

new
MUSICAL EXPRESS

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Beatles Sensation:
PAUL
goes solo

BUDD MUSIC No. 19
IN THE MIDDLE OF NOWHERE
 DUSTY SPRINGFIELD on PHILIPS BF 1418
 GALICO MUSIC No. 9
THE CLAPPING SONG
 SHIRLEY ELLIS on LONDON HLR 9961
 21 DENMARK STREET, W.C.2 TEM 3856



PAUL McCARTNEY

Inside:
THE REAL MICK JAGGER
 by his brother

ELVIS stays at No. 1 with "Crying In The Chapel"—the second week running. You'll see him on the screen in "Tickle Me" and "Harem Holiday" (from which this portrait comes) during the summer.

PAUL McCARTNEY has recorded without John, George and Ringo! This was the sensational news revealed to the NME in Paris. He has waxed a song John wrote with him, using a STRING QUARTET for the backing. Paul wrote the arrangement for strings himself; prominently featured is a cello. He also plays guitar on the recording. It will be issued on the next Beatles' album "Help!" which is due out the first week in August. The track is virtually certain never to be released as a single—so the problem of Paul being presented as a solo artist in his own right does not arise. Read more about the Beatles in Paris on Page 10.

Latest picture of the ROLLING STONES, taken during their Scottish tour. Their EP, "Got Live If You Want It," gets into No. 8 slot this week.



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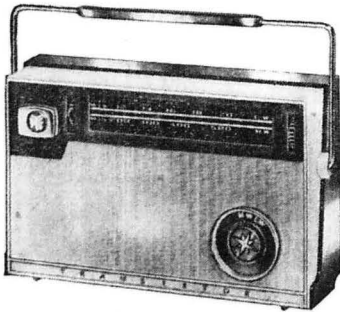
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LOADS OF DRUMS FOR SHIRLEY



THE clatter of a garbage can or the never-ending noise of downtown traffic: those were about the only sounds you could hear as it struck 3 am in New York on Sunday.

But not far away, jungle drums were throbbing louder and louder as Shirley Ellis recorded the number she hopes will give her a smash-hit follow up to "The Clapping Song" when it is released in Britain and America shortly.

Part West Indian Shirley has thrown everything into this new record. There's a wild, new beat—and in the frenzy of noise, you might just be able to hear the sound of a stick being beaten hard against a hollowed-out African log.

Three drummers were used to thump the log and an array of African drums they had lined up in the studio.

The man who made the disc—and "The Clapping Song"—was in London for a few days earlier this week, and I managed to have a word with him. His name is Charlie Kallelo and he's a short, bespectacled man with a trail of pop successes behind him.

Charlie was the arranger on all the Four Seasons' hits. He's also produced big discs by Judy Garland's daughter, Liza Minnelli, and Freddie Cannon and Bobby Vinton.

The Rockin' Berries can be grateful to Charlie. He turned out the original version of "Four Man's Son," which gave them their inspiration, and he also won a successful U.S. rival version to Unit 4 Plus 2's own number, "Concrete And Clay."

Of Shirley Ellis he says: "She's a star, and just about the best artist I've ever worked with. You never met such a modest trouper in all your life."

"You know something? That session we did in New York at the weekend, it went on from 11 pm until way after three the next morning. That wouldn't have been so bad, but Shirley had been doing five shows a day all week at the Paramount Theatre."

"She did six shows the same day of the session, and her voice . . . well, it was torn to shreds."

"She really sang her heart out at that session. At the end I was a little afraid to ask her to do just one more take. I didn't want to prove that recording button."

"Some artists would have said: 'One more take?' You're joking, I'm tired. I'm going home," said Shirley. She could just about speak, her voice was so worn. But she struggled and said: "Okay, if it has to be done, it has to be done." That's what I call a trouper."

Shirley is one of the few performers in the U.S. teenage field who is a true professional. She has been gathering experience for years, and boy, she really knows how to hold an audience.

Added Charlie: "Before I left the States we also recorded six tracks together for an LP which should be out soon."

"The Name Game" and "The Clapping Song" will be on it, and most of the other songs are novelty things."

ALAN SMITH

★ NEWCOMERS TO THE CHARTS ★

Byrds—only four months old!

THE amazing thing about the Byrds, whose first disc, "Mr. Tambourine Man," enters this week's chart at No. 24, is that they formed in Los Angeles only last August, and made their first public appearance as a group in March this year.

Despite their newness, the Byrds were able to interest a-and-r man Terry Melcher—Doris Day's son—who decided to record them. Bob Dylan, who wrote "Mr. Tambourine Man," attended the recording session and gave his approval to their version.

Although the group formed less than a year ago, individually they have a great deal of experience. One was a New Christy Minstrel, another was leader of a Bluegrass group, and a third was lead guitarist for Bobby Darin.

The group are Jim McGuinn, Gene Clark, Mike Clark, Chris Hillman and David Crosby.

The Byrds' effect on audiences at their live show has also been considerable. They succeeded in bringing the crowds back to Cro's, the famous nightclub in Hollywood, when the big film names had moved elsewhere.

From a tentative booking at the club, the group stayed for four weeks and packed the place. N.D.



A TERRIFIC NEW DISC

Kathy Kirby
The way of love

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

Exasperation



Consternation

Mick hasn't changed much. He still won't get up in the morning. And is still unpredictable. But then, he always has been.

When fans think of him at school, I suppose they see a long-haired, grown-up schoolboy sitting at his desk, biting his lip, waiting for four o'clock to roll around. Mick was a bit like that. He isn't madly fond of school. But until he was 18 he stayed at Dartford Grammar School, Kent, which isn't very far from our home.

Compulsory

Mick's pet hates were compulsory ones, bad school dinners and school uniforms. Regularly—often twice a week—he would get caught without a school cap, and would have to do some lines as a punishment. And those dinners! They were a joke with the boys. When the cook left after about six years there, Mick and his pals thought she had still a lot to do—so they presented her with a skirty book. He was really pretty good at ones, though not rough ones like by. Basketball, and badminton were more in Mick's line. He also did cricket, and played for the school XI on several occasions—but only on weekdays, if he could help it. Mick didn't like sport interfering in his weekends! At school, he was mad in those days, he was mad



Meditation

on music. He was about fifteen when the skiffle craze started in England and formed a couple of groups of his own.

We still have one of Mick's exercise books at home, in which he wrote an essay on how to form a skiffle group. "Before any group is started up," he wrote, "there should be someone who can sing really well, and a couple of guitarists who can play good, strong chords."

I reckon that's true of the Stones now, though when Mick wrote that he had no idea that he would ever become a musician.

In fact, later he went on to study at the London School of Economics.

He bought his first guitar when he was all on holiday in Spain. It wasn't a very good one, and now he's a bit battered—in a corner of my bedroom, with one string and Mick's old pyjama cord around its neck.

Still, he got a fairly good sound out of it. It was only when Keith and Dick Taylor, who is now with the Pretty Things and who used to be with the Stones, came around practising that Mick thought more about playing the harmonica and singing.

Actually he was never called Mick then. We all called him Mike. He hated the name Mick, and I only used it when I was annoying him. But after he left school, the name sort of stuck.

Back at school, he's considered something of a local hero by every-

Anticipation



Exhilaration



Concentration



What is Mick Jagger really like? Has success as a Rolling Stone changed him? How did he behave as a boy? Questions asked by loads of fans.

Now—in this specially written article—these are answered by one who knows him best: his brother



CHRIS JAGGER

one except the headmaster, who keeps making references to "certain long-haired groups," without mentioning any names.

During the last Founders' Day celebrations, when all the famous past pupils' names were read out, there were cries of "What about Mick Jagger, then?" from the back of the hall.

All his signatures and writing in his old textbooks have been cut out as souvenirs, and someone even saved out the name Mick had carved on his old school desk!

When Mick was still at home, he used to take vacation jobs to earn some extra cash. Once he worked as a porter in a local mental hospital.

While he was still at London University, however, Mick left home and moved into a flat in Edith Grove,

Chelsea, with Brian and Keith. That was a real hole—but a homely sort of hole.

Then they moved to Mapebury Road, North London, which was quite a palace—it even had carpets! Sometimes I used to stay the night there. I remember once I missed my last train home to Dartford after a concert and Mick told me to take a taxi to Mapebury Road—and charge it up to him.

But when I got there, Mick hadn't arrived back and I had no money to me to pay the taxi driver. So I had to borrow 2s. 6d. from an angry Italian in the flat above Mick's and stay all the rest of the late in postage stamps!

I sat down on Mick's doorstep and waited. About an hour later, they all arrived—with Jerome, Bo Diddley's maracas player. Jerome

sat in a corner playing chess with Stu (Ian Stewart, the Stones road manager), and it was 5 am before any of us got to bed.

After a time all the fans got to know the flat, and it was invaded daily. One morning, Keith had to climb out of the kitchen window on the first floor to avoid being mobbed downstairs.

I am always being asked what Mick does in his spare time. Sometimes he slips away to Paris to see the art collections, or just walk around the city.

Other times, he goes to his girl friend's home in Buckinghamshire, or comes home to us to relax.

His life is so hectic with all these overseas tours, recording sessions and concerts, that Mick really enjoys peace and quiet. At the moment, he is reading a great deal—mostly non-fiction, though he has eaten up all the James Bond books.

Dog-tired

He often reads till three in the morning and sometimes later—and then he is so dog-tired you can't wake him. When he was at home Mum always used a wet flannel. But now we never phone him before 11.30 am.

When he does wake up, Mick breakfasts on French rolls and coffee—but as often as not there is no milk in the flat, and he has to slip across the road with a coat over his pyjamas to get a fresh carton from a slot machine.

As you can see, his life is disorganised. And Mick would be the first to admit that it always has been. Success—it hasn't changed him at all!

NEXT WEEK: DUSTY SPRINGFIELD—BY HER MOTHER.

HOLLIES HIT BACK

THREE weeks ago, I took the Kinks to task for not continuing their one-nighter tour when their lead guitarist was taken to hospital and criticised the Hollies for withdrawing from a concert because they refused to "play second fiddle" to Billy J. Kramer. (writes Derek Johnson).

The Kinks replied in an interview printed the following week. Now I have received a letter from Graham Nash, of the Hollies.

"We had travelled for nine hours from Somerset to Bolton to support the Kinks, which is justifiable considering their recent record successes. On arrival, we were confronted with an enormous billing for 'The Billy J. Kramer Show', which credited us, more or less, as a supporting group.

RESPECT

"Maybe we point out that, although we have never had a No. 1, our last seven records have gained entry into the Top Ten. We respect Billy J. Kramer as an artist, but up to that time he hadn't had a Top Twenty entry for nearly 12 months.

"We are convinced that Hollies' fans completely support our attitude, and we feel we would have insulted them by 'playing second fiddle.' We are sure that, had the problem been left to Billy and ourselves, it would have been settled amicably.

"The policy of the Hollies has always been 'Have First' and we sincerely apologise to any fans who feel they have been disappointed." "We, thanks a lot, Graham, I can't say that I altogether accept the view that playing status must depend upon chart placings—I think we should get some pretty rope! old shows if promoters always adopted this policy!

All the same, obviously a great deal of considered thinking went into the Hollies' withdrawal—and, as Graham says, many fans may well agree with their decision.

P. J. Proby



P. J. Proby's career has been surrounded in controversy, but P. J. must be one of the most talented singers to have come to England during the past few years. With his great vocal treatment an album has been created which cannot fail to impress.

Liberty LBY1264 (m)

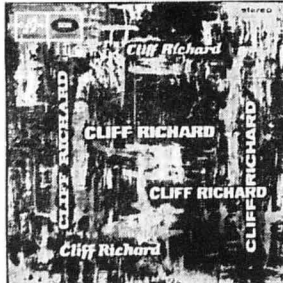
The Seekers



The very popular folk group follow up their two great hits with an album of new arrangements. Brilliantly sung, and adapted to exactly suit the group, this album presents The Seekers at their best.

Columbia 33SX1722 (m)

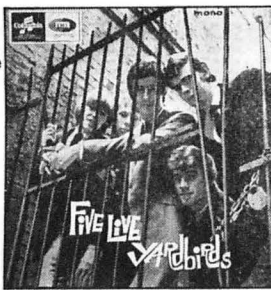
Cliff Richard



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

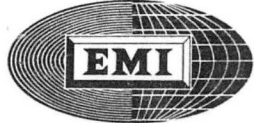
Columbia SCX3546 (s) 33SX1709 (m)

Yardbirds



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

Columbia 33SX1677 (m)



THE GREATEST RECORDING ORGANISATION IN THE WORLD

Familiar Seasons sound

THE familiar high-pitched falsetto of Frankie Valli, which gives so much character to the Four Seasons' sound, is again in evidence in the thumping mid-tempo "Girl Come Running".

Counter-harmonies and an extremely full backing add more colour. Melodically, it's not one of the strongest Crewe-Gaudio numbers, but the treatment makes you sit up and take notice.

Tempo slows for sad, heartfelt rockaballad "Cry Myself To Sleep".

NEW TO YOU

- On Parlophone: CAROL FRIDAY coo breathes a teenage call-love song "Come Tomorrow", with rattling tambourine. JULIE BRISCOLE sounds more mature in the breezy and Charlie Fox number "Don't Do It No More," duff-tracked with souful interpolations.
- On Pye: Wistful, colourful, beauty ballad "Sadness Hides The Sun" from GRETA ANN, with heavenly chanting and pronounced folk flavour. REGA ALSTEN'S emotional, rockaballad "My Sadder Day" has a lush Ivor Barnard backing.
- On Fontana: David Parkin wrote and takes lead vocal in the melodic and attractive medium-pacer "For My True Love" by the NORTH STARS. Thumping handclap with soul-bred and chirping strings—that's "Oh Wee Baby, I Love You" by FRED HUGHES.
- On Columbia: Clipped-phrasing rockaballad "Every Little Time In A While" by the SHAKEDOTS, duff-tracked by the leader with falsetto chanting. Girl group handles the lyric of "Hear Me A Drummer Man," with some explosively dynamic drumming from ex-Paramount PHIL WALDMAN.
- On Decca: Organ and rhythm supports the deep-voiced soloist of Dundee's the FOUR SOULS in rockaballad "When My Baby Cries." MARIA KANE peasanically duff-tracks the rhythmic ballad "Love Is Slipping Away," but it's weakish material.
- On Philips: Luxembourg talent contest winners the PEEPS wrote the unique-vocal, bouncy finger-snapper "Now In The Time, Fast Jogger." That's what They All Say, features DAVE LACEY and the COVETTES—It's tuneful, with an intriguing lyric.

PROBY GETS YOU RAVING

WHAT a startling contrast from P.J. Proby's last few singles! "Let The Water Run Down" (Liberty) is an ultra-fast, frenzied raver, with tambourine, maracas, twangs and a Stones-type rhythm. Chirping girls join in the catchy title stanza, and the whole thing bounds along so infectiously you simply can't sit still while it's playing.

P.J. sounds even more like the early Presley on this work-out. Even despite the pace, he still manages to employ his throbbing, trembling delivery, and to insert a few gimmicks, including shouts, growls and falsetto.

The flip reverts to his ballad style, with strings and crashing piano chords. The opening verse of "I Don't Want To Hear It Anymore" is vaguely reminiscent of "Somewhere," then it settles into a rockaballad tempo.

OVERLANDERS

The ten-year-old Nancy Whiskey hit "Freight Train" is revived by the Overlanders, with a Tony Hatch arrangement of shuffle rhythm, maracas, handclaps and guitar.

Both voice treatment, with the others joining in. It's a catchy tune, and sufficiently old to register again with the new generation of fans. Could just get a touch.

Another oddie: "Take The Bucket To The Well," features organ and a double-time gallop beat. Fly label.

MIGIL FIVE

Former blue beat specialists, the Migil Five retain an inviolable and compulsive rhythm for "One Hundred Years." More in the r-and-b style—with piano, sax and maracas—it's noteworthy for the soul-searching Mike Felix vocal.

Don't see it as a hit, though.

Fats Domino wrote "I'm In Love Again," a light-hearted bouncer with rinky-tinky piano backing. Very buoyant on Pye.

RONNIE HILTON

Another novelty number with a cute lyric from HMV's Ronnie Hilton, "A Hole In My Shoe." The Mike Sammes Singers join in the chorus, and there's a clavichord effect in the top-snapping "When My Baby Cries." MARIA KANE peasanically duff-tracks the rhythmic ballad "Love Is Slipping Away," but it's weakish material.

The "oh-oh" which leads into the chorus is very similar to "Windmill In Old Amsterdam," though basically it's not so tuneful. Still, it has appeal and charm enough to make a small mark.

The Tepper-Bennett team wrote the jaunty mid-tempo winner, sung with an easy-going, uncomplicated nonchalant, "Summer Sounds."

singles by derek johnson

DORIS TROY

Shimmering strings herald the bluesy ballad "Heartaches" (Atlantic), with an understive guitar figure. Doris Troy really lives the sentiments of the title, and both scoring and interpretation are first class.

Unfortunately, it's out of character with the charts, but well worth hearing. Contrasting slap-happy r-and-b opus "You'd Better Stop" has an enthusiastic chanting group.

EDEN KANE

"If You Want This Love" starts with a lavish string section and walking-pace rhythm and Eden Kane waltzing the melodic refrain. Then suddenly it breaks into canter-



P.J. PROBY—frenzied!

ing pace, with organ dominating the backing, and Eden chatting instead of singing. A peculiar mixture!

Chris Curtis wrote beat-ballad "Have I Done Something Wrong," with organ and spirited group. On Fontana.

LESLIE GORE

From the film "Ski Party," Lesley Gore duff-tracks the snappy, happy-go-lucky "Sunshine, Lollipops and Rainbows" (Mercury). Breezy pace, with a full-of-the-joys-of-living quality.

Makes you jig to the contagious beat, though it's a bit too fast for dancing. Peppy teenage stuff!

One of the rare occasions in which Lesley's solo voice is heard is the ballad "You've Come Back," with lush strings and subtle rhythm. Effective—she should solo more often.

SHOP WINDOW

On "Operator," the underrated BRENDA HOLLOWAY has the husky, sensual approach of a Mary Wells. This, combined with an insidious Motown beat and catchy tune, makes absorbing listening. But the strings are unnecessary. Tamla-Motown.

Star of the recent BEC-I play "Man Without Pity," Ben Carruthers features the song specially written for it—"Jack O Diamond." A plaintive, folksy handclap, with lyrics by Bob Dylan. Excruciating aching. Parlophone.

That detestable charmer, JULIE LONDON, combines two modern standards on her latest single, the Mercer-Mancini "Charade" and the Bacharach-David "Wives And Lovers." As you might expect, a smooth and polished styling. Liberty.

West Coast fast-shuffle surf beat with falsetto counter-harmonies from Honey and the Daytonas, with "Beach Boy." A gimmick title, because they're doing their utmost to sound like the Beach Boys. Ultra-fast tempo. Matedale.

The David Whitfield-Mantovani million-seller "Cara Mia" is revived by JAY and the AMERICANS. Big-voice opening, then breaks into a mid-tempo shaker with strings and chanting. Bit of mis-ep, really. United Artists.

Former Talk Of The Town singer, Steve Arlen—now resident at the Paris Lido—wails his self-penned "Turn The Lights Down Low." Very masculine voice. Smoother, speaking, and ideal for late-night listening. Oriole.

Country singer BUCK OWENS co-composed "Before You Go." Starts as a snappy up-tempo duff with infectious steel guitar work, then suddenly switches to a lilting, sway-along ballad. His lazy drawl adds authenticity. Capitol.

Haunting Baez could make chart

ENCHANTING guitar passage leads into "There But For Fortune" (Fontana)—a song with a message, but not too deeply moralising. The strangely haunting voice of Joan Baez handles this simple song with tremendous feeling and sincerity.

This is folk music of the delicate, rather than the harsh, variety. Not a logical hit, but in view of her popularity, it should register.

The delightful "Fleur d'Amour" is sung partly in French. Beautiful styling, though the material may not appeal to the younger element.

DION DI MUCI

Beautiful r-and-b styling of "Spoonful" is semi-shouted in none too convincing a fashion by Dion di Muci. Clio. Somehow, he doesn't have the authentic ring.

But what really makes this record is the cuts, rancous backing, consisting of catchy, strident guitar twangs and maracas.

Much the same remarks apply to the flip, "Kissin' My Child," which is very similar. Won't suit the r-and-b purist—but has considerable commercial appeal.

JOHNNY TILLOTSON

Typical material from country singer Johnny Tillotson with "Then I'll Come Again," a honky, bo-trotter, with tinkling piano, humming group, strings and an easily memorised melody.

It's a sort of e-and-w sing-along—enjoyable, without being distinctive. Johnny duff-tracks "One's Your, One's Mine," a medium-pace with a shuffle-shake beat which he copes.

JOE BROWN

Brilliant intricate guitar playing by Joe Brown in his waxing of his staple specialty "Sicilian Tarantella" (Pye) a whirling Italian dance, with lam-bourne, string section, handclaps and a steady, memorised melody.

Excellent technically, but no hope of making the charts.

"Thinking That I Love You" is a Cooney comedy routine, right up Joe's street—a lot of fun.

KETTY LESTER

The "Love Letters" girl sings the throbbing rockaballad "A Better World" (RCA) with a reverberating echo effect, strings and chanting group.

Ketty Lester's throaty heeling is embellished by a blippy glossy backing, superb artistry, but a pity that the material's not worthy of all the effort that's gone into it.

Flip is a provocative styling of the slow ballad "Pretty Lies."

'THE NAME GAME'
DEAN FORD
AND THE
GAYLORDS
COLUMBIA DB 7610

JOAN BAEZ

follow-up hit single to 'We Shall Overcome'

THERE BUT FOR FORTUNE

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NEW SINGLES

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 7N 25312

THE JEWELS
 BUT I DO
 PX 11048

GRETA ANN
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 7N 15856

KRIS JENSEN
 WHAT SHOULD I DO
 45-1311

REG AUSTIN
 MY SADDEST DAY
 7N 15885

BOBBY RYDELL
 CIAO, CIAO BAMBINA
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NME TOP THIRTY
 FIRST-EVER CHART IN BRITAIN
 —AND STILL THE FIRST TODAY!

Last This Week (Wednesday, June 23, 1965)

1	1 CRYING IN THE CHAPEL	Elvis Presley (RCA)	5-1
2	2 I'M ALIVE	Hollies (Parlophone)	5-2
3	3 THE PRICE OF LOVE	Everly Bros. (Warner Bros.)	3-4
11	4 LOOKING THRU THE EYES OF LOVE	Gene Pitney (Stateside)	4-5
7	5 COLOURS	Donovan (Pye)	6-5
4	6 LONG LIVE LOVE	Sandie Shaw (Pye)	7-4
5	7 TRAINS AND BOATS AND PLANES	Burt Bacharach (Decca)	2-8
13	8 GOT LIVE IF YOU WANT IT (EP)	Rolling Stones (Decca)	7-4
6	9 THE CLAPPING SON	Shirley Ellis (London)	2-10
10	10 ONE IN THE MIDDLE (EP)	Manfred Mann (HMV)	5-9
9	11 SET ME FREE	Kinks (Pye)	8-6
12	12 POOR MAN'S SON	Rockin' Berries (Piccadilly)	5-13
14	13 ANYWAY ANYHOW ANYWHERE	The Who (Brunswick)	2-14
28	14 LEAVE A LITTLE LOVE	Lulu (Decca)	3-15
16	15 ON MY WORD	Cliff Richard (Columbia)	11-2
10	16 A WORLD OF OUR OWN	Seekers (Columbia)	6-9
12	17 MARIE	Bachelors (Decca)	3-18
23	18 HEART FUE OF SOUL	Yardbirds (Columbia)	1-19
19	19 IN THE MIDDLE OF NOWHERE	Dusty Springfield (Philips)	1-20
20	20 TO KNOW YOU IS TO LOVE YOU	Peter and Gordon (Columbia)	6-17
17	21 NEVER BEEN IN LOVE LIKE THIS BEFORE	Unit 4 Plus 2 (Decca)	4-15
15	22 FROM THE BOTTOM OF MY HEART	Moody Blues (Decca)	1-22
22	23 WOOLY BULLY	Sam the Sham (MGM)	1-24
24	24 MR. TAMBOURINE MAN	Byrds (CBS)	5-15
25	25 COME HOME	Dave Clark Five (Columbia)	2-26
30	26 MAGGIE'S FARM	Bob Dylan (CBS)	2-27
30	27 SHE'S ABOUT A MOVER	Sir Douglas Quintet (London)	6-10
18	28 TRAINS AND BOATS AND PLANES	Billy J. Kramer (Parlophone)	3-27
29	29 I'LL STAY BY YOU	Kenny Lynch (HMV)	1-29
29	30 TOSSIN' AND TURNIN'	Ivy League (Piccadilly)	1-29
29	31 IT'S JUST A LITTLE BIT TOO LATE	Wayne Fontana (Fontana)	1-29

BEST SELLING POP RECORDS IN U.S.
 by courtesy of "Billboard" (Tuesday, June 22, 1965)

1	1 MR. TAMBOURINE MAN	Byrds
2	2 I CAN'T HELP MYSELF	Four Tops
3	3 WOOLY BULLY	Sam the Sham & the Pharaohs
26	4 SATISFACTION	Rolling Stones
6	5 WONDERFUL WORLD	Herman's Hermits
4	6 CRYING IN THE CHAPEL	Elvis Presley
9	7 FOR YOUR LOVE	Yardbirds
10	8 HUSH, HUSH, SWEET CHARLOTTE	Patti Page
9	9 HELP ME RHONDA	Beach Boys
15	10 SEVENTH SON	Johnny Rivers
5	11 BACK IN MY ARMS AGAIN	Supremes
23	12 YES, I'M READY	Barbara Mason
16	13 A WALK IN THE BLACK FOREST	Horst Jankowski
21	14 YOU TURN ME ON	Jan Whitcomb
22	15 WHAT THE WORLD NEEDS NOW IS LOVE	Jackie de Shannon
28	16 CARA, MIA	Jay & the Americans
17	17 BEFORE AND AFTER	Chad & Jeremy
12	18 JUST A LITTLE	Beau Brummels and the Broomhorns
13	19 LAST CHANCE TO TURN AROUND	Gene Pitney
11	20 TICKET TO RIDE	Beatles
8	21 ENGINE, ENGINE NO. 9	Roger Miller
29	22 LAURIE	Dickey Lee
14	23 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	Herman's Hermits
24	24 SHAKIN' ALL OVER	Guess Who's
25	25 CATCH THE WIND	Donovan
19	26 TRUE LOVE WAYS	Peter & Gordon
30	27 WOODOO WOMAN	Bobby Goldsboro
—	28 I'VE BEEN LOVING YOU TOO LONG	Otis Redding
—	29 OO WEE BABY, I LOVE YOU	Fred Hughes
—	30 GIVE US YOUR BLESSING	Shangri-Las

BEST SELLING LPs IN BRITAIN
 (Wednesday, June 23, 1965)

Last This Week

1	1 SOUND OF MUSIC	Soundtrack (RCA)
1	2 BRINGING IT ALL BACK HOME	Bob Dylan (CBS)
4	3 WHAT'S BIN DID AND WHAT'S BIN HID	Donovan (Pye)
3	4 HIT MAKER	Burt Bacharach (London)
5	5 MARY POPPINS	Soundtrack (HMV)
10	6 JOAN BAEZ IN CONCERT	No. 5 (Fontana)
7	7 THE FREEWHEELIN' BOB DYLAN	(CBS)
6	8 BEATLES FOR SALE	(Parlophone)
—	9 HOLLY IN THE HILLS	Buddy Holly (Coral)
8	10 THE SEEKERS	(Decca)

ROUND THE WORLD
 A progress report on practices of some British and American disc attractions and their tunes abroad:

CANADA: 1. TICKET TO RIDE—Beatles; 2. MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER—Herman's Hermits; 3. SILENCE/LETTER—Herman's Hermits; 4. I'LL NEVER FIND ANOTHER YOU—Seekers; 5. HELP ME RHONDA—Beach Boys; 6. CAN'T YOUR HEART TAKE TO THE WIND—Soundtrack (Orchestral); 7. I'M TELLING YOU NOW—Freddie and the Broomhorns; 8. GAME OF LOVE—Wayne Fontana and the Mindbenders; 9. I KNOW HOW TO PLACE—Fontana Clark; 10. COUNT ME IN—Gary Lewis.

NEW ZEALAND: 1. TICKET TO RIDE—Beatles; 2. MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER—Herman's Hermits; 3. COME AND STAY WITH ME—Marianne Faithfull; 4. CONFETTI AND GLAY—The Four Tops; 5. STOP! IN THE NAME OF LOVE—Supremes; 6. FERRY CROSS THE MERSEY—Gerry and the Pacemakers; 7. THE LAST TIME—Rolling Stones; 8. THE MINUTE YOU'RE GONE—Cliff Richard; 9. IT'S NOT USUAL—Tom Jones; 10. CAN'T YOU HEAR MY HEARTBEAT—Herman's Hermits.

SWITZERLAND (French): 5. THE LAST TIME—Rolling Stones; 10. COME WITH ME—Patsy Clark; 11. DO THE CLAM—Elvis Presley; 14. HUNG LOON—Green; 15. GIRL DON'T COME—Sandie Shaw; 17. GOLDENBERRY—Shirley Bassey; 18. TELL ME ON A FRIGID NIGHT—Barry; 19. TICKET TO RIDE—The Beatles.

New on Sale Today

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WHEN MY BABY CRIES
The Poor Souls
 DECCA F 12183

LOVE IS SLIPPING AWAY
Maria Kane
 DECCA F 12184

HEARTACHES
Doris Troy
 ATLANTIC AT 4032

(LOOKING FOR)
A BETTER WORLD
Ketty Lester
 RCA VICTOR RCA 1460

I DON'T WANT TO BE YOUR BABY ANYMORE
The Popsicles
 vocalion V-N 9243

MEAN OLD WORLD
Lisa Richards
 vocalion V-P 9244

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SEEKERS HEAD POINTS TABLE

THE Seekers head the race for the NME annual points championship with half the year now completed. Sandie Shaw occupies second position, and the Beatles have dropped to third. For the first time ever, none of the Top Ten is American. Herman's Hermits lead the points race in the American charts.

The Seekers have a clear lead over Sandie Shaw in the NME points table, which is based upon the weekly Top Thirty. Each week, 30 points are awarded for a No. 1 placing, and so on down to one point for the No. 30 position.

Thus the stronghold on the championship—which has been dominated by Elvis Presley, Cliff Richard and the Beatles during the past five years—has been temporarily broken. The Beatles drop to third place, closely followed by Cliff.

But despite the recent American revival, no U.S. artist is among the top ten. Highest placed is Gene Pitney at No. 16, with Bob Dylan the only other in the first twenty.

Of all the points scored in the January-June period, 64 per cent have gone to British-made records—only one-half per cent down on the whole of 1964.

The Seekers' half-year total of 552 is the smallest ever amassed by a leader at this stage of the competition—showing that the race is still wide open.

A complete points table and accompanying survey will be printed in next week's NME. Meanwhile, these are the leading ten:

1. Seekers	552
2. Sandie Shaw	481
3. Beatles	367
4. Cliff Richard	359
5. Rolling Stones	342
6. Animals	330
7. Kinks	317
8. Them	312
9. Marianne Faithfull	310
10. Herman's Hermits	309

The following ten positions are occupied by the Moody Blues (11th), Manfred Mann (12th), Val Doonican (13th), Tom Jones (14th), Unit Four Plus Two (15th), Gene Pitney (16th), the Hollies (17th), Donovan (18th), Bob Dylan (19th) and George Formby (20th).

Ranked tenth in Britain at this stage, Herman's Hermits lead the points championship in America. This is based upon the Billboard Top Twenty—with 20 points awarded for No. 1 placing, and so on.

They have collected 392 points, with the Beatles and the Supremes equal second with 349 points. Petula Clark is in fourth place with 273. There are eight British names among the leading 20 sellers in America. So far this year, 22 British attractions have appeared in the American Top Twenty.

● On the same points basis, most consistent record in the NME Chart this year has been the Seekers' "A World Of Our Own" with 303 points.

● Based upon the Top Ten LP Chart, best-selling album so far is "Beatles For Sale." But the leading artist is Bob Dylan, with four separate album entries, totaling in excess of the Beatles' LP.

NEW DISC SIGNINGS

'Knack' star bows on United Artists

FILM actor Michael Crawford makes his disc debut next Friday with the title song of his new release success "The Knack." But his United Artists release has to compete with two other versions—one by Johnny De Little (making his bow on CBS) and the other by American piano duo Ferrante and Teller. The song was penned by John Barry and Leslie Bricusse, who combined their talents to compose the "Goldfinger" hit earlier this year.

Susan Hampshire, who co-starred with Cliff Richard in the film "Wonderful Life," has her first disc "When Love Is True" issued next Friday by Decca who also release Cambridge University undergraduate Jonathan King's "Everyone's Gone To The Moon," which he wrote himself.

The Lively Set who used to back singer Chris Sandford have their first disc out next Friday on Pye. Their record, "Don't Call My Name," was produced by Sandford.

Chris and Forbes, whose "Song Of The Wind" is released on Philips, are two students who were discovered by the City Scepter-Radia Luxembourg Talent Search.

Other new releases next Friday are The Majorities from Mail—Carte-Lewis composition "Pretty Little Girl" (Decca); 22-year-old Tony Colton and the Big Boss Band—"I Stand Accused" (Pye); Formula—"Close To Me" (HMV); the Aibys—"Neighbour Neighbour" (Fontana); Jane Harris—"Send Back" (CBS); the Ram Jam Band—"Shake Shake Senora" (Columbia); the Nothings from Folkstone—"At Times Like This" (CBS); and Davy Morgan—"Tomorrow'll Be Gone" (Columbia).

PITNEY AND ROY ORBISON WILL TOUR BRITAIN

IMPRESARIO Arthur Howes returned from America this week and disclosed that he has arranged tours for Gene Pitney and Roy Orbison and the first visit to Britain by James Brown. He has also been appointed British representative for several American acts, including the Dixie Cups and Tommy Roe, who will be visiting soon.

Gene Pitney will commence a four-week tour for Howes on October 23. Theatres are already being booked and will be announced in the NME shortly.

Roy Orbison's next tour will not be until the spring of 1966. He has agreed to a three-four week British concert schedule commencing in March.

American Negro singer James Brown—who is reported to be wilder on stage than Little Richard—arrives in London on October 1 for a week of promotional appearances.

Apart from appearing on film and radio shows, Brown will give a television spectacular during his stay. He will give two major concerts at a London venue to be arranged.

With him Brown will bring 12 members of his 19-piece group. "He has three drummers to take it in turns—one could never stand the pace!" Howes told the NME on Wednesday.

Brown will return for a full schedule of concerts at a later date.

The Dixie Cups and Tommy Roe are represented by the two agencies for which Howes has secured British representation. He is currently arranging promotional trips to Britain for both acts.

Chubby—heavy schedule here

CHUBBY CHECKER returns to Britain on August 23—a week earlier than planned—for a variety of TV, cabaret and ballroom dates that will keep him here until October 1. During his stay, Chubby will record a single and an album with Tony Hatch.

Checker will commence his British tour for promoters Joe Collins and Mervyn Conn with a week at Manchester's Mister Smith's from August 23. He records ABC-TV's "Thank Your Lucky Stars" for transmission on Saturday, September 4.

Further radio and TV dates are Granada's "Scene At 6.30" (September 1), Rediffusion's "Ready, Steady, Go!" (3rd), and the Light Programme's "Saturday Club" (4th).

Other cabaret bookings are weeks at Newcastle La Dolce Vita (13th) and Darlington (26th). One-nighters include Portsmouth Guildhall (August 30) and Wimbledon Palais (September 3), and ten days of Irish ballrooms from September 4.

JULIE ANDREWS ON TV

Julie Andrews and singer Bill Cosby guest on the second "Andy Williams Show" on July 10. As reported in last week's NME, the series will be screened on BBC-1 late on Saturday nights starting next week when the guests include Roger Miller and Tony Bennett. The guests on July 17 are Shirley Booth and Johnny Mathis.

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Byrds booked for TV and ballrooms

THE Byrds are coming. The American group—which makes its debut in the NME Chart this week at No. 24 with "Mr. Tambourine Man"—is set for ten days of radio, TV and ballroom dates commencing on July 17.

SANDIE SET FOR PARIS OLYMPIA

SANDIE SHAW is set for a three-week hill-topping season at the famed Paris Olympia in the autumn. She will co-star with French singer Richard Anthony from October 6 to 26. Sandie's visit to the Far East, forecast in the NME two weeks ago, is now confirmed. She will play a concert in Singapore, Australia and New Zealand from August 19 to 30.

Offers from Japan and Hong Kong are also being considered, although it is proving difficult to fit these locations into her tight schedule.

Sandie flies to the South of France on July 12 for two weeks' holidays, culminating in her cabaret appearance at Cannes Palm Beach Casino gala on July 27. But she interrupts her stay to fly back for her Sunday concert at Great Yarmouth Wellington Pier on July 25.

Hancock's cabaret bow

Comedian Tony Hancock will make his cabaret debut at London's Talk Of The Town next Monday, opening for a six-week season.



DUSTY SPRINGFIELD, back in the NME Chart this week at No. 19 with "In The Middle Of Nowhere," had a rave-up with SOLOMON BURKE in "Ready, Steady, Go!" on Friday. Dusty is a great fan of Solomon's and now it's vice versa!

NOON ARRIVAL FOR BEATLES

THE Beatles return to England from their European tour next Sunday (July 4) arriving at London Airport at noon on a flight from Barcelona.

Nens Enterprises this week issued a statement in which they said that neither they nor the Beatles had asked for fans to be turned away from the Airport when the group left for Paris on Sunday.

● An album has been issued in America by Beatle George Harrison's sister Louise Caldwell. It is called "All About The Beatles" and she is heard answering questions from reporters at Press conferences and fans about her brother and his fellow Beatles.

Kinks folk EP

The Kinks have recorded folk material for an EP to be issued in October provisionally titled "Kinky-Folk."



Hollies and James set up company

THE Hollies—pictured right—have set up their own music company in association with Beate song publisher Dick James. Name of the new enterprise is Gratio Music—inspired by the first names of Hollies Graham Nash, Allan Clarke and Tony Hicks.

Dick James told the NME: "Graham, Allan and Tony will be members of the company. They will be the songwriters, and I think they will be a very strong source of material."

FIRST ISSUES

First numbers to be published by Gratio are "Nobody," the "B" side of "Yes I Will," and the coupling of the Hollies' "In Alive" hit, "You Know He Did."

The Hollies go north of the border next to play one date in Scotland at Dumfries D-11 Hall on July 9. Other bookings for July include Blackpool North Pier (4th), Nottingham Sherwood Rooms (5th), Reading Olympia (15th), London Manor House (21st), Newcastle City Hall (23rd), Ipswich Manor (26th), Birmingham Gay Tower (29th), and Manchester Princes and Domino clubs (30th).

The group is booked for BBC Light's "Beat Show" on July 19.



A fine action picture of the HOLLIES during their "Gad-abouts" TV appearance on Monday. The group jumps in this week with "In Alive" L. to R.: ERIC HAYDOCK, GRAHAM NASH, BOBBY HINDLE, TONY HICKS and ALLAN CLARKE.

New discs from Tom Jones, Clark, Searchers

CILLA BLACK ON TV THIS SUNDAY

CILLA BLACK will sing and be a guest panellist on the last Eamonn Andrews ABC-TV show this Sunday. She will feature "Oh Man River," a song from her recent LP. Cilla will not now appear at Great Yarmouth ABC on Sunday. Immediately after the TV programme she leaves for a five-day holiday in Majorca before appearing at Palma Tagonio Club on July 3 and 4. New plans are for her to go on to Barcelona on July 5-6 for TV. Cilla is set for a second Sunday concert at Blackpool Opera House this summer. She now stars there on September 5, as well as on July 18.

Baez London date set
Joni Baez' concert at London's Royal Festival Hall on October 16 is now confirmed. The Modern Jazz Quartet are now expected to appear at this venue the following Saturday (23rd).

TOM JONES has recorded a standard as his new single. It will be issued next Friday along with new ones by The Searchers and Dave Clark Five. Also out soon is Them's first LP and a new Petula Clark album.

After scoring only moderate success with his follow-up to "It's Not Unusual," Jones has waxed the well-known ballad "With These Hands" which was previously issued as a single by Shirley Bassey.

Chris Curtis and Mike Pender are co-authors of "He's Got No Love" the Searchers' next, while Dave Clark and Benny Davidson combined to compose "Catch Us If You Can," which is also the title song of their forthcoming film.

A single Bobby Vinton waxed on a recent visit to London, "Don't Go Away Mad," is also out next Friday. Annuals recording manager Mickie Most supervised Bobby's session.

Petula Clark sings hits, including "Downtown" and "I Know A Place" in French on the album "Petula '65," which Pye issues on the Vogue label.

"Route 66" and "Just A Little Bit" are among tracks on Them's first LP which Decca makes available to record shops next week. There are also several Van Morrison compositions.

Tornados summer show

The Tornados and Marty Wilde Trio have been added to the Lonnie Donegan summer season show, which Larry Parnes is presenting at Great Yarmouth Aquarium. They join the show on July 5. The Tornados and Wilde last appeared in a Yarmouth season in 1962.

ADAM'S SPANISH TV SHOW

Adam Faith and the Rockettes fly to Barcelona for a live one-hour Spanish TV spectacular on July 24.

Peter and Gordon in U.S. Xmas show

Peter and Gordon have been booked to appear on "Murray's Christmas Show" at Brooklyn Fox in New York for 10 days from December 24. Major TV shows are being negotiated for this period in the U.S.

Gordon Walker had £100 worth of accessories stolen from his Mini-Cooper left outside Derby Rialto last Sunday.

The duo leave England on Tuesday for the U.S., where it begins a nine-week tour.

Davis to start label

Sammy Davis is leaving Frank Sinatra's Reprise label, and plans to launch his own record label in the near future, cables Nat Hentoff. Davis has recorded for Reprise since its inauguration, and is expected to retain an association with the company, as distributors of his label.

Herman crashes into U.S. chart

HERMAN'S Hermits crash into the American hit parade again with their latest U.S. release, "I'm Henry The Eighth I Am." It enters next week's "Billboard" chart at No. 42, cables Nat Hentoff. The Rolling Stones are now only a place short of their first American chart topper, having moved up two positions from No. 4 with "I Can't Get No Satisfaction."

Others in the Top Ten are previous positions in brackets—Herman's Hermits' "Wonderful World" 5 (5), and the Yardbirds' "For Your Love" 6 (7).

RIISING

Records going up are Ian Whitcomb's "You Turn Me On" 12 (14), Donovan's "Catch The Wind" 23 (25), the Seekers' "A World Of Our Own" 25 (31), Them's "Here Comes The Night" 28 (33), Tom Jones' "What's New Pussycat" 26 (41), Marianne Faithfull's "This Little Bird" 35 (38), the Bachelors' "Marie" 40 (50), Tom Jones' "Little Lonely One" 46 (48), the Kinks' "See Me Through" 51 (51), Gerry and the Pacemakers' "You'll Never Walk Alone" 48 (53), Dave Clark 5's "I'll Be There" 43 (58), the Fontana's "It's Just A Little Bit Too Late" 55 (65), Billy J. Kramer's "Trains And Boats And Planes" 73 (92) and the Zombies' "I Want You Back Again" 96 (98).

Remaining in the same position is Chad and Jeremy's "Before And After" at 17.

CLIFF AND SHADOWS ON 'LUCKY STARS'

CLIFF RICHARD, the Shadows, Jackie Trent and Marianne Faithfull are among latest bookings for ABC-TV's "Lucky Stars Summer Spin." Tony Jackson will rejoin the Searchers for the 20th edition

DATES FOR CLIFF TV SPECTACULARS

Transmission of the three half-hour shows which Cliff Richard and the Shadows are currently tele-recording for ABC has now been set. They will be screened on Wednesday, September 22, and on October 6 (9.10-9.40pm).

Mark Wynter stars in a one-shot "Call In On Mark" show on Wednesday, July 28, when the Des O'Connor series is interrupted for a party political broadcast.

Jimmy Tarbuck is to be the new comers of "Sunday Night At The London Palladium," when it returns on September 6.

Cliff Richard and the Shadows will make separate appearances to promote their next releases. Cliff took the bill on Saturday, August 14, and the Shadows will be joined by Marianne Faithfull for the July 31 show.

Ex-Searcher Tony Jackson will rejoin his former group for one appearance only, when they guest in the gala 200th edition on July 17.

Also booked for this date—in addition to those announced last week—are Billy Fury, the Dave Clark Five, Kathy Kirby, Helen Shapiro, Mike Sarne and Mark Wynter. Comps will be Brian Matthew, Jim Dale, Peter Murray and Janice Nichols.

Tony Jackson returns to the show the following week (24th) with his new group, the Vibrations. Jackie Trent is another new booking for this date.

Also set are the Migalife, Simon Scott and the Untamed (July 31); Julie Grant, Jerry Butler and the Fairies (10th).

Day King will withdraw from ABC-TV's "Blackpool Night Out" on Sunday, July 11, but a replacement has not yet been set. As previously reported, Vikki Carr is also booked for this date.

DONOVAN OPENS NEW RADIO FOLK SERIES

Donovan is the star of the first show in the Light Programme's new folk and country-western series "Folk Room," which begins on Saturday, July 3 (4-5pm), replacing "Top Gear."

Also set for the opening show are the Harbour Lights, Frances Watson and the Bluebelles. Peter Myers is complete for the first two editions.

Jackie Trent ill

Jackie Trent was this week suffering from a severe attack of laryngitis, and had to withdraw from club cabaret appearances in Doncaster and Wakefield. But she was expected to be fit to start rehearsals on Monday for her Little Boat summer season, which begins on July 5.

U.S. star refused permit

AMERICAN singer Bobby Vinton was refused a work permit when he arrived in Britain this week for radio and TV dates. A move almost certain to be interpreted as the first retaliation against visa restrictions on British artists in the U.S.

Vinton—who had a hit here with "Roses Are Red"—arrived on Monday for a fortnight's stay. A work permit had not come through for him, and he had to cancel an appearance on Granada-TV's "Scene At 6.30."

Also off are a planned BBC-TV "Top Of The Pops," TWW's "Discs 'n' Gogo" next Wednesday, and a Light Programme "Saturday Club" due to be recorded on Monday for next weekend.

COMMENT

Representing Vinton in this country is Ken Pitt, who told the NME: "The only comment we had to throw any light on the situation came from someone at the Musician's Union."

Vinton's manager was told: "Well, why don't you get AFTRA to reply to our letters? I believe AFTRA is the American Federation of Radio and Television Artists."

Efforts to obtain a work visa for Vinton were still being made on Wednesday night. An approach may be made to the Minister of Labour.

Title of the disc Vinton hoped to promote in this country: "Don't Go Away Mad."

BILLY COTTON BAND AT DONCASTER CLUB

The Billy Cotton Band Show makes its first venture into cabaret, appearing for a week at Doncaster's Side Saddle Country Club from this Sunday (27th). Shirley Bassey will be accompanied by a 16-piece orchestra when she stars at the venue for July 5 week.

Mann dispute with manager

SOLICITORS were meeting in London yesterday to bid to settle a dispute between the Manfred Mann group and its manager, Ken Pitt. The NME was advised on Tuesday by solicitors acting for Manfred Mann that in future the group's business affairs would be handled by another manager, Leslie Conn.

But on Wednesday, Pitt said in a statement to the NME: "I have a binding contract dated August 6, 1963, which has four years to run with Manfred Lubowitz and the group, which I am advised is binding and enforceable upon the group."

"I am perturbed at rumours that other managers have been appointed, and I feel that I should inform the profession of the existing contract."

The firm of solicitors, representing the group had said in an earlier statement that Pitt had been notified that he no longer had any authority to represent Manfred Mann.

After yesterday's meeting a joint statement was expected from solicitors representing both the Manfreds and Pitt.

Kramer switch

Billy J. Kramer and the Walker Brothers will not now appear at Morecombe on July 11. The Walkers will play Great Yarmouth on that date with the Ivy League and Kenny Lynch.

The Brothers will join Kramer at Morecombe Winter Gardens the following Sunday (18th). Their previous booking for Torquay Princess on July 25 has also been switched to Great Yarmouth.

IN CROWD RECORD LP

The In Crowd has completed an LP independently recorded by their manager, Roy Pitt, for release on Parlophone shortly. Vocalist Keith West and former lead guitarist Les Jones have penned many of the numbers.

CHART STARS ON 'READY STEADY'

KENNY LYNCH, Lulu, Manfred Mann and the Ivy League will perform their British Song Contest entries—all four of which are now in the NME Top Thirty—in Rediffusion's "Ready, Steady, Go!" Also set for this series are the Animals, The Who, Donovan and George Fame.

Kenny Lynch, Lulu and the Ivy League guest together on Friday, July 9. Simon Scott is another new booking for this date, but American singer Major Lance will not now appear.

The Manfreds and Who co-star on July 2, when they will be joined by the Ad Libs, Nina Simone, Peter Cook and Dudley Moore, and the Majority. Donovan, the Animals and Jerry Butler are late additions to tonight's show (Friday).

Carr, Inez and Charlie Foxx—plus, as already announced, Vikki Springfield and the Animals.

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Are the Moodies here to stay?

"WE don't want to be a one-hit group," a national daily newspaper quoted the Moody Blues as saying recently, "we'll leave that to the Applesjacks and the Honeycombs." It struck me as a too-concited, too-naïf comment from the Moodies—and I was right. They blasted the newspaper in ripe Birmingham accents and well-chosen words when I brought up the topic this week.

Said Moody Ray Thomas: "It was said a big mistake. We would never intentionally hit at other groups like that. Never! It would be like giving people an open invitation to come and punch us on the nose!"

The alleged comments were made some time before the Honeycombs re-entered the charts a little while ago, of course, but they seemed to have added irony when the Moodies' second disc was only a small hit.

"I Don't Want To Go Out Without You" took its time showing at all, and then it hung about in the lower reaches of the Top 30 before disappearing altogether.

Now the Moodies are on a firmer ground with "From The Bottom Of My Heart." But the question still is—do they have the goods to make a style here to stay, or do the group want to be a one-hit wonder?

"I think we'd do as we are for a while," says Ray. "We think our style is a bit of a trade-mark, and we want to be identified with it."

"But if someone comes along with a fast number, and we think it's us, we'd be real Charles not to respond."

The Moodies are justly proud of the sound they achieve, both on discs and on personal appearances. Which is why they hardly batted an eyelid when it was announced that "Ready, Steady, Go!" would be going single.

It's a tribute to their sheer professionalism that they've only named once on "Ready, Steady, Go!"

We like it genuine," they say, "if only for the great atmosphere you can get when you don't have to mangle anything in necessary sentences, so don't bother about that makes it easy for the Moodies to appear live is that they steal a lot of giggles from their records. A simple, quiet, unaccompanied sound is what they like most, and now we're actually had a big brass band

By ALAN SMITH

when they heard the original version, but they changed that for a vocal effect.

On stage dates it's a different matter. The Moodies can rip up a storm like the best of them... so much that many groups praise the aggressive, wailing, we waited about two minutes supercharged atmosphere they can create when playing to a ballroom sized audience.

Yes, the Moodies are on top of the show, says Ray: "We have a vast repertoire of songs. We're forming our own company, Moody Blues Ltd. And we're writing more songs, for it."

"I've tried writing numbers myself, but they all turn out the same—old-fashioned rock 'n' roll. But Denny shows a lot of promise."

Troubles seem to be only minor ones for the Moodies, says Ray: "I remember how we did a show in Newcastle once and things went so wrong our faces went on fire. We were playing on a revolving stage and when we finished our act we pressed the button to be whisked round and out of sight."

"But nothing happened. We ended our number and just stood there, waving. We waited about two minutes supercharged atmosphere they can create when playing to a ballroom sized audience... feeling real nuts!"

However, embarrassments like this are compensated—three of the Moodies have just bought TE-41 sports cars, one company, Moody Blues Ltd. And the other two? They buy the best writing more songs, for it."

THE MOODY BLUES (l. to r.): CLINT WARWICK, DENNY LAINE, RAY THOMAS, MIKE PINDER AND GRAEME EDGE.



THE YARDBIRDS (l. to r.): PAUL SAMWELL, KEITH RICHARDS, JEFF BECK AND CHRIS DREYA.

YARDBIRDS DON'T LIKE OWN HITS!

IN the middle of a field in Windsor sat Yardbirds' vocalist Keith Relf dressed as an Elizabethan page with plumed hat and a huge silk ruff around his neck. The rest of the group were wearing suits of armour and medieval costumes.

You might be excused for thinking that the most modern group in Britain had gone out of its mind unless you had spotted manager-producer Giorgio Gomelsky behind the cameras. For Ye Yardbirds had gone all Old World for the benefit of U.S. TV.

We decided to play "For Your Love" in a five-minute film for the U.S. market," Keith told me. "We shot the whole thing in the Rikiki Tik Club in Windsor and outside in a small field. Although the costumes would make the whole thing more visually interesting."

"Highlight of the production was when Jim McCarty wearing a suit of armour backed into a sword worn by 'cavalier' Jeff Beck. Unfortunately, it wasn't a complete success. I can be blunt or tactful—get the point?" quipped Keith. "I felt sure that Jim did."

We passed on to some musical matters. Keith admitted that the Yardbirds don't always record what they like but first ask themselves what is going to sell.

For example we play a completely different selection of material on our dates," Keith said. "It's really wild stuff. We do a lot of the Buddy and Buddy City numbers, but you wouldn't recognise them after we have danced with them. We do all our own arrangements."

Jeff Beck has probably more ideas about different vehicle produced from a guitar than any other guitarist in the country.

The Yardbirds launching pad was KEITH ALTHAM

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American Airmail

By Nat Hentoff

VINCENT SPINETTI, the British actor-comedian, who appeared on Broadway in "Oh What A Lovely War," told a New York interviewer: "I don't know why, but this year the British press has turned hostile towards the Beatles."

"I think they would prefer if it the Beatles would pretend they didn't smoke or swear."

"Bobby Vinton is negotiating a five film deal with Paramount Pictures and recently signed a one-million dollar recording contract with Columbia-Epic."

"Johnny Davis explains why he has been acting in radio: 'There's no such thing as a colour or race problem. I can be smart or tall, white or black, green or yellow, or a banker or a ham.'"

"Said Tommy Steele to the New York Times: 'Beat singing brings the teenagers into the theatre. They're starting to notice there's a certain amount of space in the theatre and, therefore, doesn't exist on a national or worldwide scale.'"

"Laurance Harvey will star in the Broadway musical 'The Flamingo' with the Flamingo and Jerry." "The Beatles are of today. They don't owe anything to the past. They are of the future."

"Anthony Newley is writing a screen comedy for his wife, Joan Newley."

"The most unexpected bit of the Broadway season is 'Half A Dozen' starring Tommy Steele. It arrived with an advance of only \$1,000 but is now grossing \$100,000 a week."

"Commenting on the Beatles' MOPS, the New York Daily News said: 'Why shouldn't President Johnson make Elvis Presley a member of the Order of the U.S.A.'?"

"Frank Sinatra has a small part in 'Fast A Giant' and John Wayne. Sinatra will play an American pilot who joins the Great Air Force."

"Said Tom Jones to a reporter in New York: 'I want to lead the group as most Western do, and studied the recordings of several popular singers. I'm inspired by Solomon Burke, Little Richard and fellow like that.'"

"I took a little from the other singers and put it together in the way I sing."

"Said Billy Jack Garland's daughter, who a coveted Tony award for her first Broadway role as star of 'Fava The Red Menace'."

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from YOU to US

EDITED BY TONY BROMLEY
The established d-j is in danger of losing their popularity? . . . P.J. Proby could be left alone? . . . The poor quality of Buddy Holly's latest LP are some of the topics in this week's quiz.

Downfall of top d-j's

M. RENSNAW, of London, forecasts the downfall of the top d-j's. She writes: Jimmy Stewie, David Jacobs, Alan Freeman, and other d-j's, beware! For the next year, you will see your decline. Your places will be taken by the "new" disc jockeys. They play records we want to hear, and give us their personal opinion whether we like the discs or not.

MICHAEL CROSS, "an ardent Buddy Holly fan," of Northwich, Cheshire, writes: I am a little disappointed in the latest Holly LP—"Holly in His Own Words." The quality of many of the tracks leaves much to be desired. Some crackles and loud backbeats make this wonderful singer's voice uneven. So, this is a great album which serves out a new side of Holly's art.

MURICE WOODS, of Leeds, writes in support of P.J. Proby: Why do people say that if only P.J. Proby had himself he could be a top d-j? He should be left alone. He is independent, and has a very good time. He's P.J. Proby—and keep him that way.

JOAN DYER, of Bournemouth, writes: I think marriage would be a good thing for Mick. She says: If Mick did marry, what? (FYTU last week). I am a David Shonon fan, but I think Mick Shrimpton is a marvellous d-j, and it would be wonderful for her to marry Mick. Maybe the marriage would lose the Stones a few fans, but they wouldn't be worth having, anyway.

IN FYTU last week Lesley McCormick suggested that Elvis was being unfair in his fans. She wrote that "Crime in the Chapel" was the Elvis of 1959—not 1965. Hundreds of letters have arrived supporting Elvis. Here is a selection: **R. SCOW-CROFT**, Stockport: Elvis is at good no. as he ever was. If he recorded top, D. GRAY, Moustroff: True fans don't mind. All his songs are great. **FRANKS GUNN**, Camberwell: He was great then. He'll still be great in ten years. **MICHAEL WALDEN**, Hertford: Rubbish! For ten years people have under-estimated EL. He is a natural singer and will always have tremendous impact on the pop scene. **BUT THE** International Elvis McCormick. The president of the Danish branch in Copenhagen writes: I can't help agreeing. There is something wrong when they have to drive into the archives for a No. 1 hit. But Col. Tom Parker is the one responsible for this.



UNSURE SANDIE

BACK from a hectic five-day promotional tour of France I found Sandie Shaw and composer Chris ("Long Live Love") Andrews seated at a piano in a London music publisher's office singing in German. C'est la Sandie.

"I saw Brigitte Bardot while I was over there," said Sandie. "She walked into this club with a big fat man. She looked lovely. I still wish I looked like her—but I haven't got the goods!"
As her own severest critic she doesn't realise that the goods are there—they're just put together in a different, but equally good, package.
This particular package was being thrown herself into every kind of photographic pose from the "beautifully British" to the "barefoot contessa" for the last five days and still managed to remain in good humour and high spirits.

She is looking forward to returning to France in three weeks time for a real holiday.
"I'm thinking of having a little card printed for reporters," she said, brightly. "It will read simply—'I sing with my shoes off because I feel more comfortable.'"

Sandie is remarkably patient with reporters, even those who come up with that same old "shoe" question, and some months ago manager Eve Taylor taught her to distinguish between friends and foes.

New to the chart No Sham with Sam

DOMINGO SAMUDIO—now known as Sam the Sham—makes his chart debut this week with his group The Pharaohs and a song called "Woody Bully," which enters the NME Chart at No. 22.
Sam was born and raised in Dallas, Texas, and after graduating from high school, joined the U.S. Navy for four years.

When he left the Navy he returned to the work he had done while in high school during the summer—labouring on building sites. By doing as much overtime as he could, he managed to save enough for the entrance fee to Arlington State College in Texas.

But Sam's big interest was the organ and by singing with a group into the early hours of the morning he managed to save enough to buy himself one. Since a good organist were hard to find Sam found little difficulty in getting work. He moved to Louisiana where he joined a friend's combo.

The group moved to Memphis, Tennessee, and were together for six months until the leader got homesick. But Sam had caught the fever of Memphis and so he and the group's bass player David Martin stayed on. They recruited a guitarist Ray Stinnet and drummer Jerry Patterson. They adopted the name Sam the Sham and the Pharaohs and in order to widen their repertoire named Steve Gibson became a Pharaoh.

NORRIS BRUMMOND.

FROM THE NME 5 years ago: 10 years ago

- TOP TEN 1960—Week ending June 24 Last This Week**
- 1 CATHY'S CLOWN Jimmy Hovens (Warner Bros)
 - 2 THREE STEPS TO HEAVEN Eddie Cochran (London)
 - 3 ROBYN MAN Connie Francis (MGM)
 - 4 HANBY MAN Jimmy Jones (MGM)
 - 4 GOOD TIMMY Jimmy Jones (MGM)
 - 6 AIN'T MISHERRAVIN' Tommy Bruce (Columbia)
 - 6 CRADLE OF LOVE Tommy Preston (Mercury)
 - 8 I WANNA GO HOME Brenda Lee (Decca)
 - 9 SWEET NUTHIN'S Brenda Lee (Decca)
 - 10 DOWN YONDER Johnny and the Hurricanes (London)

- TOP TEN 1955—Week ending June 24 Last This Week**
- 1 UNCHAINED MELODY Jimmy Young (Decca)
 - 2 CHERRY PINK Eddie Cochran (Columbia)
 - 3 UNCHAINED MELODY Al Hubbard (Brunswick)
 - 4 DREAMBOAT Alma Cogan (HMV)
 - 5 EARTH ANGLE Crew Cuts (Mercury)
 - 6 WHERE DID THE DEMBLE BE Rosemary Clooney (Philips)
 - 7 STRANGER IN PARADISE Tony Martin (HMV)
 - 8 STRANGER IN PARADISE Tony Bennett (Philips)
 - 9 CHERRY PINK Brenda Brado (HMV)
 - 10 UNCHAINED MELODY Les Baxter (Capitol)

"Journalists would ring up at the office and I would ask: 'Eve, if she put a finger to her lips and said 'sham' I knew I had to watch what I was saying.' I think I'm a 'goody' or at least I was until I divulged that piece of secret service work."

Chris and I both observed that they were open and a just would go down very nicely Sandie said she would like a cup of tea.

Over our cup of tea we got around to the question of composing hit songs and Chris put over some points. "I write almost exclusively for Adam and Sandie," said Chris. "It's mainly a question of time. If I produce one number a week, one or either of them will want it for an LP, EP or a single. So I don't have time to compose for others."

"I'm constantly being asked how I compose a hit number and there is no answer. All I would say is that you can't just go away and do it. I have to write when I feel in the mood. If I tried to turn numbers out like a machine the industry would show."

Quite often when an A side has been decided for the disc and Chris goes away to do a B coupling, he is definitely, because of the deliberation behind the act the song "Love It" spontaneously and sounds false. "Quite often it iron itself out while we are doing rearrangements in the studio," said Chris. "I may be thinking on the piano and Sandie will suddenly pick out a passage she likes. We work

Pattern

Sandie interjected here to say that she was surprised that the disc reached number one.

"I thought I was following a pattern," she said. "My last three discs were 1-3-4 and I thought this would probably be about a number six."

I enquired about her social life and she threw in a question about parties. It was thrown right back.

"Don't go to parties," said Sandie. "The last party I went to was with Cathy and the 'Ready, Steady, Go!' crowd. We sat and watched everyone else. It was very interesting."

Keith Altham

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Magnificence! Les Beatles are Paree!

and NME's CHRIS HUTCHINS WAS WITH THEM

The Beatles have done it again! Twice they filled the Paris Palais de Sport on Sunday, the first time since Ray Charles played a concert there ages ago. And they were a sensation! The four best Members of the British Empire were beginning their first European tour and one which was obviously going to earn them much goodwill—and francs, lire and pesetas into the bargain!

The Queen herself would have been proud of the Beatles on whom she is bestowing great honours if she could have seen those thousands of happy French folk stamping, cheering and shouting the four little Englishmen; a story which, I am sure, is going to be repeated in Italy and Spain before this tour is over.

The atmosphere was electric, the air hot and sticky by the time George, John, Paul and Ringo ran on stage for the evening performance, already excited themselves by the wild reception they had received a few hours earlier at the first show.

They sang "Twist and Shout" and "She's a Woman" before Paul welcomed the audience, in pidgin French, and introduced "I'm a Loser."

The audience threw jackets, handbags and cards into the air as the Beatles sang "Can't Buy Me Love"; while rows swayed in time with the music. "A Hard Day's Night," it was George's time to solo. "Everybody's Trying to Be My Baby."

Then there was "Rock 'n' Roll Music," "I Feel Fine" and "Ticket To Ride" before their now accepted show closer, "Long Tall Sally"—and I think the audience would have burst if they had done another single number!

Then it was a mad dash off-stage and into a Rolls-Royce which beat a hasty and undignified retreat from the Palais de Sport bearing the Beatles back to the Hotel George Cinq.

On Monday the Paris newspapers screamed from the front pages: "For the Beatles June 20 marks a great victory and a tremendous return to Paris."

I spent Sunday afternoon relaxing with the four stars—who in their suite at the palatial hotel.

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GEORGE TALKS ABOUT MARRIAGE

... of the eighteenth century; and Paul drags his voice in a somewhat Dylan-sounding manner.

Most Beatles track is likely to be a number called "I'm Down," which is going to be the flipside of the "Help!" single due out on July 23.

Paul sings it and, for the first time on a Beatles recording, John plays organ. The number, which is very similar in style to "Long Tall Sally," keeps repeating the line "How can you laugh when I'm down" and it captures what writers John and Paul have been trying to achieve for a long time—a great rock 'n' roll composition.

"Don't give the title of this one because it's an old country-western number which has been reworked to suit our own vocal go and do it again before our album gets out," said Ringo putting another disc on the turntable and saying "Go on."

As the record spun, John commented: "Definitely the best Ringo has ever done, and without breaking into superlatives, can't say better."

Watch out for this track yourself! Quite suddenly George began to speak about plans for his own wedding to Pauli Boyd—or the absence of them!

"When I get married I will do it like Ringo did—live it all in a couple of weeks and very quietly so there will be no fuss. I think a wedding should be private—not just like another TV show or concert with hundreds of photographers and police guards."

"I can't really see myself getting married this year but, like I said, it could be any time. Even if I don't know until a couple of weeks beforehand because I shan't have decided!"

I asked him if he thought his marriage would harm the Beatles' popularity: "Not much because I don't think there are many of the girl fans who cling to the idea that one of us might be hers. I mean they know John and Ringo are married and that Paul and I have girl friends, don't they?"

Reminiscing
We wandered off the sun-scorched roof garden, where the girls sipped cocktails beneath a giant red sun-shade to the delight of their fans, who seemed to suddenly appear at every window on that side of the building.

Ringo started reminiscing about the girls they had met on a previous visit to Paris, adding: "Of course all that's over now I'm married and I won't change things for the world. I'd like to be an actor, but I'm Gagged Paul: 'Yeah, married life is great, isn't it!—Oops, better take care, 'Alley Cat' may be listening."

The chat was interrupted when road manager Brian Epstein opened the door for the Dave Clark Five, the Animals, Herman's Hermits, the Stones—well, the other Beatles, who are running the roulette in the stiletto race.

The first which the Beatles have played in London is Britain's first ever to be recorded and despoiling of the highest tribute.

It is so impressive that it is unapproachable to embrace heros and entertainers who are not only apart and the other MBE (Military) and the other MBE (Civil), but that's rather quieting hair-raising apart and the arts. It would still be a success's award and that's a pity. Peter Morgan, Frank Clark, and Tony Reeves, plus a talented sound engineer called Bob Westwood.

However, so long as the present award structure remains, the Beatles are so entitled to the MBE as anyone else in the country, and more so than most.

Relevant
What is even more relevant is the recognition which has been conferred upon the acting, but not the "serious" men and professions. Some may argue that Alec Guinness, Margaret Rutherford and Martin Armstrong are honoured because of their contribution to the arts.

But who could prove that the Beatles' music will not be regarded as relevant by generations to come? And since when has culture taken precedence over prestige?

A final point. In asking for a new award to be created for entertainers, I would not, for instance, deprive Frankie Vaughan of his OBE for this year, awarded her for her talent, but for his charitable work.

But the idea as the system remains as it is, the award of the MBE to the Beatles was the most valid in the entire country. Honour and religion honoured because of their contribution to the arts.

John Lennon strikes again
JOHN LENNON'S second book, "I'm Spangled In The Works" (Capra, 10s. 6d.), is way out. Mostly he draws his humans as his animals—naked. And quite a few of the drawings are of his own. Mostly he draws his humans as his animals—naked. And quite a few of the drawings are of his own.

"As you all know, Harold Wilson was the cause of my divorce with a small majority over the Tories," commented "Arve oil genome, Harassed Wilson," George and Ericcison with a small majority over the Tories.

The Touches
The Touches of his 18 pieces in this fragmentary book are in ordinary language, such as his poem, "Our Dad," which seems meticulously and raises while by his cautious and religion on how they get rid of an old man.

John burlesques Snow White, Sherlock Holmes, Casanova and religion towards Negroes with considerably candid bad taste.

Mildly amusing and about as easy to read as Chaucer's "Canterbury Tales" which also has a sort of fractured English. Not extremely good of text-ice.

PICTURES BY EPSTEIN



Beatles' manager Brian Epstein took these shots for NME from the stage during the Paris concerts.

is great, isn't it!—Oops, better take care, 'Alley Cat' may be listening." The chat was interrupted when road manager Brian Epstein opened the door for the Dave Clark Five, the Animals, Herman's Hermits, the Stones—well, the other Beatles, who are running the roulette in the stiletto race.

LPs by Allen Evans

**** SOUNDS OF THE BEATLES: CASE YOUR FAULT TO THE WIND, SCARLETT (Piccadilly).

When a wailing, haunting, relaxing form of music was released, via Case Your Fault To The Wind. It seemed unlikely to be a commercial hit—which only goes to prove how wrong you can be in the unpredictable world of pop music. Now John Schroeder has produced an album of fascinating Sounds Direct tracks, featuring the brilliant piano and harpsichord work of Johnny Pearson, aided by Kenny Clare on drums and three basses—Peter Morgan, Frank Clark, and Tony Reeves, plus a talented sound engineer called Bob Westwood.

Titles: Something's Coming, Case Your Fault To The Wind, Scarlett Polon No. 9 and No. 2, Al The Mardi Gras, When Love Has Gone, To Friends With Love, Sounds Anonymous, Carnival, Davidson, Love Letters and Like The Lonely.

**** FINE: GORME & THIO LOS PANCHOS: AMOR (CBS).

For those who go for Latin-American music, this is a "must." Gorme has long been a top American singer, but now she proves she sings just as enchantingly in Spanish, backed vocally and instrumentally by a top Latin trio, stars in South America. All the

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READERS JOIN IN THE... controvery

In the two weeks since the Beatles were awarded the MBE the more rational members of the public have had time to consider the logic of the honour... several previous medal winners have returned their trophies in disgust at being reduced to the same level as pop music...

... and other extremists have suggested that the MBE is insufficient and that the Liverpool lads should have been knighted.

Which ever you look at it, this royal recognition of the Beatles is the show business talking point, not only of the month—but in all probability, of the entire year.

NME readers have been quick to voice their opinions. Since we cater exclusively for pop music fans, it came as no surprise to discover that the overwhelming majority of readers were in favour of the awards. But there were a few dissenters. Here are just a few extracts from letters received:

"In three years they have done more to achieve in 100 years." (Roger Telling, London, W.2) ... It makes a mockery of the whole system, to award

them medals just because they've made a million albums." (Dan Williams, Cardiff, S.W.) ... How refreshing to see celebrities open to criticism." (Mary South, Brighton) ... Why not awards for Dursi Springfield and Adm. Compton for their stand against apartheid?" (Colin Davis, Sunderland)

Let's consider some of the points which have been bandied around since the awards were made. Firstly, the question of the war heroes, who preceded up their medals and returned them from whence they came because they refused to be in the same category as the Beatles.

I have a certain sympathy for these gentlemen, for it strikes me as incongruous to lump war heroes together with entertainers. By the same token, you might as well give the Academy Award to a policeman for tackling an armed thief!

But you're in the position of those previous recipients, and you might well be embroiled, too.

Where they went wrong, of course, was in making their gesture public.

Strongly
A NOTHER point on which I feel very strongly is that the way in which the Beatles themselves have been knackered over these MBEs. Whether or not you agree with the awards, it's not the Beatles' fault: they were simply offered the medals out of the blue and quite naturally they accepted them.

And so we come to the £1,000-dollar question—did the Beatles genuinely deserve to be honoured by the Queen? And the answer must be, irresolutely and unemotionally—yeah! yeah! yeah!

I think it's wrong to imply that they have earned their medals as war-heroes. Let's face it, they haven't been earning medals for as long as so much as for themselves! And, of course, this criterion applies to anyone who is honoured for anything, whether he is dealing in music, motor cars or secret services.

No, where the Beatles honestly and justifiably deserve their awards is in the field of prestige. Their efforts abroad to keep the Union Jack fluttering proudly have

WHO'S WHERE
(Work commencing June 26)
BLACK AND WHITE MENSTRUATION SHOW
Victoria Palace
KING HUBBARD, BARRON KNIGHTS, HAVY SISTERS
Theatre Royal, Palladium
FREDDIE AND THE DREAMERS
Blackpool Queens
MARK WYNTER
Blackpool ABC
KENNETH BAY, SUSAN MARYGLEN
Blackpool Winter Gardens
BILLIE HOOKER, KEAMER, EDMUND
Blackpool North Pier
GREG AND THE PACEMAKERS, GENE VINCENT, KATH DENVER
Blackpool South Pier
BOONMAYNTH WINNER BERRIES
Great Yarmouth ABC
MART HOBSON
Great Yarmouth Wellington Pier
LESLIE HONIGSMAN
The Grand Aquarium
GEO BROWN
Great Yarmouth Britannia Pier
RUSS CONWAY, BATHY KIBBY
Blackpool Winter Gardens
SHEKEL'S, YANA
Boarhamston Pavilion
JOAN BEGAN
Southend New Circus Pavilion
Blackburn Entertainment
TERRY JOHNSON, PEARL CAHILL
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BACHELORS/BERRIES SHOW A HIT
 THE Bachelors moved into Great Yarmouth for the summer at the weekend, where their appearance in "Holiday Starters" at the ABC was given tremendous welcome. They earned it, for the spot with which they closed the show was a punchy, power-packed 30 minutes, presented with terrific skill and showmanship.
 The Rockin' Berries surprised many with all-around entertainment quality of the spot with which they rang down the interval curtain, and they, too, were an instant hit.
 "Translator Radio" provided the opportunity for astonishingly good impressions of Billy Fury, Tommy Cooper, Cliff Richard and Norman Wisdom by Berry Clive Lea.
 From Elaine and Derek there was quite a sparkling interlude with the twins in folksy form. They sang "Cotton Fields Back Home", "Blowing In The Wind", "The Times They Are A-Changin'" and "This Land Is My Land."
 P.B.

RECORD OF THE WEEK!
NINI ROSSO
IL SILENZIO
 DURIMUM DRS 54000

TALPIECES by the ALLEY CAT

FOR the first time, Rolling Stones poised to top U.S. charts...Cool Elephant's Leslie Linder bidding high for Dusky Springfield's London cabaret debut...The late Sam Cooke's personal manager James Alexander discussing material with Andrew Oldham here this week.

Wasn't MBE award for Beatles more justified than Violet Carson's? ... Fred and the Dreamers, the Beatles and Petula Clark hit times...At Ascot races, Twinkle clad in white leather...Marion Ryan makes come-back in Des O'Connor's TV series...By persuading Beatles to stay with EMI, Sir Joseph Lockwood automatically retained George Martin?...Big advance bookings for Gerry and the Pacemakers' Blackpool season...Correction: Arthur Snipe is presenting Shirley Bassey in Doncaster cabaret — not Ray Nortrop...Opening night audience for Lonnie Donegan at Yarmouth included Joe Brown...Voodoo Woman (U.S. Bobby Goldsboro hit) covered by Bern Elliott here...Recording manager Jimmy Bowen's repress contract extended by Frank Sinatra for three more years...Brian Epstein negotiating to present next Everly Brothers tour here...Doesn't Lulu's hit borrow something from Dionne Warwick's "You'll Never Get To Heaven"?

Peter Quaffe phones from U.S.
KINKS
MANAGER
'ARRESTED'

PETER Quaffe of the Kinks explained the NME on Wednesday from Chicago, where he reports showbiz as Larry for the Kinks' tour.
 "Our co-manager Larry Page got arrested in Philadelphia yesterday. Some tax official turned up at the theatre demanding a special tax. Larry refused to pay, and two coloured policemen picked him up and took him off to jail."
 "He got released about five minutes later, but it was nearly all over."
 "After the sell-out concert in New York, we drove from the theatre along the streets to the hotel with about five girls on the roof of the car. The police just didn't bother to lift them off."
 "We cruised around for two hours before they cleared the hotel entrance of fans so we could get to bed."
 "We played the Clay Cole show in New York and did a fantastic Tilar girls set-up when we mimed "Let Me Free". The curtains opened and there we were kicking our legs about. TV people went berserk."
 "We played some place called the Exhibition Gardens in Illinois, and they dragged the stage in blocks, but that was the only rope deal we have had."
 "One of our fans smashed a large coach. The trans smashed about four windows in it last night. It was right with their fists."
 "At the Aris Theatre in Chicago last night there was a power cut and we had to go off stage. It was right with their fists with lightning and storms in the area. Anyway, about five minutes later we returned and completed the show."
 Brunswick issue future Conway Twitty releases...Paramount chief



BACHELORS (left) and four of the five ROCKIN' BERRIES look on as ELAINE, of singing twins Elaine and DEREK (middle left), sings the special cake at a party after the opening night of "Holiday Starters" at the Great Yarmouth ABC (left) at the weekend.

Howard Koch has signed comedian Marty Allen and singer Steve Rossi as a modern team in Dean Martin-Jerry Lewis mould...At Sutton (Surrey), Harry Secombe and great friend Roy Castle are neighbours...On TV, why must Lionel Blair sing?...First Liberty Tommy Sands single a Paul Anka composition...Latest U.S. John Barry release dedicated to Barbara Streisand, "Barbra's Theme"...

Visiting America: She's Talmy, recording manager of Kinks and the Who...London house of Andrew Oldham at Parsons Green...Disc-jockey Keith Fordyce described by Groucho Marx as Keith Threelide...On TV, why must Lionel Blair sing?...First Liberty Tommy Sands single a Paul Anka composition...Latest U.S. John Barry release dedicated to Barbara Streisand, "Barbra's Theme"...

Opening new London club Tommy Steele's former personal manager John Kennedy seeks girl beat group...Andrew Oldham and photographer Vernon Bailey join handling new Golden Apples Of

Seekers in top form

IN a class—as well as a world—of their own are the Seekers. And they prove it in the Big Show of 1965 at the Pavilion Theatre, Bournemouth, where they are appearing for the season with Arthur Haynes and Yana.

Even when the microphone system packed up at the first night last week the group, who had just returned from visits to their native Australia and the U.S.A., carried on with their act—accidentally. They opened with "Joy, Joy, Joy," which they followed by a sympathetic treatment of Bob Dylan's "Blowing In The Wind." Their current hit, "World Of Our Own," was followed by another Dylan number "The Times They are A-Changin'."

The Seekers' first hit, Tom Springfield's "I'll Never Find Another You" and the skiffle-style "Cotton Field" completed their top act. D.I.

LP of the week

***** NAT KING COLE: *Let's Fly (Capitol)*. A set of romantic tunes left behind by the great and late Nat. He's great singing Girl From Ipanema, or My Kind of Girl, or Swiss Reprise. Eleven tunes all given top treatment by Nat, solo trumpet Bobby Bryant, and Halcyon Carmichael orchestra playing his own arrangements.
 Other titles: Love, Three Little Words, There's Love, Thanks To You, Your Love, Mame, Coquette, How I'd Love To Love You.

Joe can't fail

THAT likeable personality Joe Brown never fails to please his audience, and he had the customers asking for more after his sizzling act on the opening night of the summer show, "Swingin'" at Great Yarmouth's Britannia Pier.
 Playing George Formby's number one banjo—a friend had lent it to him before the show for good luck on his first night—top billed out "Ripart, Fe, Lee," and in tribute to George, "The Lanchester Trenchard."
 Next, he played a most stirring piece from "Carmen," which he said he and the Brewers had recorded, and which brought the greatest applause of the evening.
 The first few bars of "That's What Love Will Do" was greeted with spontaneous applause, and "Hava Nagila" had the feet thumping in the aisle.
 Joe ended his well-balanced act with "What A Crazy World." At the end of the evening he was the only artist to receive a roar from the audience. D.H.

MELACHRINO SOUND GOES ON

THE Melachrino Sound lingers on—and will continue to do so indefinitely—even though its originator, George Melachrino, died last week, aged 56. His was timeless music, essentially melodic. It was music solely for squares, but honest-goodness family entertainment, aimed at anyone capable of appreciating a good tune.
 His name had faded from the British scene during recent years, but only because he was concentrating his activities upon the American market, where he was affectionately regarded with that awe reverence which the States reserve for British concert orchestras and their leaders.
 At the outset of the LP era in the early 50's, it was George who paved the way for MANN and other exponents of the shimmering strings sound in America. And he retained his status for more than a dozen years, running Mantovani a close second in British popularity, winning three Golden Discs, and earning in the region of £40,000 every year from American royalties. One of his greatest admirers was ex-President Eisenhower.
 Born in London of Greek parents, George's career began as a member of the famous pre-war broadcasting band, Carroll Gibbons Savoy Hotel Orchestra, which he left to form his own orchestra, the Carols and Pops.
 During the war, he served with the military police unit invited to form and conduct the British Armed Forces Orchestra.

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