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No. 951 EVERY FRIDAY PRICE 6d. April 2, 1965 Registered at the G.P.O. as a Newspaper

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POP STARS WHO'S WHO



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is still glowering at me. But
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And wowee! is he dreamy!

BEATLES IN THE STUDIOS

ON TV IN BIRMINGHAM

Reported by: SUE MAUTNER

IN FILMS AT TWICKENHAM

Reported by: CHRIS HUTCHINS

FRANK REPLIES FROM THE BOYS

MESSRS. Lennon, McCartney, Harrison and Starr are filming in comparative peace at Twickenham Studios. Just a handful of fans gather at the gates during lunch-time and school-leaving times, repeatedly asking a solitary policeman: "When are they coming out mister?"

"Mister" usually says he doesn't know and suggests they telephone the studios to find out. Only a few do compared with some 500 who phoned in daily when "A Hard Day's Night" was in the making.

There were some of the questions which are certainly made a great deal more freely. Many fans are disappointed that it is the group's career suffering by undue exposure? Should the Beatles make more records? Or are they going to appear on Britain's top television TV programme "Sunday Night At The London Palladium"?

I was turning over in my mind as I stepped into Twickenham Studios and on to the set of "Eight Arms To Hold You" with the usual tough Beatles guard, started conspicuous by its absence. At the risk of being accused of John Lennon of writing "a soft looking piece" I feel that although the Beatles are NOT in the wire, they have been going through a hell that in the City has reflected in its low price for the shares of Northern Rock.



Ruritanian handsmen—that's PAUL and JOHN (on trumpets), RINGO logging a big drum, and GEORGE behind the cymbals. A shot from "Eight Arms To Hold You." (End of Ringo 7—see back page).

I asked Ringo about the almost five-minute gap between the release of "I Feel Fine" and next Friday's new Beatles single "Ticket To Ride." "Five months!" Ringo cried. "Has it been that long? I hadn't realised. No, I think we make enough records. I'm sure we'll be making more in a few years, thank you very much. "In any case, tell me I've been busy moving into me new flat!" How then about "Sunday Night At The London Palladium"? John Lennon

said (and Lew Grade take note): "I definitely not us for that show. They can't get our sound. We've already proved that to our own dismay on two occasions. And there's so much nerves and tension on the day—it's just not worth it. We do other TV programmes."

I felt those answers frank enough without diving into the subject of no Beatles tour this year. For John, Paul, George and Ringo are obviously satisfied that things are going as well as ever. However, you can expect "Eight Days A Week" to take them to a new peak when it is premiered early in August. From the sequences I saw in a fleeting visit to the set, it should prove to be even funnier than its worthy predecessor. Particularly one scene in which George, Paul and John leap into a hollow ceremonial altar to make their escape from an Eastern temple.

It's lined with seats and the fatty clothed Beatles have to squish tightly together and stay under the surface until the camera man has finished the shot!

"We should get danger money," shouted John when it was over.



Cyn's jumper is a tight fit for Paul

WHEN you see the Beatles on "Thank Your Lucky Stars" tomorrow, take a close look at Paul. You might just see a flash of bare midriff—for he filmed the show on Sunday wearing a polka-dot sweater slightly too small. Not surprising, it belongs to John's wife, Cyn.

Despite many days of preparation by television officials and Birmingham police for B-day in the Midlands, the foursome arrived at the Alpha Studios without a thought of what they were going to wear. Sweaters went (probably because they had no shirts with them), but there weren't even enough of those. Luckily, John had Cyn's with him!

This is how the conversation went when they arrived at their dressing room. GEORGE: What suits are we wearing? PAUL: What suits have we got here? NEIL: Their road manager and friend! The ones with the cigarettes. Or those.

RINGO: There's only two of those. JOHN: Where are the other two? NEIL: Their other road managers. JOHN: You had them last at Hammermith. JOHN: But that was three months ago. GEORGE: There's only one answer: You had them wear the ones with the cigarettes.

JOHN: What a drag. GEORGE: Paul and I haven't got any black polo-neckies with us. JOHN: I've got a couple of spares. One's Cyn's and the other one's mine.

Here you are Paul (handing him Cyn's sweater). PAUL: Ta. It's a great fit. (He turned round to reveal a strip of bare flesh between the sweater and his trousers). JOHN: No one's going to see you with your jacket on top. Look at my hair, I can't do a thing with it (struggles with comb and finally breaks it in two).

Just then a hysterical fan broke into the dressing-room, clinging to each one in turn. But she was soon ushered out by the police. John, Paul, George and Ringo didn't seem bothered.

"Beatles wanted for rehearsal," boomed a voice over the loudspeaker. "Did you know that they want us to open with 'Eight Days A Week'?" said Paul.

"How does that go?" queried John. "I've only sung it once before." "I'll tell you the words as we go along," answered George. "Got any cluges left, Ringo?" yelled John.

"You smoked all mine, ask Mal to get us some more." Apart from the fact that John wasn't very sure of his words, rehearsals went quite smoothly. Returning to their dressing-room

PAUL, RINGO, GEORGE and JOHN rehearse for "Lucky Stars." Later they all appeared in sweaters for the actual show. Hingo declared: "I'm hungry. Can we have some sandwiches and coke, Mal?" "I've got a headache. Got any aspirins, Mal?" asked John. John looking like a character out of "Midsummer Nights Dream" in green corduroy trousers and boots to match, suddenly remembered: "I can't go on in those boots. Who can lend me some?" All heads shook a "no."

Just then Peter and Gordon entered the room. "Ah... my good friend Gordon," smiled John. "You take the same size boots as me, don't you? Can I borrow them?" "Yeh, sure. But don't forget to give them back. I need them to go on."

"Beatles ready to go on the air," boomed the voice once again. "Come on George, you're not even dressed yet," cried Neil impatiently trying to hurry him up.

"You could hear the audience from the dressing-room—they were wild!" The famous four came back sooner than expected. "We had to run off before the end," said John. "The kids broke loose. We would have been scolded if we had stayed."

"That's the price you pay for being famous," chirped in Hingo. "Let's go," said Mal. They made their exit as they did their entrance—out through the back, with just a handful of fans waving goodbyes.

WHO'S WHERE

(Week commencing April 5, 1965) RICHARD SHADOWS London Palladium. JACK & WHITE, MINSTER SHOW Victoria Palace. ONE-NIGHTERS (From Friday, April 2, 1965) PREMERS, GEORGIE FAME, MAREDA AND VANDELVA, MIRELES, STEVE WOSBER (Friday—Stockton ABC; Saturday—Greenacre City Hall; Sunday—Sheepcot Empires; Tuesday—Luton ABC; Wednesday—Chester ABC; Thursday—Sheffold City Hall.

BACHELORS

Friday—Northampton ABC; Saturday—Chatham ABC; Sunday—Cambridge ABC; Monday—Lincoln ABC; Tuesday—Cherterfield ABC; Wednesday—Huddersfield ABC; Thursday—Arwick ABC. BUSTY SPINOFFS, SEARCHERS, ZOMBIES, HILZ, BOBBY VEE, TONY JACKSON (Friday—Birmingham Town Hall; Saturday—Bradford Gaumont; Sunday—Bristol Colston; Wednesday—Colchester ABC; Thursday—Salisbury Opera.

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NORTHAMPTON, A.B.C.	Sun., April 25th, 5.15 & 7.45	SOUTHAMPTON, A.B.C.	Thur., April 29th, 6.15 & 8.30	STOCKTON, A.B.C.	Wed., May 5th, 6.15 & 8.30
PLYMOUTH, A.B.C.	Tue., April 27th, 6.15 & 8.30	CROYDON, A.B.C.	Fri., April 30th, 6.45 & 9.00	NARWICH, A.B.C.	Thur., May 6th, 6.15 & 8.30
		DOVER, A.B.C.	Sat., May 1st, 6.15 & 8.30	CORNLISSE, Theatre Royal	Sat., May 8th, 6.20 & 8.30
		HARROW, A.B.C.	Sun., May 2nd, 5.15 & 7.45	BRISTOL, Colston Hall	Sun., May 9th, 5.20 & 7.45

DAVE BERRY & the Cruisers not appearing at GLOUCESTER

Freddie has winner

GORDON "It's Not Unusual" Mills wrote the fast-moving "A Little You" for Freddie and the Dreamers. It's a good 'un, too! Incessant twangs and a thumping beat bound along behind the lad's dual-tracked vocal, to create an enveloping sound.

There's a string section as well—rather unnecessary, I felt, but that's a mere detail. All things considered, it's a pleasing blend of forthright rhythm and appealing melody. Should do very well.

Solo-voice medium-pacer "Things I'd Like To Say" has a less heavy beat, and is more like the Freddie of old. Parlophone label.

SOUNDS ORCHESTRAL

Another polished performance from **Sounds Orchestra** with "Have Faith In Your Love" (Pye), written by John Schroeder and Johnny Pearson, and again featuring the ladies' intricate piano work.

There's a haunting melody, with an ethereal soprano voice Interscove, a driving beat, and strings coming in for the climax. Another classy disc, though it could possibly fall into the rut of being too similar to the last.

Like "The Lonely" is a much more orthodox, gentle, piano extract, with strings and rhythm.

SWINGING BLUE JEANS

A new one from the swinging **Blue Jeans** is soon overdue. It proves to be "Make Me Know You're Mine." A double-time shuffle rhythm supports the wild, raucous rand-b-type vocal, with the contrasting pace between harping and soloist making you sit up and take notice.

Not sensational melodically, but it moves all a cranking pace, and the beat's quite startling.

The boys wrote the catchy "I've Got A Girl" themselves. The leader dual-tracks, with year-long chanting and tambourine. On HMV.

CLIFF BENNETT

Thrbbing drums lead into a compulsive mid-tempo offering with a well-considered lyric. "Three Rooms With Running Water" (Parlophone). It receives a convincing, soulful styling from **Cliff Bennett**, with chanting and screaming from the **Rebel Howlers**.

Good beat, but the melody's nose too strong. Cliff wrote the hectic, ultra-fast dual-tracked opus "If Only You'd Reply," to which you can't help singing. Things I like this side better.

PETE SEEGER

Yet another single from a folk specialist. This time CBS releases Pete Seeger's specialty, "Little Boxes," recorded live at Carnegie Hall.

It's his amusing tilt at this current era of automation and convention, but has a more commercial slant than Bob Dylan's present hit. Bangs accompaniment for the novelty finger-clicker Mail.

MAJOR LANCE

After his beat-ballad attempts, **Major Lance** writes back to his familiar monkey tempo for "Come On" (Columbia), written by Chris Mayfield.

He sounds a father like **Chubby Checker** with soulful chanting! Irresistible beat—but, on those out-of-control strings! Repetitious rockabilly "You Be Long To Me My Love" has an over-busy setting.

New to you

Dusty Springfield's "I'm Not A Good Girl" makes a promising debut for **Irish** has **Elmore Toner** on Decca. She doesn't have Dusty's impact, but **Four Hammerheads** scoring of this powerful rockabilly packs quite a punch.

Young pianist from **Creighton** takes a leaf from the **Byrds** rock with his fascinatingly well-tempered "Birth Of The Band," strongly jazz influenced. It has a convincing rhythm. **Pop label.**

"Baby Don't Look Down" is a solo-voice scintillating duet, with a soul band, thinking piano, falsetto chanting and a pronounced rand-b feel. It introduces the **Blues Council** on Parlophone.

Eddy Joy turns out to be a girl. And she dual-tracks a scintillating rockabilly "Come Back Baby," with chanting girl group supporting. Not particularly distinctive. **On Red Bird.**

A hitting, folkie offering from **Columbia's David** and **Marianne Dolan**. Acoustic guitar backing. Appealingly harmonized in the **Blues-and-Folk** style, with the girl taking the lead.

And there's a faint folk quality to **Cliff Bennett's** well-paced "Tale Old Song," too. It's a catchy roundel with a jaunty and sing chorus. Catchy, but not a hit. Parlophone.

Decca's **Donc Gibson** seems to have modeled himself upon **Mick Jagger**. Must say his voice seems oddly out of character in the dramatic rockabilly "I Got My Tears To Remind Me," with strings and chanting group.

DEREK JOHNSON reviews

the Singles and declares

BEATLES SOUND DEPTH IS FANTASTIC!

"THE depth of sound which the Beatles create is quite fantastic, and is again in evidence with "Ticket To Ride" (Parlophone).

It bounds along at a jaunty pace and with tremendous drive, with tambourine for added effect, at about much the same tempo as "I Feel Fine."

John takes the solo, aided by Paul's colourful harmonies and occasional falsettos in some passages. Catchy, too—you soon pick up the tune. Yes, they've done it again!

Pace drops to a slow rockball for "Yes It Is." Melodic, with a plaintive quality. John leads with harmony supplied by Paul and George. Both sides Lennon-McCartney compositions, of course.

★ POTTED POPS ★

DICK AND DEEBIE (Warner) did an up-tempo shaker "Be My Baby," (Columbia) with a driving beat, exciting rhythmically, but Britain outgrew this stage 18 months ago. "Room 101" is an attractively harmonised rockabilly.

GRAHAM BOND ORGANISATION (Columbia) combine organ, sax, gospel-type chanting, handclaps, and the plaintive quality of the soloist's voice into "Tell Me." Has that authentic rand-b feel. Same goes for "Love Come Shining Through."

MONOTONES (Pye) offer a thumping medium-pacer, with rattling tambourine, sax-type vocal and background chanting, in "Something's Happen'g Me." Snappy beat with twangy gallop in "A Girl Like That." Both sides penned by the boys.

MIA LEWIS (Decca) brings the very dramatic and compelling rockabilly "Wish I Didn't Love Him" expertly. But I'm getting tired of these carbonyl **Richard**-type scoring. Simultaneous for the moody "This Is The End."

SAMMY AMBROSE (Starline) injects an earthy coloured feel into the honey-to-tapper "Monkey See—Monkey Do." Irascious rhythm, chanting group and organ. A lot of fun. Flattering beat and lack of melody in **Welcome To Dramaticville**.

CHECK JACKSON (Pre-Int.) warbles the wisest rockabilly "I Need You" with lush strings and heavenly choir. Soulful styling of a **Goffin-King** tune. "Charles's Soul Brothers Twist" demonstrates a new dance to a live audience. Good disc.

EARL ROYCE AND THE OLYMPICS (Parlophone) apply a slap-happy rhythm to the bright **Jac-trotter** "Guess Things Happen This Way." Leader dual-tracks with falsetto chanting. Tempo slows slightly for "Sure To Fall," but format is similar.

WALLACE BROTHERS (Sue) soulfully harmonise the walloping beat ballad "Lovers Prayer." It's compelling, and the boys really feel the lyric. "Love Me Like I Love You" speeds to mid-tempo, but with the same burning compulsion.

FOR SIX (Sue) offers yet another selection of cover versions of current hits. This month: "The Last Time," "I Know A Piece," "I Can't Explain," "Goodbye My Love," "Come And Stay With Me" and "Sublimes." Near-perfect copies.

HANSBERGEN (Columbia) features boy and girl exchanging stanzas in the happy-go-lucky, bubbling bouncer "Big Builders." Cute lyric, and spirited beat with tambourine. Flip review the **Ins and Charlie Fox** specialty "Mockingbird."

Worth hearing

THE haunting James Bond-like theme from "The Express File," billed "A Man Alone," written and played by **John Barry** on CBS. . . . **Miss World**, **Ann Sidney**, sounds surprisingly competent as she dual-tracks the gimmicky "Boy In The Woolly Sweater" (HMV). . . . Best records yet from **Fred's Riot Squad** with "I Wanna Talk About My Baby," and Parlophone's **Bobby Shafto** with "How Could You Do A Thing Like That."

Effortless Doonican

IN contrast to his two big hits, Val Doonican swings into up-tempo for "I'm Gonna Get There Somehow." His dark-brown tones glide effortlessly through the novelty lyric, aided by a chanting group and an insidious ticking rhythm.



BOBBY VEE

To-topper, Doonican with a contagious rhythm—that's "Keep On Trying" by Liberty's **Bobby Vee**. Heavy beat and chanting build steadily into a pulsating climax. A touch of the **Fania-Motown's** here, too.

Recorded in London with **George Martin's** orchestra. Stamping dual-tracks "Cross My Heart" has hard-claps and chirping girls.

KEELY SMITH

Cashmere in on her **Reprise** hit, **Capitol** issue an earlier **Keely Smith** waxing of the same "S'posen." It's a stimulating, stylish performance, with a bouzouki, shirring **Billy May** backing.

But it sounds like an LP track—and probably is! Keely fronts the **Kern-Hammerstein** standard "The Song Is You" as an infectious swinger.

★ PLATTER CHATTER ★

Once an instrumental hit for the **Spotnicks**, **Johnny Cash** presents a swell version of "Orange Blossom Special." **Boney** r-and-b **Jac-trotter** with a changing railroad rhythm. CBS.

Described as "the strangest love story ever told," the new film "Sylvia" has a haunting theme, rather like the oldie "Laura." It's by the **David Raskin** Orchestra and **Chorus**, Mercury.

Pounding, thumping r-and-b slanted opus from **John Stowell** and **the Ethelberts**—"Crescent Walk," **Organ**, cute lyric and infectious solo-voice treatment. Topical sound of the moment. Decca.

Nothing to do with **Miss Springfield**, "Dusty" features girl group the **Mag Dubs**, singing the praises of a boy of that name. Stamping hand-clapper with counter-harmonies and a surly quality. Decca.

Michael Clark's styling of "None Of These Girls" is catchy. It's an insistent beat opus with rumbling drums and chanting group. On the debit side Decca.

A happy disc which doesn't have the "Special Years" magic, but the bubbling good humour, the cheerful beat and Val's charm are ample compensation. As the title implies, he'll get there all right!

Somewhat slower is "Where Can I Find Her," with its contemplative lyric, and pleasant piano-and-string scoring. Val composed both sides. On Decca.

THE ANIMALS

Another lively, soulful item from the **Animals**, **Eric Burdon** sings the first stanza of "Bring It On Home—Columbia" with only a thumping, rhythmic piano accompaniment—then in come the drums, organ and year-long call.

The insistent, reverberating backing is maintained throughout, and generates a great feeling of sureliness. Eric, in top form, and there's a gutsy guitar solo.

Slights faster than their last—and even better.

Light and compelling also become introduction leads into the 12-bar blues "For Miss Cantaker." **Sue** excellent piano work here.

Bliss the **Shadows** finish off up to date as "Apache '65"—analysis the use of more electronic effects and heavenly choir. But the **Animals' lead guitar** is not so convincing as **Howl**, **Mercury**.

Former recording engineer **Glynn Johns** offers a relaxed, ineffective styling of **Lennon-McCartney's** "I'll Follow The Sun," from the **Beatles'** current LP. Partly humorous dual-tracking with chanting girls. Pye.

"Where Can I Go On My Own," by that old-fashioned sound and underrated folk group, the **Setters**, bounds along at a lively pace. Tantalus with an absorbing vocal blend. Well worth hearing. Decca.

The innuendo-laden lyrics of the **Leicester Dakota Station** carries the wistful lyric of **Louis Armstrong's** theme song, the oldie "When It's Sleepy Time Down South." A slow, soothing treatment. **United Artists**.

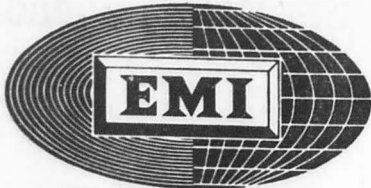
We Shall Overcome

JOAN BAEZ

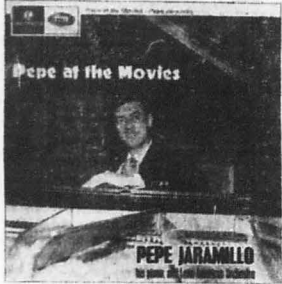
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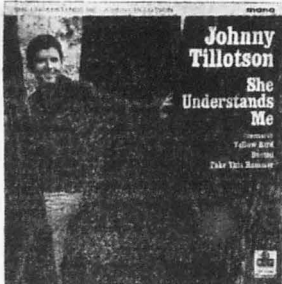
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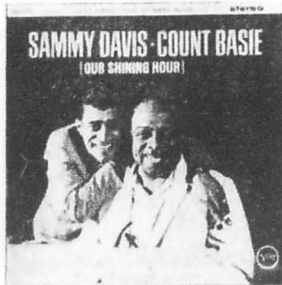
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SAMMY DAVIS AND COUNT BASIE *Our shining hour*
Verve SVLP9685 (stereo LP) VLP9685 (mono LP)

NME TOP THIRTY

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

Highland Publishing
Chart Centre
Week Ending
(Wednesday, March 31, 1965)

Last This Week	Title	Artist	Label	Position
1	THE LAST TIME	Rolling Stones	Decca	5-1
2	CONCRETE AND CLAY	Unit 4 Plus 2	Decca	5-2
3	THE MINUTE YOU'RE GONE	Chiff Richard	Columbia	4-3
12	4 FOR YOUR LOVE	Yardbirds	Columbia	4-4
3	5 IT'S NOT UNUSUAL	Tom Jones	Decca	8-1
2	6 SILHOUETTES	Herman's Hermits	Columbia	7-2
7	7 COME AND STAY WITH ME	Marianne Faithfull	Decca	7-4
5	8 GOODYE MY LOVE	Searchers	Pye	5-5
11	9 CATCH THE WIND	Donovan	Pye	3-9
21	10 THE TIMES THEY ARE A-CHANGIN'	Bob Dylan	CBS	2-10
6	11 I'LL NEVER FIND ANOTHER YOU	Seekers	Columbia	11-1
25	12 HERE COMES THE NIGHT	Sandie Shaw	Pye	2-12
8	13 I'LL STOP AT NOTHING	Sandie Shaw	Pye	7-5
18	14 I CAN'T EXPLAIN	The Who	Brunswick	3-14
16	15 YOU'RE BREAKING MY HEART	Keely Smith	Reprise	4-15
25	16 STOP! IN THE NAME OF LOVE	Supremes	Tamla-Motown	2-16
29	17 I'LL BE THERE	Gerry and the Pacemakers	Columbia	2-17
10	18 HONEY I NEED	Pretty Things	Fontana	7-10
28	19 LITTLE THINGS	Dave Berry	Decca	2-19
—	20 I DON'T WANT TO GO ON WITHOUT YOU	Moody Blues	Decca	1-20
—	21 EVERYBODY'S GONNA BE HAPPY	Kinks	Pye	1-21
—	22 REELIN' AND ROCKIN'	Dave Clark Five	Columbia	3-22
14	23 I MUST BE SEEING THINGS	Gene Pitney	Stateside	8-7
13	24 YES I WILL	Hollies	Parlophone	10-10
—	25 I KNOW A PLACE	Petula Clark	Pye	4-16
—	26 POP GO THE WORKERS	Barron Knights	Columbia	1-26
—	27 NOWHERE TO RUN	Martha and the Vandellas	Tamla-Motown	1-27
20	28 IN THE MEANTIME	George Fame	Columbia	5-16
22	29 DO THE CLAM	Elvis Presley	RCA	4-19
—	30 HAWAIIAN WEDDING SONG	Julie Rogers	Mercury	1-30
—	31 KING OF THE ROAD	Roger Miller	Philips	1-30

BEST SELLING POP RECORDS IN U.S.

by courtesy of *Billboard*
(Tuesday, March 30, 1965)

Last This Week	Title	Artist
1	STOP! IN THE NAME OF LOVE	Supremes
2	CAN'T YOU HEAR MY HEARTBEAT	Herman's Hermits
3	I'M TELLING YOU NOW	Freddie and the Dreamers
4	SHOTGUN	Jr. Walker & the All Stars
5	THE BIRDS AND THE BEES	Jewel Akens
6	KING OF THE ROAD	Roger Miller
7	EIGHT DAYS A WEEK	Jim Reeves
8	GOLDFINGER	Shirley Bassey
9	NOWHERE TO RUN	Martha & the Vandellas
10	RED ROSES FOR A BLUE LADY	Vic Dana
11	FERRY CROSS THE MERSEY	Gerry & the Pacemakers
12	MY GIRL	Temptations
13	DO YOU WANNA DANCE	Beach Boys
14	RED ROSES FOR A BLUE LADY	Bert Kaempfer
15	DON'T LET ME BE MISUNDERSTOOD	Animals
16	LITTLE THINGS	Bobby Goldboro
—	17 GAME OF LOVE	Wayne Fontana & the Mindbenders
26	TIRED OF WAITING FOR YOU	Kinks
19	GO NOW	Moody Blues
22	LONG LONELY NIGHTS	Bobby Vinton
21	DO THE CLAM	Elvis Presley
22	THE RACE IS ON	Jack Jones
10	THIS DIAMOND RING	Gary Lewis & the Playboys
21	YEH, YEH	George Fame
25	IF I LOVED YOU	Chad & Jeremy
24	SEND ME THE PILLOW YOU DREAM ON	Dean Martin
17	PEOPLE GET READY	Impressions
—	28 I KNOW A PLACE	Petula Clark
—	29 RED ROSES FOR A BLUE LADY	Wayne Newton
—	30 COME AND STAY WITH ME	Marianne Faithfull

BEST SELLING LPs IN BRITAIN

(Wednesday, March 31, 1965)

Last This Week	Title	Artist
1	THE ROLLING STONES	No. 2 Rolling Stones
2	BEATLES FOR SALE	Beatles
3	THE FREEWHEELIN' BOB DYLAN	Bob Dylan
4	KINDA KINKS	Kinks
5	THE TIMES THEY ARE A-CHANGIN'	Bob Dylan
6	THE PRETTY THINGS	Pretty Things
4	SANDIE SHAW	Sandie Shaw
7	BEST OF JIM REEVES	Jim Reeves
—	9 LUCKY 13 SHADES OF VAL DOONICAN	Val Doonican
—	10 16 TAMLA MOTOWN HITS	Various Artists

ROUND THE WORLD

A progress report on placings of some British and American disc attractions and their lanes abroad.

AUSTRALIA: 1. I'LL NEVER FIND ANOTHER YOU—Seekers; 2. IT'S NOT UNUSUAL—Tom Jones; 3. CAN'T YOU HEAR MY HEARTBEAT—Herman's Hermits; 4. UNDER THE BOARDWALK—Rolling Stones; 5. ROCK AND ROLL MUSIC—Beatles.

DENMARK: 2. ROCK AND ROLL MUSIC—Beatles; 6. TELL ME—Rolling Stones; 7. THE LAST TIME—Rolling Stones; 10. I FEEL FINE—Beatles.

HONG KONG: 1. EIGHT DAYS A WEEK—Beatles; 2. ROCK AND ROLL MUSIC—Beatles; 3. DIAMOND HEAD—Ventures; 4. DO THE CLAM—Elvis Presley; 5. MARY ANNE—Shadows; 6. GO NOW—Moody Blues; 7. I COULD REMEMBER FALL—Chiff Richard; 10. NO ATMS CAN EVER HOLD YOU—Beckwithers.

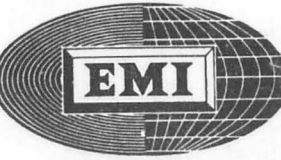
ISRAEL: 1. I'LL NEVER FIND ANOTHER YOU—Seekers; 2. HAVIN' FUN—Chiff Richard; 3. ONE TEAR HEART—Elvis Presley; 4. WALK TALK—Val Doonican; 5. COME TO ME—Bobby Vinton; 6. I GO TO PIECES—Peter and Gordon; 7. I'LL STOP AT NOTHING—Sandie Shaw; 8. EIGHT DAYS A WEEK—Beatles; 10. SILHOUETTES—Herman's Hermits.

SWEDEN: 1. ROCK AND ROLL MUSIC—Beatles; 2. THE LAST TIME—Rolling Stones; 3. TIRE D OF WAITING FOR YOU—Kinks; 4. KISS SEARCHING—The Searchers; 5. DON'T LET ME BE MISUNDERSTOOD—Animals; 9. GOLDFINGER—Shirley Bassey; 10. LITTLE EGYPT—Downlinkers.

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Columbia SEG433 (mono EP)

KINKS YARDBIRDS TOUR SET

PARIS TRIP FOR STONES

THE Rolling Stones are to star at the famed Paris Olympia for three days of the Easter holidays. They fly out from London for the first concert on Good Friday, which is followed by further performances on the Saturday and Sunday.

The Stones' co-manager Eric Easton reports that all seats were sold within a few hours of the box-office opening.

Easter Monday and flies to Montreal three days later for the opening of its Canadian-American tour, on April 23.

Although the contract has not yet been signed it is almost certain that the Stones will remain with Decca when their present independent deal expires next month. This is despite the bids for the group by two American labels, Reprise and ABC.

Donovan's TV treble and U.S. project

Donovan is booked for BBC-TV's "Top Of The Pops" next Thursday (April 24) and on Tuesday ("Discs A Go") the previous night. Another television booking for him this month is Rediffusion's "Eye O'Clock Club" (20th).

Donovan's promotional visit to America will now be for four days from April 24, not April 16. Revised title for his LP is "Things That's Been, Did And Things That's Been Hid."

DATES FOR BIRDS

The Yardbirds have been booked for a 10-day Scottish tour—their first beginning at the end of May. Venues have yet to be set.

Additional ballroom dates for the group in April are Windsor Rocks Tick (16th), Ovestry Plaza (17th), Southall Community Centre (18th), Birmingham Corn Exchange (19th), Bromley Court Hotel (21st), London Kings Court Hotel (23rd), Chelmsford Corn Exchange (24th), Drogheda Spa Winter Gardens (25th), London Marquee (26th), Farnbridge Wells Assembly Rooms (27th) and Guildford Ricky Tick (30th).

Gerry, Jones and Peter radio

Gerry and the Pacemakers, the Seekers and Tom Jones are to see pop shows on Easter Monday, occupying the same time slots as yet untitled, includes Unit Matrix and the Squires, the Kenny Ricks.

aired from 2 to 4 pm, and will be Mark Wynter, Maureen Evans, Tommy Watt band and the NDD.

on is occupied by "Let's Go", "ers, Roger Miller, Elkie Brooks and

THE Kinks' first headlining tour has now been set by promoter Arthur Howes. It opens at Slough Adelphi on April 30 and will also feature the Yardbirds—who jump to No. 4 in this week's chart with "For Your Love"—and Goldie and the Gingerbreads. Unit Four Plus Two is also being sought for the package. Two of the Kinks are currently recovering from illness.

The Kinks' Yardbirds-Gingerbreads tour visits Granada theatres next month at Walthamstow (1st), Harrow (6th), Kingston (7th), Bedford (13th) and Tooting (14th).

The package plays Gramhalls at Hanley (8th), Ipswich (10th), Taunton (18th), Wolverhampton (20th), Derby (23rd), and Oldems at Lewisham (2nd) and Leeds (22nd).

Remaining dates are Portsmouth Guildhall (4th), Aldershot ABC (5th), Coventry Theatre (9th), Bournemouth Winter Gardens (15th) and Cardiff Capital (19th).

The Kinks have missed four ballroom dates and one TV appearance due to a flu virus which has hit leader Ray Davies and bass player Pete Quaife, who collapsed in a cinema in Muswell Hill last Monday night.

He was taken to hospital and stitches were inserted in a head wound suffered when he collapsed. Dates affected were Perth City Hall (March 26th), Greenwich Palladium (27th), Dundee Laird (29th), and Glasgow Barrowland (29th).

The group was likely to miss BBC's "Top Of The Pops" yesterday (Thursday) and Cambridge Maracan this Sunday, but hopes to appear in Sunday's recording of "Thank Your Lucky Stars" for screening next Saturday.

Everlys on 'Gear'

The Everly Brothers, whose visit to Britain next month will now last ten days, headline the Light Programme's "Top Gear" on Saturday, May 8.

Tom Jones and the Squires join Doris Troy in the previous week's show (1st).

JONES—FAITHFUL CONCERT

Tom Jones and Marianne Faithfull headline a Sunday concert at the new Pavilion on Easter Sunday (April 18). On the same day promoter Arthur Kimbrell has also set the Kinks and Pretty Things for Leicester de Montfort.

P.J.'s band on radio

P. J. PROBY'S newly formed backing orchestra will be heard on radio for the first time on May 1, accompanying him on the Light Programme's "Saturday Club." The star-studded bill also includes the Searchers, Cilla Black, Sounds Incorporated and the Zombies.

Dusty to cut new single next week

DUSTY SPRINGFIELD will record her next single early next week for release at the end of this month. In the meantime, Philips will rush-release an EP on April 9, "Dusty in New York."

All the tracks are previously unissued and were recorded in America last October. Titles are "Live It Up," "I Want You Love Tonight," "Now That You're My Baby" and "I Wanna Make You Happy."

New dates for Dusty are Coventry Matrix on April 26 and week-long cabaret appearances at Bradford Lyceum from April 30 and Greatborough Social Club from June 6.

Pet hosts Cavern show

Petula Clark flew to Britain this week to host the pop show at Liverpool's Cavern Club, which was transmitted direct to French TV on Wednesday evening. The Kinks were unable to appear owing to illness, but Gerry and the Pacemakers and Sandie Shaw joined Manfred Mann on the bill.

Barron Knights in Palladium revue

The Barron Knights, who return to the NME Chart this week, have clinched the most important booking of their career. They will appear in the Ken Dodd summer revue, "Daddy's Here," at the London Palladium.

The show, which also features the Kaye Sisters, opens on April 17, and is expected to run until early December.

Bassey on 'Lucky'

Shirley Bassey and the Searchers are booked for ABC-TV's "Thank Your Lucky Stars" on Saturday, May 8.

A new series of "The David Nixon Show" will be screened by ABC-TV from Saturday, April 10 (8.25-9 pm), while ATV viewers are watching "Mainly Millie." Guests include Dickie Valentine (10th), the Morgans-Jones Duo (17th), Dennis Lotis (May 8) and Clifton Ford (15th).

Who's club dates

April dates for the Who—who, No. 14 in this week's charts—are this Sunday, 4th, Newbury Plaza, followed by Headland Lakeside (5th), Hemel Hempstead Deacons College (7th), Reading Olympia (8th), Altrincham Stamford Hall (9th), London Cavern Club (10th), Leicester Al Rondo (14th), Brighton Florida (17th) and Crawley Civic (18th).

The group then plays Hayes Botwell House (19th), Southampton Waterfront Club (22nd), Manchester Oasis (23rd), Barcham Wood Lyx Club (24th), Bromley Bromel (26th), and Trowbridge Town Hall (30th).

The group then plays Hayes Botwell House (19th), Southampton Waterfront Club (22nd), Manchester Oasis (23rd), Barcham Wood Lyx Club (24th), Bromley Bromel (26th), and Trowbridge Town Hall (30th).

Buddy Greco ill

American singer Buddy Greco will not be visiting Britain this month. He has been taken ill with a kidney ailment and now hopes to come in August.

Greco was to have begun a season at London's Talk Of The Town on Easter Monday, A Palladium TV date was also being fixed. Another American attraction is being sought to fulfil his cabaret engagement.

SEEKERS' SUMMER SHOW

The Seekers' summer season at Bournemouth Pavilion opens on June 17—a week earlier than slated in our last issue.

NO TV DATES FOR DYLAN?

BOB DYLAN is now unlikely to appear in a British television show during his forthcoming visit. Rediffusion and Granada had been negotiating with Tito Burns to feature the U.S. folk star in a show of his own, but it is now probable that an American TV rights body to cover Dylan's entire British visit.

The film may subsequently be sold to a British company for screening here.

Dylan's latest concert to be announced—at the Albert Hall on May 9—was sold out within two hours of the box office opening on Monday.

FOR JONES AND THEM 'IT'S ALL HAPPENING'

Tom Jones, Them and the Bachelors are set for BBC-2's "Gad-zooks! It's All Happening." Producer Barry Langford is negotiating for American country stars Cher Atkins and Floyd Cramer. American visitor Gale Garnett will appear later this month.

The Bachelors will be joined by Mrs. Lewis on Monday, April 17. Them and Eleanor Toler are set for the following week (19th), and Tom Jones and Lulu for April 26.

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DEE CLARK T.C.B. STALBIDE SS500

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QUESTION-TIME

THEY flew back to London on Monday afternoon, still bubbling with excitement at the overwhelming reception they had been accorded the previous evening. On Sunday, the Searchers had returned to their native Liverpool for a concert at the Empire—and they were somewhat unprepared for the acclaim with which they were received.

I greeted the boys on their arrival back in town, and immediately put them on the spot with a string of topical-interest questions. Leader Chris Curtis acted as principal spokesman, but the others chipped in with valid contributions from time to time.

Q: Are you pleased with reaction to your one-nighters this year?
CHRIS: Interestingly. The Liverpool audience was a terrific example—and we were particularly backed up their reception, because they are traditionally hard to please, and always reluctant to go overboard about any artist. But this time, they really went for us.

MIKE: There's no doubt about it—whatever people may argue to the contrary—I think it's essential for an artist to have a current hit record for a tour of this nature. We're more than ready to record "Goodbye My Love" as easily our most popular item on stage right now.

Q: Did you record your current hit, because of its commercial potential, or because you personally happened to like it?
CHRIS: Because we liked it. Frankly, don't think we should market trends and tastes. It's quite impossible at the moment to spot a hit in advance, so we rely solely upon what happens to appeal to us.

JOHN: As I expect you know, Big Tom Irvn originally taught us the song over a year ago, but when we went to America we were unable to track it. But eventually Gene Pitney came to our aid—he located it in the States and brought over the music for us.

Q: Do you see any sign of a drop in the popularity of the groups?
FRANK: Judging by all the new groups who are having records released every week, I reckon the group scene is just as strong as ever.



with THE SEARCHERS

THE SEARCHERS (l to r) CHRIS CURTIS, JIM MCCALLUM, FRANK ALLEN and MIKE PENDER.

MIKE: We didn't choose it! The record company asked if it was okay by us to raise it there, and we gave 'em the go-ahead.

being high-hat, but my favourite record of the moment is the first movement from Elgar's Symphony No. 2. It's true!

JOHN: And the best of luck! Me? I'll settle for the new Beatles.

CHRIS: We always felt that this was worthy material for a single. Of course, our version wasn't lauded here because it was on our EP, which had already climbed high in the charts. That's why we gave our sanction to Tony Jackson to cover it.

Q: With Bob Dylan and Donovan doing so well, how do you feel about the present folk kick?

CHRIS: We all enjoy this kind of music, that's for sure. But make no mistake, it isn't a kick, I don't see this as a major development in pop music. The fact is that Donovan's record is a catchy song performed in the right way. And Dylan—well, it's "in" to like him just now. But that doesn't mean there's going to be a folk takeover!

Q: Which is your favourite country of those you've visited abroad?

CHRIS: I think we're all agreed on America. Not because of the scenery or climate, or anything like that—they can easily be bettered elsewhere. No, we like their business attitude over there. They treat pop music with respect, and don't sneer at it—as, unfortunately, is the case among some people here at home.

DEREK JOHNSON.

Q: Your "Love Potion No. 9" has done a smash in the States. How did you happen to choose it for release there?

CHRIS: And the other Tamla-Motown ones, too—Martha and the Vandellas. Contrasts to the girls on making the charts—they're marvelous. Now, don't think I'm

YARDBIRDS (l to r) CHRIS DREJA, GEOFF BECK, JIM MCCARTY, PAUL SAMWELL-SMITH and KEITH RELF.



Yardbirds didn't ape Stones

THE Yardbirds were eating strawberry yoghurt when I told them. "It's jumped to No. 4," I said, "and it looks like it might go higher next week!" Drummer Jim McCarty's mouth fell open and the rhythm guitarist Chris Dreja sent his thin, gold-framed sun glasses clattering to the floor.

The five refugees from Rolling Stones laud, whose "For Your Love" (recorded under their own supervision) has rocketed up the NME Chart, were genuinely amazed.

by ALAN SMITH who rejoins the NME this week

They are far from being overnight stars in the pop business. They got into the chart briefly with "I Wish You Would" last year. Manager George Gomelsky has been pushing their name—and a moody image—for almost two years.

from the start we decided that wasn't for us.

They might still be pushing if Graham Gouldman, a member of the Manchester Mocking Birds group had'n't seen them in the Beatles' Christmas show at Hammersmith and thought of them when he wrote "For Your Love."

whereas they were a bit scruffy, we decided we'd be smart. We were getting only £15 a night between us in the States at that time, but we decided to be as professional as any top-of-the-bill act.

Chris told me: "We sent the song to EMI, but they turned it down. Then he sent a demo to a music publisher and it was played to us. "We liked the number when we heard it for the first time, all except Eric Clapton, our lead guitarist. Things came to a head, Eric really had a hate against "For Your Love." He said it wouldn't mean a thing if it was released. So he left the group about a month ago. Now we have got Geoff Beck instead."

"Sam is full of ideas. He's going to go places" last. Then there's Geoff. He gets so many weird sounds out of his lead guitar you'd think he'd trained as an effects man. Cars honking, chickens squawking—he can imitate them all on that guitar."

"I wouldn't say we've been under the shadow of the Rolling Stones since we started. Chris went on "I know we followed them as residents of the Richmond Crawdad Club when they moved on, but the truth is that audiences fell right off at first. People missed the Stones. We're all very chipped in. We could have tried to get back customers the easy way—imitating the Stones act and so on. But right

sounds imitate them. "We've got a harpichord on "For Your Love." I was told with obvious delight, "It was Sam's idea (Sam) is their name for Paul Samwell-Smith, has guitarist, who acts as a-sand-man."

All the Yardbirds are emphatic that their follow-up to "For Your Love" will be a entirely different. "Nothing personal," they say, "but we wouldn't like the idea of following a record like 'Downtown' with a



record like 'I Know A Place'. Petula Clark made a mistake there."

Chris told me: "We're full of ambition. And we intend to concentrate on our records most of all. We want to be sensible with our earnings. I'm going to invest in a business and the others hope to do something like that as well."

There have been more than a few ups and downs in the career of the

Yardbirds. Two days after a recording session last autumn their lead singer, Keith Relf, collapsed and was taken to hospital seriously ill. The diagnosis: a perforated lung. The group came close to splitting up at this time but Keith recovered. Smiles Chris: "We can't complain now! Things are happening so fast it's difficult to take everything in and appreciate it!"

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PETE QUARFE is THE KINK A WEEK



THERE is a touch of the "Paul McCartney" about Peter Quarfe of the Kinks. Like Paul he plays bass, and like Paul he is the finest public relations man in the group. Pete is the Kink who always remembers your face and generally your name if you have met before. He's the quickest to put you at your ease, and the first to make his presence felt in the interviews.

Even after cutting open his head during a fall at his local cinema on Monday and having stitches put in it, he was ready to tell the Press all about it when they saw him in hospital!

Pete comes from the tough side of Muswell Hill, where his father keeps a small grocer's shop called "H. F. Billman" (the name of the previous owner). Pete comes from the area where they call a — 3 — a — 3 —

"As a teenager, I was part of a gang called 'the Muscles,'" admitted Pete. "We had a feud with the Finchley boys, which developed into a grand-scale punch-up one evening at their local dance hall.

"I was posted as look-out at the door, and when the Law arrived I disappeared under a parked car. I was lucky; I got away. But many of the boys were sent to approved schools. That cured me of being a hanger-on.

Pete is not one of those naive characters who believe that success and money do not change you.

"That's a lot of —," he says, frankly. "The first thing it does is to give you experience and confidence. I've been to America, Australia, Hong Kong and New Zealand. You learn from people and places.

"When I first began playing in local groups at the Athenium, I wouldn't have said 'no' to a pound. Now I talk for hours to people. Doing interviews brings you out of yourself.

More than any of the others, Pete seems to enjoy being something of a celebrity. He likes the fans, and chats without any self-consciousness to youngsters while signing autographs.

Arriving back from a short trip to France, the Kinks were met by the hundreds of adoring schoolgirls. The others were first and snailed away while signing their names. Not Pete. He dove into the fray like a veteran, snubbing fullback and had his audience delighted with his impressions of Paris.

Copying

"Not much original talent over there," he contended, signing girls' arms, pieces of paper and even a sticky label on a small record. Most of the French artists copy English groups."

Pete has never had much time for anything but his music, although at school he did consider becoming a scientist.

"We dived an old oxygen cylinder on a bombed site," recalled Pete. "I suppose I was only about 13, and it seemed like a good idea to the gang when we lit a fire under it and left it. The explosion blew out windows in the flats for miles around. It was about five miles away at the time, and shook like a leaf when I heard it. The neighbours thought it was an unexploded bomb. I decided not to be a scientist."

It was due to an accident on one of these bombed sites, where Pete played as a youngster, that he took up the guitar. Climbing, from a pile of rubbish, he impaled his hand on a large iron spike. The doctor recommended piano playing as therapy to restore full use of the fingers, but Pete was "in," and Pete picked on the guitar instead.

On leaving school, he took a job as a trainee commercial artist on a men's-wear magazine.

"I was very much the under-dog," said Pete. "I made laces of coffee, and did very little else. Finally, I left out of sheer boredom."

Switching

His meeting with Ray and Dave Davies came at a time when he was switching from Spanish guitar to lute. The Kinks needed a bass guitarist. That was that.

"In the early days we didn't really have a name for the group," recalled Pete. "It depended on who secured the booking. If Ray got the date, it was 'The Ray Davies Band.' If I got it, 'The Pete Quarfe Band.'"

The group played around the date parties for a while and, although Pete liked the money, he was irked by the audience's attitude.

"We used to put up with a lot of it," he remembered. Little boys had long hair, "types," grunted Pete. "For a while we were a source of great amusement to these people. A novelty to be tolerated. It's nice to be really appreciated at last."

by Keith Atham

Only one problem looms large in the happy-go-lucky life of Pete Quarfe—money! Not, as you might suppose, too little money. But too much money!

"I don't have a bank account for two months ago," he confessed. "I used to go through the quick quite happily on one pound, but when you start earning hundreds a week, it seems to vanish into thin air."

"I look at my bank account some weeks, and I can't believe it's true. Then I add up the facts which I used to take buses, and the big meals where I used to have ambers. They all help to devalue the savings!"

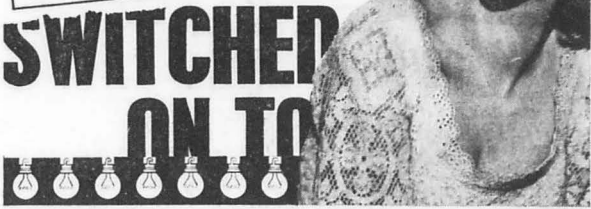
"I feel a lot less secure now than when I was earning only a few quid a week. You're only got to blink and it's gone."

"I do have one other problem," added Pete, on reflection. "My kid brother, Dave. Last week I arrived home to find he'd been dogging my nose for a few moments."

"He'll end up just like me—only richer."

STAR QUOTE

A STATEMENT from John Lennon while in the Bahamas: "We just like the regular things. I've always enjoyed the press. We still get a kick out of hearing our names on the radio and from working together. There's no chance that we'd ever continue if one of us left the group, and we won't be doing charity shows at 30, coming down our hair for the occasion."



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Flashes from U.S.

IN one four-day period recently, Mercury received orders for 147,000 copies of the new album by Freddie and the Dreamers. No far advance sales of the album breaks the all-time advance sales for any album in the label's 18-year history.

"Hello, Dolly!" will arrive in London after "Camelot" ends its run at the Drury Lane. It looks like Carole Channing, who is starring in the 1965 Broadway, will lead the London mat for six weeks.

Columbia Pictures is trying to build an answer to James Bond in the original character of secret agent Matt Helm. The first film will be "The Helmsman" and the rugged suave, ruthless secret agent will be played by Dean Martin.

by NAT

SANDIE SHAW, in New York recently on a visit, was asked why she sings baroque. I have who explained frankly to a reporter, "enough acting costs and unions to get a choropleth."

Julie Andrews is now a very big star. She received \$100,000 for "The Americanization of Emily," and \$200,000 for "The Sound of Music." Her next picture is "Bay of the Angels," and her fee will be \$100,000.

HENTOFF

LEUIS ARMSTRONG told a newspaper man recently that after he leaves, he plans to live in Ghana. It's the country of my ancestors, and I like it there."

Fabian has left for the Dublin where he'll play in the film version of "The Little Boat" in August.

Asked about her tastes in people, Cilla Black says: "I like people with big noses and distillate bodies. Unfortunately, there are more of the latter in this world than the former."

Columnist Earl Wilson reports that Ed Sullivan will introduce the Beatles when they appear at New York's Madison in August.

The triumph of Sammy Davis' special fleet of automobiles is a 1960 silver Rolls-Royce.

The Independent Film Journal's annual poll of motion picture owners results in Boris Karloff being named as the biggest money-making star of 1964. Named as the most profitable are the Beatles and Elkie Summer.

The Nat "King" Cole Cancer Fund, a non-profit medical research project, has been founded with the former widow and Glenn Wallace, of Capitol, among the trustees.

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NME writer has top backing—Unit 4+2!

from the NME 5 YEARS AGO

MY new disc will be issued in mid-April! I'm being backed by Buster Meikle, Humble Garwood, Pigmy Halliday, Lem Lubin, Count Moules and Sweet Moeller. They are better known as the Unit 4 + 2! (writes KEITH ALTHAM.)

The title is "You've Never Been In Love Like This Before" (Decca) and it is by "Concrete And Clay" composers Tommy Moeller and ex-leader, Brian Parker.

Before you rush out and cancel your order, I'd better own up and admit that I'm only featured on lead hand-clap!

I arrived at the IBC studios in London's Portland Place last Monday at about 5 o'clock, just in time to see drummer Pigmy Halliday exit and leave the others to dub the vocal on their next single.

"It's Keith Altham," cried Buster on seeing me leering from the control-room window. "If your left thumb is in tune, step down and join the band," he added.

That, folks, is how I'll make my bow in the Top Twenty. Make no mistake about it, this new single is even better than the first. The Unit are undoubtedly the most melodious group to hit the scene since the Searchers. With four lead vocalists and a seemingly endless variation of harmonies, they are out to prove their staying power.

"Harmony is the key word with this group," Buster coincided to me during a break in the takes. "I left a group called the Day Breakers because they would spend many a long night at his house in Chessnut doing nothing but harmonising."

Essa player Humble added a few words. He had been having some difficulty playing a cow bell for the last few hours.

"I need to think this lot were all mad," he told me. "I would go round to their houses for rehearsal, and Tommy and Buster would be working out all these intricate vocals. I'd hang around by the end of the evening. I hadn't played a note. It's only now I appreciate what they're doing."



THE UNIT 4 + 2 (L. to R.): PETER "Count" MOULES, BOB "Humble" GARWOOD, DAVID "Buster" MEIKLE, HUGH "Pigmy" HALLEDAY, HOWARD "Lem" LUBIN and TOMMY "Sweet" MOELLER become chiefs at the Diklo pizza restaurant in Soho.

our spot the technicians refused to carry on as the show was running over time. During the negotiations I was talking to Frank Allen. "The Searchers had heard our disc on their car radio and Chris had bought the number. They all believed it was an American composition."

The composition combination of Tommy "Sweet" Moeller and Brian Parker, a bank clerk, who used to be leader of the group, may well become a duo in later Lennon-McCartney fame. A number of artists have already contacted the boys in the hope of having one of their songs.

Tommy is the lyric writer and Brian works out the tunes. Although it is Tommy singing lead vocal of "Concrete And Clay" and the new

disc, he is genuinely embarrassed by the spotlight.

"My voice was better suited for the number so I sang it," he said simply. "Luckily it was decided that I would also feature on the follow-up, but the third disc will feature either Lem or Buster. I'm just one of the leads in this group, not the lead."

One group which may shortly be featuring a Moeller-Parker number are the Lamb Brothers, with whom Dusty Springfield started.

"They live quite near me," said Tommy. "I understood they have recorded one of our songs for EMI, but its release date had been given as a year."

A key to the Unit's fantastic success is their ability to adapt to almost any kind of style. While playing at a dance in GATE, recently an undergraduate type rather haughtily suggested they sing "Jeanie With the Light Brown Hair."

Buster, Lem, Tommy and Pete gathered around a microphone and, unaccompanied, gave an absolutely straight rendition of the song in Four Freshmen style. Confronted with what they thought was an average rock band singing beautiful harmonies the faces in the audience had to be seen to be believed.

Last year the group sang at the Royal Festival Hall for the Boys Club Association at the request of musical arranger Paul Pate. They demonstrated the use of perfect harmonies. Only a few months ago the group was playing folk music but changed their style to suit the numbers composed for them.

"We had a wonderful outburst called Nigel Smead," said Buster. "He could sing folk songs with more feeling than anyone I've heard."

As we left the recording studio Humble was still trying to explain how he kept missing the cow bell with his drum stick.

"Don't worry, Him," said Lem. "You'll get your cow bell again." (Which poses the problem how much do you get for lead hand-clap?)

TOP TEN 1960—Week ending April 1 Last This Week

- 1 MY OLD MAN'S A DUSTMAN
Lenny Norman (Epic)
- 2 I FEEL AIN'T WOT THEY USED TBE
Max Bygraves (Decca)
- 3 RUNNING BEAR
Johnny Preston (Mercury)
- 4 FALL IN LOVE WITH YOU
Chic Emdin (Columbia)
- 5 SUMMER PLUCK
Percy Faith (Parlophone)
- 6 DELAWARE PERRY COMO (Epic)
- 7 WAT IN THE WORLD'S COME OVER YOU
Jack Scott (Top Rank)
- 8 YOU GOT WHAT IT TAKES
Mary Johnson (London)
- 9 HONKY MAN
Jimmy Jones (MGM)
- 10 ROOR ME
Adam Faith (Parlophone)

10 YEARS AGO

TOP TEN 1955—Week ending April 1 Last This Week

- 1 GIVE ME YOUR WORD
Tennessee Ernie (Capitol)
- 2 SOFTLY, SOFTLY
Bibi Starr (Columbia)
- 3 CHEERLY FINN
Perry Prado (HMV)
- 4 A BLOSSOM BELL
Nai King Cole (Capitol)
- 5 WEDDING BELLS
Eddie Fisher (HMV)
- 6 IF ANYONE FINDS THIS
Rudy Murray (Columbia)
- 7 MOBILE BAR (Columbia)
- 8 LET ME GO LOVER
Dean Martin (Capitol)
- 9 PRIZE OF GOLD
Joey Hegon (Decca)
- 10 TOMORROW
Johnny Brandon (Polygram)

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SQUIRES

from 10 to 100

Edited by TONY BROMLEY

DYLAN v. Donovan. Has Proby been treated unfairly? Do the Tamla-Motown artists justify their reputation? These are just a few of the points from another cracking NME postbag.

First, some comments on the continuing Dylan-Donovan controversy.

To compare Donovan with the great Bob Dylan is like comparing fish paste to caviar. (R. DOWNS, Bromley, Shropshire.)

So NME writer Keith Altham seriously believes that Donovan is genuine. Stop and think! His song is so incredibly like "Chimes Of Freedom" it's unbelievable. And wait—a folk singer with strings and echo chamber. Well, really! (PHILIP PERRY, Bristolton, Bristol.)

Dylan (without Donovan) also puzzles another reader.

The mystery of the disc business never ceases to amaze me. On the cover of the Bob Dylan LP, we see him with a left-handed guitar. On the advertisements for his current single, we see him playing a right-handed guitar. He's obviously a talented young folk singer, but is he ambidextrous or not? (BILLY MCGILGIB, Knock, Belfast 5.)

YOU just can't keep down the name of Proby. Hundreds of letters have arrived from fans who feel the recent "srand" involving him should be allowed to die down.

A typical view point comes from "NEW P.E. FAN," (Beighles), Yorks: Up to last night I was not particularly a P.E. fan, but having seen him work I have definitely changed my mind. I have never seen an artist put so much hard work into an act. After all the scandals there has been about it.

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TAIL-PIECES BY THE ALLEY CAT

COMBINED British and U.S. sales earn Seekers Gold Disc with "I'll Never Find Another You" . . . Tickets for Bob Dylan's concerts here higher than Beatles' performances . . . For next Lionel Bart musical ("Twang!") James Booth, Stubby Kaye and Roy Kinnear sought in leading roles.

Why did Leslie Grade refuse offer of Tony Bennett for Palladium TV? . . . Current Unit 4 + 2 hit published by Lionel Bart's music firm . . . Eye newcomer David Lee discovered by Acker Bilk . . . After two years, first Ringo Starr composition still uncompleted . . . Tito Burns refused to allow Bob Dylan to appear on same TV program as Donovan . . . Today (Friday) recording manager Norris Parmour's daughter Carolyn marries Raymond Ledingham . . . Top 30 return of Honeycombs forecast by your Alley Cat . . . At Royal Festival Hall, Brian Epstein presenting concert under Duke of Edinburgh's patronage, in September . . . Tommy Steele

By ALLEN EVANS

*** DAVE HERRY (Decca). Station varied tracks, some double-tracked, all with Dave giving his best, whether he's shouting it out as in "Just a Little Bit" or pouring it in duplicate during "On the Other Side of Town." The latter work mostly from Jimmy Sullivan and Jimmy Page, is first class. . . . Plus Craving Gumbo, Not Fade Away, I Don't Want to Be On the Speed, Girl From Fair Isle, Go On Home, Everybody Tries, God Bless the Child, Memphis Tennessee, Go Home Girl, My Last Date, St. James Infirmary, CC Rider, Don't Make Fun of Me. . . . * MARIEA & VANDELAS: HEAT WAVE (Tamla-Motown). The swinging girl trio put over their songs with a vivacious drive, with Mariea leading and the two others coning in with vocal patterns which get great backing from the 7-14 swinging band, with a drummer who pounds out a rock-steady beat. Get everyone dancing with this one. Titles: Dancing in the Street, Lonely Moon, Live Wire, Wall Hit My Bobby Gets Home, In My Lonely Room, If I Had a Hammer, Heat Wave, Hello Stranger, Dancin' Solo. There He Is, Just One Look, Quicksand.

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Acting role in Elvis Presley's "Harem Holiday" for singer Fran Jeffries, ex-wife of Dick Haynes . . . August wedding planned for Keely Smith and recording manager Jimmy Bowen . . . Wild singer James Brown's screen debut in Frankie Avalon's "Ski Party" . . . Adam Faith is not the man in Sandie Shaw's life . . . Note-worthy: Roger Miller's current single . . . Jimmy Savile calls himself James Bond . . .

liked to Sammy Davis and Steve Lawrence by U.S. critics . . . In Jean Harlow's screen biography, Judy Garland replaced by Ginger Rogers . . . One of Trial Loper's greatest fans—Elvis Presley . . . In London's Grosvenor Square, Ronnie Carroll shares a flat with Sam Connery . . .

Next single from Val Doonican self-composed . . . In "Love and Kisses," Rick Nelson's screen co-star is Kristin Harmon—his wife . . . Richard Chamberlain will reprise Pat Boone's "April Love" . . . Penned by Bill Wyman, waxed by Joey Faigert "Cause I'm In Love With You" . . . Andrew Hawkins (son of film star Jack Hawkins) leads group named Four Tune Tellers . . . Screen test for Tom Jones in America . . .

Liverpool property company which Gerr Mandren owns run by his fiancée Pauline Behan . . . Congratulations to guitarist John Allen (of the Nashville Teens) on his engagement to Pauline Ellingham . . . Decca's new group Tony Knight's Chessmen handled by George Fame's personal manager, Rik Gunnell . . .

Recording career of Richard Chamberlain needs an injection . . . Cleo Laine's cabaret act includes a Gracie Fields impression . . . Many groups reviving Sam Cooke's compositions — besides Herman's Hermits and the Animals

NEWCOMERS TO THE CHARTS

Hayloft troubadour

AFTER five years as a singer, and almost 20 as a songwriter, Roger Miller has eventually reached the NME Charts. In his 29 years this Texan has tackled almost every branch of the entertainment world. He is a versatile musician, arranger and composer. He has earned his living as a comedian too.

It was not a happy childhood. His parents died while he was still in his infancy and he was brought up by a farmer uncle in Oklahoma. Roger had to be working before five every day. . . . It was while at high school he saved enough to buy a guitar. After school he would retire to the hayloft to pick out melodies for hours. When he had mastered it he started saving again, buying a fiddle. Soon he mastered this, too. . . . He entered every talent contest in his area and carried off prizes left, right and centre. This success gave him the determination to enter show business. . . . First he was to have a three-year spell in the army in Korea. After that he took a job as a fireman in the city of Amarillo, Texas, got fired and next worked in a Nashville hotel. Within weeks he was known as "the singing hot-rod." . . . His reputation reached the ears of musician Ray Price, who hired Roger as a composer-arranger with his travelling show. . . . In 1960, Roger started out on his singing career. But he injected his act with comedy patter which he had picked up in his early days. . . . Roger's first success on record was "Dang Me," which reached the American charts last summer, and now with "King of the Road" Roger makes it in Britain. NOBIE DRUMMOND.



END OF RINGO ?

Getting the James Bond electronic torture treatment in "Eight Arms to Hold You" is RINGO—and he's looking a bit apprehensive about it

DANISH SHOCKS FOR STONES !



to produce independent records . . . Keith Richard's favourite girl friend is Linda Keith, a model . . . Leedy (music publisher Lou Levy's horse) unveiled in Grand National . . . What gives between Bert Bacharach and screen star Angie Dickinson? . . . Wearing slacks, Carly McGowan refused admission to Dionne Warwick's Savoy Hotel cabaret opening . . . Roy Castle looked at two stage chandeliers and cracked: "Alma Cogan's left her earrings behind!" . . .

RECORD OF THE WEEK!

THE HONEYCOMBS

SOMETHING BETTER BEGINNING

7N 15827



The ROLLING STONES in Copenhagen (l. to r.): BRIAN JONES, MICK JAGGER, BILL WYMAN, KEITH RICHARD and CHARLIE WATTS. . . . MICK phoned the NME from Denmark on Tuesday, and announced: Mick of the Rolling Stones here. Everything's swinging up here and as this call is not reverse charged, can you tell me who is number one this week? We are! That's half a crown I've lost. Here's Brian. . . . BRIAN: We went to a Servicemen's club one night and got smashed off our heads. Next morning we woke up and find a great drunken picture in all the papers. But it's a great place! . . . BILL about his accident in Odense, Denmark: At a rehearsal, I tried my bass and my amplifier out while Mick was testing the microphone. There was no earth on the amplifiers, and suddenly Mick and I became the earth. I got an electric shock and I fainted. I was out for a few minutes. When I awoke consciousness I was wet all over with perspiration. Horrible. . . . KEITH: I am very glad to be here in Copenhagen. We live in one of the best hotels I have ever been in. Have a 16-room suite on the 19th floor. CHARLIE said nothing!



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MUSICAL POP STARS WHO'S WHO

PART TWO

WAYNE FONTANA



Real name: Glyn Geoffrey Ellis
 Birthdate: October 28, 1945
 Birthplace: Manchester
 Personal points: 6ft.; 12st. 7lb.; brown eyes; mousey hair
 Present home: Manchester
 First public appearance: In a little skiffle group at a charity show
 Age entered show business: 10
 Dies in NME Charts: Game Of Love; Um, Um, Um, Um, Um, Um, Um
 Present disc label: Fontana
 Personal manager: Danny Betesh

Recording manager: Jack Baverstock
 NME Poll Awards: 1964—18th British Male Singer; 5th Best New Group
 Compositions included: One More Time
 Instrument played: Guitar
 Contact address: 14 Piccadilly, Manchester 1
 Fan Club address: 14 Piccadilly, Manchester 1

DUANE EDDY



Real name: Duane Eddy
 Birthdate: April 26, 1938
 Birthplace: Corning, New York
 Personal points: 6ft.; 12st. 7lb.; brown eyes; dark hair
 Present home: Hollywood, California
 First public appearance: Local dances, clubs and charity functions in Arizona
 Age entered show business: 17
 Million selling discs: Rebel Rouser; Because They're Young; Guitar Man
 Dies in NME Charts: Cannonball; Rebel Rouser; The Lonely One; Peter Gunn; Yep; Forty Miles Of Bad Road; Some Kinda Earthquake; Bonnie Come Back; Shazam; Because They're Young; Kommunity Paper; Theme From Dixie; Ring Of Fire; Drivin' Home; Deep In The Heart Of Texas; Ballad Of Palmdale; Guitar Man; Boss Guitar

Present disc label: RCA
 Personal managers: Al Wilde
 Recording managers: Lee Hazlewood and Lester Sill
 NME Poll Awards: 1960—10th Musical Personality; runner-up 1959-61-62
 Compositions included: Cannonball; Rebel Rouser (with Lee Hazlewood); Forty Miles Of Bad Road (with Al Casey); Shazam; Yep; Moving N' Groovin'; Ring Of Fire; Some Kinda Earthquake; The Avenger; Dance With The Guitar Man; Boss Guitar; Lonely Boy; Lonely Guitar
 Instrument played: Guitar
 Contact address: 1740 Broadway, New York, N.Y.
 Fan Club address: John Kallay, 90 Hill Village Road, Four Oaks, Sutton Coldfield, Warwick

Devised and edited by
ANDY GRAY
 Compiled by
JOHN WELLS
 Assisted by Fiona Foulgar
 and Susan Mautner

EVERLY BROTHERS

First important public appearance: "Grand Ole Opry" TV Show—May 11, 1957
 Million selling discs: Bye Bye Love; Wake Up Little Suzie; Bird Dog; All I Have To Do Is Dream; Cathy's Clown
 Dies in NME Charts: Till I Kissed You; Take A Message To Mary; Problems; Poor Jenny; Ferns Wheel; Gone, Gone, Gone; So It Always Will Be; Need Her; No One Can Make Me Sunshine Smile; Like Stingers; Walk Right Back; Ebony Eyes; Muskrat; Temptation; Let It Be Me; When Will I Be Loved; So Sad; Lucille
 Present disc label: Warner Bros.
 Past disc label: London
 Personal manager: Jack Rael
 NME Poll Awards: 1964—4th World Vocal Group; 1958-59-60-61-62—World's Outstanding Vocal Group, Runner-up in 1963.
 Fan Club address: Sheena MacKay, 1 Avenue Road, Teddington, Middlesex

MARIANNE FAITHFULL

Real name: Marianne Faithfull
 Birthdate: December 29, 1946
 Birthplace: Hampstead, London
 Personal points: 5ft. 4in.; 9st.; blue eyes; blonde hair
 Present home: Knightsbridge
 First public appearance: Ready, Steady, Go!, 1964
 Age entered show business: 17
 Dies in NME Charts: As Tears Go By; Come And Stay With Me
 Present disc label: Decca
 Recording managers: Mike Leander and Tony Calder
 Personal manager: Gerry Bron
 NME Poll Awards: 1964—7th British Female Singer
 Instrument played: Piano
 Contact address: 41 Pall Mall, London, S.W.1
 Fan Club address: 19 Hearn Road, Chiswick, London, W.4



CLINTON FORD

Real name: Ian George Sprotford-Harrison
 Birthdate: November 4, 1931
 Birthplace: Salford, Lancs
 Personal points: 5ft. 11in.; 10st.; dark brown eyes; dark brown hair
 Present home: London
 First public appearance: Halifax Palace, Yorks
 Age entered show business: 24
 Dies in NME Charts: Fanlight Fanny; Too Many Beautiful Girls; Old She
 Present disc label: Columbia
 Past disc label: Oriole
 Personal manager: David Forrester
 Recording manager: Norman Newell
 Compositions included: Crazy Horse; Dream City
 Instrument played: Guitar
 Contact address: Suite 34, 140 Park Lane, London, W.1



BERN ELLIOTT

Real name: Bernard Michael Elliott
 Birthdate: November 17, 1942
 Birthplace: Erith, Kent
 Personal points: 5ft. 7in.; 9st. 8lb.; blue eyes; brown hair
 Present home: Dartford
 First public appearance: Singing in church halls and pubs
 Age entered show business: 17
 Dies in NME Charts: Money
 Present disc label: Decca
 Personal manager: Ronnie Vaughan
 Recording manager: Peter Sullivan
 Instrument played: Guitar
 Contact address: 52 Westworth Drive, Crayford, Kent
 Fan Club address: 52 Wentworth Drive, Crayford, Kent



Don Everly

Real name: Don Everly
 Birthdate: February 1, 1937
 Birthplace: Brownie, Kentucky
 Personal points: 5ft. 10in.; 10st.; grey/green eyes; brown hair
 Function in group: Vocalist
 Instrument played: Guitar
 Present home: Hollywood
 Age entered show business: 16
 Composition: Thou Shalt Not Steal



Phil Everly

Real name: Phil Everly
 Birthdate: January 19, 1939
 Birthplace: Brownie, Kentucky
 Personal points: 5ft. 10in.; 10st.; grey/green eyes; fair hair
 Function in group: Vocalist
 Instrument played: Guitar
 Present home: Hollywood
 Age entered show business: 6
 Composition: Gee But It's Lonely



GEORGIE FAME

Real name: Clive Powell
 Birthdate: June 26, 1943
 Birthplace: Leigh, Lancashire
 Personal points: 5ft. 10in.; 12st. 7lb.; blue eyes; light brown hair
 Present home: Muswell Hill, London
 First public appearance: Butlin's Holiday Camp talent contest at Porthell, Wales
 Age entered show business: 16
 Dies in NME Charts: Yeh, Yeh; In The Meantime
 Present disc label: Columbia
 Personal manager: Rik Gunnell
 Recording manager: Ian Samwell
 NME Poll Awards: 1964—6th British r-and-b Group
 Instruments played: Piano, organ
 Contact address: 47 Gerrard Street, London, W.1
 Fan Club address: 47 Gerrard Street, London, W.1



FOUR PENNIES

Date and place of formation: November, 1963, Treat, Bromley
 First public appearance: Palace, Manchester
 Dies in NME Charts: Jubler; I Found Out The Hard Way; Black Girl
 Present disc label: Philips
 Personal manager: Alan Lewis
 Recording manager: Johnny Franz
 NME Poll Awards: 1964—10th Best New Group; 12th British Vocal Group
 Contact address: 208 Chapel Street, Salford, Manchester

Alan Buck

Real name: Alan Buck
 Birthdate: April 7, 1943
 Birthplace: Brierfield, Lancs.
 Personal points: 5ft. 6in.; 9st.; brown eyes; dark brown hair
 Function in group: Drummer
 Present home: Nelson
 Age entered show business: 17



LITTLE EVA

Real name: Isa Narcissus Boyd
 Birthdate: June 29, 1945
 Birthplace: Belhaven, North Carolina
 Personal points: 5ft. 5in.; 10st.; dark brown eyes; black hair
 Present home: New York
 Age entered show business: 16
 Dies in NME Charts: Love-Motion
 Present disc label: Colpix
 Past disc labels: Polygram
 Contact address: 12 Records, ATV House, 17 Cumberland Place, London, W.1



ADAM FAITH

Real name: Terence Nelburn
 Birthdate: June 23, 1940
 Birthplace: Acton, London
 Personal points: 5ft. 5in.; 10st. 9lb.; blue eyes; blond hair
 Present home: Essex, Surrey
 First public appearance: With own skiffle group at Lyndon Two 1's coffee bar in 1958
 Age entered show business: 18
 Dies in NME Charts: What Do You Want; Poor Me; Someone Else's Baby; Big Times; Made You; When Johnny Comes Marching Home; How Easy Going Me; Don't You Know It; Don't That Beat All; Baby Take A Bow; What Now; Walkin' Tall; The First Time; We Are In Love; If He Tells You; I Love Being In Love With You; Message To Martha; Stop Feeling Sorry For Yourself
 Present disc label: Parlophone
 Past disc labels: Top Rank and HMV
 Personal manager: Evelyn Hyam



ELLA FITZGERALD

Real name: Ella Fitzgerald
 Birthdate: April 25, 1918
 Birthplace: Newport News, Virginia
 Personal points: 5ft. 8in.; 13st.; brown eyes; black hair
 Present home: Los Angeles
 First important appearance: Singing with late Chick Webb's Orchestra, 1945
 Million selling discs: Into Each Life Some Rain Must Fall; A-Tisket, A-Tasket
 Dies in NME Charts: Swingin' Shepherd Blues; But Not For Me; Mack The Knife; Can't Buy Me Love
 Present disc label: HMV
 Past disc labels: Bluebird
 Recording manager: Norman Granz
 NME Poll Award: 1964—11th World Female Singer
 Compositions included: A-Tisket, A-Tasket; Spinnin' Top; We'll Be Oh, But I Don't; Muffin Man; Rough Road; You Showed Me The Way; Please Tell The Truth
 Instruments played: Harmonica
 Contact address: 20 Manchester Square, London, W.1



MAUREEN EVANS

Real name: Maureen Evans
 Birthdate: March 23, 1940
 Birthplace: Cardiff, South Wales
 Personal points: 5ft. 3in.; 10st.; dark brown eyes; black hair
 Present home: Cardiff
 First public appearance: New Theatre, Cardiff, 1955
 Age entered show business: 15
 Dies in NME Charts: The Big Hurt; Like I Do
 Present disc label: Oriole
 Past disc labels: Embassy
 Personal manager: George Elrick
 Recording manager: Reg Warburton
 NME Poll Awards: 1964—4th British Female Singer
 Instrument played: Piano
 Contact address: 69 Wignore Street, London, W.1



Fritz Fryer

Real name: David Roderick Carnie Fryer
 Birthdate: December 6, 1944
 Birthplace: Oldham
 Personal points: 6ft.; 12st. 7lb.; hazel eyes; dark brown hair
 Function in group: Lead guitar
 Other instruments played: Drums, banjo, piano
 Present home: Blackburn
 Age entered show business: 15



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 Note to readers abroad:
 a stone equals 14lb.
 2lb. equals 1 kilo (approx.)

MUSICAL EXPRESS

POP STARS WHO'S WHO

CONNIE FRANCIS

Real name: Constance Franconero
Birthdate: December 12, 1938
Birthplace: Newark, New Jersey
Personal points: 5ft. 1in.; 10st.; dark brown eyes; dark brown hair
Present home: Belleville, New Jersey
First public appearance: At the age of 4 playing accordion in vaudeville
Age entered show business: 8
Million selling discs: Who's Sorry Now; Lipstick on Your Collar; Mama; Everybody's Somebody's Fool
Discs in NME Charts: I'm Sorry I Made You Cry; Carolina Moon; Stupid Cupid; I'll Get By; Fallin'; Among My Souvenirs; You Always Hurt The One You Love; My Happiness; Plenty Good Lovin'; Robot Man; Together; Baby's First Christmas; Don't Break The Heart That Loves You; Vacation; My Heart Has A Mind Of Its Own; Many Tears Ago; Where The Boys Are; Breaking In A Brand New Broken Heart
Present disc label: MGM
Personal manager: George Scheck
NME Poll Awards: 1958—Winner Favourite American Singer; 1959-60-61—World's Outstanding Female Singer; and runner-up, 1962
Instruments played: Piano and accordion
Contact address: 161 West 54th Street, New York, N.Y.
Fan Club address: c/o Carol Bailey, 63 Aisham Avenue, Streatham Hill, London, S.W.2



FREDDIE GARRITY

Real name: Frederick Garrity
Birthdate: November 14, 1940
Birthplace: Manchester
Personal points: 5ft. 5 1/2 in.; 9st.; hazel eyes; dark brown hair
Present home: Manchester
First public appearance: Chorlton British Legion Hall with the Red Sox Skiffle Group
Age entered show business: 15
Discs in NME Charts: Over You; I Love You Baby; I Understand; If You Gotta Make A Fool Of Somebody; I'm Telling You Now; You Were Made For Me
Present disc label: Columbia
Personal manager: Jimmy O'Farrell
Recording manager: John Burgess
NME Poll Awards: 1964—23rd World Musical Personality; 19th British Vocal Personality
Instrument played: Guitar
Contact address: 14 Piccadilly, Manchester 1
Fan Club address: 14, Piccadilly, Manchester 1



Fred Marsden

Real name: Frederick John Marsden
Birthdate: October 23, 1940
Birthplace: Liverpool
Personal points: 5ft. 8 1/2 in.; 10st. 6lb.; hazel eyes; brown hair
Function in group: Drummer
Present home: Liverpool
Age entered show business: 18



Les Maguire

Real name: Leslie Charles Maguire
Birthdate: December 27, 1941
Birthplace: Wallasey, Cheshire
Personal points: 6ft.; 9st. 4lb.; grey/blue eyes; brown hair
Function in group: Other instruments played: Sax, flute, clarinet
Present home: Formby
Age entered show business: 16



LESLEY GORE

Real name: Lesley Gore
Birthdate: May 2, 1946
Birthplace: New York City
Personal points: 5ft. 6in.; 7st. 4lb.; green eyes; strawberry blonde hair
Present home: Tenally, New Jersey
First public appearance: At friend's 16th birthday party
Age entered show business: 16
Million selling disc: It's My Party
Discs in NME Charts: Maybe I Know
Present disc label: Mercury
Personal manager: Father
Recording manager: Quincy Jones
NME Poll Award: 1964—17th World Female Singer
Contact address: Mercury Records Inc., 35 East Wacker Drive, Chicago, Ill.
Fan Club address: John Fry, 60 Granley Road, St. Marks, Cheltenham, Glos.



Lionel Morton

Real name: Lionel Walmsley
Birthdate: August 14, 1942
Birthplace: Blackburn
Personal points: 5ft. 9 1/2 in.; 11st.; blue/grey eyes; brown hair
Function in group: Rhythm guitarist
Other instruments played: Flute
Present homes: London and Manchester
Age entered show business: 8
Compositions: Juliet; I Found Out The Hard Way; A Place Where No One Goes



Mike Wilsh



Real name: Michael Wisben
Birthdate: July 21, 1945
Birthplace: Stoke-on-Trent
Personal points: 5ft. 9 1/2 in.; 10st.; 9lb.; blue/grey eyes; blond hair
Function in group: Bass
Other instruments played: Piano, sax, drums
Present homes: Chorley
Age entered show business: 17

ALAN FREEMAN

Real name: Alan Freeman
Birthdate: July 6, 1927
Birthplace: Melbourne, Australia
Personal points: 5ft. 9 1/2 in.; 12st. 11lb.; green eyes; brown hair
Present home: Maidla Vale, London
First public appearance: Sunning school play in Australia
Age entered show business: 10
Personal manager: Bunny Lewis
NME Poll Award: 1964—3rd Top Disc Jockey
Instruments played: Piano, ukulele
Contact address: Flat 6, Albert Gate Court, 124 Knightsbridge, London, S.W.1



JUDY GARLAND

Real name: Frances Gumm
Birthdate: June 10
Birthplace: Grand Rapids, Minnesota
Personal points: 5ft. 2in.; 9st.; dark brown eyes; brown hair
First public appearance: Singing 'Jingle Bells' at parents' theatre
Age entered show business: 3
Million selling discs: Judy At Carnegie Hall (LP); The Man That Got Away
Present disc label: Capitol
Personal manager: Freddie Fields
Contact address: 9255 Sunset Blvd., Los Angeles, 69, California
Fan Club address: Lorna Smith, 6 Highwood Gardens, Ilford, Essex



GERRY AND PACEMAKERS

Date and place of formation: 1958—pub in Liverpool
First public appearance: Holyoak Hall, Liverpool
Million selling disc: Don't Let The Sun Catch You Crying
Discs in NME Charts: As above, plus I'm The One; It's Gonna Be Alright; Ferry 'Cross The Mersey; How Do You Do It; I Like It; You'll Never Walk Alone; I'll Be There
Present disc label: Columbia
Personal manager: Brian Epstein
Recording manager: George Martin
NME Poll Awards: 1963—Winner of New Disc on TV Singer; runner-up Artist for Poll Concert, 1964—11th British Vocal Group
Contact address: Sutherland House, 5/6, Argyll Street, London, W.1
Fan Club address: c/o Rosanna Scott, 13 Monmouth Street, London, W.C.2

Gerry Marsden

Real name: Gerard Marsden
Birthdate: September 24, 1942
Birthplace: Liverpool
Personal points: 5ft. 6 1/2 in.; 10st. 2lb.; hazel eyes; brown hair
Function in group: Vocalist
Other instruments played: Guitar, piano, drums
Present home: Liverpool
Age entered show business: 16
Compositions: Don't Let The Sun Catch You Cry; I.P.; I'm The One; It's Gonna Be Alright, and many others.
NME Poll Awards: 1964—13th British Male Singer; 14th British Vocal Personality



Les Chadwick

Real name: John Leslie Chadwick
Birthdate: May 11, 1943
Birthplace: Liverpool
Personal points: 5ft. 11 1/2 in.; 13st. 4lb.; blue eyes; brown hair
Function in group: Bass guitarist
Other instruments played: Bass, piano and drums
Present home: Liverpool
Age entered show business: 16
Compositions: Away From You (with Gerry)



FOUR SEASONS

Date and place of formation: 1960—New Jersey
Million selling discs: Sherry; Big Girls Don't Cry; Walk Like A Man; Rag Doll
Discs in NME Charts: As above, plus Ain't That A Shame
Present disc label: Philips
Past disc label: Stateside
Personal manager: Bob Crew
Recording manager: Bob Crew
NME Poll Awards: 1964—8th World Vocal Group
Contact address: 255 West 55th Street, New York, N.Y.

Bob Gaudio

Real name: Bob Gaudio
Birthdate: November 17, 1942
Birthplace: Bronx, New York
Personal points: 6ft. 1in.; 13st. 3lb.; brown eyes; dark brown hair
Function in group: Singer
Present homes: Cresskill, New Jersey



Nick Massi

Real name: Nick Massi
Birthdate: September 19, 1935
Birthplace: Newark, New Jersey
Personal points: 5ft. 7in.; 11st. 6lb.; brown eyes; black hair
Function in group: Singer
Instruments played: Guitar and bass



BILLY FURY

Real name: Ronald Wycherley
Birthdate: April 17, 1941
Birthplace: Liverpool
Personal points: 5ft. 10 1/2 in.; 11st.; blue eyes; fair hair
Present homes: London and Sussex
First public appearance: Concert at Birkbeck Esso in December, 1958
Age entered show business: 17
Discs in NME Charts: I'm Lost Without You; I Will; It's Only Make Believe; Like I've Never Been Gone; When Will You Say I Love You; In Summer; Somebody Else's Girl; Do You Really Love Me Too; Letter Full of Tears; Last Night Was Made For Love; Once Upon A Dream; Because Of Love; A Thousand Stars; Halfway To Paradise; Jealousy; I'd Never Find Another You; Collette; That's Love; Wondrous Place; Margo; Maybe Tomorrow



Frankie Valli

Real name: Frankie Valli
Birthdate: May 3, 1937
Birthplace: Newark, New Jersey
Personal points: 6ft. 6in.; 14st.; hazel eyes; dark brown hair
Function in group: Lead singer
Instruments played: Drums



Tommy De Vito

Real name: Tommy De Vito
Birthdate: June 19, 1936
Birthplace: Belleville, New Jersey
Personal points: 5ft. 7in.; 11st.; hazel eyes; brown hair
Function in group: Sings baritone and plays guitar
Present home: Montclair, New Jersey



EYDIE GORMÉ

Real name: Eydie Gorme
Birthdate: August 16, 1933
Birthplace: New York
Personal points: 5ft. 4in.; 8st. 6lb.; brown eyes; brown hair
Present home: New York
Age entered show business: 17
Discs in NME Charts: I Want To Stay There (with Steve Lawrence); Yes My Darling Daughter
Present disc label: CBS
Past disc labels: HMV, Coral, Philips
Personal manager: Ken Greengrass
Recording manager: Ken Greengrass
Contact address: 104 New Bond Street, London, W.1



BILL HALEY

Real name: William John Lawrence
Birthdate: March, 1927
Birthplace: Highland Park, Detroit, Michigan
Personal points: 6ft. 1in.; 13st.; blue eyes; light brown hair
Present home: Boothwyn, Chester, Pennsylvania
First public appearance: Singing and playing at Booth Corners—an auction market near his home
Age entered show business: 17
Million selling discs: Rock Around The Clock; See You Later; Shake, Rattle and Roll
Discs in NME Charts: As above, plus Dim, Dim The Lights; Mumbo Rock; Rip It Up; Saints Rock 'N' Roll; Rudy's Rock; Rockin' Through The Rye; Farewell, So-Long, Goodbye; Rock A-Beatin' Boogie; Rock The Joint; Rock And Roll Stage Show (LP)
Present disc label: Brunswick
Past disc labels: Warner Bros.
NME Poll Awards: 1956—World's Outstanding Musical Personality
Instrument played: Guitar
Contact address: Decca Records Inc., 445 Park Avenue, New York 22, N.Y.
Fan Club address: Hugh McCullum, 26 Airedale Road, South Ealing, London, W.5



MUSICAL EXPRESS

POP STARS WHO'S WHO

FRANCOISE HARDY



Real name: Françoise Hardy
Birthdate: January 17, 1944
Birthplace: Spain
Personal points: 5ft. 8 1/2 in.; 10st. 3 1/2 lb.; blue/grey eyes; brown hair
Present home: Paris
First public appearance: In Paris 21 years ago
Age entered show business: 16
Disc in NME Charts: El Meme
Present disc label: Pye
Personal manager: Jacques Wolfson

Recording manager: Jacques Wolfson
NME Poll Award: 1964—14th World Female Singer
Compositions include: Tout Les Garçons Et Les Filles; Only Friends; Françoise Hardy LP, and all her French singles
Instrument played: Guitar
Contact address: Editions Musicales Alpha, 54 Rue d'Hauteville, Paris, France

HEINZ

Real name: Heinz Bari
Birthdate: July 24, 1942
Birthplace: Hargin, Germany
Personal points: 6ft.; 11st. 7 1/2 lb.; blue eyes; blond hair
Present home: Westminster
First public appearance: Local dance at Eastleigh, 1960
Age entered show business: 17
Discs in NME Charts: You Were There; Questions I Can't Answer; Just Like Eddie; Country Boy; Diggin' My Potatoes
Present disc label: Columbia
Personal manager: Joe Meek
Recording manager: Joe Meek
Compositions include: Lyrics to Diggin' My Potatoes
Instrument played: Guitar
Contact address: Independent House, 111a Wardour Street, London, W.1

JOE HENDERSON



Real name: Joe Henderson
Birthdate: May 2, 1925
Birthplace: Glasgow
Personal points: 5ft. 9 in.; 11st.; brown eyes, black hair
Present homes: London and Belfast
First public appearance: At school dances and local hops with own band
Age entered show business: 13
Discs in NME Chart: Sing It With Joe; Sing It Again With Joe; Trudie; Treble Chance

Present disc label: Pye
Past disc labels: Polygon and Columbia
Compositions include: Why Don't They Understand; Flirtations Waltz; I'd Have A Long Way To Go; What A Day We'll Have Made In Heaven; Matchbox Samba; Trudie; When You're Away; Collee Bar Jive; Dream Of Paradise; I Wanna Jive Tonight; Cinnamon Waltz; First Theme; I Need You; No One; Somebody; Diddy We; Sour Tinkle
Instrument played: Piano
Contact address: Fortner-George Ltd., Suite 34, 140 Park Lane, London, W.1

HERMAN'S HERMITS

Date and place of formation: April, 1964, in Manchester
First public appearance: Happy Valley in Llandudno
Million selling disc: I'm Into Something Good
Discs in NME Charts: As above, plus Silhouettes;
Present disc label: Columbia
Personal manager: Harvey Nisberg
Recording manager: Mickie Mool
NME Poll Awards: 1964—14th British Vocal Group; 7th Best New Group
Contact address: 14 Piccadilly, Manchester 1
Fan Club address: 67 Cromwell Grove, Manchester 19

Herman



Real name: Peter Blair
Denise Bernard Noone
Birthdate: November 5, 1947
Birthplace: Manchester
Personal points: 5ft. 7 in.; 10st. 2 1/2 lb.; blue eyes; fair hair
Function in group: Vocalist
Instruments played: Piano, saxophone, violin
Present home: Liverpool
Age entered show business: 12
NME Poll Award: 1964—18th British Vocal Personality

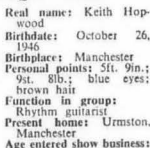
Karl Green

Real name: Karl Anthony Green
Birthdate: July 31, 1947
Birthplace: Salford
Personal points: 5ft. 11 in.; 10st. 7 1/2 lb.; blue/grey eyes; fair hair
Function in group: Bass guitarist
Other instruments played: Harmonica
Present home: Urmsston, Manchester
Age entered show business: 11



Keith Hopwood

Real name: Keith Hopwood
Birthdate: October 26, 1946
Birthplace: Manchester
Personal points: 5ft. 9 in.; 9st. 8 1/2 lb.; blue eyes; brown hair
Function in group: Rhythm guitarist
Present home: Urmsston, Manchester
Age entered show business: 15
Compositions: I Know Why (with Lek and Charlie Silverman)



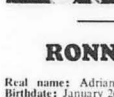
Lek Leckenby

Real name: Derek Leckenby
Birthdate: May 14, 1946
Birthplace: Leeds
Personal points: 5ft. 6 1/2 in.; 11st.; brown eyes; fair hair
Function in group: Lead guitarist
Present home: Manchester
Age entered show business: 18
Compositions: I Know Why (with Lek and Charlie Silverman)



Barry Whitwam

Real name: Ian Barry Whitwam
Birthdate: July 21, 1946
Birthplace: Manchester
Personal points: 5ft. 11 in.; 11st. 7 1/2 lb.; brown eyes; fair hair
Function in group: Drummer
Present home: Manchester
Age entered show business: 13



RONNIE HILTON

Real name: Adrian Hilton
Birthdate: January 26, 1926
Birthplace: Hull, Yorkshire
Personal points: 5ft. 11 in.; 11st.; blue eyes; brown hair
Present home: Leeds
First public appearances: Grand Theatre, Wolverhampton
Age entered show business: 26
Discs in NME Charts: Young And Foolish; No Other Love; Who Are We; Woman In Love; Two Different Worlds; Around The World; Don't Let The Rain Come Down; Hey Look Me Over; Magic Moments; The World Outside; The Wonder Of You; I May Never Pass This Way Again; Windmills In Old Amsterdam; I Still Believe; Veni, Vidi, Victi; A Blossom Fell; Stars Shine In Your Eyes



Present disc label: HMV
Personal manager: Wally Ridley
Recording manager: Wally Ridley
Contact address: 29 Manchester Square, London, W.1

MICHAEL HOLLIDAY

Real name: Norman Milne
Born: November 26, 1928
Died: October 29, 1963
Birthplace: Liverpool
First public appearance: In talent competition at Radio City, New York
Discs in NME Charts: The Story Of My Life; Notin' To Do; Gal With The Yaller Shoes; Healdigg; Ten Thousand Miles; In Love; Stairway Of Love; I'll Always Be In Love With You; Starry Eyes
Disc label: Columbia



HOLLIES

Date and place of formation: November, 1963; Manchester
First public appearance: Oasis Club, Manchester
Discs in NME Charts: Yes I'm In Love; Here I Go Again; We're Through; Searchin'; Stay
Present disc label: Parlophone
Personal manager: Mike Cohen
Recording manager: Ron Richards
NME Poll Awards: 1964—6th Best New Group; 8th British Vocal Group
Contact address: 22 Newman Street, London, W.1
Fan Club address: Carol and Jean, 14, Stuart Road, Stretdford, Manchester

Allan Clarke

Real name: Harold Clarke
Birthdate: April 2, 1942
Birthplace: Salford
Personal points: 5ft. 10 in.; 10st. 2 1/2 lb.; brown eyes; brown hair
Function in group: Vocalist
Instruments played: Guitar, harmonica
Present home: Cheshire
Age entered show business: 14
Compositions: Now's The Time; Whole World Ours; Hey What's Wrong With Me (with Graham); Baby That's All; We're Through; Come On Back; Nobody; What Kind Of Boy



Bobby Elliott

Real name: Robert Elliott
Birthdate: December 8, 1942
Birthplace: Burnley
Personal points: 5ft. 11 in.; 10st. 7 1/2 lb.; blue eyes; blond hair
Function in group: Drums
Present home: Nelson
Age entered show business: 17
Compositions: Set Me Free; Keep Off That Friend Of Mine; Baby That's All; What Kind Of Boy



Eric Haydock

Real name: Eric Haydock
Birthdate: February 3, 1943
Birthplace: Stockport
Personal points: 5ft. 5 in.; 10st. 11 1/2 lb.; brown eyes; brown hair
Function in group: Bass guitarist
Present home: Stockport, Manchester
Age entered show business: 18
Compositions: Baby That's All; What Kind Of Boy



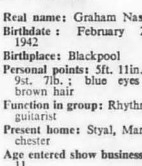
Tony Hicks

Real name: Tony Hicks
Birthdate: December 16, 1943
Birthplace: Nelson
Personal points: 5ft. 11 in.; 10st.; blue eyes; brown hair
Function in group: Lead guitarist
Other instrument played: Drum
Present home: Nelson
Age entered show business: 21
Compositions: Keep Off That Friend Of Mine; Baby That's All; We're Through; Nobody; What Kind Of Boy



Graham Nash

Real name: Graham Nash
Birthdate: February 2, 1942
Birthplace: Blackpool
Personal points: 5ft. 11 in.; 9st. 7 1/2 lb.; blue eyes; brown hair
Function in group: Rhythm guitarist
Present home: Styl, Manchester
Age entered show business: 21
Compositions: Now's The Time; Whole World Ours; Hey What's Wrong With Me (with Allan); Little Lover; To You My Love; What Kind Of Boy; Nobody; We're Through; Come On Back; Baby That's All



Boy: Nobody; We're Through; Come On Back; Baby That's All

BUDDY HOLLY

Real name: Charles Hardin Holly
Born: September 7, 1936
Died: February 3, 1959
Birthplace: Lubbock, Texas
First public appearance: At Lubbock Coliseum
Age entered show business: 16
Million selling discs: That'll Be The Day; Peggy Sue; Maybe Baby; It Doesn't Matter A ny More



Discs in NME Charts: Brown-eyed Handsome Man; Bo Diddley; Wishing; Listen To Me; Reminiscent; What To Do; Baby I Don't Care; True Love Ways; Learning The Game; Oh Boy; Listen To Me; Rave On; Early In The Morning; Heartbeat; Midnight Shift; Peggy Sue Got Married; Listen To Me (reissue)
Present disc label: Coral
NME Poll Awards: 1964—6th World Male Singer; 16th World Musical Personality

Compositions include: Crying, Waiting, Hoping; I'm Looking For Someone To Love; What To Do; Love's Made A Fool Of You; True Love Ways; That'll Be The Day; Peggy Sue Got Married, and many others
Fan Club address: John Beecher, 4 Hazel Way, Felcham, Leatherhead, Surrey

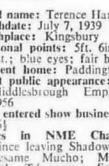
ROLF HARRIS

Real name: Rolf Harris
Birthdate: March 30, 1930
Birthplace: Perth, Western Australia
Personal points: 5ft. 11 in.; 12st. 7 1/2 lb.; blue eyes; brown hair
Present home: London
First public appearance: Australian Amateur Radio Hour, 1948
Age entered show business: 12
Present disc label: Columbia
Personal manager: Phyllis Rounce
Recording manager: George Martin
Compositions include: Nearly all his own material
Instruments played: Accordion, piano
Contact address: International Artists Representation, 5 Irving Street, London, W.C.2



JET HARRIS

Real name: Terence Harris
Birthdate: July 7, 1939
Birthplace: Kingsbury
Personal points: 5ft. 6 in.; 9st.; blue eyes; fair hair
Present home: Paddington
First public appearance: Middlesbrough Empire, 1963
Age entered show business: 16
Discs in NME Charts: (since leaving Shadows); Besame Mucho; Main Title Theme; Some People; Diamonds; Scarlett O'Hara; Applejack
Personal manager: Richi Howell



NME Poll Awards: 1963-64—Best Instrumentalist
Instrument played: Guitar
Contact address: Bernard Delfont Agency Ltd., 1-5 Emma Street, Haymarket, London, S.W.1
Fan Club address: c/o Morris House, 1-5 Jermyn Street, Haymarket, London, S.W.1

TED HEATH

Real name: George Edward Heath
Birthdate: March 30, 1902
Birthplace: Wauwatsburg, London
Personal points: 5ft. 11 in.; 11st. 8 1/2 lb.; brown eyes; wavy hair
Present home: Virginia
First professional appearance: Basking outside
Age entered show business: 6, with his father's brass band
Discs in NME Charts: Hot Fuddly; Dragnet; Faithful Hallelujah; Tom Hark; Swingin' Shepheard Blues; Grand Coolie Jam
Present disc label: Decca
Personal manager: Self



NME Poll Awards: 1955 to 1961—Best Large Band; 1962-63
Compositions include: That Lovely Weekend; I'm Gonna Love That Guy
Instrument played: Trombone
Contact address: 41 Berkeley House, Hay Hill, London, W.1

MUSICAL EXPRESS

POP STARS WHO'S WHO

JOHN LEE HOOKER

Real name: John Lee Hooker
Birthdate: June 30, 1917
Birthplace: August 22, 1917
Birthplace: Clarksdale, Mississippi
Personal points: 5ft. 9in.; 11st.; brown eyes; black hair
Present home: Detroit
First public appearance: City Auditorium, Atlanta, Georgia
Age entered show business: 32
Present disc label: Stateside
Personal manager: Frank Sand

Recording manager: Kelvin Carter
Compositions include: All his own material
Instrument played: Guitar
Contact address: 20 Manchester Square, London, W.1

LENA HORNE

Real name: Lena Horne
Birthdate: Brooklyn, New York
Personal points: 5ft. 9in.; 8st. 0lb.; brown eyes; black hair
Present home: New York
First public appearance: "Cotton Club," New York, as a dancer
Age entered show business: 17
Disc labels: MGM and RCA
Personal manager: Ralph Harris
Recording manager and musical director: Lennie Hayton (her husband since 1947)
NME Poll Awards: 1964—15th World Female Singer
Instrument played: Piano
Contact address: 5372 Tampa Avenue, Tarzana, California

BRIAN HYLAND

Real name: Brian Francis Hyland
Birthdate: November 12, 1944
Birthplace: Queens, N.Y.
Personal points: 5ft. 9in.; 10st. 10lb.; blue-green eyes; blond hair
Present home: Woodhaven, N.Y.
First public appearance: Record hop in Philadelphia
Age entered show business: 16
Million selling discs: Icy Boys, Teenie Weenie, Yellow Polka Dot Bikini, Scaled With A Kiss above, plus Ginny Come Home
Dies in NME Charts: As Above, plus I Wanna Be Like You
Present disc label: HMV
Past disc label: London
Personal manager: Sam Gordon
Recording managers: Gold-Idell-Gordon
Instruments played: Guitar, piano, drums
Contact address: Gold-Idell Productions Inc., 200 West 57th Street, New York, N.Y.
Fan Club address: Anne and Sam, 66 Lingard Road, Falcon Lodge Estate, Sutton Coldfield, Warwickshire

HONEYCOMBS

Date and place of formation: November, 1963, as Sixerob, in Hackney, London
First public appearance: Pub in Bails Pond Road, Hackney
Million selling discs: I've Got A Feeling, I'm Gonna Be (The Way She Moves)
Dies in NME Charts: As above, plus I'm Because
Present disc label: Pye
Recording manager: Alan Barkley, Ken Howard
Recording manager: Joe Meek
NME Poll Awards: 1964—15th Best New Group
Contact address: Suite 10, 115/121 Finchley Road, London, N.W.3
Fan Club address: Suite 10, 115/121 Finchley Road, London, N.W.3

Denis Dalziel

Real name: Denis James Dalziel
Birthdate: October 10, 1943
Birthplace: Whitechapel
Personal points: 5ft. 10in.; 11st. 7lb.; brown eyes; brown hair
Function in group: Vocalist
Instrument played: Bongos
Present home: Chigwell, Essex
Age entered show business: 18

Honey Lantree



Real name: Anne Margot Lantree
Birthdate: August 28, 1943
Birthplace: Hayes, Middlesex
Personal points: 5ft. 8in.; 9st. 4lb.; brown eyes; brown hair
Function in group: Drummer
Present home: Highams Park, London
Age entered show business: 20

John Lantree

Real name: John David Lantree
Birthdate: August 20, 1940
Birthplace: Newbury
Personal points: 5ft. 10in.; 12st.; blue eyes; brown hair
Function in group: Bass
Present home: Highams Park, London
Age entered show business: 19



Peter Pye



Real name: Peter Pye
Birthdate: July 12, 1946
Birthplace: Walthamstow
Personal points: 5ft. 8in.; 9st. 3lb.; blue eyes; blond hair
Function in group: Rhythm guitarist
Present home: Chingford
Age entered show business: 17

Alan Ward

Real name: Alan Ward
Birthdate: December 12, 1945
Birthplace: Nottingham
Personal points: 5ft. 10in.; 9st. 10lb.; brown eyes; fair hair
Function in group: Lead guitarist
Other instrument played: Piano
Present home: Chingford
Age entered show business: 16



FRANK IFIELD



Real name: Frank Ifield
Birthdate: November 30, 1937
Birthplace: Coventry
Personal points: 6ft.; 13st.; green eyes; fair hair
Present home: London
First public appearance: School concert, Dulais, Australia, 1947
Age entered show business: 13
Million selling discs: Love-Sick Blues, I Remember You
Dies in NME Charts: As above, plus I'm Gonna Be Like You, Devil, She Taught Me How To Yodel, Nobody's Darling But Mine, The Wayward Wind, I'm Confess'n', Mule Train, Don't Blame Me, Say It Isn't So, Angry At The Big Oak Tree, Summer Is Over

Present disc label: Columbia
Personal manager: Peter Gornley
Recording manager: Norrie Paramor
NME Poll Awards: 1962—Winner New Disc or TV Singer and winner of Best Recording, 1964—8th British Male Singer, 15th World Male Singer, 15th British Vocal Personality
Compositions include: Nobody Else But You, Time Will Come, Listen To My Heart
Instruments played: Guitar
Contact address: 17 Savile Row, London, W.1
Fan Club address: Margaret Chaston (Mrs.), 45 Morgan-Mansions, Morgan Road, London, N.7

BIG DEE IRWIN



Real name: Di Fosco Irwin
Birthdate: August 7, 1939
Birthplace: New York
Personal points: 5ft. 11in.; 18st. 3lb.; brown eyes; black hair
Present home: Teaneck, New Jersey
First public appearance: Philadelphia State Theatre
Age entered show business: 20
Disc in NME Charts: Swinging On A Star
Present disc label: Colpix
Personal manager: Danny Kessler

Instruments played: Piano and clarinet
Compositions include: My Only Boy, For Eydie Gormé
Contact address: William Morris Agency Inc., 1740 Broadway, New York, N.Y.

TONY JACKSON

Real name: Anthony Paul Jackson
Birthdate: July 16, 1940
Birthplace: Liverpool
Personal points: 5ft. 10in.; 11st. 2lb.; green-grey eyes; dark brown hair
Present home: Kensington, London
First public appearance: Cross Keys pub in Liverpool
Age entered show business: 17
Million selling disc: Needles And Pins (with Searchers)
Disc in NME Charts: Bye Bye Baby
Present disc label: Pye
Personal manager: Michael Rispoli
Instrument played: Guitar
Contact address: The Barns Productions, 3 Vere Street, London, W.1
Fan Club address: 69 Fernhead Road, Paddington, London



Perry Ford



Real name: Brian Joseph Pugh
Birthdate: December 3, 1940
Birthplace: Lincoln
Personal points: 6ft.; 11st. 4lb.; hazel eyes; black hair
Instruments played: Piano, alto
Present home: St. John Wood
Age entered show business: 18
Compositions: Someone Else's Baby, You Don't Things To Me, I'm Not
Contact address: You Say The Word; When Day Is Done
Instrument played: Piano
Age entered show business: 18

Compositions: Someone Else's Baby, You Don't Things To Me, I'm Not
Contact address: You Say The Word; When Day Is Done
Instrument played: Piano
Age entered show business: 18

Ken Lewis

Real name: Kenneth Alan James
Birthdate: December 3, 1942
Birthplace: Birmingham
Personal points: 5ft. 8in.; 10st. 2lb.; brown eyes; brown hair
Instruments played: Piano, organ
Present home: Hampstead
Age entered show business: 18
Compositions: Same as John Carter



DAVID JACOBS



Real name: David Jacob
Birthdate: May 19, 1926
Birthplace: Streatham Hill, London
Personal points: 5ft. 10in.; 11st.; green eyes; brown hair
Present home: Angmering, Sussex, and London
First public appearance: BBC radio's "Navy Music," 1944
Age entered show business: 17
Personal manager: Benny Lewis

NME Poll Awards: 1964—Runner-up Disco-Jack, 1966-61-62-63—Winner of Disco-Jack Award, 1959—Runner-up of Disco-Jack Award
Contact address: Flat 6, Albert Gate Court, 124 Knightsbridge, London, S.W.1

BURL IVES



Real name: Burl Ives
Birthdate: June 14, 1909
Birthplace: Hunt City Township, Illinois
Personal points: 6ft. 1in.; grey eyes; sandy hair
Present home: Akeleyton County, Lincoln, Ireland
First public appearance: At reunion for Civil War soldiers, Illinois
Age entered show business: 2
Disc in NME Charts: A Little Bit of You
Present disc label: Brunswick
Personal manager: Wife, Helen

Instrument played: Guitar
Contact address: Wavlatar Enterprises, Inc., 580 West Lind Avenue, Apt. 12, New York, N.Y.

TOM JONES

Real name: Thomas Jones Woodard
Birthdate: June 7, 1942
Birthplace: Treforest, Glamorgan
Personal points: 6ft.; 11st. 7lb.; green eyes; black hair
Present home: Notting Hill Gate, London
First public appearance: A local Workmen's Club
Age entered show business: 18
Disc in NME Charts: It's Not Unusual
Present disc label: Decca
Personal manager: Gordon Mills
Recording manager: Peter Saffery
Contact address: 234 Old Brompton Road, London, S.W.5
Fan Club address: c/o Ian Branigan, 97 Campden Hill Towers, London, W.11



IVY LEAGUE

Date and place of formation: August, 1964, reuniting Girl What More Do You Want, in London
First public appearance: Easy Beat, October, 1964
Disc in NME Charts: Funny How Love Can Be
Present disc label: Piccadilly
Personal manager: Barry Kingston
Recording manager: Terry Kennedy
Contact address: Southern Music, 8 Denmark Street, London, W.C.2
Fan Club address: Southern Music, 8 Denmark Street, London, W.C.2

John Carter

Real name: John Shakespeare
Birthdate: October 20, 1942
Birthplace: Birmingham
Personal points: 5ft. 11in.; 12st.; brown eyes; dark brown hair
Instruments played: Guitar and banjo
Present home: Hampstead
Age entered show business: 18
Compositions include: Is It True: How Can I Tell Her: Will I What: That's What I Want: Funny How Love Can Be: Can't You Hear My Heartbeat: Big Bad Boss: Sweet And Tender Romance: Someone Cares For Me: Little Bit Of Soul (all with Ken Lewis)



DID YOU MISS PART ONE LAST WEEK?

If so, see advertisement on page 7

CONTINUED NEXT WEEK DON'T MISS PART THREE—AND PART FOUR TO FOLLOW ON APRIL 15.