

new
MUSICAL EXPRESS

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ELVIS MEETS BEATLES

**NME'S
 CHRIS
 HUTCHINS
 WAS THE**

**ONLY
 REPORTER
 AT THIS
 HISTORIC
 EVENT**

No. 24
TEARS
 KEN DODD on COLUMBIA DB 7659
 GREAT SMASH HIT!
 HORST JANKOWSKI'S
 A WALK IN THE
BLACK FOREST
 K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856



The BEATLES in their dressing room at Atlanta, Georgia, with stacks of food and fruit sent by fans! They were due back in England yesterday (Thursday).

Read
 his
 report
 on
 page
 three



ELVIS got on well with the BEATLES, as you'll read on page three.



**LENNON &
 McCARTNEY**
 produce
THE SILKIE

In their new hit
**YOU'VE GOT TO
 HIDE YOUR
 LOVE AWAY**
 TF 603

fontana

Los Angeles teenagers invaded canyon home

Fans waved from helicopters!

FOR five days the Beatles basked in the glorious Californian sunshine by the swimming pool of their rented house in Benedict Canyon. Although the house was several miles out of town beyond Beverly Hills it seemed as though every fan in Los Angeles made a pilgrimage at one time or another to stand and wave at the gates for a few seconds before being moved on by the police (writes CHRIS HUTCHINS).



Here we go again! The BEATLES, preceded by one of their helpers, arriving at another American airport on their record-shattering tour. NMEexclusive picture.

Some came by helicopter they had saved for months to charter and waved from the sky. Others walked up the long steep hill in the intense heat.

One little girl took 4½ hours to climb the hill on crutches and hand to the guard at the gate a ring she had made for Ringo and a letter. Then she turned round and started the journey back.

The Beatles rarely slipped out and only did so by night. Early in their stay George and Paul went to a Byrds' recording session and heard the American group was its new U.S. single "The Times They Are A-Changin'".

There were frequent visitors to the house including Joan Baez who spent most of Monday chatting to John by the pool.

Car broke down

The Beatles travelled by road on Saturday. On the return journey their limousine broke down and they had to wait by the roadside outside a mortuary for a replacement vehicle.

Another regular visitor to the Beattie home was actor Peter Fonda, but after two entire days at the house he got the Beattie brush-off when he arrived for a third.

"Please call me soon, Rosemary Clooney," was typical of the telegrams which arrived hourly from the Beatles' star neighbours. "We don't even know her," said Paul, putting the message on one side.

Each day the Beatles swam but John and Ringo, with sensitive skins, wrapped themselves in towel coats to keep the sun from



The BEATLES received a fan deputation at Atlanta, Georgia, where they were inundated with gifts, including life-sized figures of themselves, two of which Ringo and John are holding. In the background, arrowed, is NME's, Chris Hutchins, who has written this series and who organised the historic Elvis-Beatles meeting, described by him on the next page.

burning, so don't be surprised that only two Beatles arrived home tanned.

Each evening a chef prepared steaks on a charcoal grill in the garden for their dinner. They rarely went to bed before dawn or rose before noon.

John was excited when somebody gave him an old copy of Gene Vincent's "Be-Bop-A-Lula" and it was played incessantly.

Needless to say, the Beatles' two Hollywood Bowl concerts were enormously successful. They collected £15,000 for each one but had the Bowl been three times as big they would have filled it.

But despite the success of their tour and the rich living they enjoyed in the house on the hill at Benedict Canyon, John, Paul, George and Ringo were all homesick before the end of their third American stay.

And I know that by this weekend they will be happily settled back in their own homes with countless souvenirs of a tour all America has saluted.

LIVING with the BEATLES

COLONEL TELLS BOYS ABOUT ELVIS . . .

WHEN he visited their home Colonel Tom Parker answered questions from the Beatles about why Elvis Presley no longer tours or records non-film songs.

"Elvis is unavailable for personal appearances because of his filming commitments. I've just sent his gold Cadillac on a tour of America. Matter of fact it's a successful I'm thinking of putting his gold suit on tour!" he said.

On the question of records Parker said: "What difference does it make to the fans whether Elvis makes them in Nashville or Hollywood? They still buy them even after ten years."

SMALL FACES

NEW to the charts

NINI ROSSO

FOUR boys from London's East End make their chart debut this week with "Watcha Gonna Do About It" which enters the NME Chart at No. 27.

The group was formed by Ronnie "Plonk" Lane, who plays bass guitar. When Plonk left school he started working in a fair-ground and took up playing guitar in his spare time, becoming quite efficient.

He decided that the only way to get on was to form a group but he had difficulty finding a drummer. Plonk's brother suggested Kenny Jones, who at that time was playing in a pub. Kenny joined Plonk and formed a friendship which has lasted through several groups up until the present Small Faces.

Jimmy Winston, who plays guitar and organ, started playing guitar while he was still at school. When he was 16 he met a film producer who helped him get small parts in TV and film adver-



The SMALL FACES (l to r) STEVE MARRIOT, RONNIE LANE, JIMMY WINSTON and KENNY JONES.

Lead guitarist Steve Marriott has also had acting experience. When he was 12 his father took him along to the auditions which were being held for Lionel Bart's "Oliver." Steve passed the audition and stayed with the show for a year and a half.

After "Oliver," Steve went to the Italia Conti Drama School and while there appeared in films and TV, including a part in a "Dixon Of Dock Green" episode. N.D.

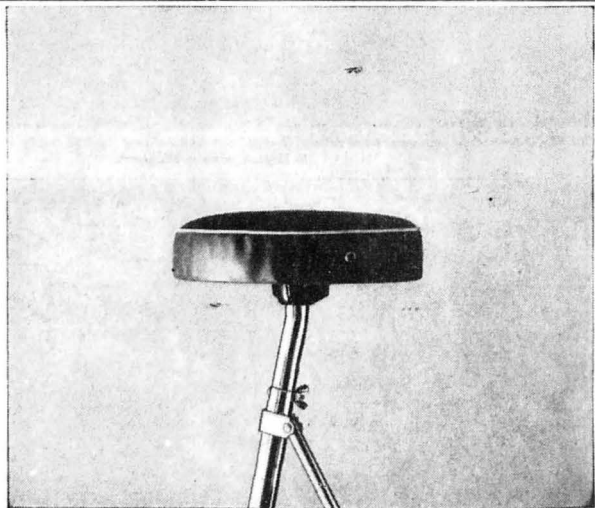
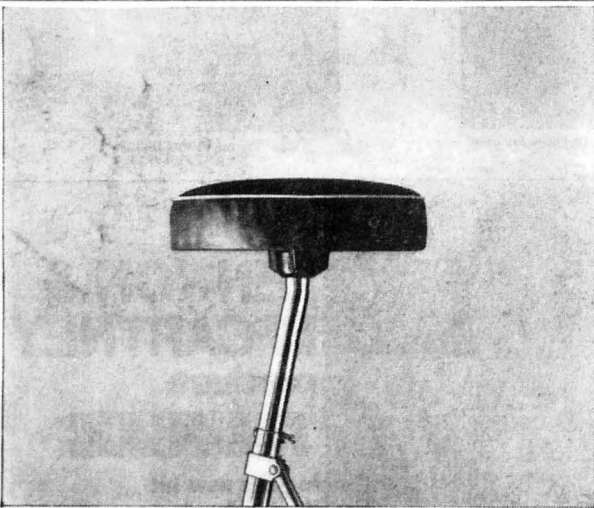
week joins the NME Chart invasion by Continental artists with "Il Silenzio." Horst Jankowski's "Walk In The Black Forest" and Marcello Maineri's "Zorba's Dance" have already reached the top ten.

Nini, who was born in Turin, preferred to follow a musical career rather than an academic one—much against his parents' wishes. The only way he could do this was to run away from home at a very early age.

His parents immediately informed the police and several months later he was found by them playing at a night club in Nice. When his parents heard he'd been found they were so pleased they allowed him to continue playing.

He returned home and formed a ten-man orchestra and extensively toured Europe and India. Later he went to Rome where he soon built a reputation as one of Italy's top jazz trumpeters.

Although he has had hit records all over Europe "Il Silenzio"—a variation on "The Last Post"—is his first Durium release in Britain. It is also the first record on the Durium label to be released by Pye, being issued a few days before "Zorba's Dance." N.D.



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NME HAS ONLY REPORTER PRESENT WHEN — Elvis meets Beatles

ELVIS PRESLEY was playing bass guitar, with the benefit of a little instruction from Paul McCartney; John Lennon was on rhythm guitar. The record they were backing was Cilla Black's "You're My World." Suddenly John exclaimed: "This beats talking, doesn't it?" And that's how it was—the world's No. 1 solo star and world's No. 1 group were meeting for the first time and communicating through music.

The get-together took three days of planning and was shrouded in secrecy to avoid two armies of Beatles and Presley fans gathering in one spot. The Beatles had accepted Elvis' invitation to spend last Friday evening (August 27) at his home.

It was my great privilege to be the only journalist invited. There is not a picture in existence to record the great event. No one with a camera was allowed inside.

Colonel Parker escorted the Beatles to Presley's Bel Air home shortly after 10 pm. Police stopped traffic to prevent fans tailing them. The Colonel's associate, Tom Dikin, and I collected Brian Epstein from Los Angeles Airport, which he had flown specially from New York to be present, and arrived at the house a few minutes after the Beatles.

With Paul

When we entered Elvis was sitting with Paul on one side of the sofa and his current girl friend on the other. John sat next to Paul. George was cross-legged on the floor. Ringo was at the other side of the room inspecting Elvis' collection of records. They were watching a colour television set in the centre of the room but the sound was switched off. Later an American hit blared from the radio player.

PICTURES NOT ALLOWED

"Somebody bring in the guitars," said Elvis.

One of the ten pals he employs as his constant companions obliged. Three electric guitars were plugged into amplifiers scattered around the room.

"Here's how I play the bass. Not too good, but I'm practising," he told Paul, and joined in to accompany a record on the player. John added a few chords, while George studied the third instrument before playing.

That's how it went for the first hour. Elvis, John and George

CHRIS HUTCHINS brought the two greatest pop attractions on earth together and tells NME readers in a vivid word-picture what happened at Elvis' Bel Air home.

They used language of music!

providing the costliest-ever backing to a selection of British and American discs, including one by The Shadows.

Presley, dressed in a red shirt and close fitting black jerkin with the collar turned up, gave the occasional hint of his famous wiggle, even though seated in his chair strumming the bass part to each record. The Beatles were also casually dressed.

Ringo, in a white jerkin and white trousers, looked at the guitarists without smiling.

"Too bad we left the drums in Memphis," Elvis consoled him.

I wandered around the room. Prominently placed was a wagon, lit on the inside and announcing on its cover "All The Way With L.B.J." A white grand piano occupied a corner by the bar and next to it was a juke box which contained no British records and only one by its owner, "Return To Sender."

Elvis' companions kept up a supply of drinks for the Beatles, but the host himself neither touched one nor accepted any of the cigarettes offered by those who

either didn't read or didn't believe his biographies. Even in this relaxed, carefree atmosphere I never heard him swear.

I'm sure the Beatles were as impressed as I was with his balanced way of life. "Zis is ze way it should be," said Lennon in a mock Peter Sellers accent: "Ze small homely gathering wiz a few friends and a little muzik!" Elvis smiled.

Managers chat

At the back of the room Brian Epstein and Colonel Tom Parker (the latter, by the way, was making one of his rare appearances at the house) sat chatting and watching over their stars like parents. They later adjourned for a little roulette in the games room. Epstein won some, Parker lost a little.

When they tired of their music, Elvis, John, George, Paul and Ringo sat back and relaxed. Our

host opened a new chapter of the unique conversation when he said: "Some funny things happen to you on the road, don't they? I remember once in Vancouver we'd only done a number or two when they rushed the stage. It was lucky we got off in time. They tipped the whole rostrum over."

Paul: "We've had some crazy experiences. One fellow rushed on stage and pulled the leads out of the amplifiers and said to me: 'one move and you're dead.'"

Elvis: "It used to get pretty scaring at times."

John: "But you're just one. At least we've got each other up there. If somebody pushed me on stage and said 'You're on your own' like they did with you, I'd just break up."

The conversation turned to planes and Presley told the Beatles of some of the experiences that had unnerved him for flying. "I once took off from Atlanta, Georgia, in a small plane that had only two engines and one of them failed."

"Boy, I was really scared. I

thought my number was really up.

"We had to remove sharp objects from our pockets and rest our heads on pillows between our knees. When we landed our pilot was soaking wet with sweat, although there was snow on the ground outside," Elvis told the Beatles.

In return, George related the story of his flight from Liverpool when the window beside him sprang open.

The talk of close shaves exhausted the topic switched to cars. Said Elvis: "I've got a Rolls-Royce Phantom Five . . ."

"Snap," exclaimed Lennon. "Saw yours outside. Mine's just the same only I've had all the chrome bits painted black."

Late for El

Shortly before 2 am—early for the Beatles but late for Elvis—someone decided it was time to go. "Softly As I Leave You" was spinning on the record player as the Beatles shook hands with Elvis inside his home; and they thanked him for the large boxes of all his records each one had received from Colonel Tom Parker on Presley's behalf.

As they climbed into their limousine in the courtyard a handful of fans keeping vigil on the wall surrounding the house chanted alternatively "Elvis is King" and "We want the Beatles."

All the way home John, Paul, George and Ringo chatted about the experience and agreed that the meeting was an unforgettable and pleasant highlight of their lives.

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* Owing to this report, we have held-over "Elvis On The Film Set"

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Columbia DB7639



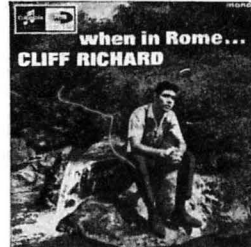
Columbia 335X1708 5s

The Beatles
Latest single
Help!
Parlophone R5305



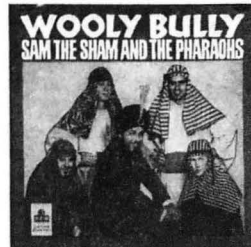
Parlophone PCS3071 5s PMC1255 5s

Cliff Richard
Latest single
The time in between
Columbia DB7660



Columbia SCX3555 5s 335X1737 5s

Sam the Sham and the Pharaohs
Latest single
Ju ju hand
MGM1278



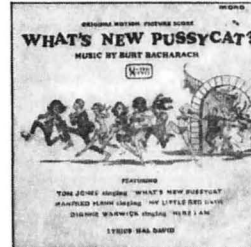
MGM-C-1007 5s

The Shadows
Latest single
Don't make my baby blue
Columbia DB7650



Columbia SCX3554 5s 335X1736 5s

What's New Pussycat?
Film soundtrack



United Artists SULP1096 5s ULP1096 5s

A hit for Zombies?

IT'S about time the ZOMBIES had another hit, and "When Ever You're Ready" (Decca) does give them a much-needed boost. Piano and cymbals support the soloist at the outset, then it breaks into a unison-vocal mid-shaker. What I like about these boys is their inherent r-and-b feel—plus the leader's honest approach, without resorting to nasal draws or to unnecessary shouting.

Another pleasing feature of this disc is the exciting thumping piano break.

Similar tempo for the unoriginally titled "I Love You." More forthright approach here, with organ and harmony support. A most competent 'B' side.

HENRY MANCINI

Another of those Henry Mancini-Johnny Mercer litters "The Sweetheart Tree" comes from the forthcoming "The Great Race".

A mixed chorus soothingly sings the colourfully descriptive lyrics. The Mancini Orchestra provides a barrel-organ effect on strings throughout, enhanced by lush strings.

Dramatic, astringent, melodic and easy-on-the-ear, though I doubt very much if it will emulate the success of "How Soon" (Preston).

An instrumental from the same film "Pie In The Face Polka" sounds like background music for a slapstick sequence. Gay, light-hearted. RCA label.

SHOP WINDOW

Carter-Lewis wrote the brave ballad "One Little Smile" for 19-year-old DAVID GARIBOLDI, who dual-tracks it in a high-register voice with a big band backing—rasping trombones, strumming guitar and shake rhythm. Piccadilly.

Rockaballed "One Step At A Time" is sung with warmth and depth of feeling by delightful Maxine Brown, with chanting girls, chugging beat and clipped brass. The tune's none too hot, but it's a beautifully styled, Pye-international.

That infectious dance which is so popular in Ireland copied up once again as "Hucklebuck Shoes", by the ROYAL SHORWAN, WATERFORD. Derived from the Irish, it features dual-tracking soloist, harmony support and hand-claps. HMV.

Ray Barretto's "El Waltz" was a big U.S. hit a few years back. Has a sort of barrel in the ballroom now, so it's just been reissued. Columbia.

Popular in the States, GLADYS KNIGHT and THE PIPS offer the throbbing "Letter Full of Tears". Her rich voice opens in a velvety whisper, then explodes into full belt with chanting support. Shades of the Motown sound. Sue.

Believe it or not, the DIMORVILLE PLAYERS are American, and their revival of "Wheels" has a thumping, up-dated backing, but a rather out-of-character xylophone taking the melody. Also surprising is BIG DEE IRWIN'S venture into Bacharach-type material with the wistful rockaballed "You Satisfy My Needs," developing from a hoarse whisper to a big belt. Both on Stateside.

BILLY FURY SO SINCERE

MUST say I'm impressed by the conviction and sincerity with which Billy Fury interprets his lyrics these days, and this flair is again evident in "Run To My Lovin' Arms" (Decca). It's another of those rockaballeds in which he specialises, without the pretentious overplay of some of his discs.

In fact, the Les Reed backing is most commendable. Starting with a subdued rhythm and unobtrusive shuffle, it builds steadily with cascading strings, rumbling drums and brass.

From my experience, it needs to be heard a few times before it registers with full impact—but once it does, it really sticks. Reckon this should do well for one of Britain's most consistent popsters.

Brass plays a more prominent part in the backing of "Where Do You Run". Wistful lyric with background humming, and tempo speeds to a medium shag.

BOBBY VEE

"True Love Never Runs Smooth" is not a new Bacharach-David number, but personally I rate it as one of her best; and more melodic compositions.

Bobby Vee sings it in unaffected, refreshingly straightforward style aided by lab-lab humming group. Recorded in London, with a Johnny spin.

A soothing ballad, tenderly handled in those hauntingly brittle tones of this distinctive artist. A quality disc, thoroughly enchanting in every way.

She's back on her favourite bossa nova kick for "O Gumbo", which is sung entirely in soul. Light, airy and rhythmic. It's on Verve.

DRIFTERS

A pounding mid-tempo handclapper written by the Barry-Greenech team, "I'll Take You Where The Music's

GEORGE BRAN (Decca) offers a highly commercialised treatment of Bob Dylan's "She Belongs To Me", with shuffle-shake beat and chanting group. But the folk flavour is retained by the 12-bar format and strident guitar work. He sounds a bit like Mick Jagger in the mid-tempo "Why Must They Criticise".

RUSBY DRAPER (London) sings along with a vocal group in "You Can't Be True Dear", with organ and waltz-beat. Lining sweet corn, square and sugary. Johnny Cash's "Folsom Prison Blues" is a much more solid and entertaining.

MOLLY BEE (MGM) injects a country flavour into "Single Girl Again". Bouncy beat, toe-tapping,



BILLY FURY—should do well.

Playing" (Atlantic), proves to be a typical Drifters' showcase.

A heavy beat, punctuated by cymbal crashes and tambourine rattles, forms the background for a solo-voice treatment with counter-harmonies. The mixture's completed by a brass section. A captivating sound.

The flip's almost as good. The tempo of "Far From The Madding Crowd" is not quite as all-embracing. Value for money!

LANCASTRIANS

Chelsea group, the Lancastrians—who so neatly had a hit with "Well Sing In The Sunshine", take a leaf out of the Fortin Berry-Lewis League book, as they indulge in high-pitched falsetto harmonising in "Lonely Man". It's slow-to-medium pace, and quite a pleasant tune, though I had some difficulty in catching the lyric.

If you like this falsetto stuff, it's soul of its kind—but there's been rather a surfeit of it recently.

The boys come down an octave for the more orthodox medium waltzer "I Can't Stand The Pain". Again, rather a catchy tune. Pye label.

POTTED POPS

Typical Bacharach-David rockaballed. Continually handled, with humming. Well worth hearing.

Tempo speeds for fever-clicking shaker "Here Today Gone Tomorrow".

PREACHERS (Columbia) have a spoken intro over rolling piano in "Mole In My Soul", which then develops into soul-type up-tempo r-and-b. Ear-catching and vocal and earthy sax work. An unusual disc. "Too Old In The Head" is more in the basic rock 'n' roll style.

FRANK'S (Decca) employ a piano-concerto-type backing for the soulful beat-ballad "For Your Precious Love", powerfully emoted by the lead singer. "My Girl Bloopy" is a wild rocker with dubbed-in audience screams.

Orbison: better but not his best

I'VE been a bit disappointed by Roy Orbison's more recent releases, judging by his previous ultra-high standards. I rate "Ride Away" as better than his last, but still falling short of his capabilities. Has an insistent driving rhythm, underlined by a compulsive guitar riff, tinkling piano and humming. Strings and tambourine enter as it works its way to a climax.

Roy's voice is as distinctive as ever, and he inserts a few of his renowned falsettos. The lyric's quite absorbing, too—but melodically it's not a patch on some of his big hits. But it'll make the charts.

Slower-paced plaintive ballad "Wondering" has a double-time shuffle rhythm and a stronger tune. Both sides co-composed by Roy, London label.

JR. WALKER

A big chart name in the States, but still hitless over here, is Jr. Walker and the All Stars. Their new disc is "Shake And Fingerpop" (Tama-Motown), a title which more or less speaks for itself.

Ingredients are a screeching sax, heavy walloping Motown beat, spirited organ, semi-shouted blues-type vocal, and insistent tambourine.

Mid-tempo "Gee's Back" is a sax showcase with an underlying blues feel. There's an organ solo, too. This is a gimmick-free track.

GENE MCDANIELS

It's been a long time since we last heard from Liberty's Gene McDaniel, and now he returns with a clean-cut rendition of a powerful rockaballed "Walk With A Winner". Suddenly explodes Bacharach-style into big drama, with maracas, shuffle beat and chirping girls.

Tempo speeds for "A Miracle". Chet Frazier co-wrote it, though it's not one of his best—but the scoring and added lustre to the basic material.

NEW TO YOU

Rather moody folk song written by Donovan, "The Barkness Of My Night", marks the debut of 17-year-old Surrey girl TRISHA. She sings in a fascinating husky whisper, with delicate guitar backing. Thoughtful, ear-catching. CBS.

Also slightly folksy is "It Was A Very Good Year", written by an American actor who's just been signed by Pye. Richard McCard, Throbbing drums, guitar and whistling highlight the backing. The lyric commands attention, too.

TONY HATCH

No fewer than 46 musicians and singers comprise the Tony Hatch Sound in his hip-panned "Maori" (Pye). Accompanying handclaps suggest it's designed to create a picture of Maori people dancing and chanting in the glow of the firelight.

The main theme is simple but absorbing, with a throbbing rumbling rhythm throughout plus male voices humming. Enjoyable, but not a hit.

A more well-thought arrangement of Tony's "Sugar And Spice". Instrumental, with maracas, brass, strings and some excellent guitar work.

BARBARA MILLS

Barbara Mills is the sister of Newbeat's lead singer, Larry Hester. Singing the snappy shuffle-beat "Take Your Time" on rock, she's rather unshowered by the brass thumping backing. Contagious beat, happy sound. Hickory label.

GORDON MILLS

Gordon Mills wrote "Intrude Unfaithful" for 17-year-old Bourne-mouth lass Nita Ross, who has an extremely appealing quality to her voice. The arrangement's colourful, the rhythm's forceful and the tune's hummable. On Piccadilly.

NEW U.S. GROUP

New U.S. group, the DENIMS employ solo vocalist, rattling tambourine, twangs and frenzied drums in the up-tempo "I'm Your Man" (CBS). Exciting beat, but I wouldn't have thought the pallid material warranted six composer credits!

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

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A TASTE OF HONEY 7N 25319

THE TRUTH
BABY DON'T YOU KNOW
7N 15923

RICHARD McCORD
IT WAS A VERY GOOD YEAR
7N 15925

THE LANCASTRIANS
LONELY MAN
7N 15927

NITA ROSSI
UNTRUE UNFAITHFUL
(THAT WAS YOU) 7N 35258

DAVID GARRICK
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7N 35263

BARBARA MILLS
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JOSH MACRAE
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NAME TOP THIRTY
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—AND STILL THE FIRST TODAY!

Highest Position
What in chart

Wednesday, September 1, 1965

| | | | |
|----|----------------------------|-----------------------------|------|
| 1 | SATISFACTION | Rolling Stones (Decca) | 2-1 |
| 2 | I GOT YOU BABE | Sonny and Cher (Atlantic) | 4-1 |
| 3 | HELP! | Beatles (Parlophone) | 3-2 |
| 4 | MAKE IT EASY ON YOURSELF | Walker Brothers (Philips) | 3-4 |
| 5 | A WALK IN THE BLACK FOREST | Horst Jankowski (Mercury) | 7-4 |
| 6 | ZORBA'S DANCE | Marcello Mincerli (Durium) | 6-6 |
| 7 | LIKE A ROLLING STONE | Bob Dylan (CBS) | 2-7 |
| 8 | ALL I REALLY WANT TO DO | Byrds (CBS) | 4-4 |
| 11 | ALL I REALLY WANT TO DO | Cher (Liberty) | 3-9 |
| 13 | WHAT'S NEW PUSSYCAT? | Tom Jones (Decca) | 4-10 |
| 16 | LOOK THROUGH ANY WINDOW | Marianne Faithfull (Decca) | 6-3 |
| 17 | IN THOUGHTS OF YOU | Billy Fury (Decca) | 7-9 |
| 18 | CATCH US IF YOU CAN | Dave Clark Five (Columbia) | 8-4 |
| 19 | SEE MY FRIENDS | Kinks (Pye) | 4-15 |
| 20 | THE TIME IN BETWEEN | Cliff Richard (Parlophone) | 3-20 |
| 21 | SUMMER NIGHTS | Hollies (Parlophone) | 6-12 |
| 22 | DON'T MAKE MY BABY BLUE | Shadows (Columbia) | 5-15 |
| 23 | YOU'VE GOT YOUR TROUBLES | Fortunes (Decca) | 9-2 |
| 24 | TEARS | Ken Dodd (Columbia) | 1-24 |
| 27 | UNIVERSAL SOLDIER (EP) | Donovan (Pye) | 2-25 |
| 28 | HELP! (LP) | Beatles (Parlophone) | 4-23 |
| 27 | WHATCHA GONNA DO ABOUT IT | Small Faces (Decca) | 1-27 |
| 28 | IL SILENZIO | Nini Rosso (Durium) | 1-28 |
| 30 | HANG ON SLOOPY | McCoys (Immediate) | 2-28 |
| 29 | JUST A LITTLE BIT BETTER | Herman's Hermits (Columbia) | 2-29 |

BEST SELLING POP RECORDS IN U.S.
by courtesy of "Billboard"
(Tuesday, August 31, 1965)

| | | |
|----|----------------------------------|-----------------------------|
| 1 | HELP! | Beatles |
| 2 | LIKE A ROLLING STONE | Bob Dylan |
| 3 | CALIFORNIA GIRLS | Beach Boys |
| 4 | UNCHAINED MELODY | Righteous Brothers |
| 5 | IT'S THE SAME OLD SONG | Four Tops |
| 6 | I GOT YOU BABE | Sonny & Cher |
| 7 | YOU WERE ON MY MIND | We Five |
| 8 | PAPA'S GOT A BRAND NEW BAG | James Brown |
| 9 | EYE OF DESTRUCTION | Barry McGuire |
| 10 | HOLD ME, THRILL ME, KISS ME | Mel Carter |
| 11 | NOTHING BUT HEART-ACHES | Supremes |
| 12 | IF AIN'T ME BABE | Turtles |
| 13 | DOWN IN THE BOONDOCKS | Billy Joe Royal |
| 14 | BABY I'M YOURS | Barbara Lewis |
| 15 | THE "IN" CROWD | Ramsey Lewis Trio |
| 16 | TRACKS OF MY TEARS | Miracles |
| 17 | SINCE I LOST MY BABY | Temptations |
| 18 | ALL I REALLY WANT TO DO | Cher |
| 19 | HEART FULL OF SOUL | Yardbirds |
| 20 | SAVE YOUR HEART FOR ME | Gary Lewis & the Playboys |
| 21 | IN THE MIDDNIGHT HOUR | Wilson Pickett |
| 22 | HANG ON SLOOPY | McCoys |
| 23 | ACTION | Freddy Cannon |
| 24 | HOUSTON | Dean Martin |
| 25 | CATCH US IF YOU CAN | Dave Clark Five |
| 26 | JU JU HAND | Sam the Sham & the Pharaohs |
| 27 | LAUGH AT ME | Sonny |
| 28 | LOOKING THROUGH THE EYES OF LOVE | Gene Pitney |
| 29 | SHAKE AND FINGERPOP | Jr. Walker & the All Stars |
| 30 | AGENT OO-SOUL | Edwin Starr |

BEST SELLING LPs IN BRITAIN
(Wednesday, September 1, 1965)

| | | |
|----|------------------------------|----------------------|
| 1 | HELP! | Beatles (Parlophone) |
| 2 | SOUND OF MUSIC | Soundtrack (RCA) |
| 3 | MARY POPPINS | Soundtrack (HMV) |
| 4 | JOAN BAEZ/5 | (Fontana) |
| 5 | BRINGING IT ALL BACK HOME | Bob Dylan (CBS) |
| 6 | ALMOST THERE | Andy Williams (CBS) |
| 7 | MR. TAMBOURINE MAN | Byrds (CBS) |
| 8 | SOUND OF THE SHADOWS | Shadows (Columbia) |
| 9 | FREEWHEELIN' | Bob Dylan (CBS) |
| 10 | FLAMING STAR & SUMMER KISSES | Elvis Presley (RCA) |

5 YEARS AGO
TOP TEN 1960—Week ending Sept. 2
Last This Week

| | | |
|----|-----------------------------|-------------------------------|
| 1 | APACHE | The Shadows (Columbia) |
| 2 | BECAUSE THEY'RE YOUNG | Francis & the Lights (London) |
| 3 | PLEASE DON'T TEASE | Cliff Richard (Columbia) |
| 4 | MESS OF BLUES | Elvis Presley (RCA) |
| 5 | WHEN WILL I BE TRUE | Everly Brothers (London) |
| 6 | IF SHE SHOULD GO TO YOU | Anthony Newey (Decca) |
| 7 | EVERYBODY'S SOMEBODY'S FOUL | Combs Family (RCA) |
| 8 | GIRL OF MY BEST FRIEND | Elvis Presley (RCA) |
| 9 | LOVE IS LIKE A VIOLIN | Ken Dodd (Decca) |
| 10 | AS LONG AS HE NEEDS ME | Shirley Bassey (Columbia) |

10 YEARS AGO
TOP TEN 1955—Week ending Sept. 2
Last This Week

| | | |
|----|----------------------|----------------------------|
| 1 | ROSE MARIE | Billie Whitman (London) |
| 2 | LEARNIN' THE BLUES | Frank Sinatra (Capitol) |
| 3 | COOL WATER | Frankie Laine (Philips) |
| 4 | EVERYWHERE | Denise Whitfield (Decca) |
| 5 | EVERY DAY OF MY LIFE | Melvin Vanhagen (HMV) |
| 6 | JOHN AND MARY | Eddie Calvert (Columbia) |
| 7 | THE BEER AND I | Caterina Valente (Polydor) |
| 8 | INDIAN LOVE CALL | Billie Whitman (London) |
| 9 | EVERMORE | Ray Murray (Columbia) |
| 10 | STRANGE LADY IN TOWN | Frankie Laine (Philips) |

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The Zombies
Whenever you're ready
DECCA F 12225

For your precious love
The Frays
DECCA F 12229

George Bean
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DECCA F 12228

Henry Mancini
HIS ORCHESTRA AND CHORUS
The sweetheart tree
RCA VICTOR RCA 1471

Peggy March
Let her go
RCA VICTOR RCA 1472

You can't be true dear
Rusty Draper
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STONES TO TAKE OVER 'READY, STEADY, GO!'

THE Rolling Stones will take over next week's edition of "Ready, Steady, Go!" The group, now re-signed to a long term U.S. deal with Decca, will have their next LP released here next month. They pay a brief visit to Los Angeles this weekend, and commence their next American tour on October 29. More details of the Stones' first film are now available.

Burns—agent for Stones!

IN a surprise move this week, Tilo Burns has been appointed British agent for the Rolling Stones. He will handle all their bookings in this country. The William Morris agency will be responsible for the group's American tour. Andrew Oldham becomes sole manager for the group, Eric Easton, previously their co-manager, is no longer associated with them. American producer Allen Klein will act as business manager for both the Stones and Oldham, and will commute regularly between America and Britain. Former handler Tilo Burns, who was Cliff Richard's manager for a number of years, is also responsible for several other British attractions including Dusty Springfield and the Searchers.

WALKERS CUT FIRST ALBUM

THE Walker Brothers' first LP— to be released later this month— includes a Bob Dylan composition, "Love Minus Zero," two previous Drifters recordings, "There Goes My Baby" (Lonely No. 1) and a Scott Engel composition "You're All Around Me." Ballroom and club bookings for the Walkers in September include Market Harborough Embi Hall (tomorrow), Saturdays, Dunstable California (11th), Wembley Starlite (12th), Morecambe Marine (17th) and Norwich Memorial (18th). Due to TV commitments the Walker Brothers are now switched to Oldham Astoria (9th) and Manchester Oasis (10th).

Barbara on 'Jury'

Barbara Ferris, Dave Clark's leading lady in "Catch Us If You Can," joins BBC-TV's "Juke Box Jury" panel on Saturday, September 11. She will be backed by Helen Cherry, Sandie Shaw and Adam Faith on an Lomax's show (4th), Sam Costin, who was to have appeared, now moves back to later in September. Jonathan King, Kim Nowak and Richard Johnson are set for the September 25 edition.

SIX-NATION POP JURY

A six-nation record show designed to pick the most likely international hits is planned for Saturday, November 20. It will be aired in this country on the Light Programme and simultaneously in Sweden, Norway, Belgium, Holland and Finland. An extension of the currently running "Top Ten Game" series, it will include studio audiences in each country to award points to records as they are played. Tentatively titled "European Top Ten" it will feature two discs from each nation. Brian Matthew is the likely link man.

JUDY REJOINS THE SEEKERS

JUDITH DURHAM—the girl member of the Seekers, who has been out of action for five weeks following a nasal operation—re-joined the group on Sunday for its concert at Torquay Princess. The following day she took over from her deputy, Ellen Wade, in the team's Sournourton Winter Gardens summer season. She is next single in ten days time, to release early in October when the radio will make an extensive schedule of her new TV appearances. Another recent invalid, Dusty Springfield, is returning from her convalescence in the Virgin Islands early next week. Her first major appearance is in Rediffusion's "Ready, Steady, Go!" on September 17.

Sonny and Cher postpone tour

Sonny and Cher, who had planned to make their first British tour in October, will now be unable to do so until November due to their U.S. commitments.

League's U.S. trip now set

THE Ivy League are now definite to visit the U.S. for 14 days starting this Sunday (5th)—a month earlier than planned. They are already booked for "Shindig!" Other music and TV programmes will be produced. Charles Casbergi will be the trio's only American host.

TORNADOS 'LUCKY SPIN'

The Tornados, in Cross Country Dates and Heather join Dusty Springfield in ABC-TV's "Lucky Star Summer Spin" on Saturday, September 25. The last show before the series reverts to its winter format.

FORTUNES LEAP UP U.S. CHART

THE Fortunes' "You've Got Your Troubles" moves up 20 places to No. 31 in the American Hot 100, which will be published by "Billboard" next week, cables Nat Hentoff. This is the biggest jump by any British star in the latest list, significant for its lack of new British discs—the first time this has happened for several months.

The Beatles retain their chart-topping spot with "Help!" The only other British entries in the Top 20 are Dave Clark's "Catch Us If You Can" at 13 and the Yardbirds' "Heart Full of Soul" at 14. Going up are the Animals' "We Gotta Get Out of This World" (33), the Kings' "Who'll Be the Next in Line" (35 (37)), Marianne Faithfull's "Summer Nights" (28 (39)), Tom Jones' "With These Hands" (49 (62)), Donovan's "Hours" (63 (68)), Gerry and the Pacemakers' "Gimme Your Love To Me" (68 (69)) and Ian Whitcomb's "Nervous" (74 (87)). Going down are the Rolling Stones' "Satisfaction" (41 (31)), Chad and Jeremy's "I Don't Wanna Love You Baby" (37 (35)) and Freddie and the Dreamers' "A Little You" (60 (55)).

Beatles lead on points

For the first time since January, the Beatles have taken the lead in the NME Points Championship, based on the weekly Top Thirty (with 30 points awarded for a No. 1 placing down to one for No. 30). Sandie Shaw was in the lead at the end of the first quarter-year, and the Seekers at the half-way mark.

This week, with their two simultaneous chart entries, the Beatles now have 569 points, ten more than the Seekers. The Shaw is third (51), with the Animals moving up to fourth spot (508), followed by the Rolling Stones (469).

NEW DISC SIGNINGS

Group bows with cover of Kinks

The Knack, a London group which has played in Germany for three years, bows on Decca next Friday, covering the Kinks' American hit "Who'll Be the Next in Line." It was written by Kink Ray Davies. The leader of the "Snake At The Circus," is the son of Kink's road manager Larry Page. The record was produced by Kinks' co-manager Gary Paxel.

Other debut discs issued next Friday are by Dave and the Diamonds' "I Walk The Lonely Nights" (Columbia), the Tams—Concrete Jungle" (HMV); Sonny Child—"Giving Up On Love" (Decca); the Keys—"Go Get Her" (CBS); Rene and Rene—"Cherry Face" (HMV); and the Moonstones—"Heaven Fell Last Night" (Parlophone).

VALENTINE MUSICAL

Dickie Valentine is to star in his first stage musical, tentatively titled "How Am Brown Cow?" It will open at the Lyric, Hammersmith, towards the end of October.

Opening there on September 13 is a new revue, featuring "New Temperance." Seven vocalist Paul McDowell, who also penned most of the music and lyrics. Title of the show, presented by Michael Coltrane, is "Anyone For England."

★ POP-LINERS ★

LULU guests in Rediffusion's new "Five O'Clock Funfare" series next Thursday (9th), and the Hollies the following Tuesday (14th). The Alexis Korner group is resident at Trumpeter All Hirt in BBC-TV's "New Music" (tomorrow, Saturday). Light Four Plus Two on Light Programme's "Joe Loss Pop Show" on September 11. Nancy Wilson telecasts her two ABC-TV spectaculars (19th) but transmission is not yet set. Jonathan King and Sugar Pie DeSanto in Radio Luxembourg's "Ready, Steady, Radio" this Sunday (5th). Manfred Mann on Light Programme's "Easy Beat" (24th). Before leaving for Australia, P.J. Proby recorded the theme song from "The Liquidators" (the forthcoming MGM film starring Trevor Howard). Sandie Shaw in Granada's "Scene At Six" (7th). Anita Harris guests in Light Programme's "Johnny Pearson Show" next Wednesday (8th). Grace Fields headlines a Sunday concert at Bluebird Opera House, September 26. Buddy Greco has his own 15-minute Light Programme spot next Tuesday (7th).

Donovan waxes 'Gipsy' friend

DONOVAN and Jonathan King, both currently resident in the NME Chart, have now become recording managers. Last weekend Donovan independently recorded his friend and former road manager, Gipsy Dave. King last week supervised the disc debut of a new group, Hedgehoppers Anonymous.

Gipsy Dave has not previously recorded or performed in public, but cut several titles, including a Donovan composition. It is planned to issue a single from the session. The Hedgehoppers' disc, "It's Good News Week," was composed by King and will be issued by Decca early in October. King, who joined the group in 1964, is also planning to form a music publishing company.

Frances Faye returns

American pianist-singer Frances Faye opens in cabaret at London's Talk Of The Town next Monday for an indefinite season, as forecast in last week's NME. Her only previous British appearance was in 1961 at this same venue.

DAKOTAS NOW A TRIO

Billy J. Kramer's backing group the Dakotas have decided to remain a trio after the departure of Mike Maxfield, who left recently.

BRIAN EPSTEIN TO SIGN UP MOODIES?

BRIAN EPSTEIN who manages the Beatles has said that he intends to sign Birmingham pop group the Moody Blues to a management contract. Jon Fenton, who together with Simon Miller Mundy has managed the group for over a year, told the NME shortly before going to press. "Mr. Epstein has not approached me personally and there is obviously nothing I can say until he has done so." A statement issued on behalf of Mr. Fenton's company by his solicitors states: "There is a dispute between the Moody Blues and Ridgepride Ltd. and counsel has been instructed on the company's behalf."

FRANCES FAYE RETURNS

American pianist-singer Frances Faye opens in cabaret at London's Talk Of The Town next Monday for an indefinite season, as forecast in last week's NME. Her only previous British appearance was in 1961 at this same venue.

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Suprenes, Torme and Mathis—return trips

THE Suprenes are returning to Britain next month for TV appearances. Mel Torme is set for another British visit in late autumn. Buddy Greco and Johnny Mathis will arrive early in the New Year. All their plans are being set up by the Ivy Lewis Organisation in conjunction with GAC, who handle the artists in America.

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EVE ON RECORD

Yet another LP from ELVIS PRESLEY
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RD 7729 12" mono LP



It looks as if HONEY LANTREE is going to become better known as a singer than as the drummer with the HONEYCOMBS. This week "That's The Way", on which she takes vocal, is No. 15 in the NME Chart and next week the group goes into the recording studios to cut its follow-up single. And staying with their formula it will be a vocal—again by Honey.

PALLADIUM TV BOOKINGS— BACHELORS AND SEARCHERS SET

THE Bachelors are set for a return appearance in ATV's "Sunday Night At The London Palladium." **The Searchers** booking is now confirmed, and they are also set for five other TV appearances—including two "Ready, Steady, Go!" spots—and three overseas concert tours.

October 24 is the date fixed for the Bachelors' bill-topping Palladium TV spot, two days after the release of their next single, for which titles are not yet set. They last appeared on May 16, and in June headlined the Palladium's summer replacement series "Blackpool Night Out."

As forecast in last week's NME, the Searchers will be featured in the opening edition of the new Palladium series on September 26—when Peter, Paul and Mary are expected to top the bill. As previously reported, Gene Pitney is likely to headline the October 17 show.

For its new series, "Sunday Night At The London Palladium" will be screened by most regions at the earlier time of 7.25 pm. Exceptions are Anglia (8.25 pm) and TWW-TV (9.35 pm).

Searchers TV dates

The Searchers are also set for Granada-TV's "Scene At 6.30" (September 29), BBC-1's "Top Of The Pops" (30th), Rediffusion's "Ready, Steady, Go!" (October 1 and 2) and ABC-TV's "Thank Your Lucky Stars" (9th). Light Programme broadcasts include "Easy Beat" (Sunday, October 3) and "Saturday Club" (9th). On these dates, they will feature the new single which they are recording on Monday, following their return from their current Scottish tour. It is set for October 1 release.

The Liverpool group flies to Holland on September 17 for three days, to play three concerts and make two TV appearances. They begin a 14-day tour of Israel on October 7 and—after returning to London for "Ready, Steady, Go!" 22nd—fly to Germany for a short tour, starting October 28.

Burt working on British musical

BURT BACHARACH is planning his first-ever musical—and he might premiere it in Britain. This is his first step in a long-term plan to associate himself more closely with the British market, and visit this country at regular two-monthly intervals.

Bacharach plans a London opening for the musical, which he is currently writing. He returns to Britain next month to negotiate details with a leading theatre management.

He may also undertake recording sessions in London. "In future I plan to work more closely with British artists," he told the NME, before flying to Rome this week. He has been in Britain as Marlene Dietrich's musical director at the Edinburgh Festival.

Bacharach is again being partnered by lyricist Hal David in the stage musical venture. The team's biggest current hit in Britain is the Walker Brothers' "Make It Easy On Yourself," which this week rises to No. 4 in the NME Chart, followed closely by Tom Jones' "What's New Pussycat?" at No. 10.

WYNTER RADIO SERIES

Mark Wynter stars in his own Light Programme series "Wynter In Swing-time," which begins tomorrow (Saturday). Wout Sibbald appears in the first edition. Subsequent guests include the Lorne Gibson Trio, Morgan James Duo, Patsy Ann Noble and Susan Maughan.

CLIFF—SIX CONCERTS

CLIFF RICHARD and the Shadows will play six double concerts in the provinces at the end of this month and early in October before starting their film. These will probably be their last one-nighters for several months.

The concerts will occupy the weekends of September 24-26 and October 1-3. A strong supporting bill is being lined up.

The show tour opens at Glasgow Odeon on September 24, followed by Sheffield Gaumont (25th) and Leicester De Montfort (26th). The next weekend they visit Bristol Colston Hall (October 1), Liverpool Empire (2nd) and Derby Gaumont (3rd).

As reported in last week's NME, Cliff starts work on his next film—in which the Shadows are appearing—as well as writing the music—on November 1. They will probably undertake a major TV appearance before shooting begins.

Manfreds to tour Czechoslovakia

MANFRED MANN have been booked as the first British group to tour Czechoslovakia. They will go there for ten days during the first two weeks of October.

The tour, which has been arranged on an exchange basis by Manfred's British publicity advisor Harvey McConnell and the Czechoslovakian cultural attaché in London, will culminate on October 12 with the Jazz Festival in which the Modern Jazz Quartet will also appear.

The Manfreds are recording several tapes today (Friday) for Czech-Radio. They will be interviewed and play a radio concert as pre-publicity to their tour.

A Czechoslovakian group is expected to tour with the Manfreds during November.

● The Animals' autumn trip to the NME Chart at No. 16 this week, are set for BBC-2's "Gadzoos," and Light Programme's "Monday With Mack," both on September 13. Two days before (11th), as previously announced, they guest in ABC-TV's "Lucky Stars Summer Spin" and Light's "Saturday Club."

The group plays Buxton Pavilion tomorrow (Saturday) and one-nighters next week include Valencia Locarno (Wednesday), Swindon Today (Friday) Buddy Greco records a sequence for an edition later this month.

Big Dee Irwin, who was to have guested on September 11, has had to withdraw after difficulty obtaining a radio work permit.

Freddie's panto date

Freddie and the Dreamers' pantomime opens on December 16 at Manchester Palace. As previously announced, it is "Aladdin And His Wonderful Lamp"—the show in which Cliff Richard and the Shadows started at the London Palladium last Christmas.

This year's Palladium panto, "Babe In The Wood" starring Frankie Field, opens on December 21.

Yardbirds—U.S. mix-up

The Yardbirds are the latest British group to suffer from immigration problems in America. The group's TV and personal appearances tour—originally due to begin last week—was delayed by difficulties over work permits.

Obstacles were overcome on Wednesday. The Yardbirds were expected to fly to New York yesterday (Thursday). Their schedule includes five TV shows.

BEATLES WILL TOUR HERE

THE Beatles British tour at the end of this year is definitely ON! Their manager, Brian Epstein, has confirmed that the group will play selected dates in this country shortly before Christmas. The tour will be short—probably not more than ten days—and confined to principal cities.

Venues have not yet been set—they were awaiting Epstein's return to London with the Beatles yesterday morning (Thursday). The tour will be jointly promoted by Epstein and Arthur Hawes.

First news of a change in the Beatles' British tour plans came last week, when Chris Hutchings called Ringo Starr's exclusion from the one was now being planned—either for the end of this year, or early 1966. Now the news is definite!

In America, Capitol Records are issuing Paul McCartney's "Yesterday" solo—from the Beatles' "Help!" album—as a single on September 13.

The track, which features Paul singing with a string quartet accompaniment, is proving immensely popular. American radio stations will be Ringo's solo from the same LP, "Act Naturally."

Date for Proby's new Beatle song

P. J. PROBY'S next single is the John Lennon—Paul McCartney composition, "That Means A Lot," which was to have been issued before "Let The Water Run Down".

It will now be released by Liberty on September 17. The flipside is a revival of "My Prayer," taken from Proby's latest LP.

Singles by Sandie Shaw, the Barron Knights and Four Pennies and LPs by Manfred Mann, the Silkie and Tony Hatch Orchestra are also scheduled.

Sandie Shaw's will be issued next Friday (10th) but no titles are set. Before she left for Australia, Sandie had to postpone a recording session because of typhusitis. She was due to return to London yesterday (Thursday) and was expected to wax the single this weekend for Liberty.

The Barron Knights have recorded "It Was A Very Good Year" (Columbia), which is issued on September 17. Another new recording by newcomer Richard McCord is released today on Pye disc, set for September 24 release. It's "Until It's Time For You To Go," written by American folk singer Buffy St. Marie. The composer's own version of this song was issued by Fontana some time ago.

The Manfreds' LP, "Mann Made," out on October 1, includes compositions from all the group except himself. Drummer Mick Hugg penned "Bare-Hug"; Mike Pickers wrote "Columbia"; Paul Jones, "I Really Do Believe"; and Tom McGuinness, "LSD".

The Silkie has recorded an album of Bob Dylan compositions for release this weekend. It includes "Mr. Tambourine Man," "It Ain't Me Babe" and "Blowin' In The Wind." The Tony Hatch Sound—an LP of his own compositions—issued on Pye next Friday. It includes "Downtown," "Where Are You Now" and "Sugar And Spice".

FURY ON BBC-2

Billy Fury and chart newcomers the Small Faces, join Lulu and the Lovers in BBC-2's "Gadzoos" next Monday (6th).

Sir Douglas Quinte's European representative, Larry Page, told the NME this week that he has shelved plans to bring the group to Britain this month because of lack of interest.

Barry McGuire

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Question-time

with DAVE CLARK

DAVE CLARK stretched out his arms and stifled a long, deep yawn at his North London home only minutes after arriving back from a fantastic promotion tour of America.

Behind him were the memories of coast-to-coast riots and the phenomenal success of "Having A Wild Weekend"—the States title for Dave's first movie, "Catch Us If You Can."

Box office records for the film have been shattered. Even the U.S. newspaper critics are full of praise. Which is more, Dave says, than can be said for British writers.

Dave was tired after the group's grueling 12-day tour of the States, and looking forward to the well-earned holiday he's now on. But he was still wide-awake enough—as he unpacked his case—to answer these questions:

Q. Many national newspaper critics knocked the film "Catch Us If You Can." And your acting. Any comments?

A. but I do feel the film was reviewed by the wrong people. It was aimed at the pop market, but they sent the sort of people along to it who would go to see "Henry VIII."

Q. But you'd made quite a number of films before you came into the pop business, hadn't you? Didn't these help to give you filming experience?

A. There you go! Everybody makes that mistake. They think I was an actor. But I was just an extra. That's like being equivalent to the ten boy. I did forty films, but the biggest part I ever played was three words, while you saw the back of my head.

Q. Making "Catch Us If You Can" did give us a lot of experience, however, and I think it will show when we make our next film.

Q. On a personal note—what about romance in your life?

A. There is nothing serious, nothing at all. I hardly get the time for a start, what with being out of the country so often. Anyway, I'm enjoying life too much for romance!

Q. You admit you spend a lot of time out of Britain. Do you think you might be away TOO much?

A. Right now we've got about 15

Conducted by
ALAN SMITH



A. Yes. The only trouble is, to be able to just nowadays you've got to become international.

Q. A lot of people don't realize that we have only been professional for fifteen months, but in that time we have had to visit the States five times. That totals about seven months.

A. We also spent three months making the film and three months at Blackpool. It means we have only had the time to do one major tour here, covering about eight weeks. Not enough.

Q. When do you find the time to record?

A. What we do is this. Instead of just doing a single when we need it, we record a whole batch of stuff ready for release at the right moment.

Q. Right now we've got about 15

tracks in the can—enough for an LP, an EP and a couple of singles.

Q. Making film means you may often have two or three days off, and we would like to use these to catch up on our recording.

A. Not at all. I'm a fatalist. You can walk down a street and get knocked down by a car—and the statistics prove that plane travel is safer than car travel.

Q. In the States we used our own, chartered, 40-seater plane to get from place to place. And there were only ten of us in it. It had everything: a lounge, TV, stereo, the lot.

A. We had it for eight weeks on our last trip and it cost us about £20,000. But our earnings more than covered this.

Q. What do you think you will be doing ten years from now?

A. I just don't think about things like that. I don't want to go on doing this sort of thing for ever, naturally. You can last about five years if you're lucky.

Q. When it's all over I would certainly like to go into film directing. Meanwhile, I'll just hope for the best and keep on. We're all more than happy doing what we're doing.

A. Things are still going fantastically for us, particularly in the States. Do you know "Catch Us If You Can" has shattered the box-office records at theatres in New York and Chicago? It's a wonderful feeling. We also have six LPs doing well in the States.

Q. I hear there are allegations that "your bodyguards in America used 'karate chops' to stop fans getting near the group. Any comments?

A. We know nothing about that kind of thing. In fact, we hired our own bodyguards because we didn't like the bad image of the police there.

Q. They all seem to have truncheons and guns at pop concerts and it's not right for teenager shows. It's like they're trying to put down violence.

A. Each member of the group had ten bodyguards apiece, and the idea was for them to form a human barricade around us—not attack people! All these comments have arisen because of trouble between the local police and our bodyguards, whom we hired from a detective agency.

Q. Do you think you might eventually go to live in America?

A. Never! Maybe it's corny but there really is no place like England. I intend living here always. I do have a confession, though—we've all got a month or in a few days I'm going to St. Tropez to soak up some southern France sun.

Brenda really needs those sad love songs

MARRIAGE can be a dodgy business when you're a pop star—as I found when a sad-voiced Brenda Lee phoned me from Nashville, Tennessee. The girl they once called "the little dynamo" was strangely subdued as she told me about her plans to come back to Britain in November.

It was only later, when I applied a little "Smith-psychology," that I came up with the theory that lovelessness might lie behind the new, quiet Brenda!

She told me: "I have only just this minute got back from a long, long tour. My husband Ronnie works in his father's business and... well, sometimes we don't see each other for quite a while."

Then she laughed quietly. "I guess it could be a lot worse. We do see a lot of each other when I'm home in Nashville."

Marriage has had hardly any other effect on Brenda's career. She told me she tours almost as much as before, right across the States, to Australasia, or wherever her dates happen to be selling well. And that's a lot of places.

Next month she'll be off to Venezuela—and again, it's questionable whether Ronnie will be able to join her. Typical of this more melindrowed Brenda is the fact that she wants to concentrate on recording ballads from now on. She will record some sizzling rockers from time to time, but mainly it will be soft, sentimental numbers like her recent hit "Too Many Rivers" that she'll be releasing as singles.

Brenda told me: "I prefer ballads these days. And, happily, this is the type of material that is big in the States right now. Ballads and British groups, that is. They could record anything and it would be a smash here. You just can't grasp how big the British thing is in the States."

British sound

Don't ask me when it will end. The British sound could last as if it could go on forever.

Brenda is an old hand when it comes to talking about the British sound. Last year she came here specially to record some material with Mickie Most.

I asked her if she had more recording plans during her next trip. She was not certain whether she would have time or not. She was also a little vague just what had happened when she spent a recent day rehearsing an American TV show with Wayne Fontana and the Money!

But she did say she was hoping to meet Tom Jones soon. He was due in her locality and she'd try to see him when he happened alone.

Not that Brenda can always be in her home town whenever she wants to. Foreign trips are always coming up in the very next moment. "Sometimes I hear a disc is doing very well in another country so off I go," she told me.

It was an up-and-down conversation, really. One moment it was the bubbling, breezy Brenda I used to know, the next she seemed just a little more reserved. But then, after that long, long tour away from Ronnie, her thoughts were probably on him and her personal rather than her professional future.

ALAN SMITH



BRENDA with RONNIE, the husband she doesn't see enough of. When she's away on tour, and that's a lot these days, she doesn't feel like being "the little dynamo."

DICK CLARK's daily rock and roll TV series (ABC) "Where The Action Is," is achieving impressive ratings. Now other leading networks plan additional rock TV shows.

● The first film for Nat Cole's daughter, 21-year-old Natalie Cole, is "The Action Is," a James Bond-style picture.

● Leo Minnelli and Cyril Hume will star in a TV special, "The Dangerous Christmas Of Little Red Riding Hood," for ABC.

● So successful is Sammy Davis Jr.'s "Golden Boy" on Broadway that it looks as if the show will not have an empty seat for the rest of the year.

● Universal is trying to convince Franco Francini to do a TV series.

● Harry Belafonte will cease performing "The Circle" as from September 5. He is going to concentrate on an African Peace Corps project.

The initial work will be in Gutten, and will take teams of American choreographers, musicians and technicians there to work with the tribes, recording and transferring the traditional dances and music," says Belafonte.

● After finishing her two current "sitcoms" and "Halle in Paris," Ann-Margret has another 100 scenes to make.

● Half A Sixpence's touring Tommy Steele, has been having a prosperous summer although many other Broadway shows have been willing in the hit. In a recent week it grossed more than \$62,000.

● That Irving Berlin film, "Say It With Music," still has troubles. Shooting has been postponed while Betty Comden and Adolph Green work out a completely new script.

● Jack Jones has left the cast, having decided against a film for the lead.

● Lena Horne has been asked to head the London company of "Fiddler On The Roof," the show he made into a Broadway hit.

● Frank Sinatra has two television specials in November. A solo musical performance on NBC and a documentary on his life and ideas on CBS.

● Lawrence is on the board of directors of large Los Angeles band, and has also bought another major City Center Club, El Mocambo.

● The new musical production of "The Sound of Music" is being directed by Robert Wise.

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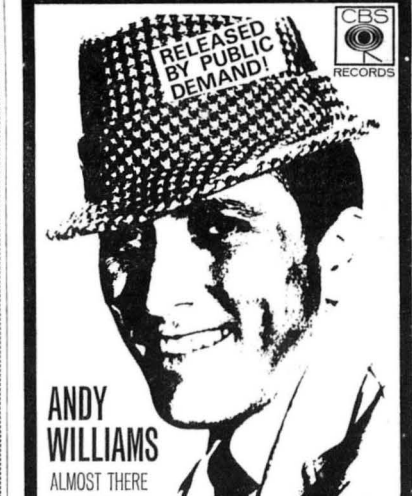
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BURT BACHARACH'S MOTHER REVEALS HE WAS ONCE —

HAPPY BAXTER!

I DON'T know that I should tell you," said Burt Bacharach's attractive, blonde mother, "but I always call Burt 'Happy'. When he was young he called himself 'Happy Baxter'... and he had his own group, the Hipsters! I suppose it kinda stuck."

with a group called the Hipsters!

In his late teens, she told me, Burt turned away from pop and decided he wanted to be a classical musician. At 22 he went into the Army—still wanting to play serious music professionally, but able to play pop on social occasions.

"I hear his songs everywhere, like 'What's New Pussycat' and that one the Walker Brothers have done." I told her that both songs were in the NME Chart and she looked at me with pride as she sat back in her room at London's Dorchester Hotel, waiting to leave for Rome on a tour of Europe with her husband.

Up-hill fight

"You know," she said, "I was there when we both thought music was just a hobby. I was just a girl for a career. It was an uphill fight for many years. I was absolutely mad about music. I had no friends, no family, and nothing else revved to matter, except an aim to study, but there were times when we both felt like giving up. But we didn't. My father was a noted New York newspaper editor."

"I heard the things he's absolutely beautiful. It brought tears to my eyes when I heard it. I think it's absolutely beautiful."

"I had him on so much as time has gone by. When he first started out professionally he used to disturb me by saying something 'wasn't commercial enough'. He would often tell about something having to be commercial."

"My mother, but I used to worry that he might not give of his best because of this. Looking back I can see that he was tempted a while. Now he has the happy knack of writing good things that are com-



Such is life. Today BURT BACHARACH (right) is world famous. But when this picture was filed in 1962 the caption read: "CLIFF RICHARD, NORRIE PARSON, STANLEY BLACK and... They were recording the new title tune for CBS's 'The Young Ones' for the U.K. market. Burt wrote it."

mercial at the same time. "I'm glad he took time off for a honeymoon recently. Sometimes I think he works far too hard. He thought himself into his work blind and day, writing, arranging and recording."

"The only relaxation he makes sure he gets is basketball. When he can he plays three times a week, and he's still wrapped up in sport as a big fan."

"Burt loves England, I know. He says the British have a knowledge

and respect of composers that you don't get in the States, and he likes the fact that you have papers like the Musical Express that the public read. We don't have anything like this in the States."

Mrs. Bacharach smiled again, motherly, proudly. "Whenever you meet him, you will see him drumming with his fingers, or playing an imaginary piano, or conducting an imaginary orchestra, all the time he is talking to you."

"My son really lives music!"

but TOM JONES isn't happy about 'PUSSYCAT' hit!

TOM JONES doesn't like "What's New Pussycat"—the Burt Bacharach-penned and produced disc that's sent him spinning up the NME Chart again this week! "No," he told me quietly in a transatlantic phone call, "I don't like it at all. It's just not me." I can see Tom's point. Who would have thought that a hurdy-gurdy fairground number like this, complete with the sound of smashing glass, would have been a suitable follow-up to the quiet emotion of "With These Hands"?



Not me—but it's just another example of how the unpredictable Burt Bacharach always seems to know what he's doing.

GRATEFUL

Incidentally, Tom stressed that although "What's New Pussycat" may not be a personal favourite of his, he is still more than grateful for the interest Bacharach took in his career. Burt spent several hours making the disc while he was in London writing the score for the "What's New Pussycat" film—and Tom later admitted that "he had me singing better than I'd ever done before."

The current U.S. tour is still proving a tough one for Tom. He is unhappy with the musicians backing him and he has already had to sack one of his drummers. "They've no feel for the music at all," he complains. "I honestly thought they would be better than this, but the average British beat group is far better than here in the States." A.S.

TV hit leads Andy to P chart



IT'S all happening to Andy Williams just as it did to Perry Como when he had a peak-hour TV show in Britain.

Perry got into the hit lists with tunes like "Magic Moments," as Andy is now—only he's in the LP division. His top set of sentimental ballads, tenderly and charmingly sung, under the title "Almost There," has been in the top album sales seven weeks now, reaching No. 5.

And the hit tune has been requested so many times that CBS, his label here, is bringing it out as a single on September 3.

Of course, the smiling, debonair Andy has been in the charts before on the singles side. He went to No. 1 with a rocker, "Butterfly," in May, 1957, but didn't like himself as a rocker and never did a follow up.

However, he came back strongly with "Crazy Feet Used To Losing You" at No. 2 in May, 1962.

Although his chart successes in Britain have been few and far between in America he's been a big seller since "Canadian Sunset" in August, 1956. "I Like Your Kind Of Love," "Are You Serious," "Hawaiian Wedding Song," "Lovers' Street," "Village Of St. Remedios," "Do You Mind," "The Hiblow Song" are just some of his big hits in the States which mixed in.

Andy was born the youngest of four boys in an Iowa farming community, where his father, Jay Williams, organized the church choir.

From the age of four, Andy took his place beside brothers Bob, Dick and

In 1959 with them for a promotional tour around Europe. I went with them to Belgium and recall how bright and interested Andy was in everything. He was the interpreter, as he had taught himself French during a stay in Paris with Kay Thompson.

"I think it's a big thrill to speak another language. When I get back to New York, I'm going to take a Berlitz course in even language I can't," he told me then. "But it's doubtful if he had time."

Later in 1959 he got his first "own show" on TV, and was voted by the Variety Club of America "Personality of the Year."

In 1961, he made another trip to Paris for a very important reason—to woo and marry French singer-dancer Christine Langed.

Andy was hired from Cadence to American Columbia Records by a most lucrative, long-term contract, proving his worth with several million-selling singles and some 18 albums to date. Not content with that, he played starring parts in "Pal Joey" and "Bye Bye Birdie" in summer stock (pre-1962) shows to get stage experience.

He came to England again in May, 1963, for the Royal premiere of "55 Days To Peking," for which he sang the theme tune, "So Little Time." Andy was disappointed, however, not to meet the Duke of Edinburgh.

To Britain

A tireless worker, Andy hopes to come back to Britain before too long, maybe to sing in concerts, which he has never done here. He'd like to play some of our folk songs, too, as he is an avid collector of folk music. He's an art collector, a tennis fan, sports car enthusiast and a bit of a fashion expert (that's why he's always so well dressed on his shows, even to his sweaters).

For the record, Andy was born on December 3, but won't say what year (though 1929 isn't far off) 'is 3 ft, 5 in, tall, 11 stone, has brown hair and blue eyes. And although his album is titled "Almost There," it's not true. He's arrived—and then some!

"I loved it. I played all sorts of parts from Apache dancer to gangster, child to Russian barman. That sort of experience you can't say and it gave me a foundation so valuable for doing my show today. I feel okay with the comedians as well as the singers and dancers," he says.

He signed with Cadence Records (London here), and was a buddy of the Everly Brothers, coming to Britain

Don as a singer in that choir. As they grew up they formed a group and won fame on local radio, then in Chicago, before their dad moved to Los Angeles.

In the late 1940's, the brothers joined Kay Thompson in a night club act, and it was in this I first saw Andy as a dancer-singer at the Café de Paris, London. He was still a teenager then.

By 1952, his brothers had all married, and the act broke up. Andy continued on his own, and got a start on Steve Allen's popular "Tonight" TV show. He was given a two-week contract and stayed three years as resident singer-cum-jack-of-all-works.

"I loved it. I played all sorts of parts from Apache dancer to gangster, child to Russian barman. That sort of experience you can't say and it gave me a foundation so valuable for doing my show today. I feel okay with the comedians as well as the singers and dancers," he says.

He signed with Cadence Records (London here), and was a buddy of the Everly Brothers, coming to Britain

STAR QUOTE

SAYS Trini Lopez: "Fans in Europe are different from fans here. In Europe when they get close to you, they don't grab at you and try to rip your clothes off. They are really very polite. They want to touch you—not take part of your suit home."

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NOW THEY'RE WORLD-WIDE STONES

THE news of the big Stones shake-up broke in the "Ready, Steady, Go!" canteen last Friday evening as Bill Wyman and I sat chatting about their new number one, "Satisfaction."

An evening paper lying on our table not only announced their million pound film projects to be financed by Decca Records (an NME exclusive the previous day) but that Allen Klein, who negotiated the deal, was to become their co-manager, replacing Eric Easton.

"It's perfectly true," confirmed Bill. "We had a decisive meeting with Allen at the Hilton hotel this afternoon. He is handing our business interests and the Tito Burns organisation are taking over all other agency work."

"You can also reveal that our tour manager, Mike Dorsey, resigned a few days ago after writing and explaining he must leave for personal reasons. We understand he is now in New York."

Only in U.S.A.

Also a part of the Stones streamlined world-wide policy is that they will now record exclusively in American recording studios. The group flies to America tomorrow (Saturday) to record several tracks including their next American single, at the Los Angeles recording studios.

They return on Tuesday for a rare one-nighter in the Isle of Man. I spoke to Mick Jagger who has always had a preference for U.S. recording techniques.

"Please don't make this look like a turning of our backs on Britain bit," said Mick. "We are recording in the U.S. solely because we believe we can produce our best work there and we want to give the British fans the best."

"We can record right through from 6 o'clock at night to 6 o'clock in the morning over there without so much as a tea break and the engineers are first class."

"We should be able to complete most of our recording while on tour in America and it will not be necessary to make these special trips often."

"Definitely not a part of their new plans is to live in America permanently. I spoke to Brian Jones about this rumour and he said that since I've just bought a house in Los Angeles," he said. "It's purely a

writes KEITH ALTHAM

business investment and neither I nor any of the others have plans to settle out there. The idea is ridiculous—Bill, for example, has just bought a new house in Kent."

The boys had mixed feelings about their managerial and financial revelations in the papers that evening.

A man of few and seldom wasted words, Charlie observed "Knockout—about all that money. They can do a great follow-up story about us all in a few years time when we're all dustmen."

As a postscript, he added "I can't see me in films—I've got such a ridiculous voice." They may make a silent movie just for Charlie!

I tackled Keith over why they had decided upon an American as their new business manager.

"Let's face it," said Keith, "when you are handling world-wide transactions America is the only place to work from and we do so much business there it's very useful to have a man on the spot."

Oldham says

Also at "RBG" was the permanent melon of the Stones management Mr. Andrew Oldham who deployed his time between the telephone and answering calls on the loudspeaker system. I asked him if he had anything to add on the new management situation.

"I have every confidence in Allen," said Andrew. "I don't think you he could say more." He fastened, added, "Without being libellous," and smiled.

When the Rolling Stones contract with Decca Records recently expired I asked Andrew if he had thought of signing the group to his own newly formed "Immediate" label. I got a typically pointed reply.

"I'm primarily concerned with distribution in Britain," he said. "I would never jeopardise a deal which would make all the Stones dollar millionaires."

The story of their chart topping "Satisfaction" I got from one of its composers, Keith Richards, who was back in the canteen wearing a jacket which would have made Joseph's coat of many colours look positively funeral.

"I didn't think much of it when we first recorded it in Chicago about two months ago," said Keith. "We had



BRIAN . . . MICK . . . KEITH . . . BILL . . . CHARLIE

a harmonica on then and it was considered to be a good B side or maybe an LP track.

"A week later we recorded it again in Los Angeles. This time everything went right. Charlie put down a different tempo and with addition of a fuzz box on my guitar which takes off all the treble we achieved a very interesting sound."

"We introduced the number on the finale of 'Satisfaction' in the U.S. and there was a big band backing us on the fade-out. It made quite an impact and when they meant to have single for America in a rush it was decided to issue 'Satisfaction'."

"Our next single will probably be our own composition again but it doesn't follow we will only record our songs from now on. We'll cut the best number available."

Endearing

At that point Charlie came across to our table and endearing himself by one of his frequent lapses of memory which make one wonder if he is not really a visitor from another planet. He put a friendly hand on my shoulder and said, "Er hello man. Have you got eh . . . whaddya'll them . . ." obviously he looked around him before inspiration came. "A cigarette," he finished triumphantly.

Reporters who find Charlie unquote-worship just don't listen!

Mick Jagger had a few ideas about how their first film would develop. "I want it to say something. I don't want to do a slapstick thing where they make out we are all clowns, want people to come out feeling they've seen something new. It should be an emotional film."

"I don't see that we are confined to playing ourselves. If we did a

From YOU to US

Song lyrics . . . Roy Orbison . . . Beach Boys . . . Issued records not available . . . these are some of the subjects you comment on in this week's post.

Edited by TONY BROMLEY

We're not stupid!

LYRICS of songs are frequently criticised these days, mainly on the grounds they're in bad taste. But here's another view from ROY MOORE, of Newmarket, Suffolk.

Why must record fans put up with the awful grammar spouted forth left, right and centre by pop singers? The Stones' "I Can't Get No Satisfaction," for instance, would lose nothing in being changed to "I Can Get No Satisfaction."

Another offender is "I Got You (Be True)" which, with a little extra thought on the composer's part, could easily have been "I Have You Babe." Please Jagger, Richard, Bonno and others, credit your fans with more intelligence.

LAST week's letter knocking Roy Orbison produced numerous replies. Here's a selection.

ROY ADAMS, Yeovil, Somerset, writes: Exactly what has this singer got to do to please everyone? If he sings slow ballads he gets knocked and the same applies if he changes style. Despite all this, Roy's still the greatest.

Mr. J. MARTIN, Stoke-on-Trent, agrees: If Roy keeps recording slower songs like "In Dreams" and "Crying" he should do much better.

This type of record brings out his fabulous voice. I will always be a fan of his.

So will MARGARET THOMAS, Aburdare, Glamorgan: Roy is still the greatest; and so are the records he turns out. Each one is something new and he does not stick to the same old formula like so many others.

I'm sure I speak for all Roy's fans when I say that we can't help it if other record buyers don't appreciate good pop music.

ANOTHER complaint from a reader who had difficulty obtaining a record. CRAIG S. CLARK, Stirlingshire, Scotland, writes: I tried to buy Sonny's "Laugh At Me" in five record shops and not one of them had a copy. I admit it was only released the day previously but record shops will have to do something about this if they want to stop the sales of singles dropping.

DAVID JOHNSON, West Hartlepool, wants to know: Why don't we see or hear more of

the top American group the Beach Boys? Since "I Get Around" they have only appeared on TV a couple of times. Unless their latest record "California Girls" is not plugged on TV and radio it will only be a top thirty hit whereas it should reach the top ten.

DONALD C. BYATT, Hereford, comments: No wonder the Americans are doing so well in our charts these days. I was disgusted to see on "Top Of The Pops" (August 26) no fewer than five American artists compared with a mere three British.

IF any group is looking for a fan club secretary, CAROL OLIVER, of Forest Gate, London, could be just the girl. She writes: I have been secretary for a considerable time to a top group who now, to my mind, do not justify one's effort to help them to success. So I have decided to offer my services to another group who would appreciate effort and experience on their behalf. Should any group be looking for this service I shall be happy to hear from them.

All letters to NME, 15, Long Ave., W.C.2, will be passed on to her. T. J.

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What's new Alley Cat? During a break in last Sunday's pop concert at Blackpool North Pier, the Walker Brothers and Wayne Fontana scan "Tailpieces." (L to r) GARY, SCOTT, WAYNE and JOHN.

RECORD OF THE WEEK!

DEAN MARTIN HOUSTON

reprise

R 20393

In December, Frank Sinatra is so... On Blackpool TV: Mad Moore sang well, Lulu greatly improved... but Allan Sherman's comedy songs uniformly... Music publisher Eddie Kasner here on goodwill visit...

Publisher Les Perrin comes up with... "Pianist Peter Nero tinkles while his agent Tito Burns!"... Doesn't seem like Twinkle's star is still twinkling... Dean Martin, another daughter of Dean Martin, making disc debut...

Tom Jones may well be LP of Hank Williams' compositions... "Yes I Can," Sammy Davis Jr's first book... Next Johnny Tillotson single revives Guy Mitchell's "Heartaches By The Number"... "Torn Curtain" stars Julie Andrews for producer Alfred Hitchcock... At Hollywood's Coconut Grove, Eddie Fisher just failed to break Sammy Davis' crowd record... For Christmas, Max Bygraves been considered (besides Frankie Vaughan) at Talk Of The Town. In near future, Brian Epstein unlikely to book Cilla Black for U.S. cabaret... Is Shirley Bassey being advised by Kenneth Hume again?... G. G. & C. "Daily Mirror's" Kenneth Eastaugh; "All the groups sound like the Barron Knights to me!"

Prediction by Klein

I FOUND Allen Klein the new co-manager of the Rolling Stones on the 27th floor of the Hilton Hotel last Friday. He has an entire suite and sat behind an impressive antique desk wearing a sweetly red tee shirt, basket ball boots and light weight trousers. Allen Klein is a financial worker. He has a mind which clicks over like a calculating machine from one deal to the next and never talks in terms of less than a million dollars. He mastered colossal record deals for Herman and Dave Clark in the U.S. and does management for Chad and Jeremy and Bobby Vinton.

"I believe the whole group seems to be going to disappear in six months with the exception of entertainers like the Beatles, the Stones and the Animals," he said.

STONES

(Continued from page 10) perfol film they would expect us to have long hair." Ready, Steady, Go! has been living up to its name lately and the Stones appearance proved no exception. The fans got them during their closing number and Brian Jones took a diving header over about six people as he was pulled into the audience. Bill continued playing with two girls hanging on to his black leather waistcoat, and Keith disappeared under a pile of arms and legs. "Fantastic," exclaimed Andrew, "I must see a run through," declared a triumphant but rumpled Jagger by his side.

TAILPIECES by the ALLEY CAT

BRITISH LP's in U.S. Top 20: Rolling Stones (No. 1 and No. 15), Beatles (No. 2), Herman's Hermits (No. 4) and Marianne Faithfull (No. 19)... "Just You" Sonny and Cher's next single... Lulu may tour U.S. with Hollies...

Congratulations to Rolling Stones' new agent—Tito Burns... According to Maureen Cleave ("Evening Standard") Ray Davies of the Kinks greatly admires Hitler!... Bad performance from Billy Fury on Saturday's BBC-TV "Kathy Kirby Show"... Decca should reissue Andy Williams' "Canadian Sunset"... Madlyn Chazar (daughter of Pyc's U.S. chief Irving Chazar) will marry Steve Wisch on September 19... Each member of Hollies (and the Ivy League) has own limited company...

POPWORD

COMPILED BY READER TERRY BROOKS.

| | | | | | |
|----|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 | 36 |

CLUES (Answers next week)

Across

1 Quite a catch, this group.

2 Italian d-f's price?

3 "Jack" made him "King."

4 Not a rocker.

5 Huge disc com- the music.

6 Paul plays this.

7 T P o u b l e s n o f r e a s i b l e t o t h e m.

8 "--- Tide" ---

9 C o n w a y D a n c y l i k e d her.

10 Ask me to touch this.

11 Mase sings "--- Mase Nites."

25 Before the Dylas.

26 Is Joe a hatter of this?

27 Rattation quar- antined.

Down

1 He's never lost the music.

2 Dylan's label.

3 "From --- With Love" LP.

4 "My --- of Girl."

5 Cliff and Eden lived there.

6 Always top.

7 Lives in Essex and Portugal.

10 Ringo's rings.

12 Hank does this.

13 Barbara Bredand ---shortened.

14 Shirley can cause this.

15 "I don't need what they ask for, I'm Ready, Steady," has this.

16 After "ml," "---" ---

17 Sir Donal says she's this.

18 All groups arrive to be this.

19 R o g e r M i l l e r recently?

20 No longer to chart.

Brian Jones really 23?... In five languages, Alma Cogan waxing LP of Beatles' hits... Before their chart entry, McCos were going to be covered by Dave Clark Five... Following the success of Tom Jones, will we now get Moll Flanders?... U.S. TV colour series for Roger Miller likely... "Roundabout," next Connie Francis single, penned by Tony Hatch... Capitol folk singer Rod McKuen visiting London... Lulu learning French... Why is Pyc's Louis Benjamin so delighted at Big Dee Irwin's return here... Sounds Incorporated have covered original Manfred Mann recording of Burt Bacharach's "My Little Red Book"...

FREE!

Woody Allen obviously a Tom Jones fan... In each U.S. town, pillows Beatles slept on auctioned for charity... Norman Newell's "More" now waxed by Gene Pitney... For recordings, Connie Francis' new musical director is Eric Freeman... Come-back by Frankie Lyman, former leader of Teenagers... Warner Bros. signed Jerry Lewis to screen co-star with son Gary Lewis... No. 1 in Sweden: Alma Cogan's version of "Jewel Akens" "Birds And Bees"... In U.S., Chad Stuart on first panel of Peter Potter's new "Juke Box Jury"... Nancy Sinatra Jr. will duet with Frank Sinatra Jr. for Reprise... Julie Andrews signed by RCA... New York concert for Nat "King" Cole Cancer Foundation starts Steve Lawrence, Eydie Gormé, Jerry Vale and Woody Allen... "Blowin' In The Wind"

You can be one of the first to wear a 'Going Steady' ring. The latest fad from America, the ring is a handsome one with the letters chiselled out of the metal. There are 12 rings to be won in a simple context. So don't miss it in NME. WEEK

JANIE MARDEN talks about her friend HORST JANKOWSKI

LOOK at his picture and if you didn't know he was in the charts right now you might recognise Horst Jankowski as a bank clerk or a student. That's the way I felt until I had a word with singer Janie Marden...

It seems I was entirely wrong. According to Janie, the man who "Walks In The Black Forest" in No. 4 in this week's NME. Chart is far from being the studios, quiet person he appears.

Says Janie: "I know Horst well. He's the sort of fun-loving person who might suddenly put a soap suds on his nose at a restaurant!"

"He's like this all the time. I've been into a nice, respectable restaurant in Stuttgart with him, and suddenly everywhere seems to be music and laughter. People always ask him to play."

"He loves good food and wine. I remember a radio show I did in Stuttgart, when he had done the arrangements and we were taping some numbers. We did 'Night And Day,' and he had all the lights put down and two bottles of champagne red wine brought in. I sat on a high stool and peered through dark glasses. It was mysterious!"

Bachelor Horst is content to live and work around Stuttgart, according to Janie. In spite of his disc success he still remains a member of the West German radio house orchestra there and he does some sound work.

Jazz is the love of his life. "It's good to play jazz all the time if it were possible," she told me.

"I met him about two years ago when I did a radio show," added Janie, "and now he always does my arrangements when I am there. He really is one of the most wonderful, warm and modest characters. I have even met ALAN SUTHER."



"BABY DON'T YOU KNOW" IT'S THE TRUTH

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