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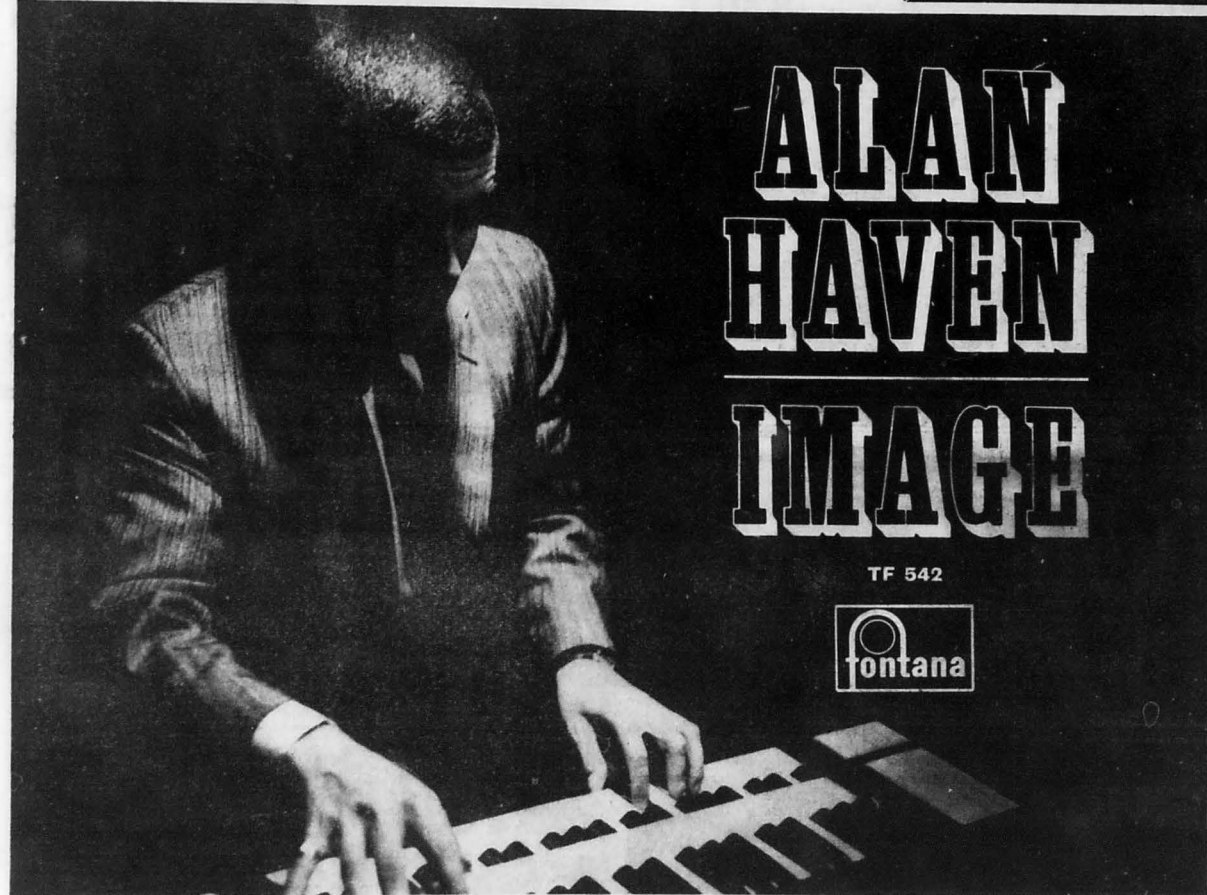
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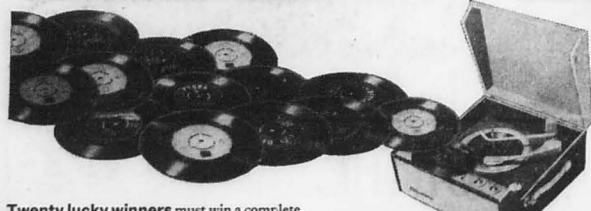
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# Keith Altham goes to France to be . .

**TONIGHT, Tuesday, February 23, 1965, saw the death of Old Man Rock 'n' Roll and the triumphant birth of Kinky Blues at the Olympia theatre, Paris.**

The Kinks buried the jeers which greeted the second-rate Elvis Presley impersonator (gold lame jacket *avec squirms*) whom they followed under an avalanche of cheers.

A large section of the 2,400 Parisians rose to their feet and sang "You Really Got Me." As drummer Mick Avory later pointed out: "They were in the wrong key, but you can't have everything."

But five minutes before the curtain upped on the Kinks, Ray Davies had his coat on and Pete Quafe had walked out of the dressing-room in protest at the abysmal lack of co-operation they had received.

"This is ridiculous," said Ray "we were promised a duplicate set of the amplifiers we use in England so that we didn't need to take ours. But there are none."

"There has been no Press reception, we have been shunted around without proper meals in crammed cars and now, 15 minutes before we are due on stage we have yet to meet the producer or the controller of this show."

The Kinks were asked to do 12 numbers in the radio-cum-theatre performance. Manager Larry Page took one look at the list of titles and promptly reduced it to six. His decision proved a wise one, for after six numbers American singer Johnny Rivers, who had the audience in the palm of his hand, lost them by continuing for another four.

I ARRIVED in Paris with the Kinks at Le Bourget airport around one in the afternoon. They were met by a group of

**With the  
KINKS  
in  
PARIS  
and record  
A STORMY DAY  
IN THEIR LIFE**

photographers and the usual misguided wits who asked Dave Davies, in English: "Are you a boy or a girl?" and then bubbled in French, laughing.

Dave, who can understand when he is being insulted even when he can't understand the language, replied with his usual smile and a string of English rude words.

Outside the airport the Kinks were presented with one car for a 12-strong party.

Pete, Dave, Mick and I sat in the vehicle while a general discussion ensued around us.

"I think they are arriving at the conclusion that you can't get 12 people in a six-seater car," Ray informed us, in a mock Oxford accent, from outside the car. The Kinks wanted to go direct to their hotel. They had no breakfast and were starving.

Instead, thirty minutes later they found themselves in the studio of Europa No. 1, doing a radio interview for the "Salut Les Copains" programme, where they heard the French cover version of "I'm So Tired" and "You Really Got Me" by French singer Dick Rivers. They were also taught

to say in French K-I-N-K-S, which

came out looks! "I think we were called Kinks because of our curly hair," Ray informed an interviewer.

From Europa No. 1 studios, we left for the Olympia rehearsals. But first the Kinks were allowed to eat. They explained that they wanted a hot meal, and were taken to a restaurant serving only salads!

Finally, across the road in a glorified Wimpy bar, they managed to obtain some underdone steaks. Ray, who is a fresh fruit fanatic, took one look at the raspberry flan and ordered chocolate blancmange.

As we prepared to leave, Dave came over to me and presented me with their four bills. "You won," he grinned, and disappeared into the street. I paid up with a grin.

At the Olympia rehearsals the poor

amplifying equipment proved disastrous, and the boys walked off, threatening not to appear unless better amplifiers were found.

They arrived, but to add to the indignity, manager Larry Page was asked if he would mind unpacking was?"



# STRANGERS BUY TOM DRINKS NOW!

THINGS are changing for Tom Jones. He worked in working men's clubs and got something like 18 to 20 guineas a night recently. Sounds all right. But it had to be shared out among four others! (writes Cordell Marks).

"Now everything is happening so fast," he says, "pleasently," that I'm not sure how much is coming in. All I know is that it's a lot more than I used to get. Looks very good to me."

But it didn't happen overnight. Tom came to London last May. "I wanted to be a big pop singer. I thought I could be. South Wales had its limitations, London hadn't."

"When the first record flopped, I wasn't so sure. It wasn't happening nearly as neatly as I thought it would. Still, it was worth plugging on, wasn't it?"

He is now deciding what car to buy with all the royalties. "A Jag, I think. Always been very partial to one. And I'll get my father out of the mines, and he'll be able to retire," he told me.

"Now people recognise me. That shocked me at first, because you just don't expect it. I was in a pub in Covent Garden on Monday, and I got so many drinks bought for me it was ridiculous!"

"The buyers were complete strangers to me, but they had seen me on the television, so they bought me drinks. Don't think it would have happened at home."

"One other thing I can't get used to is switching on a wireless and hearing myself singing. It's a good feeling. A real good feeling."

Plans for Tom's next record are still very much in the air, but one thing that Tom is certain about is: "I'm staying around for a long time."

"I'd hate just to make a pile of money and then get out. Even if I hadn't elected with this record, I'd still be singing. It's just the business I like. But I do want to be appreciated as a singer, and I want to be able to sing the numbers I like."

"I don't want to have to think all the time: 'Will the public like it? Is it commercial enough?' Too many singers just go out of their way to produce a song that will sell without really liking what they're doing."



what about his act? Why all the arm-waving, like a fisherman talking about the one that got away? Answers Tom: "I believe in an aggressive approach. You've got to move about a lot on stage. The more you move, the more you underline what you're singing. I think that's important."

the borrowed amplifiers. He did mind, and didn't do it."

The audience at the Olympia that evening was the most excitable I have ever seen. They shouted, stamped, raved, and clapped in unison.

The act which preceded the Kinks took us back a decade with old-style rock 'n' roll in the coarsest manner. The act was halted by the audience, who booed and catcalled until he disappeared.

Dramatic events backstage were delaying the Kinks' appearance. A harassed compere stalled for time, while Ray Davies was complaining bitterly to the controller of programmes about their treatment.

Out front the audience screamed for Les Kinks and they got them! They got rhythm-and-blues plus, with a modern presentation and a 100 per cent performance from a group which had received very little practice in the way of co-operation.

"We played so as not to disappoint the fans," said Ray, "but it was almost the show that never came."

# A GREAT NEW SINGLE!



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# THE SEARCHERS GOODBYE MY LOVE

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# DAVE GILLARD DISCOVERS A MORE ADULT HERMAN

FIVE months ago, when I last interviewed Herman, he was 16 and quite obsessed by a lucky charm. When I saw him this week so much frivolities entered the conversation. It was a more adult Herman. He's 17 now. Rather scathing, but quite candid about himself and the pop scene.

"I like to be able to speak my mind," he began. "But you just can't say everything you want to say in this business, you'd be finished. After all, I haven't just got myself to consider. There's the Hermits and everybody else connected with us. Manager, recording manager, the lot. It's like being the boss of a factory and having others dependant on you. So, you see, it's no use being outspoken.

"A few months ago I didn't really think like that," he admitted, switching to himself. "Then it was all a big laugh. And when we got to number one with 'I'm Into Something Good' we were all big time—thought we were a real star group."

He smiled a little, then said: "Maybe I'm being a bit too self-critical. We weren't really that big-headed. We just thought we knew more than people who had been in the business for years. People like Mickie Most. It's the sort of business of trying to run before you can walk."

"I like with 'Shew Me Girl'—Mickie didn't want it. But we said: 'Come off it, that's going to be a big hit.' But it was very similar to our others, a sort of clap-clap, four-beat style. And it was a comparative flop."

"Now I think we appreciate what's being done for us. I mean really appreciate it. When we didn't have a big hit, we began to think: 'What'll we say to the blokes at work if we have to finish?' Nasty thought, that. Now our attitudes have changed—if it all ended tomorrow, we know we could look back on some great times."

## Silhouettes

Not that it's going to end tomorrow for Herman. At the moment he's riding high, with "Silhouettes" jumping 12 places this week.

"Mickie Most chose it for us," said Herman. "We told him to get lost! We didn't like it at all. We wanted the other side, our current hit in America, 'Can't You Hear My Heartbeat', to be the top side. But Mickie said 'No, and that if he was wrong about it he'd give us all the money we thought we could make with 'Heartbeat.' Of course, he was dead right."

Now Goldie and the Gingerbread has made the NME Chart with "Heartbeat."

But back to "Silhouettes." Said Herman: "It was written by Frank Slide Jnr. for the Four Seasons, who originally recorded it. Their version wasn't released until

## Mick Jagger wanted to get home!

A SLIGHTLY untanned and a somewhat homesick Mick Jagger returned to Britain this week after an absence of five weeks touring in Australia.

As for the rest of the Stones, Bill was already back and the others, plus co-manager Andrew Oldham, were arriving within the next few days.

Said Mick: "It was a very enjoyable tour. It's surprising how quickly the time went. Yet it really is time to be back. Keith and Andrew went on to Paris for a couple of days, but I just wanted to get home."

"We had heard that the Australian people weren't too friendly, but we liked them a lot. They were marvellous audiences."

The group left with their recording of "Under The Boardwalk" on top of the hit parade.

Before they went to Australia, the Stones spent a few days in Hollywood, where they recorded their new disc "The Last Time" (released today).

Hollywood is quite a pleasant town. Very picturesque. But it houses a terrible lot of phonies. Even the waitresses want to become film stars. If you mix with the right people, however, you'll have a great time.

Mick says of the new disc, which he penned with Keith Richard: "I like it a lot. It's far more commercial than 'Little Red Rooster', but then that wasn't supposed to be commercial. Yes, we're all satisfied with it."

**D-DAY FOR**  
**MARCO 12th**



I DON'T WANT TO GO TO WORK WITH YOU



MOODY BLUES



HERMAN looks at life from a London rooftop.

after the one by the Rays. And it was the Rays who had a big hit in America with it. Now it's made it here—due to Mickie.

"You can trust him like you trust your own father."

Once Herman said he'd never go back to acting—for it was as Peter Noone, actor, that his face first became known. Now that his attitude has changed towards pop music, has it changed towards acting, too?

"I don't really know," he answered, lighting a cigarette, and inhaling gratefully. "Perhaps if the right part came along I'd do it. But I don't want to break from the Hermits in any respect. That's why doing piano at Christmas was so great."

The Hermits were sailors, and I was Dick Whittington and it was a very funny few weeks. You see, everyone used to laugh at me! I've got the skinniest legs possible, and when you drape them in tights it's a sight for sore eyes. That was funny for a start, but then I had

# MIMING! our recent article starts a storm

FOLLOWING the NME's article headed "Miming—Good or Evil," Elkan Allan, chief of Rediffusion TV's light entertainment, has decreed that miming will be banned from "Ready Steady Go" from April 2.

Hitherto mostly mimed, Mr. Allan thinks that fewer "trick" records—with dual tracking and other recording gimmicks—will result from the no-miming rule.

At first, unhappy with Mr. Allan's decision, EMI chairman Sir Joseph Lockwood went along to "Ready Steady Go" last Friday to hear what the singers had to say about it. He is against asking all EMI artists to

boycott the programme. Mr. Allan believes that artists will now bear in mind when they make records that they will have to produce the sound "live" to plug the discs on "Ready Steady Go." He is providing an orchestra whenever necessary to reproduce the big-band sound used on some records. Johnny Spruce will be musical director for the first four weeks of "Ready Steady Goes Live"—the new title.

But when he held a Press conference to announce his miming ban Mr. Allan slipped up in saying that the Beatles had mimed every television appearance since their BBC show from Liverpool Empire in December, 1963. Their "live" appearance in the NME Pollwinners Concert last year was televised net-work.

CHRIS HUTCHINS.

## Kitt's a hit!

SULTRY, pint-sized Eartha Kitt is good value at the Talk Of The Town, London, currently. She's a belter in four folk songs—from faraway places like the Philippines; a purring kitten in slow ballads; and a saucy mix during polite numbers.

She seems most heavily with her perennial "Oo! Fashioned Millionaire," but is constantly aroaring throughout her 40-minute act, during which she does an on-stage change from a luscious jungle kit to a form-buzzing white creation.

Backing her is a terrific bongo drummer, Pat Hood at the piano and the Sydney Simone orchestra. The 10 p.m. Robert Newbit show is new, too. Based on the theme—Eve and gambling—it moves sickly, is dressed gorgeously, by inertia by Gary Miller's polished singing (especially when he gets away from the show's rather ordinary songs) and is handicapped only by the tamest, over-amplified sound of the girl singer. A.G.



SIR JOSEPH LOCKWOOD and ELKAN ALLAN at "Ready, Steady, Go."

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# Premier

THE WORLD'S MOST WANTED DRUMS

# controversy

By **DEREK JOHNSON** whose article on **MIMING** recently caused a big stir

Now he sets out a **TEN-POINT** plan to answer the query—

**THE** vast majority of today's teenagers spend part of their weekly pay-packet on pop records. I estimate that, on average, every NME reader buys one, two or three new singles each week. And at 6s. 8d. a time, that represents a whole lot of cash! So, with the recording industry enjoying an unparalleled boom and reaping enormous profits, it is time we considered what should be done to help the customer.

Are you satisfied when you lach out one-third of £1 for five minutes' worth of pop music? Obviously you are getting value for money? I maintain that you are NOT.

It's time something was done to safeguard—and improve—the lot of the record fan. And I therefore offer my ten-point plan, which I think would help to lift the business out of its self-created rut.

**1. DURATION OF RECORDS:** In the 1950's, it was unheard of for any record to run less than three minutes each side. Today, a three-minute disc is a very rare occurrence indeed. Average playing time has been steadily reduced to two minutes twenty seconds, while some run less than two minutes.

Why? Largely because the record companies feel that the shorter the record, the more chance there is of the disc-jockeys including it in their programmes. And it's the fan who is short-changed.

**2. FADE-OUT ENDINGS:** When this gimmick was first introduced in one or two isolated instances, it was an effective novelty. Now practically every other record fades at the end—and what was a novelty has developed into a monster.

Why? Seems to me the answer is sheer laziness on the part of arrangers and recording managers, who have taken advantage of this technique to save themselves the trouble of scoring suitable endings.

**3. DOUBLE-TRACKING:** This is another novelty which has got completely out of hand. Today, at least half of all pop releases are double-tracked in many cases, for no apparent reason. Some artists have never been heard on disc using their solo voices. Granted, this technique does help to cloak the flaws in many inexperienced artists—but clearly it is now being overdone on a grand scale.

## ARE RECORD BUYERS GETTING VALUE FOR MONEY?

**4. TREND-SETTING:** As soon as any exciting new sound arrives on the scene, there is a mad stampede to jump aboard the bandwagon, to cash in on someone else's brain-child. A year ago, the market had reached saturation point with Spector-sound discs. Now we're being flooded out with pseudo-Bacharach records and Tamla-Motown imitations. The function of every recording manager and arranger should be to set new trends—not to follow in other people's footsteps.

**5. COVER VERSIONS:** I am not against cover versions as such. This is an accepted and recognised part of the business. When a song is published, it immediately becomes public property—available for anyone to record. Such competition is healthy. What I do object to, as so often happens, is when the original arrangement is stolen note for note, and blatantly used on a cover version. It's a pity that arrangements cannot be copyrighted.

**6. "B" SIDES:** More thought should be given to, and more effort lavished on, the "B" side of every record. In theory, the customer pays 3s. 4d. for the "B" side, just as he does for the top side, and each should be given equal consideration. Unfortunately, there is too often a tendency to fill the "B" side with any old thing that happens to be around (especially if the recording manager wrote it!). Artists believe it's a waste to put a good song on the flip-side.

Alternatively, there is a growing trend for artists to write their own "B" sides. This is a strictly profit-

making business, since a composer's royalty is well in excess of artist's royalty. This way, they get two bites at the cherry, irrespective of whether they have any genuine song-writing talent.

**7. LP TRACKS** should not be used for "B" sides of singles. I have no complaint with any single which comprises two tracks from an LP, as this will be welcomed by fans who cannot afford the complete album. But to use an LP track as a fill-up to a brand new pop is a complete take-on, and unfair to all trend artists who already possess the LP in question.

hope of chart success. A large number of pop discs—by obscure cant-and-club singers, and by some of the countless groups, for instance—actually lose money!

And it's common knowledge that the best-selling pops have to subsidise the minority-appeal classics.

Now, I'm not suggesting that new and unknown artists should be eliminated. Certainly not! But I do think it's time to sort the wheat from the chaff. In this way, more time and attention could be devoted to the remainder—and it would be far easier for fans to obtain disc from record stores, who today are scared stiff of stocking the entire range of new releases.

### Prices

**10. CUT PRICES:** I know that a large proportion of the 6s. 8d. goes in retailer and wholesaler profit; artist, publisher and composer royalties; session fees, manufacturing costs and overheads. But judging by the big companies' huge assets, they are still making a very handsome profit.

At the moment, the prices of discs from major companies is firmly fixed (it's to be hoped that no way is found to overcome the abolition of Retail Price Maintenance, which comes into effect on April 30)—but there is a margin for a price cut. Smaller companies have proved it can be done. And Point 9 above shows the way to do it.

Now, I don't say my criticisms apply to all records. There are some very, very good discs on release about which I feel no grouse. But on the whole, I have had it above suggestions were heeded, it would be everyone's advantage.

Have I been too harsh? Or are there even more points which I might have raised? Well... you tell us!

### Covers

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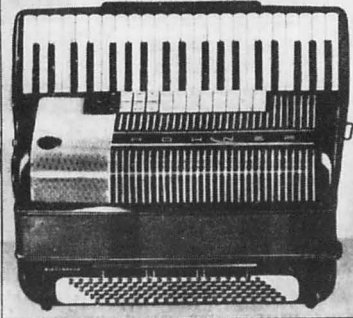
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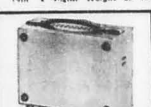


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# 12 NOTES—ONE WORLD IT'S THE SEARCHERS

I'M very impressed by the intriguing harmonic blend attained by Chris Curtis and Mike Pender on the Searchers' new one, "Goodbye My Love" (Pye). And their voices need to be flexible, 'cos the word "goodbye" is spread out to range through 12 different notes! Because of this, it's not a particularly easy song to memorise or join in.

All the same, it's an appealing styling with an infectious medium-slow beat and an unusual backing. Should climb reasonably high. A dreamy rockaballad with a folk feel, "I'll Meet You," has acoustic guitar and no drums. Quite a contrast!

## SINGLES by DEREK JOHNSON

### NASHVILLE TEENS

Compulsive finger-snapper "Find My Way Back Home" (Decca) is unison throughout, and the Nashville Teens' voices blend absorbingly in this strumming shaker. Beat is carried along by tambourine, pounding drums and cymbals, and rumbling bass—with a clanky piano featured in the instrumental passage. Better than their last—could well repeat. Rhythm is still mid-tempo, but the boys' vocal is less forceful, more subdued in "Devil-in-Law." Novelty lyric on this track.

### BO DIDDLEY

A simply-constructed rand-b riff is the basis of **Bo Diddlely's** "Hey, Good Looking" (Chess), very similar to the song which bears his name. But what a fantastic wallowing beat! It's a penetrating best here. There's a great feel to it, and I've a hunch it could happen!

More soulful styling of "You Ain't Bad," with a plodding walking-beat.

### TOGGERY FIVE

Interested in "I'd Much Rather Be With The Boys" will be stimulated by its being an **Andrew Oldham-Keith Richard** composition. But it's not so catchy as you might expect. Featuring the lead singer of the **Toggery Five**, with humming support, it's a mid-tempo shaker with a gratifying melodic content. Pleasant, but far from startling.

Double-time shuffle beat, maracas and harmony vocal for "It's So Easy," on Parlophone.

### THE HI-FI'S

The Lennon-McCartney number "Baby's In Black" is one of the best on the "Beetles For Sale" LP. Now the **Hi-Fi's** have waxed it as a single on Pye, employing just the same treatment and harmonies as the original. Adequate performance of a swaying, humbling tune with a resounding beat.

A more distinctive approach to "Kiss And Run" with cute counter-harmonies and a dash of surf.

### JOHNNY KIDD

Last week I enthused about **Jewel Akens'** waxing of "The Birds And The Bees." A cover version by **HMV's Johnny Kidd and the Pirates** has a much fuller and more lavish styling—with dual-tracking, chanting organ—but lacks the character of the original. The stamping beat is not so contagious, either. Solo voice for the orthodox mid-shaker "Don't Make The Same Mistake As I Did."

### MIGHTY AVENGERS

Double-time shuffle rhythm with shuffle beat, clipped chords, muted brass and maracas—yes, of course. "When Blue Turns To Grey" is an **Andrew Oldham** production! And the **Mighty Avengers** have the advantage of a **Jagger-Richard** composition. Lead singer is aided by harmony chanting, there's a family nostalgic quality and the lyric's specially appealing. But mid-tempo "I'm Lost Without You" is weakish material. On Decca.

## ★ SHOP WINDOW ★

I thought "Mountain Of Love" might have happened for **Johnny Rivers**, and now comes his arrangement of the traditional "Midnight Special" (Liberty). A compulsive hand-clapper with shouted encouragement, it sounds like a mixture of **Chuck Berry** and **Tina Turner**. The flip side's good, too—chanting girls join **Johnny** for his mid-tempo revival of **Sam Cooke's** "Cupid."

A strumming, medium-pace roused by **Carole King** and **Gerry Goffin**, "At The Club" features solo voice with the other boys humming and chanting in the **Drifters'** vocal compulsion style. Well worth hearing. There's a more bluesy feel to "Answer The Phone." Atlantic label.

Promising debut by **Decca's Cristian Mc Peter** with medium twister "At This Moment" self-penned and partly dual-tracked. Don't think it's distinctive enough for a big hit. But credit new a-and-r man, **David Nicolson**, for an ear-catching backing. "You'll Forget Me, Goodbye" is easy-going.



The SEARCHERS with singer JULIE ROGERS. They appeared on a Billy Cotton TV show together.

### LANCASTRIANS

The sing-along "We'll Sing In The Sunshine" was very nearly a hit for the **Lancastrians**. Their follow-up is a cover of another U.S. hit, "Let's Lock The Door"—but this is much more of a beat opus. It bounces along cheerfully with an ear-catching vocal, but it hasn't the charm or distinction of their last one. "If You're Goin' To Leave Me" is slower with a wistful feel. Pye label.

### VENTURES

Wild breathless gallop-pace "Diamond Head" (Liberty) features America's top instrumental group, the **Ventures**. Novelty electronic plucking and gimmick effects alternate with the melody line, picked out by lead guitarist. Can't see this happening—it's too frenzied for dancing. "Lonely Girl" is a more palatable **Shadownite's** medium twist.

### ROGER MILLER

The familiar nonchalant and nasal drawl of **Philip S. Andros**, singer **Roger Miller** is ideally suited to the tale of a hobo's wanderings "King Of The Road." It's a related, effortless styling set at a bouncy snappy pace. A hit in the States, but doubtful here. Novelty lyric to **Ventures'** snapper "A Boy Girl." Both titles self-penned.

## STORMING STONES!

A TREMENDOUSLY gutsy sound with a storming, thumping beat hallmarks the **Rolling Stones'** "The Last Time," rash-released by Decca today (Friday). The strident, vibrant rhythm envelops **Mick Jagger's** forceful vocal, while the melody is repetitive to the point of hypnosis.

But don't get me wrong; these aren't faults—it's merely a clinical analysis. Blended together, it adds up to a sound of shattering impact.

Value for money, too, for this track runs over three and a half minutes. To me **Mick Jagger's** own words, it's "a toe-tapping medium shaker."

In complete contrast, **Mick** sings the wistful lyric of "Play With Fire," with an insidious and compelling backing. Unlike the top side, this is not **Jagger-Richards**.

## POTTED POPS

**BEAT MERCHANTS** (Columbia) are an aptly-named group. "No Time In Case," has a storming wallowing beat with harmonica and handclap, plus a unison vocal and repetitive lyric. Tempo speeds for shaker "She Said Yeah!"

**SOUL AGENTS** (Pye) feature an undiluted raver by the **Howard-Blaukey** team. "Don't Break It Up." Very exciting, with organ, cymbal crashes and drum thumps. Worth hearing! "Gang Train" is a forceful instrumental.

**RED WOODS** (Decca) offer an ear-catching treatment of "Oh My Love," with an intriguing piano figure, tambourine and harmony ensemble—but the material's weakish. Broken-beat solo-voice "How City" features organ.

**TOBY** and **HOWARD** (Orion) are reminiscent of the **Everlys** in "Just In Case." The **Dietlers** provide a driving, with organ, cymbal crashes and maracas. "Walk Right Out Of The Blues" is a happy-go-lucky joggler.

**LIZA** and **THE JET SET** (Parlophone) present "Dancing With A Fool," a provocative appealing styling by **Liza**, with chirping girls and imaginative twist-beat scoring. Face shows to wistful rockaballad for "How Can I Know?"

**LAVY MURRELL** (Pye) warbles a romantic dreamy ballad with a lavish backing and unobtrusive beat. "Almost There," sincerely handled "A Dream" is relaxed and easy-on-the-ear.

**BUBI IYSE** (Brunswick) has chanting group support for the nostalgic lyric of "Call My Name." A foot-tapper with throbbing beat—unusual material for him. **Odie** "My Girl" is tailored in modern dress.

**PETER GOLDINO** (Decca) has backing-group joining in on "Have You Looked Into Your Heart"—a sweet-core sing-along of the **Dwan Martin** type. Chanting girls and throbbing beat for rockaballad "Don't Come To Me."

**MARCUS TRO** (Ember) has covered the **Mick Jagger-Keith Richards** number "Tell Me." Hit style is pleasant and inoffensive, but doesn't make you sit up and take notice. Dual-track close-to-the-mike whisper for the mid-tempo. What's **The Matter Little Girl?** Quality backing.

## WHAT I THINK

I've been waiting ages to record this number. But until now the time's never been right. I'm still not sure that it is—just hoping. It had to be now or never, though. It's a very different sound, and **Pye's** Ray Prickett and us (he's actually an engineer, but I call him a "sound achiever"), took quite a time to work it out. But thanks to Ray we've done it, and we're all very pleased.

The harmony I do with **Mike** didn't prove to be any problem, either. I've known the song for a long time, and **Mike** had to work on it only a few days before we had it right.

**Chris Curtis, Searchers**

## SUSAN MAUGHAN

A highly polished performance from **Susan Maughan** in the **Greenfield-Keller** number, "You Can Never Get Away From Me" (Philips). The throbbing shuffle-shake rhythm is interwoven with lush strings, brass and chirping group—the tune's quite simple to whistle along with. **Susan's** personality shines through admirably. But it'll have to struggle to be a hit. Heartfelt beat-ballad "Don't Be Afraid" has tinkling piano and string sections. **Colonial Ivor Raymonde** scoring.

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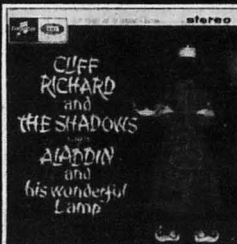
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NME TOP THIRTY

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

- Last This Week (Week ending Wednesday, February 24, 1965)
- 1 I'LL NEVER FIND ANOTHER YOU ... Seekers (Columbia) 6-1
  - 2 IT'S NOT UNUSUAL ... Tom Jones (Decca) 3-2
  - 3 GAME OF LOVE ... Wayne Fontana and the Mindbenders 4-3
  - 4 DON'T LET ME BE MISUNDERSTOOD Animals (Columbia) 4-4
  - 5 TIRED OF WAITING FOR YOU ... Kinks (Pye) 6-1
  - 6 FUNNY HOW LOVE CAN BE ... Ivy League (Piccadilly) 4-6
  - 7 THE SPECIAL YEARS ... Val Doonican (Decca) 6-7
  - 8 I MUST BE SEEING THINGS ... Gene Pitney (Stateside) 3-8
  - 9 YOU'VE LOST THAT LOVIN' FEELIN' ... Righteous Brothers 7-1 (London)
  - 22 10 SILHOUETTES ... Herman's Hermits (Columbia) 2-10
  - 11 KEEP SEARCHIN' ... Del Shannon (Stateside) 7-4
  - 12 COME AND STAY WITH ME ... Marianne Faithfull (Decca) 2-12
  - 9 13 IT HURTS SO MUCH ... Jim Reeves (RCA) 4-9
  - 14 I'LL STOP AT NOTHING ... Sandie Shaw (Pye) 2-14
  - 15 GOODNIGHT ... Roy Orbison (London) 3-13
  - 16 YES I WILL ... Hollies (Parlophone) 5-16
  - 17 COME TOMORROW ... Manfred Mann (HMV) 7-14
  - 25 18 HONEY I NEED ... Pretty Things (Fontana) 2-18
  - 19 MARY ANNE ... Shadows (Columbia) 3-17
  - 20 GO NOW ... Moody Blues (Decca) 11-1
  - 21 CAST YOUR FATE TO THE WIND ... Sounds Orchestral 12-5 (Piccadilly)
  - 22 LEADER OF THE PACK ... Shangri-Las (Red Bird) 7-15
  - 11 23 APOLOGISE ... P.J. Proby (Liberty) 1-22
  - 24 GOLDEN LIGHTS ... Twinkle (Decca) 2-24
  - 24 STOP FEELING SORRY FOR YOURSELF ... Adam Faith (Parlophone) 1-24
  - 26 YOUR HURTIN' KINDA LOVE ... Dusty Springfield (Philips) 1-26
  - 27 THE "IN" CROWD ... Doble Gray (London) 1-27
  - 28 I CAN'T EXPLAIN ... The Who (Brunswick) 1-28
  - 29 CAN'T YOU HEAR MY HEARTBEAT ... Goldie and the Gingerbreads (Decca) 1-29
  - 30 PAPER TIGER ... Sue Thompson (Hickory) 1-30

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, February 23, 1965)

- Last This Week
- 1 1 THIS DIAMOND RING Gary Lewis & the Playboys
  - 2 2 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers
  - 3 3 MY GIRL Temptations
  - 4 4 DOWNTOWN Petula Clark
  - 5 5 THE JOLLY GREEN GIANT Kingsmen
  - 11 6 TELL HER NO Zombies
  - 8 7 SHAKE Sam Cooke
  - 10 8 THE BOY FROM NEW YORK City Ad Libs
  - 9 9 I GO TO PIECES Peter & Gordon
  - 17 10 KING OF THE ROAD Roger Miller
  - 5 11 THE NAME GAME Shirley Ellis
  - 21 12 FERRY CROSS THE MERSEY Gerry and the Pacemakers
  - 25 13 THE BIRDS AND THE BEES Jewel Akens
  - 14 14 TWINE TIME Alvin Cash and the Crawlers
  - 15 15 LAUGH, LAUGH Beau Brummels
  - 7 16 ALL DAY AND ALL OF THE NIGHT Kinks
  - 22 17 HURT SO BAD Little Anthony & the Imperials
  - 28 18 RED ROSES FOR A BLUE LADY Bert Kaempfert
  - 19 EIGHT DAYS A WEEK Beatles
  - 20 20 LEMON TREE Trini Lopez
  - 12 21 BYE, BYE BABY Four Seasons
  - 13 22 THE "IN" CROWD Doble Gray
  - 23 GOLDFINGER Shirley Bassey
  - 19 24 HEART OF STONE Rolling Stones
  - 25 25 I'VE GOT A TIGER BY THE TAIL Buck Owens
  - 26 LITTLE THINGS Bobby Goldsboro
  - 27 CAN'T YOU HEAR MY HEARTBEAT Herman's Hermits
  - 28 GOODNIGHT Roy Orbison
  - 29 WHAT HAVE THEY DONE TO THE RAIN Searchers
  - 30 30 FOR LOVIN' ME Peter, Paul & Mary

BEST SELLING LPs IN BRITAIN

(Wednesday, February 24, 1965)

- Last This Week
- 1 1 THE ROLLING STONES No. 2 (Decca)
  - 2 2 BEATLES FOR SALE (Parlophone)
  - 3 3 BEST OF JIM REEVES (RCA)
  - 4 4 CILLA (Parlophone)
  - 5 5 THE VOICE OF WINSTON CHURCHILL (Decca)
  - 6 6 LUCKY 13 SHADES OF VAL DOONICAN (Decca)
  - 7 7 ANOTHER SIDE OF BOB DYLAN (CBS)
  - 8 8 KINKS (Pye)
  - 9 9 I'M GONNA BE STRONG Gene Pitney (Stateside)
  - 10 SANDIE Sandie Shaw (Pye)

ROUND THE WORLD

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

ARGENTINA: 1. A HARD DAY'S NIGHT—Beatles.

AUSTRALIA: 1. UNDER THE BROADWALK—Rolling Stones; 2. THE WEDDING—Jude Rogers; 3. FERRY ACROSS THE MERSEY—Gerry and the Pacemakers; 4. SOMEBODY—P.J. Proby; 5. I FEEL FINE—Beatles; 6. HEART OF STONE—Rolling Stones; 7. WALK AWAY—Matti Mann; 8. DOWN—Tony Martin; 9. I FEEL FINE—Beatles; 10. THE YEA—Georgie Fame; 11. ROUTE 66—Rolling Stones.

BAVARIA: 1. I FEEL FINE—Beatles; 2. I SHOULD HAVE KNOWN BETTER—Beatles; 3. DO WHAT DIDDY DIDDY—Manfred Mann; 4. SHINY BROWN—Foxy Sheridan.

BRAZIL: 5. HOUSE OF THE RISING SUN—Animals; 11. MY BOY LITTLE—Mimi; 14. A HARD DAY'S NIGHT—Beatles.

DENMARK: 1. I FEEL FINE—Beatles; 2. TELL ME—Rolling Stones; 3. I COULD EASILY FALL—Chris Barber; 7. LITTLE RED ROOSTER—Rolling Stones; 9. I SHOULD HAVE KNOWN BETTER—Beatles.

FLEMISH BRIGHTON: 1. TELL ME—Rolling Stones; 4. I FEEL FINE—Beatles; 5. TIME IS ON MY SIDE—Rolling Stones.

JAPAN: 2. I FEEL FINE—Beatles; 6. LONG TALL SALLY—Beatles; 8. HOUSE OF THE RISING SUN—Animals; 10. SLOW DOWN—Beatles.

NORWEN: 1. THAT'S THE WAY—Henry Jones; 3. ROCK 'N' ROLL MUSIC—Beatles; 6. TELL ME—Rolling Stones.

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## KEITH LEAVES 'RSG'

KEITH FORDYCE, who has been compering Rediffusion's "Ready, Steady, Go!" since the series started in 1963, leaves on March 26. The new host will be Keith's assistant, Cathy McGowan.

Fordyce will take charge of another Rediffusion programme, "Till Then My Love," Monday night request series, "That's For Me."

The "R.S.G." musing ban starts on April 2, when the show will be recited. Ready Steady Goes Live! "Don't Be Wary" is the only artist's spot for the first show.

Latest bookings for March are Troy Danie (5th), Francoise Hardy (12th) and the Checkmates (26th).

## Ex-Shadow makes new group's disc

EX-SHADOW Tony Meehan has produced the first single by new group, the Emeralds. Jerry London—who wrote the Shadows' first hit "Apache" and penned the song "Don't Listen To Your Friends" (Decca). The four-man group, which comes from Scarborough, heads the new disc signings for next Friday.

Mike Preston, who scored a hit with "Mr. Blue" in 1959, has re-signed with Decca and has a new single out on the label "Till Then My Love."

TV singer Jane Marden has her first disc issued on Decca—"They Long To Be Close To You," a Burt Bacharach and Hal David composition. Jane made one previous disc for Pye two years ago.

A session group led by songwriter Mitch Murray makes its bow on Pye as Murray's Monkeys. The disc, "Gypsy," was written and independently produced by Mitch.

Two ex-NME office boys—Don Broughton, bass guitar, and Colin Charles, lead guitar—are members of London group the Five West, which makes its bow with a Keith Richard-Mick Jagger composition "Congratulations" (HMV).

**SONGWRITER'S GROUP**  
 John Lesley, the girl singer appeared at the London Palladium for two days when Cilla Black was ill last year, has her first release on Philips. Lorne, from Tiger Bay, Cardiff, debuts with "Where My Heart Has Never Wandered."

A new group managed by comedian Dave Kaye debuts on Decca. It is One, Two And Three—two boys and a girl from London and one from Black Pool.

Preston group David John and the Mood has switched from Decca to Parlophone for its next release on March 15—a revival of the Decca classic "I Dreamed It on a Sunday." Londoner Bobby Dean, former member of the "ghost squad" which sang on Pye's Top Six discs, has now been signed as a solo singer to Parlophone. His first record will be issued on March 12—"More And More."

## Gerry in 'Star Search'

Gerry and the Pacemakers guest in Rediffusion's "Search For A Star" spectacular on Wednesday, March 17. This is the show featuring the winner of last year's contest, Judi Johnson.

In Rediffusion's "That's For Me" the series for which Johnny Dankworth has now become musical director, next Monday's guests (March 1) include Keeley Smith, Julie Grant and Anne Shelton.

Guesting in "Stars And Garters" are Anne Shelton on Monday (March 1), Dora Bryan (8th), Alma Cogan and Joan Turner (15th).

## POP WINNERS

DUSTY SPRINGFIELD joins Kenny Bell's Jazzmen in ABC-TV's "Big Night Out" on Saturday, March 20. The Kinks appear at Worthing Pier Pavilion on April 1. Liberace and Shani Wallis in BBC-2's "Hollywood Palace" next Wednesday (March 3). Prettie Things, Long John Baldry and Just Four Meets for TWW-TV's "Discs A Gogo" next Monday (1st), followed by Dave Clark Five and Anita Harris (8th). Barron Knights, Kenny Lynch and Sandra Brown booked for Light Programme's "Delaney's Delight" on Tuesday (2nd). David Jacobs, Peter Murray and King Brothers join Bernard Cribbins in BBC-2's "The Cribbins" tomorrow (Saturday). Hollies on BBC-1's "Crackerjack" next Friday (5th). Cleo Laine in cabaret at London's Cool Elephant on Wednesday (8th). Paddy Roberts opens a cabaret season in Melbourne on Monday (1st). Denny Ferry guests in BBC-1's "Date With Donnican" next Monday (1st). Brian Matthew introduces Light Programme's "Horse Vets' Choice" for March 8 week. Roy Castle, Marion Montgomery and Polka Dots in Mel Tormé's BBC-2 special on Saturday (March 1). Keeley Smith joins the Rediffusion on ABC-TV's "Eamonn Andrews Show" this Sunday (23th).

# CLIFF RICHARD FORMS HIS OWN FILM COMPANY

FRANK IFIELD is to star in his own ATV spectacular, which will be transmitted in the middle of the artist's spot on Wednesday, March 31 (9.40-10.25 pm). He will introduce several guests, who have still to be booked.

Eartha Kitt returns to headline "Sunday Night At The London Palladium" on March 28. Five days earlier, she will telegraph her own ATV spectacular for screening later in the spring.

## Ban stops U.S. trip

SANDIE SHAW has been refused a permit to appear on American TV. The U.S. Federation of TV and Radio Artists has explained that Sandie has not yet qualified as a star and therefore cannot be granted a work permit, her manager, Evelyn Taylor, told the NME.

As reported two weeks ago, Sandie was to have flown to the States with Adam on March 15, to guest in Jack Good's "Shindig" and four other TV programmes. Faith will still make the trip. Attempts are being made to have the ban on Sandie reversed.

Meanwhile, in this country, chart newsmen Goldie and the Gingerbreads will be unable to undertake any more radio appearances after this month.

"We have fixed a reciprocal exchange in America for their TV and one-nighters here," agent Dick Katz told the NME. "But there aren't any live radio shows in the States, so it's impossible to arrange an exchange in this field."

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CLIFF RICHARD has formed his own film production company Inter-State Films; it will make his next picture and also the Shadows' movie. They are unlikely to appear in each other's films, unless they take guest rôles.

After completing their current London Palladium pantomime season on April 10, Cliff and the Shadows fly to Portugal to spend six weeks writing music for the films they are making separately this year.

The first, starring Cliff himself, is a romantic adventure story with a theme of mystery. It goes into production early in the summer in Portugal.

The Shadows' picture, a comedy-adventure, will be made in the South of France.

Filming is not expected to start until August.

The plan for Cliff Richard and the Shadows to film "Aladdin"—first revealed in the NME—may materialise at the end of this year.

Apart from his two first films, "Serious Charge" and "Explosive Bongos," Cliff has made his screen musicals for a production company with which his agent, Leslie Grade, is Cliff's manager, Peter Gormley.

Managing director of Inter-State is Cliff's manager, Peter Gormley.

## Wayne, Julie in festival

WAYNE FONTANA and the Mindbenders and Julie Rogers will join Manfred Mann, Freddie and the Dreamers and Mark Wynter at the first British Song Artists, as reported last week, will be staged at Brighton Dome on May 24, 25 and 26 and four other TV programmes.

But the Kinks have had to drop out of the event.

Other artists act will be singing by Arthur Hoopes to perform composers' entries in the festival.

Tom Jones replaces Roy Orbison on Granada-TV's "Scene At 6.30" (Tonight Friday). He is also set for the CBC ("The Teen Scene") and four other TV programmes, "Discs A Gogo" next Wednesday.

Latest ballroom dates for him in March are Worthing Pier next Thursday (4th), Camberley (7th), Nottingham Elizabethan Rooms (8th), Dudley Town Hall (13th), Belfast Boom Boom (17th), Stockport Manor (18th) and Bolton Casino Club (23rd). His first booking for April is Southsea Savoy (2nd).

**Manfred Mann LP**  
 Manfred Mann will spend five days in March recording tracks for the first time, which will be released by HMV at the end of April. Most items on the LP will be original.

# Portsmouth lifts ban on P.J. Proby

SEVERAL local bans on P.J. Proby have been lifted and new dates have been added to his March tour. Portsmouth was among the local authorities to change their mind this week; the Liberty star will now appear at the Guildhall (13th) as originally planned.

Newly-confirmed venues are Liverpool Empire (4th), Sunderland Empire (6th), Blackburn St. George's (7th), Hull Cecil (8th), Cannon ESSoldo (14th), Stockport ESSoldo (15th) and Bath Forum (16th).

Also definite is a booking for Watford Town Hall (9th), but Scottish dates for the tour have been cancelled.

**U.S. hit for Fontana?**  
 Wayne Fontana and the Mindbenders' "Game Of Love" has been chosen a prospective U.S. hit by both "Cashbox" and "Billboard" magazines. Tom Jones' "It's Not Unusual" is also a "Newcomer Pick" in "Cashbox."

**Kathy's Sunday shows**  
 Kathy Kirby is set for seven consecutive Sunday concerts at Margate Winter Gardens this summer. The first is on July 25.

**BLUES LIVE ON LOSS SHOW**  
 The Moody Blues make their first live broadcast on the Light Programme's Joe Los Pop Show on Friday, March 5. Tom Jones and the Squires are set for the following week (12th). Gerry and the Pacemakers are the Ideal Home Exhibition at Olympia.

## STOP PRESS . . .

There were strong rumours at press time that Decca Records was about to be sold. RCA Victor and Philips were believed to be possible buyers. But Decca director William Townsley told the NME that he could offer no confirmation of such reports.

## Fury's film release

GENERAL release dates have been set for two major pop films—Billy Fury's "I Gotta Horse" and Warner Pathe's screen package "Pop Gear" which features many top groups including the Animals, Herman's Hermits and Rockin' Berries.

The Fury film, in which guests include the Bachelors, will begin its general release on the ABC circuit (North London first) on April 25.

"Pop Gear," which is linked by Jimmy Saville and also features Billy J. Kramer, Nashville Teens, Fourmost, Millie Peter and Gordon, Four Pennies and Susan Maughan, will be generally released the previous Sunday (18th)—also on the ABC circuit—as second feature to "She."

## Monro's Vegas season

Matt Monro plays his most important American engagement to date—a month in Las Vegas cabaret in the autumn. He is booked for the Main Room, Fremont Hotel, from November 25.

Matt's spring tour of the Far East is now set. He plays two weeks at Singapore's Grandwood Park Hotel, commencing April 1. This is followed by a week in Manila, and three weeks at the Hong Kong Hilton.

## TWINKLE : U.S. TRIP ?

Randy Wood, who recently took charge of Vee-Jay—the company which distributes Twinkle's records in America—is due in London on Monday. He will discuss Twinkle's first visit to the U.S., which he hopes to arrange for the spring.

Meanwhile, a 2½-minute film of Twinkle miming to "Terry" has been distributed to major U.S. TV companies to help boost the record's sales.

## Sandie on tea-time TV

Sandie Shaw, Joe Brown and the Bruvvers, and Tommy Quickly, guest in Rediffusion's "Five O'Clock Club" next Tuesday (2nd). Tommy Roe, the Marionettes, and Rick and Sandy are set for tonight's show (12th). Gerry and the Pacemakers are an advance booking for March 19.

**THE RONETTES**  
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Another BIG London Airport farewell to the BEATLES took place on Monday, when they left to film in the Bahamas—where they received a terrific welcome. Seen on the tarmac are (l. to r.) JOHN, PAUL, GEORGE and RINGO with their film leading lady, ELEANOR BROWN.

# Stones' U.S. and Canadian tour venues set

PLANS for the Rolling Stones' return visit to America in the spring are now being finalised. The group will open its tour in Canada, playing dates in Montreal (April 23), Ottawa (24th), Toronto (25th) and London, Ontario (26th).

After an appearance at New York Academy of Music on May 1, the Stones travel to Georgia for five days (4th-8th) and then visit Chicago on May 9.

Arriving in California on May 15, the boys play San Bernardino, followed by Long Beach (16th) and Sacramento (22nd).

Other interim dates and TV appearances are still being negotiated, but the group will certainly appear on Jack Good's U.S. TV show "Shindig." The Stones return to London during the last week of May.

This week, the boys were returning individually from Australia. Last to arrive were Keith Richards, Charlie Watts and Brian Jones, who were expected yesterday (Thursday).

The Stones make a guest appearance at the Ideal Home Exhibition on Tuesday (2nd), in the Light Programme's "Pop Inn." Additional TV bookings are in BBC-1's "Top Of The Pops" next Thursday (4th), and Granada-TV's "Scene At 6.30" (11th).

The Stones make a guest appearance at the Ideal Home Exhibition on Tuesday (2nd), in the Light Programme's "Pop Inn." Additional TV bookings are in BBC-1's "Top Of The Pops" next Thursday (4th), and Granada-TV's "Scene At 6.30" (11th).

## SEARCHERS TO PARIS

The Searchers fly to Paris on March 8 for major TV appearances.

## Americans on 'Lucky Stars'

A MERICAN visitors Del Shannon, Bobby Vee, Dionne Warwick and the Temptations have been set for ABC-TV's "Thank Your Lucky Stars." Also booked are Marianne Faithfull and Gerry and the Pacemakers. Tom Jones is out of tomorrow's show (Saturday).

Marianne Faithfull and Little Frankie have been added to the March 13 line-up. Del Shannon, the Temptations and the Fairies join the Cliff Richard-Pet Clark bill the following week (20th).

Bobby Vee, Susan Maughan, Dave Berry and Adrienne Foster are booked for March 27, for which the Rolling Stones are already set. Dionne Warwick, Gerry and the Pacemakers and Mike Preston join the Animals on April 3.

Tom Jones will not be seen on tomorrow's "Thank Your Lucky Stars" as scheduled. He was given a sedative last Saturday night, overslept the following morning and missed a teleconcerting of the show in Birmingham!

## ZOMBIES ON 'GEAR' WITH THE STONES

THE Zombies will join the Rolling Stones and Goldie and the Gingerbreads in the Light Programme's "Top Gear" on Saturday, March 6.

Other new bookings include the Serreros (March 20), Cliff Bennett and the Rebel Rousters (27th), and Dave Berry and the Crusiers (April 3).

Producer Bernie Andrews is presenting two pop shows in the same time slot as "Top Gear" (4-5 pm) on Easter Monday and Whit Monday. Gerry and the Pacemakers are set for the Easter show.

## SHANGRI-LAS MAY NOT TOUR BRITAIN

On Wednesday night there were doubts about the Shangri-Las arriving in Britain for their tour with Del Shannon, Wayne Fontana and the Mindbenders and Herman's Hermits. It is due to their openness (Saturday) at Sheffield City Hall. The reason is the illness of their leader, Mary Weiss. Twinkle is being negotiated to replace them on many of the dates.

## Drifters' tour

Dates so far set for American group the Drifters are Warrington Parr (March 29), Altrincham Stafford Hall (30th) and in April, Nelson Imperial (2nd), Leyton Baths and Tottenham Norek (3rd), Manchester Oasis (10th) and London Pigalle and Wembley Statute (11th).

## WAYNE OFF SHOWS

Wayne Fontana and the Mindbenders have missed six dates in their Scottish tour during the past week, due to the throat trouble from which Wayne has been suffering.

After visiting a throat specialist in London this week, Wayne was resuming with the group in BBC-1's "Top Of The Pops" yesterday (Thursday) and at Blackpool Tower tonight (Friday). Wayne will be fit to join the Del Shannon-Shangri-Las tour which opens tomorrow.

## KRAMER'S BALLROOMS

Billy J. Kramer is set for two Scottish ballrooms at the end of March—Dumfries Drill Hall (29th) and Glasgow Locarno (30th).

**GREAT DISCS FROM GREAT GIRLS**

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# SINGLES FROM GERRY, DEL, THEM, DIONNE

## Georgie, Cliff and Animals on EPs

ANOTHER Del Shannon self-penned disc, Gerry and the Pacemakers' recording of a Bobby Darin composition, Them's version of a song previously recorded by Lulu, and a new Dionne Warwick single are all being issued within a fortnight. In addition, there are new Columbia EPs from Gerry, Georgie Fame, Cliff Richard, the Shadows and the Animals.

Del Shannon follows up "Keep Searchin'" with "Stranger In Town" (Stateside) on March 12. On the same date, Columbia issues Gerry and the Pacemakers' last U.S. hit "I'll Be There."

Them's revival of "Here Comes The Night"—previously revealed in the NME as their next—is set for Decca release next Friday. Dionne Warwick's new single, "You Can Have Him," will be issued by Pye on March 12.

All the EPs are being released next Friday: Cliff's "Hits From Aladdin And His Wonderful Lamp" and the Shadows' "Themes From Aladdin And His Wonderful Lamp" both feature music from their current

London Palladium pantomime. Georgie Fame's "Fame At Last" includes "Get On The Right Track Baby" and "Gimme That Wine"; Gerry's includes "Hits From Gerry Cross The Mersey" and the other is titled simply "The Animals."

Another "The Hitmakers" Pye LP—Volume 2—includes recent chart successes by the Kinks, Sandie Shaw, the Searchers, the Ivy League, the Rockin' Berries and Sounds Orchestral. This is also being issued next Friday.

One Roy Orbison EP—not three—was released by Decca last Friday. It is called "Roy Orbison's Stage Show Hits." Another two by the American singer are likely to be issued at separate later dates.

# MARIANNE SET FOR FRANCE AND ITALY

MARIANNE FAITHFULL is set for concerts, TV and radio in Paris, and a cabaret stint in Italy. When she visits America in April for a month-long tour with Gene Pitney, Marianne will make several appearances on Jack Good's "Shindig" TV show. Two albums by the Decca artist are being issued here within the next two months.

Marianne—who leaps nine places to No. 12 in this week's NME Chart—flies to Paris on March 22 for five days to promote a French-language EP she has already recorded.

While there, she will star in a "Musiconama" on radio and at least one TV show. Marianne begins her American tour with Pitney on April 16 and has been negotiated for a minimum of four appearances on "Shindig."

She begins a fortnight of cabaret engagements in Italy on July 18. A pop LP by Marianne will be issued by Decca towards the end of March. It includes her versions of Petula Clark's "Downtown," the Beatles' "I'm A Loser" and Goldie and the Gingerbread's "Can't You Hear My Heartbeat."

Her first folk LP will be issued in April. TV booking for Marianne is ABC's "Eamonn Andrews Show" (March 7).

## Heinz on tour

Heinz will join Dusty Springfield, Searchers, Zombies and Tony Jackson on Tito Burns' tour which, as revealed in last week's NME, opens at Stockton Odeon on March 25.

Heinz was signed to Burns' agency this week. He is managed and recorded by Joe Meek.

## BLUES-YARDBIRDS CONCERT

The Moody Blues and Yardbirds are booked for a "Radio Caroline Sound of '66" concert at Croydon Fairfield next Friday (March 5).



FAITHFULL WITH ME

## TOM JONES ON 'JUKE JURY'

TOM JONES debuts on BBC-TV's "Juke Box Jury" on Saturday, March 6. Also on the panel will be actress Jacqueline Jones (no relation), Peter Murray and Barbara Mullen. American singer Keely Smith and British composer Peter Lee Stirling—who penned the British entry for the Eurovision song contest—are set for March 13 with Lance Percival and Francesca Annis.

## Gerry may tour U.S.

Gerry and the Pacemakers may follow their short New York season in Murray the K's Easter show at Brooklyn Fox theatre with another lengthy American tour. The group is also being negotiated for engagements in Paris in June.

## SEEKERS SELL 470,000

Sales of the Seekers' current chart-topper, "I'll Never Find Another You," are expected to pass the half-million mark this weekend. They reached 470,000 on Wednesday. The group will commence a seven-day Irish ballroom tour—its first—on April 25.

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**RICHARD COWLEY,  
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## Sandie in U.S. chart

THE latest, and only new British entrant in next week's "Billboard" Hot 100 (cables Nat Henoff) is the Sandie Shaw single "Grl Don't Come." It comes in at 90.

British records going up—last week's positions in brackets—are: the Beatles' "Eight Days A Week" 5 (19), Gerry and the Pacemakers' "Ferry Across The Mersey" 9 (12), Shirley Bassey's "Goldfinger" 16 (23), Herman's Hermits' "Can't You Hear My Heartbeat" 19 (27), Dave Clark Five's "Come Home" 26 (37), Georgie Fame's "Yeh Yeh" 30 (40), the Animals' "Don't Let Me Be Misunderstood" 39 (49) and Chad and Jeremy's "If I Loved You" 42 (53).

Also going up—the Beatles' "I Don't Want To Spoil The Party" 47 (59), Manfred Mann's "Come Tomorrow" 65 (71), Billy J. Kramer's "I's Gotta Last Forever" 67 (70), Julie Rogers' "Like A Child" 69 (77), the Moody Blues' "Go Now" 71 (86), "Four By The Beatles" EP 77 (81), Marianne Faithfull's "Come And Stay With Me" 78 (93) and the Hullabaloo's "Did You Ever" 81 (92).

Records going down are Petula Clark's "Downtown" 10 (4), Peter and Gordon's "I Go To Pieces" 14 (9), the Kinks' "All Day And All Of The Night" 28 (16), the Searchers' "What Have They Done To The Rain" 37 (29), the Rolling Stones' "Heart Of Stone" 43 (24), and Adam Faith's "It's Alright" 45 (31). The only non-mover is the Zombies' "Tell Her No" 6.

## JOE'S RADIO SHOWS

Joe Brown and the Bruvvers will be resident in the Light Programme's "Arthur Haynes Show," which is being aired during the summer. The series of six shows will be recorded in April and May. Joe and the Bruvvers will also have their own series on the Light in the autumn.

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**RONNIE DOVE**  
HELLO PRETTY GIRL  
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**CONNIE FRANCIS**  
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M-G-M 1265

**T-BONES**  
WON'T YOU GIVE HIM (One more chance)  
COLUMBIA DB7499

**ASTRUD GILBERTO**  
FUNNY WORLD  
(Theme from film 'Malamondo')  
VERVE V525

**LIZA AND THE JET SET**  
DANCING YET  
PARLOPHONE RS248

**THE MESSENGERS**  
WHEN DID YOU LEAVE HEAVEN?  
COLUMBIA DB7495

**RUBY MURRAY**  
SOFTLY, SOFTLY  
COLUMBIA DB7491

**BUCK OWENS**  
I'VE GOT A TIGER BY THE TAIL  
CAPITOL CL15219

# BLUES, ANIMALS, GOLDIE, MANFRED ON 'GADZOOKS'

**THE Moody Blues, the Animals, Manfred Mann, and Goldie and the Gingerbread are among latest bookings for BBC-2's "Gadzooks! It's All Happening." And Chuck Berry is featured when he returns to Britain for a promotional visit next month.**

The Manfreds are joined by Goldie and the Gingerbread in next Monday's show (1st); also set is American visitor Johnny Nash. Booked for the following week (8th) are Adrienne Poster and Davy Jones and the Mamas & The Papas.

A strong line-up on March 22 features the Moody Blues, Chuck Berry and Julie Rogers. The Animals are set for March 29, and the Animals are the only booking so far for April 5.

## 'Easy Beat' visitor

American visitor Doris Troy guests in the Light Programme's "Easy Beat" on Sunday, March 21. She will also record a sequence for "Saturday Club," but a transmission date has not yet been set.

Other new "Easy Beat" bookings include the Overlanders (April 4) and the Lorie Gibson Trio (11th).

## BALLROOMS FOR THEM

New March ballroom dates for them include Morden Crown (1st), Wallington Public Hall (2nd), Stourbridge Town Hall (3rd), Kilder-master Town Hall (4th) and a "doubling" at Birmingham Harp and Shamrock (7th).

## Poole's bookings

New March dates for Brian Poole and the Tremeloes are Milford Haven Pill (12th), Hanwell Community Centre (13th), Leicester University (20th), Golders Green Hippodrome (21st), and Lincoln RAF Club (25th).

## Mitchell tour off

Singer Guy Mitchell was flying back to America this week, after completing only one week of his Northern club tour, scheduled to last a month. Mitchell's appearances were terminated on Sunday, when he was said to be suffering from laryngitis and nervous exhaustion.

## SEARCHERS, JONES, GERRY 'SWING'

**THE Searchers have been booked to replace Manfred Mann in the Light Programme's "Saturday Swing" on March 27, when they broadcast from the Ideal Home Exhibition at Olympia.**

Tom Jones and the Squires top the bill in the April 10 show, with Gerry and the Pacemakers set for the previous week (3rd), and Four Plus Two, Sheila Buxton and King Brothers guest on March 20.

## Things—but not Adam or Sandie—in concert

The Pretty Things have been added to the Stars Organisation for Spaxton's Record Star Show at the Empire Pool, Wembley, on Sunday, March 21. Remaining line-up is as printed in the NME two weeks ago, except that Adam Faith and Sandie Shaw will not now be appearing.

## LOW-PRICE ALBUMS

Philips will introduce a new series of 15s. albums called Wing next month. There will be 26 LPs in the first release on March 5—nine of them pop.

## JAZZ FESTIVAL DATE

The fifth National Jazz and Blues Festival is to be staged at Richmond Athletic Association grounds on August 6, 7 and 8. Groups and bands are being booked by Harold Pendleton of the National Jazz Federation.

## BERRIES FOR ISRAEL

The Rockin' Berries will begin a two-week concert tour of Israel on July 23. They are also set for six days in Iceland, opening at Reykjavik on August 7.



**MIKE SMITH gets some tough treatment from DAVE CLARK during the Smithfield Market scenes in "Catch Us If You Can," now being filmed in England. Warner Brothers have made a one-hour TV documentary of the group making the film for screening in America, though it may also subsequently be seen in this country.**

## IVY LEAGUE DATES

The Ivy League—now No. 6 in the NME Chart—appear at Birmingham Ice Rink on March 12. Other dates for their next month are Swindon, Locarno (11th), Nelson Imperial (13th), Dunstable Club (14th) and Bedford Ballroom (23rd).

On March 23 they appear on Granada-TV's "Scene At 6.30."

## New Freddie EP

A new EP by Freddie and the Dreamers—"Ready, Freddie, Go"—will be issued on April 2 (Columbia). Tracks include a revival of "Little Betty Pretty One" and one of Freddie's own compositions, "She Belongs To You."

# SAME STYLE MOODIES

**ANOTHER No. 1 for the Moody Blues? Well, I don't think 'I Don't Want To Go On Without You' (Decca) will quite reach the top—if only because it's not such a punchy title as "Go Now," nor is it quite so catchy. But it should climb pretty high, for all that!**

It has the same thumping, hammering broken-beat that hall-marked their previous disc, with clattering piano and strident chords. Mainly unison vocal, but with some solo passages, and a pleasant lift to the tune. "Time Is On My Side" was the Stones' U.S. hit, and it's on their current LP. The Blues don't do it so well, but the falsetto chatting is intriguing.

## Singles by DEREK JOHNSON

**KENNY BALL**  
As the title implies, there's a subtle Latin tinge to Kenny Ball's "Latin Quarter" (Pye). It's a toe-tapping mid-tempo shuffle-beat opus, with the melody carried mainly by clarinet and piano—and very little association with trad until the final album ensemble. Banquet Fiddly Lightfoot sings the traditional bouncer "I Shall Not Be Moved," which really swings!

**LARRY FINNEGAN**  
Remember Lorne Greene's monologue of the Wild West, "Ringo"? Well, Larry Finnegan's "The Other Ringo" is satire about the career of Ringo Starr. Good harmless fun. Slowly swaying rockabilly "When My Loves Passes By." On Ember

**SPENCER DAVIS GROUP**  
Originally waxed by Brenda Hollis and covered by Cilla Black on her LP, Fontana's Spencer Davis Group offer their most commercial disc yet, "Every Little Bit Hurts." A soulful solo-voice sving with haunting piano figure. There's a slight speeding of tempo for "It Hurts Me So," still rand-b.

**JIMMY PAGE**  
Frenzied rhythm accompanied by tambourine, harmonica and semi-shout vocal, "She Just Satisfies" by Jimmy Page on Fontana has a contrived rand-b effect. Jimmy, who wrote it with Barry Mason, seems to

have taken a leaf from the Stones' book. Background chanting, too. "Keep Moving" is an aptly-named instrumental.

**ALVIN CASH**  
"Twine Time" by Alvin Cash and the Crawlers is high in the American charts right now. Don't know why, but it's a very uninspiring instrumental featuring moody organ and honking sax. Boring for listening. As you might expect, "The Bump" is a new dance basically a shake beat. (Stateside).

## WHAT I THINK

Bit of a mouthful, that title, isn't it? Actually, it's been changed so many times I'm not sure what it actually is any more—only that it's too long. Still, we can't expect to find another "Go Now" so easily. That was a title and a song in a million. When we first recorded "I Don't Want To Go On Without Your Love," we were pretty happy with it. But you know us. After we'd listened to it a few times, we started pulling it to pieces and ended up almost thinking it was terrible.

Of course, we don't really. But it was a bit of a rush recording—we heard it on Monday and cut it Tuesday—and looking back I think we'd have liked a bit more time. We like it. But next time so well, but the falsetto chatting is intriguing.

## Ray Thomas, Moody Blues

**JACKIE ROSS**  
Two current American dance crazes are combined in "Jerk And Twine" by Jackie Ross on Chess. Actually, the rhythm is like a slow monkey. The heavy beat, finger-snaps, chanting male group and the convincing

**JIMMY PAGE**  
Frenzied rhythm accompanied by tambourine, harmonica and semi-shout vocal, "She Just Satisfies" by Jimmy Page on Fontana has a contrived rand-b effect. Jimmy, who wrote it with Barry Mason, seems to

## New To You

"Somewhere between rand-b and folk" is how the CLIQUE describe their music. I'd say it was closer to the former, judging by the pounding, thumping beat of "She Ain't No Good." An insistent, demanding disc which will make you sit up and take notice, Pye.

**Raucous 12-bar blues from BUDDY GUY.** "Let Me Love You Baby." This one has a grating, down-to-earth, finger-snapping backing—with rattling saxes, tinkling piano and harmonica. Sounds pretty authentic. Chess.

**Showmanship from the WALKER BROTHERS in their slap-happy routine of "Pretty Girls Everywhere"** (Philips). A solid brass backing, and a sort of heavy paso-doble rhythm. A lively, but out of character with the times.



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# Why Sandie tripped

ONLY Sandie Shaw, who has just come through the most terrifying test of her career (see story right), would have done it. I was with her recently in the Green Room (artists' room) at "Ready, Steady, Go!". We were watching a TV screen, but when she decided to leave, she CRAWLED on hands and knees on the floor to avoid distracting the others' views. That's typical of the most unaffected girl in show business! She deserves to triumph—she's a natural.

We had just finished watching her friend Patrick Kerr mime his first dance. "Isn't he handsome," Sandie enthused and giggled as two girls tried to reach up on the stage and grab him.

"Right, let's go," she said as the song ended. We'll go down to Pat's dressing room and congratulate him." So saying, she made off at a fast carpet-sweeper, across the floor, much to the delight of the others.

As we walked downstairs to the dressing rooms I noted Sandie had a new outfit. Her full length camel coat and matching hat called a "bomb," she informed me) were set off by some wood-veneer framed dresses of the same colour.

"I went on a mad spending spree last week with my manager, Eve Taylor," Sandie told me en route to Pat's dressing room. "I kept buying up every dress in the shop and Evie kept telling me I was being too extravagant. She went off to look at something else and I got the assistant to wrap up this coat and hat while she wasn't looking!"

Later, when they arrived off into Kerr's office, Sandie slipped out into another room and donned her coat. She returned to Eve's door and passed outside.



By KEITH ALTHAM

SANDIE with PATRICK KERR

this point as Pat Kerr arrived in his dressing room. "You were marvelous," cried Sandie, hugging him enthusiastically.

"I was frightened out of my mind," he returned, Pat, but looked pleased. "I'll have you in peace to finish your interview," he said and wandered out.

"A nice guy," said Sandie, reading my own thoughts.

## Lou Johnson

After that pleasant interlude we got on to the sticky subject of Lou Johnson. Sandie has come in for some rather heavy and unfair criticism of her covering of his number. She met him recently during his London visit.

"He's one of the biggest unheralded talents alive," she said generously. "He didn't seem upset by my cover version, and I hope he wasn't. You know that my version of 'Always Something' was released in America months after Lou's, but it got higher in the charts than his original. That's not really unfair of me, is it?"

Sandie is very conscious of the fact that she is now becoming an image. She tells me that she thinks of herself as a pair of specs and a fringe.

"I seem to look like so many people," she said in a jizzed tone. "People ring me up and say 'We've you in Vogue last week' and 'It's that YOU in the disk advert?' Is that never is it?"

One of Sandie's most endearing qualities is that she never really takes herself seriously.

"I once lost two fans' (as I had a pimple on my chin)," she said. "They met me outside a theatre with autograph books. Two nice little lads. Suddenly one of 'em spotted the pimple on my chin. 'Hey, he should, you ain't as perfect as we thought!'"

Sandie seems to specialise in knocking her "idol" music down and all it does really is to make people like her more.

"You can have your chocolate box blondes every time-me, I'll stick to girls like Sandie Shaw - pimple, Bomb-hat and all!"

## WHO'S WHERE

(Week commencing March 1)

CLIFF RICHARD, SHADOWS  
London Palladium

BACHELORS  
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BLACK AND WHITE MINSTREL  
SHOW  
Victoria Palace, London

ONE-NIGHTERS  
(From Friday, February 26)

BOY OBIDSON, MARIANNE FAITHFUL, PILL, ROCKY BISHOP, CLIFF BENNETT  
Friday—Sweet Annie's Saturday—Wigan ABC; Sunday—Leicester De Montfort; Monday—Hall ABC; Tuesday—Leeds Odeon; Wednesday—Carlisle ABC; Thursday—Glasgow Odeon

P.J. PROBY, FOURMOST  
Monday—Hullax Victoria; Tuesday—Sheff Victoria; Wednesday—Preston Public Hall; Thursday—Northwich St. Andrew's Hall.

ADAM FAITH, SANDIE SHAW  
Friday—Bristol Colston; Saturday—Bournemouth Winter Gardens; Monday—Norwich Theatre Royal; Tuesday—Harrow Granada; Wednesday—Kingston Granada; Thursday—Maidstone Granada.

DEL SIMONON, WAIN FORTNA, HERMIE, HERMIS, SHANGRI-LAS  
Saturday—Sheff City Hall; Sunday—Liverpool Empire; Monday—Birmingham Town; Tuesday—Wolverhampton Gaumont; Wednesday—Manchester Odeon.

DICK BELLINGTON  
Friday—Birmingham Odeon; Saturday—Manchester Victoria; Sunday—New Victoria, London.

## AND ADAM DID, TOO, IN THEIR PACKAGE

PACING an audience for the first time in a shattering experience, but Sandie Shaw soon conquered her jitters during her stage debut at Leicester De Montfort Hall on Sunday, when she shared top billing with Adam Faith.

By the third number, she had the audience under control. Backed by the Paramounts, Sandie opened—without shoes, of course—with "That's Where It Is." She was obviously nervous. But after "Girl Don't Come" and a folksy "Lemon Tree," and the warm applause it brought her, she was full of confidence and enjoying the experience.

Her new release, "I'll Stop At Nothing," made a big impact and the applause was tremendous for her last number, "Always Something There To Remind Me," and as far as Sandie is concerned, she'll remember her debut for a long time to come—and so will her audience.

Backstage Sandie said: "I felt like running off after the first two numbers. Suddenly everything was fine." And Adam Faith added, regarding her act: "Fantastic. Great."

Adam himself extended his act in response to numerous requests from the audience, "Message To Martha" went down best of all and Adam received wild applause throughout. It was certainly his biggest triumph in Leicester ever.

## LPs by Allen Evans

\*\*\* PETULA CLARK: DOWN-TOWN (Epic)  
This veteran, evergreen pop songstress leads this album with Downtown, but before she sings it she proves that she's got plenty of other good songs to sing, and she puts them over with a relaxed, easy charm. The double-track dramatic ballad True Love Never Runs Smooth, or the light-hearted Baby It's Me, or the bluesy Tell Me—all are put over with great ability. Good backing, vocally and instrumentally, directed by Tony Hatch.

\*\*\* THE PRETTY THINGS (Mercury)  
Here is a raver of an e-and-b LP, exclaiming many new song efforts and some expressive, often relaxed, sometimes hysterical, and typically of the forward outlook of the group is Unknown Blues, written by themselves and featuring widely appealing harmonica (from John and guitar (Dick).

\*\*\* CLIFF BENNETT AND HERBIE ROBINSON (Parlophone).  
Lively vocal and beat-instrumental group, with Cliff parting over the words in a rocking style, and the backing musicians—guitar, bass, two saxes, piano/organ, drums—sound at times like the Duane Eddy group, with the honking sax. All the numbers are stand out and get your feet moving.

\*\*\* BETTY EVBETT: IT'S IN HIS BASS (Fontana).  
Plenty of attack and swinging beat, backed by Miss Ebbett's energetic vocalising, backed by a crack band, with trumpet included. Title tune is song that got her away in her native America.

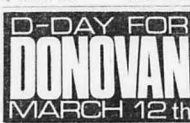
\*\*\* ROCKIN' BERRIES IN TOWN (Piccadilly).  
More a vocal than an instrumental group on many tracks, the boys take their tunes quietly, sometimes reminiscent of the Beatles. And Cliff (the impressionist) doesn't forsake his sense of humour, as his r-and-b send-up proves in Brother Bill. Father a mild LP, but not neglected considerable entertainment.

\*\*\* HE'S IN TOWN, Let's Try Again, I'm Love Dick, You Don't Know What To Do, Brother Bill, Without Your Love, All Of Me, Crazy Country Hop, All I Want Is My Baby, Lonely Avenue, Shades Of Blue, Follow Me, Ain't That Lovin' You Baby, Funny How Love Can Be.

## How to sell a song!

WHAT a way to sell a song! A very big comedy involving two American songwriters (Ray Waldron, Cliff Diamond) trying desperately to induce Dick, a top vocal star (Cliff Martin) to buy one of their tunes. This involves a formal induction in no uncertain terms and as this introduces Kim Novak and discoverer Eileen Barr - both at their most alluring - the song is sold.

A two-hour picture (perhaps too long), a turgid comedy with many gags, and the songs—though "I'm A Pouched Egg" and "All The Love Long Day"—are unimpeachable ones by the late George Gershwin, with lyrics by brother Ira.



## Harry Fenton . . . .



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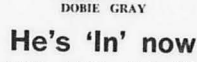


GOLDIE and the GINGERSBREADS

# New to the Charts By JOHN WELLS



SUE THOMPSON



DOBIE GRAY

## from the NME TOP TEN 5 YEARS AGO

- TOP TEN 1960—Week ending Feb. 26  
Last This Week
- 1 WHY Anthony Newley (Decca)
  - 2 FOUR ME Adam Faith (Parlophone)
  - 3 WAY DOWN YONDER Freddie Cannon (Top Rank)
  - 4 VOICE IN THE WILDERNESS Cliff Richard (Columbia)
  - 4 PRETTY BLUE EYES Craig Douglas (Top Rank)
  - 6 SLOW BOAT TO CHINA Emile Ford (Pye)
  - 7 RUNNING BEAR Johnny Preston (Mercury)
  - 8 BEYOND THE SEA Boony Barris (London)
  - 9 STARRY EYED Michael Holliday (Columbia)
  - 10 SUMMER SET Acker Bilk (Columbia)

## 10 YEARS AGO

- TOP TEN 1955—Week ending Feb. 25  
Last This Week
- 1 SOFTLY, SOFTLY Eddy Murray (Columbia)
  - 2 GIVE ME YOUR WORD Tennessee Ernie (Capitol)
  - 3 MAMBO ITALIANO Rosemary Clooney (Phillips)
  - 4 HEARTBEAT Eddy Murray (Columbia)
  - 5 FINGER OF SUSPICION Dickie Valentine (Decca)
  - 6 HAPPY DAYS AND LONELY NIGHTS Ruby Murray (Columbia)
  - 7 NAUGHTY LADY OF SHADY LANE Dora Martin (Capitol)
  - 8 NAUGHTY LADY OF SHADY LANE Dora Martin (Capitol)
  - 9 SHAKE, RATTLE AND ROLL Bill Haley's Comets (Brunswick)
  - 10 LET ME GO LOVER Teresa Brewer (Vogue/Coral)

### Thanks to which group?

**GOLDIE** and the Gingersbread don't know which Top Ten group to thank first for their chart success. Is it the Animals with "Don't Let Me Be Misunderstood" at No. 4, or the Ivy League with "Fanny How Love Can Be" just below them?

Why the problem? It was Animal Alan Price who first spotted the "Can't You Hear My Heartbeat" hit-makers during a visit to New York last October. He saw them at the Wagon Wheel Club and was so impressed he introduced them to Mike Jeffries, now their manager in Britain.

It was because of Alan, in fact, that the group arrived in London on November 14 last year. They appeared in sweet spots at the Crazy Elephant and Flamingo clubs, and in Paris and at the Hammer Star Club.

But that wasn't the end of Alan Price's help. He actually produced the disc that put the four American girls into the charts. "A great group," he enthuses. "When I first heard Março on the ocean, I felt like going out and getting drunk."

So Alan Price is certainly due for four big hugs of thanks.

And what about the Ivy League? John Carter and Ken Lewis, of that group, won't be missing out. They penned "Can't You Hear My Heartbeat"!

And it isn't only the Animals and Ivy League who are praising the group Ringo says: "I've heard the girls several times and they're really great." And Rolling Stone Brian Jones reasons: "They're fab!"

Goldie—full name is Goldie Zelotzwek—is 22 years old, comes from Brooklyn, and formed the group in 1963.

Their first date was at the Peppermint Lounge, New York, where the band criss-crossed. They have appeared all over the U.S. and toured Germany with Chubby Checker.

The Gingersbread are: Carol Mac Donald, 21, guitarist, from Wilmington, Delaware; Margo Cicchetti, 25, organist, from Brooklyn; Ginger Panchalano, 20, drummer, from Long Island, New York.

### He's 'In' now

**VERY** definitely IN—is "The 'In' Crowd"! To prove it, the NME's Chart shows it at No. 27 this week!

Leader of the Crowd is 23-year-old Texan Dobie Gray, who now has a hit disc in both the American and British charts.

The disc was released in America over three months before it showed signs of becoming a big seller. Here, he had better luck. It's made the charts in less than 14 days!

Dobie is likely to set more than a few hearts fluttering if he can get over here to push his hit even higher. He's 6ft. 1in. tall, weighs 12st. 7lb., and has the looks to match.

Besides singing, he is a talented dancer and has acted in several Hollywood films.

### Started at 7

**SUE THOMPSON'S** run of bad luck—and it's lasted four years—is over. Since 1961 she's had hit, hit in America. Over here, nothing hitwise!

Until this week! She's now got her first hit in Britain, "Paper Tiger," on Hickory, the label she joined four years ago.

What happened to all her previous discs? "Sad Movies" and "Norman" were two of her biggest American hits, covered here by Carol Deane, who put them in the charts. The others just

didn't happen for Sue.

On her 7th birthday Sue's parents bought her a second-hand guitar. Since then, claims Sue, she and a guitar have been constant companions.

Her first taste of show business came when she entered a singing competition and won a fortnight's engagement on a show, plus a part in a film.

After that initial success, she's worked on radio, TV and made personal appearances all over the U.S. as well as visiting many countries around the world.

She hasn't yet managed to fit in a trip to Britain, she's so busy. In fact, she had to cancel a planned visit last January because of pressure of work.

But now she's seen that luck is at last with her over here, she is hoping to hit a trip in.

### Third time lucky name

**"THE Delours and the High Numb-ers"** didn't mean much in show business. But when they changed their name to **THE Who** things really started happening.

Things like a residency at London's Marquee, where they play to over 600 patrons on a Tuesday night. And things like a hit record.

Their second disc, in fact, "I Can't Explain," is already selling in America and now it's come in at No. 23 in the NME Charts.

Just who are the Who? First is lead singer Roger Daltrey, a 20-year-old and once a steel worker. Lead guitarist is Pete Townshend, 19, an art student, who also penned "I Can't Explain." Then there's bass guitarist John Entwistle, also 19, and dismissed from the Island Evening because of his outlandish taste in clothes! It's Keith Moon, drums, is, at 17, the



THE WHO (l to r) PETE TOWNSHEND, ROGER DALTRY, JOHN ENTWISTLE, KEITH MOON.

youngest member of the group and claims to have had 23 different jobs since leaving school and joining the group.

The Who have been described by french selection producer Alain de Sedouy as having "a logical musical progression of the bewilderment and anarchy of London's teenagers."

And he's already featured them in a film about London's tough areas.

But "I Can't Explain" isn't one of their wider numbers—they like to think of it as the spirit they play around 2 o'clock in the morning.

The session was supervised by Shel Talbot, of Kings Lane, who signed them to American Decca. And if they can repeat the recording success he's had with the Kinles, the Who are going to be big—both sides of the Atlantic.

## American Airmail

From NAT HENTOFF and TARRY SAWYER  
In New York In Los Angeles

According to Bobba Hopper, Walter Shenson says he has offered Ringo Starr's wife, Maureen Cox, a role in the new Beatles film.

Tina Turner makes his film debut in Frank Sinatra's "Marriage On The Rocks."

Billy Daniels is making an album with Count Basie. And the liner notes will be written by Sammy Davis.

Eddie London, back leading a combo at his club, appears to be recovered from what many feared was a very serious illness.

The next Chuck Berry LP to be released here was recorded at a London concert.

Frank Sinatra now has four personal planes. The most recent is a \$750,000, eight-seat Lear Jet.

Sammy Davis and his wife, May Britt, have adopted a four-month-old boy named Jeff. They already have a daughter of their own, Tracy, and a four-year-old adopted son, Mark.

"Hallelujah," the NBC-TV rock show, may not survive next season because of low ratings. "Shindig" will probably continue in the fall on ABC-TV, but may be cut in half from its present hour length.

Richard Zanuck, studio chief at 20th Century-Fox, recently pointed out that Doris Day is now the only film star whose presence in a picture can virtually insure its financial success.

When I called at the Martin Luther Hospital in Anaheim, California, to visit Bill Medley (of the Righteous Brothers) on behalf of the NME, I was told he was receiving no visitors.

However, I met the drummer who records with them and he told me that Bill had been operated on for an injured spleen on February 13. The operation was a complete success and Bill is expected to be out of hospital shortly.

The drummer also told me that the Righteous Brothers' next release will most probably be taken from an album but they would not know for another fortnight what the title would be.

Many leading American newspapers included editorials on the death of Nat Cole—an indication of the widespread esteem in which this enterprising was held. Said the "New York World Telegram": "The American scene is richer for his musicianship and his example."

Tony Bennett has another hit in "I Beloved The World"—his 17th sizable singles success.

Perry Como went to Nashville to record an album of country music for Victor.

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CONTEMPORARY MUSIC

# WHY I WILL NOT WAX A REEVES TRIBUTE



### WILL Val Doonican ever record Jim Reeves material?

That's a thought which occupies the minds of many fans. Several readers have written to put this point direct to Val. So I tackled him on this subject . . . would he, for instance, consider recording a "Tribute To Jim Reeves" album?

"It's a lovely idea," he admitted. "But frankly, I can't quite see the point. After all, there's plenty of Reeves material available—and he sings it so much better than I do! "I've a horrible feeling that if I were to do anything like this, many people would think I was trying to cash in on the Reeves tragedy. If he wasn't dead, then I'd certainly welcome the opportunity of paying tribute to him. As things are, I don't think it would be in anyone's interests."

"I heard that other tribute record to Jim. You know the one, snatches of his songs linked together with sentimental poetry. Honestly, it made me feel quite sick. I really think we can do without that sort of stuff."

"BUT IT DOESN'T ALTER THE FACT THAT I HAVE A TREMENDOUS ADMIRATION FOR JIM REEVES. "I'm eternally grateful for all he has done for me. Let's face it—it was he who paved the way for the type of thing I'm doing today. He did all the hard work; I just stepped in!"

But although we can discount the notion of a "Val Doonican Sings Jim Reeves" LP, the Irish boys tell me that he is in the process of preparing another album. The mixture is as in his present album—a cross-section of ballads, folk material, novelty numbers and Irish ditties.

Val's current LP is at present enjoying its tenth week in the Top Ten album chart. He attributes its success to the wide and contrasting range of material which it includes.

"I think there's something on it for every taste. That's how we're planning the next one," he explained. "I think the truth of

## by VAL DOONICAN

the matter is that the majority of people who buy my LP are out of the teenage class. And they buy it when there's some special reason for doing so—like a birthday or a small win on the pools.

"When a new Beatles album is released, the youngsters go tearing down the street to buy it at the first available opportunity. Consequently it sells in tremendous bulk at the outset. But, as I say, my album doesn't warrant such wild enthusiasm. Its sales are spread over a long period and I manage to stay in the chart quite a while!"

Will Val make a straightforward pop LP?

"I think it would be a very short-sighted policy to do so," he replied. "I am not essentially a pop singer—I like to think of myself as an entertainer. And in order to be distinctive, this should be reflected in my recording career."

Recently Val took over comprising duties on the Light Programme's "Housewives' Choice."

"I asked him how he enjoyed this."

"IT GAVE ME QUITE A KICK. BUT, MY GOSH, WAS IT HARD WORK!" HE EXCLAIMED.

"I had to be in the studio every morning at 7.30 for rehearsal. Then when I got home after the show, there was a full four hours' work involved on the script for the following day."

"And it's far from easy to make the script sound interesting when all you've got is a lengthy list of names and addresses to



string together. All the same, it made a very pleasant change. And I reckon that Val's steady stream of fan mail will increase greatly after his first programme of a new BBC-1 series on Monday.

"He's slick and modern. And, if I may be so presumptuous, on the lines of the Andy Williams TV show," he explained.

DEREK JOHNSON.

## Keely Smith praises Lennon—McCartney



"It wasn't primarily an attempt to cash in on the success of John Lennon and Paul McCartney. Their songs are great songs, anyway—not just teenage material which is a little out of my depth, to put it frankly."

That was Keely Smith talking about an album she made—"Keely Smith Sings The Lennon-McCartney Songbook"—the songs of John and Paul.

The album is Keely's biggest success so far on the Reprise label. It has been in the NME LP charts, climbed the American lists, and now Keely is in Britain to say "thank you" and push her new LP, "The Intimate Keely Smith" and her new single, "You're Breaking My Heart."

She will be appearing on the Lamont Andrews' TV show, "Saturday Club," and "Juke Box Jury." "It's not the first time I've recorded British songs," Keely said. "I have a huge regard for your songwriters, especially Tony Newley. I flipped when I first heard their 'What Kind Of Fool Am I', and knew I just had to record it."

Actually, I had to get his permission to change the words around a little—it's written really for male singers. That was a little hard at first because Tony didn't like the idea of the lyrics being changed. But he was so full of skill, in the end he surrendered. Actually, I had a 15,000 cassette

### STAR QUOTE

**DORIS DAY'S** only problem with her fans in recent years was "Midnight Lace" with Rex Harrison. Her explanation to the New York Times: "In the picture, Rex was trying to do away with me and I thought it was a good change from the comedies. But the fans didn't think so. We received so many letters telling us that they couldn't stand to see me suffer, that they were suffering with me. The letters made me feel terrible."

### EPs By ALLEN EVANS

**EVERY DAY'S A HOLIDAY** (Decca). Four film soundtrack songs. By Grazyna Franko—the title tune and "So Long Time, Why? Romeo Jones by the Baker Twins, and Now Ain't That Something? C'mon by Ron Moody and Michael Ripper.

**PIAF** (Columbia). Four dramatic songs in French by the late and great Edith Piaf. "I'll Be In The Heart, Ca Fat l'Inde, Fat Pas Qu'il Be l'Inde, Marie Trinitaire. Wonderful lilt about everything she does.

**SETTLERS** (Mercury) are a folk-singing quartet, three from Birmingham, one from Wales, who sing four "Mighty May" songs here. "The Blue Tune, Day Don't Do Dat T' Day, Ballad Of Liver Bird, Stroul On.

**GERRY, PACEMAKERS** (Columbia) were recorded by Ron Richards at Long Beach Arena, California, during an actual show. With American screamers backing him, Gerry sings through Skinny Lizzle, My Babe, Away From You and What'd I Say. Direct response from Gerry's chatter in Scenas, too!

**BOUTLAND TIO** (Columbia) string folk in rather nasal tones, stirring up a good rhythm with tambourine and guitars. The Iowa group put over To Be Redeemed, Once I Had A Sweetheart, John Henry and Rock My Soul in lively style.

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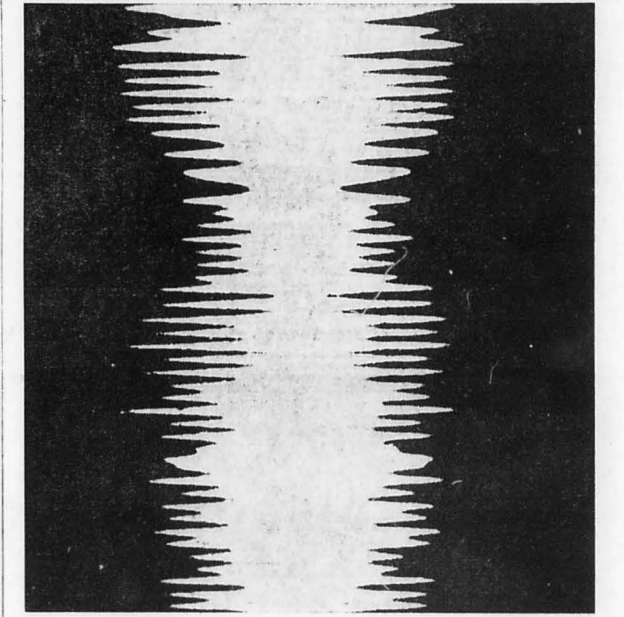
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# TAIL-PIECES BY THE ALLEY CAT

IN NME 1965 points table, after two months Val Doonican leading the field... Composer Gordon Mills offered "It's Not Unusual" to Sandie Shaw before Tom Jones recorded it... Two LPs by Seekers available on World Record Club...

In U.S. album charts, Beatles displaced from No. 1 by John Barry's "Goldfinger" soundtrack... Eartha Kitt now occupying former Shirley Bassey Belgravia home... Yesterday (Thursday) George Harrison was 22...

Current Goldie and the Gingerbread hit penned by John Carter and Ken Lewis... of the Ivy League... Hampstead home of Ronnie Carroll and Millicent Martin for sale... Viv Prince (of the Pretty Things) engaged to Sally Waxman...

An impressive actor: Kenny Lynch on "Not So Much A Programme"... Great Eric Burdon singing on current Animals hit... When Bobby Vee tours here with Dusty Springfield and the Searchers, his wife (formerly Karen Bergren) accompanies him...

Impresario Harold Davison hopeful of booking George Fame for U.S. tour... Beatles' dogs: a red setter for John Lennon and toy poodle for Ringo Starr... On "Saturday Club," Brian Matthew quipped: "There have been catty P.J.'s... Viv Prince (of the Pretty Things) engaged to Sally Waxman... Ronnie Carroll (at separate table)

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# "BOY MEETS GIRL"

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A Jumble of jurists ("Juke Box" variety) backstage at TV Centre on Saturday, photographed by NME's Napier Russell. L to r standing: BILL CROZIER, GEORGE FAME; DAVID JACOBS, NME's CHRIS HUTCHINS and ROY ORBISON. Below: LULU, JANE ASHER and JEAN METCALFE.

...Shouldn't Tony Hatch change title of latest Petula Clark single to "Further Downtown"? ... Doesn't Righteous Brothers' current hit remind you of Cliff Richard's "On the Beach"? ... George Fame may augment his Blue Flames... They'll never call P.J. Proby the statue of Liberty! Brian Epstein has bet NME's Maurice Kinn £100 that current Searchers release will reach No. 1 ... Hit-worthy: Vince Hill's new single... The only way Sandie Shaw's singing can get closer to Dionne Warwick—join the Black and White Minstrelz! ...

Official million-seller: Petula Clark's "Downtown"... Belated praise to Kathy Kirby for her TV show with Adam Faith... Suggestion: how about Chris Anderson writing signature tune for Burt Bacharach's TV spectacular?... Is Phil Solomon Ireland's answer to Brian Epstein?... Medical advice has worried Wayne Fontana... Once a hit for Bobby Freeman (more recently Cliff Richard) now revived by Beach Boys, "Do You Wanna Dance"... P.J. Proby refused an interview with Tom Jones... For Broadway

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RECORD OF THE WEEK!

# PETULA CLARK I KNOW A PLACE

7N 15772

by Don Black, Matt's manager... Madame Tussauds including wax effigy of Mills... Label switch: Peter Gordon now with Decca... Christopher Davies (a Lambeth resident) thinks John Lennon looks like Ray Ennis and Ringo Starr resembles General de Gaulle... The green shades of Val Doonican must be

his pound notes... Eartha Kitt still biggest money-spinner at Bernard Defont's Talk Of The Town... Eagerly awaited: Morecambe and Wise's new comedy LP... When Jimmy Savile called at London Clinic to see Maurice Kinn, the nurse announced: "There's a gentleman to see you wearing fancy dress!"...

# MEL TORME—"REVELATION"

Watching two performances by this superlative artist on Tuesday, it was quite incredible that he did not repeat any numbers in the second show—yet his offering was as enjoyable and, at times, more exciting than his first show.

Mel swings like few singers can. His superb musicianship is in full evidence from start to finish. He is far more accomplished than his first British appearance—dating back to 1956—and the years have matured him into a commanding performer who is irresistible.

Mel Torme is an education that no singer in Britain should miss. What a great pity brilliant artists such as this are not gracing the hit parade with more frequency.

MAURICE I. KINN

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WELCOME BACK TO U.K. and the CHARTS

# ROY ORBISON

with "GOODNIGHT" at No. 15 in this week's NME

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