

new
MUSICAL EXPRESS

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LIVING and **FACING DEATH!** with **the BEATLES**

Sonny & Cher



WHAT ELVIS SAID TO HERMAN

TOP POP NEWS

KEN DODD'S BIG HIT!
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on COLUMBIA DB 7659
GREAT SMASH HIT!
HORST JANKOWSKI'S
A WALK IN THE
BLACK FOREST
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Sonny & Cher

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LONDON

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SONNY AND CHER TAKE OVER THREE CHART SPOTS!

including the top!

"WE'll never make number one in this country," said **Sonny**, resignedly, nonchalantly removing a wad of English pound notes from his right sock as he changed in the dressing-rooms of the "Ready, Steady, Go!" studios.

"We've got too many discs on the go, and the Rolling Stones for company," he said, extracting a bundle of dollar bills from the other sock. "But we sure have had one helluva good time here," he added, hanging his bobcat waistcoat over an electric light bulb.

That was the scene shortly before **Sonny** and **Cher**, the nicestosome I've ever met, left for their Hollywood home. The position proved unflinching, for together they hit the top of the NME Chart this week with "I Got You Babe."

As if that wasn't enough, they are making their split personalities felt, with **Cher's** "All I Really Wanna Do" at No. 11 and **Sonny's** solo disc, "Laugh At Me," already beginning to make a move towards a big hit at No. 21.

With their sounds of today and clothes of tomorrow, **Sonny** and **Cher** have proved to be the "something new" we've all been waiting for from America.

I spent four days following them around London before they returned to America, to find out just what kind of people they really are. The answer in one simple word is—nice!

After a brief meeting in a TV studio, I met **Sonny** for the second time in a well-known "kinky boot" shop at the back of Covent Garden. His managers, **Chas Green** and **Mike Stone**, were wandering aimlessly around the vegetable stalls looking for ultra-modern men's wear shops.

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"Monsters, aren't they?" he said, smiling, adding, "Nice to see ya. What are you doing wandering around out there in the fog?"

Off-beat humour is another **Sonny** specialty, and although the sun was out and it was about 90 in the shade, I then became "the man who came out of the fog" to **Sonny**, in contrast to **Cher's** image of me; "the reporter who smiles and doesn't miss a thing."

The following day I was sitting in their dressing-room at "Top Of The



Keith Altham spent four days with them to write this revealing article

never writes anything unless he feels it. The first record we made, "Baby Don't Go," he wrote just after we were married. We were broke. "I Got You Babe" he wrote after we were thrown out of a restaurant in Los Angeles because of our clothes. He knows what being hurt means, and he puts real feeling into his songs.

"Truth is a good word," interjected his bearded manager, **Charlie Green**. "He puts truth into his songs."

"He learned a lot working with **Phil Spector** when he sang backing for the **Ronettes**," said **Cher**. "Now he does everything himself. He conducts, arranges, composes and produces all our songs. He can't read a note of music, but he has a perfect ear for the sound he wants."

"He's the world's most untidy man. He leaves his clothes scattered all over our house. Yet he hates untidy people!"

"He doesn't have a suit, and won't wear one now on principle. We could go a lot of places and meet a

lot more people if we chose to conform. But we prefer to go our own way."

At "Ready, Steady, Go!" the next day, **Sonny** proved his musicianship by jumping in among the orchestra and sorting out just what he wanted.

Talking to the musicians in terms they understood, he pointed out: "We gotta wrong figure there," and "This riff should go this way." The brass section was admonished for a wrong note, and when they played the number again there seemed a good deal more attention and respect for the "litle guy with the long hair in the leopard skin."

"They're a good set," said **Sonny**. "But they don't put the guys into the build-ups. As long as I can signal to them with my arms we'll be okay."

Now you know what all the frantic waving was about on the show. That was **Sonny** getting just what he wanted.

Those were the days when **Sonny** used to accompany for record producers **Phil Spector** and **Jack Nitzche**.

"Jack used to tease **Sonny** about his singing and kid him about being a teenage rage," said **Cher**. "It was all fun among friends, but they'd rib **Sonny** that he could never be an idol at his advanced age."

I met them both again for the last time at the **Byrds'** concert the day before they left. They had spent the entire morning buying up the **Portofello Market**.

At concert

They were both genuinely upset when they had to miss the second half of the show because it had been announced from the stage during the first half that they were in the stalls.

As soon as that happened there was a fan rush and they had to go back-stage fast!

Because they are such friendly people they collect kindly people around them. The following morning both **Donovan** and **Jonathan King** turned up at their flat to help them pack.

At **London airport** there were tears from **Cher** as she distributed gold watches all round to people who had worked to help them. As she did this **Sonny** looked even sadder than usual.

Nice, warm people are **Sonny** and **Cher**. I'm looking forward to seeing them over here again in **October** when they'll make their first **British** tour.

Sad riots

Across the studio floor **Sonny** spotted a technician reading an evening paper with a screaming headline: "Race Riots In Los Angeles." He practically stood on his head to read it!

"That's terrible," he said. "My home and my folks are in the middle of that. These race disturbances are the saddest thing."

We left the studios for **Sonny** and **Cher's** **Knightsbridge** flat in the **Austin Princess** they hired for their tour. The duo began reminiscing over old times.

"Remember when you had to dress up like **Napoleon** and me as **Josephine** to promote 'Hello Josephine'?" laughed **Cher**.

"Shall I ever forget it?" returned **Sonny**, looking out the window.

THE McCOYS NEW to the charts on NEW LABEL

IT'S immediate success for the **Andrew Oldham - Tony Calder** "Immediate" disc label—and a first NME Chart entry for the American group **The McCoy's**! The label's debut artists bow into the list at No. 30.

Said **Andrew Oldham** this week: "This is the most exciting thing for me since the **Rolling Stones** made their chart debut."

Although little is known about the **McCoy's** at the moment, their "Hang On Sloopy" disc is also a big hit in the States on **Bang**

and **Shout**, and has recorded several **British** groups. However, **Bert** did not actually make his name on **Sloopy**. It was produced by three well-known American songwriters, **Feldman**, **Goldstein** and **Goswami**, who make up the currently big U.S. group the **Sirageloves**. They recorded the original version of **Brian Poole** and the **Tremeloes** "I Want Candy". There are four members of the **McCoy's**, and they all sport the "English" hairstyle, currently popular in the States.



Bert is the man who penned "Twist

ALAN SMITH.

GO, GO, GO, WITH E-M-I - GET these at your record shop NOW!

The Beatles

THE BEATLES HELP!

Parlophone PCS3071 P MC12559

The Seekers

THE SEEKERS

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new singles out today!

The Detroit Spinners
I'll always love you
Tamla Motown TMG523

The Supremes
Nothing but heartaches
Tamla Motown TMG527

Four Tops
It's the same old song
Tamla Motown TMG528

Sounds Incorporated
My little red book
(from the film 'What's New Pussycat')
Columbia DB7676

The Hollies
Look through any window
Parlophone R5322

Gary Lewis and the Playboys
Save your heart for me
Liberty LIB5809

Downliners Sect

THE COUNTRY SECT

DOWNLINERS SECT

Columbia 33SX1745 M

The Shadows

THE SOUND OF THE SHADOWS

Columbia 5CX3554 33SX1736 M

The Supremes

WE REMEMBERED SAM COOKE

Tamla Motown TML1012 G

Chas. McDevitt and Shirley Douglas

BETTER THAN HOT HITS

CHAS McDEVITT & SHIRLEY DOUGLAS

Columbia 33SX1738 M

The Ventures

THE VENTURES KNOCK ME OUT!

LIBERTY 5LBY1252 M 5LBY1252 M

HOLLIES CAN'T MISS

FOR their latest Parlophone release, the Hollies wax a number by Graham Gouldman, who was responsible for the Yardbirds' hits. The result, "Look Through Any Window," is bound to be another upper bracket smash.

After a strident, reverberating guitar intro the treatment develops with unison vocal, which soon breaks up into counter-harmonies, with just a suggestion of falsetto. The sound is absorbing, and the lyric's appealing. It's set fair to climb high.

Tempo slows for the unusually constructed "So Lonely." Leader dual-tracks the plaintive lyric, aided by some fascinating guitar work.

SONNY & CHER

Cashing in on Sonny and Cher's current success, Reprise are again making available the duo's "Baby Don't Go." First released some months ago, it's Cher takes the solo verses, and they combine in the choruses of this bouncy jug-trotter.

Written by Ronny, it's extremely insistent, and the backing features waiting harmonics and an intriguing mandolin effect.

ALAN PRICE SET

Promising debut disc from the Alan Price Net, whose leader is the former Animals' organist. Trumpet section establishes the melody of this medium-pacer with a faint Latin flavour, before the vocal takes over.

SHOP WINDOW

Another version of Bob Dylan's "It's All Over Now Baby Blue" is by the COPS "N' BOBBERS, and it's an altogether more r-and-b approach than the Joan Baez folk styling. Organ, plaintive twang, throbbing drums, compelling rhythm. Psy.

That colourful character Beau Brummell treats the ballad "Better Man Than I" as a spoken monologue throughout. Backing has a rockabilist beat. Written by the composer of "The Special Years." Novel, but I'd have preferred it sung. Columbia.

An impressive disc by Manchester unit the MEASLES, is "Night People"—the deep, restrained tones of the leader are enhanced by background humming to give an ear-catching effect. A catchy and melodic medium-pacer. Columbia.

Ex-Merseybeat Johnny Gustafson leads his own group in "Just To Be With You," which he co-wrote. Mid-tempo, with storming, cymbal-crashing backing and convincing blues feel. Alternatively, there's the husky, provocative whisper of the Caravelles, who sound as delightful as ever in their revival of the rock-a-ballad "True Love Never Runs Smooth," with pizzicato strings. Both on Polydor.

singles by derek johnson



The LOT from LULU!

THREE pianos and rattling tambourine create a startling backing for Lulu in "Try To Understand." She multi-tracks the opening, then reverts to solo voice with spirited chanting support. She starts with a scowling authority and her belting is beautifully controlled.

A pleasing disc—just a shade too busy, maybe.

An altogether quieter approach for the rockabilist "Not In This Whole World," with Lulu huskily whispering. It's an appealing, well-handled song, and makes a strong "B" side. On Decca.

CHUBBY CHECKER

A plaintive lyric like "Everything's Wrong" ("Cameo") is rather out of character for Chubby Checker, but it's offset to some extent by the snappy, bounce-beat backing, with tinkling piano, brass, and chanting Motown-style girls.

This mid-tempo toe-tapper makes pleasant listening and dancing, but it's far from outstanding.

More in his familiar style is the twist-ballad "Cu Ma La Be Stay," complete with dance instructions, and a flavour of both calypso and linde.

KEN DODD

A British counterpart of all these sweet-core discs the Americans have been churning out lately can be found in Ken Dodd's "Tears" (Columbia).

Ken solos with humming support in some passages, then is joined by the sing-along group in the chorus—all set to an easy-going soothing lilt. Romantic ballad of the type in which Ken specialises. "You And I" was written by Norman Newell and Michael Carr. Has a very colourful backing.

TREM : SLOW BUT SURE!

VERY slow, bluesy beat-ballad from the once all-Irish group. Them. Titled "Half As Much" (Decca), it has a walking guitar figure throughout, with organ and occasional chanting from the boys.

There's a pronounced r-and-b slant to the solo vocal, much in the Mick Jagger style. I wish it wasn't quite so nasal, yet it has considerable impact.

This is more in the boys' "Here Comes The Night" style, as opposed to "One More Time," and should do better than the latter.

Organ plays more prominent rôle, and the drummer's more heavily-handed, though the tempo's still slow for the sambre "I'm Gonna Dress In Black."

GARY LEWIS

Still can't see what makes Gary Lewis and the Playboys such a big name in the States. Their work is light, fluffy and bubbling, but always strikes me as lacking in punch.

Their big U.S. hit "Save Your Heart For Me" is a jiggish jug-trotter, with a light-hearted lyric and a yay, free-as-the-air feel—the sort of song Mark Wynter does so well over here.

Tempo speeds to medium-fast shake for "Without A Word of Warning." The treatment's similar, with added clavichord effect. Liberty label.

RHYTHM-AND-BLUES DISCS

A soulful, unaccompanied opening leads into a slow, heart-felt blues as Muddy Waters warbles "I Got A Rich Man's Woman" (Chess), with honky-tonk piano. This is the real stuff.

Another blues ballad sung with the utmost feeling is "Someone To Love Me" (E & B) by the quantity named Z. Z. Hill. Piano and cutter backing.

ROY ACEFF (Hickory) relates the plaintive story-in-song about a lengthy prison sentence in his plaintive country drawl, with wailing harmonica and jug-trotting beat. The Animals' hit "Rising Sun" is given a e-and-w slant.

VALERIE MITCHELL (HMV) partially dual-tracks beaty ballad "There Goes My Heart Again," with tambourine and brass adding depth to the backing. She emotes the dramatic ballad "If I Didn't Love You" with heartfelt sincerity.

THEENSETTERS LTD. (Parlophone) offer the spirited and stimulating up-tempo number "You Sure Have A Funny Way." Features lead singer with shouting and twang. Repetitive, infectious. Best vocal treatment of the former Mel Tormé hit "I'm Coming Home."

DODIE WEST (Piccadilly) handles the slowly lilting ballad "Thinking Of You" most attractively, with drums, tambourine and husked choir. The romantic and gripping ballad "And Love Will Come" was written by John Schroeder.

MARY JOHNSON (Tami-Motown) is backed by a typically heavy and penetrating Motown beat, with hand-claps and chanting. In "Why Do You Want To Let Me Go." Brass and piano backing for the slow-paced ballad "I'm Not A Fly-thing."

EVE SANDS (Red Bird) alternates with "Take Me For A Little While." Starts with subdued guitar and tambourine, steadily builds into a thumping stormer with clanging girls. "Run Home To Your Mama" is a raving jug-supper.

NEW TO YOU

If you enjoy these mournful death lyrics, then you'll go for a song about a suicide pact titled "We Don't Belong." It introduces COLUMBIA'S SILVIAN, who dual-tracks with (for some reason?) a fluffy, pounding beat. The girl sounds promising, but the sentiments made me feel slightly sick, though I guess it was meant to.

Medium-fast shaker, featuring the lead singer dual-tracking with counter-harmonic support—that's "Please Little Girl" by HIRSH'S CYBARLINE. Well, it's not one of Clint Ballard's better compositions. From nearby Reprise come the IMP-ACTS with "The Dumb-Dum Song," in which the gimmicky vocal is embellished with a spacious, strident r-and-b backing. Boney is backed with a happy-go-lucky free-shimmering strings and humming girls.

Looking In Windows," introduced JOHN SUMMERS. All on the Eye label.

A really great sound from U.S. from the BEACH-NUTS with "Out In The Sun" (London). The boys interleave lyrics with the girls, then join forces in the chorus—and it's all set to a thumping, irresistible beat. The tune's exciting, too. I've got a feeling this one could happen!

Plaintive quality for the medium-pacer "I Can't Give What I Haven't Got" by Bristol group POLICE WEST. Unusual vocal with a pleasing blend. Jamch piano and contagious beat. Clive West wrote this one, and it's on Decca.

Italian standard with an English lyric, "Anne's Season" is treated as a bit ballad by PETER SNELL, with strings, heavenly choir and sweet-core beat, on Columbia. Parlophone's PETER FEATON sounds a bit like Jerry Lewis, and I'm sure it's a tongue-in-cheek approach for rockabilist "For The Love Of A Girl."

SORROWS (Piccadilly) inject a compelling heat into "Take A Heart." Drums and bass guitar support the quickly throbbing opening, then in come the twangs. The boys wrote the forestal unison-vocal heat-ballad "We Should Get Along Fine."

GYB BARRELL (CBS) makes quite an impression with his first for his new label, "One Of These Days." Mid-tempo and tuneful, with organ and an insistent beat. "Stupidity" is a sort of commercialised blues-shouter with a shake beat.

JOY MARSHALL (Decca) employs her rich, warm voice to plead "My Love Come Home." Opens slowly, then into rockabilist tempo with a double-time backing. Mid-shaker "When A Girl Really Loves Me" is sung with a deep echo effect.

POTTED POPS

Of You" most attractively, with drums, tambourine and husked choir. The romantic and gripping ballad "And Love Will Come" was written by John Schroeder.

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EVE SANDS (Red Bird) alternates with "Take Me For A Little While." Starts with subdued guitar and tambourine, steadily builds into a thumping stormer with clanging girls. "Run Home To Your Mama" is a raving jug-supper.

faces of today: sounds of tomorrow spots, not gauze, and peepers of truth an audience in a sea of fear for big daddy doesn't relate any more this does: so float into tomorrow

(I can't get no) SATISFACTION b/w The spider and the fly

THE ROLLING STONES

F 12220 produced by andrew loog oldham

THE DECCA RECORD COMPANY LIMITED
Decca House, Albert Embankment, London SE1

13 GREAT HIT SINGLES

EVIE SANDS
TAKE ME FOR A LITTLE WHILE
BC 118

SONNY & CHER
BABY DON'T GO
R 20309

COPS 'N ROBBERS
IT'S ALL OVER NOW BABY BLUE
7N 15928

DODIE WEST
THINKING OF YOU
7N 35261

MUDDY WATERS
I GOT A RICH MAN'S WOMAN
CRS 8019

DUANE EDDY
TRASH
PX 779

CHUBBY CHECKER
EVERYTHING'S WRONG
P 959

THE IMP-ACTS
THE DUM-DUM SONG
7N 15911

CYMBALINE
PLEASE LITTLE GIRL
7N 15916

JOHN SUMMERS
LOOKIN' IN WINDOWS
7N 15918

RICHARD FITZGERALD'S CEILI BAND Featuring KATHLEEN
WINGS OF A DOVE
7N 15924

ROY AGUFF
LIFE TO GO
45-1316

LEROY VAN DYKE
IT'S ALL OVER NOW BABY BLUE
WB 5650

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

Best Selling Pop Records in U.S.
(Tuesday, August 24, 1965)
Last This Week
1 1 I GOT YOU BABE
2 2 HELP!
3 3 SATISFACTION
4 4 ALL I REALLY WANT TO DO
5 5 A WALK IN THE BLACK FOREST
6 6 ZORBA'S DANCE
7 7 LIKE A ROLLING STONE
8 8 EVERYONE'S GONE TO THE MOON
9 9 WE GOTTA GET OUT OF THIS PLACE
10 10 YOU'VE GOT YOUR TROUBLES
11 11 ALL I REALLY WANT TO DO
12 12 CATCH US IF YOU CAN
13 13 WHAT'S NEW PUSYCAT!
14 14 MAKE IT EASY ON YOURSELF
15 15 DON'T MAKE MY BABY BLUE
16 16 UNCHAINED MELODY
17 17 IN THOUGHTS OF YOU
18 18 SEE MY FRIENDS
19 19 SUMMER NIGHTS
20 20 THE TIME IN BETWEEN
21 21 LAUGH AT ME
22 22 TOO MANY RIVERS
23 23 THAT'S THE WAY
24 24 HELP!
25 25 MR. TAMBOURINE MAN
26 26 THERE BUT FOR FORTUNE
27 27 UNIVERSAL SOLDIER (EP)
28 28 TOSSING AND TURNING
29 29 JUST A LITTLE BIT BETTER
30 30 HANG ON SLOOPY
31 31 WITH THESE HANDS

Best Selling LPs in Britain
(Wednesday, August 25, 1965)
Last This Week
1 1 HELP!
2 2 SOUND OF MUSIC
3 3 MARY POPPINS
4 4 JOAN BAEZ/5
5 5 MR. TAMBOURINE MAN
6 6 ALMOST THERE
7 7 BRINGING IT ALL BACK HOME
8 8 SOUND OF THE SHADOWS
9 9 CATCH US IF YOU CAN
10 10 TIMES THEY ARE A-CHANGIN'
11 11 I GOT YOU BABE
12 12 YOU WERE ON MY MIND
13 13 NOTHING BUT HEARTACHES
14 14 DON'T JUST STAND THERE
15 15 ALL I REALLY WANT TO DO
16 16 SATISFACTION
17 17 SINCE I LOST MY BABY
18 18 WHAT'S NEW PUSYCAT!
19 19 TRACKS OF MY TEARS
20 20 I'M HENRY VIII, I AM
21 21 IT AIN'T ME BABE
22 22 THE "IN" CROWD
23 23 I'M A FOOL
24 24 IN THE MIDDNIGHT HOUR
25 25 HEART FULL OF SOUL
26 26 JU JU HAND
27 27 EYE OF DESTRUCTION
28 28 LOOKING THROUGH THE EYES OF LOVE
29 29 HOUSTON
30 30 TAKE ME BACK

5 YEARS AGO
TOP TEN 1960—Week ending August 26
Last This Week
1 1 APACHE
2 2 PLEASE DON'T TEASE
3 3 BECAUSE THEY'RE SOING
4 4 MESS OF BLUES
5 5 WHEN WILL I BE LOVED
6 6 SHAKIN' ALL OVER
7 7 IF SHE SHOULD COME TO YOU
8 8 TIE ME KANGAROO DOWN
9 9 EVERYBODY'S SOMEBODY'S FOOL
10 10 I'M SORRY

10 YEARS AGO
TOP TEN 1955—Week ending August 26
Last This Week
1 1 ROSE MARIE
2 2 LEAVIN' THE BLUES
3 3 COOL WATER
4 4 EVERWHERERE
5 5 EVERMORE
6 6 EVERY DAY OF MY LIFE
7 7 INDIAN LOVE CALL
8 8 THE BREEZE AND I
9 9 DREAMING
10 10 STRANGE LADY IN TOWN

NEW ON SALE TODAY

THEM
(It won't hurt)
HALF AS MUCH
F 12215
DECCA

THE APPLEJACKS
I go to sleep
F 12216
DECCA

ANY DAY NOW
Alan Price Set
F 12217
DECCA

JOY MARSHALL
My love come home
F 12222
DECCA

I CAN'T GIVE WHAT I HAVEN'T GOT
Force West
F 12223
DECCA

ROY ORBISON
Ride away
NLU 9986
LONDON

ONLY THOSE IN LOVE
Baby Washington
HLC 9987
LONDON

OUT IN THE SUN (HEY-O)
The Beach-Nuts
HL 9988
LONDON

The Decca Record Company Limited Decca House, Albert Embankment, London SE1

again the summer sound of **the honeycombs** with another great Howard Blaikley composition
that's the way

Management: AXLE ENTERPRISES JUN 1571
Publisher: LYNN MUSIC TEM 0827
Agents: GRADE ORGANISATION REG 8851
Recording: RGM SOUND (JOE MEEK) NOR 4074
Publicity: PETER BOWYER AMH 2980

No. 7N 15890

STONES: £5 MILLION DEAL FOR FIVE FILMS!

THE Rolling Stones are the central figures in an ambitious £5,000,000 film deal, under which they will make no less than five pictures during the next two or three years. The agreement has been reached between American producer Alan Klein — who is also the Stones' American lawyer — and Decca Records, who will finance the project.

Shooting of the first movie is expected to start in January, for release in mid-spring. Klein, in association with Decca, is hiring studios and seeking one of the major companies for distribution.

Donovan TV spot filmed in France

DONOVAN'S guest spot in BBC-TV's "Top Of The Pops" on Thursday, September 9, will be one of the most unusual ever seen in the show. The young folk star in the NME Chart this week at No. 27 with his EP "Universal Soldier" will be seen singing against the tank tracks and battlements of a Normandy beach.

To obtain the shots a BBC-TV camera crew will travel with Donovan to Normandy on September 6-7. A Donovan song book, "Looking Very Tired From The Trip," will be published early next month. Twelve album numbers plus "Cliff" will be included, and there will also be one of his original poems.

Dakota quits

MIKE MASLICH—lead guitarist with Billy J. Kramer's Dakotas—has left the group. He has decided to concentrate on his composing activities, and has signed a song-writing contract with Kramer's manager, Brian Epstein. His replacement has not yet been announced.

SINGLES FROM WAYNE, BILLY AND MANFREDS

SINGLES by Wayne Fontana and the Mindbenders, Billy Fury, Manfred Mann, the Zombies, Bobby Vee and Martha and the Vandellas are among forthcoming new releases. Also scheduled is an LP by Roy Orbison.

Fury's follow-up, as forecast two weeks ago, is "Run To My Lovin' Arms." It will be issued next Friday on Decca.

Also as expected, Mann's next single is Dylan's "If You Gotta Go, Go Now" which is released on September 10 on HMV.

Wayne Fontana's new was written by Clint Ballard who also penned the group's hit "Game Of Love." "She Needs Lovin'" is issued on Fontana on September 10. Released the same day is Martha and the Vandellas' "I've Been In Love Too Long" (Tama-Motown).

The Zombies' new single "Whenever You're Ready" is on Decca. Also released next Friday is Bobby Vee's version of the Bert Bacharach-Hal David composition, "True Love Never Runs Smooth."

In the shops next Friday will be the LP "There Is Only One Roy Orbison." Included in the 12 tracks are "In A Blue Blue Mood," "Ride Away" and "Claudette."

Dickens on Stones tour

New singer Charles Dickens, who recently appeared on several of the Brads' British concerts, has been added to the Rolling Stones autumn tour, which opens at Emsbury Park Astoria on September 24. As reported last week, Unit Four Plus Two are also booked for the package.

DONOVAN, FREDDIE, BILLY J. ON LIGHT

DONOVAN, Freddie and the Dreamers, Billy J. Kramer, Adam Faith and Frankie Vaughan are among the stars booked for the final two weeks of Light Programme's "Swing Into Summer" series. The Hollies, Moody Blues and Buddy Greco have been set for other pop shows on the Light.

Line-up for "Swing Into Summer" for September 6 week is Frankie Vaughan and the Y Group, Donovan, Brian Poole and the Tremeloes, Freddie and the Dreamers, the Swinging Blue Jeans, Chris Barber's Band, Russ Sainy and the Nu-Notes and Chris Farlow and the Thunder-

birds. Comper is Alan Freeman. Adam Faith and the Routelles head the following week's bill (13th). They will be joined by Billy J. Kramer and the Dakotas, the Barron Knights, King Brothers, Kenny Ball's Jazzmen, Kenny Lynch, Linda Saxe, Lonnie Gibson, Alan Haven, Messengers, Mrs. Mills and Wout Steuben.

From September 20, "Woman's Hour" reverts to the Light Programme. But there is a plan to switch Schools' broadcasts to the



STOP PRESS PIC SCOOP! Just before we went to Press we received this picture of HERMAN, ELVIS PRESLEY, Hermit's co-manager HARVEY LISBERG and Hermit BARRY WHITWAM in Hawaii. Read about their meeting on page 9.

Despite £100,000 offer

ELVIS CAN'T COME TO LONDON

FRONT page stories in Wednesday's papers gave Presley fans big hopes of seeing their idol in London next April or May.

NME's Chris Hutchins, in Hollywood, was cabled to check with Colonel Parker. He replied: "In Hollywood on Wednesday Col. Tom Parker denied to me that there was any possibility of Elvis Presley visiting London in the near future for performances. "He has filming commitments right through to the end of 1966 and one already set for 1967," said the Colonel.

The offer of £100,000 for one show at possibly Wembley Stadium was made by ambitious promoter Mervyn Conn.

SEEKERS IN VARIETY

The Seekers are booked for three weeks in variety this autumn, topping the bill at Manchester Palace (October 11 week), Liverpool Empire (18th) and Bristol Hippodrome (25th).

Gracie in special Palladium TV show

A STAR-STUDED 90-minute spectacular is being presented by ATV on Sunday, September 19, to mark the tenth anniversary of the launching of Independent Television. Among artists already set are Gracie Fields, Joan Regan, David Whitfield, Helen Shapiro and comper Tommy Trinder.

The show replaces "Sunday Night At The London Palladium," which was due to have returned on this date, but is now deferred a week. It will, however, still be transmitted from the Palladium.

Object of the production is to showcase artists closely associated with ITV, and particularly the Palladium TV series. An American report states that Bob Hope is flying to London specially for the show.

It is understood that Peter, Paul and Mary will headline the first of the regular Palladium TV shows on September 26, possibly supported by the Seekers.

Transmission of the three half-hour shows telecast by Cliff Richard and the Shadows has been put back

one week. They will now be screened on Wednesdays, September 29, October 6 and 13. The three Frank Ifield shows are similarly delayed to October 20 and 27, and November 3.

Max Bygraves telecasts a series of 13 shows for ATV, starting in October, for probable screening in the New Year. It will be Max's first television series since his six programmes filmed with holiday-makers in Allassio, Italy, four years ago.

Cliff Bennett underwent a minor operation on his knee at Hillingdon Hospital, Middlesex, on Friday—and later appeared at London's Goldhawk ball club as expected. He injures himself playing cricket.

BENNETT'S OPERATION

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FAITH, GARLAND, COLE . . .

BIG NAMES ON CUT-PRICE LPs

ADAM FAITH, Judy Garland, Nat "King" Cole and Vera Lynn are among the star names featured in the first release on the new cut-price label, Music For Pleasure. This will be launched in October as a joint venture between the world's largest recording organisation, EMI, and the largest publishing concern, the International Publishing Corporation.

Also in the initial supplement are albums by Stan Getz, June Christy, Oscar Peterson, Ray Anthony, Kay Starr, Nelson Riddle and Dizzy Gillespie—as well as LPs by several artists now recording for other companies, including Sammy Davis, Dean Martin and Eydie Gorme.

The first batch of 78 albums also offers original stage albums from "The Sound of Music," "South Pacific," "Carousel," "On The Town," "White Horse Inn," "Pajama Game" and "Damn Yankees"—as well as over 20 classical releases.

LP AT PRICE OF EP

All EMI's deleted material is being made available to Music For Pleasure, plus deleted albums from important American catalogues, including Capitol and Liberty. The discs will sell at 12s. 6d., including tax, and will be distributed jointly by EMI and IPC.

As reported last week, a new company is being set up by Paul Hamlyn Holdings to handle the label. The board of Music For Pleasure Ltd. is made up by three directors each from EMI and IPC. General manager is Mike Hawgood, who quit his post earlier this year as RCA's British head.

This is regarded as one of the British record industry's most ambitious ventures for years. It will make available once again a massive catalogue of top star names, at the most competitive price EMI has ever offered.

Major good news for LP collectors from Philips Records, who reduce their cheap Wing label from 15s. to 10s., with effect from next month. Wing's September supplement consists of nine new recordings—two albums, including "My Fair Lady," "South Pacific," "West Side Story," "Oklahoma" and "Carousel." Altogether, the savings on the Wing series will benefit from the reduced price.

As announced last week, Ember Records introduce their new releases, including Capitol and Matt Moore. The albums sell at 9s. 11d.

NEW DISC SIGNINGS

Fontana gets Harvey

THE Alex Harvey Soul Band, which previously recorded with Polydor, has now been signed to Fontana. Its first disc, "Agent 60 Soul," is issued next Friday.

● Ronnie Jones, who previously recorded for Decca, has his first Parlophone disc issued next week—"You're Lookin' Good," which features Ronnie's new backing group the Blue-Jays.

● Fontana's manager Terry King independently produced the first Columbia release by Wayne Gibson and the Dynamic Sounds who were previously with Pye. The group's disc "Wonderful Smile," which was written by John Carter and Ken Lewis of the Ivy League, will be released next Friday.

● Other first releases next Friday feature two boys from North London—"Truth—'n'—Babe"—by "The Yonks" (Pye); the Dave Davani Four—"Top Of The Pops Theme" (Parlophone); and the Wheels—"Gloria" (Columbia).

POP-LINERS

SUSAN MAUGHAN plays in "Cinderella" at Southampton Gaumont for three weeks. This Christmas, followed by a week at Southend Odeon ● "Little Me," the musical starring Bruce Forsyth, ends its ten-month run at London's Cambridge Theatre on September 4 ● Jack Jones in BBC-TV "Jack Benny Show" on Thursday, September 2 ● "An Evening With Vince Taylor" will be staged at London's Notre Dame Hall, Leicester Square on Monday, September 27, with the rock singer giving two separate performances ● Tony Hancock plays variety at Southsea King's next week (29th), then begins a film for the Rank Organisation ● Wayne Fontana and the Mindbenders fly to Stuttgart for an appearance on German TV (tomorrow Saturday) ● Sam Cooke joins BBC-TV's "Jack Benny Show" on Thursday, September 4 ● American cabaret singer Marion Montgomery is set for the following week (11th) ● Additional "Popline" club dates are Manchester 17 and Harlesden 23 (26th) ● Julie Andrews has been signed to star in Alfred Hitchcock's "Torn Curtain" for Universal-International ● Herman's Hermits are in Granada-TV's "Scene At 6.30" next Tuesday (31st).

MANN—HOLLIES

'LUCKY SPIN'

THE Manfred Mann group joins the Hollies in ABC-TV's "Lucky Stars Summer Special" on Saturday, September 4. Also set are the Silks, the Shagams, Vince Everett, David Garrick... and the team which won TV's "Opportunity Knocks" contest four weeks running, the Headliners.

Someie Show now reverts to September 18, as her new single has been delayed by her recent bout of laryngitis. Joining her are Wayne Fontana and the Mindbenders, the Meeboheads, com-poser/producer Chris Andrews, Julie Grant, the King Brothers and David Jones.

The series reverts to its winter format as "Thank Your Lucky Stars" with Brian Matthews com-paring, on Saturday, October 2.

● The Bachelors are to see ABC-TV's extra special "Blackpool Night Out" on June 27. They claim it was not staged there as they are currently appearing at Great Warham ABC Theatre. This, they allege, was a breach of contract.

Sounds record at Bowl

Beats Incorporated, who are currently touring America with the Beatles, will have their act recorded when they appear at the famed Hollywood Bowl on Sunday and Monday. This is expected to be released, either as an album or an EP.

SHADOWS IN CLIFF'S FILM

CLIFF RICHARD'S next film will go into production on or about November 1. The Shadows will play a far more important rôle than previously envisaged—and their own film, which they were due to start early in September, has been postponed.

The new Cliff Richard picture will again be in colour, with extensive location scenes in Paris. The musical content will be stronger than originally planned—due to the Shadows' participation—but probably not so extensive as in his three previous films.

HONEYCOMBS DATES

The Honeycombs, who were returning to London from Tokyo on Wednesday, are set for a string of radio and TV appearances in connection with their latest disc "That's The Way" which is No. 23 in this week's chart.

The group was last night (Thursday) appearing on BBC-TV's "Top Of The Pops." Other dates are BBC-2's "Gad-zooks!" (Monday), "Rediffusion's "Ready, Steady, Go!" (September 13, Light's "Saturday Club" (4th) and a spot on Granada's "Scene At 6.30" which has still to be set.

Sonny and Cher film?

Sonny and Cher, who take over the No. 1 spot in the NME Chart this week, are being offered starring rôles in a new film, "The Marriage Game." Producer Charles Gasher is flying to America this weekend to negotiate with the duo.

Meanwhile, it was reported on Wednesday that the team's "I Got You Babe" has now sold over half-a-million copies in Britain.

LULU STARS IN NEW TV SERIES

LULU and the Luvvers head the cast of a new BBC-1 pop series, which begins a 13-week run on Monday, October 4. Titled "Stramash"—a Scottish word meaning "riot" or "disturbance"—it will be fully networked from Glasgow.

This is the outcome of a pilot TV show which Lulu made for the BBC two weeks ago. Owing to her commitments on the Gene Piney tour, she will be available for only the first five shows, but will return to the series if it is extended beyond the initial 13 programmes.

Also resident in the show are New Faces, pianist Peter Cook, Chris McCullough and the Frilies, and Sol Byron and the Senate.

There will be guest artists every week. Producer David Bell describes it as a "fast-moving musical riot, involving pop, folk, and randy-b." Lulu returns to BBC-2's "Gad-zooks!" on Monday, September 6.

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BASSEY LONDON CABARET SEASON

SHIRLEY BASSEY begins a season of cabaret in London's West End next month, opening an eight-week stay at the Pizalle theatre-restaurant on September 13. She will be backed by a 26-piece orchestra, which is being formed by Alvin Ainsworth. Shirley will appear once nightly, and twice on Saturdays.

It was originally mooted for Shirley to star at the Talk Of The Town this autumn, but this project has now been shelved.

This booking marks the beginning of a big-name season at the Pizalle. The last time the niterite adopted this policy was in 1966, when attractions featured included Sammy Davis, Peggy Lee and Tony Bennett.

Among artists being sought for seasons at the Talk Of The Town, following Buddy Greco's current engagement—which ends on September 4, are American singer-pianist Frances Faye, Jimmy Tarbuck and Max Bygraves.

Billy and Adam on Kathy's TV

BILLY FURY and Adam Faith have been booked for guest appearances in BBC-1's "Kathy Kirby Show." Fury joins American pianist Peter Nero in the opening programme tomorrow (Saturday). Faith is set for October 9 with Kenny Ball's Jazzmen.

Eddie Fisher guests in BBC-1's "Andy Williams Show" on Saturday, September 25. The Osmond Brothers are set for the previous week (18th). Buddy Greco telecasts his two half-hour BBC-1 shows this weekend.

BEATLES U.K. TOUR LIKELY

The Beatles may undertake a British tour this year after all! Despite Brian Epstein's statement to the contrary, reported in the NME three weeks ago, it now seems likely that they will undertake selected dates towards the end of this year, or early in 1966.

This was revealed by Ringo Starr to Chris Hutchins in America. He explained that the Beatles wished to maintain faith with their British fans, and said that they were hoping to arrange a short tour between recording sessions in the late autumn.

If this proves impracticable, they will play dates early in 1966, before starting work on their next film. This will be the Beatles' first British tour since October last year.

In America, the Beatles are being sued for over half a million dollars by promoters who claim that the Liverpool group agreed to stage a concert for them next Tuesday (31st). Instead, they will be appearing at San Francisco Cow Palace on that day.

Northern Songs, the company which publishes the Beatles' compositions, has made a profit of £21,000 in the last 12 months. John Lennon and Paul McCartney's share of this is nearly £25,000 each.

Latest award to the Beatles is a trophy to mark their outstanding contribution to the music industry's prosperity. It was presented to their recording manager, George Martin by the Association of Musical Instrument Industries on Tuesday.

Australian trip for the Hermits

HERMAN'S Hermits' first-ever tour of Australasia is now set. They will play four concerts in New Zealand and 12 in Australia between January 21 and February 7 next year.

They have also been offered a nine-day tour of Japan, comprising 11 concerts. Their agent, Danny Betesh, told the NME: "I expect the boys to undertake this on their way home from Australia."

The group returned last weekend from America, where they have been shooting their guest contribution to the film "Where The Boys Meet The Girls." Their recording manager, Mickie Most, accompanied them to Hollywood to supervise soundtrack recordings.

Most has also been selecting the 15 songs Herman will feature in the group's own movie showcase "There's No Place Like Space," which goes into production in Hollywood next month.

FAME TO SCANDINAVIA

GEORGIE FAME and the Blue Flames are booked for a one-week tour of Scandinavia from September 13.

Bookings for the group during September include Edmonton Cooks Ferry (6th), Hanley Top Rank (8th), Stevenage Bowes Lyon House (9th), Wimbledon Palace (10th), Windsor Ricky Tick (11th), Edgware White Lion (12th), Southampton Top Rank (22nd), Guildford Plaza (24th), Greenford Starlite (26th), Ipswich Manor House (27th) and London Flamingo (29th).

Gerry—'Pied Piper' panto

GERRY and the Pacemakers' pantomime, which Brian Epstein is planning to present in London's West End this Christmas—as exclusively revealed in last week's NME—will be a specially-written adaptation of the fairy tale, "The Pied Piper of Hamelin."

Epstein also plans to transfer the show, complete with full London cast, to a New York theatre for a three-week run at Easter. This will be the first time a panto-type stage production has been seen by American audiences.

However, the London venue may not now be the Saville which Epstein part-owns. He is currently negotiating for a musical to be staged there, in which case he will seek another theatre for his Christmas show.

Four-language single

The Four Pennies have recorded English, French, Swedish and German versions of their next single—the Bufile St. Marie title "Until It's Time For You To Go." Release date is September 10.

BEATLES OUST SONNY AND CHER IN U.S.!

THE Beatles have turned the tables on Sonny and Cher in America! According to the Hot 100, which will be published by "Billboard" next week, the British group takes over the No. 1 spot from the American duo. The reverse applied in Britain this week.

Latest British entry in the American Top Twenty is the Yardbirds' "Heart Full of Soul" at No. 19. Another fast riser is the Dave Clark Five's "Catch Us If You Can," which moves up 17 places to No. 25.

Also climbing in the States (cables Nat Hentoff) are the Animals' "We Gotta Get Out of This Place" in 33rd spot (last week 43rd); the Kinks' "Who'll Be Next in Line" at No. 37 (45th); Marianne Faithfull's "Summer Nights" at 39 (46); the Fortunes' "You've Got Your Troubles" at 51 (77); Tom Jones' "With These Hands" at 62 (82); Donovan's "Colours" at 68 (76); and Gerry and the Pacemakers' "Give All Your Love To Me" at 69 (71).

A new entry is Ian Whitcomb's "Nervous" at 87. Chad and Jeremy's "I Don't Want To Lose You Baby" remains static at 35. The Stones' "Satisfaction" falls to 31 (16), Tom Jones' "What's New Pussycat" to 40 (18), and Herman's "Henry VIII" to 43 (20).

Walker Brothers going 'Steady'

THE Walker Brothers and Honeycombs are set for Rediffusion's "Ready, Steady, Go!" on Friday, September 3, when they will be joined by American visitor Big Dee Irwin. Already booked for this date are the Who and the Zombies.

The Searchers and Yardbirds co-star on October 1, when American team the Exciters are also set. Lou Johnson, previously announced for September 3, moves back three weeks to September 24.

Dusty Springfield makes her second appearance within a month on October 15 (she is already set for September 17) with her backing group, the Echoes. Also booked for this date are Lulu and Ben E. King.

● Georgie Fame and the Blue Flames guest in the first of Rediffusion's new "Five O'Clock Club" series on Tuesday, September 7.

Des is winner

Winner of the "New Musical Express" golf cup for 1965 was Des Lane, the "penny-whistle man." Playing at Ferndown, Bournemouth, he scored net 71, off 18 handicap. Musical director-pianist Bert Waller was runner-up.

Freddy Garrity and Ben Warriss were among the Blackpool contingent who failed to win.

Kenny Ball—Scots tour

Kenny Ball and his Jazzmen begin their twelfth tour of Scotland at Hamilton on October 8. They will break the tour for one day on October 9 to fly to Germany for the International Jazz Festival at Dusseldorf.

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WALKERS MAKE IT SOUND EASY - BUT IT'S NOT!

TORN, tattered, but triumphant—the Walker Brothers have got the big hit they needed with their second record, "Make It Easy On Yourself." Hysterical receptions, usually reserved for established favourites like the Stones and the Beatles, greet their personal appearances in ballrooms and clubs throughout the country.

Outside their publicist's office in Charing Cross Road a posse of teenage "assassins" had gathered to give them yet another "ripping" reception when I arrived to see them.

"Bring me down Gary" instructed one young lady with much shirt-tearing potential stamped all over her. "I want Scott!" shouted a carbon copy of Cathy McGowan, brandishing a pair of nail scissors. "Any one of them will do!" shrieked the remainder as I slipped through the door and into the safety of the lift.

"They're getting out of hand man," smiled John, ruefully. He sprawled in an armchair in the upstairs office, looking like a rumpiled lion with his mane curling around his ears. "I got pulled off the stage at Rawtenstall Astoria last week and I fainted," he said. "When I came round I'd only underwear left. Scott had his shirt in ribbons and they practically scalped Gary."



says Keith Altham

GARY, SCOTT AND JOHN

Gary wants "a bull terrier that looks like a pig." John is in love with an Afghan hound and Scott wants "one of those little things that live in a tank"—an armadillo!

John commented on Sonny and Cher's success just before I left them. "I knew them when I did an act with my sister Wendy in New York," said John. "They are good people. In those days Sonny was called Coasar, and Cher was Clio. They're very talented."

"It's also certain that the Walkers are very talented and Scott has now established himself a very professional vocalist. Singing is now back in the charts."

"The only way to do it is with this," said Scott, holding up a pair of sunglasses. "If you can get a voice, plus an image, then you sell."

passed them on to our management and the problem was settled."

Anyone who thinks that they can take these boys for a ride because they have long hair and now draw a crowd should think twice. Scott Egan, a one of the shrewdest performers I've met. They pass their recording sessions down to the final tuning fork.

John told me: "We do three hours in the studio and produce maybe as many as six tracks. But everything is ready before we get there. The musicians know just what we require and as the equipment must be just right, "Make It Easy On Yourself" took precisely forty minutes to cut."

The trio does not see itself as the American answer to the Beatles, but they are going about their promotion in a cool, calculating manner. They recently avoided publicity, because "Not enough publicity," said Scott.

They have also dispensed with the services of dramatist Jim O'Neill. "We traded him in for a seven piece band," Scott explained.

On the domestic scene things are complicated, as usual. I Scott and Gary have acquired a Greek lady to do their cooking.

"This little she can only say 'bye-bye' in English," said Scott. "I asked her if the potatoes were cooking the other evening and three hours later I found them in the fridge."

The trio are all looking for dogs.

No accident

Success has been no accident for these three noted American exports. Gary returned to America after seeing success at close quarters as P.J. Proby's drummer. They came to Britain with a well-constructed plan to crack into the pop parade; they know exactly what they want and how to get it.

"We landed out of a recording of BBC's Saturday Club last week because they refused to pay us back a tape of our numbers," said Scott. "The excuse was that they were rushed but when they're dealing with our professional reputation, we're tough. We came back later when things had cooled and heard they had edited the recordings."

"We also had a little problem on a well-known TV show when they did not want us on our record. We

had a good time in the studio and produce maybe as many as six tracks. But everything is ready before we get there. The musicians know just what we require and as the equipment must be just right, "Make It Easy On Yourself" took precisely forty minutes to cut."

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LPs by Allen Evans

**** ELVIS PRESLEY: FLAMING STAR AND SUMMER KISSES (RCA Victor).

Good news for Presley fans: here at last are Flaming Star and Summer Kisses Winter Tears. And to go with them there's some vintage Elvis—tracks from his former film LP of songs from his early film, "Loving You." There's rock, beat, ballad and crowd-all mixed attractively.

**** TITLES above, plus Mean Woman Blues, Loving You, Teddy Bear, It's New Or Levee, Ho, Dog Party, Tomorrow's Coming, Get A Lot Of Love To Me, You Are Lonnie Tomlin, The Love.

**** FRANK SINATRA: SEPTEMBER OF MY YEARS (Reprise).

A set of songs, almost wearisomely sung numbers by a tired-voiced Sinatra... but that's just what is wanted. Then, quietly, low-key romantic numbers, which Frank sings with a relaxed expertise that makes top listening. Gordon Jenkins adds a backing which can't be faulted.

**** TOMMY KISSMAN'S POP SHOP (Fontana).

Recorded Kissman, who usually produced top-class dance albums with the help of a great group of singers, most of the hit tunes on this great dance disc, which features 26 numbers, many from the hit parade, from I Feel Fine to Tokyo Melody, including Downtown, Pretty Woman and It's Not Unusual.

**** DEAN MARTIN: I'M THE ONE WHO LOVES YOU (Reprise).

Like the wine he's supposed to drink so liberally, Dean Martin gets better with age. On this set of light songsters, he menders his way melodically and rhythmically through. The jouncing backing by Ernie Freeman, with orchestra and jazz chorus, is just right. Dino Shroyer, he can handle a hard-waltz tune with ease in Take These Chains From My Heart and King of the Road (with a socko bass player in attendance).

Other titles: I'm The One Who Loves You, Welcome To My World, My Shoes Keep Walking Back To You, Born To Love, Birds And Bees, Walk On By, Red Roses For A Blue Lady, Here Comes My Baby, I Don't Think You Love Me, Humming Around.

**** THE SUE STORY (Sue).

Sixteen r-and-b tracks, featuring different artists on each segment, give a record outing to most of the music makers contracted to Sue last. Titles include James Brown in Night Train, the Olympics offering The Entrance, and this Redding rocking out with Fat Girl.

Other titles and artists: Land of 1000 Brides (Bibi Stenius); I Can't Believe What You Say (Ike and Tina Turner); Little Piece of Leather (Donnie Elbert); Do Anything You Wanna (Harold Beckett); Oh Man Teach Me How To Love Willie (Haythya); Don't Mess With My Man (Tommy Thomas); Rockin' Charlie (Hobby Peterson); Let's Sing Together (Albert Harrison); Music City (Peasures); Harlem Shuffle (Bob and Earl); You Know You (Joe Tex); Like Long Hair (Paul Revere and Raiders); Watch Your Step (Hobby Peterson).

Hollies' ALLAN CLARKE, on the panel tomorrow, reveals a JUKE BOX SHOCK!

FOR the first time in its six-year run all the records played on BBC 1's "Juke Box Jury" will be voted a miss tomorrow (Saturday). This was revealed to Allan Clarke of the Hollies, who debates on the show recorded last week.

"It was an atrocious selection of records and I just gave my truthful opinion," said Allan. "I voted every disc a miss. I was disappointed that we didn't get a better bunch to judge, specially as the previous week included discs by the Stones and ourselves."

Among the discs to get the "Miss" button were Roy Orbison's new single "Ride Away"; Them's "It Won't Hurt"; Nat Cole's "The Ballad of Cut Bailem"; and the Alan Price Set's "Any Day Now."

"Orbison has been releasing some ridiculous records recently," said Allan. "His last one was poor and so this time. They had a good noise when they made numbers like 'Here Comes The Night', but the new one is dead slow and unsuitable.

"Nat King Cole's disc is a film theme and ridiculous to consider for the Top Twenty. The Alan Price Set have a good number but not hit parade material.

"I asked the producer after the show why we didn't get a better selection and he said it was the best of that week's releases. The whole panel agreed they were an atrocious set of discs.

"My only consolation was the fact that there was no one in the hot seat!" concluded Allan.

The other panelists on the show are Jill Browne, Lee Francis and DJ Peter Murray, who appeared on the very first "Juke Box Jury" on May 25th, 1959.

You can see the show yourselves tomorrow and judge whether you agree or disagree with Allan.

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- (Week commencing August 29, 1965)
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 - BLACK & WHITE MINSTREL SHOW, Victoria Palace
 - FRIEDIE AND THE DREAMERS, Blackpool Queen
 - MARK WYNTER, Blackpool ABC
 - KENNY BALE, SUSAN MAUGHAN, Blackpool Winter Gardens
 - BILLY BRYAN, JAMES, EDMUND HOCKIDGE, Blackpool North Pier
 - GERRY AND THE PACEMAKERS, GENE VINCENT, KARL DENVER, Blackpool South Pier
 - BACHELORS, ROCKETS, BERRIES, Great Yarmouth ABC
 - MATT MONRO, Great Yarmouth Wellington Pier
 - LOONIE DUNEGAN, Great Yarmouth Aquarium
 - JOE BROWN, Great Yarmouth Britannia Pier
 - RUS CONWAY, Bournemouth Winter Gardens
 - SERGEANT BANDA, Bournemouth Pavilion
 - JOAN RYAN, Music City
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 - PEARL CARL, TEDDY JOHNSON, Hastings White Rock Pavilion

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When HERMAN met ELVIS...

El dodged disc questions

"EVERY time I mentioned records to Elvis, he seemed to dodge the question," said Herman, when I spoke to him this week. "I told him that many people in Britain wondered why an old disc like 'Crying In The Chapel' had been released, and I asked him about this, but he avoided answering."

Herman had just returned from a hectic three-week tour of the U.S. "It was great!" he said, enthusiastically. "At the Pasadena Rose Bowl we played to a crowd of 34,000! Only thing I hated was the travelling. I don't really like flying, but it's the only way to go in the States."

How was his meeting with Elvis arranged? "I told Sam Katzman, who was producing the film we were in, that I would love to meet EL. It turned out that he was also producing Elvis' picture. So he arranged that we should fly to Hawaii, where the film was on location."

"I had always wanted to meet Elvis, and I was absolutely thrilled at the prospect."

But when we eventually met, I didn't feel at all excited. I expected him to be a bit moody, but he was a really nice guy.

"He said how much he liked our recordings of 'Mrs. Brown' and 'Henry VIII'. Colonel Tom Parker chipped in and said that his wife was always singing 'Henry VIII'. He was a nice guy, too."

Was Herman disappointed or surprised when he first met Elvis?

"He looks EXACTLY like he appears on films and was perfectly natural, apart from the fact that he was wearing his film make-up."

"He is about the same height as I am, possibly an inch or two taller, and he was wearing the type of clothes that Tom Jones usually wears."

"An open-neck, white shirt; tight-fitting black trousers and high-heeled boots. He's got a very broad Tennessee accent, and his favourite expressions are 'Why, sure!' and 'Yes, sir.'"

Sideburns

Herman asked Elvis about long hair, and why he didn't let his grow. To this, EL reminded Herman that ten years ago, when he first started growing, he had long sideburns. "It was difficult for me to realise that he was that old," said Herman.

"We talked for about an hour," Herman continued, "about an awful lot of things, but there were times when neither of us knew what to say. Colonel Parker always came to

place within the last year because of the reference to Ringo's tonsils. In the P.A. Cup Final scene, however, the scoreboard shows the match to be between Beatles and Tottenham in 1962! The other comes from Chris Justus, of Baldrin, near Newark: Paul is sitting in a porcelain bathtub in the scene where he shrinks, yet it is a glass one on the floor beside him before he shrinks!"

DAVID NATHAN, of London, writes: In reply to the letters of Messrs. Rockless and Mullins (NME last week) on the subject of record distribution, may I, from experience, point out that it's certainly not the retailers' fault: some records are not available on the day of release. I worked in a record store and it is as frustrating for us as it is for the customer when the record is not in stock.

This happened recently with Sonny's 'Laugh At Me, Cheri's 'All I Really Want To Do' and Diana's 'Like A Rolling Stone'. Blame the record company, who should press more copies.



Edited by TONY BROMLEY

Attendees are too tough

LYN of Basildon, Essex, writes to say that attendees at pop concerts are necessary but in my opinion they let authority go to their heads.

Their interference causes more incidents, which if better tactics had been employed, might have been avoided. These power-conscious battling maniacs don't know their own strength.

AFTER the recent publicity I give to some groups, I have received several letters from readers about groups' behaviour off-stage.

Mrs. LINDA BAKER, of Kewborough, writes: I am very pleased to see Billy Fury back in the charts again. I don't care much for those long-haired groups. Billy is sincere and has feeling in his voice. I'm certainly looking forward to his next single.

NIAL McCASKEY, of Cork, writes: At one time Donovan used to sing. But on his new EP he hardly sings a note. Let's have more song and less talk; more music and less politics. If the present trend continues the next election campaign will be fought out in the Top Twenty!

WHAT has this question to be asked by J. A. W. ROBERTS, of Kemptown, Hove? His last three discs have not been half as good as his earlier ones such as "It's Over" or "In Dreams". And his recent releases haven't been getting as high in the charts. What do his British fans (or overseas) think?

HOW observant NME readers are! Two people have spotted holes in the Beatles' "Help!" Tony Rand, of Bexley, Kent, writes: The action of the film obviously takes



AMERICAN AIR MAIL

By Nat Hentoff

THE taping for the television special of the Beatles' New York concert involved no less than eleven cameras. More taping will be done at several other Beatles' concerts here to fill out the hour.

The "New York Daily News" reviewing their film, says of Dave Clark Five: "They show a flair for comedy but they are not the naturalists that the Beatles are—not yet."

British-born Jean Simmons, hoping for a role in "Oliver" film, taking singing lessons.

For the first time in five years, Johnnie Ray has New York night club date, opening at the Latin Quarter September 1.

Lionel Bart is reportedly buying a home in Carmel, California, near beautiful Big Sur country. Says he'll spend three or four months a year there.

Big Crosby says he's bringing his family to England to see his horse, Mendoc Court, run in the St. Leger.

Bobby Darin's newest film is "That Funny Feeling" with wife Alexandra Dinos, and Donald O'Connor.

Sophi Burdon and friends planning another discotheque in Los Angeles.

Usually Broadway shows don't during the summer, but Sammy Davis' "Golden Boy" doing better than it ever was, grossing over \$50,000 a week.

Has money changed you? A New York reporter asked the Beatles. "Yes," said Paul McCartney. "It's made me richer."

Eddie Fisher negotiating an acting contract with Paramount Pictures.

Julie Andrews' fee for Irving Berlin's "Say It With Music" has finally been set—\$750,000!

Ray Charles plays Sam Walter in "Picknick," opening at the 46th Street theatre, New York, on October 4.

One of the most successful of the new song-writing teams is 18-year-old Dennis Lambert and 21-year-old Len Barry. Among hits: "Find My Way Back Home," "Ain't It The Truth" and "Do The Freddie."

Among those watching the Beatles' tape their spot on the Sullivan show was composer-conductor Leonard Bernstein. He was on hand to pick up some musical tips," speculated the "New York Daily News."

The legendary Town Hall concert by Uffiee Cavanaugh several years ago will finally be released on Blue Note Records.

By NORRIE DRUMMOND

we couldn't as we had to fly back to London to do "Top Of The Pops."

While they were in America, Herman's Hermits appeared on the Danny Kaye TV show. Said Herman: "We went to Danny's house after the show to swim in his pool. He was really dead nice."

British groups, particularly the Beatles and the Stones, and said that he was sorry he couldn't meet the Beatles.

There are always lots of people with Elvis. There are five blokes—not really bodyguards—who are always around. But Colonel Parker told me that sometimes Elvis disappears for two or three days without telling anyone, and they never know where he's been."

I asked Herman if he talked to Elvis about his films. "I did ask him a few questions about films, but he discreetly avoided answering."

Colonel Parker protests him all the time. He listens to everything Elvis says, and he won't let him be photographed, except by his own photographers. We also talked about touring, and Colonel Parker told us about the time when Elvis used to tour.

He used to play on the same bill as Irish tenors and jugglers. Once he even appeared with a performing elephant!"

"Does Elvis appear to be a lonely person?" I asked Herman. "Not really," he said. "He appears to enjoy his success. He asked us to go to a party with him that evening, but

Highlight

But without doubt the highlight of Herman's tour was his Presley meeting. What, I asked Herman, were the chances of Elvis coming to Britain?

"Naturally, I asked him this," he said. "Elvis said that he really wants to come, but he would have to go all over Europe and Australia, too, if he did."

But the thing is that Colonel Tom couldn't go at present. He's been very ill. At the moment he has to wear a steel brace in his back, and he could not undertake such a long tour. Elvis says that he would not go anywhere without him. So we'll just have to keep our fingers crossed."

NEXT WEEK CHRIS HUTCHINS 'ON THE SET WITH ELVIS'



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ELVIS with the BEATLES

NME is arranging a meeting between

That's what NME's CHRIS HUTCHINS is doing in America. This week he reports on—
JOY in ATLANTA; TERROR in HOUSTON;
GIGGLE in MINNEAPOLIS; DRAMA in PORTLAND

HOLLYWOOD WEST —

This palm-filled, star-studded city is about to stage the production of the century—the meeting of Elvis Presley and the Beatles!

I can reveal it is about to take place after visiting Elvis and learning that the singer from Memphis and the group from Liverpool still run something of a mutual admiration society (writes Chris Hutchins).

The only problem now is which of them will accept the other's invitation first! Elvis is keen to entertain them at his rented home in Bel Air. But the Beatles are besieged by fans in their house in Benedict Canyon. Their departure wouldn't be easy.

On top of which they both have managers keen to preserve their artists' prestige, and neither man is falling over himself to send his star act around to see the other.

Enter the "New Musical Express": Last year I arranged the Elvis Presley-Paul McCartney telephone hook-up on behalf of NME. Now I have the job of setting up the historic meeting, preferably on neutral territory!

Needless to say, Presley was my first. I took the day off from living with the Beatles to spend with my manager, Colonel Tom Parker, at Paramount film studios.

We were on our way to lunch when, quite unexpectedly, the Colonel led me through a door into a disturbed room—and there was Elvis, watching television!

The light went on, and the tape-rotated gear as handsome as his pictures suggest) of Elvis jumped up to shake hands, his courteous, his reputation prominent. He was wearing a green button shirt with buffed sleeves clipped in at the cuff and a pair of tight-fitting slacks.

I told him we had been surprised to learn that he was back in Los Angeles. "We got through filming in Hawaii sooner than expected, and came straight back to finish the picture in the studio," he commented in his rich Tennessee accent. We talked of other things, of which I'll tell you next week.

He asked for news of the Beatles' tour, and if they were comfortable in their house, adding: "My girl friend drove up around there yesterday, and said there was a heck of a lot of fans outside. Those guys can't get much peace at all!"

(He didn't name the girl!)
 In the afternoon I was taken to the "Hawaiian Paradise" film set. I'll tell you about that next week, too.
 At the end of the afternoon's filming I took the Colonel up to the Beatles' house, where he was asked about Elvis's career. He answered the boys' questions frankly.

As he left he assured the Beatles that they would have their long-cherished meeting with Elvis, subject to me being able to fix up a convenient time and place for it.

DON'T MISS THE NME NEXT WEEK FOR A FULL REPORT ON ELVIS ON THE SET, WHAT THE BEATLES ASKED COL. PARKER, AND—WE HOPE—THE MEETING OF ELVIS AND THE BEATLES!



ADAM, MIKE AND TIM THIS WEEK ON "THANK YOUR LUCKY STARS" AND "SCENE AT 6.30"

ADAM, MIKE AND TIM GETTING LONDON, CAROLINE, BBC, LUXEMBOURG



I WATCHED THEM FACING DEATH!

I WATCHED the Beatles face death at the weekend. As world headlines have proclaimed, one engine of our charter plane belched black smoke and we landed on three engines at Portland (Oregon) Airport. Anything could have happened. A fire engine rushed out on to the tarmac in case flames enveloped us as we landed.

I was so fascinated watching the Beatles I forgot to be frightened myself. It was an unforgettable, though terrifying experience observing the foursome facing a possible calamity.

John and Paul sat silently, with fixed, serious expressions. Pale-faced Ringo wanted to know what was happening and what to do if we crashed.

George stood by the emergency exit, and remarked ironically: "Now perhaps people will stop joking about how long we're going to last."

I don't think he meant it as a laugh, but it broke the tension, as did John's shout of: "Beatles, women and children first!"

We all heaved sighs of relief when the plane landed safely and the fire engine wasn't required!

This was one dramatic highlight of many since I wrote to you last. We hopped from Toronto, Canada, to Atlanta, in the Southern American State of Georgia, on Wednesday last for what will probably prove to be the best concert of the tour.

During the afternoon before the show I went shopping with Brian Epstein. Or that was the intention. Beatles' fans were quick to spot their manager! He was chased through the first store we went into and had to



ADAM, MIKE AND TIM THIS WEEK ON "THANK YOUR LUCKY STARS" AND "SCENE AT 6.30"

ADAM, MIKE AND TIM GETTING LONDON, CAROLINE, BBC, LUXEMBOURG

ELVIS and BEATLES!



These NMEexclusive pictures were taken in the Beatles' plane during flight, just before they learned there would be an emergency landing at Portland.

At the Press conference in Minneapolis on Saturday afternoon, a 14-year-old boy broke through the tough questioning to tell Ringo he'd been heading to play drums by studying the Beatles' records. "You'll never get anywhere listening to me," drawled Ringo. "And he's been playing drums for 30 years," added John.

At the conference, George was presented with a new guitar, and was so pleased with it he used it on stage that night.

The temperature was 102 degrees in Houston and the heat seemed to nerves even on edge and for the first time on the tour John went into his shell. He heard nothing from him on the plane that night; even the other three did not attempt to probe his mood.

"I was terrified," said Ringo. "It happens every time we come to Texas—we nearly get killed," answered John, and he span round in his seat as a poster fell from the wall behind their table. "I thought we were getting shot," he yelped.

"Great! It's Christmas every day," exclaimed Ringo. "I like this Atlanta now! I look us, digging in like soft kids," shouted Lennon, opening movie packages.

No present is being discarded on this trip; they're being packed into the front of the plane and the toys will go to John, Jir, and King's expected baby.

As they sorted out the gifts, read the notes and looked at numerous paintings and drawings of themselves, a crowd of 35,000 fans waited eagerly outside in the magnificent open-air Atlanta Stadium.

Once on-stage the Beatles sang and played their hearts out with the benefit of what Paul described later as "One of the greatest sound systems we've ever had."

Every note could be heard and the balance was so good they could have been miming to their records.

The fans loved it. They stood, screamed, shouted and waved banners like: Tallahassee Lassies Love Liverpool Laddies."

Yes, the Beatles will go home with happy memories of Atlanta.

night we learned that our plane had been taken out of service and substituted by an older aircraft which was to take an hour longer to cover the 600-mile journey to Los Angeles.

Needless to say, everyone was nervous on that flight. I sat with George—reputed to be the most nervous Beatles when flying is concerned—and we talked between his bouts of air sickness.

Of all the Beatles, George has been the major surprise of the tour. Ringo has reverted to the role of the silent one and, to the delight of his millions of American fans, George has opened up.

"I was tugged the quiet Beatles here before. It's true, but on this tour there have been more burners out with my name on and I have been asked more questions at the Press conferences, so I suppose it's given me a little more confidence."

Incidentally George disclosed that he is buying a house in Liverpool for his parents. "They have been looking at different ones for ages and quibbling about whether I would like them or not, but it doesn't matter to me because I have my own."

"Anyway, they saw one they liked recently and even though they wouldn't make their minds up I told the office to buy it for them. It was what I did, just before the tour. Otherwise they would have waited another year!"

Ranch house

WE reached Los Angeles at three on Monday morning and the Beatles were driven direct to the ranch-style home they had rented for their stay in Benedict Canyon, just behind Beverly Hills. The horse-shoe-shaped house has been built with cooks and maids for the week the Beatles are there and the four have hired their own corps of guards, following advice from the Los Angeles police that they could not be responsible for their security this time.

On their first day of rest and they spent it around the swimming pool in the garden—George reading the NYNEX, Paul strumming a guitar, John and Ringo inspecting a selection of American casual clothes which had been sent from a Hollywood boutique to the homes on their request.

The day also presented the first visitors in the form of the Bryds, summoned by the Press to what had met first at a London night club quite recently.

Beach Boys

TIMBERE went two shows at Portland's Coliseum on Sunday and between them the Beatles were visited by two members of top American group the Beach Boys—Carl Wilson and Mike Love.

The Beatles listened amazed as Carl explained that group leader Brian Wilson arranges and produces their records, but no longer appears in shows with them. Instead he provides a substitute.

Sounds fun. You three can get a stand-in for me on the next tour," joked Paul.

On returning to Portland Airport that

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