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BY BILL MARTIN & PHIL COULTER
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No. 1068 Week ending July 1, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



MICKY DOLENZ: WORRIED ABOUT GIT-BIT!

MICKY DOLENZ was most concerned when I met him in the restaurant at the Monterey Pop Festival. "I understand 'Randy Scouse Git' is rather rough language," he said, "but, believe me, I didn't know. It was just an expression I picked up off a TV show in England. I liked the phonetic sound of it, that's all."

I put him at rest, said we didn't take any offence, and that we had rather liked "Till Death Do Us Part," the show he had obviously heard.

He looked relieved, but went on: "I had no idea what the words meant. It just sounded funny, and rolled off the tongue easily. But we deliberately changed it to 'Alternate Title' for England so as not to offend anyone."

"I'm looking forward to my second visit to England, and I don't want anything to spoil it."

The chief

Micky was wearing the full regalia of a Red Indian Chief at the Festival when I met him. He was picking up a meal for himself at the self-service bar, and he pounced from tray to tray in the line, picking a morsel here and another there, and munching contentedly. No one seemed to mind.

"I don't eat often," he explained with that peculiar lopsided grin of his. Micky wasn't appearing at the Festival but his "music machine" was, in the exhibition hall at the fair. "It's an experiment in rhythmic patterns," he told me proudly. "It plays electronically. I've always been interested in the electronic field from my early days as an electrical engineer."

We started to talk about the much postponed film the Monkees were to make. "It won't be this year. The TV series is coming along real nice so the film will have to wait till next year."

He went on to speak of their new album, "Headquarters." "We're very pleased about the LP, which we



NMExclusive from
KEITH ALTHAM
in California

consider is our first. At present we are restricted in what we do, but it's not a hang up. We were the first group formed for the sole purpose of entertaining the little kids. The Beatles have progressed and left all the little 11- and 12-year-olds behind. We are trying to give them something which is their very own.

"It's surprising that more groups haven't turned to this vast new audience, but in the spring you will find several groups opening in the U.S. with their own TV shows."

"We have our market and naturally we must play to it—it's hard to freak out to a 7-year-old."

Friend

At this point a gentleman entered who sported a big moustache and leaned over to Micky to say "Hello" and that he was a friend of Peter York's. Micky shook hands and said: "When you find him tell him his other friend Micky Dolenz is looking for him."

We got back to our chat. How does Micky rate Jimi Hendrix?

"I've heard he's pretty wild. A lot of folk are talking about him. Mose Allison is good, too," he added. You make what you like out of that one.

Will the Monkees have any special

surprises at their Wembley concerts?

"No, I don't think so. We will probably do the act we did at the Hollywood Bowl. We change the act about quite a bit and quite frequently, but everything we do will be new to British audiences anyway."

Andrew Oldham, with beard and brown stetson hat, passed the food counter and popped a carrot into my interviewing mouth. "They're beautiful," he explained and walked on. After I took it out again and looked less like a donkey, I said to Micky: "That's Andrew Oldham, Stones co-manager."

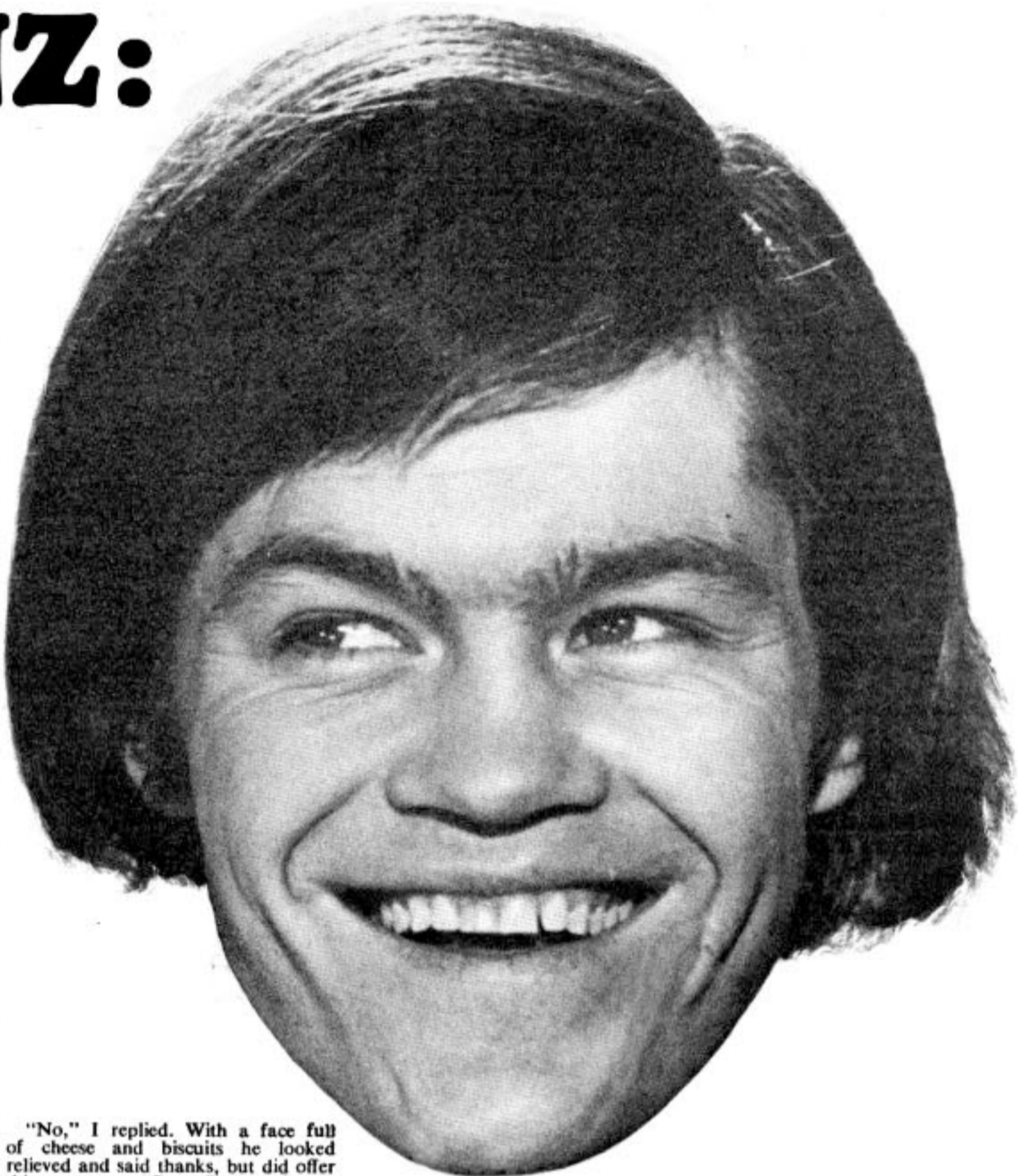
"Really," murmured Micky and looked after the retreating figure incredulously.

Recording

Before the Monkees leave for Britain they had more recording to do but Micky wasn't sure on what day or days.

"Time just doesn't mean anything to me any more," he explained. "You lose sense of time. I don't know what day it is today."

We munched away and Micky started the conversation again with "Aren't you going to ask me something about Sammy?" He gave me a sly glance.



"No," I replied. With a face full of cheese and biscuits he looked relieved and said thanks, but did offer this comment: "Poor Sammy. I sure hope the Press aren't giving her a bad time."

Micky expressed admiration for the

Beatles new LP and said he hoped John and Paul would be at the festival. A young lady heard us and said that John and Paul had been in the room only ten minutes ago. I think she was a "flower child." "I'm really looking forward to seeing England again," he emphasised. "If I get time I'd like to get out of London to Stratford-on-Avon again." But I now hear Micky may be off to Ireland after the Wembley concerts (more details on news pages). I found him such an easy-going, nice guy to speak with I was sorry when we had to part after about 30 minutes together.

ENGELBERT writes about MY FIRST U.S. TRIP

THIS time last year I was brooding around my flat in Hammersmith wondering when (if ever) I was going to get work. If anyone had told me then that on my one week off a year later I would pay a lightning visit to New York, stop over in the desert town of Phoenix on my way to the world's film capital, Hollywood, and be back in London for Saturday lunch . . . well!

But that's exactly what has just happened. Since "Release Me" first entered the British charts, I haven't had a spare moment, and "There Goes My Everything" doubled the pressure. Don't get me wrong: I'm not complaining. But I was looking forward to that week off.

Mixed feelings

So it was with mixed feelings that I boarded a New York-bound airliner at only two days' notice for a speedy promotional tour of the U.S., where "Release Me" seemed permanently stuck in the No. 3 slot. But the moment I got off that plane I knew that this was going to be one of those childhood dreams come true. It was as hot as an oven and the sight of those big, gun-slinging cops made me realise that it was an entirely new world.

I spent the rest of that day and night just absorbing the atmosphere. I remember walking down Broadway at three in the morning feeling ridiculously happy. I didn't bother with sleep that night but just sat up in my hotel waiting for

the early departure for Philadelphia where I was to appear on the "Mike Douglas Show," which is networked to millions of American housewives every afternoon.

I did three numbers on the show and joined the panel for a chat—it's just like the "Eamonn Andrews Show" here.

But the big surprise of the afternoon for me was when they played some tape recordings of people they had phoned and asked "Is Engelbert Humperdinck there?"

Surprised

"Who?" "What?" came surprised answers. The reactions sounded very funny but I am pleased to say that the week turned out so successfully that I don't think anyone in the entire country was left in doubt about there really being a real Engelbert Humperdinck. Choosing that name was a stroke of genius on the part of my manager Gordon Mills and though I had misgivings at first it's one of the things I'll always be thanking him for.

After the Douglas show we sped back to New York, where I was guesting on the "Johnny Carson Show" the same night. I had an interesting conversation with a fellow guest Hugh Hefner, "the Playboy King" and owner of the bunny-mag.

Like Douglas, Carson gave me an open invitation to return to his show and I hope to make a quick trip back to New York in July to do just that.

From the East coast I flew to Phoenix, Arizona, and made a guest appearance at a teenage fair. I was amazed, by the way, at how immature American teenagers seem by com-



MICKY as an Indian chief at Monterey—he looks tired. But a Monkee's life is a non-stop one.

parison with our own. The place was full of 16 and 17-year-old teenyboppers, although they were wonderful to me. I signed autographs for almost an hour at a stand, in the baking heat, but I had to call it a day when there was still about a thousand in the queue.

I had a plane to catch for Hollywood . . .

That city I couldn't believe. I stayed at a magnificent house in Beverly Hills which used to belong to Elizabeth Taylor. Everything was fantastic—the people, the scenery, and the fun we all had.

My only regret is that my publicist Chris Hutchins didn't take me with him when he went to see Elvis Presley's manager, Colonel Tom Parker. That man is a legend, though I really do believe that given time

Gordon Mills will prove to be the same here.

I saw plenty of the Colonel's promotion work in evidence when I went to lunch with some film executives at the MGM studios—there were pictures of Elvis everywhere! With a little of the right planning I hope to be back there early next year to work on my own first starring film.

On the last morning we had to film "Release Me" in a beautiful park, with me tripping through ferns and wandering across a stream, set deep in woodland. It took three hours to get enough good film to go with the three-minute song, and we were left with just 15 minutes to get to the airport 15 miles away for the flight home.

We made it, but what an experience! Wish I had a few more weeks off to spend that way.

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PETER TORK:

ONE of the most intriguing Monkee mysteries has been Peter Tork — or the lack of Peter Tork. While Micky, Davy and Mike came to London and met the British Press, Peter stayed home with the curtains drawn. Getting to Peter Tork at the Monterey Festival (where he flitted about with a "papoose baby cradle" strapped to his back, while the child was carried by its mother, apparently a close friend of Peter's) proved easy. But getting through to him verbally proved difficult.

He is essentially a fine dead-pan comedian and switches on an act half-way between a ventriloquist's dummy and the dim-wit character he plays in the Monkee TV series. He is obviously neither dim-witted nor a dummy, but uses the wooden-head routine as a defence to prevent intrusion upon the privacy of his mind.

Straight talking—apart from the android act—is his most obvious quality. Introduced to a young lady from a teenage magazine, he spent 15 minutes telling her what was wrong with the publication! When I cornered him in the

Special by

Keith Altham

artists' restaurant at the Monterey Festival he was courteous, amiable and on guard. And the young lady with the "papoose" melted silently into the background on hearing the word "journalist."

Peter explained candidly why he does not like giving interviews. "A reporter's job is to extract information or news which quite often we do not want to give," Peter began, as he peeled an orange. "You tend to want to put people into packages and stick labels on them."

Almost on cue Animal Vic Briggs wandered politely over, failed to recognise Peter in the dimly-lit restaurant and flipped the "pass" pinned to Peter's suede jacket.

"Hello 227," said Vic pleasantly.

Peter reciprocated by examining Vic's label.

"Hi 567," he rejoined.

Another of the refreshing aspects of Peter's personality is that he does play the "big wheel."

On a couple of occasions when he was challenged by officials going into the auditorium he never resorted to "I'm Peter Tork of the Monkees," but patiently dug out his official pass card.

Beatles

The conversation inevitably got to the Beatles' "Sergeant Pepper" album. "Unbelievable!" said Peter and did an impression of what he fondly imagined was a man with his mind blown out. "A Day In The Life Of" is my favourite track and I'd like to tell Ringo that I think he sings 'Sergeant Pepper's Lonely Heart Clubs Band' the best ever." It was difficult to know whether this remark was a send-up or a genuine slip and he meant "With A Little Help From My Friends" (Paul sings the title track). I think the latter.

"I like George Harrison's composition, but not as much as 'I Want To Tell You' on the 'Revolver' LP," continued Peter. Tork is essentially a folk-orientated artist. "When the guitar fingers start itching, I go and play down at clubs like a troubador."

I asked Peter what he thought about Ritchie Haven, a folk singer I heard in the New York Village and was most impressed by.

"What do I think of Ritchie Haven?" repeated Peter. "I think he is a genius!"



Someone suggested that Tim Rose was a comparable singer.

"The only difference between Ritchie Haven and Tim Rose is that Tim Rose wishes he were Ritchie Haven," said Peter and guillotined further discussion.

Peter claimed his favourite folk composers were Goffin and King—you may make what you like of that. He says he is serious.

Why did Peter decide not to come with the other Monkees on the first trip to England?

"Because the others were there!" said Peter frankly. "In the old days groups did all the same things

together. They dressed alike, looked alike, said things alike. Being different is all a part of the new scene. We don't have to jump up and down together."

Compere

Peter obviously enjoyed himself at the Festival and apart from introducing to the audience a few people he knew from the old days back in the Village, like blues singer Lou Rawls, there was one occasion when he sat around playing Paul Simon's guitar to "Take A Giant Step" and appeared to

be planning an impromptu spot on the show. It never materialised; a pity for I have a feeling that Peter Tork folk-singer would have been a revelation.

Robert Baker, who is an American comedian friend of Eric Burdon's, had this to say of the Peter Tork he knew playing in the folk clubs: "Peter is probably one of the most honest people I know, but now he gets a mental block—the shutters come down and he starts playing at being Peter Tork. When that happens no one gets in. I believe he wants to be accepted as a folk singer above all else."



MICKY as an Indian chief and PETER sporting buttons and beads at Monterey

On page 12: VISIT TO A MONKEE RECORDING SESSION

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Outside EMI studios, JOHN LENNON, RINGO STARR and PAUL MCCARTNEY wait for George Harrison, who was held up in traffic. Paul reads the BBC-TV handout about them and the "Our World" TV show. His button says: "The Love Of My Life."



Expensive sandwich-men! The BEATLES wear boards which, when lined up (and the fifth board is seen) give the English, French, German and Spanish for the title of their next single, "Love Is All You Need." On George's board it seems that a little Russian has crept in!

Pictures by Napier Russell, Barry Peake and Alec Byrne • Words by Andy Gray

BEATLES USE THREE SATELLITES TO PLUG NEXT SINGLE!

POP history was made on Sunday, when a new record was plugged to the whole world at the same time! The honour rightly went to the Beatles, who sang their "Love Is All You Need," an up-beat, joyous-sounding, simple-lyriced song which, John tells me, will be their next single.

The sound and pictures went out from the EMI studios, where the Beatles make all their discs, via BBC-TV, across the world, on Early Bird space booster over the Atlantic, and spanned the wide Pacific via Lana Bird and ATS/B satellites. The audience was estimated at 600,000,000!

The Beatles were seen in action, John and Paul together on high chairs, with earphones on and mikes in front of them, George farther back and Ringo at the back. They were seen playing and then the camera went to George Martin, in the control booth. He suggested the extra musicians come in and thirteen of them took their places opposite the Beatles and facing them. While they fled in, Beatles' road manager Mal Evans took sandwiches round for the boys and some sang "She Loves Me, Yeah Yeah Yeah" off-key.

Then, with the violins at the start and brass at the end,

the Beatles went through their new number, which has a chorus reminiscent of their songs of four years ago. It should be a big hit as it is simple and easy to sing. John spoke the message over a background of "Love, love, love" sung by Paul and George.

Press weren't invited to the actual transmission (only a few Beatles' friends, like Mick Jagger, Gary Leeds, Keith Richards, Marianne Faithfull, Jane Asher, Patti Boyd, Graham Nash and Keith Moon were present), but the day before the doors were thrown open for a free-for-all pictures session, at which I managed to have a quick word with—

PALL: Someone's just asked if I'm leaving the group. And there seems to be another rumour I'm moving. Both very wrong. I've just finished my house and like it a lot. No, I haven't bought a kilt yet.

GEORGE: We will do a TV show before we do a film. Nothing new to tell you about the film project. No script yet.

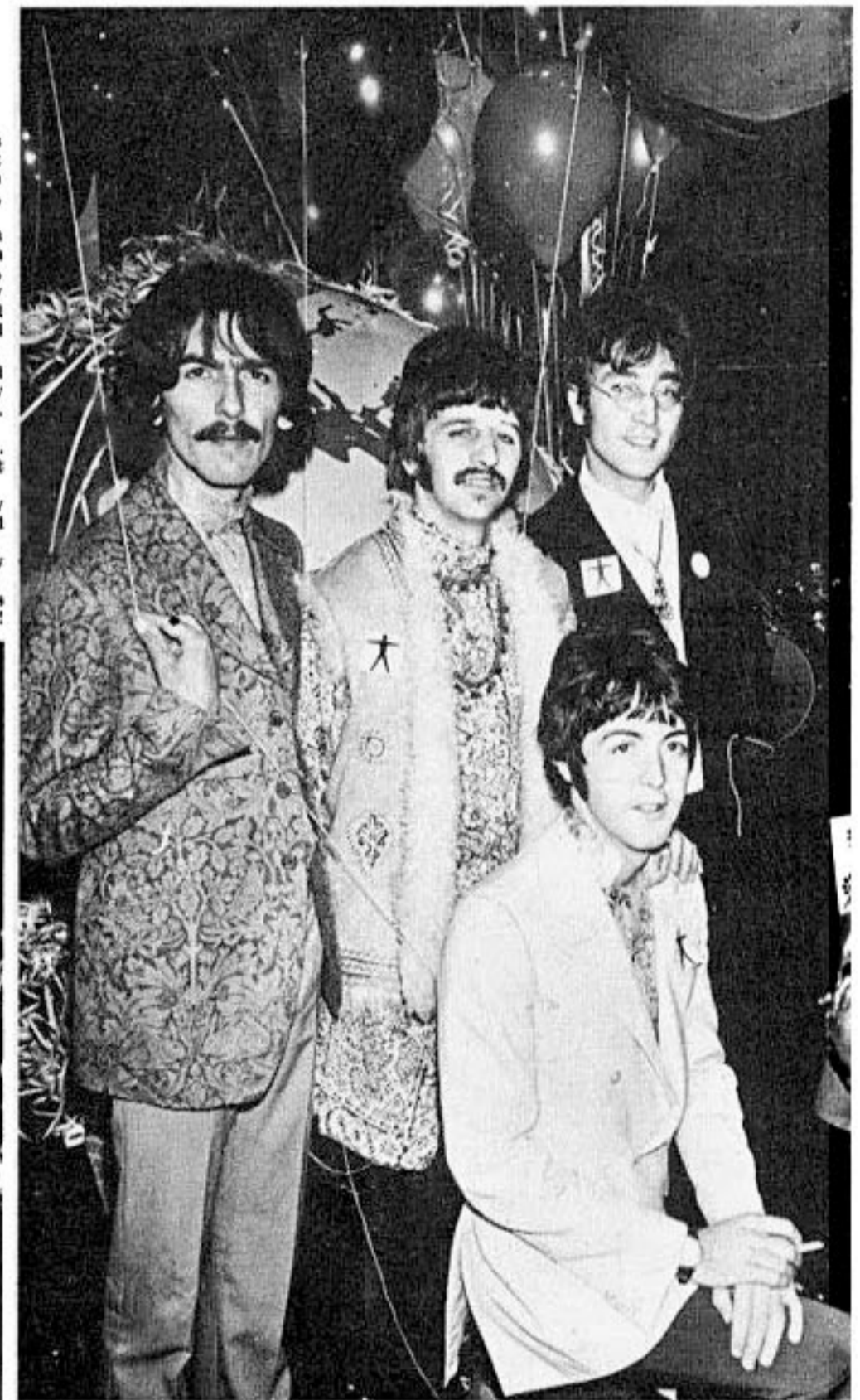
RINGO: My garden is looking great now. Got some of my building men to help the gardening contractor and everything's okay.

JOHN: This song will be our next single. This TV show will give it a nice send off.

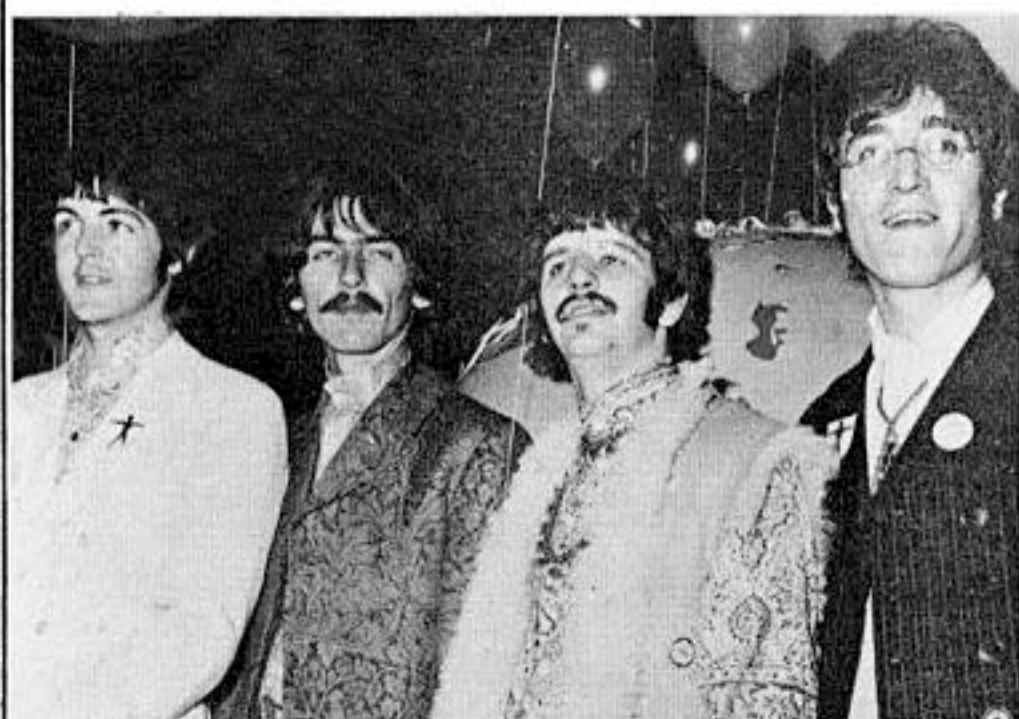
Indeed, with some 6,500 TV workers and 1,000,000 miles of telephone wire working for the disc, it couldn't be bad!



The general scene in the EMI studio, where some hundred photographers let flash at the BEATLES. When this picture was taken John was missing, but he soon appeared alongside the other three.



Our photographers think this picture is a triumph—all four BEATLES are looking at the camera, have all their eyes open, and three of them are smiling (George, why couldn't you have smiled, too?).



George is still not smiling. Maybe because our pictures aren't in colour and you cannot see the brilliant orange of his jacket. Ringo's sheepskin liberty bodice is yellow. John was most conservative, but he did have jewels around his neck, and Paul's shirt was yellowish, with pink figures.

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I KNEW PROCOL WOULD BE A SUCCESS

"I KNEW," said Keith Reid, "that Procol Harum would be a success. Even before the record was released, I knew it just had to happen, believed in it." He sat in a dark corner of a London pub, and manoeuvred his way around a plate of coleslaw, potato salad and veal-and-ham pie. A glass of white wine sparkled at his elbow.

Keith Reid is the young ("almost 21"), slight figure who envisaged Procol Harum and helped to get the group under way. He would be embarrassed if you called him a mastermind—but he wrote the words to "Whiter Shade Of Pale," set up the Procol with lead singer Gary Brooker, and now has a quiet and intense faith in its future.

Keith is as far removed from the old idea of a pop group manager as Engelbert Humperdinck from Jimi Hendrix. He doesn't smoke a big cigar or spend his time working out the pounds, shillings and pence.

Instead, he's a slight, pale, almost nervous person with a liking for a blue denim jacket matched with a brown corduroy shirt, dark granny glasses and a wild and woolly hair style. And he sticks with the group so much, you could almost say he IS Procol Harum.

Shock

But he's shrewd as well as anything else and anybody who tries to put Keith down because he's new to showbusiness is going to have a big shock indeed.

"The idea of Procol had been in my mind for a long time," he told me.

"It began to take shape when a mutual friend named Gary Stevens introduced me to Gary Brooker. At that time he was still with his old group, the Paramounts.

"One day I just sat down and did some writing, and then I put the words in an envelope and gave them to Gary. Then I didn't see him for six months except by chance—he said: 'Oh, I've written some music to your words.'

"After that, I didn't see him for another six months. Then I heard the Paramounts had broken up, so I got in touch.

"We didn't know it, but Procol Harum and 'Whiter Shade Of Pale' were beginning to take shape.

"We started getting together a lot and by about last November or December we had a stockpile of songs. Then we realised that we

needed a good group to bring out our ideas. I can't play at all, although Gary plays piano.

"What we wanted were people with ideas, not just a group who would do just what they were told and that was that. We wanted progress.

"Our philosophy now is that making money is only a by-product of making the music and records we want to. I wouldn't have been brought down if 'Whiter Shade Of Pale' had been a flop, because it was something we wanted to do and it was satisfying for that reason. The same will apply if we flop with the follow-up."

What are the qualities Keith sees in each member of Procol Harum?

He replied: "Firstly, GARY BROOKER means so much to the group because he is a good friend. That means we can communicate better. And secondly, I admire him tremendously as a musician. He really believes in what we are trying to do."

"MATHEW fitted in instantly. We found him because he was working out his notice with Screaming Lord Sutch, and he advertised himself as available for work.

"I could tell he was right for Procol Harum just by talking to him. I hadn't even heard him play.

Advertised

"We got RAY the other way round: we advertised, and we were inundated with replies. This time we went to a lot of trouble to sort out the right person, and you could say we held more of a quiz game than an audition. We literally grilled the applicants.

"The object of this was to see that we got someone with the right state of mind. And with RAY, we did.

"Next we got DAVE, and the same applied to him in that we felt he was right for the Procol as a person. What I would like to say is that he is also an exceptionally good bass player, not just competent, but very original.

"The final member of the group we found was BOBBY, the drummer. By this time we'd already made a rough demo of 'Whiter Shade Of

says

KEITH REID the man who created the group — to ALAN SMITH

Pale,' and he just got hung up on it and wanted to come in on the idea straight away. Until then we'd had about eight or nine drummers, but he was the first we could really work with."

Keith smiled a faint smile and looked over his small, round glasses.

"One of the best things about Bobby," he said, "is that he makes us put ourselves in the right perspective. I think sometimes the Procol Harum and I take ourselves a little too seriously. He balances us out and sees the funny side.

Having fun

"Out of the six of us, I think Bobby is the one who's enjoying everything the most. He's really having fun."

I asked about the public image of Procol Harum—did he feel it was too cool, too detached, for the group's own good?

Said Keith: "We are as we are. It is the public's prerogative to accept or reject us. We don't make a conscious attempt to be ourselves or anything else. And as far as I'm concerned, it doesn't matter if our next record makes No. 1 or nothing at all, or if we earn £500 or £10. Just doing what we believe in is what matters most. Making money is nice, but it's incidental."

These are brave words from Keith considering he spent most of last year, quote, "lugging about in poverty." In fact, he asked me to pass on a kind word of thanks to Brixton Labour Exchange for the sustenance it gave him during his hard times!

Considering the Exchange helped him to keep his head above water long enough to write "A Whiter Shade Of Pale" and to inspire Procol Harum, pop fans owe it a big debt!



PROCOL HARUM (l to r) BOBBY HARRISON, MATHEW CHARLES FISHER, DAVE KNIGHTS, GARY BROOKER and RAY ROYER.

LET'S FACE IT! THE EASYBEATS

have returned from a triumphant tour of Australia minus a drummer but plus a great new record

... "HEAVEN & HELL"

c/w "Pretty Girl"



Personal Management: Michael Vaughan Associates, 23 Denmark St., W.C.2 (TEM 0535)
Agency: Bron Artists Management, 29/31 Oxford St., W.1 (GER 5063)

JOHN WALKER'S FIRST SOLO A GOOD ONE

"Annabella"/"You Don't Understand Me"
(Phillips).

THE first of the solo Walkers—and John has come up with a very much better disc than I had dared to anticipate. A rhythmic ballad with a haunting moodiness, intimately handled and well suited to John's husky tones.

A classical fugal influence underlines the accompaniment, in which cellos and flutes are prominent.

Full marks to Reg Guest for framing John in such an imaginative showcase, which considerably strengthens the vocal. The tune isn't a world-beater, but the interpretation lifts it above average.

FLIP: A self-penned ballad, with a driving beat. Opens quietly with guitar and maracas, then in come the brass and chanting girls. Recording's a bit muffled.

DIONNE WARWICK
"Ain't"/"The Beginning Of Loneliness"
(Pye-International).

This is the U.S. hit version of the Bacharach-David ballad, which wasn't released here originally because of Cilla Black's impact. Of course, you are familiar with the song.

Miss Warwick's treatment is rather more lavish than on Cilla's disc—with heavenly choir and a vast string section. Beautifully sung, but—maybe I'm prejudiced—I still think Cilla's has greater drama and individuality.

FLIP: An exotic rockaballad, with a hint of bossa nova in the rhythm. In typical Bacharach style, it varies between the tender and the explosive.

SAM THE SHAM
"Black Sheep"/"My Day's Gonna Come"
(MGM).

A novelty r-and-b item, part sung and part spoken, with a chorus that's based on the "Baa Baa Black Sheep" nursery rhyme. The lyric is amusing, and the insistent plod beat is bound to keep discotheque dancers happy. But there's not much tune to it, and I suspect the novelty might soon wear off.

FLIP: Here's Sam doing a Chuck Berry! The familiar Berry r-and-b rhythm, plus wailing harmonica. But Sam's drawl is so nasal you can't understand the lyric.

SINGLES reviewed by Derek Johnson

ROY ORBISON SHOULD DO BETTER NOW

"Cry Softly Lonely One"/"Pistolero"
(London).

ALTHOUGH this wasn't written by Roy Orbison, it sounds like one of his own numbers, because it's right up his street. It's one of those wistful ballads, ideally suited to his plaintive style.

There's a gentle, mid-tempo, foot-tapping rhythm, and the backing of sweeping strings is effectively subdued.

Although the backing group has the dated sound of the Jordanaires on the early Presley discs, the tune is hummable, and Roy gives full range to his famous falsetto. Should do better than his last single.

FLIP: Written for Roy's film "Fastest Guitar Alive," this is a gallop-pace cowboy song about a cattle drive. Features some great acoustic guitar.



• JOHN WALKER

• BACHELORS

• ROY ORBISON

SWINGING BLUE JEANS

↑"Tremblin'" (HMV).
In my absence last week, only the 'B' side of this Blue Jeans disc was reviewed. So let's have a look at the main title—and, after a lengthy absence, it brings the Liverpool group back with a bang.

Has a wonderful tripping rhythm, contrasting with biting brass and rattling tambourine. Splendid harmony work from the boys, plus a whistleable tune, makes this a chart possible.

Matt Monro impressive

"What To Do"/"These Years"
(Capitol).
FEW would argue that Matt Monro now comes into the "quality singer" group—and this tends to put him at a disadvantage, as it's seldom that such artists get into the charts.

This new one maintains his unflinching high standard—a gorgeous ballad, with a deliciously swaying rhythm. Handled with the utmost expression and sensitivity, and with a delicate backing, it's a disc to treasure indefinitely. But I don't see it as a hit.

FLIP: A reflective nostalgic ballad, with a gentle, sophisticated swing—very much in the Sinatra idiom. An object lesson for aspiring young singers.

DRAMATIC, ROMANTIC BACHELORS' DISC

"My World (Il Mondo)"/"Marta"
(Decca).

AS the sub-title will tell you, this is an Italian ballad with English lyrics. And true to type, it's gripping and dramatic, sentimental and romantic.

Opens quietly with solo voice, then explodes into one of those forceful ensemble crescendos in which the Bachelors specialise. There's a pleasantly lilting rhythm and a captivating melody—plus cascading strings and rumbling tympani.

Strictly for squares, but the hit parade proves there are plenty of ballad fans, so this could well make its mark.

FLIP: An old favourite, originally popularised by the Street Singer and now adapted to the Bachelors' distinctive style. It's in the "Ramona" mould, and could even prove to be the more successful of the two sides.

HUMAN INSTINCT

"I Can't Live Without You"/"Go-Go"
(Mercury).

Here's a group with considerable potential, I think. I like this disc very much indeed. A poignant ballad, handled with great feeling by the lead singer, and featuring colourful harmonies in the ensemble passages.

May not have the gimmickry necessary for a new group to make the charts, but well worth hearing.

FLIP: In complete contrast, the Human Instinct up the tempo and inject a pounding beat into this compulsive hand-clapper. Scintillating guitar work.

STEVE ROWLAND

"So Sad"/"I See Red"
(Fontana).

Many of you will recall this wistful country-flavoured ballad, written by Don Everly.

Set to a lilting, jog-trotting rhythm, with a Floyd Cramer-type piano and lush strings, it's sung by Steve Rowland in dual-track—which makes him sound surprisingly like the Everlys! But it doesn't improve on the original.

FLIP: Value for money on this disc, because this is a Howard-Blakeley song. A frantic raver, with the chanting group making it sound very Dave Dee-ish.

* TIPPED FOR CHARTS
† CHART POSSIBLE

TRINI LOPEZ

†"The Bramble Bush"/"The Ballad Of The Dirty Dozen"
(Reprise).

The most commercial disc Trini Lopez has made for ages. It reverts to his successful "If I Had A Hammer" formula, with a bubbling, sparkling Latin rhythm and a catchy tune in which you'll find yourself automatically joining in the chorus.

It's the sort of material he used to feature in his days at P.J.'s—though admittedly the audience is lacking. One for your party!

FLIP: From the film "The Dirty Dozen," this is a fast-moving story-song. Tells a tale of World War II, but has a galloping cowboy rhythm!

SANDY NELSON

"Hey Joe"/"Come On Let's Go"
(Liberty).

Some years ago, Sandy Nelson made a couple of chart appearances with drumming specialties. Doubt if this new one will restore him to the hit parade, simply because there's not enough drumming solo.

It's a big-band bash, with accent on brass and organ. Exhilarating heat that'll go down well at discotheques.

FLIP: Much the same remarks apply to this side. Sandy's vibrant drumming technique is evident—but only as a background to a punchy orchestral sound.

MORE REVIEWS
ON PAGE 10

POTTED POPS

SANDS OF TIME: "Spanish Harlem"
(Pye). The evergreen Latin-flavoured rockaballad, reactivated with a modern sound and effective falsetto harmonies.

RONNIE CARROLL: "Ah I Need"
(Phillips). A lilting romantic ballad, warmly and sincerely emoted, with violins, cellos and concerto-type piano. Lush!

GAIL WINTERS: "Snap Your Fingers"
(London). A title that speaks for itself! A bouncy, slow-medium pace, with the gal's vibrant vocal enhanced by fruity brass and chanting group. In the Shirley Ellis style.

WHISPERING CARL SCHMIDT: "Mein Liebling, Mein Rose"
(Columbia). A corny German ballad with a dated tea-room backing. Deliberately tongue-in-cheek.

OSCAR TONEY, JR.: "For Your Precious Love"
(Stateside). Monologue opening, developing into a heartfelt soul ballad, with gospel chanting and strings.

GIORGIO: "Bla Bla Diddly"
(Page One). A novelty bouncer with a gimmick lyric that's largely gibberish. It's fun, and you can join in the chorus—okay for dancing, too.

DAVID BROOK: "Wanderlust"
(Pye). A relaxed, deep-voiced treatment of a gentle swinger. Easy going, full of the joys of living. Sounds like a show tune.

where the hit action is... on



NEW SINGLES

SACRED LOVE c/w Don't Be A Baby	THE BREAKAWAYS	2833
YOU MAKE MY LIFE WORTHWHILE c/w So This Is Love	JERRY STEVENS	2831
TWO FOR THE ROAD c/w Steppes	VIC LEWIS & HIS ORCHESTRA (featuring Stephane Grappelly)	2834
LOVER'S ROULETTE c/w I Remember Suzanne	MEL TORMÉ	2857
GABERDINE SATURDAY NIGHT STREET WALKER c/w Sunday Night At The Prince Rupert	THE EXCEPTION	2831

TWO FOR THE CHARTS

GEORGIE FAME
THE TWO FACES OF FAME
(S) 63018

THE TREMELOES
HERE COME THE TREMELOES
(S) 63017



BLOSSOMING INTO HITS

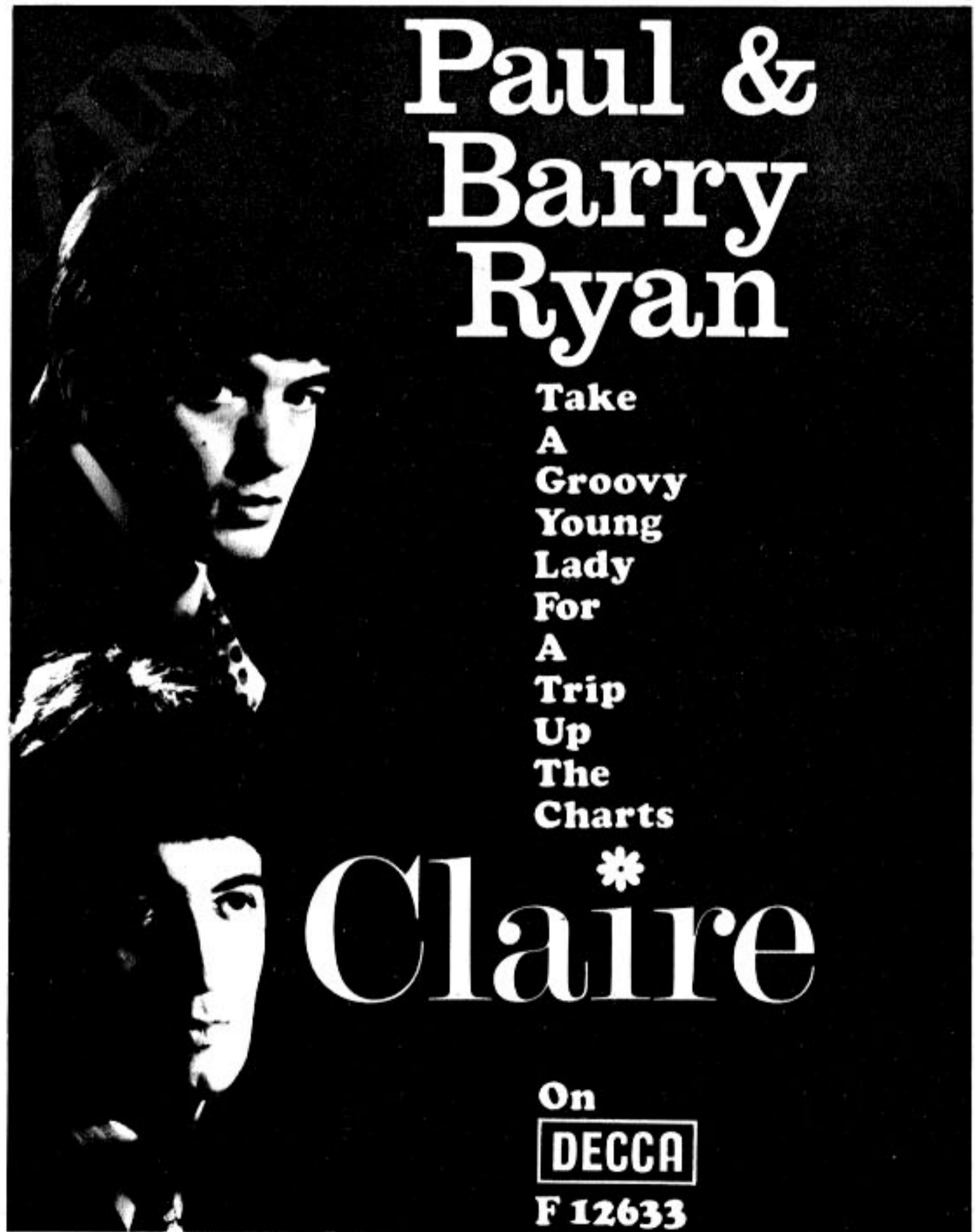
SAN FRANCISCO (Be Sure To Wear Some Flowers In Your Hair)	SCOTT MCKENZIE	2816
FEBRUARY SUNSHINE	GIANT SUNFLOWER	2805

Paul & Barry Ryan

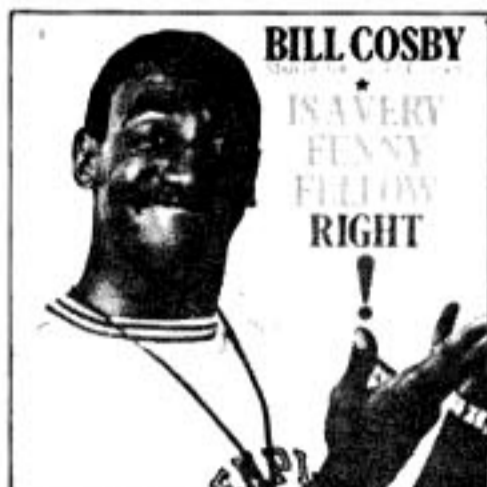
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Claire

On DECCA F 12633



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COLOURS
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Alfie
7N 25424

THE SANDS OF TIME
Spanish Harlem
7N 17341

DAVID BROOK
Wanderlust
7N 17343

JOHN SCHROEDER
Phoenix City
7N 35389

GREGORY
Land Of Gingerbread
7N 17349

SEAN DUNPHY
Talking Love
7N 17345

NME TOP 30

(Wednesday, June 28, 1967)

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

Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	5	1
2	2	SOUND OF MUSIC Soundtrack (RCA)	16	1
3	3	ARE YOU EXPERIENCED Jimi Hendrix (Track)	6	3
4	4	MORE OF THE MONKEES (RCA)	12	1
5	5	FIDDLER ON THE ROOF . . Topol and London Cast (CBS)	12	5
9	6	A DROP OF THE HARD STUFF Dubliners (Major Minor)	7	5
7	7	GREEN GREEN GRASS OF HOME . Tom Jones (Decca)	13	3
8	8	BEST OF THE BEACH BOYS (Capitol)	34	2
6	9	RELEASE ME Engelbert Humperdinck (Decca)	6	6
13	10	THE MONKEES (RCA)	23	1
12	11	EVOLUTION Hollies (Parlophone)	3	11
11	12	THIS IS JAMES LAST James Last (Polydor)	11	7
10	13	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	49	4
18	14	TOM JONES AT THE TALK OF THE TOWN . . (Decca)	1	14
15	15	THE MAMAS AND PAPAS DELIVER (RCA)	1	15

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Fourteen fabulous tracks well worth waiting for



12" mono LP record

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5 YEARS AGO

P TEN 1962—Week ending June 29

- 1 COME OUTSIDE Mike Sarne (Parlophone)
- 2 PICTURE OF YOU Joe Brown (Piccadilly)
- 3 GOOD LUCK CHARM Elvis Presley (RCA)
- 4 I CAN'T STOP LOVING YOU . . . Ray Charles (HMV)
- 5 GINNY COME LATELY Brian Hyland (HMV)
- 6 I'M LOOKING OUT THE WINDOW Cliff Richard (Columbia)
- 7 LAST NIGHT WAS MADE FOR LOVE Billy Fury (Decca)
- 8 I DON'T KNOW WHY Eden Kane (Decca)
- 9 HERE COMES THAT FEELING . . . Brenda Lee (Brunswick)
- 10 THE GREEN LEAVES OF SUMMER Kenny Ball (Pye)

10 YEARS AGO

TEN 1957—Week ending June 28

- 1 PUTTIN' ON THE STYLE/GAMBLIN' MAN Lonnie Donegan (Pye-Nixa)
- 2 YES, TONIGHT JOSEPHINE Johnnie Ray (Phillips)
- 3 WHEN I FALL IN LOVE Nat "King" Cole (Capitol)
- 4 LITTLE DARLIN' Diamonds (Mercury)
- 5 AROUND THE WORLD Ronnie Hilton (HMV)
- 6 WHITE SPORT COAT King Brothers (Parlophone)
- 7 ALL SHOOK UP Elvis Presley (HMV)
- 8 AROUND THE WORLD Bing Crosby (Brunswick)
- 9 WE WILL MAKE LOVE Russ Hamilton (Oriole)
- 10 BUTTERFLY Andy Williams (London)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, June 27, 1967)

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

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New Musical Express

JIMI HENDRIX

and the Experience have been added to the Monkees' American concert tour, which opens next weekend and runs until August 20. The booking was due to Jimi's success at the Monterey Pop Festival. He was this week recording a new single in Los Angeles.



TONY HALL

SCOTT WALKER

makes his solo debut with a week in cabaret at Stockton Fiesta, opening August 6. He will be backed by the nine-piece Ronnie Scott Orchestra, who will also accompany him in Sunday concerts at Great Yarmouth ABC (August 20) and Blackpool ABC (September 10).

Tony Hall quits job at Decca

TONY HALL has resigned from Decca Records, with whom he held the post of Head of Exploitation. He had been with the company for 13 years, and more recently has been largely responsible for the tremendous success of the new Deram label. Procol Harum attribute much of their No. 1 chart triumph to his promotional work.

On his return from holiday he intends to form his own company, Tony Hall Enterprises—which will discover, create and record new talent. He will also establish a promotion division to exploit discs from other sources. Replying to rumours that Hall will form an association with Denny Cordell—Procol Harum's recording manager—Denny told the NME: "I cannot say anything until my contract with Decca expires in a few days."

Hall is at present abroad and has withdrawn from compering duties at Sunday afternoon's Monkees concerts. At press time a replacement had not been fixed. Today's (Friday) Light Programme "Joe Loss Show" has been pre-recorded and is unaffected by Tony's absence.

LULU

is set for cabaret weeks at Batley Variety Club (from July 9), Dunstable Caesar's Palace (August 6) and Stockton Fiesta (20th). Backed by the Echoes, she also plays one-nighters at Nantwich Civic Hall (July 8), Margate Dreamland (20th) and Darwen Cranberry (August 5).



JONATHAN WESTON

DUBLINERS

play July 17 week in cabaret, doubling Stockton Tito's and Middlesbrough Marimba. They star in concert at Croydon Fairfield Hall tomorrow (Saturday) and guest at Hammersmith's Garry Owen Club this Sunday (2nd). This week they have been cutting tracks for their next LP.

Sack for P. Harum's manager

A STATEMENT issued this week by Keith Reid, co-founder of the Procol Harum, announced that the group had "terminated its association" with its business manager, Jonathan Weston—who had been on the point of departure for America to set up the Harum's U.S. visit. In his capacity as personal manager, Reid will now handle enquiries for the group.

Harold Davison continues to act as Procol's agent, and Keith Reid says he is now making arrangements for new management. With the departure from Decca of Tony Hall—who played such a large part in promoting the group's No. 1 hit—there is widespread speculation regarding the rôle he will play in the Harum's future. Reid told the NME: "We should be very happy if Tony were to be involved with us."

This week the group spent two days in the recording studio. They are meeting today (Friday) to decide when they are to resume personal appearances, following their lay-off due to exhaustion.

LULU, VINCE, HERMAN, HUMP, RYAN, MATT, TV

LULU has been set for three major TV appearances—she guests in BBC-1's "Dee Time" (Tuesday, July 11) and "Billy Cotton's Music Hall" (Saturday, July 29), and in ATV's new "The Golden Shot" series on Saturday, September 2.

Engelbert Humperdinck appears on August 19 in "The Golden Shot," which as previously reported is an audience participation series compered by Jackie Rae. Also in this show, which begins on July 8, are Paul and Barry Ryan (July 15) and Julie Rogers (August 12).

American singer Billy Daniels is added to Billy Cotton's Music Hall on Saturday, July 15, for which the Bachelors and John Walker are already booked. The Young Idea are added to tomorrow's show (1st) in which Cilla Black stars. The New Christy Minstrels will not now be appearing in the August 26 show with the Seekers, and have been brought forward to the August 12 edition.

Herman's Hermits, Matt Monro and Jose Feliciano join Lulu in "Dee Time" on July 11. Salena Jones is set for the July 13 show.

Vince Hill guests in the second edition of ATV's "Dickie Valentine Show," to be screened during the week of August 14. Exact day of transmission varies according to region.

During his stay in this country, Matt Monro films two guest spots in ATV series being made for U.S. viewers and for subsequent screening in Britain—they are "Piccadilly Palace" and "Spotlight." He also spends three days filming a BBC-TV spectacular, Matt Monro Meets Nelson Riddle.

NEW RELEASES

Conley, Otis, Sledge, Pickett, Paul Jones, Mamas; Jet back

ARTHUR CONLEY'S follow-up to his "Sweet Soul Music" hit—a revival of the old rock hit "Shake, Rattle And Roll"—is issued next Friday (7th). Rush-released today (Friday) is his first LP in this country, which bears the title of his current hit single. Both discs are on the Atlantic label.

New singles out next Friday include Otis Redding and Carla Thomas' current U.S. hit "Tramp" (Stax), Wilson Pickett's "Billy The Kid" (London), and Percy Sledge's "Baby Help Me" (Atlantic). The following Friday (14th) sees the issue of Frank Ifield's "Up Up And Away" (Columbia), and a new Stateside Gene Pitney single which is still untitled.

A Paul Jones Columbia LP, "Love Me, Love My Friends," is released next week including "Along Came Jones," "Charlie Brown" and "Poor Jenny." Also released are Paul and Barry Ryan's LP "The Ryans" (Decca) and Herb Alpert's "Sounds Like" (A. & M.).

The Mamas and Papas' smash hit "Creeque Alley" will not be issued in Britain as a single, as it is already available in this country on their current LP.

Former Shadows' bass guitarist Jet Harris, who formerly recorded as a soloist for Decca, has signed a new disc contract with Fontana. A new single will be released in July.

KINK SOLO TITLE

Kink Dave Davies' first solo single—plans for which were revealed last week—will be "Death Of A Clown," which he co-wrote with brother Ray. Flip side is the self-penned "Love Me Till The Sun Shines." It comes out on Pye next Friday.

A new Kinks' LP is expected to be issued at the end of July. Ray Davies' first solo album—which includes a satire on the Beatles "A Day In The Life Of," titled "A Hole In The Sock Of"—is projected for September release.

★ POP-LINERS ★

DUSTY SPRINGFIELD is now confirmed for a 15-day promotional visit to Japan from September 1, as a preliminary to a full-scale concert tour of that country next January. Normie Rowe is considering a \$100,000 offer for a year's non-stop work in America from November. Radio London d-j Keith Skues signed to a three-year contract by agent Arthur Howes. Because of their extended overseas tour, the Tremeloes' cabaret week at Stockton Fiesta changed from August 13 to November 5. American r-and-b duo Sam and Bill pay 20-day promotional visit to Britain from July 12. Jacques Loussier Trio in own BBC-2 show this Sunday (2nd). Doncaster Top Rank one-nighters by the Small Faces (July 14) and Procol Harum (31st). Cat Stevens week at Greaseborough Social Club from July 23. The Bunch three-week season at Colombar Juan Club on the French Riviera from August 12. Steve Race comperes Light's "Housewives' Choice" during July 10 week. Pye recording artist Tony Crane, who has worked with Max Bygraves, has been signed by TWV-TV to appear in his own series of colour shows for world-wide distribution.

Round-the-globe release, July-August on TV spec BEATLES WORLD TV SINGLE

A NEW Beatles' single is being rush-released next week—"All You Need Is Love," the song they featured in the world-wide TV hook-up "Our World" last Sunday. The record is officially scheduled for July 7 issue but it is expected that many shops will receive supplies by next Wednesday. Overseas release will be almost simultaneous. Tapes have already been rushed to New York and other foreign centres. The track is the actual recording 600 million tele-viewers in 24 countries saw being made.

Flip side is "Baby You're A Rich Man," one of the numbers the Beatles had in mind for their already reported cartoon film. This will now be replaced in the movie. Both numbers are Lennon-McCartney compositions and both feature John as lead singer.

This means that the group will have had two singles and an LP released in the first six months of this year, as opposed to one single the same period of 1966. The Beatles have now started work on another album for which early autumn release is expected. The Beatles will devote most of July and August to the preparation and eventual filming of their hour-

long colour TV spectacular, which will be devised and produced by them. However, the original plan to base the show on the "Sgt. Pepper" LP has been scrapped because the album will no longer be topical by that time. John and Paul have already written a theme song around which the show will be built—this may be released as a single to coincide with the screening of the show. They will write several more new numbers for the spectacular, which will also include several existing compositions. Guest artists may be invited to take part in the production.

Sunday Shadows, cabaret booking

THE Shadows are to play three Sunday concerts in August. They top the bill at Isle of Man Villa Marina (13th), Scarborough Futurist (20th) and Bournemouth Winter Gardens (27th).

The group has also been booked for a week in cabaret at Darwen Cranberry Fold Inn from August 14. These engagements immediately follow the Shadows' visit to the Split Song Festival, Yugoslavia, during the first week of August.

From early September onwards, the group concentrates on writing the score for the new Cliff Richard-Shadows film, which is expected to go into production at the end of October.

The only Sunday concert which Frank Ifield will undertake this summer is at Isle of Man Douglas Palace on July 30.

NO MORE LOVIN'?

Zal Yanovsky, lead guitarist with the Lovin' Spoonful, has left the group and has been replaced by 24-year-old Jerry Yester, it was officially announced this week by Pye Records and the group's British representatives. However, unconfirmed sources in New York suggest the Lovin' Spoonful is to disband completely with immediate effect. It is reported that John Sebastian will go solo, while the other members move to the West Coast to follow individual careers.

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THE BACHELORS

Marta c/w (My world) Il mondo F22634

DON ARDEN

Sunrise, sunset F12632



THE HONEYBUS

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ROBB & DEAN DOUGLAS

I can make it with you DM132

JON GUNN

I just made up my mind DM133



VINCE plans to make a promotional trip to Japan in August. Days in August coincide with the premiere of "Duel" in which The World depends upon release from



LARRY

THE Troggs Page—national star. One. The navian tour negotiations. Almost im issued a state recording co four years." there have be It is belie discussing a s. Meanwhile, single on Jul Geno Washin composers of

SUPREME DATE, M

THE Supremes to make appearance season at L of the Town next Janua has been se same venue Vic Lewis of this week fil for the Sup dates for M Later in the ye an ATV Show" a p Supremes wh in the autum will last fou • Supremes l being consid in the film Pussycat," to this autum. the two other while Diana of Tamla-Mo firm offer has

Herman :

Herman's He plete work on film on July flying to Amer their lengthy new single " Donovan, is no Friday (7th). The group is BBC-1's "Top screened on Herman's age currently setting for the Hermi group will October.

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SPENCER DAVIS
has declined an offer—reported in the NME three weeks ago—to appear in a “science fiction opera” at West Berlin’s Art Centre in July, due to pressure of work. He hopes now to take up the offer in December when the opera—based on “Robinson Crusoe”—is staged again.

VAUDEVILLE BAND
is booked for American cabaret engagements from September 15 at Lake Tahoe Harvey’s Hotel, Hollywood Disneyland, Vancouver Isy’s Club and Las Vegas Tropicana. It plays two weeks at each venue. This follows its five-week U.S. concert tour from July 23.

SANDIE SHAW
visits Russia in January for a week’s engagement at the Moscow Kremlin Theatre, at the invitation of the Russian Ministry of Culture, followed by concerts in Poland and Hungary. Plans for her film debut, for autumn shooting, are now being finalised.

PAUL JONES
plays concerts in Stockholm next Monday and Tuesday. After a ten-day visit to America (from July 8) to promote his film “Privilege,” he returns to Sweden on July 18 for a further three days of concerts. He plays a week’s cabaret at Middlesbrough Marimba from July 23.

ROY ORBISON
visits London in September for talks on his next film, scheduled to go into production early next year. It is now almost certain to be shot in Britain, as forecast in the NME on March 4. Roy’s “Fastest Guitar Alive” movie will be released here in September.

PETE TOWNSHEND
of the Who is producing the first disc by a new group called the Crazy World Of Arthur Brown, who have been signed to a recording contract by Track Records. Titles have not yet been selected, but the group’s debut single is expected to be issued at the end of July.

roggs in age One plit row

week that they had left Larry Page for boosting them to inter-quit his record label, Page that following their Scandi-town direct to New York for...
up’s announcement, Larry Page are still the managers, agents and who are contracted to us for day, Page told the NME: “As I, I cannot now comment.”
with a third party with a view to...
ced the release of a new Troggs Hazel,” and formerly recorded by Bill Martin and Phil Coulter — winning hit.

MIGHTY POP LINE-UP ON THE LIGHT

● Lulu and P. P. Arnold guest in Light Programme’s “Pop North” on Thursday, July 20—they are joined by John Walker, whose booking in the show has been put back two weeks. Also set for this series are Chris Farlowe and Tony Rivers and the Castaways (next Thursday, 6th); the Swinging Blue Jeans (13th); and Geno Washington’s Ram Jam Band (27th).
● Latest bookings for Light’s “Monday Monday” include Paul and Barry Ryan and the Montanas (next week, 3rd); David and Jonathan, the Easybeats and the Undergrads (10th); and Lulu (24th). Lulu’s guest spot in “Easy Beat” has been put back one week to Sunday, July 16, and her place in the July 9 show is taken by the Moody Blues.
● The Bee Gees, the Bunch, the Settlers, the Dalys and the bands of Acker Bilk and Chris Barber are among artists appearing daily in “Swingalong” from Monday, July 10, to Saturday, July 15. Lulu and the Easybeats head the bill for next week’s broadcasts in this series (3rd-8th).
● The Jimi Hendrix Experience stars in a special “Hamburg Swings” show—from the German city which first nurtured the Beatles’ talent—to be broadcast on the Light tomorrow (Saturday).
● Val Doonican, Susan Maughan and Joe Henderson star in the first of the Light’s new “Seaside Night” series from Great Yarmouth tomorrow (Saturday).
● Matt Monro’s booking for “Saturday Club” is brought forward one week to July 8. Other new Light pop bookings include the New Vaudeville Band in “Music Through Midnight” (Monday, July 10), Paul and Barry Ryan in “Parade Of The Pops” (Wednesday, 12th), and the Cream in the “Joe Loss Show” (Friday, 14th).

Tom Jones big band tour plan, Scots variety, no U.S.

TOM JONES will undertake a major British tour this autumn co-starring with a famous American big band. He will also make his first ever appearance for Scottish fans headlining a week’s variety in Glasgow. To fit in these home engagements Jones has postponed his plans for an extensive U.S. cabaret tour.
The concert itinerary, for which venues are currently being finalised, will begin in October. Cities being set for the schedule include London, Manchester, Newcastle, Liverpool, Sheffield and Birmingham. Many other towns will be included in the list as the tour is an extensive one. The name of the American band which will accompany Jones, in addition to starring in its own spot, has not yet been revealed as contracts are still awaiting signature. Immediately before the tour he will headline a variety bill for a week in Glasgow. A theatre is now being negotiated for this date.
Tom had been provisionally set for a major U.S. cabaret tour this autumn, taking in New York, Las Vegas, Hollywood and Miami. But he has now decided to go ahead with the British plans, which means that he will have spent virtually the entire year in this country—as opposed to only four months in 1966.
It will be Tom’s first British tour since he replaced P.J. Proby in a string of concerts more than two years ago.

Dusty’s Epifocal!
Dusty Springfield’s backing group the Echoes—which will play with the Monkees at this weekend’s Wembley concerts—is changing its name to the Epifocal Phringe. The suggestion comes from Miss Julie Simpson, of Leamside, Stafford, Staffs., one of more than 1,000 NME readers who responded to the group’s appeal for a new name. She has been sent tickets for one of the shows.

MONKEES PIPPED BY HUMPERDINCK!

Half-year Points Table surprise

AT the half-way stage in the NME Points Championship for 1967, the Monkees have been edged into second place by Engelbert Humperdinck. Tom Jones occupies third spot, closely followed by the Tremeloes and Jimi Hendrix. A big surprise is the inclusion of two girl soloists, Sandie Shaw and Petula Clark, in the leading ten artists. Even more remarkable is the fact that four of the top five names did not make their chart debut until this year. Group representation is down, but British attractions continue to hold a commanding lead over the Americans.



Engelbert variety, JBJ, to Knokke
ENGELBERT HUMPERDINCK tops the bill in a week’s variety at Southsea King’s from Monday—his first variety engagement since acquiring his present stage name. He is also set for a week in cabaret at Birmingham Castaways from July 23.
A new TV booking for Engelbert is as panellist in BBC-1’s “Juke Box Jury” on July 29—although it is not yet certain whether he will appear in the live show or the edition taped for screening the following Saturday (August 5).
On August 12, Humperdinck flies to Belgium for a concert at Knokke Casino—the scene of his triumph as a member of Britain’s team in last year’s Song Contest. He is also set for concerts in Guernsey and Jersey on August 28 and 29.

Arthur Conley, Sledge package; Wonder tour

ARTHUR CONLEY will head an extensive soul package British concert tour this autumn. Probable opening date is October 13. The tour is being promoted by impresario Arthur Howes, who earlier this year presented a similar show headed by Otis Redding.
Percy Sledge and Sam Dave will also be on the bill. The complete line-up will feature a cast of over 20 singers and musicians. Other dates will be in Scandinavia, Holland, Germany and Paris Olympia—but the exact British itinerary cannot be finalised until Continental bookings are set.
Stevie Wonder will tour Britain and Europe during the same period, also for Arthur Howes. He will be accompanied by his own band and will play club and theatre dates here. Likely British opening date is October 6.
Plans for a Gene Pitney autumn tour of Britain have had to be postponed because of the singer’s commitments in the States.

The annual championship is based upon the weekly NME Top Thirty—with 30 points awarded for a No. 1 position, 29 for No. 2, and so on. The top ten artists at the mid-year landmark, with 26 weeks now completed, are:

1. Engelbert Humperdinck... 554
2. Monkees 546
3. Tom Jones 453
4. Tremeloes 426
5. Jimi Hendrix 408
6. Sandie Shaw 347
7. Petula Clark 329
8. Who 296
9. Vince Hill 294
10. Cat Stevens 286
10. Frank and Nancy Sinatra 286

The next nine positions are occupied by: 12. Seekers, 13. Move, 14. Hollies, 15. Mamas and Papas, 16. Four Tops, 17. Kinks, 18. Cliff Richard and Supremes, 20. New Vaudeville Band.

is week group records

THE GNOMES OF ZURICH
Publicity girl RCA 1606

HENRY MANCINI
his orchestra and chorus
Two for the road RCA 1607

JOSÉ FELICIANO
My foolish heart
RCA 1608

FRANKIE McBRIDE
Five little fingers
MD 1081

THE MEMORIES
A summer song R 11027

Monkees may split up — all around Britain

THE Monkees were arriving in London late on Wednesday night for their five-concert schedule at Wembley Pool this weekend. They were flying in from Paris, where they spent much of Tuesday filming sequences for their TV show in and around the Eiffel Tower.
After the concerts, it is expected the four group members will split up for a few days. Davy Jones travels to his home town of Manchester, and will probably film sequences for the TV show at a nearby racetrack, recalling his boyhood days as an apprentice jockey. Micky Dolenz and Mike Nesmith may visit Scotland and Ireland respectively, while Peter Tork remains in London.
However, an unconfirmed report from France suggests that one of the Monkees will go to each of the four home countries for individual filming—so that England, Scotland, Wales and Ireland will all be represented in the TV series. Although unsubstantiated, this report emanates from the same source that provided NME’s exclusive revelation four weeks ago of the Monkees’ French visit prior to their London concerts.
Last Friday, before leaving for Paris, the Monkees completed their fourth LP in Hollywood. It took nine days to record. They also waxed a self-composition likely to be their next single, “Pleasant Valley Sunday.”
● Nearly 350 journalists were invited to the Monkees’ official Press conference at London’s Royal Garden Hotel on Thursday morning.

records

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In addition to her duetting with her father, Nancy Sinatra also scores 104 points as a soloist—which if the two totals were combined would give her sixth position.
The Monkees have secured top spot in the American points table, compiled on the same basis from the Billboard Top Thirty. They hold a 24-point lead over the Mamas and Papas, followed by the Supremes and the Turtles. Top British name is the Beatles at No. 11, and altogether 21 British artists or groups have appeared in the U.S. Top Thirty so far this year.
“The Sound Of Music” LP maintains its status as top album of the period, with a clear lead over “The Best Of The Beach Boys” and “The Monkees.” These placings are based upon the weekly top ten albums in the NME LP Chart.
● The full points table for the January-June period, together with a detailed survey, will appear in next week’s NME.

ELVIS MOVIE DATE
The new Elvis Presley comedy-thriller “Double Trouble”—which also features London girl Annette Day, and Norman Rossington of “Army Game” and “Hard Day’s Night” fame—is set for general release on the ABC circuit on August 20. A West End opening date is being finalised.

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Merseys come up with pile-driver

†† "The Cat" / "Change Of Heart" (Fontana).

A DAVID and Jonathan composition—and a real pile-driver it is, too. An exhilarating thumper, with an absorbing lyric which makes up for what it lacks in melody.

The Merseys generate an intriguing vocal sound, often taking off into flights of falsetto. A wild, twangy instrumental passage completes a disc that has all the hallmarks of a hit. But I have to be cautious about its chances, as the group's been out of the limelight for a while.

FLIP: A bouncy, jog-trotting rhythm, highlighted by tinkling barrel-house piano. Almost in the Good-Time style. Again, a commendable vocal blend.

More singles reviewed by DEREK JOHNSON

makes it commercial from the outset. Add to that a snappy, mid-tempo rhythm and quickly assimilated tune, and you've got the makings of a hit. Specially as it's extremely well rendered, featuring ear-catching counter-harmonies throughout. A good 'un from Pinkerton's Colours on their new label. FLIP: A happy-go-lucky bouncer with a lyric that holds the attention. A track that makes you feel good, and much better than the average 'B' side.

Deram sound progresses

IT'S with a feeling of expectancy that I review Deram releases, because the label has developed a reputation for progressive sounds in pop.

Three new issues on this banner maintain its high standard. "I Can Make It With You" by Robb and Dean Douglas is one of those big-beat ballads of the kind the Walker Brothers used to do so well. Brass, vibes and Procol-type organ complete a shimmering arrangement.

"Delighted To See You," by the Honeybus has a vibrant vocal-group sound and storming rhythm, plus some brilliant acoustic guitar work and cute kazoo-like novelty sounds. Another attacking item with a thundering beat is "I Just Made Up My Mind" by Jon Gunn, which has a startling arrangement comprising beefy brass, dancing strings and fugal influences.

PINKERTON'S COLOURS

†† "Mum And Dad" / "On A Street Car" (Pye). Fans will be able to identify themselves with this parental tribute, which

† CHART POSSIBLE

SHOP WINDOW

There's a gay and vivacious instrumental version of the title song from the show "Fiddler On The Roof" by Tony Hatch Sound on Pye, while one of the stars of the show Miriam Karlin joins forces with a sing-along chorus in the slap-happy Howard-Blaikiey number "Celebration!" (Columbia) — while impresario Don Arden (formerly an entertainer) crops up on Decca with a rich-voiced treatment of "Sunrise Sunset" that's appreciably more musical than the Topol original.

Nothing to do with "Fiddler On The Roof" except in its punny title is Kenny Carr's breath-taking drumming speciality "If I Were A Buddy Rich Man" (Columbia). . . . John Hanson warbles the time-honoured "One Alone" (Philips), the hit song from his current London revival of "The Desert Song" — and Black and White Minstrel soloist John Boulter sings the melodic "The World Outside" (RCA), based upon the "Warsaw Concerto" . . . On Piccadilly, there's a sparkling shuffle-beat instrumental called "Phoenix City" by John Schroeder.

The velvety smooth Vic Lewis Orchestra plays the Henry Mancini title theme from the film "Two For The Road," with Stephane Grappelly featured as solo violinist; the Breakaways blend beautifully in the appealing rockabilly "Sacred Love" which was written, arranged and produced by Mike Leander; the Exception's new disc "Gardening Saturday Night Street Walker" has a novel title, an original lyric, a driving up-tempo beat and very little tune; and Jerry Stevens, who could develop into another Matt Monro, displays his polish and professionalism in the quality filler "You Make My Life Worthwhile" — all four on CBS.



THE MERSEYS

Geno gives out backed by brass

†† "She Shot A Hole In My Soul" / "I've Been Hurt By Love" (Piccadilly).

GENO'S stage presence and dynamism have never fully come across on his previous singles, but this tends to make up for the deficiency.

Catches the attention from the opening blaring chords, then breaks into a stimulating thump beat—with Geno giving out spiritedly, aided by enthusiastic chanting and punchy brass.

It's an electrifying blues-chaser, and I'll be surprised and disappointed if it doesn't give Geno the hit he deserves.

FLIP: Whereas the top side has a blue-beat suggestion, this is an r-and-b swinger. Pounds along irresistibly, with organ helping out the brass in the backing.

* POTTED POPS *

THE ATTACK: "Created By Clive" (Decca). The Syn's version of this cute and topical item was favourably reviewed last week. This one's worth hearing, too.

HOWARD TATE: "Baby I Love You" (Verve). An r-and-b up-beat thumper. Lacking in melody, but bulging at the seams with that unmistakable coloured feel.

ROSS HANNAMAN: "Down Thru' Summer" (Columbia). A wispy rhythmic ballad with a folksy quality. The girl sounds a bit like Marianne Faithfull. Enjoyable!

GREGORY: "Land Of Gingerbread" (Pye). A charming fairy-like story-in-song, with particular appeal to the

younger element. Steady beat, clavio-line and chorus.

STEPHEN MONAHAN: "City Of Windows" (London). An intense performance of a reflective, philosophic lyric. Heavy beat, ripe rasping brass and tambourine.

JIMMY CASTOR: "Magic Saxophone" (Philips). Described as Puerto Rico 'n' roll, this is a sort of up-beat hip fairy tale, with honking sax and steel drums.

JONNY ROSS: "Too Much Love" (Columbia). A sensitive rockabilly about the singer's girl friend being too possessive. Powerfully, refreshingly sung.



Edited by

TONY BROMLEY

at 15-17 Long Acre,
London, W.C.2

BRUCE PARRY (Portsmouth): I have just bought the LP "Freak-out" by the Mothers of Invention. It is to my mind a psychedelic masterpiece. Three of the tracks are absolutely brilliant, "Who Are The Brain Police", "Help I'm A Rock" and "Return Of The Son Of A Monster Magnet."

Isn't it about time that this fantastic group got the recognition it deserves?

LYN PERKINS (Droitwich, Wores): What is Gary Leeds doing apart from growing a beard and becoming a Christmas parcel?

We all know that John Walker made his debut at the Paris Olympia and Scott is busy recording, but still no news of Gary.

I think he has the hardest task of the three, being so much in the background before and he should be seriously considering his solo debut before the fickle public forget him altogether.

R. W. JONES (North Shields): I am a great admirer of Dionne Warwick but I was surprised to see her version of "Alfie" in the U.S. Top Thirty.

Cilla Black recorded the original and in my opinion her treatment of the number is much better than Dionne's and yet she never made the American charts.

STEPHEN MILLER (Bath): How much longer must I read that Bob Dylan is finished. He is still a big name on the pop scene and is currently working on something new.

Everyone said that the Beatles were fading. Then along came "Sgt. Pepper" and an almost unprecedented show of appreciation from all.

Dylan is going to surprise everyone very shortly and prove that he is still the sound of the 1960s.

M. HAYWARD (Hall): Once again the Mamas and Papas have produced an LP of perfect beauty, "Mamas And Papas Deliver."

Papa John's unique harmonies and Papa Denny's poignant vocal leads on "My Girl," "Twist And Shout" and "Creeque Alley" are brilliant.

Cass' stupendous voice on "Sing For Your Supper" must surely rate her as one of the top female vocalists on the scene today.

Finally, the beautiful "Dedicated To The One I Love," which must go down as a pop classic. Let's hope the Mamas and Papas take Britain by storm and continue to make really creative musical records.

ANDREW EGLETON (West Harrow, Middx.): Every time a new group appears one member seems to be pushed or brought forward at the expense of the others.

It started with Jeff Beck of the Yardbirds when it was stated that his guitar playing sold the records. It happened with Spencer Davis. The group's records supposedly made the charts on the strength of Stevie Winwood's voice.

Now the Procol Harum are pushing Gary Brooker to the fore. When will people realise that a group is a group and not one individual.



By Allen Evans

**** TWO FACES OF FAME: GEORGIE FAME (CBS 63018).

Here's a lovely performance from the ever-improving Georgie, who starts off with a gutbuckety Green Back Dollar, not without the humour (and sound) of the Negro blues singer. Next he puts in some great organ work on "Things Ain't What They Used To Be," and on an orchestral track, El Pusyseat, followed by a smoochy It Could Happen To You. This top-class album was recorded at two different times, side one at his Royal Festival Hall concert on March 18 last, and side two in the recording studios. Three tracks are with the Harry South Big Band and the others with Georgie's own swinging combo. A nicely varied, jivey album which you can dance to or listen to with equal pleasure.

Other titles: River's Invitation, Bluesology, Don't Try, Keep Your Big Mouth Shut, You're Driving Me Crazy, C'Est La Vie, Do It The Hard Way.

*** DUBLINERS: DROP OF THE HARD STUFF (Major Minor, MMLP3).

Luaty, lilting Irish singing and playing by the bearded wonders who put Seven Drunken Nights (sung on this LP) into the charts. Good humour throughout in The Old Alarm Clock, We'lla Waile, and Zoological Gardens. I liked the two instrumental reel tunes and they come in strongly on male songs, like I'm A Rover and Paddy On The Railway. Fascinating as well is the unaccompanied song, Limerick Rake.

Other titles: Galway Races, Col. Fraser & O'Rourke's Reel, Rising Of The Moon, McCafferty, Travelling People, Fairmoy Lasses And Sporting Paddy, Black Velvet Hand.

*** BOBBY BARE: STREETS CALYPSO IN BRASS (RCA Victor, RD 7856).

With rich, full-bodied brass behind him, here is Harry Belafonte and some backing female singers with eleven tracks featuring the pulsating, and refreshingly revived, calypso beat as he sings through Jump In The Line, Zombie Jamboree, Naughty Little Flea and other ruse and gay West Indian songs, sung by the master of them all.

Other titles: Jump And Bray Medley, Coconut Woman, Tongue Tie Baby, Sweetheart From Venezuela, Man Smart Woman Smarter, Reincarnation, Judy Drowned, Mama Look A Boo-Boo.



TOPOL, usually seen bearded for his part in "Fiddler On The Roof" (this version of "If I Was A Rich Man" is at No. 16 this week), is seen clean shaven in this picture, from the sleeve of his well-sung LP, ISRAELI FREEDOM SONGS (Ember, CEL 908). He sings in his native tongue throughout.

**** MAMAS AND PAPAS DELIVER (RCA Victor; RD 7880)

Crisp, vigorous singing from this top quartet, mixing their harmonies with great skill and giving their backings a subtle beat. The greatest asset this group has is that they are all such good solo singers, and yet so good collectively as well. To help them they have eight extra musicians at times, including F. F. Sloan on guitar, and ex-Duane Eddy Rebel, Jim Horn, on sax and flute.

It's hard to single out any particular tracks as standouts, for all are good, but I must say that Cass and Michelle really have fun singing Creeque Alley, which is about themselves and will be their next single. John Phillips has eight composing credits.

Other titles: Dedicated To The One I Love, My Girl, Sing For Your Supper, Twist And Shout, Free Advice, Look Through My Window, Boys & Girls Together, String Man, Frustration, Did You Ever Want To Cry, John's Music Box.

*** ROYAL GUARDSMEN: SNOOPY V. RED BARON (State-side, SL 1602).

Twelve tracks from Miami's beat-filled group, which gets a sound going rather like the Rolling Stones of two years ago on such tracks as Bo Liddle and Road Runner. Then they switch to crazy noises on Sweetmeat Slide, and have fun with L'l Red Riding Hood. Their big single hit, Snoopy v. Red Baron is on the LP, too. This sextet really pours out enjoyment on this LP.

Other titles: The Man Who Shot Liberty Valence, Bears, Peanut Butter, Battle Of New Orleans, Baby Let's Wait, Alley Oop, Jolly Green Giant.

SOUL STARS ON ALBUM: Two good LPs featuring several artists are offered by SOUL SOUNDS (CBS 62965), featuring the Four Tops with Ain't That Love, Lonely Summer; Aretha Franklin with Cry Like A Baby and Sweet Bitter Love; and Shirley Ellis—Soul Time and Truly Truly Truly—plus seven other attractions and ten more tracks: while SOCK IT TO 'EM (Atlantic 587064) gives you Mary Wells with Satisfaction; the Drifters in Baby What I Mean; Wilson Pickett—Barefootin'; Ben E. King—What Is Soul; Percy Sledge—You've Got That Something Wonderful—plus seven more artists giving one track each.

ORCHESTRAL LPs: Plenty of attack and brightness of purpose about LES REED and his orchestra as they add Latin flavour to FLY ME TO THE SUN (Deram, DML 1008), with such irresistible tunes as Guanantanamera, Spanish Harlem and Desafinado among the 14 tracks . . . On the largely orchestral sound track disc of "CASINO ROYALE" (RCA Victor, RD 7874) you get Dusty Springfield singing The Look of Love, and two tracks by Herb Alpert—both of the Casino Royale theme, plus Burt Bacharach conducting his own music for the film . . . Rather intricate and grand is the JOHNNY KEATING SOUND: HERE'S WHERE IT IS (Warner Bros.; 1668), as ten tunes are given lengthy coverage, including This Year (from "Hotel") and Voce e Tu (You And I).

WING label (the cheaper priced outlet of Philips) offer three good value LPs which you may have missed first time round—SHIRLEY BASSEY: BORN TO SING THE BLUES (WL1160), including Beale Street and Basin Street Blues, and Birth Of The Blues . . . FRANK (Vaughan) AT THE PALLADIUM (WL 1161) with the Kaye Sisters, King Brothers and Happy Wanderers in support during his act which has all Frankie's favourites—Green Door, Give Me The Moonlight, Happy Days Lonely Nights—on it . . . BEST OF THE BEVERLEY SISTERS (WL 1106), tunes recorded a few years ago but still as fresh and acceptable today, including Triplets, Sisters, Naughty Lady Of Shady Lane.

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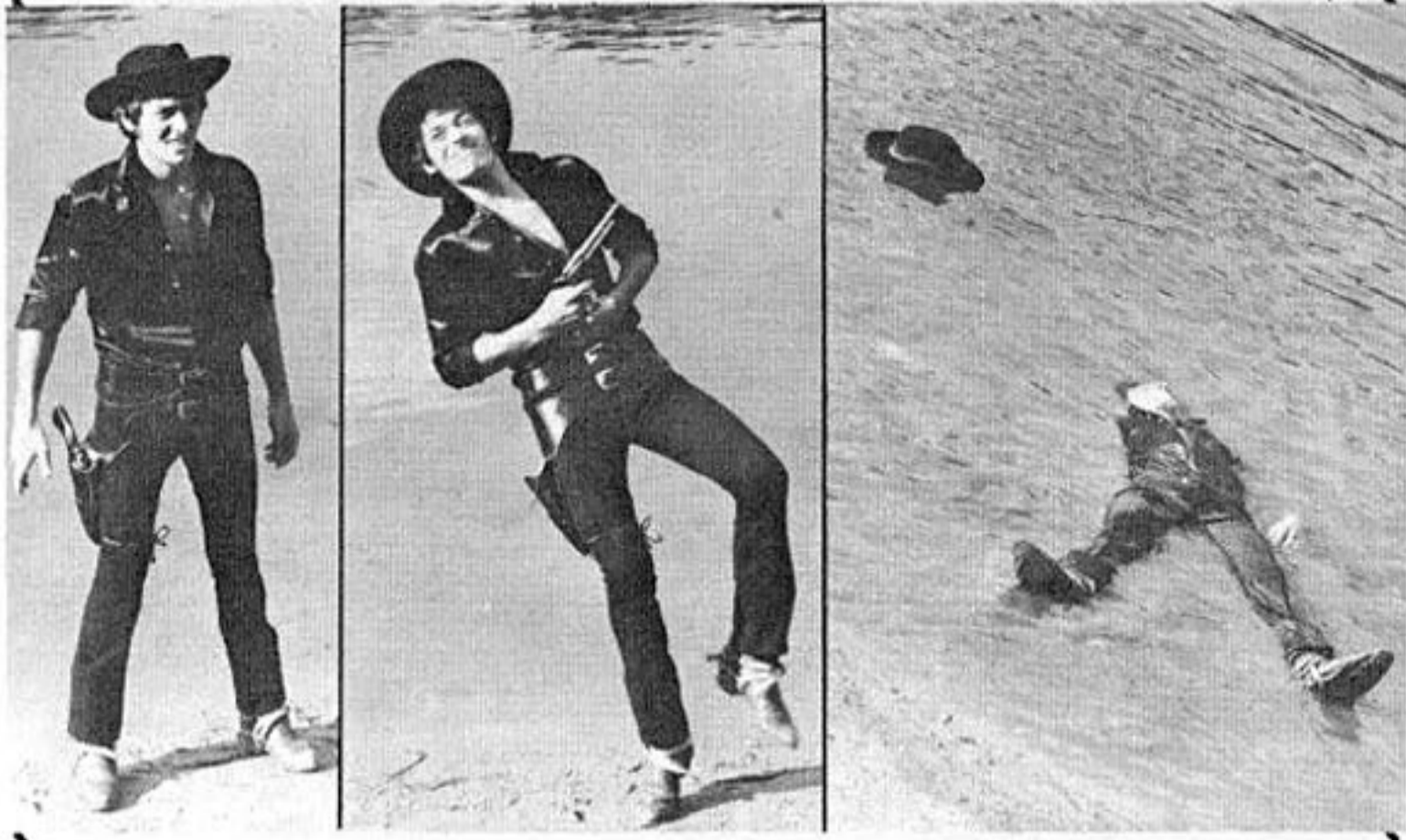
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"WE are simply a pop group. But because we use light and colour in our act, a lot of people seem to imagine that we are trying to put across some message with nasty, evil undertones." So said Roger Waters, bass guitarist with the Pink Floyd back in the NME Chart this week with "See Emily Play."

The Pink Floyd as most people now know were one of the first groups to start the pop "son et lumiere" cult. By using equipment which threw liquid abstract shapes on to a stage backdrop the Pink Floyd built up large followings in London's freak-out parlours like the Round House and the UFO club.

But the group themselves have always remained rather remote, mystical creatures simply because few people could see them properly.

"It sometimes makes it very difficult for us to establish any association with the audience," said Roger. "Apart from the few at the front no one can really identify us."

The Pink Floyd—Rick Wright, Nick Mason, Syd Barrett and Roger—turned professional less than four months ago and already they have had two medium hits.

"We're not rushing into anything. At the moment we want to build slowly and I think we're doing not too badly. The important thing is that we're doing what we want to do."

"We record the numbers we want and fortunately they seem to be the ones that people want. No one interferes with us when we're in the studio. They just leave us, more or less, alone to get on with what we want."

The Pink Floyd, unlike most groups, pay very little attention to what goes on in the charts.

"We listen to Radio London and the other stations," said Roger. "But we don't really concern ourselves with what other groups are doing. The Chart puzzles me because I just can't imagine the type of person who would buy Engelbert Humperdinck's record and the Cream's. That is if there is such a type."

What type of audience then did the Pink Floyd attract? "We recently played a concert at the Queen Elizabeth Hall," said Roger, "and that's usually where string

SAYS PINK FLOYD'S ROGER WATERS to Norrie Drummond

quartets play. The people who came to see us there were a very mixed lot.

"Some really way-out people with bare feet and a few old women who always go to the Queen Elizabeth Hall no matter what's on. But mostly they were average men and women between 17 and 25 mixed with a few teeny-boppers."

The Pink Floyd want to play a string of these concerts in the autumn. "We'd like to play the major centres like Manchester, Liverpool and Glasgow doing our own two-hour show."

The group thinks that it would be a successful venture. "You see," said Roger, "contrary to what some people think it's not just the Southern audiences that we appeal to. In fact the further North we go, the better the reception."

"We played in Belfast recently and the reception there was great. The same thing happened when we played in Abergavenny. We had screamers and everything. It really astonished us."

As I was leaving Roger he suddenly turned to his manager Andrew King. "I've just remembered a great idea I had last night."

"I was driving down the M.1 and the wing mirror on a lorry in front was vibrating finely. It was reflecting all the other lights on the road, winking indicators, stop lights and so on. Now, supposing we were to. . . . That, I suppose, is how a "Happening" begins."



PINK FLOYD (l to r): RICK WRIGHT, NICK MASON, ROGER WATERS and SYD BARRETT.



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NME AT A



MONKEE RECORDING SESSION!

DAVY and PETER goof it up.

THE most agreeable surprise of my first visit to Hollywood was meeting Mike Nesmith at a Monkees' recording session in the RCA studios last Thursday night. Warnings had already been registered that Nesmith was not the easiest person to interview, and as he had been up since 5.30 am, and just completed a lengthy recording session around midnight, I expected a taciturn reception.

Having introduced myself as a journalist from England, he courteously invited me to sit out and talk in the reception hall. Seldom have I been so impressed by an artist's good manners, intelligence and humour. If that sounds like too much saccharine, I can only add that finding this kind of personality in one so young and successful is so rare we must be forgiven the histrionics.

When I arrived around 10 pm, Peter, Micky and Mike were completing the last track for their fourth album—"Star Collector." This included the next tentative single, "Pleasant Valley Sunday." You can forget any further stories about the group not playing on their discs. Peter was playing electric organ, Mike guitar and Micky drums, with Chip Douglas, their record producer, on bass. There were ten or twelve takes before the group and arranger Lester Sill were satisfied with the track.

"Star Collector" was supposed to run for about two and a half minutes, but ran out of control as they improvised their way into six minutes of playing time, with Micky "bub-by-ooing" his way into infinity. Dolenz was particularly gratified with the playback. "That's great, you guys," he shouted. "I can do some fantastic things with my sound synthesiser in there!" This electronic machine is Micky's latest playing.

The group went back into the studio to tape some dialogue, and the conversation wheeled around



MICKY—full of ideas.

to what they could have on the album cover.

Mike suggested: "I thought we might have this gigantic organ grinder thing which goes up right out of the picture so you can just see the handle and a huge hand turning it. Then the four of us in monkey suits, with shackles and chains around our necks, attached to the giant wrist."

Dolenz suggested: "How about a huge monkey foot with just us squatting down beside it?"

Dolenz decided the muse was upon him, and further expounded: "Black! That's what I want. I want the whole sleeve black—black, black, black!"

Nobody seemed terribly enthusiastic about that idea! And they all went home.

NME Exclusive

by Keith Altham

And a straight talk with MIKE NESMITH

AS Mike walked out of the studio, his shirt knotted about his waist, dripping with sweat and looking for the way home, I introduced myself. We went out into the hallway and sat down to talk.

I asked him how it might be possible for the Monkees to receive the respect and recognition they deserve from the more cynical music critics.

"Quit!" Mike suggested, drily. "Everyone wants us to be something we are not. I'm convinced that our comedy TV series is a classic and will be regarded as such in years to come. We've taken a Marx Brothers approach and given it a contemporary twist."

"The concept of the Beatles, or four guys in a group, gave us this excuse to have four young people doing things together."

"Someone decided we could not just be four actors standing there holding our instruments. We had to be a pop group as well. So between designing our own clothes, merchandising, personal appearances, we made records. Then everyone expected us to be as creative as the Beatles."

"We would like to spend more time on our records, but we just do not have it. I regard the 'More Monkees' album as probably the worst album in the history of the world. We are now putting more effort and time into our discs, but

it's still not enough time. This last album was completed in nine days.

"It's been cut in our own time between TV rehearsals and everything else. How creative can you be in that amount of time?"

"We have to be content to produce music that makes people happy, while the Beatles create music to make people think."

"It's impossible to continue at the present pace, and by the end of the year we will have to stop. It's making old men out of us before our time. I've got the first sign of grey hairs. And little cherubic Davy has even got the beginnings of worry lines!"

Huge sum

"Just to give you some idea of the pace things are going, it has been estimated that we have trebled the Beatles earnings. In the last eight months the Monkees organisation has earned 180 million dollars. That is just 16 million less than all the people in the U.S."

Just how important does Mike believe is the moral and spiritual

revolution taking place among the young people on the West Coast? Are the "Flower Children" the shape of things to come?

"The only notable significance I've seen from the Flower Children is that I get my mailbox stuffed full of flowers every morning, but that's nice!"

"The really significant people are those like Frank Zappa, of the Mothers of Invention; a 60-year-old sculptor called Vito, who borders on genius here; Timothy Leary (high priest of the LSD movement), and the Beatles. These are the people responsible for making people think in new directions."

"The pop people out here don't really have the status that they do in England. For example, if Ray Davies says something in print in England, then the public might well listen to it. But we're just regarded as pop millionaires, and nobody listens to us."

Nesmith is regarded as something of a "loner," a man who does not make friends easily. He emphasised this.

"On my first trip to England I did not make many friends. I upset



Three action shots of MIKE recording.

a few people; then I got frightened of saying the wrong thing, and just shut myself up in my room. I got the feeling that someone was going to pounce on me and say: 'I'll slit your throat, you loud-mouthed Texan!'

"The only person I really got on with was John Lennon. The reason I liked him so much is that he is a compassionate person. That's going to sound funny to a lot of people—'John Lennon compassionate'! I know he has a reputation for being caustic, but it is only a cover for the depth of his feeling."

Inevitable

Comparisons with Lennon are almost inevitable for Nesmith who, like John, is married and has a small child. He is particularly sensitive to the situation. His admiration for Lennon is as genuine as his desire not to be regarded as an imitator. His own attitudes and opinions are sufficiently individual to allow him a separate identity.

"I've written three books," Mike told me. "But I'll never publish them under my own name, or people will think I'm copying John."

"I've written a 300-page long poem which was really just an exercise in rhyme to see if I could do it. The story concerns a boy who falls through the eye of a camera into a world where all the values are reversed—black is white and white is black. Eventually he becomes a photograph in the sky without dimension!"

"One of the other books is simply an observation on society and the rules we live by. The real satisfaction for me was simply in (Continued on page 14).

VAUDEVILLE BAND PLAY AT WEIRD PARTY

MR. BOB MONKHOUSE, raconteur, mirth-maker and erst-while compere at the London Palladium, sat thoughtfully reading his script while Miss Shirley MacLaine, international star of the silver screen, fluttered around laughing and joking with fellow-members of the theatrical profession. Technicians and carpenters busied themselves adjusting and re-organising furniture and lighting

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—IN A FILM says Norrie Drummond

of place you want to spend too long in. "And of course they gamble everywhere. One-armed bandits are everywhere—even in the toilets." "One of the best things about Las Vegas is the weather. It's always hot and we spent most of our time during the day just lying at the edge of the swimming pool."

Liberace

While the Vaudevilles were playing at the Tropicana, Liberace was playing at another nightspot. "We went to watch him one night," said Alan Klein, "and he came to see us several times."

Liberace walked over to the band one night and said to them: "I like you boys... you're all camp like me." "He's got a brilliant act," continued Alan. "He's very amusing. He appeared onstage one evening wearing an unbelievable suit covered in sequins. He played a few numbers then announced: 'Excuse me while I change into something more comfortable.' He then reappeared wearing an even more outrageous suit."

On their last night at the Tropicana, the band was presented onstage with champagne from the management. "The place was packed every night," added Mick. "People of all ages came to see us."

"Now, you see, we've worked out what I think is a really good act. We entertain people. Chris Eedy tap dances, Henri plays a solo on the spoons and we do all sorts of other things. I don't think that anyone who ever comes to see us is disappointed."

Watching the goings-on from afar were Messrs. Harrison, Haywood, Wilsher, Watts, Eedy, Kerr and Klein—better known here and in the Americas as the New Vaudeville Band. With them was a large gentleman, known for his appearances in "The Saint" TV series, and former stand-in for Robert Morley—but better known here and in the Americas as the band's manager Mr. Peter Grant. That was the scene recently at Twickenham Studios where filming was in progress for the new movie "The Bliss Of Mrs. Blossom" which features the Vaudeville Band in a musical rôle.

Horizontal

"In the film we're seen playing at a very weird party thrown by the eccentric Mrs. Blossom," said Alan Klein, who had just spent the morning lying on his back singing through a megaphone.

The Vaudeville Band had just arrived back in London from Las Vegas, where they had completed one of the most successful seasons to be held at the town's Hotel Tropicana. "Las Vegas is a strange town," said Mick Wilsher. "It's like one long street in the middle of the desert. Neon signs and all-night marriage bureaux are all over the place. It all seems very artificial, very garish and false. It's also interesting but not the type



NEW VAUDEVILLE BAND (clockwise from top) POPS KERR, STANLEY HEYWOOD, CHRIS EEDY, TRISTRAM (7th Earl of Cricklewood and alias ALAN KLEIN), HENRI HARRISON, MICK WILSHER and SHUGGY WATTS.



YOUNG RASCALS (l to r) FELIX CAVALIERE, GENE CORNISH, EDDIE BRIGATI and DINO DANELLI.

YOUNG RASCALS THINK OUT LOUD FOR YOU

THE Young Rascals, who are still riding high in the NME Charts with "Groovin'," have decided ideas on life, which they "think out loud" here for you.

GENE CORNISH: I keep thinking about the day when I can sleep a lot. I'd rather sleep than work! Seriously, there's always so much involved in playing a date that our actual performance is about one-tenth of it. Until the day comes when all those other things can be eliminated, I'd just like to sleep—in a hammock, or floating down the Nile with a gorgeous girl feeding me grapes!

I don't have to search any more. I've done all that—now I can afford to be philosophical, to think about it. There's still a lot to do, of course, but that will be part of everyday living.

What I'm really concerned about would be finding a home for Eddie (Brigati) if I got married. Right now we share an apartment, but would my future wife want to inherit another full grown male room-mate—or would Eddie have to go back to the kennels?

I worry about providing for my family and I have a big fear of death. It doesn't show, but I think about how it would be in a plane or car crash, and then forget that it could happen to me in the street. That's morbid thinking, but I can't help it. My biggest wish will come true the day I can play music without all the hang-ups involved!

FELIX CAVALIERE: I'm very happy. I'm doing all that I wanted to do. I've often thought about that. I wanted to be a musician and I became one, and I wanted to produce records. I've lived a quarter of a century—a large percentage of my life's span, and now I think I'd like to get married, have a private life, settle down with a wife and young children. That would give me peace of mind.

EDDIE BRIGATI: I think on a different level from everyone else... sometimes I'm afraid to think too deeply, because I don't know how far those thoughts will sink... It's a little frightening when you don't honestly know what's going to happen.

I feel confident that some of my thoughts will work out, in general things usually do. I really can't explain how I feel or what I'm thinking. My life is first... six months ago, I couldn't say this, but today, above all I value my life and my family. Sometimes I think I'll come up against a concrete wall and then I wonder how I'm going to climb

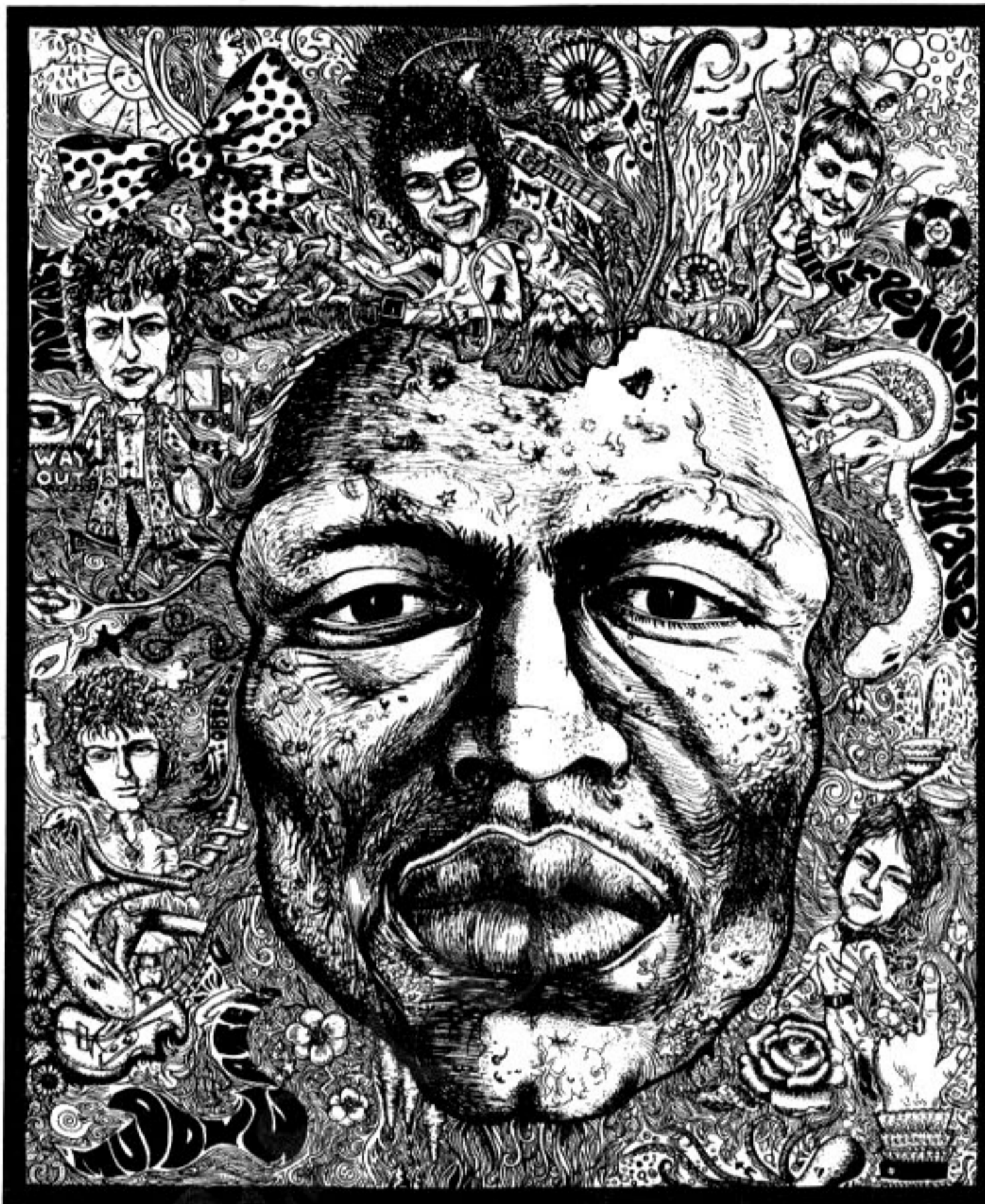
it. I just know that you have to keep going. If I can't be a better person then I'm defeating my life's object. I have to make the best of everything... there are too many answers to find.

DINO DANELLI: I think about the future—ten or 15 years from now when things will be a lot different than what they are. I think about being in a secure position and without the day-to-day financial pressure. Security is a big thing with me. It is with all of us.

There are so many things I want to do, but there's so little time that all my ideas have to stay locked in my head. I keep thinking "hey, that's a great idea and tomorrow I'll get around to taking care of it," but tomorrow I can't because I get involved with all the things that have to be done.

It's so great for the Beatles—now they've got the time to do everything they think about or create. I'm still waiting to do what's there from yesterday. I want to learn to play the piano and spend more time experimenting with different drum sounds, but your life isn't your own to do what you want with whenever you choose.

JIMI HENDRIX By Neil Smith



Another startling and arresting Pop-cartoon by Neil Smith, this time on the controversial JIMI HENDRIX and some of his friends, including the EXPERIENCE, who are 'in his hair' in the drawing, but not in real life!

Who, Jimi win high praise

HATS off to two English acts—the Who and the Jimi Hendrix Experience! They really stole the Monterey show. By the time the Sunday evening concert, in which they were featured, rolled around, the audience (which was virtually the same for each performance) had seen the cream of America's young musicians and were expecting a nice round-up of acts to wrap the series up. Were they surprised!

The Mamas and Papas, dressed in long dresses or coats, performed last on Sunday night, but after the one-two-three punch of the Who, after the San Francisco's top blues group, the Grateful Dead, and after Jimi Hendrix, their "medley of hits" was, to me, anti-climatic.

Musically they were sound, though slightly out of touch with their backing band. Cass suffered no ill effects from her confinement. Michelle, in red and yellow Indian pants and coat, was none the worse from typing and answering phones in the Festival office. Denny, in an Indian coat, and John, in a suit covered with a gold-trimmed, full-

length black velvet cape, looked real sharp.

Preceding them the Who—resplendent in Indian shirt (Keith), fringed cape (Roger), yellow-and-red British lion jacket (John) and ruffles (Pete)—roared through "Happy Jack," "Pictures Of Lily!" and finished up with an ear-splitting, guitar-and-drum-crashing "My Generation," which

OUR AMERICAN REPORTER'S COMMENTS ON MONTEREY

caught the spirit of the audience exactly.

Local favorites, the Grateful Dead, kept up the stomping and clapping until Jimi Hendrix, in red velvet pants and an orange-yellow ruffled shirt, turned the amplifiers up (and the crowd on) with "Like A Rolling Stone." A splendid, gutsy "Wild Thing" (apologetically Jimi asked the audience not to be offended as he played the "American and British national anthems together") left the crowd panting, as he ended by squirting a can of lighter fluid on his flower-bedecked guitar, lit it, bashed it up and threw the pieces to eager fans!

Victory

In addition to the musical achievement of the weekend, the entire event was a clear-cut victory for the "hippies" and pop music lovers in general. Though city officials anticipated the worst, their only complaint afterward was that the music was so loud that it could be heard over twenty miles away!

Police were useful only in traffic control, although over 45,000 teenagers showed up for the Festival, many with only bedrolls to be housed on the grounds, fed by the San Francisco Diggers.

There was an understandable and inevitable amount of confusion in the minds of both officials and audience, simply because no one had ever done (or been to) a Festival like this before.

But the spirit of "Music, Love and Flowers," the official slogan, and feeling of equality (imagine Brian Jones, Peter Dinklage and Micky Dolenz going unmobbed by the crowd of 10,000 young people!) prevailed and made it an event of which the music business and the younger generation can be proud.



BRIAN JONES in fancy gear and "Cowboy" ANDREW OLDHAM at Monterey.

ZAL QUILTS SPOONFUL!

reports

ZAL YANOVSKY has quit the Lovin' Spoonful! He left the group last weekend, following a date at the Forest Hills Music Festival on Saturday, and will play no more concerts with them except for the possibility of the Saratoga Arts Festival on July 4.

Zal, considered to be one of the best contemporary guitarists in the country, wants to go it alone. "I was getting bored," he said. "I want to look around and see what's been happening for the past two years. I feel I've lost touch, and there are so many things I want to do alone."

He and the Spoonful parted company on the most amicable terms.

John Sebastian knew about the move and has already replaced Zal with Jerry Yester, a brilliant West Coast musician, whose brother, Jim, is a member of The Association.

Zal's immediate plans are recording sessions, although he has yet to sign a solo contract, which he is expected to do within the next couple of weeks. He has no intentions of forming a group of his own at present, but would like also to concentrate on making movies.

As for the Lovin' Spoonful, it now seems certain that any previous recordings featuring Zal will remain in the can. This will include the album they were completing. Instead, they will shortly be waxing some new sides using Jerry Yester in place of Zal.

It's now definite the Young Rascals will go to England during the autumn. October 2 has been mentioned as a possible arrival date, from which they will kick off a major tour.

As far as this country is concerned, "Groovin'" has just dropped down to the No. 2 slot on the WMCA play list after eight weeks at No. 1.

They have also set their next release—another Cavaliere/Brigati composition titled "A Girl Like You." It will be issued by Atlantic within the next week or so. It will also be their follow up in England.

In addition to recording activities, the Young Rascals have been very busy on the one nighter circuit and fly to California and



NEW YORK
June Harris

like them to come in as soon as possible, such is the response to their current hit, "A Whiter Shade Of Pale" from the deejays.

They'll do a major tour; details are expected to be wrapped up this week.

We're also standing by for the arrival of the Tremeloes today (Friday) to start their tour.

Even though I've heard varied reports from last week's Monterey Festival — from English people saying it was "terrifying to see all those 15-year-old acid heads freaking out"; and from Americans telling me it was the "greatest experience ever," the act which caused the biggest sensation was the Who, with Jimi Hendrix picking up plaudits, too.

Brian Jones introduced The Who, and the group proceeded to shatter all 35,000 people present at the Festival, who completely fell apart at their act.

As a result of this, their upcoming tour with the Hermits couldn't be better timed, and neither could the release of "Pictures Of Lily." But another great thing was a spontaneous call from "The Smothers Brothers Show" offering them a guest date, which looks like being September 15, and "The Mike Douglas Show" on July 11.

Barbra Streisand has to be the biggest star in America today! 135,000 people attended her open air concert in Central Park last Saturday, many of them camping out on the grass the night before. All seats were free, and Miss Streisand was paid \$50,000 for the one show by Rheingold, who are sponsoring all the summer shows in the park.



LOVIN' SPOONFUL, with ZAL at top.

Hawaii for a batch of dates at the beginning of August, following a short vacation in July.

Harold Davison flew into New York last week. Although officially on vacation, he did set up a Dave Brubeck tour of England and the Continent starting in October.

Outside that, it now seems that the Procol Harum are likely for an August visit. Their U.S. agency, Associated Booking, would

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TAIL-PIECES BY THE ALLEY CAT

PAUL McCARTNEY'S favourite "Sergeant Pepper" track: **George Harrison's** "Within You Without You" If **Cilla Black** co-stars with **Gracie Fields** in TV Spectacular, she sings "Walter" and **Gracie "Alfie"** Press reception yesterday (Thursday) of **Monkees** their first ever

Is **Four Seasons'** latest dedicated to **Mick and Marianne**? Filming in South of France, **Julie Andrews** in "Star" Regular reader **John Hancock** asks: Hasn't **Dave Dee** a sauce recording "Okay" Song ace **Irving Berlin** attended **Barbra Streisand** TV recording of one of his tunes for "Belle Of 14th Street" Will **Monkees** cover **Spectrum's** "Samantha's Mine"? Ex-**Jimmy Savile** Rolls-Royce in "Blow-Up" Is **Sandie Shaw's King** called **Jonathan** Joining up—**Supremes** and **Four Tops** at Forest Hills (NY) festival next month Come-back to acting, **Mai Britt** (Mrs. **Sammy Davis**) in TV drama



and **Cher** awaited LP planned for **Petula Clark**—co-starring with **Dean Martin** £90,000 donated by **Herb Alpert** to Israeli charities **Frankie Laine's** new manager is **Terry Weintraub**—husband of singer **Jane Morgan** In London's Belgrave, **Andrew Oldham** now near-neighbour of **Brian Epstein** His Italian sports car wrecked, but **Sonny Bono** escaped unhurt in crash Next **Petula Clark** single waxed under **Ernie Freeman's** direction in Hollywood last week **Ed Ames** and the **Supremes** sang for U.S. President **Lyndon B. Johnson** on Friday **Sonny and Cher** hosting party for **Bee Gees** in California U.S. Gold Discs for **Young Rascals'** "Groovin'" and **Aretha Franklin's** "Respect" **Gordon Waller** director of **Larissa Music** In small acting rôle in "Fastest Guitar," **Sam The Sham** gets high praise Reader **Marina Brun** says it's **Teddy Reno**, not **Adriano Celentano**, who holds **Rita Pavone's** affections American trade paper says **Lulu's** stage name is **Marie Lawrie**



At TV producer **Mike Mansfield's** party—**Jackie Trent**, **Tony Hatch**, **Sandie Shaw**, **Jonathan King**, **Alan Freeman**, **Muriel Young**, **Del Shannon** Pop people flocking to **John Hanson's** "Desert Song" On Monday, **Pet Clark**, **Tommy Steele** and **Fred Astaire** started filming "Finian's Rainbow" after three weeks rehearsals First stage rôle for **Leslie Gore** in "Half A Sixpence" **Bobby Darin** hired yacht for August Mediterranean holiday "Heroes and Villains" production cost **Beach Boys** 40,000 dollars

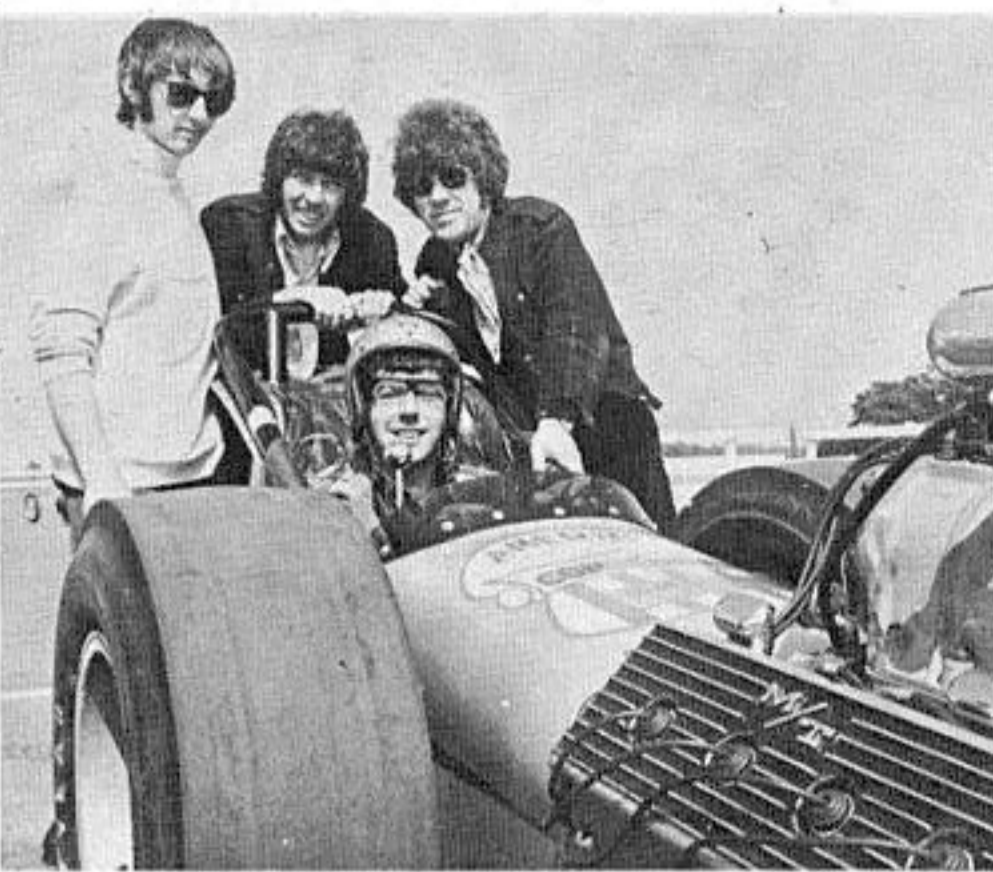
Love scenes by **Roy Orbison** in "Fastest Guitar" done in shadows Hollywood, including **Colonel Parker**, raving about beauty of **Priscilla Presley** **Pat Boone** says **Twiggy** could start new TV series—"Where's My Line"

Lulu at private party at **Sonny and Cher's** house **Scott Engel** praised **John Walker's** first solo disc **Battersea Park** Concours d'Elegance judge deemed **John Lennon's** floral Rolls-Royce—bad taste

Two LPs in Swedish singles charts—**Beatles** at No. 5, **Jimi Hendrix** No. 11 18 days ahead of schedule, **Frank Sinatra** in "Tony Rome" movie **Andy Williams** joined up with **Erroll Garner** for Washington concert this week In Hollywood, **Anthony Newley** paid £100,000 for **Tony Curtis'** home Happy event for **Sonny**

Davy Jones went to school with **Wolves** footballer **Michael Wagstaff** Two groups signed by **Muff Winwood** for Island Records—**Walsall's Birth** and London-based **Boss Men** **Micky Dolenz** a secret bass player **Lulu** dancing with **Bruce Johnston** at Beverly Hills **Daisy's**, watched by **Barbra Streisand**, **Bobby Darin** and **NME's Keith Altham** A whiter shade of pale—the ailing **Procol Harum** "Happiest Millionaire" (**Tommy Steele**) European previewed in London on Wednesday—but no reviews allowed

Gene Vincent likely British visitor after autumn tour in France With **Philips**, **Scott** and **John Walker** signed five-year solo contracts Animal **Danny McCullough's** new motto: "Our message is love—twit"



Drag racing is already a well-established motor sport in America—and now British groups like the **TREMELES** (above) and **SPENCER DAVIS** are raving about it here. The Trens are pictured trying out one of the racing cars used at the Santa Pod track, in Bedfordshire, recently. In the driving seat is the group's drummer and speed enthusiast **DAVE MUNDEN**.



His hair wild . . . perspiration trickling down his forehead . . . and savage hate written across his face. This must surely be one of the most unusual pictures taken of **CLIFF RICHARD**. It is an intensely dramatic moment from the film he is now making in London on behalf of the **Billy Graham** organisation, "Two A Penny." In this scene **Cliff** (who plays a young art student, **Jamie Hopkins**) is trying to throttle **Fitch** (**Geoffrey Bayldon**) in a vain attempt to regain a key that will clear him of suspicion in a drug theft.



DONOVAN and poet **CHRISTOPHER LOGUE** appear together on **BBC-1** on Sunday to exchange songs and poems.

MIKE NESMITH

(Continued from page 12)

having written them—if they are ever published it will be under another name."

When the **Monkees** call a halt to their "poparathon" at the end of this year, **Mike** has a long vacation up front on his list of priorities. He would also like time to take lessons on the pedal-guitar down in Nashville. He showed me the model he has at present. The instrument is played with the feet on an organ-like basis, and the top is flat like a zither.

Nesmith has a highly developed sense of moral integrity and, along with **Peter Tork** he is developing a musical one! It may well be that when time allows them to concentrate more fully upon their record production they, too, will come up with songs to tap your mind as well as your feet!

JONNY ROSS is being hailed as the next **Cliff Richard** (not that the original **Cliff** has "gone" by any means!). **Jonny** is 15, lives in Surrey, has his first ballad coming out on July 7, and has almost completed an album. **EMI** has signed him and **Norman Newell** is recording him.

Next week: **FULL COVERAGE OF MONKEES IN LONDON**

RECORD OF THE WEEK!

GENO WASHINGTON AND THE RAM JAM BAND

SHE SHOT A HOLE IN MY SOUL

7N 35392 PICCADILLY

NME Popword

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60

Compiled by NME reader—Miss G. Salmon, Combe Down, Bath, Somerset.

- ACROSS**
- 1, 3, 5 and 13: **Jimi's** latest release.
 - 9: See 10 across.
 - 10: Are they groovin'?
 - 13: See 1 across.
 - 14: Kaiser Bill's type man?
 - 15: Consent to.
 - 16 and 12 down: New York miners?
 - 17: Jones boy.
 - 18: Famous daughter.
 - 21: Mr. Richard.
 - 25 and 8 down: Pale group!
 - 26: Age.
 - 27: Record company.
 - 29: Lulu's action!
 - 31: Piece of land.
 - 33: Eric is still one.
 - 35: Not a miss!
 - 37 and 45: Beach Boys hit.
 - 42: A Stone.
 - 43: Diana is their lead singer.
 - 44: Tina's mate.
 - 45: See 37 across.
 - 12: See 16 across.
 - 16: A Supreme.
 - 19: Record label.
 - 20: Top of the milk group!
 - 22: Type of film.
 - 23: Action group!
 - 24: Another Jones boy.
 - 28: Cal's friend?
 - 30: Fell in love with Lily.
 - 32: See 36 down.
 - 34: Did the Dubliners get drunk on this?
 - 36: Country singer.
 - 38: Ray is one.
 - 39: You need snow for this!
 - 40: Herman's swung both ways.
 - 41: The first is the deepest.

ANSWERS NEXT WEEK

WHO'S WHERE

- (Week commencing June 30)
- MONKEES** Wembley Empire Pool (30th; July 1 and 2)
 - KEN DODD** London Palladium
 - SEEKERS** Bournemouth Winter Gardens
 - FRANK FIELD, BARRON KNIGHTS** Blackpool ABC
 - KATHY KIRBY, DONALD PEERS** Blackpool Winter Gardens
 - BACHELORS** Scarborough Futurist
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MONDAY
 7.30 Beatles Requests; 7.45 Explosive Sounds; 8 "in" Sounds; 8.30 Beauty-Go-Round; 8.45 Radio Bingo Show; 9 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 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 "Happenings"; 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 Explosive Sounds; 8 Alan Freeman Show; 8.15 It's Pop 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; 12.00 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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