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**TOP POP NEWS**

**POLL SHOW  
IN WORDS  
AND PICS**

**I LOVE A RAINBOW**

sings  
**LORNE GREENE**  
on R.C.A. 1517

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# WILD EXCITEMENT CAMERA-CAPTURED

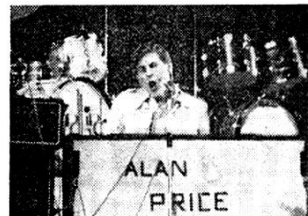
by NAPIER RUSSELL and DOUG MCKENZIE



The WHO made a great hit in the NME Poll Concert on Sunday . . . so did the WALKER BROTHERS (below). Two solo performers to score were (bottom, left) ROY ORBISON and HERMAN.



STONES (above) get their Poll Award from TV's Cheyenne, CLINT WALKER, a mountain of a man! Below: CLIFF RICHARD and SHADOWS in action. Right: Another smash success—DAVE DEE, DOZY, BEAKY, MICK and TICH. And good to see ALAN PRICE in the limelight again (below, right).



## At last the Truth is out in Britain PURE SOUL — REAL SOUL — SOUL SOUL ALVIN ROBINSON



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# ALL ABOUT THE WORLD'S GREATEST POP SHOW

## 1966 NME CONCERT MIGHTIEST EVER!

THOUSANDS upon thousands of fans converging on the massive Wembley Empire Pool for the biggest pop show in the world on Sunday . . . the staggering, the breathtaking NME Poll-winners Concert with its dazzling host of stars—Beatles, Stones, Walkers, Who, Dusty, Dave Dee, Roy Orbison, Cliff, Shads . . . and many others!

This fantastic spectacular can be seen on ABC-TV in two editions on this Sunday and next.

Where else would you find 10,000 pop fans gathered from all over Britain, Europe and even America? Where else could you see the Beatles AND the Rolling Stones in ONE incredible bill? Where else could you see no less than 22 top stars—many of them international names—in the brief few hours of one afternoon?

This 1966 Poll-winners Concert, organised by the NME's Maurice Kim, was the mightiest ever presented. Read all about it . . .

### FIRST HALF by Keith Altham

ELVIS PRESLEY was responsible for the enormous ovation which greeted the official announcement from The Man From NME—Derek Johnson—that our first half was about to begin.

Underpinned by the camera crews' delay and marooned in the middle of 10,000 people, Derek requested a show of appreciation for our most consistent full-time act and you can hear the enthusiastic response when ABC screen the concert on Sunday.

PETER MURRAY followed to introduce the concert's group, **SOLIDS INCORPORATED**, who produced their usual polished performance with "The Major"—**GRIFF WEST**—doing his customary "clap your hands and stomp your feet" act. They "pushed" off two numbers—"Goldfinger" and "I'm Coming Through"—to enthusiastic applause.

The NME Poll-winner of 43 placed on next, wearing what was apparently a patchwork quilt suit—who else but **JIMMY SAVILE**? He promptly announced he was accepting a raffle for which the prize was Scott Dugan. **PETER MURRAY** also introduced acts in his more suave way!

The **OVERLANDERS**, who opened up with "Meditation" (a far more pleasingly enough, the second number (indistinguishable above the full power of guitar amp) was embellished by a few more hip exercises from the vocalist but was well received by the audience!

The **SMALL FACES** provided plenty to applaud. Little **STEVE MARROTT** trotted on to find the microphone fixed too high. Both he and the bass guitarist, "**PLONK**" **LANE**, covered up well and moved on to one Mike for "Sha-La-La-La-La" and performed "Roy Gribbo" their next single, abetted by some excellent brass passages from **IAN MCGILGAN**.

Jimmy Savile moved back on (still the Prince of Synchronism in spite of what anyone might think of his tomfoolery) and commented that there had never been a pop show with a line-up like this anywhere in the world. He was right!

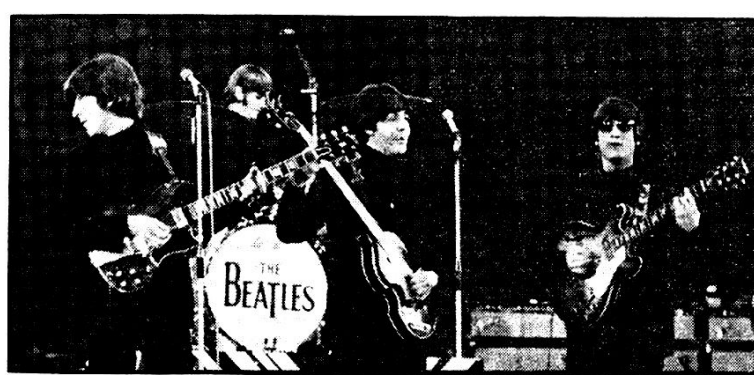
### Biggest cheer

**SPENCER DAVIS** provided the biggest cheer up to now with his entrance and **STEVE WOODWARD** distinguished himself by being the only artist present wearing a tie and playing a guitar not plugged in!

After two choruses of "Keep On Running," he remedied the first by untying it and wearing it as a scarf and the second by diving over the top of the amplifiers built around them!

Spence smiled sublimely through the break and kept the beat going with instructions to clap along with bass player **MATT "Someday" Hild**. Matt went off without a hitch—Steve playing from the hip with great verve.

**ROY ORBISON** appeared with a rather large, curly haired auxiliary vocalist, who was apparently the stage equivalent of a double tracking. Dressed in black, with an open necked blue shirt and wearing the eternal dark glasses, he was capably received as he sang through "Tonkie Tones." "Breaking Up Is Breaking You"



BEATLES in action in public again! The first time in 1966 . . . for NME readers at the Poll Concert! As always they were sensational, as popular as ever they have been!

Heart" and "Pretty Woman" beautifully through "Someday One Day" and I could have wished for another ballad rather than the somewhat hackneyed "I Shall Not Be Moved" as their closing item, but obviously a contrast was needed to keep the show moving. A flawless performance.

**ALAN PRICE** played "Baby Won't You" ably backed by the set and sang "I Put A Spell On You" in which the instrumental break is still enough to convince me he is the best blues guitarist in Britain.

The **SHADOWS** waited on looking like four painters caught out in the desert with their bow ties and waders! "The Hole and Fall of Elmhurst" "Spache" and "Foot-tapper" were executed with the precision and professionalism of the best old instrumental group in Britain and in **BIBAN BENNETT**, so often underrated, they have the finest rock drummer in Britain.

### Cliff closes

**CLIFF RICHARD** closed the first half dressed in similar gear to the **SHADOWS** and like his group is now an "entertainer" rather than just a pop singer. "Blue Turns To Grey" was performed with as much freedom as it is were the first time he had ever sung it, bouncing about waving to a happy audience. "The Minute You're Gone" was put over with care, and a few laughs about some inexplicable squeaks on the notes; and finally "Bachelor Boy" done to a Freddie and the Dreamers type routine.

Cliff fully deserved the silver cup he got as British Male Singer winner.

The **WALKER BROTHERS'** entry was preceded by a battery of redneck road managers arranging equipment, but the appearance of **GARY** at the drum set the signal for a show which all but lifted the roof. **SCOTT'S** appearance reduced the girl on my left to hysterics and when **JOHN** bounced on to display his mid-60s haircut, a green and yellow striped "T" shirt, she became completely overwhelmed!

The **Walkers** were so good on stage, but it would not have mattered too much if they were not. For, like early Beatles-Stones days, they could just stand there and be screamed at for ten minutes.

Through the cacophony of sermons I made out "Midnight Hour," "The Sun Ain't Gonna Shine Any More" and "It's Gonna Be All Right."

Before their final exit the **Walkers** were presented with their Best New Group runners-up award, and Gary thanked the audience for their votes.

The **YARDBIRDS** were rumoured to have had a haircut but there seemed no lack of hair about the chiselled features of **KEITH RILEY** and **JEFF BECK**, although there was the baptism of their smart new beige jackets.

They put a fast beat behind "The Train Kept A Rollin'" and finished with "Shapes of Things." In **CHRIS DREMA**, and particularly Jeff Beck, they have two of the most hard working guitarists on the scene.

The **SEEKERS** proved quite conclusively that they can produce as good a sound on stage without any amplification as on their records. **JIMMY DURHAM** (summed and screamed) wearing a long white dress, sang

### SECOND HALF by Alan Smith

**SOUNDS Incorporated** again provided the "warm-up" for the second half—beginning with the gentle, strumming sounds of "Zorba's Dance."

Next on stage were the **FORTUNES**, and although their vocal sounds seemed to be lost through the microphones, they kept the mood of the audience sizzling. Numbers were "This Golden Ring" and their No. 1 hit "You've Got Your Troubles."

**CRISPAN ST. PETERS** doesn't walk on to a stage; he gambles, like a long, lean Texan walking down the main street of a small western town about to meet his doom. He wore a blue jacket and grey trousers, and his hair curled over his eyes like a mournful stepchild.

Suddenly he jumped at the microphone and bent it down low to within about three feet of the stage, growling out the oldie "Send Me Some Lovin'."

This got a good response, but it was the opening sounds of his hit "Red Paper" that drew the best reaction.

After comparatively quiet **Crispan**, happy **HERMAN** and his **HERMETS**, America's favourite British did appeared onto the stage, singing "Must To Avoid" in between his usual face-palms and his favourite "ape-man" act.

For his second number, "You Won't Be Leaving", **Herman** desperately tried

to stretch the microphone away from its stand. It wouldn't budge. He grimaced and carried on, rolling with those familiar comic movements that often make him lose a job on a night!

**DAVE DEE, DOZY, BEAKY, MICR** and **THE Tame** were the last act on the immense popularity of this comparatively new group!

They were, in fact, one of the highlights of the second half: a dizzy, weaving mass of colour and sound!

Dave Dee wore an outfit that would have put a rainbow to shame. . . a shirt made up in a cocktail of blue, white and yellow and blue stripes, and bell-bottom trousers.

If it all sounds like a facetious parody, I suppose it was. But it was the sound of this group that impressed the most: a beautifully muzzy effect underlying the steady beat and the positive beat of their numbers, "Hold Tight" and "You Make It Move."

**Dave Dee and Co.** were a hard enough act to follow, but **DUSTY SPRINGFIELD** did it.

Before she came on, her group, the **ECHOES**, tied on in the second half. They carried three set singers who would back her: coloured soul singer **MADEIRA BELL**, . . . diminutive **LESLEY DUNCAN**, . . . and medium-sized **HELE DEE**. I counted no less than 11 singers and musicians on the stage!

Suddenly **Dusty** appeared, the only female star in the second half. It was something to live up to, and the more that matched the occasion!

### Haunting

**Dusty's** first song was a waltz, her hit "In The Middle Of Nowhere." Then there was a pause . . . a slow, haunting sound of brass . . . and the opening strains of "You Don't Have To Say You Love Me."

Until she had finished, silence. Then, the whole hall thundered with the sound of applause and cheering and it was left to **Dusty** to break the strain herself!

Finally "Shakin'"—an extraordinary rare, and **Dusty** began, swaying and arm-waving at the audience as she sang against the backdrop of honking guitars and brass. A tremendous performance!

The serenade was deafening for the **WHO**. Singer **ROGER DALTRY** raced on in a white jacket and a massive brown tie. He scratched the microphone viciously. You could just about make out the opening bars of "Substitute."

**KEITH MOON** was going wild on the drums, set up on a high dirt head-and-shoulders above the rest of the group. His drumsticks were smashing, smashing into the drums and the cymbals. They were shaking uncontrollably and moving forward on the dais. **Beow**, **Daltry** was holding the long microphone stand across one knee, like a strongman about to demonstrate the speciality of his act.

"Substitute" finished and **Keith Moon** (CONTINUED ON BACK PAGE)

# EXCITING GUITAR SOUNDS

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LIBERTY SLBY1189

In Space Liberty SLBY1189

**WALK, DON'T RUN VOL 2**  
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LIBERTY LBY1228

Walk Don't Run Vol 2 Liberty LBY1228

**THE MOST OF THE ANIMALS**  
THE ANIMALS  
COLUMBIA SX6035

THE ANIMALS The Most of The Animals Columbia SX6035

**THE ROCKY HORROR SHOW**  
DAVID FROST  
PARLOPHONE PRC7005

DAVID FROST The Frost Report on Britain Parlophone PRC7005

**THE VENTURES KNOCK ME OUT!**  
LIBERTY SLBY1252

Knock Me Out Liberty SLBY1252

**THE VENTURES ON STAGE**  
LIBERTY SLBY1270

On Stage Liberty SLBY1270

**THE VENTURES a go-go**  
LIBERTY SLBY1274

A Go-Go Liberty SLBY1274

## latest singles

### american

**Jr. WALKER AND THE ALL STARS**  
(I'm a) Road Runner  
Tama Motown TMG559

**LITTLE RICHARD**  
Holy Mackerell  
Stateside SS508

**THE IMPRESSIONS**  
Too Slow  
H.M.V. POP1526

### british

**KEN DODD**  
Promises  
Columbia DB7914

**VALERIE MITCHELL**  
You Can Go  
H.M.V. POP1529

**MIKE VICKERS** and his Orchestra  
Morgan—A Suitable case for Treatment.  
Columbia DB7906

**WAYNE GIBSON**  
Under My Thumb  
Columbia DB7911

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SMASH HITS Liberty LEP2131 M E.P.

SINGLES reviewed by Derek Johnson

★ A KNOCKOUT!  
DYLAN'S BEST  
FOR MONTHS

"Rainy Day Women Nos. 12 And 35"/"Pledging My Time" (CBS).

THIS is a knockout! It's the best thing Dylan's done for months—if only because it's so different. Bob sounds as though he's had one over the eight as he chuckles his way through the lyric, which suggests that "everybody must get stoned."

The backing is deliciously comely, with a sort of martial oompah-oompah beat, taigate trombone and salvatistic tambourine—plus sundry yells of encouragement throughout. Obviously had a ball making it.

FLIP: The more orthodox Dylan, with wailing harmonica, bluesy beat and plaintive lyric.

American chartsters

SHAMIA'S AND THE PAPA'S (RCA) are currently all the rage in America, and I've a hunch that they will make their initial British impact with "Monday, Monday." But they retain those unusual interchange lines in this rather delicate song, with an insidious tick-tock rhythm. An absorbing performance in every way. Commented:

STALEY BROTHERS (CBS), who had an enormous U.S. hit with "Flowers On The Wall," step up the pace slightly for "My Thing (Mildred)." But they retain those unusual harmonies, cotton-pickin' banjo and slight Red Indian quality.

JR. WALKER AND THE ALL STARS (Tamla-Motown) with a Holland-Dozier-Holland number—and that just about tells all. Titled "Road Runner," it has that irresistible heavy beat associated with the label, brass, tambourine and chanting to support the leader.

JOHNNY NASH (Pye-Int.) warbles an ultra-slow and moody ballad "One More Time" with thumping beat, organ and low-down sax. A really impassioned soul styling—at least, that's what was intended, but it sounds a bit contrived.

SPOKESMEN (Brunswick) introduce a baroque quality into the string scoring of "The Sad and Heartfelt Ballad." Features the leader soloing throughout, with some humming support in the reprise. A bit too dismal for my taste.

EXCITERS (London) are a group who always live up to their name. Again they feature the intense and spirited tones of their girl leader in "You Better Come Home," a gospel-flavoured item with a thundering rhythm and punch-packed backing.

PICK OF THE REST

The Debbie Reynolds hit "Tammy" is revived as a thumping, pounding beat-ballad by new young Parlophone group, the ELCOET, but isn't really suited to this treatment. . . . Delightful NANCY WILSON gives out with a swinging jazz styling of "The Power of Love" (Capitol), already waxed by Mel Turner and the Everlys. . . . Shuffle rhythm for DEE KING'S ear-catching revival of roundelay "Sally Go Round The Roses" (Pleasantry). . . . Trite but amusing novelty song from the show "On The Level," "Bleep Bleep" (CBS) features the baby voice of SHEILA WHITE.

Two Carter-Lewis numbers: Rocka-ballad "I Can't Stop Myself" (Parlophone) has the leader of the Image soloing, with attractive harmony support—and the more forgetful "Look At My Baby" (Decca) spotlights the Sensations, sounding mighty like the Ivy League. . . . Spirited pop-soul version of the like Turner number "A Fool In Love" (Columbia), arranged by Ray Davies and sung by Carol Keyes. . . . Couple of sentimental items from Bonanza's Lorne Greene on RCA—the snappy "I Love A Rainbow" and the sugary ballad "Daddy's Little Girl." Don't be misled by the name Modern

JOHN RICHARDS bears an amazing resemblance to Crosby as he warbles the "Galway Bay" type ballad, "I Will Go Again To Ireland"; modern-style clipped-phrasing rocka-ballad "Why Did I Love You" marks the disc return of AL SAXON; stringy backing and gentle beat for CATHERINE MCKINNON'S version of Buffy Sainte-Marie's "Until It's Time For You To Go"—all on Polydor. . . . Jackie Trent's sister, MALLY PAGE, is the "Life And Soul Of The Party" in a shabby Fony Hatch number of that title, and JAN PANTER has a rasping, effervescent backing in the toe-tapper "Scratch My Back"—both on Pye.



Drummer DAVE CLARK with two of the FIVE, MIKE SMITH (left) and LENNY DAVIDSON.

FRANCOISE HARDY "This Little Heart"/"The Rose" (Vogue).

There's something remarkably provocative and redemptive about Francoise's breathy tones, even when she's singing a fairly snappy tune—as she is here. It's mid-tempo, with clavoline dominant in the backing, and tambourine carrying the beat along. But it's not one of the strongest numbers she's ever waxed.

FLIP: A delicate and enchanting ballad, haunting in both tune and lyric.

† DAVE CLARK DESERVES HIT

"Look Before You Leap"/"Please Tell Me Why" (Columbia).

I THOUGHT DAVE CLARK'S last disc "Try Too Hard" deserved hit status, but it didn't make it—and this one isn't quite so good. All the same, it's fiery, vibrant stuff, with Mike Smith taking the lead in this bright and breezy finger-snapper, aided by honking sax, organ and some pretty wild drum-thumps and cymbal crashes by Dave.

Ought to register, but, alas, probably won't. FLIP: A cute number (like the top disc, co-written by Dave), with an unusual tempo.

KENNY BALL'S JAZZMEN

"Poor People of Paris"/"The Warmth That's In Your Smile" (Pye).

This is the old swinging Kenny Ball, and commercial trad at its best. Most of you will be familiar with this happy little jingle, previously recorded by Winnie Atwell and Les Baxter.

Apart from a honky-tonk piano passage and a Ball trumpeted solo, it's ensemble throughout, with a few intriguing breaks in rhythm. Man, it swings!

FLIP: Tempo slows for this easy-going medium-pacer, with an appealing Ball vocal.

PETER, PAUL AND MARY

"Cruel War"/"Mon Vrai Destin" (Warner Bros.).

A plaintive little ditty with a lilting rhythm, featuring the distinctive harmonies of the famous trio. Apart from one short Mary solo, it's union all the way.

The lyrics couched in vague terms, and doesn't refer to any specific war, but is probably aimed at the anti-Vietnam cult.

I enjoyed the delightful acoustic guitar work, until lush strings entered. FLIP: A fascinating vocal blend in this enchanting French song.

TONY JACKSON

"Never Leave Your Baby's Side"/"I'm The One She Really Thinks A Lot Of" (CBS).

Ex-Searcher Tony Jackson is supported by a tremendous, all-happening, big-band backing in this mid-tempo rhythmic ballad. There's blaring brass, throbbing drums, chanting group—you name it, and this scoring has it!

Trouble is, it tends to drown Tony—and while the song's quite catchy and the overall feel is dynamic, I'd have liked the soloist to have been brought out of the instrumental morass.

FLIP: Tony reverts to his usual small group. A plodding, almost hypnotic beat—with just a suggestion of the Beatles in the material.



Brenda means every word

A SOOTHING rocka-ballad, with the gentle shuffle beat giving the slightest hint of a Latin flavour. Strings and choir support Brenda, who handles the wistful lyric as though she meant every word.

I like the swaying rhythm, and I applaud her sensitive interpretation, but the material strikes me as being very weak. Don't see it as a big one.

FLIP: The lass is in snappier mood here, and demonstrates that she is still Little Miss Dynamic! Enjoyable.

★ FACES WILL SOON BE SMILING, AGAIN!

"Hey Girl"/"Almost Grown" (Decca).

THE success of "Sha-La-La-Lee" was largely due to its sheer simplicity, and the Small Faces have maintained the policy here. This is an up-tempo raver, with an insistent shake-thump beat, and an exuberant feel.

The lyric's highly repetitive, with the phrase "hey, hey, it's all right" continually cropping up—which means that the disc registers quickly and effectively.

It's a bit raucous, but it should do very well—though it probably won't reach the No. 2 position of their last one.

FLIP: A compelling mid-tempo instrumental opus, highlighting organ, walloping guitar, rattling tambourine and twanging drums.

BOBBY VEE "Run Like The Devil"/"Take A Look Around Me" (Liberty).

Starts solemnly, with pizzicato strings as the only support to Bobby's wistful solo—then in the chorus, it explodes into a pulsating, double-time stunner, with cascading strings, tambourine, maracas and chirping girls.

FLIP: This is altogether more light-hearted and Buffy. A dual-tracked finger-snapper.

★ DODDY: MIXTURE AS BEFORE

"Promises"/"Thank You For Being You" (Columbia)

IT'S almost six months since Ken Dodd's last release, and his impact must have cooled to some extent since then. All the same, I don't think tastes have changed radically—and if this is so, Ken's assured of another big one, because this is basically the mixture as before.

A Tom Springfield-Norman Newell sing-a-long, with the soloist pouring his heart out in appealing style, aided by a lilting rhythm, hummable melody, lush strings and group joining in the chorus.

FLIP: Tempo slows for this romantic ballad, oozing with unshamed sentimentality.

DIONNE WARWICK

"Message To Michael"/"Here Where There Is Love" (Pye-Int.).

Don't be misled—this turns out to be the Bacharach-David rocka-ballad "Message To Martha" (a hit here for Adam Faith), with a slightly altered lyric to suit the girl singer.

Needless to say, it's a wonderful treatment—the scoring is imaginative in the extreme, and Dionne's singing is beautiful.

But I don't see it as a bit all over again. FLIP: A typical clipped-phrase Burt Bacharach ballad—dramatic, with tempo changes and startling scoring.

RELEASED TODAY

THE SOUND OF ENTERTAINMENT ON CBS RECORDS. The Movie Song Album Tony Bennett (S) 62677 LP

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Mahalia Mahalia Sings/Mahalia Jackson (S) 62659 LP. El Bravo/Mongo Santamaria (S) 62654 LP



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NEW SINGLE PAUL PEEK PIN THE TAIL ON THE DONKEY c/w Rockin' Pneumonia and Boogie Woogie Flu 202073

NEW SINGLE THE FENMEN CALIFORNIA DREAMIN' c/w Is That Your Way 202075

NEW SINGLE THE COUNTY SET COLD WINDS c/w Taste Love (And See) 202070

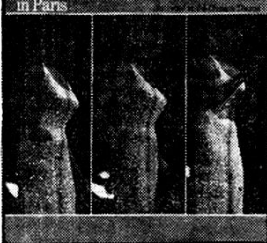
'I LOVE A RAINBOW' sings LORNE GREENE on R.C.A. 1517 GALILICO MUSIC LTD. 21 DENMARK STREET, LONDON, W.C.2 TEM 3856



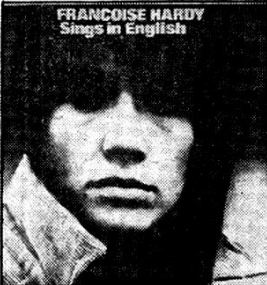


# NEW LPs

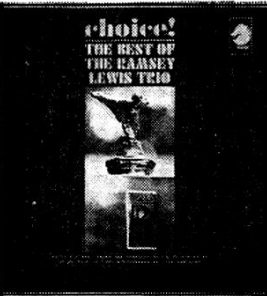
## DIONNE WARWICK



**DIONNE WARWICK**  
Dionne Warwick In Paris  
NFL 28076 Pye Int.  
**NEW SINGLE**  
Message To Michael  
7N 25368 Pye Int.



**FRANCOISE HARDY**  
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# NEW SINGLES

## PETER, PAUL & MARY

Cruel War  
WB 5809 Warner Bros.  
**KENNY BALL & HIS JAZZMEN**  
Poor People Of Paris  
7N 17096 Pye  
**PATRICIA O'KELLY & THE HILTONS**  
Carlingford Bay  
7N 17096 Pye  
**MALLY PAGE**  
Life And Soul Of The Party  
7N 17102 Pye  
**SANDRA BARRY**  
Step! That!  
7N 17102 Pye  
**JOHNNY NASH**  
One More Time  
7N 25363 Pye Int.  
**JAN PANTER**  
Scratch My Back  
7N 17097 Pye  
**SUGAR PIE DE SANTO**  
There's Gonna Be Trouble  
CRS 8034 Chess

# NME TOP THIRTY

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

Last This Week	(Wednesday, May 4, 1966)	Highest Position in chart
3	1 PRETTY FLAMINGO ..... Manfred Mann (HMV)	3
1	2 YOU DON'T HAVE TO SAY YOU LOVE ME ..... Dusty Springfield (Philips)	6-1
4	3 DAYDREAM ..... Lovin' Spoonful (Pye Int.)	5-3
2	4 BANG BANG ..... Cher (Liberty)	6-2
11	5 SLOOP JOHN B ..... Beach Boys (Capitol)	3-5
6	6 THE PIED PIPER ..... Crispian St. Peters (Decca)	5-6
5	7 HOLD TIGHT ..... Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	9-3
8	8 SOUND OF SILENCE ..... Bachelors (Decca)	8-4
9	9 ALFIE ..... Cilla Black (Parlophone)	6-7
7	10 SOMEBODY HELP ME ... Spencer Davis Group (Fontana)	7-1
14	11 HOMEWARD BOUND ..... Simon and Garfunkel (CBS)	5-11
17	12 SHOTGUN WEDDING ..... Roy C (Island)	3-12
10	13 SUBSTITUTE ..... Who (Reaction)	9-7
16	14 SOME DAY ONE DAY ..... Seekers (Columbia)	6-14
12	15 I PUT A SPELL ON YOU ..... Alan Price Set (Decca)	6-12
15	16 ELUSIVE BUTTERFLY ..... Val Doonican (Decca)	8-6
20	17 SOUL AND INSPIRATION ..... Righteous Brothers (Verve)	3-17
23	18 MAKE THE WORLD GO AWAY ..... Eddy Arnold (RCA)	13-3
24	19 WALKIN' MY CAT NAMED DOG Norma Tanega (Stateside)	4-19
28	20 HOW DOES THAT GRAB YOU DARLIN' ... Nancy Sinatra (Reprise)	2-20
—	21 SORROW ..... Merseys (Fontana)	1-21
13	22 THE SUN AIN'T GONNA SHINE ANY MORE ..... Walker Brothers (Philips)	10-1
25	23 THAT'S NICE ..... Neil Christian (Strike)	6-22
—	24 COME ON HOME ..... Wayne Fontana (Fontana)	1-24
29	25 TAKE IT OR LEAVE IT ..... Searchers (Pye)	2-25
22	26 HIGHWAY CODE ..... Master Singers (Parlophone)	3-22
—	27 WILD THING ..... Troggs (Fontana)	1-27
—	28 SOMETHING ON MY MIND ..... Chris Andrews (Decca)	2-24
20	29 FRANKIE AND JOHNNY ..... Elvis Presley (RCA)	3-20
26	30 BALLAD OF THE GREEN BERETS ..... Barry Sadler (RCA)	5-24

## BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

Last This Week	(Tuesday, May 3, 1966)
3	1 MONDAY, MONDAY Mama's and Papa's
1	2 GOOD LOVIN' Young Rascals
4	3 SLOOP JOHN B Beach Boys
2	4 SOUL AND INSPIRATION Righteous Brothers
6	5 KICKS Paul Revere & Raiders
5	6 SECRET AGENT MAN Johnny Rivers
14	7 RAINY DAY WOMEN Nos. 12 & 35 Bob Dylan
8	8 BANG BANG Cher
10	9 LEANING ON THE LAMP POST Herman's Hermits
11	10 GLORIA Shadows of Knight
7	11 TIME WON'T LET ME Outsiders
17	12 TRY TOO HARD Dave Clark Five
18	13 MESSAGE TO MICHAEL Dionne Warwick
15	14 SHAPES OF THINGS Yardbirds
21	15 HOW DOES THAT GRAB YOU DARLIN' Nancy Sinatra
29	16 WHEN A MAN LOVES A WOMAN Percy Sledge
22	17 EIGHT MILES HIGH Byrds
23	18 A GROOVY KIND OF LOVE Mindbenders
9	19 DAYDREAM Lovin' Spoonful
12	20 I'M SO LONESOME COULD CRY B. J. Thomas & The Triumphs
16	21 RHAPSODY IN THE RAIN Lou Christie
19	22 TOGETHER AGAIN Ray Charles
13	23 A SIGN OF THE TIMES Petula Clark
—	24 THE SUN AIN'T GONNA SHINE ANY MORE Walker Brothers
—	25 NOTHING'S TOO GOOD FOR MY BABY Stevie Wonder
—	26 LOVE IS LIKE AN ITCHING IN MY HEART Supremes
—	27 LET'S START ALL OVER AGAIN Ronnie Dove
25	28 FRANKIE AND JOHNNY Elvis Presley
—	29 LOVE'S MADE A FOOL OF YOU Bobby Fuller Four
30	30 THIS OLD HEART OF MINE Isley Brothers

## BEST SELLING LPs IN BRITAIN

(Wednesday, May 4, 1966)

Last This Week	(Wednesday, May 4, 1966)
1	1 AFTERMATH Rolling Stones (Decca)
2	2 SOUND OF MUSIC Soundtrack (RCA)
3	3 RUBBER SOUL Beatles (Parlophone)
4	4 TAKE IT EASY WITH THE WALKER BROTHERS (Philips)
5	5 MANTOVANI MAGIC (Decca)
8	6 FRANKIE AND JOHNNY Elvis Presley (RCA)
—	7 MOST OF THE ANIMALS (Columbia)
7	8 GOING PLACES Herb Alpert & the Tijuana Brass (Pye Int.)
—	9 SECOND ALBUM Spencer Davis Group (Fontana)
10	10 SOLID GOLD SOUL Various Artists (Atlantic)

## 5 YEARS AGO

TOP TEN 1961—Week ending May 6

3	1 BLUE MOON Marcelle (Pye Int.)
1	2 YOU'RE DRIVING ME CRAZY Temperance Seven (Parlophone)
2	3 WOODEN HEART Elvis Presley (RCA)
4	4 LAZY RIVER Bobby Darin (London)
9	5 THEME FROM DIXIE Dwane Eddy (London)
16	6 ON THE BEBOB Floyd Cramer (RCA)
8	7 A HUNDRED POUNDS OF CLAY Craig Douglas (Top Rank)
10	8 DON'T TREAT ME LIKE A CHILD Helen Shapiro (Columbia)
6	9 GEE WHIZ IT'S YOU Cliff Richard (Columbia)
7	9 EXODUS Ferrante and Teicher (London)

## 10 YEARS AGO

TOP TEN 1956—Week ending May 5

4	1 NO OTHER LOVE Ronnie Hilton (HMV)
1	2 POOR PEOPLE OF PARIS Winifred Atwell (Decca)
2	3 IT'S ALMOST TOMORROW Dream Weavers (Brunswick)
3	4 ROCK AND ROLL WALTZ Kay Starr (HMV)
5	5 ONLY YOU Hittoppers (London)
8	6 A TEAR FELL Teresa Brewer (Vogue/Coral)
9	7 MY SEPTEMBER LOVE David Whitfield (Decca)
14	8 THEME FROM "THE THREE-PENNY OPERA" Louis Armstrong (Philips)
24	9 MAIN TITLE Billy May Orchestra (Capitol)
11	10 SEE YOU LATER ALLIGATOR Bill Haley Comets (Brunswick)

# Once Moore with Cook



# PETER COOK and DUDLEY MOORE

Dud and Pete on sex; Father and son; The frog and the peach; Six of the best; The music teacher; A bit of a chat; Dud and Pete at the Zoo; The Psychiatrist



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JIMMY SAVILE tries a wrestling hold on huge CLINT WALKER after TV's Cheyenne presented Jimmy with his "Top Disc Jockey" award at the Poll Concert.



# BEATLES SINGLE No. 12

## But shock over new album—not until August!

THE title and release date for the Beatles' twelfth single were announced this week—but there was surprise news of their seventh album, which will not be released until late summer! Title of the new single is "Paperback Writer" and the coupling is "Rain"; both sides are of course Lennon-McCartney compositions. The disc will be issued on Friday, June 10—six months and a week after their last, "Day Tripper"/"We Can Work It Out."

"Paperback Writer" features Paul's voice double-tracked, and tells the story of a journalist who is frustrated by his efforts to get a novel published. John double-tracks on "Rain," a slower number about the weather and how people complain about it.

Although the Beatles have been recording for four weeks, their next LP is still not complete, and they have temporarily suspended recording sessions. The album is not planned for release before August.

A new GARY WALKER disc, "Twinkle Lee" is being issued by CBS next Friday or the following week (20th), depending on how quickly the record—produced by Scott Engel and John Stewart—can be edited. Gary will interrupt his holiday in Spain and return to Britain next weekend for TV and radio engagements in connection with the record.

The single waxed by SCOTT ENGEL and his record production partner JOHN STEWART in America nearly three years ago, "I Only Came To Dance With You," is to be released in Britain after all—probably the first of a spate of Scott's old recordings. It was dramatically withdrawn from EMI's release schedule for April 7 because of legal difficulties, but these have been overcome, and it will be issued on Capitol next week.

The Engel-Stewart disc was written and produced by P.J. PROBY, whose own version is likely to be released by EMI as the title track of a Liberty EP! On May 27, Liberty issues as a single Proby's "Big Man Cry"—a track from his last album. The song was Adam Faith's last single, and was originally intended for Tom Jones.

Release of the ANIMALS' new Decca disc, "Don't Bring Me Down," has been put back two weeks to May 27. Due out the same day are EDDY ARNOLD'S "I Want To Go With You" (RCA Victor), and BILLY FURY'S latest waxing, "Don't Let A Little Pride" (Decca).

Four recent hits are included on a Fontana EP, "The Big Four," which is now available. The tracks are "You Make It Move"—DAVE DEE, DOZY, BEAKY, MICK and TICH; "A Groovy Kind Of Love"—MINDBENDERS; "Keep On Running"—SPENCER DAVIS, and "Midnight To Six Man"—the PRETTY THINGS.

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Four more groups who got the excitement to fever pitch at the Poll Concert were (1 to 4) the SPENCER DAVIS GROUP, the FACES, the OVERLANDERS and SOUNDS INCORPORATED.

## Cliff, Shads, Tom Jones big Whit radio spec

CLIFF RICHARD and the Shadows co-star with Tom Jones and the Squires in a special two-hour pop show, "The Good Times Roll," which the Light Programme casts on Whit-Monday afternoon (3.30—5.30 pm).

The Hollies and Lulu are also set for the show—and producer Bernie Andrews is negotiating for the Everly Brothers as a fifth attraction. Compere is Ray Orchard.

The Bachelors and Russ Conway are the first bookings for a similar two-hour pop radio spectacular to be aired from 10 am to noon on Whit-Monday morning (May 30).

Cliff and the Shadows are now expected to start shooting their next film, described as a "comedy adventure," on May 23. They spent most of last week in the EMI Studios recording the music.

## TWO TROGGS SINGLES OUT IN AMERICA

THE Troggs—who make their debut in the NME Chart this week at No. 27 with "Wild Thing"—have TWO singles being issued in America within a week. The British hit is released there next week. But this week the group has a disc called "With A Girl Like You," written by group member Reg Presley.

Both records are released on Atlantic's York label. "Wild Thing" is the first release in Britain on Philips by Larry Page and Dick James' Page One Records.

"With A Girl Like You" will be the Troggs' next British single. The group makes its debut on Rediffusion's "Ready, Steady, Go!" next Friday (13th) and is booked for a one-week Scottish tour from June 10. Other bookings this month are Leeds University next Saturday, Chippenham Guildhall (21st) Southend Pavilion (27th) and Lyme Regis Marine (29th).

## Searchers, Dee: no U.S.

Two British groups which should currently be touring America have remained in Britain to concentrate on current hits. The Searchers were due to begin a U.S. tour a week ago, and Dave Dee, Dozy, Beaky, Mick and Tich should have started their tour (Friday). The Searchers' tour is off until the end of June, when they will begin a five-week tour. Dave Dee's U.S. plans are indefinite.

## NEW TREMELOE

Twenty-one-year-old bass guitarist Mickie Clark, who comes from Dagenham, has joined Brian Poole and the Tremeloes. He replaces Alan Howard—a founder member of the group who has left showbusiness to establish his own dry-cleaning business.

## Kaempfert, Mancini films

Two hit bandleader-songwriters have written the music for two films which go out as a double-bill on the Rank circuit on May 22—Bert Kaempfert penned the score for "A Man Could Get Killed," a comedy spy thriller with James Garner, Sandra Dee and Melina Mercouri; and Henry Mancini wrote the music for "Moment To Moment," which stars Honor Blackman.

## SMALL FACES

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GENE LATTER  
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Editorial & Advertisement Offices:  
15-17 LONG ACRE,  
LONDON, W.C.2

Phone (for all Depts.) COVENT Garden 2266  
Cable address: Newmusic, London

## STEELE TV DEAL?

### Big U.S. offer, film plans

TOMMY STEELE is likely to star in three musical-comedy spectaculars for America's NBC-TV. They would be filmed in the States in colour at the rate of one each year, starting next year.

Tommy's agent Ian Bevan told the NME that reports that Steele had already signed for the deal were incorrect. The offer was still under discussion.

Steele is now in Hollywood and was due to start work on Walt Disney's movie "The Happiest Millionaire" yesterday (Thursday). He expects to return to Britain at the end of September to begin filming "Half A Sixpence."

Director of the movie adaptation of "Sixpence" will be George Sidney, who has previously directed Frank Sinatra's "Pal Joey," Elvis Presley's "Viva Las Vegas," and "Bye Bye Birdie" and "Annie Get Your Gun."

## NEW DISC SIGNINGS

### Proby's barber turns singer

BARRY BENSON, who recently was P.J. Proby's hairdresser, has signed with EMI as a singer, 21-year-old Barry's first disc "Stay A Little While" is released on Parlophone next Friday.

Singer Graham Bonney—recent NME Chart entrant with "Super Girl"—has written the first disc by Essex group the Chasers, in conjunction with Les Reed and Barry Mason. The group's record "Inspiration" is issued on Parlophone next Friday.

Former member of the Springfields, Mike Hurst produced the first disc by the Favourite Sons, a group from Hatfield. Their record—released next Friday on Mercury—is called "That Driving Beat."

Herman's Hermits' recent American hit "Listen People" is the first disc by 19-year-old student Sarah Jane. Her record is issued next week on Pye.

Other first releases next Friday are by the Simmonds, two brothers from Welling—"Take Me Where The Sun Shines" (Pye); the Moonlighters—"We'll See It Through" (Columbia); and Olivia Newton-John—"Till You Say You'll Be Mine" (Decca).

## Tom Jones' single—big TV dates

A NEW Tom Jones single will be issued on May 19, coupling "I'm Not Responsible"—a composition by his manager Gordon Mills—with "Once There Was A Time," an Italian ballad with English lyrics. Tom is a late addition to tonight's (Friday) "Ready, Steady, Go!" bill and more TV and radio dates have been fixed for him.

The second of the two 20-minute ATV shows which he tele-recorded in March is being screened next Tuesday (10th). His guest appearance in Frankie Vaughan's ATV series will be seen on May 28.

He broadcasts in BBC Light's "Easy Beat" on Sunday week (15th), and appears in TWW's "Now" (20th). Two more ballroom dates this month for Tom are Burnley Locarno (20th) and March Markham (28th).

## Seekers cabaret switch

THE Seekers' summer cabaret dates have been switched. They now open at London's Talk Of The Town nightspot—following Johnny Mathis—on August 22 for five weeks instead of 22. Their week at Stockton Fiesta has been brought forward to August 7.

The Seekers have been booked for ABC's big Sunday night show "Blackpool Night Out" on July 24.

Latest bookings for Stockton Fiesta are Brian Poole (week commencing May 15), Adam Faith (22nd), Karl Denver (29th), Billy Fury (June 19), Sounds Incorporated (July 3), the Fourmost (July 24) and the Spencer Davis Group (August 21).

## KEN DODD 'STARS'

Ken Dodd—whose first 1966 single, "Promises," is released today (Friday)—tops the bill in ABC-TV's "Thank Your Lucky Stars" on Saturday, June 4. Also set for this date are Freddie and the Dreamers, Don Spencer, and as already reported, Chris Andrews.

America's Slatler Brothers and Buffy Sainte-Marie complete the May 21 line-up. New bookings for the following week (28th) include Unit Four Plus Two, Jimmy Young and Adam, Mike and Tim.

## Faith TV playdate

The Rediffusion thriller "In The Night," in which Adam Faith plays a dramatic rôle, will be screened in the "Play Of The Week" spot on Monday, June 13.

## Ifield Whit concerts

Frank Ifield stars in three days of concerts at Bournemouth during Whitson weekend. He appears at the Winter Gardens on the Saturday (May 28) and Monday (30th), and at the Pavilion on Whit Sunday (May 29). David and Jonathan are featured in all three concerts.

Ifield flew to Nashville on Tuesday for recording sessions in the studios of the Hickory label, which now releases his discs in America.

## DROPPED: 'THE WORLD'

The film version of the Anthony Newley-Leslie Bricusse musical "Drop The World I Want To Get Off" has been withdrawn from the ABC cinema circuit because of poor attendance on initial release. There are no new release plans at present for the film which stars Millicent Martin and Tony Tamber.

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# STONES: BRITISH AND U.S. TOURS

## A WALKER IN TV 'HOT SEAT'

CARY LEEDS, of the Walker Brothers, will be in the "hot seat" of BBC-TV's "A Whole Scene Going" on Wednesday, May 25. George Fame and the Blue Flames are now also set for this date, for which the Animals and Rex Stewart are already booked. A special feature on the "Indian sound" will be included in the June 8 edition. Making a guest appearance will be the celebrated star player, Ravi Shankar. Booked for May 18 are Marianne Faithfull, the Koobas and Paddy, Klaus and Gibson.

BRITISH and American tours have been fixed for the Rolling Stones, their manager Andrew Oldham revealed this week. The U.K. trek will begin at London's Royal Albert Hall on September 23—the first time a pop tour has visited this venue—and visit principal cities over a three-week period.

The Stones' new U.S.-Canada tour opens in Montreal on June 29 and will continue for 20 days. Other venues already set are Toronto, Detroit, San Francisco, New York, Chicago and Los Angeles where they will also record.

Advance orders totalling nearly 200,000 are being dealt with by Decca for the Stones' new single "Paint It Black" which is issued next Friday. Cables Nat Hentoff: "Paint It Black" has just been issued in America, and enters the "Billboard" Hot 100, published next week, at No. 48.

## Sellers film theme as Hollies single

THE Hollies, who now return from their American tour next Monday, will spend Tuesday and Wednesday recording the title song from a forthcoming Peter Sellers' film "After The Fox." Their recording will be issued as a single—probably in late August, when the film is due for release.

As reported last week the group is also waxing a follow-up to "I Can't Let Go" for release on June 10 or 17, and completing tracks for its LP.

Personal appearances for the group this month are Stevenage Locarno (Wednesday), Loughborough College (14th), Wolverhampton Queens (16th) and Streatham Locarno (19th).

## FREDDIE: MANILA, U.S., AUSTRALIA

FREDDIE and the Dreamers are set for their next American tour in July. They play a week at Atlantic City's Steel Pier starting July 17. For the rest of the tour, which lasts from July 7 to August 1, they will be engaged in one-nighters. They are also expected to undertake TV appearances.

From America the group flies to the Philippine Islands where it begins a seven-day stay in Manila on August 5.

This is followed by Freddie's second visit to Australia. The Dreamers begin a three-week tour of the Continent on August 15, and return to Britain early in September.

The group's new Columbia single, "Playboy," is set for May 27 release.

## Meet the stars at NME stand

THE Overlanders and the Pretty Things have been added to the big list of stars—including Trini Lopez, Max Bygraves and David Frost—who will be at Battersea Pleasure Gardens to meet NME readers tomorrow (Saturday).

Two hundred famous personalities are attending and fans will be able to obtain their autographs at the NME stand. The event is the annual Festival Gardens Star Gala organised by the Variety Club of Great Britain. Host for the day: film and TV star Roger Moore.

Among other artists who will be there are Julie Grant, Jonathan King, Helen Shapiro, Norman Vaughan, Jackie Trent, Alan Freeman, Keith Fordyce, Simon Dee, Roy Castle, Tony Jackson, Kenny Lynch, Them, Lord Sutch and recent NME Chart entrant Graham Bonney.

## LATE-NIGHT SHERMAN

Comedian-singer Allan Sherman will undertake a late-night London theatre show for two weeks from July 4. The theatre has not yet been set. He is expected to appear in ATV's "Blackpool Night Out" on July 3.

## SUNDAY CONCERTS FOR WHO AND MERSEYS

THE Who and the Merseys will co-headline a series of Sunday concerts at Great Yarmouth Britannia Pier from June 19 to September 4. The dates are being promoted by their agency, the Robert Stigwood Organisation. Two Sundays when the Who are not appearing—they will be on holiday—are August 7 and 14.

New ballroom dates for the Who this month are Bristol Corn Exchange next Wednesday, Worthing Assembly Rooms (Thursday), Wimbledon Palais (13th) and Bury Palais (14th). The last two weeks of May are being kept free for a possible tour of Germany, Sweden and Denmark.

The group then plans to holiday for a few days before visiting Scotland (June 15-19). The Who play four university dates—Leeds (23rd), Salisbury (24th), Chichester (25th) and Sheffield (29th). The Stigwood Organisation is to promote dances at Brighton Florida Rooms on Thursdays, Fridays, Saturdays and Sundays, starting with the Who on May 29. The Merseys appear there on June 5.

## Valentine TV guests

Full guest list for ATV's "Dickie Valentine Show" series beginning on July 6 is Tom Jones, the Seekers, Jane Marden, New Faces, the King Brothers, Roy Castle and Lyn Rogers. Screening dates for the various artists have not yet been decided.

## Merseys, Searchers 'Club'

Two current chart groups, the Merseys and the Searchers, have been booked for the Light Programme's "Saturday Club" next Saturday (14th). New bookings for the May 28 show include Freddie and the Dreamers and Gary Benson.

The SEEKERS are presented with their award, as "Best New Group," by CLINT WALKER, here making the MGM film "The Dirty Dozen."

## TV schedule for NME 'Show of the Year'

RUNNING order for the first half of ABC-TV's adaptation of the NME Poll winners Concert has now been set. This Sunday (8th), viewers will see in sequence: Sounds Incorporated, the Overlanders, Small Faces, the Spencer Davis Group, Roy Orbison, the Who, the Seekers, the Shadows and Cliff Richard. The first half closes with Cliff receiving his Poll award.

The sequence of acts for Part Two of the telecast—to be screened May 15—has not yet been fixed. But the artists to be featured are (in alphabetical order): the Dave Dee Group, the Fortunes, Herman's Hermits, the Alan Price Set, Sounds Incorporated, Dusty Springfield, Crispian St. Peters, the Walker Brothers, and the Yardbirds. The second half closes with the main award presentations by Clint Walker.

Viewers will see the Beatles and the Stones receiving their Poll awards. But negotiations between them and ABC-TV for their acts to be televised were unsuccessful.

Although most of Britain will see the Poll Concert on TV on May 8 and 15, certain areas have not yet scheduled the programmes. These areas include the South-East of England (including the London area), the Tyne-Tees area, parts of Wales, and Northern Ireland. It is possible, however, that these regions will transmit the concert at a future date.

## Cilla: Eamonn return? EMI DIRECTOR'S DEATH

Cilla Black is being negotiated for a return to ABC-TV's "Eamonn Andrews Show" on May 29. This Sunday's edition (May 8) is screened from Manchester and features Jackie Trent. As previously reported, Sandie Shaw is set for the following week (15th) and Carmen McRae is a new booking for May 22.

The funeral of EMI director Richard Dawes, who died in the London Clinic last week, aged 55, took place on Monday. Dawes joined the Parlophone Company in 1928, and 30 years later became director of EMI in charge of the records and international division.

## Good film for all Faces?

star in a major Hollywood film! the company which makes Herman's flying to London this weekend for manager and agent Don Arden about

## Benders, Ryans, Dud Five O'Clock TV

THE Mindbenders, Paul and Barry Ryan, the Dudley Moore Trio and Peter Cook are booked for Rediffusion's "Five O'Clock Club" next Tuesday (10th). The Barron Knights, Billie Davis and David Ballantyne are set for next Friday's edition (13th).

Bookings for the following week include Vince Hill, Ray Martine and as already reported, Sandie Shaw (17th); Marty Wilde, the Art Woods and Kenny Darnon (20th).

The Mindbenders also join the Everly Brothers, the Searchers and the Scaffold in Rediffusion's "Ready, Steady, Go!" next Friday (13th).

## U.S. BEATLEMANIA AGAIN!

WHEN tickets for the Beatles' concert at New York's Shea Stadium on August 28 went on sale at 10 am on Saturday, 2,000 teenagers were already queuing, cables Nat Hentoff. It took eight police cars and 20 foot patrolmen to keep order. There is no doubt that the 56,000-seater stadium will again be sold out—as it was last year—weeks before the event.

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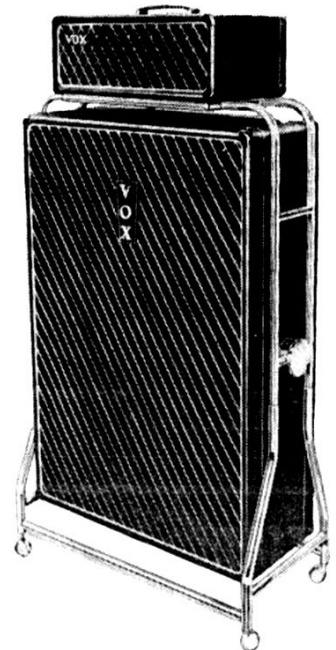


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america calling

Hollywood: TRACY THOMAS

AMERICA has no NME Poll Concert to gather together all the top pop stars, but Hollywood this weekend has the makings of one with concerts by Sonny and Cher, Ray Charles, the Byrds and Peter and Gordon. Also visiting are the Hollies, who are still being sabotaged by immigration—no appearances or recording allowed here. SONNY the Sleuth stalked silently through the film set, paused by my chair, then delivered a message: "We are shooting a spy take-off today!" So much I had already gathered thanks to his French coat. Later I also ferreted out of the "tight-lipped detective": "We are going to Europe next... for sure... I think. Then we'll do another film. The title of the present film is pretty well set—'Good Times,' but I really had my heart set on 'Trust Me.' It seems to fit me and Cher. We just trusted each other and luck and the kids." JUST before they left on a 35-day tour of 31 Midwest and Southern U.S. cities, I caught up with the fast moving Gary Lewis and the Playboys (enjoying their fifth straight U.S. hit). Gary was angry about all the reports that he is about to be drafted. "I don't know how all these false rumours got started," he fumed. "I'm not going to be drafted! I passed the physical exam, but then, instead of waiting around to be called up, I joined the Air Force Reserve. When they want me for the six months training, I'm ready!"

New York: NAT HENTOFF

The "New York Post" says Liza Minnelli is in line to follow Barbra Streisand in the London company of "Funny Girl." "Mr. Wonderful," Sammy Davis' first Broadway show some years ago, may be filmed with Bob Hope and Bobby Darin. Her husband Marty Melcher is

IT WASN'T LOVE-AT-FIRST-SIGHT FOR NANCY and RON

NANCY SINATRA skipped happily out of London on Sunday—but not before her tall, dark and handsome boy friend Ron Joy had revealed to me the secrets of their romance. For Ron is the "mystery boy" Nancy referred to, but refused to name, during their British stay.

He is well known to the Beatles—and myself—as the photographer who accompanied them on their first American tour and renewed the acquaintance during their stay in California last summer.

Over lunch in London last week Ron told me "Nancy and I first met about five years ago when I was dating her friend Claudia Martin (Dean Martin's daughter), but we took only a passing interest in each other.

"Then about six weeks ago we met again when I went to the 'Hollywood Palace' show to take some pictures of her. I arrived expecting to be one of dozens of photographers there, but the place was almost deserted and Nancy and I just sat talking for a couple of hours.

"That's how it all started. Then one day she asked me to pick her up from her home for a dinner date. I arrived dead on time and she was coming out of the door with her father, Frank Sinatra. Boy was I nervous!

"But he was great; made me feel at ease. He picked up my christian name from the off and addressed himself to me most of the way through dinner. And there was no fatherly advice about how to handle his daughter!"

While we were lunching in the dimly lit basement restaurant, Ron should have been sunning himself on a friend's yacht off Acapulco: "I had a vacation all fixed with the friend and up to two days before I came to London I was going with him.

"But you know how it is... I just didn't want to be so far apart from her for so long. I've been offered the highly lucrative job of still photographer on 'The Naked Runner,' the film Frank's going to make here in



By CHRIS HUTCHINS NANCY with the other man in her life—father FRANK.

London this autumn. But I'm turning it down. I don't want to be away from Nancy for that length of time!

Does the prospect of becoming Frank Sinatra's son-in-law bother him? "You're jumping the gun, I'm talking about a very close friendship, not marriage," he said, offering one of his rare and faint smiles. "But if you mean it a handicap having Frank Sinatra as my girl friend's father, on top of her being an international recording star, then the answer is 'yes.'"

"We rarely get any time alone together. Nancy's mother is with us on this trip, but it wouldn't make any difference if she wasn't—there are a dozen other people around Nancy almost constantly.

"Anyway, Nancy Sor. is the greatest—she makes us laugh the whole time. In fact both mother and daughter

share a great sense of humour." Last Saturday night I went with Ron and Nancy to a small, informal London party given in their honour and took them afterwards to Dolly's, the London discotheque. Between dances Nancy sat on Ron's knee, her head resting on his shoulder, a dreamy smile on her face.

As John Lennon said when I told him Ron was in town and who he was with: "He's done well for himself, 'asnt' he?"

from you to us

Edited by TONY BROMLEY

KJELL TRIPPESTAD (Oslo 4, Norway): After the feature on Crispian St. Peters in the NME a few weeks ago he has had a lot of criticism. But I must say his record "Tied Pipe" is a truly great disc. Crispian reminds me of Elvis Presley in the "Heartbreak Hotel" era.

JUDITH GIBBS and BEVERLY JONES (Poynon, Cheshire): Ingmar Svensson wrote last week that the Stones were stagnating and asked if anyone in England had the nerve to speak their mind.

Well, we have! How can anyone say the Stones are stagnating when every record by them is entirely different? Everywhere they play there are riots and their records are No. 1 hits all over the world—including Sweden!

W. G. CHADWICK (Burnley, Lancs): At one time the Rolling Stones were the most original group in the country. Now, though their music is still very much their own, they follow the Beatles in almost everything.

Their new LP consists of all their own compositions and their writing talent, though improving, is limited. Now, with disgust, I read that the Stones' new single features an Italian star—shades of "Norwegian Wood."

Perhaps Mick Jagger should join the Beatles!

LLOYD GRANT (London, S.E.32.): "Aftermath" is by far the worst Rolling Stones album. Mick Jagger's voice is harsh and the instrumentation is terrible. In the ebord changes you can hear the fingers sliding on the strings, making a dreadful racket. They should spend more time in the

studio—and Andrew Oldham, as producer, must take some of the blame. I am a Stones fan but they must realise we aren't all suckers.

LYN PERRINS (Bristolwich, Worcs.): The Lovin' Spoonful are the greatest thing to reach our shores since the Walker Brothers. Their appearances on TV have left me a firm fan. I only hope they will be coming back soon to do a tour.

MARILYN BENNETT (Feesles, Scotland): Can someone please tell me why everyone is raving over Alan Price's record "I Put A Spell On You"? They wouldn't be doing so if they'd heard Manfred Mann's version of it on their EP, "No Living Without Loving."

Paul Jones' singing makes Alan Price sound like a nervous amateur. In fact Price sings it (or tries to sing it) as though it was something that had to be done to make a living.

MRS. C. B. JAMES (Bicester, Oxon): My youngest daughter, who is eight, was listening to Radio London recently when "A Most Peculiar Man," by Adam, Mike and Tim, was played. The record was all about a man who committed suicide.

I think you will agree that this is not the type of record which should be played when young children could be listening. Is there nothing we can do to stop the prates pumping such rubbish to our young children.

T.B. In his review of the disc last week under the heading Real scierde, Derek Johnson pointed out that the BBC may ban it.

MY BEACH BOY BROTHERS

Carl Wilson continues his story

OUR next important break came when Capitol Records signed us to a contract and released "Surfin' Safari" which became a nation-wide hit in the midsummer charts of 1962.

Even while the surfing songs were breaking all over the charts, Brian wrote car songs, "Little Deuce Coupe," "Shut Down," and so on, followed by "Little Honda" and other songs of the motor scooter kick.

After that we spread in all directions from hard rock to smooth ballads. Brian is a very creative boy.

As of today the Beach Boys have six gold albums: "Surfer Girl" (1962), "Surfin' USA" (1963) and our last four LP's: "Beach Boys Concert," "Summer Days And Nights," "All Summer Long" and "Beach Boys Today."

We're all still young but we've matured a lot since those early days. We spend about six months of each year on concert tours and about three months cutting new records, leaving us only three months free each year for picture sessions, press interviews and rest or relaxation.

Houses, clothes and cars are the three personal things we spend our money on. The rest is invested for us.

Brian, Dennis and I recently bought new homes quite near each other. Dennis has an estate-type house in Benedict Canyon near where the Beatles, Herman's Hermits and the



Youngest Beach Boy CARL has easy way to remember the running order.

Rolling Stones stayed. It has a winding driveway to the house which can't be seen from the road.

Brian's home is modern, with huge picture windows and you can see all the way to the ocean on smogless days. His pride and joy is a small but complete recording studio.

My house is U-shaped, contemporary. I don't know exactly how to describe it. Dennis and I have swimming pools. Mike and Al live at Manhattan Beach, about 20 miles away, so we don't see them often when we aren't working.

Brian drives a Cad Eldorado and Mustang. Dennis has a Ferrari and a Cobra. Al has a T-Bird, and Mike a Pontiac GT, Jag and Classic MG. My Aston's racing engine heats up in stop-and-go traffic so I'm buying a big car for the city. I also have a Triumph 500 bike.

There are many great singers and musicians on the pop scene today. The competition is so fierce that many may be squeezed out. Though



\* WE SPY A HIT, TOO!

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"The hohner tone" HOHNER 11-13 FARRINGTON ROAD, LONDON, E.C.1

# ELVIS NEW to the charts 10 YEARS AGO THIS WEEK

I WONDER what became of NME reader C. Spencer of Northfield Avenue, Blackpool! I should think he probably emigrated to avoid becoming a laughing stock—because, ten years ago, he dropped one of the classic clangers of all time.

His letter, which we printed in April, 1956, read: "If the Alley Cat thinks Elvis Presley can excel Johnnie Ray as the teenagers' delight, he's mistaken. Johnnie has one thing Elvis hasn't got—showmanship."

From which you will gather that our own tame Alley Cat, who was just as active ten years ago as he is today, had once again hit the nail firmly on the head. For he had predicted fantastic success for Elvis. The reason for this nostalgic flashback is that this week marks a very special anniversary. It is exactly ten years since Elvis made his hit parade debut in this country.

On May 11, 1956, he came leaping into the NME Chart (which was the only one in existence at the time) at No. 15 with his waxing of "Heartbreak Hotel"—a disc which was already No. 1 in the States.

## Prophecy

Those of us who can recall that day will remember that we hailed Elvis as a startling new phenomenon. But I doubt if any of us could have foreseen Presley's career. But, as it were, in store for him. For Elvis was to trigger off a chain reaction which is still being felt today.

I do not propose to survey the past decade in detail, for it was only a few months ago that the NME serialised Presley's career. But, as this is such an auspicious occasion, it is only right that we should salute the King and acknowledge his ten glittering years of chart stardom.

It is worth noting that those ten years have seen no fewer than 66 Elvis Presley chart entries—a fantastic achievement which will be hard to equal, even by the Beatles.

His current success "Frankie And Johnny" is his 50th single to be released in Britain (this additional chart successes being scored by flip-sides and LPs, of course).

Elvis has had 13 No. 1 hits in this country, and he also holds the record for the number of simultaneous

THIS NEW MUSICAL EXPRESS Friday, May 11, 1956

## ELVIS PRESLEY — the new star in the popular music firmament

KEITH GOODWIN tells you all about America's latest singing idol



Records

He's 21, 5ft 11in, with dark, wavy hair and blue eyes. He's a very slight build. He's the son of a Memphis musician. He's the son of a Memphis musician. He's the son of a Memphis musician. He's the son of a Memphis musician.

## FROM NME MAY 11, 1956

Right: The first feature on ELVIS ever published by NME. Below: A reproduction of the Chart showing his debut disc "Heartbreak Hotel," crashing in at No. 15.

NME MUSIC CHARTS	
BEST SELLING POP RECORDS IN BRITAIN	BEST SELLING SINGLES IN BRITAIN
1. HEARTBREAK HOTEL (Elvis Presley)	1. HEARTBREAK HOTEL (Elvis Presley)
2. ...	2. ...
3. ...	3. ...
4. ...	4. ...
5. ...	5. ...
6. ...	6. ...
7. ...	7. ...
8. ...	8. ...
9. ...	9. ...
10. ...	10. ...
11. ...	11. ...
12. ...	12. ...
13. ...	13. ...
14. ...	14. ...
15. ...	15. ...

entries in the Top Thirty—he had seven titles in the NME Chart for two consecutive weeks in November, 1957.

I'm not going into the question of how many Gold Discs he owns, as no one has been able to pinpoint the figure accurately. Besides which, RCA has a different system of awarding these trophies from that of other companies. So suffice it to say that he has more Gold Discs than any other

artist—and that, although he cannot yet match Bing Crosby's aggregate sales total of over 250 million, he is fast catching up.

On the very week that Elvis made his chart debut here, a lengthy article appeared in the NME introducing the new wonder-man to our readers. Here is an extract from that feature—which is further proof, I think, that the NME is usually pretty reliable in its crystal-gazing.

Elvis is, without doubt, one of the most astonishing personalities to break into the field of popular music for many years. He has the dark, swarthy, mysterious good looks to get the fans on his side; and they have also fallen for the deep emotion, power—and sex appeal—in his voice. Make no mistake—Elvis Presley is the new teenage idol. He is here to stay!

By coincidence, a news item appeared in the NME the previous week, in which it was reported that negotiations were under way to bring Elvis to this country for a London Palladium variety season. Well, needless to say, those

discussions fell through—as have had which is also something of a thorn in the side. It is enough to say that Elvis remains the world's biggest solo idol.

In the eyes of his millions of fans, he can do no wrong—as his nine consecutive years of world titles in the NME Poll proves.

During the past ten years, Elvis has carved for himself an enormous chunk of recording history. Here's to the next decade!

DEREK JOHNSON

On the whole a much quieter more intense LP from the American boys, with Ebb Tide, God Bless This Child, Late Late Night (with Mike Patterson's raving band), standouts in the quiet line. Baby She's Mine, Hot Tamales and Hallelujah are more up-tempo in the more expected "Righteous Brothers" style.

Other titles: Without A Doubt, Hum On You, For Sentimental Reasons, White Cliffs Of Dover, Loving You.

## LPS By ALLEN EVANS

\*\*\*\* CLIFF RICHARD: KINDA LATIN (Columbia).

Throaty, tender, tender singing by Cliff of a set of bossa-novinha rumba-flavoured standards, with soft, flowing backing by Bernard Ebbinghouse, Reg Guest and Les Reed orchestras. The back of the sleeve features another member of Cliff's family—Donna—in colour looking Spanish. Pic taken by Cliff. How can he have so much talent!

Titles: Blame It On The Bossa Nova, Blowing In The Wind, Quiet Nights Of Quiet Stars, Faa Baa, Girl From Ipanema, One Note Samba, Fly Me To The Moon, Our Day Will Come, Quando Quando Quando, Come Closer To Me, Meditation, Concrete And Clay.

\*\*\*\* DAYDREAM: LOVIN' SPOONFUL (Eye International).

The Californian rock-folk group, the Lovin' Spoonful, play the most skilfully, from the easy going bluesy little tune and others like Day Blues, Didn't Want To Have To Do It, Butcher's Tune) to lively movers (Let The Boy Rock And Roll, There She Is, Jug Band Music). Sure to keep you listening. Other titles: There She Is Now, It's Not Time Now, Warm Baby, You Didn't Have To Be So Nice, Bald Headed Lena, Big Noise From Spoon.

\*\*\*\* RIGHTEOUS BROTHERS: BACK TO BACK (London).

On the whole a much quieter more intense LP from the American boys, with Ebb Tide, God Bless This Child, Late Late Night (with Mike Patterson's raving band), standouts in the quiet line. Baby She's Mine, Hot Tamales and Hallelujah are more up-tempo in the more expected "Righteous Brothers" style.

Other titles: Without A Doubt, Hum On You, For Sentimental Reasons, White Cliffs Of Dover, Loving You.

## TROGGS IN AT 27

MICK JAGGER and Bob Lind were among the personalities who attended the recording session when the Troggs cut "Wild Thing" which enters this week's chart for the first time at No. 27. Originally known as the Troglodytes, the group was spotted by recording manager Larry Page, the man who promoted Sonny and Cher and Bob Lind in Britain, who recognised their talent.

The Troggs, who come from the Hampshire area are Reg Presley (vocals), Chris Britton (lead guitar), Ronnie Bond (drums) and Peter Staples (bass guitar).

Although the Troggs have only been playing together for four months, they have all had experience in other groups—particularly r-and-b outfits.

Reg Presley played bass with his previous group but took to vocals when he joined the Troggs. Chris and Peter played together for 18 months. Chris studied classical guitar for four years while 21-year-old Peter has been



TROGGS (l. to r.): CHRIS BRITTON, PETE STAPLES, REG PRESLEY and RONNIE BOND.

playing since he started learning in the Boys' Brigade seven years ago.

Drummer Ronnie originally trained as a jockey, playing in the evenings with local groups.

"Wild Thing"—the group's first disc—was written by Chip Taylor, who penned the Hollies' recent No. 1 hit "I Could Be He's Done the Same for the Troggs".

NORRIE DRUMMOND.

## EPs by allen evans

England Swings, plus Flowers on the Wall and As Tears Go By.

CHUCK BERRY (Chess) instils lots of rhythm into You Came A Long Way From St. Louis, His Daughter Caroline, My Little Love-Light, and Jamaica Farewell.

SONNY BOY WILLIAMSON (Chess) on vol. 2 of "Real Folk Blues," coaxes magic from his harmonica and sings softly Checkin' Up On My Baby, Disappointed, Trust My Baby, and Bring It On Home.

ALAN SHERMAN (Warner Bros.) parodies "Your Mother's Here To Stay" (Love Is Here To Stay) as title tune of this amusing E.P. He adds Pop Hates The Beatles, Bye Bye Bumbum, and Shine On Harvey Hye.

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# THE WORLD CUP MARCH

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## TAIL-PIECES

by THE ALLEY CAT

BIG show business gathering were Brian Epstein's guests at Savoy Hotel on Sunday for Cilla Black's colour TV show, including artists Millicent Martin, the Everly Brothers, Joe Brown, Patsy Ann Noble, Sounds Incorporated and screen star Joan Fontaine; disc-jockeys Peter Murray, Alan Freeman and Don Moss; TV executives Bill Cotton Jr, Michael Peacock, Elkan Allen and Johnnie Stewart; EMI chief Sir Joseph Lockwood and recording manager George Martin; agents Larry Parnes, Harry Dawson and Bernie Lee, music publisher Dick James and TV personality Anne Nightingale. . . . U.S. recording manager Larry Taylor has requested original John Lennon-Paul McCartney songs for Tony Bennett to wax. . . . At press conference, Bob Dylan wouldn't say if he is married.

Manager Evelyn Taylor offered "Alfie" for Sandie Shaw, before it was recorded by Cilla Black. . . . New companies formed: Cliff Richard Ltd. and Spencer Davis Blues Group Ltd. . . . Burt Bacharach's "Story Of My Life" (late Michael Holliday's No. 1 hit) waxed by Herman's Hermits. . . .

A-and-r managers Hugo and Luigi purchased 50% of late Sam Cooke's music publishing firm. . . . Jimmy Bowen (who is married to Keely Smith) now produces Frank Sinatra's recordings. . . . Your Alley Cat hopeful of more Salena Jones releases. . . .

Next single from Lovin' Spoonful, "Make Up Your Mind". . . . In Rome, Perry Como waxing LP with Ray Charles Singers. . . . Last week P.J. Proby recorded in Hollywood.

Vocally, Clint Walker has recorded. . . . Mike Connolly (a Hollywood columnist) says actress Diane McBain is latest interest in Elvis Presley's life. . . . Singer Bobby Vinton and his handler Allen Klein bought management rights of U.S. Village Stompers group. . . .

Hollywood actor Brad Dexter will run London office of Frank



MANTOVANI receives a gold baton from SIR EDWARD LEWIS, Decca chairman, to celebrate the 25 year association of Mantovani and Decca, at London's Festival Hall.

Sinatra's film company. . . . Jimmy Savile granted council flat. . . . Dickie Valentine's home bought by Eddie Jarrett (agent for the Seekers) at Sunbury-on-Thames.

Jack French musical director for Liza Minnelli at Talk of the Town. . . . Paul Samwell Smith of the Yardbirds raving over Dusty Springfield's Poll concert performance. . . . London poster reads: Pattie Laballe and her Bellies! . . .

"The Last Word In Lonesome

## MORE POLL SUCCESSES



DUSTY SPRINGFIELD was hailed as the World's Top Female Vocalist! CRISPAN ST. PETERS (below) made an impressive Poll debut

Is Me" Eddy Arnold's next U.S. single. . . . Singer Glen Mason has married actress Kay Turner. . . . A daughter for group leader Freddie Bell and singer-wife Roberta Linn.

Buddy Greco has switched to Frank Sinatra's Reprise label. Former Liberty manager Snuffy Garrett now produces Del Shannon's records. . . . Since 1958, Dave Dee has been in show business. . . .

While Val Doonican's butterfly prospers, Bob Lind's flies away. . . . Doesn't Nancy Sinatra's chart position surprise critics? . . . Gene Pitney starts world tour next month. . . .

Before Poll concert, Beatles seemed worried—also Herman. . . . Gold Disc for every Barbra Streisand U.S. album. . . . Harmonica virtuoso Larry Adler's talented son Peter Adler recording for Decca.



Besides their Ed Sullivan appearance next month, Dave Clark Five also guest in Lucille Ball's U.S. series and Dean Martin's TV show. . . . Prior to Poll concert, Alan Price organ-ducted with Stevie Winwood at Wembley. . . . After long illness, Alma Cogan looked radiant at Lionel Blair's party for Sammy Davis on Tuesday. . . .

Forthcoming marriage of Mel Tormé to British actress Janette Scott revealed by your Alley Cat six months ago. . . . Connie Francis' former husband Dick Kanellis surprise guest at Dennis Selinger's farewell party for Nancy Sinatra. . . . Composer-singer Mitch Murray writing articles on Beatles for Japanese magazines. . . .

Likely Top 30 entries: Mama's and Papa's "California Dreamin'", Ray Charles' "Together Again", Phil Upchurch's "I Can't Sit Down", Paul and Barry Ryan's "I Love Her" and Genevieve's "Once". . . . Cannot visualise Roy Orbison as film star. . . . In his own series, Sammy Davis' favourite TV show featured Tom Jones. . . .

For screen version of Lionel Bart's "Oliver", producer Lewis Gilbert hopeful of securing Julie Andrews to co-star with Peter Sellers. . . . On British-made Nancy Sinatra LP, her versions of Dusty Springfield's "Wishin' And Hopin'" and Drifters' "On Broadway". . . . Cracked Roy Orbison: "The natural colour of my hair is the same as Elvis Presley's before he had his dyed!" . . .

## POLL CONCERT

(Continued from page 2)

steated himself in the drumming seat, ready for the new attack. Suddenly it started. I could make out "before I get old" . . . and I knew the second number was "My Generation." Keith Moon smashed into his drums again, again, again. I don't know that it was music; it was more like watching violence put to rhythm. But unquestionably, it stood out as the most remarkable appearance in the entire second half, and I say this even though the Rolling Stones and the Beatles were to follow.

This is not to say that the STONES and the Beatles failed to create excitement. Far from it! When MICK JAGGER first raced on to the stage the sounds of screaming reached a point like a ringing noise in the ears. He jumped into sight in a way that made him look like a runner at the start of a 100-yard sprint, grabbed at the microphone for "The Last Time" and raced from one side to the other in a blinding flash.

BRIAN JONES stood at the side mournfully swishing at his guitar and hardly flicked an eyelid as Jagger then

## WHO'S WHERE

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- JOHNNY CASH, JUNE CARTER, STATLER BROTHERS  
Liverpool Empire (7th), Birmingham Hippodrome (8th), Newcastle City Hall (12th) Gaeag Odeon (13th).
- BOB DYLAN  
Bristol Colston (10th), Cardiff Capitol (13th), Birmingham Odeon (12th).

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## RECORD OF THE WEEK

# SANDIE SHAW Nothing Comes Easy



7N 17086

placed the microphone from its stand and began almost "worshipping" various sections of the audience. For contrast came "Play With Fire", a slow number from the new LP, and then a swift return to fever pitch again as the ever-splendid Jagger leaped about four feet into the air for "Satisfaction."

## Wanderer

During this he wandered, literally wandered, around the vast open stage, exploring hither-to unvisited spaces between the mass of amplifiers and drum kits left by those before him. The screams thundered on, louder and louder until suddenly it

in the familiar Lennon style, shoved on a pair of brown sunglasses with familiar Lennon panache, and belted straight into the vocal of "I Feel Fine." The screaming seemed to reach the kind of level that only dogs and a-and-r men could hear.

Then it was into "Nowhere Man" . . . John on vocal between munches of his chewing gum . . . and GEORGE and PAUL backing up the vocals, bouncing up and down at another mike a few yards away. A few sweets peppered the stage.

Paul wandered about six yards away from the microphone and wandered back to it slowly as the opening of "Daytripper" thrashed around the vast building.

## Charged

George's composition, "If I Needed Someone"; then Paul charged at the microphone and screamed out the opening lines of his raver "I'm Down". This one belted along with the express-train rhythm of a Euston to Liverpool express with RINGO the engineer—until, finally, dramatically, it screeched to a halt and the Beatles were disappearing down a hatch and away, not to be seen again.

The greatest pop concert in the world was over—a pulsating, three-and-a-half hours of sheer excitement that had brought together the Beatles, the Rolling Stones and a mighty, mighty list of popdom's greatest stars.

We shall not see the like of it again—UNTIL NEXT YEAR, when the NME once again hopes to bring you your favourite stars in one dizzy, dazzling afternoon of music and spectacle.

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