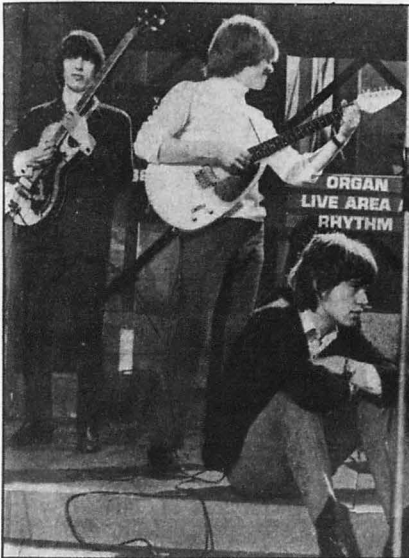


new
MUSICAL EXPRESS

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Eric Burdon photographs DONOVAN Page 14



On the set picture of the ROLLING STONES when they rested during "Ready Steady Goes Live" rehearsals. Left to right: BILL WYMAN, BRIAN JONES, MICK JAGGER, KEITH RICHARD and CHARLIE WATTS. What did Brian say to get Charlie laughing?



CLIFF RICHARD is relaxing after his long pantomime season. But the sales of his hit "The Minute You're Gone" aren't relaxing for a second!

★ ★ **NMExclusive** ★ ★
DYLAN by **BEATLE**

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Deep in discussion—JOHN LENNON, ADAM FAITH and GEORGE HARRISON at "Ready Steady Goes Live."



The UNIT FOUR PLUS TWO shoot into No. 4 this week with "Concrete And Clay." (l to r) LEM LUBIN, HUGH HALLIDAY, BUSTER HEIKLE, PETER MOULES, RODNEY GARWOOD and TOMMY MOELLER.



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BOB DYLAN

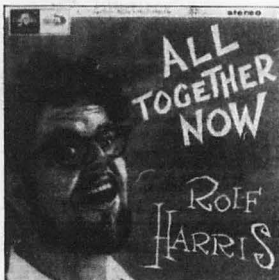
'SUBTERRANEAN HOMESICK BLUES'
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A BRAND NEW SONG AND A SURE-FIRE HIT



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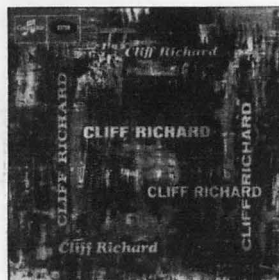
Rolf Harris



This record demonstrates Rolf Harris's special magic with performance after remarkable performance. They have been captured for you 'live'—don't be surprised if you find yourself singing when Rolf calls . . . "All together now!"

Columbia
SCX3540 (stereo LP)
33SX1684 (mono LP)

Cliff Richard



Whether recording in New York, Nashville, London or Barcelona, Cliff always manages to convey his special brand of magic—ably supported by The Shadows and The Norrie Paramor Strings

Columbia
SCX3546 (stereo LP)
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Mary Poppins



Five Motion Picture Academy Awards including The Best Original Film Score... Walt Disney's greatest achievement! 'Mary Poppins', original film soundtrack starring Julie Andrews and Dick Van Dyke

H.M.V.
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Yardbirds



Recorded 'live' at the Marquee Club the excitement and freshness of the YARDBIRD sound has been captured on this album.

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Julie Andrews and Dick Van Dyke
Chim chim chere (from 'Mary Poppins')
H.M.V. POP1363

Cliff Richard
The minute you're gone
Columbia DB7496

Yardbirds
For your love
Columbia DB7499



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THE BEATLES HELPED BOB DYLAN TO FAME HERE

John Lennon tells why

To CHRIS HUTCHINS



The BEATLES are making a toast—but it's not to Bob Dylan's arrival in Britain—though we're sure they'd be quick to do that, too. The toast is GEORGE HARRISON (third from left), on his recent birthday.

INTO Britain this weekend flies the world's No. 1 folk star, Bob Dylan. But for some strange reason it has been only in the last two or three months that Dylan has become recognised on any major scale in this country.

Since that happened he has become a trend in his own right, yet few people seem to know anything about this singing phenomenon. People who do know something about Bob Dylan are the Beatles; by constantly referring to him in answers to questions about their own favourite artists, they helped to launch the folk star here.

It was from the lips of John, George, Paul and Ringo that most of those who are now his fans learned the name.

So it is appropriate in welcoming Dylan to our shores that we should have asked a Beatle to throw some light on this star



DYLAN—same sense of humour

his singing you somehow imagine him as a tall man. He is about Ringo's height and very thin.

"I don't know what all the people who have bought tickets for his concerts are expecting but I think they're bound to accept him. His work will be good.

"As you know we're got tickets for his London concert on May 9 and providing nothing crops up in the meantime we'll be there digging Dylan with the rest of 'em."

And that's the first American visitor to be welcomed in the NME by a Beatle.

Take a bow, Bob Dylan.

NMExclusive

from the shadows. John Lennon had this to say:

"We began admiring him during our visit to Paris in January of last year when we cadged a Dylan LP off a d-j who came to interview us. Paul had heard of him before but until we played that record his name did not really mean anything to us. —'We went potty over the LP — I think it was 'Free-wheelin' — and tried to get more of his records."

"Then when we were in New York during the American tour last summer somebody said 'Do you want to meet Dylan?' and we said 'Sure, if he wants to meet us' so he came up to the hotel room and we did nothing but laugh all night. He kept answering our phone, saying 'This is Beatlemania here.' It was ridiculous.

"He has got the same sense of humour as we have and our tastes in music, though not the same, cross somewhere — you can tell that if you listen to his latest single 'Subterranean Blues'.

"He's a little fellow — that surprises you at first because from

Billy Fury co-stars with Anselmo

"I'VE GOTTA HORSE." Britain's newest screen pop musical, sets out to present the likeable personality of Billy Fury—and succeeds. He sings all kinds of songs, admits to liking animals better than human beings, and gets on well with an assortment of children.

The film, of course, features Fury's own race horse, Anselmo, and also several of his dogs, and the situations into which he gets himself are the sort you can imagine would give manager Larry Parnes headaches most of the year.

For in the film Billy takes his singing career light-heartedly and devotes far too much time to the horse and dogs, causing no small annoyance to a frustrated producer, who is doing his best to stage a summer show around Billy.

The Bachelors make a couple of amusing guest appearances—once riding horses across the sands at Great Yarmouth in cowboy outfits.

Billy's barking group the Gamblers is frequently to be seen in the picture.

The cast includes Amanda Barrie, Michael Medwin, Bill Fraser and Jon Pertwee.

Billy has graduated—he has moved up from the era of poor pop films (ie, "Play It Cool") to the kind of screen musical that Cliff Richard has been scoring success with for three years.

And although "I've Gotta Horse" has nothing of the subtle wit and clever camera antics of the Beatles' "A Hard Day's Night" I found it refreshing — nobody was corny, nobody was trying to be clever, and the result was good entertainment.

CHRIS HUTCHINS.



MONEY QUOTES

WORDS of economic wisdom from Colonel Parker, Elvis Presley's manager: "The difference between Elvis getting a million and Elizabeth Taylor getting a million per movie is that Elvis never takes longer than five weeks to shoot. So the good folks at the studios make a nice profit on us."

SAID Ringo Starr to John L. Wasserman of the "San Francisco Chronicle": "The only thing that's really important is my personal life. All this other stuff is a great joke. Money can be a trap. If you're happy it doesn't matter whether you're making it or not."

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ROGER MILLER KING OF PLUGS!

says John Wells

ROGER MILLER has achieved an almost year-long ambition . . . to see one of his discs riding high in the NME Charts. BUT AT A PRICE!

"I'm exhausted," he told me at the end of his whistle-stop promotion tour. "I've appeared on so many TV and radio shows plugging 'King Of The Road' this last week that I feel like I've been doing it all my life!"

I only wish I could have told Roger that the result of all his work would push the disc up to number 6—well worth all the effort. But at the time no one knew how it would go.

The news would certainly have brightened up the last few days of Roger's trip here. And he certainly needed something.

Speaking to me in his dressing-room at "Ready Steady Goes Live"—a programme which Roger was discovering "Isn't quite me"—he said:

"I'm depressed, homesick and missing my wife like hell.

"And I haven't been too happy about some of the things I've done here. Like missing—that's not me. And when I have appeared live the musicians, as marvellous as most of them are, haven't worked with me before and the results haven't been all that I'd have liked."

Not well

To aggravate matters Roger was under the weather during his stay here. Mainly due to inoculations he had before leaving and the fact that he hardly had a break from work.

He spent his second night here flat on his back in his hotel room and had to postpone all his appearances.

By now, of course, Roger shouldn't have a care in the world. He's got a hit disc and he's had a Hollywood honeymoon with the wife he had to leave behind in America after only literally a few hours of marriage. He should be his usual happy, dry-humoured self.



ROGER MILLER (right) with his guitarist-accompanist-cross-talk partner, THUMBS CARLISLE.

But don't get the idea Roger didn't enjoy his British visit!

Quite the opposite! In fact he liked it here so much he's now looking forward to a return visit in the summer, maybe June.

"I'm feeling tired and a bit jaded just now," said Roger. "Even so I think England is a really great country. In fact I've even been inspired to write a song about it—'Swinging England'. I really do love the place."

"I haven't finished it yet, so I don't know if it'll be good enough for single or not, but I'm certainly going to record it."

How much Swinging England did he see? Not a lot. "Mainly just the inside of TV and radio show dressing-rooms and I did spend best part of a day in Manchester."

"But it was enough to let me know I didn't want to see more. Not on this trip."

"No, I'm not being rude! Quite the opposite! What I saw was so wonderful that I want to discover it with my wife. She'll love it and I don't want to see more of England until she can come over and share it with me."

"It's so great, it's something I'd never forgive myself if we didn't do it together."

Roger's marriage came as a bombshell to his fans. Roger explained:

"We only decided two days before my trip to get married. We were going to do so later in the year but frankly we couldn't face the thought of being parted so we cased it by marrying. Unfortunately it was so rushed we didn't have time to get a passport for her."

"Still you can bet your life she'll be with me on the next trip here. I miss sharing all this with her too much."

Many talents

Roger is a violinist cum drummer cum songwriter cum singer cum comedian who's happier to be called an entertainer.

Before "King Of The Road" started to break here his name didn't mean much even though Philips released the first of his two previous discs, "Dang Me," as long ago as July last year. His other releases are "Chug-A-Lug" and his current LP "Roger And Out."

But in America it's a different story. "King" is his fourth hit, and he's one of their highest paid cabaret and concert artists.

So high, in fact, that when Roger returns home after his summer trip here he'll be taking a gleaming new Rolls-Royce with him! That's a promise he's made to himself—and his wife!

controversy IS POP LOSING ITS EXCITEMENT

SALES figures prove and audience adulation underlines that pop music has never had it so good! Fine! Great! Marvellous! But I would say that it has been more EXCITING!

Take between five and eight years ago—when the gold lamé was in flower.

Elvis Presley—sulking in sideburns, hip-wriggling—was an exciting figure. Today he may be more professional, a better actor, but altogether he is blander, smoother and a little of the excitement has left him as the range of his audience widens.

Cliff Richard, too. His early world of salmon-pink jackets and white ties and rock 'n' roll hits is a long way from the professional who held the centre of the London Palladium stage till recently.

We may admire him more—but is he as earthy and exciting as he was?

Little Richard, leg on the piano, hair wild and awry. Jerry Lee Lewis, perspiration flying over his fingertips and piano keyboard. Bill Haley rockin' it up with his bass player (an old-fashioned string bass) lying on his back. Even Lonnie Donegan, hoarse-toned and grunting—these are the sights and sounds of eight years ago, when rock became a wholesale, commercial property.

When it was new and fresh—before the grey flannel took over from the gold lamé.

Recently Screamin' Jay Hawkins toured Britain. He was quite successful, but more important he was a link with the days when "Rock Around The Clock" was the battle hymn of the new legion of pop fans.

I questioned him about those days. "Yes, they were exciting. I'm thinking mainly about the late Alan Freed, the disc jockey who first called the old rhythm-and-blues rock 'n' roll. He really put our music on the map. We lost a great man when he died recently."

"I was just an ordinary singer booked for one of his shows—he was called 'Moundog' then because he

opened his shows with a lot of noises of dogs and wolves howling. He came into my dressing-room and said: 'Hey, I want to open this show with a thunder bolt. I want you to sing from a coffin!'

"Me? I said, 'Not me.' Well, Fred hid out a 100-dollar bill on the table. I still said 'No.' He laid down another 100-dollar bill. I weakened. When he put down another one, I said: 'Show me the coffin!'

"And from that day I used the coffin. I even used the Drifters as pallbearers at one time. . . . But in those days you had to have an exciting visual act as well. . . ."

That is true. Little Richard may be still playing, leaping around on stage, on top of the piano and whipping up visual excitement, but Elvis has long since stopped doing personal appearances, so we can't tell about him. Cliff Richard has quietened down a lot. . . .

Now his audiences listen to his words instead of drawing them out with squeals. . . . This may be fine for Cliff, but it cuts down the excitement.

Now he's taken a look at today's newcomers (in the last couple of years, that is). Proby arry, the Beatles just stand on stage and sing, when they are heard above the din. The Rolling Stones, apart from Mick Jagger's occasional contortions, just stand on stage and sing. And so it goes on, group after group, nicely suited, well rehearsed, and a little unexciting visually, just go on stage and sing.

Please, please, couldn't we have a little of that old-fashioned excitement in this world of the grey flannel pop groups? Let's get more primitive again!

WHAT DO YOU THINK? TONY BROMLEY.

THREE interesting albums which offer several artists on each LP are:

**** I'VE GOTTA HORSE (Decca)

Billy Fury takes eight of the 13 tracks, beating his way pleasantly through them. He comes over best when backed by the Gamblers, as in Stand By Me. The Rascals feature their exciting version of It's Got The Whole World In His Hands, and leading lady Amanda Barrie is also heard to advantage, as are the Gamblers in I Crissed All Night.

Titles as above, plus I've Gotta Horse (Billy Fury), Ho The Old Soft Shoe (B.F. and Sheila O'Neill), Far Far Away (Bachelors), I Like Animals and Find Your Dreams (B.F.), Dressed Up For A Man (Amanda Barrie, Sheila O'Neill), Won't Somebody Tell Me Why (B.F.), Problems (Amanda and Michael Medwin), To King (Ned Miller), Stand By

by ALLEN EVANS

You've Got To Look Right For The Fat (B.F. and others), Finite (B.F.).

**** MEMORIES ARE MADE OF BITS—Vol. 8 (London)

A good selection of some hits, some of which will be new to you. Titles: I Girl Can't Trip It (L.H.H. Richard), Heart Ain't (Jan and Dean), Up On The Roof (Drifters), Ray (Johnny Cash), Let's Dance (Chris Montez), Green Onions (Booker T. Jones and MGs), Because They're Young (Dianne Eddy), Beyond The Sea (Bobby Darin), From Jack To King (Ned Miller), Stand By

**** GONKS GO BEAT (Decca)

Samples of some of our name and lesser-known pop attractions. From the soundtrack of the film "Gonks Go Beat."

Titles: Chase Her and Only One (Lulu and Lovers), Harmonica (Graham Bond Organ-trio), Broken Brown (Alan Davis), Burn Up (Titan Studio Orchestra), Love A Fool (Titan Orchestra), This Train (Long and Short), As You Go (Lulu and Lovers), Drum Battle (exciting new drummer), In (Lulu with You Today (Perry Ford), Penny For Your Thoughts (Barbara Brown), Gonks Go Beat (Titan Orchestra), Love (Nashville Teens), Loving You, and Tapes Two To Make Love (Barbara Brown and Perry Ford).

DRUMMERS! MEET ROY BURNS

Roy Burns' talent has been recognised by many of the great jazz men. Benny Goodman engaged him as his featured drummer at the age of 21, after nearly 3 years with Benny he went on to play with such famous names as Duke Ellington, Count Basie, Woody Herman, Lionel Hampton, etc. Roy recently formed his own group which has recorded for Roulette and appears at concerts and clubs throughout America.



THIS DYNAMIC AMERICAN DRUM STAR WILL BE DEMONSTRATING THE SENSATIONAL ROGERS DRUMS AT THE FOLLOWING VENUES:-

- BIRMINGHAM** Tuesday, May 18th, 8 p.m. THE ASSEMBLY HALL, DIGBECH CIVIC HALL. Tickets available from your local stockist.
- MANCHESTER** Wednesday, May 19th, 7.30 p.m. THE CROMFORD CLUB. Tickets available from your local stockist.
- LEEDS** Thursday, May 20th, 8 p.m. THE KINGSWAY RESTAURANT. Tickets available from R. S. KITCHEN & CO. LTD.
- GLASGOW** Sunday, May 23rd, 3.30 p.m. THE CENTRAL HALL. Tickets available from your local stockist.
- DUBLIN** Monday, May 10th, 8 p.m. FOUR PROVINCES BALLROOM. Tickets available from McCULLOUGH'S LTD. or PIGGOTT & CO. LTD.
- LONDON** Tuesday, May 11th, 7.30 p.m. CONWAY HALL, HOLBORN. Tickets available from ST. GILES MUSIC CENTRE, 100, ABLETTON ROAD, ST. GILES, W.C.2. Tickets available from McCULLOUGH'S LTD. or PIGGOTT & CO. LTD., EDGWARE.
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Life-lines of THEM

COMMON TO ALL

Present home: Belfast
Biggest break in career: Test recording for United Electronics Developments Ltd.
Biggest disappointment: Our first disc being unsuccessful
TV debut: "The Year Lucky Stars"
Radio debut: BBC Northern Ireland
First important public appearance: "Thank Your Lucky Stars"
London dates: "Beal City," "The Scene"
Current hit and latest release: "Baby Please Don't Go"
Blue label: Decca
Recording manager: Bert Berns, Peter Lloyd
Personal manager: Phil Solomon
Musical director: Arthur Greenlade
Favourite clothes: Casual
Musical education: Self taught

WHO'S WHERE

(Week commencing April 26)
BACHELORS: NISAN MALKHAN
 Nottingham Theatre Royal
VAL DOONAN: Hippodrome
 Birmingham
KEN DODD, KAYE SISTERS: Palladium
 London
HAROLD KNIGHTS: (from Friday, April 23)
 ONE-NIGHTERS
BACHELORS: Sunday—Sunder Capital
BILLY FURY, PRETTY THINGS: Brian Pomeroy and Thompsons
ZEPHYRS, Dave Berry (not on Saturday)
 Saturday—Dunstable ABC; Sunday—Northampton ABC; Tuesday—Pippenham ABC; Wednesday—Kew ABC; Thursday—Southampton ABC
TONY BENNETT: Saturday—Manchester Free Trade Hall; Sunday—Hammersmith Odeon

Real name: Alan Henderson
Birthdate: November 26, 1944
Birthplace: Belfast
Personal points: 5ft. 10ins.; 11st. 7lb.; brown eyes, black hair
Parents' names: James and Margaret
Brothers and sisters: James, Derek, Doris
Instrument(s) played: Bass guitar
Where educated: Lisagharragh Intermediate
Age entered show business: 15
First public appearance: Mecca Dancing in 1961
Biggest influence on career: Billy Harrison
Former occupations: Clerk

Hobbies: Horse riding, fishing, swimming
Favourite colour: Blue
Favourite singers: Gene Pitney, Ray Charles
Favourite actors/actresses: Gina Lollobrigida, John Wayne, Burt Lancaster, Charlie Mingus
Favourite bands: Hollies, Shadows
Instrumentalists: Filit attack
Favourite groups: Hollies, Shadows
Favourite food: Milk
Favourite drink: Milk
Miscellaneous likes: Sunbathing, parading, babies, all outdoor activities
Miscellaneous dislikes: Snobs, would-be comedians
Most thrilling experience: Entering NME Chart
Tastes in music: Modern jazz
Personal ambition: To be a success
Professional ambition: To be accepted as a musician

ALAN
 Alan Henderson
 November 26, 1944
 Belfast
 5ft. 10ins.; 11st. 7lb.; brown eyes, black hair
 James and Margaret
 James, Derek, Doris
 Bass guitar
 Lisagharragh Intermediate
 Mecca Dancing in 1961
 Billy Harrison
 Clerk
 Horse riding, fishing, swimming
 Blue
 Gene Pitney, Ray Charles
 Gina Lollobrigida, John Wayne, Burt Lancaster, Charlie Mingus
 Hollies, Shadows
 Filit attack
 Milk
 Sunbathing, parading, babies, all outdoor activities
 Snobs, would-be comedians
 Entering NME Chart
 Modern jazz
 To be a success
 To be accepted as a musician

JOHN
 John McAuley
 December 14, 1946
 Coleraine
 6ft.; 11st. 5lb.; green eyes, black hair
 John and Margaret
 Four brothers, one sister
 Organ
 St. Conal's, Belfast
 Born to show parents
 Belfast competition in 1958
 Parents
 Storman
 Fishing, swimming
 Green
 Rufus Thomas, Pat Domino, Howlin' Wolf
 Peter Larre, Margaret Rutherford, Donald Pleasance
 Sounds Incorporated, Joe Loss
 Hollies
 Steak and chips
 Coke
 Good food, well-mannered people
 Show-offs, ignorant people
 Flying for first time
 Some classical, jazz, r-and-b and blues
 To retire at 25, settle in Tasmania, India or Greenland
 To be a success

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 Show-offs, ignorant people
 Flying for first time
 Some classical, jazz, r-and-b and blues
 To retire at 25, settle in Tasmania, India or Greenland
 To be a success

FAT
 Pat McAuley
 March 17, 1944
 Belfast
 5ft. 6ins.; 10st. 3lb.; brown eyes, dark brown hair
 John and Margaret
 Four brothers, one sister
 Drums, piano, harmonica
 St. Peter's, Belfast
 Born to show parents
 Local competition in 1958
 Parents
 Commercial artist
 Painting
 Red
 Pat Domino, Howlin' Wolf, Julie Rogers
 Tee Marvin, Lionel Jeffries, Sophia Loren
 Sounds Incorporated
 Manfred Mann
 Vegetables
 Orange juice
 Good food
 People who leave doors open
 Entering NME Chart
 R-and-b and jazz
 To get rich
 To get to No. 1

FAT
 Pat McAuley
 March 17, 1944
 Belfast
 5ft. 6ins.; 10st. 3lb.; brown eyes, dark brown hair
 John and Margaret
 Four brothers, one sister
 Drums, piano, harmonica
 St. Peter's, Belfast
 Born to show parents
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 Sounds Incorporated
 Manfred Mann
 Vegetables
 Orange juice
 Good food
 People who leave doors open
 Entering NME Chart
 R-and-b and jazz
 To get rich
 To get to No. 1

VAN
 Van Morrison
 August 31, 1945
 Belfast
 5ft. 6ins.; 10st.; blue eyes, fair hair
 Violet and George
 None
 Tenor sax, guitar, harmonica, drums
 Orangefield Secondary School
 12
 Touring with the Hospital Stage Productions, band 12
 Feeling for the blues
 None
 Painting, fishing, reading
 Green
 Ray Charles, Bobby Bland, John Lee Hooker
 Steve McQueen, Marion Brando, Sophia Loren
 Charlie Mingus, Roland Kirk, Ray Charles
 Sounds Incorporated
 Eggs, cheese
 Tomato juice
 Fresh air, swimming
 Snobs, sarcasm
 Talking "blues" to John Lee Hooker
 Classical, blues, spirituals
 To make it in the pop business
 Same as personal

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 August 31, 1945
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 5ft. 6ins.; 10st.; blue eyes, fair hair
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 Eggs, cheese
 Tomato juice
 Fresh air, swimming
 Snobs, sarcasm
 Talking "blues" to John Lee Hooker
 Classical, blues, spirituals
 To make it in the pop business
 Same as personal

BILLY
 William Harrison
 October 11, 1942
 Belfast
 5ft. 11ins.; 11st. 2lb.; blue eyes, fair hair
 Winifred (father deceased)
 None
 Guitar, bass, harmonica
 Grosvenor High School
 15
 For the Hospital Stage Entertainments in 1958
 C-and-w and gospel discs
 Ophthalmic technician, milk bottler, saw operator
 Fishing, swimming, judo, billiards
 Dark shades
 Marty Robbins, Gene Pitney, James Brown
 Late James Dean, Shirley MacLaine, Kirk Douglas
 Merle Travis, Floyd Cramer, M. T. Murphy
 Shadows, Sounds Incorporated
 Curries
 Milk
 Travelling, meeting people, pursuing my hobbies
 Bad manners, smouldering cigarette ends
 Entering NME Chart
 Various
 To be successful
 To be a good musician

BILLY
 William Harrison
 October 11, 1942
 Belfast
 5ft. 11ins.; 11st. 2lb.; blue eyes, fair hair
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 Guitar, bass, harmonica
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 Shadows, Sounds Incorporated
 Curries
 Milk
 Travelling, meeting people, pursuing my hobbies
 Bad manners, smouldering cigarette ends
 Entering NME Chart
 Various
 To be successful
 To be a good musician

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TOM JONES: A TAILOR-MADE SMASH

AN irresistible beat and a sparkling Les Reed backing give full rein to Tom Jones' uninhibited personality styling of "Once Upon A Time" (Decca). The title is tailor-made for the charts, the lyric is cute and well constructed, the performance is dynamic—and there's a melody you can get your teeth into. A disc to banish the blues!

Again written by Gordon Mills, it basically follows the same format as "It's Not Unusual." But the tune is sufficiently different to prevent this from being too much of a handicap. Should climb very high.

Tom joined Gordon to write the pungent rockballad "I Tell The Sea." Expressively handled, with organ and strumming guitar.

ROCKIN' BERRIES

Combination of a highly original lyric and a melody that's eminently whistle-able. That's "Poor Man's Son" by the Rockin' Berries. The boys' polished harmonic blend is again in evidence, though this time without the fabricious and upper registers.

Set to an easy-paced, Joe-traiting rhythm, and enhanced by effective guitar work and a faint folk tune, I like it better than their last effort, even though the styling's not so distinctive. John Schroeder wrote the soothing beat ballad, "Follow Me," which is a showcase for the lead singer, with added strings. Precedibly label.

BRENDA LEE

Back on a ballad kick, Brunswick's Brenda Lee sings the sentimental tender ballad "Truly, Truly True" with ethereal girls' voices and strings. Brenda handles it with all the emotion,

sincerity and warmth at her command. It's a simply constructed, easily memorized tune, which could well be described as easy if it weren't for Brenda's stylish approach. A relaxed rhythm is added for "I Still Miss Someone," though it's still a ballad. She's in wistful mood here, and aided by a slim-along group.

DRIFTERS

Following a solo-voice ballad opening, "Come On Over To My Place" breaks into a feature: unison-voiced hand-clappers. The Drifters' familiar trademark is absent—indeed, it could be any group but there's a happy-go-lucky set-up-and-dance compulsion about it. And being a Mann-Wells song, it's pretty tuneful, too.

Thrilling, rockballad "Chains of Love" has a fast shuffle beat and added drums. Move in their recognized style. Atlantic label.

PARAMOUNTS

A Jackie de Shannon-Sharon Sheeley number provides the Paramounts with their best disc to date. Solo voice treatment of "Blue Ribbons" with a bouncy, mid-twist rhythm and strings. It's toe-tapping and stimulating, with a cute lyric and a gay feel. "Movin' Swaying Beaty" ballad "To Me," in the 32-bar format, both numbers self-promoted, of course.

Commercially instead of authenticity is the keynote, and it must stand a chance. Flip is a strident, storming rocker, "Big Fat Spider."

Orthodox beat group approach to "Masters of War" (stateside) by the Tailsmen—unison vocal, embellished by background chanting. There's a moralizing lyric, as the title implies, but otherwise it doesn't sound like a Dylan song. Flip is a frantic raver titled "Casting My Spell."

ALLAN SHERMAN

Take Pat Clark's recent smash hit, complete with original scoring (including piano opening, chanting and big build-up), add Allan Sherman's revised lyric, and you've got "Crazy Downtown."

It tells of Mum and Dad's frustration while the teenagers are out enjoying themselves! Amazing first time, but doubt if the humor will last. Much funnier, but less topical, is the French Revolution saga, "You Went The Wrong Way, Old King Louis." On Warner.

JERRY LEE LEWIS

If you doubt that Jerry Lee Lewis is still king of rock 'n' roll, listen to "Baby Hold Me Close" (Phillips). A spoken introduction heralds a pounding medium shaker, with chanting group answering back each phrase. There's also a crazy piano solo, with added brass and a frantic drummer. And "I Believe In You" sets even faster a frenzied, breathless pace, with gospel-type chanting.

Some might say it's out-dated, but it's unashamed rock 'n' roll—and moves the mad!



TOM JONES

Cilla is not so commercial

BACKED only by a concerto-styled piano in the opening stanza, Cilla Black's handling of the quality ballad "I've Been Wrong Before" is decorously composed at the outset. Then, as strings and rhythm take over, she explodes with startling impact, before the song gently tapers off.

Cilla's phrasing and modulation are highly individual, as is George Martin's scoring. But the character of both song and treatment are specialised rather than commercial. So I say—a hit, but not a smash.

Compelling shuffle beat and slight Latin flavour bring out Cilla's inherent rhythmic sense in the snappy "I Don't Want To Know." (Parlophone).

RUSS CONWAY

Typical Russ Conway material is the buoy, bubbling "Les Reed" number "Little Red" (Columbia). It has a gay bit, with group humming in the background, and added strings—plus a catchy melody.

Russ doesn't make the charts these days, but this is as good as several of his earlier hits which have scored.

He switches from jangle-pop to concert style for the delicate "Falling Tears," with rhythm and choir added in the second chorus.

KAY STARR

Opening solo with throbbing drums, Kay Starr takes the first part of "I Forget To Forget" in French, then switches to dual-track for the English work.

The backing slowly builds, with organ, guitar and brass. It's a cherry version of the Peppy Lee type. Not for the charts, but has great durability. "Dancing All the Time" rockballad "Happy" has a plaintive feel. This girl really sells her songs, doesn't she? On Capitol.

ROLF HARRIS

One of those repetitive Rolf Harris specialties, with an infectious rhythm you simply can't ignore, "Like You" (Columbia) is the perfect vehicle for Rolf's refreshing charm. Dual-tracked, with the backing consisting solely of hand-claps and weird effects. A lot of fun.

"Sydney Town" has a breakneck, tongue-twisting lyric with a job-in-chorus—if you can keep pace with it!

Singles by Derek Johnson

BOB DYLAN

I'm a little surprised that CBS has issued Bob Dylan's "Subterranean Homesick Blues" while his current single is still riding high—maybe it's because this one is such a contrast. An up-tempo track, more rand-h than folk, it features a wild beat, harmonica and the familiar steel guitar.

Melody is almost non-existent, much of it being sung on the same note, but he generates a tremendously electrifying atmosphere.

Tempo slows to a medium-paced jostler for the more tuneful "She Belongs To Me," in the 32-bar format. Both numbers self-promoted, of course.

BOB WROTE THESE TOO

One of Dylan's best-known numbers, "Don't Think Twice It's Alright" is Heinz' latest offering on Columbia. After a steel guitar opening, the Wild Beos strike up a snappy beat, and Heinz dual-tracks with humming support.

Commercially instead of authenticity is the keynote, and it must stand a chance. Flip is a strident, storming rocker, "Big Fat Spider." Orthodox beat group approach to "Masters of War" (stateside) by the Tailsmen—unison vocal, embellished by background chanting. There's a moralizing lyric, as the title implies, but otherwise it doesn't sound like a Dylan song. Flip is a frantic raver titled "Casting My Spell."

IRMA THOMAS CALVIN JAMES

The song which was originally to have been Cilla Black's next single, "Something You Never Got Used To," is a modern-style ballad, with clipped phrasing, pizzicato strings, pseudo-concerto piano and airté chanting.

Irma Thomas sings it with heart and authority, offset by an intriguing broken beat.

"It" side is a thumping, soulful, moody ballad—"You Don't Miss A Good Thing." Liberty label.

Columbia's Calvin James has covered this song in catch-in-the-voice style, complete with growl. Hearing is very similar, except that added brass and timbournie give a fuller sound, which I found a bit distracting. Flip is "Remember," a medium-fast shaker with airté chanting the title.

More Bacharach songs

FIRST of three new discs of Bacharach-David songs is a revival of Dionne Warwick's US hit "Don't Make Me Over" by the DOWNLANDS. Featuring solo voice by harmonies, the vocal pales in comparison with the original. But the thumping, guitar-laced backing, with strings coming in for the climax, is well worth a mention.

Ultimate close-to-the-mike technique switching to belting emotion from GUY HAMILTON in "Liveline of Loneliness"—a leaf from the Pilgrimage book. Heavenly choir, strings and linking piano assist him in this sad, aching ballad. Foreful styling by the ROOMERINGS of "Another Tear Falls." This is one instance of chanting really complementing the soloist, instead of being an aggravation. Insistent beat completes an extremely pleasant record, Fontana.

POTTED POPS

PERRY COMO (RCA) is his usual easy-going, relaxed self in the gentling "Dream On Little Dreamer," with harmonies, finger-snaps and guitar group. Dionne's romantic ballad "My Own Peculiar Way" has a eand-e flavour.

BETH POWELL (Piccadilly) warbles the medium-slow ballad "People Got Ready" in a heartily folk style, spiritual quality, moral in the lyric, strings and humming support. Descriptive rockballad "Paradise" is well-tempered.

HEX ANTON (Parlophone) dual-tracks the mid-tempo shaker "Girl, You Don't Know Me," with falsetto chanting by the Peppermint Men. Infectious beat with twang. Rev wrote the solo-voice, rocking strummy "Don't Trust My Dad."

BILLY LEE RILEY (Kama) offers an earthy styling of the snappy finger-picker "I've Been Searching." Distinctive coloured feel and soul ballad, Shako beat, honking sax and organ for "Everybody's Talking."

IRETTES (Stateside) inject tremendous feel and a touch of Motown into the spirited "Peaches 'N' Cream," thumping hypnotic beat, with harmonica, brass and tambourines. Novelty chanting and added male voices for "The Hiccup Pisser."

KRIS RYAN (Mercury) adopts a solo-in-the-throat styling for Gilbert Bruns' throbbing rockballad "Marie, Marie," with heavenly voices and trumpet obbligato. He's joined by the Questions for wild raver "I've Had Enough of You,"

RAMBLETTES (Brunswick) create a haunting new airt-group sound in "Thinking Of You." Swaying, insular rhythm, Husky solo voice, with echo chanting. Comma's attention "On Back Street" is a more orthodox medium shaker.

PONTELLA BANKS & BOBBY McCLURE (Chess) interchange lines in their bouncy, bluesy work-out of "Don't Mess Up A Good Thing." Melodically dull, but the beat's bright. Flip is instrumental "Jerk Loose" by the Oliver Sain Orchestra.

JOE & EDDIE (Vocalion), from HRC's "Daddy Kaye Show," dust the humbly, hitting ballad "Gardelle." Easily memorized, with a job-in-and-sing appeal. Revival of "He's Got The Whole World In His Hands" really lets rip.

MORE SINGLES ON PAGE 10

THEME SONG FROM THE TV SERIES 'IT'S DARK OUTSIDE'

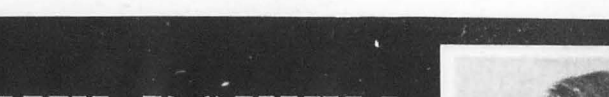
JACKIE TRENT

WHERE ARE YOU NOW?

TF 572

First record from the Radio Caroline DJ

MY BLACKLIN



TF 557

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fontana



THE ROCKIN' BERRIES
POOR MAN'S SON 7N 35236

THE ALEXANDER BROTHERS
JEALOUS HEART 7N 15811

GARY & JAN LORRAINE
I'M NOT TO BLAME 7N 15836

THE LEMMINGS
MY LITTLE GIRL 7N 15837

SANDRA BARRY
QUESTION 7N 15840

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THE OLD BALLAD OF ROGER CASEMENT 7N 15844

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Next Position
Previous Chart

Last This Week (Wednesday, April 21, 1965)

1	TICKET TO RIDE	Beatles (Parlophone)	2-1
2	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)	7-1
3	HERE COMES THE NIGHT	Them (Decca)	5-3
4	CONCRETE AND CLAY	Unit 4 Plus 2 (Decca)	8-2
5	FOR YOUR LOVE	Yardbirds (Columbia)	7-1
14	KING OF THE ROAD	Roger Miller (Philips)	4-6
9	BRING IT ON HOME TO ME	Animals (Columbia)	3-7
8	STOP! IN THE NAME OF LOVE	Supremes (Tama-Motown)	5-7
12	POP GO THE WORKERS	Barron Knights (Columbia)	4-9
11	LITTLE THINGS	Dave Berry (Decca)	5-10
7	THE LAST TIME	Rolling Stones (Decca)	8-1
6	CATCH THE WIND	Donovan (Pye)	6-6
15	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)	7-12
10	THE TIMES THEY ARE A-CHANGIN'	Bob Dylan (CBS)	5-9
13	I CAN'T EXPLAIN	The Who (Brunswick)	7-10
24	A WORLD OF OUR OWN	Seekers (Columbia)	2-16
21	TRUE LOVE WAYS	Peter and Gordon (Columbia)	2-17
18	WONDERFUL WORLD	Herman's Hermits (Columbia)	1-18
19	A LITTLE YOU	Freddie and the Dreamers (Columbia)	1-19
20	I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)	14-1
17	I'LL BE THERE	Gerry and the Pacemakers (Columbia)	5-16
22	OH NO, NOT MY BABY	Manfred Mann (HMV)	2-22
23	EVERYBODY'S GONNA BE HAPPY	Kinks (Pye)	4-19
24	ALL OVER THE WORLD	Françoise Hardy (Pye)	3-24
25	SOMETHING BETTER BEGINNING	Honeycombs (Pye)	1-25
26	NOWHERE TO RUN	Martha and the Vandellas (Tama-Motown)	1-26
16	IT'S NOT UNUSUAL	Tom Jones (Decca)	11-1
28	AT THE CLUB	Drifters (Atlantic)	1-28
23	GOODBYE MY LOVE	Searchers (Pye)	8-5
30	WHERE ARE YOU NOW	Jackie Trent (Pye)	1-30

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, April 20, 1965)

Last This Week

3	1 GAME OF LOVE	Wayne Fontana & the Mindbenders
12	2 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	Herman's Hermits
1	3 I'M TELLING YOU NOW	Freddie and the Dreamers
4	4 I KNOW A PLACE	Petula Clark
2	5 STOP! IN THE NAME OF LOVE	Supremes
7	6 TIRED OF WAITING FOR YOU	Kinks
14	7 I'LL NEVER FIND ANOTHER YOU	Seekers
9	8 THE CLAPPING SONG	Shirley Ellis
5	9 SHOTGUN	Jr. Walker & the All Stars
19	10 SILHOUETTES	Herman's Hermits
29	11 COUNT ME IN	Gary Lewis & the Playboys
16	12 THE LAST TIME	Rolling Stones
13	13 GO NOW	Moody Blues
8	14 NOWHERE TO RUN	Martha & the Vandellas
15	15 THE RACE IS ON	Jack Jones
6	16 CAN'T YOU HEAR MY HEARTBEAT	Herman's Hermits
25	17 CAST YOUR FATE TO THE WIND	Sounds Orchestral
20	18 I'LL BE DOGGONE	Marvin Gaye
27	19 ONE KISS FOR OLD TIME'S SAKE	Ronnie Dove
20	20 JUST ONCE IN MY LIFE	Righteous Brothers
22	21 BUMBLE BEE	Searchers
22	22 IT'S GROWING TROUBLE	Tom Jones
11	23 KING OF THE ROAD	Roger Miller
24	24 GOT TO GET YOU OFF MY MIND	Solomon Burke
30	25 WHEN I'M GONE	Brenda Holloway
13	26 THE BIRDS AND THE BEES	Jewel Akens
18	27 RED ROSES FOR A BLUE LADY	Vic Dana
28	28 BABY THE RAIN MUST FALL	Glenn Yarborough
29	29 OOO BABY BABY	Miracles
30	30 LAND OF 1,000 DANCES	Cannibal Headhunters

BEST SELLING LPs IN BRITAIN
(Wednesday, April 21, 1965)

Last This Week

2	1 BEATLES FOR SALE	(Parlophone)
1	2 ROLLING STONES	(Decca)
3	3 THE FREEWHEELIN' BOB DYLAN	(CBS)
9	4 MARY POPPINS	Soundtrack (HMV)
10	5 THE SOUND OF MUSIC	Soundtrack (RCA)
4	5 THE TIMES THEY ARE A-CHANGIN'	Bob Dylan (CBS)
7	7 ANOTHER SIDE OF BOB DYLAN	(CBS)
6	8 KINDA KINKS	(Pye)
8	9 THE PRETTY THINGS	(Fontana)
8	10 CLIFF RICHARD	(Columbia)

ROUND THE WORLD

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


AUSTRALIA: 1. THE LAST TIME—Rolling Stones; 2. I'LL NEVER FIND ANOTHER YOU—Seekers; 3. ROCK AND ROLL MUSIC—Beatles; 4. TWENTY MILES—Ray Brown and the Whispers; 5. DO WHAT YOU DO DO WELL—Roger Miller; 6. GOLD-FINGER—Shirley Bassey; 7. CAST YOUR FATE TO THE WIND—Sounds Orchestral; 8. RED ROSES FOR A BLUE LADY—Vic Dana; 9. I LOVE YOU TOO MUCH—Alma Ogden; 10. I COULD EASILY FALL—Cliff Richard; 11. COME AND STAY WITH ME—Marianne Faithfull; 12. HUNG KONG; 13. ROCK AND ROLL MUSIC—Beatles; 14. EIGHT DAYS A WEEK—Beatles; 15. DO THE CLAM—Edis Presley; 16. I'LL FOLLOW THE SUN—Beatles; 17. THE DIAMOND—Ping-Pong Lewis; 18. GOLDFINGER—Marty Gold; 19. GOODNIGHT—Roy Orbison; 20. THE MINUTE YOU'RE GONE—Cliff Richard.


IRELAND: 1. GOLDFINGER—Shirley Bassey; 2. BE SURE TO REMEMBER ME—Brenda Lee; 3. ROCK AND ROLL MUSIC—Beatles; 4. GET AWAY—Mott; 5. THE DOWNTOWN—Petula Clark; 6. I LOVE YOU TOO MUCH—Alma Ogden; 7. I COULD EASILY FALL—Cliff Richard; 8. BEATLES FOR SALE LP.

LUXEMBOURG: 1. EIGHT DAYS A WEEK—Beatles; 2. DOWNTOWN—Petula Clark; 3. CAST YOUR FATE TO THE WIND—Sounds Orchestral.

PHILIPPINES: 1. TO YOU FROM ME—Eddie Gorme; 2. PRETTY WOMAN—Roy Orbison; 3. I CAN'T BEAT LOVING YOU BABY—Edis Presley; 4. LOLLIPOPS AND POSSES—Steve Lawrence; 5. HELLO DOLLY—Bobby Darin; 6. FOR MAMA—Connie Francis.

NEW ON SALE TODAY


TOM JONES
Once upon a time  F 12121


SHE DOESN'T LOVE YOU
(Half as much as me)
Dana Valery  F 12134


NINETY NINE TIMES OUT OF A HUNDRED
Lady Lee  F 12147


BABY THE RAIN MUST FALL
Glenn Yarborough  RCA 1449

SHE'S ABOUT A MOVER
Sir Douglas Quintet  HLU 9964

DREAM ON LITTLE DREAMER
Perry Como  RCA 1450

BRENDA LEE
Truly, truly true  05933

GABRIELLE
Joe & Eddie  V-N 9238

ALLAN SHERMAN
Crazy downtown  WB 160

Paul Dean and The Thoughts
YOU DON'T OWN ME  F 12136

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TWINKLE TOMMY **AM WHAT I AM** **MICHAEL CHAPLIN**
F 12139

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BEATLES 'MILLION-DOLLAR' TOUR OF AMERICA ALL SET

The Beatles American tour this summer promises to be one of the biggest crowd-pulling events in the history of entertainment. Before tickets or posters have even been printed money has been received for more than half of the 56,000 seats at Shea Stadium in New York where the group opens its tour on August 15. The promoter is endeavouring to get the group to do a second show at the venue—the biggest they have ever played.

BILLY FURY ON 'LUCKY STARS'

BILLY FURY makes one of his rare television appearances in ABC-TV's "Thank Your Lucky Stars" next month. Also set for this series are Marianne Faithfull, Georgie Fame and the Merry-Beats.

Fury tops the bill on Saturday, May 22. The previous week (15th), Georgie Fame and the Blue Flames and Danny Williams join the Everly Brothers and Dave Clark Five.

Other new bookings include the Meschells, Julie Grant, John Hammond, Bobby Jameson, Val McKenna (May 1), Marianne Faithfull (8th), and the Animals (July 10).

Pet: Sullivan TV return; ToT off

PETULA CLARK makes a return appearance on the "Ed Sullivan Show" which begins on 7B7 on the top U.S. TV programme on March 14.

Plans for Pet to make her debut at London's Talk Of The Town in November have been postponed. Instead she will appear for a season at one of America's most important night clubs Mac on Monday, New York.

Pet is tentatively set for a further appearance on the "Ed Sullivan Show" which begins on 7B7 on the top U.S. TV programme on May 4.

THINGS TOUR OVERSEAS

A Scandinavian tour in June is likely to precede the Pretty Things' three-week visit to Australia and the East Coast which begins on 7B7. The group continues ballroom appearances at home throughout next month.

Mac on Monday includes Aston Marquee (13th), Liskard Town Hall (14th), St. Austell Lido (15th), Newquay (16th), Morcombe Central Pier (21st), Bournemouth Winter Gardens (22nd), Portsmouth (23rd), Worthing Pier (24th), Altrincham Stamford (25th) and Nelson Imperial (29th).

MILLER MAY RETURN

ROGER MILLER is likely to undertake another tour of the States this summer. He told the NME that his manager is currently negotiating television appearances, and possibly two disc concerts, to coincide with his next record release.

Brown's film out soon

The musical comedy film Joe Brown made last year "Three Hats For Lisa" (originally titled "One Day on No. 10") will be shown on the ABC circuit as a first feature on May 30.

GOLDIE GOING HOME

Goldie and the Gingerbread return home to America on May 24 after their one-nighter tour with the Kinks and Yardbirds. Their British agent, Dick Katz, told the NME that the group will be returning to this country for an extended visit in July.

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Connie Francis returning here

CONNIE FRANCIS returns to Britain on May 20 for a stay of about 10 days, cables Nat Hentoff. She will appear on ABC-TV's "Eamonn Andrews Show" and possibly "Thank Your Lucky Stars" and other TV shows. Negotiations are in progress for Connie to also film her own BBC-TV show.

Connie will be accompanied by her manager George Schick who will negotiate British dates for another of his artists likely to return soon, Mary Wells.

Another U.S. ban on Sandie Shaw

SANDIE SHAW has again been refused a work permit for the United States. Following representations by her management, she had been tentatively booked for a season at New York's Paramount Theatre, opening this month. But again she has been rejected, as being "of not sufficiently distinguished ability."

Negotiations are now in hand for Sandie to fulfil dates in America in the autumn, but much will depend upon her disc success in the States in the meantime.

This week she is undertaking French TV appearances in Cannes.

● Sandie's next Veeva single, "Long Love" - written by Chris Andrews - is released on May 7.

RADIO DATES FOR FOUR TOP GROUPS

UNIT FOUR Plus Two, the Seekers, Hollies, Searchers and Jackie Trent are among latest bookings for Light Programme's "Saturday Swings" series.

The Seekers and Searchers co-star on May 15, when they are joined by Jackie Trent and Kenny Miller. The following week's bill (22nd) includes the Hollies, Julie Grant and Zoot Money's Big Roll Band.

Unit Four Plus Two, Sue and Sunshine and David Meebath co-star on May 8. Set for May 1 are the Migit Five, Checkmates, Dalys and Mary May.

Gene Barry, star of 'Barbarella'

Gene Barry, star of ITV's "Barbarella" is now set for release on London's Talk Of The Town night on May 17. He follows Edmund Hockridge. As reported last week, Barry headlines "Sunday Night At The London Palladium" on May 23.

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KINKS TO TOUR U.S.

The Kinks will undertake a three-week tour of America—covering New York, Chicago and other major cities—on June 9. TV and radio dates are also being negotiated. The group has had a flood of European offers, and returns to Paris for a concert tonight (Friday).

Unit's Irish tour

The Unit 4 Plus 2 group is booked for a five-day Irish tour from June 2—and there are negotiations for the group to appear in an international music festival in Gibraltar for a week from June 22.

Ballroom dates for the Unit in May are: Reading Majestic (3rd), Bath Town Hall (5th), Oldham Majestic (6th), Ramsey Gateway (8th), Wembley Starlight (9th), Newcastle (10th), Manchester Odeon (11th), Blackpool Locarno (13th) and Nelson Imperial (15th).

BENNETT'S LP PLANS

Owing to lack of time, Tony Bennett's LP with the Robert Farnon Orchestra will not now be recorded in London. Bennett and Farnon have been continuing their work in New York for the sessions at the end of this month.

Stones, Mann, Hermits - Scots tours set

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New Yardbirds single, EP, Sunday concerts

THE Yardbirds' follow-up to their first No. 1 hit has already been recorded and scheduled for release. The group is also set for a series of Sunday concerts.

Their new single is titled "A Heartful Of Soul" and was written by 18-year-old Graham Gouldman, who penned "For Your Love." Release date is May 28.

Two tracks for their new EP were also waxed last Tuesday—"I'm Not Talking" and "My Girl Stoop." The group began a new LP, "A Yardbirds View Of Beat," a compendium of rhythm and blues, gospel and spiritual styles.

Their concerts will be at summer resorts every Sunday from July 18-September 5. Dates already fixed by promoter Mervyn Conn include Portmouth Guildhall (July 25), Bournemouth Odeon (August 1), and Llandudno Pier (15th).

The Yardbirds make their debut on Light Programme's "Joe Loss Pop Show" next Friday (April 30). Tom Jones and the Squires are set for today (Friday) and Zoot Money's Big Roll Band for May 7.

Val on Irish 'Vals Parade'

VAL DOBNICAN guests in the Light Programme's "Parade Of The Pops" on Wednesday, May 26. This will be a special Irish edition of the show, broadcast from Belfast.

Other bookings for this series include Dick Jordan (next week) and the Ivy League (May 8).

While Bob Miller and the Miller-men are undertaking their summer season at Douglas Palace from July 3 to August 30, it is expected that the series will be transmitted weekly from the Isle of Man.

Chad ill - States tour cancelled

WITH Chad Stuart suffering from glandular fever, he and Jeremy Cline have cancelled their one-night tour of America with Gene Pines, due to open today (Friday). They will return to the U.S. as soon as Chad has recovered.

Ember Records, which Jeff Kruger has released Chad and Jeremy from their contract with his label. They have been signed by the American company CBS. The duo has had considerable success in the U.S. charts.

Although future Chad and Jeremy recordings will be issued in Britain on CBS, there will be more releases on Ember. Kruger told the NME: "I have 37 more tapes by the boys as yet unissued in Britain."

Lena in London

Lena Horne arrived in London on Wednesday to film two speculaculars for ATV in May. No transmission dates have been set.

Donovan tour changes

FINANCY changes in the Donovan-Unit Four Plus Two package take it to Portsmouth Guildhall (May 22) and Bournemouth Winter Gdns (23rd).

Joan Baez concert

American folk singer Joan Baez, who arrives in Britain next week with Bob Dylan, will give one concert of her own during her stay—at London's Royal Albert Hall on Sunday, May 23.

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Connie Francis returning here

CONNIE FRANCIS returns to Britain on May 20 for a stay of about 10 days, cables Nat Hentoff. She will appear on ABC-TV's "Eamonn Andrews Show" and possibly "Thank Your Lucky Stars" and other TV shows. Negotiations are in progress for Connie to also film her own BBC-TV show.

Connie will be accompanied by her manager George Schick who will negotiate British dates for another of his artists likely to return soon, Mary Wells.

Another U.S. ban on Sandie Shaw

SANDIE SHAW has again been refused a work permit for the United States. Following representations by her management, she had been tentatively booked for a season at New York's Paramount Theatre, opening this month. But again she has been rejected, as being "of not sufficiently distinguished ability."

Negotiations are now in hand for Sandie to fulfil dates in America in the autumn, but much will depend upon her disc success in the States in the meantime.

This week she is undertaking French TV appearances in Cannes.

● Sandie's next Veeva single, "Long Love" - written by Chris Andrews - is released on May 7.

Radio dates for four top groups

UNIT FOUR Plus Two, the Seekers, Hollies, Searchers and Jackie Trent are among latest bookings for Light Programme's "Saturday Swings" series.

The Seekers and Searchers co-star on May 15, when they are joined by Jackie Trent and Kenny Miller. The following week's bill (22nd) includes the Hollies, Julie Grant and Zoot Money's Big Roll Band.

Unit Four Plus Two, Sue and Sunshine and David Meebath co-star on May 8. Set for May 1 are the Migit Five, Checkmates, Dalys and Mary May.

Gene Barry, star of 'Barbarella'

Gene Barry, star of ITV's "Barbarella" is now set for release on London's Talk Of The Town night on May 17. He follows Edmund Hockridge. As reported last week, Barry headlines "Sunday Night At The London Palladium" on May 23.

LATE NEWS

AS THE NME went to press on Wednesday, New York correspondent Nat Hentoff cabled the sensational news that GHT Bros records are in this week's U.S. Top 10. This is Britain's biggest achievement in the American pop field and an improvement even on the position reported opposite.

In the chart compiled on Wednesday but not published until next week, Herman's Hermits' "Mrs. Brown You've Got A Lovely Daughter" takes over the No. 1 spot pushing Wayne Fontana's "Game Of Love" down to No. 2. Petula Clark ("I Know A Woman") moves up to No. 3, replacing Freddie and the Dreamers' "I'm Telling You Now" which is at 4, the Seekers' "I'll Never Find Another You" at 5, the Kinks' "Tired Of Waiting For You" at 6, Herman's Hermits' "Silhouettes" at 8 and the Rolling Stones' "The Last Time" at 9.

A potential Top 10 entry is the Beatles' "Ticket To Ride" which leaps 41 places to No. 18, while the flipside, "Yes It Is" entering at 71. Another jumper is Tom Jones' "It's Not Unusual," up 20 places to No. 28.

Freddie and the Dreamers have two new entries giving the group a total of four records in the chart. The new ones are "Do The Freddie" in at 63 and "You Were Made For Me" just three places lower.

Other new entries are Unit Four Plus Two's "Concrete And Clay" at 96 and Georgie Fame's "In The Meantime" 97.

The Moody Blues' "Go Now" stays at No. 13 and also enters the chart as Sounds Orchestral's "Cast Your Fate To The Wind" 12, Gerry and the Pacemakers' "It's Gonna Be Alright" 26, Freddie and the Dreamers' "I Understand" 36, Dave Clark's "Rhythm And Rockin'" 43, Peter and the Dons' "True Love Ways" 47, the Searchers' "Goodbye My Love" 55, and Chad and Jeremy's "What Do You Want With Me" 62.

Beatles win Grammy

THE Beatles' "Hard Day's Night" single has scored a new triumph in America winning a Grammy award as the year's best performance by a vocal group. Petula Clark's "Downtown" was named the best rock 'n' roll disc.

The awards, a pop version of the Oscar, are presented by the U.S. National Academy of Recording Arts and Science.

Other honours include Louis Armstrong (best male vocal performance), Dolly Parton (best female vocal performance), and the Searchers (best female vocal performance) for "People." A Grammy was also given in the spoken word category to "That Was The Week" - LP tribute to President Kennedy.

Animal produces new group's disc

THE first disc produced by Animals organist Alan Price and the solo debut of a former member of Joe Brown's Braveros are among next Friday's releases. Alan waxed an outfit known as the Hipster Image singing "Can't Let Her Go" on Decca.

Ex-Braveros guests guitarist Michael Leslie's record for Pye is also a vocal LP. Momma Didda's "Three Hats For Lisa" (originally titled "One Day on No. 10") will be shown on the ABC circuit as a first feature on May 30.

Goldie going home

Goldie and the Gingerbread return home to America on May 24 after their one-nighter tour with the Kinks and Yardbirds. Their British agent, Dick Katz, told the NME that the group will be returning to this country for an extended visit in July.

Unit's Irish tour

The Unit 4 Plus 2 group is booked for a five-day Irish tour from June 2—and there are negotiations for the group to appear in an international music festival in Gibraltar for a week from June 22.

Ballroom dates for the Unit in May are: Reading Majestic (3rd), Bath Town Hall (5th), Oldham Majestic (6th), Ramsey Gateway (8th), Wembley Starlight (9th), Newcastle (10th), Manchester Odeon (11th), Blackpool Locarno (13th) and Nelson Imperial (15th).

Bennett's LP plans

Owing to lack of time, Tony Bennett's LP with the Robert Farnon Orchestra will not now be recorded in London. Bennett and Farnon have been continuing their work in New York for the sessions at the end of this month.

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Seekers, Berries to tour Ireland

THE Seekers, whose new hit "A World Of Our Own" climbs to No. 16 in the NME Chart this week, begin their first tour of Ireland at Belfast on Sunday. They then go on to play Dundalk, Londonderry, Banbridge, O mag h, Ballymena, Bangor and Dublin.

The group has also been booked for "Top Of The Pops" on May 6. ● Also heading for Ireland are the Rockin' Berries who play Belfast City Hall on April 18, Bray (19th), Dundalk (21st), Omagh (22nd), Port Stuart (23rd) and Ballymena (24th).

The Berries will appear on Rediffusion's "Ready Steady Go" live on April 30 and the Light Programme's "Easy Beat" on May 2.

Marianne's Irish trip

Marianne Faithfull begins five-day Irish tour on May 12. Three ballroom dates for Marianne in May in Nelson Imperial (8th), Hereford Hillside (21st) and Northwich Mental Hall (22nd).

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TRIO STORMS U.S. CHART WAYNE — 1st HERMAN — 2nd FREDDIE — 3rd

THREE Manchester groups—Wayne Fontana and the Mindbenders, Herman's Hermits and Freddie and the Dreamers—occupy first three places in this week's U.S. Hot 100 published by "Billboard." All three groups are now in New York, where major American plans are being set for them.

Fontana's "Game Of Love" leaps to top place from No. 3, Herman jumps ten places to No. 2 with "Mrs. Brown," and Freddie's "I'm Telling You Now" slips from No. 1 to third spot (see table on Page 7).

Danny Betesh—agent for all three groups, and at present visiting New York with them—is negotiating for Freddie and the Dreamers to star in a film for 20th Century Fox. It would be a specially written musical comedy, he told Nat Hentoff.

But the film would not go into production until later in the year. Meanwhile, the group begins work on its next British film on May 10—the projected title of this slapstick comedy has now been changed from "One Good Deed" to "Cuckoo Patrol."

Betesh is also setting up Herman's Hermits' debut film in America—although it may not necessarily be a Dick Clark independent production, as forecast last week. Betesh is discussing a film deal with Clark, but is also considering alternative offers from MGM and Walt Disney.

It is now confirmed that the Hermits will head an all-British touring package for Dick Clark for three weeks, starting August 13. No other names have yet been announced, but Wayne Fontana and the Mindbenders are a distinct possibility, provided they encounter no more visa difficulties.

Fontana's group flew to America on Wednesday after a delay in the issue of their H.2 visa. "This entitles them to only one performance, but as they are only booked for five engagements, I see no problem in obtaining clearance for all these dates," Betesh told Hentoff in New York.

● **NEXT WEEK'S U.S. Chart positions are reported on Page 8.**

Cilla 'A Gogo'

Cilla Black, Tom Jones and the Squires, Manfred Mann, the Ivy League and Beau Brummell guest in a star-studded edition of TWW-TV's "Discs A Gogo" on Monday, May 3. Other bookings for this series include Lulu and the Luvvers, Michael Haslam, Tony Blackburn and the Cannon Brothers, all of whom guest next Monday (26th).

DONOVAN CONCERTS SPECIAL ANNOUNCEMENT

Owing to the tremendous demand for tickets for the **DONOVAN CONCERTS** announced in the NME, Austin Newman has to advise that tickets can only be obtained at the local theatres and booking agencies listed below, all money and postal orders sent to his London offices will be returned as soon as possible:

- May 13th ODEON, Glasgow, 6.40 p.m. and 9 p.m. seats 12/6, 10/6, 8/6, 6/6 from: theatre.
- May 14th NEWCASTLE CITY HALL, 6.15 p.m. and 8.40 p.m. seats 12/6, 10/6, 8/6, 7/6, 5/- from: A. E. Cook Ltd., Saville Place, Newcastle-upon-Tyne, Tel.: 22638
- May 16th DE MONTFORT HALL, LEICESTER, 5.40 p.m. and 8 p.m. seats 10/6, 9/6, 7/6, 6/6, 4/- from: Municipal Box Office, Charles Street, Leicester, Tel.: 27632; or Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicest. Tel.: 3563.
- May 20th CITY HALL, SHEFFIELD, 6.20 p.m. and 8.50 p.m. seats 12/6, 10/6, 9/-, 7/6, 6/6, 5/6 from: Wilson Peck Ltd., 64/70, Leopold Street, Sheffield 1, Tel.: 27074.
- May 22nd GUILDHALL, PORTSMOUTH, 6.30 p.m. and 8.50 p.m. seats 12/6, 10/6, 8/6, 6/6, 4/6 from: Guildhall Box Office, Portsmouth, Tel.: 24355.
- May 23rd WINTER GARDENS, BOURNEMOUTH, 6 p.m. and 8.15 p.m. seats 12/6, 10/6, 8/6, 6/6 from: Winter Gardens Box Office, Bournemouth, Tel.: 22510.

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PARLOPHONE RS273

THE REFLECTIONS

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STATESIDL SS408

THE SHANGAANS

GENZENE

(what have I done?)

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KAY STARR

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MORE SINGLES by DEREK JOHNSON

Continued from page 6

Girls, girls, girls

GARRY LEWIS

NEW TO YOU

"This Diamond Ring" was a huge hit for Garry Lewis and the Fourways in the States, but didn't happen here. Now comes the mid-tempo shuffle-shake "Count Me In" (Liberty), duet-tracked on echo by Garry, who sounds a bit like Bobby Vee.

Fairly tuneless, with a solid, driving backing, and written by Glen Hardin, "Little Miss Goo-Goo" is a fast, sure-type number, with faissetto and counter-harmonies.

DANNY WILLIAMS

Rockaballad with a sorrowful lyric, "Go Away" (HMV) receives an intense and artistic performance by Danny Williams, who co-wrote it. A smooth and classy disc, framed in insistent accompaniment, but not chart material.

Tempo speeds and castanets are added for "Maquarade", with its throbbing rhythm and thoughtful lyric.

That evergreen oldie "I Had To Be You" is given an up-to-the-minute slant by Fontana's LISA RAYNE. She ranges between provocative mouling and big belliar, aided by organ and a contagious shake beat. Most enjoyable: "Steady as you go", with a strong, along group joining in the chorus, odds up to sweet corn and sugar! BOBBI MARTIN sings the wistful lyric of "I Can't Stop Thinking Of You." Strictly for squares. On Coral.

Deaty ballad "Baby The Rain Must Fall", the title song from a new film, introduces Glenn Yarbrough, who sounds not unlike Frankie Laine. The dramatic effect of the song is heightened by a powerful scoring. RCA.

THE LEMMINGS are led by ex-Monsters' support by mandolin effects and Latin rhythm. Creates a warm, tropical glow. America's answer to Busa Conway! Very relaxing. London.

Exuberant effervescent styling of "Hey Little Girl" by a South African unit now working in London, the WOODPECKERS. Up-tempo, with gimmick, charming and slightly dated yee-yee-ness. A spirited performance. Oriole.

Unusually conceived lyric and shuffle rhythm are the dominant features of "Poor Mary" sung by the Reflections. Male group, starting as unison vocal, then into solo voice. Builds strongly, but isn't only by turn-up to the Rockin' Barriens. Stateside.

SHOP WINDOW

Excellent modern-style big-band material, "Sidevinder" alternately highlights the various sections of the TED HEATH BAND—particularly the trumpets. Pounding beat, plus the infallible Heath bite and attack. Decca.

Perry Ford of the Ivy League wrote the mid-tempo "You Can't Stop Me From Loving You" for David Essex. Fascinatingly intense, charming sixth and strings almost envelop the singer. But the tune is quite melodic. Fontana.

"Arkie" is the story of the highly successful Irish-bred racehorse, told with a guitar accompaniment by DOMINIC BEHAN. Pleasantly and offensively handled. Best described as a sort of Irish catnip! Piccadilly.

The theme music from the Moroccan and Wise film, "The Intelligence Men," is honey and sparkling—and Malcolm Lowrey conducts his orchestra in a punchy, vibrant arrangement. You can twist or shake to it, too. Columbia.

SHORTY LONG'S "Out To Get You" doesn't have the typical Motown sound, due to its rather plaintive quality. But there's the usual insistent beat, hand-claps, and supporting group chanting back. Pretty groovy! Tama-Motown.

Appealing styling by Carlo Dini of one of those lifting Italian ballads with an English lyric, "Someone New." Lushly scoring, with lush strings and heavenly choir creates a dramatic effect. Compulsive listening. HMV.

Also adapted from the Italian is "Begin To Live," which makes an ideal showcase for big-colored American musical comedy star ROBERT GOTTLET. This is more of a ballad, with tinkling piano and sweet-ears flaxing. CBS.

Snappy, happy-go-lucky bouncer from Kenny and the Wranglers, titled "Double Doo." Very catchy, with strumming rhythm, brass humming group and a cute lyric. Not very original, but extremely infectious. Parlophone.

That evergreen Miller speciality "Pennsylvania 6-5000" is revived by the self-styled GLENN MILLER ORCHESTRA, featuring trumpeter Bobby Hackett. Similar to the original version, but technically improved. Columbia.

Former character Michael Cox gives a sensitive and compelling performance of the delightful rockaballad "Topsy." An exotic, awaying rhythm, with strings and a subtle Latin flavour. Colourful and absorbing. HMV.

As you might imagine, "When The Music Starts" by the Reflections. Male group, starting as unison vocal, then into solo voice. Builds strongly, but isn't only by turn-up to the Rockin' Barriens. Stateside.

"Gonna Be" is a girl's name, and the SHANGHAIANS sing about her in a high-pitched vocal blend. There's a bossy, jazzy-trailing beat, hand-claps, and a rhythm that reminded me of the African Koola. Out of the ordinary. Columbia.

Teenage children of Tony Osborne, LANEY and JAN EARLE have harmonious appealingly and take solo passages in the mid-tempo "I'm Not To Blame," written by Gary. Promising debut, but not for the charts. Nighty Nighty. Eps.

Blending, infectious beat, reminiscent of "Good And Better" in "Find My Baby" by the African Beavers. Soul-voiced gospel-influenced vocal, with faissetto and contrapuntal show. The-tapping, but lacking in melody. RCA.



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NORRIE DRUMMOND meets

NOT many groups with only one chart entry to their credit can claim to have appeared in four films! But as the Who discovered, that's one of the advantages of having an assistant film director as manager.

Two of the films were shorts for British television, said manager Kit Lambert. "Another was a 30 minute feature, about mods, which was shown recently on French television. And they also appear in a film about a stripper, to be released shortly."

The Who were relaxing in their manager's Belgravia flat when I spoke to them. "About 18 months ago we were known as the Who," said lead guitarist Pete Townshend. "Then we changed to the High Numbers, when we recorded a song called 'Zoot Suit'."

At this time we had a fanatical road manager who wanted us all to be the complete mod.

But this was a contrived, artificial madness and we wanted to be ourselves."

Bass guitarist John Entwistle — who preferred to be known as John Brown — used to work with the Inland Revenue, but gave up taking other people's money for someone else — and started making more for himself.

"We all come from the Shepherd's Bush area," John told me. "Before I started playing guitar I used to be a drummer in a jazz band. But now we all prefer the Tamla-Motown and Zoot Mooly sound of music."

"We went to see the Motown show and loved every minute of it! But we expected a far bigger audience. It's a pity support was lacking because they're great artists."

Drummer Keith Moon and singer Roger Daltrey joined us and started talking about the fabulous fans in Manchester.

Explained Pete: "The fans are different in every part of the country and we try to adjust accordingly."

to the charts

JACKIE TRENT KEPT TRYING

FOR a long time chart success evaded Jackie Trent. Now she enters the NME list at No. 30 with "Where Are You Now," a Tony Hatch composition, written for the television series "It's Dark Outside." Jackie made her show business debut aged ten, when she appeared as a singer and dancer in a pantomime. Since turning professional at 14, she has appeared in shows all over the world. She sings in five languages.

Although a chart newcomer, Jackie has made many records. Her recording career has been a succession of disappointments. "If You Love Me," which Jackie made a year ago, just missed the American charts as well as the British one.

In December last year, Jackie missed

again with a vocal arrangement of the Henry Mancini hit, "How Soon." In 1962, Jackie got one of her biggest breaks with Lonnie Donegan at Great Yarmouth for a season, followed by a string of radio, television and concert appearances.

Jackie has travelled the world working in cabaret and dance halls, but probably her most thrilling experience was last year when she took over from Cilla Black at the London Palladium. "I would be at a complete loss if I were not in show biz," she told me. "I have never known anything else and I've loved every minute of it."

And I'm sure it won't be the last we'll hear from the very talented Miss Trent.



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The WHO (l to r, top to bottom) JOHN BROWNE (bass), PETER TOWNSEND (lead guitar—composer of "I Can't Explain"), KEITH MOON (drums) and ROGER DALTRY (vocals).

THE WHO—ONE HIT BUT FOUR FILMS!

Pete, who wrote "I Can't Explain," went on to talk about the group's future.

"When 'I Can't Explain' was released early in January, we had no idea what would happen to it. Our first record as the High Numbers had flopped and 'I Can't Explain' could easily have gone the same way. Fact is, we thought it had!

"It was not until the end of March that it got into the charts. It's been there for about six weeks now and although we know it won't go higher than 10, we think it will hang around for a while yet."

Unlike most groups the Who do not eventually see themselves as all round entertainers. They look at their

future very realistically.

"I figure that we will probably have about a year as a popular group. Could be less. Maybe more. But we want to make the most of the time we have. We would also like to get to No. 1. I hope we make it with our next disc," concluded Pete.

From YOU to US

I WAS under the impression that by this time Elvis and Cliff fans had learned to live in peaceful co-existence. But it appears I am wrong. Once again the old prejudices pop up in the postbag.

Edited by TONY BROMLEY

Other topics in this week's mail are: the NME Pop Winners Concert, Billy Fury, "Thank You Lucky Stars" and a rather sensible letter about Dylan and Donovan.

On the Elvis-Cliff subject, GEORGE MEKE, of Alderley, Larnarshill, writes: Why can't this comparison between Elvis and Cliff end? Can't people see it's like comparing a ring with a letter? So, Cliff fans, take note. Before your 16th goes on stage or film again, teach him to sing and act before comparing him with the greatest. Yours REVIEWS.

RETH WATT writes from King's Lynn, Norfolk: How on earth can anyone say that Cliff is greater than Elvis? One look at the NME 'Who's Who' will tell who's the greater. Cliff has been appearing in the charts for six years, and he has had only five million-selling discs.

By the time Elvis reached his 16th year in the recording business, he had more than 23 million-selling discs. In fact, he carried more Gold Discs in one year than Cliff did in six!

T. GOULD, of Southampton, writes: Terrible! That's my opinion of the "New Style Lucky Stars." Frantic girls scream their heads off and run on to the floor whenever they wish. No one interested in records could hear them properly through the incessant screaming. The males in the audience looked thoroughly bored. Why aren't the audience made to dance or something? Anything but that screaming!

I HAVE had lots of letters about the NME Concert. This one from GILLIAN HYDER, of Beckenham, Kent, is typical of many who write: Thank You, it's difficult to say more without sounding insincere. I have never been so close to so many great stars as I was at the Pop-Winners Concert.

I was most impressed by the Animals,



CILLA BLACK... impressive

Beatles, Stones and Cilla Black, but the whole show was great. Once again, just "thank you."

POP promoters should heed this letter from JENNY CLARKE, of Gloucester: I was very annoyed when I went to a concert in Sophia Gardens, Cardiff. The Zombies were billed to appear and did not. This sort of thing has happened before. Last time about time promoters realised that when we pay good money we expect to see the artist. Many people who attended the concert must have been just as disappointed as I was.

Well, Jenny, a spokesman for the Zombies tells me that the group was withdrawn from the last two dates of

the tour at Cardiff and Taunton, because the Zombies' lead singer went down with flu.

From YVONNE BIFFEY, Bodenhamp-ton, Lancs: James Nicholson's personality is sadly missed. Why doesn't the BBC use her on "Take Box Fury"? She is sensible and natural, unlike someone like Gwendolyn Brown, who knows nothing about pop at all.

This letter from a "DYLAN-DONOVAN FAN," of Glasgow, put forward a very sensible point of view: I don't see why Dylan fans have to hate Donovan, who obviously possesses great potential. He is still young and has plenty to learn, but he has ample time to develop a style of his own. There is a place for Donovan as well as Dylan. After all, didn't early Dylan copy Woody Guthrie?

I HAVE a lot of letters this week from Billy Fury fans who think he has been unfairly treated. NORMA STEVENSON, of Leyton, writes: Why, oh why, did Tom Jones top the bill at the Palladium when other singers like Billy Fury can't even get on the show? Val Parrell should wake up and look at artists worthy of top billing.

PETER G. SMITH, of Anahy, East Yorkshire, has a different opinion: Two years ago Fury's first girlfriend Val Parrell with a petition to have Fury on the Palladium. But look what happened. Fury walked out because internationally acclaimed ballet dancers were given star billing, pushing Fury into second place. I know it was hard luck, but if he has the cheek to walk out when there is so little time to find a replacement, can you blame Val Parrell for not re-bookings him?

Also the comment about his chart successes is irrelevant. Most people booked for the Palladium are there because they are capable of presenting family entertainment which does not simply consist of a recital of past hits.

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LISTEN! in the name of SUPREMES

A FLOP. That's the only way to describe the much-vaunted, ill-fated Tamla-Motown road show. When it ended its first British tour last week it left behind a trail of near-empty theatres halfway across the country.

But before angry NME readers round on me for my verdict, let them listen to these words of wisdom from Mary Wilson of the Supremes—one of the top attractions on the Tamla package.

"It was a flop," Mary told me before the girls packed their luggage in a London hotel. "What's the use of denying it?"

"The audience were good," she said, "but they were kinda thin. We didn't get many people along."

"So it's being wise when it's too late, but my own opinion is that the show was too specialised for British audiences. We should have had few more of our own beat groups with us."

"Another thing is that over here, people like to wait till the end of a number before they show their appreciation. They don't like to join in so much."

"We found it a bit strange at first, then we quite got to like it. Other times it's disappointing. You might be feeling good, and you want everybody to be happy and sing and everything—but all they do is to wait till the end and clap!"

With "Stop! In The Name Of Love" high in the NME Chart, the Supremes have every reason to like it here in Britain. And they do.

"We already came once before," Mary told me, "and we just can't wait to come again. We'd like to do some

by ALAN SMITH

careers most of all. We do some of that type of work in the States—and it's a real crasy."

"You know, we've hardly stopped travelling in the last couple of years: Canada, Bermuda, all over the States, Germany, Holland, Belgium."

"We made our first disc four years ago and in some ways it seems a long time. We seemed to do just so-so for a while, then we had 'Where Did Our Love Go' out in the States, and things started to happen."

"I asked if 'Stop! In The Name Of Love' was a conscious attempt to break away from what I call the 'oo-oo' style of 'Baby Love'."

"Oh, no," said Mary, and she seemed more than a little surprised. She thought for a moment.

"The thing is, we like 'crases' a bit more in the States. In Britain people don't like follow-up discs to sound the same. They have to be real different."

"In America, it's just the opposite. When 'Where Did Our Love Go' hit the charts people started to talk about the 'Supremes sound', so we decided we'd stick with it."

"Yes, this crases thing is really big in the States. That's why I think the Beatles will last. That started off as a real big craze, but they had the talent

to live up to it. They'll be around the American charts for a long time."

She laughed. "You know something? We've recorded our next single, but I'm so tired at the moment I just can't think of the name!"

"We've had a real ball over here. We met the Rolling Stones and Gerry and the Pacemakers and Dave Clark—but our best friends are the Animals."

"Those Animals are such wonderful guys. We went to the Ad Lib club in London with them, and we had one real whale of a time, singing and dancing right through the night. Crazy fellas!"

The Supremes may be relative newcomers to the British charts, but they're all 21 now, and they've been singing together since the age of 13. And since then they have had no less than 14 singles released in the States.

"You'll be surprised," Mary told me, "but we even had jobs before we started singing. I worked in a record shop; Diana in a dry-cleaners, and Florence as a baby-sitter."

The Supremes seemed to have enjoyed themselves so much in this country (in spite of poor attendance on tour) that I asked them if there was anything they didn't like about Britain.

"They looked at each other, smiled their ducky smiles, and chorused:

"Yeah, the food!"

Said Mary: "I love to cook at home, so I was looking forward to some real nice English meals while we were here. No luck. We hated the stuff we got."

Suddenly they all looked apologetic. "But we still like England," they said, "and we'd love to come back so time."

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BARRON KNIGHTS SEE THE FUNNY SIDE

THE Barron Knights sat in their Palladium dressing-room—their second home for the next twenty-odd weeks—and wondered what problems they'll encounter with such a long season.

Not that they looked miserable at the thought I fear from it.

"As long as we can keep seeing the funny side of things," said leader Barron, "we'll have a wonderful show here."

"Problems? Oh yes, we'll have them all right—in fact, we've got a big one right now. How can we successfully condense our forty-minute act down to the twelve minutes we're allowed here?"

"They've done it all right, as the audience at last Saturday's opening night of the Ken Dodd, Kaye Sisters, Barron Knights, Palladium summer season saw."

"The one big advantage of a long run like this," said Butch Baker, "is that it gives us time to sit back and think. And there's so many things we haven't been able to do because of not having the time."

"Like trying to get a record into the charts in our own right. We've never done this. Our hits so far have been mainly because of the people we've sung about."

"But what would really give us satisfaction would be creating our own hit parade sound."

Added Barron: "We've worked out dozens of sounds, but I don't think—and the record public has proved it—that we've got come up



The BARRON KNIGHTS (l. to r.): BUTCH BAKER, DAVE BALLINGER, DUKE D'AMOND, P'NUT LANGFORD and BARRON ANTONY.

After their season the Barron Knights are hoping for many things, the main one being to make a film.

"But," said Barron, "what sort of picture could we make? There aren't many scripts that we could play a useful part in."

"It's true we could play a gang of bank robbers or something like that. He'd only just thought of it and the rest of the Knights were dubious."

"I honestly don't know what we don't know," said Barron. "It's very difficult."

"Of course, we'd like to go to America, but there's a big difficulty there. We can't get an OK on the lyrics of the hit songs we've adapted."

"I honestly don't know what we want to do. Perhaps it's getting a record in the charts in our own right that we talked about earlier, but as much as we'd like this, I can't see it happening."

"We haven't got an agent—and that's very important. On the present scene we just seem to be a comedy group that nobody takes very seriously."

"In some ways this is a big help to us. When we appear on a pop package, we appeal to the girls as well as the boys because we don't present a sex image. The boys don't resent us if their girls—who after all have paid for them to come into the theatre—applaud us."

"But you know something? It's taken us five years to reach the Palladium... five years in which we've never had a hit record in our own right."

"When we do we'll feel we've really arrived."

In the meantime, the boys will be working until September at the Palladium... but expect some very different discs to be released by them shortly.

They're having time to think...

BY JOHN WELLS

thought you might feel that all Mick Jagger's fans would be furious when we send him up on stage.

"But not a bit of it—they think it's really funny. A lot of people tell the teenagers don't have a sense of humour, well, you should see them in our audiences. The funnier we try to be the more they like it."

"And we know. We've played on the same tour as the Rolling Stones."

"Why do we send up the scene?" said Barron. "Well, it's not because we think it needs it. Nor are we trying to get over a message. There's just one reason."

"It makes people laugh—there's nothing deeper to it than that. We just like seeing audiences happy."

with the right one.

"Now at least, we'll have the time to try."

Said Duke D'mond, "We always seem to be having to rush things. Our latest record, 'Pop Go The Workers' for example. We did that on BBC-TV's 'Crackerjack' show and a few days later our record company was swamped with orders for it... and we hadn't even recorded it. That was a rush, I'll tell you!"

How do pop music fans take to them always sending up their idols? "P'nut—he's the zaniest one of the group—even off-stage—answered.

"They love it."

"You know, I think an awful lot of people in this business underestimate pop audiences. At first

from the NME 5 YEARS AGO

- TOP TEN 1960—Week ending April 22 Last This Week
- 1 I DO YOU MIND Anthony Newley (Decca)
 - 2 STUCK ON YOU Elvis Presley (RCA)
 - 3 MY OLD MAN'S A DUSTMAN Lonnie Donegan (Poly)
 - 4 FALL IN LOVE WITH YOU Cliff Richard (Columbia)
 - 5 HANDS MAN Jimmy Jones (MGM)
 - 6 CATHY'S CLOWN Everly Brothers (Warner Bros.)
 - 7 SOMEONE ELSE'S BABY Adam Faith (Parlophone)
 - 8 SWEET NUTHINS Brenda Lee (Brunswick)
 - 9 FINGERS AIN'T WOT THEY USED TO BE Max Bygraves (Decca)
 - 10 A SUMMER PLACE Percy Faith (Philips)

10 YEARS AGO

- TOP TEN 1955—Week ending April 22 Last This Week
- 1 I GIVE ME YOUR WHORL Tennessee Ernie (Capitol)
 - 2 FERRY FINK Perry Prado (HMV)
 - 3 CHEERING IN FARADINE Tony Bennett (Philips)
 - 4 SOFTLY, SOFTLY Faby Murray (Columbia)
 - 5 CHERIE FINK Eddie Calvert (Columbia)
 - 6 UNDER THE BRIDGES OF PARIS Dean Martin (Capitol)
 - 7 UNDER THE BRIDGES OF PARIS Eartha Kitt (HMV)
 - 8 IF ANYONE BELIEVES THIS Ruby Murray (Columbia)
 - 9 WEDDING BELLS Eddie Fisher (HMV)
 - 10 EARTH ANGEL Creve Cuts (Mercury)

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NMExclusive

Animal ERIC BURDON turns his camera on

DONOVAN

ERIC BURDON, a very keen photographer (as well as a r-and-b vocalist), took these exclusive shots of DONOVAN for the NME. Left, Don shows road manager GYPSY DAVE and Animal HILTON VALENTINE how he likes to eat bananas—he crushes them in their skins and squeezes out the fruit like tooth paste! Above: a straight shot of Donovan.



Above: Don without his cap—a young girl fan is wearing it. Left: Don proves he likes children—or is it nannies?



In a coffee bar Don meets Shakespear.



Don, seated, enjoys a skylark with young fans.

POP STARS WHO'S WHO THE FINAL WORDS

CHART ENTRIES

In some cases only recent discs were included in the NME Chart entries but the following should be added: Shirley Bassey (I'll Be There), Val Doonican (The Special Year), John Lee Hooker (Dimpoz), Andy Williams (Butterfly), Little Richard (She's Got It: The Girl Can't Help It - Ooh! My Soul - Kansas City), Little Eva (Let's Turkey Trot and Old Smokey-Loco-Motion), Adam Faith (The Time Has Come, Lonesome, As You Like It), Tony Bennett (I Left My Heart in San Francisco), Lemmy Donegan (Putting On The Style, Cumberland Gap, Don't You Hook Me Daddy-o).

REAL NAMES

Brenda Lee is Brenda Tarpley, Paul Jones (Malred Mash), is Peter A. Pond, Buddy Holly—Charles Martin Malley, Jim Reeves—James A. Travis. That covers it, I think, except for the reader who accuses us of taking a year off Lulu's life by saying she was born in 1950, when previously we had said 1948. Lulu's mother says it's 1941. And the inevitable Presley fans who write (1) "you say Elvis has brown hair and hazel eyes. He has black hair and blue eyes"; (2) "... we all know he has blue-grey eyes." I've never got close enough to check.

ANDY GRAY



OUR four-part Pop Stars Who's Who has brought many letters, all praising us for attempting such a comprehensive survey—the first of its kind. Thank you.

Many letters go on to say "Where is so-and-so?" We admit we would have liked—probably should have—included many more artists and groups who deserved to be included. If we do a further Who's Who, we'll try to make amends. Many letters pointed out errors. Thank you again. Now let's put matters right...

PICTURES

Due to a unfortunate alteration in space at the printers, Tony Hicks' picture was placed under Eric Haydock's name, and vice versa. Johnny Gustason's picture was inadvertently mistaken for Billy Kinsey's (they've replaced each other in the group over or twice) and Four Seasons Frankie Valli and Bob Gaudio should be interchanged, as should Fritz Fryer and Mike Wish in the Four Pennies. Apologies to all concerned.

RECORDING MANAGERS

George Famer's are on Samwell and Tony Pamer.

FAN CLUBS

Fan club secretaries have informed us that some addresses we have given have changed. For Shirley Bassey, please delete the address given (she has no club now); Duane Eddy's club is at St. Aubyn, 46, Cromwell Road, Four Oaks, Sutton Coldfield, Warwickshire; Pat Boone's fans should write to 2000, Winchester Boulevard, Beverly Hills, Cal., U.S.A.; Connie Francis' club is at 47, Millham Road, Edingale, Chesham, Bucks. Petula Clark's at 10, Highfield Road, Ramsgate, Kent. Nina and Frederic's, 109, Langkirk Road, Sydenham, Belfast 4, Northern Ireland, The Searchers' c/o Helen Martin, Chetwode House, Lincoln Road, East



BILLY KINSEY

Gristead, Sussex; Herman's Hermits' 50, Cambridge Court, London, N.16, and the Nashville Teens' 24A, Batterssea Bridge Road, Battersea, London.

MILLION SELLERS

Several correspondents claimed Gold Discs in excess of those we have given for various artists, but it is difficult to check on these. The terms "He (or she) won a Gold Disc for such-and-such" is often loosely stated in some lay papers. However, here are likely additions—Kerety Breez (Walk Right Back; Till I Kissed You); Jim Reeves (Four Walls, From A Jack To A King and I Love You Because); Roy Orbison (Crying and In Dreams); Brenda Lee (All Alone Am I, Knocking Round The Christmas Tree; Dum Dum); Chuck Berry (Mr. Tambourine Man); Johnny B. Goode; Bull Over the Moon; Sweet Little Sixteen).

COMPOSITIONS

There were lead credits about omission of many of the Ezzry Brothers', Dave Clark's, Billy Fury's and Elvis Presley's compositions. These were edited out for space reasons. It is pointed out it wasn't Roy Orbison, but Weill and Mann, who wrote "Eppox."

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Lord Jim



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TAIL-PIECES BY THE ALLEY CAT

ON Wednesday, John, Paul, George and Ringo cabled congratulations to Elvis Presley on his 10th show biz anniversary... For his sons Daball and Danny, visiting Tony Bennett collected Beatles and Stones' autographs... Knightsbridge flat for Mick Jagger and Keith Richard...

Nashville Teens' cover of new Marianne Faithfull single produced by her ex-recording manager Andrew Oldham... For Talk Of The Town season Supremes being considered... Next Elvis Presley film for MGM: "Fastest Guitar In The West"...

Location shooting in Brian planned for Frank Sinatra's "Assault On A Queen" film this autumn... £12,000 house in Surrey bought by Peter Asher... Limited company formed by Moody Blues...

Could next P.J. Proby single "Hold On To What You've Got" have been written with him in mind?... Bill Wyman's real age: 28... Beatles ruined four suits each in film slapstick scene...

June 5 wedding for Pacemaker Les Chadwick and 19-year-old Joan Graham... First Doodle West single on Piccadilly penned by Gordon Mills... In "Hello Dolly" on Broadway Ginger Rogers replaces Carol Channing this summer...

New Brigitte Bardot-Albert Finney film being directed by Rex Harrison... U.S. TV personality Dick Clark may record series for Radio Caroline... Infanticiding:

wife of Kinks' leader Ray Davies...

Keith Fordyce filming comedy panel game TV series with Groucho Marx... A daughter for Mr. and Mrs. Andy Williams...

Did recent publicity make Michael Chaplin feel a proper Charlie?... Drummer Tony Talley parted company with the Bacheters... Twinkle writing a novel... "Dr. Doonille" musical joint project for composers Andre Previn and Alan Jay Lerner...

Duo invite Bill Cotton Jr. and Andrew Oldham to the same party... Ann-Margret is Bing Crosby's screen co-star in "Sagecoach"...

On next Heinz single a Bob Dylan composition... "Hello" title for Beatles' film director Dick Lester's idea... On U.S. TV show Julie Andrews sang with New Christy Minstrels... Burt Bacharach's theme music for new Peter Sellers-Woody Allen film may be played by Manfred Mann...

On May 2 Rolling Stones and Tom Jones appear on same Ed Sullivan Show bill... 25th year in



THE UNIT 4 PLUS 2 (or moo?) got a big surprise on Tuesday, when a baby bull called Angus arrived in London with a huge cowbell—you hear one on their current "Concrete And Clay" hit. The bull is now their mascot, a present from Scottish industrialist John Smedley.

showbusiness celebrated by Liberace... Fined for mooring offences: Russ Conway and Hollies...

Hollywood house once owned by Elvis Presley bought by Phil Spector... Liverpool hairdressing salon purchased by Fred Marsden of the Pacemakers... Tony Bennett will sing in and Percy Faith score Warner Bros' "The Third Day"...

Driffers' London party guests included John Lennon, Brian Jones, Keith Richard, Charlie Watts, Tom Jones, Eric Burdon, Twinkle and Herman... South of France holiday for Dave Clark... Ringo Stones back Philadelphia...

May Day charity show bill... For summer release Shadow's LP completed... Ex-Philips press officer Gloria Bristow now publicist for Merseybeats, Mark Murphy and Alan Haven... To

present NME Pollwinners Concert on tour Tito Burns told Jimmy Savile "You'd have to do it through a building society!"...

Laurence Harvey booked to sing on Ed Sullivan's TV show Once Elvis Presley's leading lady, Yvonne Craig co-stars with rufous Aylton in "Ski-Party"... Don Paul booked fellow ex-Vicount Gordon Mills to sing on Benice Swanson record...

Dancer Little Egypt sings Elvis Presley's music company over song using her name... Twinkle recorded in German last week... Phil Silvers will film "Funny Thing" with Zero Mostel in London... New recording of "Juke Box

Five managed by promoter John Smith... For MGM Julie Andrews and Rock Hudson will co-star in "Forever"... If Donovan catches the wind Tito Burns' agents express relief from his new settlers Patlophone group the Quiet

DODDY, KNIGHTS, KAYES SCORE

FOR all those who like good wholesome entertainment we have the exit," cracked Ken Dodd during the opening half of this, his first season at the London Palladium in "Doddy's Here."

That joke might have been on Ken for his slightly suggestive and often bawdy Northern humour failed to register more than a few chuckles at first.

The honours in the first half undoubtedly went to the Barron Knights, who were warmly applauded after "Come To The Palace," their current hit, "Pop To The Workers" and an amusing comedy routine, "The Great Man Told His Tale."

My only criticism is that a rather pointless remark about Paul McCartney and Jane Asher was included.

The second half was undoubtedly Dodd's and he scored heavily with funnier material ("My granny has the Rolling Stones—they've taken her to hospital") and two beautifully sung ballads, "Eight By Ten" and "Happiness." The audience wanted more of his polished singing, and so did I.

Prior to Ken Dodd's appearance the Kaye Sisters showed us what vastly improved entertainers they are now. They sang "Together," "A House is Not A Home" and "Me And My Shadow" in Sinatra-Davis style. A melody of Cockney songs and a Charleston routine wound up their highly professional act—but only just!

It's Dodd's show—but only just!
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WAYNE FONTANA No. 1 IN U.S. CHARTS BUT AMERICAN EMBASSY SAID 'UNKNOWN'

BEFORE leaving for the U.S. on Wednesday, Wayne Fontana phoned the NME and hit out at the American Government's decision to issue him with an H-2 visa only. This entitles Wayne, who is at present topping the U.S. charts, to make only one public performance initially.

"It's jealousy. And plain childishness," said Wayne. "At first they were not going to grant me a visa at all. We had to get letters of confirmation from 'Billboard' and 'Cashbox' magazines about my being No. 1 before they would admit to my being well known in America."

"The American TV show producer of 'Hullabaloo' even wrote to the American Embassy in London assuring them that their whole show was centred around me. Originally we were leaving on Monday morning, but because of this bickering we will now not leave until Wednesday."

"With so many American artists in this country—Screaming Jay Hawkins, the Walker Brothers and P.J. Proby to name three—all being granted extended work permits I cannot understand the American attitude. Are they really so worried about a few dollars leaving the country?"

Jury's signature tune by Ted Heath's orchestra... Ray Davies' former Hornsey Art School friend now Mrs. Charlie Watts... Expect Bing Crosby here on private visit later this year... Patlophone group the Quiet

Dancer Little Egypt sings Elvis Presley's music company over song using her name... Twinkle recorded in German last week... Phil Silvers will film "Funny Thing" with Zero Mostel in London... New recording of "Juke Box

Five managed by promoter John Smith... For MGM Julie Andrews and Rock Hudson will co-star in "Forever"... If Donovan catches the wind Tito Burns' agents express relief from his new settlers Patlophone group the Quiet

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