

new
MUSICAL EXPRESS

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SINGING ON THE PLAIN

BEATLES Paul, Ringo, John and George have spent the week playing on Salisbury Plain—miles of nothing, used mainly as a tank testing ground and artillery range! It's all for their new picture, "Help!"



STONES BY BILL WYMAN

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SEEKERS ANIMAL SHOCK!

CILLA BLACK, PET CLARK and SANDIE SHAW met at the Variety Club's disc luncheon at the Dorchester Hotel, London, on Tuesday. Others present included the Searchers, Georgie Fame, Jimmy Young, David Jacobs and Jimmy Savile.



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IN THE CHARTS

THE TIMES THEY
ARE A-CHANGIN'
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- (1) Best Folk Music Record 1964 'FREEWHEELIN''
- (2) Most Outstanding Newcomer to Records 1964

- ★ THE TIMES THEY ARE A-CHANGIN'
- ★ THE FREEWHEELIN' BOB DYLAN
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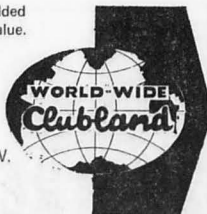
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IVY LEAGUE (L to R): JOHN CARTER, KEN LEWIS and PERRY FORD. They must begin to look after our own interests."



SEEKERS' SIMPLE SUCCESS!

"YOU see, I've got this thing about World War I," Tom Springfield told me over the phone last Saturday. The composer and co-producer of the Seekers' big hits had just been watching the Cup Final. For a moment I thought extra time had been too much for him, but he explained.

"'I'll Never Find Another You' and 'World Of Our Own' are not folk songs," he affirmed. "They are the kind of nostalgic ballad which was being sung around the 'Keep The Home Fires Burning' era."

"I'm seriously considering resurrecting an old ballad from those days called 'Let The Great Big World Keep Turning,' which we could call a folk song and no one

"You can say that I am currently exploring Lord Kitchener's Diaries for further material," cracked Tom.

Tom's theory about the success of the Seekers' hits is quite a revelation. He believes they were "flukes." He qualified that by saying that the simplicity of the numbers was a reaction against the electronics at present in the charts.

"Now and again a very simple, very straight number will soar into the charts, like 'Michael Row The Boat' did last year. The Seekers' simplicity is their success. No manufactured sound. Just a song well sung."

I put the point to him that many people thought that the Seekers were his attempt to reincarnate those sadly missed Springfield.

"No," said Tom. "Both groups are similar in that they are led by a strong girl vocal. We had Dusty and the Seekers have Judith, but there the comparison ends."

"We were a far more country- and western-influenced group and our hits were orchestrated. The Seekers are much more a folk group."

One other striking coincidence between the Springfields' leading ladies is that while Dusty always regarded herself as a blues singer and ultimately broke to sing her kind of song, Judith regards herself as a jazz singer. Was there any danger of

By TOM SPRINGFIELD

losing Judith to a jazz band eventually?

"You have to remember that blues were becoming fashionable when Dusty turned solo and so it was a good move for her," said Tom.

Did Tom think there was a folk boom on the way?

"I sincerely hope not," he said. "We don't want another load of rubbish like the 'skiffle period' produced."

Booms tend to burn out in a matter of months and when they fade out they take the good along with the bad."

How does the Seekers man rate the controversial Bob Dylan?

"I'm not crazy about him," he said. "I heard a good number for Donovan the other day, though. It's by Gerry Lawrence and it's called 'A Cup Of Coffee And A Sandwich With You.' Simple and basic, it's just right for him. I think he's kidding."

One of Tom's more unusual hobbies is picking up weird musical instruments from his travels around the world, along with fevers, incidentally—one of which he is trying to shake off at present. Was there a chance we might hear a "cauca" or some other impossible sound on the Seekers' LP?

"I've given the Seekers some tapes to take around on the Irish tour, but any odd noises are purely incidental," said Tom. "I expect them to make a selection from those tapes and I hope to include one or two ballads with a string accompaniment."

Which brings us back to the Springfields—strings and all!

KEITH ALTHAM

Ivy League battle against themselves

THE Ivy League have decided to cut down on their session work, as they have arrived at the ludicrous position where they are competing with themselves.

Perry Ford explained: "For example, on the Who's hit, 'I Can't Explain' is sung by us, and that is one of the catchiest parts of the number. We've done so much work for other artists that we must soon be looking after our own interests."

The Ivies are not in the mould of many songsters with tight trousers and fringe appeal, and most of their moment on stage is confined to a monologue. They rely far more on their vocal appeal than most groups.

"I think we are one of the few groups who can produce the sound we want on live appearances," said Perry. "We don't keep about spitting out transmitters, and most audiences pay for the compliment of listening rather than screaming."

Both John and Perry, minus Ken Lewis who was taking direct work to some of his other projects.

The boys are particularly pleased with their new backing group, the Division 2, led by drummer Glen Tallent, the ex-Tornado leader, and vocalist Mike O'Neil, who was formerly Nero and Gladiators.

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The Animals

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.



Del Shannon

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



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Stateside SL10130 (m)

Keith Altham

Frank Ifield

This is the latest of the fabulous Frank Ifield LPs. He sings his way through standards such as 'Love Walked In', 'Star Dust', and the Hank Williams classic, 'Long Gone Lonesome Blues', as well as more recent compositions. This album presents Frank at his most stylish.



Peter and Gordon

Several million record sales have proved the talent of Peter and Gordon, and they are likely to be part of the international entertainment scene for some time.



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SANDIE CAN HIT No. 1

AFTER a ballad-style opening with strumming guitar, "Long Live Love" (Pye) breaks into a throbbing calypso-type beat with hand claps. Sandie's in great form, displaying a degree of maturity not apparent on her previous discs—and with one of Chris Andrews' best compositions at her command, I expect this to climb very high. Could even make No. 1.

POTTED POPS

JOE TURNER (Atlantic) semi-shouts the snappy mid-tempo opus "Midnight Cannonball," in the 12-bar blues format, self-powered and with a raw, earthy feel. "Baby I Still Want You" is a slow, moody, soulful blues.

TOP 30 (No. 16) offers its usual almost immaculate copies of current hits—"Ticket To Ride," "Once Upon A Time," "The Minute You're Gone," "Here Comes The Night," "That's Why I'm Crying" and "Bring It On Home To Me."

GINNY ANEEL (GMO) dual-tracks the boumy hand-clapper, "Just Like A Boy" in a provocative baby voice. Insistent infectious beat, plus strings and brass. "Portrait Of A Fool" is a more adult and tender ballad.

CRISTAS (Fontana) receive the dramatic ballad "To Be Loved." Solo voice belting, with heavenly-voice harmonies and brassy backing. Sounds like a showband, but isn't. Similar treatment for "When I Fall In Love."

TOM, DICK AND HARRY (Mercury) bleed appealingly in medium-paced lilt. "I Still See You," a melodic love with a subtle folk quality. "Ain't That Love" is an up-tempo jog-trotter with a country flavor.

MOCKINGBIRDS (Columbia) colourfully harmonise rockaballad "I Can Feel We're Parting," mainly solo voice with humming and organ. The material's not very strong. "Flight Of The Mockingbird" is a duty instrumental.

MISSION BELLES (Decca) project strongly in the mainly unpop "Sincerely." A tenuous, slowly swaying rockaballad. This girl group makes a good first impression. Rhythmic rhythm for "When A Girl Really Loves You."

DAVID GARIBOLDI (Piccadilly) warbles the compelling powerful ballad "Go," with strings and strumming piano. Adapted from the Italian by Johnny Pearson. "When The World Was Our Own" has a faintly folksy quality.

WALKERS (Epic-International) inject a snappy, toe-tapping beat and an exotic tropical flavour into "Hawaiian Harmonium." Good sound, pleasant to dance to. "Remember Rock-Bea" has a throbbing jungle rhythm.

NEW FACES. Excellent debut disc "Be Small." A tenuous, folksy hand-clapper, it spotlight these two boys and a girl harmonising most effectively to an acoustic guitar backing. Tremendous atmosphere. On Pye.

The melody is simple and easily assimilated, the interpretation is haunting, and the infectious Latin-flavoured rhythm highlights an imaginative backing.

Andrews also wrote the lilting rockaballad "I've Heard About Him," featuring Sandie with chirping girls. Credit, too, to MD Ken Woodman.

singles by derek johnson

with harmonies from the other boys. It's very hummable and easy on the ear. If you liked the trio's "Charmine" and "Diane," then you'll go for this.

Romantic beauty ballad "You Can Tell" is sung almost entirely in unison, and spotlights the boys' compelling vocal blend.

BACHELORS

After the relative failure of their last disc, the Bachelors are back on a revival kick. This time it's the old Tommy Dorsey speciality "Mardi" (Decca).

Set to a jog-trotting, mid-tempo beat, the main solo is taken by Con-

HEAR THESE!

Yet another Bob Dylan song "When The Ship Comes In," receives the attention of **PETER, PAUL, AND MARY** on Warner. Snappy and up-tempo, but with a plaintive morning-jog. Polished absorbing treatment. Could make it!

Insistent mid-tempo 12-bar format, with backing group and powerhouse piano, for the late **SAM COOK**'s self-penned "I's Got The Whole World Shakin'" (RCA). **JOHNNY KIDD** who a "shakin' All Over"—organ and twang, plus his dynamic approach—give this a more topical sound.

The sad, wistful lyric of "I Just Can't Make It" is compellingly harmonised by Columbia group the **ZEPHYRS**, with organ and a pulsating rhythm. Not obvious chart material, but an excellent performance.

It's about time the **ROULETTES** had a hit. They've turned out some great discs and "I Hope He Breaks Your Heart," (Parlophone) maintains the standard. A melodic pounding medium-pace, written by Neil Sedaka. **RONNIE DOWE'S** U.S. hit "One Kiss For Old Times Sake" (Epic) is one of the better of the sugary sweet-core tunes. Don't see it in the charts here, but it's whistleable, hitting and makes pleasant listening.

A possible chart outsider—**MAXINE DIXON**'s "Ainana" (Columbia). A South African song and artist, it's a sort of bossa nova sea-shanty. I found it fascinating and enchanting, and kept playing it over and over.

If you enjoyed America's **WINKI KARI** on the Palladium TV show last Sunday, you may like to secure her sing-along sweet-core revival of the old ballad "There Goes My Heart" (Liberty). Melodic, hitting, powerfully projected.

NEWBEATS

Jewel Akens' "The Birds And The Bees"—a hit in the States, but not here—has prompted the **Newbeats** to record "The Birds Are For The Bees". The cute lyric and novelty styling pinpoints the peculiar high-pitched growl of **Larry Henley**, and the contagious, driving rhythm keeps you moving. But the tune's not up to much.

"Better Watch Your Step" could almost be "Bread And Butter" with different words—it's so similar. Hickory label.

★ SHOP WINDOW ★

LARRY CUNNINGHAM and the **MIGHTY AVONS**, who recently offered a "Tribute To Jim Reeves," reappear with a slow swaying country ballad "Don't Make Me Go." Larry sounds so much like Reeves, it's unbelievable. King.

Sooner or later these cheeky Chipmunks had to record the "Mary Poppins" tongue-twister "Supercalifragilisticexpialidocious" and they have! A lot of fun for kids of all ages, and cleverly recorded, too. Liberty.

Solid driving, repetitive rock from **LARRY WILLIAMS**, with **JOHNNY WATSON** and the **STORMVILLE SHAKES**. Mid-tempo with a pronounced r-and-b leaning. It's called "Sweet Little Baby." Really moving—record for Decca.

Startling counter-harmonies and a wistful minor-key feel blend with a snappy beat in "Never Say No To



SANDIE SHAW—in great form and sounding more mature.

TOM JONES

Recorded independently by Joe Meek before **Tom Jones** struck it rich, "Little Lonely One" (Columbia) has a medium-paced shuffle beat and strings. Quite catchy, but there's no scope for Tom's now-familiar unibited personality styling.

But a sympathetic performance, with some passages of forceful belting. Snappy beat with a chanting group. Pizzicato strings and chanting embellish "That's What We'll Do," but it's weak material.

Units new one must catch on

PROBABLY because it's somewhat slower than "Concrete And Clay," Unit Four Plus Two's "Never Been In Love Before" (Decca) didn't hit me quite so hard on the first play. But after three spins—boy, it really began to sink in. Obviously, it's a number that we shall all soon be whistling.

Tinkling piano and strident guitar chords back the solo voice with chanting at the outset. Then it builds into a powerful throbbing unison voice crescendo. An extremely well-made disc. Ensemble vocal with an infectious medium-shake beat for "Tell Somebody You Know." There's a happy feel to it. A good "B" side.

MERSEYBEATS

In some respects, the **Merseybeats** remind me of the Searchers—possibly because their harmonies are subdued and not overbearing. On Fontana, they offer a soothing rockaballad with a lilting beat and captivating guitar figure. "Don't Let It Happen To Us" is more appealing than punchy, and could do better than their last.

It Would Take A Long Long Time" is a happy-go-lucky jog-trotter with a country feel, featuring the lead singer.

FOUR SEASONS

Long before the Ivy League and **Rockin' Berries** were formed, the **Four Seasons** were purveying their distinctive high-pitched counter-harmonies, and they're in evidence again on "Toy Soldier," a rockaballad with a sentimental lyric tailor-made for request shows. Written by **Bob Crewe** and **Bob Gaudio**, it's an outside shot for success. Tempo speeds slightly for "Believed," with **Frankie Valli** soloing and the others humming. On Philips.

Good buys . . .

Hurt Barbara's Orchestra and **Chorus** with a typical Barbara-David rockaballad "Trains And Boats And Planes" (London). . . . **Bruscia's** reissue of a 30-year-old **Ring Crosby** classic, "Many Happy Returns Of The Day." . . . The spirited, vibrant and highly desirable **Three Belts** with "Someone To Love" (Columbia). . . . A tenuous, soulful string of the **Gottin-King** number "What You Got" with the **Eccentrics** on Pye. . . . **Young Toni** has sounding good all over with the effervescent hand-clapper "Railroad Steamboat" (Parlophone). . . . Ear-catching harmonies by the **Eccerts** in "C'Mon Home Baby" (Fontana). . . . The **New Christy Minstrels'** English version of the enchanting Italian ballad "The River" (CBS). . . . **Organist Jerry Allen** injecting a subtle Latin beat into Acker Bilk's "Stranger On The Shore" (Columbia).

New to You

GROUPS

Clearly influenced by British trends, American group the **Doutells** inject a steady mid-tempo rhythm into "In Your Heart" (Phillips). Features lead singer with chanting and maracas. But the melody is weak. **Lead singer of Tallington** group the **HICKINGHAM** dual-tracks "I'll Never Hurt You No More" with humming support. Appealing rockaballad co-written by the touring rhythm guitarist, but lacking in punch. On Pye. **Dean Martin's** smash hit of some years back, "Return To Me," is revived in modern bossa-ballad style by the **Values** from California. Solo voice plus chanting, with a throbbing rhythm and added strings. On Ember. **Fascinating broken beat** with a strongly effective backing combines with an ear-catching vocal blend in "Strongly As You Party" (Parlophone) by the **IMAGE**. Written by **Geoff Stephens** and **Carter-Lewis**, it's worth hearing.

SOLOISTS

A smoothly tender treatment of "Clao" by **Decca's Lee Francis** is offset by a snappy beat, pizzicato plucking and chirping girls. **Marocca** add an appropriate Latin flavour. Pleasant listening. **Forlright** compelling styling of a dramatic self-penned rockaballad "Bitter Tears" (HMV) by **VALERIE MITCHELL** from **Sunderland**. This girl has a powerful projection, which is well showcased by the vibrant backing. **Martin Hasner** attempts to emulate the **Motown** sound in "Candy To Me," written by the **Holland-Dozier** team, and well nigh succeeds! Thoroughly infectious, with handclaps, chanting, zilla, irresistible beat. On Columbia. **The wistful lyric** of "The Entertainer" (Clea) is both original and absorbing—if it doesn't have a stronger melody. **TONY CLARK** dual-tracks this mid-tempo **Epic** disc, with organ and backing group.



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TRINI LOPEZ

Sad Tomorrows

R 20328

THE NEWBEATS

The Birds Are For The Bees

45-1305

THE WAIKIKIS

Hawaiian Honeymoon

7N 25300

DAVID GARRICK

GO

7N 35231

THE BUCKINGHAMS

I'LL NEVER HURT YOU NO MORE

7N 15848

GERRY AND THE OHIO

TIPS OF MY FINGERS

7N 15851

THE CADETS

RIGHT OR WRONG

7N 15852

NAME TOP THIRTY

FIRST-EVER CHART IN BRITAIN

—AND STILL THE FIRST TODAY!

Midweek Edition
BASED ON CHART

Last This Week (Wednesday, May 5, 1965)

1	TICKET TO RIDE	Beatles (Parlophone)	4-1
2	KING OF THE ROAD	Roger Miller (Philips)	6-2
3	A WORLD OF OUR OWN	Seekers (Columbia)	4-3
4	BRING IT ON HOME TO ME	Animals (Columbia)	3-4
5	HERE COMES THE NIGHT	Them (Decca)	7-3
6	SUBTERRANEAN HOMESICK BLUES	Bob Dylan (CBS)	2-6
7	POP GO THE WORKERS	Barron Knights (Columbia)	6-7
8	WHERE ARE YOU NOW	Jackie Trent (Pye)	3-8
9	TRUE LOVE WAYS	Peter and Gordon (Columbia)	4-8
10	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)	9-1
11	OH NO, NOT MY BABY	Manfred Mann (HMV)	4-11
12	LITTLE THINGS	Dave Berry (Decca)	7-8
13	WONDERFUL WORLD	Herman's Hermits (Columbia)	3-13
14	CATCH THE WIND	Donovan (Pye)	8-6
15	STOP! IN THE NAME OF LOVE	Supremes (Tama-Motown)	7-7
16	NOT UNTIL THE NEXT TIME	Jim Reeves (RCA)	2-16
17	CONCRETE AND CLAY	Unit 4 Plus 2 (Decca)	10-2
18	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)	9-12
19	ALL OVER THE WORLD	Françoise Hardy (Pye)	5-19
20	THIS LITTLE BIRD	Marianne Faithfull (Decca)	1-20
21	FOR YOUR LOVE	Yardbirds (Columbia)	9-1
22	THE LAST TIME	Rolling Stones (Decca)	10-1
23	THE TIMES THEY ARE A-CHANGIN'	Bob Dylan (CBS)	7-9
24	I'VE BEEN WRONG BEFORE	Cilla Black (Parlophone)	2-23
25	SOMETHING BETTER BEGINNING	Honeycombs (Pye)	3-25
26	THAT'S WHY I'M CRYING	Ivy League (Piccadilly)	2-26
27	ONCE UPON A TIME	Tom Jones (Decca)	2-21
28	I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)	16-1
29	A LITTLE YOU	Freddie and the Dreamers (Columbia)	3-19
30	POOR MAN'S SON	Rockin' Berries (Piccadilly)	1-30

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard" (Tuesday, May 4, 1965)

Last This Week

1	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	Herman's Hermits	2
2	COUNT ME IN	Gary Lewis & the Playboys	7
3	TICKET TO RIDE	Beatles	18
4	GAME OF LOVE	Fontana & the Mindbenders	10
5	I'LL NEVER FIND ANOTHER YOU	Seekers	16
6	I KNOW A PLACE	Petula Clark	3
7	SILHOUETTES	Herman's Hermits	8
8	I'M TELLING YOU NOW	Freddie & the Dreamers	4
9	THE LAST TIME	Rolling Stones	10
10	CAST YOUR FATE TO THE WIND	Sounds Orchestral	12
11	I'LL BE DOGGONE	Marvin Gaye	14
12	JUST ONCE IN MY LIFE	Righteous Brothers	17
13	TIRED OF WAITING FOR YOU	Kinks	6
14	WOOLY BULLY	Sam the Sham & the Pharaohs	24
15	ONE KISS FOR OLD TIMES SAKE	Ronnie Dove	15
16	OOO BABY BABY	Miracles	19
17	THE CLAPPING SONG	Shirley Ellis	11
18	BABY THE RAIN MUST FALL	Glenn Yarbrough	21
19	GO NOW	Moody Blues	13
20	IT'S GROWING	Temptations	20
21	HELP ME RHONDA	Beach Boys	22
22	IT'S NOT UNUSUAL	Tom Jones	28
23	IT'S GONNA BE ALRIGHT	Gerry & the Pacemakers	26
24	SHOTGUN	Jr. Walker & the All Stars	16
25	IKO IKO	Dixie Cups	25
26	DO LOVE YOU	Billy Stewart	26
27	SHE'S ABOUT A QUINER	Sir Douglas Quiver	27
28	WE'RE GONNA MAKE IT	Little Milton	28
29	WOMAN'S GOT SOUL	Impressions	29
30	STOP! IN THE NAME OF LOVE	Supremes	10

10 years ago

TOP TEN 1955—Week ending May 6

Last This Week

1	CHERRY PINK	Perez Prado (HMV)	1
2	STRANGER IN PARADISE	Tony Bennett (Philips)	2
3	GIVE ME YOUR WORD	Tennessee Ernie (Capitol)	2
4	CHERRY PINK	Eddie Calvert (Columbia)	4
5	EARTH ANGEL	Crow-Cuts (Mercury)	7
6	SOFTLY, SOFTLY	Ruby Murray (Columbia)	5
7	STRANGER IN PARADISE	Tony Martin (HMV)	8
8	WEDDING BELLS	Eddie Fisher (HMV)	9
9	READY, WILLING AND ABLE	Doris Day (Philips)	9
10	MELODY OF LOVE	Lonnie Donegan (Parlophone)	10

5 years ago

TOP TEN 1960—Week ending May 8

Last This Week

1	CATHY'S CLOWN	Everly Brothers (Warner Bros.)	1
2	SOMEONE ELSE'S BABY	Adam Faith (Parlophone)	2
3	DO YOU MIND	Anthony Newley (Decca)	2
4	FALL IN LOVE WITH YOU	Cliff Richard (Columbia)	4
5	HANDY MAN	Jimmy Jones (MGM)	4
6	STANDING ON THE CORNER	King Brothers (Parlophone)	6
7	STUCK ON YOU	Ella Prusley (RCA)	8
8	SWEET SIXTEEN	Brenda Lee (Brunswick)	8
9	SHAWA	Duane Jody (London)	12
10	MY OLD MAN A-BURNIN'	Lonnie Donegan (Pye)	6

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Latest American news—

STONES A HIT ON U.S. SHOW

IT'S never happened on "Sunday Night At The London Palladium"—but it did on America's equivalent programme, the "Ed Sullivan Show" on Sunday: THREE top British pop attractions on the same bill! The Rolling Stones and Tom Jones were there in person, Dusty Springfield on film.

This is how the NME's man-in-New-York Nat Hentoff viewed the mainly British show that all America was watching:

Sullivan treated the fans with the Rolling Stones—he presented them in the first half, when they sang "The Last Time," but then had to promise his audience that the group had not been seen for the last time to restore order!

Dusty Springfield was less persuasive than before. Musically she seemed to have intonated prima although her performance of "All Cried Out" was professional and she was very zealous in projecting herself into the lyrics.

The Stones came back, and Mick Jagger's unusual lookwork had the group's fans in the studio—and I suspect in homes far coast to coast—quaking in delight. They began with "Little Red Rooster," and finished on "Everybody Needs Somebody." Tom Jones, singing "It's Not Musical," was very impressive in his Sullivan debut. In open collar, Jones appeared thoroughly at ease while singing, with snapping fingers and swivelling body. While not musically outstanding, he has an outgoing personality which could bring him a substantial acting career. He combines a very masculine personality with an infectious infectiousness.

U.S. swaps ban

EXCHANGES of pop stars between Britain and the U.S. are due as a result of a squabble between our Musicians' Union and their Federation of Musicians. But bookings already secured for American tours by the Beatles and Dave Clark Five, and British concerts by Louis Armstrong and Count Basie—will not be affected.

A reciprocal scheme between the two Unions has been in operation for nine years. But the British U.M.U. claims that certain American promoters have been abusing the system, by hooking British groups into extra engagements.

TV RAY PLAN FOR BEATLES XMAS SHOW

A SENSATIONAL plan to present the Beatles' Christmas show in several British cinemas AT THE SAME TIME has been put to Brian Epstein by his latest Yuletide stage shows. They would appear in one place. Depending on the number of cinemas relayed to, their TV-stage show could be seen by more people in one night than an ordinary presentation in three weeks.

July 29—Help!

POLICE leave in Central London is likely to be cancelled on Thursday, July 29—the premiere date for "Help!", the Beatles second film. Again the opening is likely to be a royal one. It will be at the London Pavilion at Piccadilly Circus—where "A Hard Day's Night" was premiered on July 6 last year.

The film begins general release at seaside resorts on August 1.

"Help!" was first revealed as the film's new title in NME three weeks ago.

Stones, Who and 'Birds on Ready'

THE Rolling Stones, Who, Yardbirds and Hollies are among latest bookings for Rediffusion's "Ready, Steady Goes Live." Sandie Shaw's and Connie Francis' dates have been switched. The show will not be transmitted from Brighton during the British Song Festival as planned.

The Stones and Yardbirds are set for Friday, June 4. Two weeks later (18th), American visitors Solomon Burke guests. The Soul Sisters join the Moody Blues on May 28.

The May 21 edition, originally planned for screening from Brighton, will now be transmitted (from Wembley Studios as usual). Bookings so far include the Who, Connie Francis, Tania-Mooney group the Four Tops, and Ronnie Jones.

Sandie Shaw's appearance is put back one week to May 14, when the Hollies are another new booking. Michael Leslie is a late addition to tonight's show (Friday).

Ballads and beat on Tom Jones LP

Tom Jones' first LP, "Along Came Jones," will be issued by Decca on May 21. It comprises 16 tracks—half are beat numbers, while the other eight are ballads.

The best side includes Tom's two chart entries, "Worried Man," and an up-tempo version of "Skye Boat Song." Among the ballads are "Autumn Leaves," "Endless," "Harlem Nocturne" and two Gordon Mills originals.

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HERMITS STILL TOP U.S. CHART

HERMAN'S HERMITS are still holding off the Beatles in the American hit parade, although their current records were issued at the same time. In the Hot 100 published next week by "Billboard," but compiled on Wednesday, the Hermits' "Mrs. Brown You've Got A Lovely Daughter" is at No. 1 for the third consecutive week and the Beatles' "Ticket To Ride" remains in the No. 3 position, cables Nat Hentoff.

Donovan makes his debut in the chart with "Catch The Wind" entering at 85. Other new entries are the Animals' "Bring It On Home" 66, Chad and Jeremy's "Before And After" 65, and the Yardbirds' "For You I Will" 84.

Records going up the chart—previous positions in brackets—are the Seekers' "I'll Never Find Another You" (5), Herman's Hermits' "Silhouettes" (7), Tom Jones' "It's Not Musical" (7) (21), Peter and Gordon's "True Love Ways" (7) (32), Dave Clark's "Reelin And Rockin'" (8) (33), Freddie and the Tornadoes' "Wang Wang Made For Me" (2) (47) and "Do The Freddie" (3) (45), the Beatles' "Yes It Is" (4) (57), Chad and Jeremy's "What Do You Want" (5) (58), the Zombies' "She's Coming Home" (6) (63) and Unit Four Plus Two's "Concrete And Clay" (6) (80).

Connie's dates

Connie Francis' visit this month has been cut to five days. She now appears in "Ready Steady Goes Live" (21st), and "Eamonn Andrews Show" (23rd), records for "Thank Your Lucky Stars" (14th), and guests on "Five O'Clock Club" and "Pop Inn" (25th).

Connie's recording of a British composition by Don Black and Vic Lewis, "My Child," will be issued on May 21 to coincide with her visit.

FAITHFULL CABARET

Marianne Faithfull has been booked for cabaret at the Manchester Princess and Domino on May 28. The following day she appears at Birmingham Plaza.

June dates for Marianne include Peterborough Palais (12th), Birmingham Cedar (14th), Cambridge Queens College (15th), York University (17th) and Oxford Kable College (18th).

impresario Joe Collins who has promoted the group's one theatre — probably in London — and the show

The plan would permit Beatles fans in the provinces to see John, George, Paul and Ringo in the stage show which has become an annual event in the group's itinerary.

At the same time, it would free the Beatles from a long run in one place. Depending on the number of cinemas relayed to, their TV-stage show could be seen by more people in one night than an ordinary presentation in three weeks.

Joe Collins has presented with Brian Epstein the two previous Beatles Christmas Shows—at Finsbury Park last year, and Hammer-smith this year.

Booked for the show are Jill Grant, Lorne Gibson, Trio, Danny Street, Atlantic and KENN Salmon. Vernon Compere is Dennis Piery.

The Seekers co-star with Brian Poole and the Tremeloes in "Happy Holiday Beat" the same afternoon (2-4 pm). Also set are Kenny Lynch, Sheila Buxton, the Kestrels (who will be making their final broadcast before splitting up), Laurie Steele, New Sounds and compere Don Wardell.

All the tracks are previously unissued—among them, the Stones' "Surprise, Surprise," Them's "Little Girl" and Tom Jones' "Kiss, Kiss."

STONES, THEM, JONES, FURY ON CHARITY LP

THE Rolling Stones, Them, Tom Jones, Billy Fury, and Unit Four Plus Two are among the artists featured on an all-star Decca LP, titled "Fourteen," to be issued on May 21.

It is a charity album. All the artists are donating their royalties to the National Playing Fields Association.

Also featured are the Bachelors, Kathy Kirby, the Zombies, Dave Berry, the Applejacks, Lulu, Ben Elliott, and the bands of Johnny Howard and Mike Leander.

All the tracks are previously unissued—among them, the Stones' "Surprise, Surprise," Them's "Little Girl" and Tom Jones' "Kiss, Kiss."

Mann and Everly on Light's 'Club'

Britain's Manfred Mann and America's Everly Brothers co-star in the Light Programme's "Saturday Club" next week (May 15). They will be joined by Heinz and the Wild Boys, Dodie West, Danny Williams and the In Crowd.

Val Doonican tops the bill the following week (22nd). Also set are the Spencer Davis Group and Acker Bilk Band.

Jacobs composes late-night show

DAVID JACOBS will compose a new BBC-1 TV series, "Hot Line," which starts next Saturday (May 15). He will continue to host "Juke Box Jury."

In "Hot Line" a late night programme—viewers will telephone the studio putting questions to a panel of celebrities.

In a BBC reshuffle, "Juke Box Jury" producer Stewart Morris will take over "Hot Line" and David Bell will help Morris on his other show.

BUCH BAKER OF THE BARRON KNIGHTS, WHO ARE CURRENTLY APPEARING IN "DADDY'S HERE" AT THE LONDON PALLADIUM, WILL TAKE A WEEK'S HOLIDAY FROM MAY 23 WHEN HE MARRIES CHRISTINA RICHES. HIS REPLACEMENT FOR THIS PERIOD WILL BE SINGER DEV DOUGLAS.

Kramer's 'Lucky'

Billy J. Kramer and the Dakotas join Billy Fury and Unit Four Plus Two in ABC-TV's "Thank Your Lucky Stars" on Saturday, May 22. Also set for this date are the Settlers, Bobby Blue, Ray Cousins, Barry St. John and the Spencer Davis Group. Wynner is a late addition for May 15.

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June dates for Marianne include Peterborough Palais (12th), Birmingham Cedar (14th), Cambridge Queens College (15th), York University (17th) and Oxford Kable College (18th).

KINKS AND IVYS JOIN BEATLES ON WHIT RADIO

THE Kinks and Ivy League are main supporting attractions in the Beatles' Whit Monday Morning Light Programme Show. It will be aired from 10 am until noon, and is so far untitled.

Booked for the show are Jill Grant, Lorne Gibson, Trio, Danny Street, Atlantic and KENN Salmon. Vernon Compere is Dennis Piery.

The Seekers co-star with Brian Poole and the Tremeloes in "Happy Holiday Beat" the same afternoon (2-4 pm). Also set are Kenny Lynch, Sheila Buxton, the Kestrels (who will be making their final broadcast before splitting up), Laurie Steele, New Sounds and compere Don Wardell.

All the tracks are previously unissued—among them, the Stones' "Surprise, Surprise," Them's "Little Girl" and Tom Jones' "Kiss, Kiss."

Singles by Presley, Kinks, Who, Donovan

TWO religious ballads sung by Elvis Presley and self-composed singles by the Kinks, Donovan and the Who are already recorded for release in June.

Elvis Presley's next RCA Victor release is "Crying In The Chapel" recorded in 1960 but not previously issued here. Coupled with it is "I Believe In The Man In The Sky" from his album "His Hand In Mine" waxed at the same time.

The disc is issued on May 21—the same date as the Kinks' single "Set Me Free" (another Ray Davies composition) and the Who's "Anytime Anywhere" which was penned by two members of the group: Pete Townshend and Roger Daltrey.

Donovan recorded his follow-up to "Catch The Wind" on Wednesday—another of his own songs, "Colours." It will be issued on May 28.

Also that that day is the next Moody Blues disc, "From The Bottom Of My Heart," which is the first of his singing in the British Song Festival at Brighton later this month.

The Animals' next record is called "Gotta Get Out Of This Place" and will be issued towards the end of next month. It was written by Barry and Cynthia Mann who penned the Righteous Brothers' recent chart-topper "You've Lost That Lovin' Feeling."

Among next week's releases are



Backstage at Slough Adelphi on opening night of their tour are the KINKS, the YARDBIRDS and the GLIMMER TWINS (The Beatles). (Review on page 10).

DYLAN TO FILM TWO BBC-TV SHOWS

BOB DYLAN will be seen on British television after all! He films two 30-minute BBC-TV specials on May 24 for transmission next month. Dylan is to remain in Britain for another 16 days and may record here.

The two BBC-1 programmes arranged by Tito Burns will both be called "The Bob Dylan Show" and will be screened on Saturday, June 12 and Thursday, June 24. Producer is Stewart Morris.

There is a possibility that British artists may guest in either or both these shows.

Dylan is almost certain not to move to the Continent next week where he was expected to undertake appearances. Instead he remains in London—and if he is sufficiently inspired to write some new material he will record it. A CBS spokesman told the NME:

He returns to New York immediately after taping the TV shows.

ADAM FAITH IN CABARET

ADAM FAITH is the latest pop attraction set for cabaret at Newcastle La Dolce Vita. There are changes in some of the previously reported bookings.

Adam stars there for the week commencing July 12. Gerry and the Pacemakers appear from June 14, and Sandie Shaw the following week, followed by the Fourmost (June 28).

MANFRED AND DIONNE IN 'PUSSYCAT' MOVIE

THE musical talents of Manfred Mann and Dionne Warwick will be featured, along with Tom Jones, in the new Peter Sellers film, "What's New, Pussycat?"

Like Tom Jones, Dionne Warwick will sing Bert Bacharach's title song to be heard later in the picture.

The Manfreds have recorded another Bacharach composition, "My Little Red Book," for the soundtrack, and as with Jones, this number is likely to be issued as a single when the film is released in the autumn.

Unit concerts

Unit Four Plus Two have been added to the Sandie Shaw concerts at Margate Winter Garden on July 11 and the Tom Jones bill at Southend on July 18.

Other bookings for the group this month include Norwich Gala (15th), Gorleston Floral (16th), Stockport Manor Lounge (17th), King's Lynn Corn Exchange (19th) and Morcambe Floral (26th).

SOLOMON BURKE'S VISIT

American blues singer Solomon Burke is due in London on June 14 for a six-day promotional visit. He is being booked for TV and radio dates and is also likely to appear at London's Flamingo and Marquee clubs.

MARIANNE, LULU —ON TV SERIES

MARIANNE FAITHFULL and Lulu will be resident in the "new look" production of BBC-2 "Gadabouts! It's All Happening," which begins on Monday, May 31. Continuing as residents will be Ala Davin, the Best Girls, Three Bell and pianist-singer Peter Cook.

Marianne will be featured only as a folk singer. Resident backing group will be the Lavers, augmented by five-piece brass section.

Latest bookings for the curter series include Doug Gibbons an Judi Smith (this Monday, 10th), Nashville Teens and John 14 Hooker (17th) and Dave Jones (24th). Check Atkins and Floyd Cramer who were due to guest in last Monday's edition, did not appear owing to production difficulties.

A FANTASTIC HIT FROM
MARIANNE FAITHFULL
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STONES: EP, FILM, AUTUMN CONCERTS

THE Rolling Stones' first film is likely to go ahead this summer after all. A date is fixed for the release of their live EP. The group, currently undertaking its most successful U.S. tour, will return to America in late autumn — after a string of British concert dates.

The Stones' co-managers, Eric Easton and Andrew Oldham, flew to New York last weekend with the likely film script. Easton told NME's Nat Hentoff that the boys were "extremely pleased" with the outline story and agreeable to going ahead with the picture in July, August and September.

The tracks recorded live by Oldham during the Stones' concerts in March will be issued as an EP on June 11. The group will undertake TV and radio appearances in connection with the release of the disc. These have still to be fixed.

The Stones begin a four-week British tour at the end of September prior to another string of American concerts in November.

The group's current U.S. tour is their best to date. Because of the success of their concerts at the Academy of Music in Brooklyn last Saturday, they will play an extra two at this venue on May 29 before returning to London.

In Toronto they performed to 16,000 fans, and in London, Ontario, the reception was so wild that the chief of police unplugged the microphones and amplifiers to stop the show!

Shadows set for variety

THE Shadows make one of their rare variety appearances, topping the bill at Birmingham Hippodrome for the week commencing June 7. They will arrive back from Portugal about four days earlier.

As already exclusively reported in the NME, Cliff Richard and the Shadows star in the Palladium TV show on June 13, and subsequently tele-record two spectaculars for screening while they are making their separate films. Columbia recording manager Norrie Paramor is currently in Lisbon, waxing tracks by Cliff and the Shadows for British and Portuguese release.

JACKIE ON 'SCENE'

Jackie Trent appears on Granada-TV's "Scene At 6.30" today (Friday) and the Nashville Teens next Monday.

ANIMAL SHOCK OVER PRICE



ALAN PRICE is said to be leaving the Animals. This shock news was revealed to the NME on Wednesday when group manager Mike Jeffries said: "There will be a meeting this weekend to decide who is to replace him."

The Animals are due back from Scandinavia tomorrow (Saturday). They have been touring there with a substitute organist — 19-year-old Mickey Gallagher who was previously with a South Shields group, the Unknowns.

Alan had to miss the tour because of ill health, according to Jeffries.

He led the Alan Price Combo nucleus from which the Animals were formed in 1963.

Chad, Jeremy are parting



THE Chad Stuart and Jeremy Clyde duo — one of Britain's hottest record attractions in America — is splitting up temporarily. Jeremy is being negotiated for a leading rôle in the new Wolf Mankowitz-Trevor Peacock-John Barry musical "Passion Flower."

This show is expected to begin a provincial tour next month prior to its London presentation in July. As a result, Chad and Jeremy have turned down numerous U.S. offers.

Only last month CBS Records paid a very high sum to buy the duo's release from Ember. "Chad and Jeremy will continue to record together," manager Tony Lewis told the NME.

Bachelors return to Palladium

THE Bachelors return to ATV's "Sunday Night At The London Palladium" to top the bill on May 16, exactly one year since their last headlining appearance in this series. As previously reported, the Rockin' Berries are also set for this show with the Irish trio.

The Bachelors are now definitely set for a two-week Australasian tour beginning on September 22.

Three Sunday concerts booked for the trio are in the Isle of Man at the Palace and Derby Castle on July 18, August 8 and 29th. They appear at Westcliff Pavilion September 5 and are being negotiated for Blackpool shows on other Sundays this summer.

Blues 'Gear' date

The Moody Blues' appearance in the Light Programme's "Top Gear" has been put back two weeks to Saturday, May 29, to enable them to feature their new single.


Replacing the group in the May 15 "Top Gear," which is topped by Sandie Shaw, are the Checkmates and newcomer Keith Powell.

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TOMMY

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PARLOPHONE RS200

THE ROULETTES

I HOPE HE BREAKS YOUR HEART

PARLOPHONE RS278

DON'T BE ASHAMED ABOUT 'LONELY', TOM

HAVING heard the Record Tom Jones "Hates—I must tell you: STOP BEING ASHAMED OF IT!" In fact, I expect to see it climbing the NME Chart within a few weeks!

The record is Tom's "Little Lonely One," which Parlophone are releasing today only two weeks after "Once Upon A Time," the Decca follow-up to "It's Not Unusual."

And it's a cracker of a disc! It might have come from the vaults, but if Tom was making records as good as this two years ago then he has a lot to be proud of.

Mind you, I can well see Tom's point of view—and he was grinning almost grimly when I saw him before he left for America last weekend.

"This 'Little Lonely One' is something I could well do without," he told me. "I made it a long time ago... and tastes have changed a lot since then."

Added Tom: "They were tough days when the group and I made 'Little Lonely One'... We were called Tommy Scott and the Senators, and we really pinned our hopes on the recording session we had with Joe Meek.

"'Little Lonely One' was one of seven tracks we did that day. Joe said it was great and he was going to get it released, but we didn't hear any more. "We had a big row about it, and in the end we got our contract back. It was two years before a chance came again—and now they bring out this relic from the past. I think it's dated and I'd like to dissociate myself from it."

These are strong words from Tom, but recording man Meek doesn't bat an eyelid at critics who accuse him of "jumping on the Jones bandwagon."

"I honestly maintain that this is a good record. It is something I am proud of and I believe it will do Tom a lot of good. He should be glad it is coming out."

I can imagine Tom's reply to that: Records agent: "Tom's record-like rise to fame is giving him a hectic time lately. The night before he flew to America—to appear in the first of several Ed-



TOM JONES—"Little Lonely One" is nothing to sing about as far as he's concerned. But the fans might prove him wrong!

By ALAN SMITH

New York is the greatest!

Sullivan TV show—he was in Bristol. He was tired and hungry after two days there, and before setting off on the long drive to London he thought he would drop into a nearby club for some light refreshment. Nothing doing! He was still wearing his familiar "open-neck" stage gear, and the management objected. Tom decided to leave it and set off immediately for London, arriving home in the early hours of the morning to find yet another problem—his visa had not arrived. He and manager Gordon Mills dashed to the American Embassy and then out to London Airport to catch their morning plane.

CONCERN about the record had gone—at least temporarily—when Tom phoned me earlier this week from New York. Fantastic, fabulous, greatest... the adjectives poured out as he described the reception America has given him. He'd forgotten all about "Lonely One"! And not surprisingly... "I've been going around the clubs with Roy Orbison—who's a knockout character. We've been buying 1Ps by Jerry Lee Lewis and Solomon Burke by the bundle. "And I've bought one of those wrist chains, with a watch inserted in the name-plate. And a pair of cowboy boots with zips up the sides. "And a friend of mine is trying to persuade me to take a trip to Bermuda, where he owns a night club... "And—"

I HAD to stop him. I wanted to know at least a bit about "It's Not Unusual." "It's been played a lot on the stations that exclusively play only records by coloured artists," said Tom. "Seems a lot of people were under the impression I was coloured because of my sound!" London Records held a big party for Rolling Stones and Tom at the Playboy Club in New York, he told me, adding, "It was great." He also revealed: "I'm trying to get permission to take a trip down to Nashville to record there. "If you're English, you're a big success over here... EVEN IF YOU HATE A... "I've never had such a fantastic time in my life."

From YOU to US

ARE THE BEATLES LAUGHING AT US? LAST week's letter, "Who IS Tom Jones?" certainly started something! Hundreds of replies have arrived supporting him. Also in my mailbox was a flood of letters about the pop music controversy, and one from MISS R. G. GREEN, from near Peterborough, who had a new view on Dylan and the Beatles. She wrote:

Are the Beatles laughing at the pop-pushing public? I and several of my friends think they chose Bob Dylan as a catch-pig for an experiment to see just how susceptible we are.

Look at the results—his records are selling without any singing ability on his part whatsoever. If the Beatles were to withdraw their support, Dylan would fade into obscurity where he belongs.

REGARDING Tom Jones, MRS. JANET BILLINGHAM, of Birmingham, writes: "Who IS Tom Jones... (FYTU last week) Tom Jones is one of the greatest singers we have had in a long time. I don't suppose for a moment that the distinguished Cliff Richard, or anyone else for that matter, but all the same there is no need for readers to run him

down as they did last week. Tom's popularity is due to his tremendous personality. Don't think that I am a teenager rushing to defend her latest idol. I'm a married woman of 29—but I still love pop music.

RITA COOPER, of Manchester, agrees: "The 'Young Alamy Cat Fan' should be made aware of the fact that Tom Jones had something when he appeared at the Palladium and, as it was his first Palladium, he was bound to have been nervous.

MISS J. J. PLUMMER, of Nutfield Marsh, Surrey, writes: "I read with horror your article about pop music losing its excitement. This is absolute rubbish. If you had been at the NME Poll Winners

EDITED BY TONY BROMLEY From You to Us address: Tony Bromley, New Musical Express, 15-17 Long Acre, London, W.C.2. Concert this year, you would have seen really great performances by the Animals and Rolling Stones, as well as other groups. This should have proved to you that the pop business is as exciting as ever. I agree it was a great show, Miss Plummer, but the NME Poll Winners Concert takes place only once a year!

TO YOU... from Hilton Valentine

HILTON VALENTINE, of the Animals, writes from Sweden: Dear NME Readers,

On our first morning here, we had the toughest session ever with conservatism. They took us to the Health Centre, where they ran us through all sorts of physical fitness tests, while photographers our way.

We breathed into oxygen bags and had blood tests taken—and, surprise, surprise—we all passed! But John Street and he felt pretty before he started!

At the Third Gardens in the evening, all the fan fair side shows, dogdens, and big wheel closed down while we performed. Thousands

packed into the open air arena to hear us. It was a terrific experience.

Mick Gallagher, dipping for ailing Alan Price, has done a great job of such short notice. Our Gutenberg reception was our best ever—with 14,000 in the audience, and 'Welcome, Animals!' all over the place.

We're back on Sunday, and then I'm looking forward to my birthday on May 21, when I hope to throw the party of the year at Strawberry Whiskey A-Go-Go, where we first made it two years ago. It should "Bring It All Home To Me" that night! Bye now.

HILTON.

another fab chart-topper out today!

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It's a real Top Pop—the new "Dinky Beats" moving out for a nightful with all their gear aboard. Dig that crazy vintage mobilite it comes with opening boot, brass radiator, lamps and windscreen. All cool in pink and green. Mad? It's raving, man! Knock out all the other kids by showing up with your Kinky Dinky first! 9/11.

new "Dinky Beats" Car—wherever Dinky Toys are sold.Yeah.

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NORRIE DRUMMOND reports

JACKIE TRENT, who jumps this week to No. 8, with her chart debut disc, "Where Are You Now," crossed her legs, leaned back in her chair and lit a tipped cigarette. "Basically I'm a homely person," she told me. "Although I've been to almost every country in the world, I still get as big a kick out of going home to my parents in Stoke-on-Trent as I do from playing cabaret in Cairo."

Jackie was relaxing backstage at the Birmingham Hippodrome, where she was appearing with Val Donnican. She pulled her dressing gown tighter around her and went on. It's great to be back doing variety again—and Val is such sweetie to work with.

"Playing in Birmingham also gives me the chance to stay with my parents in Stoke. My dad is so proud of Stoke-on-Trent that he thought I should take my stage name from it, hence Jackie Trent—instead of plain Yvonne Burgess."

Although she has lived in London for several years, Jackie has lost neither her accent nor her Potteries sense of humour.

Ask her about her trips abroad and she's sure to tell you about the time she was expected to appear in a sexy costume in Falmagusta.

"I was one of about a dozen girls and we were expected to sing and dance in those silly little costumes," she said. "Anyway, we refused to go on and the proprietor of the club tried to sue us. So we went to the British Consul, and a man from Scotland Yard was sent out to investigate the affair!"

Gunned!

Another of her favourite stories is the time when she was playing in Cyprus during the troubles here. "I was singing in this hotel when suddenly the door burst open and a Cyprusian with a machine-gun started firing. Luckily the place was full of British soldiers and they managed to overpower him."

In 1960, Jackie was playing in a hotel when once again her career almost ended abruptly. "I had just lit my hotel when a bomb was thrown through the window," she told me.

"After all those narrow escapes, I'm sure someone's out to get me," Jackie lit another cigarette and said: "How about some tea, juv?" and immediately dashed off to fetch one.

When she returned with it she told me how "knocked-out" he was about getting so high in the NME Chart. In fact, she spent almost a day in bed recovering.

Knocked out!

"I had just heard the news. My mother Les, who is also my road manager, was driving me back to Stoke when we were involved in a collision with a lorry. I got quite a bump on the head and the next thing I knew I was in Stoke. "Yes, I was really "knocked-out!" she said, laughing.

Tea over, we both lit cigarettes and Jackie poured out sherry for both of us. I asked her if she thought the fact that she had been in show business for ten years would be an

JACKIE TRENT HAS NARROW SQUEAKS

advantage now that she had made the charts. "Without a doubt," she said emphatically. "You know, liv, there are singers who reach the charts with their first disc and they go out and do a spot in some cabaret. It's really pathetic watching them try to hold the audience's attention, especially when the audience is more interested in its food anyway. How many of them know how to entertain for 45 minutes?"

When Jackie said this she did not mean it in a bitter or cruel way. "I love to see all these new performers making a success of their careers, but sometimes they are given these dates to do when they are still too immature."

It's difficult to imagine that Jackie—only 29—has been on the stage for more than ten years. At the age of ten she started as a singer and dancer in Pantomime.

"I went straight into show business when I left school at 15. On my first job I was paid 25 bob a night... and I was delighted!" She saw an advertisement for a singer and came to London with her father for the audition. But she



discovered that she would have to sing in a pub. "I had wouldn't hear of it," she said. "The bloke who was holding the audition called him a "narrow-minded old f...!" My dad is anything but narrow-minded and I was shocked rigid to hear this man swear at him. I was glad I didn't get the job."

Nevertheless Jackie started singing her way round the world. "I went to Germany first but now I've been almost everywhere."

Follow-up

"Where Are You Now" is Jackie's seventh record and she thought that it would go the same way as her first six. "I was so used to having near-misses that I had already started looking for a follow-up. But Tony Hatch my recording manager, who wrote the song, thought there might just be a chance it would make the charts. As usual, he was right."

And for the future? "I'd love to do a ballroom tour," she said. "It's about the only thing I haven't done!" I said goodbye to Jackie and as I left, I saw her light another tipped cigarette.

FREDDIE gets publicity — by GUM!

ONE of the country's major manufacturers of bubble gum is distributing millions of Freddie and the Dreamers cards along with the gum. There are 66 different cards, and if you get them all, you have a three-foot-square picture of the group.

● Syndicated columnist Earl Wilson says that Freddie Mercury: "He is so charming and gifted in Half A Sixpence that one can't estimate the heights to which he can climb."

● This autumn on CBS-TV Harry Belafonte will produce a unique special—"The Stridin' Swedins," a look back at the golden age of show business in Harlem. Among the stars will be Sammy Davis, Diahann Carroll, Sidney Poitier and Belafonte.

● Huzo Starr, after calling himself a pop artist, told New York reporter Phyllis Batters: "The difference between a pop artist and what he regards as a "real" artist. "The real artists are mainly concerned with it, never did I see the Ferry Comos or the Simatras. I don't buy that kind of art. If whitey sang like the coloureds did, I'd buy their records."

● Tommy Steele says that after he finishes the Broadway run of "Half A Sixpence," he'll work for the British National theatre for one year on a minimal salary. "That everyone who takes his living out of the theatre has a duty to put some back."

● He has previously acted with the Old Vic.

● Jonah Jones has switched from Capitol to Decca.

NAT HENTOFF'S AMERICAN AIRMAIL

● Advance reports are that Eartha Kitt's performance in the movie, "Suzanna," will open up a new major career for her in film.

● Look for Diahann Carroll to get a major role in Otto Preminger's film version of the best-selling novel "Hurry Sundown."

● Noel Harrison, Rex Harrison's singing son, will have a rôle in David Niven's next film, "The Nylon Pirates."

● Hittard Etkins, producer of "Gold Digger" starring Sammy Davis, is planning musicals for next season based on "The Rothschilds" and "3100 Misunderstanding." In 1967, he intends to produce "Othello" on Broadway, co-starring Richard Burton and Bernice Reilly.

● Pearl Bailey collapsed twice at the Hotel Americana in New York but keeps coming back to perform. "She feels," says her doctor, "that people have been good to her—that the public has also been her doctor."

● Julie Andrews' net asking price for a film musical will be ten per cent of the gross.

● Milton Valentine (of the Animals) says he's saving his money to buy a night club in case the Animals lose popularity.

WHO'S WHERE

(Week commencing May 10)
KEN HODD, BARRON KNIGHTS, KAYE SISTERS
London Palladium.
BLACK & WHITE MINSTREL SHOW
London Palladium.

BACHELORS, SUSAN MAUGHAN
Liverpool Orion.
FRANKIE VAUGHAN, JIMMY TAR-
BLICK, DEN O'CONNOR
Coventry Theatre.

(ONE-NIGHTERS
From Friday, May 7)
BACHELORS
Friday—Sheffield Gaumont; Saturday—Bolton Odson; Sunday—Newcastle City Hall.

BILLY FERY, PRETTY THINGS,
HARRY POOLE and THE TRIMLONS,
ZEPHYRS, DAVE BERRY
Sunday—Norwich Theatre Royal; Saturday—Bristol Colston Hall.

SHIRLEY BANSEY, CYRIL STAPLE-
TON
Sunday—Liverpool Empire.

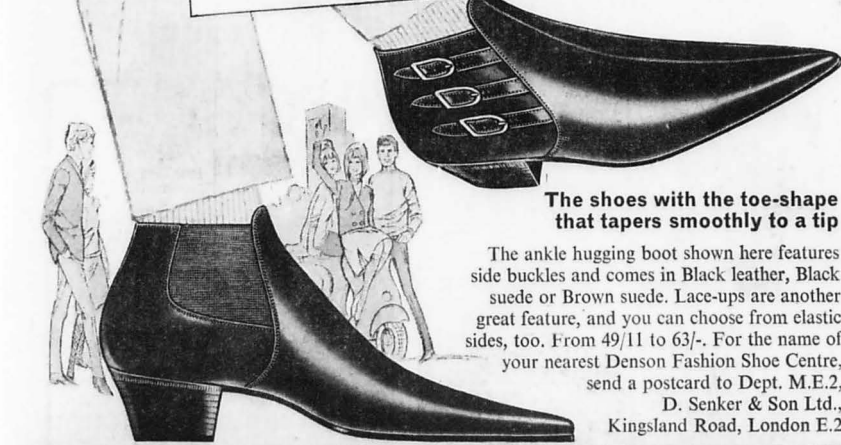
KINGS, KATHERINES, GORMIE AND GINGERBREADS
Friday—East Ham Granada; Saturday—Hanley Gaumont; Sunday—Coventry Theatre; Tuesday—Swindon Odson; Wednesday—southend Odson; Thursday—Bedford Granada.

BOB DYLAN
Friday—Manchester Free Trade Hall; Sunday and Monday—Royal Albert Hall.

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THE NEW DENSON Classics

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THE NEW DENSON Get Arounds

These exciting fashion shoes have supple wrap-over soles that join with the uppers in a smooth, flowing style. And their devil-may-care look is attracting attention wherever it goes. This ankle high boot has a cleverly concealed front gusset. Lace-ups are also available in other styles. Get Arounds are available in Black leather, Beechwood Brown shaded leather, Brown suede or Black suede. From 59/11.

See the exciting new shoe styles at your DENSON Fashion Shoe Centre

NMExclusive

For the first time ever his close friend CLODA ROGERS talks about JIM REEVES

HE THOUGHT HE COULDN'T SING



"There was a kind of warmth about Jim Reeves' face. It was brown, and homely, and when he walked into the room you felt a kind of glow. Nobody can tell me he was big-headed."

These were the first words of young singer Cloda Rogers in a frank and often surprising conversation I had with her in London this week.

Cloda knew Jim as few other people in Britain. After his only visit in 1963 he invited her to Nashville for a holiday. He and his wife Mary looked after her very well during her stay, where she learned many things that will startle his thousands of fans in this country.

One of them was this: Jim Reeves honestly believed he couldn't sing! He was so sensitive about his voice that he absolutely insisted on appearing with his regular backing group, the Blue Boys, at all times.

said Cloda: "I believe that this is why the rumours of him being 'big-headed' grew up. They seem cruel now, but the fact is that they existed and I had heard them myself before I met him. He was touring over here and I was on the bill. When I walked into the hotel he was standing near the fireplace with my father. He struck me as a very big man. Not built tall, you understand, but broad and about medium height. There was something very warm about him."

Rumours

"As time went by I began to see how the rumours started. There was one date at an Irish club in Camden Town, London, and because the piano wasn't tuned Jim simply refused to go on. There were 2,000 people there and there was a terrible mood. The Backbeats were also on the show and I think they went on feeling as if they might be massacred at any minute.

"It was that kind of atmosphere. Anyway, they got through all right and then it was announced that Jim definitely would not be appearing. I just happened to see the piano wrecked before I managed to get out myself."

"You might find it difficult to understand, but I agreed with Jim all the way. He was very professional and in his contract he had it stipulated that pianos at the venues should be in perfect tune. When he arrived he was told they were not and his pianist and manager, Dean Manuel, inside to see that the job had been done."

"If it wasn't, the organisers had only themselves to blame. It happened a few times and there were terrible scenes, but Jim always stuck to his guns. He used to say he would rather go back and play for free than give them a bad show."

"One night he saw me standing at the side of the stage and he called me on to the front of everyone and played the piano while I sang a number. I don't do them. 'You No. 1' was really nice gesture. 'I never saw Jim in a mood. Maybe it was me, or got on all right. But if he didn't like people I was told he just used to go quiet and not talk to them."

"It was after that Irish tour that Cloda went to America, travelling with her 20-year-old brother Frank. They stayed in a rooming house with Jim and his wife at their ranch-style house at Madison, just outside Nashville.

"Cloda got to know Jim and his wife at their ranch-style house at Madison, just outside Nashville. She was fascinated with Jim and his wife at their ranch-style house at Madison, just outside Nashville. She was fascinated with Jim and his wife at their ranch-style house at Madison, just outside Nashville.

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Dylan didn't do a thing wrong

FROM the moment he stepped on stage until the minute he left, Bob Dylan couldn't do a thing wrong for the hundreds of admirers who attended the first night of his sell-out tour at Sheffield City Hall last Friday night.

Wearing plaintive navy blue denim jeans and light brown boots with a black leather jacket over a grey sweater, he was on stage almost throughout his two-part performance.

He had two microphones—stubbily distorted in the first part but adjusted to perfection during the interval—one to sing into and the other for his guitar. He pivoted on one foot to play into the lower microphone when he wanted to bring the volume of the guitar up.

At his side was a stool, on which he had a glass of water and an assortment of harmonicas. He interchanged these in his harness. As he went along, he tuned his guitar and adjusted his feet stop.

The audience was obviously well acquainted with his work, and loudly applauded during opening bars of his better-known LP tracks. There were no introductions to start with.

He changed the words from his recorded version to sing: "I learned on the record player. It was Donoror, or something... I don't know who Donoror is."

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Kinks show—winner all the way

THE pop show headed by the Kinks (their first tour as headliners) is a winner all the way. The almost perfectly serene house audience was at fever pitch when the Kinks appeared on the darkened stage. The pinpoint spot shined as they bounded through "You Really Got Me".

AND NOW...
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by NORRIE DRUMMOND

Next came their chart winner "For Your Love" before they closed their polished act with "I'm A Man".

Gedde and the Gingerbread, who appeared in pale blue pyjama-suits, had the difficult task of recording the Kinks. But the mainly female audience gave them a warm reception and the boys let rip with piercing solo activities.

Gedde opened with "Can't You Hear My Heartbeat", went into "That's Why I Love You" followed by a rock version of "I Can't Stand It", before closing with "Till The Truth, My Heart's In Your Hands".

McKenna, who makes her tour debut, shows great promise and the supporting acts—Jed and Jon, Mickey Finn and the Riot Squad—were all popular.

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Next came their chart winner "For Your Love" before they closed their polished act with "I'm A Man".

Numb

"I felt numb when I heard the news of Jim's fatal crash. Hearing that he'd been killed... it was a terrible shock. I heard he and pianist Dean Manuel, whom I knew, were trying to turn back in the plane. They kept it at a private airfield outside Nashville. But they just couldn't beat the weather."

"A lot of people think Jim Reeves was a bigger name in Britain than in the States. That's not true. Everybody knew him over there and he was a celebrity in every sense of the word."

"One night I appeared on the 'Grand Ole Opry' radio show in Nashville. It was a fantastic honour for someone who wasn't a country-bred American, so you can imagine how proud I was even though I was so nervous."

"I was petrified. But Jim came along and gave me every encouragement. 'Just give 'em all your guts', he said, and I took his advice and went on and sang my heart out."

"The audience was so appreciative; it gave you a wonderful, warm feeling and I didn't want to come off the stage."

"After that, Jim seemed to want me to go back to America again and record in Nashville."

"He and Leo felt I was doing the wrong material in Essex here in Britain. When I spoke to her she was hurriedly sending her case for a new someone."

"Occasionally my brother and I would get the chance to meet Skeeter Davis and Hank Locklin and some of the other big country stars."

"They all used to tell us how Jim had a kind of complex about his singing voice."

"That Nashville recording session is a dim dream now for Cloda, although she's as busy as ever here in Britain. When I spoke to her she was hurriedly sending her case for a new someone."

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KEN MACKENOSH

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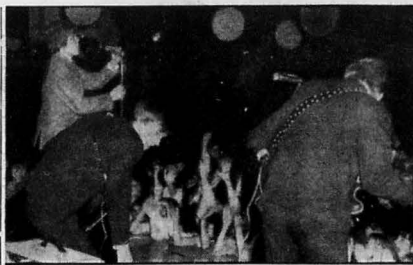
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HERMAN says thanks as American fans go wild over him and his Hermits during their U.S. tour.

RECORD OF THE WEEK!
SANDIE SHAW
LONG LIVE LOVE
 7N 15841

want NME writer Alan Smith to interview him... Judy Garland hopes to marry actor Mark Herron this month... On Wednesday Lionel Bart joined Brian Epstein holidaying in Spain... Alleged infidelity claim concerning Petula Clark's current U.S. hit (which Tony Hatch penned) and a late George Gershwin composition... Next Sammy Davis LP titled 'The Nat Cole Songbook'... Big seller for Brenda Lee badly needed... Bob Dylan's personal manager Albert Grossman impressed by Donovan's publicity campaign... Vikki Carr's favourite singer... Tony Bennett... Del Shannon's next single... 'Break Up'... Publicist Brian Sommerville has filmed Kinks' stage act... U.S. petition suggesting Beatles' knight-hood passed to Harold Wilson... At Variety Club luncheon Ken Dodd 'cracked'... My grand-mother in hospital having her Rolling Stones removed!

NME Exclusive A frank letter to YOU (via Editor Andy Gray) from BILL (Rolling Stones) WYMAN

Holiday Inn NEW YORK CITY
 "This is everything - just every from the city's maturing pace"
 "We're in a great spot in the city"
 "We're in a great spot in the city"
 Tuesday 27th April '65.
 Dear Andy, Just arrived in New York after on Sunday Canadian tour, which was a great success - far better than we had anticipated.

We left London at 9 am Tuesday for Montreal, via Manchester and Prestwick, and arrived at 1 pm local time (7 pm British). Although school was on, we had a good crowd to greet us and held a Press conference before leaving for the hotel.
 Montreal is like hockey crazy. That's all they talk of! The big game against Chicago was on that night, so I bet on Chicago and won myself \$10.
 Had the night off so I went out with the local d.j. Lord Tim, an English boy with long hair. Went to two clubs similar to our "Go-Go" clubs. The bands and tunes were very good. Slipped late night morning there Charlie and I went sight seeing by taxi. We found we were recognized as much here as anywhere, so we couldn't leave the cab much. Took movies, but they were a pretty dull and uninteresting compared with most.
 Had our first Canadian show that evening at the Maurice Richard Arena to an audience of 6,500. It was just like home - they went mad and a few made the stage, even though police coverage was excellent.
 No review of the show at all in the papers next day. Left Montreal in 3 cars after lunch and drove two hours to Ottawa, arriving at about 5 pm. About 200 fans outside and inside the hotel when we arrived, but police got us to the rooms in one piece. The phone never stopped ringing all the time we were there, and Brian and I had the opportunity of inventing about 50 different voices and accents when answering!
 Went to the show at 8:30 pm and played to about 4,000 fans. Brian's amp. kept cutting out but the audience never knew the difference. By the end of the show a line of about 20 police was between us and the fans, on the stage, so nobody could have seen us at all. The power cut off about 9 or 7 times, too, but the reception was excellent. Returned to the hotel and slept early.
 Left Ottawa at 11 am. No Press coverage of the show again and we were a bit disappointed. The countryside on the drive to Toronto was very nice and we all took photos. Arrived at 2 pm to very good and strict police reception and coverage. We had at least 10 in the corridor outside our rooms. Left for the show at 8:30 pm and did a Press conference, radio and TV interview, etc. before playing the Maple Leaf Gardens to an audience of around 12,000, our biggest show so far in America. There were about 100 police surrounding them, but odd fans made the stage during the performance. It was very difficult getting out and back to the hotel, but it was managed at last. We were all tired, so bed it was!

No Press report
 Left Toronto after lunch and drove to London, Ontario. Press reports very good this morning with headlines like "Rolling Stones Bring Bedlam To Toronto". More lovely views on the drive and cameras were everywhere - also, everyone has suddenly started reading books like mad. Brian and I reading science fiction by Ray Bradbury, while Mick and Keith are James Bond fans. Charlie found a magazine with Civil War or something in it, so he was happy.
 Went to a Press conference before the show at the Treasure Island Gardens. 2,500 fans came to see us, and many travelled from Detroit (about 180 miles away in USA), as we aren't playing there this trip, and it was the closest we went to them.
 As soon as we started there reminded us of Holland, with fans behind a 5 ft. fence. At least a dozen made the stage on the first three songs although there were 20 police in attendance. Then they put the house lights on and half-way through "Off The Hook" with no warning, the police chief switched the electric power off and left Charlie drumming like mad on his own and Mick singing. They wouldn't put it on again, so we continued for a few minutes with Mick on tambourine, Brian on tambourine and Keith and I clapping, but in the end we had to stop and leave the stage.
 As soon as we did this, after apologising to the audience, they went crazy and started tearing the place apart. News coverage was excellent and we were never interrupted once. The next morning was talking of it for 2 hours, with listeners phoning in blaming police and organisers for the ridiculous stopping of the show after less than 15 minutes. Our music was termed here by Press as "Mersey Beat", which caused a few laughs. About 300 fans hung about outside the hotel until about 1 am then broke up slowly.
 Five more 4 to 6 weeks touring here, the States, so write and let you all know how it goes.

Best wishes to everyone over there, we all think about you, & see you at the end of May.
 Bill Wyman
 Street

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TAL-PIECES BY THE ALLEY CAT

FRANK IHELD Palladium panto deb't likely this Christmas... Promoter Harold Davison reveals sell-out for Joan Baez Royal Albert Hall concert... Mickie Most declined offer to record Connie Francis in U.S....

CHART COMMENTS: Who replaces Beatles at No. 1? Seekers are favourites, but Bob Dylan strongly contending - while Roger Miller cannot be discounted... Surprising Cilla Black decline - also Tom Jones... Long run for Keely Smith without entering Top 10... My 'Tambourine Man' Bob Dylan's next single... Because Donovan didn't reach No. 1, Pyle's Louis Benjamin has paid £10 bet to Maurice King... British visit from Allan Sherman in August... Wife of NME's John Wells infatigating... Together, Jane Asher, Cynthia Lennon and Patti Boyd attended Chelsea fashion show... Andrew Oldham reveals Decca's new Rolling Stones contract still unsigned... Evelyn Taylor not managing badly - with Val Doonican, Adam Faith, Sandie Shaw and Jackie Trent... £300 gold coat Jimmy Savile's latest adornment... Norman Newell partnered by Cyril Ornadel and Roll Harris writing new musical... This autumn, Rolling Stones touring Britain - but not Beatles... Out of hospital: Steve Kates... Donovan talked shop with Bob Dylan at Savoy Hotel... Tonye Francis keen to record full length composition... New Jerry Allen organ disc revives Acker Bilk's 'Stranger On The Shore'... John Lennon renewed friendship with Bob Dylan in London...

Will the fee Brian Epstein secured for New York cabaret pay Cilla Black's expenses there?... Role for Des O'Connor's actress-wife Gillian Vaughan in next Beatles' film... Valley Music: title of Tom Jones' publishing firm... Johnny Mathis outshine by Vikki Carr on Palladium TV... U.S. release for Jackie Trent's hit on Bernie Lowe's Camco-Parkway label... In many cinemas, Billy Fury's film is second feature... Skeeter Davis touring U.S. with Rolling Stones... At new York's Americana, Sammy Davis deputising for ailing Pearl Bailey - followed by Steve Lawrence and Eydie Gorme the next night... Jackie Trent speaks five languages... CBS waxing Beverly Hillsbillies LP... His agent Harold Davison consulting Hollywood offers for Johnny Dankworth film music... A son for Andy Williams' wife, actress Claudia Longet... A son for Johnny Tiltonson's wife... Correction: disc produced by Peter and Gordon features singer-guitarist Eddie King - not Eddie Young... "Juke Box Jury"



producer Stewart Morris keen to secure Eartha Kitt return appearance... Dusty Springfield outshone everybody (including Supremes) on Tama-Motown TV show... Eric Burdon a too overweight?... Impresario Derek Salberg about to sign Barron Knights for Midlands panomime... Romantic rumours linking Russ Conway's name with Jackie Trent... Happy event awaited by Mike Pender's wife... It was Paul McCartney who arranged for Alma Cogan to meet Bob Dylan... Why didn't Wayne Fontana

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