

new
**MUSICAL
EXPRESS**

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BEATLES BACK NMExclusive
PICTURES

**Colonel Parker
defends ELVIS**

TAMLA AT HOME

**My JIM — by
Mary Reeves**

TOP POP NEWS

No. 18

KEN DODD

**MORE
THAN
LOVE**

ON
COLUMBIA DB 7976

K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856

Fortunes



**OUT
TODAY!**

**Is It Really Worth
Your While**

**DECCA
F12485**

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THEY'RE LIKE ONE BIG HAPPY FAMILY

A TINY sign above the veranda of a small wooden house, set back from West Grand Boulevard in Detroit, read: "Hitsville U.S.A." I gazed disbelievingly at the apparently modest premises of the Tamla-Motown Record Corporation. On closer examination I found the house was the centre of three, and these were the head offices and studios of the company.

I entered the centre building and within minutes was warmly greeted by Booker Bradshaw. By the time I had been in the building 15 minutes I had witnessed a Temptations recording session and been introduced to everyone who happened to be passing, from the coffee-boy to top recording artists.

I was truly amazed. In this short space of time I was treated with a warmth and sincerity which has to be felt to be believed.

I could not imagine this happening in England, because there seems to be a built-in organisation to repel over-enthusiastic fans wherever British pop stars gather.

The real story starts, however, when Mrs. Wakefield (the vice-president, no less) invited me to come and see some television filming at Greenfield Village, just outside Detroit.

There was only one word to describe the scene as I stepped off the bus on that hot Friday afternoon... CHAOS! With me on the bus was a load of small children, volunteer extras. They soon added to the confusion!

At a loss

Imagine the scene for yourself... cameramen, production men, clapperboard men, company officials, innumerable children and a sprinkling of singers, none of whom seemed to know what was happening.

Disorder was soon amended by the two men with the loudest, most persistent voices: d-j Murray-the-K and TV director Barry Shear.

The Four Tops "Take 1" was quickly underway.

To put you in the picture a little, the scenes being filmed that day were to be included in a 90-minute, nation-wide TV.

The first sequence of the afternoon showed the Four Tops at a hot-dog stand with a rather cute group of kids.

The Tops are an amiable bunch of guys, well known in the States for their class performances. They are a group in every sense of the word and are reaping the reward from ten years of consistency and teamwork.

... and they're back with a BANG!

THE SOUND OF MOTOWN

R. E. BRITCHFORD visits the home of Motown and writes this fan's-eye view report...



During the run-throughs of the "Tops" sequence I talked to Martha Reeves, leader of the wildest of wild Motown sounds, Martha and the Vandellas.

At 25, Martha is a Motown veteran and I asked her how hard she was finding success.

"Last night I got no sleep on an old boneshaker charter plane from Washington and this morning they had me running up and down the Mustang assembly line—in and out

MARTHA and the VANDELLAS pose for publicity pictures on the Mustang assembly line at the Ford Motor Co. in Detroit.

of car bodies — and I've got an ulcer."

Martha freely admits she is not on the top of the pop world, but, in her own words: "I've had five consecutive records in the top ten but never a No. 1."

"However, I can go shopping in

downtown Detroit and usually no one recognises me. You ask Diane Ross if she can do that."

So I did. Diane, Martha's opposite number in the Supremes, is the cooing "baby" voice which gives her group its individual hit sound.

"Sure it's hard work," says beautiful Diane. "It's more than hard work, it's a hard life but, of course, you give up your privacy and home life to be a star."

"We don't usually get much time to think about it. You see there's always something new happening, always somewhere new to go."

One overriding impression I got from talking to the girls is that, despite the fact they are competitors, each is equally pleased by another's success.

Admittedly the company tries not to release records to be in direct competition but even so the artists compete against other companies — not themselves. They regard their success as a success of Tamla-Motown—not as a personal triumph.

Also on the set was Marvin Gaye, whom I asked: "Why do you think you've never had a hit in England?"

"I guess if I did know why I would be able to do something about it," was his reply.

Acclaimed

There's sense in that. But Marvin Gaye has had a whole string of hits in the U.S., and is acclaimed by such people as the Beatles and the Rolling Stones. Yet he is still without a major British hit.

Perhaps a little more publicity and a tour would do the trick for him—I think so.

How has this company, with such meagre facilities, and from such small beginnings, risen to such fantastic success?

It more or less boils down to this. Talent. There is not a shadow of doubt that every Motown artist has talent. Dedication. This is inherent in the organisation.

For example, there is a full board meeting to discuss the release of every record. Here is dedication to maintain a standard.

That is why one associates the name Tamla-Motown with quality.

Individuality. The eventual keynote to success. From the "wail" of Martha to the "coo" of the Supremes there is an individual hit sound to every act.

Last, but by no means least Unity. The Motown family is a close-knit group of people all working towards the same end—making good pop records.



MARVIN GAYE signs autographs as he chats to Motown fan and author of this article R. E. BRITCHFORD.

EPs By Allen Evans

LOVIN' SPOONFUL (Kama Sutra). Pleasant, tuneful set of quiet beaters—Jug Band Music, Warm Baby, Bald Headed Lena, and Let The Boy Rock And Roll.

CHRIS MONTEZ (Pye) gives you four well sung pop tunes here—The More I See You, Go Head On, Call Me, and You I Love You.

FONTELLA BASS (Chess) really gets a rhythm going with Since I Fell For You, Oh No Not My Baby, I Can't Rest, and Come And Get These Memories.

PETULA CLARK (Pye) puts plenty of verve into her singing of Life And Soul Of The Party, Hold On To What You've Got, Just Say Goodbye, and We Can Work It Out. Backing good, too.

HERB ALPERT (Pye) leads on trumpet his Tijuana Brass in that crisp way as he offers you four lively tunes—So What's New, Felicia, Walk Don't Run, Ladyfingers.

LEE DORSEY (Stateside) is an easy, rocking singer who puts plenty bluesy sound into You're Breaking Me Up, Messed Around, Organ Grinder's Swing, I Gotta Find A New Love. Gutsy band behind him.

NEW LPs FOR SALE

At the recording date even the session men applauded

Free signed portrait with every LP



NINA SIMONE
"Wild is the Wind"
stereo SBL 7726
mono BL 7726



BILLY COTTON & HIS BAND
Band Show
stereo SBL 7730
mono BL 7730



SUSANNAH YOUNG
Sweetest Sounds
stereo SBL 7728
mono BL 7728



THE WALKER BROTHERS
Portrait
stereo SBL 7732
mono BL 7732



HOME SAFE AND SOUND!

By the Editor

THE Beatles are back! Safe and sound. Only three weeks ago, at London Airport, girl fans screamed "Don't go! You'll be killed!" But they went. Not without fear.

John Lennon was threatened by certain belligerent American factions. George Harrison has a great fear of flying and is a poor traveller. Paul and Ringo were more optimistic, but they, too, had their misgivings.

BUT THEY CAME THROUGH TRIUMPHANTLY, PLAYING EVERY CONCERT AND PUTTING A MILLION DOLLARS INTO BRITAIN'S DOLLAR-STARVED EXCHEQUER.

No pay pause for the Beatles! Their enterprise in going where the money is and bringing it back should be inspiration for all British youth!

And the way they faced the music—as well as played it!—is another lesson for youth of today. Don't shirk responsibility—go out and get on with the job.

Well done, MBEates! We're proud of you!

(BEATLE BRAVERY WORTH MORE THAN MONEY by June Harris—on page 8.)



The BEATLES arrive back home—and NME's photographer Napier Russell was there to record the homecoming.

Meanwhile, back in California...

It was great fun, if a little dangerous, to cover for you the last week of the Beatles' American tour. I went with them to Seattle, Los Angeles and San Francisco concerts... and can report that your pride-and-joy group is ours, too.

SEATTLE, August 25: I flew from Hollywood the 500 miles north to Seattle with the Beatles, where they did two concerts in the new 15,000-seater arena. The afternoon show drew only 8,000, but the later one was a sell-out, setting a new attendance record.

The seats were very near the Beatles, in comparison with the stadium's seats, but no one tried to rush the stage at either show. The Beatles, dressed in drab olive green suits from London's Hung-On-You boutique, obviously enjoyed the closer contact with the fans, as well as the good behaviour from them.

Only a faulty microphone, which swivelled out of control and forced Paul to teeter over the edge of the stage to get his mouth in front of it, marred the proceedings (but this brought laughs, so

NMExclusive

it was probably an asset). A lifeless Press conference was held between shows, the only highlight being Paul's denial of a Wire Service report that he and Jane Asher were marrying in Seattle. Paul got a laugh when he answered frankly: "It wouldn't do her any good to fly here. I'm flying out tonight."

LOS ANGELES, August 28: Down in the middle of the Dodger baseball team's stadium, on a small platform, I watched the world's greatest group performing for 40,000 fans of all ages, races, sizes, shapes and incomes. All sat with eyes glued on the tiny beetle-sized figures, most of them yelling at every wave or step or word.

A dumpy middle-aged mother near me twisted her lace handkerchief tensely, crying "Aren't they lovely?" A toddler looked up from his sucker to ask: "Is that them, mama?" And a tall, thin teenage boy in flowered shirt and

cord bell bottoms sat on the edge of his seat, slapping his thighs and yelling "Go Man."

It was a gas for all-too-short 25 minutes on Sunday. The boys had had two days of rest in the Los Angeles sun, and were driven to the stadium in a white armoured car. As they ran on to the stage, thousands were thrilled and cheered their thanks for the coming of the Beatles.

Biggest cheers after the initial welcome were for George's solo of "If I Needed Someone" and for Paul's wonderful "Yesterday." Biggest, that is, until Paul stepped to the mike to announce: "We'd like to feature someone on this number who doesn't usually sing." Yes, though bachelor Paul seemed to be the most popular Beatle this year, Ringo's "I Wanna Be Your Man" was still overall favourite when it came to numbers!

Third number, "Day Tripper," again was the signal for a dash to the stage, but this time only by two teenage boys, who tore across the grass, but were brought down by tackling security men and thrown out in a jiffy.

Tracy Thomas

travelled with them

The near capacity crowd was quite quiet during the songs and when members announced the next tunes. They wanted to hear the Beatles. For the other groups on the show, however, it was mayhem. Nobody listened!

The Beatles found it easier to get into the stadium than to get out, as you probably read in your daily papers. Let me fill in on those reports a little...

Fans spotted the getaway car as it started to leave the stadium parking lot, mobbed it and the driver turned back into the field. The boys got-out and hid beneath the seats, before bolting to the locker room, where they locked themselves in for several hours, while extra cordons of police were called in.

They started to sing: "We all live in a yellow locker room..." to pass the time.

When the Beatles did make it out of the stadium, they found the road

Continued on page 12



JOHN LENNON looks round towards the fans—and at a sign "SEXY JOHN," while the others turn on smiles for Napier Russell.

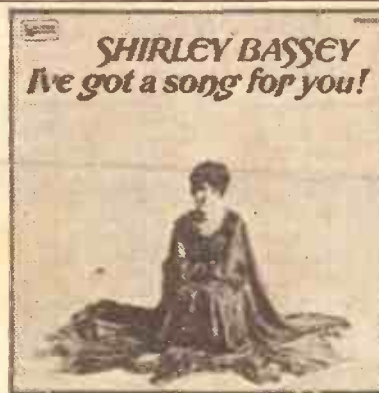


JOHNNY MATHIS
The Shadow of your smile
H.M.V. CSD3556 @ CLP3556 @

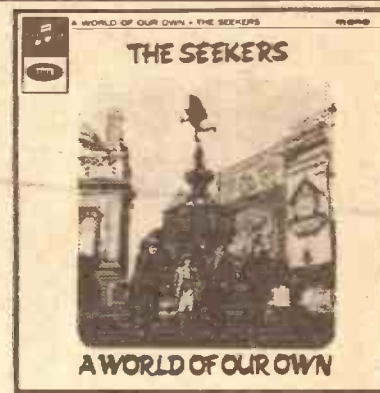
LISTEN TO WHAT'S HAPPENING!



YARDBIRDS
Columbia SCX6063 @ SX6063 @



SHIRLEY BASSEY
I've got a song for you!
United Artists SULP1142 @ ULP1142 @



THE SEEKERS
A world of our own
Columbia SX1722 @



ZOOT MONEY'S BIG ROLL BAND
It should've been me
Columbia SX1734 @



GEORGIE FAME
Sweet Things
Columbia SX6043 @

LISTEN TO WHAT'S HAPPENING!



SANDY POSEY
Born a woman
M.G.M. 1321

JR WALKER AND THE ALL STARS
How sweet it is
Tamla Motown TMG571

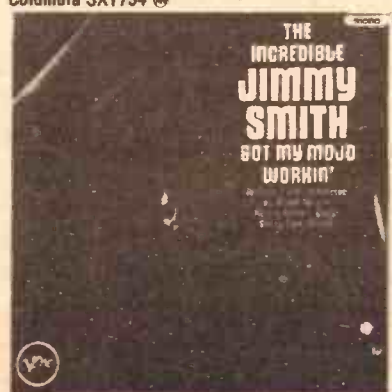
THE CHIFFONS
Out of this world
Stateside SS533

JAN & DEAN
Popsicle
Liberty LIB10244

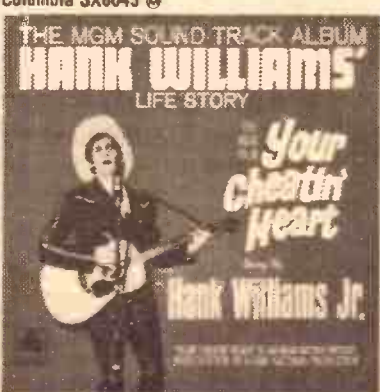
PHILLIP GOODHAND TAIT AND THE STORMVILLE SHAKERS
No problem
Parlophone R5498

WAYNE GIBSON
For no one
Columbia DB7994

LISTEN TO WHAT'S HAPPENING!



JIMMY SMITH
Got my Mojo working
Verve SVLP9123 @ VLP9123 @



HANK WILLIAMS JR.
Your Cheatin' Heart
M.G.M.-CS-6081 @ M.G.M.-C-996 @

NEW SINGLES RELEASED THIS WEEK

THE SEEKERS
Walk with me
Columbia DB8000

DARRELL BANKS
Open the door to your heart
Stateside SS536

THE SUPREMES
You can't hurry love
Tamla Motown TMS575

ANOTHER BIG HIT FOR LOS BRAVOS

*"I Don't Care"/"Don't Be Left Out In The Cold" (Decca).

OPENS with a dynamic drum break, then settles into as happy and toe-tapping a disc as you've ever heard. This has all the hallmarks of a big one—a very catchy tune you feel compelled to join in (particularly in the final la-la chorus), and driving medium-fast rhythm with a fascinating reverberation at the end of each stanza.

Mike Kogel warbles like an exuberant Pitney, aided by echo-drenched falsetto chanting. Looks like another thumping hit for the Spanish team.

FLIP: Double-time shuffle beat, with maracas and organ. More prominent chanting supports Mike, and there are some unison passages.



LOS BRAVOS in action (l to r) MANUEL FERNANDEZ, MIGUEL VICENS, MIKE KOGEL, TONY MARTINEZ and PABLO SANLLEHI.

TOMMY VANCE

"You Must Be The One"/"Why Treat Me This Way" (Columbia).

A Jagger-Richard composition, though you'd hardly recognise it as such, because it's given a very brash treatment—with gutty rasping sax, powerful brass section, and a twangy guitar solo for good measure.

Tommy dual-tracks in gushing energetic style.

Certainly has a driving peppy beat, but the treatment lacks the earthy quality we associate with the Stones numbers.

FLIP: Another fast-moving foot-tapper, this time self-penned. Very similar in styling.

SINGLES
reviewed by

Derek Johnson

SEEKERS IN SLOW MOOD

"Walk With Me"/"We're Moving On" (Columbia).

A POIGNANT rockaballad written by Tom Springfield, beautifully harmonised by the Seekers with several Judith Durham solo passages (isn't it amazing how her voice stands out, just as did Dusty's in the Springfields?). Attractive acoustic guitar backing, with sweeping strings in background.

This is the Seekers in slow mood, reminiscent of "The Carnival Is Over"—though the material isn't quite so good.

Still, it's extremely ear-catching, and another hit.

FLIP: Back to their familiar folk-beat in this revival of a hand-clapping revivalist number, with Judy taking the lead throughout. Added tambourine.

Recommended

EDDIE CAVE & THE FYX: "It's Almost Good" (Pye). A moody yet beaty r-and-b item, with smoky-voiced soloist, bluesy organ, brass and wispy chanting.

SIDEKICKS: "Suspicious" (RCA). A haunting ballad with a fowling rhythm and an insidiously wistful quality. Features soloist with a few harmony passages, plus strings and organ. Worth hearing because of its originality.

NEIL DIAMOND: "Cherry, Cherry" (London). I enjoyed this Latin-styled swinger. Has a Mexican feel—a sort of cross between Alcazarr and tambourine supply the beat. It really sparkles.

PAUL AND RITCHIE & THE CRYING SHAMES: "September In The Rain" (Decca). Here's an old favourite, revived as a latter-day up-tempo beat-group speciality. Sounds a bit like a Ryan Twins disc.

PETER NELSON: "A Little Bit Later On Down The Line" (Pleasant). Clavichord, guitar and strings support the hushed-voiced singer in this lilting and melodic rockaballad. Enjoyable!

CHECKMATES: "Every Day Is Just The Same" (Parlophone). This has a folk-beat flavour, with rippling guitar and tambourine. Soloed, with intriguing harmonies and a reflective quality. Full marks for an impressive styling.

SLIM WHITMAN: "A Travellin' Man" (Liberty). A nostalgic country ballad, with a cosy lilt and a sing-along chorus. Flip revives the ifield hit "I Remember You."

MABLE JOHN: "It's Catching" (Atlantic). Oh, this is real mean r-and-b, with soulful vocal, gritty plod beat, gospel-type chanting, and superb organ.

NEWFOLK: "Today" (Decca). A richly orchestrated and powerfully projected beat-ballad, with the group emoting rather in the style of the Bachelors.

NANCY WILSON: "You've Got Your Troubles" (Capitol). A sophisticated, highly polished and thoroughly exciting treatment of the Fortunes' smash hit.

TONY'S DEFENDERS: "Since I Lost You Baby" (Columbia). A mid-tempo tear-jerker with the dark-brown voice of the soloist infusing a Righteous Brothers quality.

Subdued Crispian

"Changes"/"My Little Brown Eyes" (Decca).

FRACTIONALLY slower and more subdued than Crispian St. Peters' previous hits. This has a much more absorbing lyric, and he handles it with warmth and a throbbing emotion—occasionally slipping up an octave into high register.

I specially like the dual-track passages, in which he duets with himself in different keys. A steady medium-pacer with a lilting rhythm and a palatable tune.

Doesn't have the big-bash impact of his last ones, but should make it. **FLIP:** A beseeching and appealing treatment of a mid-tempo item with tambourine. Proof indeed that he isn't restricted to beat material.



CRISPAN ST. PETERS

MARVIN GAYE

"Little Darling (I Need You)"/"Hey Diddle Diddle" (Tamla-Motown).

To my mind, Marvin is the greatest of the Motown artists and—so far as Britain is concerned—the most underrated. Is it too much to hope that he might get belated recognition with this disc?

It's a wonderfully happy track, with an irresistible rhythm, and the lad singing with that heartfelt coloured feeling—aided by chirping chicks, jangle piano and slap-happy tambourine.

FLIP: Crisp brass, thundering drums and boogie piano inject a slightly different sound into this one. But it's equally beaty and finger-clicking.

ROARIN' SIXTIES

"We Love The Pirates"/"I'm Leaving Town" (Marmalade).

I suppose you'd call this a protest song—about the closure of the pirate stations. Can't help wondering if the BBC would play it, if it got into the Top Twenty!

And obviously it must stand a chance, because of its topicality. It's done in the surf style with falsettos and counter-harmonies and is, I think, based on a Beach Boys tune. It's fun and has a lot of appeal.

FLIP: A fairly ordinary medium-pacer, featuring the lead singer with chanting support. Solid beat, with the drummer to the fore.

MOODY TANEGA — ALMOST HYPNOTIC

"Bread"/"Waves" (Stateside).

NORMA TANEGA gets the same sort of feel as "Walking My Cat" on this, but with a less complex lyric. Rumbling drums and solo guitar open the disc, then it breaks into a peppy shaker with rattling tambourine. Wailing harmonica gives a slightly plaintive suggestion.

Chanting girls back Norma, as she sings in that rather moody and effortless style. Repetitive without being monotonous—it's more hypnotic.

FLIP: A rippling self-penned folk-flavoured song, with a colourful lyric, and rippling guitar simulating the sound of the sea. Lilting rhythm.

FASTER SUPREMES

"You Can't Hurry Love"/"Put Yourself In My Place" (Tamla-Motown).

ONE of the best numbers the Supremes have come up with for some time. Set at a rather faster pace than usual, it swings along spiritedly—but still with that unmistakable Motown heavy beat and thumping tambourine.

Diana Ross is as provocatively seductive as ever, with the other girls carrying her along with their usual slurring chanting.

In view of Motown's recent comeback, this might happen.

FLIP: The beat's heavier than ever here, possibly because the beat drops to medium tempo. Both sides, inevitably, written by the Holland-Dozier-Holland team.

DEE DEE WARWICK "I Want To Be With You"/"Alfie" (Mercury).

A captivating slow beat-ballad, remarkable for the startling high notes achieved by Miss Warwick. The romantic lyric is convincingly handled, and enhanced by an imaginative backing, with throbbing drums, brass and strings.

It's a disc with a difference, and well worth hearing, but not chart material. **FLIP:** A lush styling of the Bacharach-David ballad, which was a hit for Cilla. A competent performance, but who wants another version?

Instrumentals

The Lennon-McCartney number "Norwegian Wood" receives a modern jazz treatment, featuring Brubeck-like piano and vibes, by the London Jazz Four, with the same composers "I Feel Fine" as the flip. The gimmick-laden "March Of The Sky People" by the Galactic Federation is full of electronic effects, and has an organ sound and melodic content reminiscent of the Tornados' "Telstar." Both on Polydor.

A modern-style interpretation of "Saturday Jump," signature tune of the BBC's "Saturday Club," by the Midnight Shift features growling brass, twangy guitar, harmonica and tambourine. You'll know the tune, of course. On Decca.

This Orchestral present tasteful gentle-beat renditions of two favourite classical themes, "Scheherazade"/Rachmaninoff's Piano Concerto No. 2 (Fontana), with cascading strings and clavichord. Very pleasant.

Fortunes go all out



FORTUNES (l to r) ANDY BROWN, BARRY PRITCHARD, ROD ALLEN, SHEL McRAE and DAVID CARR.

"Is It Really Worth Your While"/"Am I Losing My Touch" (Decca).

An excellent performance from the Fortunes in this rhythmic ballad. Verses are quiet and tender, but in the chorus the whole thing erupts into a walloping shake beat, with crashing drums, pounding tympani and cascading strings.

The boys give it all they've got in a powerful, yet controlled, styling embellished by a rich Les Reed backing. Might well get a touch.

FLIP: A more orthodox medium-pacer, though there's a novelty vocal approach that holds the attention. Another punch-packed accompaniment. Hummable!

SHOP WINDOW

DANIELL BANKS warbles his self-penned r-and-b ballad "Open The Door To Your Heart" with warmth and conviction, available on both Stateside and London, with both versions sounding identical. Folksy, tuneful and beaty—that's "Early Morning Hours" (Polydor) by the FORRESTERS, who sound like the Seekers without Judy! An hilarious take-off of Sonny and Cher (complete with impressions of Jimmy Savile and Cathy McGowan) in "I Got You" by SHEIL AND MAL on Eye Mark—and the same label offers the F.B.I. with "When The Ship Comes In," a Dylan number which, I think, dates from his basic folk era. "Go On Home" is co-written from Columbia's young Paul Korda, and it has a pulsating beat and an inherent blues feel. Another version of the exotic "Guantanamera" is sung in Spanish by Pye's Diemo Garcia, but isn't quite as good as the Sandpipers' disc, reviewed last week. Most absorbing aspect of "Tryin' To Stop Cryin'" (HMV) by the High and the Mighty is the sudden tempo changes, which are fascinating, but otherwise it's indifferent material. Formerly with the Zephyrs, CHIPPY sings a zippy medium-pacer "Another Time Another Place" (Polydor) with biting brass and chirping girls. New York

team, THIS RARE BREED, have got a great sound going in "Beg Borrow And Steal" (Strike)—it moves like mad, and it has a recognisable tune, too. HOWARD TATE sings the soul-ballad "Ain't Nobody Home" (Verve) with such deep emotion that you can hardly understand the words, because of the lump in his throat! The Otis Redding number "Baby Cakes" (Atlantic) generates fire and galvanism, with its crashing beat, animated organ and ebullient Loretta Williams vocal. From the Hitchcock film "Tom Curtin," Dick Roman sings the soothing and slowly swaying "Green Years" (Coral) in a refreshingly uncomplicated style. I liked the attractive melody and lyrical sentiments of "The Time Is Over," also the dual-tracking of Decca's Mike Hamilton, but I could have done without the cinema-organ sound. Striking vocal blend from Lancashire team, the CYMELONS, who also simulate a sitar sound in the beaty "I Can See You" (Polydor), with tambourine, twangs and heavy drum thumps. Couple of Irish lads, SONNY AND SEAN offer a typical showband speciality in the Drifters-style "I Only Came To Dance With You" (Pye).

The Sound of Entertainment on



The Wonderful World of Andy Williams

Don't miss the NEW Andy Williams Show, Starring on BBC TV every Friday 9.25-10.15

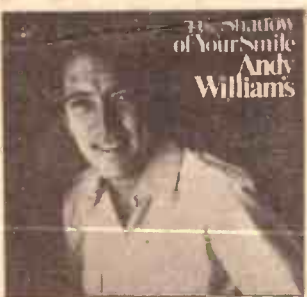
GREAT NEW SINGLE In The Arms Of Love

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c/w Ain't It True

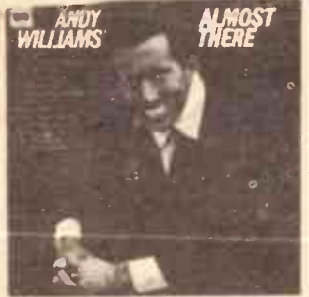
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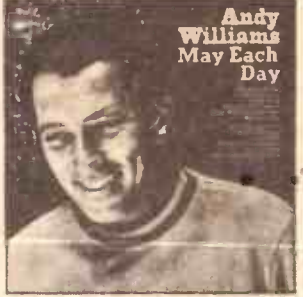
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The Shadow Of Your Smile



(S) 62533

Almost There



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c/w The Big Bright Green
Pleasure Machine 202285

TONY JACKSON
Follow Me

c/w Walk That Walk
202297

BOB MILLER & THE MILLERMEN
No Goodbyes

c/w Saturday Jump 202299

Chart Shots

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THE BYRDS 5-D (Fifth Dimension) 202259
THE TREMELOES Good Day Sunshine 202242

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ALBERT HALL, 4th SEPTEMBER

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**JAMES BROWN
& The Famous Flames**

Money Won't Change You
7N 25379 Pye Int.

CHUBBY CHECKER

Hey You! Little Boo-Ga-Loo
P 989 Cameo Parkway

KEELY SMITH

The Wonder Of You
R 20482 Reprise

PETER NELSON

A Little Bit Later On
Down The Line

7N 35338 Piccadilly



NME TOP THIRTY

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

(Wednesday, August 31, 1966)

Last This Week	Highest Position Weeks in chart	Song	Artist	Label
1	1	YELLOW SUBMARINE/ELEANOR RIGBY	Beatles	Parlophone
2	2	GOD ONLY KNOWS	Beach Boys	Capitol
6	3	ALL OR NOTHING	Small Faces	Decca
4	4	THEY'RE COMING TO TAKE ME AWAY, HA-HAAA!	Napoleon XIV	Warner Brothers
3	5	A GIRL LIKE YOU	Troggs	Fontana
5	6	MAMA	Dave Berry	Decca
13	7	TOO SOON TO KNOW	Roy Orbison	London
7	8	VISIONS	Cliff Richard	Columbia
12	9	LOVERS OF THE WORLD UNITE	David and Jonathan	Columbia
10	10	HI-LILI, HI-LO	Alan Price Set	Decca
20	11	DISTANT DRUMS	Jim Reeves	RCA
8	12	BLACK IS BLACK	Los Bravos	Decca
9	13	SUMMER IN THE CITY	Lovin' Spoonful	Kama Sutra
17	14	JUST LIKE A WOMAN	Manfred Mann	Fontana
14	15	I SAW HER AGAIN	Mama's and Papa's	RCA
11	16	THE MORE I SEE YOU	Chris Montez	Pye Int.
18	17	GOT TO GET YOU INTO MY LIFE	Cliff Bennett	Parlophone
15	18	MORE THAN LOVE	Ken Dodd	Columbia
24	19	WORKING IN THE COAL MINE	Lee Dorsey	Stateside
19	20	REVOLVER (LP)	Beatles	Parlophone
26	21	HOW SWEET IT IS	Jr. Walker & the All Stars	Tamla-Motown
16	22	OUT OF TIME	Chris Farlowe	Immediate
25	23	AIN'T TOO PROUD TO BEG	Temptations	Tamla-Motown
—	24	WHEN I COME HOME	Spencer Davis Group	Fontana
21	25	I WANT YOU	Bob Dylan	CBS
23	25	LOVING YOU IS SWEETER THAN EVER	Four Tops	Tamla-Motown
27	27	BAREFOOTIN'	Robert Parker	Island
30	28	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark	Pye
—	28	GIVE ME YOUR WORD	Billy Fury	Decca
—	30	GOODBYE BLUEBIRD	Wayne Fontana	Fontana

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, August 30, 1966)

Last This Week	Song	Artist
5	SUNSHINE SUPERMAN	Donovan
1	SUMMER IN THE CITY	Lovin' Spoonful
3	SEE YOU IN SEPTEMBER	Happenings
7	YOU CAN'T HURRY LOVE	Supremes
8	YELLOW SUBMARINE	Beatles
2	SUNNY	Bobby Hebb
15	LAND OF 1,000 DANCES	Wilson Pickett
12	WORKING IN THE COAL MINE	Lee Dorsey
11	BLOWIN' IN THE WIND	Stevie Wonder
10	SUMMERTIME	Billy Stewart
16	WOULDN'T IT BE NICE	Beach Boys
4	LIL' RED RIDING HOOD	Sam the Sham & Pharaohs
14	MY HEART'S SYMPHONY	Gary Lewis & the Playboys
9	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark
29	RESPECTABLE	Outsiders
22	GUANTANAMERA	Sandpipers
18	WARM AND TENDER LOVE	Percy Sledge
23	BUS STOP	Hollies
20	BORN A WOMAN	Sandy Posey
21	THE JOKER WENT WILD	Brian Hyland
26	SAY I AM	Tommy James and the Shondells
—	SUNNY AFTERNOON	Kinks
—	TURN-DOWN DAY	Cyrkle
27	WADE IN THE WATER	Ramsey Lewis
—	THE DANGLING CONVERSATION	Simon & Garfunkel
—	BEAUTY IS ONLY SKIN DEEP	Temptations
—	CHERISH	Association
—	WIPE OUT	Surfaris
—	HOW SWEET IT IS	Jr. Walker & the All Stars
—	GO AHEAD AND CRY	Righteous Brothers

BEST SELLING LPs IN BRITAIN

Last This Week (Wednesday, August 31, 1966)

Last This Week	Song	Artist
1	REVOLVER	Beatles (Parlophone)
2	SOUND OF MUSIC	Soundtrack (RCA)
3	PET SOUNDS	Beach Boys (Capitol)
4	BLONDE ON BLONDE	Bob Dylan (CBS)
6	SUMMER DAYS AND SUMMER NIGHTS	Beach Boys (Capitol)
8	BLUESBREAKERS	John Mayall with Eric Clapton (Decca)
—	GOIN' PLACES	Herb Alpert & Tijuana Brass (Pye Int.)
5	FROM NOWHERE THE TROGGS	(Fontana)
7	AFTERMATH	Rolling Stones (Decca)
10	SMALL FACES	(Decca)

5 YEARS AGO

TOP TEN 1961—Week ending Sept. 1

1	JOHNNY REMEMBER ME	John Leyton (Top Rank)
2	YOU DON'T KNOW	Helen Shapiro (Columbia)
6	REACH FOR THE STARS	Shirley Bassey (Columbia)
5	ROMEO	Petula Clark (Pye)
3	WELL I ASK YOU	Eden Kane (Decca)
4	HALF WAY TO PARADISE	Billy Fury (Decca)
8	A GIRL LIKE YOU	Cliff Richard (Columbia)
17	THAT'S MY HOME	Acker Bilk (Columbia)
7	QUARTER TO THREE	U.S. Bonds (Top Rank)
9	YOU ALWAYS HURT THE ONE YOU LOVE	Clarence Henry (Pye Int.)

10 YEARS AGO

TOP TEN 1956—Week ending August 31

1	WHATEVER WILL BE WILL BE	Doris Day (Phillips)
2	WHY DO FOOLS FALL IN LOVE	Teen Aegers (Columbia)
4	WALK HAND IN HAND	Tony Martin (HMV)
3	SWEET OLD FASHIONED GIRL	Teresa Brewer (Vogue/Coral)
5	MOUNTAIN GREENERY	Mel Tormo (Vogue/Coral)
6	ROCKING THROUGH THE RYE	Bill Haley & Comets (Brunswick)
7	HEARTBREAK HOTEL	Elvis Presley (HMV)
10	SERENADE	Slim Whitman (London)
8	I'LL BE HOME	Pat Boone (London)
12	SAINTS ROCK AND ROLL	Bill Haley & Comets (Brunswick)

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Walt Disney sets up own British label

PIONEERING 33 RPM 'SINGLES'

WALT DISNEY launches his own record company next month. It will specialise mainly in children's records, to be issued under the "Disneyland" and "Storytellers" labels.

The output will continue to be distributed by EMI, who are the present licensees for Disney recordings in this country, and who have agreed to Disney setting up his own organisation two months ahead of the expiration of their current agreement.

FIRST IN BRITAIN

The "Disneyland" label will be the first to release 7-inch 33-rpm discs in Britain. The first supplement, to be issued on October 21, includes six of these "Little LPs", which retail at 9s. 6d. They include soundtracks selections from each of "Mary Poppins", "Snow White", "Lady and the Tramp", "Peter Pan", "Cinderella" and "Alice in Wonderland".

Subsequent LP releases on this label will sell at 19s. 6d., and EPs at 7s. 6d. Major musical soundtracks for release in the New Year, selling at 32s., include the film which Tommy Steele has just completed in Hollywood, "The Happiest Millionaire", and a reissue of "Mary Poppins".

The "Storytellers" series, in which the songs are linked by a narrated story, will make its first appearance early in 1967.

A feature of all these Disney releases will be their presentation in full-colour booklets, which enable the listener to follow the story in words and pictures.

This new venture will be boosted by a twice-weekly Rediffusion "Disneyland" series which, as already reported, takes over from "Five O'Clock Club" on Tuesdays and Fridays, starting September 27.

NEW SIGNINGS

Singing Postman moves

ALLAN SMETHURST, the Singing Postman who until recently recorded for RTP "the world's smallest recording company", has his first disc: "Roundabout"—a number he wrote himself—issued on Parlophone on September 16.

The Conveys, three boys from New Zealand—one of them a Maori—make their disc bow next Friday on HMV with Bob Dylan's "Tomorrow Is A Long Time".

New group from South London, the Spectres have their first disc released next Friday on Piccadilly—a revival of the Shirley Bassey hit "I (Who Have Nothing)".

Independent producer Mitch Murray has signed 21-year-old Manchester singer Malcolm Roberts to record for RCA Victor. The deal guarantees American releases for discs made by Malcolm, who is managed by Tony Lewis.

'No' to pirates record

SELECTOR, the record distributor firm, which is a subsidiary of Decca, has refused to handle the Roaring Sixties record, "We Love The Pirates," issued on Polydor's new Marmalade label.

A. W. Green, general manager of Selector, told NME on Wednesday: "We're not particularly lovers of any kind of 'protest' records and we are not bound to distribute any record. We decided to refrain from handling this one."

All of Britain's major record companies are of course opposed to pirate radio.

SONNY FORMS OWN LABEL

Sonny Bono has started his own American record company, Progress, and the discs will probably be issued in Britain on the new Page One label.

Larry Page, who said this week that he had signed a new European representation agreement with Sonny and Cher, flies to America later this month to conclude a deal with Bono over Progress.

★ POP-LINERS ★

PETE MURRAY returns to late-night radio with a new BBC Light series "Pete's Party" on October 29. He takes over the Saturday 11 pm-1.30 am spot currently occupied by Simon Dee. John Barry penned the score for the new Marlon Brando film "The Chase" which opens at London's Leicester Square Theatre on September 8 before general release on the Rank circuit on October 7. No replacement is scheduled for London's New Theatre to follow Lionel Bart's musical "Oliver", which closes on September 10 after a record-breaking run of more than six years. Chris Denny joins Michael D'Abo in the September 17 edition of BBC-1's "Juke Box Jury". The Spencer Davis Group guest in Light's "Easy Beat" on Sunday, September 11. Jackie Trent joins Cliff Bennett in Rediffusion's "Five O'Clock Club" next Tuesday (6th).



When the rhythm went wrong the blues set in. MICK JAGGER has sung many r-and-b songs, but he really looks blue as a patrolman takes particulars of the collision between his midnight blue, £5,000 Aston Martin DB6 and another car near his home in Marylebone, London. Sitting in the car is CHRISIE SHRIMPTON, Mick's girl friend, who was shaken but unharmed. Fans waited for Mick's autograph after the patrolman got one—on the bottom of a statement! Cost of repairs? About £300, Mick estimated.

SIMON DEE IN JACOBS 'TOP OF POPS' SPOT

SIMON DEE is to replace David Jacobs as one of the four regular comeders of BBC-1's "Top Of The Pops." He joins Jimmy Savile, Alan Freeman and Peter Murray. Jacobs makes his final appearance in the series next Thursday (8th), and Dee takes over from him four weeks later on October 6.

Reason for the change is that Jacobs is contracted to comere a new Thursday-night Rediffusion series, starting September 29. This was to have been "Kathy Kirby Sings," but now that this project has been scrapped he will remain as host of the substitute series still being formulated.

Jacobs is not, however, contracted to Rediffusion on an exclusive basis, and he will remain as chairman of BBC-1's "Juke Box Jury."

Delayed Starr trip on

American singer Edwin Starr—who delayed a British visit planned for August—now arrives here next month for a short tour. Dates so far set for him by promoter Roy Tempest are Manchester University (October 15), Wolverhampton Queens (17th), Wembley Starlite (23rd), London's Tiki's (24th) and Manchester Twisted Wheel (29th).

MORE 'CLUB' STARS

The Troggs, Herman's Hermits, Georgie Fame and the Blue Flames, and the Harry South Band are booked for the Light Programme's "Saturday Club" on October 8.

Other new bookings for the series include the Magic Lanterns (September 24); and Paul and Barry Ryan with the Robb Storme Group (Oct. 1).

Fame Ricky-Tick radio

Georgie Fame and the Blue Flames broadcast live from Windsor Ricky Tick Club on Saturday, September 17, in the Light Programme. The half-hour show is introduced by Tony Hall.

STARLIGHT ROOM BOSTON

SEPT. 10—

Zoot Money's Big
Roll Band;
Vibrations

SEPT. 17—

Otis Redding and
Band;
Chris Farlowe and
Thunderbirds

INJURED BRIAN JONES ACTION TWO MONTHS'

ROLLING STONES' lead guitarist Brian Jones has broken his left hand and will be unable to play for at least two months. This dramatic news was cabled to manager Andrew Oldham on Wednesday by Jones, who is on holiday in Tangier.

First engagement to be affected is a headlining appearance by the Rolling Stones on America's No. 1 TV showcase, the "Ed Sullivan Show" on Sunday week (11th).

"I am hoping that Brian will be able to go along with the rest of the group as planned" Oldham told the NME on Wednesday. But he did not say whether a substitute guitarist would travel with the group.

The Stones' next single—due out at the end of this month, or early next—is not yet completed, although new dubbing on to tracks already recorded in Hollywood is believed not to involve Brian.

The group is scheduled to begin its British concert tour at London's Albert Hall three weeks from tonight (September 23).

DODD DISC PLANS

Ken Dodd will wax a new Christmas-release album, an EP and a single early in October, before his recording manager Norman Newell flies to Hollywood for discussion on his own songwriting career.

Ken's EP will be his second based on "Diddymen" songs.

COALMINE LEE, WHO, ZOOT, FAME RSG—STONES DATE?

LEE DORSEY, who jumps to No. 19 in this week's NME Chart, guests in Rediffusion's "Ready, Steady, Go!" on Friday, October 21 (screened in some areas the following Monday). Georgie Fame and the Blue Flames are also set for this edition.

There is a strong possibility that the Rolling Stones will headline the October 7 show, but confirmation of the booking is still awaited.

American group the Chiffons are definite for this date—but previously announced Paul and Barry Ryan now move back one week to join Dusty Springfield on October 14.

The Who, Zoot Money and probable Twice As Much are late additions next Friday (September 9). Los Bravos, previously reported for this edition, are now unlikely to appear as they are not expected to be in Britain.

Starting next week, RSG will be pre-recorded on the Tuesday prior to transmission.

'POP INN' BACK THIS WEEK

BBC Light Programme's "Pop Inn" returns for the 1966-7 season on Tuesday, September 27. It will again be hosted by Keith Forde.

AUTUMN JAZZ INFLUX MJQ, BRUBECK HEAD

FULL itinerary of the Modern Jazz Quartet's 1966 British tour has now been finalised by impresario Harold Davison. Venues include Portsmouth Guildhall (September 18), Birmingham Town Hall (19th), Bristol Colston Hall (20th), Croydon Fairfield Hall (21st), Whitehaven Rosehill (23rd), Manchester Free Trade Hall (24th), Nottingham Albert Hall (October 11), London Royal Festival Hall (15th) and Bournemouth Winter Gardens (16th).

The group plays three university dates at Stafford College of Technology (October 12th), Liverpool (13th) and Leeds (14th), and records a BBC-2 "Jazz 625" show on September 25.

Also fixed is the Dave Brubeck Quartet tour, which plays Chatham Civic Hall (October 22), Bristol Colston Hall (25th), Birmingham Town Hall (28th), Manchester Free Trade Hall (29th), London New Victoria (30th), Newcastle City Hall (31st) and Croydon Fairfield (November 1).

Brubeck will record a "Jazz 625" show during his visit.

Other jazz tours lined up by Davison include trumpeter Wingy Manone with the Alan Elsdon Band (September 16-October 2), veteran clarinetist Albert Nicholas with the Elsdon Band (January 27-February 12), and trumpeter Henry "Red" Allen with the Alex Welsh Band (February 17-March 5).

The American Folk Blues Festival plays two British dates this month, at London's Royal Albert Hall (September 28) and Manchester Free Trade Hall (29th).

Epstein U.S. stay

Brian Epstein did not return to London with the Beatles on Tuesday. He remained in America for business talks, and is expected back by this weekend.

Donovan Europe tour, single

DONOVAN'S European tour has now been set. He will play a dozen dates within a three-week period, commencing October 1. Cities to be visited include Paris, Berlin, Frankfurt, Düsseldorf, Hamburg, Vienna, Stockholm and Oslo. Remaining venues are currently being set up in Holland and Belgium.

His much-delayed next single "Sunshine Superman"—top of the American charts this week—is expected to be released in this country by Pye at the end of this month.

Donovan is also to make a 30-minute TV spectacular in colour for the American market. The film will be produced by his own company in association with Brian Epstein, and will also be made available for this country in black-and-white.

Tremeloe change again

Tremeloe Micky Clarke—who replaced founder member Alan Howard—has left the group after only eight weeks. New Tremeloe is Len Hawkes, 20.

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WALKERS: BIG TV DATE 007 FILM OFFER, SINGLE SOON

THE Walker Brothers are booked to make a guest appearance in a major BBC-TV series which they previously withdrew from. The group has been tentatively approached about singing the title song in the forthcoming James Bond film "You Only Live Twice." Songs by Burt Bacharach, Petula Clark and Tony Hatch are among those being considered for the Walkers' next single due out in a fortnight.

The Walkers will be special guest stars in BBC-1's "Billy Cotton's Music Hall" on Sunday, October 23. They were originally scheduled to star in the final edition of the last series on July 17, but withdrew when they were unable to negotiate a fee.

The trio's co-manager, Barry Clayton, said this week that a tentative offer had been made for the trio to sing the title song in

United Artists' new James Bond film "You Only Live Twice," which is nearing completion in Japan.

Meanwhile, Scott and recording manager Johnny Franz have completed the theme for the Rank film "Deadlier Than The Male," which the Walkers are to sing over the credits. The picture stars Elke Sommer and Richard Johnson, and will go on release in January.

BACHARACH SONG

Burt Bacharach's composition "Another Tear Falls" — previously recorded by Gene McDaniels — is among songs recorded by the Walker Brothers from which they are choosing their next single this weekend. Another is a new Petula Clark-Tony Hatch composition, "Just Say Goodbye." The disc is already scheduled for release on September 16.

The Walkers are planning a Christmas EP on which Scott will feature two solos on one side, and John two on the other.

Emergency operation for a Yardbird

Yardbird Jeff Beck underwent an emergency operation for the removal of his tonsils in a San Francisco hospital at the weekend.

The group, at present touring America, returns to Britain on September 10. Beck will be unable to play on any of the remaining U.S. dates, and may miss some here.

TROGGS' THIRD SINGLE DEBUTS PAGE ONE

FIRST release on the new Page One label—distributed by Philips — will be on September 30 and is the Troggs' third single "I Can't Control Myself". The song is another Reg Presley composition and the coupling was written by the group's manager Larry Page.

The Troggs' musical director Colin Frechter makes his debut on Page One the following Friday (October 7) under the pseudonym Col Garnet with a piano interpretation of the Mama's and Papa's hit "Monday, Monday". Then German artist Georgio bows in on the label with "Stop" (14th).

Other recording artists already signed to the new label are Lee Drummond; former Fontana recording artists Don Spencer and Ken Kirkham; Manchester girl trio the Dollies, Nottingham group the Children and the Larry Page Orchestra.

TROGGS, KINKS — NOT WALKERS

The Kinks and Troggs appear at Blackpool ABC on Sunday—not the Opera House as reported last week—instead of the previously announced Walker Brothers, who will now be in Germany at the beginning of their new European tour.

ST. PETERS PLAYS OLYMPIA, DATES

CRISPIAN ST. PETERS will appear at the famed Paris Olympia on September 20. Also booked for him is an eight-day Scottish ballroom tour from September 23.

Crispian now leaves for Helsinki to appear in a television show on Tuesday, before flying on to Brussels (9th) for a four-day visit.

A new Sunday concert for him this weekend is Great Yarmouth Aquarium (4th). Three new ballroom dates for him are Wimbledon Palais tonight (Friday), Birmingham Handsworth and Old Hill Plasas (Saturday) and Ashton Mecca (22nd).

'POP PARADE' NAMES

David and Jonathan guest in the Light Programme's "Parade Of The Pops" on Wednesday, September 14. Also set for this series are the Ivy League (next Wednesday, 7th) and Georgie Fame (21st).

The Mindbenders and Glen Dale are booked for another lunch-time programme, "The Joe Loss Show" next Friday (9th). The Spencer Davis Group joins Peter and Gordon the following week (16th).

NO SIMON, GARFUNKEL

The planned British visit by Simon and Garfunkel this month has been postponed. The American duo was to have arrived on September 15, primarily to record two BBC-TV specials.

Now the project has been shelved until later in the year, when they will probably combine the TV dates with concerts.

Sinatra returning to America, film well ahead

FRANK SINATRA is now completing the shooting of his film "The Naked Runner" in Copenhagen. The picture is described as "well ahead of schedule", and further filming in London is unlikely unless sequences need to be re-shot. Although the completion date is expected to be well in advance of target, Sinatra will not fulfil any other engagements in London.

He is now planning to fly to San Francisco to star in a charity function for the Governor of California. His next confirmed date is cabaret in Las Vegas, opening in November.

Joe Brown hurt

Following his foot injury Joe Brown was unable to make an early return to the London musical "Charlie Girl," in which he co-stars with Anna Neagle, last week. He now hopes to return this weekend. He also withdrew from his guest compere role in Rediffusion's "Five O'Clock Club," and was replaced by Simon-Dec.

New Dusty, Bob Lind singles; Hollies pen own and Searchers'

DUSTY SPRINGFIELD'S follow-up to "Goin' Back"—specially packaged in a colour sleeve—and singles by the Hollies, Four Seasons, Bob Lind, Searchers, Eddie Cochran, David Garrick and Andy Williams are among forthcoming releases. Also issued shortly is the first LP by Los Bravos.

Dusty's new single is, "All I See Is You", penned by Clive Westlake and issued next Friday by Philips.

Graham Nash, Alan Clarke and Tony Hicks penned the Hollies' next single "Stop! Stop! Stop!", which is released on October 7, the Searchers' "Have You Ever Loved Somebody," which Pye issues next Friday.

Released the same day are Andy Williams' "In The Arms Of Love" (CBS), and David Garrick's "Dear Mrs. Applebee" (Piccadilly). The following week (September 16), the Four Seasons' "I've Got You Under My Skin" is issued on Philips.

Bob Lind's "San Francisco Woman" is released on Fontana on September 23.

A previously unissued disc by Eddie Cochran is issued on September 16 (Liberty). His record is "Three Stars"—dedicated to Buddy Holly, Big Bopper and Ritchie Valens, killed in the same air crash.

The LP "Los Bravos" is rush-released today on Decca.

BRITAIN SONG 2nd

Sheila Southern—who represented Britain at the International Music Festival in Poland last week—was voted into second place out of 30 contestants. Greece won the contest, with Bulgaria third and America fourth. The programme was televised to an estimated 350 million Eurovision viewers.



SMALL FACES—ANOTHER TOUR?

THE SMALL FACES—up to No. 3 with "All Or Nothing"—will probably undertake their **THIRD** British tour of the year from the end of December. Having completed the Radio England package they are preparing for their autumn tour with the Hollies and Paul Jones (full itinerary has previously been reported); now negotiations are being completed for their third schedule of concert dates.

The Faces are currently completing their second album for November release. Most of the songs are their own compositions.

Their next single—as yet untitled—has already been scheduled for release on November 4.

Because of a British engagement the group is unlikely to be able to accept an offer to appear at the Venice Film Festival next week in support of their British entry.

Like the Walker Brothers the Faces have also had an offer to appear in the new Brigitte Bardot film "Two Weeks In September" which is being considered by their manager Don Arden.

Tom Jones — Jerry Lee Lewis TV spec?

JERRY LEE LEWIS is likely to co-star with Tom Jones in a major TV spectacular already titled "Tom And Jerry". Lee Lewis who arrives in Britain on October 14 has agreed to the project suggested by Tom and discussions about filming the show during October are already taking place with a major British TV company.

The venue and date are now set for Jerry Lee's Birmingham concerts—he will give two shows at the Hippodrome theatre on November 6. Agent Colin Berlin is now planning one or two more concert dates for him.

LITTLE RICHARD TALKS

Berlin is also negotiating for a British return by Little Richard. Plans for the rock star to join a British package this autumn are unlikely to materialise because of the time factor. Instead Richard is expected to play club dates at the end of the year.

Alma TV debut after illness

ALMA COGAN is the star of a BBC-2's "International Cabaret" next Tuesday (6th). It will be her first TV appearance since her recent lengthy illness.

On the same channel next Friday (9th), Julie Felix, the Settlers and the Spinners are featured in the first of two programmes recorded at the Beaulieu World Folk Festival.

Also on BBC-2, Australia's Lyn and Graham McCarthy are the stars of "Tonight In Person" this Sunday (4th).

ROLF ADULT TV

Rolf Harris has been booked for a BBC-2 series beginning in the New Year. It will be on the same lines as his one-man show screened last Saturday, and will be his first series aimed at adult audiences.

The Fortunes and sitar player Hari Har Rai are the guests in Rolf's "Hey Presto—It's Rolf" show on BBC-1 on Friday, September 9.

FREDDIE 'BUTTONS' IN 'CINDERELLA'

FREDDIE and the Dreamers are to star in the pantomime "Cinderella," being staged in Doncaster, Hanley and Derby this Christmas. Besides performing their own act Freddie will be featured as "Buttons." The Dreamers appear as broker's men.

The panto—presented by Malcolm Rose for the Rank Organisation—opens at Doncaster Gaumont on Boxing Day (26th) for two weeks. It then plays Gaumont Theatres at Hanley (week of January 9) and Derby (week of January 16).

An additional cabaret engagement for the group is for the week of November 13, when they double two Bradford clubs—the Paradise and the Lyceum Rainbow. Next week, they record their new single at the EMI studios.

LEE DORSEY HERE FOR SIX WEEKS

LEE DORSEY arrives in Britain on October 14 for a six-week tour. Dates already set for him by promoter Roy Tempest are Wembley Starlite (October 14), Folkestone Toffs (15th), London Tiles (17th), London Saddle Room (19th), Stevenage Locarno (26th), Burnley Locarno (27th) and Wolverhampton Queens Hall (31st).

Dates in November are Reading University (12th) and Sheffield Mojo (19th).

OUT OF

STONES WAXING WITH ORCHESTRA

RECORD producer Mike Leander is working on arrangements with the Rolling Stones today (Friday) at the IBC studios which involve orchestral accompaniment.

Leander has also been sought in his capacity as an arranger for a new Cliff Richard single being produced at EMI's St. John's Wood Studios on September 29.

Marianne Faithfull records under Leander's direction on September 12 and under consideration for her new single are compositions by Ray Davies, Chris Andrews and Jonathan King.

Fewer ballroom dates by Who

THE Who are drastically to cut the number of ballroom appearances they make. The group's co-manager Chris Stamp told the NME: "After they finish their forthcoming tour, they will play at only selected ballrooms and theatres."

The group was this week being filmed in London for a TV spectacular to be shown in France in October.

Eight new Pete Townshend compositions are on the Who's next LP, issued at the end of October. The album also includes four numbers by other members of the group.

Six new ballroom dates for the Who this month are Basildon Locarno tonight (Friday), Grantham Drift Hall (Saturday), Ilford Palais (Tuesday), Stevenage Locarno (Wednesday), Felixstowe (9th) and Bedford (10th). The group then headlines a tour with the Merseys starting at Hanley Gaumont on the 15th.

VINCE IN BOOTS

Vince Hill is to appear in pantomime for the second successive season at Lewisham Concert Hall. He will be joined by Rosemary Squires in the cast of "Puss In Boots," which opens there on Boxing Day for a three-week run.

ST. PETERS

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re F 22484
Hamilton
is over F 12481

THE NEWFOLK

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THE MIDNIGHT SHIFT
Saturday jump F 12487

PAUL AND RITCHIE AND THE CRYING SHAMES

September in the rain F 12483

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Green years
Q 72485

CORAL

NEIL DIAMOND

Cherry, Cherry HLZ 10072
LOVE 7 and 7 is HLZ 10073

LONDON

EDDY ARNOLD

The tip of my fingers RCA 1539
THE SIDEKICKS
Suspicious RCA 1538

RCA VICTOR

BRIAN COLL AND THE PLATTERMEN

The blazing star of Athenry
MD 1057

WINDMILL

DAVID, JONATHAN — FLOOD OF SONGS

ALMOST 20 songs by David and Jonathan—No. 9 in this week's NME Chart with their own hit "Lovers Of The World Unite"—are set or planned for release by other artists between now and Christmas.

Eighteen versions of their composition "You've Got Your Troubles"—a No. 1 for the Fortunes—have now been waxed by artists who include Jack Jones, Martin Denny and Billy May. Nancy Wilson's version is released today (Friday) on Capitol.

New dates for the duo—all with their Bristol-based backing group the Trackers—include Bletchley Wilton Hall (17th), Weston-super-Mare Winter Gardens (October 1), Nantwich Civic Hall (8th), Grimsby Gaiety (21st), Llanelly Glen (22nd) and Bristol Locarno (27th).

NEW 'SWINGALONG' RADIO POP NAMES

Dave Dee, Dozy, Beaky, Mick and Tich, the Fortunes and Unit Four Plus Two are among artists featured daily in the first week of the Light Programme's new "Swingalong" series—from Saturday, September 17 to Saturday, September 24.

Also booked for this period are the Settlers, the King Brothers and the bands of Chris Barber and Kenny Ball. Compere is David Gell. The series will be heard every weekday throughout the winter, from 3 to 4.15 pm.



'Get with it and join us!'

— says 26-year-old Nobby Menzies, London, a Staff Sergeant instructor with the Parachute Regiment Battle School. Married, with two children, Nobby has spent 8 years in the Army.

GET THE FACTS—STRAIGHT FROM A SOLDIER!

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Beatle bravery worth more than money

A FEW days after the tornado, we're still recovering from the Beatles visit! The concert is over, and so is the tour. The amount the Beatles finally made on their Shea Stadium date was something like \$190,000, but the goodwill they achieved by coming here in the face of such a storm was worth more than the money they made.

In New York, between press conferences (one for the adults and another for the teen magazines), the Beatles and I talked at length about many things, including this last tour. I pointed out to John that everyone was extremely happy they hadn't cancelled it.



"It's nowhere near certain", Paul told me. "We still have to okay the script and everything. We won't know about that till we see it written. But we will write the soundtrack."

Question

"Should we?" he replied. "Why? Because of all those press statements? I think we could have easily put that right by staying home and doing what had to be done. But we wanted to come over." John added that the press can say what they like about the Beatles but it doesn't worry them because most of their statements are distorted anyhow.

"We've never held back on anything, and never expected the press to either." But he admitted that the Beatles are still happier with the press treatment they get in England.

We discussed their next movie, and John's upcoming solo part. He showed no signs of pain at the thought of having to cut his hair for his role as a soldier, though he doesn't relish the idea that he may have to have a centre parting as that's the style they wore during the old days!

No cut

"They'll do what they have to, but I don't think they'll have to cut the front, because that can always be brushed whichever way it has to go".

Regarding the script, John said he's had little chance to study it, but the part isn't that large.

Wondering why he'd waited so long before accepting any movie offer outside their own contracts, John told me, "It was the first one I had, and we were going to be on holiday anyway after the tour so I took it."

How does the rest of the group feel about John making a movie without them? "We don't mind", Ringo said. "I think it's OK really."

And they're still not definite about their third movie for Walter Shenson.

While John spends ten weeks shooting his new movie, Ringo, Paul and George will take it easy. There are tentative plans to record, but that will depend on the amount of free time John has between making the film. The possibility that they might write their own script for their next Walter Shenson picture is now out of the question.

John said, "We did consider it for a while, but discovered that writing movie scripts is much more difficult than you think. Besides, there's no time."

Cross-legged

While all of this was going on, George sat cross-legged on the floor listening to a set of Indian sitar albums. Earlier at the press conference he denied that "now he knows how to play the sitar will he discover another Far Eastern instrument and popularise that."

"I don't know how to play the sitar fully", he said. "I'm still learning, and when I started playing it, it wasn't with the idea of making it become an 'in' instrument. And anything I play in the future will not be with that idea in mind. I can't help it if everyone else takes up the instrument and starts a whole new thing in music."

"And I won't stop playing it if you, or anyone else tells me it's unfashionable. I don't care what people say. If it suits the arrangement, or me to play it, I'll go on doing so. I like the instrument and the sound it produces."

We were in the middle of this heated conversation, with everyone giving a point of view, when the Beatles were requested to attend their next press reception. The conference room was hot, steamy and in mass hysteria, and I left when a huge groan went up after Paul had announced that he would marry Jane Asher.



Olé—you'll see this trio of Mexicans (?) on BBC-1 tonight (Friday) in the "Andy Williams Show." They are (l to r) TENNESSEE ERNIE FORD, CONNIE FRANCIS and ANDY himself.

At last! Elvis goes by plane

EVERYONE will be very interested to learn that Elvis has finally taken to flying! He's always had an absolute horror of planes, and when he has to, prefers to travel everywhere and anywhere by that diesel bus of his.

But, luck would have it, that while home in Memphis, the bus broke down, and they didn't know how to repair it. And he had to report for the first day's shooting on "Double Trouble" for MGM in Hollywood.

So poor old Elvis, in the company of four Memphis friends, flew back to the coast.

The stewardess said he didn't touch his meal, didn't talk to a soul except very occasionally, but when the plane touched down he was all smiles and handshakes.

The bus has now been repaired and is on its way back to California.

★ ★ ★
REPORTS are coming in that the Rolling Stones will be back for an October/November tour, but

that's highly unlikely unless the movie doesn't go according to schedule... still no definite news on Los Bravos and Crispian St. Peters. They'll be here, that's for sure, but no one will confirm when... Lee Dorsey's "Working In The Coal Mine" was on release for several weeks before it took a flying leap. Now it looks like heading for the No. 1 spot. Full credit for this to Hermit's manager Harvey Lisberg, who was raving about the disc weeks before it made the chart. Gene Pitney's agent, right-hand man and closest pal, Larry Kurzon, just played me his new single over the phone. Titled "Cold Light Of Day," it's his greatest side in four years. Larry just got back from Italy, where he spent part of his trip with Gene, and while there, signed French group Les Surfs. He's bringing them over at the beginning of next year.

from you to us

Edited by
TONY BROMLEY

'JBJ' COMMENTS IN BAD TASTE

R. A. UPPERTON, Gosport, Hants: A knockout! A gas! Sensational! How else can you describe Dusty Springfield's great new BBC-TV series? Three cheers for Dusty and for the BBC's splendid photography and presentation. Her singing is super and guest Dudley Moore should be called Dynamite Dud!

D. WILLIAMS (Wisbech, Cambs.): Billy Fury's victory over the Beatles is not the first time they've been beaten in Luxembourg's "Battle Of The Giants." Elvis Presley beat them 6,793 to 4,730, and the Rolling Stones 3,000 plus beat the Beatles 2,831. Good luck to Billy—we all hope he beats Presley as overwhelmingly as he did the Beatles!

DAVID J. MURPHY (Mardyke, Cork): I should very much like to congratulate the NME on its wonderful new style of presentation. The photographs are much clearer and I'm sure many fellow NME readers will agree that it's a step in the right direction.

VALERIE MINET (Thornton Hall, Surrey): Southern TV's new programme, "Countdown," looks like being a great success. But it seems quite ridiculous for some areas to screen it at 11.45 p.m. These days, when pop shows on TV are so scarce, it would be far better to show "Countdown" earlier in the evening, when the majority of younger pop fans could watch it, too.

ALAN DUNNETT, Dalkeith, Midlothian: I see there have been no complaints about the Beatles bringing out two singles and an LP fairly close together, and yet last year people said the Stones had done this just to get a lead in the NME Points Table! Fair's fair!

KEVIN TUNSTALL, London, N.19: I dispute recording manager George Martin's statement in Alan Smith's article (NME, August 19) that "there are no unused Beatles' tapes." Is it not true that "Bad Boy" has not been released? And to my knowledge,

SHEILA HAMILTON, Slough, Bucks.: Thank you, Derek Johnson, for your excellent NME article regarding Roy Orbison and David Jacobs. It was clear, fair and straightforward. Jacobs' remarks were silly and unnecessary.

ADA WATSON, Dover, Kent: I don't think David Jacobs meant to be unkind on JBJ, but his ill-considered tirade was unfair. As for that actor-person who chewed gum and smooched with Vivienne Ventura the whole time—I don't take his opinions on good taste too seriously!

MRS. ROSA HALL, Westerham, Kent: By dragging in the death of Mrs. Orbison, it was David Jacobs who was guilty of bad taste—and much worse—unkindness.

JUDY HAWKINS, London, S.W.3: David Jacobs' attempts to bring discredit on Roy Orbison's lovely new record sickened me. Who do these d-j's think they are, anyway—guardians of good taste? Let the public decide what is good and what is bad.

there may be several more. T.B.: George Martin tells me "Bad Boy" has been released—in America and elsewhere—but there are no plans at the moment to issue it in this country.

LPs by Allen Evans

★★★★ ELVIS: PARADISE HAWAIIAN STYLE (RCA Victor). A deeper voiced Presley, I think, but with all his resonance and deep richness. And a rather attractive Hawaiian-beat style of music. There's proof that El can sing a show song well—with Drums Of The Island and Paradise Hawaiian Style. And what about the faster-and-faster lyrics sung in Queenie Wahine's Papaya.

Jerky beat is featured in Scratch My Back and Datin', while rocking out is easy for Prez On A Dog's Life, and Datin'. Beat ballads—House Of Sand, Stop Where You Are, and the slow This Is My Heaven come over very well.

Not in the film, but a bonus tune, is the tender beat ballad Sand Castles. Good album despite only ten tracks.

★ ★ ★ ★ Bargains on the Pye cheaper label, Marble Arch, priced at 12s. 6d. are WELL RESPECTED KINKS, with ten tracks, including Well Respected Man and All Day

And All Of The Night... CHUCK BERRY, including Come Back Maybeline, School Day, Johnny B. Goode and Round Around... That wonderful and w duetting pair MIKI AND GRIFF, with ten liling numbers, including Changing Partners and True Love Goes On And On... RHYTHM AND BLUES ALL STARS, ten different stars, including Bo Diddley (Road Runner), Jimmy Witherspoon (It Ain't No Secret What My Babe Can Do), and John Lee Hooker (Walkin' The Boogie)... and three trad jazz LPs, featuring Kenny Ball, Acker Bilk and/or Chris Barber.

★★★★ EVENING WITH BELAFONTE/MOUSKOURI (RCA Victor). This is the end product of a tour of America and Canada by those noted folk singers, Harry Belafonte and Greek star Nana Mouskouri. The songs are all from Greece and all sung in Greek. They are given much charm by the artists, who sing four solos each and duet on the other two tracks.

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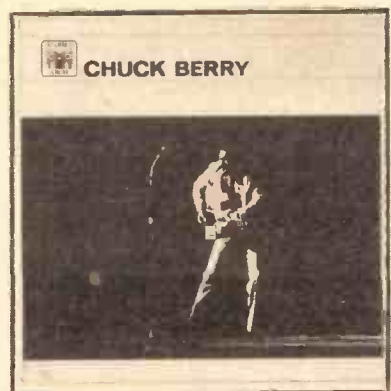
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NMExclusive MY JIM — by MARY REEVES



JIM and MARY REEVES in the early days, when he wore a white ten-gallon hat when he sang.



JIM and MARY at the New York premiere of his only film, "Kimberley Jim."



MARY REEVES as she is now.

OVER a year ago, NME asked Mary Reeves if she would write something about her late husband, Jim Reeves, for his many fans in Britain. She replied that she did not feel ready yet.

Recently, however, she sent us a copy of Nashville's "Music City News" and said that she'd be happy if we would reprint words she wrote for that paper, which we do with great pleasure, to coincide with Jim's latest hit, "Distant Drums."

This is what Mary Reeves recalls about her lifetime with Jim:

WHEN a husband and wife share love in the true form, there is a complete and full understanding as well as a freedom that cannot be enjoyed with any other relationship. This is what Jim and I had.

Because of this great love for each other, we were completely happy in our marriage. We lived MORE in seventeen years than most people live in a full lifetime.

Jim was two separate identities to me: Jim Reeves, the star; and Jim, my husband.

Jim Reeves, the star, you know about.

Jim Reeves, my husband, was a most loving, genteel, considerate, happy, affectionate man and mate. He was, as a husband, perfection personified. We had a good life together. We shared everything: fun, sorrow, disappointment, joy, exhilaration and excitement in planning for the future. Everything was shared.

He always discussed with me all business transactions, all changes, all advancements where his career was concerned, all contracts were read and discussed together, the songs he recorded were lived with, talked about, learned and sung at home for weeks before they were recorded. In other words, everything that he did was discussed and decided upon by the two of us.

Helping

He valued my opinion above anyone else's. He didn't always take my advice or use my opinions, but he always asked for them. This gave me a sense of helping him as well as a sense of security with him.

He was a good provider, not only from the material standpoint, but he provided me with love, security, fellowship, romance, fascination, amusement and anything else you can name that was good. He was a highly moral man with respect for honesty, decency and the high level standards. He treated me both as

his wife and as a business woman with respect and honesty.

When it was necessary for us to be apart, he always wrote to me or telephoned me almost every day. His heart was big and full of love and trust. We were always sweethearts and went on a honeymoon every year.

Of course, there were times when we, like everybody else, had our differences of opinion, and a little "spat" or two, but this was very seldom; and certainly nothing ever of major consequence. He liked me to go with him on his travels and, of course, I liked this also and we "saw the world" together and enjoyed some marvellous experiences.

Believer

Jim was a firm believer in God and had an unalterable faith that God would forgive his sins and lead him in the right directions. This was our faith together and, of course, is still mine.

So with this faith in God and the strong love for Jim, I was able to give him up peacefully, but with the hard realisation that I had lost a precious friend and husband, and that the world had lost an irreplaceable singer and man. The heritage which Jim Reeves left me is indeed priceless, and whatever I am today is the result of a lifetime with Jim.



MARY REEVES at home packing for one of her many business trips.



The JIM REEVES Memorial at Carthage, Texas, near where he was born. It is in the centre of a two-acre memorial park.

Long wait

MARY REEVES goes on to tell of the anguish she went through between hearing that her husband's plane was missing on Friday night and the discovery of the wreckage and confirmation that he was dead, on Sunday morning, August 2, 1964:

There's no way to describe my feelings. I didn't know he was missing

From an article compiled by Dixie Deen and reproduced by courtesy of "Music City News," Nashville, Tennessee.

until I saw it on the TV news (on Friday night, July 31, 1964). My first reaction was to find out if he had left that place in Arkansas (he was flying back with Dean Manuel from viewing some property). Then, of course, I realised that maybe they were down. I didn't know that they were and I thought "maybe they're out in a little cow pasture, some place" . . . because they very well could have been, and not able to get to a 'phone.

That was my first thinking. I don't know what time it was. I guess it was early evening, but it was dark, I remember. It gets dark early in the summer time.

Then the second thing I thought was to prepare myself for the worst that could have happened and that's what I set about doing. That night, after it was confirmed that they were down, I sat up a while, listening to the news, then I decided I had better try to get some sleep, because I knew that the next day would be a big one.

Big day

That's what I did and, of course, the next day was . . . big . . . The night before, Ray Baker, one of the boys who worked with Jim, was over, and we took care of the business end of things you had to do. Then the waiting game was on. Of course, the whole thing was that we didn't give up. We prepared for the final things, but we didn't give up.

Then, by Sunday, I thought, well this is ridiculous, they can't just have vanished. There's no way they can just vanish although I realised that the growth was so thick that you couldn't see the ground in most places. Then, too, I began to think about where to have the ceremonies



In Tennessee, you can drink if it's after five o'clock. Jim bought a clock with all 5's on it—"so it was always after 5!" He called it his "happy hour clock." But he never drank much.

and what kind to have, then, where was I going to bury him? We didn't have any place.

Then if I chose here (Nashville), someplace, what reaction would that cause ten years from now? You have to think about a lot of things, not just like an ordinary man you see. That was the big thing, because it was not an ordinary situation.

Then, too, I felt I had the responsibility of Barbara, Dean's wife, and his family. A lot of things were going through my mind, but my main thought was to be calm, not to jump to conclusions and just be prepared. Then, when we found out that they were killed, that put into motion all of these things that I had been thinking about. It was a blessing in one sense, because it gave me time to think more clearly and prepare.

(Next week Mary Reeves tells about how she met Jim and their early days together).

WHO'S WHERE

- (Week commencing September 5)
- HARRY SECORBE, RUSS CONWAY, JIMMY TARBUCK, ANITA HARRIS
London Palladium
 - BLACK & WHITE MINSTREL SHOW
Victoria Palace
 - BACHELORS, OLLA BLACK
Blackpool ABC
 - KEN DODD
Blackpool Opera House
 - VAL DOONICAN
Blackpool Queens
 - FRANK IFIELD, BARRON KNIGHTS
Great Yarmouth ABC

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AND THE ALL STARS
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Tamla Motown TMG571

FOUR TOPS
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than ever
Tamla Motown TMG568

THE TEMPTATIONS
Ain't too proud to beg
Tamla Motown TMG565

STEVIE WONDER
Blowin' in the wind
Tamla Motown TMG570

LEE DORSEY
Working in the coal mine
Stateside SS528



COLONEL PARKER HUMOROUSLY SLAMS BACK IN DEFENCE OF — ELVIS and his FILMS

THE Elvis Presley film controversy which raged recently in the NME did not go unnoticed down in Culver City, where the Elvis-plus-girls-plus-songs formula is being repeated for another colourful comedy celluloid musical.

On the telephone from his Hollywood office, Presley's manager Colonel Tom Parker slammed back this week!

controversy IS THE BIG BRITISH BOOM OVER?

LAST week, for the first time in nearly four years, over half the entries in the NME Top Thirty were American. And, not unnaturally, the wise ones have pounced upon this as further ammunition for their argument that the era of Britain's dominance in pop-music is coming to an end.

Certainly there have been plenty of recent pointers to suggest that our international influence is on the wane. But just how reliable is that theory? Let's first consider the various contentions which indicate a decline in British popularity. Quite apart from the Americans coveting the lion's share of the NME Chart, several readers have written to draw attention to the fact that British representation in the American hit parade is not nearly so substantial as it was a year ago.

And, of course, this doesn't only apply to the States. Glance through the charts from other countries (including the foreign-speaking lands) and you'll see that British artists are no longer in the preponderance. To some extent, they've been superseded either by Americans or—and this is even more significant!—by local talent.

Spare seats

Other cynics point to the recent Beatles tour of America, which—although it was admittedly a rousing success—did not whip up quite the degree of frenzied fever that previous tours have provoked. Indeed, at some venues the group did not play to capacity houses. Even Sid Bernstein, promoter of the Shea Stadium concert, has declared that American pop will force its British counterpart into the back seat within one year.

These, then, are the points at issue. Do they really suggest that British pop is slipping, and that the Americans are about to recapture their world dominance? Are, in fact, all these allegations really valid?

Let's start by looking at the manner in which the Americans are encroaching upon the British charts. I think their current share of the honours is somewhat exaggerated by the sudden Tamla-Motown comeback. Even so, it's only fair to ask why Motown has been able to make its presence felt so convincingly, after nearly two years in the wilderness in Britain.

The simple answer is that when Motown enjoyed its original heyday, so many other artists and arrangers clambered aboard the band wagon that we quickly reached saturation point. Fans were fed up with the same old sound being repeated over and over again.

But this mushroom effect has now subsided (as did the Bacharach and Spector trends), and Motown is free to pursue its normal course without fear of being drowned in a tidal wave. What's more, the label itself has adopted a new and more far-reaching approach, which clearly the British fans find most acceptable.

Firm grip

However, the most important point is that, generally speaking, the American artists occupy the lower positions in the charts, whereas Britain still retains a firm grip on the upper reaches. There are exceptions, of course—like the ever-consistent Patney, and usually Presley and Orbison (we will discount Napoleon as a flash-in-the-pan)—but this is nothing new, so far as these artists are concerned.

The main American threat comes from the new school of West Coast groups—the Beach Boys, the Lovin' Spoonful and the Mamas and the Papas. But let's face it, the music business was wide open for a transfusion of new blood, and their refreshing sounds are more than welcome in this country. In any case, I do not regard them as taking over from the British groups—they're supplementary to our lads, and there's ample room for both parties to prosper.

What about the present British impact upon the American charts? Well, personally, I think it's something of a fallacy to suggest that we're not doing as well as last year. After all, the Beatles and the Stones are leading the race in the 1966 points championship—based upon the weekly "Billboard"

chart—and so far this year, 20 British attractions have figured in the American Top Thirty. Last year, the total was 29 for the whole year, so it's not bad, is it?

Add to this the manner in which British artists are continually in demand for tours of the States and U.S. TV—not to mention Hollywood films—and I think you'll agree that we've maintained a pretty firm foothold in America. Maybe not quite so strong as last year, but fluctuations of this nature are inevitable in such a fluid business as music.

As for our standing in other countries—well, this is the old story of the teacher and the pupil.

Learned tricks

The Scandinavians, the Germans, the Spanish (as with Los Bravos) and the rest of them have learned the tricks of the trade from us. And their local boys are now able to give their fans a carbon copy of the best of the British groups—and in their own native languages.

We've seen it before in football and cricket—we taught the world, but today we are so frequently beaten by others. It doesn't alter the fact, though, that we are still the masters, and acknowledged as such. And despite there being thriving local pop scenes in other lands, they're still anxious to see and hear the genuine article—judging by the world-wide offers which our lads and lasses are forever receiving.

And so we come to the Beatles—who are really the oryx of the whole matter. I don't intend to dwell upon their latest American tour, because it was rather distorted by the Lennon incident—and in all fairness, you can't expect a third successive tour to be quite so overwhelmingly successful as the first.

Really, you know, the Beatles phenomenon has tended to blot the British image out of all proportion. I mean, you might look at a U.S. Top Thirty of a year or so ago, and perhaps see ten British entries—but the chances are that five or six of those would have been by the Beatles.

Just because the Beatles aren't securing so many American hits these days (after all, their stockpile is now exhausted, and mass releases are no longer possible), it doesn't mean that the whole British thing is on the way out.

We must remember that the peak period of the Beatles' international impact was abnormal—a once-in-a-lifetime occurrence which could not possibly be maintained at such a freak level.

Swept along

And as the Beatles exploded with full force throughout the world, they carried with them a host of other British artists who were able to benefit from this sudden "buy British" craze.

This initial fever pitch of excitement has now, inevitably, subsided. British performers have found a level in the world of pop—and a very high level it is, too. What's more, it's one I think we can maintain indefinitely.

I think it's probably true to say that British pop is now going through a transition period. There is a crying need for a new trend, a new sound, to revitalise (as the Beatles and Elvis did in the past) an industry which many people feel has reached another period of stagnation.

Whatever happens, rest assured that Britain has made her mark upon the world of pop. After years of playing second fiddle, America now accepts us as a force to be reckoned with.

I do not agree that Britain's role in pop music is declining. We've arrived on the world market, and we're there to stay. There will undoubtedly be ups and downs—like this very moment, when the Americans are counter-attacking with such ferocity. They may well make even deeper inroads into our charts. But rest assured that we shall never again return to the dark days of not so long ago, when the appearance of a British disc in the American charts was regarded as a fluke.

DEREK JOHNSON.

He retaliated: "People say Elvis' pictures aren't doing so good these days. I tell you we've made 22 pictures and 19 have been big box office successes, two haven't completed their run yet and the other one hasn't been released!"

"How do you argue with this kind of success? It's like asking Maxwell House to change their coffee formula when the stuff is selling like there's no tomorrow!"

"If his pictures aren't so successful how come the people who made 'em all want him for more? 'Paradise Hawaiian Style' hasn't finished 40 per cent of its run yet, but Hal Wallis called me this morning to say how happy he was with the receipts and to discuss the next one."

"Sure not everyone is a winner everywhere. Even 'Cleopatra' didn't do so good in some places. You can't win 'em all!" bellowed the Colonel.

But surely, I ventured, producers could find better stories, better scripts for Presley.

"I never look at scripts—Elvis does that. I set the deals. A very good friend of mine has managed a singer for ten years. When I asked him the other day how come the boy hadn't made a picture he said 'we haven't found the right script yet.'"

"If Elvis hasn't found the right script yet, he's earned a lot of money trying to for the last ten years!"

"Isn't it better to get a good price? How could I pay for our Christmas advert in the NME if I didn't get the money?"

I said I took the point and switched the conversation to recent rumours about Elvis being secretly married.

After a brief check to make sure our call was being paid for at our end and not transfer charge, the Colonel commented: "If Mr. Presley got married without anyone knowing, that's like the Beatles having triplets and keeping it secret!"

"He promised me years ago I'd be best man when he gets hitched

By CHRIS HUTCHINS

so I reckon I'd know.

"Anyway, he'd have to tell me so I can up the price on our pictures—after all there'd be an extra mouth to feed!"

The Colonel is still adamant about turning down personal appearance offers for Elvis and still for the same reason: "He couldn't appear in one place without offending people all over the world who have asked for him. They can see his movies all over the world."

Reflecting on Elvis' phenomenal career he commented surprisingly: "We've never been on top and I doubt whether we ever shall be. However high we go we could always put another stair up there; we have a

long way to go.

"You know, on the film set this morning a guy started talking about the Beatles and I said I wished I was as smart as Brian Epstein. The guy said: 'You're kidding' and I replied: 'No sir, he's got four guys—I've only got one!'"

"But I wouldn't swap that one for anything."

Would Elvis and the Beatles meet during their Hollywood stay?

"Well, you know us, we keep open house! We sent them a telegram of congratulations when they arrived in America. They're doing a beautiful job and the fans are staying with them."

Did the Colonel have any views on the John Lennon controversy?

"We all make mistakes. I don't know whether he did or not—it's not for the likes of me to judge."

The subject made him reminiscent for he continued: "We all of us never had it so good. I used to eat dry bread—now I have meat with it. The people in Britain had a lot to do with it and I'm grateful."

Then the humour was back: "Would you like to hear a song I wrote this morning? I call it 'The producers lament.'"

"Elvis loves us, Yes, we know, He promised us a show, The Colonel stopped it—there was no dough."

DON'T CALL US; WE'LL CALL YOU . . .

Life-lines of the new



MANN & SEARCHER

Real name:	Michael David d'Abo	John David Blunt
Birthdate:	March 1, 1944	March 28, 1947
Birthplace:	Betchworth, Surrey	Croydon
Personal points:	5ft. 11in.; 10½ st.; beady eyes; fair hair	5ft. 10in.; 10 st.; blue eyes; fair hair
Parents' names:	Edward Nassau Nicholas/Dorothy Primrose	Phillip, Carol and Noel Knightsbridge
Brothers/sisters:	Phillip, Carol and Noel	
Present home:	Knightsbridge	Selsdon, South Croydon
Instruments played:	Piano, organ, vibes	Drums and guitar
Where educated:	Harrow and Cambridge	Overbury Secondary, Croydon
First public appearance:	Brads Club, London	The Tree, Fairfield
Biggest break in career:	Singing "Invitation"	Joining the Searchers
Biggest disappointment:	The Band of Angels being financially unsuccessful	None so far
TV debut:	"Thank Your Lucky Stars"	
Radio debut:	"Easy Beat"	
Important public appearances:	Playing for the entire Royal Family in 1964	
Present disc label:	Fontana	Pye
Recording manager:	Shel Talmy	Tony Hatch
Personal manager:	Gerry Bron	Tito Burns
Compositions:	"Invitation," "Trouble And Tea," "Blue Day" and many more	
Former occupations:	Undergrad and music shop assistant	Glassblower
Hobbies:	Sleeping	Drums
Favourite colour:	Colours of the rainbow	Camel
Favourite food:	Anything properly cooked	Omelettes
Favourite drink:	Anything cold	Cider
Favourite clothes:	Anything that fits well	Mod
Favourite actor/actress:	Frank Sinatra, Maggie London	Peter O'Toole
Favourite groups:	Beatles	Who
Car:	Fiat	
Miscellaneous likes:	Lots of hot water	Pop music
Miscellaneous dislikes:	No hot water	Flying
Best friend:	My cats	
Most thrilling experience:	Feeling that I might come out richer at end of year than I was when it began	Being asked to join the Searchers
Tastes in music:	Good	
Origin of stage name:	Name of a fishing port off the coast of Finland, but it is my real name!	Pop (Who-style)
Pets:	Cats—Alfie and Dolly	
Personal ambition:	To be equally accepted in all aspects of show business	
Professional ambition:	To sing and compose a No. 1 hit	

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SUNDAY: Music Scene '66 7 That Boy Don Wardell; 8 Tommy Vance 9.45 Ready Steady Radio -Part 1; 10 Don Wardell; 10.30 Ready Steady Radio-Part 2; 10.45 Curry's Corner; 11 Top 20; 12 Midnight With Matthew; 12.30 Music In The Night.

MONDAY: 7.30 Disc Drive; 7.45 Let's Take A Spin; 8 Your Date At Eight; 8.30 Don Moss Show; 9 Battle Of The Giants; 9.15 Monday's Requests; 9.45 Line Engaged; 10 Top Pops; 10.30 Jack Jackson; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12 Hi, Midnight; 12.15 Music In The Night.

TUESDAY: 7.30 Blast Off; 7.45 Let's Take A Spin; 8.00 The Anglo Show; 8.30 Tony's Time With Tony Brandon; 8.45 Sweetest Sounds of Susannah Young; 9 Brian Matthew's Pop Parade; 9.15 Time To Meet Keith Fordyce; 9.30 Sam Costa's Corner; 10 Jimmy Young Show; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12 Hi, Midnight; 12.15 Music In The Night; 12.30 Music For Sophisticats; 1.00 Music In The Night.

WEDNESDAY: 7.30 Disc Drive; 7.45 Wednesday's Requests; 8 Sam Costa Show; 8.30 Postal Bingo; 9 Nivea Travelling Man; 9.30 David Jacobs Plays The Pops; 10 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11 Spin With The Stars; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12 Hi, Midnight; 12.15 Tommy Vance's Hot Six; 12.30 Music For Sophisticats; 1.00 Music In The Night.

THURSDAY: 7.30 Disc Drive; 7.45 Let's Take A Spin; 8 Tonight's Special; 8.15 It's Pop-Pye Time; 8.30 Thursday's Requests; 8.45 Time To Meet Keith Fordyce; 9 David Jacobs' Startime; 9.30 Cathy McGowan Show; 9.45 Spotlight A Star; 10 Jimmy Young Hour; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Hi, Midnight; 12.15 Music In The Night; 12.30 Music For Sophisticats; 1.00 Music In The Night.

FRIDAY: 7.30 Disc Drive; 7.45 Friday's Requests; 8.30 Jimmy Saville; 8.45 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Eeny Meeny Miners Show; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Hi, Midnight; 12.15 Tony Brandon's Hot Six; 12.30 Friday Night -Saturday Morning With Katie Boyle; 1.00 Tony Hall Show; 1.30 Teen And Twenty Disc Club; 2.00 Music In The Night.

SATURDAY: 7.30 Swingin' Pops; 7.45 Let's Take A Spin; 8 Peter Murray's LP Parade; 8.30 Don Moss On The American Side; 9 Saturday's Requests; 9.30 C.B.S. Show; 9.45 Battle Of The Giants; 10 30 Minutes With Jimmy Young; 10.30 Tony Hall Show; 11 Keith Fordyce; 11.30 Record Round-up; 12 Guys Gals And Groups; 12.30 Music For Sophisticats; 1.00 Music In The Night.

Here are the other radio stations, their wavelengths and times of operation: RADIO CAROLINE (259 m. and 199 m.) 24 hours. RADIO LONDON (266 m.) 5.30 am-2 am. RADIO 270 (270 m.) 6.30 am-1 am. RADIO ESSEX (222 m.) 24 hours. RADIO CITY (299 m.) 6 am-midnight. RADIO 390 (390 m.) 6.30 am-midnight. AFN (344 m.) 6 am-1.5 am.

CLIFF POPWORD

Compiled by reader D. R. STANFORD of Birmingham

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33	34	35	36					
O								

ACROSS
1 This earned Cliff his first Gold Disc (two words).
6 One of Cliff's closest friends.
8 Three score and ten.
9 Cliff's album says love is this.
11 Upon-a-time.
12 "Summer Holiday" comedian.
14 Voice was heard here.
18 Cliff starred in this in 1963 at Blackpool.
19 Willie's jive.
20 Not needed if "Traveling Light".
23 Cliff's first disc (two words).
25 And.
26 "Arrivederci" - - - .
29 Cliff hasn't yet but

his mother recently did.
31 If Cliff is 13 down, is he also this?
32 "Whiz, It's You".
34 Shadows do this for many of Cliff's songs.
35 Cliff's often on this when film making.
38 Did Cliff have them in "Summer Holiday" (two words)?

DOWN
2 "Finders Keepers" leading lady.
3 Times out of 22 down.
4 After looking out the window, Cliff asks this (five words).
5 Mr. Richard says it's wonderful.
6 Trade.
7 Cliff's voice is easy on this.
8 Cliff's movie debut (two words).
10 He's always this by his fans to No. 1 in Poll.
13 Cliff's this sort of boy.
15 Score 'D' for this Jazz singer.
17 Cliff's seldom without his.
21 "The Minute You're - - -".
22 See 3 down.
24 Please don't do this.
27 Precious stone.
28 The Shadows are four.
29 Do this then let me go.
30 Every one of Cliff's is a hit.
32 Affirmation.

DAVID WHITFIELD

c/o GRADE ORGANISATION Tel.: REG 5821

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rave



What next Paul Jones? How does the breakaway Mann see himself now he's solo?

Did anybody tell you you'd look great in gold, slinky in silver this Autumn?

Who's going to be worth fifteen million dollars in two years time without even making a record?

Should religion mean anything to a raver?

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TAIL-PIECES BY THE ALLEY CAT

EXPECT British visits by Tony Bennett and Andy Williams this autumn... On Elvis Presley's behalf BBC telephone interviews declined by Colonel Tom Parker... CBS hastily released "Just Like A Woman" as Bob Dylan's new U.S. single...

On next Frank Sinatra TV special Cher's "Bang Bang" sung by Nancy Sinatra... Great - Dusty Springfield's BBC-1 series, but guest comedian unnecessary... Suggested follow-up for Ken Dodd: "Roll Over Beethoven."

Gary Leeds and Graham Nash sharing Marble Arch flat... Spencer Davis' new hit a "Juke Box Jury" miss last Saturday!... Mick Jagger enthusing over new group the Move...

Black and cream Rolls-Royce on order for Fortunes' agent Terry King... After 16 weeks farewell to Frank Sinatra's "Strangers In The Night"... Herb Alpert playing at Monaco Palace for Princess Grace on September 19...

New Mercedes for Bill Wyman... "Family Favourites" and Muriel Young deserve each other... Commenting on her album "Will Success Spoil Mrs. Miller?" she comments "Failure didn't!"

Herman's mother infanticiding again... Robert Parker plays tenor sax... John Barry scoring "The Quiller Memorandum" film starring George Segal...

Attendance records set by Frank Sinatra beaten by Barbra Streisand (at Newport) and Tony Bennett (at Cal Neva)... Charlie and Shirley Watts holidaying in Greece

BOBBY DARIN JOINS THE HORSE ACTORS



They say once you go into films you become a cowboy eventually! Here's BOBBY DARIN going Western in "Gunfight In Abilene"—his first gunslinging part—as a sheriff.

...What's become of the Searchers?...

Scott Engel may buy villa in Spain... Brian Epstein backing bullfighter Henry Higgins... Nancy Sinatra asked Sonny Bono to write three songs for her...

Memphis audience for Herman's Hermits half of last year's... In "Dirty Dozen" film Trini Lopez revives "Lili Marlene"... All 14 tracks on next Hollies album self-penned...

On September 12 Elvis Presley starts filming "Easy Come Easy Go" for Hal Wallis... New Strike group the Jeeps recorded first LP in their leader's bedroom... New Polydor singles this month from Diana Dors and her manager Troy Dante...

Cover of Billy Fury's new hit on Fontana single by comedian Ray Fell... ITN reports last Thursday devoted 30 minutes to Beatles' U.S. tour... Looks like a chart flop for Merseys' aptly titled "So Sad About Us"...

In March Lulu's Decca contract expires... From Blackpool Bachelors flying to all Sunday engagements... "Leicester Mer-

cury" named Spencer Davis Group vocalist as Mutt Winwood. Shel Talmi collects royalties on Who's new Reaction single produced by Robert Stigwood... Paul Anka visiting London... Tom Jones was Dickie Valentine's surprise TV guest on Wednesday.

Reader John Rudkin asks if Chris Andrews would call Paul Jones a Yesterday Mann?... In Blackpool Adam Faith taking lessons in self-hypnosis... Next Tuesday RCA Victor vice-president George Marek arrives in London.

Next Russ Conway LP "Concerto For Memories"... Herman's family going to live in Switzerland... After declining Rothschilds family request he change name of Rothschilds group, manager Tony Lewis suggested they change theirs!...

RECORD OF THE WEEK!
DAVID GARRICK
DEAR MRS. APPLEBEE

Piccadilly 7N 35335



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★★★★ STARS CHARITY FANTASIA

Produced and distributed by Phillips, here is a way to do yourself a favour, and suffering and starving children as well. For a pound note you can get 14 top-class tracks and a host of stars on one LP, the profits of which go to the Save The Children Fund. And as the artists have given their services free—and the sleeve cover picture by Lord Snowden (of a crying child) is also free—the profits, I hope, should be large. Here are the stars and the titles:

Andy Williams (Begin The Beguine); Dusty Springfield (You Don't Have To Say You Love Me); Cliff Richard (I Could Easily Fall); Walker Brothers (Sum Ain't Gonna Shine Anymore); John Dankworth/Cleo Laine (Shall I Compare Thee); Roger Miller (England Swings); Frankie Vaughan (Hello Dolly); Sandie Shaw (Gotta See My Baby Every Day); Val Doonican (Walk Tall); Swingle Singers (Rondo); Harry Secombe (If I Ruled The World); Kathy Kirby (Dance On); Ken Dodd (Happiness); Spencer Davis Group (Every Little Bit Hurts).

CLIFF RICHARD
POPWORD—Page 11

STAR QUOTES

SAYS LEN BARRY: "I'm very lazy. If I hadn't become a singer I'd have ended up a bum. But it's not really my fault. I was born under Gemini and they're supposed to be creative. I create new ways of being lazy."

SAYS MARIANNE FAITH-FULL: "The whole folk scene has become terribly adolescent. When I first started it meant something to say you were a folk singer. Now, anyone who wants to make money protests about something or the other."



The WALKER BROTHERS (left) and MINDBENDERS at Southend.

NME COVERING THE POP STAGE EVENTS—
Communication means everything
for Sonny & Cher

ON their first stage appearance in this country, at Finsbury Park Astoria last Friday evening, Sonny and Cher scored a personal triumph before a capacity audience of approximately 3,000. The key to the success of their act is a communication with the audience.

Any barrier existing between performer and audience was successfully shattered by Sonny in the opening minutes when he wisecracked back and forth with individual fans calling from the stalls.

The duo opened with a lively version of "Do The Dog," in which Sonny strutted about like a sailor feeling the roll of a ship and Cher floated gracefully around after him, sheltering under that magnificent cloud of dark hair.

Sonny opened up the chat to the audience by saying "Hello—congratulations on winning the football game!" He had only just arrived from Wembley, where behind the RSG studios was Wembley Stadium, so the scene of our World Cup triumph was obviously fresh in his mind.

Next he informed Cher that he would do his solo—sang one line of "What Now My Love" and stopped short. Cher looked flabbergasted. "That was it," smiled Sonny. "What's that look for? I know what that look means... it means I sleep on the couch!"

The audience loved the banter between the husband-and-wife team. By the time they finally launched into "Something's Got A Hold On Me," the show was really swinging. "Baby Don't Go" received a warm reception and Sonny's "only claim to fame," the solo, "Laugh At Me," received even greater applause.

Cher broke into "Where Do You Go" and Sonny stepped back to help out on auxiliary tambourine and join in again with "Just You." Cher's "Bang Bang" provided the excitement expected and they finished to a tumultuous reception for what is now regarded as their own contribution to pop classics—"I Got You Babe." A highly successful British stage debut for an act which has realised the importance of giving the audience something to see as well as hear.

They were backed by four guitarists, an organ, two tambourines, and two drummers, one the perennial star-backer, ex-tornado Clem Cattini. Most noteworthy support came from Jimmy James and the Vagabonds, who closed the first half with some lively blues material including "Amen" and Otis Redding's "My Girl."

The VIP's opened the show and excited with "Smokestack Lightning." Sharon Tandy provided feminine appeal and scored with each number, best of which was "When A Man Loves A Woman." She was competently backed by the Fleur de Lys, who also opened in their own spot for the second half.

They followed with "That Lucky Old Sun" and then Gary took the mike for "Dizzy Miss Lizzie," while Scott played drums. Next came "The Midnight Hour" and "My Ship Is Coming In" before they closed with "The Sun Ain't Gonna Shine Any More."

Throughout their act, Scott looked far happier than he has done for a long time. Despite recent criticism of the Walker Brothers I don't think anyone can deny that they're real showmen.

The Troggs, who join the Walkers for a nation wide tour next month, closed the first half of the show. Despite the fact that they appeared slightly nervous at first, they soon settled down to give a first-rate performance.

Naturally enough their hits "Wild Thing" and "With A Girl Like You" brought the greatest applause, but "From Home" and "Ride Your Pony" also got fans running to the front of the stage!

A quick word of praise, too, for the Creation, who preceded the Walkers. They produce a sound similar to the Who—though not quite as deafening—by using a bow on the guitar. They're original, musically good and could go far. NORRIE DRUMMOND.



SONNY and CHER belt out a number.

and for Walker Brothers

THE outstanding quality the Walker Brothers have—apart from Scott's voice, that is—is their ability to really communicate with an audience. Every movement of an arm or leg, every little gesture is designed to create excitement.

This talent was demonstrated last Friday at Southend Odeon. Their act opened with the trio's backing group, the Quotations, playing the "James Bond Theme." The Walkers know exactly how long to keep the audience waiting before they appear on stage—not long enough for it to become impatient but long enough for it to be waiting and ready.

Gary appeared first, walked to his drum-kit in the centre of the stage, and played with the Quotations. A few moments later two spots picked up Scott and John, who appeared on either side of the stage.

John, dressed in black sweater and trousers, and Scott, in charcoal-grey trousers and white shirt, opened with "Land Of 1,000 Dances."

They followed with "That Lucky Old Sun" and then Gary took the mike for "Dizzy Miss Lizzie," while Scott played drums. Next came "The Midnight Hour" and "My Ship Is Coming In" before they closed with "The Sun Ain't Gonna Shine Any

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Beatles in California

(Continued from page 3)

blocked near their Hollywood hideout in a canyon house by a car turned sideways across the road and several hundred fans waiting to ambush them!

An armoured truck was rushed to take the Liverpudlians up to the house, where several hundred more fans were waiting with a greeting! Yes, LA is still very much a Beatle town!

SAN FRANCISCO, August 29: In Candlestick Park on Monday night 30,000 fans welcomed the quartet. At one point, half a dozen boys from outside the stadium rushed on to the field, but as a whole the concert went very smoothly, finishing the Beatles' third U.S. tour on a cheerful and successful note.

Here's to the next one!

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