

# New Musical Express

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**6<sup>D</sup>**

## MONKEE PETER

When he was very poor

### TOP POP NEWS

### MICKIE MOST'S hit-making secrets

P. P. ARNOLD

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POPWORD

★  
New singles by  
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CLIFF RICHARD

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

# Hit-maker MICKIE gets MOST from the stars

MICKIE MOST owns a £45,000 house, a £42,000 yacht moored at Cannes, and an elegant £3,500 Rolls-Royce. "Money is for spending," he says. "I'd spend the last penny I had."

Four years ago he was selling parts of his record collection to scrape together the price of a meal. Then he got a singing job in a Newcastle club, heard the Animals, recorded them with a number called "Baby Let Me Take You Home" and started himself on a trail of hit discs stretching around the charts of the world.

Today you'll find the name Mickie Most on hits by Lulu ("The Boat That I Row"), Jeff Beck ("Hi Ho Silver Lining"), Herman ("There's A Kind Of Hush"), the Yardbirds ("Little Games"), and Donovan ("Mellow Yellow").

He was offered the job of recording the Monkees, but turned it down because it meant spending too long in the States.

You won't find weird, way-out instruments on the discs Mickie produces. "Making good, commercial hits" is his aim and he claims to be

**By Alan Smith**

so in touch with the pop scene he can virtually predict the highest position discs will reach.

He is a blaze of energy: attacking a meal of fish and chips, arms waving to express a point, talking rapidly about anything and everything—from poverty in India to why Lulu missed hit records for a while.

"Me energetic?" he asks. "I wish I was! I sat in the office yesterday reading comics."

Nevertheless, this recording manager with the Most is still able to turn out hit discs at the rate of one every few weeks, as well as comb America for hit songs and currently work on the soundtrack album for the Herman movie, "Mrs. Brown You've Got A Lovely Daughter."

I was so intrigued by the energy and efficiency he puts into his work, I asked him if he could reel off all the hits he had ever made.

"What!" he exclaimed. "All of them?"

## Reeled off

Then he thought a moment, and said: "Okay—the Animals' 'Baby Let Me Take You Home', 'House Of The Rising Sun', 'Don't Let Me Be Misunderstood', 'Bring It On Home To Me', 'Got To Get Outa This Place', 'It's My Life', 'Boom Boom' (in the U.S.), the Nashville Teens' 'Tobacco Road' and 'Google Eye', Brenda Lee's 'Is It True' . . . Herman's 'I'm Into Something Good', 'Show Me Girls', 'Silhouettes', 'Wonderful World', 'Just A Little Bit Better', 'Mrs. Brown You've Got A Lovely Daughter', 'Listen People', 'Must To Avoid', 'You Won't Be Leaving', 'This Door Swings Both Ways', another one I can't remember, 'No Milk Today', 'Dandy', 'East West', 'There's A Kind Of Hush' . . . the new Lulu, the new Jeff Beck, the Yardbirds' (a big one in



Above: MICKIE MOST, who in four years has made a fortune from making hits, with DUNOVAN. Centre: HERMAN, who relies completely on Mickie's advice. Right: LULU went without hits for some time until Mickie took over her recording. She's a great talent, he says.



marvellously strong voice, and I make him sing very close and down to the mike, to give him warmth."

Mickie would welcome an opportunity to wax TOM JONES . . . an artist he admires intensely for his feeling and vocal power. "He is a great singer," he says. "And he has a lot more soul than many of these Negro so-called soul stars."

Finally, as recording manager for the YARDBIRDS, Mickie realises that they've slipped in Britain recently, and he feels it might be because their records have been too way-out. "Little Games" is half and half," he told me. "A good number, with some of the Yardbirds' style thrown in as well."

We left the restaurant and walked through the noise of Oxford Street to Woolworth's, where Mickie intended to buy a copy of "The Boat That I Row", in order "to boost sales" and because he needed a copy in a hurry.

After a long wait and a browse through their records—most of which seemed to be Mickie Most productions—no one came and we left again.

"That's the trouble with this country," he said sorrowfully. "No interest. Me, I hustle for every penny."

He does, too. Mickie may be too blunt, honest and straightforward for many people, but he's got gallons of go-go and he knows how to go farthest on them. And that's what his artists—and the charts—need plenty of!

## He'll even predict their chart position

the States, that), Donovan's 'Sunshine Superman', 'Mellow Yellow', 'Epistle To Dippy', plus 25 albums . . ."

He attacked another piece of the fish on his plate.

"Herman's Hermits rely on me one hundred per cent," he volunteered. "Donovan is . . . well . . . a little different. He still wants to be independent."

"But Don has the good sense to take advice and if he writes 15 songs and I don't like any of them, he'll probably shrug and do some more."

"It's more of a 'performance' to record Donovan than some of my other artists. Jeff Beck is the same. He thought 'Hi Ho Silver Lining' was a funny song and he didn't want to do it."

"The trouble is most artists see themselves differently to how I see them. They've got a private image of themselves and most times it's wrong."

"I've always had this thing about spotting a hit record. Look at Lulu—'Boat That I Row' is the first record she's done with me and it's in the charts. At Decca they were giving her all the wrong stuff. Tragic, because she's a fantastic artist."

"When I was a kid and Frankie Laine was all the rage, I remember I'd always be the first to pick out what would make the charts. I'd have bought a coming hit record long before any of the other kids."

"I don't like any other music but good, commercial pop. That's what makes me successful. All other kinds of music must become rubbish. I don't want to know about other kinds of music. I don't want to taste what people called better music because I feel there isn't any better."

Mickie works with the theory that every record in the chart must be good of its kind simply because it's there.

But it doesn't stop him disliking records like "Release Me," or "Puppet On A String," which he describes as "a joke song."

"Songs are the king," he says, "the most important item in building an artist. That's why I spend so long in the States combing music publishers' offices for numbers."

"I'm not saying I can't find good numbers in this country; it's just that in the States the field and the choice is so wide. Over there you can go around and find guys at the piano day and night, turning out songs like a way of life."

"Lulu has such a terrific feel for her music. As I say, this 'Boat That I Row' hit is the first we've done together, so there isn't that much I can add. But she's a real professional."

## Resented

Of the ANIMALS—with whom he is no longer associated—he says: "I think they resented some people feeling that much of their success was due to me."

"Did you know they didn't want to record any of the songs that were their hits—'House Of The Rising Sun' and so on? They didn't like any of 'em!"

"Another thing you have to remember is this. If someone is in a group, he'll never get rich. Even if the group makes a million dollars, it'll still virtually disappear by the time it's shared out, and expenses and the tax man have had their bite. That could well have something to do with their split-up."

"How come an out-of-work singer—which is what Mickie was at one time—has risen to a point where he can talk almost casually about a million dollars?"

"Luck," says Mickie. "When the Beatles opened the door to the U.S. disc market, I was lucky enough to be right behind them with the Animals and Herman."

"Before the Beatles, the Americans looked on England as a joke. Now the English products are a very, very big market."

"DONOVAN is very big in the States and he'll get bigger. He is a very much improved artist. I think he's got a

## Money matters

For a few minutes the conversation seemed to veer between the spending habits of the English ("the meanest in the world," says the man with the Most); Aden ("we should just take over and show them"), poverty in India and Africa ("don't kid me, they're not that bad") and money in general ("did you know I earn more than Fye Records?")

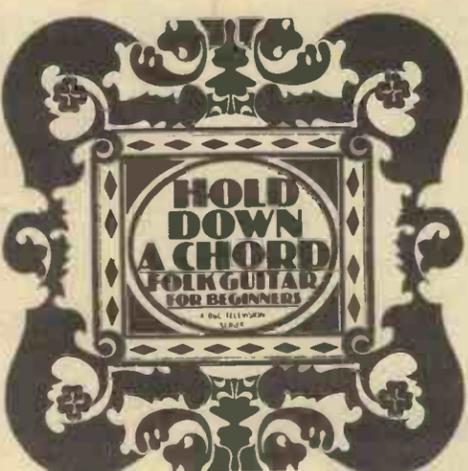
About HERMAN, Mickie says: "I saw a picture postcard of him taken in Manchester. With a face like that he couldn't fail—so I signed him. It's the cutest face in the world."

"I'm not saying anybody could become a hit on records. But with the character and appeal Herman has in his face, he just has to win."

LULU, according to Mickie, was a great talent wasted on poor songs.

# Your second chance to 'Hold down a Chord'

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BBC Publications, P.O. Box 1AR, London W.1.

## From YOU to US

RON TURNBULL (Edinburgh): I cannot understand Jeff Beck's attitude to his record "Hi Ho Silver Lining". I agree it does not showcase his guitar playing but if he dislikes the number so much why did he record it in the first place? We have been getting this kind of attitude from many pop singers over the years. The "I'm glad it's a hit, but it's not really my type of music" is a poor reflection on the artist and a slap in the face for the record-buying public whose taste is being criticised.

In Beck's case it is all the more annoying because "Hi Ho Silver Lining" is a very good song and there is an excellent version by the Attack, who I'm sure would have been glad of a hit.

O. J. Stevenson's views on the lack of originality on the pop scene (FYTU May 27) were greeted with cries of "Jimi Hendrix, Cat Stevens", etc. Here are just two of the many letters I received.

SUE HICKENS (Wolverhampton): How can Stevenson say there is no originality on the pop scene when, in my opinion, we are going through a period of great progress?

He should listen to people like Jimi Hendrix, the Move, Procol Harum, not forgetting Cat Stevens, who is one of the most original composers to emerge for a long time.

POLLY TERRY (Surrey): I disagree wholeheartedly with Stevenson. Not only are new groups coming up all the time, but well established ones are constantly changing their music and images.

The classic example of this is the Beatles. Compare the style of "Love Me Do" to "Strawberry Fields" and no one could say that the Beatles look the same as they did four years ago.

Mr Stevenson is writing on a subject

Edited by  
**TONY BROMLEY**  
at 15-17 Long Acre,  
London, W.C.2

so enormous that it is ridiculous to pick out a couple of "mistakes" and use them to describe the whole scene.

PAT & WEST ELLIS, KATHY EDDS (3855 Bristol Drive, Beaumont, Texas 77707): We are three American girls and write to you since virtually everyone reads your paper, the best music paper we have had the pleasure to read. We write a column about music in our local paper and want British groups—known or not—to write to us about themselves and send pics. We love long hair, mod clothes and English boys!

JOYCE RANDALL (Sudbury): I don't know what all this "pornography" tag on "Pictures Of Lily" is about; but I think the advert was a hoot. Who was responsible? (Paragon art director, Hamish Grimes—T.B.)

GILLIAN McBAIN (Torquay): At last a really great record at No. 1. I refer, of course, to the Tremeloes' fantastic single "Silence Is Golden."

This group certainly know what they are doing when it comes to making records and their stage act is brilliant.

PAUL BARRETT (Holcombe, Lanes.): Why is it that many of the best American records are not released over here?

I have managed to get hold of two fantastic records, neither of which are available in this country, "The Grateful Dead" and "The Velvet Underground and Nico," both LPs.

The records are produced by one of the greatest comprehensive artists alive today, Andy Warhol, and would sell in enormous numbers if they were released here.

LYNDA MORRIS (Pontypool): After the recent success of English ballad singers, I felt compelled to write on behalf of the many showbands in Ireland.

One of the finest singers I have heard is Frankie McBride of the Polka Dots Showband. His voice equals that of the late Jim Reeves, in warmth and quality.

Another good band is Gregory and the Cadets, whose record "Walk With Faith In Your Heart" was covered by the Bachelors.

These showbands are immaculate in appearance, give good record and stage performances and it's about time they were given a chance in Britain.

WILLIAM BROWN (Manchester): Let's have no more nonsense about Cliff Richard and Elvis Presley being the world's No. 1 singers. They should both listen to Frank Sinatra who has been at the top for 25 years.

**THE YOUNG IDEA**  
'with a little help from my friends'  
Columbia DB 8205

# Jose Feliciano, the blind blues singer, knew

# A VERY POOR PETER TORK

NOW, life is good for Monkee Peter Tork. He's got success, adulation, millions of fans—and money. But it isn't so many years since Peter knew the rough side of life and came dangerously near to outright poverty. He was a solitary figure, wandering aimlessly around the bohemian clubs of New York's Greenwich Village trying to eke out a living.

Someone who shared those tough times with Peter is blind singer-guitarist Jose Feliciano, a 21-year-old musical genius who's already made several TV appearances in Britain. (And of whom, believe me, you'll be hearing a lot more in the near future.)

Says Jose: "It was in the days when I was considered to be a folk act, and Peter and I used to play around the Village more or less every night."

"He used to warm up the audience for me. I was reasonably well known in the coffee bars, and I'd pay Peter a few dollars to get things started."

## Easy-going

"He was a real nice guy in those days. Easy-going, happy with life, ready to take things as they came. Maybe success has changed him, I don't know. We've kind of lost touch in the last couple of years, and I wouldn't know if he's still as relaxed as he used to be."

"All I know is that then, Peter Tork was as good a friend as anyone could wish to have. We knew each other very well then, and I used to listen to him play banjo before they passed round the basket."

"That was what we all did in those days, you understand. We weren't paid for playing or singing—it was just the practice to pass round a basket or shoebox and hope the patrons would be generous. Some people would put in a nickel, others a bit more."

"Peter always did OK. He was a good musician—don't let anybody try to tell you otherwise—and the people appreciated him."

"Often we'd both perform at the same places in the same evening. Say we might do the Bitter End club first, and then I'd go on with my dog and we'd meet up again at the Gaslight."

By **Alan Smith**

"I don't know if Peter feels the same way as I do about those days, but I often used to get that much more satisfaction out of my music because I wasn't really being paid."

"Maybe it's hard for other people to understand. Put it like this: A few years ago Pete or myself were more or less relying on the breadbasket, but the music was satisfying because it was very personal."

"Now we're both being well paid for our music it's become work—so it's just that little bit less fun!"

"I'm hoping to come back to Britain in June, at the same time as the Monkees, and I'm figuring that

maybe it might be an idea for me to warm up the audience for him! Still, we'll definitely dig the in-clubs together."

Jose's sincere tribute to Peter becomes all the more flattering when you appreciate that Jose is being acclaimed by many people as one of the most fantastic musical talents to come from Latin America in the past few years.

Don't let that name fool you: he isn't a flamenco guitarist, although when he wants to, he can play flamenco with all the fire and soul of a gypsy from Madrid.

Neither is Jose just a beat singer: but watch him doing pop and blues at London's Blaises club, and you'll see the audience almost ecstatic with pleasure.

Jose is, in fact, a man of all music—and I'm not the only one to think so. Normally Press conferences are



PETER towers over DAVY—there's 8 inches difference in height.

reasonably staid affairs (apart from the booze), but I saw one the day at which Jose played and sang and he literally had newspapermen and TV and radio producers jumping up and down with delight.

For someone like this to pay tribute to Peter Tork—both as a musician and as a person—is flattering indeed. Now, maybe, some of those "the Monkees can't play" cynics will finally eat their words and think again.

## TOP TEN

## of the top group—THE TREMELOES

DAVE MUNDEN

GROOVIN' by Young Rascals. Great. I reckon this is a tremendously underrated group, and when they come over to Britain I'm hoping to meet up with them and have a long talk. I hope it gets to No. 1—in fact, it's a number I'd definitely like us to try on our next LP.

CARMIE ANNE by Hollies. This knocks me out because it's such a different sound. The Hollies are great blokes, and maybe I'm being corny when I say it, but I hope it's a big hit just for that alone. They really put their hearts into their music.

ALAN BLAKELY

YOU DON'T KNOW LIKE I KNOW by Sam and Dave. Brilliant, the way this is put together. The whole sound is fantastic, I don't really know what else I can say, because that's it: it's terrific and I just love the sound.



ALAN BLAKELY, RICK WEST, DAVE MUNDEN and CHIP HAWKES.

RAIN by the Beatles. This is a 'B' side, but whenever I'm in a caff and there's a jukebox, I go looking for it and play it over and over again. It's a number I always think would go terrifically on stage. And I'm probably the 100,000 millionth to say it, but in my book the Beatles are superb and completely above all else in music.

CHIP HAWKES

OLD SHEP by Elvis. This is by one of the greatest singers of our time. It's also a number which has a lot of nostalgia for me. My old granny had a marvellous dog, and every time I hear this song I think of it. WE CAN WORK IT OUT by the Beatles. The best record going, by the best group.

RICK WEST

SILENCE IS GOLDEN by Four Seasons. This is a beautifully performed number by one of the best harmony outfits in the business. The whole sound and the harmony and voices are just too good for words.

AFTER YOU'VE GONE by Django Reinhardt. This is a haunting (to me) instrumental which I have on an LP, and as far as I'm concerned it must be one of the greatest recorded instrumentals of the past 50 years. The only thing to touch it must be something else by Django. Stefan Grappelly plays violin on this number and this, too, is really something else.

GROUP CHOICE

YOU'VE LOST THAT LOVIN' FEELING by Righteous Brothers. Tremendous emotion.

WHITER SHADE OF PALE by Procol Harum. A different, churchy sound from a new group who should definitely go to No. 1 and knock us from the top spot!

# CLIFF RICHARD



THE GREATEST RECORDING ORGANISATION IN THE WORLD

NEW SINGLE

# I'LL COME RUNNIN'

# BABE

Columbia DB8210



Don't stop me now... Columbia SX6133 © SCX6133 ©

E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.) E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

# YOU CAN'T MISS

The Young Idea

'With a little help from my friends'

Columbia DB8205

David & Jonathan

'She's leaving home'

Columbia DB8208

Bernard Cribbins

'When I'm 64'

Parlophone R5603

# THREE LENNON & MCCARTNEY COMPOSITIONS

TOP SINGLES REVIEWED BY DEREK JOHNSON

Mean, moody Cream should do nicely!

"Strange Brew"/"Tales Of Brave Ulysses" (Reaction).

YEP, I can see the Cream doing very nicely with this! It's moody, mean and raw—with a nagging insistent beat that gnaws at the brain and almost hypnotises you. The lyric is absorbing, and it's sung in high-pitched tones, carried on a wave of reverberating twangs.

Excellent guitar work and drumming, and an insidious compulsion about the whole track. I imagine that dancers will find it right up their street, because the beat never lets up. And it makes intriguing listening, too.

FLIP: A complex enigmatic lyric combines with a pounding walloping beat. Bit more psychedelic than the top side, but not nauseatingly so. Very interesting item.



The CREAM, who look set for another hit with "Strange Brew." (L to r) JACK BRUCE, GINGER BAKER and ERIC CLAPTON.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

FACES HEAD FOR TOP TEN

"Here Come The Nice"/"Talk To You" (Immediate).

THIS is the Small Faces' official new release, unlike the LP track issued last week by their former label. And it's a goodie, too! Rather more subdued than most of their discs, it has an attractive melody line and fascinating harmonies—which are both blues-flecked and falsetto.

Rattling tambourine and controlled guitar work lend colour to the backing, and the entire perform-

ance gels smoothly and appealingly. And dig that crazy ending! With all the promotion they intend putting in on this one, it should see them in the Top Ten.

FLIP: Like the top side, a Marriott-Lane composition. Similar mid-tempo beat, but a somewhat more uninhibited styling with an impassioned vocal. Good piano work.

INSTRUMENTALS

The old jazz speciality "Wang Wang Blues" is up-dated by that skilful guitar technician Wout Steenhuis on Columbia, with a pronounced Hawaiian flavour. Clanking piano, clipped brass and tambourine are featured in a bouncy little number titled "Imogene" (Deram), played by the composer Les Reed and his Orchestra. "London West One" (Mercury) is the latest Joe Henderson disc, and it's typical of the happy-go-lucky finger-snapping jangle-piano numbers he does so well. "Love Me Forever" was originally a hit for Marion Ryan and Eydle Gorme, and now it crops up again in a suave concerto-type setting by pianist Roger Williams on London. For scintillating organ playing, laced with an inherent jazz feel, don't miss Alan Haven's "Image" (Fontana).

Cliff — aided by Diamond and Leander — makes great disc

"I'll Come Runnin'"/"I Get The Feelin'" (Columbia).

ANOTHER sparkling Neil Diamond composition, which starts quietly with a rippling Mike Leander accompaniment. Then it explodes into a pulsating chorus, with blaring brass, chirping girls and Cliff in his most rhythmic mood — and equally as spirited as Lulu in her current hit.

I like the light and shade of this disc — the contrast between the delicately-scored verses and the punchy attack of the chorus. Quite a whistleable tune, too — and I see no reason why it shouldn't do as well as Neil's other hits. Cliff's in splendid form.

FLIP: By the same composer, and with a very similar treatment. Melodically not so strong as the top side, but it receives a personality treatment from Cliff Richard.

EDDIE COCHRAN

"Three Steps To Heaven"/"Eddie's Blues" (Liberty).

A smash hit several years ago and now reissued. All Eddie Cochran's many fans will already own this, but it will give the youngsters an opportunity of realising what a loss the music-biz sustained with his death. Snappy and tuneful, it sounds — not surprisingly — a bit dated. But no more so than Elvis' current releases.

FLIP: A slow blues instrumental, showcasing Eddie's expert guitar prowess. This one doesn't sound dated — for, let's face it, the blues never date.

FREDDIE AND THE DREAMERS

"Brown & Porters (Meat Exporters) Lorry"/"Little Brown Eyes" (Columbia).

A catchy little jingle of a song, as you might expect from a John Carter-Geoff Stephens number. Actually, the lyric isn't as way-out as you might think — simply about a bloke who hitches a lift to get to his girl friend. Still, it's pleasant and cute.

Infectiously handled by Freddie, with the Dreamers supplying fugate-type harmonies. Mid-tempo, bouncy — but not an obvious hit.

FLIP: A gentle rhythmic ballad, tenderly sung with a backing of acoustic guitars, piano, flute and muted brass. Almost in the folk-beat idiom. Pretty!

NORMIE ROWE

"But I Know"/"Sunshine Secret" (Polydor).

Normie has been knocking at the hit parade door with his last two or three records, but has just failed to gain entry. Quite frankly, I can't see this one succeeding where the others haven't.

Oh, it's pleasantly sung — the lyric makes worth-while listening, and the thud beat's okay for dancing. But on the whole not different enough.

FLIP: A more punchy approach here, both in the vocal and the backing. Lively beat and descriptive words. Got a feeling this would have been the better "A" side.

JOHN MAYALL'S BLUESBREAKERS

"Double Trouble"/"It Hurts Me Too" (Decca).

One of Britain's most under-rated groups, from the charts point of view. This is ultra-slow down-to-earth blues. A wailing, imploring vocal, plus long instrumental passages.

No gimmicks, just the real stuff — in fact, you might think it was an American disc.

Not in the least commercial, but aimed at the specialists.

FLIP: This one's only fractionally faster, and the same remarks apply. A special mention for the guitar work on this track. Generates tremendous feeling.

CATCHY TURTLES

"She'd Rather Be With Me"/"The Walking Song" (London).

MY first reaction to this Turtles single was that it didn't hit me with such impact as "Happy Together." Mind you, it's a great sound — stimulating and exhilarating, with a thundering big-bash beat and a fairly catchy tune.

Enthusiastically sung with an irresistible jaunty rhythm, but not quite so distinctive as the last one. Nevertheless, it's infectious and it's fun — and therefore it must stand a chance.

FLIP: Not so tuneful, but more individual. An original approach to both lyric and performance. Loaded with gimmicks, and obviously tongue-in-cheek.

POTTED POPS

MURRAY HEAD: "She Was Perfection" (Immediate). A pulsating throbbing Mike Hurst sound on this unusual shuffle-beat number. Self-penned, extremely appealing.

LEFT BANKE: "Ivy Ivy" (Philips). Opens gently like a folk song, but swells in the crescendo. Enchanting song, charmingly sung.

KAYE SISTERS: "It Is No Secret" (Major Minor). A soothing, swaying rockaballad with an exotic Polynesian flavour. Lovely vocal blend. Religious overtones in the lyric.

RAY MERRELL: "Chiquita Mia" (Columbia). A polished and stylish performance of a captivating luring Latin ballad. Shimmering strings; romantic descriptive words.

AL MARTINO: "Mary In The Morning" (Capitol). The sweet-corn master switches to folk-beat. Dainty rhythm, bewitching lyric, background humming and strings.

MARQUIS OF KENSINGTON: "The Changing Of The Guard" (Immediate). A novelty item in the 1920's vaudeville style. Amusing plum-in-the-mouth vocal, harpsichord prominent in the backing, steady stomp beat. Entertaining!

NIGEL HOPKINS: "Chelsea Bun" (Decca). A beaty slap-happy compah instrumental with a martial flavour. Features exceptional solo trumpet work — and what sounds like clattering spoons!

GLENN WESTON: "Let's Build A World Of Our Own" (Columbia). A melodic up-tempo ballad, powerfully belted by this promising newcomer, with a bustling backing.

DENNIS LOTIS: "Reaching For The Impossible" (Polydor). A relaxed treatment of a sentimental slow-lit ballad. Sugary lyric, choir-and-strings accompaniment.

DON COVAY & THE GOODTIMERS: "40 Days—40 Nights" (Atlantic). A breath-taking raver, with frenzied jerk beat and r-and-b shouting. Great for energetic dancers!

O. V. WRIGHT: "Eight Men, Four Women" (London). A soulful slow blues-ballad with gospel chanting and heart-rending lyrics. The title refers to the members of a jury!

SPANKY & OUR GANG: "Sunday Will Never Be The Same" (Mercury). A lively bouncer with a modern approach. Hummable, with fasettos and harmonies in the Beach Boys mould.

PAUL REVERE & THE RAIDERS  
HIM OR ME —  
WHAT'S IT GONNA BE?  
c/w Legend of Paul Revere  
2737  
THE PICADILLY LINE  
AT THE THIRD STROKE  
c/w How Could You Say  
You're Leaving Me  
2785

NEW SINGLES

THE GLORIES  
I STAND ACCUSED (Of Loving You)  
c/w Wish They Could Write A Song  
2786

LUKE & BLAKE

BIG DAY  
c/w Easy  
2783



CHART SHOTS

SILENCE IS GOLDEN	THE TREMELOES	2723
MUSIC TO WATCH GIRLS BY	ANDY WILLIAMS	2675
MY BACK PAGES	THE BYRDS	2648
LEOPARD-SKIN PILL-BOX HAT	BOB DYLAN	2700
IF I WERE A RICH MAN	TOPOL	202651
IT'S ALL IN THE GAME	JAMES ROYAL	2739
JUST LOVING YOU	ANITA HARRIS	2724
DO IT AGAIN A LITTLE BIT	VAL & THE V'S	2780
SLOWER	RAY PRICE	2720
DANNY BOY	TONY BENNETT	2779
DAYS OF LOVE	TONY BENNETT	201730
I LEFT MY HEART IN SAN FRANCISCO		

More Beatle covers

Joe Brown

"With A Little Help From My Friends"/"Show Me Around" (Pye).

LAST week I reviewed the Young Idea's version of this number from the Beatles' new LP, and now comes Joe Brown's treatment — and it's right up his street.

It's an exceptionally good number, and I'm confident that one of the two covers will make the grade — so I'll give Joe a ♯, as I did with the alternative version.

Quietly sung, with a group harmonising in Beatle fashion, plus background strings.

FLIP: A medium-pacer in the "commercial r-and-b" style. Rattling tambourine and humming group support Joe's rhythmic vocal.

David & Jonathan

"She's Leaving Home"/"One Born Every Minute" (Columbia).

Very unusual material for David and Jonathan, but my compliments to them for the way they tackle it. You probably know the song — it's a bit in the "Eleanor Rigby" style. And it's given a suitably wispy scoring — with pseudo-classical strings and cellos, plus acoustic guitars.

FLIP: A much faster track, with a thumping beat — but again an imaginative arrangement.

Bernard Cribbins

"When I'm Sixty-Four"/"Oh My Word" (Parlophone).

Bears no comparison with the original, of course — but it might have wider mass appeal with the uninitiated, because Bernie adopts a sort of vaudeville approach.

You can almost picture him working the routine on stage. Catchy, bouncy beat, with clarinet obligato.

FLIP: A medium-pacer with a peppy beat and a romantic lyric. Gives Bernie the opportunity of proving that he can really sing when he tries. Enjoyable.

FRANKIE VALLI

"Can't Take My Eyes Off You"/"The Trouble With Me" (Philips).

Another solo disc from the lead singer of the Four Seasons — with a Crewe-Gaudio number.

Despite the swinging rhythm, vibes, brass and handclaps, Frankie sings quietly and intimately at first — though belts more strongly in the reprise.

FLIP: This time Frankie indulges in a touch of soul-singing. A pleading and intense slow ballad, with a heavy plod beat. Don't think it quite comes off.



JOE BROWN.

MARVIN GAYE & TAMMI TERRELL

"Ain't No Mountain High Enough"/"Give A Little Love" (Tamla-Motown).

After his hit duet with Kim Weston, Marvin Gaye teams with Tammi Terrell on this one — and, to me, the outcome is slightly disappointing.

It bubbles and fizzes, and no doubt it'll go over big at discotheques. But the tune's not outstanding, and we've heard it all before.

FLIP: This is a different cup of tea! A sensitive blues ballad, very slow and warbled in heartfelt style with background humming. A convincing rendition.

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7N 17339

**PENNSYLVANIA SIXPENCE**  
Love Of The Common People  
7N 17326

**THE BYSTANDERS**  
Royal Blue Summer  
Sunshine Day  
7N 35382

**LENA MARTELL**  
Somewhere My Love (Lara's Theme)  
7N 17320

**THE DIXIES**  
One Of The Old Reserve  
7N 17331

**NITA ROSSI**  
Misty Blue  
7N 35384

**BRIDIE GALLAGHER**  
The Turfman From Ardee  
7N 17332

**NME TOP 30**

(Wednesday, May 31, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	SILENCE IS GOLDEN . . . . . Tremeloes (CBS)	6	1
2	2	WATERLOO SUNSET . . . . . Kinks (Pye)	4	2
11	3	A WHITER SHADE OF PALE . . . . . Procol Harum (Deram)	2	3
3	4	DEDICATED TO THE ONE I LOVE . . . . . Mamas & Papas (RCA)	8	2
6	5	THEN I KISSED HER . . . . . Beach Boys (Capitol)	4	5
16	6	THERE GOES MY EVERYTHING . . . . . Engelbert Humperdinck (Decca)	2	6
14	7	THE HAPPENING . . . . . Supremes (Tamla-Motown)	3	7
7	8	THE WIND CRIES MARY . . . . . Jimi Hendrix (Track)	4	7
4	9	PICTURES OF LILY . . . . . Who (Track)	6	4
5	10	PUPPET ON A STRING . . . . . Sandie Shaw (Pye)	12	1
9	11	SEVEN DRUNKEN NIGHTS . . . . . Dubliners (Major Minor)	9	8
13	12	SWEET SOUL MUSIC . . . . . Arthur Conley (Atlantic)	6	12
8	13	THE BOAT THAT I ROW . . . . . Lulu (Columbia)	7	6
12	14	FUNNY FAMILIAR FORGOTTEN FEELINGS . . . . . Tom Jones (Decca)	7	8
10	15	SOMETHIN' STUPID . . . . . Frank and Nancy Sinatra (Reprise)	11	1
20	16	FINCHLEY CENTRAL New Vaudeville Band (Fontana)	4	16
15	17	NEW YORK MINING DISASTER 1941 . . . . . Bee Gees (Polydor)	5	15
24	18	THE FIRST CUT IS THE DEEPEST . . . . . P. P. Arnold (Immediate)	4	18
23	19	ROSES OF PICARDY . . . . . Vince Hill (Columbia)	3	19
29	20	GROOVIN' . . . . . Young Rascals (Atlantic)	2	20
22	21	CASINO ROYALE . . . . . Herb Alpert & the Tijuana Brass (A & M)	4	21
27	22	IF I WERE A RICH MAN . . . . . Topol (CBS)	4	22
25	23	WALKING IN THE RAIN . . . . . Walker Brothers (Philips)	2	23
24	24	NIGHT OF THE LONG GRASS . . . . . Troggs (Page One)	1	24
25	25	DON'T SLEEP IN THE SUBWAY . . . . . Petula Clark (Pye)	1	25
26	26	SGT. PEPPER'S LONELY HEARTS CLUB BAND (LP) . . . . . Beatles (Parlophone)	1	26
26	26	GIVE ME TIME . . . . . Dusty Springfield (Philips)	1	26
28	28	I GOT RHYTHM . . . . . Happenings (Stateside)	2	28
17	29	A LITTLE BIT ME, A LITTLE BIT YOU Monkees (RCA)	9	3
21	30	I CAN HEAR THE GRASS GROW . . . . . Move (Deram)	8	7

**Britain's Top 15 LPs**

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	1	1
1	2	SOUND OF MUSIC . . . . . Soundtrack (RCA)	112	1
3	3	ARE YOU EXPERIENCED . . . . . Jimi Hendrix (Track)	2	3
2	4	MORE OF THE MONKEES . . . . . (RCA)	8	1
5	5	A DROP OF THE HARD STUFF . . . . . Dubliners (Major Minor)	3	5
4	6	GREEN GREEN GRASS OF HOME . . . . . Tom Jones (Decca)	9	3
7	7	FIDDLER ON THE ROOF . . . . . Topol and London Cast (CBS)	8	6
8	8	BEST OF THE BEACH BOYS . . . . . (Capitol)	30	2
9	9	THIS IS JAMES LAST . . . . . James Last (Polydor)	7	7
6	10	THE MONKEES . . . . . (RCA)	19	1
13	11	RELEASE ME . . . . . Engelbert Humperdinck (Decca)	2	11
11	12	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	45	4
14	13	DR. ZHIVAGO . . . . . Soundtrack (MGM)	8	10
15	14	MATTHEW & SON . . . . . Cat Stevens (Deram)	8	8
10	15	SECOMBE'S PERSONAL CHOICE . . . . . Harry Secombe (Philips)	4	9

**BEST SELLING POP RECORDS IN U.S.**

By courtesy of "Billboard" (Tuesday, May 30, 1967)

Last This Week	10 YEARS AGO	5 YEARS AGO
1	1	1
2	2	2
1	3	3
2	4	4
3	5	5
4	6	6
5	7	7
6	8	8
7	9	9
8	10	10
9	11	11
10	12	12
11	13	13
12	14	14
13	15	15
14	16	16
15	17	17
16	18	18
17	19	19
18	20	20
19	21	21
20	22	22
21	23	23
22	24	24
23	25	25
24	26	26
25	27	27
26	28	28
27	29	29
28	30	30

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**5 YEARS AGO**

TOP TEN 1962—Week ending June 1

- 1 GOOD LUCK CHARM (Elvis Presley (RCA))
- 2 COME OUTSIDE (Mike Sarno (Parlophone))
- 3 I'M LOOKIN' OUT THE WINDOW (Cliff Richard (Columbia))
- 4 NUT ROCKER (B. Bumble (Top Rank))
- 5 AS YOU LIKE IT (Adam Faith (Parlophone))
- 6 LAST NIGHT WAS MADE FOR LOVE (Billy Fury (Decca))
- 7 I DON'T KNOW WHY (Eden Kane (Decca))
- 8 GINNY COME LATELY (Brian Hyland (HMV))
- 9 LOVE LETTERS (Ketty Lester (London))
- 10 PICTURE OF YOU (Joe Brown (Piccadilly))

**10 YEARS AGO**

TOP TEN 1957—Week ending May 31

- 1 BUTTERFLY (Andy Williams (London))
- 2 ROCK-A-BILLY (Guy Mitchell (Ph'lips))
- 3 YES, TONIGHT JOSEPHINE (Johnnie Ray (Philips))
- 4 WHEN I FALL IN LOVE (Nat "King" Cole (Capitol))
- 5 FREIGHT TRAIN (Chas. McDevitt Group (Oriole))
- 6 TOO MUCH (Elvis Presley (RCA))
- 7 I'LL TAKE YOU HOME AGAIN (KATHLEEN (Slim Whitman (London))
- 8 CUMBERLAND GAP (Lonnie Donegan (Pye-Nixa))
- 9 99 WAYS (Tab Hunter (London))
- 10 MR. WONDERFUL (Peggy Lee (Brunswick))

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## DENIED!

### Parker NOT managing Jones

TOM JONES' manager Gordon Mills is still planning to fly to Hollywood this month for informal talks with Elvis Presley's manager, Colonel Tom Parker. But it is emphasised that the discussions will be on a strictly friendly basis—similar to those the Colonel had three years ago with Brian Epstein. Conflicting reports in the national Press have speculated on the possibility of Parker taking over all or part of Tom Jones' management. It is stressed that this will definitely NOT happen, and that the Colonel is being approached only in an advisory capacity.

## DENIED!

### Judy NOT to quit Seekers

DESPITE the NME's denial last week, widespread national Press reports this week have again suggested that Judith Durham's departure from the Seekers is imminent. The group's agent, Eddie Jarrett of the Grade Organisation, stresses that these speculations are completely without foundation.

"All that has happened is that Judith is having a solo single released next Friday," said Jarrett. "This has been blown up to make it look as though she is quitting the Seekers immediately. This just isn't true. It may come eventually, but it would be so far ahead that we are not even thinking about it."

### BEATLES PLAN NEW SINGLE

THE Beatles have now recorded a total of five tracks since the completion of their "Sgt. Pepper" album. Two or three more titles will be cut this month, and these—together with the song which they are writing specially for the world-wide TV hook-up on June 25—will form a pool from which the two numbers for their next single will be selected. It is tentatively planned to have a new Beatles single on the market next month.

The new Beatles' album enters the NME Chart at No. 26 this week, despite the fact that it was not officially released until yesterday (Thursday). This is because EMI has been making an advance limited distribution, and the disc has been available in some areas for a week.

## ★ POP-LINERS ★

SAMMY DAVIS is due in London shortly to star in the United Artists film "Salt And Pepper," being shot at Shepperton Studios and on location in Soho—it goes into production on June 26 ● The Duke Ellington Trio and singer Barbara McNair star in BBC-2's "Something Special" next Thursday (8th) ● Ray Lewis from Doncaster won Grand Final of National Disc-Jockey contest at Croydon Top Rank ● Brothers Four and Joanie Sommers in BBC-2's "Danny Kaye Show" (4th).

# MONKEES ARRIVAL: PARIS, U.S. REPORTS

IT is still not certain exactly when the Monkees will arrive in Britain prior to their five-concert schedule at Wembley. Latest reports from Los Angeles suggest that they are not now likely to fly in until 48 hours before their first concert, but will remain here for nearly a week after their stage appearances. A conflicting but unconfirmed report from Paris claims that the group is expected in France in mid-June for location filming, and will subsequently undertake further filming in Britain.

The NME's Hollywood correspondent cables that, owing to the Monkees' filming commitments in America running behind schedule, it seems probable that the group will not arrive in London until June 28. However, they have secured release from early July obligations in the States, and are now likely to stay in Britain for six days after their final concert on July 2.

The group's British publicist David Cardwell commented: "According to my information, this is correct. It is still possible that they will film one of their TV shows in this country after their concerts, as each episode only takes three or four days to complete. I am told that Davy Jones will definitely

visit his home town, Manchester, during this period."

A top Monkee executive flies into London in two weeks' time to look for suitable filming locations in this country. This implies that, even if the group is unable to film during its concert visit, it will be returning at a later date to shoot sequences here for the TV series.

Meanwhile, Paris music circles are buzzing with a report that the Monkees are due in France in mid-June to film one of their TV shows in Versailles. The report suggests that the group would then fly to London for more filming BEFORE the five concerts. However, Monkee officials in London denied all knowledge of the French visit.

Owing to the late cancellation of a block booking, 300 25s. seats for the Monkees' concerts have become available—100 each for the Saturday and Sunday matinees and for Sunday evening. Reservations may be made by phoning WEM 1234.

● The controversial Micky Dolenz track "Randy S" on the forthcoming album "Monkees' Headquarters" is likely to be cut out of the LP when it is released in this country in about a month's time. The NME understands that RCA plans to substitute another previously unissued title.

● The final edition of the current Monkees' TV series, screened by BBC-1 on June 17, includes their current hit "A Little Bit Me, A Little Bit You." As previously reported, the special Monkees' concerts documentary film is transmitted the following Saturday (24th). No plans have yet been announced for repeating the series.

# Cilla TV guest spots

CILLA BLACK HAS BEEN BOOKED FOR TWO MORE MAJOR TELEVISION APPEARANCES THIS SUMMER. SHE WILL BE THE SPECIAL GUEST STAR IN THE SECOND EDITION OF BBC-1's NEW "BILLY COTTON'S MUSIC HALL" SERIES ON SATURDAY, JULY 1. SHE IS ALSO SET TO HEADLINE ABC-TV's "BLACKPOOL NIGHT OUT" PRESENTATION ON SUNDAY, AUGUST 6. A THIRD TELEVISION SPOT FOR CILLA — AS REPORTED IN LAST WEEK'S NME — IS IN SOUTHERN-TV's POP-REQUEST SHOW "AS YOU LIKE IT" ON TUESDAY, JUNE 13.



## PROCOL-BILLY COTTON TV BRITISH AND IRISH TOURS

THE Procol Harum, whose "A Whiter Shade Of Pale" rockets to No. 3 in this week's NME Chart, have been booked for their most important TV engagement to date—they guest in the first edition of BBC-1's new "Billy Cotton's Music Hall" series on Saturday, June 17. This is the first occasion for more than two years on which a pop group has been booked for this series. They also make two appearances on BBC-1's "Top Of The Pops," next Thursday (8th) and on June 15.

Ballroom and club dates for the Harum this month include Sheffield Mojo (tonight, Friday), York Tinned Chicken (tomorrow), Downham Bal Tabarin (next Wednesday), London Marquee (June 12), Tavistock Town Hall (16th), Malvern Winter Gardens (20th), Birmingham Plaza (21st) and Cambridge Dorothy (29th).

The group is set for a Sunday concert at Torquay Princess on June 18, co-starring with John Walker. The same day, the Procol Harum join the Alan Price Set in Light Programme's "Easy Beat." The group is also booked for a four-day Irish tour from June 22.

Last weekend, the group made a promotional TV film on their hit single. Produced and directed by Richard Morden, it was shot on location in London and Worcester. The film is available in colour for the U.S. market, and in black-and-white for European countries.

### Walker 'Romeo' score?

JOHN WALKER has been invited to write four songs and the incidental music for a new screen version of "Romeo And Juliet," to be made on location in Italy this summer.

The picture will be directed by Franco Zeffirelli — the ace director responsible for the recent award-winning movie adaptation of "The Taming Of The Shrew."

The picture may also include a title theme, which John would record for the soundtrack. He is currently involved in discussions on the project with the director.

## Dusty, Turtles, Diamond, Bee Gees, Brincos — TV

DUSTY SPRINGFIELD and the Turtles are among latest bookings for BBC-1's "Dee Time" next week. Dusty is joined by Brincos and folk singer Tom Rush in Thursday's edition (8th), and it is likely that Frankie Vaughan will also appear in this show. The Turtles are a late booking to Tuesday's programme (6th). In mid-July, two editions of the Simon Dee series will be screened live from Blackpool, featuring artists in summer season there—and a similar trip will be made to Great Yarmouth in August.

Transmission of Dusty's new BBC-1 series has been delayed. Screening of the six shows will not now begin until mid-August, owing to a re-arrangement of summer schedules. Tele-recording of the series starts on June 18.

Jackie Trent, Rolf Harris and "Easy Beat" host David Symonds are set for the panel of "Juke Box Jury" on Saturday, June 17. Neil Diamond now moves back one week to June 24, when he is joined by Pete Murray.

The Bee Gees and the Spectrum are added to Southern-TV's pop request show "As You Like It" on Tuesday, June 13. The Young Idea are set for the following week (20th).

American singers Abbe Lane and Robert Goulet are in Britain this month for starring appearances in the "Spotlight" series, which ATV is filming for U.S. viewers and for autumn screening in this country. The Morecambe and Wise series, which is being prepared on a similar basis, has now been retitled "Piccadilly Palace"—because it is being transmitted in America as a summer replacement for the "Hollywood Palace" series.

## FURY, HUMP — POP RADIO

LATEST bookings for Light Programme's "Saturday Club" include Freddie and the Dreamers, the Young Idea, the Bystanders, Nola York and Jose Feliciano (June 10); the Turtles, Neil Diamond and Billy Fury and the Plainsmen (17th); and the Easybeats (24th).

Engelbert Humperdinck stars in "Pop North" on Thursday, June 15. The same week, Vince Hill, the Koobas and the Dalys join the Procol Harum in "Monday Monday" (12th).

Set for the Friday lunch-time "Joe Loss Show" are the Bystanders (June 16); Unit Four Plus Two (23rd); the Migil Five and Peter and Gordon (30th).

Graham Bonney, Mark Wynter, the Settlers, the Gibsons and the Undergrads are among the artists appearing daily in "Swingalong" from Saturday, June 10 to Friday, June 16.

### Cat TV documentary

Cat Stevens is the subject of the first of a new BBC-1 documentary series "A Spoonful Of Sugar" (North region only) to be screened in mid-summer. He films the show on June 16 at Stanmore Hospital, where he will be talking to patients.

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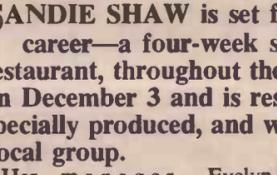
# Who's drummer ill, Paris trip off

**THE** Who's drummer Keith Moon collapsed during a recording session in the small hours of Monday morning and was rushed to St. George's Hospital, where he underwent an operation a few hours later for a torn ligament. This second casualty within the group—immediately following bassist John Entwistle's broken finger, reported

last week—means an indefinite set-back for the Who's next LP. It now seems virtually certain that the album will not be completed before they leave on their U.S. tour. Keith is making satisfactory progress from his operation, but is expected to be out of action for at least a fortnight. The group had to cancel its scheduled appearance in the gala pop concert at Paris Palais de Sports yesterday (Thursday).

For the Who's British dates this month, it is planned—provided individual promoters agree—to use Julian Covey as replacement drummer. Venues involved are at Southampton (tomorrow, Saturday), Swansea (next Monday), Ireland (June 8 and 9), Isle of Man (10th) and Cambridge (12th). It is hoped that Keith will be fit to travel with the group to California for its appearances at the Monterey Pop Festival in mid-June, but a concert immediately prior to this— at Michigan on June 14—may be cancelled to allow Keith the utmost time for convalescence.

# SANDIE — LENGTHY LONDON CABARET SEASON



**SANDIE SHAW** is set for the most important cabaret engagement of her career—a four-week season at London's famed Talk Of The Town theatre-restaurant, throughout the Christmas holiday period. She opens at this venue on December 3 and is resident there until New Year's Eve. Her act will be specially produced, and will incorporate six male dancers and a three-piece vocal group.

Her manager, Evelyn Taylor, told the NME: "This is a booking Sandie has been most eager to secure. She played a cabaret season at the Savoy Hotel last year, but this time she will be very carefully groomed, and I am confident that she really will emerge as the talk of the town."

## New LPs from—

# Faces, Tamla, Bachelors, Easybeats, Sandy Posey

**FOLLOWING** their first single on the Immediate label, the Small Faces' first LP under their new banner has been scheduled for release. Several top artists and groups are featured in an all-star Tamla-Motown collection issued next week—and at the same time, a new Martha and the Vandellas' album is released. Among other new LPs out this month are discs by Sandy Posey, the Bachelors and the Easybeats.

## CZECH SONG FESTIVAL

This week, Sandie was playing TV and concert dates in Berlin, Bremen and Amsterdam. She flies to Corsica early next week to make her television debut there. She represents Britain in Czechoslovakia's second international pop song festival in Bratislava on June 14-17, at which NME editor Andy Gray is one of the guests of honour and Peter and Gordon are also appearing. Sandie and her manager are currently considering offers of two major film roles. It is expected that one of them will be accepted and that Sandie will make her screen debut early in 1968. "Sandie's part will be strictly acting and non-singing," said Miss Taylor. "She will, however, sing the title number over the opening credits." Sandie's next single release will probably be "Tonight In Tokyo" by Bill Martin and Phil Coulter, the writers of her recent Eurovision-winning hit. Release date not yet fixed.

## DAVE DEE DATES

Dave Dee, Dozy, Beaky, Mick and Tich are set for visits to Holland and Germany this month. They fly to Rotterdam tomorrow (Saturday) for a TV appearance. They return for a one-nighter on Sunday at Huddersfield Plaza, before flying to Germany on Wednesday for TV and concert dates. Other bookings for them this month are Weymouth Pier (June 15), Barnstaple Queens (16th), Torquay Town Hall (17th), Aylesbury Assembly (20th), Swansea Top Rank (21st) and Bolton and Wigan Casinos (23rd).

## PROBY MOVIE ROLE

P.J. Proby has been added to the cast of the Hollywood musical "Finian's Rainbow," which stars Petula Clark and Fred Astaire. Shooting of the Warner Brothers picture begins later this month.

# TOM: LONDON SEASONS, LP, BIG TV SPEC

**TOM JONES** is to make an hour-long TV spectacular for world-wide showing. He has been invited to return for seasons at two major London venues—the Palladium and the Talk of the Town. A new Tom Jones LP is scheduled for release. Plans for his next visit to America are now being finalised.

Tom's TV showcase is one of the series which ATV is filming at Elstree for U.S. viewers. Titled "Spotlight," it will be screened in the States in colour, while British viewers will see it this autumn in black-and-white. The entire week of June 25 has been set aside for the filming of the show, which is being built entirely around Tom.

Following his triumphant three-week season at the London Palladium, which ended last Saturday, Jones has received an offer to return to the venue for a "considerably longer period" early next year. Discussions are now in progress to determine the nature of the show in which he will appear.

A further offer has been received for a return visit to the Talk of the Town. Impresario Bernard Delfont was trying to persuade Tom to return to the theatre-restaurant in the early autumn. But Tom's manager Gordon Mills stated: "Owing to other commitments, it will probably have to be early next year."

The album "Tom Jones Live At The Talk Of The Town," recorded during his March-April season there, will be issued by Decca on June 16. Tom is now expected to begin his next U.S. visit—comprising cabaret and TV appearances—in mid-September.

# Frankie Vaughan, Bygraves summer seasons fixed

**FRANKIE VAUGHAN** and Max Bygraves are set for summer seasons in the West Country. Vaughan and the V-Men open a short season at Bournemouth Winter Gardens on July 26, immediately following the Seekers' five-week stint at this venue—the Rockin' Berries and Mrs. Mills are also on the bill with Frankie. Bygraves begins a lengthy run at Torquay Princess today (Friday), for which Chas McDevitt and Shirley Douglas are also set.

Other new summer season bookings include Des O'Connor, Kenneth McKellar, the Dallas Boys and Margo Henderson at Bournemouth Pavilion from June 15; the New Faces joining Dickie Henderson at Blackpool North Pier from today (Friday). Joe Henderson in the "Mike and Bernie Writers Show" at Great Yarmouth Britannia Pier from June 9; and Mike Felix and Samantha Leigh in Val Doonican's show at Great Yarmouth Wellington Pier (June 10).

Engelbert Humperdinck has been booked for a Sunday concert at Blackpool Opera House on July 9. Herman's Hermits are set for a concert at this venue on Sunday, September 24—the group's first-ever appearance in Blackpool. Also booked is Harry Secombe, who stars at the Opera House on August 6.

## Price university tour

After making two appearances in Munich next week, the Alan Price Set undertakes a string of dates this month at British universities—Cambridge Trinity (12th), Oxford Keeble (16th), Oxford Corpus Christi (19th), Norwich (22nd) and Leeds (23rd). Other bookings this month include Weston-super-Mare Winter Gardens (10th), Boston Gliderdrome (24th) and Devonport Purple Fez (27th).



## Fame-Basie tour of U.S., Europe?

**FOLLOWING** his successful Royal Albert Hall concert with Count Basie last week, Georgie Fame has been invited to tour Europe and America with the Basie band later this year. Georgie is hoping to accept the invitation, but is awaiting news of the exact period involved, to ascertain if he can secure release from existing commitments. The plan for Fame to record an album with Basie has been shelved indefinitely, but may be revived if their autumn tour materialises. Meanwhile, Georgie's first EP on the CBS label is issued today (Friday). It comprises the Eddie Floyd hit "Knock On Wood"; a Lovin' Spoonful composition "Didn't Want To Have To Do It"; an old Blue Flames' speciality "Close The Door"; and the self-penned "All I'm Asking."

## ELVIS, BURDON MEN FORM NEW LABEL

A new major record label is to be launched in Britain this year. It involves a tie-up between America's Aaron Schroeder—composer of several Elvis Presley hits and the man behind Gene Pitney—and Britain's Mike Jeffery, manager of Eric Burdon and Alan Price. The new company intends to release discs simultaneously in Britain and the States. Negotiations are now in progress concerning the distribution of the label, which is as yet untitled. Decisions and an official launching date are expected to be finalised in the next few weeks.

## Julie Felix concerts

Julie Felix is set for three more solo concerts this month—she stars at Ipswich Gaumont (18th), Liverpool Philharmonic Hall (23rd) and Glasgow Concert Hall (30th). Negotiations are in progress which may result in Julie being showcased in her own BBC-1 series this summer.

## TREMS FILM, CABARET

A camera unit from CBS Records in France arrives in London on June 13 to spend two days filming the Tremelos. The promotional clips will be screened to French viewers, and it is hoped that British TV companies will be interested in using it. The group, who this week retain their No. 1 spot in the NME Chart, has been booked for a week's cabaret at Stockton Fiesta from August 13.

## Matt Monro cabaret, TV

Matt Monro, who returns to Britain for a cabaret season at London's Talk of the Town, opening July 3, will film his own TV spectacular while he is in London. Immediately after Matt leaves for appearances in Nevada, Jamaica and Honolulu. In October he is booked for Australian cabaret seasons at Sydney Chequers and Adelaide Freeway.

## WHO'S WHERE

(Week commencing June 2)  
KEN DODD—London Palladium.  
TOM JONES—(commencing Sunday); Birmingham Castaways Club.  
PAUL and BARRY RYAN—(commencing Sunday); Stockton Fiesta.  
MEL TORME—(commencing Monday); London Talk Of The Town.  
ONE-NIGHTERS  
JIMI HENDRIX—EXPERIENCE.  
DENNY LAINE, PROCOL HARUM—London Saville Theatre (4th).  
TONY BENNETT, COUNT BASIE—Hammersmith Odeon. (4th).

# RSG girl in charge of Saville concerts

**VICKI WICKHAM**—formerly editor of Rediffusion's "Ready, Steady, Go!" pop series—is to take over the production and booking of Brian Epstein's Sunday concerts at the London Saville. Vicki, who recently returned to London after a spell in New York, told the NME: "I shall not be able to do as much as I would like because of the restrictive Sunday laws, but I hope to introduce many big names and several new ideas."

## Pitney—northern clubs

Gene Pitney—who paid a brief visit to London this week and returns on Monday for a six-day visit—comes back in July to undertake his first cabaret engagements in North of England night clubs, including Newcastle La Dolce Vita. He is tentatively set for a further 14-day British trip in October.

# RAY DAVIES TO DIRECT NEW-CONCEPT TV FILM

**RAY DAVIES** of the Kinks is to become a TV producer and director—as part of his declared policy of undertaking solo projects, in addition to his work with the group. He is to finance, set up and supervise a 55-minute pilot TV show, which he hopes to sell to companies in this country and overseas.

He has, for some time, been working on an idea for an entirely new concept in TV pop—but has so far been unsuccessful in securing backers or partners for the venture. He has therefore decided to finance the project himself, and is already making preliminary preparations for the pilot.

Ray intends to start shooting at Fulham's Granville Studios early next month, as soon as he has completed the final script. The show will feature live groups and filmed inserts, and he plans to have a 20-piece orchestra in the studio.

## Kinks home and away

The Kinks are set for two visits to Germany this month. They fly there for two days on Monday for TV dates, and again on June 20 for two days of concerts. Other dates for the group this month are Bristol Corn Exchange tomorrow (Saturday), Southport Floral Hall (10th), Swansea Top Rank (14th), Hull Locarno (15th), Rugby Ben Memorial (16th), Birmingham Oldhill and Handsworth Plazas (17th), Huddersfield Plaza Teen Club (18th), and Exeter University (23rd).

## Troggs tour abroad; new EP issue date

**THE** Troggs are being negotiated for a visit to Australia in August. It will include concert and TV appearances and, if finalised, will probably also incorporate dates in New Zealand and other Far East territories. Next Thursday (8th), they leave on a three-week tour of Sweden.

The group's disc "My Lady"—which was scheduled for release as a single last month, and subsequently withdrawn in favour of "Night Of The Long Grass"—is to be issued as the title track on a new Troggs' EP. It is set for release by Page One on July 14. At about the same time, an LP comprising all the group's hits to date will be issued.

The next Troggs' single, as yet untitled, will feature drummer Ronnie Bond singing on one of the tracks—the first occasion on which a Trogg other than Reg Presley has sung on a single.

# new from DECCA this week 45 rpm records

**John Mayall's Bluesbreakers**  
Double trouble  
F 12621  
DECCA

**Stu Phillips**  
Angel of love  
RCA 1601  
RCA VICTOR

**The Turtles**  
She'd rather be with me  
HLU 10135  
LONDON

**Roger Williams**  
Love me forever  
HLR 10136  
LONDON

**The Les Reed Orchestra**  
Imogene  
DM 128  
DERAM

**Merv Allen and the Jimmy Johnston Showband**  
A pub with no beer  
MD 1080  
emerald

**Danny Pearse and the Jim Farley all stars**  
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MD 1079  
emerald

**O.V. Wright**  
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# MARRIAGE BEFORE TWENTY SHOULD BE ILLEGAL

## says P. P. Arnold who wed at 16!

"SOMEBODY," said dusky and delightful P. P. Arnold, "should ban marriage before the age of 20. I got married when I was 16. Who really knows about love at that age? They should ban marriage then, they really should. I made the mistake—and I've been separated three years.

"I've got two lovely children back in the States. One is two, the other is three. I won't be seeing them till September. By then I'm hoping to buy a nice big house in England and have them come and live with me.

"A lot of people don't understand my attitude, being separated from my children so long. But I feel that at the moment, they should have a settled home.

"Then, when everything is fixed here, they can come here and oh, it'll be so great."

Her big eyes lit up with joy and she leaned back on the settee in her London news flat.

"I owe so much to Andrew Oldham and Tony Calder and Mick Jagger," she volunteered. "When I left the Ikettes and decided to go solo, they offered me the chance to stay here and work.

### By ALAN SMITH

You like the name? I think it's nice. "They're a good group: the organist came from the VIP's, the guitarist from the Attack, the drummer from Chris Farlowe, and the bass from the T-Bones.

"Also, while I was just in Germany I found a second singer for the group, a little guy who looks exactly like Mick Jagger but sings like Ray Charles. How about that?!"

### Name is Pat

P. P. ("My name is Pat; I didn't like the P. P. when it was suggested") is a shy, modest person who hasn't yet let show business life make her cynical or sour.

She told me: "When I was in the Ikettes with Ike and Tina Turner, I joined as a raw beginner and I hardly knew a thing about life.

"Boy, it's different now! "I don't mean things are that bad in this business... life is the same wherever you go, but in show business it's just a little larger. So I've spent my time sitting back and educating myself.

"Now, I don't see myself going back to the States to live. I'm in love with England and the people. Everyone has been so good to me here... they treat me so well and I just can't get over it.

I want to sing my heart out here. I always want to be a singer... to be a truly great singer you have to tear yourself up completely, to devote yourself.

"My two-and-a-half years with the Ikettes were the greatest experience any girl singer could have had and now I'm looking so much to the future I realise how invaluable it was.

"Ike and Tina?" She laughed, sipped a cup of tea, laughed again. "I don't have any comment," said P. P. mysteriously, "except that Tina is a very lovely girl and I feel sorry for her."

I'm still trying to work that one out...



## CHARLES SAYS HIS SOUND IS BRAND NEW

THE pop business, like any other, thrives on something brand new. I met a young man who looks like Jimi Hendrix's brother the other day. He's American Charles Lloyd and he claims that he had his gollywoog hair-do long before Jimi had his. He's "outta Memphis", but doesn't want to be labelled jazz or pop. "My music is outta space," he says. "I learnt it playing in small beer joints, which is slow death. Now I've transcended and do only concerts. I want lots of people to get my message." Charles heads his quartet on tenor sax. "It sings for me, when I'm not using my voice. It sings



about life here and now, sings my experiences, like 'Forest Flower', the cycle in the day of a flower. It means different things to each listener and I never play this long piece exactly the same twice. I put my listeners in a trance." In California, Charles, who is 29, is happy that he's got the rock groups and rock supporters cheering for him. He wants to unite the jazz and the pop fans into one. His first chance in Britain is at London's smallest Queen Elizabeth Hall on June 17. A.G.

**Next week**  
**JOHN WALKER**  
writes about  
his first  
**SOLO ORDEAL**

## Track-by-track of HOLLIES' EVOLUTION

THE Hollies must take a big bow for their latest — and best — LP, "Evolution." Specially Graham Nash, Allan Clarke and Tony Hicks for composing all the 12 rousing and interesting tunes.

They've also brought into it added instrumentation on nine tracks, which is mostly deep brass and is directed by ex-Mamfred Mann lead guitarist, Mike Vickers. Ron Richards produced the disc for Parlophone, and the startling cover design is by Holland's surrealist Simon and Marijke, aided by photographer Karl Ferris. Altogether an ear- and eye-opening production.



**SIDE ONE**  
**THEN THE HEARTACHES BEGIN** is an up-tempo, harmony track, the boys singing about an ended romance (the subject of several tracks), with a harmonica or organ which sounds like a bagpipe adding to the driving rhythm.

**STOP RIGHT THERE** has soft, sultry singing about a girl the singer (Graham) is crazy about. A gypsy violin plays in the instrumental backing to add to the romantic thoughts of the boy.

**WATER ON THE BRAIN** is a swinger about a "drip, drip, it's driving me wild" inside the boy's head. Deep-throated instrumental sounds behind makes this exciting.

**LULLABY TO TIM** makes you think the record player has gone wrong. It's just that the vocal is distorted because the song is about a dream, with quiet, dream-like music in the backing.

**HAVE YOU EVER LOVED SOMEBODY** is pure Hollies, up-tempo and happy sounding, with an attacking vocal about someone remembering about a crashed romance and asks: "have you ever loved all night?"

**YOU NEED LOVE** features a choral effect, the vocalists shouting at times and sounding a little hysterical as they sing a driving song about a boy who, when tired and worn out, is revived when his girl runs to him.

**SIDE TWO**  
**RAIN ON THE WINDOW** is another descriptive piece like Water On The Brain. The boy is looking out at the rain on the window and saying how the pitter-patter reminds him of his girl. Wind instruments are used in an echo effect rather tellingly, and the vocalists keep the words 'Pitter-patter' going over and over again.

**HEADING FOR A FALL** is sung on the off-beat and is most appealing. About a boy hypnotised by a girl's beauty and knows it's bad for him. Deep organ sound behind it all is good.

**YE OLDE TOFFEE SHOPPE** spotlights a harpsichord to get the Olde English feeling as a sweet shop and old lady who owns it is sung about. It develops into a pleasing gavotte.

**WHEN YOUR LIGHT'S TURN ON** is a rousing, up-tempo Hollies-only piece with strident guitars to the fore as a song about a girl who isn't afraid to tell a boy about all his many failings is sung by the boy who admits "Everything you say about me gets right home, that's why I put up with you."

**LEAVE ME**. Organ pours out a deep beat behind this song, which makes a plea to a girl to leave the boy alone.

**THE GAMES WE PLAY** is a saucy song which might get parents wondering! To a raving rhythm backing, the boy is singing to his girl about what their respective parents think about them going together, then shatters the illusion they have with "If your family only knew the game we play!" Sometime the Hollies lyrics really strike home at everyday teen life, don't they? Or do they? Anyway, here is another pulsating, imaginative, varied album from

By ALLEN EVANS

a group considered one of the best in the pop world today. It's the best they've done, I think. Only one question remains in my mind — as nine tracks have 'extra instrumentation' behind them (indicated by ★) can the Hollies do these on tour?

★★★★ 16 BIG HITS — Vol. 5 (Tama-Motown).

What a great collection of talent Berry Gordy's Tama company has. Not only top stars on this disc, but top tunes written largely by their own composers, including the famous Holland brothers, Dozier, Robinson, Stevenson and Gordy himself. And the Tama beat is here in various throbbing pulsations. Sixteen tracks... and here they are...

Artists and titles: Four Tops (Baby I Need Your Loving); Marvelettes (Too Many Fish In Sea); Miracles (That's What Love Is Made Of); Supremes (Baby Love, Let Me Go The Right Way); Marvin Gaye (I'm Crazy 'Bout My Baby, Try It Baby); and with Mary Wells — What's The Matter With You Baby, and Once Upon A Time); Mary Wells (Two Lovers, My Guy); Martha and Vandellas (In My Lonely Room); Contours (Can You Jerk Like Me); Temptations (I'll Be In Trouble); Shorty Long (Devil With A Blue Dress); J. Walker and All Stars (Hot Cha).

★★★★ TONY'S GREATEST HITS (CBS).

Anyone who has been lucky enough to see Tony Bennett with the Basie orchestra will know he is the greatest 'make-it-look easy' singer today. Tony is such a perfectionist I'm not surprised he had Frank Sinatra writing in 'Life': "... best singer in the business... he excites me, when I watch him—he moves me." Here are 12 of his best recordings on one LP, standouts probably being (I Left My Heart) in San Francisco and If I Ruled The World, but all are good.

Other titles: I Wanna Be Around, Quiet Night Of Quiet Stars, When Joanna Loved Me, Moment Of Truth, Who Can I Turn To, Good Life, Taste Of Honey, This Is All I Ask, Once Upon A Time, Best Is Yet To Come.

★★★ ORBISONGS (Monument). A compact way of announcing another Roy Orbison LP, with the singer offering some of his own compositions, notably Pretty Woman, Sentimental and You're My Girl. To these and five other of his songs, he adds rousing versions of Gene Pitney's 22 Days, Don Gibson's I'd Be A Legend In My Time, and Lee's Let The Good Times Roll. Recorded some time ago and released last year in America.

Other titles: Dance, Goodnight, Nightlife, Yo Te Amo Maria, Wedding Day, Sleepy Hollow.

# SPECIAL RELEASE

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EP 6363



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All I'm Asking  
I Didn't Want To Have To Do It  
Close The Door

# LOOK

for the COLOUR COVER OF THE JUNE ISSUE... A SGT. PEPPER SPECIAL!

Let's hope there is a denial about . . .

# SUPREMES BREAK-UP

THE Supremes are the world's most successful female vocal group. They rank in the feminine world almost equal to the Beatles in the male category. Yet there seems to be doubt about their future.

It has been reported that Florence Ballard (who with Mary Wilson makes the harmonising sounds when not joining in the words with lead singer Diana Ross) may quit the group. NME's Hollywood correspondent Tracy Thomas reported that Florence missed an important Hollywood Bowl show and her place was taken by Cindy Birdsong of Patty LaBelle and the Bluebells.

Of course, Tamla-Motown has the greatest artist replacement pool in the world. Performers are told that when they join the Motown university of pop they are expected to help everyone in the organisation for the overall benefit of dear old TA.

So if Florence left the group I'm sure there would be several girls who could step in. But it does lessen the appeal when a member leaves. And it cuts off a lot of publicity as far as photographs are concerned, be-

says ANDY GRAY

cause all the (thousands of pictures taken of the famous trio would be out of date because one member had left.

We at NME know only too well the chaos it causes when a member leaves a group. Pictures cannot be used because of it and until the new member is pictured with the group he's joined, the group suffers picture-wise.

No confirmation or denial was forthcoming from Tamla's headquarters about Florence, so we don't know if she'll leave or not. We hope not.

The Supremes will survive, of course. If Diana Ross were to leave that would be different. And late last year someone did seem to try to break up the group by suggesting that Diana was leaving.

The girls were hoaxed by an unknown New York girl. This

audacious lady rang up a deejay and conned him into thinking that Diana Ross was definitely quitting to marry her (and Tamla's) boss, Berry Gordy. The girl posed as Diana's secretary and told the jockey she was giving him the big exclusive scoop of the year.

He flashed the false news far and wide. It was picked up by other deejays and newsmen and relayed on. Cables started flying round the world, one from NME's New York correspondent June Harris to our office in London. We checked with Barney Ales, a top executive in Motown, and he denied it.

"It's not right. It's wrong! Very wrong!" he stormed over the transatlantic wire. "Someone is trying to louse up the act. It makes more money than any other female act in the world and someone doesn't like that. The hint they'd break up has forced us to cable bookers all over the world. The girls are working till 1968 solid."



SUPREMES (l to r) MARY WILSON, DIANA ROSS and FLORENCE BALLARD.

But it did come out that Berry Gordy, whom I had known in London as a married man with three lovely children (who own in trust the Tamla music company, worth millions!) had had his marriage ended by divorce and was the constant companion of Diana.

## Tragedy

However, Barney denied most emphatically the rumour that the golden girls would break up. It would be a tragedy for pop music if they did, for they have been riding on a cloud of success, with hit after hit—"You Can't Hurry Love," "You Keep Me Hangin' On," "Love Is Here And Now You're Gone" and "The Happening."

The girls are remarkable for the speed in which they make records. Berry Gordy told me when he visited London: "They are the one-two take girls. They've always had their words, phrases and rhythms perfect before they come to the studio to record. It saves a lot of money on studio session time . . . and as the girls are in great demand everywhere, their time, too."

They live in the millionaire section of Detroit, where each has bought a Colonial styled house within a few hundred yards of each other, and not far from the studios. They are all 24 now and have been

singing together for seven years. At the age of 16 they invaded Berry Gordy's office at Tamla-Motown and begged him to let them make a record. Berry looked at their school books, their hair in ribbons, and said: "Come back when you leave school."

A year or so later, Berry was in Canada (just over the border from Detroit) at a show and saw the same girls in it. Gone were the ribbons and school books. In place were sophisticated young ladies in lovely gowns. And, more important, singing together with exciting harmony. Their act brought them three encores, Berry remembers.

He got backstage quickly and asked them to drop round to Tamla as soon as possible. He signed them and says today: "They have helped to make my company one of the largest in the world. They are the top act of many top acts."

Tamla has, of course, such stars as Martha and the Vandellas, the Four Tops, the Temptations, Stevie Wonder, Marvin Gaye and many more—but the Supremes are the supreme act!

I've met the girls several times in the past four years—since their four big hits—"Where Did Our Love Go," "Baby Love," "Stop In The Name Of Love" and "Come See About Me"—took Europe by storm, and made the world Tamla-Motown sound conscious. I've found them always charming and disarming.

Diana Ross is the youngest Supreme by a few months, yet she's the boss. "I make the decisions and look after

the other girls. I handle the money, too. I know exactly what we're worth and sometimes I can't believe it, it's so much. But we still take an allowance each week and usually have some over at the end of it, chiefly because we have so little time to spend money."

I congratulated her on the smartness of herself and the other girls, wearing identical costumes. "We always wear the same clothes. We're a team, you see, and we believe in looking smart, off stage as well as on."

"I used to make all our clothes before we got well known. Now we can buy clothes or have them made for us, and I haven't time to make them, anyway, though I still design them and I'm very critical of the sewing before I pay out for clothes."

## Soothing

"I majored at school in dressmaking, but most of the time now I knit. It calms my nerves, though I have to stop so often because of interruptions like the phone and having to go out suddenly, it takes me a time to finish anything. But I'll knit you a pair of socks for Christmas. What size are you?"

I told her and she made a note of it. But I'm not expecting them.

"We love shopping and do as much as we can round the world. We like lots of shoes. We're all size 7, but can't wear each others, because we all have different width fittings. But

Contd. on page 11

## HOLLYWOOD CALLING

By TRACY THOMAS

HIPPIE Hollywood turned out in full regalia this week as the Whisky A Go Go booked the Byrds for a six-day stand.

They gave one of their most polished performances in months for the wild, packed house. Perhaps they took the many admonitions to rehearse to heart!

Supporting Doors group and Buffalo Springfield jammed the old Whisky before the Byrds arrived.

Owner Elmer Valentine seemed pleased at the big turn-out for the rock group, but has nevertheless booked the Four Tops and Miracles for upcoming months.

FAMED record producer Phil Spector is returning to the pop music world! Herb Alpert's independent record company

\*\*\*\*\*  
Top: ANDREW OLDFHAM, as one of the Board of Governors of the Monterey Pop Festival, attends a meeting but keeps his hat on. Left: Not Leslie Caron, but MICHELLE PHILLIPS, of the Mamas and Papas, who has become a secretary to help the festival. Andrew is now back in London.  
\*\*\*\*\*

has signed Spector to an a-and-r contract.

Meanwhile, his temporarily-inactive Phillies Records plans to release a new Ike and Tina Turner record next month, titles not yet announced.

MONKEE Peter Tork banjo-ed again this week at the Troubadour hoot night.

For 15 minutes he entertained the crowd with several country, bluegrass selections, including a banjo solo, showcasing his pickin' prowess.

(He plays banjo on the new Monkee album on one of Mike Nesmith's tracks, "You Told Me.")

INDIAN sitarist Ravi Shankar opened his Kinnara School of Music this week in Hollywood.

Following a concert at Los Angeles' Music Centre Sunday for an audience full of Hollywood musicians and actors (Peter Fonda, Byrds, etc.), Shankar began group classes on Monday.

Private lessons with Shankar himself are also available by special appointment.



GERRY with some of his many fans in London recently.

## SOLO-THINKING FROM GERRY

By NORRIE DRUMMOND

IT'S more than two years since Gerry Marsden was last in the chart but that didn't seem to be worrying him at all when I met him for a drink last week. Since it was recently announced that Gerry is to split with the Pacemakers, he has been planning his future as a solo artist.

His first disc on his own "Please Let Them Be" is released today (Friday) on CBS. At the moment Gerry is uncertain about his future.

"There are lots of things in the air," he said. "I've had offers of films and musical shows but I haven't made up my mind about anything."

"I can afford to think about it for a while. I have other business interests which bring me in a few bob so there's no great hurry."

Gerry regards the split with the Pacemakers as inevitable. "We went as far as we could as a group and besides that the boys had wives and families they wanted to spend time with. They've decided to form businesses outside of pop."

Gerry still sees the Pacemakers regularly and laughs at any suggestion of arguments between them.

"I still meet them in the pub and we play golf together. Our wives all meet and chat about babies. It certainly wasn't a case of splitting up and never seeing each other again."

### Sceptical

As one of the very first artists to emerge in the early days of beat groups, Gerry is a bit sceptical about the new breed of pop singer.

"I've always believed that pop music should be an entertainment."

"But I don't honestly see how someone smashing a television set can be called entertaining. I saw all these gimmicks with lights and film in America more than three years ago."

"At that time I could see some point in it because the music they played blended with the light but the groups I've seen here who use it have the wrong idea. They just use coloured lights without putting any thought into it."

Gerry's first engagement as a solo singer will be at this year's Knokke Song Contest in Belgium and after that he's not sure what he'll be doing. "After Knokke I'll just take things as they come."

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### TAILPIECES by the ALLEY CAT

AN important suggestion worthy of Brian Epstein's consideration: why not relay Sunday afternoon Monkees Wembley concert on large screen at several provincial cinemas? ... Combined British and European sales have won Sandie Shaw Gold Disc for "Puppet" ... This week's Top 30 contains 21 British-made records!

Graham Nash composition likely for Gary Walker's next single ... Palladium variety Tom Jones figures far greater than Frank Ifield and the Seekers ... Shades of Beach Boys' "Good Vibrations" — new Petula Clark hit?

In U.S. this year, Aretha Franklin first soloist at No. 1 ... Procol Harum racing certainty to replace Tremeloes at chart-top ... Will Jimmy Savile call himself Wrestling Jack Smith?!

Ex-NME news editor Don Wedge joins Polydor ... Isn't agent Harold Davison slow with news of Scott Walker's future plans? ... Dave Clark holidaying in Acapulco ...

Recording sessions booked for Tony Bennett, Sammy Davis and the Beatles at Barnes Olympic Studios ... Donovan seems uncomplimentary to Bob Dylan these days ... Big surprise: extension of



Simon Dee's BBC-TV series ... A son for Mrs. Allan McDougall, wife of Hollies' publicist ... Will the Happenings now record "The Supreme"? ... Still No. 1 in Japan: Walker Brothers' "Sun" LP ...

"Respect" (great U.S. Aretha Franklin hit) covered by Salena Jones here ... Seriously, Deram's Tony Hall has a cat with Procol Harum pedigree ... Surprising, but recent Val Doonican and Bob Dylan releases Top 30 failures ...

Hand-clapping sequence on Hollies' "Carrie Anne" provided by Gary Walker ... The impossible achieved by John Lennon: psychedelic Rolls-Royce! ... Paul Jones considers new Procol Harum hit a cross between Percy Sledge and Alan Price ... Long binge for Dubliners ...



DAVE DEE, DOZY, BEAKY, MICK and TICH met up with DUSTY SPRINGFIELD and three of the PROCOL HARUM at "Top Of The Pops."

Bid for control of Brian Epstein's Nems Enterprises by Leonard Machin unlikely to succeed ... On Simon Dee's BBC-TV show last week, David Kossoff cracked: "My son looks like two of the Troggs!"

Two of Michel Legrand's compositions waxed by Scott Walker ... "News Of The World's" nude Nancy Sinatra photograph taken by Ron Joy ... From Hollywood, Capitol executive Alan Livingstone visiting EMI chief Sir Joseph Lockwood in London ...

Later this month, Sammy Davis starts filming with Peter Lawford here ... For U.S. market, Pat Boone whistling cover version of Jack Smith's hit ... Visiting London: Maxine Andrews of the Andrews Sisters ...

Mercury newcomer Billy Young's discs produced by Otis Redding ... Japanese concert tour by Andy Williams (together with the Henry Mancini orchestra) broke every record—except Beatles' ... At Talk Of The Town, Dusty Springfield figures higher than Val Doonican—but below Tom Jones ...



After Cup Final, Leslie Grade's cabaret for Chelsea team included Des O'Connor and Anita Harris ... Larger size in hats for Frank Ifield? ... On Palladium TV, opening Cilla Black number too ambitious—Dickie Valentine deserved more time ...

Current hit took Jimi Hendrix six minutes to record! ... New P.J. Proby LP features his version of Four Tops' "I'll Be There" ... Would Janie Jones appeal to David Jacobs on "Juke Box Jury"?

Positively brilliant: new Beatles LP ... Irish reader A. Deacon says by now Twigg must be tired of Alley Cat's flat jokes ... Would Freddie and the Dreamers' "Brown And Porter Meat Exporters" suit Dusty Smithfield?!

Song dedicated to Rodney Marsh by QPR fans based on Troggs' "Give It To Me" ... Slowly sinking: Lulu's boat ...

Some readers prefer Four Seasons' original version of Tremeloes' No. 1 ...

"Dr Dolittle" film (starring Rex Harrison and Anthony Newley) includes 14 Leslie Bricusse compositions ... One of Mick Jagger's best friends: screen actor James Fox ... Big movie plans for Marianne Faithfull by leading agent Leslie Grade ...



Warner Bros. executive Joe Smith here to meet Pye's Louis Benjamin ... John Wells promoted NME Assistant Editor ... One of Tom Jones' greatest fans is Leslie Grade—agent for Cliff Richard! Mel Torme's mother-in-law is Thora Hird, noted TV comedy actress ... Leslie Grade impressed by Chris Hutchins' publicity work for Tom Jones ... Will they charge Gordon Mills with possessing Indian Hump?!

### RECORD OF THE WEEK!

## JOE BROWN WITH A LITTLE HELP FROM MY FRIENDS

7N 17339

### NME Popword

Grid for NME Popword crossword puzzle with numbers 1-32.

Compiled by Mr. A. P. Gadd, Cheshunt, Herts.

- ACROSS: 1 Three have moustaches. 5 It's purple. 6 See 21 across. Told us about Simon Smith. 9 Parting brought success. 11 Secombe. 14 Toast of Europe. 15 Kind of dance. 17 Wanted a British nanny. 18 " - - - - The Knife." 19 Controls the puppet. 21 See 8 across. 23 Gives best coverage of pop scene. 27 Were the "pop art" group. 28 Motown. 30 Bitter fruit. 31 Was a surprise chart topper. 32 Two members are brothers. DOWN: 1 No. 1 group in NME poll. 2 Male voice. 3 Use for food? 4 Sang about 5 across. 6 Number of years. 7 Funny fellow. 10 Still looking? 12 Make fun of. 13 Opposite of no. 16 Joins Mamas to Papas. 20 This duo don't lie! 22 Disc label. 24 Not our alley one! 25 Mr. Dee. 26 Do you make them meet each week? 29 Mr. Garfunkel.

ANSWERS NEXT WEEK



Great moment for GEORGIE FAME, appearing with COUNT BASIE at London's Albert Hall. Georgie was in great form, backed by the famous orchestra. Standout songs were "Three Blind Mice," "Lovey Dovey" and "Lil' Pony."

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SUNDAY  
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MONDAY  
7.30 Let's Go; 7.45 Soul Supply; 8 Your Date At Eight; 8.30 Beauty-GO-Round; 8.45 Radio Bingo Show; 9 Sam Costa's Corner; 9.30 Battle Of The Giants; 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; 12.00 Pops Past Midnight; 12.30 Music In The Night.

TUESDAY  
7.30 All-Time Hit Parade; 7.45 Soul Supply; 8 Tuesday's Requests; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Brian Matthew's Pop Parade; 9.15 Jimmy Saville; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

WEDNESDAY  
7.30 Disc Drive; 7.45 The Go Shell Show; 8 David Jacobs; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Everet of England; 9.15 Jimmy Saville; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11 Top Disc Shake-Up; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

THURSDAY  
7.30 Radio Revellie Show; 7.45 Soul Supply; 8 Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Startime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.

FRIDAY  
7.30 Disc Drive 7.45 Radio Revellie Show; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Jimmy Saville; 8.45 Radio Bingo Show; 9 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Peter Murray's LP Parade; 2.00 Music In The Night.

SATURDAY  
7.30 Monkeys' Requests; 7.45 Soul Supply; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Day; 10.30 Everet of England; 11 Keith Fordyce; 11.30 Record Round-up; 12 Guys, Gals And Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.

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## GORDON'S BIRD BEATS CATS



When GORDON WALLER talks about his bird these days he really does mean the feathered variety. This macaw, which he bought recently from bird lover Billy Fury, now shares Gordon's mews cottage—along with two cats. So far the bird is winning all skirmishes.

## SUPREMES SWOP HATS

(Continued from page 9)

we do swop hats and we're mad about them. Some of the hats we have are mad, too."

Diana Ross is the beauty of the trio. She has a dazzling smile and that happy knack of making you feel glad you've met her. She listens intently to your questions and answers intelligently.

While we were talking I got little whiffs of a delicate perfume. I asked her what it was. She laughed. "The answer is a lemon... the other girls call me the Lemon Drop Kid... I use lemon soap and lemon hand lotion and lemon shampoo. I like to have lemon all over me."

Mary Wilson and Florence Ballard, the two Supremes who stand together at one mike while Diana sings into another, provide the all-important harmony and background to her lead singing.

Mary, the smallest of the three, has a saucy face and flippant disposition. Yet I read on the hand-out she was a Latin lover.

She roared with laughter when I asked her if she preferred South American or Spanish men. "No, no, it means I love to speak Latin."

That shook me. Yet I summoned up my old school motto: "Haec Sumes Est" and she shook me by translating: "That means 'always in the highest'."

So Mary is not just a pretty face. She admits she's the quiet one of the three, with a great flair for interior decorating (she has done all three of the girls' new houses).

Florence Ballard is the tallest of the trio. She looks after the packing of the dresses and seeing the baggage is labelled properly. Of course, the girls have a road manager with them, but they still look after things, too.

I said earlier that the Supremes are the female equivalent of the Beatles. They are also all Beatles fans. During one say in Britain, they travelled 200 miles on a rest day to see them.

Which Beatle do they like best? Diana: "All four. I love them as a group sound." Mary: "Me, ditto." Florence: "George. He's so dreamy looking."

Finally, let's hope that, if it makes them both happy, Diana Ross and Berry Gordy do get married... but let's hope it doesn't mean the end of the Supremes. And that Florence stays on, too. The Supremes wouldn't be the same without her.

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