

new
MUSICAL EXPRESS

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

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LIVING with the **BEATLES**

Intimate report from America

PLUS EXCLUSIVE PICTURES

GREAT SMASH HIT!

HORST JANKOWSKI

A WALK IN THE BLACK FOREST

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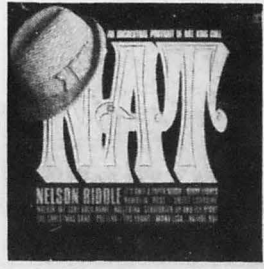
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reprise



**“BIG ROCKETS FLY HIGH ; OUT OF REACH.
THEY CAN'T SEE YOU, NOR YOU THEM.
YOU CAN SEE SMALL ROCKETS,
THEY CAN SEE YOU
THAT IS CONTACT !”**

FIRST RELEASES

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THE McCOYS

IM 001

THE BELLS OF RHYMNEY

THE FIFTH AVENUE

IM 002

I'M NOT SAYIN'

NICO

IM 003

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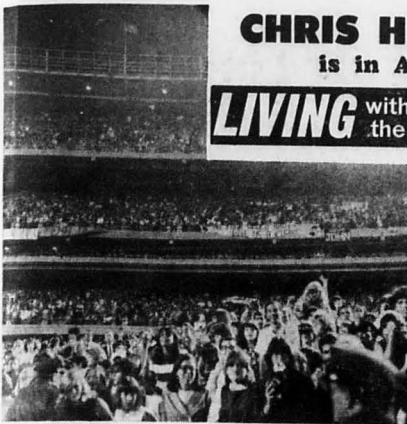
CHRIS HUTCHINS is in America

LIVING with the BEATLES

NME is the only music paper to have a staffman with the Beatles on their tour. Here he tells of their greatest concert triumph and of being



The BEATLES in action, surrounded by protectors and sound system men on the field at Shea Stadium. (NMEExclusive picture).



Part of the 56,000 crowd (the whole lot are on the centre pages!), which cheered and went hysterical over the BEATLES at Shea Stadium, New York, on Sunday night. (NMEExclusive picture).

[THE most spectacular concert in American history! An invitation to a party from Frank Sinatra! Royalty treatment from civil authorities! And a police force that cordoned-off a square mile of New York City!

These are just a few of the thrills the Beatles have encountered during their first four days of this historic American tour.

During those four days John, Paul, George and Ringo have been the sole occupants of the 3rd floor of New York's Warwick Hotel.

To get within half a mile of the hotel you have to prove to police at specially erected barriers that you are either staying there or are visiting another building nearby. Even the hotel's employees have to show a Beatles pass to get to work!

At the Warwick itself there are guards in the lobby, riding in the lifts and on Floor 33.

BUT THE SAME SECURITY WHICH HAS KEPT THE FANS OUT IS ALSO KEEPING THE BEATLES IN!

On the night we arrived (last

But he didn't care. The Supremes, Del Shannon and Bob Dylan were the only callers that night.

Another star disappointed earlier in the day was Paul Anka. He arrived to wish the Beatles well but was unable to get to Floor 33.

On Saturday the Beatles were sprung from their hotel by a pre-prepared plan and driven through the streets of New York with a heavy police escort to the CBS studios to film their appearance for the "Ed Sullivan Show". The journey was not a difficult one; all traffic had

been stopped minutes beforehand on the route!

At the show they renewed their friendship with Sullivan who welcomed them back to America, and then got down to rehearsals.

John said later: "We have never worked so hard before in our lives. They couldn't get the sound balanced, and by 6 o'clock we were

While two Stones went free!

After it, they went back to their 3rd floor prison!

ready to give it in and go home!" I sympathised with him. For four hours I sat in the studio audience with Cliff Black (who is also on the TV show), while the Beatles went over and over their numbers as engineers fiddled with the controls. The boys did exactly the same programme of songs as they featured in "Blackpool Night Out" on August 1.

I TRAVELLED to Shea Stadium on Sunday night with Mick Jagger, Keith Richards and Andrew Oldham after spending the day with them on board the luxury yacht Princess, which belongs to the Stones' American lawyer Alan Klein.

During the day I talked with the Beatles over the yacht's radio telephone and Mick spoke to George Harrison about plans for that evening. At that stage the Beatles were anxious to come aboard the yacht after their show, but police security later prevented it.

George was talking through the

(Continued on page 12).



The BEATLES faced their fans at London Airport just before they took off for their greatest concert ever, described in Chris Hutchins' article. (NMEExclusive picture).



This week with the Top Pops!

The Beatles
Latest single Help!
Parlophone R5305

Parlophone PCS3071 @ PMC1255 @

Dave Clark Five
Latest single Catch us if you can
Columbia DB7625

Columbia 33SX1756 @

The Ventures
Latest single The swingin' creeper
Liberty LIB308

Liberty SLBY1252 @ LBY1252 @

Downliners Sect

Columbia 33SX1745 @

Gene Pitney
Latest single Looking thru the eyes of love
Stateside SS420

Stateside SL110132 @

Cliff Richard
Latest single The time in between
Columbia DB7860

Columbia 33SX1762 @

The Supremes
Latest single Nothing but heartaches
Tamla Motown TMG527 (available August 27th)

Tamla Motown TML11012 @

© N.M.E. RECORDS THE GRAMOPHONE CO. LTD. 1, R. H. H. HOUSE, 10, MANCHESTER SQUARE, LONDON, W.1.

Unit 4 + 2 distinctive, irresistible

They have created a distinctive sound which is impossible to mistake. And it crops up again in "Hark" (Decca), written by the same two composers as their past hits.

Latin-flavoured, with Spanish-style guitar embellishing Tommy Moeller's lead singing, with vocal support from the other boys. Very catchy with an irresistible beat.

Medium-pacer "Stop Wasting Your Time" has a forceful, driving beat, solo vocal and humming. Not particularly distinguished material, but the boys' usual competent performance.

STONES: MOST COMPULSIVE

HERE it is—the disc which topped the American charts and won a Gold Disc for the Stones—"Satisfaction." Recorded in the States, it opens with a buzzing, rasping guitar, which permeates the entire record—then in comes Mick Jagger in a hushed whisper, which suddenly explodes into full belt with the boys joining in spiritedly.

It's highly repetitive, and therefore registers quickly. Runs for nearly four minutes, with rattling tambourine and that zis-zit, nagging guitar riff throughout.

Once you've heard it, you just can't lose the extremely simple melody line. Perhaps their most

singles by derek johnson

compulsive disc to date.

"The Spider And The Fly" (like the top side, a Jagger-Richard number) is a lazy, relaxed, bluesy item. Opens with a lengthy harmonica solo, then leads into a casual, reflective, tongue-in-cheek Jagger vocal. Decca.

CLIFF BENNETT

"I Have Cried My Last Tear" is a number Cliff Bennett and the Rebel Howlers have been working round the ballroom, so there's bound to be a lot of support for it.

It's surprising material for Cliff—almost sing-along sweet corn—but his earthy approach and the boys' inherent blues feel dispenses with any suggestion of coyness.

Beaty ballad "As Long As She Looks Like You" receives a bright and spirited treatment. Effervescent and stimulating. Parlophone label.

RAY CHARLES

"Love a Gonna Live Here" was written by country singer Buck Owens, but it loses all eand-w connection in the hands of Ray Charles, who converts it into an rand-b swinger.

SHIRLEY & JOHNNY

"Love a Gonna Live Here" (Parlophone) blend most attractively in the Sharon Sheeley-Jackie de Shannon rockballad "Day Dreamin' Of You," with humming, subdued organ and strings. Tempo speeds for "Till You Say You'll Be Mine."

TEMPTATIONS (Tama - Motown) present a rockballad with a colourful lyric "Since I Lost My Baby" but it's not outstanding melodically. Produced and written by lead singer Smokey Robinson.

"You've Got To Earn It" is a typical, thumping, Motown hand-clapper.

PETER JAY & THE JAWWALKERS (Piccadilly) revert to instrumentalism for "Before The Beginning," with reverberating guitar, insidious organ and walking-pace beat. Organ and

flute are showcased in the haunting "Soldiers."

JOE & EDDIE (Vocalion) dust a Bob Dylan number "Farewell," a plaintive folksy ballad set to an easy-going, jog-trotting pace. Very pleasant. The flip revives another folk-styled ditty, the mid-tempo "Hey Nellie Nellie."

ADAM, MIKE & TIM (Decca) make you set up and listen with "Little Pictures." Unison vocal, clavichord effect, tremendous guitar work, and highly original lyric, plus a suggestion of folk. A good disc!

"Summer's Here Again" is a more orthodox mid-tempo.



RAY CHARLES—pours out heart.

Indeed, it has become almost a revivalist number, with Ray pouring out his heart in jubilation.

In contrast, Ray offers the dreamy, slow, bluesy ballad "I'm A Fool To Care," soulfully emotion with the aid of strings and choir. HMV label.

ROLF HARRIS

Another of those bush-land tropical ditties in which Rolf Harris specialises is his self-named "War Canoe" (Columbia). He dual-tracks this jungle-flavoured opus, interspersed by ear-pleasing grunts and yelps.

It's like a latter-day version of Paul Robeson's "Cane Song"! Don't see it as a hit, but it's completely different and thoroughly absorbing.

Hummy, fast-moving, novelty number "Linda" has an amusing lyric, and features the familiar sound of Hoff's wobble-board.

POTTED POPS

OTIS REDDING (Atlantic) semi-shouts the rand-b medium-pacer "Respect" in hoarse tones and with an authentic feel. Funchy, big-band backing, a thump beat and miscegenae. "I've Been Loving You Too Long" is a snail, ultra-slow blues-ballad.

ROYALETTES (MGM) combine in a dramatic Bacharach-type ballad "The Gonna Take A Miracle," with clipped phrasing and big build. Arranged, produced and part-written by Teddy Randazzo.

"Out Of Sight, Out Of Mind" is a perky, up-tempo item.

FEDERALS (Parlophone) create a contemporary, raucous sound in "Bucket Full Of Love," with organ, crashing drums, earthy vocal and ear-catching lyric. Big ballad "Leah" is a solo-voice showcase and a startling contrast to the top-side.

Baez belts out Dylan message

ANOTHER disc deeply impregnated with authentic folk feeling from Joan Baez, "Baby Blue" (Fontana). It's a Bob Dylan composition, and was specially recorded for the British market.

Presumably it's being issued while her current disc is still in the Top Twenty because several other versions have also been recorded.

A song with a message, it bounds along at medium pace with a solitary guitar as backing. Joan sings rather more shrilly and forcibly than on "There But For Fortune"—even belts at times—and the impact is more gripping. But I don't think it's as tuneful as her present hit.

It was only sent an acetate of the top side, and therefore haven't yet heard the flip. But I won't another Dylan song "Daddy You Been On My Mind."

FIVE OF THE BEST

1. VINCE HILL: "I Could Have Loved You Well" (Columbia). A polished and convincing styling of a Barry Mann-Gerry Goffin rockballad.

2. LENA HORNE: "The Sand And The Sea" (United Artists). An immaculately handled rockballad with a descriptive lyric, builds to a Bacharach-type crescendo with tambourine and vocal group. Recorded in London; written, arranged and conducted by Charles Blackwell.

3. PERRY COMO: "Oooee, Oooee" (RCA). This simply constructed ditty with a gay fill about that the old master's still as smooth and effortless as ever. Nonchalantly handled, with the Anita Kerr Quartet.

4. JOHNNY CASH: "Ring Of Fire" (CBS). A splendid disc for country fans in this revival of a well-known standard, deep, featuring Johnny's infectious, deep-down drawl, with Tijuana-type Mexican brass and jangling rhythms.

5. JACKIE WILSON: "No Fly" (Coral). If you like those heart-tugging, soulful blues-ballads, belted with every shred of emotion, this rand-b specialiser caters for you admirably. He raves between the sob-in-the-voice and outright screaming. One for the connoisseurs.

NEW TO YOU

Four Chelsea teenagers, the DOLLIES, inject plenty of vitality and sparkle into the happy-go-lucky, spirited shaker "New York Me Baby." CBS.

Mid-tempo swinger with a big band backing and vocal group, "Lost Summer Love" (Epic) introduces 13-year-old Lorraine Silver, who displays remarkable maturity for such tender years.

The sons of Dean Martin and Debi Aranz combine with a friend to make HINO, HENS AND HILLY, who debut with a unison-vocal catchy beat number, "I'm A Fool" (Reprise).

An instrumental version of Doble Gray's hit "The In Crowd" by the Ramsey Lewis Trio features some great jazz piano. Live performance, with audience encouragement adding atmosphere. Chess label.

Descriptive, appealing lyric of "Each Little Falling Tear" is handled as solo vocal with chanting by London-based LEAGUE OF GENTLEMEN. And the group currently filling the Animals' residency in Newcastle, HUNCO PARTNERS, are very much in the Animals' style in "As Long As I Have You." Both on Columbia.

A delicate and enchanting folk ballad "The First Time Ever" spotlights Londoner Lenore Drewery, with a fascinating flute and guitar backing. Written by Ewan McColl, produced by Don Charles. A pleasant Parlophone disc.

U.S. group, the BARBARANS, whip up a contagious ice-foaping beat to offset the cute lyric of "Are You A Boy Or A Girl" on Stateside. But the treatment has nothing original to offer.

FORCE FIVE NEXT WEEK!

SHOP WINDOW

German tune "Summer Wind" is played as a dreamy filler by pianist ROGER WILKINS on London, with tinkling harp and subdued vocal by the HARRY SIMONEOR CHORALE. More in the saved core style is WAYNE NEWTON's version on Capitol, with his high-register voice supported by muted trumpet obbligato.

An American group called the Modern Groove Quartette provide their styling of "Gorba's Dance." The guitar work is not nearly so resonant as Marcello Minerbi's, but the overall effect is lighter and more bubbly. Stateside.

Miriam Makeba's "Click Song" is revived by a South African group now resident in London, the SHANGHANS. It has a throbbing, exotic, tropical rhythm, and a pronounced kwela influence. Altogether different. Columbia.

Typical Motown stuff is "I'll Always Love You" by the Detroit Spinners—a male group, featuring solo voice with chanting. Very repetitive, with tambourine accentuating the heavy beat. Offers nothing new. Tama-Motown.

British cover version of the new six Douglas Quintet release "The Tracker" is by KENNY BERNARD and the WRANGLERS. Features organ, sax, infectious vocal and hypnotic beat, but is only a crib of the original. E.P.

Gordon Mills and Les Reed wrote "I've Got A Heart" for Australian-born Frankie Davidson, and the material's very Tom Jones-ish. A snappy singer-clicker, with an alto sax obligato. A good personality showcase. HMV.

BEACH BOYS

Completely removed from their original sound, but still injecting a few passages of falsetto and counter-harmony—that's the formula for the new one by Capitol's Beach Boys.

A lengthy instrumental intro seems to have little connection with the basic melody, but it eventually settles into a stamping thumper.

Has a sort of swaying rhythm, indicative of the wailing walk of "California Girls"—and the lyric's cute, as well.

Ear-catching harmonies dominate rockballad "Let Him Run Wild," but the tune's weakish.



NEW DYLAN SONG FOR NEW

Joan Baez

SINGLE

«AND IT'S ALL OVER NOW, BABY BLUE»

TF 604

ON SALE NOW

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MORE OF THE GREAT WARNER BROS/REPRISE RELEASE

E.P.s	E.P.s
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<p>SAMMY DAVIS, JR. WHEN THE FEELING HITS YOU R 30048</p>	<p>TRINI LOPEZ TRINI'S FOLK MOOD R 30043</p>
<p>ALLAN SHERMAN WON'T YOU COME HOME DISRAELI? WEP 605</p>	<p>DEAN MARTIN I'LL BE SEEING YOU R 30044</p>
<p>KEELY SMITH SINGS THE LENNON-McCARTNEY SONG BOOK VOL. II R 30046</p>	<p>FRANK SINATRA COUNT BASIE VOL. II R 30047</p>
<p>SINGLES VIC DAMONE WB 5644 why don't you believe me</p>	
<p>DINO, DESI & BILLY I'm a fool R 20367</p>	
<p>WARNER BROS. <i>reprise</i> </p>	

NUMBER ONE TOP THIRTY

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

Last This Week	(Wednesday, August 18, 1965)	Hitmaker Position	Weeks in Chart
1	HELPI!	Beatles (Parlophone)	4-1
17	I GOT YOU BABE	Sonny and Cher (Atlantic)	2-2
5	EVERYONE GONE TO THE MOON	Jonathan King (Decca)	4-3
2	YOU'VE GOT YOUR TROUBLES	Fortunes (Decca)	4-4
3	WE GOTTA GET OUT OF THIS PLACE	Animals (Columbia)	6-3
4	CATCH US IF YOU CAN	Dave Clark Five (Columbia)	6-4
11	ZORBA'S DANCE	Marcello Minerbi (Durium)	4-7
8	A WALK IN THE BLACK FOREST	Horst Jankowski (Mercury)	5-8
19	ALL I REALLY WANT TO DO	Byrds (CBS)	2-9
9	IN THOUGHTS OF YOU	Billy Fury (Decca)	5-9
6	MR. TAMBOURINE MAN	Byrds (CBS)	9-1
12	SUMMER NIGHTS	Marianne Faithfull (Decca)	4-12
7	THERE BUT FOR FORTUNE	Jean Baez (Fontana)	7-7
8	TOSSING AND TURNING	Ivy League (Piccadilly)	9-3
18	SEE MY FRIENDS	Kinks (Pye)	2-15
25	UNCHAINED MELODY	Righteous Brothers (London)	3-15
21	THAT'S THE WAY	Honeycombs (Pye)	1-21
22	LIKE WE USED TO BE	George Forme (Columbia)	4-22
14	3 WOOLY BULLY	Sam the Sham (MGM)	9-11
26	HELPI! (LP)	Beatles (Parlophone)	2-24
—	MAKE IT EASY ON YOURSELF	Walker Brothers (Philips)	1-25
—	ALL I REALLY WANT TO DO	Cher (Liberty)	1-26
—	THE TIME IN BETWEEN	Giff Richard (Columbia)	1-27
15	HE'S GOT NO LOVE	Searchers (Pye)	7-10
29	SAY YOU'RE MY GIRL	Roy Orbison (London)	5-21
—	DO YOU LOVE THAT GIRL?	Johnny Carr & the Cadillaces (Fontana)	1-30

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard"
(Tuesday, August 17, 1965)

Last This Week	Hit
1	I GOT YOU BABE
2	SAVE YOUR HEART FOR ME
3	HELPI!
4	CALIFORNIA GIRLS
5	UNCHAINED MELODY
6	SATISFACTION
7	IT'S THE SAME OLD SONG
8	DON'T JUST STAND THERE
9	I'M HENRY VIII, I AM
10	DOWN IN THE BOONDOCKS
11	HE'S GOT NO LOVE
12	WHAT'S NEW PUSSYCAT?
13	HOLD ME, THRILL ME, KISS ME
14	PAPA'S GOT A BRAND NEW BAG
15	ALL I REALLY WANT TO DO
16	LIKE A ROLLING STONE
17	YOU WERE ON MY MIND
18	NOTHING BUT HEARTACHES
19	TAKE ME BACK
20	I'M A FOOL
21	I WANT CANDY
22	YOU'D BETTER COME HOME
23	TRACKS OF MY TEARS
24	SINCE I LOST MY BABY
25	I LIKE IT LIKE THAT
19	CARA, MIA
—	IN THE MIDNIGHT HOUR
21	SUNSHINE, LOLLIPOPS & RAINBOWS
—	JU JU HAND
—	HEART FULL OF SOUL

BEST SELLING LPs IN BRITAIN

(Wednesday, August 18, 1965)

Last This Week	Hit
1	HELPI!
2	SOUND OF MUSIC
3	MARY POPPINS
4	JOAN BAEZ IN CONCERT
5	THE MAGNIFICENT MOODIES
5	BRINGING IT ALL BACK HOME
7	ALMOST THERE
8	SOUND OF THE SHADOWS
—	MR. TAMBOURINE MAN
10	JOAN BAEZ/2

5 YEARS AGO

TOP TEN 1960—Week ending August 19

Last This Week	Hit
1	APACHE
2	PLEASE DON'T TEASE ME
3	MESS OF BLUES
4	BECAUSE THEY'RE YOUNG
5	SHAKIN' ALL OVER
6	WHEN WILL I BE LOVED
7	IF SHE SHOULD COME TO YOU
11	TIE ME DOWN
4	GOOD TIMES
13	I'M SORRY

10 YEARS AGO

TOP TEN 1955—Week ending August 19

Last This Week	Hit
1	ROSE MARIE
2	COOL WATER
4	EVERMORE
5	EVERWHAILE
3	DREAMY
6	LEARNIN' THE HARD WAY
7	STRANGE LADY IN TOWN
8	EVERY DAY OF MY LIFE
9	UNCHAINED MELODY
10	WONDER

NEW ON SALE TODAY

<p>THE ROLLING STONES (I can't get no) Satisfaction F 12220 DECCA</p>
<p>UNIT FOUR plus TWO Hark F 12211 DECCA</p>
<p>KEEP ON DOING IT The Outsiders F 12213 DECCA</p>
<p>LULU Try to understand F 12214 DECCA</p>
<p>LITTLE PICTURES Adam, Mike & Tim F 12221 DECCA</p>
<p>PERRY COMO Oowee, Oowee RCA 1468 RCA VICTOR</p>
<p>OTIS REDDING Respect AT 4039 ATLANTIC</p>
<p>CUDDLEBUG The Simon Sisters NLR 9984 LONDON</p>
<p>SUMMER WIND Roger Williams piano & Harry Simeone Choral NLR 9985 LONDON</p>
<p>JACKIE WILSON No pity Q 72481 CORAL</p>

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

<p>BOB DYLAN LIKE A ROLLING STONE c/w GATES OF EDEN 201811 THAT SIX MINUTE SINGLE!</p>	<p>CBS RECORDS</p>	<p>BILLY JOE ROYAL DOWN IN THE BOONDOCKS c/w Oh What a Night 201802</p>
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NEW MUSICAL EXPRESS

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BEATLES' MARTIN IN DISC DEAL

THE Beatles are to be recorded by an independent disc company in future—even though they are still contracted to EMI! The new organisation has been formed by four top recording men—George Martin, Ron Richards and John Burgess of EMI, and Peter Sullivan of Decca—and promises to be a powerful force in the British record industry. Apart from the Beatles, artists also concerned include Tom Jones, Manfred Mann, Cilla Black, P.J. Proby, the Hollies and Adam Faith.

Although a shock to the industry, the move will meet little change as far as the average record buyer is concerned. Each a-and-r man will continue to wax the artists he handles at the moment—but now on behalf of the new company. Associated Independent Recordings (London) Limited.

George Martin told the NME: "The move will not affect my position as Beatles' recording manager. Both the group and Brian Epstein stressed that they would like me to continue, and I am happy to do so."

The new company is anxious to sign new artists itself, in addition to recording the rest of the star names. Among those they are likely to include Gerry and the Pacemakers, Kathy Kirby, Billy J. Kramer, Freddie and the Dreamers, Lou, Mafu, Monroe, Peter and Gordon and Neil Harris.

It is open to speculation that some artists concerned would sign directly with Associated Independent Recordings when their contracts with the disc companies end.

EMI will have first preference on the new company's material, except in the case of artists currently signed to Decca.

New disc signings

FIVE boys from Ilford, who have their first disc released next Friday, take their name from one of Shakepeare's lesser-known plays "Cymbeline". The group—Cymbaline—bows with "Please Little Girl" (Poly). The song was written by Clint Ballard, who also wrote the Hollies' hit "I'm Alive" and Wayne Fontana's "Game Of Love".

Trisha, a 17-year-old folk singer from Westbridge, makes her debut on CBS with a brand new Donovan composition "The Darkens, Of My Night". Guy Durrell from Granada also has his first disc issued on CBS— "These Are My Days". He previously recorded for Oriole.

Gregory Phillips, who recorded for Parlophone, has his next single released on Andrew Oldham's Immediate label. It is a cover version of Billy Joe Royal's American hit "Diana in the Moonlight".

Other first releases next Friday are by 22-year-old John Summers—"Looking in Windows" (Pye), Imp-Acets from Romford— "I'm Sorry" (Pye), and The Blue Boys' "Force West, with 'I Can't Give You What I Haven't Got' (Decca), by Clive Westlake, who also plays piano on the disc.

These Are The Things About You" is the debut disc of Lincolnshire group, Dawn and the Deejays, on September 17. Independently recorded by Bunny Lewis, it will be released on Decca.

EMI TALENT SEARCH

Colombia, recording manager Norrie Paramor is to head a nationwide search for new talent, which is being launched by EMI Records next month. Auditions will be conducted in 12 towns. Groups or soloists who show promise will be invited to make trial recordings.

During the September-December period, a panel headed by Paramor visits Bristol, Cardiff, Nottingham, Birmingham, Wolverhampton, Manchester, Lancaster, Hull, Bradford, Newcastle, Edinburgh and Birchington. Subsequently the team hopes to conduct similar searches in London, the Home Counties, Northern Ireland and Eire.

★ POP-LINERS ★

MANFRED MANN guests in the Light Programme's "Joe Loss Pop Show" on Friday, September 3. Brian Poole and the Tremeloes are set for the previous week (August 27). Organist Jimmy O'Neill, formerly in the Walker Brothers' backing group, has joined Birmingham team, the Uglys. The Modern Jazz Quartet's autumn tour here will last from October 16 to 24. The Hollies are in Granada-TV's "Scene At 6.30" next Wednesday (25th). Sandie Shaw's appearance in ABC-TV's "Lucky Stars Summer Spin" is brought forward one week to Saturday, September 11. The Joe Loss Band plays at the Variety Club's annual Sandown Park Race Meeting on Saturday, September 4. Mantovani and his Orchestra are in BBC's "Best Of Both Worlds" next Monday (21st). Light Programme's "Pop Top" with Keith Forster as compere, returns on Tuesday, October 12. E-Vernon, girl Lee Francis completes BBC's "Juke Box Jury" panel on Saturday, August 28. Former Them organist John McAuley has joined a Dublin group, the Kult.

JOHN LENNON PAUL TO HELP! film

BEATLES John Lennon and Paul McCartney will host their own star-studded Granada-TV spectacular later this year. The 50-minute show, a tribute to the team's world-wide composing success, will be recorded in late October or November for screening before Christmas.

Producer John Hamp plans to include Cilla Black, Billy J. Kramer and the Dakotas, Peter and Gordon, the Fourmost and the Slikie as well as film clips of American artists, one of whom will be Ella Fitzgerald. Other top names are being sought.

Vaughan—Boys Clubs concerts

FRANKIE VAUGHAN begins his annual two-week tour in aid of the National Association of Boys Clubs with a concert, "Clubs Are Tramps," at London's Royal Festival Hall on October 14. One other venue set is Manchester Palais on October 24.

There is a strong probability that Frankie will star at London's Talk Of The Town theatre-restaurant during the Christmas period, commencing a season there on December 13. Vaughan will feature live numbers, selected from thousands sent in by viewers, in his ATV series starting tomorrow (Saturday). He will introduce one song each week, except on September 4, when guest Sue Thompson sings the chosen entry.

This follows a request in the NME and on television for unpublished songs to be submitted. The first number, tomorrow, will be "You Darlin' You," penned by Tony Isaacs, manager of Tunbridge Wells beat group, the Dynes.

Transmission of ATV's three "Frank Hill Shows" is now set for Wednesdays, October 13, 20 and 27, as forecast in the NME four weeks ago.

WHO AND ZOMBIES ON 'STEADY GO'

THE Who, Zombies and American visitor Lou Johnson have been booked for Rediffusion's "Ready, Steady, Go!" on Friday, September 3. George Faine and the Blue Flames complete the lineup for the previous week's show (August 27).

The Moody Blues are joined by leading US group Gary Lewis and the Playboys on September 17, when Dusty Springfield and the Hollies are already set.

Booked for the following week (24th) are Wayne Fontana and the Mindbenders, Major Lance, and Chris Farlow and the Thunderbolts.

EVERLYS—CILLA SHOW DATES

ADDITIONAL dates for the Everly Brothers-Cilla Black tour have now been settled: it plays Bristol Colston (October 19) and Bournemouth Winter Gardens (23rd).

All other dates were revealed in last week's NME. The ABC venues, listed then as tentative, have now been confirmed—they include Edinburgh (October 12), Blackpool (16th), Plymouth (20th), Exeter (21st), Lincoln (26th), Chesterfield (27th) and Wigan (28th).

In addition to the stars, the full bill has now been settled as Billy J. Kramer, the Dakotas, Peter and Gordon, Klaus and Gibson, the Marionettes, the Alan Eldon Band, and Lionel Blair and his Dancers.

NME's Derek Johnson comperes Light Programme's "Folk Room" on Saturday, September 4. Other hosts booked include Don Wardell (from 28), Jim Dale (28th), Buster Campbell (September 18), American visitor Doris Henderson guests on August 28.

FORCE FIVE NEXT WEEK!

UNIT ON STONES TOUR

Unit Four Plus Two have been added to the Rolling Stones' autumn concert tour which starts at London's Finsbury Park Astoria on September 24. They will have second top billing.

As previously reported, the group, whose new single "Hark!" is released today (Friday), visits Holland for three days on September 30.

'Twang' opening

Lionel, Bart's new musical "Twang" will now open its provincial preview at Birmingham Theatre on Thursday, September 21. After ten days at this venue, it moves to Manchester Palace from November 3 to 7. The show is expected to open in London's West End in mid-December.

Help! film a smash hit

THE Beatles' "Help!" movie is smashing cinema box office records all over Britain! Figures just released show that in its premiere week at the London Pavilion the film broke the capacity house record previously set up by the first Beatles production, "A Hard Day's Night."

A spokesman for United Artists told the NME: "The success of 'Help!' all over the country has been staggering. In its first week at the London Pavilion the takings were £10,376 as opposed to the record £8,620 for 'Hard Day's Night,' this is an increase of 37 per cent."

Typical of the success of "Help!" in the provinces is that in its first week at Birmingham, takings were £9,300, as opposed to £8,140 for "A Hard Day's Night."

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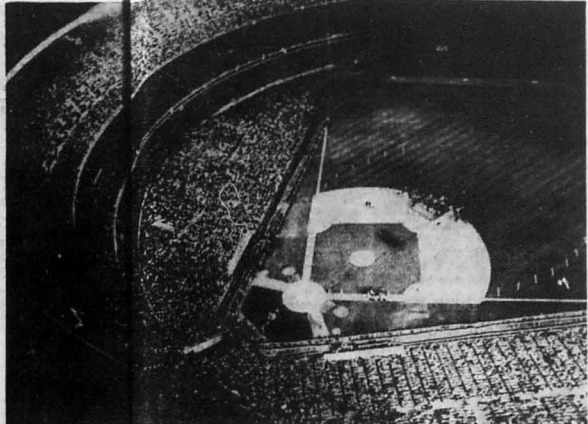
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The most amazing piece of pop history's largest audience—56,000—listening to the BEATLES (they're on the rooftop in mid-air!) at Shea Stadium, New York, on Sunday. (Report on pages 3 and 12)

GERRY TO STAR IN WEST END PANTO?

GERRY and the Pacemakers are likely to star in a lavish West End panto this Christmas. It would be staged at the Saville theatre, of which the group's manager Brian Epstein is part owner.

He has commissioned two writers to evolve a story line, but until they produce a script no title can be set.

If the project materialises, it will be the first time for several years that London theatreland has staged two pantomimes simultaneously. It will compete with the London Palladium's production of "Babe In The Wood," starring Frank Ifield.

Mr. William Townsley, a director of Decca, told the NME: "Obviously we are giving priority to Sonny and Cher's disc which has already sold over a quarter of a million but with many of our staff on holiday there are difficulties. I hope that all demands will be met by Friday" (today).

Pop boutiques

A chain of "Sonny and Cher boutiques" may open around London later this year. The stores—featuring offbeat clothes—would be a joint venture between the duo and Kink's manager Larry Page.

Plans are for the boutiques to be centred in the suburbs rather than the centre of London.

Stones, Fortunes, ON RADIO

THE Rolling Stones, Fortunes, Herman's Hermits, Kinks and Honeycombs are among latest bookings for the Light Programme's "Saturday Club." Also set are American visitors Allan Sherman, Big Dee Irwin and Lou Johnson.

The Stones top the bill on September 18 when the Fortunes are also booked with Lou Johnson who will be paying his second visit to this country. He was last here to exploit his original recording of "Always Something There

Remind Me," a hit for Sandie Shaw.

Herman's Hermits co-star with the Hollies the previous week (11th), when they will be joined by Ernestine Anderson, Zoot Money's Big Roll Band and Big Dee Irwin. It is also a return visit for Irwin, who appeared in recording of "Always Something There

Remind Me," a hit for Sandie Shaw.

WOLFE ERROL DISCS

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JONATHAN MAY QUIT SINGING

JONATHAN KING, the Cambridge undergraduate whose record "Everyone's Gone To The Moon" moves up this week to No. 3 in the NME Chart, may quit singing if it stops his studies.

He told the NME: "I am due to return to Cambridge on October 6. If it proves impossible to combine singing and studying, my studies must come first."

Although he has had offers from over a dozen promoters, King is adamant in his refusal to tour.

DONOVAN—NOW CARNEGIE HALL

DONOVAN at Carnegie Hall! This is the momentous American booking set for the young British folk star on November 5. He will share top billing at the world-famous concert hall with Pete Seeger. Plans for a one-man "Evening With Donovan" British tour this autumn have been scrapped. Instead, he will play a series of concerts at U.S. universities and colleges later in the month. A week with the Dick Clark roadshow is being negotiated.

Donovan will fly to the States on November 3-4 for his Carnegie Hall show.

On November 6, he has been booked for the nationally networked "Grand Ole Opry" radio show. His week with the Clark package would then follow.

On November 15, Donovan begins his tour of U.S. universities. It will last a fortnight.

Another top engagement is a fortnight at Ciro's Club, Hollywood—the nightspot at which the Byrds first made their mark—beginning on November 29.

An appearance on the networked Steve Lawrence TV show is being negotiated for Donovan before he returns to Britain in mid-December.

Before leaving for the States, he will spend the first two weeks of next month working on Rediffusion-TV's documentary about him—revealed in the NME on August 6. Location work will be in St. Ives, Cornwall.

Most of October will be devoted to promotion work on his next single and a new LP.

AND IN 'BAN THE BOMB' SHOW

DONOVAN is giving his services free for a "ban-the-bomb" concert at Croydon Fairfield Hall on October 15. But hopes that Joan Baez could join him on the bill look thin.

As previously announced, Joan will be appearing in Birmingham that night.

The Croydon show is being promoted by the Campaign for Nuclear Disarmament, who are also seeking further folk names.

ANOTHER STONES BAN

Another Rolling Stones concert has been cancelled at the request of the police! The group's visit to Southend-on-Sea, planned for October 16, is off. Reason given is that the police will be too busy controlling traffic visiting the town for the illuminations, and will be unable to concentrate upon the Stones.

An alternative venue is now being sought for this date by tour promoter and co-manager of the group, Eric Easton.

Major Lance tour

Major Lance, the American singer who introduced the Monkey dance, visits Britain for 16 days starting September 16. He is being brought to this country by agent Rik Gunnell, for ballroom, TV and radio appearances.

Lance will be accompanied by his manager Mark Wilder, who will be endeavouring to set up visits for other acts he handles, including the Impressions.

Sonny and Cher still U.S. No. 1!

SONNY and Cher's "I Got You Babe" still clings to the top position in the American Hot 100 which will be published by "Billboard" next week. But the Beatles' challenge is stepped up as "Help!" moves into runner-up position, cables Nat Hentoff.

The Dave Clark Five's latest U.S. release "Catch Us If You Can" jumps 20 places to No. 42, to put it only three positions behind its "I Like It Like That" hit.

A new British entry is Tom Jones' "With These Hands," at 82, while his "What's New Pussycat" drops to 18.

Other British records going up are (previous positions in brackets) the Yardbirds' "Heart Full of Soul" 25 (30), Chad and Jeremy's "I Don't Wanna Lose You Baby" 35 (46), the Kinks' "Who'll Be Next In Line" 45 (53), the Animals' "We Gotta Get Out Of This Place" 43 (68), Marianne Faithfull's "Summer Nights" 46 (59), Freddie and the Dreamers' "A Little You" 48 (50), Donovan's "Colours" 76 (84), Gerry and the Pacemakers' "Give All Your Love To Me" 71 (86), and the Fortunes' "You've Got Your Troubles" 77 (95).

Going down are the Rolling Stones' "Satisfaction" 16 (6), Herman's Hermits' "I'm Henry, VIII" 20 (9), and Petula Clark's "You'd Better Come Home" 34 (22).

SEEKERS RETURN

With deputy Ellen Wade now fully recovered from her bout of laryngitis, the Seekers rejoined their summer show at Bournemouth Winter Gardens on Monday. Ellen will replace Judith Durham—currently convalescing in Majorca following her recent sinus operation—until early September.

Also back in his summer show on Monday was Karl Denver, who dropped out of the Blackpool South Pier presentation on Tuesday of last week, due to strain and overwork.

Discs from Them and Del Shannon

A NEW single by Them, the group which has recently undergone major internal changes, is set for release next Friday. Also scheduled are singles from Del Shannon, Sounds Incorporated and the Four Tops, and LPs by Horst Jankowski, Roger Miller and the Beach Boys.

Them's next ("It Won't Hurt) Half As Much" was written by independent record producer Bert Burns. Decca issues it next Friday (27th).

Also out that day are Sounds Incorporated's "My Little Red Book," from the film "What's New Pussycat?" (Columbia), and the Four Tops' "It's The Same Old Song" (Stateside).

The Pye group issue Duane Eddy's self-penned "Trash," and Chubby Checker's "Everything's Wrong" next Friday, and Del Shannon's "Move It On Over" on September 3.

The first of several recordings of Bob Dylan's "Baby Blue"—Joan Baez' version on Fontana, specially recorded for Britain—is rush-released today (Friday).

Albums by Horst Jankowski, Roger Miller and the Beach Boys and the soundtrack from the film "What's New Pussycat?" are issued next month.

"The Genius Of Jankowski," from which "A Walk In The Black Forest" was originally extracted, is issued on Mercury. "The Return Of Roger Miller" has 13 tracks—12 of them Miller compositions. The Beach Boys' "Surfin' U.S.A.," on Capitol includes "Lonely Sea" and "Shut Down."

Byrds show cancelled

The Byrds' show at Portsmouth Guildhall on Tuesday was called off because of lack of support. The 250 fans who had bought tickets were given their money back. There are 4,000 seats at the theatre. 43 (68). Other shows on the Byrds' tour went on as planned over the weekend.

HERMAN

Concert. Other new bookings include Allan Sherman, Cliff Bennett and the Rebel Rousers, Heinz and the Wildboys (August 28); the Kinks, Honeycombs, Elkie Brooks and Small Faces (September 4).

Don Moss is the show's emcee while Brian Matthew is on holiday on September 4 and 11. Simon Dee takes over tomorrow's introductions (21st), as Matthew will only just have returned from his American visit to record the Beatles.



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"THANK YOUR LUCKY STARS"
"SCENE AT 6.30"
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Already heard on—
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"Late Night Saturday"
"Light Night Extra"
"The Beat Show"
"Saturday Swings"
"David Jacobs' Midday Spin"
"Pick of the Pops"
"Ready Steady Radio"
"Radio London"
"(Pick of the Week)
"Radio Luxembourg"



Record Company Limited
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LPs by Allen Evans

ALLAN SHERMAN: FOR SWINGIN' LIVERS ONLY (Warner Bros.)
The parody man is back with his original Pop Hits The Beatles, an adult-eye view of the famous foursome. Pet Clark's hit is amusingly satirised in Crazy Down...

Why Baby Why, Anastasia, Bernadine, Remember You're Mine, Chains Of Love, Paradise, Forbidden, I'm In Love With You, Friendly Persimmon, Almost Lost My Mind, I'm Waiting Just For You, and There's A Good Man In The Sky.

THINI LOPEZ: THE LOVE ALBUM (Mercury)
With a "triple Latin-American instrumental backing, Train-desertas his usual up-beat L-A songs for standards more sophisticated...

GHF AND SOUL: JAMES BROWN BAND (Philips)
Here's a cracker of a dance record, with some pulsating organ and piano beat-blues music from James Brown and Al "Fats" Spector, backed up by five saxes, four trumpets, trombone, two bass, guitar and drums...

FOLK ALBUMS: The close-harmony sound of PETER, PAUL AND MARY: A SONG WILL RISE (Warner Bros.), with their vigorous guitar strumming...

SPOTNICKS IN BERLIN (Orion)
The Swedish group can produce sounds as attractive as the shadows instrumentally - just listen to Walking Back To Happiness on this attractive LP. And when they sing, you wouldn't think their native language wasn't English...

THE MANY SIDES OF MARGIE MAY (Capitol)
The present star of "Maggie May" in London recorded this album in New York. It contains some soft ones (her best is Once In A While), some ballers, in which she becomes a little coarser-sounding and a saucy number called Take You For Granted, which she puts over well.

PAT'S GREAT HITS (Dee)
Pat Boone has been missing from the stages charts for some time now, but here is an album which recalls why he was in the charts so much in 1957-58. The tunes on this album were all recorded within 18 months and together sold 10 million copies! And they go back to the good singing we hear here: Titles: Love Letters In The Sand...

THE SINGERS OFF: Actually the title song is a spiritual, one of several examples of how the singers solo lines and then combine to punch home the chorus. Mood varied from the lively That's My Home, to the sleepy Lazy Afternoon, to the comic Whale Of A Tale. Performance very good.



Johnny Carr and the Cadillacs

NEW to the charts After seven years!

PERSEVERANCE pays off! Johnny Carr and the Cadillacs are proof of this. They enter the NME Chart this week for the first time at No. 30 with "Do You Love That Girl!"

THE group was overjoyed when I told them the news in Bristol. "For seven years, ever since we first started playing, we have had our eye on the NME Chart," said 22-year-old Johnny.

"We played for a spell in Hamburg and saw many of the groups who played there at the same time break into the charts. We kept wondering when our turn would come."

Gerry and the Pacemakers were an unknown group playing in Hamburg when the Cadillacs were established there.

"In fact," said Johnny, "we followed the Beatles into the Kaiser Kellar club in Hamburg, round the corner from Gerry, who was appearing at the Top Ten, in August, 1961."



RAYMOND TRUSCOTT and JOHNNY CARR.

years built up a reputation as the city's top group. They have made many TV appearances and have regularly toured the country on one-nighters. All they needed to consolidate their progress was a chart entry. It took a long time coming, but now they have it: the phone is ringing continually at their Southwick, Wiltshire, headquarters. They're one step nearer to four-wheeled Cadillacs! NORRIS DRUMMOND

KINKS' ROOM HAD



IRON GATES!

BACK from a weekend trip to Germany at London Airport on Monday I met four hungry Kinks—three pale (Dave, Ray and Pete) and one very sun-tanned (Mick)—chatting to some fans who had met them.

They played to a wild 20,000 crowd in Berlin, were refused meals in all the restaurants because of their appearance on the Berlin bill. Screaming Lord Sutch accidentally stabbed his saxophone; and for some unknown reason all the reporters thought the Kinks came from St. Helens, Lancashire.

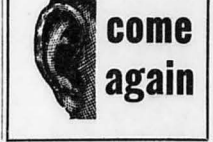
By Keith Altham

"In Berlin we were met by the police and driven through a forest to a huge concrete bunker," said Ray. "Iron gates slammed behind us—that was the dressing room! We went out into the stadium through a network of tunnels. After the show about 50 fans pursued us back down the tunnel with the police looking on disinterestedly. The audience was great! Sutch was supposed to make out he was going to stab his saxophone during his act, but the man moved towards him. He got a cut thumb. It went down very well!"

Joined later

The Cadillacs—Mervyn Alexander (bass guitar), Ray Truscott (lead guitar) and Dave Purslow (drums)—were playing together as a group before Johnny joined them. "I joined them five and a half years ago," went on Johnny. "The first thing I had to do was take over the name Johnny Carr from the former singer with the group of that name. My real name is Con O'Sullivan."

Johnny Carr and the Cadillacs all come from Bristol and have over the



come again

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WHO'S WHERE

- (Week commencing August 23, 1965) JOE BROWN Great Yarmouth Britannia Pier. RUSSELL WENTNER Blackpool ABC. KENNY BALL, SUSAN MAUGHAN Blackpool Winter Gardens. BILLY J. KRAMER, EDMUND HOCKERIDGE Blackpool North Pier. GERRY AND THE PACEMAKERS, GENE VINCENT, KARL DENVER Blackpool South Pier. BARKER, ROCKY BERRIES Great Yarmouth ABC. VAL DONOVAN, JACKIE TRENT, JONES BOYS Blackpool South Pier. Iale of Man Palace Coliseum.

'YOU GET AWAY FROM THE OLD ROUTINE'

—says Lt/Cpl. Des Sinclair, 20, from Liverpool. He's in British Guiana with the Lancashire Fusiliers.

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Life-lines of

Real name: Kenneth King. Birthdate: December 6, 1944. Birthplace: London. Personal points: 6ft 1in; 81 stones; brown hair; green eyes. Parents' names: Ailsa and George. Brothers' names: James and Anthony. No sisters. Present home: Cranleigh, Surrey. Where educated: Charterhouse School and Trinity College, Cambridge. Musical education: Piano—dropped quickly. Oboe—dropped quickly. Tape recorder—persevered. Age entered show business: 18, if you can call it entered. First public appearance: Tunsgate Club, Guildford, September, 1964. First professional appearance: Hot Seat on "Juke Box Jury," July, 1965. Biggest break in career: Meeting Tony Hall. TV debut: "Juke Box Jury." Radio debut: "This Time of Day," Home Service. Million selling discs: Funny man! No. 1 disc hits: This is Jonathan King—not the Beatles! Other discs in best sellers: Excuse me while I answer the next question. Current hit and latest release: "Everyone's Gone to the Moon," Albums or EPs: Keeping reading the NME for stop press news on these folks. Present disc label: Decca. Recording manager: Ken Jones. Own work Personal manager: Jonathan King. Road manager: Jonathan King. Musical director: Ken Jones. Compositions: "Everyone's Gone to the Moon," "Gotta Tell," "When I Come to You" (released by Terry Ward on Fontana in April), "Summer's Coming," "Iceles Fell From the Heart of A Bluebird," "The Land of the Golden Trees," and hundreds more. Biggest influence on career: Myself. Former occupation before show business: What'd you mean before—I'm a Cambridge undergraduate, if! Hobbies: Pops and cine photography. Favourite colour: Black. Favourite food: Milk/tomato juice—preferably mixed. Favourite clothes: Nylon underpants and casual clothes.



JONATHAN KING

Favourite singers: Buddy Holly, Roy Orbison and Pity. Favourite actors/actresses: Peter Sellers, Kim Novak. Favourite bands / instrumentalists: Bacharach and Specter. Favourite composers: Goffin and King (what was that last name again?). Lennon and McCartney. Favourite groups: Righteous Brothers; Sonny and Cher; Kenny and Cash (I like the records, not so much the artists). Car: Austin Healey Sprite. Miscellaneous likes: Interesting people with a sense of humour and intelligence; playing records. Miscellaneous dislikes: Hypocrites, parasites, sycophants, truisms, clichés and most everything. Best friends: Norrie Drummond, Keith Altham, Derek Johnson and Chris Hutchins — (tactful if not honest). Most thrilling experience: Two: Entry into the NME chart and a trip round the world. Tastes in music: Mainly pure commercial pop—I hate extremes. Forthcoming disc or film project: A number of discs being recorded and I'm hoping to star in a film with Brigitte Bardot and Kim Novak. This project may not materialize, however.

Origin of stage name: Coincidental—Joe Roncoroni, Ken Jones and I all thought of it at once. Pets: A fabulous golden cocker spaniel. Personal ambition: May sound corny —happiness, wealth and health, please. Professional ambition: No limits.

Mrs. REEVES FIGHTS FOR SHOWING OF JIM'S FILM

ONE of the most often asked questions in letters to the NME is: "When will we see Jim Reeves' only film, 'Kimberley Jim?'" I asked Jim's widow, Mrs. Mary Reeves, this question when she visited London last week.

She was amazed when she found there were no plans to release it in this country. She left London at the weekend determined to fight a long, hard battle on behalf of Jim's fans in Britain to get the film shown here.

She told me: "I will not rest until 'Kimberley Jim' is released in Britain. I couldn't believe it when I heard no plans had been made to bring it to Britain. It's not a rubbishy film. Jim has a big acting rôle. There are some songs, too, and a good story line. I would have thought it was a natural for this country."

So would I. Mrs. Reeves, but the colour movie was made in South Africa and in spite of many enquiries, I have not been able to find a company here who has plans to distribute it. Another disappointment is that a firm of South African film distributors, which once operated in London, seems to have shut up shop.

So this interesting production, featuring a singer with a tremendous fan following in his only acting rôle, looks as if it might be gathering dust on some Johannesburg shelf! It was made well over two years ago.

During her London stay Mrs. Reeves made several efforts to enquire about 'Kimberley Jim' but without success. She told me: "Now I'm going to continue my efforts from back home in the States. I don't want this film to be released."

She went on: "This London trip is a kind of a holiday, but I also came to try to thank Jim's thousands of fans here. There are so many. I know. Each day at home there are hundreds more letters from Britain and from Scandinavia. He seems to be almost as popular there as here. Please tell them this: I am trying to answer them all myself, or from my office, but it isn't an easy job. It takes time—but everyone will be answered. I promise."

Mrs. Reeves speaks with natural affection of the man to whom she was married for 17 years. "It's half a lifetime!" she laughed pleasantly. "I met Jim in my hometown. There was a Saturday night dance, he was the friend of a boy I knew, and will still be to be released."

She smiled. "No, don't ask me how he started. I don't remember. And I'm sure Jim didn't, either! It just seemed to happen. He sang on his own first. Each day at home there are hundreds more letters from Britain and from Scandinavia. He seems to be almost as popular there as here. Please tell them this: I am trying to answer them all myself, or from my office, but it isn't an easy job. It takes time—but everyone will be answered. I promise."



ALAN SMITH.

American Airmail

By Nat Hentoff

COLUMBIA Heidi Hopper describes Honolulu security for Elvis Presley, on the 22nd floor of a hotel, where 14 rooms are reserved for him and his entourage: "A police captain at a desk seeks off one end of the corridor, and a man is on duty at the other end."

"There's an officer in the main elevator, another in the lobby." "In addition, a Honolulu police sergeant rides with Elvis in his car at all times." Elvis is filming "Hawaiian Paradise" there.

Judy Garland's career is very much on the upswing. This year she'll earn three-quarters of a million dollars from Las Vegas records and concerts. She's also struck it rich with investment in Louisiana oil wells—and that will bring her in \$20,000 a year for the next 25 years.

Heavy-duty play of Dave Clark's "Catch Us If You Can" led Epic to release it sooner than the label intended.

The Ed Sullivan Show the Beatles are taping this month will be shown on his season opener on September 12.

Leslie Bricusse has been formally signed as composer, lyricist and scenarist of the movie "Doctor Doolittle," starring Rex Harrison.

Julie Andrews will do an Alfred Hitchcock movie, "Tom Curtain," co-starring with Paul Newman.

Encouraged by reaction of professionals to his first straight acting assignment in "Oscar," Tony Bennett expects to spend much more of his time in films. Describing his autobiography "Yes I Can," just published, Sammy Davis says: "I come out in the end what I am, but if a guy goes raving in the middle, he's hate me." In the beginning, he'll like me. Maybe he should read the beginning and skip to the end."

From YOU to US

Edited by TONY BROMLEY

HORST JANKOWSKI . . . DONOVAN . . . Record distribution . . . PETER TANNER, of Stockton-on-Tees. He writes: American authorities seem unnecessarily awkward about allowing British performers to work in the U.S., but unfortunately we can't complain.

Horst Jankowski was barred from appearing on "Top Of The Pops" because of complaints from the Musicians Union.

One would have hoped that, instead of following other countries' bad examples, the M.U. would have tried to set the rest of the world a good example.

TWO readers have had trouble in obtaining records. P. MELLIN, of Salisbury, writes: "I was looking forward to buying Cliff Richard's new single, 'The Time Is Right'—last Friday—the day it was supposed to be released. I tried four different shops on Friday, but was told they didn't have it. Is this the fault of the record stores? They all claimed they ordered it."

IAN RECKLESS, of Loughborough, had a similar experience: "I am not surprised that sales of singles are dropping. I had to go to four record shops before I managed to get a copy of Billy Fury's 'In Thoughts Of You.' Two shops gave the impression that they had not even heard of it."

MANY readers last week attacked the NME. Now the Byrds fans hit back. ANNE SMITH, of Bury, Lancs, says: "Hang about, Byrds."

You've still got me. The LP is sensational and man, what would I give for a pair of those crazy khakis.

GEORGE HURST, of Belfast, writes: "Three cheers! The Byrds have done it again. In at No. 10 after only a week's release. The Byrds are bouncing with talent."

A. BARNES, of WHA, writes: "After reading the knocking letters last week, I was dubious about going to see the Byrds, but now I'm certainly glad I did go. They are wonderful, and they're still my favourite group."

GILL BRYAN, of London, adds: "So what if they do tune-up on stage? They do this to get a great sound. Long live the Byrds."



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Keith Altham took Sonny and Cher along to see and hear . . .

BYRDS' WEAK STAGE ACT

ALONG with Sonny and Cher I went to see the Byrds on stage at Finsbury Park Astoria last Saturday. Following on their No. 1 hit, "Mr. Tambourine Man," the group arrived in this country with a publicity theme along the lines of "America's answer to the Beatles." On Saturday's performance, it was a pretty pathetic reply.

After tuning up for a full five minutes behind the curtain, they were treated to a traditional slow handclap by the impatient audience. Then their first two numbers were completely drowned by over-amplification. I have it on good authority from Cher that the first number was "I Feel A Whole Lot Better" but the vocals of that and the next number were inaudible.

The "chiming whining" effect which runs through their numbers may be good for a few, but not for all seven times in their repertoire. Stage presentation is non-existent and so is any communication with the audience, although at one stage Jim McGuinn did say "Hello."

Numbers I could distinguish, from having heard them before, were "The

Chimes of Freedom," "The Bells of Rhymeau," "All I Really Wanna Do," "Mr. Tambourine Man," and "The Times They Are A-Changing." But they need much more stage know-how to make an impact. Bob opened the first half with a pleasant selection of easy-list ballads, best of which was "Point Of No Return." Eddie Brooks followed, proving she can sing well. "I Getta Get Out Of This Place" and cannot sing well "There But For Fortune."

Most professional artist on the show was Kenny Lynch, who got a great ovation from the audience, with his polished performance of "Down At The Club," "Stand By Me," "Can't Help Falling In Love With You," "Broadway" and "Thinau."

I sawist Donovan's act as he was chosen the first half and his pleasant, soft voice was well received by the audience. Best numbers were "Josie," "Colours" and "Inversnaid." He also sang "Ballad Of A Crystal Man," "Catch The Wind," "Candy Man" and "Last Thing On My Mind."

At the interval, comper Rod Cameron announced Sonny and Cher were in the audience and so ruined any chance they had of seeing the rest of the show's. We fled backstage, where a mountainous Irish sergeant did stunt work by keeping out the people he was supposed to allow inside! After letting Cher through, he barred the way for Sonny, Cher's sister, their managers and myself.

Finally rescued by two friendly policemen, we got backstage and I tried to communicate with the Byrds. I spoke to Dave Crosby, who looks

like Batman Jr. with simplex. "I thought we were good tonight," he said. "We don't talk much to the audience because we like our music to speak for us. I wonder if people realize how tired we are? We had a month's tour of America before coming here and we're knocked out."

With that he wrapped his green cape around himself and turned his back on me to talk to Donovan. What about the Byrds? Jim McGuinn is a likable person. He wears his square glasses permanently on the bridge of his nose and peers at you over the top like an admonishing school teacher. He never raises his voice above a whisper and in his most emotional moments can be heard to say: "But I trust it will turn out all right in the end."

A year ago Jim was hobnobbing his way round Greenwich Village, starting with folk singers like Bob Dylan. He got a few jobs with artists like Bobby Darin, playing banjo on some of their recordings.

"It was a drag," said Jim, "I met Dave in a Los Angeles coffee bar and we got the idea of the group." On Britain Jim says: "I dig your buses." He carries an air rifle and 350, of ammunition around with him. "I couldn't ever kill anything," he states. "It's just for target practice." Gene Clark walks around in a Moustie's hat, saying "Hi all!" Chris Hillman seldom says anything and Mike, the drummer, reads papers through a fringe combed over his nose. He says: "Cool it" and "When do we eat?" occasionally.

The Byrds' biggest fault is this "cool, couldn't-care-less" attitude on stage and off. The audience don't like it. Neither do I.

Should them, Johnnie B. Great and Charles Dickens be wondering why I did not review their acts in the show I can only say "sorry" but after fighting with officials to get into the theatre (despite complimentary tickets and Press pass) and fighting to go backstage, I gave up ever getting back to my seat.—R.A.

FRANCOISE HARDY'S TOP TEN

PLAY WITH FIRE by the Rolling Stones: This is such a good group and I think this record is great. It's really so dramatic.

ARE YOU LONESOME TONIGHT by Elvis Presley: I have always loved Elvis. But I prefer his slow songs to the rockers. This one makes me feel sad sometimes.

NOWHERE TO RUN by Martha and the Vandellas: This is one of the best female groups I have heard. I think this is their best record.

CAST YOUR FATE TO THE WIND by Sounds Orchestral: I like this because it is so musical.



THINGS WE SAID TODAY by the Beatles: I love the Beatles! I think this is the best song they have written.

SHE BELONGS TO ME by Bob Dylan: I like Bob Dylan because he puts so much feeling into his music. He's really great.

IS THERE ANOTHER WAY TO LOVE YOU by Dionne Warwick: Once again I like this singer because she is so sincere.

GOIN' OUT OF MY HEAD by Little Anthony: This is a wonderful number. The arrangement is just fantastic!

YOU'VE LOST THAT LOVIN' FEELIN' by the Righteous Brothers: These boys have wonderful voices which are just right for this song. So is the arrangement!

CRYING IN THE RAIN by Richard Anthony: One of France's top singers, this disc is perfect for Richard. It makes me sad sometimes, but it is a very good record.



BOBBY HATFIELD and BILL MEDLEY

BROTHERS RIDING HIGH!

"Bill and Bob are thrilled about their New York stay," Karen Medley, wife of Righteous Brother Bill, revealed to me in a telephone conversation. "They've played to sell-out crowds in the East."

"In fact, they were the first rock 'n' roll group to appear twice on the Johnny Carson show (a top-rated late-night TV programme here). The reaction to their June performance was so great they were invited back and sang two numbers on Wednesday's show."

About the boys' new, non-hip image, the young, pretty Mrs. Medley exclaimed: "They recently discovered how many adult fans they have! Half of their audiences are over 21 years old. The boys certainly don't want to drop the teenagers, but they like putting on night club acts, where they can talk with the audience, and joke and clown around."

With their current single, "Unchained Melody," an international hit, the duo are in great demand. Already set for appearances on several big TV shows—"Hullabaloo," "Shindig!" and the Danny Kaye and Dean Martin programmes, the pair plan their first concert tour of U.S. colleges in the fall.

Their first movie, "Finger-popper," which they'll co-produce with Columbia, is also tentatively set for September.

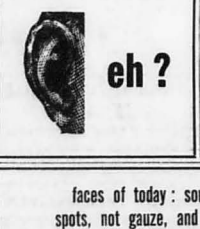
By Tracy Thomas in Los Angeles

A possible English tour is also being discussed. Like any young mother, Mrs. Medley boasted enthusiastically to me about their two-month-old baby boy. "He's growing so fast. He changes every day. I've never travelled on tour with Bill. But since Darra Lee was born, it's become harder and harder for him to leave home."

While there with his wife and son, Bill's preparing for the day when the Righteous Brothers stop singing and record other artists. "That's the business he'll go into. Right now he's working on the Wellington group and a great new singer, Jerry Ganey. He composes, arranges and produces their releases."

After a week's rest at home in Hollywood, Bill, and Bob Hatfield returned to night club work for a weekend in Utah, then spent several days taping a Danny Kaye Show.

Today (Friday) they start a ten-day engagement in San Jose, California.



eh?

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TAIL-PIECES by THE ALLEY CAT

BOB DYLAN'S "It's All Over Now Baby Blue" set for big cover...

Groups, including Sounds Incorporated, to record jingles for Radio Caroline...

What happened to Brian Poole and the Tremolos' year old "Touch Of The Blarney" film?

Richard negotiating for another film, Ronnie Carroll's latest, "Without Love," recorded first by him eight years ago...

North Africa (Marrakesh) holiday for Russ Conway after Bourne-mouth season...

Kim Novak studying singing to duet with Harry Belafonte...

Two of 10 awards for Patsy Ann Noble at North Sea Summer Festival in Poland...

For Gary of the Young Brothers an Auntie Healey Spritz...



SONNY hits CHER in mid-air as he halts a bus in Oxford Street, London.

for next two months... Correction: Freddie and the Dreamers took lunch with Marquis of Bath...

Supremes signed on eight-spot appearance deal with Ed Sullivan...

September opening for Hollies' Graham Nash - Tony Hicks' "Clothes Horse" boutique in Manchester...

Then he played Bob Dylan's latest single "pressed secretly for us eager musicians" and danced on deck in the extrovert style that identifies him on stage.

Secret out We found that a radio station had monitored the call and broadcast the Stones' plans to land at a berth near the stadium...

Without ANY DOUBT IT WAS THE GREATEST, MOST AWE-INSPIRING SIGHT ANY OF US HAD EVER WITNESSED.

They're on top of the world since "I Got You Babe" jumped 15 places to No. 2 this week, and Cher came in at No. 26 with "All I Really Want To Do."

RECORD OF THE WEEK! THE EVERLY BROTHERS I'LL NEVER GET OVER YOU WARNER BROS. WB 5639



Exclude pictures of MICK JAGGER and KEITH RICHARDS on their yacht on the Hudson River on Sunday.

STONES SEE BEATLES TRIUMPH (Continued from page 3) artists' entrance and met the Beatles, standing ready to go on stage.

In Toronto THERE were near riots when our chartered jet arrived in Toronto two hours late on Tuesday afternoon after being delayed with engine trouble in New York.

But nobody could have foreseen the pandemonium unleashed as the four went through hit after hit, building the fevered excitement with each number.

It was an unbelievable experience. But it was also a great relief when it all ended. There was a great tension - not only from the brilliance of the Beatles, but from the feeling of apprehension of what could happen if the crowd got out of control.

Next week I'll tell you about our adventures in Atlanta, Houston, Chicago, Minneapolis, Portland, and our arrival in Hollywood! Don't miss it!



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