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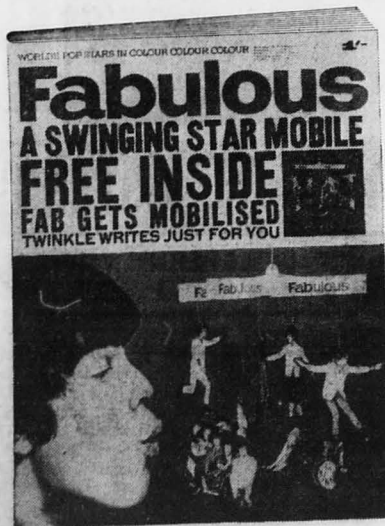
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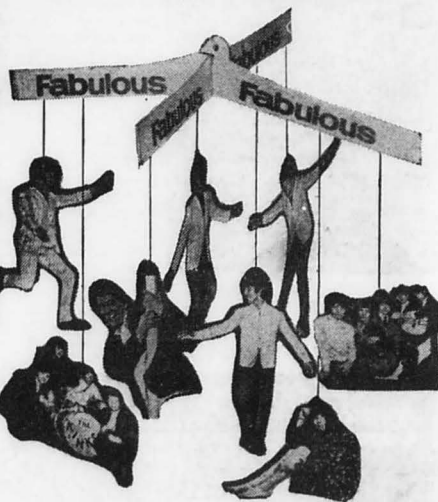
This interest-packed issue is loaded with another batch of king-size colour pin-ups—Herman, Beatles, Stones, Animals, Marianne Faithfull, Cliff Richard, Manfred Mann, Bobby Jameson—and that's not all!

You'll also get:

Twinkle writing for you, Kinks pushing the boat out in Copenhagen, an exclusive report on Fab's pop sports day, more about the Beatles' girls and much more inside info.

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Hurry for this great Gift issue!



BEATLES LIKE TO BE KNOCKED!

and encourage NME's Alan Smith to do just that!

THE Beatles actually LIKE to be criticised, to be knocked, to be jeered at. This was one of the startling comments that emerged during the outspoken lunch I had with them at Twickenham film studios. They also had some sharp comments about touring—"and illiterate American fans."

And Paul had something to say about Miss Ireland 1963, Marlene McKewon, who has claimed in America that she is his steady girl friend.

John hungrily wolfed down a meal of roast beef, potatoes and apple pie as he told me: "We can't stand all this 'the Beatles are wonderful boys' stuff. People should be honest."

"Write a knocking article if you want. Why not? Say the truth."

He laughed. "What's that you're putting down about apple pie? That's soft. What you want to know about eating apple pie?"

I was on the defensive now! I said: "Cookery students, people like that!" John laughed.

How did they feel about Wolf Mankowitz, who went out of his way to bait them on a recent Eamonn Andrews TV show?

"Oh," they said, "you don't want to take any notice of that. That's just his act. As we were talking to him as mates, we could be later on. Anyway, if he hadn't put some life into that show it would have been a dead flop."

"I mean, that woman who was on the panel with us was just



JOHN, GEORGE, RINGO and PAUL have a drink of lager before lunch with NME's Alan Smith.

search the studios for a rough copy of the disc. John couldn't find it in the film editing room, so we made our way back to the Beatles' dressing room, where Paul already had it on the record player. "I didn't like it and told them so. That's only because you haven't heard it before," said John. "You can say here, then we've played it to you 18 times, tell me how you feel!"

Enough

Well, I didn't get to hear the record 18 times, but I did listen to it enough to get to like it a bit more.

However, another song, "The Night Before," struck me as more commercial.

"No," countered John, "Help!" is definitely the more commercial. You'll agree in the end. We always trust our own judgement. Modest, aren't we?"

"I'm sure they're right... I didn't like 'I Feel Fine' when I heard it for the first time, either."

NEXT WEEK WE REVEAL HOW ELVIS PRESLEY HAS A BIG SHOCK FOR THE BEATLES. DON'T MISS THIS STARTLING SCOOP IN NEXT WEEK'S NME.

WHO'S WHERE

(Week commencing May 23)

BLACKE WHITE MENSTREL SHOW Victoria Palace, London.

KEN DODD, BARRON KNIGHTS, RAYE SISTERS London Palladium.

FRANKIE VAUGHAN, JIMMY TARBUCK, DES O'CONNOR Coventry Theatre.

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Paul doesn't know 'Girl-friend'!

dead embarrassing. Saying all the time how wonderful she thought we were." I asked them if they would be appearing in their usual Christmas show.

"Not me," said Paul. "I'm not doing a long-run Christmas show. Do you know we've worked every Christmas for about five or six years."

Rough

"We spent a few in Hamburg, living a bit rough. Do you remember that article you wrote in the NME once about us having fish for Christmas dinner?"

John and George both said: "We're not doing a Christmas show, either." And then everyone looked at the silent Ringo. "That just leaves him. Plays Ringo and Eppy could do a Christmas show together."

I mentioned that they had once criticised Elvis Presley for making too many films and not enough live appearances. Didn't they feel they might be moving towards a similar policy themselves?

"Yes," said John with a grin, adding "definitely yes. Anyway, nobody could say we haven't made enough live appearances. Elvis only made a few live appearances before he went into films—we've been doing shows for years. We've toured Britain, we've toured Europe, we've toured America."

"We go to some place like Wahooibland—spell it right—and promote ourselves so we sell about ten records. Then when we've left some group called Nikki and the Red Dogs goes over and sells 13. That's the way it's been."

Said Paul: "Japan. That's the place we'd like to go to." Everyone nodded.

"You want to see the letters the Japanese fans write us," added John. "Real perfect English. You wouldn't believe it. Better than the ones we get from America. You wouldn't believe them either! A lot of the American fans are just plain illiterate. You can hardly make out what they're on about."

I showed Paul a clipping from the American Denver Post sent to NME, reader Teresa McDermott by a friend in the U.S. He read it carefully, registering utter disbelief.

Listen

"Just listen to this," he said to the others when he'd started reading about Marlene McKewon, Miss Ireland 1963, glancing at her picture with the story. "This girl says I'm her steady boy friend and we met at a party in London."

"We've been dating pretty

steadily for the past four months," she says. "We usually have dinner at some quiet place or go to parties. She says I gave her a gold bracelet recently. However, she didn't wear it and said she didn't have it with her. I didn't bring it to America because it's too valuable and I didn't want it to get lost," she says.

He finished reading the article aloud and declared: "Rubbish! I don't even know her. What can you do about stuff like that? She just spouts out this stuff and they believe her. I suppose if I answer back people will think it's true. No smoke without fire, and so on and so on."

The rest of the group agreed. The meal over, the group invited me to listen to a preview of their "Help!" single—due out about a week before the film. It was still the lunch break and so we had to

The Animals and talent have become synonymous. The magic these boys create is something only listening to their records can explain. This, their latest LP, is the most exciting to date as the boys switch from blues to jazz and back again.

Columbia 33SX1708(m)

Del Shannon



Del Shannon has recorded this LP dedicated to Country and Western music—and the immortal Hank Williams. "Your Cheating Heart" and "Long Gone Lonesome Blues", are just two of the fabulous Hank Williams hits on this album.

Stateside SL10130 (m)

Their latest singles

The Animals
Bring it on home to me
Columbia DB7539

Connie Francis
My child
MGM1271

Del Shannon
Stranger in town
Stateside SS395

Slim Whitman
Remember me (I'm the one who loves you)
Liberty LIB12013

The Animals



Connie Francis



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MGM-CS-6080 (m)
MGM-C-998 (s)

Slim Whitman



Slim Whitman is an artist who is certainly qualified to take a country song and make it a city hit. This is a collection for all those who like either—or both—of these two kinds of music. If that includes you, you're in for a listening treat.

Liberty LBY3034 (m)



When a poet fills in a form, you can expect anything!

EPS by **allen evans**

DYLAN WROTE THIS

TOM JONES (Decca) is recorded "On Stage," backed by the Squires. He powers his way through Little Richard's Lucille and Bama Lama Bama Loo - Little By Little and a slow, rocking version of I Can't Stop Loving You—and gets plenty audience reaction.

TWINKLE (Decca) composes two numbers—the sentimental Golden Lights and chirpy Unhappy Boy—and adds a Lonely Singing Doll (in Jerky double-tracking, rather cute) and an invitation because Ain't Nobody Home But Me. Great tracking.

CLIFF BENNETT (Parlophone) and the Rebel Rousers certainly beat it out and produce amazing volume at times. Songs—'I'm Crazy 'Bout My Baby, Shooie, Try It Baby, and Do It Right—are real toe-tappers.

RICK NELSON (Liberty) gets rocking with I'm In Love Again (title tune), and Right By My Side, slowing up for the romantic Young Emotions and You Are The Only One.

FRANCIS HARVEY (Dinogenes Vogue), The bluesy-voiced singer sounds very good with four French numbers.

TAMPA RED (RCA Victor) stags on the J & B series, Vol. 3, four of his own songs—So Crazy About You Baby, If the Don't Come Back, Evyalina and Rambler. Blues. Recorded in 1963.

MOODY BLUES (Decca) lead off with their popular Go Now, and add rocking rhythm in Lose Your Money. I Don't Want To Go On Without You and Steal Your Heart Away.

Present disc label: *See the Dog*

Other labels in past: *Many, Dogs*

Recording manager: *Lost Dog*

Personal manager: *Doc Jones*

Musical director: *Big Dog*

ON OUR LIFE-LINE PRO FORMA

DOMINIC BEHAN (Piccadilly) purrs his folk tunes in a thick Irish brogue, offering Liverpool Lou, Summer Is A-Coming, Love Is Tossing and Master McGrath.

PAT BOONE (Dot) gives you four winners—Ain't That A Shame, I'll Be Home, It's Too Soon To Know and Wonderful Time Up There (one of his best ever).

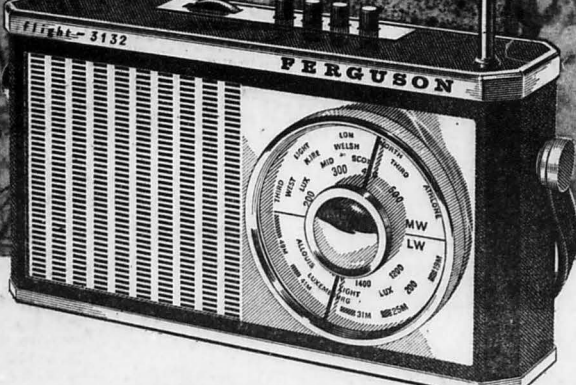
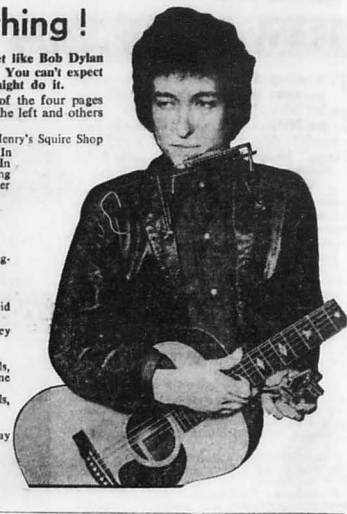
SONNY JAMES (Capitol) is a pleasant c-and-w singer, a bit intense but impressive. Titles are Ask Marie, Sugar Lump, You're The Only World I Know, Tying The Pieces Together.

KINGSTON TRIO (Capitol) are in low-key ballad mood on this soft-sung EP, featuring as title tune Lemon Tree, and adding It Was A Very Good Year, Take Her Out Of My City and Scotch And Soda.

IT was probably idiotic of us to ask a poet like Bob Dylan to contribute to our Life-Lines feature. You can't expect an idyllic dreamer to do it—as you or I might do it.

However, back came the form, with two of the four pages of questions answered, five of which are on the left and others printed below:

- First important public appearance: Closet at O'Henry's Squire Shop
- Other discs in best-sellers: "I Lost My Love In San Francisco But She Appeared Again In Honduras And We Took A Trip To Hong Kong And Stayed Awfully In Reno But I Lost Her Again In Oklahoma."
- Current hit: None I know of
- Latest releases: The Queens Are Coming
- Albums: Yes
- EPs: None
- Favourite food: Turkish Mervin (a form of egg-plant coming from Nebraska)
- Favourite clothes: Nose-guards
- Favourite drink: Frozen labbacco
- Favourite bands/instrumentalists: Corky the Kid (Sombretos)
- Favourite composers: Brown Bumpkin and Sidney Cigry
- Favourite groups: The Fab Clocks
- Miscellaneous likes: Trucks with no wheels, French telephones, anything with a stewed prune in the middle
- Miscellaneous dislikes: Hairy firemen, toe-nails, glass Mober forks, birds with wings
- Best friend: Porky the Wild Elephant Shooter
- Most thrilling experience: Getting my birthday cake stomped on by Norman Mailer
- Tastes in music: Sort of peanut butter
- Pets: My friend Lampa
- Personal ambition: To be a waitress
- Professional ambition: To be a stewardess



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SINGING IS HARD WORK says Johnny Mathis to Norrie Drummond

JOHNNY MATHIS, one of America's top class singers who has been recording here for three weeks to complete his "Johnny Mathis Away From Home" album with Norman Newell, makes singing sound so easy.

But he told me it is very difficult for him, demanding all his strength and concentration. He was relaxed and smiling when I chatted with him in his May Fair hotel suite.

He enthused about a great party he'd had thrown in his honour by Norman Newell, at which John Lennon and many other celebrities were present. He looked happy.

But a few hours earlier he had stood in the TV spotlight, his face comforted, mind numbed and beads of sweat on his forehead as he passionately poured forth his soul to an enthralled studio audience. The result will be seen on BBC-TV on June 4.

For Johnny, singing to an audience is a nerve-racking experience. He finds no particular pleasure in it. But singing is his work and he treats it as such. "People come to see me and they have an idea of the money I earn. They don't want to pay money to see me having a great time on-stage. They pay to hear me sing. In other words I work to please them."

It may sound like a simple matter but Johnny finds it far from being that. After his round of recording studios, radio, TV and personal appearances he rehearses. When I asked him how he had been spending his spare time he laughed.

No time off

"I have very little time for anything other than music," he replied. "I am a perfectionist. I suppose I am," he admitted. "I wake up in the morning and I think about the show the night before and to the one ahead. Then I concentrate on how to improve."

Problem is that he seldom remembers the previous night's show. "When I get on stage my mind is completely blank. I'm just so nervous."

Johnny likes to make contact with his audience. "I try to hold an emotional bond when I sing," he explained. "Every person has a different mental picture of what I am singing about."

"I think about love, married couples will think of the past and the present. Single persons will think of the love that's as to enter their lives."

Even Johnny does not fully understand the full meaning of his songs for at 29 he is still a bachelor. "I was one of seven children," he recalled. "and I would like to have a family of my own some day. But when that will be I don't know."

He has appeared in almost every country in the world. Is British different from any other country he's worked in?

"The British people are one of the strongest people I know," he said. "They are good people, but they have very tough journalists." He smiled at me.

I mentioned the fact that some writers had few nice things to say about the answer—and if I don't give the answer they expect then I'm called difficult. But I always try to give honest answers."

Especially, I found Johnny Mathis a fascinating and refreshing person to talk to. And I liked his answers.

There are 16 tracks on his "Away From Home" album, the first he's recorded outside America—and all the tunes are written by European composers. Should be good.

LP by ALLEN EVANS

★ ★ ★ ROGER MILLER SONGS I HAVE WRITTEN (GEMA Camden).
A pleasant set of c-and-w tunes, all composed or co-composed by Miller, including the well-known When Two Worlds Collide. Well sung by the writer. Nothing quite so catching as King Of The Road (not on the LP), but very acceptable songs just the same.

Titles: You Don't Want My Love, Footprints In The Snow, Every Which-A-Way, Swiss Males, Hitch Hiker, Sorry Willie, Hey Little Star, Trouble In The Turnpike, I Know Who It Is, Lock Stock And Teardrops.

★ ★ ★ JOHN HAMMOND: BIG CITY BLUES (Fontana).
This young, white youth sounds quite Negro at times, although often he seems to be forcing a bit too much. He plays exciting guitar harmonica. He has a good easy-going group behind him as he winds his way through a 'Goren blues. If the singer sounds as relaxed throughout as the backing this should be a great disc.

Titles: I'm Ready, My Starter Won't Start, Barbours Blues, I'm A Man, Warehouse Woman Blues, Midnight Hour Blues, Bachelor Man. But when that I Love, No Money Down, My Babe, When You Got A Good Friend, Baby When You Tell Me.

MORE LP REVIEWS ON PAGE 13

PRELIMINARY

FOR THE

Highly Sweet

Charlotte

7N 15879

NEW to the charts

IT'S one of those good-to-be-alive weeks for Burt Bacharach, the likeable pop genius who this week makes his debut in the NME Chart with one of his own records! Burt's "Trains And Boats And Planes" jumps in at No. 17, with Billy J. Kramer's rival version at No. 24.

In the meantime, Burt has been seeing something of boats and trains and planes himself—making his way to Las Vegas, where he married attractive film star Angie Dickinson at the weekend.

London has been a romantic setting for them in the past weeks, although Burt has been almost shoulder high in work.

He was tinkling away at a piano in a specially rented Belgrave flat, before flying to America, when he told me: "I have a tough schedule here, really tough. Most of the time I'm working on the score for the film 'What's New Pussycat', and then I have some recording and a TV show to do."

Success has made him a fantastically busy man. A typical case was the Tom Jones' recording session for "What's New Pussycat," about which the NME exclusively revealed a few weeks ago.

Understandably, Tom has some interesting things to say about the Bacharach approach to disc!

He told me: "This man really is tremendous. I recorded the title number for the film at Burt's request, and I count it as an honour."

"Angie Dickinson was at the session, a lively, vivacious person, and she sat on a high stool watching everything with real interest. While she was there a call came through from Hollywood telling her she had the role as Marion Brando's wife in a new film.

"Burt really throws his whole body into it when he's at a session, and occasionally he looks out of the studio into the control box. His co-writer, Hal David, sits in there, giving the thumbs-up sign if everything was a terrific thing to sing."

"It was quite a session. We started at around 10 pm and went on until after 3 am. Mind you, the number was a terrific thing to sing."

"It's a sort of sensuous ballad in waltz time, dedicated to a girl affectionately known as 'Pussycat'. The words talk about her 'Pussycat eyes' and 'Pussycat lips'."

"When I'd finished singing, Angie Dickinson sat up and said: 'Wow, he's a hit like Marlon Brando, and



BURT BACHARACH — charming and talented says DIONNE WARWICK (above), —and it's only one of many tributes.

TAKE A BOW, BURT!

performing the Bacharach-David hits that helped them to fame.

It was an enthralling experience for the growing band of pop fans who appreciate their quality brand of music.

An extra treat this week is a specially released Decca album, "Hit Maker," on which Bacharach personally conducts 12 of his own numbers.

"Trains And Boats And Planes" is a highlight track—but the rest of the scintillating list includes top hits like "Anyone Who Had A Heart," "Always Something There To Remind Me" and "Walk On By."

One of the fascinating points is the different approach Bacharach has to some of the numbers. This is the way he visualises them, and sometimes it differs to some degree from the artists.

But whatever the approach, there is no doubt that the stars almost worship Bacharach and his work. Gene Pitney once said: "I have worked with many creators of songs, but few have the dynamic talents of Burt."

Dionne Warwick speaks of his 'charm, personality and talent,' and Dusty Springfield describes him as "the absolute end!"

My own opinion is that this is only the beginning for Bacharach—a powerhouse of talent. **ALAN SMITH**

JACKIE'S TOP



HER own television series, in which she would sing, dance, play piano, do comedy routines . . . a trip to America to establish herself there . . . cabaret engagements at top international venues, performing an act of an hour. These are some of the things 23-year-old Jackie Trent hopes will open to her, now that she has joined the select band of girl chart-toppers.

"I'm glad that my hit has come at this particular time," she told me when I dropped in at her South London home. "For some time past, I've been belling like mad in cabaret. Then, during the last four weeks in variety, I've had to tone down my approach completely. The result is that now I believe I've struck a happy medium."

Jackie's smash hit came as the result of a chance meeting with recording manager Tony Hatch at Pye's Christmas Party in December. He had been commissioned to write a song for a new Granada-TV series, and since they had composed songs jointly before, he asked Jackie if she would care to supply the lyric.

"It was a rush job," she told me. "The last few lines were literally written in the car on the way to the studio to record it! At the time we didn't know if it was going to be released as a single. It didn't seem very commercial. But TV altered all that."

The series—described by Jackie as "rather sordid"—was the mystery thriller "It's Dark Outside," in which the record was played about three times each episode.

"Soon the TV company was flooded with enquiries about the unknown girl and the haunting song. A hit just had to come!

"I was hoping for a hit a few months ago, when I recorded a modernised version of the oldie 'If You Love Me,'" Jackie went on. "It had every plug in the book. Trouble was it had a sound that was on the ebb at the time."

Then Tony wrote "Somewhere In The World" and got very favourable reviews. But again didn't happen. I must admit that, with my manager, Evelyn Taylor, looking after hit artists like Adam Faith, Sandie Shaw and Val Doonican, I was beginning to feel like the outsider of the party. I was almost giving up hope and feeling quite depressed.

"Then we cut 'Where Are You Now.'" I thought at the time it was the most relaxed record I had ever made, but I didn't dream then that it would have this sort

JACKIE TRENT looks very happy about everything, as well she might! Everything is going her way. And she's got big future ambitions, as you can read here.

Now she wants to do an hour's cabaret act!
says **DEREK JOHNSON**

of impact." Now that long-overdue stardom has descended upon her, Jackie starts work on an LP next week. The contents, she says, will be "a general mixture." She is writing some of the tracks herself and for a couple of items will feature her piano playing, with just a rhythm section accompaniment.

I asked Jackie how her success will affect her private life. Will she, for instance, move out of her modest apartment in Epswich for the glissando of the West End?

"Good heavens, no!" she replied. "I hope to move into a house in November. But I'm looking for property in this same area. I like it here!"

Certainly her No. 1 hit will boost her professional status very considerably. And the ambitions which she listed for the future could well be close to realisation. I hope so, for Jackie is an extremely talented young lady. We have yet to see the best of her. And she knows where she wants to go!

Referring to her Palladium TV appearance last Sunday, in which she registered so effectively with just three numbers, she said: "I didn't feel in the least bit nervous. I suppose all my previous experience stood me in good stead. I only wished I could go on for an hour, so the public could see what I can do."

Oh, yes—her reaction to the news of her chart-topping feat? "It's unbelievable!" she exclaimed. "To tell you the truth, it hasn't yet sunk in. I'm still completely stunned."

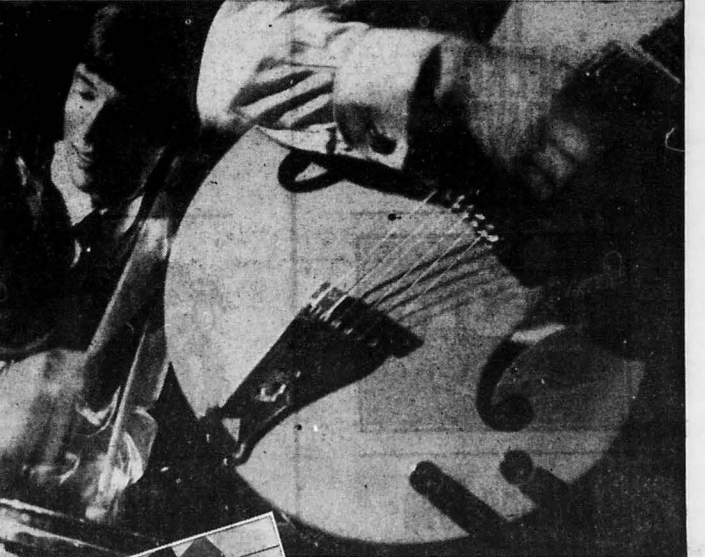
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by **PHIL RYAN**
AND **THE CRESCENTS**
Columbia

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Chiclets
SPEARMINT
CHEWING GUM

NOT SO KINKY AS USUAL, BUT

IT'S STILL A HIT!

Hollies find the perfect number

A CHARACTERISTIC raucous guitar introduction leads into "Set Me Free" (Pye), which is considerably slower than the Kinks' previous offering—only just above rockaballad pace. Composer Ray Davies dual-tracks, with falsetto chanting from the other boys, and there's some vital raw guitar work. Melody content is not so hot, and it's not so Kinky as usual.

The lyric is extremely repetitive, and drums into the mind so forcibly that the disc must register. On this score alone, it should do better than their last.

Tempo speeds for Ray's solo-voice "I Need You." More in their familiar pattern, with rattling tambourine. Might have been the better "A" side.

MCKINLEYS

Dosovan co-composed "Give Him My Love," though you'd never know it once the strings and maracas join the tambourine and acoustic guitar which opens the disc. It's a polished rockaballad with a pleasant tune, and receives an appealing styling by the McKinleys. The girls harmonise well in "Once More," which has a similar tempo but a shuffle beat. On Columbia.

FROM the pen of "The Game Of Love" composer, Clint Ballard, comes another obvious winner in "I'm Alive." It's the perfect foil for the Hollies, with their full, enveloping sound and supporting harmonies.
Lead singer dual-tracks, with the other boys chanting in support.
The rhythm's particularly stimulating, with the drummer's double-time gallop contrasting most effectively with the stolid thumps of the tambourine.
Broken-beat shuffle rhythm highlights "You Know He Did." Not much tune to this track, but it's forceful and compelling. Parlophone label.

SHOP WINDOW

Competing against Billy J. Kramer and Bert Bacharach, the husky, careering tones of long-haired beauty ANITA HARRIS are in distinctly plaintive mood for "Trains And Boats And Planes." Fulfilled, but the outsider of the three. Pye.

Deep-throated Marie Knight revives the Julie London speciality "Cry Me A River" as a soulful blues-shouter, with spirited gospel-tinged chanting, organ and a rockaballad beat. A powerfully projected heart-cry. Stateside.
An early waning by U.S. hit parader JOE TEX in his self-appointed wallowing rocker "Yum Yum Yum," with organ and soul band. With his falsetto and screams, he seems to be taking a leaf from Jerry Lee Lewis' book. Sue.

Rather belatedly, the original version of this year's San Remo Festival winner is released. Sung by Bobby Solo, it's "Se Parigi Se Pidi," a slow and tender ballad, with a romantic dreamy lilt and heavenly choir. Fontana.

Strictly for sentimentalists is the descriptive melodic Reeves-type ballad "Every Step Of The Way," with DICKIE ROCK and the MIAMI SHOW BAND augmented by cascading strings. Unaffected open-voiced styling by Dickie. Pye.

The rather muffled and woolly recording adds to the certainties of Jimmy McCracklin's self-penned "I Got Eyes For You." This slow, haunting blues is sung from the heart, but the plodding backing is a bit insipid. R & B.

Stamping up-tempo toe-tapper "Our Love" receives a sparkling, bubbling treatment by FAYE FISHER, with a chanting male group and a rambling infectious backing. A catchy tune and a happy disc. Enjoyable! Columbia.

singles by derek johnson

THE WHO

After a startling guitar opening, the Who's "Anyway Anyhow Anywhere" bursts into a wild raver, with just about every conceivable gimmick—the leader semi-shouts in r-and-b style, with high-pitched surf-like chanting support, plus rambling piano, cymbal crashes and violent tempo changes.
Midway through, it erupts into a veritable explosion of sound. You can't ignore this disc—it commands attention, and should do well.
Drum break heralds the mid-tempo "Daddy Rolling Stone," with a rapping blues-style vocal, yea-yeah chanting, and again that vibrant backing. On Brunswick.

LANCASTRIANS

Mid-tempo shaker "There'll Be No More Goodbyes" (Pye) receives a competent styling by Cheshire group the Lancastrians, featuring unison vocal and throbbing beat.

It's written by the same team as their near-hit "We'll Sing In The Sunshine," but not so catchy melodically.
"Never Gonna Come On Home" is appreciably slower, with a wistful quality. These boys will have a hit one day, because they're good, but it doubt if this will do the trick.

BEACH BOYS

Yet another disc featuring tam-bourine backing is "Help Me Rhonda" by the Beach Boys.

The leader dual-tracks with falsetto chanting and colourful counter-harmonies, but the rhythm isn't the group's usual surf sound—it's more of mid-tempo "British" sound.
Has fullness and impact, but doubt if the material's different enough.
Attractive, romantic ballad "Kiss Me Baby" also has a fascinating vocal blend. Both written by Brian Wilson. On Capitol.



JEWEL AKENS

The plodding, walking-pace beat which was so compulsive and totally irresistible in Jewel Akens' "The Birds And The Bees," is almost unchanged for his "Georgie Porgie" (London). Organ dominates the backing, and Jewel has a cheekily appealing style. But the lyric is not so cute or original as the last one.

Tambourine, maracas, tinkling piano and chirping girls support him in medium-fast toe-tapper "Around The Corner."

DOBBIE GRAY

Principal asset of Dobbie Gray's "In Crowd" hit was its wit-thrill lyric—and the same goes for "See You At The Go-Go." Tempo and structure of the song are similar to the last one, but it has a melody of its own.

Dobbie's backed by highly effective echo chanting, punctuated by tambourine clanks and brass section.
Contrasting story-in-song rockaballad "Walk With Love" has a wistful, nostalgic feel and strings. Pye-International label.

JAMES TAMLIN (Columbia) dual-tracks a mid-tempo thumper "Yes I Have," with heavy echo effect, rattling tambourine and guitar.
Infectious beat, but indifferent material. Solo voice for shuffle-rhythm "Now There Are Two."
HARBOUR LIGHTS (HMV) offer a soothing Barry Mann rockaballad "Come Back Sissy Girl," with trombone, strings and unobtrusive beat. More forceful projection with chanting girls for the gallop-pace song "Reverens."

THE CLIQUE (Pye) combine strictest raw reverberating twangs, throbbing drums and a soloist with a touch of the fangore, in dynamic r-and-b item "We Didn't Kiss Didn't Love." Similar treatment for "You've Been Unfair."
TEEN QUEENS (R & B) sing in unison "Edie's My Love," a slow

POTTED POPS

billing ballad with the dated sound of 20 years ago. It drags, but there's much more zap and drive in the hooney finger-clicker "Just Goodie."

JOHNNY BEV (Columbia) warbles a descriptive rockaballad with a faintly folksy effect, clavichord and humming group. "You Pass Me By." More of a country quality in the happy toe-trotter "Leaving My Tears Behind."

PHIL RYAN AND THE CRESCENTS (Columbia) present their best disc to date, a hauntingly enchanting Curtis Mayfield rockaballad "Gypsy Woman." Phil sings with considerable charm. "Be

Tender Elvis

YOU can almost picture Elvis "creeping" the milks as he warbles the lulling, tuneful ballad "Crying In The Chapel" (RCA). Taken from Prestley's religious album, it's suitably sombre and hushed.

Elvis in tender husky mood without the trembling and vibrato which usually hall-mark his ballads, and there's humming support by the Jordanaires.

A top-quality performance, but the song's a bit mushy and pretentious.

The Jordanaires sound like a barber's shop quartet as they sing the opening verse of "I Believe In The Man In The Sky." But a job-trotting beat relieves the effect when Elvis enters. Similar treatment to top side.

SPENCER DAVIS GROUP

Rather more commercial than the Spencer Davis Group's usual near-authentic r-and-b sound is "Strong Love" (Fontana). Opens with drums bass and vocal, develops into a slow groove for the lead singer with occasional chanting support.
Gay, happy, finger-clicking! Hand claps, acoustic guitar and walking-pac rhythm for the traditional "The Hammer."

MORE SINGLES ON PAGE 10

Honest With Yourself

IAN WHITCOMB (Capitol) adopts the role of female impersonator in the jigging, bounding "You Turn Me On." It's a milkey-take, but I'm not sure who he's having a go at! New voices and country flavour to "Poor But Honest."

UGLYS (Pye) combine an Irish flavour and a folksy quality in "Wake Up My Mind." Solo voice with chanting. Very melodic—with accordion, if you please! "High Blues" has a novelty lyric about a driving test.

JOHNNY SHADOW (Parlophone) breaks an explanatory introduction which leads into a tenderly descriptive ballad, with honoon backing. "What Colour Is The Wind." Strumming guitar for slightly faster ballad "Kiss Me Now."

THE SPENCER DAVIS GROUP



Strong love



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THE SPENCER DAVIS GROUP



put a spell on you



PHILIPS

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THE SPENCER DAVIS GROUP



It ain't me babe



TF 577

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7N 15654

THE KINKS

SET ME FREE

PX 771

VINCE EDWARDS

(T.V.'S Dr. BEN CASEY)

NO NOT MUCH

7N 35242

TED ROGERS

I CAN'T STOP THINKING OF YOU

7N 25308

CHUCK JACKSON & MAXINE BROWN

SOMETHING YOU GOT

CRS 8014

BO DIDDLEY

SOMEBODY BEAT ME

DS 16751

CAROLYN HESTER

PLAYBOYS AND PLAYGIRLS

7N 25307

DOBBIE GRAY

SEE YOU AT THE 'GO GO'

7N 35232

THE HELLIONS

TOMORROW NEVER COMES

7N 15862

JOHN E. CLAY

THE BALLAD OF DICK TURPIN

7N 15858

THE UGLY'S

WAKE UP MY MIND

NME TOP THIRTY

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

Released Position
Weeks in Chart

Last This Week (Wednesday, May 19, 1965)

| | | | |
|----|-------------------------------------|------------------------------|------|
| 1 | WHERE ARE YOU NOW | Jackie Trent (Pye) | 5-1 |
| 2 | A WORLD OF OUR OWN | Seekers (Columbia) | 6-2 |
| 3 | LONG LIVE LOVE | Sandie Shaw (Pye) | 2-3 |
| 4 | TICKET TO RIDE | Beatles (Parlophone) | 6-1 |
| 5 | TRUE LOVE WAYS | Peter and Gordon (Columbia) | 6-5 |
| 6 | KING OF THE ROAD | Roger Miller (Philips) | 8-2 |
| 10 | THIS LITTLE BIRD | Marianne Faithfull (Decca) | 4-7 |
| 6 | SUBTERRANEAN HOMESICK BLUES | Bob Dylan (CBS) | 3-6 |
| 15 | THE CLAPPING SONG | Shirley Ellis (London) | 2-9 |
| 7 | WONDERFUL WORLD | Herman's Hermits (Columbia) | 5-7 |
| 11 | POOR MAN'S SON | Rockin' Berries (Piccadilly) | 3-11 |
| 12 | BRING IT ON HOME TO ME | Animals (Columbia) | 7-4 |
| 9 | OH NO, NO MY BABY | Manfred Mann (HMV) | 6-9 |
| 18 | NOT UNTIL THE NEXT TIME | Jim Reeves (RCA) | 4-14 |
| 13 | POP GO THE WORKERS | Barron Knights (Columbia) | 8-3 |
| 11 | HERE COMES THE NIGHT | Them (Decca) | 9-7 |
| — | TRAINS AND BOATS AND PLANES | Burt Bacharach (London) | 1-17 |
| 20 | ALL OVER THE WORLD | Françoise Hardy (Pye) | 7-18 |
| 23 | THAT'S WHY I'M CRYING | Ivy League (Piccadilly) | 4-19 |
| — | IKO IKO | Dixie Cups (Red Bird) | 1-20 |
| — | MARIE | Bachelors (Decca) | 1-21 |
| 14 | THE MINUTE YOU'RE GONE | Chiff Richard (Columbia) | 11-1 |
| — | THE PRICE OF LOVE | Everly Bros. (Warner Bros.) | 1-23 |
| — | TRAINS AND BOATS AND PLANES | Billy J. Kramer (Parlophone) | 1-24 |
| — | NEVER BEEN IN LOVE LIKE THIS BEFORE | Unit 4 Plus 2 (Decca) | 1-24 |
| — | HOW LONG HAS IT BEEN | Jim Reeves (RCA) | 1-26 |
| 24 | WE SHALL OVERCOME | Joan Baez (Fontana) | 2-24 |
| 22 | I'VE BEEN WRONG BEFORE | Cilla Black (Parlophone) | 4-22 |
| 17 | LITTLE THINGS | Dave Berry (Decca) | 9-8 |
| — | LOVE HER | Walker Bros. (Philips) | 1-30 |

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, May 18, 1965)

Last This Week

| | | | |
|----|---|---------------------------------|----|
| 3 | TICKET TO RIDE | Beatles | 7 |
| 1 | MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER | Herman's Hermits | 7 |
| 2 | COUNT ME IN | Burt Bacharach (London) | 3 |
| 4 | HELP ME RHONDA | Gary Lewis and the Playboys | 6 |
| 5 | I'LL NEVER FIND ANOTHER YOU | Seekers | 4 |
| 18 | BACK IN MY ARMS AGAIN | Supremes | 5 |
| 7 | SILHOUETTES | Herman's Hermits | 10 |
| 8 | WOOLY BULLY | Sam the Sham & the Pharaohs | 9 |
| 9 | JUST ONCE IN MY LIFE | Righteous Brothers | 10 |
| 11 | CRYING IN THE CHAPEL | Elvis Presley | 12 |
| 20 | SAY YOUR FATE TO THE WIND | Sounds Orchestral | 13 |
| 12 | BABY THE RAIN MUST FALL | Glenn Yarbrough | 13 |
| 1 | I KNOW A PLACE | Petula Clark | 11 |
| 14 | GAME OF LOVE | Wayne Fontana & the Mindbenders | 15 |
| 15 | IT'S NOT UNUSUAL | Tom Jones | 8 |
| 16 | I'LL BE DOGGONE | Marvin Gaye | 27 |
| 17 | TRUE LOVE WAYS | Peter & Gordon | 21 |
| 18 | SHE'S ABOUT A MOVER | Sir Douglas Quintet | 24 |
| 19 | JUST A LITTLE | Beau Brummell | 22 |
| 22 | IKO IKO | Dixie Cups | 16 |
| 21 | OOO BABY BABY | Miracles | 19 |
| 22 | THE LAST TIME | Rolling Stones | 23 |
| 23 | REELIN' AND ROCKIN' | Dave Clark Five | — |
| — | DO THE FREDDIE | Freddie & the Dreamers | 30 |
| 25 | QUEEN OF THE HOUSE | Jody Miller | — |
| — | YOU WERE MADE FOR ME | Freddie & the Dreamers | 29 |
| 27 | DREAM ON LITTLE DREAMER | Perry Como | 14 |
| 28 | ONE KISS FOR OLD TIMES SAKE | Ronnie Dove | 25 |
| 29 | WE'RE GONNA MAKE IT | Little Milton | — |
| — | ENGINE ENGINE NO. 9 | Roger Miller | — |

BEST SELLING LPs IN BRITAIN
(Wednesday, May 19, 1965)

Last This Week

| | | | |
|----|-----------------------------------|-------------------------|---|
| 10 | BRINGING IT ALL BACK HOME | Bob Dylan (CBS) | 7 |
| 2 | ANIMAL TRACT | Animals (Columbia) | — |
| 3 | HIT MAKER | Burt Bacharach (London) | 2 |
| 4 | BEATLES FOR SALE | (Parlophone) | 1 |
| 5 | THE FREEWHEELIN' BOB DYLAN | (CBS) | 3 |
| 6 | MARY POPPINS | Soundtrack (HMV) | 5 |
| 7 | THE TIMES THEY ARE A-CHANGIN' | Bob Dylan (CBS) | 9 |
| 7 | THE JIM REEVES WAY | (RCA) | 6 |
| 9 | THE SOUND OF MUSIC | Soundtrack (RCA) | — |
| 10 | WHAT'S BIN DID AND WHAT'S BIN HID | Donovan (Pye) | — |

ROUND THE WORLD
A progress report on placings of some British and American disc attractions and their tunes abroad:

CANADA: 1. TICKET TO RIDE—Beatles; 2. MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER—Herman's Hermits; 3. SILHOUETTES—Herman's Hermits; 4. GAME OF LOVE—Wayne Fontana; 5. I KNOW A PLACE—Petula Clark; 6. COUNT ME IN—Gary Lewis and the Playboys; 7. I'M YELLING YOU NOW—Freddie and the Dreamers; 8. I'LL NEVER FIND ANOTHER YOU—Seekers; 9. THE LAST TIME—Rolling Stones; 10. IT'S NOT UNUSUAL—Tom Jones.

HOLLAND: 1. TICKET TO RIDE—Beatles; 2. ROCK AND ROLL TIME—Rolling Stones; 3. THE BIRD AND THE BEE—Jewel Akens; 4. HEART OF STONE EP—Rolling Stones; 10. GO NOW—Moody Blues.

JAPAN: 1. SLAUGHTER ON 10TH AVENUE—Ventures; 2. DIAMOND HEAD—Ventures; 3. GOLDFINGER—Shirley Bassey; 5. ROCK AND ROLL MUSIC—Beatles; 6. SEARCHIN'—Del Shannon; 7. THIS DIAMOND RING—Gary Lewis and the Playboys; 9. DO THE CLAM—Elvis Presley.

ISRAEL: 1. I BELONG—Kathy Kirby; 2. GIVE ME A SWEETHEART—Everly Brothers; 3. THE MINUTE YOU'RE GONE—Chiff Richard; 4. DO THE CLAM—Elvis Presley; 6. I KNOW A PLACE—Petula Clark; 7. BUMBLE BEE—Searchers; 8. DEAR JOHN LETTER—Shelley Davis and Bobby Bare; 9. TRUE LOVE WAYS—Little Milton; 10. IT'S NOT UNUSUAL—Tom Jones.

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PLEASE BE MY LOVE

The Hillside F 12161 **DECCA**

I'M LOST WITHOUT YOU

The Muldoons F 12164 **DECCA**

QUEEN OF THE HOUSE

Jacqueline Moore F 12165 **DECCA**

JEWEL AKENS

Georgie Porgie HLN 9959 **AFRODIS**

AND I LOVE HIM

Esther Phillips AT 4028 **AFRODIS**

ROGER MILLER

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ELVIS PRESLEY

Crying in the chapel RCA 1455 **AFRODIS**

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Danny Harrison Q 7479 **COBALT**

THE WHO

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6 The most important folk singer in the world 9

Daily Telegraph

BACHELORS: PANTOMIME AND TV CONCERTS

THE Bachelors are now fully booked until next March! Latest signing for the trio is a major pantomime at Bristol. Their Sunday concert schedule for this summer is completed by three bookings at Blackpool's largest theatre, the Opera House, and they will make a major TV appearance from the resort. Dates are now set for their Coventry autumn season.

Rumpus—then Orbison, Pitney deals dropped

THE Bachelors will be appearing on America's "Ed Sullivan Show" this Sunday as revealed in last week's NME. But because there was difficulty in getting permission from the U.S. authorities, their manager, Philip Solomon, has cancelled plans to bring Roy Orbison and Gene Pitney to Britain later this year.

He told the NME: "It was touch and go whether the Bachelors would get their visas; at one time I was told they couldn't even have an ordinary visitors permit to go to New York and apologise to Ed Sullivan for not being able to appear. It is sheer pigheadedness on the Americans' part and I am going to do what I can by way of reprisals."

"I had a signed contract with Roy Orbison to come here July 15-August 1 for dates in Ireland and Sunday concerts at Blackpool. He would also have appeared on TV and radio. I had negotiated for Gene Pitney to headline a tour with the Rockin' Berries and Twinkle in the autumn. I have cancelled both deals."

● But another promoter, Arthur Hoes, said that he was going ahead with his plans for Gene Pitney to tour Britain in the autumn and to once again present Roy Orbison here early next year. As previously reported, Pitney pays a brief promotional visit to London for TV and radio dates from June 5.

U.S. EXCHANGE BAN HAS BEEN LIFTED

THE ban on exchanging musical TV dates to support hit new single "Colours" which is released next Friday. He appears on TWN's "The Gogo Show" and on another BBC-TV "Top Of The Pops" (8th and 10th). Rediffusion's "Ready To Go" (6th) and "The Gogo Show" (5th).

It is also set for BBC Light's "Easy Beat" on Sunday, May 30.

Plans for Donovan to visit America have been shelved because, for his managers, of the uncertainty of obtaining a work permit.

Donovan—five TV shows set

DONOVAN is booked for several TV dates to support his new single "Colours" which is released next Friday. He appears on TWN's "The Gogo Show" and on another BBC-TV "Top Of The Pops" (8th and 10th). Rediffusion's "Ready To Go" (6th) and "The Gogo Show" (5th).

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BEATLE SEES BARRY

Paul McCartney and Jane Asher visited American star Gene Barry back-stage on the show on Tuesday night fulfilling a promise to Gene's 19-year-old son, Michael who Paul befriended on his recent visit to London.

Barry's recording of a new Tony Hatch composition "I Remember You"—produced by Hatch—is issued by Pye today (Friday).

Rolling Stones wax 13 tracks

THE Rolling Stones have recorded their new album in London and another album—nine in Los Angeles and four in Chicago.

During the sessions they waxed their new American single, a Jagger-Richard composition "I Can't Get No Satisfaction." The coupling, written by the whole group, is "I'm Under Assistant West Coast Producer Man."

The Stones' EP recorded live during their recent home concerts (as previously mentioned) will be released on June 11) will consist of five tracks. They are "Everybody Needs Some Love," "I'm Under Assistant West Coast Producer Man," "Route 66," "I'm Moving On," and "I'm Alright." Title of the EP is "Got LIVE If You Want It!"

DUO FOR U.S.

Chad Stuart and Jeremy Clyde fly to America to promote their third full four weeks of one-nighters. Immediately on returning to London, Jeremy starts rehearsals for his role in the new musical "Passion Flower," for which he is now confirmed.

The duo are also released simultaneously on different labels today. They are the boys' first CBS recordings "Be In And After" which is currently climbing the American charts—and their own composition "When Do We Say Goodbye" which is issued by their former label, EMI.

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SANDIE GIVEN STATES VISA

SANDIE SHAW has at last been granted permission to work in America! She has been issued an H.1 visa, which places her in the top grade category, and flies to the States next Friday. She will telecast an "Ed Sullivan Show" on June 2, and star in a major fashion show cabaret at New York's Roseland Ballroom.

Sandie returns to London on June 4, but expects to fly out to America for an extensive visit in the late summer or early autumn.

Her cabaret dates in this country include Warrington Tower Club (June 6 week), Newcastle Dolce Vita (21st and 28th), and Stockton Fiesta (29th). She is also set for Sunday concerts at Scarborough Hall (July 4) and Margate Winter Gardens (11th).

Sandie telecast a 20-minute "You're On Your Own" show for Rediffusion, for transmission in June. She is also booked for Granada-TV's "Scene At 6.30" (June 8) and BBC-TV's "Top Of The Pops" (July 1).

Sandie's current British hit, "Long Live Love" was recorded in America this week on the Kapp label. Next Monday she will record the song in French for the Continental market.

MORE AUTOGRAPHERS AT BATTERSEA

EVEN more artists are joining Britain's leading pop stars to sign autographs at the Battersea Park Festival Gardens on Saturday, May 29.

The NME stand at the Variety Club Star Gala there will be visited from 2 pm to 6 pm by top stars who will sign autographs for a small fee which goes to charity.

Top names at the stand include: Adam Faith, Sandie Shaw, Donovan, Jimmy Savile, Jackie Trent, David Jacobs and Kenny Lynch. And in addition to the stars announced in NME last week there will be Pat King (a Chinese pop singer from Hong Kong), Don Christie, Rick and Sandy, Dilly Walling, Elkie Brooks, Don Spenser, Eleanor Tompkin, Brenda Owens, Steve Marriott, Jeanie and the Statesides, Norrie Paramor, Joe Long (with Rose Brennan, Ross MacManis and Larry Greston), the Gingo Club's Children's Charities, Admission on the day is 3s, 6d., or 2s. 6d. if you write in advance to "Star Gala," Festival Gardens, Battersea Park London, S.W.11, enclosing a stamped addressed envelope.

HERMAN LEAPS UP U.S. CHART

FOUR more British records enter the Hot 100 compiled by "Billboard" on Wednesday publication next week, cables Nat Henstoff. Herman's Hermits' "Wonderful World" leaps at 50. Their "Here Comes the Night" at 74, the Seekers' "World Of Our Own" at 87 and Tom Jones' two-year-old "Little Lonely One" (69).

The Beatles' "Ticket To Ride" falls a place after one week at No. 1 and there are now only two other British records in the top ten—Herman's Hermits' "Mrs. Brown" at 4 (down from 2) and the Seekers' "I'll Never Find Another You" (8).

Records going up—previous positions in brackets—are Tom Jones' "The Young Man From Paris" (15), Peter and Gordon's "True Love Ways" (16) (17), Freddie and the Dreamers' "Do The Freddie" (21) (24), and "You Were Made For Me" (22) (26). Unit Four's "Concrete" (48) (49) and Donovan's "Catch The Wind" (58) (70).

Dave Clark's "Reelin' And Rockin'" remains at 23.

POP-LINERS

JACKIE TRENT is booked for two Sunday concerts next month—at Bridlington Spa (Whit-Sunday, 6th), and Blackpool Opera House (15th) ● Bing Crosby's "Welcome Stranger" screened by BBC-1 this Sunday (23rd) ● Ronnie Hilton on ABC-TV's "David Nixon Show" tomorrow (Saturday) ● Family Motors group the Four Tops in BBC-2's "Gadzooks!" It's All Happening" next Monday (24th) ● Granada-TV screens Danny Kaye's "The Kid From Brooklyn" movie on Thursday (27th) ● Sammy Davis stars in BBC-1's "Dick Powell Theatre" tomorrow (Saturday) ● The T-Bones guest in the Light Programme's "Joe Lose Pop Show" on Friday, June 4 ● Bobby Goldbrother headlines in Britain from June 24-30 for TV and other promotional dates.



A NEW BERRY

THE Rockin' Berries made their most important appearance on last Sunday's Palladium TV show harbouring a secret: Unknown to viewers, 21-year-old bass guitarist Roy Austin was making his last appearance with the hit-making group.

He was replaced this week by Bobby Thomson who left Cliff Bennett's Rebel Rousers to take the new job. Bobby was making his debut as a Berry in BBC-TV's "Top Of The Pops" last night (Thursday).

The Berries' manager Maurice King told the NME that Roy's decision to quit was the result of a meeting three weeks ago.

It is understood that he wanted to be featured more prominently. Bobby (pictured above) by NME photographer Napier Russell signing his new contract) met the Berries when the two groups toured together last autumn with Roy Orbison.

John's new book out next month

John Lennon's second book, "A Spantard In The Works," will be published in the U.S. by Simon and Schuster on July 1, cables Nat Henstoff. His first sold 175,000 copies there.

Published in Britain by Jonathan Cape, it will be on sale on June 24—the day the Beatles make their Italian debut in Milan. It is 16 pages big, than Lennon's first book.

CONTEST: TV line-up

ORDER of performance in next week's British Song Contest at Brighton is now set. On Monday (9.10-9.40 pm), viewers watching Rediffusion's networked coverage will see the Moody Blues, Marianne Faithfull, Cliff Bennett and the Rebel Rousers, Dave Berry and the Cruisers, the Ivy League, Helen Shapiro, Kenny Lynch and Maureen Evans.

Tuesday's transmission (8.25 or 10.40-11.5 pm, depending on area) features Manfred Mann, Billy J. Kramer and the Dakotas, Wayne Fontana and the MilkandMilkers, and the Lovers, Julie Rogers, Mark Wyner, Elkie Brooks and Vince Hill.

A special one-hour show on Wednesday will include ten of the best songs, announcement of winners, and presentation prizes.

The last five entries to be selected for the Festival are Wayne Fontana's self-penned "Long Time Coming" and Billy J. Kramer's "I Live To Love You" written by Dakotas Robin Macdonald and Mick Green.

The three other numbers are Vince Hill's "Unexpectedly" penned by Cliff Adams and Howard Barnes, Lulu's "Leave A Little Love" by Les Reed and Robin Conrad, and Elkie Brooks' "When You Appear" by Kenny Lynch and Clive Westlake.

PITNEY TV DATES

Gene Pitney is now set for Granada-TV's "Scene At 6.30" on June 10. Latest bookings for him next month are BBC-2's "Gadzooks!" (7th) and BBC Light's "Easy Beat" (8th). He will record BBC-TV's "Top Of The Pops" (9th) and Light's "Saturday Club" for transmission at later dates.

DONOVAN, MARIANNE, DAVE, HOLLIES AND YARDBIRDS ON RADIO

PETER and Gordon, Donovan, Marianne Faithfull, Dave Berry, the Hollies, Yardbirds and Georgie Fame are set for return appearances on Light Programme's "Saturday Club." Also booked are chart newcomers, the Walker Brothers, and American visitor Doris Troy.

Peter and Gordon join The Walker Brothers on the May 29 show, for which the Who, Unit Four Plus Two, and Chris Barber Band were already set.

Marianne Faithfull, Yardbirds, Moody Blues and West Five are the only bookings to date for June 5. Set for the following week (12th) are Donovan, the Hollies, Dave Berry and the Cruisers, Georgie Fame and the Blue Flames and Doris Troy.

The Who are booked for TWN's "Discs A Gogo" next Wednesday and BBC-2's "Gadzooks" (June 7).

Miller follow-up issued next week

A NEW Philips single by Roger Miller, EPs by Adam Faith, Marianne Faithfull, Gerry and the Pacemakers, Dave Berry and the Barron Knights and albums by P.J. Proby and Herman's Hermits are among forthcoming releases.

SHIRLEY'S GOLD DISC

SHIRLEY Bassey has been awarded a Gold Disc for million-plus sales of her "Goldfinger" single, she has been informed by United-Artists Records in America. Shirley may visit the Far East this summer.

For Talk Of The Town

French entertainer Patachou follows Gene Barry at London's Talk Of The Town niteroy opening a season next Monday week (30th).

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SEEKERS OPEN 'NIGHT OUT' ABC-TV SERIES

The Seekers will be featured in the first show in ABC-TV's summer "Blackpool Night Out" series on Sunday, June 20—a week after the group's debut on America's Sunday night spectacular, the "Ed Sullivan Show." Many tracks recorded by the quartet in Australia are to be issued here on Decca.

TOM JONES MAY PLAY CABARET IN BERMUDA

TOM JONES may play a week in cabaret at the Forty Thieves Club in Bermuda following the completion of his American tour in September.

Jones' recording of the Burt Bacharach film theme "What's New Pussycat" is to be issued in the U.S. on June 1, although no British release plans have been set.

Also out in the U.S. is Tom's "Little Lonely One"—the record he made for independent producer Joe Meek almost two years ago.

Tom Jones is tentatively set for Sunday concerts at Great Yarmouth ABC (June 20), Torquay Princess (27th) and Blackpool Opera House (July 4).

Connie Francis records here

CONNIE FRANCIS will record an LP of songs with an international flavour during her brief visit to this country. The first session takes place tonight (Friday) with more on Monday and Tuesday.

She is bringing most of the arrangements with her, but will also cut two new Tony Hatch compositions.

By arrangement with MGM, the sessions will take place in Pye's London studios, with Johnny Gregory as principal musical director. Recording manager will be MGM's a-and-r chief Danny Davis who arrived in London on Wednesday.

Solomon Burke's TV dates fixed

RADIO, television and personal appearances have now been fixed for American blues singer Solomon Burke, who arrives in London on June 14. That day he is set for BBC-2's "Gadzooks" and later at London's Marquee Club.

On June 15 he will record for "Saturday Club," "Top Gear" and "Ready Steady Radio," and the following day records TWW's "Discs A Gogo," and on June 17 guests in "Scene at 6.30" for Granada.

He is booked for "Thank Your Lucky Stars" on June 26 and, as already reported, "Ready Steady Goes Live" on June 18.

Presley album

Yet another collection of old Elvis Presley recordings is to be issued as an RCA Victor album in September.

The LP will contain all the hits from his deleted "Loving You" album and two past hits "Are You Lonesome Tonight" and "It's Now or Never." Two other tracks will be "Flaming Star" and "Summer Kisses Winter Tears."

Good leaves 'Shindig'

HOLLYWOOD — British producer Jack Nevod quits the top U.S. TV pop programme "Shindig" when his contract expires on June 7.

The Seekers appear on "Blackpool Night Out" with Tommy Cooper.

Their booking on the Sullivan Show was confirmed this week.

They will visit New York on their way back from Australia where they are flying this Sunday.

The Seekers' recordings acquired by Decca were made in Australia before they turned professional. The company plans to release them on a single and an album next month.

This will make Decca the Seekers' third British outlet. In addition to Columbia, they also have two albums available on the World Record Club label.

• A Sunday concert switch takes the Seekers to Torquay Princess on July 4—with Georgie Fame—instead of June 27.

NEWS EXTRA ON PAGE 10

Unit's Irish tour

UNIT Four Plus Two have cancelled dates for their five day Irish tour beginning June 2 and reset them from June 21. Three days later (28th) they begin a five-day Scottish trip.

The group is booked to appear at Bexley South-East Jazz and Blues Festival on June 19.

Three ballrooms for the group in June are Bristol Corn Exchange (2nd), Kings Lynn Corn Exchange (5th) and Stockport Manor Lounge (10th).

FAITH IN CABARET

Adam Faith begins four weeks of cabaret engagements at Manchester's Mr. Smith's on June 20, followed by Warrington Tower Club (27th), Stockton Fiesta (July 4) and Newcastle Dolce Vita (11th).

Searchers tour States

The Searchers are now expected to spend much of the summer touring America. A 5-week schedule of appearances is being set for them commencing with three days in Chicago from July 15. The group tours Scandinavia for 12 days from June 1.

Agent Tito burns flew to America last weekend to negotiate autumn visits by many U.S. stars in addition to concluding arrangements for the Searchers' tour.

KRAMER SUNDAY SHOWS

Five Sunday concerts have been booked for Billy J. Kramer and the Dakotas. Three bookings in July are Isle of Man Villa Marina (4th), Morecambe Winter Gardens (18th) and Scarborough Futurist (25th).

In August they return to Morecambe (8th) and Scarborough (15th).

KRAMER, DONOVAN ON CHILDREN'S TV

DONOVAN joins Billy J. Kramer in Rediffusion's "Five O'Clock Club" on Tuesday, June 1. The Soul Sisters are set for the June 3 show. Both editions, last in the current series, are being screened from Brighton's West Pier.

Connie Francis' appearance is put back two days to next Thursday (27th), when she will be joined by the New Faces and Quiet Five. Guests in next Tuesday's show (25th) are Richard Anthony, the Shanghaans and Three Bells.

This series is being replaced on June 8 by a twice-weekly talent show, compered by Stubbs Kaye, and titled "Stubby's Silver Star Show."

Autumn tour for Shangri-Las

THE Shangri-Las — recent NME Chart entrants with "Leader Of The Pack"—are set by promoter Mervyn Conn for a 14-day package tour with Bo Diddley from October 1. As revealed in the NME last week, the Righteous Brothers are being negotiated as headliners.

Chubby Checker is likely to return here for Conn for three weeks of TV and radio dates from September 22.

The Shangri-Las were set for the De Shannon-Wayne Fontana-Herman's Hermits' tour in March, but had to cancel the trip because of illness.

THEM ALBUM

Their first Decca LP will be issued about the end of next month. Six of the fourteen tracks have been penned by group leader Van Morrison and included among the others are "Route 66" and "Don't Look Back."

June bookings for Them include Tumbidge Wells Public Hall (1st), Bristol Corn Exchange (2nd), Holsworthy Town Hall (3rd), Plymouth Forum (4th), Ross-on-Wye Top Spot (7th), Scunthorpe TA Centre (11th), Ramsey Gaiety (12th), Putney The Place (13th), Dudley Town Hall (19th) and Beachcombers at Leigh and Bolton (21st).

Hollies' U.S. trip off

The Hollies have cancelled their proposed trip to the U.S. in July and August when they would have appeared on the Dick Clark tour. They will stay here to promote their single released at that time.

Bookings for the Hollies in June include Altrincham Stamford Hall (1st), Millford Haven Pill Social Centre (4th), Malvern Winter Gardens (6th), Northwich Memorial Hall (7th), Blackpool Winter Gardens (11th) and Swadlincote Rink (12th).

1965 MIDLAND COUNTIES BEAT GROUP CONTEST

Enquiries are invited from semi-professional, professional and amateur beat groups WITHOUT a current recording contract wishing to enter this competition.

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breaking my heart
HLR 9958

ANDON

STONES, DONOVAN, WAYNE, MANN SET FOR 'STARS'

THE Rolling Stones, Donovan, the Hollies, Manfred Mann, and ABC Wayne Fontana and the Mindbenders are among latest bookings for ABC-TV's "Thank Your Lucky Stars." A special star-studded line-up is planned for the 200th edition in July.

The Stones return to top the bill on Saturday, June 12. The previous week (5th), the Moody Blues are joined by Donovan, the Hollies, the Manfreds, Fontana and the Mindbenders, Julie Rogers and Vashli.

The Cannon Brothers are a late addition to tomorrow's show (22nd). American visitor Solomon Burke is set for June 26.

The 200th edition of the show will be screened on July 17. Although no artists have yet been booked for this date, ABC-TV is planning "something special."

American folk singer Carolyn Hester guests in ABC-TV's "Eamon Andrews Show" on Sunday, May 30.

Adam Faith is one of the celebrities viewers will quit by telephone in BBC's new "Hot Line" TV series tomorrow night (Saturday).

Latest bookings for "Juke Box Jury" include Don Moss, Bill Maynard, Rita Tushingham and Barbara Shelley (May 29). Line Stubbs and Ginette Spanier (June 5).



P.J. PROBY keeps up with the news. NME was a must on his recent Scandinavian tour where, at one event, he had a close brush with the Law. A policeman's helmet had been hurled on stage and P.J. threw it back into the audience. The fans loved it—but not the local police!

ASTRUD IN CABARET

Astrud Gilberto, the singer on the Get-Gilberto hit recording of "The Girl From Ipanema," opens a four-week cabaret season at London's Cool Elephant on Monday, June 14.

FAME'S AUSSIE TRIP OFF

George Fame's proposed Australian tour planned to begin this week has been postponed indefinitely, as were his recent plans to tour America.

ADAM & SANDIE JOIN WHIT POP

ADAM FAITH and Sandie Shaw co-star in an hour-long BBC Light Programme pop show on Whit Monday afternoon (4-5 pm). Introduced by Tony Hall, it is titled "Yeah! Yeah!" as well as "simply about 20" on Easy Monday. Accompaniment for both artists is by the Ken Woodman Orchestra. Details of other Whit Monday pop on the Light were reported two weeks ago. They include the Beatles' two-hour morning session (also featuring the Kinks and the Ivy League), and the early afternoon "Happy Holiday Beat" with the Seekers and Brian Poole and the Tremeloes.

Hawker joins Philips

Songwriter Mike Hawker has joined Philips where he plans to discover and develop new talent for the Mercury label. Hawker has collaborated in writing several hits, including Helen Shapiro's "Walking Back to Happiness" and Duane Springfield's "I Only Want To Be With You" and "Stay Awake."

Baldry beats ban

Long John Baldry and Alex Harvey beat the U.S. permits ban on Monday by appearing in an American television show beamed by NBC from London via the Early Bird satellite programme. The colour and both acts were filmed at London's Marquee Club.

MORE SINGLES by DEREK JOHNSON

Cont. from page 6

Dave can leap into the chart

IN startling contrast from their last disc, the Dave Clark Five present a powerful beat-ballad "Come Home." Mike Smith dual-tracks with electronic plucking and a slow shuffle beat, and organ enters as the backing rhythm. The vocal harmonies are Beatles-like, while the material and overall effect are Animals-like. An absorbing track, which deserves success if only because it's so different for this group.

The underlying guitar plucking is again in evidence in the toe-tapping stamper "Mighty God Loving." More drive but less feeling here. On Columbia.

JIMMY GILMER & THE FIREBALLS

Abandoning their hardy-gurdy pipe-organ effect, Jimmy Gilmer and the Fireballs offer a lively pop-in-song "Thunder 'n' Lightning" with a staccato, snappy bass line. Jimmy relates the saga compellingly and the lyrics command attention, but there's not much time to it. "What Do You Do" is a happy bouncer, with a driving organ solo mid-way through the first chorus. The same Stateside label, the Fireballs have their own single released, "I'm a Little Bit of a Freak," in the mid-tempo "Baby, What's Wrong." Haunting guitar figure adds to the pleasant listening. Novac's Yummy Yummy Fams' is slightly faster. Normas PRT produced both discs.

GENE PITNEY

One of those intense heartless rockaballs in which he specialises is Gene's latest Stateside release, titled "Looking Through The Eyes Of Love." It's a very hard listen, even though he's hitting it most of the time. The verse builds to a shimmering chorus with chanting girls—the whole album is repeated again. The scoring is colourful, the material is tautest if it's bound to be a big success, and leads into a thundering chorus with chanting girls—the whole album is repeated again. Changing, pounding, railroad shuffle riffs. "Baby, What's Wrong" is another powerful performance. Though the song's not so strong as the A side.

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I CAN FEEL MEAS FARTING

★ PLATTER CHATTER ★

Star of BBC's "And So To Ted." TED ROGERS, disc-debuts on Pye with a sweet-dreamy ballad in the Vinton-Martino style. "I Can't Stop Thinking Of You," with sing-along group and romantic backing . . .
. . . Similar type of slowly swaying treatment with chorus support from VINCE EDWARDS, perhaps better known as Ben Casey, with his version of the side "No, No, No" on Colpix . . .
. . . Another revival is the Bing Crosby specialty "I'm Old Fashioned," which is updated on Philips by charmer SHEILA SCOTTY with a startling modern jazz backing—fascinating, but not commercial. . .
. . . If you saw the Disney movie "The Legend of Young Dick Turpin," you may want to acquire the final "Ballad Of Dick Turpin." (Pye) by JOHN E. CLAY, who has a very haunting/Crosby type of note. . . .
. . . The new BBC-1 series "Hot Line" has quite a swinging up-tempo theme, co-written by LES REED, who conducts his orchestra on the Fontana single, featuring jangle piano and brass section. . . .
. . . Another BBC-TV series is "Not Only—But Also," and Decca releases the comedy sequence by residents PETER COOK and DUDLEY MOORE titled "Goodbye," it is an object lesson in how NOT to sing . . .
. . . It had to happen sooner or later—a Vocalion disc called "Tiger in My Tank" . . . It spotlights acoustic guitar, driving beat, and a Roger Miller-Jimmy Olson type of semi-spoken drawl approach. . . .
. . . "I'm a Roller Stone" declares DANNY HAZRON on Coral—it's fast-moving r-and-b, with tenors, saxophones, honking sax and falsetto chanting, and a feeble attempt to cash in on a famous name. . . .
. . . Sensitive and convincing styling of the Lennon-McCartney ballad "And Love Him" by Atlantic's BETTEE MIDLER, with a delicious, scintillating lightening blue phlegmatic and strings. . . .
. . . A scintillating 12-bar blues with a bouncy, driving beat and barrel-house piano—that's "Not Mess With My Man," featuring that under-rated American artist SAM ZWOMER. Bags of expression and heart as usual. . . .
. . . A rumbling shake beat, bearing on a bossa nova, makes an ideal vehicle for the infectious baby voice of LITTLE FRANKIE in "Make-A-Love," with vocal support from the Country Gentlemen. Gay and slap-happy. Columbia.

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SANDIE SHAW'S SECOND THOUGHTS ABOUT CURLS

—and rides up in a Rolls!

"**PRE, Cath, Rediffusion sent a Rolls round to collect me!**" declared a highly delighted Sandie Shaw to her friend and commere of "Ready Steady Goes Live," Cathy McGowan. "I rattled round in it like a pea in a pod."

It was 10.45 last Friday morning in the Wembley Park Studios of RSCG and Sandie was about to make her first live appearance on the show. She joined a group comprising of the Dave Clark Five, Cathy and myself, and as soon as the girls came together the question of "the curls" arose.

Cilla had appeared in public with short hair a few days before and Sandie admitted having had her own fluffed but had since combed it out. Hair continued to dominate the conversation.

"I saw P.J. in the Ad Lib the other night," said Cathy, "He's gone over to the back and sides and combed his hair back."
Sandie prattled happily on until the floor manager called her first rehearsal.

A natural

"Natural" is a much abused and often misapplied description of top people, but not so with Sandie. She is honest to a fault, has a string of colourful adjectives, and enjoys being referred to as "flowy," "ducks" or simply "mate" by the studio technicians.

"She never thinks of herself as a star or expects men to fall at her feet. She refers to her figure merely as "skinny."

There are those who would like to curb her Cockney capers and see her more refined and ladylike. I, however, do not see it that way. Sandie prattled barefooted along the balcony, tripping over the microphone lead, giggling. The orchestra provided an interesting variation of the finish when they beat Sandie to the final bar by stopping too sharply. Sandie was unaccompanied.

"So late!" yelled Cathy across the studio. Then quietly half to herself: "Someone is going to strangle me one day."

Having got some chewing gum from Cathy, Sandie expressed concern over the sound and her vocal. Mike Smith, of the Dave Clark Five, tried to reassure her with "Don't worry if the sound is bad down here on the floor, it's great in the control room and if it's good down here then it's bad up there."

Dave Clark joined the conversation again, looking bronzed and fit from the recent Irish holiday, where he's

Special by
KEITH ALTHAM

been fishing. Questioned about his next tour he told me: "September. It's a question of time. We've got to get an Australian and New Zealand visit in and then another U.S. tour in. Do you know we grossed a million dollars from the last American trip?"

Meantime, back in the poor quarter, Cathy ("the richest mod in the world") found her purse emptied of coppers from the chewing gum extravaganza and lunch looked like being on me.

The Hollies wandered into the studio and Sandie looked slightly dismayed.
"I feel very guilty," she confessed, "I criticised their new single in an article and they're such nice guys. When I'm up North I stay with Graham's wife."

We broke for the mid-day meal. After a few memorable moments grubbing around under the counter for a pearl earring which Cathy had dropped, I finally got the orders in.

Cathy and I had steak for lunch and our star "jelly and a tea please." That's my girl!

Once seated, Sandie began to tell me a little about her latest hit. "Chris Andrews wrote it for me while I was on the tour with Adam. He brought it down to a London theatre where we were playing. Originally I only intended it to be for the continental market. It turned out so well though we decided to make it a single here. I've still got to record it in French and German."

Exciting

"I don't want to go to No. 1, although it's always exciting to have a chart topper, of course. It's come in so fast I'm frightened it will go out equally fast."

"I rattled it just stuck around the middle for a long time." The conversation turned to glamour in the charts and Sandie declared: "No glamour at all," and included herself. "No one like Sophia Loren, I mean, I've always wanted to be like Brigitte Bardot, with masses of golden hair falling all round me shoulders."

I pointed out that many of her fans regarded her as the glamour in the hit parade. She was not impressed.



FROM THE NME

5 years ago

TOP TEN 1960—Week ending May 20
Last This Week
1 **CATHY'S CLOWN** Everly Brothers (Warner Bros.)
2 **SOMEONE ELSE'S BABY** Adam Faith (Parlophone)
3 **CRADLE OF LOVE** Johnny Trenton (Mercury)
4 **DO YOU MIND** Jimmy Jones (MGM)
5 **SWEET** Anthony Newley (Decca)
6 **SHEAZAM** Brenda Lee (Brunswick)
7 **SMALL IN LOVE WITH YOU** Cliff Richard (Columbia)
8 **FOOTSTEPS** Steve Lawrence (HMV)
9 **THREE STRIPS TO HEAVEN** Eddie Cochran (London)
10 **IF ANYONE FEELS THIS WAY** Tony Bennett (Philips)

"You know those pictures of me where I look all dewy-eyed and sexy? Well it's only 'cos they've taken my specs away. I can't see a thing without them!"
"A photographer came to do a session with me the other day. He couldn't have known about my image and began posing me in all these pin-up shots. I did one lot on a bed in white lingerie. It was giggled. "Finally he says 'How old are you my girl?' and I told him 'Eighteen.' 'Ye Gods,' he yelled. 'Get off that bed.' Then we did all the old boring stuff again! Shame really!"
Having disposed of her jelly, we went to the Kinks' dressing room where Sandie rehearsed a duet of "Iko Iko" with Ray Davies.
"I'll do the high parts as I've got the highest voice," said Ray.
"You're joking," came back Sandie.

10 years ago

TOP TEN 1955—Week ending May 20
Last This Week
1 **STRANGER IN PARADISE** Tony Bennett (Philips)
2 **CHERY PINK** Eddie Calvert (Columbia)
3 **CHERY PINK** Patsy Cline (Mercury)
4 **GIVE ME YOUR LOVE** Patsy Cline (Mercury)
5 **UNCHAINED MELANCHOLY** Al Hibbler (Brunswick)
6 **EARTH ANGEL** The Cuts (Mercury)
7 **IF YOU BELIEVE** Johnny Ray (Philips)
8 **STRANGER IN PARADISE** Tony Bennett (Philips)
9 **SOFTLY, SOFTLY** The Martins (HMV)
10 **IF ANYONE FEELS THIS WAY** Tony Bennett (Philips)

Wanted

"Will Sandie Shaw please go to the studio immediately," came the announcement over the dressing room speaker.
"No," replied the irreverent Miss Shaw, but went all the same. In the corridor she met a friend with a Dionne Warwick LP.
"It's mine," she said. He didn't argue.
Once in the studio Sandie became more serious and did a perfect turn through of "Long Live Love" as I stood listening close beside an elderly technician.
"You know," he said nodding his head, "that girl's got something." You spell it—T-A-L-E-N-T.

CRITICISM and suggestions for the recording companies, the chart situation and packages

Include Elvis, Cliff and Mick Jagger. Pop names in the postbox

Edited by TONY BROMLEY

In reply to Peter Kramer of West Germany, who said that Elvis was "a tired-old man" MIKEK BRZOBORATY of Kosice, Czechoslovakia, writes: I know people are saying that Elvis was finished when he went to the Army, but the result was many more great hits. It's true Elvis is older than Cliff but when Elvis was 22 he was a great singer on both sides of the Atlantic. Cliff is not so great in America—like some Cliff records, but Elvis is better.

C. BEVELL of Ealingham, Sussex, writes: Who does this Gordon Walker character think he is? Recently he said Mick Jagger was horrible as a pathetic performance. So, Mr. Walker, you'll have to improve greatly before you criticise other people. **STIMON J. ANTHONY**, of 10 Mouth Street, Battersea, London, has this idea: I am at present forming a 'Beat Groups' Appreciation Society for 15 and 20 year olds, to cater for those anxious to understand and appreciate pop music. Groups I have talked to are keen to participate. They would come along and talk to us about their type of music and why they prefer it. Anyone interested write to me.

Regarding the question of whether audiences should be asked to join in and clap. **LEE CARIBONNEAU** of Gloucester, U.S.A. writes: It think it ruins the act and spoils the atmosphere the group is trying to create when the audience participate. If people want to hear themselves sing they should do so on their own.

On the subject of American singers. **MISS HAZEL GREEN**, of Whitby, writes: If America doesn't want to send its best singers to the States, let them stay in Britain, why should we suffer from its exports—see *deposited*—Mike Dwyer and Paddy J.

Since America objects to our singers Sandie Shaw and Twinkle — on the grounds that they are not well known in America, why shouldn't we take action and stamp out this third-rate noise to which we are subjected wherever Proby or Dylan opens his mouth.

NORMAN WARD, of Plymouth, thinks that buying records is a bore nowadays. He writes: Five years ago, when I started buying the NME, I started buying records. It was an event to go into a record shop, get two or three records played, select the one you wanted, browse around and then leave.

As I see it, people today just rush in, buy the latest hit and rush out again.

W. STANSFIELD of Nelson, Lancs.: Until very recently I did not rate Marianne Faithfull as even a reasonable folk singer. After seeing her in person I have changed my mind. Her performance was brilliant and she controlled the audience perfectly.

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RUNNING ORDER FOR SONG FESTIVAL

EXCITEMENT is mounting for the first British Song Festival which will be seen on ITV from the Dome, Brighton, on Monday, Tuesday and Wednesday of next week.

Sponsored by the Music Publishers' Association, here is the impressive line-up for the first two nights:

| MONDAY, MAY 24—FIRST HEAT | | |
|-------------------------------|---|-------------------------------------|
| ARTIST | SONG | COMPOSER |
| DAVE BERRY & CHUBBS | I CAN I GET IT FROM YOU AS LONG AS SHE LOOKS LIKE YOU | Les Reed & Robin Conrad |
| CLIFF BENNETT & REBEL ROUSERS | ALL THE ANGELS | Chiff Bennett & Dave Wood |
| MAUREEN EVANS | GO AWAY FROM MY WORLD | Johnny Beveridge & Des Conrad |
| MARIANNE FAITHFULL | TURNING | John Carter, Ken Lewis & Perry Ford |
| IYY LEAGUE | IT'S STAND BY YOU | Kenny Lynch & Clive Shaper |
| KENNY LYNCH | FROM THE BOTTOM OF MY HEART (I Love You) | Mike Pinder & Denny Laine |
| MOODY BLUES | HERE IN YOUR ARMS | Hal Shaper & Tom Springfield |
| HELEN SHAPIRO | | |

| TUESDAY, MAY 25—SECOND HEAT | | |
|---------------------------------|----------------------------------|------------------------------|
| ARTIST | SONG | COMPOSER |
| ELKE BROOKS | WHEN YOU APPEAR | Kenny Lynch & Clive Wood |
| WAYNE FONTANA & THE MINDBENDERS | SOME OTHER GUY | Robin MacDonald & Mike Green |
| VINCE HILL | UNEXPECTEDLY | Les Reed & Robin Conrad |
| BILLY J. BRAMER | I LIVE TO LOVE YOU | Paul Jones & Colin Keys |
| LULU | LEAVE A LITTLE ONE IN THE MIDDLE | Malcolm Ady & Norman Newell |
| MANFRED MANN | SUDDEN LOVE | |
| JULIE ROGERS | IN THE END | |

Adjudicating panels on the two heats—all journalists and including NME editor Andy Gray—will select five songs from each heat for the final on Wednesday, when the song to win the grand prize—the Golden Manuscript—will be chosen by a panel of 14 TV executives.

... and some of the stars



L. to r., top: RILLY J. KRAMER, MARIANNE FAITHFULL, DAVE BERRY; Bottom: WAYNE FONTANA, HELEN SHAPIRO, MARK WYNTER

'MYSTERY' OF THE WALKER BROTHERS

THE Walker Brothers are not brothers for a start, but they are all from America and they have been in Britain since February promoting themselves with financial backing to the tune of 10,000 dollars from a mysterious supporter.

I questioned John, their guitarist about this benefactor while talking to him last Monday. He had just returned from a quick flip home to California.

"I'd left my Thunderbird parked in the main street," he explained. "How's your mysterious backer over there?" I asked.

"He's mysteriously disappeared," drawled John, "and if I find him I'll mysteriously murder him!"

"Love Her," the Walker Brothers' ballad which entered the NME Charts at No. 30 this week has a touch of the Righteous Brothers' sound about it. If you have seen them on TV you will know they look like blond Beatles. John had something to say on both counts.

"We tried not to get this Righteous Brothers feel about the disc but with the big backing it's inevitable that comparisons should be made.

"Much of our work on stage includes Jackie Wilson numbers and the old standard rock 'n' rollers.

"In America everyone goes to this barber called Sebring who turns everyone out looking like they turne else. We adopted the long hair because it was different. Some of the other groups would like to as well but they don't have the guts."

"The trio is at present living in South Kensington but looking for a flat which can accommodate them all more comfortably.

"Their best friend is a guy called "Oz" who lives downstairs and John claims proudly that he is the only one who joins him in a cup of English coffee.

The WALKER BROS.—Scott (left), drummer Gary and John



LPs **boy**
allen evans

*** ALL THE UNFORGETTABLES *** AT KING COLE (Capitol).

A remarkable tribute to a great singer, in which the late and wonderful Nat Cole carnestly charms you with his stirring voice as he sings his way through his own career, from "Straighten Up And Fly Right" (1943) to his hit of 1962, "Ramblin' Rose." Alan Bell speaks the commentary and the majority of the disc is taken from the BBC's tribute to Nat Cole February 21 last. A very fine album.

Titles as above, plus Unforgettable, It's Only A Paper Moon, Sweet Lorraine, Monna Lisa, Nature Boy, Two Young Grange Coloured Sky, Someone Along The Way, Ballerina, When I Fall In Love, Route 66, Let There Be Love (with George Shearing), "Ramblin' Rose, When My Sugar Walks Down The Street, With A Little Bit Of Luck, You're My Everything.

*** ANIMAL TRACKS (When not blues-in, the Animals seem to be having great fun on this album and the fun is infectious. Some tracks take one back to Bill Haley (Robert and Mera Around), early rockin' music; then, this talented bunch of musicians change the mood for dramatic versions of I Believe In My Soul and Worried Life Blues. It's an album of changing sentiments and tempos, but every track takes you along with it. Liked especially: Burdon's own For Miss Caulker competition, too, which he sings in his plain Negroid way. Also Brian's piano and organ work is exceptional.

Titles as above, plus How You're Changed, Hollers I Love Her So, I Ain't Got You, Bright Light In The City, In The Good Times Roll, Roadrunner.

*** THE JIM REEVES VARY (RCA Victor).

This album of tuneful, simple songs, including two in Afrikaans for his many South African fans, was completed just before he died last summer. The warm, comforting voice of Reeves is heard to great advantage backed by a full orchestra of strings and wind instruments, and a chorus under Anita Kerr, Cliff Atkins and Bob Ferguson produced in this LP, a must for all Reeves fans.

Titles: Hey World Go Away, In The Misty Moonlight, You'll Never Know, There's That Smile Again, Bonobone Nostalgia, It Hurts So Much, I Can't Stop Loving You, Kick Feet Of Candy, Where Do I Go To Throw My Tears On My Pillow, Exodus, Verlang Na Jou, Somewhere Along The Line.

*** BRENDA LEE: TOP TREN HITS (Brunswick).

Backed by a swinging band and vocal group, Brenda proves that she can add something to the hits made by other stars and groups, and if she had her first crack at them she probably would have been in the single charts at the very highest. A good buy, this one, for you get a dozen top tunes—plus

*** BETTY EVERETT AND JERRY BUTLER: DELICIOUS TOGETHER (Fontana).

Two fresh ranking soloists join up to produce ear-pleasing duetting, and one sparring the other on when taking alternate solo passages. The backing, with organ predominant at times, is top class. I liked their happy singing on Ain't That Loving You Baby and their fiery Fever. Titles as above, plus Let It Be, Love Is Strange, Just Be True, Sweet Dreams, How Love It's All Right, Our Day Will Come, I'm In The Mood, The Way You Do The Things You Do, Let The Good Times Roll.

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Welcome back

CONNIE FRANCIS

At one time Connie Francis was one of America's most consistent visitors to this country—dropping in two or three times a year. But it's quite a while since she was last here.

There's been a lot of water under the bridge since then and a lot of records in the hit parade—but none of them Connie's!



By Derek Johnson

Now she's back again, paying an all-too-brief visit, to promote her latest single, "My Child." Doubtless she's hoping to gain the support of the new record fans who have arrived on the scene since with days when she was a constant Top Tenser.

Mind you, the hard core of loyal fans have remained loyal throughout the lean years. They remember her two No. 1 singles last year—1963—"Who's Sorry Now" and "Stupid Cupid"—the year, incidentally, in which NME readers voted her Top U.S. Girl Singer.

Why, then, has Connie dropped out of the charts? For a combination of reasons, one of which is the maturity which she has developed since coming of age and her involvement in an entertainment media, including films and album recording.

As a result of her initial success in pictures like "Where The Boys Are" and "Follow The Boys," she is now much sought after in Hollywood, and has been spending much of the last two or three years on the film set. At the same time, she has become one of America's Top LP artists and tends to concentrate on these.

Perhaps, the biggest factor in Connie's lapse was the upsurge of the group scene, coupled with the emergence of British artists as the dominant force in the world market.

The following year, she didn't do quite so well, though she did register five chart entries, including her last Top Ten disc, "Together."

In 1962, Connie just scraped in with "Don't Break The Heart That Loves You," followed in July by a number titled "Vacation," which reached the No. 13 spot. Since then, she has been totally absent from the charts.

Her records continue to be re-issued regularly, and I am assured that they still enjoy "comfortable" sales.

But Connie Francis remains a top-ranking performer. She is one of America's leading night club attractions, and her films have proved most successful.

Three years without a hit cannot dull the sheen of such a quality performer, and it is a pleasure to welcome her return to this country. One can only hope that this visit will mark the beginning of a new era of chart success for this delightful personality.

MAT HENTOFF'S American Airmail

Speaking about Elvis Presley's box office power: a representative of MGM studios told a "Time" reporter: "These are Presley pictures. They don't need titles. They would still sell."

• Liza Minnelli, Judy Garland's daughter, received triumphant personal notices when she opened on Broadway in "The Sound of Music," but the musical was considered weak.

will be by Andre Previn and his wife, Dory. Julie Andrews and Rex Harrison are expected to co-star.

• Laurence Harvey says he will star on Broadway next season in "Star." Styne's musical, "Buried Alive,"

• The music for the musical film version of "Goodbye Mr. Chips"

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• Sammy Davis' special for American ABC-TV in the fall will feature Frank Sinatra, Count Basie and Eddie Adams.

• Irving Berlin, now 71, recently completed writing new songs for the MGM movie, "Say It With Music." He's also involved in a new Broadway show which may be produced next season.

• Said Marty Melcher about his wife, Doris Day: "No more drawing-room comedies for Doris. It's time for her to do a big picture. But not the ordinary kind. Something with a touch of fantasy."

• Paul Anka is negotiating for a tour of the East European countries.

• Said Tommy Steele, a hit in New York, to the "New York Herald Tribune": "I retired gracefully from rock 'n' roll six years ago."

I was in love with show business, and I found the only game that I had of staying with it was to start to learn the trade—every aspect of it will play the guitar, but only for my own pleasure."

• Leslie Uggams may soon add the title of singer to her actress. She has tested for a part in "The Singing Nun" and may also appear in "The Sound of Music."

• CBS News is preparing a documentary on Frank Sinatra with his co-operation. It may be more than an hour in length.

• Westinghouse has introduced a new system that plays sound and television pictures from photographs. The system is called Phonovision. Up to 40 minutes of music and pictures will be available from two sides of a 12-inch, 33 1/3 rpm recording called a Videodisc.

• Said George Harrison to Shellak Gramham: "I have a great idea. For our next film, let's ask Walter Rousseau to shoot the entire picture in Liverpool, so that all our relatives and friends can call it 'Everything's Relative.'"



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TAIL-PIECES

BY THE ALLEY CAT

WILL Danny Besh resist strong take-over bids for Kennedy Street Enterprises—the agency handling Herman's Hermits, Freddie and the Dreamers, Wayne Fontana and Dave Berry, etc. . . . Revised plans for new Animals' recording contract with Mickie Most . . . From Australia, Decca acquires Seekers' material . . .

Shades of Rolling Stones—current Everts Brothers' hit . . . What does Billy J. Kramer think of high Burt Bacharach chart entry? . . . Radie Harris (noted U.S. columnist) describes Tommy Steele as a combination of Danny Kaye, Donald O'Connor, Mickey Rooney and Ray Bolger . . .

Congratulations to Rockin' Berries, Jackie Trent and the Bachelors on excellent Palladium TV performances . . . An Alley Cat forecast confirmed, last Friday, Burt Bacharach married screen star Angie Dickinson in Las Vegas . . . Joan Baez unlikely to overcome Sandie Shaw . . .

When her contract expires, Helen Shapiro expected to sign with Arthur Hovess' agency . . . Stage debut of Walker Brothers here still awaited . . . Memo to Johnny Franz: next single from Dusty Springfield long overdue . . . Cilla Black's humour diverted Sunday's Eamonn Andrews' TV show . . . At Kingsbury, Charlie Watros attended same school as Julie Rogers . . . U.S. Paramount film chief Howard Koch very impressed by Millicent Martin on TV . . . Can anything prevent Sandie



MICK and KEITH across the desert.

BRIAN corset?

CHARLIE Gtetsyburg.

STONES FACED DEATH IN CRUMBLING CAR

Exclusive from Bill Wyman

"THE roof's caving in. Stand up and push on it," someone shouted and I obeyed in a flash. We Stones have been in some awful crashes and jams in our career, but this was the worst ever. I thought we would all be crushed and suffocated in that big limousine on Long Beach, California.

There must have been a hundred teenagers on the roof of the car, and more piling on to them like a rugby scrum. The car was surrounded and bodies were jammed against the side and windows. Girls, looking terrified, fought for breath. We in the car all stood up and pushed for our lives on the roof to keep it from coming in on us. We couldn't have got out of the car if it had.

I really thought the roof would come in. My arms acted as we pushed for quite a few minutes to keep the roof up. The car was battered and dented.

This terrifying scene took place after a raving, wild concert at Long Beach, where 9,000 kids went berserk. Our quick get-away misfired. We were told to make for an exit but it was too narrow for the limousine to get through. We backed and made for another exit. Too narrow again and so this time 6,000 kids tore down on the car. Before they could stop and think, they were trapped against it or on the roof, where they jumped for safety.

The police started swinging their long batons, hitting at everything as they tried to restore order. There were several casualties. One girl lost fingers on one hand, another



Bill Wyman

Dinner invitation from Al Bennett (his label chief) declined by P.J. Proby . . . On his next LP, Vic Damone includes his versions of Seekers' "I'll Never Find Another You" and "Tom Jones' "It's Not Unusual" . . . In Hollywood, Andrew Oldham attended a Frank Sinatra opening session . . . Personalities at Gene Barry's Talk Of The Town opening included Shirley Bassey, Kaye Sisters, Tony Hatch, Marlon Brando, Joan Turner, Albert Finney, Bernard Bresslau, Michael Medwin, Lita Roza and Andrew Jeans, etc. . . .

Dr. Casey's vocal bite against Dr. Kilbane settled, unquestionably by Vince Edwards a better singer than Richard Chamberlain . . . Current hit by Ivy League, very reminiscent of Alma Cogan's "I'm You" . . . Cracked comedian Don Kaye: "A millionaire bought the Arrow for book-ends and threw away the middle one!" . . .

RECORD OF THE WEEK!

THE KINKS

SET ME FREE

7N 1584

had her foot crushed. It was horrible. . . . We did a two-day recording session in Los Angeles, cutting nine tracks in all, to add to the four we did at Chess in Chicago earlier. We're dead pleased with them, and have ideas for our next single from two of the tracks, but it won't be until July, as we have an EP to come out next month when we get home.

Brian won't forget Jacksonville, Florida. We had a gorgeous pool there and were doing some kara- beside it, when he fell heavily. Next day a lump came up on his chest and the doctor told him he had cracked two ribs. He wears an elastic belt, which we call his corset! It's recovering rapidly, I'm glad to say. . . .

We're having a bit of a holiday following our five shows in L.A. We're doing an extra farewell show in New York on Sunday the 30th, but have some days off before it, so we're splitting up and making our various ways back there. Brian and I will stay on in Los Angeles . . . We like it here, the sun and everything, and there are some interesting places to go at night. We'll fly to New York. Mick and Keith are buying a car and going to drive through the Arizona desert for their holiday, and Charlie says he's

going off on his own to Gtetsyburg in Pennsylvania to see if he can uncover some more American history, of which he's getting to be an expert. Maybe he'll give an address from there, just like President Lincoln did! . . .

So many other things have been happening to us . . . a social evening at Bob (Four Seasons) Crew's house, which has many fountains, a running stream through every room, plants growing everywhere, so we dubbed it a "high class jungle!" Met jazz pianist George Shearing, ex-Londoner, who impressed me with his slyness and quiet ways. . . . Next day Big Dee Irwin jumped out of his car and ran over to my hotel. He'd just left the Hawks. We checked into the Gtetsyburg Hotel and found Wayne Fontana and the Mindbenders there. At Harlem's Apollo Theatre, Miles, Keith and Brian sang about Wagon Packett's performance. We did good shows in Albany and Worcester, and a matinee at New York's Academy of Music, where our buddy-compare Scott Ross had a beautiful velvet jacket torn to shreds by fame. In evening, topped Dick Carr's show too nice away, meeting Freddie Cannon. Bush Veal, Little Anthony and Imperials and Herman's Hermits—also on bill. Almost 15,000 fans. Locked in TV studio 12 hours before Sullivan show, but he let us do FOUR numbers (creditable for him). We peaked "Last Time," "Little Red Booties," "Everybody Needs Somebody To Love," "2120 Michigan Avenue." Ed much more friendly this time.

GENE BARRY IS NOT AS ON TELEVISION



GENE BARRY takes a reservation in the booking office of Talk Of The Town.

CONSIDERING it's two years since he's done a cabaret season, Gene Barry, here of TV's "Huckleberry Law," made out okay at London's Talk Of The Town on Monday.

But whereas he comes over as a tough guy irresistible to women on the TV screen, he seems to lose that in person. His 40-minute act is divided between pleasant songs (not a comedy number from vaudeville days: "Chouhoun") and a little patter about being a TV detective and having many beautiful girls to make love to—"That's hard work at 9 a.m.!" He is open about his married life and two sons and further breaks his tele-image by mugging for laughs in a pointe number, "Charm, Style And Ser." His deep voice is well suited to "Make Someone Happy" and "Just In Time." Like I say, a pleasant harmless guy. ANDY GRAY.

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In forthcoming Dave Clark Five plug, organist Mike Smith dresses up as Jean Harlow . . . Last Sunday, Tommy Roe was 23. Tom Jones, manager-composer Gordon Mills recording vocally for Decca . . .

John Lennon party for Johnny Mathis hosted by Norman Newell last Sunday . . . Executive behind Jimmy Saville's World Wide Clubland is Jack Jacobs, former managing director of John Bloom's Rolls Razor company . . . Three appearances by Roger Miller on U.S. TV Dean Martin series . . .

How much does Andrew Oldham regret losing Marianne Faithfull? . . . Expected acting role for Alan Conway in TV's "No Hiding Place" . . . Walker Brothers now managed by Maurice King, co-handler of Rockin' Herms . . .

Cracked Larry Page: "To get mentioned in Alley Cat's column, I'm prepared to shoot the Kinks!" . . . U.S. death of Joe Sanders, co-leader of Coon-Sanders band . . .

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