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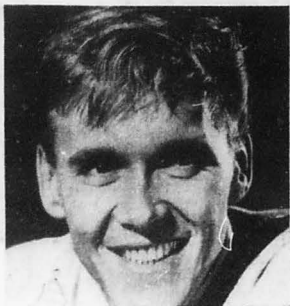
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ELVIS PRESLEY

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RCA 1422

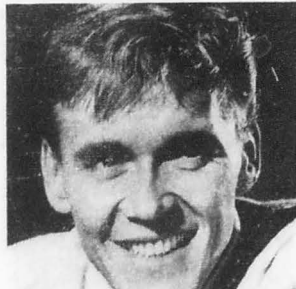
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Everybody expected the BEATLES to top the 1964 Points Table



. . . . but the BACHELORS gave them a close fight!

BEATLES again! BUT BACHELORS'

THE Beatles have pulled it off again! For the second year running, they are Britain's top-selling attraction on record—and I don't suppose anyone will be at all surprised by their latest victory. But what may cause a few eyebrows to raise is the fact that the Bachelors have jumped into second place, less than 200 points behind the Liverpool lads—and to me this is the outstanding feat of this year's survey.

At one time, when the Beatles were absent from the charts during October and November, it looked as though the Bachelors might even overhaul them.

But with the release of their latest single and LP, the Mersey team put in a final spurt to pull away from the remainder of the field—and, in the end, to win quite convincingly, albeit more than 500 points down last year.

All the same, the Bachelors, have fared remarkably well for a group regarded by many as being somewhat on the "square" side. Their feat is indisputable proof that it's not only mods and rockers who buy records. Even more remarkable is the fact that they've not had a No. 1 hit.

And the Rolling Stones, who finished a mere 30 points behind the Irish lads and made a brave attempt to capture runner-up spot, were only topping the charts for two weeks this year. They've done

Stones, Reeves, Orbison do well

mightily well, though, for a group upon whom so much controversy always seems to be centred. And I shouldn't be surprised to see them give the Beatles an even closer run for their money in the 1965 table.

And so to the fantastic success of the late Jim Reeves. Not only has he finished fourth in the championship (as compared with 47th last year), but he is easily the best American disc seller in Britain for 1964.

Apart from some help from his latest release, Jim's triumph can be attributed almost exclusively to two records—"I Love You Because," which enjoyed most of its chart run before his untimely death, and "I Won't Forget You," to which the lads turned after the Reeves tragedy.

These two discs have the distinction of enjoying the largest chart runs, and getting the largest points totals for any individual records, during 1964.

And as long as RCA can continue to maintain a flow of Reeves releases, I expect to see him in the

NME'S WORLD FAMOUS POINTS TABLE SURVEY by Derek Johnson

Top Ten again at the end of 1965. Immediately behind Jim in the race comes Roy Orbison—not really surprising, when one considers that he was the first American to score a No. 1 hit in this country since 1962, and he did it twice in succession! Roy's immense popularity over here has been consolidated by his regular visits, and we applaud his high placing in this year's table—which shows an improvement of one position over last year.

Also going up are the Searchers, who finished 1963 in 12th spot, and have now climbed further up the ladder to No. 6. These Liverpool lads have made a point of always blending melody with rhythm and, even though they stem from the Mersey school, they have succeeded

in establishing their own distinctive sound, I'm sure it is their individuality which is the key to their vast following.

Only a couple of points behind them comes Cliff Richard, last year's runner-up (when, incidentally, he scored 1,323 points—more than the Beatles registered as winners this year).

This is the lowest Cliff has been in the table since the outset of his career, but I'm sure he will not be disappointed by this drop, since he now regards himself in the role of a family entertainer.

Most of his discs have been either film or show material, while the others (such as "The Twelfth of Never") were not all directly aimed

at chart honours. Much the same could be said for the Shadows, who drop from 3rd to 23rd—but then, let's face it, they have taken a few risks with their various releases. And of course, the stock of neither Cliff nor the Shadows falls this year—indeed, one might even claim that they have emphasised their durability this year. The Manfred Mann group made its first entry into the charts, which means, obviously, that they were not represented at all in last year's table, so they've done mighty well to collect 5th spot at first attempt. This surely is an indication of the way in which chart trends have been changing throughout 1964, towards records, of which the Manfred are one of our prime exponents.

Lee, let's not forget that despite her drop in the table she remains the top-selling American girl artist in this country.

Reams to me that the Hollies have not been getting the recognition they deserve this year. In 1963, they finished 62nd in our table. Yet this time they pulled up—largely unhelped and unassisted—therefore unexpectedly to a place in the Top Ten. They might even have fared better, if they had not been out of the charts since early November!

Dave

At one time it looked as though the Dave Clark Five would collect one of the Top four places, for by the half-way mark at the end of June, they had already amassed 529 points. But since then they succeeded only in adding another 70 to their total, and have to be content with 11th spot. Still, that's pretty good going—and a tribute to a group which, at the moment, is faring better abroad than at home.

Females

Now for a special bouquet to the ladies, and first to that delightful trio from Liverpool, Cilla Black. The girls have without doubt been making a welcome effort to get back on terms with the male singers this year, and have, amongst others, been championed by Cilla, who became the first girl to top the British chart (it was the heyday of Helen Shapiro, and to underline her efforts she did it twice in a row).

Cilla has spent 100 days in the annual table this year, she collected a meagre score, and finished bottom of the list, but she's not far behind at No. 12 out of the 125 women you voted Britain's top pop singer in the recent NME poll. That's quite a feat.

But it's the best representation the girls have in the leading positions for some time, and certainly the best British one. Now, how far does last year's sole female entrant in the leading 20, Shirley Bassey, fare, who just missed a top 10 spot. This year, by the way, she was not in the top 100, not surprised in view of the stiff competition from Cilla and Jackie.

And look at the other British girls who are among leading 20, at Nos. 27 and 107—Inez and Jan, both newcomers to the charts this year and having collected their points largely on the strength of one major hit apiece. Furthermore, neither of them can be said to have been placed higher than 17 in the year. All the same, she's doing jolly well. But coming back to Brenda

and her group, it is consistent as they come, though in 1963 he experienced one of his leaner years, finishing near-down at 72nd. But he started this year with a 24 place from "From To You," and hasn't looked back. His current hit has also helped towards his 12th spot.

One year ago, the Shaggy Bunch were just beginning to set into their stride with "Hippy Hippy Shake"—this, and their subsequent hits, have served them admirably. They must be well satisfied with a total of 244 points, even though this had been collected by mid-August, and they haven't fared subsequently in the charts. So it's No. 14 for the June, but it could have been higher if their last release hadn't flopped. Wonder if they'll get back on the trail with their new one?

Two other groups which started out like world-beaters, but haven't maintained the challenge, are Brian Poole and the Tremeloes, and the Merseybeats. Like the Blue Jays, they completed their scoring in August.

This year, they were out to land 18th and 19 spots respectively at the end of the year, and to re-emerge from being played in the little Top Ten. All the same, one wonders if they can ever get back for next year's showing.

I'm being generous with my comments. I'm sure you'll all agree they're doing jolly well. But coming back to Brenda

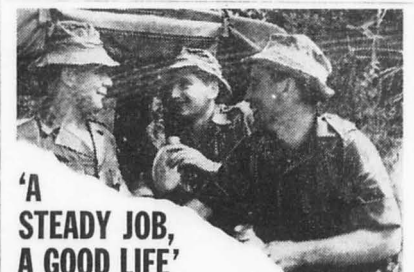
Continued on next page

1964'S MOST SUCCESSFUL HIT PARADE RECORDS

(Based upon the same points system as the Best-Selling Artists table. i.e., 30 points awarded for a No. 1, and so on, down to one point for No. 29.)

1. I LOVE YOU BECAUSE (Jim Reeves)	419
2. I WON'T FORGET YOU (Jim Reeves)	416
3. IT'S OVER (Roy Orbison)	382
4. OH, PRETTY WOMAN (Roy Orbison)	367
5. BELIEVE (Bachelors)	359
6. MY BOY LOLELOPP (Miffie)	349
7. THE WEDDING (Julie Rogers)	348
8. IT'S ALL OVER NOW (Rolling Stones)	347
9. DO WAH DIDDY DIDDY (Manfred Mann)	346
10. DIXIE (Bachelors)	346
11. A HARD DAY'S NIGHT (Beatles)	346
12. JILTED (Four Pennies)	346
13. ANYONE WHO RUD A HEART (John Black)	346
14. I'M INTO SOMETHING GOOD (Herman's Hermits)	346
15. SWEETHEARTS (Searchers)	346
16. SOMEBODY (Brian Poole and the Tremeloes)	346
17. I'VE GONE AWAY (Rolling Stones)	346
18. YOU'RE MY WORLD (The Bachelors)	346
19. A WOMAN'S TRIBUTE: YOU FOR THE WORLD (Bachelors)	346
20. RHYTHM (Searchers)	346
21. I WOULD WITHOUT YOU (Poole and Gardano)	346
22. RHYTHM (Searchers)	346
23. LITTLE CHILDREN (Bobby & Kramer)	346
24. THE ONE (Gary and the Pioneers)	346
25. HIPPY HIPPI SHAKE (Swinging Blue Jeans)	346
26. SWEET DREAMS (Roy Orbison)	346
27. HAVE I THE RIGHT? (Honeycombs)	346

NOTE: The above table obviously does not reflect sales figures. The Beatles' singles invariably sell better than any of their rivals, yet they have only one entry in the above 26 discs. This is because, owing to their popularity, the vast majority of their sales are compressed into their first few weeks following the release of their records—which necessarily shortens their duration in the charts. The above table is, therefore, an indication of consistency rather than sales.



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ARTISTS OCCUPYING THE NO. 1 POSITION IN THE NME TOP THIRTY IN 1964

Beatles	14 weeks
Cilla Black	2
Roy Orbison	3
Searchers	3
Herman's Hermits	3
Dave Clark Five	3
Peter and Gordon	3
Four Pennies	3
Animals	3
Manfred Mann	3
Honeycombs	3
Searchers	3
Rolling Stones	3
Billy J. Kramer	1 week
Kinks	1
Supremes	1

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And watch out next year for the five ROLLING STONES!

FEAT OUTSTANDING!

Continued from page 2

Well, I don't pay for 'em, but I think a further three are due to that delightful trio, the Supremes. They represent the ever-increasing Tamla-Motown influence in the leading 20, and richly deserve their No. 10 to playing for being the first girl group ever to top the British charts. "Where Did Our Love Go" and "Baby Love" particularly the latter, were two of the biggest hits of 1964, and I hope there'll be more from where they came.

No. 10 to the Presley volume. Elvis continued all the singles by recapturing his World Male Singer title in the NME Poll this year—yet he also in the points table from 11 to 16. The explanation, I think, is much the same as the one I applied to Cliff Richard—Elvis is quite content to continue with his policy of expansion, although that is no longer completely dependent upon the hit parade. His disc material has been slightly better than last year's though much of it has been old stuff. But he has suffered from ever-increasing opposition on the home front. Still, obviously Elvis has no cause to worry, and as to why he's fared better in the British charts than in the corresponding American Top Thirty this year, I think it's because he's been so successful in the States that he's been able to afford a dose from last year's 10th spot to No. 17. These days, too, he has suffered from a lean second half of the year, but, as our survey shows, are just getting back on the winning path again with "Ferry Cross the Myrtle".

The final name in the Top Twenty is the Kinks—another example of the rough-and-tumble. And they are followed, one more place and two points behind, by the Animals—a group in much the same idiom, who have created a piece of Top 10 history with their "Going Home" also, voted by NME readers as the best record of the year. Both groups are new to the charts this year, and have wasted no time in making their presence felt.

What of the artists who were among the leading 20 artists last year? Well, apart from those we've already mentioned, there's Frank Sinatra, who tumbles from 5th to 22nd. But Frank's career is following a well-defined pattern—he made his name by excellent records, but has now established himself so firmly as an assured entertainer that the hit parade is now very much of a sideline to him.

It's nice to have a chart entry once in a while, but it really isn't essential! Billy J. Kramer was at No. 7 a year ago, and he now, having not 25th, despite his "Little Children" No. 1 hit. But Billy never established in the first quarter of the year, which certainly hasn't assisted his points total.

The most notable disappointment of last year was Tony Martin, who occupied 10th spot last year. Tony collected a mere four points, on a low-selling hit, but it is fairly obvious that a hit like that, which he might well still be doing, can't "time" too well.

Billy

Also dropping is Billy Fury from 8th to 10th, but in his case the reason can be attributed to such of releases, more than any other reason. Not so the Crystals, who were 10th last year, but are today about the time, presumably because the album of the "Specter Sound" has had its day.

Another incident is Buddy Holly (No. 15 in 1964), but you can't really wonder at it. After all, when he was writing the barred trying to maintain a dose of Holly releases, and it isn't proving easy for them. The fact that Buddy's records still continue to sell pretty well is a further tribute to an artist who has been dead for almost six years.

Dr. Shannon, the Tornados and Earl Charles were all in the Top Twenty last year, but are missing from the table this time. Well, that's just one of those things. As for artists enter-

ingly many of the old stars are compelled to leave. Gimmick or one-shot artists are a different kettle of fish. In last year's reckoning, 2nd Billy, Wang Martin, Paul and Paula, and Keva Sakamoto are high in the ratings. But we didn't really expect to see them back again this year—for they were largely novelty discs. Who are the album artists in this year's list, and who are unlikely to crop up again? The changes following what must be described as the most surprising No. 1 hit of the year, "Juliet", seems you silver hue P.J. Proby, or you take him—you just can't be too different about this, either way. There are enough on his side to tempt him to record a very healthy postwar after less than one year's musical activity.

Fredde and the Dreamers have dropped from 10th to 22d this year, but are on the up-and-up as our survey charts with vastly contrasting material from their previous hits. And the Four Seasons have also seen all their changes following what must be described as the most surprising No. 1 hit of the year, "Juliet", seems you silver hue P.J. Proby, or you take him—you just can't be too different about this, either way. There are enough on his side to tempt him to record a very healthy postwar after less than one year's musical activity.

1964 POINTS TABLE

Every week throughout the year, points are awarded to the entries in the NME Top Thirty—on the basis of 30 points for a No. 1 position, 20 points for No. 2, and so on... down to one point to position No. 30. The annual points table shows the aggregate number of points awarded to each artist during 1964.

1. BEATLES	1332	21. Animals	288
2. ROLLING STONES	1065	22. P.J. Proby	276
3. BILLY FURY	1065	23. Four Seasons	276
4. JIM BEVELS	928	24. Shadows	276
5. BOY GROUPS	824	25. Freddie and the Dreamers	276
6. SEARCHERS	748	26. Peter and Gordon	276
7. CLIFF RICHARD	748	27. Miffie	276
8. MARSHALL MARX	672	28. Billy J. Kramer	276
9. CHULA BLACK	672	29. Julie Rogers	276
10. HOLLIES	616	30. Animals' The Lovers	276
11. Dave Clark Five	560	31. Nashville Teens	276
12. Duddy Simington	504	32. Billy Fury	276
13. Gene Pitney	448	33. Dionne Warwick	276
14. Swinging Blue Jeans	448	34. Searchers	276
15. Supremes	424	35. Hurricane	276
16. Elvis Presley	424	36. Honeycombs	276
17. Gerry and the Pacemakers	424	37. The Beatles	276
18. Brian Poole and the Tremeloes	424	38. Matt Monro	276
19. Merseybeats	424	39. Appalarajahs	276
20. Kinks	396	40. Cliff Richards	276
41. Yvonne Fontaine and the Fontaines	260	41. Yvonne Fontaine and the Fontaines	260
42. Barron Knights	260	42. Barron Knights	260
43. Kathy Kirby	260	43. Kathy Kirby	260
44. Lonnie Donegan	260	44. Lonnie Donegan	260
45. The Beatles	260	45. The Beatles	260
46. The Beatles	260	46. The Beatles	260
47. The Beatles	260	47. The Beatles	260
48. The Beatles	260	48. The Beatles	260
49. The Beatles	260	49. The Beatles	260
50. The Beatles	260	50. The Beatles	260

Also named prior to that attempt are Herman's Hermit (40) and the Nashville Teens (24), and I imagine that we shall be hearing appreciably more of them during the year. The odds are though they are better placed, at 20th, to drop than to rise. Gordon will be able to keep up the pace for the next twelve months.

God to see so many quality acts in the leading 20, and so many of them. Apart from those I've already covered the most outstanding examples are Matt Monro at 23rd, who assumes the American Mary Wells hit at last month, and who may have to contest 43rd spot.

No. 20, as usual, a few statistical notes. For 12th different artists appeared in the NME Top Thirty during 1964, not less than last year and the lowest total for some years. Presumably, perhaps, that the non-selling public is sticking even more closely to its favourites.

Perhaps the apparent comeback of American artists this year, and the British representation is slightly up on last year, our own artists account for the record total of 62 per cent. of the points. By the way, I have included P.J. Proby in this reckoning, since his discs were made in this country.

Girls are improving their status, too, and 10th place and six points average amount for 22 per cent. of the points. The best they have managed for ages—dropped from 10th to 22d this year, but are on the up-and-up as our survey charts with vastly contrasting material from their previous hits. And the Four Seasons have also seen all their changes following what must be described as the most surprising No. 1 hit of the year, "Juliet", seems you silver hue P.J. Proby, or you take him—you just can't be too different about this, either way. There are enough on his side to tempt him to record a very healthy postwar after less than one year's musical activity.

That representation on a proportion of 24th, and I imagine that we shall be hearing appreciably more of them during the year. The odds are though they are better placed, at 20th, to drop than to rise. Gordon will be able to keep up the pace for the next twelve months.

Best-selling albums of 1964... 1. THE BEATLES... 2. THE BEATLES... 3. THE BEATLES... 4. THE BEATLES... 5. THE BEATLES... 6. THE BEATLES... 7. THE BEATLES... 8. THE BEATLES... 9. THE BEATLES... 10. THE BEATLES...

Although the Rolling Stones secured the most points for any one album, the Beatles, featured in the Top Ten with four separate albums which, between them, totalled 100 points. This makes the Beatles clearly the best-selling act of the year.

During 1964, 60 albums appeared in the Top Ten. Most consistent was the new Beatle, appearing for 43 of the 52 weeks, attaining most heavily 10th place in the poll.

CHUCK BERRY RETURNING

CHUCK BERRY keeps a scrapbook. In it he pastes all the highlights of his career as a singer. It starts with a telegram that he sent from Chicago nearly 10 years ago to his first record, "Maybelene," made in 1955. And the first of Chuck's million-sellers.

Few stars in pop music have lasted ten years. Yet when Chuck arrives in Britain next week, he stands to get the same kind of reception—chairs, standing in the aisles, even dancing on stage—that his first tour received earlier this year.

Chuck was always a real-life audience-participant. He ducked across the stage, sang wild post-chorus riffs—and he can act so expert that theatre managers bring down the safety curtain before his first number.

Not off stage Chuck is quite different. Quiet, soft-spoken, relaxed before a show, he turns off the lights in his dressing-room and lies flat on a table. He is now mechanically minded and intensely interested in cars. His American Thunderbolt is the latest in a line of 31 cars. This car is his latest, a 1964 Ford Mustang.

On his last tour, the car carrying him to concert halls burst in flames. The traffic lights, and had the air filter on the motor, the car was still running. He had the engine half dismantled before a policeman asked



him to move it on. And he repaired it! The big interest in Chuck's life at present is Berry Park, his own amusement centre and country club near St. Louis, Missouri. Despite reports it still isn't complete yet, but should be finished early this year.

It's more that Chuck hopes to hold the Ten Year Anniversary Celebration at Maybelene's risk.

Controversy surrounds Chuck Berry wherever he goes. And different people have different opinions about his own, auto-playing Negro.

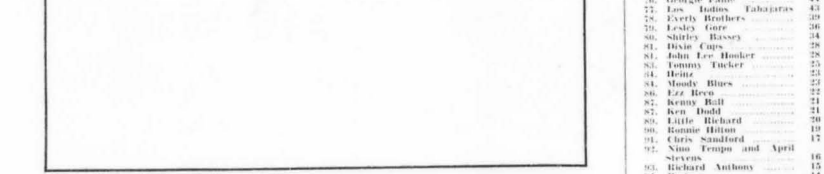
Chuck, a member of the Animals, says some say with "fantastic" music about instead of all this cheap imitation stuff.

Chuck, in a radio interview in Sweden earlier this year, took a different view. "I think that Chuck Berry's music is, and if they are too busy, they are very good, because most of it is very bad."

Chuck Berry's latest disc out in Britain is "The New York City Blues," it was written by him. L.D.

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SEASONS' FALSETT-LESS

AFTER a tinkling piano introduction, the Four Seasons' "Save It For Me" settles down into a rumbling, twanging shuffle rhythm—excellent for shaking. Some unison vocal passages, but mainly featuring the lead singer in dual-track with chanting support.

But there's hardly any of the falsetto trademark which makes this group so distinctive, and the material's not up to "Rag Doll" standard, either. But it's very rhythmic, and has an arresting, busy backing.

MARVELETTES

Latest offering from the Tamia-Motown school is "Too Many Fish In The Sea" by the Marvelettes on Stone-side. The basic pattern is precisely what you might expect—familiarity, heavy mid-tempo, crackling beat with handclaps, and emphasis on the lead singer's charming, rhythmic delivery.

It swings along rhythmically, though the accent on the snare is rather too strong and the cuts quite heavily live up to the indifferent material.

PAUL AND PAULA

Abandoning their sugary, sentimental ballad style, Paul and Paula launch into a harmonic duet, backed by a swinging, thumping mid-tempo rhythm. Not so hot for the armchair listener as their previous work.

It's a soulful ballad with a subdued vocal and explicitly chosen with rumbling drums, tambourine, ethereal solo voices and alternating strings. The backing is a trifle distracting.

RIGHTEOUS BROS.

Hard luck on the Righteous Brothers, who are failing a cover version by Cilla Black of "You've Lost That Lovin' Feelin'". I haven't yet heard "Gills" but enjoyed the American group's London release.

It's a soulful ballad with a subdued vocal and explicitly chosen with rumbling drums, tambourine, ethereal solo voices and alternating strings. The backing is a trifle distracting.

DEL SHANNON

Practically all the current singles have been fitted into Del Shannon's self-penned "Keep Searching"—a frenetic mid-tempo crackle rhythm, a turbulent dual-track vocal, occasional falsetto passages, and good unison, a sudden unison into a duet. The material thrives on a fast, energetic tempo.

TONY BROOK

"Save Me Tony Brook, the lead singer of a Mike Huggins/Raymond compilation, with fast soul setting as usual. The "Love Train" is a duet with a soulful, shuffling rhythm, unison between lead and solo. The "I'm a Fool" is a duet with a soulful, shuffling rhythm, unison between lead and solo. The "I'm a Fool" is a duet with a soulful, shuffling rhythm, unison between lead and solo.

Singles by Derek Johnson

formance—indeed, "Iced" is the operative word. Just a touch of the smoothness might have lifted it out of the ordinary.

JAMES TAMLIN

A huge audience publicity campaign has heralded the advent of Columbia newcomer James Tamlin. A twangy instrumental, interspersed with frequent tambourine whiplashes, sets a foot-tapping pace for his self-penned debut disc "In These Times". It shows distinct promise. Rhythmically satisfying, but the material's rather ordinary.

JAN AND DEAN

Typical full swirling sound from Jan and Dean, with counter-harmonies produced by multi-tracking, and falsetto in the Beach Boys tradition on their latest Liberty release "Sidekick Surfer". It's great dance material. Not so hot for the armchair listener as their previous work.

RONNIE CARROLL

The third version of the delightful title came from the "Beat Heart" film by Ronnie Carroll (Philips). He traces it virtually as a singing deity, almost in the soul era mode, with the backing chorus joining him. It's a soulful ballad with a subdued vocal and explicitly chosen with rumbling drums, tambourine, ethereal solo voices and alternating strings. The backing is a trifle distracting.

JEAN AND THE STATESIDES

I was interested in the debut of Jean and the Statesides, because they have given a Sharon Shirley-Jackie de Shannon duet. However, from the composer's standpoint, the material is disappointing, but the arrangement is excellent.

TONY HATCH

Theme music from ATV's daily "Theatre 62" series, originating in the Midlands and now to be seen in new releases, was written by Tony "Duck" Hatch, and is played by his orchestra on Pye. Two hit singles, but quite separate themes. The first features the 12-string guitar, and the second one unison is blended together as a duet.

As the title implies, "The Movie" is a descriptive of the music's theme about shops.

Mersey songs

TWO new groups who've been given a big break in the Gerry Marsden movie "erry Cross the Mersey" are the Black Knights and the Blackwells. And both make their debut on Columbia with their film material.

The Knights' "I Gotta Woman" is a pounding, driving shaker, with the unison vocal carried along by the honky rhythm and scorching drummer. A happy-sounding number in the Lennon-McCartney idiom, though not very distinctive.

The Blackwells are more on an "A Hard Day's Night" style. "You Love Me," "Thumping beat and walling harmonica underline the semi-solo vocal by the lead singer, with chanting support. And there's a noticeable plaintive feel, despite the fast pace.

Flips are not from the film. The Knights maintain the pattern of their top side with "Angel of Love," and the Blackwells offer a more subdued beats ballad, "All I Want Is Your Love," which has a steady easy-going rhythm and a thoughtful feel.

KENNY LITTLE

Any new Henry Mancini composition as an event, even when it's instrumental. "A Shot In The Dark" is the title number from the film, performed in pseudo Dixie style by Kenny Little and the Little People. Building fusion with raucous tinkle trombone plus solo by clarinet, baritone-horn, piano, muted trumpet, tenor, and even tuba. Plus sound effects of horns, drums and gongs. Light-hearted and gay.

Emersonizing, Dixieland version of the old favourite "Swing On Sunday" (United Artists).



CHEATAHS

SUE THOMPSON

A thumping, stamping beat, with walling harmonica and humming group behind the vocal—that's the set-up for Sue Thompson's "Paper Tiger" (Richmond). Her baby-voiced personality approach is tailor-made for the cute novelty lyric, though a little out of character for this type of scoring.

TAMIA

Noted as ballad specialists (remember "So Much In Love" and "Wonderful, Wonderful"?), the Tamias switch to a swinging hand-clapper "Here She Comes" (Cameo). It showcases the lead singer with chanting support, and a strutting heavy beat. The Tamias have been listening to Tamia-Motown.

Face slows to rockabilly for the countrified and descriptive "Malibu."



RONNIE CARROLL with JANIE MARDEN

BEST SELLING SHEET MUSIC IN BRITAIN

Week	Last This Week	Last This Week
1 I I FEEL FINE (Southern Songs)	12 12 THE WEDDING (Peter Maurer)	12 12 THE WEDDING (Peter Maurer)
2 2 DOWNTOWN (Waltz)	13 13 GENE WITH THE LIGHT BROWN LAMP (Belinda)	13 13 GENE WITH THE LIGHT BROWN LAMP (Belinda)
3 3 WALK TALK (Shapiro-Bernstein)	14 14 WHAT HAVE THEY DONE TO THE RAIN (Cromwell)	14 14 WHAT HAVE THEY DONE TO THE RAIN (Cromwell)
4 4 I UNDERSTAND (Chappell)	15 15 TOKYO MELODY (Pittman Day & Hunter)	15 15 TOKYO MELODY (Pittman Day & Hunter)
5 5 SO ARMS CAN EVER HOLD YOU (Burlington)	16 16 WALK AWAY (Lardmore & Deebchewnd)	16 16 WALK AWAY (Lardmore & Deebchewnd)
6 6 PRETTY PAPER (Acuff-Pose)	17 17 MESSAGE TO MARIA (Belinda)	17 17 MESSAGE TO MARIA (Belinda)
7 7 LET'S BE BROTHERS (Jewell)	18 18 SHE'S A WOMAN (Northern Songs)	18 18 SHE'S A WOMAN (Northern Songs)
8 8 HOW SOON (Compass)	19 19 ALL DAY AND ALL OF THE NIGHT (Kammer)	19 19 ALL DAY AND ALL OF THE NIGHT (Kammer)
9 9 THERE'S A HEARTACHE FOLLOWING ME (Belinda)	20 20 SOMEWHERE (Chappell)	20 20 SOMEWHERE (Chappell)
10 10 I COULD EASILY FALL (Belinda)		

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PHILIPS

ROTTED POPS

CHEATAHS (Philips) tag a spoken intro on "Soldier Boy" a full-sounding mid-tempo with falsetto chanting, electric guitar, and maracas. Heavenly voices support "Army," which maintains a snappy beat.

POLLY PERKINS (Orion) revises the indie "Falling In Love Again" as an up-to-the-minute twanger, adopting a Brenda Lee approach with handclaps and chanting group. And the song adapts well! "I Went By Our House Today" is a complete Bacharach-type rockabilly.

ANN MARIE (Fontana) soulfully and powerfully performs a wistful ballad "Funaround," with vocal group joining her in some passages to create a rich, all-embracing sound. Organ in the backing completes a sensitive treatment. "There Must Be A Reason" is very similar.

GITTE (Columbia) dual-tracks a medium-shaker "The Heart That You Break" with crashing drums, strings, chanting group, the lot! A busy and dramatic styling of a Bob Barritt composition. "Seems Just Like Old Times" is solo voice, organ in backing.

OLYMPIANS (Sue) introduce another dance, "The Bouncer"—basically a twist-shaker with instructions from short-type lead singer with chanting into a hard vein for mid-tempo "Fireworks," complete with effects!

ROCK SQUAD (Pye) live up to their name, setting a fantastic, breath-taking pace for "Anytime," a ballad vocal from lead singer, with shouted encouragement and crashing cymbals. Gordon Mills re-visits "Jump"—also by composition, but still pretty fast. Organ in backing.

FOR EELS ONE (Parlophone) again with organ, then erupts into a walloping beat ballad "Time Is On My Side." Compulsive performer of innocuous material, "Don't Lie To Me" is a hectic pace 7-and-a-half.

SYNDICATES (Columbia) blend along at a terrific pace in Willie Dixon's fast-moving, hand-clapper "Howlin' For My Baby." Semi-spoken vocal, rumbly rhythm, tinkling piano and trance ad-lib. A wild one, this!

What To Do is equally as dramatic, with organ to the fore. ZARAH LEANER (Orion) employs her deep, Dietrich-type voice to good effect on Cole Porter's biting waltz, "Wonderful." The Swedish cabaret star sings a German rockabilly, "Blah Blah," on the flip.

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The Roulettes
Stubborn kind of fellow
PARLOPHONE R6218

Earl Royce
and The Olympics
Que sera sera
COLUMBIA DB7433

the four seasons
SAVE IT FOR ME OF 1964
PHILIPS

NME TOP THIRTY
(Wednesday, December 30, 1964)

Last This Week		BEST SELLING POP RECORDS IN U.S.	
1	1 FEEL FINE Beatles (Parlophone)	1	1 FEEL FINE Beatles
2	2 DOWNTOWN Petula Clark (Pye)	2	2 COME SEE ABOUT ME Supremes
3	3 WALK TALL Val Doonican (Decca)	3	3 MR. LONELY Bobby Vinton
4	4 SOMEWHERE P.J. Proby (Liberty)	4	4 SHE'S A WOMAN Beatles
5	5 YEH, YEH Georgie Fame (Columbia)	5	5 LOVE POTION NUMBER NINE Searchers
6	6 I'M GONNA BE STRONG Gene Pitney (Stateside)	6	6 GOIN' OUT OF MY HEAD Little Anthony & the Imperials
7	7 COULD EASILY FALL Cliff Richard (Columbia)	7	7 SHE'S NOT THERE Zombies
8	8 NO ARMS CAN EVER HOLD YOU Bachelors (Decca)	8	8 AMEN Impressions
9	9 TERRY Twinkle (Decca)	9	9 THE JERK Larks
10	10 I UNDERSTAND Freddie and the Dreamers (Columbia)	10	10 THE WEDDING Julie Rogers
11	11 GIRL DON'T COME Sandie Shaw (Pye)	11	11 RINGO Lorne Greene
12	12 LITTLE RED ROOSTER Rolling Stones (Decca)	12	12 DOWNTOWN Petula Clark
13	13 BLUE CHRISTMAS Elvis Presley (RCA)	13	13 SHA LA LA Manfred Mann
14	14 WHAT HAVE THEY DONE TO THE RAIN Searchers (Pye)	14	14 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers
15	15 PRETTY PAPER Roy Orbison (London)	15	15 KEEP SEARCHIN' Del Shannon
16	16 GENIE WITH THE LIGHT BROWN LAMP Shadows (Columbia)	16	16 MY LOVE FORGIVE ME Robert Goulet
17	17 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves (RCA)	17	17 ANY WAY YOU WANT IT Dave Clark Five
18	18 GO NOW Moody Blues (Decca)	18	18 WILLOW WEEP FOR ME Chad & Jeremy
19	19 FERRY CROSS THE MERSEY Gerry and the Pacemakers (Columbia)	19	19 HOW SWEET IT IS Marvin Gaye
20	20 CHRISTMAS WILL BE JUST ANOTHER LONELY DAY Brenda Lee (Brunswick)	20	20 TIME IS ON MY SIDE Rolling Stones
21	21 LIKE A CHILD Julie Rogers (Mercury)	BEST SELLING LPs IN BRITAIN (Wednesday, December 30, 1964)	
22	22 WALK AWAY Matt Monro (Parlophone)	1	1 BEATLES FOR SALE Beatles (Parlophone)
23	23 CAST YOUR FATE TO THE WIND Sounds Orchestral (Piccadilly)	2	2 12 SONGS OF CHRISTMAS Jim Reeves (RCA)
24	24 BEATLES FOR SALE (LP) Beatles (Parlophone)	3	3 THE BACHELORS PLUS 16 GREAT SONGS Bachelors (Decca)
25	25 ALL DAY AND ALL OF THE NIGHT Kinks (Pye)	4	4 A HARD DAY'S NIGHT Beatles (Parlophone)
26	26 BABY LOVE Supremes (Stateside)	5	5 LUCKY 13 SHADES OF VAL DOONICAN Val Doonican (Decca)
27	27 LOSING YOU Dusty Springfield (Philips)	6	6 MOONLIGHT AND ROSES Jim Reeves (RCA)
28	28 MRS. MILLS PARTY MEDLEY Mrs. Mills (HMV)	7	7 OH, PRETTY WOMAN Roy Orbison (London)
29	29 ET MEME Francoise Hardy (Pye)	8	8 ALADDIN AND HIS WONDERFUL LAMP Cliff Richard (Columbia)
		9	9 SPOTLIGHT ON THE MINSTRELS Black & White Minstrels (HMV)
		10	10 THE ROLLING STONES Rolling Stones (Decca)

(Sheet Music Chart on p. 4.)

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DECCA

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DECCA

HENRY MANCINI RCA 1431
Dear heart (from the film)
RCA VICTOR

JACK JONES HLR 9939
Dear heart (from the film)
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The Novas
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Stars tell NME what they hope for in 1965

WHETHER they're established hit parade favourites or newcomers to the charts, all the star names of 1964 have one very personal thing in common—hopes and ambitions for 1965.

For PETULA CLARK it's been a big come-back year in Britain, although her popularity has remained as big as it ever was over the Continent.

Said Pet at her Paris home: "I certainly have been marvellous to see 'Downtown' sweep up the home charts, but for 1965 I want to do something really big in England.

"But from a more personal point of view I'd like my children to stay in England far more. They speak English a little but not nearly as much as I'd like them to. And on top of that my next disc will be out in February—another Tony Hatch composition. Of course, I'm praying that it will be a hit.

"But for one group at least it must be a little different. I have a few more hopes and ambitions, for they have already achieved so much. For the BEATLES 1964 was a touring year in which they started on top and came out on top, heaping new honours around them all the while.

Said JOHN LENNON: "1964 has been a really fantastic year for all of us, both in this country and abroad, and we're all hoping like mad that 1965 is going to have some great moments as well.

"We hope to maintain our success on record, and of course we're looking forward to making our new film, which we start in February. 'A Hard Day's Night' was a lot more successful than we'd ever dreamed, so it's very important that we keep up the standard we set in that.

"And personally I hope my next book proves as popular as 'In His Own Write.' If that lot comes true we'll be laughing!"

Son's hair

And, of course, the ROLLING STONES have really hit the high spots in 1964. BILL WYMAN has



PETULA CLARK DUSTY SPRINGFIELD

a very personal hope for 1965 as well as hopes for the group. He wants his son Stephen's hair to grow as long as his own!

"My wife keeps cutting it," Bill explained. "And I know Stephen wants it long, too. So I'm hoping to outdo her this year!

"But for the Stones I want us to have a successful tour of the Far East and America and a great big tour of England. And I want our next album 'The Rolling Stones No. 2,' which comes out in January, to be a big hit.

"For myself I'd like to concentrate a little more on songwriting. I'm soon to have a B-side out in Britain, and an A-side in the States."

Filming

Another group who have had a lot of success, yet have a far more melodious sound than many of the outfits on the scene, are the BACHELORS. Dee, Con, and John were just returning to Birmingham when I spoke to her.

"Our main hope is to star in a full-length feature film," he revealed. "We've already made the Billy Fury picture 'I've Gotta Horse,' but we'd love to make one on our own.

"Apart from that we hope our fans will like our next LP, which is quite a change from some of the things we've done. You know, it's got dividend numbers like 'The Saints' on it.

"Personally I just want to remain happy. I haven't been too well lately, been picking up various viruses and bugs all along the line. So I hope for good health in 1965."

And DUSTY SPRINGFIELD'S New Year ambition proves she isn't one to sit back on her laurels: "I'm hoping to win the British Female Singer section of the NME Poll next year," she said. "And it will mean really working for it—after all, I can't go anywhere but down now!"

"I also hope to see the rise to national popularity of the Tamla-Motown label. This label has some of the most exciting pop records I've ever heard, and all their artists deserve British recognition on a major scale.

"I'd also like to make as much headway as possible in becoming an international attraction. Not just becoming known for my discs and then forgotten, but making personal appearances so they won't forget Dusty. I want to be a good mother to my dog, Mo, too!"



JULIE ROGERS GEORGE FAME

An artist who wants to see a big break-through for a certain type of music is GEORGE FAME.

"I want to see a big breakthrough for our type of band on the pop scene," said George. "We certainly don't want to move out of the blue field for our 1965 discs, but we're aiming for as much variation as possible. And I'd like to visit Africa, too."

On air

Another of our promising young ladies who had her first hit in 1964 is recording JULIE ROGERS. She was selecting a series for Radio Luxembourg when I spoke to her.

"My hopes are very simple," she said. "If my career continues the way it has done in the last year then I'll be walking on air. I think I would like to tour out East next year though, but that just about sums it all up."



CLIFF RICHARD

To win again

And, of course, 1964 has been another great year for CLIFF RICHARD. His personal ambition for '65? To win the British Male Vocalist Section of the NME Poll once more.

He said at the London Palladium, where he is starring in "Aladdin": "I always worry about winning the Poll. I never bother about anything else but that.

"Other hopes for the New Year? I trust that my next film is well liked. It won't be a musical really, you see, as there's only about four songs in it. I don't think I want to undertake any tours this year. The poster

Compiled by DAVID GILLARD

doesn't finish until April 19 and we start filming soon after that. And on top of that I might possibly be making a film of "Aladdin" in 1965, too. It's going to be a busy year."



P.J. PROBY

One singer who made the NME Chart for the first time in 1964, and gets Real-type fan adulation, is P.J. PROBY.

For the New Year P.J. wants to continue "a steady upward climb. I want to see my career getting

higher and higher," he said. "I'd like to get into films, too. Swash-buckling roles are the ones I particularly want to play. Epics like 'The Adventures of Robin Hood,' which I did. Fyfe did—in fact, I fancy Errol-type roles. And as soon as the right script comes along, I'll be storting my films."

Happiness

Another group member who just wants to be happy is CHRIS CURRIN, leader of the SEARCHERS, who I had met in Fyfe did—in fact, I have any ambition to achieve," he said. "As long as I and the rest of the boys are happy that could be more satisfactory!"

Compositions

But for one of our new girl singers material things seem to mean a lot. "I just want lots and lots of food," joked TWINKLE when she spoke to me at her Surrey home. "Seriously though, I want to be a writer of artists' records. I want one of my compositions—and have a big hit with it. In fact, I've written one for Billy J. and I absolutely worship him."

"I hope, too, that all remains well in my private life—and professionally I still want to go to No. 1!"

From YOU to US

"A SOUTH AFRICAN DUSTY FAN" (Cape Province, South Africa): It was not the South African people who let Dusty Springfield down, but the policies of the Government, which claimed allegiance with Dusty's ideas of non-racialism (even which, incidentally, a great many South Africans share).

Dusty's South African fan club—some 500 members—has an equal number of Europeans and non-Europeans among its members. This fact alone justified her in appearing before all races.

So, the drastic turn of events was not due to the South African Government, but to the lack of suitable arrangements made by the promoters of Dusty's South African tour. If this had been fixed there would have been no upheaval.

"Dusty's main disappointment was not appearing before her race in South Africa."

JAY A. BODIKAN (Cape Town, South Africa): The general opinion over here is that Dusty Springfield looked for trouble—and got it. If life into their performances. Most of them just stand around lazily. Please, South Africa, then she must be prepared a little more sincerely.

to face what's coming to her. If she wants to tour South Africa, then she must decide to face the raves and polices of South Africa. Springfield down, but the policies of the Government, which claimed allegiance with Dusty's ideas of non-racialism (even which, incidentally, a great many South Africans share).

D. K. MNETT (Bath): After the success of P.J. Proby's latest, why doesn't Bernard Grimsdale make another comedy disc?

R. J. WINCHESTER, Hants: I read recently that Britain was now the No. 1 pop centre of the world, and that British artists are superior to their American rivals.

How can this be? British stars have their eyes fixed on the American charts to see which songs they can copy. Little Red Rooster, "A Message To Martha," "What Have They Done To The Rain," "Tim Tom," "I Understand"—all these are originally American songs.

AL. LENNON (Blackrock, Co. Dublin): I think with all this mulling over on television, the artists concerned are taking in undue advantage of their fans. The mulling may be necessary, but surely the artists could put more looked for trouble—and got it. If life into their performances. Most of them just stand around lazily. Please, South Africa, then she must be prepared a little more sincerely.

"CROOVIN' FAN" (South Crofton, Surrey): Recently there has been a lot written about promoters trying to get audiences to their shows. Now I feel that the first two shows of 1965 visiting Central Park the Cilla Black show on January 29 and the Chuck Berry show on January 30. For fans who wanted to see both shows, hard luck!

JANICE ADDISON (London, W.1): Miss Millard of the Fourmatt, stated recently that they will miss the local fans who have been going around to see them when they were appearing at the London Palladium. I am one of those local fans who have been going practically every night since the show started in May.

H. WILSON (London, W.1): May I request all readers of the NME not to waste those Christmas cards. They can be used to give food to starving children in all of the poorest parts of India, Singapore, Sri Lanka, the Christian Mission, Cherkassk, U.S.S.R., Canningo District, Kerala, India. The unfortunates of Kerala are the poorest on earth, in extreme poverty and great hardship. The Christmas cards are made into lamp shades, book covers, etc.

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PVE New Release early Jan. 'ANYTIME' (DECCA New Release BIG BAD WOLF) (PVE RECORDS) (STRANGER IN THE WORLD)

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SHEILA & THE TOMCATS ★ THE SKYWAYS ★ JYX ★ SOLITAIRES ★ THE CLOUDS ★ THE SPINNERS

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TAIL-PIECES BY THE ALLEY CAT

PETULA CLARK'S "Downtown" biggest U.S. hit since Everly Brothers' "Cathy's Clown" for Warner Bros. . . . Still don't invite Brian Matthew and Andrew Oldham to same party. . . . Thank you, Alma Cogan—for Christmas reading . . .

Eric Easton (co-manager of Rolling Stones) has new office between Brian Epstein's NEMS HQ and Grade Organisation . . . Before wedding John Lennon, her name was Cynthia Powell . . . President of Applejacks' Fan Club . . . Jimmy Savile . . . Discouraging Beatles, how many groups will outlive Bachelors? . . . "Shout" . . . flippide reviews Isley Brothers' "Shout" . . . Label switch: Anthony Newley joins RCA . . . Did you know late Sam Cooke waxed original version of "Craig Douglas" . . . "Only 16" hit? . . . Title



At Decca's Christmas party, three ROLLING STONES (l. to r. KEITH RICHARD, MICK JAGGER and BRIAN JONES) enjoy a joke with Bond's Pussy Galore, HONOR BLACKMAN, who has made an LP.

CONGRATULATIONS TO GEORGIE FAME ON HIS CHART SUCCESS . . . "YEH, YEH" AND BEST WISHES FOR 1965
From: **HAMMOND ORGAN DIVISION OF BOOSEY & HAWKES (Retail) LTD., 295 REGENT STREET, LONDON, W.1**

ADAM MIKE & TIM

WITH

"LITTLE BABY"

DECCA F. 12040

NOEL GAY ARTISTS



Comperer KEITH FORDYCE interviews HONEY LANTREE of the HONEYCOMBS during the recording of the first of a new Radio Luxembourg pop series, "Ready, Steady, Radio," which will be heard on Sunday for the first time.

Poole's next LP . . . Rolling Stones not among Twinkie's greatest fans . . . On the Mediterranean, Helen Shapiro has been cruising . . . With longer hair, wouldn't Mick Jagger remind you of Francoise Hardy? . . . A suitable message reminder Lou Johnson could send to Sandie Shaw and Adam Faith: stop covering my records . . . Dane Berry should receive Max Bygraves' "You Need Hands" . . . Why doesn't Jimmy Savile reveal his age? . . . Your Alley Cat hopes it's George Fame and fortune . . . Profitable joke: P.J. Proby's "Somewhere" . . . Will somebody tell Andrew Oldham to sell his interest in Rolling Stones? . . . Veteran music publisher John Abbott passed away . . . "Dusty Springfield" greatly admires Betty Everett's records . . . At Sir Joseph Lockwood's invitation, 208 chief Geoffere Esprit spoke at EMI dinner party . . . Dean Martin recording a tune by Dinah Shore's musical director Ticker Freeman . . . Fourth anniversary Bobby Darin's marriage to Sandra Dee this month.

Gregory Peck's opinion of Sammy Davis: "A great actor" . . . When Frank Sinatra appeared with Count Basie's orchestra at Las Vegas, Quincy Jones conducted . . . In Britain, Joseph L. Levine films the "Idol," with Paul Anka among the stars . . . Teddy Foster (personal manager of Julie Rogers) married to ex-singer Betty Kent . . . Happy event for the Frankie Vaughters expected in February . . . Al Bennett (U.S. Liberty chief resigned Martin Denny group and Bobby Vee to long-term contracts . . . Beatles' current hit proves again John Lennon and Paul McCartney are great writers . . . At Bruce Forster's "Little Me" show, Judy Garland featured performance of Susan Swanson . . . Surprising that jazz singer Ella Fitzgerald is a keen admirer of Ringo Starr . . . In Nashville, Perry Como waxing an LP under chief Art Atkins' direction . . . Is the sun always in Roy Orbison's eyes? . . . According to Sandie Shaw, teenagers don't buy Bachelors' records . . . Quoted in Michael Braun's "Love Me Do" book—George Harrison using bad language . . . Barbra Streisand and Paul McCartney's "Funny Girl" film . . . Not poor bookings, but promotional trouble cancelled Dave Clark Five's Arizona concert

At Las Vegas, Dean Martin deputized when illness prevented him "Kick me out of here" . . . Former singer Jimmy Bowen now producing Frank Sinatra's discs . . . An NME reader voted "The Labour Party her favourite group!" . . . New home for Brian Epstein in Belgravia . . . Vikki Carr engaged to Daniel Mann . . . Out-of-shape swimming pool was Letterman's Christmas gift to manager Jess Label . . . You're don't get ideas, Tim Loper, you're

not as big as the Beatles . . . Rojan Productions is Johnny Mathis' new company . . . A son for Frankie Avalon's wife . . . "Burke's Law" TV star Gene Barry's first vocal disc is Honey Carmichael's "A Perfect Paris Night" . . . In Lionel Bart's "Magpie May," will Rachel Roberts be succeeded by Shani Wallis? . . . On January 9, singer-actress Annette Funicello names agent Jack Gilliland . . .

Frank Sinatra's Reprise label signs Gary Lewis and the Playboys; group leader is Jerry Lewis' son . . . Veteran orchestra leader Artie Shaw's "Winter in May" brings Tony Bennett into competition with Steve Lawrence . . . Is it dead with Mike Andrew, who highlighted U.S. TV Andy Williams show; they sang Beatles' "Can't Buy Me Love" . . . "Disc Weekly" writer Ann Sims really Ray Cooke . . . Christmas card from Screaming Lord Sutch has him shaking hands with Starred Harold Wilson . . . Booking for Dusty Springfield's "Black and White Minstrel Show" . . .

Warm Wynter

A SEASONED panto artist—this is his fourth—Mark Wynter revivés in the atmosphere of "Mother Goose" at Southampton's Gaiety and makes it a real "Wynter Wonderland" presentation for his many fans . . . Playing principal boy, he dances a little, sings a little and sings and acts in his production numbers are "Young Alvin and in Love," and a delightful toneless rendering with Jeannette Given of "Let There Be Love" . . . His twenty-minute solo sets brings forth all the Wynter numbers—"Blue Jeans"; "What Do You Say"; "Go Tell It To The Mountains" (highlighted by the latest Lennon/McCartney penning "And I Love Her" . . . At further sampling of the Wynter versatility asozed forth with a delightful offering of "Paul, The Magic Dragon" followed by his best-loved version of "Jailer Bring Me Water" . . .

Film star sings

A MEMORIAL of great charm and a polished "Our Dan" direction" at London's Phoenix Theatre, give us future legends in music, Dean Martin, and his composers, David Lee Brown and Herbert Kretzschmar (book and lyrics), ample quotatious, all cleverly taken . . . Many are the perfect hater-comers; sings surprisingly well "Were I A Good" and "The Hairpin," as well as duetting with charming Patricia Lambert the love song, "I Never Looked For You" and leading the singing in "Yes Mr. Chairman." His intelligent and controlled acting could not be bettered . . . Milly Martin, as Twopenny, the simple, outgoing, good-natured girl, "over" "Let's Go An Island"; "I Tries" and "My Time Will Come" with such spirit, as well as associated with David Roman, "Little Darlin'" followed by the most beautiful and beautiful vocal songs, notably "Don't Travel Broaden The Mind" and "Twenty

ROY ORBISON — for the second year, most consistent American artist in the British hit parade . . .

RECORD OF THE WEEK

THE ROCKIN' BERRIES

What In The World's Come Over You

PREVIOUSLY 7N 35217

The Alley Cat's CAT'S WHISKERS awards 1964

In the customary tradition at this time of year, NME Editor Andy Gray once again allows you Alley Cat to run wild—and award his "Cat's Whiskers" for notable achievements in 1964. There is the JACK GOOD—one of the few British TV producers to show the Americans how it can be done . . . BURT BACHARACH—a new giant among composers . . . THE BEATLES—our greatest worldwide ambassadors . . . GEORGIE FAME—a pleasure to see real talent recognised . . . TONY HATCH—Downtown, one of the best British compositions in 1964—and Petula Clark's record (which he produced) a great job . . . ELVIS PRESLEY — although he never went away, he "came back" with a vengeance . . . DUSTY SPRINGFIELD—a great singer who raised the freedom flag a great deal higher . . . THE ROLLING STONES — you either love or hate them, but their progress was tremendous. Watch them this year! . . . GENE PITNEY—perhaps the most talented artist in pop music . . . LOUIS BENJAMIN—who made the Psy much faster . . . THE ANIMALS — probably the greatest pop victory with their "Best Disc" award . . . ANITA HARRIS—her stupendous "I've Recorded" deserved greater recognition . . . JOHNNIE STEWART — Britain's most improved TV producer . . . LES PERRIN—we publicly acknowledge his great publicity prowess . . . CARL BERLIN—still the No. 1 gentleman among agents . . . FRANKIE VAUGHAN—a gentleman among artists . . . JIM REEVES—gone, but not to be forgotten . . . BERRY GORDY JR.—for producing a succession of exciting records from the Tamla-Motown group . . . MICK JAGGER — the most dominating member of any group . . . MICKIE MCKAY — the most successful independent producer to emerge in Britain . . . P.J. PROBY—a personality ten feet tall . . .

DAVE CLARK FIVE—next to the Beatles, our most successful export to the USA . . . PETER MURRAY—his BBC Saturday night radio programme consistently enjoyable . . . GIOFFREY EVERITT—the music industry's greatest wit . . . CLIFF RICHARD—a young veteran with the poise of a real professional . . . THE SHADROWS—groups may come and groups may go, etc. . . . CHRIS HUTCHINS — his coverage of the Beatles in America was a highlight in musical journalism . . . THE BARRON KNIGHTS—responsible for the year's most entertaining record . . . LULL!—potentially a big talent . . . DIONNE WARWICK—one of the most initiated new singers . . . KENNY LYNCH—a very improved singer and composer . . . MATT MONRO—deserves the title "The Bachelors" — real family favourites . . . CHUCK BERRY — talent with a capital T . . . DANNY BATESH — who proves that a professional agent can trade with the best of them . . . ADAM FAITH — like Old Father Time . . . BRIAN EPSTEIN—it couldn't have happened to a nicer guy . . . JOHN LENNON and PAUL McCARTNEY—the most imaginative writers on the pop scene . . .

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