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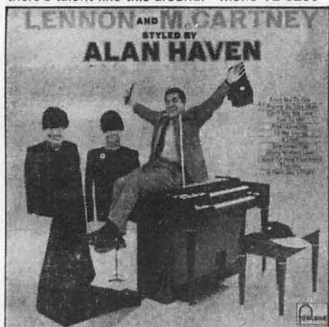
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The ROLLING STONES hit the No. 1 spot in the charts again. Here are new studies of them. (L. to r.): MICK JAGGER in pensive mood, BILL WYMAN, KEITH RICHARD and CHARLIE WATTS get together; and BRIAN JONES looks pleased with life. Are they too untidy? Derek Johnson poses the question on page 14, while below Keith Altham dissects their performance.

FOUR NEW TUNES IN THE ACT

INCLUDED in the Stones eight numbers on the first night of their tour last Friday at Edmonton were four that had never been performed by them on the stage — "Pain In My Heart," "Down The Road Apiece," "Everybody Needs Somebody To Love" and "Last Time." Also for the first time on stage came a few words from their normally silent partner, Charlie Watts, who introduced "Little Red Roster." With the first ten rows of the stalls at their feet screaming and the rest on their feet trying to see the Stones highly emotional "Time Is On My Side" caused waves of fans to surge down the aisles at the stage only to be broken up by hysterical reactions from a well-timed flick of the head or jerk of his body (look, Mum, no pants spitting) and impressed with a new confidence and assurance in his vocals.

STARTLING STONES DISCOVERY!

DISCOVERED the secret of the Stones act last weekend at the Edmonton Regal. It is—THEY DON'T HAVE ONE!

Brian Jones summed things up neatly when he said, "I don't do anything. I just stand there and earn my money."

I watched two performances of the Stones closely. I saw the act from the wings, behind the curtain and right up front in the stalls. I scooted around the theatre to all points of the compass with camera-manager Andrew Oldham, while he consumed hot dogs, drank orange juice and listened to that "solid wall of sound."

"I'm not in a group, man. I'm a manager and I'm staying right here," Andrew yelled defiantly at two policemen who tried to move him on. Then those symbols of youthful defiance against the kind of humbering authority which classifies you as an "undesirable" if your hair curls under your collar took the stage! The Rolling Stones!

The key to their presentation is simplicity. No gimmicks, no smart uniforms and no phoney antics. The Stones always wear the outfits they arrive in on the stage.

Mick Jagger is the axis of the presentation and the spotlight winks him. I asked Andrew why. "We usually only spotlight Mick on the ballads, but the lighting has not yet been fully worked out for this show."

Jagger gyrated, jerked and skipped his way across the stage but always with perfect timing. He gears his movements to the music and hits the action on just the right phrase of the vocal or pitch of the music. The other Stones concentrate on their playing and leave the emphasis to Mick. Bill Wyman shuffles almost

by Keith Altham

performance, and asked about his actions on stage.

"I move as I feel," said Mick. "I look off my jacket in Australia because I was hot. It got a reaction, so I kept it. What they like stays in, and what they don't goes."

A great many of Mick's actions and movements have come from watching James Brown and the Famous Flames. Brown is a great mover around stage, and Mick has adapted some of them and been induced by others.

Keith mentioned to me that one of the reasons that movement was not so evident that night was due to the numbers.

"We don't know the new numbers sufficiently well to play without concentrating," said Keith. "As soon as they become automatic we can move around more freely."

He mentioned that he had seen the story in the NME about the Animals discovering Goldie and the Gingerbreads.

"It may interest you to know that I discovered Goldie and the Gingerbreads," said Keith. "They played at a party we were at in New York long before the Animals heard them, and I came back and mentioned them to Alan Price."

There must be someone, somewhere, who has not discovered Goldie and the Gingerbreads.

Around this time I decided to get the horrible truth from Bill Wyman about his unusual appearance. He was sitting around the room in a black leather jacket and huge dark glasses, which made him look like something from a bad American gangster film.

(Continued on page 16)

"The Stones are so completely different," I argued.

"That's why I knew they would succeed," said Andrew. "There is always a black sheep in the pop world, someone that the Establishment can knock. In Cliff Richard's day it was Billy Fury. It's the stones now who fill the gap."

On their feet

The audience were on their feet and yelling for more as the Stones closed the show. The other half of the management materialised beside me. "I think somebody should be here to see if the Kinks are taking over," said Eric Easton, and smiled complacently as the audience acclaimed their ideas.

The Stones bowed off stage and began to make points to four managers. Mike Dorsey, who was not feeling too bright after a fall which damaged his ribs.

"Lights are not quite right," commented Bill. "Can we have one of those spinning wheel effects?" requested Mick. "I'd like more light for the new numbers," said Brian. "I

discontentedly in one corner with his bass held aloft as if he were shooting partridge. Brian Jones glances up from his guitar with his typical "I shouldn't really be here" half-smile, then turns his attention to the guitar.

Keith's only mobile moment was when he spins around with his back to the audience for a word with Charlie, who plays with his mouth open... which is really out of character for him—he usually got it closed!

As the Stones drove their performance towards a frenzied climax, I asked Andrew if he had ever conceived the Stones as the fantastic success they now are back in the days of the HMV Craw Daddo Club in Richmond.

"Yes," said Andrew. "I'd seen it all happen before with the Beatles, when I was their publicist."

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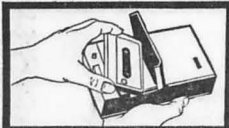
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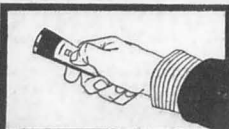
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?? — THE with TOM JONES

STRAIGHT from his long run up the North Pier, Worthing, Tom Jones arrived bleary-eyed and bewiskered in his dressing room at "Ready, Steady, Go!" to find me perched like a "Goldie" on his dressing table, all eagle-beaver!

Conducted by
**KEITH
ALTHAM**

"The sea was up over the pier down there," croaked Tom, "I've almost no voice and I've had about 12 hours sleep this week. I've got this terrible head cold."

"The doctors are pumping penicillin and prescriptions into me by the ton, and you can quote me as saying that I've never been more pleased in my life that this show is still mined!"

These, then, are the whispered replies from Jones: The Throat—

Q. Proby has been quoted as saying you copy his style and that you will never be a sex symbol. Your view?

A. I am what I am. I have never A tried to be what is popularly conceived as a modern sex symbol. Take a look at these silhouettes and the curly hair—brushed back. Do you see any sign of the idol a fringe and velvet pants? I was singing the same kind of song, dressed as I am now, when Proby was still in America. I don't copy anyone—least of all Proby.

Q. Do you like Proby as an artist?

A. As an artist, no. I respect his voice and like his sound. But not his style. I think it would be a good idea if we met before either of us says anything else in print about the other!

Q. Is it true that you did not want to come to England from Wales and were only finally persuaded by your manager?

A. Yes—in a way. I had two managers in Wales who wanted me to stay there. And having already been to London to promote my first disc which flopped I wasn't keen to repeat the dose. Gordon Mills finally persuaded me that I had a winner this time and I must come to push it! He was right. Now I'm glad I'm here.

Q. You have said that your two favourite singers are Jerry Lee Lewis and Brook Benton. How can you appreciate two such directly opposed styles?

A. I try to take the aggressiveness of Jerry Lee for my fast numbers and Benton's smooth, melodic approach for my ballads. I don't see that you can like both.

Q. You have had a number of backing groups. Which did you prefer?

A. They are all one and the same! The same three guitarists and drummer were in my group originally called the Senators, which became the Playboys and finally the Squires. Since the recent addition of trumpet and sax, I'm very satisfied with the bigger and more varied sound.

LIVERPOOL breeds fervent fans. This letter is from one of them:

D. DOLMAN (Liverpool, 19): Haven't any of the disc-jockeys heard the Escorts' great record of "I Don't Want To Go On Without You"? I wouldn't think so, having listened to most of them plugging the Moody Blues' inferior version of the same number.

And I'm also amazed that the Moody Blues decided to release their record while the Escorts version is still available.

The Moody deservedly reached the No. 1 spot with their previous disc—this present offering sounds like a cover version to me!

One person's opinion. Now over to MIKE PINDER of the MOODY BLUES for his reaction:

"We've never heard of the Escorts. And we haven't heard of their record certainly. We got our version of "I Don't Want To Go On Without You" from its original source, the Drifters in America. They recorded it first.

If the Escorts think that their version is better — and likewise Escorts' fans — then good luck to them. Really we're only concerned with our own records and our own sound.

Still on the subject of "Value For Money" CHRISTOPHER COLLINS (Croydon) writes: The NME I fit out a very serious point which should be brought to the notice of manufacturers, namely, the quality of records. In the past six years, since I started collecting, the standard has dropped. With several of my records I've had to play them separately because they are uneven and because they will not



TOM JONES (another question—why get caught with your tongue out!) shows his wife MELINDA round London's West End.

Q. Will you settle in Wales or live here?

A. Since my work is here in London, I will have to live here. I would hate to uproot my son Mark from all his school friends in Wales, but my wife will make the decision whether we all move to England or not.

Q. Have you cut the next single yet?

A. I have no idea! I've cut so many numbers that one of them could turn out to be the next single.

Q. How do you like your recording manager Peter Sullivan, and myself.

A. I'm very pleased that they have released the "live" EP, because this will give people the chance to hear me as I really am.

Q. Is there anything you regret about your rapid rise to fame?

A. Only the lack of sleep.

Q. How did you celebrate St. David's Day?

A. Working! When I was at school we would have a concert, which I sang, and the students would act out a traditional Welsh play and sing Welsh songs. All the girls would wear those long black hats. I miss that.

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Q. Have you bought a car yet?

A. I wanted a Jag but recently I saw this fantastic picture of a Sunbeam called Tiger. Tiger is my nickname. I'm Tiger by name and by nature. I want to have a look at it.

Q. Do you have any other luck pieces in addition to your rabbit's foot?

A. I have a Jesus medal on a chain around my neck which was given to me by my wife's sister. Hardly a luck piece, though!

Q. Will your wife travel with you when you tour or go abroad?

A. No—I think she is reconciled to me being away for long periods.

Q. Are you worried that your second disc may not be so successful as the first?

A. I'll be happy if it makes the Top Ten. I've achieved something I've always wanted to do as a kid. I got into the hit parade. That was important.

Q. In an interview came to an abrupt end when a gentleman from the management entered the room and announced: "Pet Clark is in the next dressing room from you and she'd like to meet you," adding "she's Welsh too, y'know."

There's lovely then!

From YOU to US

Edited by
TONY BROMLEY

knows more than the artists' names! K. YOUNG (Hornchurch): Mike Same—marvellous personality, witty and charming; DAREN DRING (Killingdon); Jim Dale—a terrific sense of humour; LOIS HOLLANDS (Erdit, Kent); Don Wardell—got an up-and-coming DJ a chance; ANN BEVERIDGE, YVONNE BUSHNELL (Gloucester); Kenny Lynch—he's proved himself well suited on several editions of "RSG"; SIMON DEE (Great Yarmouth); Simon Dee for "RSG."

Janice Nicholls, of "Thank You Lucky Stars," also came under fire when she gave a final score in Spin A Disc that made Elvis winner over Stones by one vote.

F. COCKAYNE (Nottingham): I suppose that after listing the results of Spin-A-Disc in favour of Elvis and against the great Rolling Stones, Janice Nicholls will realise that she has turned a great number of the British record buyers against her.

Oh, come on! It's only a game!

DAVID PICKUP (Huddersfield): I bought three new records this week—the new ones by the Animals, the Rolling Stones and the Searchers. All were spotted by one thing: a fade-out ending. I ought to be banned.

SUSAN THOMPSON (Leek Wootton, Warwickshire): My record of the Animals' "Don't Let Me Be Misunderstood" is clearly different from the one which has been played on Top Of The Pops and on radio several times. I bought mine the day after it was released. Any explanation?

N. J. PARKINSON (London, N21): I think Keith Fordyce will be a great loss to "Ready, Steady, Go!" He is the only disc-jay who describes records without repetitions use of words like "super, terrific, fantastic," etc. It's about time disc-jockeys used words and phrases that really mean something.

That's this week's Talking Point. What words do YOU object to when used by disc-jockeys describing new records?

Now for last week's Talking Point (who should compete "RSG"?) : D. K. CALDERCOT (Stalybridge); Jimmy Saville—someone who at least

a fabulous new single —
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DAVE BERRY

LITTLE THINGS

c/w I've got a tiger by the tail

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TODAY'S EXCITING RELEASES



CBS RECORDS · 104 NEW BOND ST · LONDON W1

DEL'S SONG STORY

A GREAT new disc from Del Shannon is similar in conception to "Keep Searchin'"—but even stronger! Again self-penned, it has the intriguing title "Stranger In Town" (Stateside) and, in fact, develops into an absorbing story-song. It's mainly dual-tracked, with a generous helping of that celebrated falsetto—and there's a catchy tune, too.

But it's the throbbing, rumbling, storming beat that will really get you going—even more exhilarating than his current hit. Maybe it's a little early for a follow-up, but nevertheless, it should do very well indeed.

Also self-penned is the much slower "Over You." Apart from the title phrase, this is solo voice—with organ and shuffle rhythm.

GERRY & PACEMAKERS

Already a hit for Gerry and the Pacemakers, the soothing rock ballad "I'll Be There" is now released here by Columbia. Written by Bobby Darin, it's appealingly sung by Gerry, his natural charm blending with his newfound maturity. George Martin's strings augment the Pacemakers lavishly.

Most pleasant, and equally as attractive as "Ferry Cross the Mersey." Of course, this time he doesn't have the time to boast it. But this is rapidly becoming Gerry's new image, and it should score for him.

Another number from the film, "Baby You're So Good To Me" is an up-tempo shaker with a happy-go-lucky approach. Effective contrast!

SHANGRI-LAS

No controversy attached to the latest from the Shangri-Las, "Give Him A Great Big Kiss." It's a thumping hand-clapper with an irresistible beat highlighted by tambourine. Leader dual-tracks, with the other girls echo-chanting—and they retain their gimmick of chatting a m o n e s t, themselves between choruses. This is a happy and tuneful disc with a great shake beat, and so much better than "Leader Of The Pack."

The girls' version of "Twist And Shout" sounds enthusiastic, but dubbed-in audience reaction almost drowns them, and spoils the track. On Red Bird.

MARY WELLS

Although no longer with Tamla-Motown, Mary Wells retains that effortless, hall-mark in "Use Your Head" (Stateside). Her relaxed effortlessness husky voiced tones are carried along on a swinging hand-clapping beat, with chanting girls and strings. Not one of her best, but

SINGLES: DEREK JOHNSON

still easy-on-the-ear listening. "Ever-lovin' Baby" is a rock ballad of no special merit, but Mary gives it a quality it doesn't basically possess. A pleasing disc, but an unlikely hit.

TROY DANTE

Sooner or later Troy Dante will have a hit, but I doubt if "I Wish I Knew" has sufficient impact. He dual-tracks this rock ballad, using an intimate close-to-the-mike technique with clattering tambourine and a d heavily voiced, Barry Mason wrote the solo-voice medium shaker "Sad Tears," with throbbing drums and backing group answering back. It's on Fontana.

DOWNLINERS SECT

The traditional "Wreck Of The Old '97" was once a Dixieland specialty, and when performed by a rock-and-b group, the Downliners Sect, the outcome is a mixture of the two styles. Bounces along jauntily with a sort of railroad rhythm, with two voices duetting the sad saga of the ill-fated engine. Spoken introduction leads into weird novelty blues. "Leader Of The Sect," Columbia.

JOHNNY TILLOTSON

From the Walt Disney film "Those Calloways," Johnny Tillotson warbles the appealing ballad "Angel." Lush string section and girl group support. Okay as a memento of the film, but a bit too stodgy for the charts. Ideal material for request shows, though. Similar tempo for "Little Boy"—as the title implies, it's of special appeal to kiddies. On MGM.

MORE SINGLES ON PAGE 10



DEL SHANNON

DIONNE WARWICK

A new-style Dionne Warwick sings into an up-tempo finger-clicker "You Can Have Him" (Pye-Int), with rumbling drums, crashing cymbals and frantically chirping girls. You'll move subconsciously to the beat, and to Dionne's integrally rhythmic style—though personally, I prefer her on the slower numbers. Like the flip, "Don't Say I Didn't Tell You"—a dreamy, slowly swaying rock ballad with a bayon beat. Delicious!

RAY CHARLES

The familiar soulful heart-felt styling of Ray Charles, with its pronounced r-and-b slant, is applied to the former Johnnie Ray specialty "Cry" (HMV), with lush strings, unobtrusive beat and tinkling piano. Far from the best type of material for this artist—in fact, Johnnie's original is better. Tempo speeds to mid-tempo bouncer for "Teardrops From My Eyes," with brassy backing.

FRANCOISE HARDY

Slow romantic ballad with a heart-tugging lyric, "All Over The World" is tenderly and sentimentally rendered—in English—by Francoise Hardy, supported by humming and pseudo-concerto piano. Will have less chart impact than "Et Meme," but is of more durable quality. "Another Place" is also a slow, with guitar and maracas backing. Both titles self-penned. Pye label.

JULIE ROGERS

The captivating and enchanting "Hawaiian Wedding Song" is revived as Julie Rogers' latest Mercury single, and it's taken slower

than I've ever heard it before. But then, of course, this way it's best suited to Julie's romantic style. Lush strings, a dreamy lilt and heavenly choir add to the sugary effect. Very appealing, better than "Like A Child." Dramatic ballad with a big build, that's "Lynn Astrand, Look At Me."

JACKIE DE SHANNON

Opening as a gentle and poignant ballad, "She Don't Understand Him Like I Do" (Liberty) builds with shimmering strings, h o r e n s and ethereal voices—then gradually subsides after the climax. It's beautifully handled by Jackie de Shannon, with immaculate attention to the lyric. Likewise on "Rockaballed" "The Prince," with chanting girls in support. Both sides co-written by Jackie.

MURRAY'S MONKEYS

Written and produced by Mitch Murray, and featuring him as one of the voices, "Gipsy" (Pye) by Murray's Monkeys, is a happy, bright-and-breezy jog-trotter with clavichord backing. Has a not-a-care-in-the-world feeling, but is probably too inoffensive for the charts. Basically a group of session singers, the male "monkeys" are supported by chirping girls in the up-tempo "I'll Be Here."

★ POTTED POPS ★

DONOVAN (Pye), the "BRG" discoverer, debuts with a lulling folksy ditty "Catch The Wind." Colourful lyric, but the melody's none too hot. "Why Do You Treat Me Like You Do" is another easy-going item with simplicity the keynote.

KENNY BANKS (CBS), though a composer in his own right, warbles a Dion song "Knowing I Won't Go Back There." Plaintive lyric to the minor-key rock ballad "There'll Be No Other Love For Me" is a slow drencher.

ALAN BROWN (Columbia) adopts a suitably moody approach to the sombre lyric of jouncing rock ballad "What Is It To Me?" Support from lush strings and horns. "Every Day" is in similar wistful mood. Alan helped to write both sides.

BLENDELLES (Reprise), five boys from Los Angeles inject a tremendously exciting shake beat into "Dance With Me," rather like Trial Lopez' backings, but the vocals are inaudible. "Get Your Baby" is an up-tempo instrumental.

BEATLES (Pye) hardly live up to their name on the delicately flurry folk-flavoured "Now The Sun Has Gone" featuring solo voice, 12-string guitar and klezmer-pick. But they return to their best image with "Please Believe."

BOBBY DEAN (Columbia) offers a light-bouncy beat, folk-tapper with light-hearted feel. "More And More" Dual-tracked, with c-and-w style.

thinkling piano. Contrasting pip to a revival of the 1950s "St. James Infirmary" blues.

TOP SIX (No. 14) presents its first perfect forerunner of six current, hit discs—"It's Not Unusual," "I'll Never Find Another You," "It Hurt So Much," "I'll Stop At Nothing," "Game Of Love" and "Don't Let Me Be Misunderstood."

FIRST IMPRESSIONS (Pye) make a favourable impression with two superbly performed, hit discs. "I'm Coming Home" Bold compelling drive, insistent 0riginal and pleasant approach by the lead singer who wrote the titles.

LEE DORSEY (Sue) revives the r-and-b standard "Do-Re-Mi" and preserves its earthy New Orleans quality, with thumping barrel-house piano Dorsey co-opts Clark, and here sings the original version.

ANNA K. I.N.G. & BOBBY BYRN (Philips) harmonise a louney r-and-b duet "Baby, Baby, Baby" in the style of Inez and Charlie Fox with swaying pipe organ backing. Another in the soulful blues ballad "If Somebody Told You."

LITTLE DARLINGS (Fontana) debut with two Carter-Lewis compositions—the punch-packed vibrant shouter "Little Bit O' Soul" and the up-tempo "Easy To Fly." Not a great deal of melody, but plenty of excitement.

★ PLATTER CHATTER

Capitulating vocal blend from the Fleetwoods in the burmable rock ballad "Almost There" on Liberty—though I still prefer the more dramatic treatment, previously reviewed, by Britain's Ray Merrell.

A dynamic instrumental of ultra-modern styling—with breathless tear-pace, rattling honcoose, organ and harmonica—char's "Pin Ball" by the Van Doren—Hawksworth Collection on Decca.

Two groups, each called the Rats, appeared on "Lucky Stars" last Saturday. The Lancashire team of that name is a compelling r-and-b unit, who debut on CBS with the insistent and repetitive "Sack Of Wool."

Rediffusion's "Search For A Star" winner, Judi Johnson, gives a promising performance of "How Many Times" (BMG). Intriguing scoring of this up-tempo broken-beat number, with brass section and chanting.

Unusual disc from Eddie Calver, who has vocal group singing along with him as he states the theme of the catchy, whistleable "Gabrielle" on Columbia. A semi-martial beat to this one. Or you can get the version by the Hooten Jesters on United Artists—a simpler sing-along, but minus the trumpet.

Australian Robby Royal handles "Within My Lonely Heart" convincingly. Slow swinger with a nostalgic lyric. But this self-penned number tends to be spoiled by unnecessary and rather dated chanting. Decca label.

American beat group, Formula 1, inject a pulsating toe-tapping beat into "Just Can't Go To Sleep" (Warner Bros.). But the vocal is innocuous, and the material of no great significance.

A searing new 'soul' ballad from one of America's greatest singers

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EARTHA KITT
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I AM P.J. PROBY

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CLIFF'S HIT ALBUM

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NINE TOP THIRTY

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

Wanted: Posters
Weeks in Charts

Last This Week		(Wednesday, March 10, 1965)		Wanted: Posters		Weeks in Charts	
8	1	THE LAST TIME	Rolling Stones (Decca)	2-1			
1	2	IT'S NOT UNUSUAL	Tom Jones (Decca)	5-1			
2	3	I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)	8-1			
3	4	SILHOUETTES	Herman's Hermits (Columbia)	4-3			
5	5	I'LL STOP AT NOTHING	Sandie Shaw (Pye)	4-3			
4	6	GAME OF LOVE	Wayne Fontana and the Mindbenders (Fontana)	6-3			
9	7	COME AND STAY WITH ME	Marianne Faithfull (Columbia)	4-7			
6	8	DON'T LET ME BE MISUNDERSTOOD	Animals (Columbia)	6-4			
7	9	I MUST BE SEEING THINGS	Gene Pitney (Stateside)	5-7			
24	10	GOODBYE MY LOVE	Searchers (Pye)	2-10			
11	11	YES I WILL	Hollies (Parlophone)	7-11			
10	12	FUNNY HOW LOVE CAN BE	By League (Piccadilly)	6-6			
13	13	I APOLOGISE	P.J. Proby (Liberty)	3-13			
18	14	HONEY I NEED	Pretty Things (Fontana)	4-14			
12	15	THE SPECIAL YEARS	Val Doonican (Decca)	8-7			
19	16	IN THE MEANTIME	Georgie Fame (Columbia)	2-16			
16	17	GOODNIGHT	Ray Orbison (London)	5-13			
15	18	IT HURTS SO MUCH	Jim Reeves (RCA)	6-9			
—	19	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)	1-19			
17	20	TIRED OF WAITING FOR YOU	Kinks (Pye)	8-1			
17	21	MARY ANNE	Shadows (Columbia)	5-17			
23	22	CONCRETE AND CLAY	Unit 4 Plus 2 (Decca)	2-22			
—	23	SHE'S LOST YOU	Zephyrs (Columbia)	1-23			
—	24	I KNOW A PLACE	Petula Clark (Pye)	1-24			
—	25	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)	5-13			
21	26	GOLDEN LIGHTS	Twinkle (Decca)	4-21			
26	27	THE "IN" CROWD	Dobie Gray (London)	3-26			
—	28	DO THE CLAM	Elvis Presley (RCA)	1-28			
—	29	I DON'T WANT TO GO ON WITHOUT YOU	Moody Blues (Decca)	1-29			
—	30	FOR YOUR LOVE	Yardbirds (Columbia)	1-30			

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, March 9, 1965)

Last This Week	
5	1 EIGHT DAYS A WEEK
1	2 MY GIRL
13	3 STOP! IN THE NAME OF LOVE
2	4 THIS DIAMOND RING
8	5 THE BIRDS AND THE BEES
7	6 KING OF THE ROAD
9	7 FERRY CROSS THE MERSEY
19	8 CAN'T YOU HEAR MY HEARTBEAT
4	9 THE JOLLY GREEN GIANT
12	10 HURT SO BAD
11	11 GOLDFINGER
3	12 YOU'VE LOST THAT LOVIN' FEELIN'
13	13 RED ROSES FOR A BLUE LADY
29	14 SHOTGUN
10	15 DOWNTOWN
11	16 THE BOY FROM NEW YORK CITY
4	17 TELL HER NO
23	18 LITTLE THINGS
26	19 COME HOME
24	20 MIDNIGHT SPECIAL
—	21 PEOPLE GET READY
—	22 GOODNIGHT
—	23 RED ROSES FOR A BLUE LADY
—	24 ASK THE LONELY
14	25 I GO TO PIECES
—	26 DON'T LET ME BE MISUNDERSTOOD
30	27 YES, YEH
17	28 LAUGH, LAUGH
—	29 DO YOU WANNA DANCE!
—	30 SEND ME THE PILLOW YOU DREAM ON

BEST SELLING LPs IN BRITAIN
(Wednesday, March 10, 1965)

Last This Week	
1	1 THE ROLLING STONES No. 2
2	2 BEATES FOR SALE
3	3 BEST OF JIM REEVES
4	4 SANDIE Sandie Shaw
5	5 KINDA KINKS
6	6 LUCKY 13 SHADES OF VAL DOONICAN
7	7 CILLA
8	8 THE VOICE OF WINSTON CHURCHILL
—	9 FREEWHEELIN' Bob Dylan
—	10 MARY POPPINS Soundtrack

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

AUSTRALIA: 2 THE WEDDING—Julie Rogers; 3 FERRY CROSS THE MERSEY—Gerry and the Pacemakers; 6 I FEEL FINE—Beatles; 7 DOWNTOWN—Petula Clark; 9 UNDER THE BURNING TREE—Rolling Stones; 10 HEART OF STONE—Hollies; 11 THE BROTHERS—P.J. Proby; 12 TERRY—Twinkle; 14 ROUTE 66—Rolling Stones; 15 IF I FEEL—Beatles.

FINLAND: 2 I FEEL FINE—Beatles; 6 I SHOULD HAVE KNOWN BETTER—Beatles; 8 I COULDN'T EASILY FALL—Cliff Richard.

BELGIUM (FLÉMISH): 3 I FEEL FINE—Beatles; 5 TELL HER NO—Rolling Stones; 7 TELL HER NO—Rolling Stones; 12 EIGHT DAYS A WEEK—Beatles; 16 DOWNTOWN—Petula Clark; 8 I COULDN'T EASILY FALL—Cliff Richard; 16 EIGHT DAYS A WEEK—Beatles; 12 LITTLE RED ROOSTER—Rolling Stones; 14 THE WEDDING—Julie Rogers; 16 CART YOUR FATE TO THE WIND—Sounds Orchestral.

JAPAN: 3 HOUSE OF THE RISING SUN—Animals.

MALAYSIA: 1 I COULD EASILY FALL—Cliff Richard; 2 I FEEL FINE—Beatles; 3 TWELFTH OF NEVER—Peter and Gordon; 7 I SHOULD HAVE KNOWN BETTER—Beatles; 9 PETER AND GORDON—PERFECT—Cliff Richard.

ROD DE JAVELINO: 6 HOUSE OF THE RISING SUN—Animals; 8 FROM RUSSIA WITH LOVE—Matti Mecklin; 9 HAPPY DAY—The Seekers—Beatles.

URUGUAY: 5 HARD DAY'S NIGHT—Beatles; 8 ME SIENTO BIEN—Beatles (I Feel Fine).

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DAVE BERRY
Little things
F 12103
DECCA

GIVE US YOUR BLESSING
Nicky Hilton
F 12099
DECCA

WITHIN MY LONELY HEART
Robby Royal
F 12097
DECCA

IT AIN'T ME BABE
The Cruisers
F 12098
DECCA

PIN BALL
The Van Doren—Hawksworth Collection
F 12105
DECCA

I JUST CAN'T GO TO SLEEP
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WB 155
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Wayne hits U.S. chart

WAYNE FONTANA and the Mindbenders crash into next week's American Hot 100 with "Game Of Love"—it enters at 63 and is one of four new British records in the U.S. chart, cables Nat Hentoff. The others are Sounds Orchestral's "Cast Your Fate To The Wind" in at 79, the Searchers' "Bumble Bee" (83) and Petula Clark's "I Know A Place" (94). The Beatles' "Eight Days A Week" remains at No. 1 this week. Also stationary is the Hullabaloo's "Did You Ever"—No. 74.

Records going up—the week's positions in brackets—are Herman's Hermits' "Can't You Hear My Heartbeat" 5 (8), Gerry and the Pacemakers' "Ferry Cross The Mersey" 6 (7), Shirley Bassey's "Goldfinger" 9 (11), the Dave Clark 5's "Come And Get It" 14 (9), the Animals' "Don't Let Me Be Misunderstood" 22 (26), George Fame's "Yeh Yeh" 23 (27), Chad Stewart and Kenny Clarke's "I Loved You" 26 (31), the Beatles' "I Don't Want To Spoil The Party" 39 (44), Freddie and the Dreamers' "I'm Telling You Now" 42 (71), the Kinks' "Tired Of Waiting For You" 46 (2), the Moody Blues' "Go Now" 46 (50), Marianne Faithfull's "Come And Stay With Me" 49 (57), Manfred Mann's "Come Tomorrow" 50 (52), the Beatles' "Four By The Beatles" 76 (73), Sandie Shaw's "Girl Don't Come" 77 (86), Freddie and the Dreamers' "I Understand" 78 (85), the Animals' "I'm Not A Student" 85 (97), and the Nashville Teens' "Find My Way Back Home" 98 (99).

Records going down are Petula Clark's "Downtown" 27 (15), the Zombies' "Tell Her No" 31 (17), and Peter and Gordon's "I Go To Pieces" 36 (25).

Bachelors score

IT was not the familiar hit parade tunes of the Bachelors that raised the roof at the opening night of their new tour—but a song written long before the Dublin threesome were born.

"Bless This House" was the star number at Gloucester ABC Monday, And wonderful were the Irish boys as they stood in a solitary spotlight to sing it.

Opening their 20-minute set with traditional Irish music, they then turned to a where they hail from. The group moved into another medley of standards. This time, the theme was "A Real Live Girl." And the girls in question proved to be the famous "Charmaine," "Diane" and "Ramona."

Their two other hits, "No Arms Can Ever Hold You" and "I Believe In Me," proved delectably carnal and paved the way for the "Bless This House" finale. But there was one other surprise in the ob-to-so-short act. The surprise hit to million-seller, "He's Got The Whole World In His Hands," proved perfect for the trio's interpretation.

Glamorous and newly wed Susan Maughan ended the first half in her own unmistakable style. And a really powerful sound was heard from the Mike Leander showband, which played only one number!

The Bachelors' popularity is obvious. Even before Monday's first house, the Gloucester theatre was fully booked for the week.—PAUL DAVIES.

NEW DISC SIGNINGS

U.S. song Doug's first

INDEPENDENT producer Alan Calder, who recorded Marianne Faithfull's current hit, has waxed the first disc by 19-year-old Doug Gibbons, "I've Got My Tears To Remind Me." The song was written by Jackie de Shannon. Decca issues the record on April 1.

Calder flies to New York next week and intends to arrange an American release for the record during his stay. Two artists independently wanted and managed by former recording chief Alan Freeman debut on Pye this month.

Roy Budd, 18-year-old jazz pianist from Croydon, bows with his own composition "Birth Of The Budd" next Friday. The following week South African born Sharon Tandy has her first record "Now That You've Gone" issued.

Chelmsford group the Fairies switch from Decca to HMV for their next record "Get Yourself Home," also out next Friday.

The Chapters, a four-man group from Bradford, has its first record out on Pye next week, "Can't Stop Thinking About Her," written by a member of the group.

Wayne Fontana and Donovan are booked for eleven consecutive Sunday concerts at Blackpool North Pier, starting July 4 • Val Doonican guests in the Home Service's "Sounds Of The Night" on Tuesday, March 23 • Frankie in Rediffusion's "Five O'Clock Club" next Tuesday (16th).

BEATLES GREAT EST U.S. SHOW TO BE FILMED

BRITISH fans may see the Beatles' most important concert ever—on television. The group will appear before nearly 60,000 fans at the Shea Stadium in New York on August 15 at the start of their second American tour. Ed Sullivan, America's most famous TV personality, will introduce them on stage at this show.

Brian Epstein revealed exclusively to the NME on Wednesday: "I am arranging to have the whole fantastic performance filmed and, if it is suitable, I will arrange worldwide release for it almost immediately afterwards.

"It could be shown in Britain within a few days of the concert taking place."

The Beatles' U.S. tour will terminate on August 31 at the Cow Palace in San Francisco—where their first tour began last August. As previously reported, they will appear at the Hollywood Bowl on two nights—August 29 and 30.

Beatles Single Out Next Month

THE first Beatles' single of 1965 will be issued early next month—their last, "I Feel Fine," was released on November 27. Titles have still to be decided. The group will make major TV and radio appearances in connection with its release. Other newly announced singles for this month include Peter and Gordon's revival of a former Buddy Holly hit, and others by Chuck Berry, Frank

Peter and Gordon to visit Japan

More international plans have been disclosed for globe-trotting Peter and Gordon. The duo pay yet another visit to America on March 23 to appear live on the Hullabaloo TV show. They will stay just three days.

They are being negotiated for return tours of America and Australia in May and June. Meanwhile, Peter and Gordon are set for a six-day visit to Japan from April 19.

DUSTY'S BALLROOMS

Two new album dates for Dusty Springfield in April are Birmingham Plaza (24th) and Coventry Matrix (25th).

Fury film on ABC

Billy Fury's film, "I've Gotta Hero," will not be premiered at London's Rialto as previously indicated. It will be generally released on the ABC circuit on April 25.

Animals to West Coast

The Animals' return visit to America has now been set. They will play concert dates in the southern States from May 19 to 27, and then visit California for West Coast TV appearances, before flying to Tokyo for a ten-day Japanese tour from June 2.

PACEMAKERS ON GRANADA

Gerry and the Pacemakers appear on Granada-TV's "Scene At 6.30" next Friday (19th). The Yardbirds are booked for the previous night.

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PET CLARK BOYS ON SULLIVAN TV

PETULA CLARK will make her debut on U.S. TV's celebrated "Ed Sullivan Show" this Sunday (14th). She was to have televised "Thank Your Lucky Stars" on this date, for a transmission on March 20, but ABC-TV made special arrangements for Pet to record her sequence yesterday (Thursday).

Another major TV appearance for Pet is on ABC's "Blackboard Night Out" on Sunday, July 25. As previously reported, this series will again replace the Palladium TV show for the summer months.

PAUL JONES ON "JURY"

Paul Jones, of the Manfred Mann group, debuts on BBC-TV's "Juke Box Jury" on Saturday, March 20. Also set for this date are Georgia Brown (currently starring in "Maggie May") and Edmund Purdom. So far booked for March 27 are Roy Castle and Peter Carver.

Kinks shows off

Two concerts provisionally set for the Kinks' over Easter will not now take place—they were to have been at Boston and Bradford. The Kinks will still appear at Leicester de Montfort (April 18) and Scarborough Fawcett (19th).

STONES WAX 'LIVE'

Another Rolling Stones concert is to be recorded at Greenford Granada next Tuesday. The group's performances in Manchester and Liverpool last weekend were taped. As revealed last week, four tracks will be issued as a live EP next month.

Miller for London

American singer Roger Miller arrives in London for a promotional visit on April 1. He will take part in top TV and radio programmes being arranged by Tico Burns.

Pennies tour Scotland

The Four Pennies begin a three-week Scottish tour on April 20. Other April dates for the group are Salford Technical College (2nd), Frodsham (3rd), Newcastle Middles (5th), Darlington Rank (8th), Middlesbrough Astoria (13th), Nottingham (18th), and Reading Majestic (19th).

NEW J.S. PLANS FOR HERMAN AND FREDDIE

HERMAN'S Hermits may return to America for a SECOND tour with Dick Clark in the summer, their agent Danny Betesh has told the NME. Betesh has also confirmed Freddie and the Dreamers booking for an appearance on Ed Sullivan's U.S. TV show on April 25.

Herman is already set for Clark's "Caravan Of Stars" tour from April 30 to June 2, and Betesh said on Wednesday: "Clark wants the group for a second tour from July 2 to September."

"I think this is too long for them to be away from Britain, so I am negotiating for Herman to join the latter half of the tour."

Freddie and the Dreamers leave London on April 21 for their Sullivan show appearances—four days later. The group will play two concerts in New York and Allentown prior to returning on April 27.

This has meant a slight delay in their slapstick comedy film, which now goes into production on May 10. It will be completed before the boys commence their summer season at Blackpool Queen's on June 5.

Goldie 'For Me'

Goldie and the Gingerbreadts will guest on Rediffusion's "Tour For Me" on Monday, March 22. The series ends its 13-week run on May 10, and is not being renewed. Jimmy Saville has been booked for Rediffusion's "Stars And Garters" on Monday, March 29.

Lulu and the Lovers have been signed to a long-term agency deal by Dick Katz of the Harold Davison office.

BENNETT HERE NEXT MONTH

TONY BENNETT arrives in Britain next month to star in a BBC-1 spectacular series of two concerts. He will also host the big inaugural party for CBS Records' new outlet in this country, and may record two tracks for the label during his stay.

Bennett's concerts will be in London and Manchester. The London date will be on April 25. Neither venue has yet been set.

David Jacobs' disc series

DAVID JACOBS' Thursday lunch-time disc series returns to the Light Programme on April 22 for a three-month run. Other disc-jockey changes in the "Midday Spin" shows next month are Don Moss (Mondays), Roger Moffatt (Tuesdays), Murray Kash (Wednesdays) and Robert Holmes (Fridays).

Among "Housewives' Choice" competes for the next week are Godfrey Winn (April 5 week), Brian Johnson (12th), Kenneth Horne (19th), Roy Hattersley (26th), Roger Moffatt (May 17), Ted Ray (June 7), Sam Costa (14th), Jack de Manio (21st) and Donald Gray (28th).

The two-hour Sunday morning disc show (8.30-10.30 am) is being split into two sections from next month. "The Record Show" will be reduced to one hour, with Charlie Chester's "Sunday Spin-Along" occupying the other.

Judith Chalmers takes over the London end of the "Two-Way Family Favourites" on Sunday, April 4. Later that evening, John Snagoe begins a new series of record shows, "Clair de Lune" (11 pm-12.30 am), embracing pops and standards.

Peter Murray, Alan Freeman and Jack Jackson extend their regular d-j series during next quarter. Also continuing the Thursday night show "Through Till Two," with Jimmy Young and Steve Race.

Fury back to America

Billy Fury goes back to Hollywood on May 19 for further appearances on "Shindig"—he made his debut on the U.S. TV programme last month. During his stay, Fury will also discuss film plans there.

Additional attractions for the second half of Fury's British tour are reported on page 10.

CABARET DATES FOR CILLA AND PET

THE date for Cilla Black's cabaret debut has now been set, so has its starting date for Petula Clark's first London cabaret season. There are also new plans for the Seekers and Mel Tormé.

Cilla Black's debut at Newcastle La Dolce Vita, exclusively revealed in last week's NME, has now been set for May 31 week. She will also play week at



THE SHADOWS (where's Hank?) receive their Carl-Alan Award from PRINCESS MARGARET at the Empire Ballroom, Leicester Square, London, on Monday, for their tune "The Rise And Fall Of Flingel Bunt." Brian Epstein received Awards for the Beatles and Cilla Black, and other winners were Kenny Ball and Joe Loss. The Princess and Lord Snowdon danced several times and said they had had "a wonderful evening."

Cliff To Receive Award On Palladium TV

BOBBY VEE TO RECORD HERE

BOBBY VEE, who was due in London yesterday (Thursday), will record in EMI's London studios under Ron Rickard's direction on Monday.

The single will be much needed instead of Vee's current American hit "Cross My Heart" which was originally going to be issued here next week.

As previously reported, Vee begins a tour with Dusty Springfield, the Searchers and the Zombies at Stockton Odon on March 25.

Presley's next film in April

Elvis Presley's new MGM film, "Girl Happy," will be generally released on April 11 on the ABC circuit.

BO DIDDLEY SOUGHT

Agent Mervyn Conn flies to New York on March 22 to book American artists for British concerts. He is negotiating for Bo Diddley and Mahalia Jackson among others.

Teens-Zephyrs film release

THE film "Be My Guest," in which Jerry Lee Lewis, the Nashville Teens and chart newcomers the Zephyrs make guest appearances, will be generally released on the Rank circuit on Easter Monday (April 19) with the Marmacore and Wise movie "The Intelligence Men."

Yardbirds to record an EP

THE Yardbirds, who return to the NME Chart with their new Columbia single "For Your Love," record a new EP next week for release in May. Latest TV booking for the outfit is IWW's "Discs A Go Go," which is transmitted on March 29.

End-of-March bookings for the group are Wimbledon Pafais (19th), Farnborough Assembly Hall (20th), Usbridge Burtons (23rd), Boreham Wood Links (26th), Lowestoft Royal Hotel (27th), Richmond Crowdaddy (28th) and London's Marquee (29th).

April dates for the Yardbirds are Nottingham Dungeon Club (2nd), Hinkley George (3rd), Southampton Guildhall (5th), Swindon McIlroy (10th), Cambridge Corn Exchange (10th), Maidstone Royal Star (11th), Ipswich Manor House (12th), Highcombe Town Hall (13th) and Edmondson Cocks Ferry (15th).

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ELVIS PRESLEY
DO THE CLAM
(from the MGM film 'Girl Happy' RCA 1443)

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STONES AND ANIMALS LIVE ON 'STEADY GO'

THE Rolling Stones are among the first artists booked to appear live when Rediffusion's "Ready, Steady, Go!" introduces its miming ban next month. Also set are the Animals, the Moody Blues and Georgie Fame — plus American visitors Goldie and the Gingerbreads and Roger Miller.

The Stones are set for the second edition of "Ready, Steady Goes Live" on Friday, April 9. The Animals are on the same bill. Also booked for this date are Goldie and the Gingerbreads, Madeline Bell and Roger Miller.

The new format will be introduced the previous Friday (2nd). Joining Dionne Warwick are Cliff Bennett and the Rebel Rousers, and Zoot Money's Big Roll Band.

Other new bookings include the Moody Blues (April 23) and Georgie Fame and the Blue Flames (30th).

The series will be staged at Rediffusion's Wembley Studios, starting April 2, instead of Television House as previously. A set is being specially constructed for the show.

An orchestra of up to 24 musicians will be available for solo artists. Johnnie Spence will be musical director for the first three weeks; Les Reed for the second three weeks.

NEWS EXTRA ON PAGE 10

IVY LEAGUE IN SONG FESTIVAL

THE Ivy League, Cliff Bennett and Dave Berry are the latest artists signed for the British Song Festival at Brighton Dome which starts on May 24.

Also booked for the 3-day event (as previously reported) are Manfred Mann, Wayne Fontana, Freddie and the Dreamers, Julie Rogers and Mark Wynter.

Eight more groups have still to be signed to sing the entries submitted by Britain's leading pop composers who are competing for a golden manuscript award.

Louis postpones trip

Louis Armstrong's concert tour of Britain, scheduled to open at London's Royal Festival Hall on May 8, has been postponed. Impresario Harold Davison told the NME that it had not been possible to complete a suitable itinerary in time. Armstrong now hopes to visit this country in the autumn.

MORE DATES FOR PROBY

FIVE more dates have been set for P.J. Proby's next tour in May which is being arranged by Joe Collins and Mervyn Conn. They are: Wolverhampton Civic Hall (2nd), Southampton Guild Hall (7th), Margate Winter Gardens (9th), Bristol Colston (16th) and Birkenhead Star (22nd). As previously reported, the tour concludes at Scarborough Futurist (23rd).

Hollies and Freddie on Loss show

The Hollies make a guest appearance in the Light Programme's "Joe Loss Pop Show" on Friday, March 19. Peter Lee Stirling and the Bruisers are set for the following week (26th), replacing the Animals who cannot now appear. Freddie and the Dreamers are booked for April 2.

The Joe Loss Orchestra televisions for the next four Monday evenings for BBC-1. Next Monday, it plays for the final of the "Come Dancing" series, and for the following three Mondays is featured at various "Star" U.K. Championships. All four screenings are from London's Lyceum Ballroom.

U.S. TOUR FOR GERRY

Gerry and the Pacemakers are now definitely set for a four-week U.S. tour commencing on April 29 after their Easter show at Brooklyn Fox theatre, New York. This means the group will not undertake a spring tour here.

Seekers concert

The Seekers will appear in a concert with Russ Conway at Blackpool Opera House on Easter Sunday (17th). The group are booked for Sunday shows throughout the summer for both Harold Fielding and Arthur Howes; one already set is Eastbourne Congress (August 22).

CLARK 'LUCKY' AGAIN

The Dave Clark Five return to ABC-TV's "Thank Your Lucky Stars" on Saturday, May 15. Latest bookings for April 10 are Calvin James and American visitors Doris Troy and the Walker Brothers. Tony Hall is guest d-j on March 27.

GERRY AIDS CHARITY

Gerry and the Pacemakers and Frankie Vaughan join Eiritha Kitt in the midnight matinee charity performance at the Prince Of Wales on March 22. Also on the bill are Georgia Brown, Peter Murray, Alan Freeman, Cleo Laine and Alma Cogan.



GEORGIE FAME faces the cameras following his return from playing in Paris. On arriving here he found his drummer, Speedy Acquare, had no entry visa. Speedy flew back to London to get one. He made the show just on time.

TAMLA ON 208

Tamla-Motown artists the Supremes, Martha and the Vandellas, Temptations, Miracles and Little Stevie Wonder will be featured in a special edition of Radio Luxembourg's "Ready, Steady, Radio" which is being recorded at London's Marquee next Friday. Hosted by Keith Fordyce, the programme will be transmitted on March 28.

Mann's agreement ends

Manfred Mann's agency agreement with the Vic Lewis Organisation has now expired. For the time being the group's manager, Kenneth Pitt, will handle its bookings.

DOMINO TOUR PUT BACK

Plans for Fats Domino's first British tour have been postponed. Don Arden, who planned to present Domino here in May, has shelved the tour until September.

Wayne to Oxford

Wayne Fontana and the Mindbenders, Ivy League, Pretty Things and Elkie Brooks are booked for a concert at Oxford New on April 11.

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THINGS, POOLE, ZEPHYRS TO JOIN FURY

THE Pretty Things, Brian Poole and the Tremeloes, Dave Berry and chart newcomers the Zephyrs have been added to the second half of Billy Fury's spring tour. Larry Parnes has said that the tour may be Billy's last because of a deal pending for him to make several films alternately in Britain and Hollywood.

The second half of the tour opens at Gloucester ABC on April 24—one date which Dave Berry will have to miss. It plays other ABC theatres next month at Northampton (25th), Plymouth (27th), Exeter (28th), Southampton (29th) and Croydon (30th).

In May it continues in ABCs at Dover (1st), Harrow (2nd), Hull (4th), Stockton (5th) and Carlisle (6th). The tour concludes at Norwich Theatre Royal (May 8) and Bristol Colston (May 9).

The Zephyrs have also been booked by Parnes for his ten Sunday concerts at Great Yarmouth Aquarium starting on July 4.

DORIS TROY INJURED

American singer Doris Troy has been injured in a car accident, and has postponed her visit to Britain for three weeks. She will not appear in "Ready, Steady, Go!" tonight (Friday), and her guest spot in Light Programme's "Easy Beat" has been switched from March 21 to April 4.

SOUNDS ON 'SHINDIG'

Sounds Incorporated are visiting Los Angeles on their way back from their Australian tour to appear in Jack Good's TV show "Shindig".

DEL AND MANN SET FOR 'GEAR'

DEL SHANNON is a late booking for the Light Programme's "Top Gear" on Saturday, March 20. He replaces the Shangai-Las who, as previously reported, are not now visiting this country.

Manfred Mann joins Dave Berry on the April 3 bill, and the following week (16th) the Yardbirds are added to the Tamla-Motown line-up of the Supremes and the Temptations.

LONNIE FOR BERMUDA

Lonnie Donegan will commence his third season at the Forty Thieves Club, Bermuda, on May 3. His group will accompany him on the two-week stint.

From Bermuda, Lonnie will fly to Nashville to record more tracks for Hickory, returning for his Great Yarmouth summer season which now opens on June 10.

EMI producers get new boss

RON WHITE has been appointed general manager of EMI's Artists and Repertoire department and all of the company's producers are now responsible to him.

As revealed in last week's NME, EMI's four a-side men have been made senior producers and their former assistants John Burgess and Ron Richards have been appointed full recording managers.

White has been with the company for 24 years, for the past two of which he has managed the International Commercial Division.

EMI has also re-named its Artists Promotions agency West One Entertainments Ltd. and this company will now also handle exploitation of the record company's artists. Arthur Mixlow has been appointed its general manager.

DATES FOR UNIT

THIS month's bookings for the Unit 4 + 2 who made their NME Chart debut last week—include Frodsham (20th), Weston Water Gardens (24th), Peckham Cus-ep (26th), Birmingham Cadbury's (27th), Harlow Embers (28th).

April dates are, Swindon Leacane (1st), Tredgar Monmouth Gnd, Herford Corn Exchange (17th), Mansfield Palais de Dance (20th) and Norwich Bunham Pavilion (24th), Camberley Agincourt (25th), Woking Atlantic (26th), Wallington Public Hall (27th), Scourbridge Town Hall (28th), Worthing Pier (29th), and Gravesend Hall (30th).



A plan by **JOHN LENNON** (above) to record an album of readings from his first book, "John Lennon—in his own write" and his recently completed one (shortly to be published) is now unlikely to materialise. John had originally planned to make the LP using sound effects and some Beatles music in the background.

'DOLLY' FOR LONDON

The highly successful American musical "Hello Dolly" may open in London sooner than expected. The NME understand there is a plan to present it at the Prince of Wales theatre this summer with Ethel Merman playing the leading role which Carol Channing has in the Broadway production.

PRE SPECTOR RIGHTEOUS!

TO crash in on 'Lovin' Feelin', Pye-International releases "Bring Your Love To Me" by the Righteous Brothers—recorded before their No. 1 hit and without the Spector sound. All the same, there's a rasping all-happening backing, with castanets and chanting group, to this mid-tempo item.

The boys adopt their usual gospel-influenced style, and may go places on the strength of their recent hit—though this in no way approaches that quality.

Unusually conceived beat-ballad "Try And Find Another Man" is given an exceptionally soulful styling, with a fascinating guitar figure.

DIAPHAN CARROLL

A Vic Lewis-Don Black composition, plus a Johnnie Segal backing, sounds like the type of song Matt Monro would handle expertly. But actually, "Have I Change" (CBS) showcases U.S. cabaret star Diaphan Carroll. It's a quality ballad, performed with artistry and polish, and clearly too good for the charts. "My Room" is similar, but with a more sugary and nostalgic lyric.

DAVID JOHN

Pounding, thumping r-and-b opus, underlined by wailing harmonica, with the leader shrill-singing the lyric, while the others incessantly chant the title, "Bring It To Jerome" (Parlophone)—that's the new one by David John and the Mood. Repetitive, compulsive, worth a spin. "I Love To See You Strut" has a storming stomping beat with twanging guitars.

KEELY SMITH

Keely Smith revises the 15-year-old pop based on the Neapolitan song "Mattinata," titled "You're Break-

Singles by Derek Johnson

ing My Heart" (Reprise). Big-buid backing, thumping rhythm, dated one-finger piano plonking, and group singing along with Keely. Hummable melody, sweet-rom treatment, and more commercial than most of her discs. Sensitive approach to the wistful ballad "Crazy."

DAVE BERRY . . . AND THE CRUISERS

WRITTEN by Dave Berry singly with Goldenboro, Dave Berry sings the mid-tempo shuffle-shake "Little Things." There's a steady compulsive beat, a competent performance by Dave, and chanting girls—but it's singularly lacking in melody. Flip is a cover of Buck Owens' c-and-w hit in the States "Tiger By The Tail." Musical director is Reg Guest.

Meanwhile, Dave's usual backing group, the Cruisers, have a new disc in their own right, Bob Dylan's "It Ain't Me Babe" is basically a wistful folks offering, but here has appealing harmonics and is impregnated with a shake beat. "Baby, What Do You Want Me To Do" is a plodding walking-pacer. Both discs on Decca.

★ QUICK SPINS ★

Bobby Rio (formerly known as Bobby Christ) and the Revelles offer an appealing rockabilly "Boy Meets Girl" (Pye) with echo chanting and electronic effects. . . Capitol's Wayne Newton dual-tracks a mid-tempo surfer with luscious "Comin' On Too Strong," plus yet another version of "Red Roses For A Blue Lady" . . . The Shells revive the U.S. hit of 18 months ago "Watermelon Man," with maracas, organ and shuffle rhythm—on United Artists. . . Tomando's style instrument "Gale Winds" marks the debut of the Brandy Boys on Columbia—with gaitop-pucca rhythm, humming voices and organ stating the melody. . . Sci-Penced finger-snapper "Somebody" (Pye) introduces the Dunning Brothers, with Tony dual-tracking and Mike playing lead guitar—plus chanting girls and strings. . . Spoken monologue by Decca's Nicks Hilton leads into "Give Us Your Blessing," an emotional heart-balled song by Leo Strong, plus yet another romantic harmony duet from Teddy Johnson and Pearl Carr on Columbia—the haunting "The Girls That Boys Dream About," from the show "Robert and Elizabeth" . . . Underated Lesley Duncan covers the American song "Just For The Boy" with competence and assurance on Mercury, with one of her own compositions for the flip. . . Kerry Clarke sings two beautifully styled slowies on Fontana, "My Kind of World"/"It Ain't No Use," but I fear they're not very commercial.



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The SEARCHERS (l. to r.), MIKE BENDER, CHRIS CKUR (S. JOHN McALEY and FRANK ALLEN give an audition to their recordion-playing manager, TITO BURNS—but it looks as if the Searchers will remain only four! (On the QT—Tito is a VERY good musician!).

TRACKING DOWN THE SEARCHERS

DEREK JOHNSON listens to a new LP

By ALLEN EVANS

ANIMALS (Columbia) produce four rocking r-and-b tunes: "Two Hooker ones—'Boom Boom and Dimples' and 'Berry's Around And Around, completing a great LP with 'Domino's' by Ben Aronold. Eric's singing is odd.

HEM (Decca) attack r-and-b music with crisp drumming, organ-guitar sounds, and Van Morrison gets the words out with vigor. "Till the Sun Don't Start Crying Now, Philosophy, Baby Please Don't Go (their single) and One Two Brown Eyes.

IMITATIONS (Tama Motown). This indie Negro quintet, with lead singer sounding like a trill, set a jumping rhythm going during "My Girl, Till the Sun Don't Start Crying Now, Philosophy, Baby Please Don't Go (their single) and One Two Brown Eyes.

CLIFF RICHARD (Columbia) sings four songs from his current pantomime "Aladdin"—all written by the shadows, who are on two tracks—"Ivory Fan, and I Could Tossle Fall, Nannie Parrano backs Evrmine Comes out Friends.

SHADOWS (Columbia) play four tunes from "Aladdin," the pantomime music they wrote for the current Palladium show—Me On My Friends, Gentle With Light Brown Lamp and Little Princess. Top instrumental work, especially Hank's soft guitar playing on the last-mentioned tune.

I'VE just been listening to the new Searchers album, "Sounds Like Searchers," which is being released by Pye next Friday (19th)—and I have no reservations about acclaiming it as one of the most satisfying and stimulating group LPs I have heard for many months.

The reason, I think, why the Searchers are so successful—and it is particularly apparent when one hears them performing an entire programme—is that they have an unsurpassed flair for blending melody with rhythm. No matter how hectic the beat, there's always a recognizable tune you can hum along with.

Although this is a generalisation of the group's talents, it does apply to the greater part of the boys' new album—for the majority of the tracks are fast or medium-paced. They all have an insistent beat, to which you'll find it almost impossible to remain still even if you wanted to! Yet the melodic line is equally pronounced.

The disc opens with a frenzied rave item Everybody Come And Clap Your Hands, complete with yearning and handclaps. Yet, despite the wild rhythm, it is noteworthy for some outstanding harmonies, and would have made a great single. Two other exciting rockers are the jaunty bouncer Everything You Do—and

Strings

Sax You'll Be Mine is especially interesting because, despite the infectious rhythm and maracas, a full string section weaves in and out of the vocal, and somehow contrives not to sound out of place. And there's an extremely catchy beat to Make Her Happy, a tuncful item which is

PRETTY THING VIV RECALLS

VIV PRINCE, drummer with the Pretty Things (The Prince Of The Drummers according to some of the publicity handouts) was reminiscing. Of times when a certain flat in Denmark was nearly burnt down . . . when he played the Liverpool Cavern with a traditional jazz band and the Swinging Blue Jeans played during the interval . . . of a time when he lived with the rest of the Pretty Things and a score of other ravers in an old house known simply to the "in" crowd as Chester Street. He's had a full life has Viv.

Now that the Pretty Things are really coming up big—their latest record, "Honey I Need," is at No. 14 this week—he lives oddly enough in a flat in London. Viv moved into a new flat last week "somewhere in Shepherd's Bush" and all the other Things now have their own pads.

"It began," said Viv, "with the skiffle bit. When I was 16. Then I progressed to trad jazz. I joined the Dauphine Street Six and found myself playing in the Liverpool Cavern about 1960. It was all jazz then, there. I remember we'd play for about two hours or so, then take a break. Guess who played during the interval? Yeah—the Swinging Blue Jeans, only they had a banjo on then and did Dixieland numbers.

"Later," Viv continued, "I went to Scandinavia. What a scene. We got to know everybody in this town called Odense. In Denmark. We knew everybody. And every Saturday night when play people would sit in. Tremendous sessions!"

"While we were there the flat burning incident occurred. Everybody got to know everybody in this town called Odense. In Denmark. We knew everybody. And every Saturday night when play people would sit in. Tremendous sessions!"

"While we were there the flat burning incident occurred. Everybody got to know everybody in this town called Odense. In Denmark. We knew everybody. And every Saturday night when play people would sit in. Tremendous sessions!"

to CORDELL MARKS

ing together now for almost a year. Viv wouldn't say how much he thought they had made in that time. All he comments is: "It's a lot of money. We've done all right!"

There is more money and success coming their way from their new record. "We were going to put it on our LP originally," said Viv. "Then we heard it in the studio and said: 'Right! That's the next single.'"

Dick Taylor (of the group) wrote it. It's a good number, isn't it? We didn't like the original version—the vocal but I mean—so we decided to build it up into what you hear now.

Just before Viv rushed away to get ready for another date I asked him if he thought the Pretty Things had changed during the last year. "I think we've all cooled down since the Chester Street days. We had some wild times there. Otherwise, no," was his reply.

About the communal flat they had there he says: "It was complicated. The lot across the road messed it up for us. We didn't make that much noise really. Only when we knew we HAD to get out did we have any really loud parties.

"You know, I moved to Proby's place in Knightsbridge for a time. But now I've got my own place and things are quieter.

"I think another change in the Pretty Things is our clothes. We're wearing some expensive gear now. It costs a lot of bread. Some say we're scruffy, but that's only because they connect long hair with untidiness. That's scruffy. Not really."

"We may have long hair—but I don't think . . ." and Viv said this with a lot of feeling. . . . that we're scruffy."

Quieter

"Then," Viv said with more emphasis, "came the Pretty Things. They had been formed sometime before I went in with them. They'd been meeting for ages, playing in their front rooms. After that, most of them played with other groups. Ultimately they had all come together to try their luck.

"They'd got a good scene in Dartford, Kent, before I joined them so they thought they'd have some of going over big. Anyway I joined them."

The Pretty Things have been play-

given a part-falsetto treatment. The album closes with the thumping walking-pacer, Goodnight Baby.

There are two other tracks which I haven't yet mentioned, because they are somewhat slower than the others—though none the less effective.

Well worth hearing is the Searchers' treatment of the new Moody Blues' hit, I Don't Want To Go On Without You. This largely dispenses with the r-and-b element, and presents the song as a plaintive and poignant ballad, with the strings augmenting the boys' instruments, and clattering tambourine used to the fore.



The PRETTY THINGS (l. to r.): JOHN STAX, DICK TAYLOR, PHIL MAY, VIV PRINCE and JOHN PENDELTON.

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ATHOL



JUDITH



BRUCE



KEITH

Real name: Athol Guy.
Birthdate: January 5, 1940.
Birthplace: Victoria, Australia.
Personal notes: 6ft. 11in.; 13 st. 5 lb.; deep blue eyes, black hair.
Parents names: George and Thelma.
Brothers and sisters: Elaine, Double bass, saxophone.
Instruments played: Melbourn High School.
Where educated: Melbourn High School.
Musical education: Six years piano training. Colan General Hospital.
First public appearance: Meeting our friend and manager Eddie Jarrett.
Biggest break in career: Meeting our friend and manager Eddie Jarrett.
Biggest disappointment in career: Being branded "non-commercial."
TV debut: "In Melbourne Tonight."
First important public appearance: "Sunday Night At The London Palladium."
Compositions: "Myra," a hit in Australia.
Former occupations: Advertising executive.
Hobbies: Bird watching, golf, good cars.
Favourite colour: Grey-blue.
Favourite singers: Sammy Davis Jr., Spike Milligan.
Favourite actors/actresses: Paul Newman, Denis Law, Natalie Wood, Spike Milligan.
Favourite food: Anything—but especially good Italian.
Favourite drink: Australian beer.
Favourite clothes: Suede jackets, smartly tailored trousers.
Favourite bands/ instrumentalists: Shadow, John Coltrane.
Favourite composers: Tom Springfield.
Favourite groups: Beatles, Freddie and the Dreamers, Tiller Girls.
Miscellaneous dislikes: Arguments, dirty people, my crooked nose.
Best friend: My phases!
Most thrilling experience: Having our disc in NME top ten.
Tastes in music: Mostly anything.
Pets: Judith!
Personal ambition: To justify people's faith in us.
Professional ambition: To produce as many good records as possible.

Birthdate: July 3, 1943.
Birthplace: Melbourne, Australia.
Personal notes: 5ft. 10in.; 9 st.; brown eyes, dark brown hair.
Parents names: Bill and Bill.
Brothers and sisters: Beverley.
Instruments played: Piano, tambourine, guitar, harmonica, castanets.
Where educated: Royal Melbourne Technical College.
Musical education: Nine years private piano school plays.
First public appearance: Being offered a job singing jazz — otherwise I would have learned classical singing.
Biggest break in career: Discovering I'd sung a flat note on our disc. A junior talent contest.
Biggest disappointment in career: None so far.
TV debut: "In Melbourne Tonight."
First important public appearance: Jazz concert at Myer Music Store, Melbourne.
Compositions: Pathologist's secretary.
Former occupations: Playing classical and teaching music, drumming, letter writing.
Hobbies: Cychoman sink.
Favourite colour: Mary Williams, Rosetta Thelma, Fay Charles.
Favourite singers: Cary Grant, Liz Taylor, Sophia Loren, Marlon Brando.
Favourite actors/actresses: Chops for breakfast.
Favourite food: Coffee.
Favourite drink: Simple long bright dresses.
Favourite clothes: Ken Colyer, Pat Hauxa.
Favourite bands/ instrumentalists: Bachman/Turner, Tom Springfield, Spirit of Memphis Quartet, Beatles.
Favourite composers: Ice in drinks, fresh air, eiderdowns, soft colours, bright lights, peace of mind.
Favourite groups: Dirty rings left round the arguments, dirty people, my crooked nose.
Miscellaneous dislikes: Dirty rings left round the arguments, dirty people, my crooked nose.
Best friend: My phases!
Most thrilling experience: Standing ovation of 3,000 people after singing "Lord's Prayer" at a jazz concert.
Tastes in music: Anything with rich and unusual themes or chords.
Pets: Dogs (if any around!).
Personal ambition: To always be as happy as I am now; to have a family.
Professional ambition: To never have to resort to gimmicks to gain recognition.

Birthdate: July 25, 1942.
Birthplace: Melbourne, Australia.
Personal notes: 6ft. 11in.; 12 st. 8 lb.; green eyes, brown hair.
Parents names: Bill and Ethel.
Brothers and sisters: None.
Instruments played: Spanish guitar and five-string banjo.
Where educated: Melbourne High and Royal Melbourne Technical College.
Musical education: Completely self-taught.
First public appearance: Various coffee lounges in Melbourne.
Biggest break in career: Meeting Eddie Jarrett.
Biggest disappointment in career: Missing the Tokyo Game Cruise.
TV debut: "Sunday Night At The London Palladium."
First important public appearance: "Myra."
Compositions: Advertising executive.
Former occupations: Playing squash, swimming, collecting folk songs.
Hobbies: Blue.
Favourite colour: Dusty Springfield, Andy Williams, Bill Terry, Paul Newman, Joanne Woodward, Albert Finney.
Favourite singers: Bob Gibson, Andy Williams, Bill Terry, Paul Newman, Joanne Woodward, Albert Finney, Curry.
Favourite actors/actresses: Orange Juice.
Favourite food: Big sloppy jumpers, well cut suits.
Favourite drink: Flat, Scroggs.
Favourite clothes: Frank Loesser, Leonard Bernstein.
Favourite bands/ instrumentalists: Hi-Lo's, Freshmen.
Favourite composers: Antiques, surfing, diving.
Favourite groups: Getting up early, lack of manners.
Miscellaneous dislikes: Getting up early, lack of manners.
Best friend: Reaching NME top ten.
Most thrilling experience: Very varied.
Tastes in music: To travel widely.
Pets: To bring a little folk music into a lot of people's lives.

New to the Charts

...but Keely Smith is no newcomer!

KEELY SMITH may be new to the charts but she is hardly a stranger to the music business—six years ago she was in her hey day as one half of the Louis Prima-Keely Smith night club act.

But "You're Breaking My Heart" at No. 19 in the NME Chart is her first pop hit, even if she had to go back just over 60 years for the song. Actually in its present form "You're Breaking My Heart" is a mere 15 years old. It was first published in 1948 and a year later became a hit for singer Vic Damone. But the song upon which it was based was first written in 1904 by Leoncavallo and titled "Meditation."



KEELY SMITH as she appears on "Juke Box Jury" (tomorrow Saturday).

Keely recently visited Britain to promote her single and her new album, "The Intimate Keely Smith" (which was successful and to see some motor racing (which wasn't). "I was much too busy," said Keely before she left for America. "But I did drop in last year to see racing at Brands Hatch, nothing to do with singing, just to see the racing. I'm a motor racing nut. I find it most exhilarating."

The reason why she didn't see any motor racing was that she was much too busy. She appeared on the "Kannon Andrey" show, and "Juke Box Jury" and even recorded in the Eye studios here. Keely Smith was once just a president of a branch of Louis Prima's fan club and they met when he visited a beach resort in Virginia close to Keely's home. Louis found she could sing and she became vocalist with Prima. Soon they were married. And for a while they became a top box-office attraction in the States and a regular attraction at the Las Vegas gambling haunts. In 1954 they were first booked there and were largely responsible for starting the "boom" trend there.

Now Louis and Keely are divorced and Keely works as a single. She has her home there with her two children Toni and Leanne. Televiewers saw Keely in "Transfer Road," shown on ITV on Sunday. Just lately Keely's name was in the LP charts via an album, "Keely Smith Sings The Lennon-McCartney Songbook."

COMMON TO ALL

Present home: London.
 Radio debut: Folk series in Melbourne.
 TV or radio series: Incident on TV's "Call In on Carrol" and radio's "Al Read Show."
 Current hit: "I'll Never Find Another You."
 Present disc label: Columbia.
 Other labels in past: W and G (Australian).
 Recording and personal manager: Eddie Jarrett.
 Musical director: Tom Springfield.
 Major awards: Edison Sound Award for Australian radio, twice.
 Important engagements abroad: Anything we've done in Britain.
 Biggest influence on career: Eddie Jarrett.
 Car: Old Bedford Dormobile.
 Origin of stage name: The Seekers were a religious sect of pioneers, so it seemed a natural name for a folk group.

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RECORD OF THE WEEK! DONOVAN CATCH THE WIND

7N 15801

Salty married model Elizabeth Graham... Former singer Louise Cordet helping to publicise Marianne Faithfull... After two months, producer Bud Ornstein has departed from Brian Epstein's film company... Expect return of Dave Clark Five in Top 30 here... Is it goodbye for Roy Orbison's "Goodnight"?... Recent Chuck Berry tour lost promoter Robert Sigwood a bomb... In Bahamas, Beatles found leading lady Eleanor Bron a wit to match John Lennon. Is it romance for Alton Guy (of the Seekers) and "Miss England,"

Jennifer Gurley?... On current tour, promoters Joe Collins and Mervyn Conn disappointed with business by P.J. Proby... Hollywood holiday for Cilla Black next month... U.S. show business magnate Bertie Adams keen to sign John Lennon as record producer... Gordon MacRae's actress-singer daughter Meredith MacRae has married Richard Berger... At Cool Elephant, Mel Tormé cracked: "I'd like to record the lifetime works of Pretty Things, Dave Clark Five, and the Animals—as a single!"

TALPIEGES by the ALLEY CAT

HOW can hundreds of today's groups ever attain stardom with the stupid names they choose for themselves? ... Before Gene Pitney entered her life, your Alley Cat wrote on December 4: Isn't Peter Asher's close friend John Dunbar closest to Marianne Faithfull?; engagement congratulations... Ed ("Kookie") Byrnes wants to watch a P.J. Proby concert while here...



The announcement your Alley Cat awaited now made by Roy Orbison: he is divorced... First Gary Lewis LP includes British Tony Hatch hit tune for Bobby Rydell... Forget Him... Princess Margaret enjoyed two performances by Mel Tormé at Cool Elephant... Fourth happy event for Tony Meehan's wife awaited... How about Marianne Faithfull reviving "Toby" Rydell... Pity... House-hunting: Mick Jagger and Keith Richards... Columbia newcomer Mickey Finn waxed by Kinks' recording manager Shel Talmy... EMI chief Sir Joseph Lockwood would be happier if Brian Epstein agreed to

KNEES UP — by CILLA

CILLA BLACK stepped gracefully from the plane and suddenly she was in the middle of a traditional Kiwi welcome... Just outside fans, but Maoris dancing their native frenzied welcome for her! ... From that moment last week in New Zealand, it's been a hectic, everything-happening tour. After the spectacular Maori dance, Cilla decided that a mere thank-you would be definitely feeble. So with the help of Sounds Incorporated, she answered back with "Knees Up Mother Brown"! ... Ahead of her now (Friday) lie a few more dates in New Zealand, then to Australia and finally she winds up, or rather winds down, at Los Angeles. ... And her "You've Lost That Lovin' Feeling" seems to be selling better there than the Righteous Brothers version. So Cilla is happy!

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Billy Fury's new look

A NEW-LOOK Billy Fury can be seen on his current tour. His famous hip swivelling and accompanying hand movements have almost completely disappeared, and an orchestra is preferred to a small combo. ... There were few screams at the first house at Blackpool ABC on Sunday evening. The family audience reserved their appreciation until the end of each number. ... The beat is not so pronounced now. Generally it is a much quieter act, little of the old excitement being generated. ... Wearing an immaculate dark grey

suit, Billy retained his old opener, "Sticks 'n' Stones," and carried on with "Baby What You Want Me To Do." ... He slowed the tempo down on "For Your Love," his voice sounding much smoother on this ballad than on his last tour 18 months ago. Two lesser-known songs followed. ... His "Tom Look Without You," sung with both hands clutching the microphone, was very well received. ... He brought the show to an abrupt end with the Ray Charles standard, "Tom Mavin' On." ... The John Barry Seven (later augmented to back Billy) offered a variation of instrumentals and vocals, including "The James Bond Theme," GORDON SAMMON.

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