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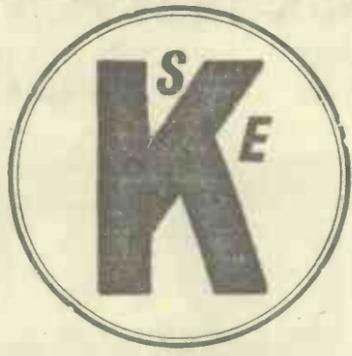


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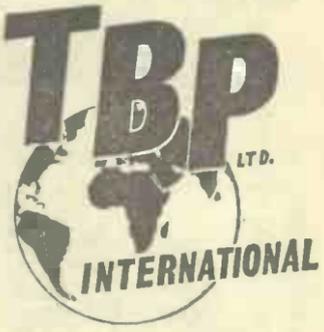
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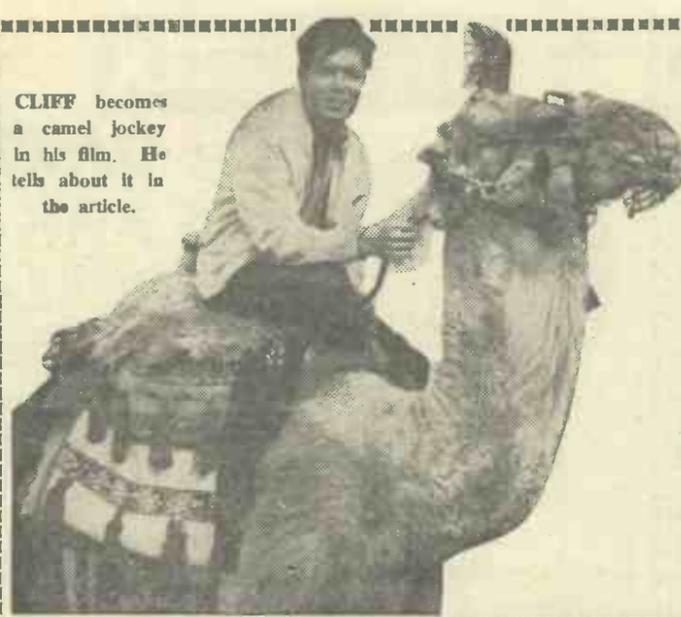
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CLIFF becomes a camel jockey in his film. He tells about it in the article.



Cliff as Groucho and Errol Flynn; Hank as Tarzan!

CLIFF RICHARD portraying Groucho Marx and an immaculate Errol Flynn! And the Shadows as tough American marines taking Burma in a day—these are just a few of the scenes you'll see in their new "Wonderful Life" film!

In another sequence, we'll see Hank B. Marvin as a bespectacled Tarzan, prancing around in a loin-cloth!

Location shooting has already taken a month in the Canary Isles, and there is a further month to go before Cliff and the group return home in February.

Cliff is having a swinging time playing the various character parts—so much so that he made a startling quote on the film set: "I can't wait to grow older."

Explained Cliff: "With a few

COMMUNIQUE FROM THE CANARIES

wrinkles and some grey hairs, I might get offered some full-length character rôles. I can certainly see now why everyone in show business envies the character actor, who can go on year after year playing so many different and wonderful parts."

Life"! He says: "Don't imagine it's like riding a horse. That would be fatal. What you have to do is watch his droopy eyes and get ready for the grunts. Then hang on like grim death, because it's rougher than the roller-coaster ride at a fair."

Cliff has to ride a camel (see picture on left) in "Wonderful

You can literally pick the fruit off the trees in the Canary Isles,

and they're making full use of this fact.

On their way to film locations for "Wonderful Life," Cliff, the Shadows and co-star Susan Hampshire travel by mini-bus, and each day a different member of the cast has to get out near a huge plantation, pass a cheery word with the grower and be handed a huge bunch of bananas to eat on the journey! The theme song? "Yes, We Have Some Bananas!"

BEATLES AMERICAN PUSH IS ON

THE Big Push is on—to get the Beatles better known in America. Records are being issued, advertisements taken—and stories written.

Lawrence Malkin of the "Los Angeles Times" writes a long piece on the Merseyside foursome. Says he: "They represent a break with America... give the fans something to identify with instead of a remote American hero on record."

Mr. Malkin also gives his definition of the Liverpool sound: "The whomp of electric guitars prevailing, with a brutal beat over teenage screams."

Later he adds: "It's not the words that count."

He has also talked to the Beatles. Paul McCartney told him: "We do it for money and because we enjoy it. When we don't enjoy it any more we'll pack it up."

John Lennon commented: "It can't go on at this pace. It's bound to level off and we're ready for it."

And George Harrison said: "If we fizzle out—well, we fizzle out. But it will have been a lot of fun."

And Ringo? Malkin adds: "Starr, as usual, says nothing. If pressed he will say he likes the life. But, when it's all over, he'll be happy to take his winnings, go back to Liverpool and open a hairdresser's shop."

Weekly newsmag, "Times," also



Melodramatic Beatles—portraying Little Nell is GEORGE HARRISON; Honest Jack is PAUL McCARTNEY and JOHN LENNON is Sir Jasper, the wicked squire! RINGO STARR was busy supplying a snow-storm, as the on-stage prop-master, in their "Christmas Show" at Finsbury Park Astoria.

reports on the Beatles. It says: "The raucous sound... on their instruments makes a Beatle performance slightly orgiastic."

"But the boys are the very spirit of good clean fun. They look like shaggy Peter Pans with their mushroom haircuts and high white collars. The precise nature of their charm remains mysterious even to their manager."

And "Time" actually got Ringo to speak up: "We're not interested in living it up. All our money goes into Beatles Ltd., and we take only enough out for clothes and a few ciggies."

And Capitol Records—the Beatles disc releasing company in America—have contributed to Beatlemania by producing a special four page paper on the group.

They also advertise "Be A Beatle Booster" badges for 50 cents.

Also reported is the reaction to film star Janet Leigh, who turned up at a Hollywood party with a Beatle hair cut. Noted columnists Louella Parsons and Dorothy Kilgallen im-

mediately splashed the news.

Says Hollywood hairdresser Gene Shacove (creator of the style): "The style wasn't even 24 hours old and already it was mentioned in hundreds of newspapers. It can't miss."

However a Manchester girl—writing in the "Liverpool Daily Post"—says that during her two week American holiday she found the American teenagers loyal to one man: Elvis Presley.

Says the girl, Pamela Zuck: "The boys and girls I met were not in the least impressed by the Beatles because, as they put it, 'They have girls' haircuts and old fashioned coats.'"

"One girl even said: 'They can't be with it because they're still wearing polo necked sweaters.'"

And she adds: "The queues seen in England for Beatle tickets are chickenfeed compared with those in America for an Elvis film."

"While boarding the aircraft... on my journey home many of the girls shouted: 'Tell the Beatles not to come.'"

IAN DOVE.

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PITNEY WAS BLUE—TILL HE MET STONES

GENE PITNEY'S next single disc—a song written by two members of the Rolling Stones—wasn't made a moment too soon. Gene, hitless in Britain since 1961, came to London without much confidence in his latest release, "Twenty-four Hours From Tulsa."

Despite the fact it was shooting up the American charts, his eleventh hit there and one of his fastest selling discs, he was dubious about its success in Britain.

He told me: "I think the title is too Western—they won't know where 'Tulsa' is."

His visit to Britain (curtailed by illness) was a look-see trip essentially. He wanted to find out why he wasn't a British success.

Appearing on "Thank Your Lucky Stars" with Gene was the wild looking rhythm 'n' blues group, the Rolling Stones. Gene sat around his dressing room singing some of his own material.

Recalls Rolling Stone Mick Jagger: "He was singing a number called 'If I Didn't Have A Dime' when we wandered in."

"We got talking and Gene said he was really brought down about his lack of success in Britain."

"We'd watched him rehearse the 'Stars' show and were all knocked out because he was so professional. And talking to him about records we were impressed at his knowledge of the backroom scenes in recording."

"He told us how he used to do everything on his records in the early days. He would sing, double-track, then add himself singing falsetto as a chorus. He even played in the accompanying group. Gene plays fine piano, drums and guitar."

"But as I said, he was a little worried about his lack of success in Britain. This was just before 'Tulsa' started happening so big for him."

"Eventually we started fooling around with some of our numbers. One



GENE PITNEY (right) listens to a playback of his recording of "That Girl Belongs To Yesterday," written for him by Rolling Stones MICK JAGGER (l.) and KEITH RICHARD (next to Gene). ANDREW OLDHAM is the producer of the record, now released in America.

by IAN DOVE

After a couple of days Gene entered a London studio, faced a 30-piece orchestra, including former John Barry guitarist, Vic Flick, and pianist Arthur Greenslade, and cut "That Girl Belongs To Yesterday."

This week it was released in America. The flipside is "Who Needs It," another British song by Len Beadie and Bob Conrad.

At the time Gene thought it would be the sound to give him a breakthrough into the British market. He said: "It's also good for the American scene because it's different from 'Tulsa.'"

"And I like things to be different—you can get hung up with one particular style, some trick or gimmick."

"I like everything different. I've seen too many people left in the cold because they relied on the same sounds."

"I'd heard the Rolling Stones, been told they were a wild crew and I must say they looked it, with all that long hair. But their song (it was written by Mick Jagger and Keith Richards) wasn't earthy rhythm 'n' blues by any means."

And a cable from Gene Pitney recently shows how he feels about "Twenty-four Hours From Tulsa," his breakthrough disc. It reads: THIS IS THE WAY TO HAVE A HIT—GO HOME!"

In particular Gene dug very much—"That Girl Belongs To Yesterday." He told us: "That's a very nutty thing." Apparently that was a compliment! "We thought no more about it then."

But Gene did. He arranged, through Andrew Loog Oldham his publicist (and one of the Stones' managers), for a recording session.

Charles Blackwell handled the session after a phone call from Birmingham.

ANN and GILLIAN (Oldham, Lanes.): We agree that the Scouse for a sandwich is a buttie, but this term is used all over the North of England.

It always has been, so why give Liverpool all the credit, as in Alan Smith's Blue Jeans article last week. No offence to the Beatles, we think they're luvverly!

JOHN HILL (Chigwell, Essex): I recently found the December 21, 1962, issue of the NME and it was similar to last year's counterpart except that the word Beatles (supposedly mentioned 300 odd times these days in each issue) only appears once. And that was in an advert.

Main space occupier was Elvis

Presley. I shall keep this copy safe with the 1963 counterpart. And next year I'll look back and once again call myself a square.

HELEN HANLON (Blackrock, Co. Dublin): In the article about the Beatles Christmas Show last week, it was stated that Ringo went solo with a number John and Paul wrote for the Rolling Stones, "I Wanna Be Your Man."

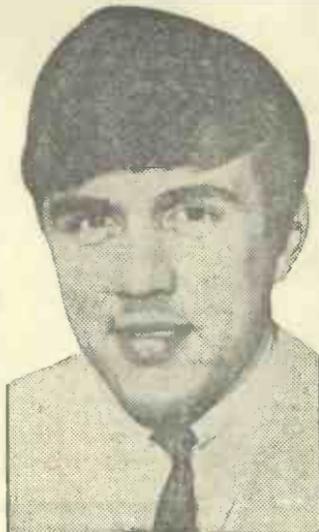
I think they wrote this specially for Ringo to sing on their new LP after his success with "Boys" on the first. Then they offered it to the Rolling Stones, who rush released it.

J. PARKINSON (Hanley, Staffs.): I read (NME last week) the life-times of Brian Matthew where he said his miscellaneous dislikes included "people who scream at artists instead of listening to them."

From YOU to US

MY TOP TEN

By DAVE CLARK



BLUEBERRY HILL by Fats Domino. To my mind this is one of Fats' greatest numbers. I have it on an old 78, which must be over five years old. But the audio sound is still good and well up to current recording standards.

BE MY BABY by the Ronettes. A fantastic sound, with the girls building up to a tremendous climax. I would say this must be one of the finest examples of balance and full sound on a commercial disc to be made in 1963.

SOMEDAY by Brook Benton. One of the great old standards, which is the flipside of "Fools Rush In." Brook is a man who sings with an immense amount of feeling—but whom I feel is sadly underrated here.

WHAT IN THE WORLD by Jack Scott. A long time favourite of mine, sung so well by the deep-voiced Scott. It is a pity that we don't hear more of him nowadays.

HAVING A PARTY by Sam Cooke. There are many, many fine numbers from Sam, but this side is tops with me. Having seen him on stage I rate him as a performer of remarkable ability.

TWIST AND SHOUT by the Beatles. One of the best numbers to come from the boys in my opinion. Meaty-beaty, with a load of feeling. Personally I regret it wasn't issued as a single—it would have sold a million.

MARIA ELENA by Los Indios Tabajaras. A really wonderful instrumental so well played. It makes a nice change to see a number like this doing so well in the charts.

SEARCHIN' by the Hollies. A great group! And I think that they've made a really excellent job of this old Coasters number. I was very surprised that it did not make the Top Ten.

I AM A FOOL TO CARE by Joe Barry. I enjoy Joe at anytime, but this is my favourite. For those who have not heard him yet, I really recommend a listen to this disc.

DO YOU WANT TO DANCE by Cliff Richard. This is my personal choice. The old rockin' type tune is treated with a solid beat, which all adds up to being first class to dance to. The flip, "I'm Looking Out The Window," I vote a really great ballad.

But look at him on "Thank Your Lucky Stars"—he enjoys watching the crazy girls and boys screaming their heads off. Does he really dislike them?

ALEXANDER J. PARKES (Dorchester, Dorset): All praise to the BBC for their new "Top Of The Pops" show. It was wonderfully original and so refreshing after the now very dull "Juke Box Jury" and "Thank Your Lucky Stars."

Praise, too, for their use of film and pictures in putting over records by artists not actually appearing on the show.

JOAN SMITH (Glasgow): I can't understand the criticism over Brian Poole and the Tremeloes. They certainly don't copy the Beatles.

"Twist Little Sister" and "Keep On Dancing" (both replaced before the Beatles) are in the "Twist And Shout" idiom. They are original and many groups—such as the Dave Clark Five—have copied THEM.

ESTHER L. M. CHAMBERLAINE (Leighton Buzzard): The last Everly Brothers' singles sounded like big hits but weren't! I suggest Don and Phil record something completely uncommercial for their next release. I'd like them to record "The Old Rugged Cross"—I'm sure it would click.

DAVID KEABLE (Great Yarmouth): Why all the fuss about Helen Shapiro's "Fever." The recording quality is brilliant, the voice perfect and the backing superb.

Last summer I heard her sing it 123 times at the Yarmouth Aquarium (I worked there!) and enjoyed it every time.

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Chris Sandford is no 'nit' in real life

THE image of Chris Sandford which most of us carry in our mind's eye is of "an ever-hungry gormless Liverpool nit"—this, indeed, is his own description of Walter Potts, the character he portrays in "Coronation Street."

So at our first meeting, I was pleasantly surprised to encounter an alert, shrewd, good-humoured young man—with an extremely cultured voice, without a trace of accent!

Many people are under the impression that Chris became a singer, only because the "Coronation Street" script demanded that he should. But this isn't so! He has long had aspirations to sing for his supper, in fact folk music is his hobby.

"When I was about 16, my friend Steve Benbow taught me to play guitar," he told me.

"Then I got involved in the skiffle craze, appearing in all the small clubs around town. I even formed my own skiffle group called—don't laugh!—the Tennessee Disciples."

But acting was Chris' principal livelihood at this time. He was for ever being cast in precocious teenager rôles, and he chuckled heartily as he recalled some of the lines he had to speak, like—"Don't fire the rocket, the professor's still inside," "Here I am Mummy!" and "The treasure's in the cave, chaps."

About five years ago, Chris appeared in a couple of Bob Hope TV shows, then passed an audition which landed him an 18-month run in "The Unexpected Guest" at the Duchess theatre. Subsequently, he appeared in "The Kitchen" at the Royal Court theatre. And more recently, he has had rôles in "No Hiding Place," "Maigret" and "Somerset Maugham Hour."

"Then came the 'Coronation Street' opening," Chris went on. "Three other boys and myself had a screen test in Manchester. The producers asked me if I came from Liverpool, and I explained that I was born there, but had left when I was two-and-a-half. However, the accent was no problem to me."

"Fortunately, I got the part. The script called for me to stay three months, to be a dismal failure in Dennis Tanner's life, and then to disappear from the series."

"But one day, they happened to hear me playing guitar and singing. So they went into a huddle, ~~and~~ ~~just~~ ~~to~~ ~~stay~~ ~~on~~ ~~for~~ ~~another~~ ~~three~~ ~~months,~~ ~~and~~ ~~rewrote~~ ~~the~~ ~~script~~ ~~to~~ ~~make~~ ~~me~~ ~~a~~ ~~success!~~"

I wondered whose idea it was that Chris should make a record, and he told me that Granada-TV had put the



CHRIS SANDFORD (r.) admires a pop-artist's placard for Potts, his "Coronation Street" character.

his future career. For the actor-singer's path is not an easy one—he constantly runs the risk of falling between two stools.

"I've prepared my plan of action for the next two years," he announced. "I've not had much experience as a singer, so I want to do as many one-nighters as I possibly can in the coming months."

"Then I'll take a short break, after which I'll attempt one or two strictly straight parts. Thereafter, I shall try to merge both careers."

And in preparation for his assault upon the ballrooms and theatres, Chris is already in the process of forming a group to back him on his travels.

So television has boosted yet another artist to fame in the disc world—Chris Sandford. And judging by the professional manner in which Chris is approaching the future, I would think that Dennis Tanner's dream of lasting success for his discovery is likely to become reality.



THE HOLLIES as they appear singing "Now's The Time" in the new film "It's All Over Town." Frankie Vaughan is the star—but only because he sings more numbers than anyone else—in this loosely composed pop film. The late lamented Springfields, the Bachelors, Cloda Rogers, Wayne Gibson, Jan and Kelly are also seen. Acker Bilk gets a couple of numbers to do. Carrying what story there is are Lance Percival and William Rushton, from "That Was The Week That Was." Miteh Murray, with songs for Vaughan, Bilk and Percival, is the songwriter most prominent. A near hour of nonsense. I.D.

By Derek Johnson

suggestion to him.

"So my manager and I got in touch with Ken Jones, who in turn contacted composer Johnny Worth, and he came up with 'Not Too Little,' said Chris. "We made the record ourselves, then leased the tape to Decca for distribution."

Impetus

Meanwhile, the record had been "written in" the script of "Coronation Street," and was played regularly in the twice-weekly programme. Since this series invariably tops the audience-rating chart every week, the disc was given a tremendous impetus from the outset. And although Chris confesses

that he still can't believe his disc success, I must admit that it comes as no surprise to me.

But Chris has no intention in basking in the glory of "Coronation Street," even though he could doubtless have remained in the series, and thus strengthened his position as a recording artist.

Later this month, he leaves the show in an attempt to consolidate his position as a singer.

I asked him if he would have left had his disc not proved successful. "Most certainly," he assured me. "It wasn't a difficult decision for me to leave the cast—I would have quit whatever happened. I think it's bad, from an actor's point of view, to remain more than six months in one series."

Next week, Chris records his last two appearances in the show, then flies off for ten days' holiday in Madeira. After that, he is faced with the problem of plotting the pattern of

NAT HENTOFF'S AMERICAN AIRMAIL

● Columnist Ralph Gleason reports that singer Dick Haymes is moving to England.

● Anthony Newley guest stars on the ABC-TV replacement for the Jerry Lewis show—"Hollywood Palace" variety hour. He'll be on tomorrow (Saturday).

● Although Judy Garland will not have a regular television series next season, she will probably do a series of specials for CBS-TV.

● Because of delays caused by the kidnapping of Frank Sinatra, Jr., an additional million dollars

has been added to the cost of Frank Sinatra, Sr.'s "Robin And The Seven Hoods." The elder Sinatra doesn't seem to mind.

● Doris Day is considering a star rôle in the film version of the story of Tessie, a hatcheck girl at Sardi's, the New York theatrical restaurant.

● Irving Berlin rejected a multi-million-dollar offer for his publishing firm. He also turned down a request from an art gallery to display his paintings.

● Composer Frederick Loewe "My Fair Lady" and other hit

shows) has given half of his music royalties to Desert Hospital in Palm Springs, California. The bequest will come to at least a million dollars during the life of the copyrights.

● Oscar Peterson is leaving Verve. He will either switch to Capitol or form his own recording company.

● After Mel Tormé's first concert at Carnegie Hall recently, "Newsweek" magazine declared that after 34 years in show business, Tormé "seems to have come of age."

● The most critical review of "Follow The Boys" comes from its star, Connie Francis: "I walked out on it myself. Walking out was better than going to sleep."

● Under an unprecedented agreement, American recording musicians will now get royalties from records they make. This includes not only leaders of bands and singers, but everyone on the date.

● Nat "King" Cole will do five television specials for ABC-TV in America next season.

Girls scream at Stones: boys at Ronettes!

PLENTY of vocal volume and body action in George Cooper's "Group Scene 1964" when it opened at Harrow Granada on Monday. Two packed houses greeted, with cheers, screams and scarf-waving the "local" lads who had made good—the Rolling Stones.

Fever-pitch excitement met Al Paige's announcement of them and they tore into their act with "Girls" and followed with "Come On." This group certainly is different—members wear what they like, from shirts to leather jackets, but they have long hair in common.

Lead singer Mick Jagger whips out a harmonica occasionally and brews up more excitement, while the three guitars and drums throb away in back. "Hey Mona" was another r-and-b compeller before a quieter number, very appealingly sung by Brian, "You Better Move On." Back to the torrid stuff for the last two

By ANDY GRAY

numbers—"Roll Over Beethoven" and "I Wanna Be Your Man," taking the act to encore applause.

The same acclaim went to the startling Ronettes. We know from records they lash up a big, insistent sound, but add to that body movement that makes Elvis Presley in his early days seem like a statue, and you have a swinging act!

Ronnie, Estelle and Nedra worked at the Peppermint Lounge, New York, as twisters, later touring with the Chubby Checker Show, so you'd expect twisting—but what they do... wow! It had the boys screaming at their con-

tortions in diamante-encrusted pale orange sheath dresses.

"Twist" is their exciting opener, then "Be My Baby" follows, Ronnie with mobile amplification and the others at a standing mike. All three beat-harmonise "Everybody Loves A Lover" and then Estelle solos "Will You Love Me Tomorrow."

Shouting

"Baby, I Love You" came next—and was very popular—followed by their best number, "What'd I Say," in which they got the audience shouting and having a great time. The Chaynes, who open the show, gave pulsating support to the girls.

Other winners all the way—the Swinging Blue Jeans, four clean-cut good-looking boys who are most versatile.

They rock brightly in with "Long Tall Sally," Ray Ennis taking the vocal, then change to a beat-folk, "Angle," following with a Shadows-like instrumental, "Dizzy Chimes." Ralph Ellis solos in "To Know Her Is To Love Her," the others making vocal group backing sounds; and then to "Hippy Hippy Shake," with Ray to the fore again—and off to show-stopping applause.

Marty Wilde puts over a power-packed act, backed by his Wildcats. Highlights are "Bo Diddley" (Marty on harmonica, too), "Jezebel" and "Money." Cat-like Dave Berry, with his Cruisers, scores with "Bye Bye Johnny," "My Baby Left Me" and "Memphis, Tennessee."

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SPOTLIGHT SINGLES

SUSAN MAUGHAN

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DEAN STEVENS

ONLY 'CAUSE I'M LONELY

PHILIPS / BF 1300

THE FOUR PENNIES

DO YOU WANT ME TO

PHILIPS / BF 1296

THE RATTLES

THE STOMP

PHILIPS / BF 1277

STEVE AND EYDIE

I CAN'T STOP TALKING ABOUT YOU

CBS / AAG 178

TONY DAINES

CHAPEL IN THE MOONLIGHT

FONTANA / TF 433

CY TUCKER

MY PRAYER

FONTANA / TF 424

DEREK JOHNSON says— HATS OFF TO GERRY

HATS off to Gerry Marsden! In contrast to his rather controversial "You'll Never Walk Alone," he and the Pacemakers have come up with a real cracker of a disc—"I'm The One" (Columbia). It has an irresistible beat and a catchy melody which everyone will be whistling inside a fortnight.

This is Gerry's first "A" side composed by himself, and he's sure pulled something out of his hat. This track has just about everything, and I shall be very surprised if it doesn't reach No. 1.

There's a plaintive quality to "You've Got What I Like." This side isn't so forceful or driving, but deliberately so. Written by the whole group, it swings along nicely—a cute, out-of-the-ordinary foot-tapper

KENNEDY TRIBUTES

I FIND the TW3 tribute to President Kennedy, "In The Summer Of His Years," tasteful and moving—with a well-conceived lyric. The wistful effect is very apt, but it's a pity the sombre rhythm and slight e-and-w flavour keeps recalling "High Noon."

Millicent Martin's original version on Parlophone is warmly and poignantly sung—and she couples it with a revival of "If I Can Help Somebody," aided by a slow-beat Johnny Pearson backing.

Kate Smith (RCA) belts her version rather more vibrantly. For the flip, she proves that no one can sing "God Bless America" quite like her—it's the American equivalent of Vera Lynn singing "Land Of Hope And Glory."

Connie Francis' MGM styling is also very gripping, and she employs her most tear-stained voice for the occasion. Coupling revives "My Buddy."

HELEN SHAPIRO

Can't agree with the Alley Cat when he calls Helen Shapiro's "Fever" (Columbia) a joke compared with the Peggy Lee version. Agreed,

TOP '208' D-J BARRY ALLDIS Nino & April—stronger song

THE London label twosome, Nino Tempo and April Stevens, are sure to hit the Top Twenty with "Whispering." The oldie is given the same way-out treatment as "Deep Purple," and it sounds a stronger side to my ears.

There's a catchy intro. of whistling and harmonica, there's heavy accent on the off-beat and there's recitation by Miss Stevens, which I think we could do without.

Some good rhythm 'n' blues on the back. "Tweedlee-Dee" is the tune.

MIKE PRESTON

Congratulations to singer Mike Preston, MD Mike Leander and producer Peter Sullivan on a really captivating record of the show song "No Strings."

The approach is very different and much more commercial than the smooth version by Vic Damone, reviewed by Derek Johnson last week.

The tempo, which is a lot faster, jogs along in happy-go-lucky style, and Mike's voice is lilting and lyrical.

Another song from the same musical has been selected for the coupling. "Nobody Told Me" is given a modern beat backing. On Decca.

JOHNNY B. GREAT

With a name no doubt inspired by Chuck Berry's Johnny B. Goode, up pops Johnny B. Great on Decca with a vocal version of "Acapulco 1922." This record could catch on in a very big way. The tempo has been taken down and the whole thing has a groovy feel about it, with the singer's powerful voice in dual track.

The Charles Blackwell backing gives it plenty of atmosphere.

Plenty of work for guitar and chorus on the folksy song, "You'll Never Leave Him."

THE CRESTERS

On the rhythm 'n' blues offering "I Just Don't Understand," by the Cresters, there's a lot of fine harmonica and guitar introduction which immediately attracts the attention. The boys handle the vocal with a lot of verve, and the instrumental sound is very much alive throughout.

The number is in 3/4 time. Should sell well.

The "B" side, "I Want You," hasn't the same atmosphere as the top deck, but it's a good-beat group opus.

it's not as subtle or spine-tingling as the Lee disc—but there's a stronger beat and it's more rumbustious, in keeping with present trends.

There's a whole group of new fans developed since Peggy's was a hit, and they could well take a fancy to the Shapiro revival.

Helen slips into dual-track with added vocal group for "Ole Father Time"—a pounding beat ditty with a snappy twist beat. An unusually strong "B" side.

RAY CHARLES

It's back to bluesy ballad material for HMV's Ray Charles, as he revives "That Lucky Old Sun." Strings and chorus back him, as he warbles with real heartfelt sincerity.

This track reminds me very much of his earlier "Georgia" hit, and can't fail to register strongly with all Charles fans.

Big band backing for a rhythmic revival of the old Crosby speciality "Mississippi Mud." Very ordinary, and hardly a suitable showcase for Ray.

★ Quick Spins ★

A dated but novel c-and-w number "Long Tall Texan" is sung by Murray Kellum (London) and the Druids (Parlophone), with the British group by far the livelier. . . . Another version of "My Special Dream" from Jane Morgan on Colpix, plus a beaty revival of "Red Sails In The Sunset" . . . Jerry Butler sings two bluesy beat-ballads with Brook Benton influence, "Need To Belong" / "Give Me Your Love" (Stateside) . . . Two brilliantly-scored film themes from the Lalo Schifrin Orchestra on MGM, "The Haunting" / "Dime With A Halo" . . . The Statesmen offer the fast-moving "I've Just Fallen In Love" with gallop backing, and the twist beat "It's All Happening," on Fontana . . . Two Latin specialities, with guitars and trumpets foremost from Cameo's Los Senors, "Amapola" / "Acapulco" (NOT 1922!) . . . Country-styled instrumentals in shuffle rhythm with a touch of hootenanny by Jim and Joe, "Daisy Mae" / "Fireball Mail" (London).



GERRY

TOMMY SANDS

The chorus of Tommy Sands' wistful "Only 'Cause I'm Lonely" (HMV) is almost identical to Andy Williams' "Can't Get Used To Losing You" — even the backing relies on pizzicato strings.

Overall effect is pleasant enough, with Tommy singing dual-track, but I reckon the similarity is too marked.

More double-tracking in "Cinderella," a fluffy, Mark Wynter type of number. Easy on the ear, but the material isn't the greatest!

BILLIE DAVIS

Think maybe Billie Davis could make it with "That Boy John" — but perhaps not to the same extent as with "Tell Him." It's a cute toe-tapping twister, which will have you jigging about unrestrainedly. The sound is fully in line with today's trend, and Billie manages to sound like a vocal group by herself!

Tempo slackens for "Say Nothin'—Don't Tell." On Columbia.

POTTED POPS

CLASSMATES (Decca) present an Eastern-flavoured ditty "In Morocco," with a gay join-in-the-chorus refrain. A happy-go-lucky track with little chance of success. "I Feel" is an uninspired rockatwist sung in unison.

PETER HARVEY (Columbia) applies his smooth Pat Boone-like voice to a country-styled medium pacer "A Trace Of A Heartache"—whistle-able quality in the "Jack To A King" mould. A resonant big band backing for the "Heart Of Ice" rocker. Altogether, a good disc.

JAY & THE AMERICANS (London) remind me of the Drifters — solo singer, with great harmonic blend from the group. "Come Dance With Me" has a strong beat and builds to an exciting climax, while "Look In My Eyes Maria" has a Latin rhythm.

SANTO AND JOHNNY (Stateside), in contrast to their "Sleepwalk" hit, revive "Three Caballeros" as a bossa nova. I prefer their unusual styling, with guitars and organ predominant, of "Manhattan Spiritual."

LORRRAINE GRAY (Fontana) benefits from driving rhythm, added girls' chorus and her own pleasing personality in two rockaballads, "Are You Getting Tired Of Your Little Toy" / "The Boy That I Want"—but the material's on the weak side.

MIAE DAVIES (Decca) latches on to a good lyric, aided by vocal group and intriguing twist beat, in "Ten Good Reasons"—but here again, the melody's not strong enough. "I Won't Remember You" is a slightly faster twist.

BEST SELLING LPs IN BRITAIN

(Wednesday, January 8, 1964)

- Last This Week
- 1 **1 WITH THE BEATLES**
Beatles (Parlophone)
 - 2 **2 PLEASE PLEASE ME**
Beatles (Parlophone)
 - 3 **3 HOW DO YOU LIKE IT**
Gerry & Pacemakers (Columbia)
 - 4 **4 FUN IN ACAPULCO**
Elvis Presley (RCA)
 - 5 **5 WEST SIDE STORY**
Soundtrack (CBS)
 - 6 **6 FREDDIE AND THE DREAMERS**
(Columbia)
 - 7 **7 KATHY KIRBY SINGS 16 HITS FROM STARS AND GARTERS**
Kathy Kirby (Decca)
 - 8 **8 ON TOUR WITH THE GEORGE MITCHELL MINSTRELS**
(HMV)
 - 9 **9 KENNY BALL'S GOLDEN HITS**
(Pye Golden Guinea)
 - 10 **10 TRINI LOPEZ AT P.J.'S**
Trini Lopez (Reprise)

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Stateside SL10055 (mono)
- ★ **MICHAEL FLANDERS & DONALD SWANN**
At the drop of another hat
Parlophone PCS3052 (stereo) PMC1216 (mono)
- ★ **THE OSMOND BROTHERS**
Songs we sang on the Andy Williams Show
M-G-M MGM.C966 (mono)
- ★ **THE VERSATILE MARTIN DENNY**
Liberty SLBY1166 (stereo) LBY1166 (mono)
- ★ **THE BEST OF MICHAEL HOLLIDAY**
Columbia 33SX1586 (mono)
- ★ **HUGO WINTERHALTER**
A season for my beloved
H.M.V. CLP1693 (mono)

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| HITCH HIKE (Part 1) | King Edwards | Island 047 |
| RUSSIAN ROULETTE | Jimmy McGriff | Sue WI. 303 |
| ALL ABOUT MY GIRL | The Vikings | Island 065 |
| HALLELUJAH | Derrick Morgan | B. Swan 402 |
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(theme from film 'The Victors')
 COLUMBIA DB7185

Martha and the Vandellas
QUICKSAND
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Look no further
(from 'No Strings')
 CAPITOL CL15334

On Juke Box Jury
The Beatles
 SAY—
YEH! YEH! YEH! — A HIT!
 FOR THE
Merseybeats
'I THINK OF YOU'



NME TOP THIRTY

- (Wednesday January 8, 1964)
- | | |
|---|---|
| Last This Week | BEST SELLING POP RECORDS IN U.S. by courtesy of "Billboard" (Tuesday, January 7, 1964) |
| 1 1 I WANT TO HOLD YOUR HAND Beatles (Parlophone) | 1 1 THERE! I'VE SAID IT AGAIN Bobby Vinton |
| 2 2 GLAD ALL OVER Dave Clark Five (Columbia) | 2 2 LOUIE LOUIE Kingsmen |
| 9 3 HIPPI HIPPI SHAKE Swinging Blue Jeans (HMV) | 6 3 POPSICLES AND ICICLES Murmaids |
| 6 4 TWENTY-FOUR HOURS FROM-TULSA Gene Pitney (United Artists) | 3 4 DOMINIQUE Singing Nun |
| 4 5 I ONLY WANT TO BE WITH YOU Dusty Springfield (Philips) | 5 5 FORGET HIM Bobby Rydell |
| 3 6 SHE LOVES YOU Beatles (Parlophone) | 4 6 SINCE I FELL FOR YOU Lenny Welch |
| 9 7 SWINGING ON A STAR Big Dee Irwin (Colpix) | 13 7 SURFIN' BIRD Trashmen |
| 8 8 YOU WERE MADE FOR ME Freddie and the Dreamers (Columbia) | 9 8 THE NITTY GRITTY Shirley Ellis |
| 5 9 DOMINIQUE Singing Nun (Philips) | 7 9 TALK BACK TREMBLING LIPS Johnny Tillotson |
| 7 10 SECRET LOVE Kathy Kirby (Decca) | 10 10 MIDNIGHT MARY Joey Powers |
| 12 11 I WANNA BE YOUR MAN Rolling Stones (Decca) | 8 11 QUICKSAND Martha & the Vandellas |
| 18 11 STAY Hollies (Parlophone) | 14 12 AS USUAL Brenda Lee |
| 15 13 KISS ME QUICK Elvis Presley (RCA) | 17 13 DRAG CITY Jan & Dean |
| 12 14 DON'T TALK TO HIM Cliff Richard (Columbia) | 15 14 WIVES AND LOVERS Jack Jones |
| 11 15 MARIA ELENA Los Indios Tabajaras (RCA) | 16 15 PRETTY PAPER Roy Orbison |
| 17 16 TWIST AND SHOUT (EP) Beatles (Parlophone) | 19 16 WHISPERING Nino Tempo & April Stevens |
| 25 17 DO YOU REALLY LOVE ME TOO Billy Fury (Decca) | 11 17 YOU DON'T HAVE TO BE A BABY TO CRY Caravelles |
| 16 18 YOU'LL NEVER WALK ALONE Gerry and the Pacemakers (Columbia) | 12 18 DRIP DROP Dion Di Mucci |
| 14 19 GERONIMO Shadows (Columbia) | — 19 HEY LITTLE COBRA Rip Chords |
| 21 20 WE ARE IN LOVE Adam Faith (Parlophone) | — 20 OUT OF LIMITS Marketts |
| 20 20 WITH THE BEATLES (LP) Beatles (Parlophone) | |
| 19 22 BEATLES HITS (EP) Beatles (Parlophone) | |
| 22 23 NOT TOO LITTLE Chris Sandford (Decca) | |
| 26 24 MONEY Bern Elliott and the Fenmen (Decca) | |
| — 25 I'M IN LOVE Fourmost (Parlophone) | |
| — 26 BABY I LOVE YOU Ronettes (London) | |
| — 26 IF I RULED THE WORLD Harry Secombe (Philips) | |
| 23 28 I'LL KEEP YOU SATISFIED Billy J. Kramer (Parlophone) | |
| 30 29 HUNGRY FOR LOVE Johnny Kidd (HMV) | |
| 29 30 BEATLES VOL 1 (EP) Beatles (Parlophone) | |

BEST SELLING SHEET MUSIC IN BRITAIN

- (Tuesday, January 7, 1964)
- | | |
|--|--|
| Last This Week | BEST SELLING SHEET MUSIC IN BRITAIN |
| 1 1 I WANT TO HOLD YOUR HAND (Northern Songs) | 1 1 I WANT TO HOLD YOUR HAND (Northern Songs) |
| 8 2 DOMINIQUE (Flamingo) | 8 2 DOMINIQUE (Flamingo) |
| 9 3 GLAD ALL OVER (Ivy) | 9 3 GLAD ALL OVER (Ivy) |
| 2 4 MARIA ELENA (Latin-American) | 2 4 MARIA ELENA (Latin-American) |
| 5 5 SHE LOVES YOU (Northern Songs) | 5 5 SHE LOVES YOU (Northern Songs) |
| 6 6 I ONLY WANT TO BE WITH YOU (Springfield) | 6 6 I ONLY WANT TO BE WITH YOU (Springfield) |
| 11 7 ALL MY LOVING (Northern Songs) | 11 7 ALL MY LOVING (Northern Songs) |
| 3 8 YOU WERE MADE FOR ME (Feldman) | 3 8 YOU WERE MADE FOR ME (Feldman) |
| 4 9 YOU'LL NEVER WALK ALONE (Williamson) | 4 9 YOU'LL NEVER WALK ALONE (Williamson) |
| 24 10 I WANNA BE YOUR MAN (Northern Songs) | 24 10 I WANNA BE YOUR MAN (Northern Songs) |
| 12 11 GERONIMO (Shadows Music) | 12 11 GERONIMO (Shadows Music) |
| 13 12 MONEY (Dominion) | 13 12 MONEY (Dominion) |
| 7 13 SECRET LOVE (Harms-Witmark) | 7 13 SECRET LOVE (Harms-Witmark) |
| 22 14 24 HOURS FROM TULSA (Schroeder) | 22 14 24 HOURS FROM TULSA (Schroeder) |
| 14 15 DON'T TALK TO HIM (Shadows Music) | 14 15 DON'T TALK TO HIM (Shadows Music) |
| 22 16 ROLL OVER BEETHOVEN (Jewel) | 22 16 ROLL OVER BEETHOVEN (Jewel) |
| 16 17 FROM RUSSIA WITH LOVE (United Artists) | 16 17 FROM RUSSIA WITH LOVE (United Artists) |
| 17 18 IT'S ALMOST TOMORROW (Macmelodies) | 17 18 IT'S ALMOST TOMORROW (Macmelodies) |
| — 19 HIPPI HIPPI SHAKE (Ardmore & Beechwood) | — 19 HIPPI HIPPI SHAKE (Ardmore & Beechwood) |
| 18 20 TWIST AND SHOUT (Sherwin) | 18 20 TWIST AND SHOUT (Sherwin) |
| 25 21 TILL THERE WAS YOU (Frank) | 25 21 TILL THERE WAS YOU (Frank) |
| 15 22 I'LL KEEP YOU SATISFIED (Northern Songs) | 15 22 I'LL KEEP YOU SATISFIED (Northern Songs) |
| 21 23 IF I RULED THE WORLD (Sterling) | 21 23 IF I RULED THE WORLD (Sterling) |
| 20 24 WHERE HAVE ALL THE FLOWERS GONE (Essex) | 20 24 WHERE HAVE ALL THE FLOWERS GONE (Essex) |
| 19 25 BLOWN IN THE WIND (Blossom) | 19 25 BLOWN IN THE WIND (Blossom) |
| — 26 HUNGRY FOR LOVE (Leeds) | — 26 HUNGRY FOR LOVE (Leeds) |
| — 27 PUFF (THE MAGIC DRAGON) (Blossom) | — 27 PUFF (THE MAGIC DRAGON) (Blossom) |
| — 28 KISS ME QUICK (West One) | — 28 KISS ME QUICK (West One) |
| 26 29 SWINGING ON A STAR (Morris) | 26 29 SWINGING ON A STAR (Morris) |
| 28 30 NOT TOO LITTLE (Marquis) | 28 30 NOT TOO LITTLE (Marquis) |

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 Miar Davies
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 The Classmates
 DECCA F 11806

WILL YOU BE MY LOVER TONIGHT
 George Bean
 DECCA F 11808

NO STRINGS
(from the musical No Strings)
 Mike Preston
 DECCA F 11810

THAT BOY JOHN
 The Raindrops
 LONDON HL 9825

LONG TALL TEXAN
 Murry Kellum
 LONDON HLU 9830

DAISY MAE
 Jim & Joe
 LONDON HL 9831

IN THE SUMMER OF HIS YEARS
 Kate Smith
 RCA VICTOR RCA 1377

Nino Tempo & April Stevens
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Editorial & Advertisement Offices:
23 DENMARK STREET, LONDON, W.C.2

Circulation & Accounts Offices:
5 DENMARK STREET, LONDON, W.C.2

Phone (for all Depts.) COVENT GARDEN 2266 (5 lines)

FOLK TRIO ON PALLADIUM TV

PETER, Paul and Mary return to ATV's "Sunday Night At The London Palladium" on April 5. Promoter John Coast is negotiating several concert dates for them in addition to their Festival Hall appearance on April 12.

They will almost certainly headline concerts at Manchester Belle Vue (8th) and Croydon Fairfield (12th). Further TV and radio dates are still being negotiated for the U.S. folk trio.

Warner Bros. will release their next single, "Stewball," here on January 17.

John Coast is also negotiating dates for Nana Mouskouri. Two days before she arrives on January 19, Fontana issues the Greek star's "Longing," coupled with "My Special Dream," which is featured on Shirley Bassey's new single.

Nana is being sought for a guest appearance in a BBC-TV "Gala Performance" on February 4.

NEW DISC SIGNINGS

Stones back her on debut disc
INDEPENDENT disc producer Andrew Oldham—who records the Rolling Stones—has made the first record by an 18-year-old London girl, Cleo. It revives the Teddy Bears' 1958 hit, "To Know Him Is To Love Him"—and Cleo gets instrumental backing from the Stones on the disc which Decca issues today (Friday).

Russ Hamilton's first disc for Ember, following his reported switch from MGM, will be released on January 17. It is titled "Valley Of Love."

Jimmy Lennon debuts on Decca on January 31 with "I Learned To Yodel." Aged 21, Jimmy comes from Ireland and was recorded by Joe Meek.

GROUPS ON ORIOLE

Two vocal instrumental groups have been signed by Oriole. Liverpool outfit the Wackers debut with "I Wonder Why" on January 21, and Hertfordshire group Terry Judge and the Barnisters bow next Friday (17th) with "Hey Look At Her."

Pye has signed a five-man group from Sheffield, Me and Them, and 16-year-old Michael Goodman, who played the Artful Dodger in "Oliver." Michael debuts on Piccadilly with "Did You," and Me and Them make their bow on Pye with "I Think I'm Going To Kill Myself." Both discs are released on January 14.

THE BEATLES WOULD HAVE LOVED ALMA!

"LET me entertain you" began Alma Cogan on her opening night at the Talk Of The Town on Monday—and for forty-five minutes she did just that! With the casual manner night club audiences adore, she treated us to a well chosen selection of songs and some excellent impressions.

Though the Beatles arrived too late for Alma's act, they would have loved her impressions of Vera Lynn singing "She Loves You" and Shirley Bassey (who was in the audience) doing "All I Want For Christmas Is A Beagle."

Other highlights included "You Do Something To Me," "Mack The Knife" and "Fly Me To The Moon."

After the medley of impressions, there was more of Miss Cogan to keep the audience happy. She followed "You're Nobody 'Til Somebody Loves You" with a clever comedy number about the Beatles which, I'm told, she penned herself earlier that evening.

She closed with a dynamic version of "Let There Be Love" that left us in no doubt that even though she has a flair for comedy, Alma is principally a fine singer.
CHRIS HUTCHINS.

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GREATEST NME CONCERT EVER!

Every top star booked for colossal Poll Winners show

The greatest galaxy of pop music stars ever to be assembled for one event! They have been secured for the great NME Poll Winners Concert—a Wembley's Empire Pool—on Sunday afternoon, April 26. Here is the thrilling news that countless thousands of our readers have been waiting for! This is the great line-up for the Concert—printed in alphabetical order:

Major groups on Haynes show

THE Swinging Blue Jeans and the Rolling Stones have been booked for guest spots in ATV's "Arthur Haynes Show." The Blue Jeans guest with Cleo Laine on Saturday, January 25.

The Rolling Stones appear on February 8 instead of Gerry and the Pacemakers, who were previously announced for this date.

Russ Conway guests in ATV's "A Touch Of The Norman Vaughans" on Friday, February 14.

The next Morecambe and Wise series, which has already been recorded with a host of pop stars, and the Lonnie Donegan series, which is being taped this month, will both be screened in the spring.

Likely transmission date for the Frank Ifield spectacular, which he telecorded in December, is Wednesday, February 26.

GERRY LIKELY TO VISIT AUSTRALIA

GERRY and the Pacemakers will probably visit Australia in April, but their U.S. trip, planned for March, is being postponed to May or June. The group is set for another major TV date.

The Pacemakers are likely to tour Australia for a fortnight in April, returning in time for the NME's Poll Concert (see lead story).

The Pacemakers were to have visited America for two appearances on the Ed Sullivan Show, but this is now unlikely to happen before early summer.

Gerry and the Pacemakers top the bill in ABC-TV's "Big Night Out" on Saturday, February 8.

They have already telecorded a sequence for BBC-TV's new "Top Of The Pops" series, in which they will feature their new "I'm The One" release.

Producer Johnnie Stewart plans to include it in next Wednesday's show (15th) if, as seems likely, the record enters the charts in its first week on sale.

Set for 'Go Man Go'

The Rolling Stones are set for the Light Programme's "Go Man Go" on Friday, January 24, and Eden Kane and Rose Brennan for "Parade Of The Pops" (22nd).

LEE LEWIS DATES

Likely dates for Jerry Lee Lewis' visit in March are Birmingham Town Hall (19th), York Rialto (25th) and Kingston Cellar Club (26th).

More venues for Roy and Freddie

SEVERAL new venues have been fixed for Roy Orbison's tour with Freddie and the Dreamers and some of the dates booked for the package have been rearranged. As previously reported, it opens at Slough Adelphi on April 18.

The show is now set to play Southampton Gaumont (20th), Harrow Granada (21st), Bournemouth Winter Gardens (25th), Tooting Granada (26th), Bedford Granada (27th), Hanley Gaumont (28th), Ipswich Gaumont (29th) and Nottingham Odeon (30th).

New dates for May are Southend Odeon (1st), Leicester De Montfort (3rd), Cheltenham Odeon (4th), Doncaster Gaumont (7th), Sheffield City Hall (8th), Bolton Odeon (9th), Liverpool Empire (10th) and Manchester Odeon (11th). The tour will end at Newcastle City Hall on May 16.

The tour is also likely to play Kingston Granada (April 23) and Bristol Colston (24th).

Freddie and the Dreamers' next single "Come Back When You're Ready" will be issued on February 14. Composed by Alan Klein, it will be coupled with one of Freddie's own compositions.

Sales of the group's current hit, "You Were Made For Me," passed the half-million mark on Monday.

BLUE JEANS FILM FOR CIRCLORAMA

FANS are being invited to Leicester Square Empire tomorrow (Saturday morning) to see a free performance by the Swinging Blue Jeans. The group will film a sequence for insertion in a general interest Circlorama film. Eleven cameras will capture the group in action singing "Hippy Hippy Shake."

The film, the first to be made in Britain by the process, will be viewed on a screen which completely encircles the audience.

It is expected to open at Britain's only Circlorama cinema—in London's Piccadilly—next month.

Fans are being asked to arrive at the Empire theatre between 9 and 10 am tomorrow for the filming.

The Swinging Blue Jeans, the Pirates and George Bean have been added to tonight's edition of AR-TV's "Ready Steady Go!" The Searchers and Susan Maughan appear on January 24 and Freddie and the Dreamers, on February 21.

Ellington's tour

Dates have now been set for Duke Ellington's British tour, which opens at Festival Hall, London, on February 15. It will then move to Hammer-smith Odeon (16th), Cardiff Capitol (17th), Bristol Colston (18th), and Croydon Fairfield (19th).

He returns to Festival Hall on February 22, then visits Bournemouth Winter Gardens (23rd), Leicester De Montfort (26th), Birmingham Odeon (27th), Leeds Odeon (28th), Manchester Free Trade Hall (29th), and concludes at New Victoria, London (March 1st).

SPRINGFIELDS' DISC

A single recorded by the Springfields before they disbanded last October will be issued by Philips next Friday (17th). Titled "If I Was Down And Out," the song comes from the pop film "It's All Over Town," which opens at the Marble Arch Odeon next Thursday.

ELVIS PRESLEY LP

Another Elvis Presley album is being prepared for release early next month. Titled "Elvis For You," it comprises eight tracks from his previously deleted "Loving You" LP and "Flaming Star," "Summer Kisses, Winter Tears," "Are You Lonesome Tonight" and "It's Now Or Never."

Rolf comperes TV pop

Rolf Harris will be resident comperer and singer in a new BBC-TV pop series, "Hi There!", which begins on January 21.

Guests in the first show include Maureen Evans, Jan and Kelly, Jerry Stevens and—making their BBC-TV debut—the Lorne Gibson Trio.

'FIRST DATE' FOR KRAMER

Billy J. Kramer and Miki and Griff will be featured on Sunday's edition of Radio Luxembourg's "First Date," followed by Kenny Lynch, Julie Grant and the Breakaways next week (19th).

WALSH BECOMES REP.

Brian Poole and the Tremeloes' manager Peter Walsh has been appointed European representative of the American disc firm Monument Records. Roy Orbison is among its biggest artists.

CLIFF RICHARD TOP FILM STAR

CLIFF RICHARD was the most popular film star in Britain in 1963 for the second year running—according to a survey of 2,300 British cinemas by the New York "Motion Picture Herald." Hayley Mills—fifth most popular star in the survey—was top female star, beating Elizabeth Taylor.

Cliff's box-office popularity was achieved with "Summer Holiday," second most popular film after "From Russia With Love." Cliff beat Peter Sellers by one place.

The survey places Elvis Presley third in popularity with British cinema-goers. "The Great Escape," which featured John Leyton, was the fourth most popular film.

Dusty and Stones on charity show

TWO new concerts and several ballroom dates have been fixed for Dusty Springfield. She headlines a charity show with the Rolling Stones, the Swinging Blue Jeans and Brian Poole and the Tremeloes at the Albert Hall on February 1.

On February 20, Dusty appears at Huddersfield Essoldo with the Searchers and the Undertakers.

Ballroom dates for the Philips star are Liverpool Locarno (January 16), Nelson Imperial (17th), Lowestoft South Pier (18th) and Blackburn King George's Hall (19th).

VAUGHAN'S OPERATION

Frankie Vaughan underwent an operation for an ear abscess at Birmingham's Queen Elizabeth Hospital on Wednesday. He was admitted three days earlier.

Frank's part in "Puss In Boots" at Birmingham Hippodrome has been played this week by his understudy Ken Jonnart.

LONDON SHOW FOR ALLAN SHERMAN

ALLAN SHERMAN, America's top recording comedian, pays his first visit to Britain at the end of this month for three weeks at London's Prince of Wales theatre, and several BBC-TV appearances. Sherman will perform at the Prince of Wales from Monday, January 27 until February 15. The Max Bygraves revue opens

at the Prince of Wales on March 29, and it has not yet been decided how the intervening six weeks will be filled.

Sherman's BBC-TV debut will be on "Juke Box Jury" on Saturday, January 25.

During his stay, he is also expected to appear in a "Billy

Cotton Band Show," and to televise a live BBC-TV spectacular.

All his album releases have entered the American LP charts, and his "Hello Muddah, Hello Fadduh" single was the first comedy record to reach the No. 1 spot in the U.S.—it also enjoyed a spell in the NME Chart last year.



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In "Group Scene 1964," which is reviewed on page 5, are (standing, from left) the ROLLING STONES, RONETTES, DAVE BERRY and the CRUISERS, MARTY WILDE, the SWINGING BLUE JEANS. (Kneeling in front, from left) the CHEYNES and the WILDCATS.

BEATLES CRASH INTO U.S. CHART

THE BEATLES HAVE CRASHED INTO THE AMERICAN CHARTS! WITHIN TEN DAYS OF ISSUE, THEIR FIRST CAPITOL SINGLE, "I WANT TO HOLD YOUR HAND," HAS SOLD ALMOST HALF A MILLION COPIES IN THE U.S. THE LABEL EXPECTS IT TO REACH TWO MILLION IF ITS PRESENT SELLING RATE CONTINUES—MAKING IT CAPITOL'S BIGGEST SELLER SINCE "SIXTEEN TONS" IN 1955, CABLES NAT HENTOFF.

Demand for the Beatles' record is so big that Capitol has been forced to use some RCA-Victor pressing facilities in order to cope with the orders, Hentoff adds.

The record makes its first entry in the "Billboard" Hot 100 chart published next week at No. 45, and soars from its initial entry at 80 to the 43 slot in next week's "Cash Box." This makes it the fastest-ever selling British disc in America.

Swan, the label which issued "She Loves You" early last autumn, has re-started promotion on the disc and reports sufficient interest in it to justify another placing in the U.S. charts for the Beatles very soon.

Latest 1964 plans for the Beatles exclusively outlined to the NME by their manager Brian Epstein this week are:

NEXT MAJOR TELEVISION DATE

An appearance on ABC-TV's "Big Night Out" on Saturday, February 29—their next major British television appearance after returning to ATV's "Sunday Night At The London Palladium" this weekend.

After completing their first film in April the Beatles will have a short holiday—possibly in Mexico—then they will spend a week in Europe early in May, taking in visits to Holland, Germany and possibly Belgium.

This summer the Beatles will play a series of Sunday concerts at several seaside towns with a few one-week shows in other resorts. This will be followed by a short tour of Israel at the end of September.

The Beatles' next British tour—lasting four or five weeks—will begin in October. It is almost certain that they will play two consecutive nights in each of the major towns to double the number of tickets available where long queues of fans were disappointed on their recent tour.

The Beatles' visit to South Africa is now being arranged for November.

British placings in this week's "Billboard" Hot 100 are the Caravelles' "You Don't Have To Be A Baby To Cry" (No. 17), Cliff Richard's "It's All In The Game" (No. 47) and Frank Ifield's "Please" (No. 71). "Bubbling under" are Dusty Springfield's "I Only Want To Be With You" and tributes to President Kennedy by Millicent Martin and Anthony Newley.

BLUE JEANS FOR KRAMER—PITNEY MARCH PACKAGE?

BILLY J. KRAMER will be joined by Gene Pitney and probably the Swinging Blue Jeans on his one-nighter tour in March. Liverpool singer Cilla Black will also be on the package which opens at Nottingham Odeon on February 29.

NEWS EXTRA ON PAGE 10

BART SONG TO OPEN CONTEST

LIONEL BART'S "Choose" is the first song Matt Monro will sing before the nationwide panel of viewers on BBC-TV's "A Song For Europe" on February 7.

Hal Sharper's "Beautiful Beautiful" will be in the coveted final spot immediately before the judging to select the British entry for the Eurovision Song Contest. The order in which Matt will sing the songs was drawn by Tom Sloane head of BBC-TV Light Entertainment on Wednesday.

Norman Newell and Philip Green's "It's Funny How" will be performed second followed by "I Love The Little Things" by Tony Hatch (3rd), "I've Got The Moon On My Side" by Mitch Murray (4th), and "Ten Out Of Ten" by Leslie Bricusse (5th).

CYRIL DAVIES DIES

Cyril Davies, leader of the Rhythm and Blues All-Stars, featuring Long John Baldry, died in Harrow hospital on Tuesday night. He was 32 and leaves a widow and two children.

Kramer's manager Brian Epstein is promoting the tour with Arthur Howes. They concluded negotiations for Pitney this week after several bids had been made to bring the U.S. star back to Britain. The Swinging Blue Jeans—who soared to No. 3 in this week's chart with "Hippy Hippy Shake"—are almost certain to join the tour.

In March the package visits ABC theatres at Lincoln (4th), Huddersfield (5th), Wigan (6th), Exeter (10th), Plymouth (11th) and Dover (17th). It plays Granada theatres at Sutton (13th), Edmonton (18th), and Shrewsbury (19th), Gaumonts at Salisbury (12th), Derby (15th) and Cheltenham (20th).

Other venues fixed are Coventry theatre (1st), Birmingham Hippodrome (8th), Norwich Theatre Royal (14th), Guildford Odeon (21st) and Peterborough Embassy (22nd). A few more dates have still to be set.

HOLLIES FOR FAITH TOUR

The Hollies join Adam Faith's spring tour with Brian Poole and the Tremeloes, but Gene Pitney will not now be in the package. New dates for this tour which have still to be confirmed are Sheffield City Hall (27th), Granadas at Kettering (28th) and Rugby (29th) and Essoldos at Norwich (30th), Tunbridge Wells (May 1) and Brighton (2nd).

Ronettes venues

A new venue has been added to the Ronettes' current tour with the Rolling Stones—Aylesbury Granada on January 21.

Scottish ballroom dates for the Ronettes are Dundee Caird Hall (January 24) and Paisley Town Hall (25th).

ROYAL FILM SHOW

This year's Royal Film Performance, which features the Doris Day-James Garner movie "Move Over Darling," will be attended by the Duke of Edinburgh at Leicester Square Odeon on February 24.

'Fair Lady' run ends

"My Fair Lady" ends its six-month Manchester Opera House run on April 25 and opens at Glasgow Alhambra on May 4 for six months.

Dave Clark joins 'Juke Box Jury'

DAVE CLARK makes his debut on BBC-TV's "Juke Box Jury" this weekend. Adam Faith is set for a return appearance. And American star Gene Pitney is a likely panellist for next month.

Dave Clark was a late addition to tomorrow's show, which was tele-recorded last Saturday.

Adam Faith guests on February 1, when he will be joined by Jean Metcalfe and comedian Stanley Baxter. It is expected that Gene Pitney will be featured the following week (8th).

Other bookings include Robert Morley (January 18) and BFN disc-jockey Ian Fenner (25th).

The Dave Clark Five will probably take over when the Searchers end their weekly Radio Luxembourg series on February 21. The series begins on January 24.

BROWN FOR STATES?

Promoter Harry Dawson flies to America next week to negotiate possible visits for Joe Brown and Johnny Kidd.

RYDELL TV SHOW

The edition of AR-TV's "They've Sold A Million" featuring Bobby Rydell will be screened on January 29. The one spotlighting the Ronettes will be shown on February 5.

POP-LINERS

JOHN SCHROEDER will take a mobile unit to Liverpool at the end of the month to record an Oriole LP before an audience at the city's famous Cavern Club. **Kathy Kirby** guests in BBC-TV's "Crackerjack" next Thursday. **Mike Hurst** comperes the Light Programme's "Three's Company" on January 11, 18 and 25, and guests in AR-TV's "Five O'clock Club" on January 28. **Freddie and the Dreamers** guest in the Light Programme's "Beat Show" on Thursday, March 12. **Kathy Kirby** and **Freddie and the Dreamers** headline a concert at Bradford Gaumont on March 8. **Danny Williams** and the **Beachcombers** guest in TWW-TV's "Discs A Gogo" on Monday, January 20. The **Mike Cotton Band** is set for the following week (27th). **A British** composition by **Donald Phillips** won first prize in Czechoslovak Radio's international song contest. **Miki and Griff** will record in Nashville after a two-week cabaret stint at the "Forty Thieves" in Bermuda from February 10. **The Tony Meehan Combo** appears at Reading Majestic on January 20 and Sheerness (March 21). **Len Black** leaves the Topline agency this week to take over as general manager of Mediant Music. **The song Kenny Lynch** penned with American tunesmith **Mort Shuman** has been recorded by **Kenny** for HMV release on January 31.

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NEWS EXTRA



ELLEN and RAY, the AVONS, recording duo, were married on Saturday at Eflingham, Surrey. They wrote "Dance On," a hit for the Shadows and Kathy Kirby.

JET HARRIS COME-BACK ON STONES—LEYTON TOUR

JET HARRIS is set to return to show business. He joins the John Leyton-Rolling Stones-Mike Sarne package next month. Bern Elliott and the Fenmen guest at eight venues on the 29-day tour, the Swinging Blue Jeans on another eleven, and the Fenmen and Jeans combine as guest attractions at a further five theatres.

As exclusively predicted in the NME on December 13, Jet's long-awaited return will be at the Edmonton Granada on Saturday, February 8, when the Robert Stigwood package opens.

Negotiations for Jet to join the tour were completed this week by his manager, Roy Moseley, and promoter Stigwood. "Jet is well now, and looking forward to working again," Moseley told the NME.

The show's line-up now comprises: Leyton, Sarne, Harris, the Rolling Stones, Billie Davis, Mike Berry, Don Spencer, Billy Boyle, the Innocents, and the Leroy's.

The tour will visit Rank theatres at Cheltenham (February 10), Guildford (12th), Watford (14th), Colchester (18th), Stockton (19th), Sunderland (20th), Hanley (21st), Southend (24th), Romford (25th), Bradford (March 4), Blackburn (5th) and Wolverhampton (6th).

It will also play Essoldo theatres at Tunbridge Wells (February 11), Brighton (15th) and Stockport (29th), and Granada theatres at Edmonton (February 8), Kingston (13th), Greenford (17th).

Other venues are: Leicester De Montfort (February 9), Portsmouth Guildhall (16th), Bournemouth

Winter Gardens (22nd), Birmingham Hippodrome (23rd), York Rialto (26th), Sheffield City Hall (27th), Cardiff Sophia Gardens (28th), Liverpool Empire (March 1), Nottingham Albert Hall (2nd) and Morecambe Winter Gardens (7th).

The venue for March 3 is not yet confirmed but will probably be in Newcastle.

Bern Elliott and the Fenmen plus the Swinging Blue Jeans guest at Birmingham, Southend, Romford, York and Sheffield. The Fenmen alone appear at Cardiff, Liverpool, Nottingham, Bradford, Blackburn, Wolverhampton and Morecambe, also the March 3 venue.

The Blue Jeans guest at Leicester, Cheltenham, Tunbridge Wells, Guildford, Kingston, Watford, Portsmouth, Greenford, Colchester, Stockton and Sunderland.

Guest artists are being set for the remaining dates, with the Hollies at Bradford on March 4.

Acker going to Germany

ACKER BILK and his Paramount Jazz Band visit Germany for about ten days from February 27 for concert and television dates—only eight days after returning from a week in Sweden, Copenhagen and Helsinki.

Other February dates for the Bilk band are Buxton Pavilion (1st), Liverpool Empire (2nd), Aylesbury Grosvenor (4th), Hereford (7th), Bristol Colston (8th), Bournemouth Winter Gardens (9th) and Ipswich Baths (10th).

On their return from Scandinavia, the band will play Walsall Town Hall (21st) and Sheffield City Hall (22nd).

A BBC-TV programme showcasing Acker and the band, "Call Me Mister," will be screened on Tuesday. The programme, originally "My Very Good Friend The Bilkman," was postponed in November. Valerie Masters guests.

Ball on 'Easy Beat' twice

KENNY BALL'S Jazzmen are booked for appearances on the Light Programme's Sunday morning "Easy Beat" series on February 23 and March 8. The Acker Bilk Band is set for March 22.

Other new bookings include the Cumberland Three (January 26), the Mike Cotton Band and Sandra Browne (February 9), Rog Whittaker, Wout Steenhuis and the Alex Welsh Band (16th), and the Terry Lightfoot Band (March 1).

NME's Derek Johnson returns to the "Going Up" panel this Sunday (12th).

MATTHEW'S SERIES

Brian Matthew introduces a new 15-minute series, "World Top Pops," on Radio Luxembourg next Thursday. He will play No. 1 records from several countries in each programme.

Pet here soon

Petula Clark arrives in Britain on Sunday to record a segment for ABC-TV's "Big Night Out," which will be transmitted next Saturday. On the following day she will record the 45-minute BBC-TV spectacular "Language Of Love," which also stars Amanda Barrie and Richard Briers. As previously reported in the NME, this will go out on St. Valentine's Eve.

LYNCH FOR ATHENS

Kenny Lynch will appear in cabaret in Athens for two weeks from next Friday—his first appearance in Greece. Pianist Kenny Clayton will fly out with him.

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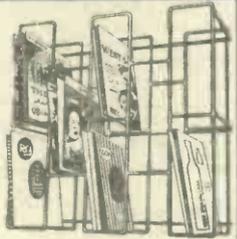
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Faith and Kramer on 'Lucky Stars'

ADAM FAITH, Billy J. Kramer and the Dakotas, and Freddie and the Dreamers are among latest bookings for ABC-TV's "Thank Your Lucky Stars." Freddie now has two forthcoming dates for this series.

Faith tops the bill on February 1. He will be joined by Dickie Valentine and Jackie Trent. Kramer and the Dakotas are booked for February 22, when Freddie and the Dreamers are already set. Freddie's other "Stars" date is January 25. The Fourmost, Billie Davis, Dev Douglas and Tony Shevton are also set for this show. In ABC-TV's other Saturday night series, "Big Night Out," Craig

Douglas replaces Susan Maughan on February 1. Susan's appearance has been brought forward to January 25. Other bookings include Teddy Johnson and Pearl Carr (February 8) and Dickie Valentine (15th). ATV will screen the comedy "The Happy Moorings," starring Millicent Martin and Roy Kinnear, on February 2.

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Of course, there's a difference. For Frank has long since discarded the rôle singer on one-night stands, and mantle over to his 19-year-old son.

And the "Sentimental Gentleman," as Tommy Dorsey was so affectionately known, died on November 26, 1956—but his band continues to operate in his name, recreating the style of music for which he will always be associated.

Alas, the originals will never again be together. But in the form of Frank Sinatra Jr. and the Tommy Dorsey Orchestra we have the next best thing. Quite apart from the talent and artistry which they have in abundance, as a result of their mutual heritage and experience, there is a magical fascination in seeing these two great names linked together again.

Frank Jr. and the band arrive in Britain next week, and open their 23-day tour of this country at Finsbury Park Astoria on Saturday (18th).

Those of us who can recall the first great partnership at the beginning of the war will wallow in the nostalgia of the occasion. But what of the younger element—the teenagers to whom the Mersey sound is the be-all and end-all of the pop music scene? Will they tend to boycott the tour?

I think not. I believe there is more than enough interest in this package to entice them into the theatres. And once there, they should be heard. For young Frank has modelled himself on his famous father and many claim that on stage he is the living image of the 1940 Sinatra.



THE TWO FRANK SINATRAS

By Derek Johnson

"When I was a kid, Dad was very strict with me. Yet, he was always open-minded and patient," declares young Frank. "Despite his vast schedule, he was never too busy to talk to me regarding politics, religion, films, the music industry—oh, just about everything!"

"I studied him for years—on disc, in films, TV, theatres, everywhere I could. At the same time, I've tried to develop my own personality."

"All the same, I still tend to bend and sway and grab the mike. That's just because I'm a Sinatra—it's a family trademark!"

Sinatra Sr. has no intention of letting his son ride to fame on the wings of his own reputation. The lad spent two years at the University of Southern California. During his holidays worked as a truck driver, a projectionist, a toy demonstrator and a bank teller. And when he began singing, he gained invaluable ground-work by working in small local clubs.

He graduated to singing with the Elliott Brothers Orchestra in Disneyland, played an acting role in the "Sam Benedict" TV series, then began working in the upper-bracket supper clubs. After this, it seemed logical progression (and good box-office) that he should join the Tommy Dorsey band.

Ever since the trombonist-leader

died in 1956, the band has been maintaining the Dorsey tradition for "sweet swing," in much the same way as the Glenn Miller Orchestra upheld the policies of its creator.

Tommy Dorsey won a Gold Disc in 1942 for one of his recordings which featured Frank Sinatra on the vocal, "There Are Such Things." He also earned three other Gold Discs in his life-time—"Marie," "Boogie Woogie" and "Opus One."

And after his death the band achieved another million-seller, under the direction of Warren Covington, for its "Tea For Two Cha Chu."

Favourites

All these favourites, and many others which will forever be associated with Tommy Dorsey—such as "Indian Love Call," his theme tune "I'm Getting Sentimental Over You," and his still-copied arrangement of "On The Sunny Side Of The Street"—will be brought to us by the current band.

And what of young Frank? Greater interest—one might even say intrigue—has been added to his visit by way of the kidnapping incident in which he was involved shortly before Christmas. It looked at one time as though the tour might have to be cancelled, but fortunately there was a happy ending.

Describing a recent performance in America, "Variety" states: "He sang and played the orchestra as if it was 'The Leader' himself. He has the stuff which can build into another Sinatra legend—an excellent voice which is in tune, with proper intonation and imaginative phrasing."

Other comments include one from "Life" magazine: "He sets off an uproar in the audience simply by walking on the stage."

But Dad is a little more cautious in his praise. "The boy has a future," admits Sinatra Sr. "His biggest need is experience."

Well, if your biggest need is experience, you could do a lot worse than going along to see the Sinatra-Dorsey package. For the teenagers it should come as a revelation.

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Life-lines of The Ronettes



Real name: Veronica Bennett
Birthdate: August 10, 1945
Height: 5 ft. 1 in.
Weight: 110 lb.
Colour of hair: Brown
Parents' names: Louis and Beatrice
Brothers and sisters: Estelle
Present home: 405 West 149th St., New York

Age entered show business: 10
Hobbies: Swimming, ice-skating, bowling, buying clothes
Favourite colours: Blue
Favourite singers: Johnny Mathis, Beatles, Shirelles

Favourite actor: Paul Newman
Favourite actress: Brigitte Bardot, Sophia Loren

Favourite food: Hamburgers
Favourite drink: Coca-Cola
Favourite clothes: Casual
Favourite bands: Beatles
Favourite composers: Phil Spector
Miscellaneous likes: TV, movies, stage shows, bowling

Miscellaneous dislikes: Stuffy atmospheres, steaks

Most thrilling experience: Recording session

Tastes in music: Rhythm 'n' blues

Pets: Poodle

Personal ambition: To be great singer, character actress

RONNIE BENNETT
Veronica Bennett
August 10, 1945
5 ft. 1 in.
110 lb.
Brown
Louis and Beatrice
Estelle
405 West 149th St., New York

Age entered show business: 10
Hobbies: Swimming, ice-skating, bowling, buying clothes
Favourite colours: Blue
Favourite singers: Johnny Mathis, Beatles, Shirelles

Favourite actor: Paul Newman
Favourite actress: Brigitte Bardot, Sophia Loren

Favourite food: Hamburgers
Favourite drink: Coca-Cola
Favourite clothes: Casual
Favourite bands: Beatles
Favourite composers: Phil Spector
Miscellaneous likes: TV, movies, stage shows, bowling

Miscellaneous dislikes: Stuffy atmospheres, steaks

Most thrilling experience: Recording session

Tastes in music: Rhythm 'n' blues

Pets: Poodle

Personal ambition: To be great singer, character actress

NEDRA TALLEY
Nedra Talley
January 27, 1946
5 ft. 4 ins.
109 lb.
Brown
Susan and Henry
Craig
1305 Amsterdam, New York

Age entered show business: 10
Hobbies: Swimming, bowling, dancing, buying clothes
Favourite colours: White
Favourite singers: Connie Francis, Miracles, Beatles

Favourite actor: Gregory Peck
Favourite actress: Ava Gardner

Favourite food: Chinese
Favourite drink: Coca-Cola, milk
Favourite clothes: Sporty
Favourite bands: Lionel Hampton, Beatles
Favourite composers: George Gershwin
Miscellaneous likes: People, food, TV

Miscellaneous dislikes: Cigar smoke, smelly breath

Most thrilling experience: Having a hit record

Tastes in music: Rhythm 'n' blues

Pets: Collic ("Professor")

Personal ambition: To be a mother of four and a good wife

ESTELLE BENNETT
Estelle Bennett
July 22, 1944
5 ft. 5 ins.
115 lb.
Black
Louis and Beatrice
Veronica
405 West 149th St., New York

Age entered show business: 12
Hobbies: Designing clothes, horse-riding, dramatic acting
Favourite colours: Blue, white
Favourite singers: Beatles, Johnny Mathis, Barbra Streisand, Shirelles, Jay and the Americans

Favourite actor: Marlon Brando
Favourite actress: Audrey Hepburn

Favourite food: Indian, Polynesian
Favourite drink: Milk, orange juice
Favourite clothes: Casual
Favourite bands: Beatles, Stan Kenton
Favourite composers: Beethoven, Phil Spector
Miscellaneous likes: Boys, buying clothes, hobnail boots

Miscellaneous dislikes: Short haircuts, quiet parties

Most thrilling experience: Meeting Phil Spector

Tastes in music: Everything

Pets: None, but loves goldfish

Personal ambition: To be great singer and liked by people

COMMON TO ALL

Birthplace: New York City

Colour of eyes: Brown

Where educated: New York

Musical education: Camilucci Studios, New York

First public appearance: Peppermint Lounge, New York

Biggest break in career: Meeting Phil Spector

TV debut: Dick Clark Show

Radio debut: WINS, New York

First important public appearance: "Candy Shop" Show

No. 1 disc hit in U.S.: "Be My Baby"

Current U.S. hit: "Baby I Love You"

Latest release in England: "Baby I Love You"

Albums: "Today's Hits," "Christmas Gift For You"

Disc label: Decca

Recording and personal manager, musical director: Phil Spector

Important engagements abroad: Great Britain, Bahamas

Biggest influence on career: Phil Spector

Before show business: At school, no other occupations

Best friend: Mother

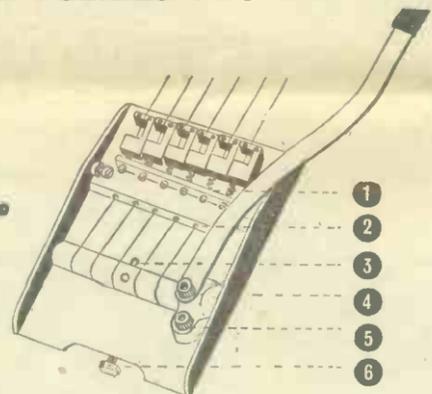
Origin of stage name: Combination of three names

Professional ambition: To appear before Queen Elizabeth

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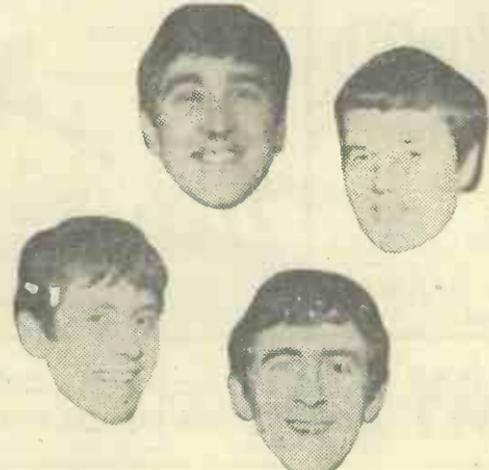


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'WHAT A CRAZY WORLD' IS A TEENAGE

"DAD'S gone down the dog-track, muvver's playing bingo, Grannie's boozin' up the corner, you wanner see the gin go, no one seems to notice me, isn't it a sin . . . What a crazy world we're livin' in . . ."

Those were the razor-sharp words that inspired the racy new British musical "What A Crazy World"—and three fine performances from Joe Brown, Susan Maughan and Marty Wilde.

In fact, there's nothing soft or sentimental about "What A Crazy World"! You'll recognise real, down-to-earth characters in the film when you see it at your local cinema.

Writer Alan Klein wrote the original title song for Joe, and then developed it into a full-length stage musical. Soon after he accepted an offer to adapt it for the screen.

The film has as its background London's East End, and is primarily the story of Alf Hitchins (Joe)—a shiftless, self-confessed layabout whose life revolves around dance halls, amusement arcades and "caffs"!

By
ALAN SMITH

Very well, indeed. His performance drew some high praise from producer-director Michael Carreras, who doesn't hand out bouquets lightly.

Joe's biggest problem while working on the picture was not to laugh when one of his fellow-actors was being humorous in scenes with him. Joe likes to laugh and laughs easily—but the script forbid it.

A lot of fans will be pleasantly surprised by the easy, relaxed, yet convincing acting in "What A Crazy World." As the rather lonely, unemployed East Ender drifting through life and having to combat the scorn of his family and his girl friend, who has a job, he achieves not only chirpiness but a pathos which comes across vividly on the screen.

One moment you'll want to roar with laughter; the next you'll feel not far short of tears for him.

There's an equally-powerful performance from Marty Wilde, who plays Joe's likeable layabout mate Herbie Shadbolt. Those who've seen Marty in previous films will know he's greatly matured as an actor in the past few years, helped by the experience of a long West End run in "Bye Bye Birdie."

Then there's Susan Maughan—making her screen debut as Joe's long-suffering girl friend Marilyn, who pitches in with unwanted advice about his friends and his aimless wanderings around the district.

Susan shows a lot of promise in her role and it looks as if this won't



This picture sums up the whole film

HAPPY FAMILY, 1964! Dad, a keen dog-racing fan (HARRY H. CORBETT), launches another colourful verbal attack on his layabout son, Alf (JOE BROWN), while the rest of the family—blonde sister (GRAZINA FRAME), bingo-addict Mum (AVIS BUNNAGE, hidden by Dad), a neighbour, Alf's girl friend Marilyn (SUSAN MAUGHAN) and record-mad young brother (MICHAEL GOODMAN) listen-in.

Punch-up

In spite of this, you can't help liking him. He has a cynical but cheerful personality that expresses itself in bitter-sweet songs like "Wasn't It A Handsome Punch-up" and, of course, "What A Crazy World."

Another of the big numbers featured is "Oh, What A Family," in which Joe makes further reference to his dog-track loving father and his bingo-playing mother.

Dad is played by laughter-raising Harry H. Corbett. Harry comes straight from his "Spartan And Son" TV and disc triumphs, while Mum is portrayed by Avis Bunnage, who scored in such outstanding films as "The L-Shaped Room" and "Sparrows Can't Sing."

How does Joe shape up as an actor?

be the last time we'll see her acting in films. With the right part she could prove to be a new screen find in 1964.

For good measure there's also a lively pop spot for Freddie and the Dreamers, seen during an episode in a dance hall.

The bright and breezy story may seem rather lightweight, but it's fun-packed entertainment full of music and humour.

No good

Briefly it tells how Joe's screen life takes a new turn after his father threatens to throw him out because he's a "no-good," and his girl friend blatantly goes out with another boy to make him jealous and try to make him change his ways.

Thinking about his family one evening, he begins to strum a simple song on his toy ukulele. The result is "What A Crazy World" and he decides to take it to several music publishers in Tin Pan Alley.

Every publisher turns him away except one—who gives him an ancient bicycle and hires him as an errand boy!

Finally, the number is published and becomes a hit. And Joe's girl friend is impressed and begins talking about marriage.

The only person who isn't impressed is his father, who tells him he'll throw him out unless he gives up "all this music thing" and gets a steady job.

As the song says . . . "What A Crazy World"!

Album of really swinging songs

THE film soundtrack album of "WHAT A CRAZY WORLD" (Piccadilly) is four-star entertainment, with plenty of beauty music and lyrics that will keep you smiling. It is a social document in a way—of today's teenage problems, written by Alan Klein a near-teenager.

says
ALLAN EVANS

letter of Joe Brown's film name to prove he's heartless, insane, no-good, etc. But in the end her bitter voice turns to a tender one as she admits she can't forget him.

Let's go through it track-by-track: **WHAT A CRAZY WORLD**—the whole theme of the picture is in the song Alan Klein wrote. After a frustrating day trying to sell songs in London's Tin Pan Alley, travelling home on a tube train to East Ham, in east London, Joe Brown and his Bruvvers, and Marty Wilde sing the song with great gusto, about dad at the dogs, mum at bingo, grannie on the booze, and sister on the sofa with her boy friend; about parents' nagging over long-hair, "bad" pals and no desire to get a job.

A LAYABOUT'S LAMENT—sung by Marty Wilde and Joe Brown in the Labour Exchange, which they declare is going to wrack and ruin, so "We'll have to find ourselves a job." A gay song, with a swinging backing from Stanley Black's orchestra, which accompanies throughout.

I SURE KNOW A LOT ABOUT LOVE—Joe's young brother in the film is Michael Goodman, who at the tender age of 13 is a bit of a local romeo, to the worry of his parents. He sings boastfully about his amours in this amusing song.

BRUVVERS—a trio between Joe, Michael and Grazina Frame, blonde sister and the eldest in the family, with the brothers having a slanging match with the sister and vice-versa. I'd say a draw!

OH WHAT A FAMILY—Marty Wilde sings, aided by Joe Brown, about the criminal prowess of his family—granddad and dad (doing ten and five), granny (shoplifter), sister (gang-leader), brother, uncle, cousin (thieves), and how the judge now wants to know how Marty could stoop to crime. A real swinger, this.

ALFRED HITCHINS—Susan Maughan puts plenty of bite into this "angry girl friend" song, using the first

SALLY ANN—a beat-lit number Joe Brown and his Bruvvers put over so well, it has been issued as a single. This track closes the first side of the LP.

WASN'T IT A HANDSOME PUNCH-UP—another rousing tune by Joe and Marty about a fist-battle at a dance hall, sung with the exhilaration the fight has given them.

PLEASE GIVE ME A CHANCE—a long track, giving the Stanley Black orchestra ample scope to afford a lush, string-filled backing to Susan Maughan, as she tells of her first romance.

INDEPENDENCE—a saucy song by Joe and Marty and the Bruvvers—with good guitar playing by Joe—about the joys of having a pay packet every week—and to keep in character, with a gag dialogue ending proving they have no independence.

I FEEL THE SAME WAY TOO—another duet by Joe and Susan, starting as a lovers' tiff, each pulling the other apart verbally, then Susan breaking down and changing her tune (typical of teen-girls?).

JUST YOU WAIT AND SEE—Joe sings quietly to himself about his determination to be somebody someday—a pleasant, wistful song.

THINGS WE NEVER HAD—Harry (Sleptoe) H. Corbett, as Joe's dad, states in no uncertain terms the parents' viewpoint from the crippling financial angle—to give the kids all the things he never 'ad, going briefly into his own idea of a Crazy World.

Yes, this is a good album—and it gets better the more you play it, as all LP's should. Pity it hasn't a bigger, mass singing ending—as the film should have, too—but this doesn't stop me voting it a definite "Hit."

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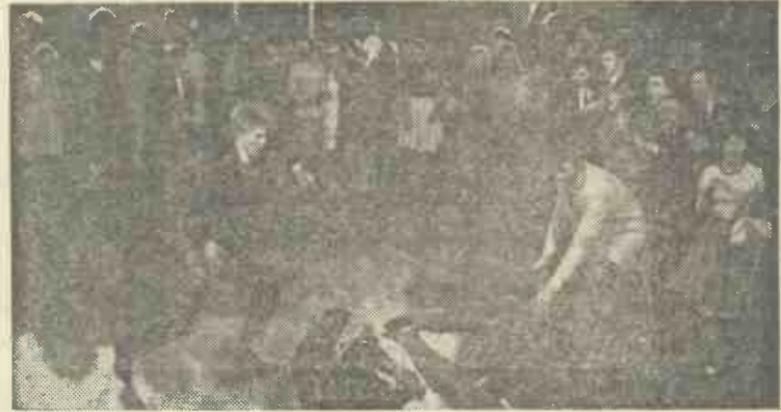
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Marty laughs, but Joe isn't amused at all

While Marilyn (SUSAN MAUGHAN) is singing "I Hate Alfred Hitchins" after a row in a café with Alf (JOE BROWN), Herb, Alf's no-good pal (MARTY WILDE) thinks it funny. Second left is the author of the musical, ALAN KLEIN, who plays the rôle of Jarvis in the film and who writes on this page.



The modern gladiators

No film representing contemporary East End London would be complete without a dance-hall fist battle, it seems, and this one leads to a rousing song, "Wasn't It A Handsome Punch-Up."

Alan Klein tells how he wrote a song for Joe Brown and made it into a musical

I STRUGGLED for years to make the grade in show-business. Then I wrote "What A Crazy World" in a tube train on the London Underground. And everything began to happen!
In turn it's been a hit disc for Joe Brown, a stage musical, and now a film that the critics have been falling over themselves to praise!
I just can't get over how well things have gone for me. Because to be honest, I thought the national newspaper critics would have a field day tearing the film to pieces when it came out.
The stage version didn't really please them at all, although it did quite well at the Stratford Theatre Royal in London.
After that there was talk of it being revised and presented in the West End with Mike Sarne. But an offer came along for it to be made into a film, and I jumped at the chance of that.
Now it's out I know I made the right decision. I'm really pleased at the production and the great performances from my mates Joe Brown

and Marty Wilde (not to forget all the others, including Susan Maughan. Cor!)
Mind you, I've had my ups and downs since I started out in show business. My first job was playing the banjo in a pub in Clerkenwell, doing George Formby numbers. I was 17 at the time.
After that I joined a skiffle group—the Satans or something—and we did all that tea-chest bass stuff. Then we went on to rock 'n' roll as the "Al Klein Five."
Sometimes we worked at a ballroom in Camberley on the same bill as Joe, working to no one. Or if anybody turned up, it was one of the smallest ballroom audiences for miles around!
I suppose a season we did at Butlin's was our biggest break. One of the members of the Five was George Bellamy (that's right, he of Tornados' fame) and we used to compose numbers together.
At the end of the season George and I decided to form a duo, calling ourselves "Alan and George," and we got quite a few bookings like "Saturday Club" and so on. A couple of the other members are now in Johnny Kidd's Pirates.

But things didn't go too well with George and I after a while, and we split up. I suppose that was the big turning point in my career. I started to concentrate on song-writing more than anything, although I recorded a few numbers myself like "Striped Purple Shirt" and "Three Coins In The Sewer." Funny thing, the Tornados backed me on the discs with George.
I'm really concentrating on film writing at the moment. I've just finished a screen treatment of "Grab Me A Gondola," which was first presented on the West End stage a few years ago. It's a satire on the Venice film festival. One of the good things about doing it is that it gets away from the East End setting of "What A Crazy World."
I like the East End, don't get me wrong. I come from there and I still spend a lot of my time there. But I don't think it's a good thing to get type-cast.
Another project I'm working on is a really big international musical, with stars like Kyu Sakamoto and Bobby Rydell and so on. Whether it will all be finalised I don't know yet—but we're hoping.

... AND HERE'S YOUR CHANCE TO DO THE SAME!

THE royalties from a hit record—plus a £300 electric organ—could be yours if you are an amateur songwriter and can write a song for Joe Brown to record.
Just as Joe turns his hand to a spot of songwriting in the story of "What A Crazy World," you have to compose words and music in a competition in conjunction with the film, which is being released on the ABC cinema circuit from next week.
All the cinemas have entry forms telling you just how to enter your song. It need not be written; it can be recorded on disc or on tape. But there must be music as well as words. Lyrics alone are ineligible. When you have completed your entry, send it to your local ABC manager—not to the NME!
Second prize is £100, and a voucher for instruments or amplifying equipment goes to the person in third place. And these runner-up songs may be recorded by Joe, too. So now's the time to get cracking!

lusty, comic entertainment out of the groove.
Besides Joe, who looks something like Tommy Steele, and Marty, who towers above him, there are two clever and comic performances from Harry Corbett and Avis Bunnage as Joe's parents. These two troupers break out all over the screen and are sheer joy. Susan Maughan and Grazina Frame add a bit of glamour. I recommend it.
SUNDAY EXPRESS
It has a vitality and raw charm . . . full of bounce and zest . . . Joe Brown has a chirpy and appealing stage presence.
EVENING STANDARD
The best British musical since "The Young Ones." Filled with unforced laughs and likeable kids, birds and parents who only stop their chat and backchat to dance and sing. Marty Wilde plays the local Romeo who can never quite make the girls. ("The nearest you ever got to a bird is a balled egg.") Harry H. Corbett is a volcanic dad.

What the papers said . . .

DAILY MIRROR
"What A Crazy World" is a perky British musical smartly aimed at the pop fans. An exuberant young cast, led by Joe Brown, Marty Wilde, Susan Maughan, Harry H. Corbett, plus the Dreamers and the Bruvvers, keeps the film lively throughout. There is also a fistful of chirpy songs and the East End locations burst with realism.
DAILY MAIL
As brazenly Cockney as the Old Kent Road. It is taken from Alan Klein's Theatre Workshop musical with pop stars Joe Brown, Susan Maughan, Marty Wilde and its 23-year-old author-composer among the cast, and in its strident but agreeable way it retains a gutsy breath of Stratford (E.) air.
THE GUARDIAN
Is fresh, lively and gay. The story is of Alf Hitchins, who is unemployed, gets a job, writes a pop hit, and gets his girl. That's all, really. But there are engaging performances from all concerned, and some really lively songs.
THE PEOPLE
You may find the mixture in "What A Crazy World" a bit odd at first, but it grows on you and winds up as

THE TIMES
Unexpectedly fetching . . . Jolly songs . . . the whole thing goes with a swing rare in British films these days.
SUNDAY TELEGRAPH
Tough and larky. Joe Brown and Marty Wilde show the sort of charm and vitality that could pump new life into British studios. All they need is half a chance.
DAILY EXPRESS
Susan Maughan is a plump and nuzzly little number . . . oozes charm like cream and sings like brown coffee. Joe Brown resembles a bleached golliwog, and is the most likeable crooner I've had to see and hear since Tommy Steele. And Marty Wilde shows the signs of a sprouting acting talent.

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SUSAN MAUGHAN

MARTY WILDE

HARRY H. CORBETT

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It's hold-your-breath day, but

GERRY and the Pacemakers made hit parade history when they soared to the top of the charts with their first three discs. **NO ONE** had capped their sensational achievement — not even Presley, Cliff Richard or the Beatles.

This in mind, it's a hold-your-breath occasion as Gerry's new disc is released today (Friday) with a heavy advance order. Thousands of fans will be wondering if he and the group can pull off that top honour yet again.

Says Gerry: "It's a song I wrote myself, 'I'm The One.' And believe me, I'm as anxious as anybody to see how it comes out in the charts next week!

"Actually, I've started to write a lot of material these days.

"There's a few other numbers we've got in stock for future use, and I've just written one for Louise Cordet. I believe she's going to record it in French as well.

"But this pantomime we're in—that's the thing! It's a version of 'Babes In The Wood,' and I can't tell you what a good laugh we're having doing it.

"Little things have gone wrong, mind, but the audience has joined in the fun. Like the day Les Maguire was delayed while we were doing a matinee at Hanley, and we shoved one of our road managers, George Hollingsworth, on in his place.

"For a start, Les' costume was about three times too big—and then George had no idea of the lines!

"I don't think the audience guessed what was going on, because we were doing a lot of ad-libbing and it was going down quite well. We kept bashing George in the ribs and saying: 'Go on, say something.'

"He'd say 'I can't. I don't know the words,' and everybody would think it was in the script and roar with laughter!

"Another night something went wrong with the machine that produces a mist while I'm singing 'You'll Never Walk Alone,' and it started to work too early. The result was that by the time the curtains opened, I was standing in this dense fog and nobody could see me!

"I'm not kidding, it was supposed to be serious. But it was all so funny people were just roaring their heads off! After a while the mist started to spread and it was blowing all over the first seven or eight rows. Nobody could see what was going on!"

It's been work, work, work for Gerry and the group in the past few months, but they'll be taking a well-deserved holiday at the end of next week.

He adds: "I think I'll go to Austria myself, but I don't know about the others. George Hollingsworth and somebody else might come, though we haven't made any definite

GERRY AND THE PACEMAKERS ARE TOO BUSY LAUGHING!

Says **ALAN SMITH**

plans. I know Fred wants to get somewhere where he'll really be sure of the sun.

"I haven't been to Austria before, so I'm really looking forward to it. Praps I can do a bit of that fancy skiing!"

Tape

Gerry is so keen on song-writing these days, he says he may even use his holiday to get a few more numbers down on tape. This is the way he works as a songwriter—plucking out the basic tune on his guitar, and then getting it down on his portable tape-recorder before it's forgotten.

"I've been carrying it around with me for a few months now," he revealed. "You see, there was a time when I might be walking along and suddenly I'd think of a little phrase or melody. If the guitar wasn't handy, I often used to let it

go out of my head before I could memorise it properly.

"I don't actually have the recorder tied to my hand or anything, but it's always reasonably handy!"

Gerry added that he got the inspiration for "I'm The One" at Lowestoft a little while ago, while a piano was being tuned.

Suddenly he heard a certain musical phrase, liked it, and recorded it with all speed. Later on he polished it up in between rehearsals for a "Ready Steady Go" TV show in London.

If one thing disappoints him at the moment it's the postponement of his American trip, but he'll be going eventually and it looks as if it will definitely be on by May.

"I know someone's gone and

covered 'You'll Never Walk Alone' in the States," he told me, "but it's not that that worries us overmuch. It's such a good number, I'm surprised no one thought of reviving it there earlier."

Different

What kind of song is "I'm The One"? Showing his usual versatility, Gerry produced something entirely different for a "You'll Never Walk Alone" follow-up. It's fastish, but away from the style of his breezy "How Do You Do It" and "I Like It" successes.

Frankly, it didn't hit me as strongly as his other releases when I first heard it. But after a few playings—wow!

It's a hauntingly-unusual sort of number, played and sung in a tempo you don't often hear on disc. And I know "I'm The One" is just the kind of title for a No. 1 disc hit!



LPS By ALLEN EVANS

★★★★ **GROUP BEAT** 63-64 (Real). Here's a swinging 12-track set (and all for 22/6d.) from seven beat groups. The Spotniks, from Sweden, provide three great tracks—Hava Nagila, Just Listen To My Heart, and Highflyin' Scotsman; Carter-Lewis and the Southerners, recent hit paraders, all Sweet And Tender Romance and Who Told You. Liverpool's Faron Flamingos throb out Do You Love Me, and See If She Cares. Other groups—Buddy Britten and Regents, Mark Peters and Silhouettes, Jeff Rowena Five, Bobby Sansom and Giants.

★★★★ **TONY BENNETT: LEFT MY HEART IN SAN FRANCISCO** (CBS). This top-class singer gets better all the time. After his Carnegie Hall album comes another featuring the title tune, sung just as effectively. Other standouts are Tender Is The Night (from the film of the same name), Smile, Candy Kisses, and I'm Always Chasing Rainbows. No orchestral credit, but whoever is responsible—thanks.

★★★★ **BOBBY RYDELL: BYE BYE BIRDIE** (Cameo-Parkway). Here's a real exciter! Bobby pulls out all the stops, with a girl group stirring up more drive in the Ray Charles manner, specially in One Last Kiss. The entire album, which features the tunes from the film "Bye Bye Birdie," is beat-filled, with Jack Plea and his rockin' orchestra backing. There's humour in Telephone Hour, swinging happiness in Put On A Happy Face, lilt-rhythm on Rosie, tenderness in One Special Girl. Great performance.

★★★★ **SPIRIT OF HANK WILLIAMS** (MGM). Recorded between his first disc in 1947 and his death in 1953, some of the tracks are MGM, not up to the modern recording standards and have extraneous noises in the background, but for the ardent c-and-w fan these will only make the LP more attractive. I liked the comedy Fly Trouble, with its catchy guitar solo; the rocking Move It On Over; and Pan American, about a plane trip.

★★★★ **(CATERINA) VALENTE IN SWINGTIME** (Decca). The Continent's most popular female singer came to London, and with a big band backing from Johnny Keating, has sung a dozen up-tempo standards in English. A bit loud and shrill at times, the album nevertheless moves at a good pace and would be good for a noisy party.

★★★★ **NANCY WILSON: HOLLYWOOD MY WAY** (Capitol). The dozen tunes are all big numbers, including Days Of Wine And Roses of today, and going back as far as 1936 to When Did You Leave Heaven (from "Sing Baby Sing"). Miss Wilson has a smoochy, soft, caressing voice, which she controls nicely, and has Jimmy Jones backing with a swinging jazz group, best heard in a bossa-rhythmed Moon River.

LABEL HAS NEW OUTLET

THE Mercury label has a new home in Britain from today (Friday). Future Mercury records will be handled by Philips here. The new deal is sparked off fittingly by a record from Liverpool group Denny Seyton and the Sabres. Their revival of "Tricky Dicky" is the first British disc issued by Mercury here. The label has also captured Al Saxon.

The first American single under the new deal is Lesley Gore's latest U.S. hit, "You Don't Own Me," released next week. American hits to follow are Brook Benton's "Going Going Gone," Diane Ray's "Snow Man," Dave Dudley's "Last Day In The Mines" and "Cold Cold Winter" by the Pixies Three.

"Lesley Gore Sings Of Mixed Up Hearts" will be one of the first Mercury LPs in February under Philips' auspices, together with albums by the Platters, Roland Kirk, Xavier Cugat and Harry Simcote.

The initial EP release—a blues and spiritual series—spotlights such names as Brook Benton, Dinah Washington, Josh White and Big Bill Broonzy.

Mercury recently captured Jerry Lee Lewis (via its subsidiary label Smash) and Jerry Wallace, who hit the U.S. charts with "Primrose Lane" and "Smitters And Boards." The label also issues the Angels, who entered the NME Chart with their American chart-topper "My Boyfriend's Back" and Dickey Lee, who had a U.S. smash with "I Saw Linda Yesterday," also Quincy Jones and the Del Vikings.

Until late 1958 Pye handled Mercury here, issuing the Platters' hit string—"Only You," "My Prayer," "Twilight Time" and "The Great Pretender"—and the Diamonds' successes.

The label's latest British outlet is likely to be permanent, as Mercury was bought by Philips' Dutch parent company for a reported \$6,000,000 in 1961.

Only new material will be issued by Mercury under Philips for six months, as EMI is entitled to sell off its Mercury material during this time.

GRAEME ANDREWS.

Annie the artist

ANNIE ROSS at the Establishment, London, is an example of a consummate quality singer backed by a jazz quartet. She sings songs of pathos, occasional bathos, but hardly ever some of the best songs of the last fifty years.

She is such a great singer that anything she does is marvellous but I have a feeling that if she would pay attention to the works of Gershwin, Rodgers and Hart, and even Irving Berlin, she would be magnificent.

Jonathan Routh, also on the bill, is surprisingly better than his "Candid Camera" TV show suggests. He is a very off-beat, dead-pan comedian. I.D.

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After her triumphant concert at London's Leicester Square Odeon on Saturday, SHIRLEY BASSEY threw a midnight party. Many celebrities were present, including Sir Joseph Lockwood, George Martin, Tommy Steele, Norman Vaughan, Russ Conway, Matt Monro, Vic Lewis, Alan Klein and Alun Owen (Beatles film writer). Shirley, seen above with the PARAMOUNTS who provided the music, wished them luck with their current "Poison Ivy" release.

TAIL-PIECES BY THE ALLEY CAT

ALTHOUGH it never entered Top 30 here, biggest-selling U.S. single last year was Jimmy Gilmer and the Fireballs' "Sugar Shack"—followed by Paul and Paula's "Hey Paula".... On Wednesday, Elvis Presley celebrated his 29th birthday.... The Dave Clark Five stood to watch Beatles' Finsbury Park show....

Best man was Matt Monro — at musical director Johnnie Spence's wedding to actress Marian Horton last Sunday.... Following Dinah Washington's death, San Francisco disc-jockey John Hardy played her records for five hours.... Georgie Fame tipped for stardom in 1964 by your Alley Cat....

Next Cilla Black single covers Dionne Warwick's "Anyone Who Had A Heart".... Johnny Dankworth backing for new Mary May recording.... Boxer Cassius Clay dating singer Lorraine Murphy.... Concerning future Frank Ifield recordings, will Norrie Paramor change his ideas?.... Norman Newell hopeful of capturing Sounds Incorporated for EMI.... Who told Jack Bentley ("Sunday Mirror") new Cookies release is their first?....

Despite contrary reports, Beatles' "Hand" sold more than Dave Clark single last week.... Music company opened by Brian Epstein and Dick James in U.S.... Next week, expect Buddy Holly back in Top 30....

Radio Luxembourg's Geoffrey Everitt and Columbia recording manager Norrie Paramor next week visit Cliff Richard and the Shadows in Spain.... Best wishes to Frankie Vaughan for a speedy recovery....

We know Alma Cogan isn't the Singing Nun—but could it be her mother, Fay Cogan?....

Mixed press notices for Beatles' contribution to U.S. TV "Jack Paar Show".... Musical director Tony Osborne penned flipside of Shirley Bassey's new single.... In Australia, Del Shannon renewed friendship with Frank Ifield....

Dusty Springfield met Ronettes at their Harrow show on Monday.... Doesn't new Tony Meehan release remind you of Shadows' "Dance On"?.... Colpix sign Guy Mitchell.

Penned by Dora Bryan, "Daddy Wouldn't Buy Me A Beetle".... New BBC radio series starring Tommy Steele started in great style.... Sammy Davis cabled good wishes to Alma Cogan at Talk Of Town....

ATV wanted Brook Benton to replace Johnny Mathis on Sunday's Palladium TV show.... Brenda Lee's road manager Lamar Fike married Nora Fowler in New York.... Next single from Gene Pitney, "That Girl Belongs To Yesterday"....

Mike Nevard (in "Daily Herald") forecasts Beatles will fade-out this year!.... Guests at John Bloom's New Year's Eve party included Shirley Bassey, Max Bygraves and Lance Percival.... MGM label captures Eddie Hodges....

Written and recorded by Anthony Newley—"Tribute," dedicated to late President John Kennedy.... New EP from Everly Brothers includes recent "Wayward Wind" Frank Ifield hit title.... In New York, Eddie Fisher dated actress Tuesday Weld on two successive nights....

On MGM, Hank Williams, jr., debuts with late father Hank Williams' "Long Gone Lonesome Blues".... Janice Nicholls' vocal discovery Mlar Davis has all the mak-

ings.... On U.S. Ed Sullivan TV show, Frank Ifield offered another booking....

Lionel Bart not writing Ray Martine a musical.... In London, other Beatles live separately from John Lennon and his wife.... Arthur Jacobs' film starring Dean Martin has musical score by Nelson Riddle, "What A Way To Go"....

The Rolling Stones frighten your Alley Cat's kittens.... Parlophone chief George Martin visits America next month.... Martha Raye guests on U.S. TV "Judy Garland Show"; both formerly married to David Rose, noted orchestra leader....

Composer Leslie Bricusse's actress-wife Yvonne Romain infatigating.... Sales of Dave Clark's current hit exceed 750,000—and Kathy Kirby's the half-million mark.... Ethel Merman marries screen star Ernest Borgnine next summer....

Ties for his groups cost Brian Epstein £62 at Christmas.... Producer Bill Alland has signed Brenda Lee to film "The Lively Set" with James Darren.... There's life on Johnny Mathis' "Come Back" disc....

Jane Asher went with Paul McCartney to see "The Victors" film.... Jan Burnette first girl singer signed by Bernard Delfont's agency since Ruby Murray.... According to Mike Connolly in "Hollywood Reporter," Janet Leigh now wears Beatles-type coiffure....

Sammy Davis keen to obtain Georgia Brown as "Golden Boy" co-star.... Helen Shapiro passed her driving test.... Tony Hatch earns



RECORD OF THE WEEK!

THE SEARCHERS "NEEDLES AND PINS"

7N 15594

EPs by Allen Evans

BILLY FURY (Decca). Title song is Am I Blue, sung with feeling. Another slow winner on the same side is What Am I Living For. Three on the other side—a rocker called Wondrous Place, and two Ray Charles-styled numbers, with vocal support, both by Charles—That's Enough and Tell Me How Do You Feel. Good disc.

LOS INDIOS TABAJARAS (RCA Victor) provide five entertaining tracks—two gimmicky, exciting numbers in A La Orilla Del Lago and Pajaro Campana; two haunting, restful guitar solos—Vals Criollo and Stardust, and a vocal, Mule Train type of number, Maran Cariua.

MAORI HI-FI (Columbia). Exciting vocal-instrumental "South Sea Tamouré" music, including a new version of Now Is The Hour. Recorded in London, but full of their native atmospheres.

£5,000 from Bobby Rydell's U.S. "Forget Him" success....

Agent Colin Berlin has left impresario Don Arden's organisation.... Gordon MacRae's actress-daughter Meredith MacRae is finding Fabian interesting.... Facially, doesn't John Rostill (newcomer to the Shadows) remind you of Don Everly?....

Harry Belafonte best man at his publicity manager Mike Merrick's wedding to Diane Davis.... Big personal success for Tommy Quickly in Finsbury Park Beatles holiday show.... Frank Sinatra engaged former bodyguard Eddie Pucci to constantly shadow Frank Sinatra Jr. in America....

On Monday, Adam Faith's personal manager Evelyn Taylor left for Australia.... Billy Fury waxing a Mitch Murray composition.... A prediction from Ken Dodd: "In 1964, Jimmy Savile will own up to being one of the Kaye Sisters!"....

JIM REEVES (RCA Victor). Four slow beat ballads are richly sung, with vocal and instrumental backing in the true e-and-w manner. Titles are Just Out Of Reach, I'd Fight The World, I Never Pass There Any More, and After Loving You.

MERLE TRAVIS (Capitol) is "Walkin' The Strings" as he plays this title tune and five others most expressively on his guitar, specially his improvisation of Daisy Bell. Lovely listening.

CHANTAYS (London) instrumental group, featuring deep-throated guitar, piano, drums, etc., give you their Pipeline hit, plus Tragic Wind, Blunderbuss, and El Conquistador—the last three written by themselves.

PEPE JARAMILLO (Parlophone). Creamy, dreamy Latin-American rhythms by a piano-dominated group playing Romantica, Delicado, You Belong To Me, and Madalena.

LENA HORNE (RCA Victor). Sophisticated, glossy versions of I Got Rhythm, I Concentrate On You, I Let A Song Go Out Of My Heart, and I Only Have Eyes For You. Big band backing.

GEORGE BRADLEY BAND (HMV) injects a swinging Dixieland beat into the "March of The Victors," and applies a similar treatment to the bubbling theme from Norman Wisdom's "A Stitch In Time" movie. Reminiscent of the early Sid Phillips records.

LENA HORNE (RCA Victor). Three slow ones—I Surrender Dear, I Get The Blues When It Rains, and I've Found A New Baby—with a fast one in I Ain't Got Nobody. Dramatic singing, with big-band backing.

SAMMY DAVIS (Reprise) "Salute The London Palladium" by singing four numbers sung there previously by the Mills Brothers (Lazy River), Matt Monro (My Kind Of Girl), Tony Martin (Tenebrous Symphony), and Frankie Vaughan (Give Me The Moonlight). He really swings them, too.

WHO'S WHERE

(Week commencing January 13, 1964)

- FREDDIE AND THE DREAMERS - Chester Royalty.
- KEN DODD, BARBARA LAZARUS - Liverpool Royal Court.
- LONNIE DONEGAN - Stockton Globe.
- MARK WYNTEE - Coventry Theatre.
- BONNIE CARROLL - Birmingham Alex.
- FRANKIE VAUGHAN - Birmingham Hippodrome.

ONE-NIGHTERS

- (From Friday, January 10, 1964)
- SHIRLEY BASSEY, MATT MONRO, JOHN BARRY - Birmingham Odeon.
- RONNETTES, ROLLING STONES, SWINGING BLUE JEANS, MARTY WILDE, WILD CATS - Walthamstow Granada.
- Friday - Tooting Granada; Tuesday - Mansfield Granada; Wednesday - Bedford Granada.

Advertiser's Announcement

GEORGIE FAME DEBUT SINGLE AND L.P. A DEFINITE SMASH HIT



GEORGIE FAME AND THE BLUE FLAMES PICTURED AT LAST FRIDAY'S AR-TV "READY STEADY GO!", IN WHICH GEORGIE SANG HIS NEW COLUMBIA OUTING, "DO THE DOG."

GEORGIE FAME'S recording debut titled "Rhythm And Blues At The Flamingo" is to be released on the Columbia label on February 7. And a single taken from this album called "Do The Dog" coupled with "Shop Around" will be released on January 10. This set of decks is without doubt the most exciting release to hit the market for months and interest in these discs is great, for there are countless people who have been waiting a long time for a Georgie Fame release.

For those who are not in the picture, Georgie Fame is the king of the r-and-b scene in London. Everywhere he plays, it is to packed, excited houses. It was just over a year ago when he came under Rik Gunnell's management—Rik is the shrewd man behind the Flamingo sessions, and in just over a year Georgie has built up a fantastic following around the clubs in London, with a reputation as the wildest, most exciting and most authentic r-and-b sound this side of the puddle. I spoke to Rik Gunnell last week about Georgie's potential as a record seller. He told me: "We have had a lot of trouble over the last few months recording Georgie's debut on disc. It is not as though it was difficult to put him on disc, because demand for Georgie is fantastic and the club is constantly being inundated with queries about his first record. The trouble has been presenting Georgie in the right way. We have tried many things at great expense, in fact altogether I have had ten records made by Georgie. Then we hit the nail on the head when Ian Samwell came to see me." Ian Samwell is the top songwriter who penned many of Cliff Richard's early hits and whose recent successes include Kenny Lynch's "You Can Never Stop Me Loving You." Here Ian takes up the story.

"I was round at Georgie's flat one day listening to some of the demo records he had made, and to me the whole trouble seemed to be that no one as yet had managed to record Georgie in the way he performs—live and exciting. I have been a fan of Georgie's for a long time and quite honestly would record him for the gas of it. So we hit upon this idea of recording Georgie live in his own home surroundings, the Flamingo, which seemed to me as fitting as listening to politicians making speeches

in the House of Commons. The trouble with Georgie's records up to date was that no one had found a way to convey on to groove all the facets of his talents, and this is what we tried to do with this live recording. The trouble, I think, was to try not to disturb his activities while performing. I feel we have succeeded—I'm just a fan, and I wanted the public to hear what we and others have been hearing every night at the Flamingo."

The LP commences with an instrumental track as a way of introducing all the guys of his backing group, The Blue Flames, a powerhouse bunch with immense potential. It is the hepped-up version of "Night Train" which all Fame addicts will instantly recognise. This sets the ball rolling for "Let The Good Times Roll."

With the screams and cheers of adulation put down by his fans, Georgie then leaps into "DO THE DOG," previously a Stateside hit which Georgie has had the opportunity of releasing first as a single this week.

The excitement generated on this track exceeds anything I have yet heard recorded by a British artist. This is Fame at his best. Also note here a great solo by that tremendous guitarist, Big Jim Sullivan.

SINGLE REVIEW
GEORGIE FAME AND THE BLUE FLAMES DO THE DOG (Columbia). This is a track taken from the LP "Georgie Fame At The Flamingo." All in all, a definite chart potential due to Georgie's fantastic following, a great treatment of the number, and a great production job by Ian Samwell. Should be a big, big hit. Flip is a revival of Miracles' classic "Shop Around."

After the rave sound of "DO THE DOG," Georgie cools it a little with a sizeable hit of Paul Anka's some months back, "Eso Besso." The closing track on this side is the Nat Adderley classic with words by Oscar Brown Jr., "Work Song." During the session, I am told, the audience joined with Georgie in wallin' this tremendous tune and that engineer Glyn Johns had some difficulty in cutting the sound of vociferous fans chanting the chorus. He did a great job, though, Georgie comes through soulful!

Tracks on the other side of this FAME-bulous LP include another two Mose Allison specialties "Parchment Farm" and "Baby Please Don't Go," the latter title being a little ambiguous for this LP, since I am sure that it will GO right to the TOP.

A West Indian blues number is also spotlighted on the record, called "Humpty Dumpty." This is another MUST for all FAME fans. Considering the "mods" attitude towards "blu-beet" these days, the choice of this number personifies Georgie's wide-awake approach towards his fans.

Some wildly cool organ from Georgie on this side, too. The almost classicwise organ feature, "Green Onions," is laid down in typical Fame style: a style, in fact, which might pay off with another big single hit if released.

Another Stateside hit, this time of the Miracles, which shows the influence of the American greats on Georgie, is also included on this side, the title being "Shop Around," which, incidentally, is the "B" side of Georgie's single release.

What can one say after hearing this greatest of all British LPs? A MUST FOR ALL R-AND-B FANS, naturally. But a must for all those who also swing.

Last week, Georgie Fame appeared on "Ready Steady Go!" and literally brought the house down. This, I know, is but a hint of greater things to come.

LP REVIEWS
GEORGIE FAME LIVE AT THE FLAMINGO
GEORGIE FAME AND THE BLUE FLAMES (Columbia). A long-awaited LP from the King of the London r-and-b scene. Without doubt, a great seller. This LP is a fantastic in-person recording, and should put Fame on the national stakes. Stand-out tracks for me, "Eso Besso," "Work Song" and "Do The Dog."