date. Two other new "Lucky Stars" bookings are Tommy Roe (March 13) and the Drifters (April 3).

Faithfull agency deal

Marianne Faithfull has signed an agency deal with Gerry Bron of Bron Music. She was originally recorded by Rolling Stones' co-manager Andrew Oldham and managed by Tony Calder, but has now signed a contract with Decca where her new recording manager is Mike Leander.

EMI A-and-R SWITCH

Future recordings of Peter and Gordon and Sounds Incorporated will be made by John Burgess who is already responsible for discs by Manfred Mann, Adam Faith and Cliff Bennett. This is to allow Norman Newell to concentrate on waxing more albums and discovering new talent for EMI.

ADAM SOUGHT FOR U.S.

Adam Faith is unlikely to take part in a season show this summer. Instead, he is being sought for engagements in America where his first U.S. hit "It's Alright" has climbed to No. 65 in this week's "Billboard" chart.

NOISY PRETTIES!

AN impressive follow-up from the Pretty Things on Fontana. Strident twanging leads into the shattering shaker "Honey, I Need," with handclaps and a thundering beat.

More SINGLES by Derek Johnson

Solo voice merges with the startling sound wall which the boys have created, and there's a lengthy raucous guitar solo. Personally, I like it better than "Don't Bring Me Down." Should hit the charts.

The group's own composition "I Can Never Say" is slightly less overpowering, but still an all-embracing sound, with a solid twist beat.

tracks, while the Wild Boys provide country-type twang, 50-50 chance. Joe Meek wrote the jog-trotter "She Ain't Coming Back" (Columbia).

NELLA DODDS

HEINZ
The traditional 12-bar "Digging My Potatoes" is given a revised acceptable lyric, and turned into a finger-snapper by Heinz. He dual-

Another Tamla-Motown influenced disc—"Fandera's Accents" by Nella Dodds on Pye-International. Heavy hand-clapping beat, with a brassy backing and gospel-type chanting, but it doesn't have the magic. "A Girl's Life" is very similar but with added bongoes.

WHAT I THINK

We're quite pleased with the record, although we didn't record it as our new single. It was intended to go on an LP. But when we made the backing track and added the vocal, we were quite knocked out with it.

We don't think it's very rambly, more original. Dick Taylor wrote it with two or three of his friends. There's more melody and no breaks and (apart from the housing) quite a complicated pattern on the bass drum going. More of a trad sound. The other side's a little skiffy.

VIV PRINCE, PRETTY THINGS

TAMMY ST. JOHN

Simplicity of tune and arrangement enable you to whistle along with Tammy St. John's "He's The One For Me" (Pye) from the very first play. Another quacker in similar style is "I'm Fired Just Lookin' At You".

EXCITERS

Those of you who like your music wild and raving should try the Exciters' "I Want You To Be My Boy" (Columbia). Too fast for melody, 'B' side slows to mid-tempo finger-clicker "Tonight, Tonight".

SIZE SEVEN

Very attractive melody, infectious beat, cute lyric from Size Seven titled "Where Do We Go From Here." Not different enough to hit. Lead singer and background chanting are featured on the mid-tempo "I'll Die" on Mercury.

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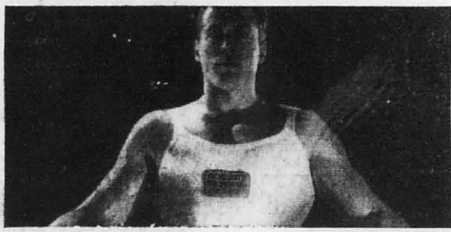
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PALLADIUM REAL HOME FROM HOME FOR THE SHADOWS

"Ah! Just in time for tea," chuckled Bruce Welch, as I poked my head round the door of the Shadows' dressing room at the Palladium. The electric kettle belched steam as Bruce warmed the pot with a touch of finesse—and the three other boys lounged comfortably in armchairs, waiting to be served. "All mod cons here," shouted Hank Marvin. "After all, we're here for a third of a year, so we might as well make ourselves at home!"

Now that the show "Aladdin" is under way, I'd dropped in to see how the Shadows were reacting to hearing their own music performed twice daily in this lavish production. Was there any part of their score with which they weren't satisfied, and would like to be able to revise?

"I think we're perfectly happy with it," Bruce assured me. "You know, it's a wonderful feeling to hear other artists performing material which you yourselves have conceived. Of course, we often record our own numbers—but this doesn't give us the same sense of hearing what a orchestra playing something we've written."

"That's true," John Rostill chimed in. "And to think it all started in a little back room, using only guitars! Still, it all seems to have fitted in very snugly, and we're very pleased."

"The only trouble is that we'd welcome the opportunity of sitting out front one night and watching the show," Hank laughed. "But, of course, that's out of the question!"

I asked the boys what was their favourite sequence in the show and I think Brian Bennett summed up all their feelings when he picked the comedy sketch which they play.

"It's good fun and wonderful experience," he explained. "And as you can imagine, with Arthur Askey taking part, it's never quite the same of any two performances." His 40 years' experience are invaluable to us—he always gets us out of trouble if we do anything wrong."

"The Shads are finding the panto relatively easy work and already are looking around for something to occupy their minds between performances. "After all, we can't tune our guitars for three hours," said Hank.

ADAM WINS OVER MUMS AND DADS

ADAM FAITH and the Rockettes roused a mixed audience of mums, dads and teenagers to clap, cheer and even scream during their lively act on Monday at Wimbledon Theatre, where they are playing for a week. Looking very smooth in dark suit and ruffe-fronted shirt, Adam opened with "Well Alright," followed with "I Am In Love," "The First Time" and "Message To Martha." His five-song history of pop proved very popular. Bill Halsey's "Rock Around The Clock," Little Richard's "Tutti Frutti," Ray Charles' "What'd I Say," The Hollies' "I Wanna Be Your Man" and his latest, "Stop Feeling Sorry For Yourself," at Wimbledon Theatre management is mounting an interesting experiment in presenting variety for three weeks. Anne Shelton and Donald Peers are there next week and Jessie Matthews tops from February 22. C.M.



The SHADOWS like the London Palladium so much they did a TV spot from it on Sunday! With them is DUSTY SPRINGFIELD. Surely her guitar playing isn't that bad, John!

"To some serious work again," Bruce pointed out. "We just wanted to get into the stride of the panto before we start writing again. Very shortly, we're going to start getting our heads together, to cook up sufficient material for a new LP, which we plan to record during the course of this show."

When I last interviewed the Shadows, they told me that they had to provide numbers for the film which Cliff will make during the summer—as well as for their own feature film, which will be shot on location in the South of France. When do they propose to compose all this stuff?

Portugal

"When the panto ends, we're all pushing off to Portugal for about six weeks," Hank told me. "We're going lock, stock and barrel, and taking our families with us. And we'll combine a holiday with writing the numbers for the two films."

"Of course, I'm the only Shadow who has a house out there," added Bruce. "So it looks as though I'm going to be packed solid with lodgers. My place isn't cheap, fellows," he gaged.

And what about the film version of "Aladdin"? That's another assignment to which the boys are committed.

"It will be quite different from the panto," John revealed. "It really will be a spectacular fantasy. We hope that we can retain some of the production numbers from the stage show, but obviously we shall have to write brand new pop numbers for the picture."

"And don't forget we're still working on our musical adaptation of "Tom Brown's Schooldays," said Brian. "It's in the pending tray at the moment, but every once in a while we take it out and add to it!"

So the Shadows will clearly have their work cut out for the whole of 1965. Meanwhile, the Shadows have followed up their "Gentle Whist The Light Brown Lamp" chart success with "Mary Ann," a vocal-instrumental by Jerry Lordan.

The boys are overjoyed about this. "Bruce and I have wanted to do a vocal number as an A-side for a long time. Now it's eluded me can have a chuckle at those who said it was suicide," said Hank.

The boys also scored on "Sunday Night" at The London Palladium at the weekend, with a quiet, appealing and wholly musical act—including their vocalising!

As usual, the Shads have come out on top, the most consistent group of them all. DEREK JOHNSON.

NAT HENTOFF'S Peter Pan Elvis

American Airmail

"NEWSWEEK," usually antagonistic to rock and roll, says of Petula Clark's hit "Down Town": "It's a razzle-dazzle of a tune, restlessly changing its melodic line, its thumping beat, its dynamic range. Spiced with clever rhymes and genuine feeling, the song celebrates, simply and movingly, the leading habit and pleasure of being on the town."

By ALLEN EVANS

SARAH VAUGHAN (Mercury) offers top-drawer versions of How Beautiful It Night, Blue Orchids, Charade, and It Could Happen To You on this No. 2 of "Vaughan Van Voices," in which she's backed by the Seven Sassy Danish Choir, and has Robert Farnon arrangements and conducting. BOB GALLON (RAMSAY) KEARNEY (Hiscore). Two e-and-w songs from each—Much Too Young To Die and One Way Street from the former; and KAREN JENSEN (THOMPSON) (Hiscore). On side one, sultry voiced Jensen pairs Don't Take Her From Me, and raises his tone for Oh! Me Down. Sam Thompson sings Big Hearted Me cutely, and amuses with a song about a girl who stayed out too late. It's Twelve Thirty-Five.

NORMAN TAUROG, veteran motion picture director who has just completed "Tickle Me," says: "Being young today is an attitude; it's like belonging to a secret society. Elvis is its symbol; he's the leader. And now he's got a whole new crop of teenagers running after him, proving what I've always said—he's Peter Pan."

The surgeon who recently removed Nat Cole's lung said: "There is no reason why he won't be able to sing again." Post-operative condition—very good.

Murray the K, New York's leading rand-i disc jockey has left his radio station job. He says he joins the Beatles for a time on several projects.

"Pleasure Palaces," a new Broadway musical by Frank Loesser and Sam Spewack, will have two Britons as co-stars—Hs Harrell and Alfred Marks.

Big Crosby's current situation comedy series on American ABC-TV (not to be renewed next season) has been purchased by BBC.

Louis Armstrong's first wife, LL, is back in jazz again—playing piano in Chicago.

The Broadway opening date September has finally been set for the new Duke Ellington musical, "Sugar City," starring the Count Basie Band.

Reprise has released an album combining Sammy Davis with the Count Basie Band. Pat Boone and his manager, Jack Spina, head a new record production and management corporation, Penthouse. Already recorded—Meinda Marx, daughter of Groucho Marx.

The late Sam Cooke's business manager, Allen Klein, is preparing an hour-long documentary film about the singer. It may appear on television this summer.

In May, Columbia will release an album of Tony Bennett with the Count Basie Band.

Burt Reynolds has bought a farmhouse in Indiana.

WHO'S WHERE

(Work commencing February 15) CLIFF RICHARD, SHADOWS London Palladium

FRANKIE VAUGHAN, JIMMY TARLER Liverpool Empire

BACHELORES Birmingham Alexandra

BLACK & WHITE MINSTREL SHOW London Victoria Palace

ANTHONY HODSON, DONALD PEERS Wimbledon Theatre, London

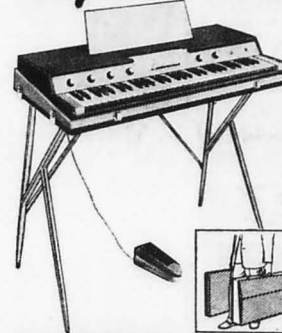
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Quinsy helps Wayne's singing!

WAYNE FONTANA coughed, cleared his throat and said: "I've got quinsy." He coughed again and explained that it was something that made your throat very itchy. You coughed a lot. Very painful, too, he added.

"Affect your singing?" I asked him. "Oh yes, it makes it much better," came the surprising reply. "You see I have to strain more for the notes and this produces a better sound."

"Quinsy," said Wayne almost proudly, "is something I get every year. Year after year."

"But as my singing isn't affected I'm not worried. No, I'm not having my tonsils out. Don't get ideas like that."

"You know, I've been singing for 10 years now—mostly in the halls—and I haven't had to stop yet." Wayne has a very straight-faced type of humour.

He said: "When I was five I wanted to become either a painter or a singer. I was five I used to like painting, used to paint everything—or a singer. I used to sing to my aunts and uncles. 'Very good,' they'd say and push money into my hand, adding before I could start again: 'Run along, sonny.' Oh, the aunts



and uncles loved me," chuckled Wayne.

Actually Wayne Fontana didn't become either a painter or a singer. He became an apprentice engineer. Then he bought his first pop record.

"It was 'Rave On' by Buddy Holly," he explained. "Later I bought Marty Wilde's 'Endless Sleep.' That brings back fond memories."

Now he buys records of Dusty Springfield, Brook Benton and

Dionne Warwick. "But I don't buy millions of records. Only a few when I find some I like."

"I didn't like my latest record when I first heard it. We got 'Game Of Love' from an American demo. It's a terribly difficult job finding a follow-up tune."

"Officials at the recording company said I must find a song quickly because 'Um, Um, Um' was going down the charts. But we couldn't find anything suitable. Eventually three numbers seemed possible. And 'Game Of Love' was chosen as the single. I'm not sure that I like it even now, but it's doing well, isn't it—a 12 place jump is pretty remarkable."

He stopped talking for a minute, coughed again and then combed his fingers through his hair. "Do you know sometimes I have a hair cut?" He said that as though it was obviously a very big event in his life.

"If I have half an inch off the fangs go mad. You want to go bald or something?" they ask.

"For goodness sake keep your hair long. The long-haired image seems to have stayed with me."

but I like having long hair anyway."

I asked him if he thought the group scene was fading out. Wayne replied firmly: "I can't see it happening yet. So long as it moves along smoothly like it does at the moment I'll be happy."

"Eventually I'd like to go into films. Films like 'Tom Jones.' I saw that twice you know. I see myself as the swashbuckling type. Like Errol Flynn," he said and laughed again.

★

★

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HAVE you ever thought of a question you'd like to ask your favourite star? Bet you have. It could win you an LP. Just write down the name of the star, the question and your name and address on a POSTCARD and send it to:

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The Editor of NME will award an LP for each of the five best questions received before March 1. Any questions received may be used in a subsequent feature in NME.

LPs by Allen Evans

*** GENE PITNEY: I'M GONNA BE STRONG (outside). Her road manager, Bobby Willis, has written one new lyric, "Come To Me," with a-s-and-r manager George Martin adding the music. And Cilla has recorded Baby It's You because she remembers John Lennon singing it at the Caverns. Incredible thing is there are no Lennon-McCartney compositions. Cilla sings well through-out, backed ideally by several units, headed by Johnny Scott, Johnnie Spence, George Martin and Sounds Incorporated.

Titles are: 'Goin' Out Of My Head, Every Little Bit Hurts, Baby It's You, Dancing In The Street, Come To Me, Oh! Star River, One Little Voice, I'm Not Alone Any More, Wanda's Gonna Be About It, Love Letters, This Empty Place, and You'll Be So Nice To Come Home To.

*** CILLA (Parlophone). Black. Material covers a wide range, with some surprising standards, like 'Oh! Man

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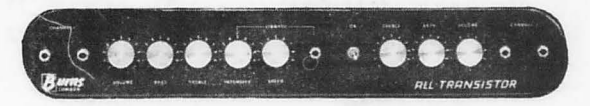
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JIM REEVES' LAST WAXINGS

by Chet Atkins

in a transatlantic phone interview with Keith Altham

"THE Jim Reeves Way," which is the latest LP to be issued in America by the late country-and-western star is the result of his very last recording session with arranger-recording manager Chet Atkins.

I spoke to Chet in Nashville, Tennessee, on a transatlantic phone call last week and he talked about Jim as a friend, an artist and about the album.

"The numbers on the LP are all standards, sung in Jim's own particular style," said Chet. "We hope the album will be released later in Britain and you'll be able to hear extra good tracks like 'I Can't Stop Loving You,' 'You'll Never Know,' 'In The Misty Moonlight' and 'Make The World Go Away.'"

"What was the Jim Reeves way when he got into a recording studio?" I asked Chet.

"He knew exactly what he wanted," Chet replied. "And he got it. He was difficult to work with and hard to satisfy. If he had ever given up singing he would have made one hell'uvan arranger."

"Jim was a musical idealist. He sang for the pure enjoyment that it gave him. He was a perfectionist in every sense of the word."

"He was a good, self-taught guitarist (high praise from Chet Atkins). He could not read music properly but it was his dearest wish to learn. He was studying hard

up to the time of his death.

"He was a shrewd judge of the numbers he would record and, if we disagreed, could only be swayed occasionally in his decision after much argument."

Golf was the only other great love in his life apart from his

music and during the recording of that last LP there were frequent breaks to get a round in.

"We often made up a four ball with a professional called Billy Maxwell and Jim's wife Mary."

Golf was the only other great love in his life apart from his



A happy day for the late JIM REEVES, when he was presented with the key to the town of Henderson, Texas, near where he was born. He was made an honorary citizen of the town.

were a number of artists who carved out relatively successful careers copying his style. The same imitators are at work on Jim in America.

"Several youngsters over here are recording Jim Reeves' standards in a Jim Reeves style," said Chet. "I heard one South African artist who is copying him almost note for note and a recording of 'Four Walls' has just been issued by an artist over here."

"I prefer not to remember the names. There will be only one Jim Reeves, so why try to make a carbon copy?"

Chet told me that thousands of people turn up each weekend to pay tribute to "Gentleman Jim" at his graveside in Texas.

RCA Records in America still have over 40 tapes of Jim Reeves' recordings, so we can expect the pleasure of hearing his voice for several years to come.

"You know," Chet concluded, "the strange thing is that while Jim never knocked pop music (he thought the Beatles and the English group scene a good thing), he had no desire to be a part of it. He was pleased that so many enjoyed his singing but it would not have worried him if he never sold a record."

"He was purely a country-and-western singer and never wanted wide popularity on the lines of a Perry Como. In fact he had no desire to be that kind of singer. Jim was a popular accident in the recording world."

DUSTY GOES FOR GOSPEL MUSIC

GOSPEL Music — American Negro style — proved its power last Friday at Crowdon's Fairfields Hall when the whole audience stood, roared, stamped and ran down the aisles, clapping on the correct beat.

Providing the stimulus were the Original Five Blind Boys of Mississippi, aided by just piano and guitar. They were singing gospel songs that had connections with jazz, blues, spirituals, rock 'n' roll and Tamla-Motown!

Their closing number, an up-tempo piece of rocking soul music, was the one that had the audience—including Dusty Springfield in the third row—in a frenzy.

Not that the rest of this National Jazz Federation presented package—the First American Negro Gospel Festival—was lacking in excitement. It opened with Bishop Samuel Keiley and his Temple Church (Washington DC) congregation singing and reading from the Bible (and swimming while doing so). Then the more formal Inez Andrews and the Andromedians.

But it was the Blind Boys who stole the show and almost stole the audience. It ended with the National Anthem getting boed! I.D.



BETTY EVERETT

BETTY EVERETT, in the NME Chart with "Getting Mighty Crowded," certainly isn't one to blow her own trumpet. Softly spoken, with a shy smile, she likes to talk about other things than records—even her own.

That is when she does talk. If she can last through a conversation murmuring "yes," "no," or "maybe you're right," then she will. But that's not to say she's stand-offish. Far from it. She's content to listen rather than to try to become the star attraction of a conversation.

Back home in Chicago she likes lounging around the house listening to records and the radio, and taking things smoothly. Oddly enough she was surprised by the pace of London during her recent visit. Life was much too hectic for her, even after the pace of America.

SOFT-SPOKEN BETTY CAN TALK!

By DAVE GILLARD

She talked of her tastes in music... I love the real gospel stuff," she said. "The real thing as opposed to the more commercial type. Mind you I like all types of music—but gospel is my special love."

"I like all the artists in the Tamla-Motown stable, and other people like John Lee Hooker and Lightnin' Hopkins. And on the British scene I think your Dusty is real great, and those Beatles sure are cute!"

But Betty's love of gospel music is no surprise. She was lead singer in the choir in Greenwood, Mississippi, when she was a young girl. And even now in Chicago she often goes along to her

local church to sing.

"In 1957 Betty left her family and moved off to Chicago with the general idea of finding fame and fortune. Things worked out that way in the end, but only after a year of training around managers' and agents' offices and doing endless auditions.

"I was just one of hundreds of singers all looking for a break," she admits. "And after months and months of nothing I was real down and all for packing up and going home."

"But my parents wouldn't hear of it. They believed in me so much that my mom and dad and my brothers and sisters all moved down to Chicago. That was just the moral boost I needed, and things seemed to happen from then on."

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TAIL-PIECES BY THE ALLEY CAT

FAST rising British hits in U.S. (not already in Top 30) include Adam Faith's "It's All Right", Searchers' "What Have They Done To The Rain", Herman's Hermits' "Can't You Hear My Heartbeat", Dave Clark Five's "Come Home", Shirley Bassey's "Goldfinger", Animals' "Don't Let Me Be Misunderstood", Julie Rogers' "Like A Child" and Georgie Fame's "Yeh, Yeh". . . . In Australia, Kinks wrote songs for Honeycombs. . . . Last Saturday and next, Marianne Faithfull kissed by Gene Pitney on "Juke Box Jury".

Brilliant TV personality Eleanor Bron is music publisher Sydney Bron's daughter. . . . Don't the Seekers remind you of the Springfields? . . . Sensational!—new Georgie Fame single. . . .

The tune Gene Pitney dedicated to Marianne Faithfull waxed by Billy J. Kramer. . . . A £400 sports car is Susan Maughan's gift to her bridegroom, Nick Teller. . . . Cost of making Peter Elliott's record paid for by Duke of Bedford. . . .

Music publisher Dick James took \$500,000 insurance policies on John Lennon and Paul McCartney's lives. . . . Excellent cartoonist: Peter Quine of the Kinks. . . . On Palladium TV show, Don Aronoff cracked last Sunday: "Roy Orbison is greatest sex symbol since Mickey Mouse". . . .

At 44th birthday party for Tito Burns, guests included fellow agents Brian Epstein and Harold Davison. . . . Declined by Leslie Grace: offer of P.J. Proby for Palladium TV. . . . Singer-actress Gloria De Haven remarried industrialist Richard Fincher. . . . Great jazz singer: Marion Mont-



DONOVAN, the British folk singer who played three "Ready, Steady, Go's" in a row and won friends (and enemies, who said he was cribbing Bob Dylan's style) doing it. **KATHY MCGOWAN**, RSGirl, is a friend, no mistake! On Donovan's guitar is printed "This machine kills."

sales for Cilla Black's current hit, despite **Righteous Brothers'** superiority. . . . In this column, your Alley Cat first to reveal: Susan Maughan's secret romance. . . .

Does Kathy Kirby remind her manager Bert Ambrose of his one-time singer Evelyn Dall? . . . New U.S. release for Beatles: "Eight Days A Week". . . . I Don't Want To Spoil The Party. . . . With Sounds Orchestral, Ivy League and Rockin' Berries in Top 30, John Schroeder making Piccadilly lights bright. . . .

Name of Marianne Faithfull's Dalmatian dog is Sara Bingley. . . . "Somewhere" hasn't hit for P.J. Proby in America. . . . Shadows didn't deserve top billing over Dusty Springfield on Palladium TV. . . . Another Del Shannon composition likely for Peter and Gordon's next single. . . . While here, Tommy Roe's backing group the Roemans

hope to record. . . . Will Gene Pitney wax first-ever Teddy Johnson hit, "Beloved Be Faithful"? . . . In America, Vic Damone has beaten Connie Francis to the punch by covering Matt Monro's "For Mama". . . . Singer Tommy Scott penned follow-up for Gary Lewis' big American hit. . . . Shirley Bassey's version failed, now Dionne Warwick hopeful of success with Anthony Newley-Leslie Bricusse's "Who Can I Turn To.". . . . Infanticide: Val Doonican's wife, ex-singer Lynette Rae. . . . Acting debut of Mike Hurd (former member of Springfields) in forthcoming Roger Moore TV

RECORD OF THE WEEK!

SANDIE SHAW
 I'LL STOP AT NOTHING

7N 15783

"Saint" series. . . . A keen Beatles fan—noted ballet dancer Rudolf Nureyev. . . . Big hit for Heinz confidently forecast. . . . Rolling Stones becoming fans of Twinkle. . . . Will P.J. Proby consider reviving Richard Rodgers' "Bustin' Out All Over"? . . . Steady dating: Dean Martin's eldest daughter, Claudia Crocetti, and 23-year-old Terry Melcher, only son of Doris Day. . . . For Escher Council, Adam Faith may stand as candidate. . . . Will P.J. Proby consider reviving David Rose's "Stripper"? . . .

New hit parader Tom Jones managed by singer Gordon Mills. . . . On "Stars And Garters", David Jacobs said it to Roy Mar-tine: "You're nothing! . . . Will P.J. Proby consider reviving ABC theatre booker Joe Seal? . . .

The Bo Street Runners try again with James Brown's "Tell Me What You're Gonna Do". . . . David Jacobs seems worried. . . . Will P.J. Proby consider reviving Johnny Green's "I Cover The Waterfront"? . . .

At Jack Hylton's memorial service, Vera Lynn will sing. . . . Who is Lionel Segal? . . . Will P.J. Proby consider reviving Billy Eckstine's "Everything I Have is Yours"? . . .

Believe it or not, your Alley Cat really likes Chris Andrews' composition for new Sandie Shaw release; comments from manager Evelyn Taylor awaited. . . . Recorded by New Christie Minstrels: LP of British tunes. . . . Will P.J. Proby consider reviving himself? . . .

MANNS ARE BACK

THE Manfreds arrived back from a tour of Australia, New Zealand and the Far East on Wednesday morning. . . . Telephoning from London Airport, Paul Jones (right) described the trip to the NME: "The weather was great. Mike Hugg is pale. Mike Vickers is pale. Tom McGuinness has gone lobster and Manfred is a healthy tan colour. But the weather was great. . . . **PAUL DIDN'T LIKE**—some bad organisation, some New Zealand policemen, some Australians. "Lots of things went wrong. A public relations woman in Sydney thought it would be good if we had our beach. The Kinks and Honeycombs were in on the idea. At the beach there were about 200 fans milling around. So we got straight back into the car and headed for our hotel. Honey, of the Honeycombs, was trapped on the beach for about an hour. All these Australian herbets were trying to chat her up. At Christchurch, New Zealand, the public address system went wrong so they had to give the kids their money back. "In Wellington we had possibly the wildest night of the tour. The audience went berserk! Then a police inspector took it into his head to turn off the power. I stormed off stage to protest, but returned later. "In Australia, some of the adults were very rude. I was walking down a street in Melbourne and a man yelled from his car at me: "Get your blankety-blank hair cut!" He was full of righteous indignation as though having long hair in Australia was a cardinal sin. "PAUL'S LIST OF LIKES: Audiences: "They were all wild. They scream more than here, jump more, shout more. And the boys as well as the girls try to get on stage!" "Surfing: "Marvelous. We worked out a way of doing it without a board, using a large ball instead. We couldn't surf in Singapore because of sharks and sea snakes. "Hong Kong: "We went on a shopping spree there. We've come back with wooden bowls, rush mats, all that type of thing. "Summing up—a fantastic experience, despite bad organisation. We calculated that after of every 36 hours, 10 were spent just hanging around." **CORDELL MARKS**



THE FELDMAN HIT PARADE

From FELDMAN'S

GEORGIE FAME "IN THE MEANTIME"
THE BEAU BRUMMELS "LAUGH LAUGH" / "STILL IN LOVE WITH YOU"

TROY DANTE "SAD TEARS"
JOHNNY HOWARD "A TUNE CALLED HARRY"

From KENNEDY STREET MUSIC

CRISPIAN ST. PETER "AT THIS MOMENT" / "YOU'LL FORGET ME GOODBYE"
WAYNE FONTANA "SINCE YOU'VE BEEN GONE"
JUST FOUR MEN "THERE'S NOT ONE THING" / "DON'T COME ANY CLOSER"

From ROAR MUSIC

GEORGIE FAME "YEH YEH!"
GEORGIE FAME "THE TELEGRAM"
RONNIE JONES "MY LOVE"
CAROL ELVIN "DON'T LEAVE ME"
TROY DANTE "I WISH I KNEW"
THE YARDBIRDS "SOMEONE TO LOVE ME"
MURRAY'S MONKEYS "GYPSY"

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The Shangri-las RB20 101

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EL PUSSY CAT

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