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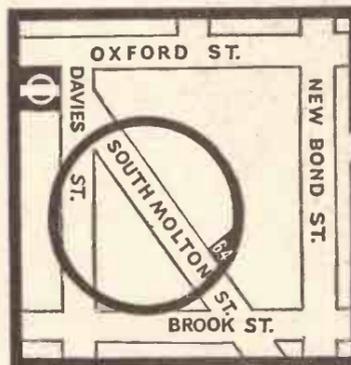
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BEATLES GREAT COMICS!

THE Beatles are a hit all over again—as comedians! Screamingers have never allowed them to be heard conversationally before. But in their debut film, "A Hard Day's Night," which had a Royal premiere at the London Pavilion on Monday, they emerge as most successful wacky gagsters, way-out pantomimists and a great new comedy team, reminiscent of the Marx Brothers and the Goons.

Their on-beat singing is terrific, as always, and they sing several of their new numbers twice. Yet it is their off-beat comedy that lifts the picture to hit proportions. Fans will be sitting in cinemas from early afternoon until late at night, seeing the picture over and over!



The BEATLES together—they make up a great comedy team.

Everyone will have to see it twice or more to get all the jet-fast gags. There's John Lennon slapping out the sarcasm, Paul McCartney the wit, George Harrison the high falutin', intricate phrases, and Ringo proving he can say most by staying silent.

Apart from the verbal barrage, there are many visual gags, like the romp in a field, when they scamper around and wrestle each other, the whole thing being filmed from a helicopter with hilarious results. Or John Lennon in a foam bath, playing submarines and warships, and in the end giving the impression he's gone down the plughole!

Warmth

Paul has fun with schoolgirls in the train and shows great warmth in dealing with his trouble-making grandpa (beautifully played by Wilfred Brambell). But if anyone steals the picture it's Ringo, wandering off in a long raincoat and scruffy cap, to a pub where everything goes wrong and later taking pictures, including one of himself only to see his camera fall into a river. Ringo has definite Chaplin qualities at times during these sequences.

George shines in the scene with a weirdie fashion trend-setter who considers him for a male model job,



PAUL, GEORGE, RINGO and JOHN as they appear in the TV scene of the film, when they sing most of their numbers.

only to be blasted by Harrison's Lancashire straight-talking.

There are many more clever scenes which make up this day in the life of the Beatles in which the lads play themselves. We start in Liverpool with the boys hopping on to a train with their harassed, bullying manager (Norman Rossington) and baggage-man (John Junkin), plus Paul's grandpa.

Travelling first-class, they clash with a pompous old-boy traveller. Script writer Alun Owen puts some very rude things into the Beatles' mouth in retaliation, a scene that won't please elders, but for the most part adults will enjoy the picture as much as youngsters.

Grandpa goes wild with a lady and has to be locked in the luggage van, where the boys join him and sing "I Should Have Known Better," their first number after the title song over the credits.

Next location is a posh hotel room, where the boys take verbal pot shots at the size of Ringo's "hooter." Their manager brings in piles of fan mail and tells them to get answering it. As soon as he leaves, the boys go to a twist parlour, where to their own songs and singing they shake it up with some good looking chicks, Ringo showing some real class as a dancer.

They have to rescue grandpa from a gambling club, and then comes John's hilarious bathroom scene, after which we go with them to a Press reception. This is a riot, as

they deal with silly questions with sillier answers, like "What do you call that hair style?" to which George answers: "Arthur."

And to "Are you mods or rockers?" John says: "Neither, we're mockers."

And so to the TV studio, where we meet one of those way-out producers (a hilarious portrayal by Victor Spinetti), who thinks the Beatles are so much dirt. But they win him over by the end.

Three songs

During the TV show rehearsals we hear Paul's "And I Love Her," George's "I'm Happy Just To Dance With You," and "Tell Me Why."

They take a break after this and during it grandpa talks Ringo into rebelling, a weak link in the script, but it leads to Ringo going off to a pub, then taking pictures of everything, playing with an old tyre on a river bank, playing Sir Walter Raleigh and landing up at the police station, where grandpa arrives too, for selling Beatles photos outside the studios.

Grandpa escapes and brings the other Beatles to Ringo's rescue, which starts a big police chase

reminiscent of Keystone cop days, with some very funny shots of a car thief being interrupted by the chase.

All comes right in the end and with minutes to spare the Beatles make their appearance on stage for the TV show, with mobs of screaming girls in the audience to give just the right backing to the songs, which are mostly re-sung during this final act, after which they have to make a dash for a helicopter so they can get to the Midlands for a midnight show! . . . and so to the fade out.

At the Royal premiere, Paul was asked by Princess Margaret if he thought they were good film actors and he replied: "I don't think we're good, Ma'am, but we had a very good director." True, Dick Lester has a great flair for comedy and the editing of the film is razor sharp, a major contribution to the success.

But the Beatles have come through with flying colours. Whereas many pop stars sound unreal and even horrible when given lines in films, the Beatles really punch them over with a naturalness that is refreshing and they look good throughout. Hail the Beatles, the screen's latest comedy team!

ANDY GRAY.



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Freddie sets trend

LAST Sunday, Freddie and the Dreamers opened at the Crescent, the 2,000 seater theatre in the centre of Douglas, Isle of Man, promenade, and set the seal on a new trend in summer season entertainment at this resort.

Aptly named, "The Big Show," it also features Susan Maughan, the Brook Brothers, Don Riddell Four, and comedian Harry Bailey.

Their new release, "Just For You," is Freddie and the Dreamers' big number in the show. They also feature, "Kansas City," "You Were Made For Me," "I Understand," "I Love You Baby," "Send Some Lovin'," and "If Your Gonna Make A Fool Of Somebody."

The Don Riddell Four went down like a bomb with "Everything's Gonna Be Rosie," "Walk Right In," "I Wanna Be Your Man," "Twist And Shout," "We Love You Beatles," "Peanuts" and "Devil In Disguise." Susan Maughan, backed by the Riddell Four, sings "Kiss Me Sailor," "Bobby's Girl," and "This Could Be The Start Of Something."

With Freddie Garrily she sings "Baby It's Cold Outside" and "Awful Nice To Be My Girl." The Brooks please with "Me And My Shadow," "Once In A While," "Seven Daffodils," "War Paint" and "Lot Of Loving."

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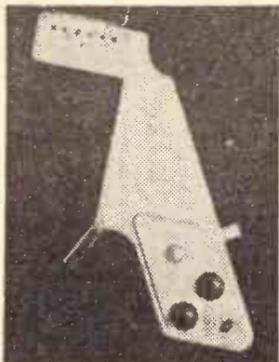
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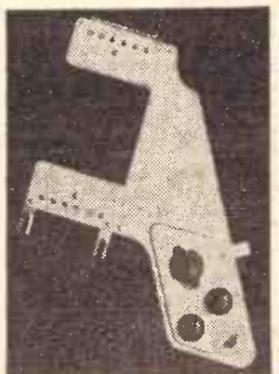
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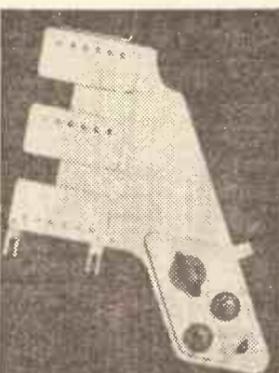
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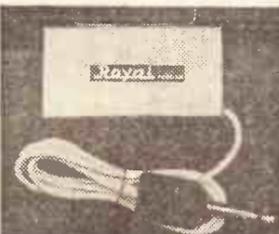
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Ian Dove goes to watch the filming in Liverpool
GERRY GETS THE MERSEY SCREAMS!

"GERRY'S out thur," said the taximan, pointing across an expanse of slate-grey Mersey where a Birkenhead Municipal Transport Department ferry boat was circling on the opposite bank. I leapt aboard another ferry, just due off. Follow that ferry!

Gerry with attendant Pacemakers was filming "Ferry Cross The Mersey," his first film. It was a scene where he leaps aboard the ferry, knocks over a sailor and starts talking art with the other Pacemakers, thinly disguised as art students. Gerry had a bundle of drawings under his arm.

He showed an abstract while a camera sidled up to him and he talked about "Man's eternal struggle with destiny."

Gerry had obviously had to struggle with some of his lines. They were written in chalk on the seat, shielded from the camera by drummer brother Freddie Marsden.

There was a pause while a film man shouted through a loud hailer: "Girls on the jetty, could you keep it quiet please." Gerry made it shorter. "Shurrup!", he yelled.

At this the screams moved up a few notches.

Another brief pause before Gerry did his "man's eternal struggle" piece again. Gerry relaxed, as much as anyone can relax with a microphone wire taped to his leg and under his shirt, surrounded by technicians holding light meters and tape measures against him, with noise from fans on shore and on

ferry, with a sharp sea breeze blowing . . .

"It's a Feast Day for the Catholic Schools," he said. "That's why the crowd's here. They cause a bit of trouble sometimes: we had to put some of the naughty ones back on the shore . . ."

"It's all right this filming but hard work. I reckon one-nighters won't seem so hard after this!"

"I know we're just acting ourselves but if you've got a joke to tell then it's okay the first time. We have a good laugh. But when you tell it over and over again, it's hard to keep that smile there."

me and says: 'Hey, Gerry, what you wearing that old coat for?'

"'Shurrup,' I said, but he started yelling. It was useless."

Filming has brought Gerry back to Liverpool, his home town. "It's still there, this beat scene. The place is still jumping with all these groups but some of it is dead commercial. It makes me sick, this side of things."

"When we were there it wasn't done for money really. I don't want to sound daft but we didn't do it just for the money, the fiver a night, but for the music."

Commercial

"Parts of the Pool are really commercial now."

A girl came up for an autograph. She looked at Freddie, made up as an art student. "What's your name?" she asked.

"Dave Clark," said Fred blandly. Nobody cracked a smile.

Gerry glanced at a shooting schedule for the film. He pointed out that the Liverpool Locarno Ballroom was being used for one big scene—where Cilla Black and the Fourmost appear in the film.

Said Gerry: "We last appeared there 18 months ago when we were unknown nationally. It'll be kicks to go back to the old Loc."

"We also had a great time at the Cavern. We were there filming for a couple of days in the daytime with extras and such like which was funny. I mean, being in the Cavern in the daytime was strange to us."

"We gave a show there as well—although it was only supposed to be a half hour spot we played and played. It was great just getting in



GERRY and the PACEMAKERS discuss the film script with CILLA BLACK and director JEREMY SUMMERS during Sunday shooting of "Ferry 'Cross The Mersey."

front of a real live audience again. And in the Cavern."

Gerry wrote nine songs for the film while the Pacemakers played a short Blackpool season recently. "I had them all in my mind and just sat down and wrote them out."

"I work better this way I think. If I'm given a deadline then I can't put it off and put it off. I have to get down to it."

And a final word about his disc career: "We can take our time over a new single. It's one thing you can't rush."

Someone called for Gerry and the Pacemakers to start filming again. Gerry heaved himself up: "It's dead tiring this, like I said. I don't mind getting up in the morning once

my dad wakes me—Fred and I are staying at home. I think my mum's delighted. She is seeing more of us this month than she's seen for the last year and a bit."

"And at night, after we've finished, I just flop. I get invited to a party or something and I'm too tired to go. I have a cup of tea, sit in the armchair . . . and that's it until tomorrow morning. Early tomorrow morning!"

Then he went off . . . to talk once again about "Man's eternal struggle," and so on. "These microphones are great," he said getting on deck. "I wonder why they don't pick up heartbeats."

He waved to the crowd. They screamed. Filming "Ferry 'Cross The Mersey" was back to normal.

WHO'S WHERE

- (Week commencing July 13, 1964)
- FRANKIE VAUGHAN, CILLA BLACK
London Palladium
 - BACHELORS
Blackpool Central Pier
 - FRANK IFFIELD, KATHY KIRBY
Blackpool ABC
 - JOE BROWN, JOHNNY RIDD
Blackpool South Pier
 - MATT MONRO, THREE MONARCHS,
DALLAS BOYS, SHEILA BUXTON
Bournemouth Winter Gardens
 - BILLY FURY, ROLF HARRIS
Great Yarmouth Royal Aquarium
 - SHADOWS
Great Yarmouth ABC
 - HEINZ
Rhyl Pavilion
 - FREDDIE AND DREAMERS
Douglas Crescent
 - LONNIE DONEGAN, MARK WYNTER
Brighton Hippodrome
 - ADAM FAITH, ROULETTES
Margate Winter Gardens

Mumbles

Brother Freddie chipped in: "His trouble is learning his lines. We may be at a party having a good time and I'll look across at him and he's mumbling to himself. Just mumbling so that nobody can hear him. His lines!"

"And we still have to chalk them up for him!"

There was a break for food. And a chance to relax below decks for Gerry. His road manager came up and suggested going out, on shore, for a Guinness.

"No. Too many kids," vetoed Gerry. "Bring us a couple back. It's very hard really not being able to wander about. We go to a few clubs in Liverpool, and it's fine because nobody bothers you once you're inside."

"But walking about, that's the problem: we tried disguises when we were in Blackpool. I put on an old attendant's coat and cap and this kid straightaway comes up to

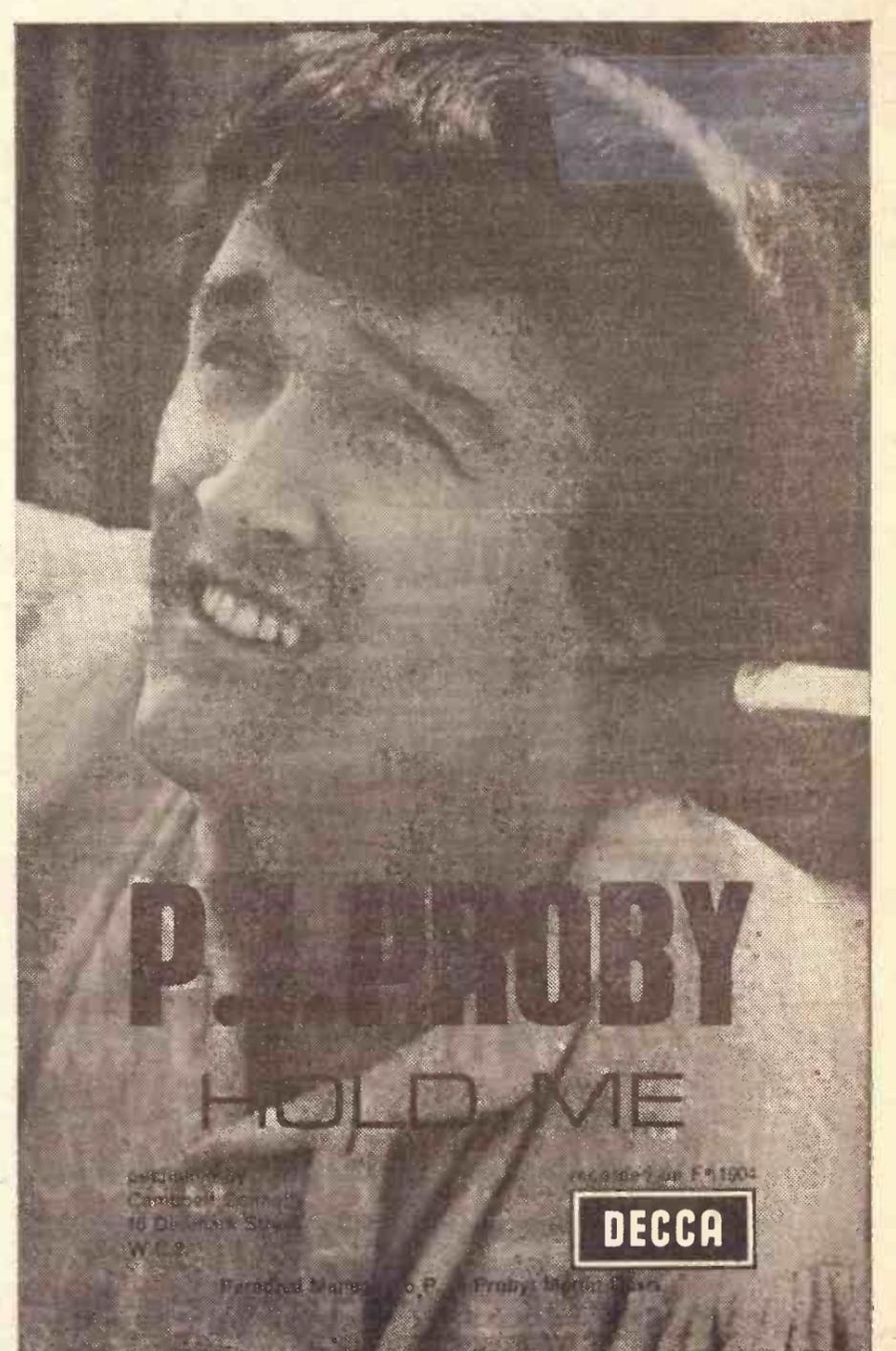
From the NME
5 years ago 10 years ago

TOP TEN 1959—Week ending July 10.	TOP TEN 1954—Week ending July 9.
Last This Week	Last This Week
1 1 DREAM LOVER Bobby Darin (London)	1 1 CARA MIA David Whitfield (Decca)
3 2 A TEENAGER IN LOVE Marty Wilde (Phillips)	2 2 SECRET LOVE Doris Day (Phillips)
4 3 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)	5 3 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)
2 4 ROULETTE Russ Conway (Columbia)	4 4 IDLE GOSSIP Perry Como (HMV)
5 5 A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT Elvis Presley (RCA)	7 5 WANTED Perry Como (HMV)
8 6 PETER GUNN Duane Eddy (London)	9 6 OH BABY MINE I GET SO LONELY Four Knights (HMV)
6 7 PERSONALITY Anthony Newley (Decca)	3 7 SUCH A NIGHT Johnnie Ray (Phillips)
7 8 I'VE WAITED SO LONG Anthony Newley (Decca)	8 8 WANTED Al Martino (Capitol)
10 9 PERSONALITY Lloyd Price (HMV)	6 9 FRIENDS AND NEIGHBOURS Billy Cotton (Decca)
14 10 GOODBYE JIMMY Ruby Murray (Columbia)	10 10 THE LITTLE SHOEMAKER Petula Clark (Polygram)



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The ANIMALS with a celebration drink (l. to r.): HILTON VALENTINE, JOHN STEEL, ERIC BURDON, CHAS. CHANDLER and ALAN PRICE.



Richard Green recalls their London debut ANIMALS GET WRAPPED UP AND GO ON AND ON!

TOWARDS the end of what was laughingly called last summer, I was invited to witness the first London date of a group from Newcastle. They were, said the caller, rough, raw, and on the way to the top.

Three days later, in a pub, I found a mass of bodies swaying to the beat being put down by the group on stage. The music thereafter was so loud and good that it even made me forget my beer!

When the group had finished the first set I was introduced to the Animals one by one. Gorgio Gomelsky, the man who started the Rolling Stones and now runs the Yardbirds, enthused about them. I agreed with his superlatives. The Animals seemed pleased.

"When we play, we get wrapped up in what we're doing and that's why we sometimes go on for ages with one number," explained Chas Chandler, easing his huge form forward in a chair. "We've got a good following at home in Newcastle and we want to build up a reputation down here now."

When I saw the Animals several months later they were still recovering from the shock of having reached No. 1 in the chart with only their second record, just over a week after its release. That was last Friday—less than a year since the meeting in the pub.

"We've not had any time to hold a party or anything to celebrate," said Eric Burdon in his agent's office.

"Cars? I'm not getting one. I don't know about the rest. I'm going to get a motor bike so that I can get through the London traffic quicker."

The clock ticked its way past five and the boys began making plans

for a ballroom date later. Getting back to their respective London homes, changing, having another interview, eating and then finding their way to the dance hall had to be accomplished in the space of less than three hours!

"I must get home and change my socks," commented Chas, while the others grinned and made the expected kind of wisecrack replies.

America

"There's a stall near Cambridge Circus where you can get some great imported American LPs. I'm off there," Eric informed the company. "If we get a taxi, we'll have time."

We got out in Shaftesbury Avenue as the rain started. Alan went to buy a shirt with Hilton and Johnny Steel, while Eric and I walked to the record stall, both limping from blistered heels.

"When we get two weeks holiday in September, I want to go to America," Eric said suddenly. "They've got some terrific blues artists. I want to know why we can't get their records over here. People buy our stuff but they'd go mad over theirs."

Five minutes painful walk later, we discovered the stall had run out of new imports. Disillusionment mingled with rain didn't help much.

Eric wanted to know when he could get a new Chuck Jackson LP and he wouldn't leave until he got an assurance that immediate enquiries would be made. We left, with Eric singing snatches of an old Negro blues song.

"I wish we could do stuff like that all the time," he murmured. "I'd like to fill an LP with it. That'd be great!"

"Now that we've got to No. 1, we're gonna have to be very careful about what we do next, I suppose."

The Animals have achieved a great deal since they came south, but I don't think they are entirely satisfied yet. Their circumstances may have changed, but the Animals haven't. They have a burning desire to better their work—and I think they will.

FROM YOU TO US

JOHN MERCY (Reading, Berks): It has been stated recently that Elvis Presley's songs have to be edited before they can be released. I disagree.

So intense is this man's concentration that he once dropped his guitar pick in the middle of a take, and rather than stop he went on playing with his bare thumb until his hand was covered in blood! Who else but the king of entertainment would do this?

CHRISTOPHER DAVIES (Lambeth, S.E.1): If, as some people wrongly believe, long-haired pop groups are corrupting today's teenagers, then surely the teenagers should be blamed, not the groups.

EILEEN QUINN (Manchester 18): How the Rolling Stones had the nerve to appear on last week's "Juke Box Jury." I'll never know! I've always looked on "JBJ" as being a sensible discussion of records by normal, intelligent people. Why the sudden change?

FAT HODGSON (London, S.W.2): Why does Elvis Presley come in for so much criticism although he never hits back? He has every Beatles record, and has said he's looking forward to meeting the Rolling Stones. Yet both groups have criticised him unjustly on "Juke Box Jury." Elvis has nothing to fear from them, so he can afford to be polite—but why can't they?

CHRISTOPHER TURNER (Dorking, Surrey): May I reply to the NME reader who said that Trini Lopez's "La Bamba" was the longest and best version of the number? She should listen to Harry Belafonte's great version. It lasts for EIGHT minutes on his "Carnegie Hall" LP and is without doubt the most exciting record I've ever heard. It's a pity it's much too long for a single.

RUSSELL G. FORGHAM (Winsford, Cheshire): The Rolling Stones on "Juke Box Jury"? To misquote Sir Winston Churchill—never in the course of human history has so much drivel been spouted by so few in front of so many!

NICOLA SAUNDERS (Portsmouth, Sussex): Dusty Springfield will now have to watch the French charts, apart from the British and American ones. Francoise Hardy and Richard Anthony have both recorded some of Dusty's songs. Surely this proves Dusty our most talented female pop personality.

J. F. BIRD (Alderley Edge, Cheshire): I don't think it's all that surprising that the evergreen Buddy Holly does not feature in the NME Half-year Chart Survey.

Since January there have been only two Holly re-releases—both re-releases in fact—and it was unlikely they would make the Top 30. But just look at the LP chart. Buddy's "Showcase" LP is doing very well!

LINDA HUMPHREYS (Kempston, Beds): I thought the Beatles would at least think up something different. But their new record "A Hard Day's Night" is just a copy of the Rolling Stones. Why didn't they offer it to the Stones first?

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NME TOP THIRTY
(Wednesday, July 8, 1964)

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, July 7, 1964)

Last This Week	Rank	Title	Artist	Label
1	1	HOUSE OF THE RISING SUN	Animals (Columbia)	
7	2	IT'S ALL OVER NOW	Rolling Stones (Decca)	
5	3	HOLD ME	P. J. Proby (Decca)	
2	4	IT'S OVER	Roy Orbison (London)	
6	5	YOU'RE NO GOOD	Swinging Blue Jeans (HMV)	
3	6	SOMEONE	Brian Poole and the Tremeloes (Decca)	
10	7	I WON'T FORGET YOU	Jim Reeves (RCA)	
4	8	HELLO DOLLY	Louis Armstrong (London)	
14	9	KISSIN' COUSINS	Elvis Presley (RCA)	
8	10	RAMONA	Bachelors (Decca)	
13	11	LONG TALL SALLY (EP)	Beatles (Parlophone)	
9	12	NOBODY I KNOW	Peter & Gordon (Columbia)	
18	13	ON THE BEACH	Cliff Richard (Columbia)	
29	14	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield (Philips)	
26	15	SWEET WILLIAM	Millie (Fontana)	
11	16	MY GUY	Mary Wells (Columbia)	
16	17	CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five (Columbia)	
18	18	HELLO DOLLY	Frankie Vaughan (Philips)	
17	19	SHOUT	Lulu and the Luvvers (Decca)	
23	20	CHAPEL OF LOVE	Dixie Cups (Pye Int.)	
—	21	TOBACCO ROAD	Nashville Teens (Decca)	
—	22	WISHIN' AND HOPIN'	Merseybeats (Fontana)	
30	23	LIKE DREAMERS DO	Applejacks (Decca)	
15	24	HERE I GO AGAIN	Hollies (Parlophone)	
—	25	NEAR YOU	Migil Five (Pye)	
12	26	YOU'RE MY WORLD	Cilla Black (Parlophone)	
24	27	DIMPLES	John Lee Hooker (Stateside)	
21	28	I LOVE YOU BECAUSE	Jim Reeves (RCA)	
—	28	CALL UP THE GROUPS	Barron Knights (Columbia)	
30	30	WHY NOT TONIGHT	Mojos (Decca)	

BEST SELLING SHEET MUSIC IN BRITAIN
(Tuesday, July 7, 1964)

Last This Week	Rank	Title	Artist	Label
1	1	HELLO DOLLY	(Chappell)	
2	2	SOMEONE	(Burlington)	
18	3	THE HOUSE OF THE RISING SUN	(Keith Prowse)	
4	4	IT'S OVER	(Acuff-Rose)	
5	5	YOU'RE NO GOOD	(Morris)	
6	6	NOBODY I KNOW	(Northern Songs)	
7	7	RAMONA	(Francis, Day & Hunter)	
8	8	MY GUY	(Belinda)	
3	9	YOU'RE MY WORLD	(Aberbach)	
9	10	HERE I GO AGAIN	(Belinda)	
13	11	CAN'T YOU SEE THAT SHE'S MINE	(Ardmore & Beechwood)	
10	12	THIS IS MY PRAYER	(Chappell)	
—	13	IT'S ALL OVER NOW	(Kags)	
11	14	THE RISE AND FALL OF FLINGEL BUNT	(Shadows)	
21	15	HOLD ME	(Campbell-Connelly)	
15	16	I LOVE YOU BECAUSE	(Bourne)	
—	17	I WON'T FORGET YOU	(Palace)	
14	18	NO PARTICULAR PLACE TO GO	(Jewel)	
12	19	JULIET	(Flamingo)	
19	20	WALKING THE DOG	(Progressive)	
—	21	LONG TALL SALLY	(Southern)	
22	22	SHOUT	(George Weiner)	
23	23	LIKE DREAMERS DO	(Northern Songs)	
—	23	KISSIN' COUSINS	(December)	
—	23	ON THE BEACH	(Elstree)	
—	26	A HARD DAY'S NIGHT	(Northern Songs)	
18	27	CONSTANTLY	(World Wide)	
20	28	I BELIEVE	(Cinephonic)	
29	29	NEAR YOU	(E.V.C.)	
17	30	DON'T LET THE RAIN COME DOWN	(Ardmore & Beechwood)	

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Beatles, Dusty leap into U.S. Top Ten

BOTH the Beatles and Dusty Springfield enter the U.S. Top Ten published by "Cash Box" next week. The Beatles' "A Hard Day's Night" leaps from 56 to 9 at its second week in the Top 100, and Dusty's "Wishin' And Hopin'" rises eight places to No. 10.

The other side of the Beatles' single, "I Should Have Known Better," enters the charts at 89, and their German-made recording "Ain't She Sweet" debuts at 81.

Other British records going up the charts (last week's positions in brackets) are the Dave Clark Five's "Can't You See That's She's Mine" 4 (5); the Searchers' "Don't Throw Your Love Away" 13 (14); Peter and Gordon's "Nobody I Know" 14 (23); Cilla Black's "You're My World" 49 (57); the Bachelors' "I Believe" 53 (63); and the Rolling Stones' "Tell Me" 56 (69).

Gerry and the Pacemakers have a new entry with "How Do You Do It" at No. 72.

Going down are Millie's "My Boy Lollipop" 6 (4); Gerry and the Pacemakers' "Don't Let The Sun Catch You Crying" 11 (8); Peter and Gordon's "World Without Love" 15 (6); Billy J. Kramer's "Bad To Me" 21 (10); and "Little Children" 27 (19); Chad Stewart and Jeremy Clyde's "Yesterday's Gone" 31 (28); the Beatles' "Love Me Do" 33 (26); and the Rolling Stones' "Not Fade Away" 59 (47).

RAY CHARLES 'GOOD TIMES' BROKE ICE

WHEN Ray Charles came on stage for the second half of the opening concert of his British tour at Bristol Colston on Tuesday, he seemed a little wary. The Orchestra had been rather loud at first, and had not softened the audience to his liking.

Ray led off with two straight instrumentals, playing strident piano chords to work off his tension. Then "Let The Good Times Roll" finally broke the ice and he laughed with pleasure at the warm reception.

"Born To Lose" followed, then Ray swelled out into a strutting version of "Margie." After sighing through "That Lucky Old Sun" he stopped, said "I Love You So Much" to the audience, and launched into "Baby Don't You Cry," "Evening Sun," "Cry," "Busted" and "Take These Chains." A nice blue's medley followed, with some very fair trumpet solos and an ironic "Dum Diddlel Ada Dum Dum" at the end.

Ray wound the show up with his dynamic version of "Treat Me Right." DAVID CROFT.

New disc signings

EARL'S GROUP SWITCH

EARL PRESTON, formerly with the T.T.s, has his first disc with his new group, the Realms, released today (Friday)—"Raindrops" on Fontana.

A song written by Paul Jones of the Manfred Mann group is featured on Tony Dangerfield's debut disc next Monday. The Pye recording is titled "Has Anyone." Tony was formerly a member of the Savages, Screaming Lord Sutch's backing group.

A six-man Blackpool group the Executives debuts on Columbia next Friday, with a number penned by its manager, Tony Carr, "March Of The Mods."

★ POP-LINERS ★

DORA BRYAN and Ian Hendry join Nancy Roberts on "Juke Box Jury" on July 18; Brian Epstein now appears tomorrow • Russ Conway will be represented by Keith Devon of the Bernard Delfont Organisation with effect from August 1 • BBC-1 repeats Harry Secombe's showcase with Roy Castle and Dora Bryan next Tuesday (14th) • The Swinging Blue Jeans join Brian Poole and the Tremeloes at Blackpool Empress Ballroom on Friday, August 21 • Roy Pitt has been appointed General Manager of Good Music and Baton Music • Brian Poole and the Tremeloes guest in BBC-1's "Cool Spot," with David Jacobs compering, next Thursday (16th) • Acker Bilk and his Paramount Jazz Band begin a four-day Irish tour at Galway Seapoint on July 23 • The Merseybeats appear at Great Yarmouth Hippodrome on August 2 • Kathy Kirby joins the Four Pennies at Douglas Palace Coliseum on July 26 • Lulu and the Luvvers join the Rolling Stones at Leeds Queen's on Sunday • The Nashville Teens on Granada TV's "Scene At 6.30" tonight (Friday). Set for Monday are the Manfred Mann group • The Kaye Sisters will join Roy Castle in "The Birthday Show," which begins a seven-week run at the Coventry Theatre on October 16.

BEATLES 'NIGHT' LP SALES HEAD FOR WORLD RECORD

Christmas show 'support' named

THE Beatles' new album "A Hard Day's Night" may well become the best selling LP ever; in the U.S. the album has already sold a million copies and United Artists stepped up its initial pressing to two million, cables Nat Hentoff. The Beatles will be joined in their London Christmas show by Freddie and the Dreamers, and the Yardbirds, it was revealed to the NME on Wednesday.

Announcing the fantastic one million American sales in just four days after the LP's release, United Artists executive vice-president Mike Stewart said in New York that the album was already the biggest seller ever released by the company.

Stewart went on to confidently predict that it would be the biggest selling original soundtrack LP, adding: "It may well wind-up being the best selling album of all time."

BYGRAVES 'NIGHT OUT' ON SUNDAY

MAX BYGRAVES headlines ABC-TV's "Blackpool Night Out," the first edition of the summer series, this Sunday (12th). The Kaye Sisters will also be featured.

The series was due to have opened last Sunday, with Frank Ifield starring, but was blacked out by the ITV strike. A revised date for Ifield has not yet been set.

Chita Rivera, who starred in the stage production of "West Side Story," joins the bill headed by the Beatles on July 19.

Adam's 'Saturday Club'

Adam Faith and the Roulettes return to the Light Programme's "Saturday Club" on September 12. American c-and-w star Hank Locklin is now confirmed for August 1.

APPLEJACKS SCOTS TOUR

THE Applejacks begin a three-day Scottish tour at Perth City Hall on July 20. They appear at Portpatrick Town Hall (21st) and Brechin Town Hall (22nd). Four days later, the group is booked for Great Yarmouth Britannia.

The group's August club and ballroom dates include Morecambe Floral Hall (3rd), Tyldesley Royal (4th), Douglas Palace (6th), Leamington Spa Town Hall (7th), Nantwich Civic Hall (8th), Maryport Palace (14th) and Northwich Memorial Hall (15th).

Then they play Wellington Sankey's (21st), Bridlington Spa Hall (22nd), Pembroke Dock Palladium (28th) and Aylesbury Grosvenor (29th).

Topper Brown

Joe Brown and the Bruvvers headline Arthur Howes' concerts at Morecambe Winter Gardens on Sunday. Helen Shapiro stars at the same venue on July 26.

Howes has booked Gerry and the Pacemakers for Brighton Hippodrome on August 9.

BLUE JEANS FOR SWEDEN

The Swinging Blue Jeans have been signed for a 12-day tour of Scandinavia from September 26. They will visit Sweden, Denmark, Norway and Finland.

Last for Ray Charles

Ray Charles will conclude his British tour with concerts at Hammersmith Odeon on July 25 and 26.

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GERRY AND LULU ON "EASY BEAT"

GERRY and the Pacemakers, Lulu and the Luvvers, and the Migil 5 are booked for the Light Programme's Sunday morning "Easy Beat" series.

The Pacemakers will be joined by Kenny Ball's Jazzmen on August 23 with Lulu and the Luvvers set for the following week (30th).

The Migil 5 appear on August 16 with the Harbour Lites. Kenny Lynch joins Brian Poole and the Tremeloes on August 9.

The line-up for the August 2 show is the Kestrels, the Lorne Gibson Trio, and the Jynx.

Yardbirds join Kramer

The Yardbirds will join Billy J. Kramer on his autumn tour which begins at Walthamstow Granada on September 18.

LULU 'TO MIDNIGHT'

Lulu and the Luvvers, Mark Wynter and the Lorne Gibson Trio appear in the Light Programme's "Music To Midnight" on Tuesday, July 28. The Four Pennies are booked for next Tuesday (14th), with Chad Stuart and Jeremy Clyde set for July 21.

TWO RSG SHOWS IN ONE TONIGHT!

DUE to the ITV strike cancelling Rediffusion's "Ready, Steady, Go!" last Friday, tonight's edition will be a special all-star show, combining some of the artists previously scheduled for last week with those already set for today.

Vaughan in 'Pool panto

FRANKIE VAUGHAN will star in the pantomime "Puss In Boots" at Liverpool Empire this Christmas.

Comedian Jimmy Tarbuck is also expected to take part.

Vaughan starred in the same production at the London Palladium last year and at Birmingham this.

Proby on Stones tour

P.J. Proby has been added to three days of the Stones-Millie August tour for John Smith. He will appear at Bourne-mouth Gaumont (23rd), Torquay Town Hall (29th) and Bourne-mouth again (30th).

GOING TO DOUGLAS

Brian Poole and the Tremeloes appear at Douglas Palace Ballroom, Isle of Man, next Thursday. Also booked for the venue are Bob Miller and the Millermen (23rd), the Searchers (30th), the Merseybeats (August 6) and the Rolling Stones (13th).

SOUTHEND SUNDAY SHOWS

In August, Adam Faith (2nd), Acker Bilk (16th), Russ Conway (23rd), Peter and Gordon (30th) will appear in Sunday concerts at Southend's Cliffs Pavilion theatre.

Bilk on Harris show

Acker Bilk guests in the Light Programme's "Rolf Harris Show" next Wednesday (15th). Johnny Dankworth and Terry Burton are set for July 22.

Duo, Searchers 'down under'

The Searchers and Eden Kane will be joined by Peter and Gordon and Mary Wells on their two-week Australian tour from the end of September.

Peter and Gordon's Australian tour was forecast in the NME on May 29.



One of the scenes from "Ballad In Blue," starring RAY CHARLES, who takes a blind boy from a London institution for a ride on the dodgems at Battersea's fun fair.

Singles from Presley, Cilla and Fourmost

A SURPRISE Elvis Presley single is due out soon. Also ready for release later this month are new discs by Cilla Black and the Fourmost.

Although a date has not yet been fixed, RCA Victor plans to rush-release Presley's "Such A Night"—a track from his album "Elvis Is Back" issued in April, 1960.

Coupled with it is "Never Ending," the last track to be issued from Presley's Nashville sessions in May last year.

As first indicated in the NME four weeks ago, Cilla Black's next single features a song written by John Lennon and Paul McCartney—"It's For You." The disc will be issued on July 31.

The Fourmost follow "A Little Loving" with "How Can I Tell Her" on July 24. Group member Brian O'Hara penned it with Carter Lewis.

Next week's releases include a new Dionne Warwick single "You'll Never Get To Heaven" penned by the "Walk On By" team Bacharach and Hal David—and an instrumental version of the Beatles' "I Want To Hold Your Hand" by the Boston Pops Orchestra which is already a hit in America.

Sinatra cancels London concerts

FRANK SINATRA'S London concerts in September have been cancelled. His filming schedule will now overlap the dates set aside for his visit. He is now likely to perform here in the New Year.

Sinatra begins filming "Van Ryan's Express" in Italy at the end of this month. Shooting will not end until September 29. He then flies to Hollywood to complete the picture.

John Leyton has been signed for the rôle of a lieutenant in the 20th Century-Fox war epic. Trevor Howard co-stars with Sinatra.

Following his collapse in Stockholm last weekend, Sinatra is now resting in the South of France. He is expected to visit London before starting work on the film.

BACHELORS 'PARADE'

The Bachelors guest with Clinton Ford in the Light Programme's "Parade Of The Pops" broadcast from Blackpool on Wednesday, August 5. The show is being recorded on August Bank Holiday.

The previous week's show (July 29) is being transmitted from the Isle of Man, with Dickie Valentine guesting. Val Doonican and the McKinleys are set for July 22.

Mark stays on

Following his current fortnight with Lonnie Donegan at Brighton Hippodrome, Mark Wynter stays at the venue to co-star with Winifred Atwell for the week of July 20.

Dora Bryan's short season opens on August 3, with varying guest attractions. As reported last week, Billy J. Kramer, the Dakotas and Sounds Incorporated star for July 27 week.

SEARCHERS ON 'OPEN'

The Searchers and Millicent Martin will appear on BBC-2's "Open House" on July 18. During the programme, American actor and singer Tab Hunter will be interviewed.

Shafto to U.S.

America's Associated Booking Corporation has signed Bobby Shafto for U.S. appearances and he is likely to visit New York for a week from July 24.

DANKWORTH IN FESTIVAL

Johnny Dankworth and Ken Colyer will play at the Bexhill Festival of Music on July 29 with the Halle and other orchestras. Previously, the Festival has featured only classical music.

NANCY WILSON ON TV

Nancy Wilson appears on BBC-2's "International Cabaret" on July 25—the last show in the present series.

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BILLY FURY STAR OF FILM MUSICAL

BILLY FURY will star with his horse in a spectacular colour screen musical to be made this autumn. The film, the first of three Billy will make under a deal with Anglo Amalgamated, will be directed by Shirley Bassey's husband, Kenneth Hume. Billy's next single is a revival of the Conway Twitty hit "It's Only Make Believe."

Billy's film, "I've Gotta Horse," goes into production in September, soon after his summer show at Great Yarmouth ends. As reported last week, Fury's autumn tour has been cancelled. The film will have 16 songs which will probably be written by David Heneker, who partly penned the London musical "Half A Sixpence," and John Taylor.

In addition to Billy's horse, the 1964 Derby entry Anselmo, Billy's group the Gamblers will take part. They will have small parts. Shooting will take eight weeks. The screen play will be by Ronald Chesney and Ronald Wolfe.

The film will be made by Anglo Amalgamated and Windmill Films, which is controlled by Fury's manager, Larry Parnes.

The new Billy Fury single "It's Only Make Believe" is being rush-released by Decca today (Friday). Conway Twitty scored a No. 1 hit with the song in December, 1958.

The NME understands that arrangements for Rolling Stones recording manager Andrew Oldham to record several titles with Fury soon, are being discussed.

CLIFF'S TV SHOW NEXT WEDNESDAY

CLIFF RICHARD'S ATV spectacular—which was to have been screened last Wednesday, but was postponed owing to the ITV strike—has been rescheduled for transmission next Wednesday, July 15.

As previously reported, the show also features the Shadows and special guest Liza Minnelli.

A new ATV pop music series is planned for Friday evenings starting July 31, following the current "Marilyn Millie" series.

It will feature four or five resident artists, including Ronnie Carroll and Janie Marden.

The documentary on fan fever through the years—originally titled "The Road To Beatlemania," and now renamed "Fans, Fans, Fans!"—will now be screened on Wednesday, July 29, to make way for Cliff's spectacular.

IFIELD IN 'GEAR'

Frank Ifield stars in the Light Programme's new "Top Gear" series on Thursday, September 10. Currently starring in Blackpool, he will record his sequence in the BBC's Manchester studios with the Northern Dance Orchestra.

The Fourmost are now confirmed for the August 6 edition, with Cilla Black and the Merseybeats.

Fame on 'Swing'

Joining Billy J. Kramer and the Dakotas on the BBC Light Programme's "Saturday Swings" on July 25 are Georgie Fame and the Blue Flames, Jackie Trent, Al Saxon, the Jones Boys, Elaine Delmar, the Countrymen, and Russ Sainty and the Nu-Notes.

MILLIE'S U.S. DATE

Millie will appear at New York World's Fair on August 12. This month, she takes part in a charity cabaret at London Café Royal (14th), and flies to Belgium on the 20th for TV and radio appearances. On August 17, she plays Lowestoft Royal Hotel.

Dietrich for Edinburgh

Marlene Dietrich will appear during the last week of Edinburgh Festival in the late night shows at the Lyceum Theatre from August 31 to September 5.

American composer Burt Bacharach will lead her accompanying orchestra.

POOLE FOR MORECAMBE

Brian Poole and the Tremeloes appear at Morecambe Winter Gardens on August 14.

GENE FOR YARMOUTH

Gene Vincent has been added to four Sunday concerts at Great Yarmouth Britannia Pier. This week and on July 19 he joins the Mojos, Karl Denver and Mark Wynter. On September 6 and 13 he will appear with the Applejacks and Marty Wilde.

BEATLES 'LUCKY' WITH SEARCHERS

THE Beatles will appear live in ABC-TV's "Lucky Stars Summer Spin" tomorrow (Saturday)—as exclusively forecast in last week's NME! The Searchers have been added to the hastily improvised bill which, with the ending of the ITV strike, is being screened live from ABC's Twickenham studios instead of Birmingham.

Judy in London play?

Judy Garland, currently on an extended visit to London, may star in a TV play and a West End play in the near future. Impresario Harold Davison revealed to the NME that he is currently negotiating both ventures on her behalf.

PROBY DATES

P. J. Proby, whose disc "Hold Me" rises to No. 3 in the NME charts this week, headlines a concert at Bristol Broadway on July 30 and visits Scotland this month for dates at Dunoon Queen's Hall (17th) and Dundee Palais (19).

He is also set for concerts at Sheffield City Hall on August 26. Club and ballroom dates for next month include Orpington Civic Hall (1st), Manchester Belle Vue (2nd), Nelson Imperial (7th), and Milford Haven Social Centre (14th).

Mojos added to Stones tour

THE Mojos have been added to the Rolling Stones autumn tour. One change in the itinerary takes the package to Southend Odeon on October 10.

As previously announced in the NME, the rest of the tour dates are Finsbury Park Astoria (September 5), Leicester Odeon (6th), Colchester Odeon (8th), Luton Odeon (9th), Cheltenham Odeon (10th) and Cardiff Capitol (11th).

Then it visits Sheffield Gaumont (12th), Chester ABC (14th), Manchester Odeon (15th), Wigan ABC (16th), Carlisle ABC (17th), Newcastle Odeon (18th) and Edinburgh Usher Hall (19th).

It moves on to Hull ABC (21st), Lincoln ABC (22nd), Doncaster Gaumont (24th) Hanley Gaumont (25th), Bradford Gaumont (26th), Birmingham Hippodrome (27th), Romford Odeon (28th) and Guildford Odeon (29th).

The tour then plays Bristol Colston Hall (October 1), Exeter Odeon (2nd), Edmonton Regal (3rd), Southampton Gaumont (4th), Wolverhampton Gaumont (5th), Watford Gaumont (6th), Lewisham Odeon (8th) and Ipswich Gaumont (9th).

SELLERS BACK TO STAGE

Peter Sellers will make his first stage appearance since his heart attack when he guests with his wife, Britt Eckland, in the London Palladium midnight charity show "Night Of 100 Stars" on July 23. The Beatles will probably introduce Sellers and many other of the stars on the stage.

ABC promotes Jones

Philip Jones has been appointed to ABC-TV's newly-created position of Supervisor of Light Entertainment. He takes up his post in September, after producing the company's "Blackpool Night Out" series during the summer.

For long associated with "Thank Your Lucky Stars," Jones also produced the TV shows of the NME Poll-Winners Concert.



The **BACHELORS** (l. to r.): DEC, CON and JOHN, are really enjoying their summer season in Blackpool. Not only are they becoming proficient horsemen, but have taken up shooting. So look out, rivals!

Completing the line-up are Sounds Incorporated, the Big Three, the McKinleys, Joan Turner, d-j Jimmy Henney and Dusty Springfield—who will also act as commère.

The Beatles will arrive at Twickenham studios by river. They are due at about 1.30 pm tomorrow (Saturday) afternoon.

The "Lucky Stars" transmission on July 18 will be the show recorded in Birmingham on Sunday, June 28, for screening on July 4. Cast includes the Bachelors, Millie, John Lee Hooker, Linda Laine and the Sinners, the Hearts, Tony Washington, Elaine and Derek, and Joe Brown and the Bruvvers—with Joe Brown as host.

The original bill for July 25 has been scrapped. The line-up now consists of Freddie and the Dreamers, Kenny Lynch, Sandie Shaw, Tony Scott, the Interns, Christine Holmes, the Paramounts, and Danny Adams and the Challengers, with Adam Faith as commère.

The Animals co-star with Billy J. Kramer and the Dakotas on August 1. Also set for this date are Julie Rogers, Frenesi, and the Honeycombs, with the Bachelors as hosts. Cilla Black switches from August 1 to the 15th. Revised dates for the Rolling Stones and the Fourmost have not yet been arranged.

Mann-Witherspoon jazz festival

MANFRED MANN plays at Richmond Jazz Festival on August 8 with Jimmy Witherspoon. The group appears at Soho Marquee on August 10th, 17th, 24th and 31st.

Other club and ballroom dates for August include Lowestoft Royal Star Hotel (3rd), Milford Haven Social Centre (7th), Edinburgh Palais (12th), Earlston Corn Exchange (13th), Edinburgh Rosewell Institute (14th) and West Lynn Produce Hall (15th).

They continue at Hounslow Attic (21st), Salkburn Spa Pavilion (22nd) and Newcastle Top Rank (26th).

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 KEEP ON PUSHING H.M.V. POP1317

MANFRED MANN
 DO WAH DIDDY DIDDY
 H.M.V. POP1320

JOHNNY MATHIS
 TASTE OF TEARS H.M.V. POP1318

MARGO AND THE MARVETTES
 SAY YOU WILL
 PARLOPHONE R5154

THE PARAMOUNTS
 I'M THE ONE WHO LOVES YOU
 PARLOPHONE R5155

NORMAN AND THE INVADERS
 STACEY
 (from the ABC-TV series 'Miss Adventure')
 UNITED ARTISTS UP1058

THE PARIS SISTERS
 DREAM LOVER M-G-M MGM1240

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 COLUMBIA DB7321

MARY WELLS AND MARVIN GAYE
 ONCE UPON A TIME
 STATESIDE SS318

THE WELLINGTONS
 THOMASINA
 (from film of same name)
 H.M.V. POP1319

NANCY WILSON
 (You don't know)
 HOW GLAD I AM CAPITOL CL15352

ANOTHER FOURPENNY ONE

I'M still completely mystified by the tremendous success enjoyed by the Four Pennies' "Juliet," especially as it was originally the "B" side of the record. Philips were also startled but, quick to recover from their surprise, they have ensured that the group's follow-up, "I Found Out The Hard Way," follows the same wistful rockaballad pattern.

It's a dreamy and subdued routine sung in unison, with the middle eight as a solo, and the tune begins to register after two or three plays. Even so, this doesn't strike me as obvious chart material—but then, neither did "Juliet." A hit—but not as big as the last one!

Flip is more in the current group idiom. Medium twist tempo for "Don't Tell Me You Love Me," with typical Northern vocal blending.

KING SIZE TAYLOR

A dynamic personality performance by King Size Taylor helps to overcome the repetitive below-standard quality of the material in "Somebody's Always Trying" (Decca).

A medium shaker with a pounding beat from the Dominoes, the irresistible drive is great stuff for party dancing—if you're not too fastidious about melody content.

Much the same remarks apply to "Looking For My Baby," though it's fractionally faster. Taylor's uninhibited rock singing is stimulating.

PARAMOUNTS

Curtis Mayfield's compositions rely mainly on their beaty insistence and soulful feel, and the Paramounts' waxing of his "I'm The One Who Loves You" (Parlophone) sure has both qualities, though there's not a very pronounced melody. A pounding twister in the r-and-b style, it's a solo-voice showcase with background humming and occasional chanting.

The tempo speeds up even more for "It Won't Be Long." Mediocre material, lacking the earthiness of the top side, but a competent performance.

More SINGLES by Derek Johnson

DEAN AND JEAN

After a beat-ballad organ intro, "I Wanna Be Loved" by Dean and Jean suddenly breaks into a hand-clapping swinger with yeah-yeah chanting. I find this disc most intriguing because, although the styling is r-and-b, the material is highly commercial and poppy. Doubt if it will break through the current intense competition, but it's well worth hearing.

Jog-trotting blues in the 12-bar format, "Thread Your Needle" is toe-tapping with an insidious beat, and organ adding to the fullness. On Stateside.

INTERNS

An enchanting ballad, with an unusual and absorbing broken beat and lilt, "Cry To Me" (Philips) by the Interns makes fascinating listening. Male soloist is supported by the other boys chanting and interchanging with a girl group. The arrangement builds strongly, and there's some very attractive guitar work. An unlikely hit, but recommended.

Chris Curtis wrote "There's Love For You"—and it's slowly swaying Searchers-type material, with the lads singing in unison. Not an outstanding melody, though.



SOUNDS INCORPORATED—full solo range and the group could have a small hit with "Spanish Harlem."

SOUNDS INC.

That delectable Latin-flavoured Lieber-Stoller number, "Spanish Harlem," receives a most captivating treatment from Sounds Incorporated—showcasing a full range of solos, a contagiously lilting rhythm, and some unusual instrumental effects. Most attractive, without being raucous.

Maybe it's a bit soon after Jimmy Justice's hit. But it's such a pleasantly melodic tune that the group could possibly register a wee hit.

Accent on organ and rhythm for the contrasting compelling twist-shaker, "Rinky Dink." Makes you want to take the floor. Columbia label.

SANDIE SHAW

Adam Faith's 17-year-old discovery Sandie Shaw shows a certain Cilla Black quality in the appealing rockaballad "As Long As You're Happy" (Pye). The throbbing vitality of her voice overcomes the basic hardness. A catchy Chris Andrews' composition with a bayon beat, and a vocal group chanting the title phrase.

Can't be so enthusiastic about the rather trite "Ya-Ya Da-Da." A slight Spector influence in the treatment, but very poor material.

Orchestral treatment of Beatles' music

*** OFF THE BEATLE TRACK (Parlophone) is quite delightful. It presents the Beatles' tunes in orchestral setting, arranged and conducted by George Martin, the Beatles recording manager. George told me that the music of John and Paul, and on one track of George Harrison, lent itself to orchestral treatment easily and I'm sure you'll agree when you hear this most pleasant album. John Lennon writes the sleeve notes, along with this poem: "Good George Martin is our friend, buddy, pal and mate; Buy this record and he'll send a dog for your front gate."

PIANO ALBUMS: A combination of a Nashville piano and America's East Coast strings goes well together on *** FLOYD CRAMER COUNTRY PIANO AND CITY STRINGS (RCA Victor), playing such tunes as Streets Of Laredo, Making Believe and Can't Stop Loving You... Another piano in a rich orchestral setting, with a classical tinge is *** GEORGE SHEARING: OLD GOLD AND IVORY (Capitol)... while playing numbers you all know is *** CARMEN CAVALLARO: SONGS EVERYONE KNOWS (Brunswick), fascinatingly performed.

*** SANDY NELSON PLAYS (Liberty). The ace group drummer, surrounded by a gutsy guitar-sax-piano unit, beats out a dozen pops, including Spish Splash, What'd I Say, All Shook Up, Don't Be Cruel, and five Fat Domino compositions, including I Want To Walk You Home, My Girl Josephine and Walking To New Orleans. Great for dancing.

COMEDY: Glib-tongued Bob Newhart is back with *** FACES BOB NEWHART (Warner Bros.), in which he chats amusingly about TV commercials, amateur shows, nudist camp life, expectant fathers and planes, but it's not quite so good as other albums... Better is the humour in song in *** THE BEST OF STAN FREBERG (Capitol) who takes the mickey out of several standards, including Yellow Rose Of Texas, Banana Boat, Great Pretender and C'est Si Bon, as well as his own tune, Tele-Vee-Shun... Cockney lisper who goes pretty near the mark is *** RAY MARTINE (Golden Guinea), who tells jokes we've heard before (and from the way his audience goes on talking in the background, so have they). At times a giggle, at others not.

*** EXCITING VOICE OF AL MARTINO (Capitol). Little Al, once a purring pop singer, emerges now as a Lanza type, giving near-operatic versions, in English and Italian, of Here In My Heart, Granada, Loveliest Night Of The Year, Nessun Dorma, from "Turandot," among other songs suited to straight baritone. At times I get the feeling he's straining, but I must admit he is exciting at times. Monty Kelly conducts.

LPs By ALLEN EVANS

**** JUDY GARLAND: JUST FOR OPENERS (Capitol). Taken from the soundtrack of her recent 26-week American TV series, Judy is heard singing 11 songs she's never recorded before, including the gay It's A Good Day, the romantic That's All, the swinging Some People, a bewitching As Long As He Needs Me, an amusing Get Me To The Church On Time, and a long I Wish You Love track. She's given big orchestral backing, conducted by Mort Lindsey, and occasional vocal support from a choir.

**** LIMELITERS: MORE OF EVERYTHING (RCA Victor). Another top-class LP from this versatile folk music trio, although on this disc there's a change of personnel—Ernie Sheldon replaces Glenn Yarborough, who has taken up his solo career again, and as Ernie came from the Gateway Singers, he's right up to standard. He solos Bring Me A Rose in a deep, rich tone. And he also wrote the song, as well as adapting No Man Is An Island. Impressive debut. Several tracks are taken at a march-like pace, which the Limelitters do so well, including Wild Colonial Boy, Last Class Seaman, and Willow Tree. They sing in French (Best Is Yet To Come) and Spanish (La Llorona), and have fun in Minneapolis-St. Paul. They provide their own excellent instrumental backing.



PAT BOONE

*** PAT BOONE: TOUCH OF YOUR LIPS (London). Rich-voiced Boone, long missing from LP releases, comes back with a set of a dozen low-key, slow, romantic numbers with a dreamy backing by Gordon Jenkins and a large orchestra. Among the standouts of this tenderly sung selection are I Concentrate On You, Warm All Over, Mam'selle, Just One More Chance and the title tune. Nice to have Pat back, but I'd rather have a mixture of happy and sad songs. Maybe next time.

*** SONNY BOY WILLIAMSON (Pye International). Wild backing, studded with his harmonica wailing, to this album by Sonny Boy. It swings along, with Williamson putting so much emphasis into his lyrics, as in I Don't Know (what's happened to his baby who failed to arrive). Dissatisfied, Your Funeral And My Trial, and 99 (you asked for 100 and I only had 99). All the songs have a mournful despair about them and yet have a great inspiration.

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Question-time with THE APPLEJACKS!

THE Applejacks were rehearsing at the Royal Albert Hall on Saturday afternoon when I met them. Two hours later they joined Adam Faith, P.J. Proby, and the Crickets in a loud, loud, packed-house concert, sponsored by Beatbiz and Vox Instruments.

Before they went on stage, however, I had some questions to ask ? ? ?

Conducted by Cordell Marks

Q. What is the story behind your latest record, the Beatles composition "Like Dreamers Do"?

A. Megan (wearing a pink dress and wrapping her tongue round a rapidly melting ice cream) said, between licks: There have been so many versions of this story that it is about time the true version got into print.

It's simple really. We met the Beatles on a TV show and while we were talking to them—we're great fans of the group—the talk got around to what our follow-up record was going to be. John and Paul told us that they had a number we might like.

They said Dick James, their music publisher, had the score if we wanted to hear it. So we did and liked it, and recorded it. Simple as that.

? ? ?

Q. So far "Like Dreamers Do" has not had the same success as your previous record. Do you have any idea why?

A. Don: Because people aren't buying it!

But really we think it is an extremely good composition, although it hasn't the impact of "Tell Me When." This one seems to be more of a steady seller. Still it's in your charts—so it can't be bad. We're not grumbling.

Q. Yours is a relatively young group. Since you began you have packed a tremendous amount of experience into a short time. But there must still be times when you get nervous. When are these times?

A. Megan: I was quaking at the NME Poll Concert at Wembley. All those people out front and just us on stage!

I was worrying because I wasn't worried, if you see what I mean. Everybody goes on about how you should be nervous at the rehearsals and I wasn't, so I thought there was bound to be trouble.

Finally though, everything was marvellous!

AI: You get nervous, too, when replacing people in shows. Recently we depped for the Shadows at Great Yarmouth. Their act was split second precision, so we knew we had an awful lot to do to keep up the timing. It took some doing. We were nervous that time all right.

It's a nasty feeling, too. Kind of sick and wobbly legs. Marvellous when the act is over.

? ? ?

Q. How much money do you take each week and what do you do with it?



The APPLEJACKS as they appear in the forthcoming "Swinging U.K." film (L. to r.): AL JACKSON, MEGAN DAVIES, GERRY FREEMAN, PHIL CASH, DON GOULD and MARTIN BAGGOTT.

A. Martin: It comes to about £500 a week—but that's not including record royalties, films and things. Most of it goes into a company. We've made ourselves into a registered company now — Applejacks Ltd., so we don't see much of the money. We take out pocket money and that's about it.

Don does better. He never spends any. Keeps it all under his bed in a padlocked bag and only breaks into it when he wants to buy toy guns. Actually, he's getting better now. Sometimes he even buys other things.

Being serious for a moment, there isn't much time to spend. Megan

sometimes buys some clothes, but we don't go mad with it.

? ? ?

Q. How long do you think the Applejacks and the group scene will continue?

A. Gerry: It will last for some time yet. Anyway the group isn't new. Only the format changes. Three years ago we were a skiffle group. Now we're a pop group. It's much the same.

AI: I think the Applejacks will last for some time yet. Remember we have only been in the public eye for about three months—ever since a RSG show.

Megan: I think a lot of people are surprised by how good we are. I hope that doesn't sound vain, but playing together for so long we've developed a long way musically and this seems to shock some people. I also tend to think that parents are taking more interest in the pop world now so that should help to keep the group thing going.

? ? ?

Q. This one to Megan. How do you feel at being one of the only girl bass guitarists in the world of pop music groups?

A. Megan: It doesn't feel strange at all. People expect me to have all these complexes about being in what is virtually a male domain. But it isn't like that at all. I'm just one of the Applejacks—call me the one with the longest hair if you like.

Remember we've been together for a long time so I think I've got used to it by now, don't you? The others don't go around saying "careful Megan's here, don't say that or that," they just treat me as one of them.

? ? ?

Q. How do your friends and relations react to your fame and popularity?

A. Don: There is hardly any difference. I think the only one of us who gets asked how we're doing and so forth is Megan. Sometimes though it can be amusing when neighbours invite us into their homes to see ourselves on a recorded TV show, but that's one of the only times when people treat us differently. And sometimes the children where we live start yelling at us and screaming, but they are only playing anyway.

Megan: I went back to my old school last week, and everybody asked me lots of questions about how we were doing and what was happening, but they still treat me as the same person I was before all this happened. Why not?

I've got one friend who thinks I've turned into a sort of freak now, but she is way out in the minority.

Elvis—in girl's clothes

IN one sequence in "Girl Happy," Elvis Presley will appear in girl's clothes. It's part of a twist in the plot during which he is escaping from the police.

● The Beatles' contract for their two Las Vegas shows, according to columnist Sidney Skolsky, calls for at least 100 policemen for protection.

● When "Golden Boy," starring Sammy Davis, opened in Philadelphia, Davis received a standing ovation at the end of the evening. He also received from the musical's producer a new automobile—with his initials on it in gold.

● After two premiere performances of "A Hard Day's Night" in New York, the picture will open simultaneously on August 11 in eighteen theatres in the metropolitan area.

● Laurie Records, which now has the rights to Petula Clark discs in this country, has high hopes for her and her "In Love" title. The label is also enthusiastic about another British group, the Buckinghams.

● Perry Como and his TV producer, Marlo Lewis, are due in Europe next Wednesday to scout talent for their television specials next season. So far there is no word as to whether Britain will be included in their itinerary.

● On the "New York Times Book Review" list of best sellers in books, John Lennon's "In His Own Write" is number six in non-fiction list.

● It is estimated that Trini Lopez, one of the fastest rising figures in show business, will earn \$400,000 this year.

● Dean Martin, referring to his friend, Frank Sinatra: "This is Frank's world. I'm just living in it."

● The Beatles' tour of Australia received continuous play in the majority of American newspapers. In the works is an NBC-TV special based on Harry Belafonte's new album concerning the history of Negroes in America.

● American harmonica sales are 50 per cent ahead of last year, and the manufacturers give the Beatles much of the credit for the rise.

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Nashville Teens got break on Chuck Berry tour

CHUCK BERRY refused to go on stage during his recent British tour without John Hawkins playing piano for him. Quite a compliment to the leader of the up-and-coming Nashville Teens, who backed Carl Perkins on the same show.

Now some of the thousands of teenagers who saw the show have shown their appreciation of the whole group by sending their first record "Tobacco Road" into the NME Chart at No. 21.

Formed two-and-a-half years ago in Weybridge, Surrey, the Teens clubbed together and bought an old ambulance for £40. The police stopped them, ordered the group out, searched them, then explained that a nearby jeweller's shop had been robbed by youths in an old ambulance. Not a bad start to their career!

When the Teens went to Berlin to play, they forgot the necessary permits to cross the border. Consequently, they were chased by checkpoint police and just managed to escape arrest.

Back home, things are a bit quieter for the Nashville Teens, but they'll probably hot up again now that they've got their deserved success and made the chart.

NEWCOMERS TO THE CHARTS



The NASHVILLE TEENS (l. to r.): JOHN HAWKINS, JOHN ALLEN, BARRY JENKINS, RAY PHILLIPS, ARTHUR SHARP and PETE SHANNON.



The BARRON KNIGHTS (l. to r.): BARRON ANTONY, DUKE D'MOND, BUTCH BAKER, DAVE BALLINGER and P'NUT LANGFORD.

Individually, the collectively exciting Nashville Teens are pianist and leader John Hawkins, lead guitarist John Allen, drummer Barry Jenkins, vocalist Arthur Sharp, bass guitarist Pete Shannon and vocalist-harmonicist Ramon Phillips. RICHARD GREEN.

Barron Knights group sends up the other groups

HUMOUR is something that's been missing from the hit parade since last year, when Allen Sherman's "Hello Muddah, Hello Fadduh" climbed the chart. That's been put right this week—at the expense of other groups! For the Barron Knights' "Call Up The Groups," in at 28 this week, is a parody on the lyrics and melodies of some recent big hits.

Groups sent-up on the waxing are the Beatles, the Dave Clark Five, the Rolling Stones, the Searchers, Freddie and the Dreamers and the Bachelors. But none of them mind the micky-taking—all gave permission for their hits to be used and hoped that the result would be a hit for the Barron Knights.

Dave Clark went even further than wishing the boys success with their disc—he loaned the Knights the plank used in the recording of "Bits And Pieces," to make sure of an authentic sound!

The Barron Knights all come from Leighton Buzzard, Bedfordshire, and were formed in 1960 by Barron Antony after his demob from RAF service.

Barron is a guitarist, and also a cartoonist in his spare time. He drew the group's knight emblem "Harold."

The other members are Duke D'mond, the featured singer; guitarist Butch Baker, who was in the advertising department of an engineering magazine before joining the Knights; drummer Dave Ballinger, who left the group for 12 months and rejoined them early this year; and guitarist P'nut Langford, who is said to have derived his nickname from having peanut-coloured hair and a peanut complexion!

Although "Call Up The Groups" is the five's first hit, they are well known in Britain, because their policy has always been to be a show-band and not to concentrate on making records.

It's certainly paid off for them. They were a great success at the Beatles' Christmas Show last year. And they don't use any old wagon to tour the country in—their vehicle is a converted bus fitted out like a hotel.

But even so, they're still very glad of a hit! DAVE GILLARD.



Now Adam Faith sails to work

ADAM FAITH and his Roulettes backing group began their nine-week summer season with a boat trip—from Tower Pier at 9 on Sunday morning to Margate Pier at 2 pm—and then finally by foot to Margate Winter Gardens show. (Review—back page).

When Adam and his party arrived at the seaside, they had Margate's Silver Band, the Mayor and Mayoress, plus hundreds of holiday makers and residents to welcome them.

Adam led a great marching army of Margate Silver Bandsmen, police and fans along the pier and promenade.

It ended at the theatre door, with screams and shrieks and buffeted police as Adam and the Roulettes pushed their way into the Winter Gardens. Only then did relative peace come back to Margate!

Talking to him on the journey, in a roped-off part of the deck as flash bulbs popped, he told me: "I'm looking forward to this season immensely. Travelling like this is just the style—everybody seems to be having a ball."

"This sort of thing is fun. But

there are times when I begin to question my life. I sometimes asked myself if I really like being Adam Faith the pop singer."

"Usually the answer is a firm 'Yes.'"

"I suppose everybody wants to take a rest from being the same person all the time. It's only natural. Basically though I'm a happy, contented sort of guy."

Battle

Then he went back to signing autographs and posing.

Adam's helpers were desperately trying to keep the crowds back, but never really won the battle before the boat reached Margate. The whole trip was punctuated by cries and shouts from the fans and photographers.

"That's the way it should be," said Adam and grinned. C.M.



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'DOLLY' BECOMES 13th 3-HIT TUNE IN 7 YEARS

THE song that nobody wanted Louis Armstrong to record has not only provided him with a smash hit, but had also simultaneously boosted two cover versions into the charts. "Hello Dolly" is a three-time winner—a rare feat in these days although, since 1958, it is the 13th tune to have three hit records of it in the chart at the same time. Yet one wonders if the tune would have been nearly as popular, if it hadn't been for the enterprise of recording manager Mickey Kapp.

For Mickey is the son of Dave Kapp, who owns the American label which bears his name. Dave introduced his son into the business, in which he has recently been gaining experience as an a-and-r man—and it was Mickey who had the inspiration to invite Satchmo to record "Hello Dolly."

No one else was able to see the possibilities which this opened up, least of all Louis himself. As I reported recently, much persuasion was needed before Armstrong agreed to wax it. Composer Jerry Herman wasn't very keen on the idea either.

As we now know, Louis' disc caught the public imagination. Indeed, one might reasonably theorise that the song wouldn't have fared nearly so well, if someone other than Armstrong had recorded it. And then, maybe, neither Frankie Vaughan nor Kenny Ball would have been able to cash in on it.

As always happens when there are several competing versions of an out-

standing song, a tremendous battle developed between the record companies over their respective releases. London was first in the field, and secured 19 air plays of the Armstrong disc before the others had been pressed.

Kenny Ball's was the second version to be distributed—with the result that, since most disc-jockeys have played the number twice, he secured most of the second air plays.

Which left Frankie Vaughan in a rather invidious position. How could he catch up?

Gamble

Well, Frank decided to gamble by taking what we might call "artistic risks." He occupied the hot seat on "Juke Box Jury"—which might well have had a detrimental effect, if the voting had gone against him. And despite his hectic schedule in the Palladium revue, he has been accepting every radio and TV opportunity which has come his way—including the lunch-time "Joe Loss Pop Show" and the discussion panel on "Easy Beat."

Yes, everyone has worked extremely hard for their respective records. And their efforts have been suitably rewarded—for Messrs. Armstrong, Vaughan and Ball all managed to force their way into the top table, though Kenny has now gone out again.

Although it is a most uncommon occurrence for three recordings of the same song to register simultaneously, it is by no means unique. You may be surprised to know that this is the 13th time it has happened since the beginning of 1958—and on two more occasions no fewer than four different versions were in the charts at the same time.

It is 11 months to the day since the last three-timer cropped up, when "Twist And Shout" was represented by the Beatles, Brian Poole and the Isley Brothers. This was the only time the event occurred last year, but there were three hat-tricks in 1962.

They were "Up On The Roof" (Kenny Lynch, Julie Grant and the Drifters); "Some People" (Jet Harris, Carol Deene and Valerie Mountain); and "When My Little Girl Is Smiling" (Jimmy Justice, Craig Douglas and the Drifters). But strangely enough, both

Trumpeters LOUIS ARMSTRONG (top) and KENNY BALL aim their instruments at laughing FRANKIE VAUGHAN, at 18 this week, below Louis, at 8. Kenny got to 24.



1960 and 1961 were devoid of hat-trick songs.

Moving back to 1958, we find "Only Sixteen" (Craig Douglas, Sam Cooke and Al Saxon), "A Teenager In Love" (Marty Wilde, Craig Douglas and Dion and the Belmonts) and "Little Drummer Boy" (Beverly Sisters, Harry Simeone Chorale and Michael Flanders). I haven't included "Mack The Knife"—which enjoyed hit versions by Bobby Darin, Louis Armstrong and Ella Fitzgerald—because Ella's disc didn't enter until after Louis had dropped out.

The reason I carried my survey back

to 1958 is that this was the record year for multi-version chart entries. Two songs scored four simultaneous hits—they were "Volare" (Dean Martin, Marino Marini, Domenico Modugno and Charlie Drake) and "The Story Of My Life" (Michael Holliday, Gary Miller, Alma Cogan and Dave King).

Life-lines

It's interesting to note, by the way, that "The Story Of My Life" gave its name to the NME's "Life-Lines" series,

which is still running. Michael Holliday was the first artist to be featured in this series, when his similarly named record was No. 1 in the Chart.

Hat-trick songs in 1958 were "I May Never Pass This Way Again" (Perry Como, Robert Earl and Ronnie Hilton); "Sugartime" (Alma Cogan, the McGuire Sisters and Jim Dale); "Love Me Forever" (Marion Ryan, Eydie Gorme and the Esquires); and "Alone" (Petula Clark, the Shepherd Sisters and the Southlanders).

Also in 1958, 14 other songs had two simultaneous chart entries—which made

it quite a year for duplications! The following year was another flourishing period for two-timers for, in addition to the three hat-tricks, 15 songs had two hit parade entries at the same time.

But in subsequent years, this tendency has died down to some extent. In 1960, there were only seven numbers with two simultaneous entries—eight in 1961, five in 1962 and seven last year.

Altogether, since the beginning of 1958 71 songs have been duplicated in the NME Top Thirty Of these, two have had four simultaneous entries, 13 have had three simultaneous entries, and 56 have had two simultaneous entries.

I haven't gone back beyond 1958, for space does not permit a more extensive survey. But it's worth noting that on three separate occasions, two different versions of a song have each reached the No. 1 position. They were "Singing The Blues" (Guy Mitchell and Tommy Steele, 1957); "Cherry Pink" (Perez Ford and Eddie Calvert, 1958) and "Answer Me" (Frankie Laine and David Whitfield, 1953).

I have left the most interesting point for last. Despite all these many past duplications, there has been only one instance of a two-time hit so far this year, apart from "Hello Dolly."

The reason is obvious. British artists are no longer relying to such a large extent upon cover versions of American hits, and are recording their own original material. It is significant that the only previous duplication in 1964 was "Can't Buy Me Love"—an American cover of a British hit!

STARS SAY...

QUINCY JONES, having just completed a Frank Sinatra-Count Basie session for Reprise, reports: "Frank is an extraordinarily resourceful, inventive singer. He knows how to make things fit, and like Basie he knows how to eliminate everything that's superfluous." Among the songs recorded is "Hello, Dolly!" with lyrics included that serve as a salute to Louis Armstrong.

PROCLAIMS Bobby Vinton: "I'd like to explain something. The teenagers squeal when I sing, but although most people don't know it, my real appeal is with the elderly ladies. They applaud the loudest when I sing ballads about love."

The Migil Five's Top Ten

LENNY BLANCHE SWING TO BOP by Charlie Christian: Charlie Christian was a truly great guitarist and his death was an irreparable loss to the music world. An outstanding musician and a marvellous record.

ALL MY LOVING by the Beatles: The Beatles are a group that I admire greatly. Although I like most of their discs I think this one is their best. Really good.

GIL LUCAS TENDERLY by Oscar Peterson: This must be one of the nicest musical numbers that he plays. It has been a firm favourite of mine for many years. MOCKINGBIRD HILL by the Migil Five: Okay, so I'm biased! Actually, though I've liked this song for a long time and now I have a lot more reason to. It's given us our big break and naturally I'm very grateful to it.

MIKE FELIX MEET ROBERTA SHERWOOD LP: Everything about this album is great. Roberta has so much soul—unlike many others she seems to really

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mean what she's singing. And on this LP there's a fine choice of material and marvellous backing too. I couldn't ask for any more.

THE GENIUS RAY CHARLES LP: The atmosphere on this one makes you feel part of the audience as soon as you listen to it. I saw Ray perform years ago in Seattle and he really knocked me out—what a terrific performer that fellow is.

RED LAMBERT 1812 OVERTURE: I like all kinds of music, including classical, and I reckon this is a really fabulous record. Powerful, driving, I could listen to this for hours. Any of the BENNY GOODMAN SEXTET discs: I have quite a lot

of these records at home and it's very difficult to say which I like best—all have their special points. I'm very interested, too, in all of Benny Goodman's recordings. And, like Lenny, I'm a great admirer of the late Charlie Christian who was a member of Benny's sextet.

ALAN WATSON TUNES FROM BROADWAY

SHOWS by Earl Bostic: This just swings like mad. And I think that's about the aptest description of why I like it that I can give!

CAN'T BUY ME LOVE by Ella Fitzgerald: Although I like the Beatles' recording of this very much, I have been an admirer of Ella long before the Liverpool foursome arrived on the scene! This disc is a good tribute to good British artists.

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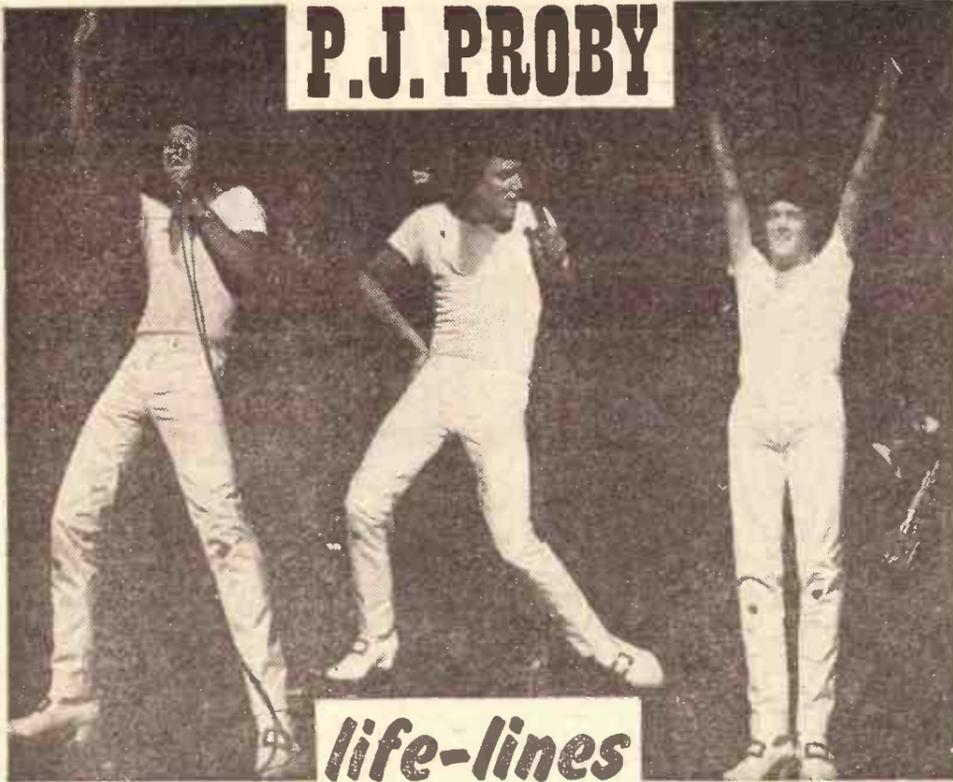
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P.J. PROBY



life-lines

Real name: James Marcus Smith.
Birthdate: November 6, 1938.
Birthplace: Houston, Texas.
Personal points: 5ft. 11 in.; 11 st. 11 lb.; blue eyes and dark brown hair.
Parents names: Margaret and James.
Present home: London.
Instruments played: Guitar, drums and harmonica.
Where educated: San Marcus Military Academy, Texas, High School, Houston, Texas, Western Military Academy, Illinois, and the Culver Naval Academy.
Musical education: Voice training for three years under Lilian Goodman.
First public appearance: Eagles Hall, Hitching Post, Texas.
Biggest break in career: Jack Good putting me in "Around The Beatles".
Biggest disappointment in career: Liberty Records not utilising my talent to the fullest extent.
TV debut: A programme called "Rocket To Stardom" when I was 17.

Radio debut: A local show called "Houston Hoe-Down" when I was 12.
First important public appearance: "Around The Beatles".
Current hit and latest release: "Hold Me".
Present disc label: Decca.
Recording manager: Jack Good, Charles Blackwell.
Personal manager: Martin Davies.
Musical director: Gary Leeds.
Name of accompanists: My new group is just going to be called my "Guests".
Major awards: An Academy Award nomination for a song I wrote called "After Last Night." The nomination was as far as it went!
Compositions: "Ain't Gonna Kiss You," "I Only Came To Dance With You," "Handsome Guy" and others.
Film appearances: "Kisses For My President" (not yet released).
TV setting appearances: "Gunsmoke," "Have Gun Will Travel" and American TV cowboy and detective series.
Former occupations: Taxi driver, brick-layer.

P.J. PROBY seen in action at the Royal Albert Hall, London, last week.
Hobbies: Oil painting, motor-cycle racing, skin diving, sky diving, boxing.
Favourite colour: Blue.
Favourite singers: Beat: Beatles, Cilla Black; C-and-w: June Carter; Real singing: Tony Bennett, Kay Starr.
Favourite actors/actresses: George C. Scott, Peter Sellers and Glynis Johns.
Favourite food: Huge Texan beef steaks, sea food.
Favourite drink: Beer.
Favourite clothes: Casual.
Favourite bands/instrumentalists: Ted Heath, Acker Bilk, Kenny Ball and Segovia.
Favourite composers: Burt Bacharach, Lennon-McCartney, Gershwin.
Car: None at the moment but I'm looking for a real old, large Rolls or Bentley.
Miscellaneous likes: Women.
Miscellaneous dislikes: People who don't do their jobs to the utmost. liars.
Best friend: A fellow back in the States called the Bongo Wolf—he's the only living "gonk" I know;
Most thrilling experience: The way I've gone down with the British people.
Tastes in music: Every kind, but c-and-w when I'm relaxing.

TWO BIG BANDS FROM THE STATES

ONE of the more useless statements they make over and over again in America is: "Big bands are coming back." It is usually more of a hope, than a plain fact.

But in Britain, right now, it's happening. Within days of each other come two big bands—Ray Charles' and Woody Herman's '64 Herd.

Ray Charles was here recently, shooting "Ballad In Blue," his first film which has just been completed in Ireland.

Off set Ray made some surprising statements: "This tour, which takes me to Britain, Europe and the Far East, is the last major tour I shall undertake."

His reason? "I'm tired. In future I want to restrict myself to making records and may be going out on the road, one month a year to meet the fans."

Ray Charles' schedule has been a gruelling one. In the last five years it has been one of continuous touring—a schedule that has boosted his earnings up to £1,500 for a night's work. He has collected around £9,000 for one concert... after taxes!

At these figures Ray can afford to keep a 17-piece band going despite the tremendous overheads involved. He can also keep a 50-seater radar fitted plane for long trips and luxury buses for shorter ones.

WOODY HERMAN, at 51, has been around leading big-bands on and off since 1936. Then he had an outfit called Woody Herman's Band That Plays The Blues that in 1940 was reported to be gaining favour "but Glen Miller's band is still No. 1."

It was around this time that Woody incidentally recorded the first version of "I Wonder" revived last year by—Brenda Lee!
 Woody—real name, Woodrow Charles—actually started in vaudeville as a singer at the age of six. He also played clarinet and did some tap dancing!

But in the band business he started as a singer only, in 1929 in Tom Gerun's Band. While there Woody

studied saxophone (his other instrument) with a saxophonist called Al Morris as his tutor.

Years later they switched. Woody played more, and Al Morris changed his name and became a singer. His new name? Tony Martin!

Woody has had several big bands and all have maintained a jazz policy. In 1944 he had a teenaged Stan Getz in his sax section—the "Desafinado" man's first big break. The band Woody brings to Britain is mostly composed of young unknowns. But Woody maintains it is his best band ever.

Years later they switched. Woody played more, and Al Morris changed his name and became a singer. His new name? Tony Martin!

Woody has had several big bands

But Woody maintains it is his best band ever.
 Says Woody: "I like using good unknown musicians. None of the big names now like Stan Getz was big when they joined us. If they had been we wouldn't have been able to afford them."
IAN DOVE.



RAY CHARLES

WOODY HERMAN

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TAIL-PIECES by THE ALLEY CAT

"JUKE Box Jury" appearance by Rolling Stones an utter disgrace following Beatles' film premiere, Princess Margaret in earnest conversation with Brian Epstein... A good attempt, but Millie just failed to top U.S. charts.

The Searchers and their manager Les Ackerley have parted... Many U.S. artists recording John Lennon's and Paul McCartney's "World Without Love"...



Hilton Valentine and Eric Burdon of the Animals joined forces with Long John Baldry at London Flamingo Club session... This weekend, Norman Newell records next single by Danny Williams in Blackpool... Is Marty Wilde changing labels?

In U.S., next Anthony Newley LP issued by RCA... Facially, Helen Shapiro resembles tennis champion Maria Bueno... A son for actor-singer Michael Landon's wife...

New York columnist Earl Wilson's description of Trini Lopez: "The greatest talent since Frank Sinatra and Perry Como"... How about Rolling Stones for TV's "University Challenge"?

In Australia, agent Cyril Berlin confirms that Beatles broke all records... Doesn't Animals hit remind you of Ackerly's "Taste Of Honey"?



Why isn't Joe Brown recording better material?... When will Johnny Franz (Philips chief) issue a Max Bygraves disc?... The Mel Tormé have parted...

Ronnie Hilton's former musical director Will Effe jr. now accompanying Jill Day in Australia... Glyn Jones hopeful of arranging Johnny Ray recording dates here...



Sudden sales spurt for Danny Williams' "More" in U.S.... Isn't Adam Faith too dependent on Chris Andrews' compositions?... In August, Elvis Presley will attend Beatles' Hollywood concert...

A son for Derek Johnson's wife—former NME telephonist Sheila Sweetman... It looks like Rolling Stones are poised to follow Animals at No. 1...

Expect big Bachelors film announcement... Visiting London: Hal Wallis—producer of several Elvis Presley films... Publicist Peter Bowyer's latest client is P.J. Proby...



BBC-2 gives WAYNE GIBSON (right) and the DYNAMIC SOUNDS a big break as residents on "The Beat Room" weekly show.

Paul McCartney birthday-gifted his father (James McCartney) with a racehorse... Jack Jones regarded by many as Frank Sinatra's successor... "My Last Date" late Michael Holliday's next single...

Disc-jockey Ray Orchard's wife obtained divorce... P.J. Proby now backed by Diamonds... French stars Richard Anthony and Francoise Hardy have both waxed Dusty Springfield compositions...

GROUPING THE NAMES

OUR recent leader-with-group innovation has brought a flood of suggestions from readers. Here is a selection from them, chosen by the Alley Cat:

- From Valerie Simpson (Liverpool): Jimmy Nicol and the Silver Dollars, Judy Garland and the Streamers, Tommy Tucker and the Nursery Rhymes.
- From G. L. Doel (Hove): Charlie Watts and the Bright Sparks, Nat Cole and the Fushell Four, Ronnie Carroll and the Silent Nights.
- From D. Bourne (Camberley): Bobby Bare and the Indecents, Jim Reeves and the Brushes, Mark Wynter and the Snowmen.
- From Debbie, Julie and Gillian: Keeley Smith and the Crisps, Pete Murray and the Mints, Wilfred Pickles and the Onions.
- From Christopher Davies (Lambeth): Norman Wisdom and the Teeth, Gerry and the Nazis, Eden Kane and the Sugar Beats.
- From L. Longstaff (Halifax): Anthony Newley and the Newly Weds, Allan Sherman and the Tanks, Ronnie Scott and the Quaker Oats.
- From Tony Lewis (London, W.1): Lionel Hampton and the Wicks, Billy May and the Nuts, Sam Costa and the Monkeys.

Infanticipating: Frankie Vaughan's wife... Agent Eric Easton declined offer from Larry Parnes for tour by Rolling Stones (co-starring Billy Fury) this autumn... Biggest-ever Johnnie Ray hit ("Cry") revived by Richard Anthony on new single.

Ann-Margret co-stars with Frank Sinatra and Dean Martin in "Community Property" film... Advance orders for Searchers new disc over 100,000... Cliff Richard's personal manager Peter Gormley visiting U.S. this week...

Who invited Brian Jones and Keith Richards (of the Rolling Stones) to exclusive party after Beatles' film premiere?... MGM signed Timi Yuro... Recovering from heart attack, Crickets' lead singer Jerry Naylor discharged from hospital...

After Beatles' film opening, George Harrison introduced his mother to Princess Margaret... "Call Up The Groups" (new Barron Knight chart entry) a strong Alley Cat recommendation... Camberley reader D. Bourne poses this question: Would the Rolling Stones get arrested if they wore topless swimsuits?!

VOTE FOR SOPH!

SOPHIE TUCKER is back at the Talk Of The Town, London, with a shorter act and seeing herself as a political commentator. She offers advice to Cold War participants—"This Red Hot Momma's gonna melt that Iron Curtain down"—and for her closing number offers herself for President.

THE JELLYBEANS
 I WANNA LOVE HIM SO BAD
 7N 2522

CHUBBY CHECKER
 ROSIE
 P 920

CHUCK JACKSON BEG ME 7N 25247	SUGAR PIE DESANTO SOULFUL DRESS 7N 25249
THE BLUE ACES LAND OF LOVE 7N 15672	ALVIN ROBINSON SOMETHING YOU GOT 7N 25248
JASON FORD & THE BULLDOGS NOBODY KNOWS 7N 35193	SANDIE SHAW AS LONG AS YOU'RE HAPPY BABY 7N 15671

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SUNDAY
 7 Jack Jackson: 7.30 Grundig At The Star Club; 8 Alan Dell's Showcase; 8.30 Star Choice; 8.45 Your Sunday Valentine; 9 This Is Their Life; 9.15 Carol Deane Presents; 9.30 Join In And Sing; 9.45 The Bilk Round; 10 The Sam Costa Show; 10.30 Sunday Night At The Cavern; 11 Top Twenty; 12 Midnight with Matthew; 12.30 Music In The Night.

MONDAY
 7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Time To Meet Don Moss; 8.30 Russell Turner's Record Choice; 9 Battle Of The Giants; 9.15 The Fifteen Minute Show; 9.30 The Slim-Twist Show; 9.45 New Gear; 10 Top Pops; 10.30 Tony Hall; 11 Monday Night Special; 11.15 Pop Around; 11.30 Ray's On; 12 Music In The Night.

TUESDAY
 7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Requests; 8.30 Time to Meet David Gell; 8.45 Topical Tunes; 9 Brian Matthew's Pop Parade; 9.15 Time To Meet Keith Fordyce; 9.30 Sam Costa's Corner; 10 Jimmy Young Show; 10.30 Teen and Twenty Disc Club; 11 Dancing Party; 11.30 Ray's On; 12 Music In The Night.

WEDNESDAY
 7 The Hour Of Decision; 7.30 The Hamburg Scene; 7.45 Topical Tunes; 8 Don Moss; 8.30 Postal Bingo; 9 The Big "O" Show; 9.15 Record Romance; 9.30 David Jacobs Plays The Pops; 10 Teen and Twenty Disc Club; 10.30 Record Show; 11 The Barry O'Dee Show; 11.15 Time To Meet David Gell; 11.30 Ray's On; 12 Music In The Night.

THURSDAY
 7 Radio Bible Class; 7.30 Topical Tunes; 7.45 Let's Take A Spin; 8 Inventive Time; 8.15 The Million Sellers; 8.30 Postal Bingo Requests; 8.45 Time To Meet Keith Fordyce;

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 —of course!

RECORD OF THE WEEK!
THE SEARCHERS
SOME DAY WE'RE GONNA LOVE AGAIN
 7N 15670

FAITH HAS EVERYONE HANDCLAPPING!

SCREAMS and cheers from the teenagers at Margate Winter Gardens greeted Adam Faith and the Roulettes at the start of their summer season on Tuesday. By the end of the first half, the many adults—including the Mayor and Mayoress—were handclapping, too.

The Roulettes began in fast pace with "La Bamba," which they followed with Rufus Thomas' "Walkin' The Dog." Next they gave their instrumental interpretation of "Spanish Harlem" and closed with "Quite A Party," at one stage leaving only the drummer on stage for a spellbinding solo.

Adam appeared briefly in two comedy sketches and to sing "Up A Lazy River" with the company, but it was in the second half that he really shone.

He rocked into his own spot with "Alright," then said a few words about his Hollywood visit to PJ's before swinging with "If I Had A Hammer." One of Adam's country-and-western favourites, "Green Green," came next, then he picked a girl in the audience to serenade with the tender "Do You Know What It's Like To Be Lonesome." That nearly brought the house down!

The first time Adam used the Roulettes on record was on "The First Time," and he and the boys delivered it on stage with great style and to the accompaniment of loud screams from the girls. Then it was on to his current disc, "I Love Being In Love With You," which should soon re-enter the NME Chart, and "We Are In Love."

Coming to the front of the stage, Adam took off his coat and tie, and undid his shirt. Then he got the audience clapping and launched into "When Johnny Comes Marching Home" to close a rip-roaring act.

Adam and the Roulettes may have had comedians, puppeteers, dancers and another singer to compete with, but they won hands down and are set for a smash-hit season by the seaside.

Cost of clothing the Beatles

HOW much do the Beatles spend on their clothes? Where do they buy their shirts? What styles are they going for this summer? The answers are contained in a close-up of their wardrobe secrets in this month's "Rave."

Dave Clark reveals how he turned down a big-time job—for the big-time in show business! Sixteen pages of pictures give you a close-up of the Beatles' and Cliff Richard's new films. And, as it's holiday time, have a wonderful life of your own, using "Rave's" specially prepared guide to Britain's holiday resorts.

"Rave" is out now. For 2s. 6d; you get 64 sparkling pages. Go, go, GO! You just can't afford to miss "Rave."

9 David Jacobs Starline; 9.30 World Top Pops; 9.45 New Gear; 10 Record Roulette; 10.30 Record Date; 11 Brian Matthew's Pop Parade; 11.15 Alan Freeman Show; 11.30 Ray's On; 12 Music In The Night.

FRIDAY
 7 Bringing Christ To The Nations; 7.30 Top Six Record Club; 7.45 Battle Of The Giants; 8 Time To Meet David Gell; 8.30 The Peter Murray Show; 9 The Alan Freeman Show; 9.30 Chart Jumpers; 9.45 Topical Tunes; 10 The Friday Spectacular; 11 Brian Matthew's Speedy Disc Show; 11.30 Ray's On; 12 Pop Around; 12.15 Music In The Night.

SATURDAY
 7 Search The Scriptures; 7.15 Christian Science; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Requests; 8.30 The Night Is Young; 9 Best Of The Latest Pops; 9.15 Topical Tunes; 9.30 Pop Around; 10 David Jacobs Show; 10.30 Tony Hall's Hot Twenty; 11 Keith Fordyce; 11.30 Record Round-Up; 12 Guys, Gals And Groups; 12.30 Music In The Night.

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Numbers in brackets denote the number of different poses available, i.e. there are 25 different poses of Brigitte Bardot

COLOUR 6" x 4"

The Beatles (1), Brigitte Bardot (25), Claudia Cardinale (5), Pet Clark (5), Sandra Dee (3), Doris Day (2), Mylene Demongot (2), Connie Francis (1), Sophia Loren (10), Gina Lollobrigida (5), Kim Novak (5), Suzanne Pleshette (2), Pascale Petit (7), Elvis Presley (14), Cliff Richard (5), June Ritchie (1), Helen Shapiro (4), Elke Sommer (2), Connie Stevens (1), Elizabeth Taylor (5), Natalie Wood (1).

BLACK & WHITE Postcard size

The Beatles (20), S. Blue Jeans (2), Claudia Cardinale (2), the Cartwrights (1), Paul McCartney (2), The Dakotas (2), Dave Clark (2), Dave Clark Five (2), Anita Ekberg (1), Freddie (1), Connie Francis (1), Jane Fonda (1), Freddie & The Dreamers (3), Billy Fury (4), Gerry (2), Gerry & The Pacemakers (4), George Harrison (2), Heinz (2), Buddy Holly (1), The Hollies (3), Frank Ifield (7), Mick Jagger (1), Nancy Kwan (1), Billy J. Kramer (4), Dr. Kildare (5), John Lennon (2), Brenda Lee (1), Hayley Mills (2), Susan Maughan (2), Manfred Mann (2), Elvis (9), Brian Poole & Tremis (1), Laya Raki (5), Cliff (15), Elke Sommer (1), Rolling Stones (2), The Saints (1), Ringo Starr (3), Helen Shapiro (4), Dusty Springfield (1), The Searchers (4), Elizabeth Taylor (3), Bobby Vee (5), Natalie Wood (1).

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