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# DYLAN FETED, BUT REMAINS UNMOVED!

**DYLAN'S** here! The world's most talked about folk singer flew into London Airport on Monday for his sell-out tour. And somebody who looks less like a star than he does I've yet to meet. Hair that would set the teeth of a comb on edge. Crumpled suit. No tie. A loud shirt that would dim the neon lights of Leicester Square.

And our meeting—Cathy McGowan take note—was in London's plush Savoy Hotel.

**DYLAN**—small, hardly noticed when first he came in, shielding his eyes from photographers' flashlights. Dark glasses go on and off with every flash. And there are some flashes!

**DYLAN**—evading more questions than he answers, but more diplomatic than President Johnson's Press Secretary.

**DYLAN**—above all looking bored and strangely out of place against the luxury that surrounds him. Among the little boys lost.

**Until you speak to him.**  
"I don't give the impression of being a star," he draws, "because I don't think of myself as one."

This isn't the talk of a naive person. He believes it. Like when he says: "I've sat back and seen all these crazes come and go, and I don't think I'm more than a craze. In a couple years time I shall be right back where I started—an unknown."

A lot of today's stars secretly think

by **JOHN WELLS**

this... none of them would dream of saying it!

"I go along with Dylan and ask him if he'll be sorry when it's over."

"None!"

"Wouldn't he even miss the money?"  
"None! I spend most of what I get now, anyway—and how I spend it is my business. Not on material things. I don't need ten cats, a mansion and a yacht."

"Of course, I'd be a fool to say money means nothing to me, but I don't really care."

A battery of cameras fire. Dylan looks as if he's been hit, replaces his dark glasses. "All I'm really interested in," he says, "is singing to people who want to listen to me. And I don't care how many that is."

Fortunately, if not for Dylan, for somebody, thousands of people want to listen.

Thousands are buying his records. Thousands are paying to see his tour. My shoulders are aching from the crush that surrounds him. I retreat to recap on this phenomenon.

Born in Duluth, Minnesota, May 24, 1941, Dylan lived for the first seventeen years of his life in Hibbing, Minnesota.

Dylan himself wrote: "Hibbing's a good 'ol town. I ran away from it when I was 10, 12, 13, 15, 18, 17 or 18. I bin caught and brought back all but once."

So much for Hibbing. By the winter of 1961, Dylan, still only twenty, had sung his way through one half of the American States. From New Mexico to South Dakota, from Kansas to California. He later wrote: "I's driftin' an' learning new lessons. I was making my own depression. I rode freight trains for kicks. An' got beat up for laughin'."

Finally though, Dylan reached the Columbia Records studios and cut his first album called simply *enoch* Bob Dylan. That was the start.

A lot of authorities state that Dylan's been greatly influenced by that other folk great, Woody Guthrie.

## Influence

I shouldered my way back into the throng to ask about it.

"My eyes and ears have been my great influence," he says. "Nothing or nobody else really."

He shrugged his shoulders. "People who have tried to influence me have been so wrong. I don't know why—they just have been. They aren't with what I'm trying to do."

"And the same goes for me. I'm not trying to influence people. In fact I don't want to."

A voice, well in the background, asks him if he hasn't been influenced by Donovan! His press officer winces!

But Dylan's expression doesn't change. "Who is this Donovan? I'd never even heard of him until yesterday," he says. And he means it. Hastily I get him back to "influence."  
"No," he tells me. "I don't



write finger pointing songs (his term for 'message') because I think I can put the world to rights. I don't think I can. And I don't really care if I can or not.

"I just write what I feel. If other people think it has a message it's up to them, but I'm not deliberately trying to put one across."

As more and more people squeezed into the room at the Savoy to welcome Dylan to Britain, he became more and more surprised at the acknowledgment of his popularity. Not that his face displayed much emotion.

"I seem to be more popular here than I am at home," he muses. "I reckon you could call me a Top Ten artist here but in America I'm only Top Forty."

Someone asks him if there was massive welcome from the fans at London Airport when he flew in a day before.

"Don't remember," he says. But on someone prompting him by saying: "Surely you MUST remember?" he admits: "Yeah, there were some people there."

He's really bored by now. He brightens when I talk about

**BOB DYLAN** salutes England? Or is he getting in the mood to write a new Civil War song? Actually he said: "I was trying to attract a passing bird." NME picture by Russell Napier.

his latest record, "Subterranean Homesick Blues," and tell him it's in the NME Chart—giving him two side by side in the list.

But he doesn't greet the news with abandoned enthusiasm! It's just: "Nice to hear that."

I say I found "Subterranean" a little different from his usual records. I wonder, in fact, if it had been cut for some time.

"About six months ago," he says. A bit different?

"I just make them as I feel at the time."

With chart successes and a sell-out tour Dylan means big business and big money. And it's usually at this stage that the pressure to become intentionally commercial is applied.

But Dylan assured me it won't happen to him.

As far as my records are concerned the only difference success

has brought is that I now feel I must make my records even better.

"Before I made records to please myself and though I still do this I'm now also conscious that the public deserves the best I can give. This I owe them."

Even before it starts, Dylan's tour is one of the biggest successes a visiting American artist has had for quite a while.

But even this apparently leaves him unmoved. He told me the main thing he was looking forward to while here was buying a pair of boots.

But even if he gives the appearance of living in a world of his own, bored with the outside, he can't go wrong. To his fans he represents the rebel, the man who believes in the things they do. And acts the way they'd like to.

And I must admit that I liked him personally—if only because of his courage in remaining completely detached while being so lionised.

If he appears on stage and decides to stand on his head and not play a note during his entire tour, he still be loved.

His fans will probably read something into it.

Rep. KEVIN DONOVAN, 3-3a RIDGWAY CHAMBERS, TOWN ROAD, HANLEY, STOKE-ON-TRENT. Tel: 5.0.T. 22901

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## CAN'T LET HER GO

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<h2>HAWAII TATTOO</h2> <p>THE WAIKIKI Hawaii Tattoo/Waikiki Welcome: Aloha Parade/Hilo Kiss NEP 44042</p>	<h2>PAT BOONE HITS</h2> <p>PAT BOONE Ain't That A Shame/It's Too Soon To Know: A Wonderful Time Up There/It'll Be Home DEP 20001</p>
<h2>THE GREAT BILLY VAUGHN</h2> <p>BILLY VAUGHN &amp; HIS ORCHESTRA Shangi-La/Sixteen Tons: Love Me With All Your Heart/ Chattanooga Shoe Shine Boy DEP 20004</p>	<h2>IN AN ENGLISH COUNTRY GARDEN</h2> <p>JIMMIE RODGERS Crying In The Chapel/I Forgot More Than You'll Ever Know About Her - In An English Country Garden/That Lucky Old Sun DEP 20002</p>
<h2>HITS OF THE EMERALD ISLE</h2> <p>The Irish Rover (Michael O Duff)/My Auld Kilnarry Hat (Sister Mary Gettrude)/The Boys From The County Cork (Glen Daly)/She Moved Thirs/The Fair (Moira Broidy) NEP 34217</p>	<h2>UP CHERRY STREET</h2> <p>HERB ALPERT'S TIJUANA BRASS Up Cherry Street/Numero Cinco: Mexican Shuffle/The Girl From Ipanema NEP 44041</p>
<h2>LAWRENCE WELK</h2> <p>MUSIC FROM THE GREATEST FILMS I Could Have Danced All Night (My Fair Lady)/Tonight (West Side Story)/The Sound Of Music (The Sound Of Music)/Exodus (Exodus) DEP 20003</p>	<h2>IRISH SHOWBAND HITS</h2> <p>INTRODUCED BY LARRY GOGAN There's Always Me (Dickie Rock and the Miami Showband)/Down Came The Rain (Butch Moore and the Capitol Showband)/The Answer To Everything (Joe Dolan and the Drovers Showband)/She Wears My Ring (Sean Tegan and the Pacific Showband) NEP 44216</p>



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Keith Altham meets—

ERIC BURDON  
ANIMAL TRAINER!

CLAD in a black track suit, zippered to the neck, and still wearing his carpet slippers, the chunky figure of Eric Burdon lay writing on the floor of his Earls Court flat. I describe it as "writhing," Eric calls it "exercise."

At first I chose to ignore these un-Animal like activities and sat nonchalantly on the sofa surveying the phenomenon. Eric was now executing bicycle-like movements with his legs.

Suddenly he leaps to his feet and with a hideous grin, threw himself into a series of violent back bends. I could stand it no longer.

"I don't like your new record," I said. "Neither do I," grunted Eric as he touched his toes.

"Eric then began running on the spot. For those of you who have not fallen in yet, I should explain that our Animal was worried about his figure."

"Puffing "I'm so out of condition," puffed Eric. "Too much good food and not enough exercise. The Pretty Things are talking about getting up a football team. We're hoping to play them on Primrose Hill."

Finally Eric collapsed into an armchair and lent over to the record player to play a Nina Simone record, "The Black Butterfly."

"Listen to this," he said, enthusiastically. "There's so much hate in this record it's incredible. It's been banned over here, I think."

After listening to the number, I was invited to see over the private armory which Eric keeps in his bedrooms.

Apart from colts, pistols and assorted weapons from the last World War, there was a hunting rifle with telescopic sights balanced against the bed. I took down a coat from the wall.

"On the bedroom wall are a sequence of small photographs depicting the Animals in trench coats during the war as soldiers of the last World War."

"Eric, both over and dressed, took me for a spin in his new green convertible sports car. He isn't saying that Eric is reckless but spinning around like a Catherine wheel at Hyde Park enters is not my idea of a joy ride."

"It shouldn't do that," he said, nonchalantly straightening the car and ignoring my ashen face.

He told me that he intends to buy



THE ANIMALS (l. to r.): ERIC BURDON, CHAS. CHANDLER, ALAN PRICE, HILTON VALENTINE, JOHN STEEL.

A Rebel flag when they appear in Mississippi soon. He'll fly it from the rear of the car. His only decoration at present is a rabbit's foot suspended from the roof by a small chain. It is mounted in leather.

"No," smiled George. "Keith Richard."

Eric turned in an absorbing question of his own by posing the problem: "What groups would I go to hear if I wasn't a part of the scene?"

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Finchley was near the Zoo. I sat up with the rest of the Animals at the TV studio the next day as we shot Dick Katz's surreal details of their Caribbean trip. I sat in a dressing room.

Chas, Chandler is fast becoming the business-man in the group. He talked over a series of an all-star bill with enough drawing power to fill the theatre and to tempt the Animals should occupy.

"I'm mad as a crab flat at the moment," said Chas. "Dinner was great—a piece of cheese and a lettuce leaf."

Enter organist Alan Price wearing the latest footwear. The old musician has finally seen better days and Alan has now adopted "desert boots" (high top, inch heels).

Eric turned in an absorbing question of his own by posing the problem: "What groups would I go to hear if I wasn't a part of the scene?"

From Mary

On leaving the studio Hilton Valentine was anxious to get back to the hotel. He was expected a phone call from Mary Wilson of the Supremes.

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Do, What's Easy For Two Is Hard For One (Mary Wells); Pride And Joy, Days Of Wine And Roses (Marvin Gaye); Quicksand, Heat Wave (Martha and Vandella); I Call It Pretty Music But The Old People Call It The Blues, Moon River (Stevie Wonder); Mickey's Monkey (Miracles).

ERIC BURDON: UNBEATABLE 10 HITS (London). The restless, driving force of Brown's delivery, and his way-out improvisations, while never losing the rock-steady beat, make this LP an exceptional one. Good value, too, with 16 tracks. The backing may be a bit stoney, and the singing group behind a little conventional, but Brown's solo work makes up for this.

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Vikki Carr



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Rolf Harris lko ikola Columbia DB7554

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

Peter and Gordon True love ways Columbia DB7524

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# DONOVAN — one of the folk song sensations of 65

**GIPSY DAVE** sat in Donovan's dressing room playing a strange instrument—a leg off a Queen Anne chair strung with one guitar string.

"Hey, listen to this, man," he enthused and wound the string, thumping it violently and extracting a tortuous, high-pitched whine from the instrument. "Great, man, great!" he grinned happily.

Before he began working for Donovan Gipsy's only claim to fame was that he played kazoo on the track of Don's LP "Keep A-Fucking." He also gave Don his last pair of boots.

I shook hands with the red-road-manager-of-the-year and noted the green and red winged serpent which was tattooed on his forearm.

"I saw this guy having one sewn in at a shop," explained Dave. "His whole arm was covered in blood—looked a horrible mess. When they washed his arm, there was this fantastic picture. So I had me done."

Don describes Dave simply as a friend. He is the same age, eighteen, talks the same language and they dig the same music.

"I met Dave during an Aldermarch. Don told me. He knows most of the folk songs I know and we struck up a friendship."

Dave describes his arrival in London thus: "Don wrote to me in Manchester. I was living under this bush by a church so I came down." Behind a chair, seated on the floor, was another addition to the "Crazy Mixed Up World" of Donovan. He said that his name was Derek and he had just walked in to see Don. He then folded his arms and stared stolidly at the floor.

## Gimmick

"Seen the latest gimmick?" smiled Don drily, as he took off his cap and handed it to me. A tiny silver badge in the shape of a broken rifle was pinned to the side.

"It's the badge of 'The War Resistance International,'" said Don. He must be copying someone, but I couldn't place the name!

Donovan idly strummed his guitar and began singing. Once he gets that guitar in his hands they just keep pouring out like water from a tap.

While tuning the guitar, he snapped a string and shuffled off to see Dave Wendles of the Rebel Rousers for a replacement.

Manager Geoff Stevens and I sat back in our chairs and waited his return.

"You know, one day I'm going to look around and that boy will be gone," said Geoff. "He couldn't care less about the money in this business. He'll stay as long as it

# 'I'LL QUIT AFTER TWO MORE YEARS'

suits him and then just go." He looked pleased and worried alternately.

The loudspeaker on the dressing room wall blared, "Donovan on stage, please," and Geoff looked around. Donovan was gone.

He opened the dressing-room door and met the other half of the management rushing in.

"Seen Donovan?" chorused both Peter Eden and Geoff together.

A frantic search evolved and the star was found nonchalantly posing for a fan outside the studios. She had a box camera and wanted to take his photo.

I decided this interview should be continued the following day. Donovan suggested lunch and we fixed a time.

At a small restaurant off Charing Cross Road, Donovan, Peter Eden, Gipsy and I dug into a huge plate of scampi and mushrooms. This is Donovan's staple diet.

Among his new projects, books and poems to be published he told me about plans to produce his first film.

"A friend of mine called Paul is going to help me produce our own film. We want to do a very artistic thing. No script and no actors. Just an observation of life. Flies buzzing on a window pane. Sunlight through the trees. A girl's hair blowing in the wind. My father used to be a photographer. I think we'll make a good job of it."

Donovan has just moved into a London apartment that was recently vacated by Rolling Stones' manager,

Andrew Oldham. He lives there with Gipsy, Paul and his wife and their eighteen-month-old baby.

"You know, I'd like to write an article for your paper about my observations on the pop scene," said Don.

He wants to call it, "The Age of Misinterpretation" but I think we can talk him out of that! Should be an interesting article.

As Donovan got up to leave I noticed his jeans were still sticking down.

"Going to get some more clothes now," I asked pointedly.

"Well, I don't feel obliged to keep wearing the old gear," said Don. "But these are my clothes at the moment, so they'll do."

Donovan revealed to me that he only intends to remain in show business for two years.

## Deadline

"I think I could continue for much longer making a living as a singer," said Don. "I've decided on a deadline of two years, then I intend to travel around the world and just write."

As we walked out of the restaurant and into the street I noticed Gipsy was looking very miserable. In fact he had been very quiet all through the meal.

"What's wrong?" I asked. "Did someone rub out your tattoo?"

"Worse," sighed Dave. "I broke the string on my one string guitar. That's showbiz!"

KEITH ALTHAM

# EPs by ALLEN EVANS



**WAYNE FONTANA** (Fontana) with his Minibinders puts over Gama Of Love, Since You've Been Gone, She's Got The Power, One More Time.

**UNIT 4 PLUS 2** (Decca) really got going with Cotton Fields, Cross A Million Mountains, To Be Redeemed, and Wild Is The Wind.

**FOUR PENNIES** (Phillips) quieten down on their "Smooth Side Of..." EP, Sweeter Than You, Now We Are Through, Love's Journey, and If You Love Me, are the highlights. They also have a companion EP, "Swinging Side Of..." when they go to town with Da Doo Don Don, Why Do You Cry, Fony Time and Claudette.

**SHIRLEY BASSEY** (Columbia) is still our best girl singer. Hear her put over I Got A Kick Out Of You, Everything I Have In You, All Of Me, and All The Things You Are to prove it.

**MARTHA AND VANDELLAS** (Tamla-Motown). They feature their hit, Dancing In The Streets, with Live Wire, Wild One and In My Lonely Room.

**DUSTY SPRINGFIELD** (Phillips) offers an "In New York" EP, singing Live It Up, I Want Your Love To-night, I Wanna Make You Happy, and Now That You're My Baby, Great.

**MARY WELLS** (Tamla-Motown) sings her best hit, My Guy, plus three other rhythm-filled tunes, Oh Little Boy, What's Easy For Two Is Hard For One, and You Lost The Sweetest Boy.

**MATT MONRO** (Parlophone) is in top form with Somewhere, Stardust, an up-tempo one burning in May, and the dramatic For Mama.

**FATS DOMINO** (Liberty) sings and plays pounding piano on the hit-tune "My Blue Heaven," and I've Been Around, I'm Ready, I'm Gonna Be A Wheel Some Day.

**HOLLIES** (Parlophone) stir up rhythmic humour with Chuck Berry's Too Much Much Business, and two of their own tunes—To You My Love (Graham Nash double-track), and Come On Home, a slow rockabilly. What? Kind Of Toy, completes the EP.

**SLIM WHITMAN** (Liberty) "Sings More Irish Songs." And the veteran grand singer makes a good job of them, too. Forty Shades Of Green, Eileen, Peggy O'Neill, and Ten In A Row. See also the Irish melody.

**HITMAKERS SERIES** (Pye Popular) offers us far three EPs, with four different artists on each. You can have the Searchers (When You Walk In The Circle), Dionne Warwick (Walk On By), Dixie Cups (Chapel Of Love) and Kenny Ball (Hello Baby).

Or the Kinks (You Really Got Me), Shantel-Lee (Remember), Honeycombs (Have I The Right), and Tony Jackson (I've Bye Baby).

Or Sandie Shaw (Always Something There To Remind Me), Rockin' Berries (He's In Town), Chuck Berry (No Particular Place To Go) and Julie Grant (Come To Me).

## FROM THE NME

### 5 YEARS AGO 10 YEARS AGO

TOP TEN 1960—Week ending April 29	Last This Week	TOP TEN 1955—Week ending April 29	Last This Week
1 CATHY'S CLOWN Evelyn Brothers (Warner Bros.)	2 1 CHERRY PINK Percy Trade (HMV)	1 2 I GIVE ME YOUR WORD Tennessee Ernie (Capitol)	2 1 GIVE ME YOUR WORD Tennessee Ernie (Capitol)
2 DO YOU MIND Anthony Newley (Decca)	3 3 STRANGER IN PARADISE Tony Bennett (Phillips)	3 3 STRANGER IN PARADISE Tony Bennett (Phillips)	3 3 STRANGER IN PARADISE Tony Bennett (Phillips)
3 SOMEONE ELSE'S BABY Adam Faith (Parlophone)	4 4 CHERRY PINK Eddie Calvert (Columbia)	4 4 CHERRY PINK Eddie Calvert (Columbia)	4 4 CHERRY PINK Eddie Calvert (Columbia)
4 HANDY MAN Jimmy Jones (MGM)	5 4 SMOOTHLY, SMOOTHLY Eddy Murray (Columbia)	5 4 SMOOTHLY, SMOOTHLY Eddy Murray (Columbia)	5 4 SMOOTHLY, SMOOTHLY Eddy Murray (Columbia)
5 FALL IN LOVE WITH YOU Cliff Richard (Columbia)	6 5 STRANGER IN PARADISE Tony Martin (HMV)	6 5 STRANGER IN PARADISE Tony Martin (HMV)	6 5 STRANGER IN PARADISE Tony Martin (HMV)
6 MY OLD MAN'S A DUSTY MAN Lionie Jonagan (Pye)	7 6 EARTH ANGEL Grove Cats (Mercury)	7 6 EARTH ANGEL Grove Cats (Mercury)	7 6 EARTH ANGEL Grove Cats (Mercury)
7 STANDING ON THE CORNER King Brothers (Parlophone)	8 7 THE BRIDGES OF PADIS Eartha Kitt (HMV)	8 7 THE BRIDGES OF PADIS Eartha Kitt (HMV)	8 7 THE BRIDGES OF PADIS Eartha Kitt (HMV)
8 STUCK ON YOU Elvis Presley (RCA)	9 8 BEADY WILLING AND ABLE Doris Day (Phillips)	9 8 BEADY WILLING AND ABLE Doris Day (Phillips)	9 8 BEADY WILLING AND ABLE Doris Day (Phillips)
9 SWEET NOTHING Brenda Lee (Brunswick)	9 9 WEDDING BELLS Eddie Fisher (HMV)	9 9 WEDDING BELLS Eddie Fisher (HMV)	9 9 WEDDING BELLS Eddie Fisher (HMV)
10 FINGS AIN'T TROT THEY USED TO BE Max Bygraves (Decca)			



**TERRIFIC TERRIFIC TERRIFIC!**

**MARIANNE FAITHFULL**

**THIS LITTLE BIRD** F 12162

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## WHICH ONE IS PAUL DEAN?



who sings

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c/w 'HOLE IN THE HEAD'

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WITH THE AMERICAN EMBASSY GIVING OUR U.S. CHART SUCCESSES VISA TROUBLE —

# Should snaller fry American popsters be banned from Britain?

AT this very moment, America is striving desperately to seek peaceful solutions to the problems in Vietnam and her own Deep South. Why then is she, at the same time, unashamedly creating another international incident, by being deliberately hostile to British pop business? For, make no mistake, America's attitude to our artists is far more important than a mere squabble within the entertainment industry. It nibbles at the very roots of Anglo-American relations.

For many decades, during which America has been undisputed top dog in the music business, the steady flow of artists from the

## controversy

### DEREK JOHNSON POSES THE QUESTION — AND ANSWERS IT

selves being on top for so long. And in true American tradition, they cannot bear to be the underdogs.

NME readers are up in arms about this situation and I quote from one of a shoal of letters I have received on this subject:

It comes from J. Hooper of Hackney, London, E9: "If this attitude is continued by the Americans, it will surely be Britain's turn to do the same. And it is about time that we did act. The British immigration department must take reprisals against the Americans. For, of all the Americans, who visit this country, it is surprising how many are hardly known."

Right now, any American artist who wants to come here to plug his or her latest record on television can do so, without argument. Just consider some of the names who have appeared on your screens so far this year . . . Johnny Thunder, Goldie and the Gingerbread, Stevie Wonder, Scramm, Jay Hawkins, Jimmy Radcliffe, the Temptations, Doris Troy, the Walker Brothers, Chuck Jackson, Johnny Nash—yes, and even Roger Miller.

If Britain had adopted the same policies as America, all these artists would have been banned (and many more, too) from appearing on British television. And from appearing on British stages.

The question that everyone is asking now is—should we ban these people in future? Should we give the Americans a dose of their own medicine, by instituting reprisals for their attitude to our artists?

medicne, by instituting reprisals for their attitude to our artists?

I say, NO, definitely not . . . and for these three reasons:

1. If we start banning performers, who will be the first to suffer? The fan! It's the people-in-the-street who, basically, have to put up with petty squabbles of this nature—and the less they interfere with their enjoyment, the better.
2. Once we start clamping down on the Americans, the situation will become even more tense. Neither side will be willing to give way, and the embargo could well be intensified. If both countries are acting childishly simultaneously, we could even reach a situation wherein British records are banned from release in the States, and vice versa.
3. Most important of all, I see no reason why Britain should lower herself by stooping to the level of petty jealousies and resentments which seem to have afflicted the Americans. Live and let live, that's my motto—and in so doing, let's expose the shortcomings of these so-called champions of democracy.

### What can be done?

Well, what can be done about this situation? First, let us consider who is ultimately responsible for these restrictions—who, for instance, decides that the Hollies are more worthy of entertaining the Americans than is Sandie Shaw.

Initially, the decisions rest with the American Federation of Radio Artists. But these gentlemen do not actually have the power to ban entry into the States. All they can do is to decide which artists have "no exceptional merit" and advise the immigration authorities accordingly.

The immigration boys invariably act upon these recommendations. But we must remember that immigration is a government department. Therefore, all these bans and restrictions must necessarily have governmental approval. And in this country, we must trust it on the same level.

It is up to our Foreign Office to make representations to their counterpart in Washington. Perhaps pop music is beneath their dignity—in which case I would remind them of the immense value of our artists as dollar-earners. But this is obviously a matter which could have far-reaching repercussions, and if the Foreign Office is loath to act, then some enterprising MP should start the ball rolling by raising the subject in Parliament.



SANDIE SHAW and TWINKIE —both suffred.

States into this country has continued unabated—and we always have welcomed them warmly. True, there have been intermittent complications with the respective Musicians' Unions, but these have been ironed out by a system of reciprocal exchange, which until recently was working very smoothly.

Suddenly, in the course of a year, the entire picture has changed. For the first time, thanks mainly to the Beatle boom, Britain has assumed the rôle of champion of pop. The shoe is on the other foot and, quite dramatically, our own boys and girls find themselves dominating the American hit parade.

Not unexpectedly, the American fans are anxious to see these new pop phenomena from across the ocean.

And our pop stars are equally keen to blaze the trail across the States, a country which has previously been almost totally indifferent to British artists.

### Do the same

In fact, our boys simply want to do what the Americans have been doing here for many years.

What happens? Sandie Shaw and Twinkie are banned outright from appearing in the States. The Hollies and Wayne Fontana and the Mindbenders are kept hanging about for days before reluctantly being issued with H.2 visas—which means that they can travel to America, but have to obtain renewed permission to work in each individual State or City.

Other British artists—like the Zombies, Freddie and the Dreamers, the Nashville Teens, and the Animals—have experienced similar troubles over projected American tours.

And the indications are that officials in the States plan to get even tougher in the future.

Reasons given by the American Embassy in London for these restrictions are either that "the artists are insufficiently well-known in America to warrant them working there" (a big laugh in the case of someone like Wayne Fontana, who was No. 1 in the American charts when he was given this explanation)—or that they have nothing original to add to the American show business scene.

Now, you know—and I know—that this is a load of boloney. The reason for the Americans' dictatorial attitude is simply—our grapes. They bitterly resent the success of our artists after them.

martin ryanor & the secrets  
martin ryanor & the secrets  
martin ryanor & the secrets  
martin ryanor & the secrets  
martin ryanor & the secrets  
martin ryanor & the secrets  
martin ryanor & the secrets

### NEW YORK LIKES TOMMY STEELE

LONDON'S musical hit, "Half A Sixpence" opened at New York's Broadhurst theatre and won good critical notices.

John Chapman wrote in the "Daily News": "The musical should lighten anybody's heart. Tommy Steele is a versatile and engaging chap . . . He can dance. He can sing disarmingly. He can play the banjo and sing infectious."

Howard Taubman in the "New York Times" said: "If your standards in musicals are not rigorous you will be entertained by the friendly, wholesome corn in 'Half A Sixpence.'"

"It's company, led by the engaging young Briton Tommy Steele, sings and dances with so much spirit that the musical numbers compensate in some measure for the stickiness of the book."

The "Herald Tribune's" South Walter Kerr wrote warmly of Steele, describing him as a performer who "can do a bit of everything, a lot better than most people."



Time was, a drum was a drum was a drum. Anything on which a rhythm could be tapped out. Then came the new mood in commercial music after the First World War, and with it the rise of the drum to the status of a solo instrument. The drum became sophisticated because SOUND began to matter. And with the revolution came Premier. They organised a self-contained research and design department to study the new image of drums and percussion instruments. Premier became THE name in drums. Nearly every major advance came to the industry via the Premier research and design department. Flush base stands, floating snares, flush-bracing, die-moulded hoops of every size, single lever thumb screws and bass drum thum, chromium plate on all equipment, tilt-action hi-hat. Innovations in drums seem naturally to stem from Premier. Ask Eddie Taylor of Long John Baldry and the Hoochie Coochie Men. Or send 6d. in stamps to 87 Regent Street, W.1., for catalogue. B.

**YOUR TOP SIX FOR MAY**

**NO. 16 NOW ON SALE**

**TICKET TO RIDE \* ONCE UPON A TIME**

**\* THE MINUTE YOU'RE GONE \***

**\* HERE COMES THE NIGHT \***

**\* THAT'S WHY I'M CRYING \***

**\* BRING IT ON HOME \***

TOP SIX

**Premier**

THE WORLD'S MOST WANTED DRUMS, FROM TOP DEALERS IN 99 COUNTRIES

# MARIANNE & TEENS SHARE SINGLES SAME 'BIRD' SONG

by derek johnson

**SEARCHERS**  
Although their latest release is an EP, the Searchers' "Bumble Bee" qualifies for review in this column. It is being treated to full-scale singles promotion, and will most probably register in the NME Top Thirty.

This track is the group's U.S. hit—a snuffy, medium-tempo opus, with a gimmick novelty lyric handled as a durt, hand-claps, an absorbing guitar figure and a compulsive beat. Extremely catchy?

That whiteable Bacharach-David number "Magic Potion" makes ideal material for these boys, and the set is completed by two Chris Curtis compositions—the snappy-go-lucky "Everything You Do," and the absorbing, well-harmonised "If I Could Find Someone." It's on Pye.

**RATHER** surprisingly, Decca puts two of its main attractions in competition with each other on the same song. Written by John D. Loudermilk, **MARIANNE FAITHFULL** sings "This Little Bird," and with a subtle change of title, the **NASHVILLE TEENS** offer "Little Bird." It has a distinct folksy feel, which is underlined by the lyric.

Due to a combination of her vibrato and delicate charm, Marianne's voice is ideally suited to this type of material. She's aided by a walking-pace rhythm which builds throughout, plus a fascinating harp figure, strings, and group chanting the title phrase.

Not so commercial as her recent hit, but a mature and captivating single.

After a drum roll, the Teens settle into a clip-clopping rhythm, with acoustic guitar, unobtrusive organ and tambourine, and strings coming in towards the end.

The boys harmonise most pleasantly on a song which is unusual for them. But I reckon Marianne will capture a lot of their sales.

Flips: Marianne's "B" side is a good "un"-linking rhythm, and crashing tambourine contrast with the plaintive feel of "Morning Sun."

The Teens revert to their familiar tangy, strident style for the raucous rand-b shaker "Whatcha Gonna Do."



**FATS DOMINO**

Combination of weeping brass and Fats Domino in a wistful mood creates a rather mournful effect in the revival of "Why Don't You Do Right" (RCA). Fats pours his inflexible sincerity into the vocal, and there's a solid beat behind him. Somehow, though, it seems very ponderous compared with the swinging Honey Good-man-Peavy Lee original. Not ideal material for Domino.

Fats co-revives the amusing muley-take on today's fashion craze "Wigs" with a finer-clashed monkey-type rhythm to support his lute.

**JAY & THE AMERICANS**

Mediole rockaballed with a nostalgic lyric, "Think Of The Good Times" receives an appealing similitude-free delivery from Jay, with the Americans joining him in the chorus.

The beat is solid and insistent, until added strings introduce a note of stolidness. Lacks the sparkle of Jay's last two releases, which were more up-tempo.

Medium-slow shaker "If You Were Mine Girl" is buoyant and well harmonised, but has little tune. On United Artists.

**SLIM WHITMAN**

Easy-paced jog-trotter with a relaxed rhythm, celebrating guitar and tinkling piano—that's the e-and-w rockaballed "Remember Me" (Liberty) by Slim Whitman. It makes for harmless, soothing listening, but doesn't have the punch or muscle of his big hits of a decade ago. Harmonica lends atmosphere to the slowly swaying ballad "Virginia," which I like better.

**IN CROWD**

Not surprising after Dobie Gray's recent hit that a new group should call themselves the **In Crowd**. "That's How Strong My Love Is" is a pounding, walloping blues-ballad, with the soloist doing an Eric Burdon, aided by humming and chanting support.

The rand-b feel is quite compelling, and it's a pretty good disc of its kind.

Tempo speeds for strident shaker "Things She Says" with semi-solid vocal, harmonica and crashing cymbals. Parlophone.

**MICHAEL CHAPLIN**

The controversial Michael Chaplin debuts with "I Am What I Am"—and he can say that again! Dual-tracked, with organ and harmonics, it's an inoffensive and harmless medium-saver.

An adequate performance of indifferent material, but will doubtless have currency value.

Solo voice on the flip, and slipping into deep register for the contrived jog-trotter "Restless." Sounds like the poor man's Biondini! Decca label.

**DEAN AND MARK**

Set to a galloping, rambling beat, the high-register tones of Dean and Mark blend effectively in "Just A Step Away," with embellishments from a humming group and some excellent guitar work. An eye-catching styling by the duo (who, of course, are two-thirds of the Newbats), and perfect for dancing. But the melody content didn't strike me as chart-worthy.

There's a country feel to the lulling rockaballed "A Fallen Star," with tinkling piano and a slowly joggling beat. Hickory label.



NASHVILLE TEENS in action.

## Another one from Reeves

ONLY three weeks have elapsed since the release of Jim Reeves' "Not Until The Next Time" and now RCA issue another Reeves single, "How Long Has It Been?" But this one has a specialist appeal—it's a religious song, taken from his album "God Be With You."

It receives his familiar ballad approach—with slowly swaying rhythm and choral group.

Jog-trotting rhythm, humming group and nostalgic lyric comprise "Supper-time," which also includes a spoken passage by Jim.

## Happy Twinkle!

At last, someone's made Twinkle happy! After the demise of "Terry," she's turned her attentions to "Tommy" (Decca), and the result is her brightest disc yet. It has a bouncy, jog-trotting beat, with humming girls and handclaps. Twinkle's delivery is much more forthright, though it's still dual-tracked. It's a song about young love, but this time without complications! And maybe that will be a disadvantage, because the fans these days seem to go for the tear-jerkers.

Should register, though I don't see it as a big hit.

A rather more plaintive and intimate styling of "So Sad"—yet, in spite of the title, the beat speeds to a bubbling medium shaker.

VAL MCKENNA

Spirited effervescent belter "Baby Do It" (Pye) makes a rollicking bid for 16-year-old Val McKenna. The melody's easily memorized, and the backing's rather startling—with sax, organ, maracas and male group—possibly a bit too overpowering. Written by Carter-Lewis, and a promising first disc. Val dual-tracks the "B" side, another heat opus, "I Believe In Love."

## SHOP WINDOW

Something of which we are all guilty at some time, "Try To Keep Up With The Joneses" is the subject of FRANK FOLEY'S medium-paced semi-shouter. A pronounced rand-b feel, chanting group and twangy air-pert. Capitol.

I'll Show You How To Love" is not so much a rave-up as the Hallaballoos' name might suggest. An easygoing mid-tempo item, with an attractive blend of voices. Competent performance, but indifferent material. Columbia.

Liverpool group the **HILLSIDERS** offer a well-harmonised, catchy (or-tapper) "Please Be My Love." Best described as commercialised e-and-w. It has a confabulous tambourine and guitar backing. Very enjoyable. Pye.

The traditional folk ditty "Spanish Lady," despite its title, has an Irish flavour. It's sung by the Waverlones, with harp, hand-claps and jenny-walsh effect. A cheerful, bright disc, but not to everyone's taste. Fontana.

There's a raucous, gutsy sound, and an urgent, aery feel, to the self-penned "About Bunsalanna" by OTIS REDDING. Shouted encouragement adds to the atmosphere, and you can't help moving impudently to the rhythm. Scepter.

Big-hit convincing delivery by Paul Dean of the crashing, thumping beat-ballad "You Don't Own Me" but sung with rather too much echo effort. A moody number, also backed by Paul's group, the Thoughts. Decca.

Here's a good disc from JACQUE EDWARDS, simply titled "Hush"—a bouxy jog-trotter, with chanting group and organ enhancing the soloist's infectious approach. And you can sing along with it, too. Cute! Aladdin.

James Brown wrote the wild rand-b opus "I'll Go Crazy," enthusiastically performed by the Persuasions. Showcases the lead singer with ensemble support. Great rhythm, but lacks the authentic coloured feel. Columbia.

"Baby The Rain Must Fall" is the title of a new film, and the theme song has a compelling, descriptive lyric, which is sung as a subsonic rockaballed by the **WE THREE TRIO**. Should appeal to movie fans. London.

## New to You

The shuffle rhythm employed by the Hamilton Folk Four is almost Stone-like, except for the acoustic guitar! "Ballad of A Teenage Queen" (Columbia) is a solo-voice story-song, with a vocal blend supporting Coloured.

Joe Brown's former bass guitarist, MICHAEL LESLIE, dual-tracks "Momma Didn't Know" with a throbbing drums-tambourine-guitar backing. Pleasant, but not distinctive enough to make any impression on the charts. On Pye.

Self-penned by their leader, the Roger James Four debut with rockaballed "A Letter From Kathy" (Columbia). The vocal's compelling and the backing's insistent, but again the material's far from outstanding. A pity!

Beaty ballad with la-la chanting and a captivating mandolin effect, "And I Will Love You" introduces EYE'S JOHNNY NEAL and the STARDUSTERS from Birmingham. Extremely pleasant listening, though maybe a trifle square.

The poignant sentiments of "Try To Forget Me" contrast effectively with the driving shuffle rhythm, brass chords and rattling piano. Personality performance by new Decca duo Kenny and Henry. You'll be hearing more of them.

Bacharach-style powerful rockaballed, partly dual-tracked by TONI HAMPER, "Never Trust A Stranger" (Vocalion), has a backing of strings, heavenly choir and trumpet obligato. Soulful delivery of ultra-modern material. Columbia.

MORE REVIEWS ON PAGE 10

**TWO GREAT NEW FOLK SINGLES**

# THE WOLFETONES

## SPANISH LADY

TF565

**JOHN HAMMOND**

## I LOVE THE LIFE I LIVE

TF560

# NEW SINGLES FROM



**THE FUGITIVE THEME**  
(FROM THE T.V. SERIES)  
THE JOHN SCHROEDER ORCHESTRA  
7N 35240

**JOHNNY NEAL & THE STARLINERS**  
AND I WILL LOVE YOU 7N 15838

**THE GREENBEATS**  
SO SAD (TO WATCH GOOD LOVE GO BAD) 7N 15843

**THE DIXIES**  
HE'S GOT YOU  
7N 15845

**PETER COOK**  
GEORGIA  
7N 15847

**NEW FACES**  
SO SMALL  
7N 15842

**THE DIXIE CUPS**  
IKO IKO  
RB10-024

**THE ECCENTRICS**  
WHAT YOU GOT  
7N 15850

**VAL McKENNA**  
BABY DO IT  
7N 35237

**BILLY VAUGHN**  
& HIS ORCHESTRA  
MEXICAN PEARLS  
DS 16706

**DEAN & MARK**  
JUST A STEP AWAY  
45-1294

**TONY CLARKE**  
THE ENTERTAINER  
CRS 8011

**MICHAEL LESLIE**  
MOMMA DIDN'T KNOW  
7N 15835

# NME TOP THIRTY

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

- High Position  
Weeks In Chart
- Last This Week (Wednesday, April 28, 1965)
- |    |                               |  |      |
|----|-------------------------------|--|------|
| 1  | TICKET TO RIDE                | Beatles (Parlophone)                   | 3-1  |
| 2  | KING OF THE ROAD              | Roger Miller (Philips)                 | 5-2  |
| 3  | HERE COMES THE NIGHT          | Them (Decca)                           | 6-3  |
| 4  | THE MINUTE YOU'RE GONE        | Cliff Richard (Columbia)               | 8-1  |
| 5  | BRING IT ON HOME TO ME        | Animals (Columbia)                     | 4-5  |
| 16 | A WORLD OF OUR OWN            | Seekers (Columbia)                     | 2-6  |
| 9  | POP GO THE WORKERS            | Barron Knights (Columbia)              | 5-7  |
| 10 | 8 LITTLE THINGS               | Dave Berry (Decca)                     | 6-8  |
| 17 | TRUE LOVE WAYS                | Peter and Gordon (Columbia)            | 3-9  |
| 12 | CATCH THE WIND                | Donovan (Pye)                          | 7-6  |
| 4  | CONCRETE AND CLAY             | Unit 4 Plus 2 (Decca)                  | 9-2  |
| 8  | STOP! IN THE NAME OF LOVE     | Supremes (Tama-Motown)                 | 6-7  |
| 22 | OH NO, NOT MY BABY            | Manfred Mann (HMV)                     | 3-13 |
| 13 | YOU'RE BREAKING MY HEART      | Keely Smith (Reprise)                  | 8-12 |
| 5  | FOR YOUR LOVE                 | Yarbirds (Columbia)                    | 8-1  |
| 18 | WONDERFUL WORLD               | Herman's Hermits (Columbia)            | 2-16 |
| 30 | 17 WHERE ARE YOU NOW          | Jackie Trent (Pye)                     | 2-17 |
| 11 | THE LAST TIME                 | Rolling Stones (Decca)                 | 9-1  |
| 14 | THE TIMES THEY ARE A-CHANGIN' | Bob Dylan (CBS)                        | 4-9  |
| 20 | SUBTERRANEAN HOMESICK BLUES   | Bob Dylan (CBS)                        | 1-20 |
| 21 | ONCE UPON A TIME              | Tom Jones (Decca)                      | 1-21 |
| 19 | A LITTLE YOU                  | Freddie and the Dreamers (Columbia)    | 2-19 |
| 23 | I'VE BEEN WRONG BEFORE        | Cilla Black (Parlophone)               | 3-6  |
| 22 | NOT UNTIL THE NEXT TIME       | Jim Reeves (RCA)                       | 1-23 |
| 15 | 25 I CAN'T EXPLAIN            | The Who (Brunswick)                    | 8-10 |
| 26 | I'LL NEVER FIND ANOTHER YOU   | Seekers (Columbia)                     | 15-1 |
| 24 | ALL OVER THE WORLD            | Francoise Hardy (Pye)                  | 4-24 |
| 20 | IT'LL BE THERE                | Gerry and the Pacemakers (Columbia)    | 6-16 |
| 25 | SOMETHING BETTER BEGINNING    | Honeycombs (Pye)                       | 2-25 |
| 30 | THAT'S WHY I'M CRYING         | Ivy League (Piccadilly)                | 1-30 |
| 26 | 30 NOWHERE TO RUN             | Martha and the Vandellas (Tama-Motown) | 4-24 |

### BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"  
(Tuesday, April 27, 1965)

- Last This Week
- |    |   |                                 |
|----|---|---------------------------------|
| 2  | MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER | Herman's Hermits                |
| 1  | GAME OF LOVE                            | Wayne Fontana & the Mindbenders |
| 4  | I KNOW A PLACE                          | Petula Clark                    |
| 3  | I'M TELLING YOU NOW                     | Freddie & the Dreamers          |
| 7  | I'LL NEVER FIND ANOTHER YOU             | Seekers                         |
| 6  | TIRED OF WAITING FOR YOU                | Kinks                           |
| 11 | COUNT ME IN                             | Gary Lewis & the Playboys       |
| 8  | SILHOUETTES                             | Herman's Hermits                |
| 12 | THE LAST TIME                           | Rolling Stones                  |
| 5  | STOP! IN THE NAME OF LOVE               | Supremes                        |
| 11 | THE CLAPPING SONG                       | Shirley Ellis                   |
| 17 | CAST YOUR FATE TO THE WIND              | Sounds Orchestral               |
| 13 | GO NOW                                  | Moody Blues                     |
| 18 | I'LL BE DOGGONE                         | Marvin Gaye                     |
| 19 | ONE KISS FOR OLD TIMES SAKE             | Ronnie Dove                     |
| 9  | SHOTGUN                                 | Jr Walker & the All Stars       |
| 20 | JUST ONCE IN MY LIFE                    | Righteous Brothers              |
| 18 | TICKET TO RIDE                          | Beatles                         |
| 19 | OOO BABY BABY                           | Miracles                        |
| 22 | IT'S GROWING                            | Temptations                     |
| 28 | BABY THE RAIN MUST FALL                 | Glenn Yarbrough                 |
| 24 | GOT TO GET YOU OFF MY MIND              | Solomon Burke                   |
| 14 | NOWHERE TO RUN                          | Martha & the Vandellas          |
| 24 | WOOLY BULLY                             | Sam the Sham & the Pharaohs     |
| 16 | CAN'T YOU HEAR MY HEARTBEAT             | Herman's Hermits                |
| 26 | IT'S GONNA BE ALRIGHT                   | Gerry & the Pacemakers          |
| 15 | 27 THE RAGE IS ON                       | Jack Jones                      |
| 28 | IT'S NOT UNUSUAL                        | Tom Jones                       |
| 21 | 29 BUMBLE BEE                           | Searchers                       |
| 30 | 30 LAND OF 1,000 DANCES                 | Cannibal & the Headhunters      |

### BEST SELLING LPs IN BRITAIN

(Wednesday, April 28, 1965)

- Last This Week
- |    |                                 |                     |
|----|---------------------------------|---------------------|
| 1  | 1 BEATLES FOR SALE              | (Parlophone)        |
| 2  | 2 ROLLING STONES No. 2          | (Decca)             |
| 3  | 3 THE FREEWHEELIN' BOB DYLAN    | (CBS)               |
| 4  | 4 MARY POPPINS                  | Soundtrack (HMV)    |
| 10 | 5 CLIFF RICHARD (Columbia)      |                     |
| 1  | 6 GIRL HAPPY                    | Elvis Presley (RCA) |
| 5  | 7 THE SOUND OF MUSIC            | Soundtrack (RCA)    |
| 8  | 8 THE TIMES THEY ARE A-CHANGIN' | Bob Dylan (CBS)     |
| 9  | 9 THE PRETTY THINGS             | (Fontana)           |
| 10 | 10 KINDA KINKS                  | (Pye)               |

### ROUND THE WORLD

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

**CANADA:** 1. GAME OF LOVE—Wayne Fontana and the Mindbenders; 2. I KNOW A PLACE—Petula Clark; 3. MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER—Herman's Hermits; 4. STOP! IN THE NAME OF LOVE—Supremes; 5. I'M TELLING YOU NOW—Freddie and the Dreamers; 6. I'LL NEVER FIND ANOTHER YOU—Seekers; 7. SILHOUETTES—Herman's Hermits;

**HOLLAND:** 1. ROCK AND ROLL MUSIC—Beatles; 2. THE LAST TIME—Rolling Stones; 3. TICKET TO RIDE—Beatles; 4. GO NOW—Moody Blues; 5. EIGHT DAYS A WEEK—Beatles; 6. BIRDS AND THE BEES—Janet Agnew; 7. GOODBYE MY LOVE—Searchers; 8. RED ROSES FOR A BLUE LADY—Diana;

**ISRAEL:** 3. I'LL STOP AT NOTHING—Sandie Shaw; 5. DON'T LET ME BE MISUNDERSTOOD—Animals; 6. GOODBYE MY LOVE—Searchers; 7. I BELONG—Kathy Kirby; 8. MY WORLD IS EMPTY—Julie Grant; 14. THE MINUTE YOU'RE GONE—Cliff Richard; 16. FUNNY HOW LOVE CAN BE—Ly Loeb; 26. I KNOW A PLACE—Petula Clark; 17. IT'S NOT UNUSUAL—Tom Jones; 18. CONCRETE AND CLAY—Unit Four Plus Two;

**SWEDEN:** 1. TICKET TO RIDE—Beatles; 2. THE LAST TIME—Rolling Stones; 4. ROCK AND ROLL MUSIC—Beatles; 5. LOVE ME DO—The Searchers; 8. DON'T LET ME BE MISUNDERSTOOD—Animals; 13. GOLDFINGER—Shirley Bassey; 17. THE DIAMOND RING—Gary Lewis and the Playboys; 18. DO YOU WANNA DANCE—Beach Boys.

# NEW ON SALE TODAY

**MARIANNE FAITHFULL**  
This little bird  
DECCA F 12162

CAN'T LET HER GO  
**The Hipster Image**  
DECCA F 12137

TRY TO FORGET ME  
**Kenny & Deny**  
DECCA F 12138

LEAVING HERE  
**The Birds**  
DECCA F 12140

WHO KNOWS  
**The Johnny Flynn Band**  
DECCA F 12141 featuring Roy Dunn

**JIM REEVES**  
How long has it been  
RAVARDOR RCA 1445

I'LL CRY ALONE  
**Gale Garnett**  
RAVARDOR RCA 1451

**LOU JOHNSON**  
Please, stop the wedding  
KADON HLX 9965

BABY THE RAIN MUST FALL  
**The We Three Trio**  
KADON HLA 9966

**BEN E. KING**  
The record (Baby I love you)  
PLANTIN AT 4025

NEVER TRUST A STRANGER  
**Toni Harper**  
vocalion VN 9239

**THE NASHVILLE TEENS**  
The little bird  
DECCA F 12143

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON E.C.1

# BLUE RIBBONS

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# Cliff, Kathy, Mathis Palladium TV plans

CLIFF RICHARD and the Shadows are to star in ATV's "Sunday Night At The London Palladium" on June 13 when they return from Portugal. Kathy Kirby appears next weekend, Johnny Mathis Palladium TV booking is brought forward to this Sunday.

Cliff and the Shadows arrive back in London a few days prior to their engagement. They will also telecast two spectaculars for ATV, as exclusively reported in the NME three weeks ago. Then they commence shooting their films.

Kathy headlines the Palladium TV show on May 9, for the first time in 18 months. It is likely to be her only major commercial-TV appearance for some time, as her exclusive BBC contract resumes in August, when her BBC-1 series returns.

Johnny Mathis, who was to have starred on the Palladium TV show on May 16, will now headline this Sunday's show (2nd). During his stay he will also record a BBC-TV spectacular on May 13, for screening in June.

An all-star tribute to the late Jack Hylton will be screened by ATV from the stage of the Theatre Royal, Drury Lane, on Sunday, May 30. This will replace the regular Palladium TV show on that night.

## SINGLES FROM GENE AND THE BACHELORS

A NEW Bachelors single being rushed released next week features an Irving Berlin composition "Marie." Scheduled for release on May 28 is a Gene Pitney single "Looking Through The Eyes Of Love" penned by the Mann-Weil team which wrote "I'm Gonna Be Strong."

Also issued next week is another record by the Everly Brothers (to coincide with their visit) "Price Of Love," the Four Seasons' "Toy Soldiers" and the Mercybeats' "Don't Let It Happen To Us."

Dodie West's first Piccadilly single following her departure from Decca features a song by Gordon Mills (composer of Tom Jones' hits)—"In The Deep Of Night." It is being released on May 14.

A new Cliff Richard single is released on Columbia's export label next Friday. Although it is not being generally distributed in this country, it is available by order. Titles are "Angel" (which Elvis Presley featured in his film "Follow That Dream") and "Razzle Dazzle."

## Stones managers to U.S.

Rolling Stones' managers Andrew Oldham and Eric Easton fly to America today (Friday) to join the group in New York prior to its appearance on the "Ed Sullivan Show" on Sunday. After the show they will attend a party thrown by London records for the group and Tom Jones who is also appearing.

## Fame and Lulu on 'Top Gear'

GEORGE FAME and the Blue Flames and Lulu and the Lovers guest in the Light Programme's "Top Gear" on Saturday, May 29. American visitors, the Soul Sisters, are set for the following week (June 5), and the Yarbirds for (June 12).

The Moody Blues join Sandie Shaw on May 15. The Rockin' Berries, American blues singer John Hammond, and the Art Woods are booked for May 22.

● The Rockin' Berries are also set for Light's "Joe Loss Pop Show" on Friday, May 14.

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## U.S. chart battle—

# HERMITS HOLD OFF BEATLES

HERMAN'S HERMITS remain at the top of the U.S. Hot 100 published by "Billboard" next week with "Mrs. Brown You've Got A Lovely Daughter"—still holding off the Beatles whose "Ticket To Ride" advances 15 places to No. 3. To celebrate Herman's million-selling hit the group will make a debut appearance on the "Ed Sullivan Show" on June 6, cables Nat Hentoff.

Other British placings in next week's American top ten are (previous positions in brackets): Wayne Fontana's "Game Of Love" 4 (2), the Seekers' "I'll Never Find Another You" 5 (5), Petula Clark's "I Know A Place" 6 (3), Herman's Hermits' "Silhouettes" 7 (8), Freddie and the Dreamers' "I'm Telling You Now" 8 (4), the Rolling Stones' "The Last Time" 9 (9) and Sounds Orchestral's "Cast Your Fate To The Wind" 10 (12).

Moving up the Hot 100 are: Tom Jones' "It's Not Unusual" 22 (28), Gerry and the Pacemakers' "It's Gonna Be Alright" 23 (26), Peter and Gordon's "True Love Ways" 37 (47), the Dave Clark Five's "Reelin' And Rockin'" 33 (43), Freddie and the Dreamers' "Do The Freddie" 45 (63), and "You Were Made For Me" 47 (66), the Searchers' "Goodbye My Love" 52 (55), Chad and Jeremy's "What Do You Want With Me" 55 (62), the Beatles' "Yes It Is" 57 (71) and Unit Four Plus Two's "Concrete And Clay" 80 (96). Georgie Fame's "In The Meantime" is a non-mover at No. 97.

Going down are: the Kinks' "Tired Of Waiting For You" 13 (6), the Moody Blues' "Go Now" 19 (13), Herman's Hermits' "Can't You Hear My Heartbeat" 43 (25), the Searchers' "Bumble Bee" 51 (29), Freddie and the Dreamers' "I Understand" 53 (36) and the Zombies' "She's Comin' Home" 63 (58).

## NEW DISC SIGNINGS

# Donovan and Stones aid disc newcomers

DOVONAN plays guitar on the first record by a 16-year-old girl who might repeat his success—for like him she is starting her career with a string of appearances on "Ready Steady Goes Live" (the first is tonight, Friday).

She is Dana Gillespie and she has been signed by independent record producer Peter Eden who makes Donovan's discs. Dana's first is likely to be issued soon on Pye.

A young group managed and independently recorded by Andrew Oldham's chauffeur Reg King makes its disc debut on Decca on May 28 with a song by Mick Jagger and Keith Richards, "Each And Every Day." The group is called The Comes from Hampstead.

Another song by Mick and Keith, "Some Things Just Stick In Your Mind," has been recorded under Andrew Oldham's supervision by "Doxer" group called Vashite for release on Decca the previous Friday (21st).

Released next Friday are discs by an Islington group the Buckingham's with "I'll Never Hurt You No More" (Pye); 19-year-old David Garrick from Liverpool with "Go" (Piccadilly); Lee Francis with "Ciao" (Decca); and 18-year-old Ceredig Davies with his own composition "The Leaves Of Grass" (CBS).

Other debut releases next week include Martin Rayner and the Secrets with "Candy To Me" (Columbia); Jackie Farn with "The Last Outpost" (Parlophone) and Jerry Martin with "Won't Be A Lonely Summer" (Columbia).

## ★ POP-LINERS ★

GERRY and the Pacemakers—currently touring the U.S.—return to Hollywood for another appearance on "Shindig" on June 3 ● Wayne Fontana and the Mindbenders were arriving back from America yesterday (Thursday) and Freddie and the Dreamers today (Friday) ● Oscar Brown Jr. opens a four-week cabaret season at London's Gool Elephant on May 17 ● P.J. Proby booked for Hastings Pier Pavilion on May 8 ● Danny Williams in Light Programme's "Parade Of The Pops" on May 12, with Anita Harris set for the following week (19th) ● Chee Atkins and Floyd Cramer now confirmed for BBC-2's "Gadzooks! It's All Happening" next Monday (3rd) ● BBC-1 is not screening "Juke Box Jury" on Saturday, May 8, owing to a Tellybox hour-up ● The Rockin' Berries on Granada-TV "Scene at 6.30" next Thursday ● The Pretty Things at Salisbury City Hall on May 26 and Swindon Melfroys the following night.

## VAL AND SANDIE CABARET DATES

VAL DOONICAN and Sandie Shaw are booked for cabaret appearances at Newcastle's La Dolce Vita. Val stars for the week of June 7, and Sandie the following week (14th).

David Whitfield and Julie Grant are featured next week (May 3). Other previously-announced bookings include Dusty Springfield (May 10), Cilla Black (31st) and the Fourmost (June 21).

## Helen seeking new manager

Helen Shapiro's management contract with Alan Paramor and Jean Barman will end on her 19th birthday in September. Her agency contract with Aussie Newman expires at the same time.

As yet no new manager has been found, "but I think a change may bring me luck." Helen told the NME on Wednesday.

Her recording contract with EMI remains unchanged.



The DRIFTERS, whose "At The Club" is a popular disc just now, may tour the U.S. with Tom Jones.

## Castle TV series

Roy Castle begins his own fortnightly BBC-1 series tomorrow (Saturday). There will be five 45-minute programmes. Guests in the first show include Dorena Wells, who will dance a ballet based upon the Beatles' hits, and Ivor Emmanuel.

## Mann's Blackpool run

Manfred Mann has been booked for 12 Sunday concerts at Blackpool South Pier commencing on June 27.

## MUSICAL 'PAN' ON TV

A two-hour U.S. TV musical version of "Peter Pan," starring Mary Martin, will be the highlight of BBC-1's Whit Monday evening.

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# Sullivan books Animals again

THE Animals have been booked for a return appearance on U.S. TV's "Ed Sullivan Show." They guest on May 30, at the conclusion of their next ten-day American trip.

Following their Japanese tour in early June, the group plays a string of one-nighters in Spain from June 25 to 30.

Their Scandinavian tour has now been extended to embrace four countries—Sweden, Norway, Finland and Denmark.

The group departed on Wednesday, and returns on May 9.

## MOODY BLUES DATES

Moody Blues' bookings in May include: Chelmsford Corn Exchange (tomorrow, 1st), Wolverhampton Civic (2nd), Bournemouth Pavilion (4th), Bournemouth Art Centre (5th), Aldershot New Central (6th), Lincoln Drill Hall and Scunthorpe Drill Hall (8th), Bromley Broomfield (9th), and Stockport Manor Lounge (13th).

A double booking is Handsworth Plaza and Oldhill Ritz (16th) Warrington Parr (17th), Altrincham Stafford (18th), Oldham Astoria (20th), Stoke Trentham Gardens (21st) and Grantham Drill Hall (29th).

## MONRO'S U.S. CABARET

Matt Monro will play cabaret seasons at San Francisco's Fairmont Hotel and New York's Copacabana early next year. Exact dates have not yet been set. The bookings were clinched by Matt's manager, Don Black, who has just returned from America.

# TOM JONES

# ONCE UPON

F 12121

DECCA

# STONES, ANIMALS IN CHARITY FILM?

## Proby's TV ban may be lifted

A NEW single by P.J. Proby has been shelved in view of a possible end to the TV ban on the star. And now his recording of a Beatles' composition may after all be his next record.

Proby's "Hold On To What You've Got" was to have been issued next Friday but efforts are being made to secure TV bookings for him. To allow more time for this, the release date has been put back to May 28.

As previously revealed in the NME, a new John Lennon-Paul McCartney song "That Means A Lot" has been given to Proby and is now being considered for the May 28 release.

MANY of Britain's top pop stars have been invited to take part in one of the largest film projects ever conceived—in aid of the United Nations Children's Fund. Tony Armstrong Jones is expected to appear—but the Beatles and their manager Brian Epstein have declined.

Groups considering invitations to take part in the film are the Rolling Stones, the Animals, the Kinks and the Pretty Things.

## DONOVAN CONCERTS

Donovan is set for seaside concerts over Whitson at Scarborough Futurist 5th), Blackpool North Pier (6th) and Southend Odéon (7th). Release of his first LP "What's Been Did And What's Been Hid" has been put back a week to May 21.

Singing stars include Cilla Black, Sandie Shaw, Alma Cogan, George Fame and Tom Jones. Other personalities are Jimmy Savile, Cathy McGowan, Peter O'Toole, Harold Pinter, Michael Redgrave, Jane Asher, Pattie Boyd, Jean Shrimpton, ballet dancer Rudolf Nureyev and TV executive Eikan Allan.

Working title of the film is "The Man From The Ministry" and the young world of British arts is seen through his eyes. There is no story line—the picture showcases British talent in all forms of entertainment and leisure.

Lord Snowdon would appear as a photographer. The colour film has been written and will be directed by Michael Joseph and produced by Michael Carreras. It goes into a three-month production schedule early in July and will have premieres all over the world.

## HARDY AND SILKIE —SAVOY SEASONS

FRANCOISE HARDY, currently in the NME chart with "All Over The World," is set for a two-week cabaret season at London's Savoy Hotel from June 7.

She will be followed into the venue by Brian Epstein's folk group the Silkie who begin a six-week season there on June 21. The Silkie, who appear on Farnham Andrews' TV show on May 9, have begun recording their first LP for Philips.

## Unit on Fury's 'Lucky'

Unit Four Plus Two return to ABC-TV's "Thank You Lucky Stars" to guest with Billy Fury on Saturday, May 22. Other new bookings include Guy Hamilton, Lady Lee, the Escorts and the Birds (May 8); Twinkle, and Roy Aston and the Peppermint Men (15th).

## FAME'S SWEDISH TRIP

George Fame and the Blue Flames are booked for four days of concerts at Gothenburg, Sweden, from June 4. In May Fame makes appearances at Silver Blades ice rinks in Leeds (17th), Manchester (19th) and Liverpool (24th).

Four more new bookings for next month are London Flamingo (15th), London Pigeon (16th), Wembley Starlight (21st), Windsor Ricky Tick (22nd) and Southall Community Centre (23rd).

Ballroom dates for George are now booked by Malcolm Rose.

## More stars in song festival

EILEEN SHAPIRO, Kenny Lynch, Eileen Brooks and Vicky Hill have been added to the line-up of artists singing entries in next month's British Song Festival. Donovan has withdrawn from the three-day event, which begins on May 24.

As previously reported, the festival is being covered on all three nights by Rediffusion-TV, whose personalities Keith Forayce and Anne Ningsingle will share songwriting duties.

The others appearing are Manfred Mann, Wynne Forman and the Mindbenders, the Ivy League, Julie Rogers, Dave Berry and the Crusiers, the Moody Blues, Marianne Faithfull, Lulu and the Lovers, Billy J. Kramer, Cliff Bennett and the Rebel Rousers, Mark Wyner and Maureen Evans.

## Dionne in London

Dionne Warwick arrived in London on Wednesday for a brief surprise visit. During her stay she will record with Burt Bacharach.

## HOLLIES BALLROOMS

The Hollies began a three-day visit to Wallis at Brecon Market Place on May 26. Other bookings for the group in May are Weston Super Mare Winter Gardens (1st), Wembley Starlight (2nd), Wallington Public (4th), West Hartlepool Queens Rink (7th), Dudley Town Hall (8th), Southall Community Centre (9th), Dunstable California (14th), Peterborough Palms (15th), Gorleston Floral (18th), High Wycombe Town Hall (19th) and Weston Glidderton (29th).

## HONEYCOMBS' FOLLOW-UP

The Honeycombs will record the follow-up to their current NME Chart entry next Wednesday. Kink Ray Davies—who wrote "Something Better Beginning"—is completing a number which may be used at the session. Recording manager Joe Meek is also planning to wax German and Italian versions of the hit number.

## Seekers to get Gold Disc on TV show

THE Seekers—who leap ten places to No. 6 in this week's NME Chart—are expected to receive a Gold Disc for their first hit "I'll Never Find Another You" on BBC-TV's "Top Of The Pops" next Thursday. British and American sales of the record are well over a million.

The group may appear on America's "Ed Sullivan Show" on Sunday, May 16, a week before it begins an Australian tour. The alternative plan is for the Seekers to guest on the TV show on June 13, on their way back.

This would mean a dash back for their summer show, which opens at Bournemouth Pier Pavilion on June 17.

## STARS AT VARIETY CLUB 'THANK YOU'

CILLA BLACK, Sandie Shaw, Petula Clark, the Searchers, George Fame, Ken Dodd, Dickie Valentine, Anne Shelton, Joe Loss and Ted Heath will attend a Variety Club luncheon at London's Dorchester Hotel next Tuesday (4th).

Many stars will sing at the event at which the record industry will be thanked for its support of the club's charity work.

Also attending are disc jockeys Jimmy Savile, David Jacobs, Alan Freeman, Peter Murray and Jimmy Young and many record company executives.

## Cilla, Manfred, Dave, Marianne—all on TV

CILLA BLACK, Manfred Mann, Marianne Faithfull and the Dave Clark Five are among latest bookings for Rediffusion's "Five O'Clock Club." Transmission for the Evely Brothers and Barron Knights has been switched.

Cilla will be joined by Heinz for the May 18 show. Two days later (20th), Janie Marden and Kenny Miller are the guests.

Manfred Mann and Beau Brummell are set for May 11, and the Dave Clark Five and Tony Blackburn for May 13.

The Evelyrs and Barron Knights switch to May 6, when they will appear with Marianne Faithfull. Replacing them in next Tuesday's show (4th) are the Silkie, John Mayall's Bluesbreakers and Martin Darren.

## Jones waxes Bacharach 'Pussycat' song

TOM MAY SPEND SUMMER IN U.S.

IF American plans materialise, Tom Jones will spend the entire summer in the U.S. Promoters have offered him engagements covering almost three months, cables Nat Henoff.

Five days after his second appearance on the "Ed Sullivan Show," Tom is being sought to open for a week at the Paramount Theatre in New York on June 18. He would then play a fortnight of one-nighters in Canada and afterwards fly to Hollywood to film two "shindig" appearances.

This would be followed by a 57-day coast-to-coast U.S. tour with the Drifters, starting July 2. The tour is being packaged by Dick Clark.

There is a strong possibility that he would then fly direct to Australia for scheduled concert dates before returning to Britain at the end of September.

TOM JONES will sing Burt Bacharach's title song in the film "What's New, Pussycat," which stars Peter Sellers and Woody Allen. The picture will be released in the autumn. It is likely that Tom's recording of the number will be issued as a single at the same time.

Jones recorded the song on Monday evening under the direction of Bacharach, who has remained in London to score the film.

A record by the Dixie star is scheduled for EMI release next Friday, "Little Lonesome." It is one of five tracks Tom recorded for independent producer Gus Meek in 1963.

Jones and his manager Gordon Mills were leaving yesterday (Monday) for New York where he makes his debut on the "Ed Sullivan Show" on Sunday.

Jones has been booked to perform at Scarborough Futurist on Whit Monday (June 7) and a Sunday concert at Southend Odéon on July 18.

## LEYTON'S NEW AGENT

Peter Walsh—who has had Brian Poole and the Tremeloes as his appointed agent for its artists managed by Robert Sigwalt, which include John Leyton and Mollie Samuels, whose company recently went into liquidation, is now sharing London offices with Walsh.

## Watch on groups who miss dates

Britain's New National Promoters Association is to keep a record of the occasions when groups of singers fail to turn up for shows. Secretary Ron Read will forward details to the Agents Association and the Musicians Union requesting action against artists who break their contracts.



All smiles, even though P.J. PROBY is firing his first single "Saturday Club" in the studio at TOM JONES. They met at a party on Monday.

## Another one of Them

Twenty-year-old Londoner Peter Burdens has become new resident organist with Belfast group, Them. Formerly with the Cheynes, Burdens replaces Jack McAuley who left last week. Another member of Them, Billy Harrison, was married last Saturday week.

Them, who were booked for Rediffusion's "Ready, Steady Go Live" last Friday, did not appear in the show. A spokesman for the TV company told the NME: "They arrived over two hours late for rehearsal."

## FOURMOST IN CABARET

The Fourmost are set for one-week cabaret appearances at Darlington Flamingo (commencing May 30), Newcastle Dolce Vita (June 25) and Manchester Cabaret Club (July 25).



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# Frankie Vaughan ATV summer series

FRANKIE VAUGHAN is to star in his own TV series for the first time. He will be featured by ATV on Saturday nights in the summer.

Frankie's series of six half-hour shows, as yet untitled, will be transmitted starting Saturday, August 21. They will be tele-recorded in June and July, and feature guest attractions.

Between the current "Mainly Millie" series and the start of Vaughan's programme, ATV screen six "Joe Baker Shows" (with a guest list which includes Ronnie Carroll) and repeating six "Morecambe And Wise Shows".

Mark Wynter telecasts a "Call In On Wynter" show for ATV on May 7, with Susan Vaughan and the Morgan-James Duo guesting. Screening date has not yet been set.

## Stones, Doonican Irish, Scots dates

TWO of the Rolling Stones' Scottish dates have been switched around—the group now visits Aberdeen Capitol on July 17 and Dundee Caird the following night.

Promoter Albert Bonick has booked the Moody Blues to join the Stones on their four Scottish dates. Val Doonican appears at Dublin Adelphi on May 18 and 19 and Belfast ABC the two following nights—not the other way around as reported last week.

## Seekers tour Australia

The Seekers and Tommy Quickly have been added to the Dave Clark Five's Australian tour beginning in Perth on May 26 and concluding on June 12 in Wellington, New Zealand.

## ELLA—TV AFTER ALL

Ella Fitzgerald will, after all, star in two BBC-2 spectacles. She has originally declined to do so owing to ill-health, but changed her mind at the last moment. She recorded one show last Friday for transmission on Saturday, May 8. The second was taped this week. A screening has not yet been set.

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## NEWS EXTRA

### Dave Clark, Manfred new RSG bookings

THE Dave Clark Five makes one of its rare live television appearances in Rediffusion's "Ready Steady Goes Live" on Friday, May 14. The Spencer Davis Group is also set for this date.

Manfred Mann and the Nashville Teens are added to the May 7 line-up and the Walker Brothers are a late booking for tonight's show (Friday).

New girl singer-guitarist Dana Gillespie begins a resident season on the show tonight.

### WEMBLEY CHARITY SHOW

The Four Pennies join Frankie Vaughan, the Animals and Manfred Mann at a Wembley Empire Pool concert on May 9.

### Jeans to Germany

The Swinging Blue Jeans will fly to Germany for shows on May 7-8, and in Holland on May 9-10. On August 24, the group has been booked to play a new symphony, written by American composer Carl Davis with the Royal Liverpool Philharmonic Orchestra.

### LOSS ONE-NIGHTERS

The Joe Lovy Orchestra plays three one-nighters in Whit week, during its annual break from Hammersmith Palais. They are at Bridlington Royal Spa (White Monday, June 7), Hastings Pier (9th), and Trentham Gardens (11th).

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A Barron Knight is engaged - BUTCH BAKER with his bride-to-be, CHRISTINA RICHES (21).

### MOST WAXES VINTON

Bobby Vinton—who was voted top new male singer in America last year—re-recorded "Don't Go Away Mad" under the direction of independent producer Mickie Most during a recent visit to London.

Vinton scored a British hit two years ago with "Roses Are Red."

### Trio to visit Britain

The Kingston Trio will visit Britain at the end of May following engagements in Israel and Scandinavia.

Dates are currently being set by Rolling Stones' co-manager, Eric Easton, who now represents the American group in this country.

### Fame's American trip

George Fame flies to America on May 5 for a fortnight's promotional appearances which will include the "Shindig" and "Hullabaloo" TV shows.

# MORE SINGLES

By Derek Johnson  
Original by Roy

HERE'S the original of the Rolf Harris disc reviewed last week, "Iko Iko," written and performed by the Dixie Cups.

In a completely out-of-character style, with hand-claps and counter-harmonies, the girls infuse an irresistible rhythm into this chant-like roundelay.

Sounds like a cross between a calypso and an Aboriginal air, but is actually based on an old Indian tune.

The Dixies revert to their more familiar, baby-voiced, provocative delivery in the unison vocal "Gee Baby Gee" Bouncy rhythm. On Red Bird.

### DAVE HELLING

Yet another Bob Dylan song waded by yet another artist—It Ain't Me Babe" (Ristaloid) by Dave Helling. There's an authentic folk feel to the (satirical) lyric, and a fascinating, bubbling rhythm provided by acoustic guitars. But for all that, it somehow lacks the bite of Bob himself. Commercialised folk is the best description of heart-tugging ballad "If You're Gonna Leave Me."

### LOU JOHNSON

A soulful heartener from Lou Johnson with beat-balled "Please Stop The Wedding" (London).

The lyric's extremely sugary, but Lou's earthy, bluesy styling overcomes this drawback—though he still clogged down by chanting group and strings.

Unlike his last disc, this isn't a Bacharach-David number. Transmuted feeling, but not devoted for our charts. "Park Avenue" is a contrasting fast bossa-nova.

### AL MARTINO

Another helping of sweet corn from Al Martino sits his relaxed, easy-going, rock revival of "Somebody Else Is Taking My Place" (Capitol) with a swaying rhythm, strings and a strong group.

He's almost joined by Don Martin in his determination to sound "old."

Similar format for another alkie "With All My Heart." For squares and sentimentalists only.

### POTTED POPPS

DON CARROLL (HMV) covers Perry Como's latest smash, reviewed last week, "Dream On Little Dreamer." Relaxed and snappy, with timorous, muted strings and chirping sitars. Tempo speeds for the sparkling "We Only Live Once."

SHARON SOLT (Ristaloid) has chanting girls, a heavy beat and brain-whispering voice in "How Can I Get To You." The effect is like the Surfers. "Don't Leave a Goodbye Love" is a rockabilly.

ROY HAMILTON (SABM) warbles the hummable and exotic "Thousand Tears Ago." Latin luscious beat, with all guitar and flute. Reminiscent of a Decca's number. Reminiscent of a favourite Sweet Vocalist "I'm dressed in my best style."

JOHN HAMMOND (Fontana), son of the famous blues authority, has strumming pling sugar for his self-penned "Baby Won't You Tell Me" and Billy Dixon's also-penned "I Love The Life I Live." Heartful.

SARAH KEVEN GROUP (Mercury) generate an excitingly full sound in the mid-tempo pulsator "It's Got To Be Love." Appealing lead voice with intricate harmonies. Unison vocal for mid-slacker "I Met Her In The Rain."

GREENBENTS (Pye), from Ireland, revive the Dixie Brothers' "Thousand Miles," cupping their familiar vocal lead and adding a latter-day beat. Once if you don't have the original, "I'm On Fire" is a frenetic heart-beater.

MEGATONS (Saba) offer a bonny, doo-wop-dotted instrumental—"Shimmy Shimmy Walk." Heaves with organ, trombone, bassoon and a forceful drummer. You can appreciate all manner of dance steps to this irresistible rhythm.

JIMMY CANTON (Ristaloid) emulates Gene Pitney in the dramatic, gripping heart-beater "Hunting Each Other," fluted tenderly, and built to be a thrilling climax. "Don't Keep Your Friends Waiting" is a less complex mid-pacer.

GARY GARRETT (RCA) pours his heart into the self-penned "I'm So Alone," strongly supported by a driving machine with sapping horns, organ and beat beat. "Where Do You Go To Go Away" is a tender, romantic ballad.

HIPSTER IMAGE (Ebera) employed a clipped, punchy vocal treatment of the mid-tempo "Can You Give Me A Flip in a Fast-moving shuffle swinger "Make Her Mine." You may be pleased by the Animal's organist, Alan Price.

SEE AND SUNSHINE (Columbia) harmonise effectively, without major impact, in the mid-tempo "We're In Love." Pleasant but undistinguished. More distinctive rockabilly "Don't Look Behind" is largely solo vocal.

LADY LEE (Decca) employs a growling, Latin-like delivery for "99 Times Out Of 100. All-happening, including chanting group, brass net shake, tenor. Tempo speeds constantly for the frenzied "I Can Feel It." BY . . . . .

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# KEITH ALTHAM salutes a French girl and ALAN SMITH visits 'Swagman' film set

AT twenty-one, Francoise Hardy is undoubtedly the most attractive musical organisation in the world. She is her own accompanist, agent, manager and composer. For that reason it was a little difficult to find someone who could speak for her in this country.

Francoise is, I discovered from her Paris office, somewhere in Switzerland, but they know not why. This timely disappearing trick might have some connection with reports that have reached us of her engagement to Marie-Louise, a photographer on the French pop magazine, "Salut Les Copains."

In her regrettable absence, it was Martin Davis, head of the professional department at Dominion Music whom I spoke to first. Apart from looking after Francoise during her visits to this country, Martin's other claim to fame is that he was P.J. Proby's first manager in his country.

He speaks very highly of his French friend: "She has a great vocal dignity. She commands the

## FRANCOISE—ONE GIRL MUSIC ORGANISATION!

kind of respect that only a great artist can. "She enjoys her visits to England and finds the atmosphere exciting. She repeatedly speaks admiringly about the Rolling Stones, and she drove all one night across country to see them when they appeared at the Paris Olympia."

It is interesting to note that Francoise has never actually sung in public in this country. She has made several TV appearances, but only mimed in them. The reason is that the select band of musicians and girls' choir which accompany her stage act have not been allowed into Britain.

A swap deal for British band goes to Francoise who has been arranged for June when she appears at the Savoy hotel in cabaret.

Martin also informed me how Francoise owes much of her success here to plays by those much-abused pirate radio stations.

"Her first record released here was 'Catch A Falling Star'. It failed to make the grade, but Radio Caroline repeatedly played the flip side. "Only

**FRANCOISE HARDY—her first live public appearance here will be in June.**

Friends,' which was her own composition. "That number sold."

On the more personal side: "She loves English food, and believes it the best in the world. "Roast beef and Yorkshire pudding are frequent orders," said Martin.

"She has a sister who is being educated at a boarding school in this country. Her own English has now improved considerably.

"She wears her everyday clothes for personal appearances, and likes to visit the Ad Lib club while in London, and she cannot understand why she can get a glass of wine at certain hours only. "Horror films have a weird fascination for her."

### AMAZING

For a last word on Francoise, I phoned her recording manager, Charlie Blackwell, who tapes her at Epe Records studio in this country.

"Frankly, I am amazed by her record success," he said. "The same songs sung by Marianne Faithfull, for instance, would have meant nothing. Her image and the lovely quality in her voice are all-important in her sound."

"She uses session men to back her over here, and has no special favourites, although she really admires the guitar work of Big Jim Sullivan."

Charlie has seen her perform live in Marseilles and reports that we are in for a surprise.

She does a lot of wild rock 'n' roll numbers. One in particular is Marty Wilde's 'Bad Boy.' That is very popular over there at the moment."

In the recording studio, Francoise is a perfectionist and, while not having a great deal of musical knowledge herself, knows exactly what she wants.

"She has a very fragile voice, and takes good care of it. Goes to bed early. Takes a lot of pills and tonics and, while recording, there is a large supply of fresh fruit within reach."

Remind me to take an apple with me to the Savoy hotel in June.



FRANK IFIELD gets romantically involved with both these glamorous girls—ANNETTE ANDRE (left) and SLAZY KENDALL—in his colour musical, "Up Jumped A Swagman," now filming at Elstree. Sure he won't get the "Lovelsick Blues." Just imagine—he gets paid, too!

## FRANK IFIELD IN COLOUR AND ON WIDE SCREEN

DOWN at Elstree studios right now a plan is under way to make Frank Ifield one of the most-talked-about pop film makers of 1965. In fact, only the Beatles look like having a more colourful, more expensive musical released between now and the end of the year.

Frank himself regards it as the biggest break in his career since "I Remember You" and "Lovelsick Blues" sent him soaring to No. 1 in the charts.

"Show business is my whole life," he told me when I visited the set this week, "and I have to think of my career on a long-term basis. That's what knocks me out about this film—it's really going to open a whole new field for me. I'll have colour, wide-screen . . . the lot!"

"Mind you, I'd like to be No. 1 in the charts at the moment. Who wouldn't? Getting to the top is always an achievement."

"The thing is, I've got to the stage

where quality means a lot. I'd rather not have a record out at all than something terrible at No. 1."

Working at Elstree on the film—called "Up Jumped A Swagman"—will give Frank little time for recording in the next few months.

"My whole day is usually taken up," he told me as a make-up man dusted his face, "and that means rising at an incredibly early hour."

"What I've arranged to do is record late at night, doing album material and so on. I'm very conscious of the LP market . . . in fact, I'm not so sure it isn't going to be a bigger market than singles as time goes by."

Nervousness, or forgetting his lines,

isn't worrying Frank during the making of "Up Jumped A Swagman." He's appeared in several smaller films before now, and they were enough to give him all the acting confidence he needs.

He has written about a dozen numbers for the score. "Which ones they'll use yet I don't know," he told me, "but I'm hoping they'll squeeze in as many as possible."

"It's the first time I've done so much song writing in one go. "The story? Believe me, it'll be really funny."

"I play an Australian who comes to London looking for fame and fortune and gets mixed up with a bunch of crooks. He doesn't really realise what's going on, but he's being used unwittingly to help them pull off a jewel robbery."

**WAY-OUT**  
"Some of the other characters are the most way-out people you could imagine—with names like Big Fat Nellie and so on!"

"Up Jumped A Swagman" will be completely unlike any other pop film, according to Frank.

"We had to find a formula totally unlike the Beatles' or Cliff's films," he told me, "because I didn't want people accusing me of trying to get in on the act!"

"The songs will come into the plot naturally, too. None of these big production things, with me dancing through three feet of mist!"

I expect a big response from the critics when "Up Jumped A Swagman" hits the screen some time in the autumn—if only on the strength of the top director behind it. He's Christopher Miles, brother of actor Sarah Miles, and the man who made the Shadows' "Rhythm And Greens."

Said Frank: "I'm pinning a lot of faith in the whole production, because I want my career to keep on going from strength to strength."

"I couldn't give up show business now. It's in my blood. I honestly can't understand the attitude of these group singers who come along and say: 'Right, I'm going to make a pile of money, open a posh clipping parlour, and then retire.'"

**GUY HAMILTON II**  
on  
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But it isn't just a bandstand that Chuck's built. He's turned his Park, which was just a large cornfield back in 1957, into a recording artists' paradise. In fact, there's even a fully equipped recording studio they can use.

Chuck himself is now making some of his own records there. His U.S. hit "Lonely School Days" was cut in his own studio and he's hoping more and more artists will come out to his paradise to record.

Parades? Compared with most dance halls and studios it is. His Park, which will be completely ready for the official opening on May 30 this year, is 34 miles away from the hustle and bustle of St. Louis, Missouri, and has been built to plans specially drawn up by Chuck.

After playing hard on the bandstand all night, or recording in the studios, there can't be many places better to relax the following day.

There's a boating lake, tennis and badminton courts and a fishing pool. Or if you don't fancy anything quite so strenuous, you'll find woods to wander through and a gull-shaped swimming pool to laze in.

All this, plus restaurants and guest houses is Chuck's—a place that not even the greats can match for one-up-manship!

Here is Berry Park's swimming and boating lake with the bandstand and recording studio on the other side. Plenty of fresh air in his lungs means Chuck can really belt it out.

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## EVERLYS COME BACK

It seems a gross injustice that those long-established and highly distinctive entertainers, the Everly Brothers, due here this weekend, have been experiencing such a lean response to their discs in Britain recently. Of course, it's easy to understand why—our own British groups have reached such dominance in the world charts that their American eposse numbers have been negated.

We have to go back to 1962 to trace the Everlys' last two major hits here, "Crying in the Rain" and "No One Can Make My Sunshine Smile," both of which reached the Top Ten. The following year, they had two more chart entries, "So It Always Will Be" and "It's Been Nice" (which reached 19th spot), and a one-week entry at No. 30 with "Gone, Gone, Gone."

## No help

The brothers' visit here late in 1963 did help matters, but you may recall that Don was taken ill soon after arriving, and Phil had to undertake virtually the whole tour as a solo act. He made a splendid job of it, but it did nothing to improve the brothers' image.

Yet, despite these setbacks, the Everlys still command a vast following in this country. Quite rightly, they are acknowledged as supreme in their field, and to this day new groups are constantly appearing on the scene, unashamedly copying the brothers' style.

As the originators of a unique sound in pop music, and as artists who have given immense pleasure to fans for many years, it is gratifying to welcome them to Britain once again. They arrive on Sunday, following a whirlwind continental tour, and immediately embark upon a hectic 11-day programme of radio and TV appearances.

## First shows

Their first engagements are on Monday, when they record for the Licht Programme's "Top Gear" and "Saturday Club." Though their first live broadcast will be in "Pop Inn" on Tuesday. Subsequently, you will be able to see them in such shows as "Ready Steady Go, Live," "Thank Your Lucky Stars," and "BBC 2's Gadzooks! It's All Happening."

What's the reason for this concentrated attack upon our air space? Don and Phil feel that it's high time they attracted the attention of British fans once again. So they've decided to pay a flying visit to promote their latest single release.

The boys' new disc is, of course, a revival of the 1957 chart-topper by Buddy Holly and the Crickets, "That'll Be The Day." And with so many major appearances scheduled within the next few days, they could well boost themselves back into the charts again. After all, Peter and Gordon have done so with another Buddy Holly speciality!

It's good to have the Everlys with us once more. The only pity is that their visit is so brief and that they are not undertaking any live stage appearances. Come back again for a longer stay, boys—I'm sure the fans want to see you on tour.

DEREK JOHNSON,

# From YOU to US Fans rush to support Richard

AFTER last week's attack on Cliff Richard, hundreds of fans have written in support of their idol. Tom Jones is under fire for his Palladium television appearance. And many letters have been received on the pop music controversy.

Says Letters Editor, Tony Bromley

From You to Us address: Tony Bromley, New Musical Express, 15-17 Long Acre, London, W.C.2

On the attack on Cliff, CAROL WEBSTER of Liverpool writes: If Keith Watt (FYTU, April 23) is so certain Elvis is superior to Cliff, why does he bother trying to convince people by quoting the number of Gold Discs Elvis has gained? Nothing is more futile!

Quality does not depend on the number of records sold, and what makes Cliff superior to Elvis—and

M. Creswick (Mr., Miss or neither) that we have not all suffered because of the Beatles. I enjoy them very much. If he/she/it does not like them, I can only say that he/she/it has missed something. Anyway M. Creswick will have to suffer a lot longer. The Beatles are here to stay!

WENDY TALBOT (Somerset) is one Everly Brothers fan who also enjoys my colleague, Derek Johnson. Wendy writes: Hurrah for Derek Johnson! A great review of the fantastic new disc by the Everlys! I think I'm right when I say that Mr. Johnson is a fan of Don and Phil—I've followed his reviews for a long time and always found that while he always speaks well of Don and Phil, he has always been very fair when reviewing their discs. So please keep up the good work Mr. Johnson.

## IS POP SO EXCITING?

LAST week I asked if pop music was as exciting now as it was several years ago. Here are some of the replies.

MERYL LUKEY of Barking, Essex, writes: Nowhere in the pop world nowadays do you get talent like artists such as Little Richard, Eddie Cochran and Jerry Lee Lewis possessed.

All people want nowadays is beat. Give me the good old days of rock any time.

SUSAN STANDEN of St. Leonards-on-Sea has other ideas: What do you expect? As it is many singers have illnesses and breakdowns through the strain of their work. Personally, I enjoy the type of music you suggested but it is only fair to consider the performer.

AUDREY CARTER of Oxford writes: I quite agree that pop music has become rather dreary lately. I personally am heartily sick of all these angst-faced singers. But look what happens when a swing, colourful and truly great singer appears on the scene. He gets branded as obscene and is banned from television. No need to mention names, of course.

DENISE COURTEYAN of Portland, Dorset, writes: Surely it's not necessary for a singer to leap about on stage in an outrageous costume, to put over a song successfully. If a singer has genuine talent, he should be able to hold an audience without having to perform ridiculous gimmicks to cover up for lack of ability.



CLIFF—superior

much more sincere. But it wouldn't do for us all to have the same opinions. So come on, Let's put an end to this cold war.

PETER KRAEMER from Gebenkirchen, West Germany, who reads NME every week, has this to say: It is interesting to me to see the different opinions in FYTU.

The two Elvis fans, George Meck and Keith Watt, are right in my opinion a comparison between Cliff and Elvis is a comparison between a strong, young man and an ageing grandfather.

Here in Germany, Elvis has been the most popular foreign singer for the past ten years, but now Cliff has taken his position. So, Elvis fans, open your eyes and stop dreaming of the past. The great time of your idol is over. The present and the future belong to Cliff.

M. SREFIELD of Wick writes: The Beatles should not make us suffer any more" (FYTU, April 16).

KAREN BLYTH of Broadstairs, Kent, replies: May I point out to

ANNE IRELAND of Dundee writes in support of Peter and Gordon: Some people just cannot see past Buddy Holly. He did make some good records, but "True Love Ways" was certainly not one of them. Peter and Gordon's version is by far the better of the two. The song it with feeling which is more than can be said for the original version. Anyway, I wonder what Holly fans have to say about the Everly Brothers' version of "That'll Be The Day."

## Cricket bats for Eartha Kitt

ON the recent "Juke Box Juries" programme, ROBERT SHIELDS of Barking, Essex, writes: I would like to compliment David Jacobs for the way he handled Eartha Kitt. To most of the records played, she said she could not hear the words. Why, even now



EARTHA—deaf?

partially deaf granddad could hear the lyrics. Again I convey my thanks to David Jacobs for tactfully shutting her up.

THOMAS GLEESON of Luton, Beds, writes: Perhaps Miss Kitt, who is renowned for the many languages she speaks, needs a little extra tuition in English.

## Who IS Tom Jones!

The Alf Cat's statement: "In next NME Poll, Tom Jones could give Cliff Richard stiff opposition" has brought a flood of letters.

A young "ALF CAT FAN" from Bradford writes: So, Alf Cat thinks Cliff has to fear Tom Jones. Never! I saw Tom Jones on the Palladium when he "murdered" "I Believe." He's tougher than anyone who has gone before. I saw him on the Palladium but all I heard was a mixture of Proby, Presley and Solomon Burke.

N. P. HEALEY from Cornwall writes: Who is Tom Jones? Why all the fuss about him? He is no different and certainly no better than anyone who has gone before. I saw him on the Palladium but all I heard was a mixture of Proby, Presley and Solomon Burke. Why did he sing "I Believe"? This song shows just how good or bad a singer is. Did he sing it to show that he is better than Proby? P.J.'s version runs second to the Beatles, Jones's version was a warbling racket, four minutes too long.



TOM JONES

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GUY HAMILTON II and THE SENSATIONS

# PETER and GORDON ARE POLES APART

**BEFORE** their trip to Japan and the Far East I lunched with Peter Asher and his sparring partner Gordon Waller, and a more unlikely combination would be difficult to imagine.

Peter is the quiet, serious, earnest Intellectual. One of nature's "gentlemen." His efforts to be poplike are worthy but hopelessly inept.

His locks refuse to conform to their Beatish proportions and tufts of ginger hair protrude rebelliously from the traditional fringe.

An attempt to join the "casual, non-fringe wearing, rebel school" was completely ruined by a tastelessly pinned cravat and his image remains that of a good-natured bespectacled student of philosophy—which is exactly what he is.

"I do hope people are not going to begin complaining that we are only in the charts now because of Buddy Holly," he said, mildly.

There was a brief pause in our meal as the lagers arrived. Peter pulled a face and indicated that he had "the lumpy one" and after a refill we resumed.

In spite of his public school education, Gordon reveals in his POPularity. He wears his long mane as if he had been born a cavalier and his blue denims are as much a part of him

By KEITH ALTHAM

and their effect upon sales. "It must bring them down," said Peter. "I only hope that what happened because of local radio stations in America will happen here. Over there you find that singles sales have diminished but albums are on the increase."

While I've been motoring around the country I keep hearing some mad Yorkshireman who insists on playing drum discs," said Gordon. "I think he must be a ham radio operator."

Peter's intellect broke the surface. "I'm afraid that's not possible," he said. "You see, amateur radio transmitters only broadcast on VHF and a car radio cannot pick that up."

"I'm telling you I heard it," growled Gordon. "I'm telling you it's not possible," retorted Peter, boldly.

## Barred

Gordon stared insistently out of the window. He attempted to redress some lost pride by announcing, "I understand that Radio London will not permit anyone on board their boat. I wanted to go out but they said no one was allowed on board."

Peter was to be denied and quite unattractively he was aggravating the situation, returned. "That sounds highly unlikely."

It turned the conversation to "Ready, Steady Goes Live."

"What do you think about the show?" I asked.

"Jagger was terrible on it the other week," said Gordon. "Unless you have a big rocking sound it's impossible. We understand that Marianne and the Beatles have already refused to do it and the show is not keen on having you unless you have a big sound."

After a pause, Peter mentioned their new music company. "It's called P&G Music Ltd. On May 14 we are releasing a number by Eddie King. He is the lead guitarist in our backing group. We a-sin-d'd the session and wrote the number. It's hoped that EMI will release it."

By the end of the meal everyone was amicably and Gordon made a light-hearted remark about the large garnet and gold signet ring Peter was wearing.

Peter laughed. "A special girl?" I asked.

"No comment and don't quote me," was the reply.

# NAT HENTOFF'S American Airmail Hermits on the run!

HERMAN'S Hermits couldn't finish a scheduled concert at Manville, New Jersey. Too much screaming; too many teenagers rushing the stage.

Reporting the incident, the "New York World-Journal" concluded: "Herman's Hermits fled through a back door and headed for Allentown, Pennsylvania, their expressions indicating they wished it were Liverpool."

● The Beatles will appear—fired—on the NBC-TV special, "The Best On Record," May 18. The programme features the winners of the Grammy Awards.

● Maria Cole, 20-year-old daughter of the late Nat Cole, had a Columbia Pictures screen test.

● Columnist Wichita Graham quotes Bongo Starr: "Somehow we are terribly vulnerable 24 hours of the day and are expected to be dignified regardless of the terrible conditions we encounter, not only in Nassau, but also in England."

● "Nobody wants to respect our privacy, and after a hard day's night we get irritable and tired—we are human, you know, and not insects, as some people claim."

● When the Animals arrived recently at Kennedy Airport, there were very few fans to meet them. Reason: airport officials forbade advance publicity in fear of a mob scene.

● Said Frank Sinatra to the "New York Times": "I found out it really love directing. I also found out that it was in some ways tougher than I had thought."

● Next time I won't try to perform in the picture, I direct, as I did in "None But The Brave." It's too tough.

● Columnist Ralph Gleason reports that British drummer Eric Delaney is now in Las Vegas, working as a producer and bandleader.

● On May 5, the "Shindig" feature series culminated in Paul Prester's tenth anniversary in show business.

● According to Ed Sullivan, Joe Giater has two million dollars worth of advance bookings for Louis Armstrong.

● Pearl Bailey, recovered from her illness, is back recording and playing night clubs.

● As a result of their triumphant playing at the Sands in Las Vegas, Frank Sinatra and Count Basie have been scheduled there for other tandem appearances in 1965 and 1966.

● Tommy Steele says the current Broadway version of "Hair A Ripener" is a different one from the show that ran in London. "It is more pacy now," he explains, "and it has a reason for being. There was no real reason for it in England, except that it is a classic, something all the school children have to read."

● Ann-Margret earned \$500,000 last year. This year she'll double it.

● Miles Davis has been hospitalized for his surgery in New York. He's recovering well.

● Rex Harrison told a reporter that when the movie version of "Baker Street" is prepared, the Beatles will be asked to play a cameo role as the Baker Street Irregulars.

● During a break in filming "Marriage On The Rocks" in California, Frank Sinatra admitted to Trini Lopez. Martin's was for album sales of "Everybody Loves Somebody" and Lopez's for "Trini Lopez at P.J.'s."

## Tony named

● In his "Life" article, Frank Sinatra calls Tony Bennett the best singer in the business.

● Herbie Sinatra commissioned Nelson Riddle to write the score for the Sinatra film, "Marriage On The Rocks."

● The new Duke Ellington album on Reprise, "Ellington '66," contains two Beatles' songs—"All My Loving" and "I Want To Hold Your Hand."

● Two new writers, Michael Leonard and Herbert Martin, have written the score for a forthcoming Broadway musical, "The Feeling." Songs from the show have already been recorded by, among others, Andy Williams, Barbara Streisand, Leslie Laganus, Frank Sinatra, Lena Horne and Nancy Wilson. They are also likely to record songs from the show.



Look—Nautical Appearance—Suave Image—Rugged Result—Masculine



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# NORRIE DRUMMOND reports

LESS than six months ago, many people tagged the Honeycombs as "a big gimmick" and prepared to dispatch the group to the stockpile. But those same people now have very red faces!

"After the amazing success of their first record, 'Have I The Right' last August, the group faded from the charts except for a brief appearance at No. 30 with 'Is It Because' in October. But last week they came back to the charts with 'Something Better Beginning'—written for them by Kink Ray Davies.

"We got very friendly with the Kinks when we toured Australia with them," said Denis O'Neil, lead singer with the Honeycombs, and Ray thought the song would be just right for us."

The Honeycombs had dropped into the NME offices to find out how the record was doing in the charts. "You know," said Honey Lantree, "we are more thrilled at this number getting into the Top Thirty, than we were when 'Have I The Right' made No. 1."

"I don't think it's a good thing for a group to get to the top of the charts with its first record," said singer Denis. "I think this applied especially in our case. We were very inexperienced at the time.

"Not though our tour did well, we knew ourselves that our act was not what it should be. After all, we had only been together eight months and hadn't played in anything bigger than a pub."

"But I hope that in the last six months we have learned something about stage presentation and the basis of a balanced act. Before we first used to go on stage, stand there and churn out a string of songs.

The Honeycombs were pretty worried about their six-month lapse in popularity.

"Everyone nowadays talks about their image," said Honey. "and I suppose the image we convey is of a fairly clean, respectable group that parents like too.

"But then if mums and dads watching tells you what a nice, clean-looking bunch we are, the kids are likely to curl up in disgust."

"At the moment, I don't think the people can make up their minds whether they like us or not."

All the group agreed that recording Finland, Sweden and so on and although they helped to get us known 'Have I The Right' was a big mistake, "I could be wrong," said Denis, "but I think it had made

THE HONEYCOMBS (l to r) ALAN WARD, JOHN LANTREE, PETER PEE, HONEY LANTREE and DENIS O'NEIL.



# HONEYCOMBS SURVIVE 'GIMMICK' SLUR

left the group and Peter Pee joined us. There were no hard feelings when Martin left and Peter had played with us when Martin was off with a broken leg, but this unsettled us for a time."

"Another reason," added Honey, "could be simply that we were new to the business. We didn't know anyone and all the organising was done for us."

Although until now the Honeycombs haven't been having much success in our charts, their success abroad has been considerable.

"The fans on the Continent are marvellous," said Honey. "They seem to let themselves go quicker than the British audiences. Fans in Australia and Denmark are particularly wild, and are great fun."

"I asked the group if they thought their future would be brighter now they were back in the charts. Peter, who had been quiet until now, was optimistic.

"We were worried about not being in the charts but we're thrilled now."

"In June we do a tour of Scandinavia. In July we may appear at the Italian Song Festival and in August we go to Japan for a 17-day

# Life-lines of MARIANNE FAITHFULL

**Real name:** Marianne Faithfull.  
**Birthdate:** December 29, 1946.  
**Birthplace:** Hampstead, London.  
**Personal points:** 5ft. 4in.; 8st.; blue eyes, blonde hair.  
**Parents names:** Dr. Robert Glynn Faithfull and Baroness Erisso.  
**Brothers and sisters:** Adopted brother, Christopher.  
**Present home:** Knightsbridge.  
**Where educated:** St. Joseph's Convent, Reading.  
**Musical education:** General musical education and piano lessons when younger.  
**Age entered show business:** 17.  
**First public appearance:** Concert at Slough, September 19, 1964.  
**Biggest break in career:** Meeting Andrew Oldham.  
**Biggest disappointment in career:** Failure of "Blowin' In The Wind, Got It" June 1964.  
**Radio debut:** Joe Loss Pop Show, November, 1964.  
**First important public appearance:** Concert at Slough Aldrich.  
**London cabaret or theatre dates:** Cabaret done, and to be done, for several Universities.



**Discs which appeared in best sellers:** "As Tears Go By" and "Come And Stay With Me".

**Present disc label:** Decca.

**Recording manager:** Mike Leander and, for first record, Andrew Oldham.

**Musical directors:** Mike Leander and Jon Mark.

**Name of accompanist:** Jon Mark with guitar.

**Major Poll Honours:** No. 7 in NME Best Girl Singer Poll, 1964.

**Compositions:** "Time Takes Time" on pop LP.

**Important engagements abroad:** Concert at Le Chatelet Theatre in Paris in January this year and television in Holland and Belgium last year.

**Biggest influence on career:** Joan Baez, Bob Dylan and Progress Theatre, Reading.

**Former occupation:** Schoenig, a hobbyist. Reading — particular poetry and riding.

**Favourite colours:** Black and white.

**Favourite singers:** Joan Baez, George Fame, Timi Yuro, Sandie Shaw and Jackie de Shannon.

**Favourite actors/actress:** Marlon Brando and Jeanne Moreau.

**Favourite food:** Fruit, meats and salads.

**Favourite drink:** Milk.

**Favourite clothes:** Trouser suits and clothes of plain, simple design.

**Favourite bands / instrumentalists:** Segovia, Chet Atkins and M.J.O.

**Favourite composers:** Jagger/Richards and Jackie de Shannon.

**Favourite groups:** Hollies, Beatles, Animals and Stones.

**Miscellaneous likes:** Meeting people and singing.

**Miscellaneous dislikes:** Getting up in morning, time-wasters, smooth music, smooth people, musicals.

**Best friends:** My oldest friend is Candida Fawcett, but perhaps my closest friend now is my secretary, Mary Allon.

**Most thrilling experience:** I think the feeling when my first record reached the Top Ten. I pretended not to care—but I did!

**Tastes in music:** Any kind with real atmosphere—popular, classical or jazz.

**Pets:** Dalmatian bitch, Sarah Bingley and my cat, Mirella.

**Personal ambition:** A long and happy life with my John.

**Professional ambition:** To know when to retire gracefully.

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### WHO'S WHERE

(Week commencing May 3)

**KEN DODD, BARRON KNIGHTS, KAYE SALTERS** London Palladium  
**BLACK & WHITE MINSTREL SHOW** Victoria Palace, London  
**FRANKIE VAUGHAN** Coventry Theatre  
**VAL BOWEN** Manchester Palace

### ONE-NIGHTERS

(From Friday, April 30)

**BACHELORS** Sunday—Leeds Odon; Monday—Wolverhampton Gaumont; Tuesday—Leicester Odon; Wednesday—Derby Gaumont; Thursday—Doncaster Gaumont.

**BILLY FRY, PRETTY THINGS, BRIAN POOLE AND THE BEATLES, ZEPHYRUS, DAVE HARRY** Friday—Croydon ABC; Saturday—Leeds Odon; Sunday—Harrow ABC; Tuesday—Hall ABC; Wednesday—Stockton ABC; Thursday—Carlisle ABC.

**BOB DYLAN** Friday—Sheffield City Hall; Saturday—Liverpool Odon; Sunday—Leicester De Montfort; Wednesday—Birmingham Town Hall; Thursday—Manchester Free Trade Hall.

**KINKS, YARHEDDINS (and Wednesday), GOLDE AND GINGERBREADS** Friday—Sheffield Adelphi; Saturday—Walhamston Granada; Sunday—Lewisham Odon; Tuesday—Portsmouth Guildhall; Wednesday—Aldershot ABC; Thursday—Kingston Granada.

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# TAIL-PIECES BY THE ALLEY CAT

THEIR next singles: Roger Miller—"Engine, Engine No. 9," Gene Pitney—"Last Chance To Turn Around," Supremes—"Back In My Arms Again".... Agent Danny Betesh opening music companies for Herman's Hermits and Freddie and the Dreamers in America.... U.S. advertisement says Donovan's records outselling Beatles in Britain!

Accompanying Every Brothers on British visit—Sunny Curtis, former lead guitarist with Crickets.... Nobody is closer to Bob Dylan than singer Joan Baez.... Gold disc for Herman's Hermits—"Mrs. Brown".... Both of Tony Bennett's sons are ardent Beatles fans.... Visiting London: Frank Sinatra's personal lawyer, Mickey Rudin.... Eagerly awaited: Twinkle's first book.... The Burns come to present Andy Williams' concert here.... Palladium TV offer for Val Doonican refused by manager Evelyn Taylor.... Another British Don Black composition recorded by Connie Francis.... England's soccer captain Bobby Moore greatly enjoyed Tony Bennett's Hammersmith concert.... Nancy Sinatra plans to divorce

Tommy Sands.... Congratulations to producer Francis Essex on great Millicent Martin ATV series.... Liberty chief Al Bennett here next month.... At Rickmansworth, Val Doonican has bought Keith Fordyce's house.... On U.S. TV, Eric Burdon dined with Sammy Davis.... In Spain, Brian Epstein taking three weeks' holiday.... Leslie Caron stars in late Edith Piaf's screen biography.... Françoise Hardy engaged to Marie-James, a French photographer.... On Sunday, Barron Knights introduced to Princess Alexandra.... June wedding for Marianne Faithfull and student John Dunbar.... For his parents, Ringo Starr bought a bungalow in Liverpool.



Radio London d-j KENNY EVERETT (left) and DAVE CASH take their Kinky Letter winner, CATHI GIBSON, of Sevenoaks, Kent, for a night out at the London Hilton's Trader Vic's.

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Shouldn't Val Parnell regret not starting Tony Bennett on Palladium TV?... Bean Brummell's real name is Mike Bush.... New milk can is Sandie Shaw's pride and joy.... Dusty Springfield invited to appear on Gene Ray's Palladium TV show.... Bob Dylan is Jewish.... Tom Jones reminds your Alley Cat more and more of Frankie Vaughan.... Will success of Tony Bennett's concerts encourage promoter Vic Lewis to present Johnny Mathis here?... Debut of Brian Epstein expected shortly on Lamonn Andrews' ABC-TV show.... Jackie Trent co-writer with Tony Hatch of her current hit.... Did one of Supremes recently marry recently?... In John Lennon's book, he gets own back on Cassandra of "Daily Mirror".... Brilliant Shirley Bassey on Palladium TV.... Points out reader W. N. Hayden: "With These Hands" (on Tom Jones' first LP) made famous by Johnnie Ray—not Frankie Lane.... CBS has signed Dean Martin's 16-year-old daughter Dena Martin.... It's quite possible Frank Sinatra may portray James Bond in film version of Ian Fleming's "Casino Royale"....

Robert Stigwood's press officer Marion Rainford has joined Brian Epstein's organisation.... In New York, Shirley Bassey thrilled by Barbara Streisand's "Funny Girl" performance.... Billy Eckstine waxing an LP with Duke Ellington's orchestra.... Advance order for new Bob Dylan single exceeded 60,000.... Pye chief Louis Benjamin Kensington neighbour of Lady Clementine Churchill.... Album of Sam Cooke tunes waxed by Supremes.... Engagement of Ann-Margret to TV actor-singer Roger Smith.... Screen star Robert Mitchum bought fifty seats for Beatles' New York concert.... In U.S., Tony Bennett now backed by Count Basie's orchestra for cabaret dates.... Jet Harris partnered by Earl of Lichfield in film production company.... Bob Dylan's current

## RECORD OF THE WEEK!

# THE NEW SEARCHERS EP

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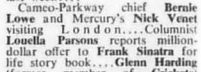
Greatest admirer of John Lennon and Paul McCartney's songwriting talents—John Steel of the Animals.... Congratulations to Tommy Steele on his Broadway success.... Myrna Malinsky succeeded by her assistant Iris Frederick as ABC-TV booker....



Noted agent Harry Foster hospitalized with perforated ulcer.... Jackie Trent booked by Tito Burns for cabaret in Israel.... Benny Hill's TV impression of Donovan hilarious....

Advance order for new Bob Dylan single exceeded 60,000.... Pye chief Louis Benjamin Kensington neighbour of Lady Clementine Churchill.... Album of Sam Cooke tunes waxed by Supremes.... Engagement of Ann-Margret to TV actor-singer Roger Smith.... Screen star Robert Mitchum bought fifty seats for Beatles' New York concert.... In U.S., Tony Bennett now backed by Count Basie's orchestra for cabaret dates.... Jet Harris partnered by Earl of Lichfield in film production company.... Bob Dylan's current

favorite is Animals' "Bring It On Home".... Agents in South of France included Harold Davison, Evelyn Taylor, Harry Foster, Tito Burns, Bernard Delfont, Maurice Press, Leslie Grade and Robin Fox last week.... Cameo-Parkway chief Bernie Lowe and Mercury's Nick Venet visiting London.... Columnist Louella Parsons reports million-dollar offer to Frank Sinatra for life story book.... Glenn Harding (former member of Crickets) penned current U.S. Gary Lewis and the Playboys' hit....



Produced by Peter and Gordon: disc by guitarist-vocalist, Eddie Young.... Cabaret debut of Sandie Shaw at Newcastle soon.... Dave Berry thinks latest Bob Dylan hit sounds like Chuck Berry's "To Much Monkey Business".... Are Them giving their agent Dorothy Solomon problems?... In Burt Bacharach's life, who is Dorothy Morris?... His partner Andrew Oldham cracks: "It's All Quiet On The (Eric) Easton Front!"....

## MORE ROUND THE WORLD CHARTS

Placings of some British and American disc attractions and their tunes abroad.

AUSTRALIA: 1. THE LAST TIME—Rolling Stones; 2. I'LL NEVER FIND ANOTHER YOU—Shirley Bassey; 3. GOLDENFINGER—Shirley Bassey; 4. THE MINUTE YOU'RE GONE—Curtis Mayfield; 5. ROCK AND ROLL MUSIC—Beatles; 6. COME AND STAY WITH ME—Marianne Faithfull; 7. THE BIRDS AND THE BEES—Frankie Laine; 8. CAN'T YOU HEAR MY HEARTBEAT—Herman's Hermits; 9. TWENTY MILES—Ray Brown and the Whispers; 10. HAWAIIAN WEDDING SONG—Julie Rogers.

MALAYSIA: 1. UNDER THE BOARDWALK—Rolling Stones; 2. ROCK AND ROLL MUSIC—Beatles; 3. I UNDERSTAND—Freddie and the Dreamers; 4. EIGHT DAYS A WEEK—Beatles; 5. I COULD EASILY FALL—Curtis Mayfield; 6. DO THE CLAM—Eric Prester; 7. DON'T LET ME BE MISUNDERSTOOD—Animals; 8. LET'S FORGET ABOUT MONKEY—Connie Francis.

HONG KONG: 1. ROCK AND ROLL MUSIC—Beatles; 2. EIGHT DAYS A WEEK—Beatles; 3. DO THE CLAM—Eric Prester; 4. FOLLOW THE SUN—Beatles; 5. THIS DIAMOND RING—Frankie Laine; 6. The Playboys; 7. GOODNIGHT—Roy Orbison; 8. GOLDENFINGER—Marilyn Gold; 9. FOR MAMA—Mimi Fariña; 10. DON'T YOU PASS ME BY—Patti Page.

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