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No. 15
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This picture-packed issue has king-size colour pin-ups of the Beatles, Elvis, Mick Jagger and a galaxy of others. ALSO the truth behind the Beatles' girls, Herman's life-story in pix and behind-the-scenes info on the Hollies, Rolling Stones, E-T-G-E-T-E-R-A



Hurry for this great Gift issue!

PRICE ONE SHILLING

LATEST FILM SET PICS OF THE BEATLES

Here are the latest candid portraits of the Beatles. From the left we imagine them saying: **RINGO:** "Didn't like that much." **GEORGE:** "What's the matter with it?" **PAUL:** "I'm coming over okay." **JOHN:** "You lot are enough to make a camel laugh."



BEATLES BEAT IT UP WITH PROBY, JONES AND DYLAN HITS

"RINGO This Bell," a fan had scribbled over the door at Twickenham studios at the weekend. So I did—and a benign gatekeeper turned up and led me on to the zaniest, most wacky film set in the business. Stand outside at Twickenham where the Beatles are in the final week of "Help!"—and you wouldn't realise so much could be happening behind the high, grey walls and the shady trees. It looks more like a distinguished public school than anything else.

But inside! That's something different! A number called "Love That Girl" is scorching out of the record player, with the Beatles filming a scene in a recording studio. John is singing on his own apart,

while Paul and George join in on the refrain. Ringo drums with a cigarette dangling from his mouth. "You're gonna loo-oose that girl," they sing in falsetto. It sounds good!

Everybody in the studio seems to have brought their wives and babies along. There are babies everywhere, gurgling. It's more like a nursery than a film studio. But the atmosphere is happy and relaxed, and the Beatles take their cue instantly and professionally when the cameras roll.

At ease

Director Dick Lester obviously knows how to put them at ease. "Cut," he shouts. "Save those lights."

The giant arc lights go down and after a moment Paul sees me standing at the side of the set. "Oy!" he shouts to the others, "it's Alan Sniff! Alan Sniff's here."

Eyes turn towards me and for a while I revel in an embarrassed moment of glory. "See you," I mumble across the studio floor, "when you've finished."

It was more than an hour before filming stopped for lunch, but I didn't move away from the set.

The group provided an impromptu entertainment between the takes that was far too good to miss.

I suppose you might have called it a jam session. Their instruments were connected up and while they were waiting for the cameras to be reloaded, they began to play a little light jazz. Paul tinkled the piano.

It all seemed to start as a staccato version of Tom Jones' "It's Not Unusual," and then the boys switched to Latin-American style for Ben E. King's "Amor." George switched to symbols.

It was music while you wait; on-lookers loved every minute of it. Technicians tapped their feet as they walked about. Even the babies seemed to be cooing in time to the rhythm.

"Get that baby off the set," John shouted in mock Otto Preminger tones. It broke everyone up with laughter.

We were still waiting for the re-loading when the Beatles began a cool version of "How High The Moon," but it was cut short for a take of the "Love That Girl" song.

When it was over Paul launched into a few recreational bars of a P.J. Proby impression ("I Apologise"), and then everyone joined together for "Michael Row The Boat." All except George. He played "Can You Wash Your Father's Shirt" on the piano!

Next we had John on the bongos. It was turning into quite a show. "For your love," he sang, hunching himself up like the Little Yellow God of Knotty Ash. "I will give the stars above," Paul helped out on the vocals and Ringo continued to assist on the drums, still with dancing cigarette.

This was followed by John twirling in time to George playing "Rule Britannia," then giving us an even more hunched-up, eyes-screwed-up rendition of "Catch The Wind." Or was it "The Times They Are A-Changin'?"

In the break that followed

says ALAN SMITH

George told me: "We're very happy with this film. The director's made a great use of colour, with weird effects and that. Just look at this scene . . . a recording studio, but made to look away out by the lighting effects."

"I don't mind colour in a film if it doesn't mean dancing about in a red shirt, like in one of Cliff's. I don't like that."

"I'm still doing a bit of photography myself, but not as much as I used to. We've just been given some of those instant Polaroid cameras, but I haven't tried mine out yet."

It was lunch time by now—and I had an invitation to eat with the group after they'd seen the day's "rushes."

"We'd let you see them," said Paul, "but they're a bit funny about it."

"That's right," said George. "We had to bully the film people ourselves before they'd let us watch. No kidding. Our recording manager turned up last week and they wouldn't let him in."

Somehow I got the impression they were being serious . . . for once!

NEXT WEEK ALAN SMITH TELLS OF HIS LUNCH WITH THE BEATLES, WHAT THEY SAID ABOUT THEIR CRITICS, PAUL'S COMMENTS ON A GIRL IN AMERICA WHO CLAIMS TO BE HIS STEADY, ABOUT A CHRISTMAS SHOW, AMERICAN FAN LETTERS AND MAGAZINE ARTICLES, AND THE BEATLES' SONG HE LIKED BETTER THAN "HELP!" DON'T MISS IT.

WHO'S WHERE
(Week commencing May 17)

BEN BODD, BARROS KNIGHTS, KAYE SISTERS
London Palladium.
BLACK & WHITE MINSTREL SHOW
Victoria Palace, London.
TOM JONES
Rutland Theatre Royal.
FRANKIE VAUGHAN, JIMMY TARBUCK, DES O'CONNOR
Coventry Theatre.

ONE-NIGHTERS
(From Friday, May 14)

SHIRLEY BASSEY, CYRIL STAPLETON
Friday—Hull ABC; Saturday—Leeds Edison.
HUSK, YARBURDS, GOLDIE & GINGERBREADS
Friday—Tooting Gramdis; Saturday—Bournemouth Winter Gardens; Sunday—Foyish Gaiety; Tuesday—Trafalgar Square; Wednesday—Cardiff Capitol.
BONOVAN, LINT
Friday—Newcastle City Hall; Sunday—Leicester de Montfort; Thursday—Sheffield City Hall.

Cilla Black



Making an album gives an artist a wonderful field of choice. On this, her first LP, Cilla has taken full advantage of the occasion by selecting twelve songs from a very wide range of material.

Parlophone
PCS3063 (s)
PMC1243 (m)

Jackie de Shannon



Jackie has a great voice and undoubted ability as a composer, many of these tracks she penned herself. Add such qualities as enthusiasm, stage-presence, musicianship, good-looks and a bright personality and you have an idea of what this exciting LP contains.

Liberty LB1245 (m)

Their latest singles

Cilla Black
I've been wrong before
Parlophone R5269

Vikki Carr
There goes my heart
Liberty LIB10199

Manfred Mann
Oh no, not my baby
H.M.V. POP1413

Jackie de Shannon
What the world needs now is love
Liberty LIB10202

Vikki Carr



Vikki Carr's dynamism and versatility, her amazing voice and visual appeal, have zoomed her to the top level of entertainers, as those who saw her recent Palladium appearance would readily agree. This LP presents Vikki in a programme of standards and brand-new, soon-to-be standards.

Liberty LB1233 (m)

Manfred Mann



There is no doubt that on this LP the five boys with one sound and one name have captured the imagination of countless fans. But behind the name and within the dynamic groups personality are five distinct and talented individuals.

H.M.V. CLP1731 (m)



THE GREATEST RECORDING ORGANISATION IN THE WORLD

GROUP MEMBERS USUALLY WELCOME INTERVIEWERS, BUT SOMETIMES IT CAN BE STORMY

Billy Harrison gets mad when you call Them Irish!

I CAN'T say that it came as a surprise to find that after three cancelled appointments with Them they were not at the premises in London's Berwick Street rehearsing. They have a natural talent for not being in the right place at the right time. Someone had apparently omitted to mention that their proposed rehearsal room was being transformed into a strip club. Then had moved on to a pub in Brewer Street some streets away.

The back room above the pub, where three upright mikes, an electric organ and guitar leads trailed over the floor, was the scene of my extraordinary interview. A polychrome man had a brief but reflective word with one of Them and returned to inform me that they had had their break and the next one would be 24 hours later. I indicated to Billy Harrison that I could not wait 24 hours and he said, "I'll be here before they began."

"It's Bart's time your wasting," he said graciously, indicating the composer of "Here Comes The Night," who sat on an upright chair playing a Spanish guitar. "While a photograph was taken for

the NME, so we can show you new organist Peter Bardens with the rest of them, their leader continued in his complaining vein.

"We hate posed pictures," he said. "They always turn out dreadful." By now he apparently meant that he objected to being posed near the other four members so that we could get them in one photograph.

"We're fed up with answering stupid questions," snarled Billy. "Three questions are the same question and the same people are asking the same questions. Why are we called Them? What was the title of our first disc?"

"This was his answer to the critics who have been complaining about the group being 'an-co-operative' and 'un-communistic'.

"Some reporters don't even know our names," he said. "Why can't they check their facts before they arrive? It might save something to do with the fact that the former organist was called John McAuley, sometimes 'Jack,' and Billy assured me he was really 'Ged.' Plus the fact that John-Jack-Ged's brother Pat McAuley is still in the group.

"Why did John McAuley leave?" I asked. "Because he wanted to," was the reply.

John is apparently still in London, attempting to form a group of his own. The official reason given for his departure from Them was that he had had enough of the pop scene.

I took up the question of their non-appearance on 'Ready Steady Go' Live and got nowhere fast. "There was a broken but I'm not telling you," said Billy. "It would just be passing the buck. You don't see a show like that on purpose, when it was something you have wanted to do all your life."

"What's that got to do with it?" snarled Billy Harrison. "We wanted an organist. It was quicker to get one here in London. There's nothing racial about this."

I talked to vocalist Van Morrison, who was showing distinct signs of trying to be helpful in spite of the sultrier life from other quarters.

"I'm not Irish! I'm an Ulsterman!" I replied Billy. "Why does everyone insist on calling us Irish?" Van Morrison ventured to suggest: "I don't see any harm in it," but Billy merely turned his back and tuned his guitar.

I spoke briefly to organist Peter Bardens, who has recently joined the group from the Chyngons.

"I was out of work and I'd had the job," he admitted. "The Chynges had broken up and I was playing the odd



The white arrow points to new THEM organist, PETER BARDENS, with (l to r) BILLY HARRISON, VAN MORRISON, PAT MCAULEY and ALAN HENDERSON.

By KEITH ALTHAM

I tried making contact with Pat McAuley, who declared that he was John. Try working that one out. Pat's gimmick is that he says nothing—ever when asked.

"Pat's trying to get everyone to hate him," explained Van in an attempt to break ice. "Why does Pat prefer to keep nothing to himself? 'Because I've got nothing to say,'" he smiled.

In a bath diet effort to extract some information I asked Billy if he was surprised at the success of the second record.

"Yes," he replied and the group fell into hysterical laughter. No one said "Goodbye" as I walked out but that figured—no one had said "Hello."

I walked along the street with the publicist. "They're different—aren't they," he muttered. I had to agree. "I'm thinking of building up a mystery image for them. The group that no one knows," he concluded. I nodded.

EPs by allen evans

CLIFF RICHARD (Columbia) gives you four new ones, kindly entitled: *Look In My Eyes*, *Marina* (recorded in New York), *Where Is Your Heart*, *Marina*, and *If I Give My Heart To You*. *Narré* Farnham backs the last three titles, with *Sammy* Singers.

BILL SHANNON (Rivastone) gives you his "Hits—Stranger In Town, Do You Want To Dance, Keep Searching, and Handy Man. *Baronina* as good as his.

GENE PITNEY (Stardust) uses his penetrating voice to great advantage in *I Must Be Seeing Things*, *My Eyes*, *Find Yourself A Girl*, and two former hits—*I'm Gonna Be Strong* and *It Hurts To Be In Love*.

GEORGE FAME (Columbia) and his Blue Flames take three Fats Domino compositions: *No No, Bye-Bye Monday* and *So Lonely—like the Domino plays* *Such And Tired—on this "Eye For Fame" EP, which is good listening.*

RICHARD ANTHONY (Columbia) gives a swinging ball song as he gives out in French with versions of *I'm Into Something Good*, *As Tears Go By*, *I Should Have Known Better*, and *The Disney* tune, *High-Lo* (rock style). EP title is *Hittville Francais*.

SHADONS (Columbia) invite you to "Dance With..." them on this No. 2 of the series, which features *Tonight* (Big Top) featuring drummer *Brian Bennett*, French *Breasing* and *High And Mighty*.



Mr. Werner Niehuus is a teacher at the famous State Accordion Teachers College at Trossingen for electronic instruments. He is a most versatile performer and has many successful concerts, radio and television performances throughout Europe to his credit.

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NME reader gets M.P. father to put question to Parliament about U.S.S. CLAMP-DOWN!

TWO weeks ago I called for Governmental action over the American clamp-down on British artists entering the States. The call has since been taken by several sources, with no less a mouthpiece than the "Financial Times" quoting our comments, and one enterprising MP taking heed of my campaign.

Kenneth Lomas, J.P., M.P., wrote to the NME from the House of Commons: "Something should be done about the banning of certain British singers and groups in the United States, and tried to put a question down to the Foreign Secretary asking him to use his influence with the United States Government to allow British stars to enter that country to work."

The only way I could draw attention to this problem was by submitting a question to the Minister of Labour on the issuing of work permits, and asking that he restrict permits to Americans who wish to work in Great Britain as a reciprocal arrangement.

Accordingly, Mr. Lomas (who represents Huddersfield West) duly asked the Minister of Labour last Friday: "In view of the fact that British artists, such as Wayne Fontana and the Mindbenders, the Zombies, the Animals, and Freddie and the Dreamers, have been refused admission to the United States of America or invited only with II visas, he will restrict work permits to American singers and groups to work in this country."

THE MINISTER OF LABOUR, IN A WRITTEN REPLY, REPLIED TO ME:

"Personally I'm glad that the government has refused to restrict American artists' entry into Britain. My article a fortnight ago explained at length why I was against this happening. Indeed, Mr. Lomas' parliamentary question took an opposite viewpoint to mine."

But I do not blame Mr. Lomas for this. As he so rightly pointed out, having been rejected by the Foreign Office, this was the only course left open to him.

No, the blame rests solely with the Foreign Office for shrugging this matter aside and dismissing it with the bland comment that "the Government cannot accept responsibility for the laws of another country."

Well, nobody's asking them to do that. For goodness sake, we're trying to avert an international incident, not to create one! All we are asking the Foreign Office to do is to approach their American counterparts, and see if it is possible to negotiate some sort of agreement on this very unsatisfactory issue.

So long as H.M. Government continues to cold-shoulder the interests of one of its major industries, all I can say to the George Fames and the Twinkles and the Sandie Shaves is: "Sorry, folks, but you're on your own! Don't expect any help from your own government—they obviously can't be bothered about you. (Except for the high taxes you pay!)"

I feel that we should express our very sincere thanks to Mr. Lomas for his efforts on his behalf despite the result. I understand that the problem was first brought to his attention by one of his children, an NME reader. Doesn't anyone in the Foreign Office have any teenage children? DEREK JOHNSON.

Where to see and hear the amazing new HOHNER ELECTRAVOX

- LEICESTER** — May 22nd, 1965 ACCORDION DAY—EDWARD WOOD HALL, LONDON ROAD.
- LEEDS** — May 24th, 1965 KINGSWAY RESTAURANT, KING EDWARD STREET. At 7.30 p.m. (For further information enquire at R. S. Kitchen Ltd., 27-29 & 31, Queen Victoria Street, Leeds, 1)
- BIRMINGHAM** — May 25th, 1965 DIGBETH CIVIC HALL, BIRMINGHAM, 5. At 7.30 p.m. (For further information enquire at Yardley Ltd., 87, Snow Hill, Birmingham, 4)
- GLASGOW** — May 26th, 1965 CENTRAL HALLS, 25, BATH STREET. From 7.30 p.m. to 10 p.m. (For further information enquire at McCormack's (Music) Ltd., 33, Bath Street, Glasgow, C.2)
- LONDON** — May 27th, 1965 GRAFFON ROOMS, RUSSELL HOTEL, RUSSELL SQUARE, W.C.1. 5 p.m. to 6.30 p.m. By invitation only. Write for a ticket to Hohner at the address below.

If you cannot attend and would like to have particulars of the 'Electravox', please write to the address below—



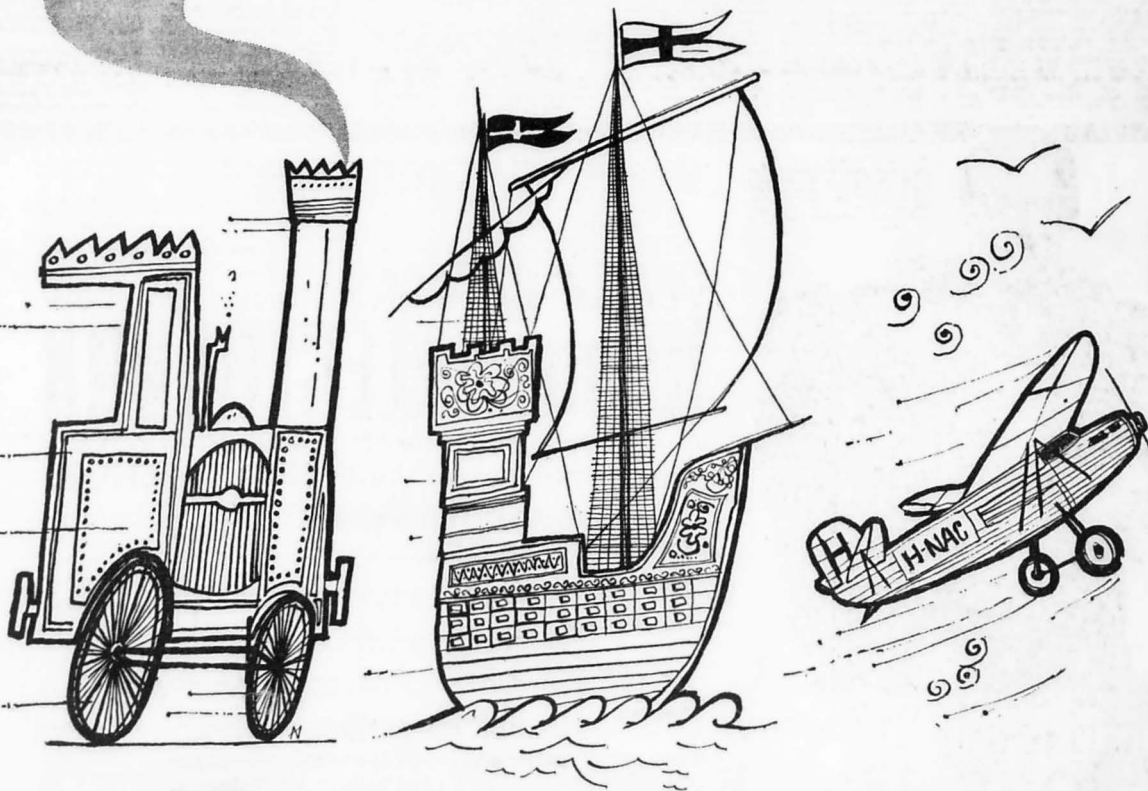
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The Sound of Summer



BILLY J. KRAMER en route for the top via

TRAINS and BOATS and PLANES



EVERLY BROS ARE ON THE R'n'B KICK

WAILING harmonica lends an r-and-b flavour to the Everly Brothers' self-penned "The Price Of Love." The stamping, walloping beat storms along, with the boys belting at full blast, yet still managing to retain their distinctive sound.

All the same, I can't understand why this has been rushed-released to coincide with their visit, when their "That'll Be The Day" disc has been out less than a month.

Another full-sounding backing for the rumbling rockaballad "It Only Costs A Dime." Considerably slower than the top side. On Warner Brothers.

DODIE WEST

Seems to be a necessity these days for all rockaballads to generate a plaintive feeling, and the Gordon Welles Reed number "In The Deep Of Night" is no exception.

But it makes a splendid vehicle for Dodie West, whose sensitive solo interjection suddenly explodes into powerful dual-track projection.

Scintillating backing, too. Could be a smash hit.

Shuffle rhythm lends a bossa nova quality to "Kevin Boy." There's a slight folk influence in this song, again excellently played. On Piccadilly.

CONNIE FRANCIS

Lush sweeping strings and heavenly voices lead into "My Child" (MGM), a ballad with a gently drifting rhythm. Connie Francis' treatment of the highly sentimental lyric is expressive and sincere.

I can visualise this one being heavily requested on "Housewives' Choice," great of its kind, if you've got a sweet tooth. Written by Vic Lewis and Don Black.

Slazily cory contrived backing for dual-tracked Joe-trotter "No One Ever Sends Me Roses." On EMI.

RICHARD ANTHONY

With virtually no trace of a French accent, Richard Anthony revives the Beverly speciality "Crying In The Rain" (Columbia). Harmonising with himself, he tries to recreate the sound of Dots and Phil.

This lilting, melodic and swaying, with a tambourine-and-string backing. Well performed—but I'll still settle for the original.

Anthony co-composed "I Don't Know What To Do." I could tell him—I don't write mediocre songs like this!

Billy J—He'll really go paces with this!

Oh, yes, that's much better, Billy J! I wasn't struck on Mr. Kramer's last single and, as I suspected, it wasn't a hit—but I anticipate much better things from his version of the Bacharach-David number "Trains And Boats And Planes" (Parlophone). Billy dual-tracks the absorbing, nostalgic lyric, and the Dakotas are in excellent form supplying the melodic theme.

Enchanting guitar riff opens the track, which then leads into a subdued rockaballad, gradually building with tambourine and shimmering strings. I reckon this is Billy's best since "Little Children."

A festive opening for "That's The Way I Feel." It's a solo-voice mid-tempo shaker, with humming voices and a driving, twangy backing.

SHANGRI-LAS

You've got to hand it to the Shangri-Las—they're constantly changing their style. On "Out In The Streets" (Hot Bird), they switch to a dramatic, compulsive ballad, with a tumbling beat and a wistful quality.

Lead singer dual-tracks with counter-harmonic support, plus strings. The lyric is absorbing, but on this disc the girls don't have the slinkiness of either spoken dialogue or contrivances—which won't help their chances.

Pounding piano backing for ballad "The Boy." It's a solo-voice showcase for the lead singer, with colourful harmonies from the others.

MARY WELLS

The velvet-smooth tones of Mary Wells glide effortlessly through the lyric of "Never Never Leave Me." She handles this rockaballad with conviction, thumping tympani and effective chirping by a girl group.

Highly polished, and one for your quality collection, but minus the gimmicks of a major hit.

Mary reverts to her old Tamla-Motown style on "Why Don't You Let Yourself Go." A honey beat, with handclaps and chanting. Stateside label.

TRINI LOPEZ

Slow, heart-tugging ballad "Sad Tomorrows" is wistful and haunting, with a compelling Don Costa score. But when Trini Lopez sings this type of material—except though he may be—he loses his individuality.

I much prefer him in the up-tempo numbers, like the self-penned, vibrant twister "I've Lost My Love For You," though even this is below his usual standard. On EMI.

singles by derek johnson

BILLY J. KRAMER—Latest record his best since "Children."

SHOP WINDOW

Original American version of Twinkle's new single "Tommy" is by REPARATA and the DELIBONS. The leader dual-tracks, with the other girls harmonising and a Joe-trotting beat. Certainly as good as the British disc. Stateside.

Punchy powerhouse brass backs the rich, honey-combed tones of Teri Thornton in blues-ballad "Every Time I Think About You." A quality de luxe track for connoisseurs. Teri's been playing London's Cool Elephant Club. CBS.

Two weeks ago I reviewed Ben E. King's "The Record." Now comes H. B. BARNUM with the same number. He treats it largely as a spoken monologue, and leaves the main melody phrase to the supporting girl group. Capitol.

Colourful rockaballad with a happy sentiment in the lyric—that's "Won't Be A Lonely Summer," by Jerry Martin, which he wrote with recording manager Bob Barratt. Light and fluffy, but not biting or scintillating enough for a hit. Columbia.

"My Diary Of Love" is a good idea gone wrong, spoken into leads into a ballad style, competently performed by WILLIE ALBERTI. But the overall tear-jerking effect is rather cory and contrived. Very square! Philips.

Excellent folk-style effort from George Bellamy with "Where I'm Bound." Mid-tempo, with an infectious rhythm, plus the driving attack of acoustic guitar. Taut and catchy, and might stand an outside chance. Parlophone.

Second single in a fortnight from Jess Conrad, with rockaballad "Hurt Me." Big-band backing includes organ, tambourine and harmonica. A girl's voice seductively comments on Jess' distracted lyrics. Very pleasant. Pye.

Peter and Gordon produced "Always At A Distance," which composer EDDIE KING dual-tracks. Thrilling rhythm and rattling tambourine provide the backing to this rockaballad, but it's undistinctive material. Columbia.

A pretty, bouncing beat and a spirited chanting group assai JEWEL AKENS in "Dancing Queen," which he co-wrote. Keeps you moving to the rhythm. Ideal for dancers, but not so tuneful as his "The Birds And The Bees." EMI.

GREAT FEEL AND RHYTHM FROM CHUCK

THE familiar pounding r-and-b style of Chuck Berry is virtually unchanged for his latest single on Chess, "Dear Dad." It's a fast mover, with a novelty lyric about a youngster who wants a new car, and features some excitingly vital, raucous guitar work.

I'd have welcomed a stronger melody line, but the feel and rhythm are great! A less heavy beat for the slightly slower shake "My Little Love Light"—an ideal dance tempo.

MARK WYNTER

I guess you'd call the 25-year-old standard "Somebody" sweet corn. If it wasn't for the swaying arrangement Tony Hatch has given Mark Wynter's revival on Pye.

A melodic rockaballad, well suited to Mark's slinkiness-free, appealing style. It has the asset of an attacking drive and bite from a brassy backing, plus a vocal group humming and singing along.

Jerry Keller's former hit "Here Comes Summer" is treated as a country-flavoured Joe-trotter.

Jackie De Shannon

An extremely colourful Bacharach-David rockaballad, "What The World Needs Now Is Love" receives a convincing styling from Liberty's Jackie De Shannon.

Rattling piano plays a prominent part in Bacharach's sparkling scoring, with horn and strings also featured.

The bass is almost tumbling over in the up-tempo effervescent shaker "It's Love Baby" with spirited chanting. Jackie could make her biggest impression to date with this disc.

JOHNNY CASH

Latest to climb the Bob Dylan bandwagon is country star Johnny Cash, who employs his easy-going, Reeves-type voice in "It Ain't Me Babe" (CBS).

Harmonica and clip-clopping beat give it a hill-billy flavour at the outset, then in come brass section and chanting group.

The approach is highly commercial, but not really suited to Johnny. He's more at home with a light-hearted country finger-snapper like "Time And Time Again."

FOUR TOPS

It was the Four Tops who first recorded "Baby I Need Your Lovin'," remember? Now they reappear with "I Can't Help Myself," a number which very closely resembles the Supremes' hit "Where Did Our Love Go."

It's the usual Motown treatment of male soloist, chanting support, tambourine, handclaps and an irresistible beat.

Tempo slows for a sub-in-the-voice styling of rockaballad "Sad Souvenirs," with brassy backing. On Tamla-Motown.

NEW to YOU

Welshman Cerofic Davies' husky voice is heard to ideal advantage in the plaintive ballad with a faint folk flavour, "The Leaves Of Grass" (CBS). Self-penned, and partly dual-tracked with lush strings. A promising debut.

The similarly titled "The Leaves Are Green" is much more folksy and less commercial. An enchanting medieval-like interpretation by Columbia's BOBBI HENDERSON receives a dramatic echo treatment. Gentle guitar backing.

A martial beat and wistful melody reminiscent of "The Legion's Last Patrol" are the main ingredients of Jackie Parr's self-penned "The Last Outpost" (Parlophone). Mainly an accordion solo, with a guitar break in the middle.

Rasping pounding rhythm and some enthusiastic, vital dual-tracking by the girl leader—that's "A Ladies' Man" by COLETTI and the BARDITS. It's very compulsive, and the girl sounds a bit like Connie Francis. On Stateside.

Every conceivable gimmick is employed by the Hi-Lites in "Hey Baby" on London—a frenzied pace, thump handclaps, echo effects, falsetto and counter-harmonies. But it still sounds dated! Exciting rhythm, though.

Slowly swaying, easy-paced country ballad "Tip Of My Fingers" introduces GERRY and the OHIO on Pye. Related solo voice, with the others joining in the harmonies. Sounds like a cross between the Backbeats and Jim Reeves!

An imaginative Joanne Spence scoring, with pizzicato plucking and heavenly choir, highlights rockaballad "I'm The Scale Of Love" (Polydor) by Tony Trippie. Written by Mike Hawker and Ivor Raymonde. Enjoyable!

Broken-heart opening leads into a medium-shaker in "No More Love (Fontana), with PETER ANTHONY refreshingly appealing voice somewhat hampered by sea-beach chanting girls. Material's not outstanding, but the boy's promising.

MORE REVIEWS ON PAGE 10

A great new LP from 'King of the Road'

Roger Miller

THAT'S WHY I LOVE YOU LIKE I DO
IF YOU WANT ME TO
GOT 2 AGAIN
YOU GOT THE FLU

IT TAKES ALL KINDS TO MAKE A WORLD
I AINT COMP HOME TONIGHT THE MOON IS HIGH
IDEAL FOR DANCERS, BUT NOT SO TUNEFUL AS HIS "THE BIRDS AND THE BEES," EMI.

PRIVATE JOHN Q
CHUG-A-LUG
DANG ME

BL 7667



NEW SINGLES

DODIE WEST 7N 35239
IN THE DEEP OF NIGHT

ANITA HARRIS 7N 15668
TRAINS AND BOATS AND PLANES

THE BEAU BRUMMELS 7N 25306
JUST A LITTLE

THE SHANGRI-LAS RB10-025
OUT IN THE STREETS

MARK WYNTER 7N 15861
SOMEDAY (YOU'LL WANT ME TO WANT YOU)

CHUCK BERRY CRS 8012
DEAR DAD

THE RIGHTEOUS BROTHERS 7N 25304
SOMETHING'S GOT A HOLD ON ME

THE LANCASTRIANS 7N 15846
THERE'LL BE NO MORE GOODBYES

LAWRENCE WELK DS 16697
APPLES AND BANANAS

THE CLIQUE 7N 15853
WE DIDN'T KISS, DIDN'T LOVE,
BUT NOW WE DO

DICKIE ROCK 7N 15855
& THE MIAMI
EVERY STEP OF THE WAY

LITTLE MILTON CRS 8013
WE'RE GONNA MAKE IT

JESS CONRAD 7N 15849
HURT ME



NAME TOP THIRTY

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

Hitlist of Britain
Charted in Britain
First in Britain

Last This Week (Wednesday, May 12, 1965)

1	TICKET TO RIDE	Beatles (Parlophone)	5-1
2	A WORLD OF OUR OWN	Seekers (Columbia)	5-2
3	KING OF THE ROAD	Roger Miller (Philips)	4-3
4	WHERE ARE YOU NOW	Jackie Trent (Pye)	4-4
5	TRUE LOVE WAYS	Peter and Gordon (Columbia)	5-5
6	SUBTERRANEAN HOMESICK BLUES	Bob Dylan (CBS)	3-6
7	WONDERFUL WORLD	Animals (Columbia)	4-7
8	BRING IT ON HOME TO ME	Herman's Hermits (Columbia)	4-7
11	OH NO, NOT MY BABY	Manfred Mann (HMV)	5-9
20	THIS LITTLE BIRD	Marianne Faithfull (Decca)	2-10
11	HERE COMES THE NIGHT	Them (Decca)	8-3
12	LONG LIVE LOVE	Sandie Shaw (Pye)	1-12
7	POP GO THE WORKERS	Barron Knights (Columbia)	7-7
10	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)	10-1
15	THE CLAPPING SONG	Shirley Ellis (London)	1-15
15	NOT UNTIL THE NEXT TIME	Jim Reeves (RCA)	4-15
12	LITTLE THINGS	Dave Berry (Decca)	8-8
30	POOR MAN'S SON	Rockin' Berries (Piccadilly)	2-18
14	CATCH THE WIND	Donovan (Pye)	9-6
19	ALL OVER THE WORLD	Françoise Hardy (Pye)	4-9
21	STOP! IN THE NAME OF LOVE	Supremes (Tami-Motown)	8-7
15	I'VE BEEN WRONG BEFORE	Cilla Black (Parlophone)	3-22
23	THAT'S WHY I'M CRYING	Ivy League (Piccadilly)	3-23
24	WE SHALL OVERCOME	Jean Baez (Fontana)	1-24
25	SOMETHING BETTER BEGINNING	Honeycombs (Pye)	4-25
26	ONCE UPON A TIME	Tom Jones (Decca)	3-21
18	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)	10-12
28	THAT'S HOW STRONG MY LOVE IS	In Crowd (Parlophone)	1-28
17	CONCRETE AND CLAY	Unit 4 Plus 2 (Decca)	11-2
23	THE TIMES THEY ARE A-CHANGIN'	Bob Dylan (CBS)	8-9

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, May 11, 1965)

Last This Week

1	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	Herman's Hermits
2	COUNT ME IN	Gary Lewis & the Playboys
3	TICKET TO RIDE	Beatles
4	I'LL NEVER FIND ANOTHER YOU	Seekers
5	SILHOUETTES	Herman's Hermits
6	HELP ME RHONDA	Beach Boys
6	I KNOW A PLACE	Petula Clark
11	I'LL BE DOGGONE	Marvin Gaye
9	JUST ONE IN MY LIFE	Righteous Brothers
10	WOOLY BULLY	Sam the Sham & the Pharaohs
4	GAME OF LOVE	Wayne Fontana & the Mindbenders
10	CAST YOUR FATE TO THE WIND	Sounds Orchestral
18	THE RAIN MUST FALL	Gene Youngblood
14	ONE KISS FOR OLD TIMES' SAKE	Ronnie Dove
15	BACK IN MY ARMS AGAIN	Supremes
16	OOO BABY BABY	Miracles
12	IT'S NOT UNUSUAL	Tom Jones
20	IT'S GROWING	Temptations
9	THE LAST TIME	Rolling Stones
20	CRYING IN THE CHAPEL	Elvis Presley
27	SHE'S ABOUT A MOVIE	Sir Dous Quintet
25	IKO IKO	Dixie Cups
23	IT'S GONNA BE ALRIGHT	Gerry & the Pacemakers
24	JUST A LITTLE	Beau Brummels
28	WE'RE GONNA MAKE IT	Little Milton
26	I DO LOVE YOU	Billy Stewart
27	TRUE LOVE WAYS	Peter & Gordon
28	REELIN' AND ROCKIN'	Clay Clark Five
29	DREAM ON LITTLE DREAMER	Perry Como
30	QUEEN OF THE HOUSE	Jody Miller

BEST SELLING LPs IN BRITAIN
(Wednesday, May 12, 1965)

Last This Week

1	THE FREEWHEELIN' BOB DYLAN	(CBS)
2	BEATLES FOR SALE	(Parlophone)
3	GIRL HAPPY	Elvis Presley (RCA)
3	MARY POPPINS	Soundtrack (HMV)
5	THE TIMES THEY ARE A-CHANGIN'	Bob Dylan (CBS)
6	THE SOUND OF MUSIC	Soundtrack (RCA)
7	ANIMAL TRACKS	Animals (Columbia)
3	THE ROLLING STONES No. 2	(Decca)
9	THE JIM REEVES WAY	(RCA)
10	BRINGING IT ALL BACK HOME	Bob Dylan (CBS)
10	CLIFF RICHARD	(Columbia)

ROUND THE WORLD

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

HOLLAND: 1. TICKET TO RIDE—Beatles; 2. ROCK AND ROLL MUSIC—Beatles; 3. THE LAST TIME—Rolling Stones; 4. GO NOW—Muddy Blues; 5. GET MY LOVE—Searchers; 6. GOLDEN PLEASURE—Shirley Bassey; 16. EIGHT DAYS A WEEK—Beatles.

IRELAND: 1. HE'S SURE TO REMEMBER ME—Brenda Lee; 2. GOLDENERS—Shirley Bassey; 3. WALK AWAY—Mail Moments; 4. ROCK AND ROLL MUSIC—Beatles; 7. DOWNTOWN—Patsy Clark; 10. EIGHT DAYS A WEEK—Beatles; 12. BEATLES FOR SALE LP; 13. THE LAST TIME—Rolling Stones; 18. YES, YES—Geneva Prime.

LUXEMBOURG: 1. ROCK AND ROLL MUSIC—Beatles; 2. THE LAST TIME—Rolling Stones; 3. STOP! IN THE NAME OF LOVE—Supremes; 8. DOWNTOWN—Patsy Clark; 9. EIGHT DAYS A WEEK—Beatles; 10. EIGHT DAYS A WEEK—Beatles; 11. GERRY AND THE PACEMAKERS—Gerry and the Pacemakers.

NORWAY: 1. TICKET TO RIDE—Beatles; 2. THE LAST TIME—Rolling Stones; 3. ROCK AND ROLL MUSIC—Beatles; 7. IY HURT SO MUCH—Jim Reeves; 8. THE MINUTE YOU'RE GONE—Cliff Richard.

PHILIPPINES: 1. THE GIBL FROM BEATLES—New Lawrence; 2. LOLLIPOP AND TOBACCO—New Lawrence; 3. TO YOU FROM ME—Doris Day; 4. DUSTY SPIDERMAN—Roy Orbison; 6. POP MANA—Connie Francis; 7. HILLBOLEY—Bobby Darin; 9. DO THE CLAM—Elvis Presley.

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DON'T HURT ME

Babbity Blue F 12149



JUST LIKE IN THE MOVIES

Phillippa Lewis F 12152



WALK ON

The Frays F 12153



YOU REALLY DIDN'T MEAN IT

Janie Marden F 12155



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HILL • THE IVY LEAGUE • BILLY J. KRAMER and THE DAKOTAS • LULU and THE LUVVERS
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NME WILL HELP YOU GET AUTOGRAPHS

WANT autographs of Britain's leading pop stars? Adam Faith? Sandie Shaw? Donovan? The NME can help you get them on Saturday, May 29, when once again the Battersea Park Festival Gardens will be the scene of the Variety Club Star Gala. From 2 pm to 6 pm the NME Stand will be visited by top stars who will sign autographs for a small fee which will go to charity.

Signing autographs will be: Beverley Sisters; Babbity Blue; Alma Coogan; Adam, Mike and Tim; Jess Conroy; Day Dawn; Donovan; Der Dougie; Adam Faith; Julie Grant; Joe Henderson; Dane Hunter; Ivy League; David Jacobs; Kenny Lynch; Matt Monro; The Peeters; Ian Hunter; Peter and John; Chris Ryan; Jimmy Savile; Sandie Shaw; Deanna Shendery; Ray Singer; Shaw Taylor; Termites; Jackie Trent; Tonkie; Rick Wayne; Bert Weedon and David White.

During the afternoon the following groups will be playing the boating lake—where only pop stars are allowed. Rolling Stones played as an unknown group—Chet Atkins, Downbeats, Frays, Grant Tracey and the Sunsets, Middlemarch and Ravens.

The Gala is sponsored by the "News Of The World" in aid of the Variety Club's Children's Charities. Admission that day is 3s. 6d. for the day with a view in advance to "Star Gala," Festival Gardens, Battersea Park, London, S.W.11, enclosing a stamped envelope addressed to yourself.

Our stars bring in the viewers

MONTREUX, SWITZERLAND.—Despite a bitter attack on pop music by BBC-TV Light Entertainment chief Tom Sloan, in a speech at the Golden Rose Festival last weekend, several North American and Continental producers later assured the public that the British pop stars made for top viewing figures wherever they appear (writes Andy Gray).

Mr. Sloan accused pop groups of being over-rated and that they had no artistic pretensions, but that the British pop stars made for top viewing figures wherever they appear (writes Andy Gray).

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NEW DISC SIGNINGS

JACKIE'S answer to 'King'
JACQUELINE MOORE, who is managed by the Rolling Stones co-manager Eric Easton, debuts on Decca (21) with "Queen Of The House." The original version, by Jody Miller, of this "answer" to "King Of The Road," is currently climbing the American charts.

Peter Cooke—well known for his performances in the TV series "On The Braden Beat"—makes his disc debut on Decca next Friday with pianist Dudley Moore. The number is called "Goodbye."

The Baytown Singers also bow next week with "Both Days" composed by Walking Down The Line, and the Muldoons with "I'm Lost Without You" (both on Decca).

Vashti—real name Vashti Bunyon, an art student—makes her bow on Decca next Friday with a Mick Jagger-Keith Richards composition "Some Things Just Stick In Your Mind."

Also making their disc bow next Friday are 21-year-old Lewis Rich from Fulham with "Everybody But Me" (Parlophone), the Islanders from Glasgow—"It Ain't Me Babe" (Fontana), the Uglies—"Wake Up My Mind" (Pye) and 25-year-old John E. Clay from Stoke-on-Trent—"Ballad Of Des Turpin" (Pye).

POP-LINERS

LIONEL BLAIR has become part owner of London's "Cool Elephant" night spot, and is now resident host at the club. ◊ Twinkie's backing group, the Gunks, has disbanded, and been replaced by the Laurie Jay Combo ◊ The Who have been booked for Granada-TV's "Scene At 6.30" on Tuesday (18th) ◊ Victorian New Orleans clarinetist George Lewis, guest with Acker Bilk, in BBC-2's "Jazz 625," next Wednesday (19th) ◊ Barron Knights on Light Programme's "Ken Dodd Show" this Sunday (16th) ◊ Bing Crosby, Mary Martin and Louis Armstrong star in the film "Birth Of The Blues," screened by BBC-2, next Tuesday (18th) ◊ Decca group the Median Beatles debut on Light Programme's "Parade Of The Tops" on Wednesday, June 2 ◊ Fourmost visit Gibraltar for two appearances on June 2 ◊ "The Fourmost" visit Gibraltar for two appearances on June 2 ◊ "The Fourmost" visit Gibraltar for two appearances on June 2

BEATLES WAX TWO RECORDS FOR U.S.

Proby booked for 'Shindig'
P. J. PROBY returns to America to call on his family for a brief stay. He will film three appearances for Jack Good's U.S. TV "Shindig" series. Prior to his departure, Proby plays three dates in Ireland from May 28. Venues are not yet finalised. A further three dates may be added. Proby's next single has again been put back to early June. Now that his British TV ban has been relaxed, he is expecting to make several television appearances in connection with the new disc on his return from America.

New Animal

ORGANIST Dave Rowberry is the replacement for Alan Price who, as exclusively revealed in last week's NME, has quit the Animals. Rowberry leaves the Mike Douglas Show, taking over from Mickey Gallagher, who has been deputising. In a split he emotionally explained that the call had resulted from his fear of flying. My nerve broke and I was flying over before we were due to fly to Scandinavia," he said. He added that his doctor's orders had been resting in Newcastle with no plans for the immediate future.

DONOVAN'S SUMMER SUNDAYS SWITCHED

PLANS for nine Sunday Donovan concerts at the Pier in North Pier from July 4 have been cancelled. Instead, he plays Great Yarmouth Pier for 12 Sundays from June 20. Wayne Fontana is booked for 12 dates at the Pier, with dates cancelled by Donovan except three Sundays from July 25 when he will be on the Pier for 12 Sundays from June 20.

Donovan's plans to appear at Southend Ocean on June 7 have not materialised, and another venue is being considered. He will also not be appearing at Crofton Fairfield Hall on May 21. A string of radio and TV appearances have been fixed for Donovan, including "Easy Beat" (May 30), "Disco A Gogo" (31st), "Five O'Clock Club" (June 1), "Top Of The Pops" (6th) and "Thank Your Lucky Stars" (5th).

Stones German tour off

The Rolling Stones have cancelled their proposed trip to Germany to concentrate on radio and TV appearances in Britain. The tour was cancelled by the Stones on June 11 release of their live EP. The Stones are extending their current American visit for a few days holiday and are now expected back in London on June 1.

Cilla on Andrews show

Cilla Black guests on ABC-TV's "Eamonn Andrews Show" this Sunday (16th). She will be joined by American recording star Sherman, who is currently spending three weeks' holiday in Britain.

Goldie's 'Not Only'

Goldie and the Gingerbread's guest in the Dudley Moore-Peter Cook revue "Not Only... But Also," when the BBC-2 series begins a repeat showing on BBC-1 next Friday (20th). Guests in later editions will include Mel Tormé, June Christy and Marian Montgomery.

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THE Beatles began recording again this week. But the two tracks they waxed—both old Larry Williams tunes—at a secret session on Monday night are strictly for the American market. Meanwhile another breakdown EP from the group's last album is being issued on June 4.

WHERE YOU CAN SEE THE BEATLES FILM

HOLIDAYMAKING Beatle fans will be able to see the group's second film—"Help!"—at seaside resorts all over Britain from the end of July and through August. It is being re-released in 35 towns opening in nine of them on THE SAME NIGHT as its world premiere! Here is the exclusive NME guide to where you will be able to see it:

The night the Beatles attend the Royal Premiere at London Pavilion on July 29, United Artists intend to open it for at least a week's run in: Barnstaple (returning for the week of August 12), Weymouth, Worthing, Brighton, Plymouth, Lowestoft, Canterbury, Ramsgate and Clacton.

On August 1, it will begin a week's run at cinemas in Portsmouth, Southsea and Cosham, and the following day at Guernsey and Aberdeen.

August 5: Weston-Super-Mare (returning for week of August 19), Southend, St. Austell, Falmouth, Faversham, Herne Bay, Folkestone, Dover, Deal and Scarborough.

August 8: Southampton, Litchamption, Bognor and Jersey. August 15: Exeter. August 23: Ayr. August 29: Blackpool, Lancaster, Morecambe, Llandudno and Rhyl.

As the film has not yet been completed these arrangements may be subject to slight alteration.

Jackie on Palladium

JACKIE TRENT makes her most important television appearance to date on ATV's "Sunday Night At The London Palladium" this weekend (16th). She joins a pop-studded bill, which also includes the Bachelors and the Rockin' Berries.

Millicent Martin will telecast a new "Mainly Millie" series in the summer, but it is unlikely to be screened for several months. Also recording a new series in July is Charlie Drake. Transmission of the six half-hour "Des O'Connor Shows" begins on Wednesday, June 23.

HERMAN RECORDING IN U.S.

Mickie Most flies to America to record Herman's Hermits on May 24 and 25. The group is currently undertaking a long U.S. tour and will not be back until the end of next month.

FRANCOISE IN LONDON

Francoise Hardy was paying a 24-hour visit to Britain yesterday (Thursday) to guest on BBC-TV's "Top of the Pops" last night.

SONGS CHOSEN FOR BRITISH FESTIVAL

OF the 16 songs for the three-day British Song Festival at Brighton Dome from May 24, eleven have been definitely selected. Four groups and one solo artist are entering their

They are Manfred Mann with the Paul Jones composition "The One In The Middle"; the Ivy League's "Tossing And Turning"; the Moving Blues "From The Bottom Of My Heart"; Cliff Bennett and the Rebel Rousers' "As Long As She Looks Like You"; and Kenny Lynch's "I'll Stand By You."

Marianne Faithfull will perform a song penned by her guitarist, Jon Angel-Colin Keys song "Sudden Love" and Maurten Evans' "All The Angels," by Johnny Beverage and Des Champ.

Mark Wynter has a Norman Newell number, "In The End," and Dave Berry sings "Can I Get It From You," written by Les Reed and Robin Conrad.

Julie Rogers features a Johnny Angel-Colin Keys song "Sudden Love" and Maurten Evans' "All The Angels," by Johnny Beverage and Des Champ.

Mark Wynter has a Norman Newell number, "In The End," and Dave Berry sings "Can I Get It From You," written by Les Reed and Robin Conrad.



THE KINKS (above) have been booked for two appearances in Rediffusion's "Ready Steady Goes Live." They are a late addition to tonight's bill (Friday) and return on June 4. Other new bookings for the show include Selina Jones (May 21), and Manfred Mann (June 11). But Connie Francis will not now be appearing on May 21.

TOP GEAR MAY BE TAKEN OFF

THE future of BBC Light's "Top Gear" series seems in the balance again. The show was given its present Saturday afternoon slot in January following its success in the previous year when it was dropped from its late-night Thursday slot.

Now the BBC is undecided about continuing the series when its present run ends on June 26. The Who and American visitor Solomon Burke have been booked for "Top Gear" on Saturday, June 19. Wayne Fontana and the Mindbenders join the Soul Sisters on June 5.

Senator queries ban of British groups

APPROACHES are being made to the American Government by at least one Senator who is anxious to reverse its tough policy towards British pop stars, cables Nat Hentoff.

Last night (Thursday) major American agents were meeting in New York to plan their next steps. Meanwhile Senator Murphy has asked the immigration department to explain the refusal of a work permit for George Fame who was barred from visiting Hollywood this week where he was to have appeared on "Shindig."

Representations have been made to the British Government by an MP who seeks reprisal moves which would limit the number of Americans coming here (see page 4).

Gene Pitney's British dates

GENE PITNEY, who arrives in Britain on June 5, has been booked for TV and radio appearances to coincide with release of his new single, "Looking Through The Eyes Of Love."

He appears on ABC-TV's "Eamonn Andrews Show" on June 6, Granada-TV's "Scene At 6.30" (18th) and ABC-TV's "Thank Your Lucky Stars" (19th). Programmes still being negotiated are BBC Light's "Top Gear" and "Saturday Club."

Tom's U.S. tour

TOM JONES will—as indicated in the NME three weeks ago—spend most of the summer in America. He returned from New York last weekend after appearing on the "Ed Sullivan Show" with contracts for a show in the city, several more TV appearances and a long tour.

After his brief visit to New York to make his second appearance on the "Ed Sullivan Show" on June 13, Tom will undertake three TV appearances here in addition to TV and radio appearances before going back to the U.S. for a long stay on July 12.

He opens for a week in Murray K's show at Brooklyn Fox, New York, on July 14, before moving to California for TV appearances—including "Shindig"—until the end of that month.

On August 1, Jones commences a coast-to-coast tour on the Dick Clark package, which terminates on September 15, when he begins his first headlining tour in October.

The American plans have meant cancelling Sunday concerts provisionally set for Tom in the same period.

Herman, Wayne set

HERMAN'S Hermits will headline a 14-day touring package in America this summer. Wayne Fontana and the Mindbenders will also be featured on the tour which will play 14 venues from July 22-August 8. This replaces the original plan for Herman to return to the U.S. on August 31.

BEATLES BACK AT AMERICA

THE Beatles finally take over the No. 1 spot in the Hot 100, prepared by the NME for publication next week, cables Nat Hentoff. They move up two places with "Ticket To Ride" and pushing Herman's Hermits' "Mrs. Brown" down to second position.

Other British records in the top ten are the Seekers' "I'll Never Find Another You" at 5 and depend upon a favourable outcome to the current Musicians' Union dispute.

TWO FANTASTIC HITS FROM THE NASHI TEENS

THE BACHELORS

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Bachelors on Sullivan TV — in Coventry 'Birthday'

TWO days after headlining "Sunday Night At The London Palladium" this weekend, the Bachelors are off to America to appear on the "Ed Sullivan Show" the following Sunday (23rd). The late booking means shelving their holiday plans. This autumn the Bachelors will star in the star-spangled Birthday Show at Coventry Theatre.

After the 10-week British tour which followed their long pantomime season the Bachelors were planning to round off their spring activities with Sunday's Palladium TV appearance.

'CONCRETE' GROUP MAY TOUR STATES

NEGOTIATIONS are now in progress for Unit Four Plus Two to undertake a two-week promotional tour of the U.S. from August 1 following a breakdown in discussions for the group to tour there for Dick Clark this summer.

The group has been booked for a five-day Scottish tour beginning on July 28.

Bookings for June are Wimbledon Palais (11th), Norwich Gala (15th), Gorleston Floral (16th), London University (18th), Kings Lynn Corn Exchange (19th), Tunbridge Wells Assembly Halls (22nd), Stockport Manor Lounge (24th), Morcambe Floral (26th), and Majestic Luton (27th).

One date in July is the Isle of Man Palace Ballroom (15th).

Sandie's Cannes date

Sandie Shaw plays one of the most important dates of her career, as sole cabaret attraction at the Gala Festival Night in Palm Beach, Cannes, on July 27. Marlene Dietrich starred there last year, and Pat Boone the year before. Musical director Ken Woodman will accompany her on the trip.

FREDDIE'S THIRD GOLD

Freddie and the Dreamers have now qualified for their third Gold Disc, with sales of "You Were Made For Me" having topped a million. "I'm Telling You Now" and "I Understand" have already passed this target. No plans have yet been made for the presentation of the trophies.

As reported in last week's NME, recording manager Mickie Most collected five Gold Discs in America for Herman's Hermits. World sales of Wayne Fontana's "Game Of Love" are now reported to be in excess of 900,000.

No. 1 IN

Peter and Gordon's "True Love Ways" 17 (27), Dave Clark's "Reelin' And Rockin'" 23 (28), Freddie and the Dreamers' "Do The Freddy" 24 (35) and "You Were Made For Me" 26 (32), Unit Four Plus Two's "Concrete And Clay" 49 (61), Chad and Jeremy's "Before And After" 50 (65), the Animals' "Bring It On Home To Me" 52 (66), the Yardbirds' "For Your Love" 61 (84) and Donovan's "Catch The Wind" 70 (85).

On Monday Con was due to fly to Rome for three weeks' holiday and John to Tenerife.

Dec planned to enter the London Clinic for a long-awaited tonsil operation. Instead, all three will be preparing for Tuesday's flight to New York followed by four days of TV and radio interviews prior to appearing on the Sullivan show for the second time.

The booking was arranged by agent Leslie Grade, who is in America.

After the show Dec returns to London for his operation. The other two will take the remaining fortnight of their holiday.

It was revealed this week that the Bachelors will star in the seven-week show opening at Coventry Theatre in October.

NEWS EXTRA ON PAGE 10

Freddie's film now top-budget

FREDDIE and the Dreamers' film, "Cuckoo Patrol," which went into production on Monday, will now be a joint venture between Grand National Pictures and 20th Century-Fox.

Both budget and length have now been increased, and this will involve the group completing the film during their Blackpool summer season. The picture will now be given first feature status. Kenneth Connor is one of the supporting stars.

Freddie's agent, Danny Betesh, is still negotiating with MGM for Herman to film in America. One of two projects which have been submitted to him by the company involves a rôle in a remake of "Goodbye, Mr. Chips," starring Rex Harrison and Julie Andrews.

Ivy song team to tour U.S.

Ken Lewis and John Carter of the Ivy League are to undertake a 17-day tour of the U.S. from June 13 to promote their songwriting activities. Third member Perry Ford may join them later.

The trio play two ballrooms in Wales on June 9 at Monmouth Rolls Hall and Melkham Assembly Rooms (10th). Other bookings in June are Bolton Beachcomber and Leigh Beachcomber (4th), Leigh Country Club (5th), Manchester Domino and Prince (11th) and Hitchin Town Hall (12th).

Wayne single

Wayne Fontana's next single is set for release on June 4. Titled "Just A Little Bit Too Late," it was written by Clint Ballard, who also composed "The Game Of Love."

It will be issued simultaneously in America on the Fontana-Smash label.

Tornados re-form

The Tornados — who scored a three-million seller with "Telstar" — have re-formed as "Tornados '65." Their first disc, "Early Bird" (inspired by the communications satellite), will be released by Columbia next Friday.

The number was written and recorded by Joe Meek, as was "Telstar."

DONOVAN ON 'LOSS SHOW'

Donovan guests on the Light Programme's "Joe Loss Pop Show" on Friday, May 21. The Nashville Teens are set for the following week (28th).

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Kramer radio and TV shows

BILLY J. KRAMER and the Dakotas are booked for a string of radio and TV dates to feature their new single, the Bacharach-David song "Trains And Boats And Planes."

They guest in Light Programme's "Pop Inn" (next Tuesday) and "Saturday Club" (22nd), ABC-TV's "Thank You Lucky Stars" (22nd), Granada's "Scene At 6.30" (21st), TWW-TV's "Discs A Gogo" (24th), and Radiofusion's "Ready Steady Goes Live" (28th) and "Fiv'O'Clock Club" (June 1).

As previously reported, they commence their summer season at Blackpool North Pier on Friday, June 4.

Poole's new plan to visit States

BRIAN POOLE, the latest pop star to be delayed by the American policy on British singers, was hoping to fly there yesterday (Thursday) — three days later than scheduled.

His manager, Peter Walsh, told the NME: "We have only been granted a visitors' visa which means that Brian won't be allowed to sing there. I'm very angry about the whole affair. We have even sent a cable to President Johnson asking him to intervene."

FIRST RIGHTEOUS BROS. TOUR HEPE

The Righteous Brothers are almost certain to headline their first British tour this autumn. Promoter Mervyn Conn was this week concluding negotiations for the "You've Lost That Loving Feeling" duo to join Bo Diddley on 14 package dates, starting October 1.

Stars on Most's show

Herman's Hermits, the Animals, Ron and Mel, the Cymbals and the Measles are guests on the first programme in a new Radio Luxembourg series, the "Mickie Most Show" on May 24.

Independent recording manager Most has produced 13 15-minute shows for the series. They go out at 9.15 pm each Monday.

At Bournemouth

Frankie Vaughan is booked for Sunday concerts at Bournemouth Winter Gardens on August 8, 15 and 29. On the first he is joined by Val Doonican and the Barron Knights.

SEEKERS FOR TORQUAY

The Seekers are set for three Sunday concerts at Torquay Princess — on June 27, July 18 and August 1. They will be one of several pop attractions taking part in the Commonwealth Arts Festival attended by the Duke of Edinburgh in London on September 26.

BROWN CONCERT TOUR?

Eric Easton is negotiating for James Brown to come here for his first British concerts later this year.

BBC-2's "Gadzooks! It's All Happening" is changing its name to "Gadzooks, It's The In Crowd," starting Monday, May 31. As reported last week, Marianne Faithfull and Lulu will be resident.

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NEVER, NEVER LEAVE ME

STATESIDE SS415

THE ZEPHYRS

I JUST CAN'T TAKE IT

COLUMBIA DB751

NEWS EXTRA

New singles soon by Cliff, Shads, Supremes

NEW Columbia singles are set for both Cliff Richard and the Shadows. Other new records by the Supremes, Helen Shapiro, the Dave Clark Five and the Beach Boys are among forthcoming releases.

Cliff's next, titled "On My Word," will be released on June 4. It is one of the tracks which he recorded in New York last summer. Cliff's current hit, "The Minute You're Gone," is also an American recording, but was cut in Nashville.

The Shadows' disc will be issued the previous Friday (May 28). It is an American number "Sings Again" but has no connection with the TV series of the same name. Flip is "Alice In Sunderland," composed by all four Shads.

The Supremes' new Tamla-Motown single "Back In My Arms Again" is also issued on May 28. On the same day Columbia puts out Helen Shapiro's "Here In Your Arms"—a song by Tom Springfield and Hal Shaper.

Next Friday the Beach Boys' "Help Me Rhonda" is released on Capitol. The Dave Clark Five's "Come Home," another composition by Dave and his organist Mike Smith, is due out today (Friday) on Columbia.

Also out today is Billy J. Kramer's version of the Burt Bacharach composition, "Trains And Boats And Planes," on Parlophone.

Gene Barry album

RCA Victor issues "Gene Barry, Star of Burke's Law"—the American's first album—on May 17. As previously reported, Gene begins a season at London's Talk Of The Town that day and headlines "Sunday Night At The London Palladium" on May 23.

AND NOW

+

21st MAY



NO MORE "DODGIES" on "Sunday Night At The London Palladium" after the current run ends. Compete NORMAN VAUGHAN is leaving the show. With norms is KATHY KIRBY.

Berries and Who join Fury on TV

"The Rockin' Berries, The Who" and the Nashville Teens are set for ABC-TV's "Thank Your Lucky Stars" on Saturday, May 29. Billy Fury now switches to this date from the previous week. Completing the line-up are Chad Stuart and Jeremy Clyde, the Three Bells, Paul Dean and American Tamla-Motown group, the Four Tops—plus, as already announced, Connie Francis.

Scramlin Lord Sutch and the Savages are a late booking for the May 22 show. The Moody Blues are the first name set for June 5.

Lionel Barry's new musical "Twamel" will open in Manchester in mid-July prior to starting its London run the following month.

New bookings—but BBC series to end

The Ivy League, the Yardbirds, and the Fourmost are among the latest bookings for the Light Programme's "Saturday Swings". The series ends on June 26, and is being replaced by light music and concert orchestras.

The Ivy League are joined by Danny Williams, Patsy Ann Nobis, and the Sorrows on May 29. Booked for the following week (June 5) are the Acker Bilk Band, the Settlers, and the Checkmates.

Remaining bookings include the Yardbirds, the Silkie and Bobby Britton (June 12); the Fourmost, the Blue Aces Showband, Barbara Law and Paul Andrews (19th); New Faces and Dennis Lotis (26th).

ITV GETS MUSIC EVENT FROM BBC

An independent television company—Rediffusion—will screen the presentation of this year's Ivor Novello award. The BBC has televised five previous presentations, but dropped the event last year when the Beatles were unable to attend to receive theirs.

The presentation will take place during a special variety lunch at London's Savoy Hotel on July 13, and Rediffusion will show the programme three days later incorporating appropriate clips from "Ready Steady Go Live" where artists who have appeared on the show are involved.

Who, Unit on Club

The Who, Unit Four Plus Two and the Chris Barber Band have been booked for the Light Programme's "Saturday Club" on May 29. Jackie Trent and the Ivy League complete the previous week's bill (22nd).

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MORE REVIEWS by DEREK JOHNSON

Continued from page 6

new stars—but on old discs!

RIGHTOUSE BROTHERS

AFTER a soulful, preaching heart-ry of an opening, "Something's Got A Hold On Me" swings into a snappy medium-paced. Taken from the Righteous Brothers' "Some Blue Eye Soul" LP, it features Bobby Hatfield soloing, with spirited gospel-planted chanting, organ and tambourine. It's an earthy, invigorating feel, which helps to compensate for the absence of melody.

Ear-catching falsetto scat heralds Bill Medley's solo in "Night Owl," a swinging hand-clapper with a brassy backing. On PVE-International.

ROGER MILLER

COUPLE of self-performed earlier waxings by Roger Miller are now issued by RCA. "You Don't Want My Love" is an up-tempo finger-snapper, with an infectious, thumping beat, tambourine and chirping girls. Roger's effortless country drawl and novelty scat gimmicks are featured to good advantage, but the number's not so luscious as his current hit.

Another enthusiastic and spirited approach for forceful candor wad-up "Every Which-A-Way."

JERRY WALLACE

A classic charter in the Blues, but unknown here, Jerry Wallace warmly and carelessly handles the hitting, hummable ballad "Time," with pizzicato strings, horn, and group insistently repeating the title word.

If someone like Cliff Richard waxed this, it would be a smash, but can't be hoped for Jerry's chances. All the same, I commend this quality disc. For the dip, Jerry revives Russ Hamilton's million-seller "Rainbow," On Mercury.

SHOWBANDS

THE CABERS revive the oldie "Right Or Wrong" (Pye) as a heavy ballad, with vocalist Eileen Eick sounding rather like Vera Lynn, and the boys answering back each phrase . . . A more original styling, though still with a rather stodgy rhythm, from the Steve Stratham Showband with "It's A Stranger" (Decca) — a smoothly approach from the girl vocalists of the "Singing Six" set.

Male singer takes the lead in the ballad "She's Got You" (Pye) by the Blues with organ and a slow but quite pleasant listening, but lacking a top appeal.

WORTH A SPIN . . .

TWO newcomers sharing the same Christian name—Fontana's Ronnie Hall with the concerto-styled romantic ballad "I'll Stand Aside," and Decca's Bonnie Jones singing the soulful slow ballad "Anyone Who Knows What Love Is," with an intriguing hypnotic earline. . . . The American group with the English sound, the Beau Brummets, and their plaintive "Just A Little" (Pye-International), with baronessie and tambourine. . . . Little Miss something like this, but "We're Gonna Make It" (Chess), with a big-band soul backing and a catchy and a slow tempo. The Roberto DeCarlo Orchestra with their instrumental "Sax 4 in the Havana Wedding Song," heavily featuring trombone and guitar solos.

CORRECTION



Last week we printed the picture on the left above with an article about Jackie Trent. The photo it was taken from was captioned Jackie Trent, but we have since learned it is, in fact, super-comedienne JEAN SAVAAGE. The picture on the right is JACKIE TRENT, whose hit "Where Are You Now?" has bumped to No. 4 in the NME Chart. Our apologies to both Miss Savage and Miss Trent for our unfortunate mistake.

POTED POPS

ANDY WILLIAMS (CBS) superbly stirs the quality song "And Roses And Flowers." Bristas as a fast bona-fide with honours, a regular survey to awaiting wait-time. "My Carousel" in a soothing lilt, with humming guitar.

SPINERS (Tamla-Motown) combine a brassy backing, heavy beat, hand-claps, solo voice and chanting in "Sweet Thing" (in fact, the typical Motown treatment). "How Can I" has fascinating high-pitched phrase chanting.

HAMILTON KING (HMV) adopts a high-but-softly intimate approach to his self-penned "Bird Without Wings." An unusual and commendable disc, with superb baritone harmonies. Double-time shuffle rhythm and organ for "Shoo-pie!"

FORCE FIVE (United Artists) offer a vibrant, thumping beat organ, "Yeah In Ya Weathers," with raucous strident twangs and manacras. Tremendous but mediocre material. "I Don't Want To Be You Again" is equally forceful.

AL HEEF (RCA) invites you to "Al's Place." Bouncy finger-snapping heart-jangle piano, contrasting rhythm quality and Al's dynamic trumpet work. Absolutism in improvisation in the mid-tempo revival of "Mister Sandman."

JOE TEX (Atlantic) pours his heart into the dramatic, compelling ballad with a crashing heart of a Woman Can Change A Man." Soulful coloured feel. "Don't Let Your Love Get Away" is a contrasting swinger with girl group.

JOHNNY THOMPSON (Ember) dual-tracks rockaballad "For Us There Be No Tomorrow," with hand-clap gimmicks. His technique and vocal jangle. "The Blues, the One-Eyed Jacks," playfully instrumental "Soul Chant" on the flip.

GARLAND HART (Arista) belted Artists is without the Enchanters in the throbbing rockaballad "It Was Easter To Hurt Her." Blue-eyed shad, rhythm, plus mournfully chanting girls. "So Close To Heaven" is a ballad with twangs.

GANTER KALLMAN CHOR (Polygram) applies German 1968 to the soothing "Love Me With All Your Heart" and "Sweet Little Mountain Bird." This group has a fascinating vocal blend which I find thoroughly evocative.

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- 9 CRADLE OF LOVE Johnny Preston (Mercury)
- 10 FOOTSTEPS Steve Lawrence (HMV)

TOP TEN 1955—Week ending May 13

- 1 STRANGER IN PARADISE Eddie Cochran (Capitol)
- 2 CHERRY PINK Eddie Cochran (Capitol)
- 3 CHERRY PINK Eddie Cochran (Capitol)
- 4 EARTH MUSIC AND FIRE Crew Cut (Mercury)
- 5 GIVE MY LOVE TO THE PRINCESS Tennessee Ernie (Capitol)
- 6 SOFTLY, SOFTLY Murray (Columbia)
- 7 STRANGER IN PARADISE Eddie Cochran (Capitol)
- 8 IF YOU BELIEVE Johnnie Ray (Phillips)
- 9 WEDDING BELL Eddie Fisher (HMV)
- 10 IF ANYONE LOVES ME Ruby Murray (Columbia)



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SURREY

Star Club, Camberley, Alnanta Star Club, Woking, Razzoo Club, Wallingford, Teen Beat Club, Red Hill.

BIRMINGHAM

Le Disco A Gogo.

BRIGHTON

Devil's Bar.

HANTS.

The Pop Music Club, Maidenhead.

KENT

The Pop Music Club, Big Beat Night, Greenwich, Big Beat Night, Tunbridge Wells.

HASTINGS

The Witch Doctor.

SUSSEX

Big Beat Night, Worthing.

BIRMINGHAM

Bel Air Club, Castle Bromwich, Carlton Club, Erdington.

Club Pandora, Erdington.

Crazy E, Birmingham 5, Marquee Club, Birmingham 5, Mourne, Bearewood, Plaza Ballrooms, Handsworth Plaza Ballroom, Old Hill, Southwick Club, Sidenham Taist Club, Small Heath, The Brims Cavern Club, Small Heath, The Hill Ballroom, Kings Heath, The Pop Music Club, Sheldon, The Pop Music Club, Langley, The Pop Music Club, Sparkhill, The Pop Music Club, Drottwich Spa.

STAFFORDSHIRE

The Pop Music Club, Burton, The Pop Music Club, Newcastle-under-Lyme.

COVENTRY

The Pop Music Club.

LINCOLN

The Pop Music Club.

LEICESTERSHIRE

The Pop Music Club, South Wigston.

DERBYSHIRE

The Pop Music Club, Radey.

NORTHAMPTONSHIRE

The Pop Music Club, Corby.

WORCESTERSHIRE

Big Beat Night, Dudley, May Colquh Club, 21 Jazz Club, Jaccandala Club, The Chequers, 21 Jazz Club, Stourbridge.

CORNWALL

Flamingo Club, Redruth, Old Barn Club, Penzance.

SOMERSET

Big Beat Night, Bath, Big Beat Night, Bristol.

MANCHESTER

Beat City, Cabaret Club, Queen of Hearts Club, Oasis Club, The Cage Club, The Cavern, Top Twenty Club, Twisted Wheel, Mr. Smith, Cavern Club, La Cave, Cliff D'Or Club, Curzon Club.

BOLTON

Beaumont, The Bonnyard Club, Curzon Park Club.

CHESHIRE

Cubik Coffee Bar & Club, Hirkeshad, Top Hat, Altrincham, Strand Theatre Club, Winford, Alma Lodge, Stockport, The Pop Music Club, Cleve.

COUNTY DURHAM

The Pop Music Club, Billingham.

MIDDLEBROUGH

Scene Club.

LIVERPOOL

Whites Caudron, The Greek Club, Maxie May Colquh Club, 21 Jazz Club, Jaccandala Club, The Chequers, 21 Jazz Club, Stourbridge.

BLACKPOOL

Picador Beat Club, Club Graham.

LEIGH

Beaumont Club.

SHEFFIELD

Esquire Club, The Black Cat.

LANCASHIRE

Cubiklub, Rochdale, Blueville Wigan, Wally's Disc Club, Preston, The Pop Music Club, Doncaster.

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EDINBURGH

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Club, Ron Tiki, Manchester Club, Place Jazz Club.

DUNDEE

Top Storey Club.

ROTHERHAM

El Flamenco.

HAMILTON

Dunoon.

MILLPORT

El Toro.

GOURICK

La Caverna.

GIRVAN

St. Tropez.

DUNDEE

El Bolero.

LARGS

El Picador.

NAIMS

Naim Beat Club.

PARIS

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BREILIN

Star Club.

HAMBURG

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- * More, more and even more teen and twenty type benefits added each month when we can satisfy ourselves about quality and value. That's our motto—more for members!

HERE'S WHAT YOU GET FREE with your full membership status. A Register of Clubs, a Directory of Shopping Facilities, the WWCL Membership Card, and a fab wallet with a transparent panel to hold everything.

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If your pal—guy or gal—wants to be switched on with you—they can send their 10/- membership with all the coupon details on a plain sheet of paper.

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MANFRED MANN (l. to r.): PAUL JONES (front), MIKE VICKERS, MANFRED MANN, MIKE HUGG and TOM MCGUINNESS.

MANFRED MANN (not to be confused with the group) is often cynical, outspoken and sometimes frank to the point of being rude. He is also honest, and for that we should forgive him his transgressions.

conducted by Keith Altham

- Q. The American influence in advertising like that vast Coca Cola sign in Piccadilly... Q. It has been said that you are a cynic and not really serious about your work... Q. Just how well do you really get on together as a group?...

NEW to the charts

Shirley: stars' singer!

SHIRLEY ELLIS' "The Nitty Gritty" was the disc that George Harrison triumphantly clutched in his hands when he arrived back from an early holiday in America... Now everybody is raving about Shirley's latest London label release, "The Clapping Song," which has jumped into the NME Chart this week at No. 15.



LONDON'S IN-CROWD MAKE IT

THE In-Crowd is in at last. With their disc "That's How Strong My Love Is," they enter this week's chart at No. 24. The group, originally known as Four Plus One, have been playing together for just more than a year... The record, "The In-Crowd," which Dobie Gray took into the charts, was what gave the boys the idea for their new name.



From You to Us

Burt Bacharach — fabulous!

A VERY mixed postbag this week. The Cliff v. Elvis and the Donovan v. Dylan battles are cooling down, and the top names in this week's letters are Burt Bacharach, the Everly Brothers and Gene Pitney.

ROGER LAMB, of *congratulate Burt Bacharach!* Surely one of today's best composers is Burt Bacharach. I have just bought his LP "Burt Bacharach Plays The Burt Bacharach Hits"—and it's fabulous. Congratulations also for his recent TV show. Let's have more. I'm sure many people could listen to his music for hours.

M. P. ROCKETT, of *Sheffield*, writes in support of the Everlys. These fabulous artists, the Everly Brothers, are here again to promote the sales of their latest releases. But will their fans buy it?

I thought I would hear their "Pop Im" interview, but when I tuned in all I heard was "Thank you very much, Don and Phil." You've probably guessed. The television had broken down again.

"GENE PITNEY FAN" writes: Regarding recent correspondence about rava deals with LRs, I went to buy "Gene Pitney's Big Sixteen," and I found that no less than SEVEN of the tracks were already in my possession. They were on "Blue Gene" and "I'm Gonna Be Strong" LPs and "24 Hours From Tulsa," and "That Girl Belongs to Yesterday" EPs. This must be a second-edition to say, one which I didn't buy!

Naturally, I want the nine other tracks, but I'll wait until they're made into EPs.

DEK JOURNALIST, of *London*, writes: In "Controversy" (NME, April 30), Derek Johnson said that the Foreign Office should intervene in the situation existing between British and American pop singers, but wondered if the Government considered pop music beneath its dignity.

Obviously it doesn't. Look at the private radio ship situation. The Government doesn't have any sense of priorities, that's all.

Derek Johnson comes in for more praise from B. HANLEY, of *Sheffield*, who writes: If they awarded a prize for the reporter of the year, I would nominate Derek Johnson for his perfectly unbiased and fair comments on records and the pop scene in general. His articles are straight from the shoulder, and don't contain any of the sugary drivel that we get from most other reviewers. He's a giant among journalists.

I CAN TELL WE'RE LISTENING

Everlys' amazing confession!

IT'S hot. Noisy. There's nowhere to sit. All around are technicians, cameras, sets, artists, hangers-on . . . AND WHAT SEEMS TO BE CHAOS.

This is the "RSGI" studio, and they're having the final run-through. In the "quietest" and "coolest" corner they can find sit the Everly Brothers, Don and Phil.

They're intent on the scene. It's their first time on the show. AND THEY'RE BEWILDERED.

Says Phil: "We don't have anything like this at home."

Says Don: "Looks to me like it's never going to happen."

But there's something else there. Something which I don't sense because I'm now used to it. It's the most important change that Don and Phil have noticed since they were last here in 1962.

"Everything is so vital. So vibrant," they explain. "It never used to be like this."

"And we'd like to be part of it," says Don. "I expect you're sick of hearing recording artists say they've reached the point where they don't need hit records any more."

"Well I can tell you it's true for us . . . except when it comes to personal satisfaction!"

"We're here now to do nothing else except promote our records—not for the money, we don't care if we work only six or seven months of the year as it is. No, we want to prove to ourselves we can still make hits. And we owe it to the fans who have been so loyal."

Lean years

The Everlys have seen lean years hi-wisc since their 1962 tour, when Don was suddenly taken ill and Phil carried on the dates alone.

Phil did a great job. But the adverse publicity Don got appeared to do a lot of harm.

"It was just one of those things," said Don. "It's no use looking back at it and trying to analyse the effect it had. The fact is that it happened."

"IT CAN NEVER BE UNDONE. AND WE CAN NEVER AGAIN BE THE STARS WE WERE BEFORE IT HAPPENED."

The dia in the studio almost seemed to stop at that! But it was just coincidence, or my imagination. There were surprisingly few people around the Everlys.



BY JOHN WELLS

Don went on. "When we started we were unique. There was tremendous initial impact. It's impossible to regain this. We can't be new again."

"We reached a level, now we just hope to sustain it."

To do this, the boys are pinning their hopes on a recording session they had last Sunday, conducted by Pye's Tony Hatch.

No release date has been fixed, but it must be after July 1, this year, when the Warner Bros. label goes from Decca to Pye.

The Everly Brothers trying to get into the British charts by using the British sound. I wonder . . .

I think I've heard all this before. When the Nashville Sound was the big thing, struggling British artists went there in the hope of finding the magic formula. The same with New York.

But now it's Britain's turn and I find it hard to think of the one-time trend setting Everly Brothers less now trying to get the British sound!

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MARIANNE Faithfull tells about a party with

DYLAN and JOAN BAEZ the charts

[THE colourful combination of Bob Dylan, Marianne Faithfull, Joan Baez, John Myall and "a nice fat man called Albert" (Dylan's manager) met to dispose of Indian curries in a London restaurant last Tuesday.

When I talked to Marianne at the Decca recording studio in West Hampstead, she seemed bemused as to just how the meeting occurred.

I know people like Manfred and his wife, Sue, who knew Dylan before," she explained, "but I believe it was John Myall who first phoned and mentioned I was in town. Dylan invited me to dinner after saying that he wanted me to appear on his TV show."

Marianne admitted that her singing style was very much influenced by Joan Baez at first. She bought in 1961 an LP of the Newport Jazz Festival on which Baez sang two songs. Since then Marianne has bought Baez LPs by the bundle.

"I couldn't believe it when I actually met her," she said. "She's so beautiful, with that gorgeous golden skin and those lovely blue eyes."

"She insisted on singing her high vibrato version of 'Here Comes The Night' and 'Go Now,' which Dylan complained about. "He hates her voice and tells her so." At one time he held up a bottle as she sang a high note, and drawled, "Break that!" She just laughed.

"I think her voice grates on him because it is so pure. She hits such perfect high notes that sometimes they can hurt your ears. My dog can't stand her singing, and every time I play her records he sits back on his haunches and howls."

One discovery Marianne made on meeting Dylan was that he isn't as old as she thought. "He's only 24 on May 31," she said. "Isn't that incredible?"

She's so typically young America. Every word is "man", just like in the James Baldwin books."

In the late evening the party moved back to the Savoy hotel, where Donovan joined the festivities. He played and sang for the first time and sang for the first time the entire evening at Dylan's request.

"It's a shame that people are so patronising towards Donovan," said Marianne. "He can be hurt so easily, and people are doing it all the time."

The party went on into the wee small hours, and after Donovan had sung "Blowing In The Wind" for the umpteenth time, Dylan played Marianne some of his own LPs.

After every track he would ask,

By KEITH ALTHAM

"Did you understand what I was getting at?" or "What was that all about?" I got quite flustered.

"He has this huge pile of 'cup cards' with the meanings of his songs written on them. That if anyone asks what 'Subterranean Homesick Blues' is about, he just holds up the appropriate card. Great!"

"He's not terribly witty, and takes himself very seriously. Really, he is a poet."

In French

Our conversation was broken into for a few minutes while Marianne went out in the studio to record "Nuits d'Eté," which is the French version of an English song for her Continental EP.

I watched the interesting occupants of the control room. In one corner sat a studious "Faithfull follower" called Chris, who was reading "Catcher In The Rye." On another chair, Louise Cordel, now Marianne's publicist and very good friend, was listening attentively to what if anyone asks what "Subterranean Homesick Blues" is about, he just holds up the appropriate card. Great!

The sound engineer, a young man called Gus who has a good line in impressions, mimed a caricature of the photographer, "Mr. Ice," who was taking shots two feet from Marianne's imperious nose.

His assistant, a young lady who rejoices in the name of "Mitch," was frantically winding tape on a recorder while recording manager



BOB DYLAN goes into his nail-biting act when posing with JOAN BAEZ on a Thames-side bench for NME's cameraman Napier Russell.

Mike Leander listened to the voice over the speaker. Average age of the entire production team—twenty-one.

Mike himself is only 23, and his beautifully sympathetic arrangements of "Lucky Girl," a new number written by Les Reed for Marianne, and "Go Away From My World," which Marianne intends to sing in the Brighton Song Festival next week, are really outstanding.

CONSIDERING the current interest in folk music, it's not really surprising that Joan Baez enters this week's chart at No. 24 with "We Shall Overcome."

Although Miss Baez, of Irish/Mexican descent, began casually singing in her early teens, her serious introduction to folk music did not take place until she was studying at Boston University's Fine Arts School of Drama.

At that time, the only folk song she knew was "The House Of The Rising Sun," which was an enormous hit for the Animals last year.

After some coaching from a folk music enthusiast, Joan Baez became part of the local Boston-Cambridge folk community. She gradually acquired a style of her own, and also a large following in the student community.

Her first appearance to create a big impression was at the Newport Folk Festival, where she appeared as the unlabeled guest of Bob Gibson. Among other magazines, "Time" noted the enthusiasm she created at the concert.

Apart from her brief tuition, Miss Baez has had no formal instruction in voice or guitar, and although Pete Seeger and Odetta influenced her early in her career, she has now developed a personality and musicianship unique in folk music.

Her concerts are all sell-outs well in advance. Many are sold out weeks before the concert. Although not extensively advertised, her concert at the Royal Albert Hall on Sunday, May 23, was a sell-out weeks ago.

With all her success, she earns the limelight. She lives in seclusion near Carmel, California, wandering about the fields in blue jeans and blouses, tending to include dogs, cats and lizards.

There she stays—as close to the earth as possible." NORRIE DRUMMOND.

Cliff chats from Lisbon

CLIFF RICHARD sat on the sun-drenched balcony of his Lisbon hotel overlooking the placid, sky-blue waters of the harbour, and chatted with me— I looked out of my office window at the contrasting drabness of Covent Garden market.

"It's 86 degrees in the shade here," he shouted over the phone (it was a shocking line!), and I'm making the most of relaxing on one of my rare days off.

Those of you who envy Cliff his trip to Portugal may change your minds when I tell you that, by today (Friday), he will have recorded 20 tracks in EMI's Lisbon studios—and the shadows an additional eight.

Last week we were routine and rehearsing at our villa down in the south of Portugal," he explained, "so we were able to take an occasional break for sun-bathing or swimming.

And consequently, we've got a fair old sun-tan. But we haven't seen much of the weather this week, I can tell you—we've been locked in the studio from morning till night.

"And it's not very pleasant working in this heat, either. But it's been worth it. I think we've got some pretty good tracks in the can. My recording manager, Norrie Paronara, has been very helpful."

"I've recorded six numbers in English-four of them are standards, and will be used for an EP included in an album. The two others are originals, and I expect one of them to be released as a single—it won't be my next release (that's already set), but probably the one after."

On Wednesday, Cliff was sitting to work on an LP in Italian, for which two senior executives were joining him from EMI's headquarters in Italy to help supervise the session.

"I'm having to write out the lyrics of all 14 songs phonetically," he smiled. "It's the new, cool Dylan," she said. "He's wearing a silk shirt with a Persian cat perched on his shoulder, rubbing against his cheek. In the background is a sophisticated model."

Ah, the simple life! Marianne mentioned that she was very pleased about the series of six spots she has landed on "Gad-zooks," singing folk songs.

"I decided to do one of Dylan's numbers on the show some time ago," said Marianne. "It's called 'Mr. Tambourine Man.' But I didn't know it was going to be his next single."

Albums by ...

**** BOB DYLAN: RINGING IT ALL BACK HOME (CBS). Dylan has long been known for his message, the less time he puts into them. In his philippic Gates of Eden and It's Alright Ma, I'm actually sane for an almost monogamous style to reach his words across, which he does almost as if he's a politician. The sentiment is that of the young today, wondering why riches and power should be so hard to come by. On other tracks he gets more sentimental than his usual, a rocking c-and-w number, or the swinging Outlaw Blues. He's a true singer, his rather tedious singing with his

LPs by allen evans

pulling harmonies, backing rock is good. Dylan, of course, composed all songs, some of them are simple tunes, some are more twisting, which he does to perfection. Titles as mentioned, plus Subterranean Homesick Blues, She Belongs To Me, Love Minus Zero) No Limit, On The Road Again, Bob Dylan, I Talk A Broom, Mr. Tambourine Man, It's All Over Now Baby Blue. **** DONOVAN: WHAT'S HIS HID AND WHAT'S HIS HID (Pye Records). Britain's folk singer has a much

...the two Ds

softer touch, is more tender and dreamy than Dylan. He sings six of his own tunes, arranged three or four. No deep philosophy, but some relaxing sentiment. Donovan has a lovely sound about him that is most appealing. His guitar and harmonica playing, too, is soft and quiet. Simple backing is good, including ex-Shadow Brian Locking on bass. Titles: Jodie, Catch The Wind, Alone, Cuttin' Out, Caravan, Keep On Truckin', Goldwater Blues, To Sing For You, You're Gonna Need Somebody on Your Bond, Tangerine Pippit, Donna Tambourine Man. (Donovan compositions).

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TAIL-PIECES

by THE ALLEY CAT

IN less than three months, nearly 50 American artists have recorded versions of Petula Clark's "Downtown" . . . Expect announcement from Bernard Deacon regarding cabaret season by Supremes at Talk Of The Town . . . Personalities at Bob Dylan's London concert included Beatles, Seekers, Marianne Faithfull, Rockin' Berries, Tom Springfield and Alma Cogan last Sunday . . .

Despite Marianne Faithfull's big success, chart entry for Nashville Teens' "Little Bird" expected . . . Didn't Vikki Carr's singing have a flavour of Shirley Bassey on Palladium TV? . . . Wearing dark glasses, Ken Dodd cracks: "Do I remind you of Sammy Davis, senior—or Roy Orbison junior? . . ."



His LP for Sounds Orchestral in America . . . Album of best-known Nat "King" Cole songs waxed by Nelson Riddle's orchestra . . . This week, agents Leslie Grade and Tito Burns visiting U.S. . . .

MISS JACKIE TRENT

IN our issue of May 7, 1965, under "Tail-Pieces by the Alley Cat," there appeared an item "Romantic rumours linking Russ Conway's name with Jackie Trent." This was due to an unfortunate misunderstanding. Miss Trent is, in fact, happily married and we wish therefore to express our sincere regrets for any inconvenience or embarrassment which the item may have caused her.

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CILLA BLACK is at No. 22 with "I've Been Wrong Before" this week. Above, she's "eating" a record for Australia's GOOD GUY'S, a Good Guy in Sydney recently.

Why is Roger Miller sour about the Rolling Stones? . . . British visit for Vic Damone planned . . . Doubtful question: can Harry Secombe hope to repeat Tommy Steele's Broadway success? . . .

RSGL folk singer Dana Gillespie in harmony with Bob Dylan . . . After several years Cliff Richard still awaits big U.S. hit . . . George Cooper and Harry Dawson should consider (in Joe Brown's interest) a new recording manager . . . A London's Pickwick Club, Phil Everly ducated "Lucille" with Gordon Walker . . . TV play for Russ Conway written by Julian Velley . . . Correction: Billy Fury's film is a co-feature, not a second feature . . . Bob Dylan's personal manager

Ally Grossman greatly admires Gerry Marsden's singing . . . Full marks to Tony Hatch for his persistence with Jackie Trent . . . Affectionately known as S. A. Beecher-Stevens' adopted son—Jim m's Savile . . .



Memo to Val Parnell: Isn't it time Seekers made Palladium TV debut? . . . Looks like Sandie Shaw will be hotly challenging Dusty Springfield at pop time . . . Norman Newell (his British recording manager) is Johnny Mathis' greatest fan . . . Alan Price very friendly with Joan Baez . . . Former ABC-TV booker Myrna Malinsky joining

Rockin' Berries earned Palladium booking because they are— ENTERTAINERS

THE sneering knockers have been out in force since the "Sunday Night At The London Palladium" people announced that the Rockin' Berries would be on the show. "Not bad," was a typical comment—"for a one-hit group." But these nasty knocks don't really worry the Berries. For one thing, they've got themselves a second hit disc since they were signed for the show—"Poor Man's Son." And for another, they know they've got an act that's well aimed at the family audiences of "Sunday Night At The London Palladium."

Lead guitarist Chuck Botfield told me: "I know there are groups and singers who've had a lot of hits without getting on the Palladium, and I suppose we were lucky. "At the same time, the days have gone when you could get a big break like this just by being another pop group."

"You've really got to have an act. We do impressions and comedy and don't just stick to one kind of music. We did a midnight charity show at the Palladium once and we were spotted by some TV executives."

"They liked our act and the booking all came about through that. "Mind you, we're petrified at the thought of doing a Palladium TV. The show is this Sunday and we're all a bit jumpy with nerves. To offset this we're working hard on our act, trying to get it just right."

"We had a routine we did at the NME Pop Concert, featuring impressions of people like Cliff Richard and Norman Wisdom, and we'll be revising that a bit. Actually, I think it was this part of our act that won us the Palladium spot in the first place."

"Another thing about appealing to a wider audience: you're not contented to do one-nighters all the time. "We've done cabaret a few times now and they seemed to like us. "Incidentally, don't take it too much to heart when the Berries each claim to be a "Poor Man's Son." They're far from poor themselves at the moment. Scarily, they've formed themselves into "Rockin' Berries Ltd."

Says spokesman Chuck: "Eventually we'll be getting some stocks and shares . . . and we also want to get into the hotel business. "The motel outside London is one of the things we've thought about. "The other day a man rang us about joining him in a radio station and that's another possibility. The trouble is, I've lost his name and number and we haven't heard from him since!"

He looked proudly around the room in his Birmingham home. "This is the office of Rockin' Berries Ltd.—not bad, is it? We've got a typewriter, ledgers, telephones, typewriting. You have to be well organised, specially when you forget names and numbers!"

"It seems a long time since we started out at art school as a part-time guitar club. Terry and I are the only members of the original group and we used to do Chuck Berry numbers and all that stuff. Nobody wanted to know about Chuck in those days. They were all doing Shadows' things and sometimes the audiences used to think we were a bit funny when we went on and raved it up. "This Sunday on the Palladium we'll be deliberately trying to be funny. I only hope the folk laugh. Me, I'm so nervous I'm petrified out of my mind!" ALAN SMITH.

RECORD OF THE WEEK!

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Moss Empires' chief Leslie Macdonnell . . . On "Two Way Family Favourites" Bill Crozier and Judith Chalmers revealed most requested records are Jim Reeves' "I Love You Because" and Pat Boone's "I'll Be Home . . ."

Herman offered acting role . . . Retiring: Ringo Starr's step-father, Harry Graves . . . On Radio Caroline, Marianne Faithfull making charity appeals . . . For Capitol, Bing Crosby duetting with Rosemary Clooney again . . . "Come Home", Dave Clark Five's next single . . . Formed by Malcolm Mitchell and comedian Bud Monkhouse: composing and scriptwriting company . . . Expect Princess Margaret and Lord Snowdon to again attend Beatles' film premiere . . . On Monday, Donovan was 19 . . .

Rôle declined in Wolf Mankowitz-John Barry "Passion Flower" musical by Marianne Faithfull . . . Composers of Tony Jackson's next film: Andrew Oldham and Chris Curtis . . . In Glasgow summer show, Patsy Ann Noble's versatility acclaimed . . .

Burt Bacharach's "Trains And Boats And Airplanes" brings Billy J. Kramer into competition with Anita Harris . . . Off-stage, are Don and Phil Everly happiest of brothers? . . . George Harrison suggested this title for Beatles' film: "Who's Been Sleeping In My Porridge? . . ."

Supermarket owned by John Lennon and George Harrison in Hampshire managed by Pete Shotton, once a member of John's Quarrymen group . . . In film starring Rex Harrison and Julie Andrews ("Goodbye Mr. Chips")



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