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# MONKEES CONCERT

With HENDRIX, BURDON, WHO  
in New York and Monterey

## TOP POP NEWS

With SANDIE SHAW  
behind Iron Curtain

- SIMON DEE
- VINCE HILL
- ELVIS INSULT

at Hollywood Bowl:  
(Wembley rehearsal?)  
pics and full review

NEW SMASH HIT by A GREAT STAR!

## LITTLE OLE WINE DRINKER ME

B/W WALKER'S WOODS

**ROBERT MITCHUM**

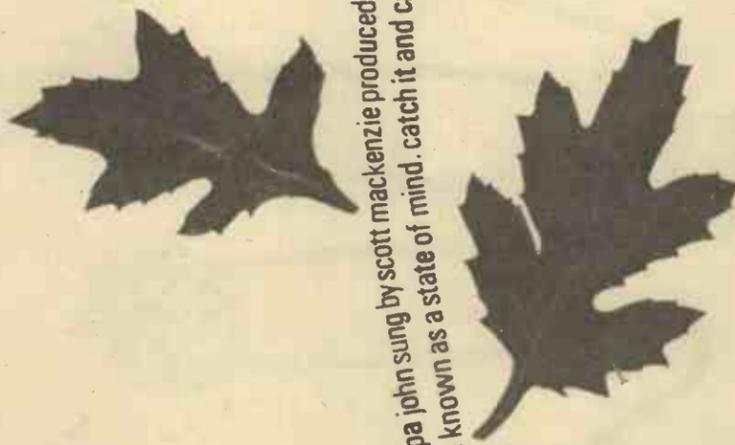
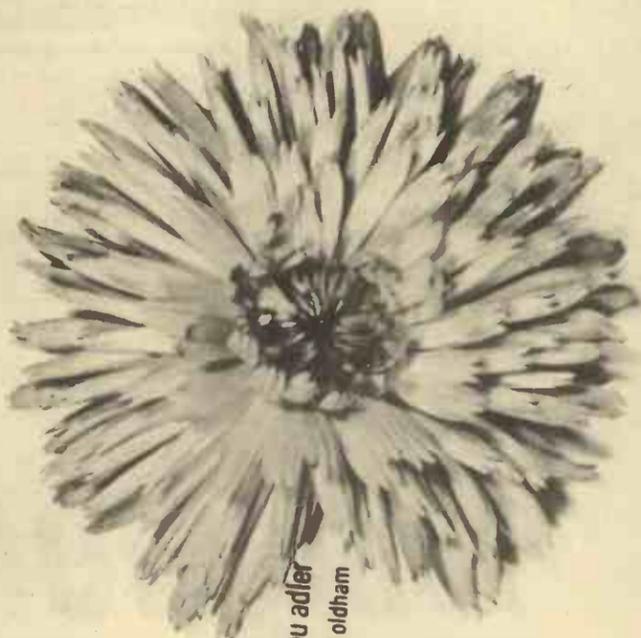
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No. 1067

Week ending June 24, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



San francisco is a place known as a state of mind. catch it and catch up. andrew loog oldham  
"san francisco" is a song by papa john sung by scott mackenzie produced by papa john and lou adler



VINCE HILL comfortably at home with alsatian Kim.

# VINCE HILL GAMBLES ON FOLLOW-UP

says NORRIE DRUMMOND

Long Duel," Vince told me when I met him in a pub near the BBC's Playhouse Theatre. "It's entirely different from 'Edelweiss' and 'Roses'—a great song but I'm not sure that it's what people will expect. However we'll have another singalong number in the can ready to be released if it doesn't take off."

As someone who has been making a living—and a very good one—for many years as a professional entertainer, Vince has never depended on hit records to find work.

"Certainly being in the chart has tremendous advantages," continued Vince. "Apart from the obvious financial benefits, it opens a lot of doors. Far more people recognise me now than a year ago and I now feel much more established as a singer in my own right."

"After all I've been singing other people's hits on 'Parade Of The Pops' for a long time now and that doesn't really help an artist to gain individuality. Next week I'll be singing 'There Goes My Everything'."

"A year ago people would immediately have associated it with Engelbert. But now with two hit records they'll think 'Oh Vince Hill singing Engelbert's record.'"

Vince is now seriously considering giving up his weekly spot on "Parade Of The Pops." "It helped me a great deal when I first left the Raindrops but I think it's now time to give it a rest for a while."

Despite the fact that a great deal of Vince's appeal is with his uncomplicated

VINCE HILL has a problem. After enhancing his reputation as one of the country's finest ballad singers with two hit records "Edelweiss" and "Roses Of Picardy" he is now gambling on his follow-up.

"It's a brand new song called 'When The World Is Ready' written by Don Black for the film 'The

## LIVELY FREDDIE STEPS IN FOR BINGO

FREDDIE and the Dreamers burst upon Great Yarmouth summer show scene on Friday, to set the Windmill back in its place as a live theatre after a one-summer break as a bingo hall. There could hardly have been a better choice to bring a theatre back to life—the Dreamers are one of the most energetic groups in the business.

The group are very much general entertainers these days, and they rush in and out through the proceedings dominating most of the sketches and—though some of their first-night humour was not of the most delicate.

The group brings down the final curtain, their spot including a lively "It's Too Late Now (for you to leave your seats)," "Bachelor Boy," suggestive "My Old Man," "Puff The Magic Dragon," "You Were Made For Me" (still the big applause-winner) and an hilarious "Juanita Banana."

Ruby Murray's charming spot features "This Is My Song," "There Goes My Reason For Living," "Roses Of Picardy" and a hitting Irish medley, while the Tornados build up their act round "Teistar," "Over The Rainbow" and the theme from "Lawrence Of Arabia." Fine singing, too, from the Italian tenor, Tony Dalli. P.B.

## AMERICA CALLING

### Monkee—Beatle battle

THERE'S no avoiding the Beatle-Monkee clash which will shortly have to take place as far as record sales and chart popularity are concerned.

The Monkees' "Headquarters" album had only a two week start over "Sgt. Pepper," and this week hit the top of the Billboard album charts, having come in inconspicuously three weeks ago, then jumping to 6 and now 1.

Advance sales on the Monkees album totalled over a million before release, and a Gold Disc was subsequently claimed. It's now heading towards two million, with absolutely no let up in sales.

Now take the case of the Beatles.



"Sgt. Pepper" is by far and away the more advanced LP, and that, too, has already been certified for a Gold Disc. This week, it made its debut in the album charts at No. 6, and several record stores have reported their stocks were com-

pletely sold out before they'd even finished opening the boxes!

Will the Beatles grab the top spot from the Monkees in the album charts? Indications point to the fact that they probably will, but the Monkees will shortly head out on that 35-day cross country tour, which would consolidate what they have already.

It makes for a very interesting chart and popularity battle, and it also marks the first time that two world beating groups have been pitted against each other.

### Elvis slated again

WHILE the Monkees and Beatles are battling it out on the album charts, Elvis Presley came in for some tongue-in-cheek scorching by the New York press this week on the opening of "Easy Come, Easy Go."

Presley movies have hardly ever been reviewed as massive epics, but this time, the New York Times said he must have made the movie in a hurried lunch hour—obviously because he had other things, like matrimony, on his mind!

More than that, however is the fact that this is the first film out of El's 27 or so, which hasn't produced an LP! That's because he only sings three songs. All three are available on an EP, together with three other tracks, which went on release in late April.

### Herman marathon

ONLY just preparing themselves for their upcoming 55-day tour across the country, Herman's Hermits have received yet another offer for Christmas!

Arriving just in time to see their current single, "Don't Go Out In The Rain" bound up the charts, The Hermits will also be able to decide whether to accept the 10-day offer they've had to headline at the new Statler-Hilton Hotel in Miami Beach over Christmas.

The offer was made via top U.S. comedian Jackie Gleason, who has an interest in the hostelry, and the figure is somewhere in the region of \$25,000.

In addition to this, Herman may well find himself accepting his first U.S. college tour soon. Until now considered a teeny bopper attraction, college committees are beginning to start inquiring about his availability.



sweetcorn, he is a great fan of the beat scene. "I love almost all pop music and most of the other groups and singers I've met all seemed great people."

"But unfortunately some of them have the habit of saying silly things. Someone said recently about having a separate chart for records like 'Edelweiss' or 'Release Me.' That, of course, is complete nonsense."

"The chart reflects what records are selling and the ones that aren't. You can't separate hit records into cate-

gories."

Now that Vince has achieved what was his great ambition, to have a big hit what is he aiming for now, I asked?

"There are still a lot of things I want a chance at," he said thoughtfully.

"I would like to have my own TV series and I would like a straight acting part in a film. Those are my two great aims at the moment. But really all I want to do is to continue doing what I'm doing now—entertaining people."

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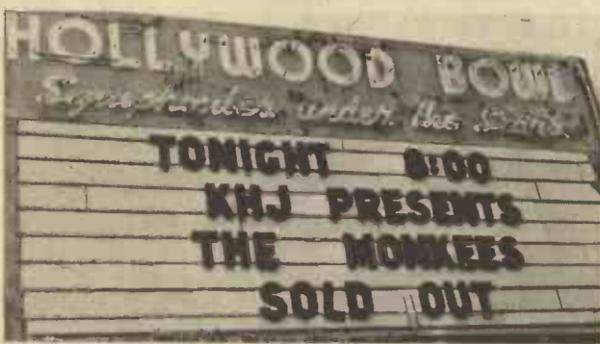
# WELCOME MONKEES!

## And here is a preview of what you may see at Wembley...

In front of a crowd of 18,000 screaming, hysterical fans, Monkee Micky Dolenz leapt into the moat at the Hollywood Bowl as the climax of the group's first, sell-out concert in Southern California!

The zany Monkee jumped into the massive moat, which separates the stage from the box seats at the world-famed Bowl, at the end of his "solo" portion of the Monkees' stage show, when he does his James Brown imitation, with Mike trying to lead him offstage with a cape!

The Monkees, unfortunately, were just too far away from the crowd to achieve any kind of rapport. Both the boys themselves and the audience became much more involved watching the slides, film clips and lighting effects projected on a giant screen above and behind the group as they performed.



Dressed in burgundy doublebreasted velvet suits, floral ties and black patent leather boots, the group zipped through all their single releases and most of their "Headquarter" album.

Earlier, Mike sang in a white suit with white patent boots and lace-cuffed shirt, without wool hat, "You Can't Judge A Book"; Peter in white sweater and pants sang "Cripple Creek," accompanying himself on banjo; a tuxedo-clad Davy sang "Gonna Build A Mountain"; and Micky, wearing brown slacks and a bright red jacket with a shiny print shirt, sang "I Got A Woman Way Over Town."

The main difference in this act from the one in January at San Francisco's



Cow Palace was the addition of several new instruments and the switching around of instrumental roles.

Twice Davy handled the drumming chores; first when Micky came out front to play a kettle drum and sing "Randy S" and then toward the end of "Mary, Mary" when Micky came down again. Davy also tackled the electric organ while Peter stepped up to sing "Auntie Grizelda."

Peter switched constantly from bass to organ to piano, while Mike stayed on guitar, except during "Shades Of Grey", when he played electric steel guitar.

The throng of fans went wild at every mention of the Monkees' name and greeted every song opening and close with frantic applause and screams, although my inner applause meter told me that the noise never reached Beatle proportions—you could always hear the music and what the group was singing.

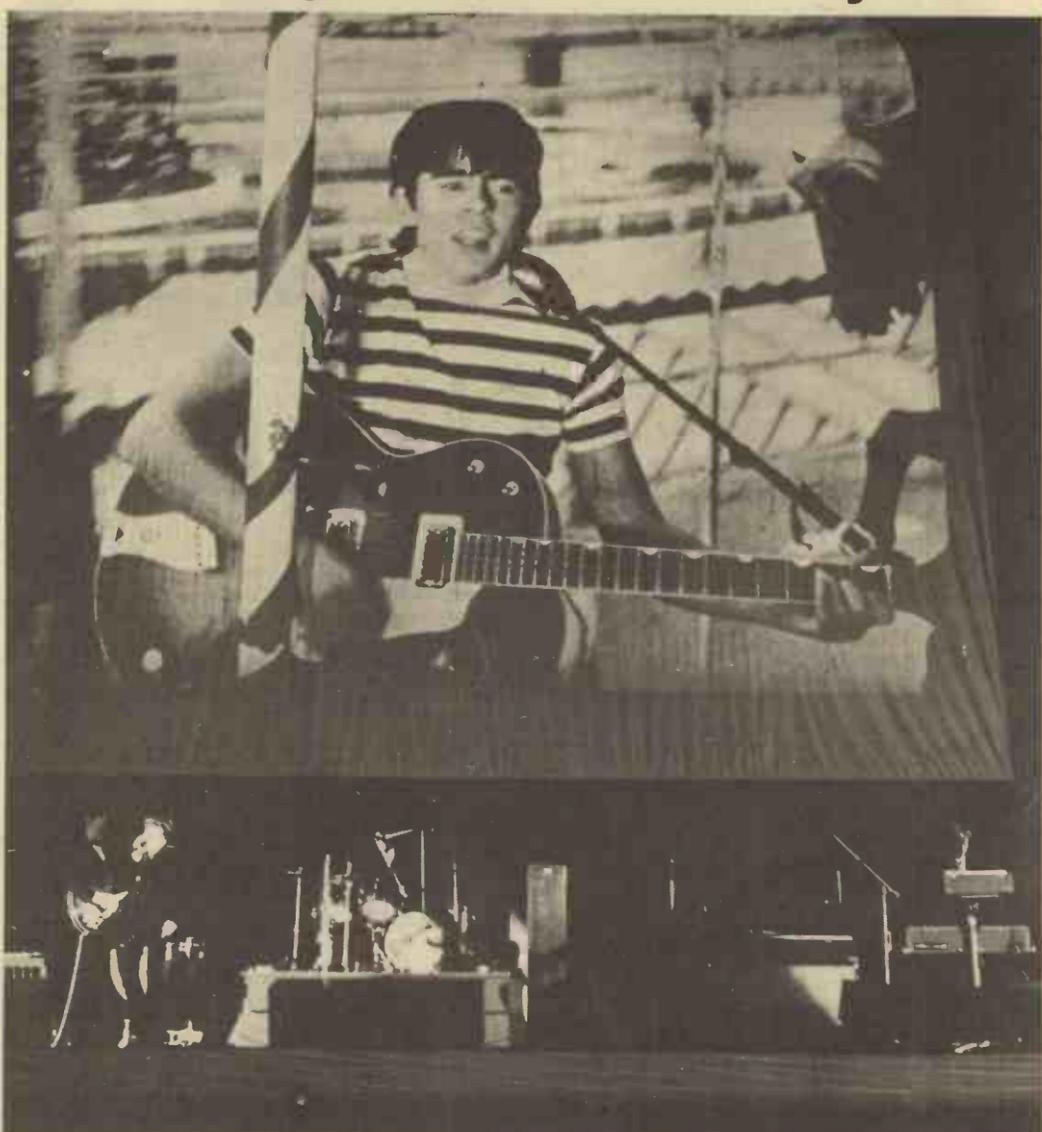
Among the warm-up acts were Ike and Tina Turner with the Ikettes, who were strangely added to the bill. I say "strangely" as the 10-14-year-old fans were not at all familiar with the Turners, who were polished but felt out of place.



DAVY and MICKY during Bowl show.



MIKE and PETER—dig the floral ties!



The MONKEES in person on stage, with a film clip of Davy above them. That's PETE on organ on the right. MIKE and DAVY on left and MICKY is hidden behind drums.

Next Week: MONKEES PETER & MICKY talk to NME

# LISTEN — IT'S LULU'S LATEST!

# 5 HIT SINGLES

THE PINK FLOYD  
See Emily Play  
Columbia DB8214

JUDITH DURHAM  
The Olive Tree  
Columbia DB8207

THE FOUR TOPS  
7 Rooms of Gloom  
Tamla Motown TMG612

THE EASYBEATS  
Heaven and Hell  
United Artists UP1183

THE SUMMER SET  
Overnight Changes  
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LET'S PRETEND  
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# LULU'S LATEST MUCH QUIETER

\*"Let's Pretend"/"To Sir With Love" (Columbia).

LULU'S follow-up to "Boat That I Row," again produced by Mickie Most and certain of at least a touch in the charts—but I don't really see it repeating her recent success.

It's slower, will need quite considerable plugging before it catches on, and lacks Lulu's "great to be alive" feel which hallmarks her better discs. A nice enough backing which only just prevents the side from being ordinary. Frankly disappointing.

**FLIP:** A Don Black - Mark London song from the film of the same title, and a nice contrast to the top side, though even slower. But she gets a nice, intimate sound going here.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE



CHRIS FARLOWE—Soulfully "Moanin'" and heading for a chart comeback.

# Farlowe packs in excitement

\*"Moanin'"/"What Have I Been Doing" (Immediate).

NOW here's the stuff hits are made of! From the opening swelling cymbal crash to the final Kentonish brass blast, there's not an uninteresting inch of groove!

In between, Chris Farlowe moans his way soulfully through the number accompanied by practically every musical sound producer Mike Hurst could cram in, including the sitar, of course. But it all adds up to an exciting hit sound.

**FLIP:** Mainly guitar and maracas on this beautiful number from which Chris extracts the last atom of soul. Worthy of being a top side.

# SAD SANDY — BEAUTIFUL!

†"I Take It Back"/"The Boy I Love" (MGM).

STILL on the sad kick, Sandy Posey has to break the news to her boyfriend that she no longer loves him. But just can't bring herself to tell him. And it's beautiful.

Throbbing and tender backing almost had me believing her! This should see Sandy well up the chart again—and deservedly so!

**FLIP:** My goodness, does this girl get the most from these sad lyrics! Almost as good as the top side. She's the one broken-hearted this time.

# JOHN MAYALL AND THE BLUESBREAKERS

"I'm Your Witchdoctor"/"Telephone Blues" (Immediate).

Eric Clapton joins John Mayall and the group in this wild, storming r-and-b opus. Takes off like a bomb and never lets up. It's earthy and raw, loaded with twangs and guttural noises, not to mention an exhilarating vocal.

Electrifying pace, tingling sound—but possibly too close to "pure r-and-b" for the majority of fans.

**FLIP:** As the title implies, the tempo slows right down for this basic blues item in the time-honoured 12-bar pattern. Organ and harmonica in the backing.

# WHISTLING JACK SMITH

†"Hey There Little Miss Mary"/"I Was Bizet's Carman" (Deram).

Whistling Jack sings! Or rather talks, before breaking into his whistle on this follow-up to "Kaiser Bill." It's every bit as catchy as his first hit, and the newspaper boys will be whistling it in no time at all. But it's too similar for my liking—we've heard it before.

**FLIP:** Here we go again. Part two, except that a few hah-hahs are thrown in for good measure. Someone must have fun dreaming up these titles—they have absolutely no connection with the tunes. Both sides good party fun.

# SINGLES reviewed by JOHN WELLS

(Derek Johnson is on holiday)

## LESLEY GORE

"Summer And Sandy"/"I'm Falling Down" (Mercury).

It's a considerable time since we saw Lesley in the charts, but this could be the disc to set that to rights. Mid-tempo, all happening backing with the lass getting the most from a reasonably catchy melody. It could be the one to do the trick. Infectious.

**FLIP:** Considerably faster, and a nice contrast. But the melody's almost lost in the overpowering, throw-in-everything backing.



## NOLA YORK

"Photographs"/"He's Looking At Her" (Philips).

One of the most under-rated girl singers in the country, I reckon. Talented, too, because she co-wrote both these numbers. A rhythmic ballad with a well-conceived nostalgic lyric, convincingly handled.

Don't think the melody is as strong as the lyric, but it's a worth-while showcase for young Nola York.

**FLIP:** Rockaballad tempo here, with lush sweeping strings and flutes in the backing. Again, full credit for the thoughtful lyric, plus the imaginative scoring.

## THE DUBLINERS

†"All For Me Grog"/"I Know My Love" (Major Minor).

Every pub juke-box in the country will be featuring this soon! It can't miss, but it's so similar in concept to "Drunken Nights" I don't see it repeating their recent success. And it's not nearly so humorous. Saturday night in the local is the place for this.

**FLIP:** Away from the booze with this rather sad song, written—as is the top side—by the group.

## STEVIE WONDER

"Was Made To Love Her"/"Hold Me" (Tamla-Motown).

Stevie Wonder fights a losing battle to be heard above this typical, but too heavy, Tamla backing, with both sides consequently missing out. A pity. I think that if I could have heard what it was all about, I would have liked it!

**FLIP:** Another number co-written by Stevie, with a much nicer balance and more suitable for chart status than the top side.

## KEITH

"Daylight Saving Time"/"Happy Walking Around" (Mercury).

Here's the "98.6" man attempting to cash in on his previous hit. The styling is very similar, with the same bouncy contagious beat.

Colourful backing includes brass, tambourine and humming group—and the lyric's original, to say the least.

**FLIP:** Keith is backed by a gutty twanging sound and brass in this full-of-the-joys of living number.

## UNIT 4 PLUS 2

†"Butterfly"/"A Place To Go" (Fontana).

Unit Four has been trying for a chart comeback ever since "Concrete," and this, I think, is one of their best chances. A Bee Gees number which gives them plenty of scope for their vocalising, and they use it to good effect. Might take more than just a few plays before it catches on, but I hope it does.

**FLIP:** Not outstanding, the sort of thing we've heard before, which is a particular pity, as the group started off with such an original sound.

## EASYBEATS

†"Heaven And Hell"/"Pretty Girl" (United Artists).

A group-written number (Vanda and Young), very Beatle-ish, which could well see the Easybeats back in the charts. The opening line of the lyric is an invitation to be banned by Auntie BBC, which would be a pity, because it's going to need as many plugs as possible. A very good chance that this will take them back to the charts.

**FLIP:** Attractive and pleasant, without being anything from the ordinary. One of those strumming beat numbers that goes in one ear and out the other.

## TOYS

"My Love Sonata"/"I Close My Eyes" (Philips).

The girls' best since their "Lover's Concerto" hit, and similarly styled, in their usual pattern, this is modelled on a classical theme.

Mid-tempo beat, with the leader taking the main melody line, and the other girls weaving harmonies behind her.

Makes very pleasant listening, but doesn't have the impact of their hit disc.

**FLIP:** A powerful rockaballad, strongly emoted by the leader with impressive harmonica support. Melodic shimmering strings and a semi-martial beat.



## A GOOD SYN

†"Created By Clive"/"Grounded" (Deram).

THE nicest thing about putting a new Deram disc on the turntable is that you know it's going to be good and, even more important, different. The Syn's record is no exception. Lead singer takes a plum-in-mouth look at his girlfriend, once naturally attractive, but now "created" by beautician Clive.

Lovely backing by producer Kenny Bell, and worthy of a place in the chart.

**FLIP:** Swirling organ backs the lead singer, who here sounds not unlike Paul Jones. Another good side, but a trifle ordinary.

# PAUL & BARRY GO FOR CLASS

†"Claire"/"I'll Make It Worth Your While" (Decca).

SOUNDS as if it's come straight from a West End musical, but with mammoth orchestral backing spectacularly arranged by co-composer Les Reed, and Paul and Barry Ryan do him credit. It builds beautifully, and the boys are in great voice, but I'm afraid I can't see it making No. 1 in the discotheque crowds, nor setting the charts alight.

**FLIP:** Another good backing, this time supplied by Mike Leander, on a number that I would have been tempted to make the top side.

## POTTED POPS

**THE ACTION:** †"Shadows And Reflections" (Parlophone). The boys really give this number a swinging sound, plenty of punch and excitement. This could be the hit record they've been striving for.

**AUSTRALIAN PLAYBOYS:** "Black Sheep RIP" (Immediate). Readers sometimes write in saying they expect to see nursery rhymes in the charts next. Well, that's just what this is—a beat version of "Baa Baa Black Sheep." And it's such a good joke, it could well make it!

**SAMANTHA JONES:** "Surrounded By A Ray Of Sunshine" (United Artists). "Moon In June" lyric, with a nice punchy backing and la-la chorus. Moves at a really cracking pace and great for dancing.

**TOMMY BOYCE and BOBBY HART:** "Out And About" (A. and M.). Monkee songwriters with a number that would have suited the foursome ideally as a single. But not different enough to get two relatively unknowns away.

**SERENDIPITY SINGERS:** "The Boat That I Row" (United Artists). A completely different version from Lulu's hit, and very good. Could have been a hit if issued earlier. But now? Nothing!

**SALENA JONES:** "Respect" (Columbia). With the right material this girl must make the chart. But this isn't it!

**SWINGING BLUE JEANS:** "Something's Coming Along" (HMV). Nice, professional, beaty, great for dancing, but not the sort of number anyone is going to buy and keep—it's too samey.

**THE SHIRELLES:** "Too Much Of A Good Thing" (Pye International). These girls have been missing from the charts far too long, but this isn't going to right matters. Beaty, punchy, nice melody, but like a hundred others.

**SERGIO FRANCHI:** "I Should Care" (RCA). The man who was tipped to take over from the late Mario Lanza, and singing the same material. Class. Would have been a hit had it been issued 40 years ago!

**JOHNNY RIVERS:** "The Tracks Of My Tears" (Liberty). One of these days he must happen. A nice beat ballad, but this isn't the record to take him into the charts.

# Paul & Barry Ryan

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# Claire

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Gonna Get Along Without Ya' Now  
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**FRANK & NANCY SINATRA**  
Somethin' Stupid  
REP 30082



**THE LOVIN' SPOONFUL**  
Lovin' You  
KEP 305



**HERB ALPERT & THE TIJUANA BRASS**  
A Taste Of Honey  
AME 800



**CYRIL STAPLETON**  
The Dancing Sound Of Cyril Stapleton  
NEP 24284

## CHART BUSTERS

### TRINI LOPEZ

The Bramble Bush

(From The MGM Production "The Dirty Dozen")

RS 20596

### TONY CRANE

Anonymous Mr. Brown

7N 17337

### MARGO and the Marvettes

Seven Letters

7N 35387

### THE MONTANAS

Take My Hand

7N 17338

**TOMMY BOYCE & BOBBY HART**  
Out & About  
AMS 705

**TONY HATCH SOUND**  
Fiddler On The Roof  
7N 17340

# NME TOP 30

(Wednesday, June 21, 1967)

LAST WEEK	THIS WEEK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	A WHITER SHADE OF PALE . Procol Harum (Deram)	5	1
2	2	THERE GOES MY EVERYTHING . . . . . Engelbert Humperdinck (Decca)	5	2
6	3	CARRIE ANNE . . . . . Hollies (Parlophone)	3	3
3	4	SILENCE IS GOLDEN . . . . . Tremeloes (CBS)	9	1
4	5	WATERLOO SUNSET . . . . . Kinks (Pye)	7	2
9	6	OKAY! . . . Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	3	6
5	7	THE HAPPENING . . . . . Supremes (Tamla-Motown)	6	5
14	8	PAPER SUN . . . . . Traffic (Island)	3	8
10	9	SWEET SOUL MUSIC . . . . . Arthur Conley (Atlantic)	9	9
12	10	GROOVIN' . . . . . Young Rascals (Atlantic)	5	10
8	11	THEN I KISSED HER . . . . . Beach Boys (Capitol)	7	5
19	12	HERE COMES THE NICE . . . Small Faces (Immediate)	2	12
7	13	DEDICATED TO THE ONE I LOVE . . . Mamas & Papas (RCA)	11	2
11	14	FINCHLEY CENTRAL New Vaudeville Band (Fontana)	7	10
15	15	SHE'D RATHER BE WITH ME . . . . . Turtles (London)	1	15
20	16	DON'T SLEEP IN THE SUBWAY . . . Petula Clark (Pye)	4	15
23	17	IF I WERE A RICH MAN . . . . . Topol (CBS)	7	17
23	18	WHAT GOOD AM I . . . . . Cilla Black (Parlophone)	2	18
23	19	I'LL COME RUNNING . . . . . Cliff Richard (Columbia)	2	19
29	20	STRANGE BREW . . . . . Cream (Reaction)	2	20
16	21	ALTERNATE TITLE . . . . . Monkees (RCA)	1	21
25	22	ROSES OF PICARDY . . . . . Vince Hill (Columbia)	6	16
21	23	7 ROOMS OF GLOOM . Four Tops (Tamla-Motown)	2	23
30	24	NIGHT OF THE LONG GRASS . . . Troggs (Page One)	4	21
17	25	RESPECT . . . . . Aretha Franklin (Atlantic)	2	25
17	26	IT MUST BE HIM . . . . . Vikki Carr (Liberty)	1	26
18	27	PUPPET ON A STRING . . . . . Sandie Shaw (Pye)	15	1
13	28	THE FIRST CUT IS THE DEEPEST . . . P. P. Arnold (Immediate)	7	7
27	29	THE WIND CRIES MARY . . . . . Jimi Hendrix (Track)	7	7
13	30	SGT. PEPPER'S LONELY HEARTS CLUB BAND (LP) . . . Beatles (Parlophone)	4	21

## Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	4	1
2	2	SOUND OF MUSIC . . . . . Soundtrack (RCA)	115	1
3	3	ARE YOU EXPERIENCED . . . . . Jimi Hendrix (Track)	5	3
4	4	MORE OF THE MONKEES . . . . . (RCA)	11	1
5	5	FIDDLER ON THE ROOF . . . Topol and London Cast (CBS)	11	5
7	6	RELEASE ME . . . . . Engelbert Humperdinck (Decca)	5	6
6	7	GREEN GREEN GRASS OF HOME . Tom Jones (Decca)	12	3
8	8	BEST OF THE BEACH BOYS . . . . . (Capitol)	33	2
9	9	A DROP OF THE HARD STUFF . . . . . Dubliners (Major Minor)	6	5
11	10	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	48	4
10	11	THIS IS JAMES LAST . . . . . James Last (Polydor)	10	7
13	12	EVOLUTION . . . . . Hollies (Parlophone)	2	12
12	13	THE MONKEES . . . . . (RCA)	21	1
15	14	HERE COME THE TREMELOES . . . . . (CBS)	3	14
14	15	DR. ZHIVAGO . . . . . Soundtrack (MGM)	11	10

## BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, June 20, 1967)

Last Week	This Week	ARTIST
1	1	GROOVIN' Young Rascals
2	2	RESPECT Aretha Franklin
3	3	SHE'D RATHER BE WITH ME Turtles
7	4	WINDY The Association
6	5	LITTLE BIT O' SOUL Music Explosion
20	6	SAN FRANCISCO "WEAR SOME FLOWERS IN YOUR HAIR" Scott McKenzie
5	7	SOMEBODY TO LOVE Jefferson Airplane
11	8	CAN'T TAKE MY EYES OFF YOU Frankie Valli
12	9	SUNDAY WILL NEVER BE THE SAME Spooky and Our Gang
15	10	LET'S LIVE FOR TODAY Grass Roots
13	11	COME ON DOWN TO MY BOAT Every Mother's Son
4	12	RELEASE ME Engelbert Humperdinck
24	13	THE TRACKS OF MY TEARS Johnny Rivers
14	14	ROOMS OF GLOOM Four Tops
17	15	DING DONG THE WITCH IS DEAD Fifth Estate
18	16	NEW YORK MINING DISASTER 1941 Bee Gees
22	17	ALFIE Dionne Warwick
19	18	DO IT AGAIN A LITTLE BIT SLOWER Jon & Robin & the In Crowd
8	19	ALL I NEED IS YOU Temptations
26	20	DON'T SLEEP IN THE SUBWAY Petula Clark
21	21	UP—UP AND AWAY 5th Dimension
27	22	AIN'T NO MOUNTAIN HIGH ENOUGH Marvin Gaye & Tammi Terrell
28	23	HERE WE GO AGAIN Ray Charles
24	24	LIGHT MY FIRE Doors
30	25	SOCIETY'S CHILD Janis Ian
29	26	TRAMP Otis & Carla
10	27	MIRAGE Tommy James & the Shondells
28	28	CMON MARIANNE Four Seasons
9	29	I GOT RHYTHM Happenings
30	30	MARY IN THE MORNING Al Martino

### 5 YEARS AGO

TOP TEN 1962—Week ending June 22

1	1	COME OUTSIDE Mike Sarne (Parlophone)
2	2	GOOD LUCK CHARM Elvis Presley (RCA)
4	3	PICTURE OF YOU Joe Brown (Piccadilly)
3	4	I'M LOOKING OUT THE WINDOW Cliff Richard (Columbia)
5	5	GINNY COME LATELY Brian Hyland (HMV)
6	6	LAST NIGHT WAS MADE FOR LOVE Billy Fury (Decca)
9	7	I DON'T KNOW WHY Eden Kane (Decca)
24	8	I CAN'T STOP LOVING YOU Ray Charles (HMV)
7	9	AS YOU LIKE IT Adam Faith (Parlophone)
8	10	NUT ROCKER B. Bumble (Top Rank)

### 10 YEARS AGO

TOP TEN 1957—Week ending June 21

1	1	YES, TONIGHT JOSEPHINE Johnnie Ray (Philips)
7	2	GAMBLIN' MAN/PUTTIN' ON THE STYLE Lonnie Donegan (Pye-Nixa)
2	3	WHEN I FALL IN LOVE Nat "King" Cole (Capitol)
3	4	BUTTERFLY Andy Williams (London)
6	5	AROUND THE WORLD Bing Crosby (Brunswick)
8	6	LITTLE DARLIN' Diamonds (Mercury)
5	7	AROUND THE WORLD Ronnie Hilton (HMV)
9	8	FREIGHT TRAIN Chas. McDavitt Group (Oriole)
10	9	AROUND THE WORLD Gracie Fields (Columbia)
10	10	MR. WONDERFUL Peggy Lee (Brunswick)

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## KINKS RAY, DAVE PLAN SOLO DISCS

RAY DAVIES and Dave Davies of the Kinks are planning solo singles. Ray Davies is almost certain to have a solo album issued. But it was stressed this week that there is no question of the group splitting up. Co-manager Robert Wace told the NME: "We are just trying to develop their individual talents."

A new Kink single will be issued at the end of August and the group is also working on its next LP, which will consist entirely of Ray Davies' compositions.

The Kinks have scrapped their present stage act, and they are currently concentrating on developing an entirely different 30-minute act including comedy dialogue and speciality numbers.

They hope that once changes have been made they will be able to take part in a special TV show devoted to them. "From now on they will not perform just straight pop," said Wace.

## Seekers with big orchestra

THE Seekers ring the changes with a completely new act for their summer season at the Bournemouth Winter Gardens—so much, that the highlight is full orchestral backing for several of their numbers.

"We are now experimenting and this is one of the innovations," leader Athol Guy told the NME. Bruce Woodley explained: "We feel it's time people saw us do something different."

Different their act certainly is. Judith Durham plays the "Black And White Rag" on a honky-tonk piano and sings jazz. Guy and Keith Potger recall early Melbourne days when they played rock 'n' roll on electric guitars. And Bruce Woodley strums a lone guitar and sings early folk songs.

Full musical backing comes for Judith Durham's first solo recording venture, the beautifully-sung Tom Springfield composition "The Olive Tree." The show is presented twice nightly by Bernard Delfont and continues until Saturday, July 22.—V.L.

## Bachelors try Dubliners kick

IT'S a great night for the Irish at Scarborough Futurist, where the Bachelors star in the resort's biggest summer season show, "Holiday Hayride."

Wearing suits which are really a cut above the average (and smiles doing justice to any TV commercial) the trio opens its act with "I Wouldn't Trade You For The World."

My one criticism is that the Bachelors should have shied away from trying to balance on the Dubliners' "Drunken Nights" wagon, which they do later. It just isn't their material—neither matches their suits, nor their appearance.

Comedian Mike Newman offers some zany humour, and stands well back for Freddy ("Parrot Face") Davies, exploding exuberantly out of the budgie cage. Plenty of duff budgies, but never a duff joke. The Kaye Sisters ring out as a truly professional sound with their "Live London So" medley as a highlight. G.D.E.

### ★ POP-LINERS ★

SONGS from three Cliff Richard films feature in the Light's "Music From The Movies" next Tuesday ● John Barry penning the score for new Michael Caine film "Deadfall" ● Piccadilly recording group the Formula plays a week at London's Cromwellian Club from July 23 ● Folk group the Young Tradition tours America from July 4-25 ● Jeff Beck appears at Colwyn Bay Pier on Saturday week (1st); he has filmed an interview on the pop scene for a forthcoming edition of BBC-2's "Man Alive" series ● D-j David Jacobs appears at gymkhana in aid of spastics at Great Bookham, Surrey, on Sunday (25th) ● Comedian Norman Vaughan begins a new 60-minute disc series on the Light next Saturday (1st) ● Oscar-winners Henry Mancini and Don Black co-writing the song "Nothing To Lose" for the new Peter Sellers film "The Party" ● Composer Jimmy Campbell in Gibraltar's King George V Hospital with broken leg ● Dave Berry plays a week of dates at Yugoslavian seaside resorts from July 10 ● Manfred Mann plays a week in cabaret at Stockton Fiesta from Sunday ● Vikki Carr in Redifusion's London-area "Red Skelton Show" next Wednesday (28th) ● Keith Forgyce compere of "Housewives' Choice" next week (26th); he will feature special requests from Canada ● Former model Maggie Clewes takes over at the London end of Light's "Two-Way Family Favourites" from July 2 ● A 40-minute tribute to composer George Gershwin broadcast by the Home Service on July 2 under the title "An American In New York" ● Nelson Riddle one of the guest conductors in a new Light Programme series "Sounds Spectacular" from July 2.

# TRAFFIC TOUR SHOWS IN STEREO; ARETHA?

THE Traffic—up to No. 8 in this week's NME Chart with "Paper Sun"—will play their first British dates in a two-week concert tour tentatively set to open on Friday, October 13. Only three acts will be featured. The group is developing a special stereo sound system for its debut. Aretha Franklin, the Young Rascals or the Detroit Wheels are among names who may be invited to join the package.

## ELVIS GETS NEW LIVE SHOW OFFER

ANOTHER attempt is being made to book Elvis Presley for a live appearance. Gary Singler, who signs artists to appear at the Statler Hilton Plaza in Miami, has offered Presley a fee of \$85,000 to appear at the hotel in cabaret.

Even this record figure—equivalent to about £28,500—is open to further negotiation. If Presley accepts it would be his first cabaret appearance anywhere in more than eight years.

## Pop invasion of Israel

TOM SPRINGFIELD, Frankie Vaughan, Paul and Barry Ryan and the Searchers are among stars who have agreed to donate their services to entertain Israeli troops. The New Vaudeville Band may also fly out. Promoter Tito Burns is in Israel finalising arrangements for the pop "invasion."

Tom Jones will leave for Israel this Sunday. Adam Faith and the Searchers are already there. Frankie Vaughan and his V-Men leave on July 3. Dusty Springfield has been asked to go on August 3, although this may not be possible because of other commitments. Paul and Barry Ryan hope to leave at the end of next month.

Among American names helping in the project is Sammy Davis Jr.

Before leaving for Israel, Tito Burns told the NME: "Just getting these stars on the spot is going to cost us more than £25,000. We need every penny we can get, and we are hoping for donations from stars and the public alike. The artists realise their visit will not be a joy ride, and they have said they are prepared to go as far as the Sinai Desert and the Jordanian Hills to entertain the troops."

## Hank Locklin due

Country and Western star Hank Locklin—he had NME chart hits with "Please Help Me I'm Fallin'" and "Going Fishin'"—will visit Britain next week. Among dates being lined up for him are appearances at Hammersmith Clarendon on June 28, U.S. bases, London Tiles (July 6), Coventry Shamrock (9th), and Edgware White Lion, doubling at Wimbledon Tara (16). Locklin also makes appearances in Germany, Spain, Ireland and Iceland.

## NEW BRIAN POOLE GROUP

Brian Poole's new backing group is the Unity, a five-piece outfit from Cleethorpes. Among dates lined up for them are cabaret for a week at Wakefield Savoy (July 9), doubling at Doncaster Scala. Poole and the Unity play a week of one-nighters in South Wales from this Sunday.

## Vagabonds to U.S.

British-based Atlantic recording artists Jimmy James and the Vagabonds visit America for a promotion tour between August 18-31, in connection with the release of their disc "No Good To Cry." The group goes to Jamaica for 17 days from August 1.

## David Symonds freelance

BBC staff announcer David Symonds—host of the Light's "Easy Beat" and "Breakfast Special"—has left the Corporation to become a freelance broadcaster. However, he will continue to link both shows. David has been signed by agent Chris Peers, and among first bookings for him is an appearance on BBC-1's "Juke Box Jury" on July 17. He will also take over Jack Jackson's Luxembourg shows during Jackson's holiday.

Provisional venues set for the tour by Muff Winwood are SOUTHAMPTON Guildhall on October 13.

LONDON (14th-15th);  
LEICESTER de Montfort Hall (16th);

SHEFFIELD City Hall (17th);  
BIRMINGHAM Town Hall (18th);

LEEDS Odeon (20th);  
MANCHESTER Odeon (21st);  
LIVERPOOL Empire (22nd);

BRISTOL Colston (24th);  
and NEWCASTLE-ON-TYNE  
and NEWCASTLE-ON-TYNE

City Hall (26th). Further venues are being negotiated.

Immediately before, the Traffic plans to make its first-ever stage appearances in Sweden for a week at the end of September.

The special stereo stage system is being developed by the group's road manager John Glover, together with Stevie Winwood. Both are also working on an idea to record parts of the Traffic's debut LP in the open air at the group's country cottage retreat in Berkshire.

Three compositions by the group are being considered for selection as the follow-up to "Paper Sun." Release is expected in the first week of August.

## DAVE DEE TURNS A-and-R MAN

DAVE DEE has formed his own record production company with Southampton agents Bob James and Len Cannon, called Avenue Artists Productions. First releases from the company are "Do It Yourself" by the Chances R on CBS, and "Daffodillo" by the Nite People (Fontana).

Dave Dee, Dozy, Beaky, Mick and Tich are set for three weeks in cabaret. They play weeks at Stockton Fiesta doubling with Spennymore Top Hat commencing September 17, Garrick Leigh and Warrington Towers (September 24) and Greaseborough Social Club doubling at Cattlethorpe (October 8).

Dates for them this month include Nottingham Sherwood Rooms (27th) and Doncaster Top Rank (28th).

## GEES, LULU, TREMS, HENDRIX RADIO

THE Bee Gees, Lulu, the Attack and Jose Feliciano are set for the Light's "Saturday Club" next week (July 1).

Future bookings for "Saturday Club" include Kenny Ball's Jazzmen, Robb and Dean Douglas and Pinkerton's Colours (July 8), and Geno Washington and Matt Monro (15th).

Pinkerton's Colours, Jackie Trent and Jimmy Cliff are featured in "Easy Beat" on Sunday week (2nd). Also booked for the show are David and Jonathan (July 9) and the Warm Sounds (July 16).

The Tremeloes star in Light's "Joe Loss Show" on July 7.

The Bunch, Rog Whittaker, Tony Rivers and the Castaways, Lois Lane, the Johnny Silvo Folk Group, Wout Steenhuis and Graham Bonney with the Colts are among artists featured in the daily "Swingalong" from tomorrow (Saturday) to Friday, June 30.

Mel Tormé is star guest in the Light's 60-minute "Farnon In Concert" on Sunday.

## Radio 247 date

The BBC's proposed 247 pop radio channel is expected to begin operations on September 30, but it will definitely not be a separate station. According to the Corporation's sound broadcasting director Mr. Frank Gillard, the new channel will go on the air only when the Light Programme is not providing pop music. It is expected to operate separately for five or six hours daily.



## Procol film all ill, da

PROCOL HARUM organist Mathew Fisher's entire score for "Separation"—an off-beat production to the famed Venice film festival in August. All British whose "Whiter Shade Of Pale" hit is No. 1 in third consecutive week, were scrapped abruptly. Members were said to be "mentally and physically exhausted." Manager Jonathan Weston was flying to America this week for the group to visit the U.S. in the near future there in October.

Mathew Fisher, who is a former pupil of the Guildhall School of Music, will co-write the score of "Separation" with noted film composer Stanley Myers. It must be completed by July 10. Procol Harum may then wax the

music for inclusion in the film.

If details are finalised, the group will go to America on a promotion trip for three weeks next month. Because of the organ sound on its hit, a Press reception is being planned to take place in a church.

In October Procol would tour U.S. and Canadian universities.

On July 20, the group goes to Barcelona for four days holiday, apart from an appearance in a jazz show for Spanish TV.

Depending on doctor's orders, the group appears in the "Angry Arts" festival with actor Peter O'Toole at London's Chalk Farm Roundhouse tomorrow (Saturday) week.

Procol Harum this week cancelled dates at Malvern on Tuesday night, Birmingham Handsworth on Wednesday, and a five-day tour of Ireland due to begin yesterday (Thursday). A spokesman said that they had all been examined by a doctor, and he had advised "immediate rest."

## Brenda Lee U.K. autumn visit

BRENDA LEE is returning to Britain. After an absence of several years, Brenda will visit this country for a three-week tour from October 30.

She plans to use both a British beat group and a vocal group during her stay.

Dates being lined-up for Brenda by Harry Dawson of the George Cooper Organisation include TV and radio bookings and several major cabaret appearances in the North.

## THE MONKEES Alternate title

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## JOHN BOULTER The world outside

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RCA VICTOR

## PAUL & BARRY RYAN Claire

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JIMI HENDRIX in pulsating action at Monterey (see page 9).

# Score, notes off

been signed to write the production to be submitted British dates for the group, the NME Chart for the on Tuesday because its exhausted." Procol cois week to finalise details, plus an extended tour

# Cathy McGowan movie plans, TV, radio series?

CATHY MCGOWAN may have a leading rôle in the film version of the West End hit play "Inadmissible Evidence." She is currently awaiting the result of a screen test after spending several months as a student at the Royal Academy of Dramatic Art. Cathy may host a non-pop "young affairs" series of programmes being considered by Granada-TV for autumn screening. All the shows would be of a documentary nature. If finalised, the series will start in September and run for 13 weeks. Cathy is already working on a Light Programme series for this August—negotiated for her by her manager Ann Callendar—in which she would interview a number of non-pop celebrities. Among those she has already set for interviews are Lady Astor, Lord Boothby, Quintin Hogg, Lord Soper, Malcolm Muggeridge, the Bishop of Woolwich and the Bishop of London. The programme would last 20 minutes and would be heard daily. No title has been set.

# HERMITS 40 DAYS

Herman's Hermits' 40-day tour of America and Canada, previously announced, is now confirmed to open in Calgary on July 13 and will last till September 9 in Honolulu.

# Monkees 'Title' spot, fan club jamborees

AN exclusive film clip of the Monkees to promote their new single "Alternate Title" will be screened by Southern-TV's network "As You Like It" show next Tuesday (27th). A colour film of the Monkees on-stage is also the highlight of a series of conventions to be held by the group's British fan club in August and September. Events are being planned for London, Manchester, Liverpool, Sheffield, Newcastle, Edinburgh, Glasgow, Dublin, Belfast and Portsmouth. According to club secretary Keith Mallett: "We hope the film will compensate fans who aren't able to get to the Wembley concerts."

John Walker, Sandie Shaw, Billy Fury and Paul and Barry Ryan are guests in the June 27 edition of "As You Like It," and Jonathan King shares host duties with Don Moss. King this week heard he had been awarded the honours degree for which he has been studying at Cambridge for the past two years.

# MORE NAMES FOR BLACKPOOL NIGHTS

VAL DOONICAN has been added to the impressive array of stars set for Sunday concerts at Blackpool Opera House. Supporting artists now booked for several of the shows include Mark Wynter and Mrs. Mills, who join Sandie Shaw this Sunday. Joe Piano Henderson (Bachelors' concerts, July 2, August 27); Mrs. Mills (Engelbert Humperdinck, 9th); Yana (Bachelors, July 16; August 13); and Des Lane (Dora Bryan, July 23; Bachelors, August 27).

# Royalties—a new move

America's National Committee for Recording Arts—a body of influential artists and musicians, headed by Stan Kenton—has launched a campaign demanding that performance fees be paid every time a commercial gramophone record is broadcast. The Committee is seeking Congress support in revising the existing U.S. copyright laws. If it goes through, the new ruling could have extensive repercussions in Britain. At present—on both sides of the Atlantic—fees for discs broadcast are paid only to the composer and publisher.

# MONKEE FLIGHT MYSTERY ; MORE SHOW SEATS

SEVERAL hundred more seats are being made available for the Monkees' British concerts debut at Wembley next weekend. Plans for the group's arrival at London Airport, originally announced for next Wednesday, are subject to an eleventh-hour switch. Speaking in Paris on Wednesday night Monkees co-manager Bob Rafelson said he thought the group might arrive there within the next few days, but it still depended on completion of their next LP.

A spokesman for Nems Enterprises, who are presenting the Monkees' concerts, told the NME: "I would like to give the group's flight arrival time and day at London Airport, but the situation is simply they have not yet been set. Even the Monkees do not know when they will be able to get into London. It might be by

chartered jet or on a regular flight.

"All I can say is that the Monkees will definitely be here in time to meet more than 300

representatives of international news media at a conference next Thursday."

The conference—a strict-security event organised by Nems Presentations and the Monkees label, RCA Victor—has been fixed for noon at London's Royal Garden Hotel in Kensington.

Several more rows of seats are being added at all performances—at 7.45 pm next Friday, Saturday and Sunday (30th, July 1, 2) and at the 3 pm shows on Saturday and Sunday.

Wembley Empire Pool box office told the NME that—in addition to the new allocation of seats at 25s.—it also had tickets at all prices for next Friday and Sunday. Only higher priced seats were available for Saturday.



Face to face . . . CLIFF RICHARD and PAUL JONES, who have opposing views on religion. In the middle is interviewer Robert Kee. Both artists take part in the special "Looking For An Answer" religious programme screened by ABC-TV on Sunday, July 16 (not BBC-TV as previously reported).

# DEUTSCHE VINCE

Vince Hill will record a special German language single during a four-day visit to Germany from July 10. Sunday concerts for him this summer include Great Yarmouth ABC on July 9, Douglas Isle Of Man Palace on August 6, Rhyll Theatre (13th) and Bridlington Grand Pavilion (27th).

# SMALL FACES VENUE

New bookings for the Small Faces, whose "Here Comes The Nice" climbs to No. 12 in this week's NME Chart, include Coventry Locarno next Thursday (June 29), Wolverhampton Locarno (30th), Locarno at Stratford (August 5) and Bristol (6th), Cheltenham Town Hall (7th), and London Uppercut (8th).

Two seaside dates are Margate Dreamland (13th), and Southport Floral (15th), followed by Ross-on-Wye Top Spot (21st).

# Aretha, Richard trips

NME Chart newcomer Aretha Franklin—her "Respect" is at No. 25 in this week's list—is almost certain to visit Britain in October for six weeks. Also set by promoter Harvey Block is a four week visit by Little Richard from November 3. R-and-b stars James and Bobby Purify will be here from July 24 for 14 days.

# YARDS TO U.S.

The Yardbirds next U.S. tour will begin on July 19. The group goes to Australia and New Zealand for 12 days from October 3, followed by short visits to Japan and Singapore.

# Pop for export

Following the Immediate label's "Pop ambassadors to Europe" promotion tour—reported in last week's NME—the label is planning further tours of Scandinavia, Italy and Spain in July. The Small Faces, Chris Farlowe and P. P. Arnold are likely to take part.

Andrew Oldham has decided to accompany the current promotion tour, opening in Germany tomorrow (Saturday).

# BORGE TOUR

Dates for pianist-comedian Victor Borge's current tour include two days at Dublin Adelphi (26th and 27th), followed by Belfast ABC (28th), Glasgow Odeon (29th), Edinburgh ABC (30th), Newcastle Odeon (July 1) and Liverpool Empire (2nd).

# Cliff's mother

Dora Bryan has been signed to co-star with Cliff Richard, as his mother, in the religious film he is making for Evangelist Billy Graham, "Two A Penny." Cliff will play an ambitious young art student. He is working on the film without pay.

# Pop at the Palace

Manfred Mann, Dave Dee, Dozy, Beaky, Mick and Tich, P. P. Arnold and Simon Dupree appear at the first pop event to be staged at Blenheim Palace, home of the Duke of Marlborough, on July 23.

# Troggs, Kinks, Jack date

The Troggs join the Kinks, Whistling Jack Smith and Humphrey Lyttelton in a 12-hour beat festival at Hinckley Football Ground on July 15, and not at Andover Carnival as previously announced. They play Andover the previous day.

# FIND A NAME

TWO tickets for the Monkees' show on July 1 at Wembley and a plaster cast signed by the Monkees, Dusty Springfield and a host of other stars—this is the unusual prize being offered to the NME reader who can come up with the most suitable "with it" name for Dusty's backing group, the Echos! Ideas for the new name should be sent to the Echos marked "Competition" c/o Miss Pat Barnett, at 75, Hawthorn Road, London, N8, to arrive not later than next Tuesday. The Echos are backing 11th Monkees at all the Wembley concerts.

# DONOVAN POETRY

DONOVAN will now definitely star in a 25-minute BBC-1 poetry-with-music special on Sunday week, July 2. In the show he will feature music he has set to the poetry of satirist Christopher Logue. Title will be "Donovan Meets Logue."

The programme is being filmed on location and is still being regarded, if successful, as the forerunner of a regular weekly series.

Today (Friday), Donovan's new album "Sunshine Superman" is released by Pye. His manager, Ashley Kozak, has selected the best six tracks from each of Donovan's U.S. "Mellow Yellow" and "Sunshine Superman" LPs.

# VINCE, P AND G, ERIC BURDON MOVIE SONGS

THE film "The Long Duel," in which Vince Hill sings "When The World Is Ready," opens at London's Leicester Square Odeon on July 27. General release is on the Rank Circuit on August 28.

Peter and Gordon sing the title song in "The Jokers," now on release.

The Bobby Darin-James Mason murder thriller "Stranger In The House," in which Eric Burdon and the Animals sing "Ain't That So," is set for general release on the Rank circuit on Sunday week (2nd).

# Felix concerts, film

Julie Felix is lined up for concerts at Liverpool Philharmonic Hall today (23rd), Portsmouth Guildhall on Sunday, and Glasgow Concert Hall (30th).

A film, "The Foundling," made in Germany and in which Julie has a leading dramatic rôle, is currently being sub-titled for British audiences. Release is expected here shortly.

# SECOMBE CONCERTS

Recent NME Chart entrant Harry Secombe will sing at three Sunday concerts this summer, for the first time for ten years. His first concert is at Blackpool Opera House on August 6 followed by two Bourne-mouth dates (20th, September 3).

# Hip group for Cat

Cat Stevens has formed a new eight piece group to back him, the Hip Hooray Band, which includes saxes, trumpet and bongos. The new line-up will join him for cabaret weeks at Stockton Fiesta (July 16) and Rotherham Greaseborough Social Club (23rd). Stevens goes to Belgium in August to record a 60-minute TV spectacular. His next single is expected to be issued here on July 14.

# Donovan song for Herman, another Bachelors oldie

HERMAN'S Hermits' next single is a number by Donovan; the Bachelors have revived another "oldie," and David and Jonathan wrote the Merseys' new record. Also issued shortly are LPs by the Shadows, the Temptations and Frank Ifield.

Herman's new single will not, as expected, be a number from his film "Mrs. Brown You've Got A Lovely Daughter." Nor is it his current U.S. hit "Don't Go Out In The Rain." Instead it will be the Donovan composition "Museum." No release date has yet been fixed.

# DOUBLE 'A'

The Bachelors' next release—a double 'A' side—is released next Friday on Decca. It is a revival of "Marta," and the coupling is "(My World) Il Mondo," featured on Engelbert Humperdinck's LP "Release Me." David and Jonathan wrote "The Cat," the Merseys' new single issued today (Friday).

Out on July 7 are the LPs "Jigsaw" by the Shadows; "You Came Along" by Frank Ifield, and "Temptations Live." The Traffic's "Paper Sun" is among the first U.S. releases from Britain's small independent Island label under a new deal announced with United Artists there this week. Island chief Chris Blackwell is returning from America after completing negotiations with U.A.

Other discs for immediate release under the new arrangement are Wynder K. Frogg's "Green Door," Jimmy Cliff's "Give And Take" and Jackie Edwards' "Come Back Girl."

# Peter, Gordon abroad

Peter and Gordon go to Copenhagen Chiverly Gardens for a concert on July 18, followed by concerts in Norway from July 21-August 2. They may then fly to America for a month's stay.

# WARHOL VISIT

American "psychedelic leader" Andy Warhol will visit Britain with his group the Velvet Underground for a week from July 31. Several major concerts are being lined up for him including an all-night event at London's Alexandra Palace. Recent NME Chart entrants John's Children go to the U.S. on an exchange basis for Warhol for a week from September 4.

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# FESTIVAL BOUND: ANDY GRAY goes EAST to Czechoslovakia and...

## POP COULD LIFT IRON CURTAIN

If anything could raise the Iron Curtain, and keep it up, it's pop music. That's the feeling I have after three days in Czechoslovakia (CSSR), where teenagers crowded in their hundreds round stage doors and hotels, scrambling for autographs of Western stars, and specially the European queen of them all, Sandie Shaw.

Since her Eurovision victory in nearby Vienna, she has become THE star of Czechoslovakia. Everyone knows her "Puppet On A String," and although Western records aren't sold there, every youngster seems to have a tape recorder and a good radio to capture our hits.

This, of course, is causing concern for CSSR and other Russian satellite countries which have their own State-run record companies. These discs are also taped and not bought, because the youngsters spend their money on recorders and not on record players. If Western discs could flow into the East, it is felt the youngsters would buy them and record players.

But there is a strict currency control and no Czech (or Eastern) money is allowed to pass into the West (at the border they take it off you). Western records could only be paid for if Eastern records and music earned Western money by being played in the West.

With this in mind, two enterprising young Czechs—Ludovít Duris, a conductor, and Dr. Jan Sivacek, a composer—decided that they could work towards the goal by running a contest, based on the San Remo Festival and the Eurovision Song Contest.

Their first Festival last year was such a success that this year Intervention (the East's version of Eurovision) TV cameras have sent their second International Festival of Pop Music (this was printed all over the town—in ENGLISH, where few people speak it) to millions over all the East, from Finland in the north to Yugoslavia in the south, and into Siberia in the east.

The first three days of the event were devoted to picking the Czech song for the final on Saturday and presenting each night foreign stars in the second part of the three-hour shows, which packed the 2,000 seater Park of Culture concert hall every night.

The first night Peter and Gordon, bearded Bill Ramsey (amusing American singer from Switzerland) and Germany's Inge Brück thrilled the audience; the second they had America's swinging Nancy Holloway, Italian charmer Gigliola Cinquetti, and French show-stopper Guy Mardel; and on Friday there was Horst "Walk In The Black Forest" Jankowski (with his choir and group), and our own Sandie Shaw.

BUT THESE ARE THE ONLY POP STARS FROM THE WEST TO APPEAR IN CZECHOSLOVAKIA FOR THE YEAR AND IN GETTING PERMISSION FOR THEM TO APPEAR—AND BE PAID PARTLY IN PRECIOUS AMERICAN DOLLARS, OF WHICH CZECHOSLOVAKIA HAS FEW NOWADAYS—THE ORGANISERS HAVE WORKED A NEAR-MIRACLE. They obviously must show some re-

turn soon and hope that the many good Czech tunes heard in the contest will be re-recorded by Western artists and earn for them on our side of the curtain. For England, Robert Mellin (Music) has the responsibility of marketing the material of both the official Czech State composers guild and the breakaway Panton group of writers. The East really needs some of the prosperity of the West. To my eyes, Bratislava is about 20 years behind the West in prosperity. The goods in the shops by comparison are shoddy and dear, many buildings are in disrepair and paint seems to be non-existent. The people are sullen. But there is an enthusiasm about the youngsters—and, like I say, they are just like the teenagers in the West when it comes to championing pop personalities and chasing after autographs.

### SANDIE MOBBED

Sandie Shaw was mobbed by them; once I had to pull her out of a crowd and run with her about a hundred yards to my hired car to make an escape, reminding me of early Beatles days. But once a policeman appears (and there are not many of those around) the youngsters obey immediately. There was no screaming, but the enthusiasm was there.

I missed Peter and Gordon. They arrived on the Wednesday, did their act (a big success), went to a night club with other British representatives—ex-Czech photographer Dezo Hoffmann (a tower of strength to the organisers), EMI executive Norrie Paramor (and his very able "second opinion," wife Joan), and music publisher Stuart Reid, keeping an ear open for a hit—and then caught a Czech plane back to London at 6 am Thursday.



SANDIE SHAW and Czech market stall friends in Bratislava. Left: Sandie with manager EVELYN TAYLOR and Czech teen fans who followed her everywhere. Far left: ANDY GRAY with Intervention winners (l. to r.): VICE VUKOV (Yugoslavia, 2nd); LAILA KINNUNEN (Finland, 3rd); and EVA PILAROVA (Czech, 1st) Dezo Hoffmann pics

## SANDIE SHAW HAD TO LEAVE HER MONEY BEHIND!

That same day I raced Sandie and her manager, Evelyn Taylor, to Bratislava. We were at London Airport in the morning and I had chosen to fly direct to Vienna by good old BEA, hire a car there and drive the 40 miles to Bratislava, which is on the Danube, just over the Czech-Austrian border. They were booked Czech airlines, via Prague.

I took off at midday from London, was Tridented to Vienna by 2 pm, and Bratislava—900 miles from London!—at 3.30. And this included a 15 minute halt at the customs, getting through the Curtain. The Austrian customs was no bother—one house, a uniformed man and civilian. The Czech equivalent was a road barrier with two armed soldiers, then a hundred yards the main building, where I was given a looking over and my visa papers were taken, my car searched. Then I drove on through another barrier three hundred yards down, with more armed soldiers, and three soldiers with fierce-looking wolf-dogs. The electrified fence along the border had lookout towers like in those wartime prison camp films.

Anyway, I got to Bratislava two hours before Sandie and Eve, who were highly displeased with the second plane from Prague, and gave up their free tickets back to London, borrowed sterling from Dezo Hoffmann and bought BEA tickets back from Vienna (Czech currency wasn't acceptable for this).

Eve and Sandie cheered up over tea, when a Czech official deposited a fat bundle of green 100-krown notes before her. But that money was to become a nightmare for them.

with her last year in Venice. She is more in command. One incident was when Eve Taylor suggested I might look at two film scripts and say which part would suit Sandie. Sandie thought differently. "I know what part I want," she said, and the matter was dropped. When Sandie and Eve failed to spend their Czech currency, someone said she could take it out. So off they went on Saturday to the border. But there a large Czech customs man pointed to Eve's bag and asked her something in Czech. Eve said she didn't understand. He asked her to get out.

"I could hardly stand up. My legs were jelly. Sandie came with me. I opened my bag and threw the money on the table. 'Take it,' I shouted at them," relates Eve.



NORRIE PARAMOR conducting for PETER and GORDON in Bratislava.

Whereupon Sandie, seeing the money going, shouted: "What are you giving them money for? Fight them." And Eve, who fights like mad for all her artists, turned a pale face to Sandie and told her as politely as she could to shut up.

"I was not going to fight anyone. All I wanted was to get out and when I got to London airport I wanted to kiss the tarmac, believe me," Eve told me back in London. They have a receipt for the money and can use it for a holiday there sometime!

### INTER CONTEST

On the Saturday was the Intervention Contest, with competitors from all Eastern Communist countries, plus Finland, which was also in Eurovision. I asked lovely raven-haired Laila Kinnunen, Finland's singer who sang their song into third place, about this. "We are in-between," she said, "but the song I'm singing only came second in Finland's contest for a place in Eurovision. So we rate Eurovision first."

Russia had Seryj Jankovenko, a tall male singer, beautifully putting over a rousing song which was about as pop slanted as a military band. It came nowhere. First prize went to Czechoslovakia for "Requiem," a big voiced ballad which Shirley Bassey or Dusty could do well, and sung to fame by blonde, photogenic Eva Pilarova. Second came Yugoslavia, with "Bokel Night," sung by a good-looking boy, Vice Vukov.

Unlike Eurovision, there is no phoning for votes. The jury came to Bratislava and only the first three songs were announced as winners, and no votes were given. That way Russia could never be seen to get no votes or to come last!

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### OVER A TON

The bundle came to well over a £100 and was just part payment for Sandie's services for one night (the rest being paid in dollars in London). On the Saturday Eve was told she couldn't take the money out, so she and Sandie went on a desperate shopping spree. But the mink jackets weren't mink; the jewellery wasn't expensive; the clothes not chic. In the end Sandie bought a lot of glassware and china for her new flat, but had about £100 of krowns over.

Sandie, of course, couldn't care less about money—or it seemed that way. She puts herself into little trances and shuts out the chatter and noise which always seems to surround her. She saves her energy for her performances, and I must say her work for those Inter-TV cameras was great.

Wearing that saucy two-piece, beady outfit in blue, which shows off her bare midriff, she sang about six numbers with her four-piece English backing group, and then finished with two numbers with the 90-piece local TV orchestra, ending with "Puppet."

Earlier on Friday, Sandie had gone through a band rehearsal, then faced the Eastern Press (via an interpreter) for two very hot hours in a stifling room. At her dress rehearsal, she was filmed miming for other TV shows, got a quick nap back at her Devin hotel suite, then did her show. I met her in the early hours of the morning, still full of the joys of spring (between trances) in a deep cellar restaurant, eating garlic bread and long sausages and knocking back the local wine.

"It's been some day," I said. She nodded and smiled. She doesn't talk much. That was what stunned me at the Eastern Press. At her conference with them they fired all sorts of questions and got the most evasive answers. After ten minutes of firing queries and getting nothing much as answers, one plump journalist threw down his pen and raised his hands in puzzlement.

"Who is your favourite singer?"  
"I don't like to say. I don't want to hurt anyone by naming just one."  
"Which is your favourite musical paper?"

(Must get a plug now, thinks I!)  
"I don't have much time for reading them, but I try to read them all. I don't want to embarrass anyone by naming just one."  
(Rotten Sandie! I thought).

And all the time she talked, she was being filmed, photographed, asked to sign pictures. She took it all calmly. I noticed a new confidence about her this year, missing when I was abroad

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# KEITH ALTHAM planes WEST to cover America's Monterey Pop Festival and cables

## this day-by-day report

WE drove to London Airport in Animal manager Mike Jefferies' Rolls-Royce while he dictated a few last minute instructions to assistant Tony Garland—"Ring Brian Jones and ask him if I can have my record player and LPs back." We picked up Jimi Hendrix and manager Chas Chandler at their flat and continued to the Airport where Jimi ransacked the book stalls for a science fiction novel.

The strange thing about Jimi is that everyone looks at his incredible appearance with a mixture of surprise and amusement but those who take the trouble to say "Hello"—like the elderly gentleman at the Passport Control—find him charming and conversational.

Jimi makes friends quicker than most people make enemies. The Air hostess on the TWA jet we took was apparently delighted with her unusual charge and spent some time sitting next to him and talking about beat groups.

On the plane over the main source of amusement were the various taped music channels played through ear-phones and every so often Jimi would throw up an assortment of fingers indicating a new delight on a particular channel.

He seemed to get a perverse enjoyment from Bing Crosby—Al Jolson and Durante. But more genuine was his interest in the Bach tapes.

Arriving at Kennedy Airport we were met by a long sleek black Cadillac and station WMCA on the car radio featured Spencer Davis extolling the merits of milk shakes.

Without pausing to check in at the Buckingham Hotel, Jimi shot down to the Colony record centre, just off Broadway, and bought half a dozen LPs, by people like the Doors and the Mothers of Invention.

He must have music in his room the whole time.

### Like Soho

In the evening we visited Jimi's old stamping ground, the Village, which looks rather like Soho with all the roofs off and the people spilling out into the open.

Jimi pointed out the Club Wha where he used to gig with people like Dylan. We ate at a restaurant called The Tin Angel, met a couple of the Mothers, and moved on to the Ago Go club where we stumbled on what, as far as I'm concerned, was a phenomenon.

The man concerned is a folk singer called Ritchie Haven. He sings with every nerve, emotion and feeling in his body until the sweat runs down his dark face and forms drops which glisten on the edge of his beard.

He sings of love and war and hate. Occasionally he breaks into light conversation with the audience, of things that matter.

"I see they've stopped that war in the Middle East—I'd like to know what we have to do to stop the one in Vietnam."

Someone in the audience suggested: "Send over 12 Israeli officers!"

# New York rave with Jimi, Eric

## Tuesday

Some people believe that Ritchie may one day rival Dylan. "He's worth listening to hard," said Jimi, and I heartily endorse that.

Walking around on the outskirts of the village with Jimi dressed in multi coloured floral jacket, white trousers, emerald green scarf and gold medallion embossed with the words "Champion Bird Watcher" we discovered he had obtained the honorary title of "the man most unlikely to get a taxi in New York."

I'd like to say a word about New York taxi drivers, but I can't think of one rude enough.

## Wednesday

TODAY brought Eric Burdon and a trip up the river Hudson in the evening with millionaire Derring Howe—a friend of Chas—in his yacht—the Egg and Us. Also aboard was the Young Rascals drummer—Dino Danelli.

Somewhere along the festivities we



JIMI HENDRIX with hand-sprayed guitar.

lost Eric who reappeared around 6 am informing us he had been to "Hell's Kitchen"—one of the more notorious New York areas.

In spite of the lack of success of "When I Was Young" in England (it reached No. 15 in the U.S. charts) Eric firmly believes it was his best record.

"I've put the old blues scene right behind me," he told me.

## Thursday

WE left for San Francisco and our departure was marked by one of those spectacular last minute appearances by manager Mike Jefferies who appears dramatically everywhere at the last minute and disappears just as dramatically.

Jimi had a little sulk when he discovered I had left his "Mad" magazine in my room at the hotel, but he got over it.

We stayed overnight in San Francisco and early next morning set out to find an "indestructible" guitar for Jimi. "I need a Fender" explained Jimi. "It gets used pretty hard in the act and they are the only make which will stand up to it."

We failed to get the model Jimi wanted but somehow he later acquired a guitar in Monterey. It was the wrong colour but he remedied that by spraying it white and drawing swirling designs all over it with a felt pen.

We arrived on Friday morning at the motel—flying out from San Francisco. Also staying here is Dylan's manager Al Crossman who assures us that Bob is fully recovered from his accident and we can expect a new single soon.

The motel has become a kind of Festival Circus in the last few days with Animals on motorbikes—Vic Briggs has acquired a monstrous great car which he just leaves parked outside his room and never drives.

Barry Jenkins keeps pointing his camera at anything that moves and Noel Redding and Mitch Mitchell from the Experience plunge in and out of the pool with hot and cold running girls in tow.



Three of the WHO in action at Monterey (l to r) JOHN ENTWISTLE, KEITH MOON and ROGER DALTRY.

# Friday's opening show sets success seal

AFTER only one day of the first Monterey Pop Music Festival organised by musical giants—Andrew Oldham, Lou Adler, John Philips and assisted by that genteel PR Derek Taylor it is quite obvious that they have an enormous success.

Those not appearing on the show last night but present in various guises were Micky Dolenz dressed as a Red Indian chief, Byrd Dave Crosby as a cowboy, Brian Jones in a mind shattering gold lame coat festooned with beads, crystal swastika and lace (he looks like a kind of unofficial King of the Festival) and Peter Tork who came most emphatically as Peter Tork.

Jones—gliding ethereally about among the fir trees on the picturesque fair grounds decorated with huge coloured balloons, lights, fruit stalls and booths selling all kinds of "beautiful" things told me:—

"I don't think the Beatles will be coming now—I rang Brian Epstein last night and he says they are recording over the weekend.

"Just before we came over I played tenor sax on one of the new tracks they have cut and Paul sat in on one of our sessions.

"This is really a great scene here—all the kids are so nice. The people are so polite and just come up and talk to me and say they like the way I'm dressed."

In spite of Brian's prophecy everyone is hoping the Beatles will arrive, most especially Micky Dolenz who told me how much he loved the "Sgt. Pepper" album.

By 9.00 on the opening night there were about 8,000 official spectators and 2,000 unofficial in the auditorium.

Milling around the grounds and booths outside were approximately another 10,000 and those who could not even get into the grounds must have numbered 20,000.

The whole atmosphere is one of gay Carnival where everyone wears a bright coloured scarf—gay hats or brilliant swirling patterns on their dresses.

John Philips officially announced the Festival open at 9.15 and the Association took the stage.

The PA equipment here sounds like an eight-track system and is about the best I've ever heard. The Association provided some slick patter and good harmonies with numbers like "Cherish," "Windy" and "Along Came Mary."

The Paupers who followed them have a fantastic bass player and some interesting sounds—they shot to fame here while playing gigs with the Jefferson Airplane.

The first of the English representatives was Beverly—a good friend of Donovan and Simon and Garfunkel. She sang prettily and was well received.

Peter Tork made a surprise appearance to introduce Lou Rawls a big blues artist here whom he knew from his old days playing in the Village.

He was well appreciated by the rhythm and blues enthusiasts and had

one couple grooving in the stage pit to something I'm told is a new dance—the Funky Broadway!

Frankly, I did not expect to enjoy the new Eric Burdon with the new Animals—I was too fond of the old one—but it was a revelation!

With a group called the Headlights doing unbelievable psychedelic lighting effects behind them, which pulsated to their music, they were rapturously received.

Out here on the West Coast Burdon is regarded as the last of the British "big ones" from the big boom period—apart from the Beatles that is.

His great strength is that he believes devotedly in his new progressive music with just the sincerity which he once felt for the blues scene.

His is a musically honest group and as one member of the audience said to me: "He's getting to the truth and that's what I'm here for."

Simon and Garfunkel poured beautiful sounds into the night like "For Emily Whenever I Find Her" and "Homeward Bound"—they deserve far greater recognition in Britain.

Also on the show was Jimmy Rivers with a beard!

## Saturday

THE second act of "Music Love and Flowers" was performed today and warm rain is falling intermittently upon these fair grounds where blues and jazz bands are blowing electric feelings out upon the Californian air to the enthusiastic thousands.

Most impressive of the bands playing this afternoon were Paul Butterfield—the Electric Flag led by breakaway "Butterfield" guitarist Mike Bloomfield on lead guitar and Big Brother and the Holding Co.

The latter boasts a vocalist who sounds like a female Eric Burdon. This is no mean feat when you realise the girl moves and sounds like the old Eric Burdon but manages to retain her femininity. Quite a girl is Janice Joblin.

By evening the Festival officials were looking a trifle worn and Derek Taylor (who but an Englishman could have handled the American Press with such a mixture of literate charm and abuse) had resorted to a sign in his office window reading "I cannot relate to your problem" and left for other parts.

The performance began well with Booker T and the MGs presenting some inspired organ material. Then we got the Byrds.

Pleasant were the sounds of "My Back Pages" and "Eight Miles High."

The Jefferson Airplane explained convincingly with music why they are one of the most important West Coast groups to recently emerge. Soft and

Contd. on page 12



# ... whichever way you look at it, there are only four Small Faces. But there is just one Small Faces LP

## Its on IMMEDIATE IMLP/SPO08

**LPs by Allen Evans**

\*\*\*\* TOM JONES LIVE: (Decca, LK 4874). Recorded at the Talk Of The Town, where Tom Jones packed them in for a season, this LP rides along at a good pace and it all sounds good... Tom's vigorous voice, the band behind, the enthusiastic audience reaction all come through well, thanks to recording engineer Bill Price and producer Peter Sullivan. And the colour shots by Grace Waring on the sleeve capture the various expressions of Tom in action. You'll find Jones' hits—Green Grass, It's Not Unusual, Pussycat, etc.—as well as My Yiddish Momme, Land Of A Thousand Dances, That Old Black Magic and I Can't Stop Loving You, which he puts over with great power. In fact he sings all 14 tracks as if it's a joy to do so.

Other titles: Ain't That Good News, Hello Young Lovers, Not Responsible, I Believe, Shake, That Lucky Old Sun, Thunderball.

\*\*\*\* DONOVAN: SUNSHINE SUPERMAN (Pye, NPL 18181). Playing both acoustic and electric guitar on this restful, fascinating set of songs, minstrel Donovan pours his sincere vocal mood-making into every track, from the wistfulness of Season Of The Witch, to the bluesiness of Hampstead Incident, to the fast-paced beatiness of Sunshine Superman. On six tracks John Cameron has done attractive arrangements for this Mickie Most production. And beside a top class performance, Donovan has composed all twelve tracks.

Other titles: Legend Of A Girl Child Linda, The Observation, Guinevere, Celeste, Writer In The Sun, Sand And Foam, Young Girl Blues, Three Kingfishers, Bert's Blues.

\*\*\*\* SAMMY DAVIS SINGS, LAURINDO ALMEIDA PLAYS (Reprise, RLP 8238).

A low-key set of slow, wistful songs, with Sammy in blues mood, his soft, husky voice matching the quiet, tuneful strumming of a guitar by Laurindo. They are the only two on the record. Sammy's sung these songs before, but this new concept of them is quite fascinating, specially for late, late listening.

Titles: Here's That Rainy Day, Two Different Worlds, Shadows Of Your Smile, Where Is Love, Ev'ry Time We Say Goodbye, I'm Always Chasing Rainbows, We'll Be Together Again, Joey Joey, Folks Who Live On The Hill, Speak Low.

\*\*\*\* JACK JONES SINGS (London, HAR 8312). Here is a fine singer of popular songs who, with a TV show like Andy Williams or Perry Como have had, would be hitting the single charts all the time. As it is, I can only say you're missing some very good singing if you pass by Jack Jones. He has Ralph Carmichael here giving him a wonderful instrumental backing to such beautifully sung tunes as Autumn Leaves, People Will Say We're In Love, The Face I Love, Street Of Dreams and I Don't Care Much.

Other titles: A Day In The Life Of A Fool, Somewhere There's Someone, Watch What Happens, Love After Midnight, Shining Sea, Somewhere My Love, Snows Of Yesteryear.

\*\*\*\* DAVID BOWIE (Deram). Here's a Cockney singer who reminds me of Anthony Newley and Tommy Steele, which can't be bad. He sings songs with a mild beat, about ordinary things like a Rubber Band, an Uncle Arthur, and about a romance which started on Sunday and he promised to Love You Till Tuesday. Or an intelligent protest song called We Are Hungry Men. All very refreshing... and then you notice that this 19-year-old David Bowie has written all 14 tunes on the album! Yes, we have another Tony Newley here all right. A very promising talent. And there's a fresh sound to the light musical arrangements by David and Dek Fearnley.

Other titles: Sell Me A Coat, There Is A Happy Land, When I Live My Dream, Little Bombardier, Silly Boy Blue, Come And Buy My Toys, Join The Gang, She's Got Medals, Maids Of Boy Street, Please Mr. Gravedigger.

\*\*\*\* SANDY POSEY: SINGLE GIRL (MGM, C 8042). This Nashville c-and-w girl makes a plea to you in her songs and you listen to it, like in Hey Mister, a "true Romance" lyric of a girl singing her woes to a man; or her double tracking in Patterns and Place In The Sun. She brings out a bigger voice in I'm Your Puppet (what a submissive song this is!). Sandy has a quality that's hard to define, but without a great voice she does win your ear on this LP.

Other titles: Place In The Sun, Last Day Of Love, Here Comes My Baby Back Again, Single Girl, Shattered, See Ya Round On The Rebound, Don't Touch Me, I've Been Lovin' You Too Long, Twelfth Of Never.

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**MONDAY**  
7.30 Beatles Requests 7.45 Soul Supply; 8 Your Date At Eight; 8.30 Beauty-Ground; 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 David Symonds; 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 Everest of England; 9.15 208 Turntable; 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 Reveille 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 Reveille 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 Saturday's Requests; 7.45 'Explosive Sounds'; 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 Dee; 10.30 Everest 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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# MONTEREY FESTIVAL

Contd. from page 9

lovely sounds from vocalist Gracie Slick. Otis Redding topped the bill and deservedly so—he tore the stadium apart with a power packed delivery of numbers like "I've Been Loving You Too Long," "Satisfaction" and "Try A Little Tenderness."

## Sunday

THE highlight of the Sunday afternoon performance was a "music-arathon" by sitarist Ravi Shankar. A three hour session of patterns in sound in which at no time did the Master's fingers leave his mind!

No wonder astute guitarists like George Harrison are trying to fathom the musical depths of this incredible musician.

Tom Smothers of the Smothers Brothers compered the evening show in brilliant dead pan humour. The opening act were the Blues Project who have plenty of good jazz blues sounds and an excellent flute.

Peter Tork made another of his appearances as guest comper to introduce the Buffalo Springfield. This group has recently mislaid a member and had Dave Crosby of the Byrds deputising on guitar. The Springfields are happy sounding, original and deserve greater recognition—I hope they get it.

## Colourful

Eric Burdon made the announcement for the Who who appeared resplendent upon the stage with Roger Daltrey wearing a pink silk poncho, Keith Moon in red mandarin jacket, Peter Townshend in lace ruffs and John Entwistle in yellow and red shirt.

Burdon had promised the audience that this group would destroy them in more ways than one and they proved it.

Once into their interpretation of Eddie Cochran's "Summertime" Pete Townshend took on the appearance of a berserk British aristocrat and began the guitar gymnastics.

"Pictures Of Lily" woke up the whole audience to the fact that this was a new British group with something of their own to offer.

Into "Happy Jack" their first big U.S. smash but surprisingly an even bigger reception for "My Generation" sung with vocal dexterity by Mr. D-d-d-daltrey.

Pete Townshend's mini pop opera was also featured and the finale was a "beautiful" explosion of amps, guitars and microphones.

Keith Moon managed to kick another drum set to pieces—Pete destroyed his guitar by smashing it on the stage and

John knocked a mike or two over as a concession. Smoke poured from the amplifiers and the whole auditorium rose to its feet in amazement—then the applause broke out. It won't take long for the word to go round about this episode and then everyone will know Who's Who in the U.S.

Brian Jones came on stage to introduce the Jimi Hendrix Experience. Hendrix then proceeded to completely shatter everyone within "digging" distance. The areas around the backstage areas filled up faster with musicians than for any other act. For a man yet to have a big record in the U.S. Jimi created a fantastic impression.

His biggest successes were "Foxy Lady," "Rolling Stone," "Purple Haze," and "Hey Joe" but the show-stopper was "Wild Thing."

## Excitement

What an extraordinary job he makes of this number. There was a generated excitement right through every bar of this last number and having extracted the last ounce of life from his instrument Jimi did the human thing and had it exterminated.

This he managed a la Who by smashing the guitar and flinging it to the audience.

It is fitting tribute to the Mamas and Papas that not only could they follow "that" but they could top it. In five years of watching top pop groups I have never been so impressed by four people.

Papa John in his long velvet cloak bejewelled with stars looks like a genial wizard—Mama Cass is the kindly fat fairy—Papa Denny a court jester and Mama Michelle the Princess.

It is impossible to do full justice to the sight of and sounds of this group in print—seeing and hearing is believing and even then it is difficult to believe the beautiful harmonies on numbers like "The Joke's On You" and "Spanish Harlem."

To really understand what they were singing about on "California Dreaming" you have to be here or have been here.

"It is to this number," Mama Cass assured us, "that we attribute our enormous wealth."

Cass referred to her "ex-amor" John Lennon who liked the number she was about to sing — "I Call Your Name." Although one almost expected a leap on stage in a puff of smoke from the Devil-Beats we were disappointed. No Beatles at Monterey but many beautiful songs from the Mamas and Papas from "Monday, Monday" to the last rousing choruses of "Dancing In The Street."

The Festival is now over—a good time was had by all.

# TAILPIECES by the ALLEY CAT

AT poll-time, it is virtually certain Beatles will regain world title from Beach Boys... Opportunity declined by 208 chief Geoffrey Everitt to head MGM label here, but Mort Nasatir's offer accepted by EMI's Rex Oldfield... Release next month of Shadows' "Jigsaw" LP...

For chart consistency, Hollies rank alongside Beatles and the Rolling Stones... Fast-rising British hit in U.S.: Spencer Davis Group's "Somebody Help Me"... New James Bond film LP will earn composer John Barry a fortune...

Long time since Mitch Murray's last hit song... Is Allen Klein in dispute with Pye over Donovan's next single?... Supremes should consider reviving Walker Brothers' "Breakin' Up Is Hard To Do"....



Publicist Robin Britten currently visiting New York... Will Coral issue disc Mike Slocum recorded with comedian-singer Don Arrol prior to his death?... This month, Dean Martin celebrated 50th birthday....

Success changed Nancy Sinatra... Unconfirmed rumours linking Gary Walker's name with the Hollies... It seems Procol Harum likely to prevent Engelbert Humperdinck's second No. 1....

Cyril Stapleton of Pye considers Leslie Bricusse's "Dr. Dolittle" tunes best since Alan Jay Lerner and Frederic Loewe's "My Fair Lady" score... Supremes' next LP features all Rodgers and Hart compositions... Visiting New York: Harold Davison and Bernard Delfont — directors of Leslie Grade's Organisation....

Andy Williams' musical director Dave Grusin to marry singer Anne Richards, former wife of Stan Kenton... Entire score of Leslie Bricusse's "Dr. Dolittle" waxed by Bobby Darin for LP... Singer Frankie Avalon sought by producer Val Guest to screen-star in Lionel



Death of Sylvia Dee, composer of Nat "King" Cole's "Too Young"... Next month, Sammy Davis with British actor Peter Lawford entertaining Israeli troops... Blues Magoos touring U.S. with Herman's Hermits....

At Monterey Jimi Hendrix told radio interviewer Donovan wears gold underwear... In Hollywood Lulu visiting author Norman Bogner—her manager Marian Massey's brother - in - law... Agent Colin Berlin negotiating with Bernard Delfont return visit by Tom Jones at Talk of Town.

## NEW to the charts

### Top girl Vikki finally makes it



IF anyone can be classed as the female equivalent of singers in the Sinatra-Bennett-Williams mould it must be Vikki Carr who enters this week's NME Chart for the first time at No. 26 with "It Must Be Him."

Like the Sinatras and Bennetts, Vikki is primarily an album artist. She has appeared on all the top American TV shows and viewers here may remember her two triumphant appearances on "Sunday Night At The London Palladium."

After those the BBC immediately snapped her up to do her own two TV spectaculars.

Following this she returned to London to make her European cabaret debut at the famous Talk Of The Town where she attracted most of the star names in British show business.

Vikki, real name Florencia Bisenta de Casillas Martinez Cardona, was born in El Paso, Texas, and made her stage debut at the age of four singing "Silent Night" in a local Christmas play.

When she left high school Vikki auditioned—and won—the job of resident singer with Pepe Callahan and his Mexican-Irish Band. Vikki adopted the stage name Carlita and with the band toured the top American nightspots.

Naturally she wanted to progress and eventually left Pepe Callahan and signed as a solo artist with Liberty Records.

Her first single, though only a modest hit in America, proved an enormous hit in Australia and Vikki set off on a hurried tour there.

The Australians mobbed her everywhere and when she returned home she was offered the spot of featured vocalist on the "Ray Anthony Show" a regular TV series.

Appearances on other national TV shows followed and offers of top cabaret dates soon started pouring in. N.D.

### NEXT WEEK Keith Altham interviews MONKEES in California

## from you to us

Edited by TONY BROMLEY

BERTIL ALM (Uppsala, Sweden): After seeing Sandie Shaw here during her Swedish tour I now realise what a great artist she is.

The audience really appreciated her songs, her lovely voice, her mini-dress and her backing group the Streamliners.

She sang all her most famous numbers, "Always Something There To Remind Me," "I'll Stop At Nothing," "Girl Don't Come," and "Tomorrow" as well as beautiful versions of "Lemon Tree" and Chris Andrews' "Yesterday Man."

She finished with "Puppet On A String," which she had to sing twice because of the audience reaction. I and all her other fans in Sweden look forward to the time when we will have her here again.

P. CALDERBANK (Manchester): I have just bought the Four Tops record, "7 Rooms Of Gloom" but I would not have done so if I'd known that the B side is "I'll Turn To Stone." This track is already on one of their albums.

It doesn't seem unreasonable to expect two original numbers on a record particularly when record prices are so high. I am sure the Holland-

Dozier-Holland team could have written a new number for this disc. This re-releasing of old tracks is common practice with many record artists and it's about time that the fans were shown more respect.

JANE SHEARS (Wigan): As a Hollies fan I found the feature on Tony Hicks and Graham Nash (NME June 17) very interesting.

In this argument I agree with Tony Hicks. They should not change their style. For years now the Hollies have been bringing out good records and are one of the few groups who have maintained a consistently high standard. "Carrie Anne" is a fantastic record and it would be a pity to give up this sound in order that they can "progress."

JOHN WESTMORELAND (Blackpool): As the Beatles have recorded several new songs since completing their LP, wouldn't it be a better idea to release an EP instead of a single.

I am sure that with EPs only a few shillings more than a single and four new Lennon/McCartney numbers it would easily make the top five in the chart and give record buyers real value for their money.

J. PRITCHARD (Malvern Link, Wores.): I know very little about the Tremeloes but from watching them on TV I think they owe their success to Chip Knocks. His voice really knocks me out it is so beautifully pure.

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Bart's "Set To Music"...  
Dick Haymes' ex-wife (Monument singer Fran Jeffries) here this week... Ex NME's Chris Williams now handling RCA-Victor publicity... "Respect" written by Otis Redding...  
Welcome to columnist Tom Dooley—the poor man's Alley Cat... Expected very soon: Eddie Fisher's marriage to Connie Stevens... Next film for David McCallum: "Sol Madrid"...  
These days, Frank Ifield much heavier... On Frank Sinatra's next TV Spectacular, Ella Fitzgerald co-stars... For Belgian market, Engelbert Humperdinck should consider recording Cat Stevens' "I'm Gonna Get Me A Gun"!  
Outside of George Harrison's home painted by Klaus Voorman in pop-art style... Alan Blakely of the Tremeloes has a brother (drummer Mike Blakely) playing with Epics group... Former Hong Kong d-j: Bob Rafelson, co-manager of the Monkees...  
Surprising decline of Dusty Springfield's current hit... U.S. reissues of Ferrante and Teicher's "Exodus"—also Pat Boone's "This Land Is Mine"... Twigg gaining a Topless reputation!...  
At weekend Billy Walker escorted Jose Feliciano on club crawl... Spectrum invited by King Constantine of Greece to play Athens Palace... Monkees' British executive Cyril Black also Spectrum's personal manager...  
For U.S. touring version, Anthony Newley's role played by Nancy Sinatra's former husband Tommy Sands in "Stop The World"... Barbara Windsor's new single: "Don't Dig Twigg"... Suggested title for next Dean Martin film comes from Pat Boone—"Man For All Seagram's"!

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