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MONKEES ★

New LP track-by-track,
future show reviewed
plus BIG pic of DAVY

- BEACH BOYS
- ANDY WILLIAMS
- HERB ALPERT

TOP POP NEWS

Meet the Procol Harum

BEATLES

talk again! ★ 5 new pics

No. 25

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Week ending May 27, 1967

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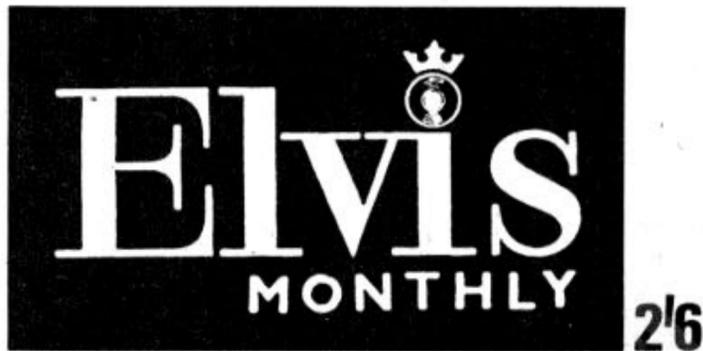


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"Elvis Monthly" is the organ of the Official Elvis Presley Fan Club of Great Britain and the Commonwealth

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DINNER with

JOHN LENNON walked into the room first. Then came George Harrison and Paul McCartney, followed closely by Ringo Starr and road managers Neil Aspinall and Mal Evans. The Beatles had arrived at a small dinner party in Brian Epstein's Belgravia home, to talk to journalists and disc jockeys for the first time in many months.

For almost a year they have been virtually incommunicado. No interviews, no public appearances, no "live" TV dates. We knew they were making an LP and that they intended to start work on another film, but that was all, apart from the occasional snatched photograph of a not particularly happy-looking Beatle.

New look

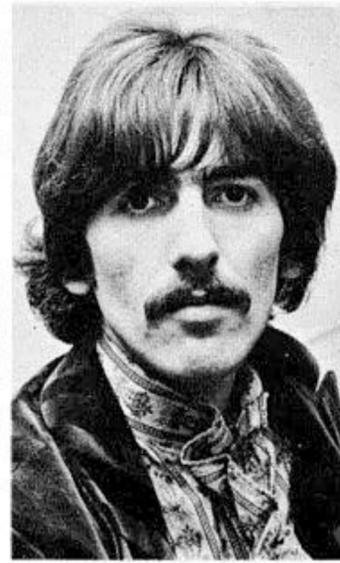
We saw the new John Lennon when he was filming in "How I Won The War". We saw the change in George Harrison when he returned from India and we learned that Ringo and Paul had grown moustaches.

Their last single "Penny Lane"/"Strawberry Fields Forever" failed to make No. 1 and the rumours and speculation started. Only last week one newspaper described them rather incongruously as "contemplative, secretive and exclusive".

Well the Beatles are contemplative. So what? And secretive? Only when it's required of them. As for exclusive, surely they've always been that.

But the Beatles most certainly have not become four mystical introverts as some people would have us imagine. Despite their flamboyant clothes

By NORRIE DRUMMOND



said John peering at me through his wire-rimmed specs, "and only now am I beginning to realise many of the things I should have known years ago."

"I'm getting to understand my own feelings. Don't forget that under this frilly shirt is a hundred-year-old man who's seen and done so much—but at the same time knowing so little."

John regards the Beatles' new LP "Sgt. Pepper's Lonely Hearts Club Band" as one of the most important steps in the group's career.

Just right

"It had to be just right. We tried and I think succeeded in achieving what we set out to do. If we hadn't then it wouldn't be out now."

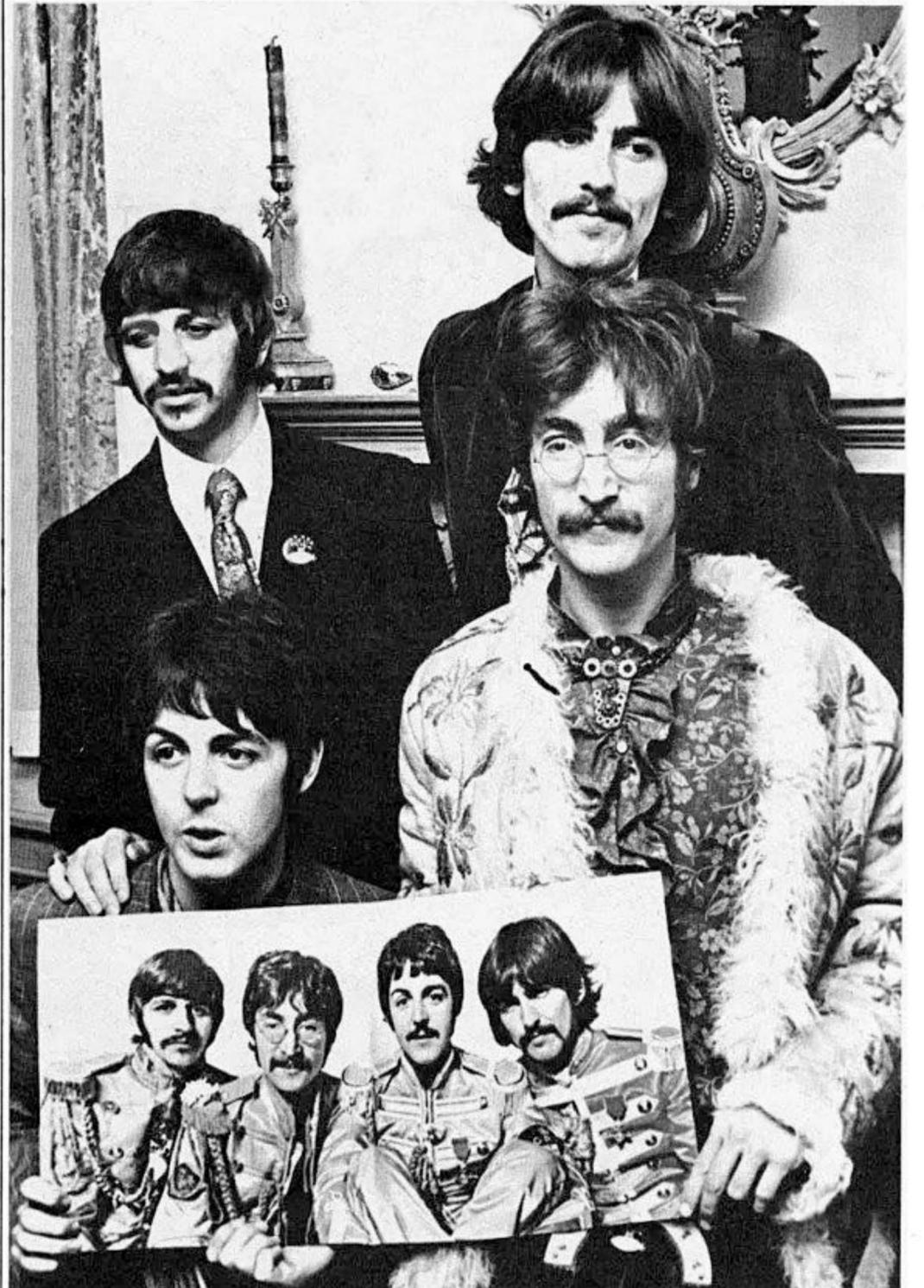
Apart from his green frilly shirt John was wearing maroon trousers and round his waist was a sporran.

Why the sporran, I enquired. "A relative in Edinburgh gave it to Cynthia as a present and as there are no pockets in these trousers it comes in handy for holding my cigarettes and front door keys."

I joined George sitting quietly on a settee nibbling on a stick of celery. He was wearing dark trousers and a maroon velvet jacket.

On the lapel was a badge from the New York Workshop of Non Violence. Their emblem is a yellow

which made even Jimmy Savile look startled, the Beatles are still the same sane, straightforward people they were four years ago. Their opinions and beliefs are the same only now they understand why they believe in them. "I've had a lot of time to think,"



In the lounge of manager Brian Epstein's Belgravia house BEATLES pose for cameras (for the first time in nearly a year) holding open two paged cover of their new album "Sgt. Pepper's Lonely Hearts Club Band."

the BEATLES

submarine with what looked like daffodils sprouting from it.

"Naturally I'm opposed to all forms of war," said George seriously. "The idea of man killing man is terrible." I asked him about his visit to India and what it had taught him.

Wrong idea

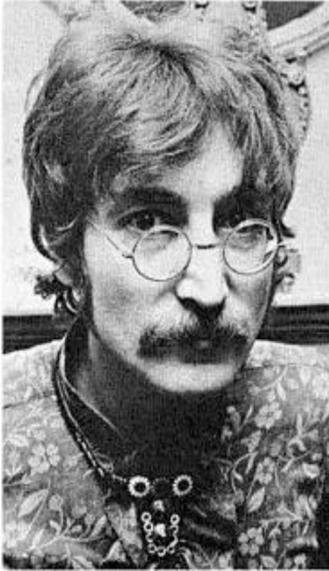
"Firstly I think too many people here have the wrong idea about India. Everyone immediately associates India with poverty, suffering and starvation but there's much, much more than that. There's the spirit of the people, the beauty and goodness.

"The people there have a tremendous spiritual strength which I don't think is found elsewhere. That's what I've been trying to learn about."

George has taken the time to find out about many religions. Not merely just to dabble in them but really to learn and know.

He believes that religion is a day-to-day experience. "You find it all around. You live it. Religion is here and now. Not something that just comes on Sundays."

What had he been doing for the



past year, I asked. Didn't he ever get bored? "Oh I've never been bored, there's so much to do, so much to find out about," he said enthusiastically. "We've been writing and recording and so on."

The LP "Sgt. Pepper" took them almost six months to make and it has received mixed reviews from the critics. Having achieved world-wide fame by singing pleasant, hummable numbers don't they feel they may be too far ahead of the record-buyers?

Very aware

George thinks not: "People are very, very aware of what's going on around them nowadays. They think for themselves and I don't think we can ever be accused of under-estimating the intelligence of our fans."

John agrees with him. "The people who have bought our records in the past must realise that we couldn't go on making the same type for ever. We must change and I believe those people know this."

Of all four Beatles Ringo, I think, is the one who has changed the least. Perhaps a little more talkative,

more forthcoming. The one whose personality isn't quite as obvious as the others and still the most reticent.

He is very contented and what's best by the others is all right by him. What had inspired the sleeve cover of the album—a montage of familiar faces crowding round the Beatles? "We just thought we'd like to put together a lot of people we like and admire," said Ringo.

Part Beatle

Included in the picture are Diana Dors, Oscar Wilde, Karl Marx, Shirley Temple, Max Miller, Lawrence Of Arabia, Bob Dylan and Stuart Sutcliffe the former member of the Beatles who died in Hamburg.

I drifted over to where the now clean-shaven, and much thinner Paul was sitting sipping a glass of champagne. He greeted me in his usual charming manner and enquired after my health.

"You know," he said "we've really



RINGO borrows GEORGE'S badge of the New York Workshop Of Non Violence for pictures. PAUL is now the only clean-shaven Beatle.

They look very different, but even after four years they haven't basically changed



been looking forward to this evening. We wanted to meet a few people because so many distorted stories were being printed.

"We have never thought about splitting up. We want to go on recording together. The Beatles live!" he said raising his glass in the air.

At this stage I should mention that although all four Beatles are extremely charming and courteous, they are still the masters of subtle evasion.

No one, in my experience, has perfected to such an art how to give a feasible answer to a pointed question without saying yes or no.

They're not sure whether they'll be making any personal appearances in the future although they'd like to; plans for their next film are scanty and they're working on a new single which they're not sure about.

As I said, secretive when they need to be and still very, very exclusive.

JUST a stone's throw from Buckingham Palace stands Brian Epstein's four-storey Georgian house. On either side live doctors, business executives, architects and actors — several houses in the quiet street are up for sale.

Parked outside Epstein's house is a Rolls-Royce but it's not his—probably the architect's. The car he generally uses—a white Mini—is on the other side of the street. Behind it stands a black Mini with smoked windows. It belongs to George.

The door-bell is answered by Epstein's driver Brian, who says: "Go straight in. They're up there somewhere." Through the glass doors and on a shelf on the right is an antique clock—a Christmas present from Paul McCartney to Brian Epstein, who is standing beside it.

He is telling disc jockeys Jimmy

Savile, Alan Freeman and Kenny Everett about the LP cover. Brian is delighted with it. Also in the room is Peter Brown, Brian's right-hand man who resembles a 30-year-old Ernest Hemingway.

In the centre of the room is a table laden with salads, radishes, fruit, cheeses, eggs, cream, hams and loads of other goodies.

The Beatles are at the moment upstairs surrounded by a horde of photographers. Brian welcomes the other guests as they arrive while Peter Brown plies them with champagne. Brian's secretary Joanne Newfield flutters around delightfully, making everyone feel at home and the Beatles' press officer Tony Barrow distributes cigarettes.

Photographers start coming down the stairs then road manager Neil Aspinall—now wearing a moustache—appears with the group.

"Just one more shot on the doorstep boys," Tony Barrow

instructs the photographers.

Two minutes later the Beatles reappear minus the photographers. George and John head for the table and start eating. Paul tries to, but is cornered by two enthusiastic writers. Ringo stands smoking and talking to Jimmy Savile who's wearing a jacket which looks like one of Fatty Arbuckle's cast-offs.

Paul is trapped over at the window by the two scribes and begins looking round for someone to rescue him. Tony Barrow asks everyone to go upstairs to the lounge. Everyone wanders up to the spacious lounge where the LP is playing. For a couple of hours everyone chats and drinks.

Brian Epstein leaves early to head to his country cottage in Sussex. George is the first Beatle to leave—somewhat abruptly. One writer has apparently put his foot in it and upset him.

The other three slowly drift off and the evening draws to a close.

Happenings from The Hollies

SMASH SINGLE

Carrie Ann

Parlophone R5602



NEW LP

THE HOLLIES

Evolution (available June 1st)

Parlophone PMC7022 PCS7022

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The Temptations

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Tamla Motown TMG610

Peter & Gordon

The Jokers (the Song from the Film)

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COLOUR MONKEES ARE TERRIFIC

Says Alan Smith

DAVY JONES is sitting in a chair facing the camera. His face has a rich brown tan, and his brown eyes and brown hair stand out against the brilliant white of his shirt. Suddenly the rest of the Monkees are with him—copper-haired Micky, hazel-eyed Peter, brown-eyed Mike—and the screen has exploded into a kaleidoscope of colour that moves almost too fast for the eye to follow.

This is the way millions of Monkees fans in Britain may eventually see their idols when colour TV comes to this country.

Meantime, plain old black-and-white is the way viewers will see these rainbow scenes when they're shown by BBC-1 in a special Monkees documentary on June 24.

The normal Monkees show won't be transmitted on that date, but don't be disappointed and think you're going to get a second-rate substitute. Far from it.

Having seen a special preview I can promise that this backstage peep at life with the Monkees is well worth waiting for. It's got everything: candid camera shots, scenes of a performance by the group, interviews with each member, and that crazy humour reminiscent of the days when the Beatles were fun.

The whole thing has been put together in Dick Lester-Monkees style and sometimes incidents were happening so fast it was hard to keep track.

But for the benefit of those thousands of NME readers who can't wait until June 24 (or who may be on the Costa Brava or somewhere at the time!) here goes:

Knockabout

After Davy's straight-to-camera introduction and some knockabout business by the rest of the group (dressed as old men, with Mike in granny glasses), there's a quick cut to that famous opening used in every edition of the Monkees show—except that in colour, the effect was absolutely dazzling. That bullfighting shot of Mike Nesmith looked twice as terrific with the torador's cloak in vivid scarlet.

Next, a real-life view of the group's reception by fans at a U.S. airport. Screaming girls are stretching hysterically through the wire fence, trying to touch Micky and Davy as they walk perilously near. The screams are at fever pitch. Somebody grabs Micky's arm and tries to drag him through the fence. Attendants drag him clear.

A dressing room. Mike Nesmith is washing his hair. "Ah use all the things a girl uses," he says in his Southern drawl, "when I wash mah hair. All the things they use, I use 'em too."

Cut to Davy peering through sunglasses, taking the mickey out of the whole thing by slowly emphasising his every move. "I'm picking a sandwich up," he says, picking up a sandwich. "I am now biting the sandwich," he adds, biting the sandwich.

Sprawled out

Now Peter Tork, on the telephone to Micky—who is sprawled beneath the bedclothes sound asleep in his hotel room.

Suddenly, a cut to Davy, stripped to the waist in the sunshine, teasing a white swan and trying to dance with it. Nearby, Micky is signing autographs like a life-sized clockwork pop star (no kidding!).

Next scene: more free time for the Monkees, so they hire some horses and go for a ride. "He's good," says a voice about Davy, "he's been a jockey."

Peter Tork sits in the saddle of his particular gee-gee, looks down, and says to it: "Say, do you realise you've got a Monkee on your back?"

Micky sticks bare feet in the stirrup, goes riding like that, regrets it later when he has to stick a Band-Aid on his injured foot.

At this point perhaps it's worth



MICKY has written "Randy S" —but does he know what it all means? See LP review.

MONKEES' NEW LP TRACK-BY-TRACK

From June Harris & Tracy Thomas in America

THE Monkees' third album is out. It's titled "Monkees' Headquarters" and has 14 tracks, half of which are written by (or co-written by) the Monkees themselves. And already it has a certificate from the Record Industry Association that it has won a Gold Disc!

Released only this week, advance orders totalled well over a million, which brings the Monkees six Golds out of six discs—three singles and three albums.

JUNE HARRIS writes: "The album is absolutely fantastic, proving beyond doubt that the Monkees do exist. Particularly in evidence is the writing of Mike Nesmith, who has

three composing credits, two of which are being tipped (but it is not confirmed) as the next single—"You Just May Be The One" and "Sunny Girl Friend."

Big surprise of the LP is the English-influenced Micky Dolenz piece, called "Randy S," the S representing Scouse Git!

From the combined reports of June Harris and Tracy Thomas we can give you this track by track run-down on the new LP....

YOU TOLD ME, written by Mike Nesmith, and vaguely reminiscent of "She Said" by the Beatles.

FORGET THAT GIRL is a fast one by Chip Douglas (credited as Douglas Farthing Hatlelid). Chip produced all tracks except those tracks written-produced by Tommy Boyce and Bobby Hart.

BAND 6 has all the Monkees fooling around, written collectively by the four. This track runs for less than a minute, and so does

VILCH, another "fool about" track by the Monkees. These two tracks weren't supposed to be on the album, but they were put in because they were cute and funny.

YOU MAY BE THE ONE is written by Mike Nesmith and Mike also takes the lead on it. One of the best tunes on the disc.

SHADES OF GREY is by Barry Mann and Cynthia Weil, which sounds a cross between "Yesterday"/"Eleanor Rigby"/"Ruby Tuesday." Verses are taken vocally by Peter and Davy alternately, and there's a string quartet and French horn in the backing.

I CAN'T GET HER OFF MY MIND is a romantic song by Boyce and Hart.

FOR PETE'S SAKE is a cute song by Peter Tork and Joe Richards, a mild social commentary with no sting in it like Dylan. Micky sings lead.

MR. WEBSTER is another Boyce and Hart number, with Davy taking the lead vocal.

SUNNY GIRL FRIEND is another by Mike, and he also takes the vocal well, helped by Davy.

NO TIME is by Hank Cicalo and is put over with great gusto by Micky.

EARLY MORNING BLUES AND GREEN is an amusing song, put over in harmony by all four. Diane Hildebrand and Jack Keller composed it.

RANDY S is put over by an Anglicised Micky singing about a Randy Scouse Git! (We wonder if he knows that it means a sexy Liverpool chap whose parents weren't married?—Editor.)

There is no definite date for the British release of this LP, but it is hoped that it will be out in time for the Monkees' visit at the end of next month.



" Catch the picadilly line at the third stroke . . . "

remembering that all these incidents are real-life happenings, even though some of them have obviously been ad-libbed by the Monkees. The camera simply follows them about and shows us what happens.

One scene shows us a real d-j raving away on a local radio station, building the hysteria to an incredible pitch as he tells his audience the Monkees are getting closer, and closer, and closer to town. The next second we see the d-j bound and gagged, and Mike Nesmith is giving out with a fake farm report in his best fake hillbilly style. "Girl I Knew Somewhere" is played and sung over a shot of the group travelling along in their Monkeemobile. Now we're in a department store, with a sad, slow Mike Nesmith almost

at the top of a "down" escalator, walking up the wrong way and never quite making it. I fell about at the reaction of another customer on the escalator, who turns around and looks at Mike as if he's a man from Mars.

Back at the local radio station. Mike is interviewing an 18-year-old girl fan over the air, and asking her seriously if she would still like the Monkees if she found they couldn't play a note.

"If I found that out," she says, "I wouldn't hate you. I'd think you were putting people on pretty good!" This causes much hilarity among the group.

Now, a live performance at the Harlem Globe. Tense screams in the hot night. The Monkees piling out of a car under heavy guard. Davy putting on make-up in the spartan dressing room. Mike is being interviewed, and he says that "for that brief period of light on stage," all the stresses of being a Monkee seem worth while.

Now, a live performance of "Last Train To Clarksville" Micky playing

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(Contd. on page 16)



This is a photograph of a number one record

TOP SINGLES REVIEWED BY DEREK JOHNSON

HOLLIES KEEP HIT STANDARD

"Carrie Anne"/"Signs That Will Never Change" (Parlophone).

I ALWAYS look forward to reviewing the Hollies' discs, because they're invariably well worth hearing—and this one's no excep-

tion. Here we have a vigorous and thoroughly stimulating bounce beat, emphasised by hand-claps—plus a very tuneful melody that I've been whistling ever since I first heard it.

The partly nostalgic lyric is attractively harmonised, and it all adds up to a wonderfully commercial sound. There's also a slight Latin influence in the rhythm, highlighted by a marimba solo. Maintains the boys' high standard.

FLIP: Another good track. Not quite so melodic as the top side, but with an ear-catching descriptive lyric. Mid-tempo, and again a sparkling performance.

The HOLLIES (l to r) BERNIE CALVERT, GRAHAM NASH, TONY HICKS, ALLAN CLARKE (lower) and drummer BOBBY ELLIOTT, still recuperating from recent illness.



FORTUNES

"Our Love Has Gone"/"Truly Yours" (Decca).

It's been quite a while since we had a Fortunes release, but here they are at last with a Chris Andrews number. But it isn't a bouncer as you might expect—it's a wistful rockballad, powerfully handled by the leader, aided by colourful harmonies and falsettos.

A very attractive song, extremely competently handled. But, after their long absence, it'll need a lot of push.

FLIP: Another ballad, slightly faster paced than the top side. Treatment is very similar, though. Romantic lyric, with harmonies at times sounding like the Bachelors!

FILM MAY HELP P & G

"The Jokers"/"Red, Cream And Velvet" (Columbia).

A LEANDER-MILLS composition with a snappy shuffle beat, scintillating strings and a blues-chasing effect. Light-hearted, and appropriately duetted by Peter and Gordon in nonchalant, carefree style.

Undoubtedly a happy disc with a personality performance from the duo—but, alas, there's very little substance in the melody. I thought their "Sunday For Tea" might have made it—but it didn't, and this isn't as good. However, it's the title song from a film, so that might well boost it.

FLIP: A Gordon Waller number. Quietly subdued mid-tempo rhythm, intriguing lyric, and acoustic guitar and tambourine. I prefer this side.

First of the Beatle covers

"With A Little Help From My Friends"/"Colours Of Darkness" (Columbia).

THE first of the cover versions from the Beatles' new LP, and the Young Idea have chosen well, because—in my estimation—this is one of the best numbers on the album.

It has a toe-tapping frisky beat, and the boys treat it in very much the style of the original—even sounding remarkably like the Beatles at times.

If you can't afford the LP, this makes a good substitute sampler. And with the Lennon-McCartney magic, it must stand a chance.

FLIP: A pretty good 'B' side, too. A heart-searching lyric, well performed, and with an imaginative scoring that makes you really sit up and take notice.

SHOP WINDOW

The majestic "A Man Alone" is a tribute to Sir Francis Chichester, and sounds like one of those epic film themes injected with a beat—two versions by the Fontana Singers and Orchestra (Fontana) and the Morrison Orpheus Choir (Columbia) offer little to choose between them, though I have a slight preference for the former. . . . A whistleable folk ditty written by Tom Paxton, "Rambling Boy," receives a refreshingly uncomplicated treatment from Chapter Three on CBS.

A whistling chorus opens the gallop-pace title song from the film "A Fistful Of Dollars" by the DALY'S, with a tune reminiscent of "Riders In The Sky"; for modern jazz fans, there's a powerhouse styling of the Lennon-McCartney item "Norwegian Wood" by the BUDDY RICH ORCHESTRA—both on Fontana. . . . Newcomer ROBERT PETERS was co-writer of "Somewhere In The Sun" (Parlophone), a colourful medium-pacer with a day-dreaming lyric and rich orchestral backing.

A soul-searching blues ballad "I'm Satisfied" (President) is passionately warbled by Otis Clay, with organ and gospel-type group. . . . That delicious film-theme bossa nova "A Man And A Woman" (RCA) makes a lush and sparkling showcase for the piano of Roger Webb, aided by his Orchestra and Conniff-style chanting. . . . A plodding insistent beat, attractive guitar work and a very amusing novelty lyric combine into a worthwhile Elektra single titled "Alabama Song (Whisky Bar)" by the Doors.

JACQUES DUTRONC is one of the chuckle-in-the-voice French singers, and he handles the rhythmic "J'aime Les Filles" (Vogue) rather like a youthful Maurice Chevalier. . . . I like the sound of Decca's new folk-beat group, the Dream Merchants, particularly as they have the benefit of a really good number in "Rattler". . . . A touch of authentic Latin-Americana, with a broken-English vocal, from ARMANDO BAUSCH who rather belatedly advises "Don't Be An April Fool" (Fab).

Spoonful almost defy description

LOVIN' SPOONFUL
"Six O'Clock"/"The Finale" (Kama Sutra).

INTERESTING disc, this—but extremely difficult to describe. It has very little recognisable melody, but with a subtle blend of intriguing lyrics, startling tempo changes and dramatic sounds, the Lovin' Spoonful succeed in creating an electrifying atmosphere.

Basically medium-paced, it builds steadily all the way. I wasn't wild about it the first time, but after a few spins I found myself becoming more engrossed. Might be too complicated for some fans.

FLIP: More in the group's accepted style, with a jaunty jogg-trotting beat, plus cascading strings and crisp brass. Sort of up-tempo Good-Time. Again, a good lyric.



The TEMPTATIONS (l to r) EDDIE JAMES KENDRICKS, DAVID MELVIN ENGLISH, OTIS WILLIAMS MILES, PAUL WILLIAMS and DAVID RUFFIN.

Temptations too typical of Tamla?

"All I Need"/"Sorry Is A Sorry Word" (Tamla-Motown).

I'M just a wee bit worried lest—with its sensational current impact—the Motown sound might drive itself to saturation point. This one from the Temptations is absolutely typical of the Tamla output—exciting, dynamic, vibrant and irresistible. It flows along without pause, carried by a forceful toe-tapping beat.

Features the inevitable solo vocal with chanting.

plus background dancing strings. Excellent of its kind—exhilarating and great for dancing. But the Temptations would do well in future to vary their style a bit, as the Supremes now seem to have done. FLIP: This is slightly off the Motown beaten track. A semi-martial rat-a-tat-tat beat and muted brass make a change from the usual sound, but unfortunately the material isn't any too strong. Otherwise, it would have been the better 'A' side.

TONY BENNETT

"Days Of Love"/"Keep Smiling At Trouble" (CBS).

A brand new ballad, based on the theme music from the film "Hombre" written by David Rose. There's very little I can say about Tony Bennett that his army of followers will need to be told.

This is ideal material for him—a tender sentimental lyric, a glowing orchestral accompaniment, and a superb styling by the master.

FLIP: The old Al Jolson song. Opens with the verse, set to solo piano backing—then develops into a sophisticated slow swinger. Punchy, with muted brass.

GARY (U.S.) BONDS

"Send Her To Me"/"Workin' For My Baby" (Stateside).

A few years ago, Gary had a string of hits in the NME Chart. I doubt if this will restore him to favour, as it's like so many other contemporary discs. Mind you, it's extremely well done—real earthy s-and-b, with a plodding slow-beat, imporing soulful vocal, and gospel-type chanting from a girl group.

FLIP: Taken at a rather faster pace, and with added organ in the backing, this one's a bit weak on melody.

* TIPPED FOR CHARTS
† CHART POSSIBLE

STEVE LAWRENCE

"Sweet Maria"/"The Ballad Of The Sad Young Men" (CBS).

A lovely record, this—just the job for the sentimentalists and sing-along fans. A Bert Kaempfert number, it retains the electronic plucking and heavy bass associated with his work, but is also embellished by crisp brass.

FLIP: A haunting and wispy ballad, with a plaintive lyric. Beautiful, if somewhat sorrowful, words—and a soothing guitar-and-strings accompaniment.

PERRY COMO

"Stop! And Think It Over"/"How Beautiful The World Can Be" (RCA).

Written by the Tepper-Bennett team, who've been responsible for several Elvis Presley and Cliff Richard hits, it's a cute, bouncy number—with Perry drawing the lyric effortlessly, and chirping girls joining in the chorus.

FLIP: Here's Perry in unashamed sweet-corn sing-along style. The sort of number we usually hear from Al Martino or Dean Martin.

BRINCOS

"Lola"/"Passport" (Page One). A leading Spanish group with their first recording in English. And like their compatriots, Los Bravos, they enjoy falsetto harmonies!

This number has a captivating Latin quality—it's a rhythmic ballad, slightly under mid-tempo, with a deliciously exotic lilt enhanced by Tijuana-type brass.

The tune's quite pleasant, too—and, all in all, it's a thoroughly relaxing and easy-on-the-ear disc.

FLIP: By way of contrast, Brincos demonstrate that they're equally at home with the up-tempo numbers. It's a pounding thumper, with twangs galore. Wild!

NINI ROSSO

"Song Of The Mountains (La Montanara)"/"Salute A Te!" (Durrum).

If you were one of the thousands who rushed out and bought Nini Rosso's "Il Silenzio," you'll want this, too. Then again, you may not, because it's highly similar!

Technically perfect trumpet work (Italy's answer to Eddie Calvert!), with background choir and organ—and the well-known theme from the film "The Legend Of The Glass Mountain." There's also a spoken passage in Italian!

FLIP: Tempo speeds here. A lively Latin-tinged rhythm, with maracas and brass section—and, as ever, Nini's impeccable trumpet work.

SMALL FACES

"Patterns"/"E Too D" (Decca). This track is taken from an LP, and apparently the Small Faces don't want to know about it—I gather they will be doing no promotion on it, which is bound to reduce its impact.

Nevertheless, it's a track with a considerable amount of appeal—a driving compulsive beat and a rich fruity sound blending twangs with organ; the lyric is absorbing without being complex; and the tune is catchy yet simple, so that it registers quickly.

Despite the group's apathy, plenty of their fans will enjoy it. FLIP: Not sure what the title means, but this is quite a stormer—a low-down bluesy feel, walloping drums, tambourine and Stevie in frenzied, impassioned mood.

MORE SINGLE REVIEWS PAGE 10



JIMMY JAMES & THE VAGABONDS
★★★ No Good To Cry ★★★
7N 35374

NEW SINGLES

- | | | |
|--|--|---|
| SAMMY DAVIS JR.
DON'T BLAME
THE CHILDREN
RS 20566 | TREACY
KEEP THAT WHEEL
A TURNIN'
7N 17328 | NINI ROSSO
SONG OF THE
MOUNTAINS
[LA MONTANARA]
DRS 54013 |
| JACQUES DUTRONC
J'AIM LES FILLES
VRS 7024 | JOHNNY KELLY
BLACK VELVET BAND
7N 17322 | |

Stranger Than Fiction
by Bert Weedon
on HMV POP 1592 b/w

MALAGUENA

the LOVIN' SPOONFUL

NEW LP & SINGLE



You're A Big Boy Now
KLP 402

SINGLE
SIX O'CLOCK
KAS 208

2 NEW ALBUMS FOR THE TOP



MAX BYGRAVES
Strollin' With Max Bygraves
NPL 18183



DEAN MARTIN
Happiness Is
RLP 6242 (M) RSLP 6242 (S)

GREAT HIT SINGLE THE NEW FORMULA

DO IT AGAIN A LITTLE BIT SLOWER

7N 35381

NME TOP 30

(Wednesday, May 24, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
	1	SILENCE IS GOLDEN Tremeloes (CBS)	5	1
7	2	WATERLOO SUNSET Kinks (Pye)	3	2
2	3	DEDICATED TO THE ONE I LOVE . . . Mamas & Papas (RCA)	7	2
	4	PICTURES OF LILY Who (Track)	5	4
3	5	PUPPET ON A STRING Sandie Shaw (Pye)	11	1
12	6	THEN I KISSED HER Beach Boys (Capitol)	3	6
13	7	THE WIND CRIES MARY Jimi Hendrix (Track)	3	7
6	8	THE BOAT THAT I ROW Lulu (Columbia)	6	6
8	9	SEVEN DRUNKEN NIGHTS . . . Dubliners (Major Minor)	8	8
5	10	SOMETHIN' STUPID Frank and Nancy Sinatra (Reprise)	10	1
	11	A WHITER SHADE OF PALE . . . Procol Harum (Deram)	1	11
9	12	FUNNY FAMILIAR FORGOTTEN FEELINGS . . Tom Jones (Decca)	6	8
15	13	SWEET SOUL MUSIC Arthur Conley (Atlantic)	5	13
22	14	THE HAPPENING Supremes (Tamla-Motown)	2	14
16	15	NEW YORK MINING DISASTER 1941 Bee Gees (Polydor)	4	15
	16	THERE GOES MY EVERYTHING Engelbert Humperdinck (Decca)	1	16
11	17	A LITTLE BIT ME, A LITTLE BIT YOU Monkees (RCA)	8	3
10	18	PURPLE HAZE Jimi Hendrix (Track)	9	5
18	19	HI HO SILVER LINING Jeff Beck (Columbia)	7	17
21	20	FINCHLEY CENTRAL New Vaudeville Band (Fontana)	3	20
14	21	I CAN HEAR THE GRASS GROW Move (Deram)	7	7
23	22	CASINO ROYALE Herb Alpert & the Tijuana Brass (A & M)	3	22
29	23	ROSES OF PICARDY Vince Hill (Columbia)	2	23
24	24	THE FIRST CUT IS THE DEEPEST P. P. Arnold (Immediate)	3	22
28	25	MUSIC TO WATCH GIRLS BY Andy Williams (CBS)	2	25
	25	WALKING IN THE RAIN Walker Brothers (Philips)	1	25
27	27	IF I WERE A RICH MAN Topol (CBS)	3	27
	28	I GOT RHYTHM Happenings (Stateside)	1	28
	29	GROOVIN' Young Rascals (Atlantic)	1	29
26	29	BIRDS AND BEES Warm Sounds (Deram)	4	25

Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	111	1
2	2	MORE OF THE MONKEES (RCA)	7	1
	3	ARE YOU EXPERIENCED Jimi Hendrix (Track)	1	3
3	4	GREEN GREEN GRASS OF HOME . . . Tom Jones (Decca)	8	3
8	5	A DROP OF THE HARD STUFF Dubliners (Major Minor)	2	5
4	6	THE MONKEES (RCA)	18	1
6	7	FIDDLER ON THE ROOF Topol and London Cast (CBS)	7	6
5	8	BEST OF THE BEACH BOYS (Capitol)	29	2
7	9	THIS IS JAMES LAST James Last (Polydor)	6	7
9	10	SECOMBE'S PERSONAL CHOICE Harry Secombe (Philips)	3	9
12	11	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	44	4
14	12	HAND CLAPPIN'—FOOT STOMPIN'—FUNKY BUTT—LIVE! Geno Washington (Pye)	25	5
	13	RELEASE ME Engelbert Humperdinck (Decca)	1	13
15	14	DR. ZHIVAGO Soundtrack (MGM)	7	10
10	15	MATTHEW & SON Cat Stevens (Deram)	7	8
13	16	COME THE DAY Seekers (Columbia)	28	3

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, May 23, 1967)

Last Week	This Week	
1	1	GROOVIN' Young Rascals
5	2	RESPECT Aretha Franklin
6	3	I GOT RHYTHM Happenings
7	4	RELEASE ME Engelbert Humperdinck
5	5	THE HAPPENING Supremes
3	6	SWEET SOUL MUSIC Arthur Conley
7	7	HIM OR ME—WHAT'S IT GONNA BE Paul Revere & the Raiders
13	8	CREEQUE ALLEY Mamas and Papas
4	9	SOMETHIN' STUPID Frank & Nancy Sinatra
11	10	GIRL YOU'LL BE A WOMAN SOON Neil Diamond
12	11	ON A CAROUSEL Hollies
9	12	DON'T YOU CARE Buckinghams
18	13	HERE COMES MY BABY Tremeloes
19	14	MIRAGE Tommy James & the Shondells
21	15	ALL I NEED IS YOU Temptations
16	16	FRIDAY ON MY MIND Easybeats
22	17	SOMEBODY TO LOVE Jefferson Airplane
8	18	CLOSE YOUR EYES Peaches & Herb
10	19	YOU GOT WHAT IT TAKES Dave Clark Five
23	20	SUNSHINE GIRL Parade
26	21	I WAS KAISER BILL'S BAT-MAN Whistling Jack Smith
15	22	WHEN I WAS YOUNG Eric Burdon & the Animals
17	23	I THINK WE'RE ALONE NOW Tommy James & the Shondells
27	24	TOO MANY FISH IN THE SEA & THREE LITTLE FISHES Mitch Ryder & the Detroit Wheels
28	25	SHAKE A TAIL FEATHER James & Bobby Purify
—	26	HAPPY JACK Who
30	27	CASINO ROYALE Herb Alpert & Tijuana Brass
—	28	WHEN YOU'RE YOUNG AND IN LOVE Marvelettes
—	29	MY GIRL JOSEPHINE Jerry Jay
—	30	SIX O'CLOCK Lovin' Spoonful

NOW!

Engelbert Humperdinck

FIRST LP



Engelbert Humperdinck
Twelve Great Songs plus 'RELEASE ME'

Release me

SKL 4868 LK 4868

and a new single
THERE GOES MY EVERYTHING

F 12610

DECCA

The Decca Record Company Limited, Decca House, Abchurch Lane, London, SE1

5 YEARS AGO

TOP TEN 1962—Week ending May 25

- 1 GOOD LUCK CHARM Elvis Presley (RCA)
- 2 I'M LOOKIN' OUT THE WINDOW Cliff Richard (Columbia)
- 3 NUT ROCKER B. Bumble (Top Rank)
- 4 LOVE LETTERS Kitty Lester (London)
- 5 AS YOU LIKE IT Adam Faith (Parlophone)
- 6 WONDERFUL LAND Shadows (Columbia)
- 11 6 COME OUTSIDE Mike Sarne (Parlophone)
- 12 8 LAST NIGHT WAS MADE FOR LOVE Billy Fury (Decca)
- 25 9 I DON'T KNOW WHY Eden Kane (Decca)
- 26 10 GINNY COME LATELY Brian Hyland (HMV)

10 YEARS AGO

TOP TEN 1957—Week ending May 24

- 1 BUTTERFLY Andy Williams (London)
- 2 ROCK-A-BILLY Guy Mitchell (Philips)
- 3 YES, TONIGHT JOSEPHINE Johnnie Ray (Philips)
- 4 WHEN I FALL IN LOVE Nat "King" Cole (Capitol)
- 5 CUMBERLAND GAP Lonnie Donegan (Pye-Nixa)
- 7 6 99 WAYS Tab Hunter (London)
- 11 7 I'LL TAKE YOU HOME AGAIN KATHLEEN Slim Whitman (London)
- 5 8 BABY BABY Teen-Agers (Columbia)
- 10 9 TOO MUCH Elvis Presley (RCA)
- 9 10 FREIGHT TRAIN Chas McDavitt Group (Ortloe)

BEE GEES COLOUR TV SPEC,

U.S. DELAY

THE Bee Gees will star in a 30-minute colour TV spectacular to be shot on location in Europe at the beginning of next month. It will be based entirely upon their album "The Bee Gees' First," now nearing completion. Various Continental backgrounds have been set by the group's agent, Robert Stigwood of Nems Enterprises, who returned to London from Paris on Wednesday.

Shooting of the film begins next Thursday (1st) and lasts about 10 days. Because of this the group's promotional visit to America has been put back four weeks. It will now be from June 29 to July 12. The Bee Gees are currently recording additional tracks for their album to replace several items already recorded. Early

next week they cut a new single which—despite their current chart success—is planned for mid-June release. The album will be issued at the end of June. The TV film is designed for all markets, but particularly for America and Europe. Stigwood also hopes to set up a deal whereby the show will be seen in this country—although here, of course, it would be seen in black and white. The film is being made by Deutsche Gramophon, Hamburg, in association with Nems.

NEW RELEASES —

Faces switch, Cilla, Tops, Gaye, Fury, Turtles, Vaud

IN one of the most important label changes this year, the Small Faces switch from Decca to Immediate, and a single has been set for release by their new company. Cilla Black's first disc of 1967 has at last been scheduled. Other new singles soon to be issued are by the Four Tops, the Turtles, Billy Fury and Marvin Gaye and Tammi Terrell. Joe Brown has covered one of the songs from the new Beatles' LP. Also released shortly are albums by the Mamas and Papas and the New Vaudeville Band.

The Small Faces have left Decca and switched to Andrew Oldham's Immediate label. Their first single under the new banner will be "Here Comes The Nice," coupled with their current U.S. top side "Green Circles"—both Steve Marriott-Plonk Lane compositions. It is set for release next Friday (June 2).

As reported last week, Decca issue the Faces' "Patterns" today (Friday), but the group has announced it dissociates itself from the release of this LP track. The Faces' recording contract was taken over by Oldham earlier this year, when they signed an independent recording deal with his Immediate Productions.

Another group at loggerheads with Decca is the Fortunes, which states it does not wish to be associated with a single on Decca issued today, "Our Love Is Gone." As reported last week, the group has now switched to United Artists after a disc lapse of eight months.

CILLA'S BALLADS

Cilla's new single, issued next Friday by Parlophone, comprises two Mort Shuman-Kenny Lynch compositions. Top side is "What Good Am I" coupled with "Over My Head." In the absence of her usual recording manager George Martin, the disc was produced by the Hollies' a-and-r man Ron Richards.

The Turtles' follow-up to "Happy Together" comes out next Friday on London, titled "She'd Rather Be With Me." With Kim Weston having switched to MGM, Marvin Gaye teams with Tammi Terrell for his new Tamla-Motown single "Ain't No Mountain High Enough," also issued next Friday.

A Tamla single released the follow-

ing week (June 9) is the new Four Tops' prospective hit "Seven Rooms Of Gloom." It coincides with Billy Fury's revival of the old Elvis Presley hit "Loving You" (Columbia).

One of the Lennon-McCartney tracks from the Beatles' new album "With A Little Help From My Friends" (already recorded by the Young Idea) has been covered by Joe Brown and is released next Friday by Pye.

Also for June 2 release is the LP "The Mamas And Papas Deliver" (RCA). The New Vaudeville Band's next album "Finchley Central" (Fontana) is issued on either June 19 or 26—tracks include "Rosie," "Peek-A-Boo" and "I Wonder Who's Kissing Her Now."

● Jeff Beck's first solo LP is likely to be recorded live before an audience of about 250 of his fans. His recording manager Mickie Most is currently looking for a suitable venue for the session. The album, complete with audience reaction, is being planned for late summer release by Columbia.

BOND THEME DISCS

Nancy Sinatra's recording of the title song from the new James Bond film "You Only Live Twice" may be her next Reprise single, to follow her current release "Love Eyes." Meanwhile, United Artists have rush-released the soundtrack album of John Barry's score for the film, which includes Nancy's title number. Two other versions of the title tune, shortly to be released, are by Mantovani (Decca) and the Bob Crewe Generation (Stateside).

OLD ELVIS, NEW LABEL

A track recorded by Elvis Presley in 1956, before he joined RCA, "Uncle Penn," will be the first release—scheduled for June 23—on the new Pyramid label. The company becomes fully operational in mid-July, and is at present negotiating for old tracks by Gene Pitney, Roger Miller and Johnny Rivers.

Who's Entwistle breaks finger

RECORDING plans for the Who's next LP—which it was hoped to complete before the group's departure on its lengthy American tour this summer—took a setback this week when bass guitarist John Entwistle broke a finger on his right hand. The group was undertaking a lengthy



JOHN ENTWISTLE at the recording session on Tuesday.

recording session on Tuesday, but had difficulties as a result of John's injury.

Said co-manager Kit Lambert: "It looks as though the album might not get finished before they leave for the States." How did the accident occur? After coming off stage at a Stevenage one-nighter, John punched a picture of a well-known band-leader pinned to the dressing-room wall!

CILLA, FACES, TROGGS, DUSTY, BACHELORS —

CILLA BLACK, the Small Faces, the Troggs, the Dave Dee group and the Procol Harum are booked for Southern-TV's "As You Like It," which hopes also to include Petula Clark in Hollywood. Dusty Springfield joins the parade of stars in ABC-TV's "Blackpool Night Out" series. Topol has been booked to guest in the "Eamonn Andrews Show." The first attractions announced for the new season of BBC-1's "Billy Cotton's Music Hour" series involving top musical personalities have been announced, and will start within a few days.

"AS YOU LIKE IT"

THE Dave Dee group, the Troggs, David Garrick, Kiki Dee and chart newcomer Procol Harum are booked for Southern-TV's pop request show "As You Like It" on Tuesday, June 6. Dave Dee will be the roving reporter and will interview visitors to the London Zoo. Cilla Black and the Small Faces star in the following week's edition (13th).

Petula Clark will be seen performing her new single "Don't Sleep In The Subway" in next week's screening (May 30), provided her film sequence arrives in time from Hollywood, where she is currently shooting "Finian's Rainbow." Peter and Gordon are also added to next week's bill.

The series is due to end its present run on June 27, and cannot be extended because the time slot is already booked. However, director Mike Mansfield told the NME that in view of favourable viewer reaction the show is likely to return for an extended series in the autumn.

ABC-TV: BLACKPOOL, EAMONN

DUSTY SPRINGFIELD has been booked to headline ABC-TV's "Blackpool Night Out" on Sunday, July 16—an unusual booking, as she will then be starring in her own BBC-1 series and it is rare for a company to be able to engage an artist while she is contracted to a rival network. American singing stylist Nancy Wilson tops the July 9 bill. Julie Rogers joins the Shadows in the July 30 edition.

Israeli star Topol makes one of his rare television appearances when he guests in ABC-TV's "Eamonn Andrews Show" this Sunday (28th). The series ends its current run on June 25 and is replaced the following Sunday (July 2) by ATV's "Dave Allen Show"—which will have a format similar to Eamonn's series, including musical guests.

The King Brothers joined Engelbert Humperdinck in the last of the six "Bruce Forsyth Shows," tele-recorded this week. The programmes will be screened in the summer starting Sunday, August 20.

Transmission sequence of ABC's six Tony Hancock shows has now been set. The programmes will be seen in most regions on Friday evenings from June 16, but some areas (including the Midlands) begin screening the series a week later (23rd). Titled simply "Hancock," guests include Vikki Carr (June 16 and July 7), Carmen McRae (23rd), Dick Haymes (30th), Marian Montgomery (July 14) and Frankie Randall (21st).

BBC-1: COTTON, SIMON DEE

THE Bachelors are star guests in BBC-1's "Billy Cotton's Music Hour" on Saturday, July 15. The series returns for a run of six fortnightly programmes on June 17, with Roy Castle set for the first edition.

Latest bookings for the "Dee Time" series include the Procol Harum, Julie Rogers, Stubby Kaye and the Frugal Sound (Thursday, June 1); and the Dalys and American jazz pianist Teddy Wilson and his trio (Tuesday, June 6).

Dusty Springfield guests in "Top Of The Pops" next Thursday (June 1). Gene Pitney, Georgia Brown and Isobel Black join Lance Percival in "Juke Box Jury" on Saturday, June 10. With Vince Hill in the previous week's show (3rd) are Bernard Cribbins, Anne Nightingale and Amanda Barrie.

ATV: BIG NEW SERIES

ATV's new Saturday night audience participation series "Golden Shot" will include top musical guests. Hosted by Jackie Rae, it is initially booked for a 13-week run starting June 8.

Janie Marden is showcased in her own 15-minute ATV spot on Sunday, July 2.

As previously reported, Dickie Valentine is to star in a six-week ATV series this summer. Transmission has now been set to begin during the week of August 7. Most areas will see it either on Tuesday (8th) or Friday (11th).

Saturday-night films to be screened by ATV-London include Frankie Vaughan in "These Dangerous Years" (July 15), and Norman Wisdom and Millicent Martin in "The Girl On The Boat" (August 5). Frank Sinatra stars in "Not As A Stranger" on Sunday, July 9.

Latest bookings for the Morecambe and Wise series, currently being filmed for U.S. TV and autumn screening in Britain, include Gene Pitney, Eric Burdon and the Animals (filming May 31); the Tremeloes and Peter Nero (June 7).

BBC-2: NEXT WEEK

VERA LYNN stars in BBC-2's "Something Special" (Saturday), with Malcolm Roberts. BBC-2 next week, Vikki Carr is in the "Dickie Valentine Show" on Thursday night's "Something Special" including Earl Hines and Buck Clayton.



ENGELBERT HUMPERDINCK, DUSTY SPRINGFIELD and WAYNE FONTANA pictured at Lg.

YOUR JUNE POP

● Engelbert Humperdinck has been booked for the "Parade Of The Pops" set for this series are Wayne Fontana (21st).

● Billy Fury returns to radio on Friday, with Cliff Bennett and the Rebel Rousers.

● The Tremeloes are set for another "Monday" on June 5 with Nola York and the group are set for the following week (12th).

● Latest "Saturday Club" bookings include Peter and Gordon (June 3). Guest day, June 1, are Brimcos, Kiki Dee and M. A. Thelma Houston.

● The Fortunes, Marian Montgomery, Powerpack are among the artists featured Saturday, June 3 to Friday, June 9.

● George Fame and his Band guest "Music Through Midnight" next Monday also set.

● A new Sunday afternoon series of "The Light Programme" on June 4, editions.

JOHN WALKER CONCERT DEBUT

JOHN WALKER will make his solo British concert debut at Torquay Princess on Sunday, June 18. He will be accompanied by his newly-formed four-piece group and Columbia recording duo Sue and Sunny, who were signed this week as a permanent backing team for the singer. Other Sunday concerts lined up for John include Great Yarmouth ABC (June 25 and August 6) and Bournemouth Pavilion (July 2 and August 13).

It is now confirmed that he will make his solo debut in the mammoth pop concert on June 1 at the Paris Palais de Sports. John's first British date will be a ballroom one-nighter at Boston Glidodrome on June 17.

This week Walker was recording his first solo single, which he was producing himself. It is being scheduled for prompt release by Philips.

● Tom Jones, Engelbert Humperdinck, Dusty Springfield and the New Vaudeville Band are also being lined up for a string of Sunday concerts at Blackpool, Bournemouth, Great Yarmouth and Torquay—but exact dates have not yet been set. Cilla Black and Harry Secombe are expected to play at least one concert each at Blackpool.

Burdon, Spoonful films

ERIC BURDON and the Animals were yesterday (Thursday) attending the premiere of the murder drama "Stranger In The House," starring James Mason and Bobby Darin, at London's Leicester Square theatre. The group is featured in the film singing "Ain't That So," which may be released as part of an EP. Darin has a non-singing rôle. The movie goes on general release on the Rank circuit on July 2.

A major film about the rise and fall of a pop group, "All Night Stand," may be made in Britain for 20th Century-Fox later this year. There would be no stars: the producers plan to assemble their own group. Location shooting will be in Britain, Iceland and other countries.

The Lovin' Spoonful feature several

songs on the soundtrack of the new film "You're A Big Boy Now," which opened at London's Warner Theatre yesterday (Thursday).

Group leader John Sebastian wrote the entire score for the off-beat comedy picture, which was the official American entry at the Cannes Film Festival. It goes on general release on the ABC circuit from July 9.

45 rpm records

new from DECCA

SMALL FACES

Patterns

F 12619

DECCA

THE FORTUNES

Our love has gone

F 12612

DECCA

ROSS McMANUS

Can't take my eyes off of you

F 12618

DECCA

MIKE WALLIS

It's on you girl

RCA 1598

RCA VICTOR

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Phone (for all Depts.)
01-240 2266 (10 lines)

Cable address:
Newmusex, London

NEW YORK: June Harris
188 Eighth Ave., New York
N.Y. 10019.
Phone: 757-7877

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BEATLE fans, too, will find a full-colour portrait of JOHN, PAUL, GEORGE and RINGO as they are today—plus a telling article no Beatle enthusiast should miss.

In full colour

More colour highlights such stars as SCOTT, JOHN and GARY WALKER, CAT STEVENS and ENGELBERT HUMPERDINCK. And there are big features on many top stars, including the ROLLING STONES, ELVIS, BEACH BOYS, SPENCER DAVIS, CLIFF RICHARD, DUSTY SPRINGFIELD, TOM JONES, SANDIE SHAW, PAUL JONES... and many, many more.

There's a spotlight on FIRST YEAR STARS, on BOY and GIRL SINGERS, STARS ON HOLIDAY, the future of the GROUPS, where are the STARS THIS SUMMER, what POP FILMS will be around for a rainy day. STARS' SUMMER ROMANCES is another exciting 4-page story, with pictures.

Test yourself

There are also features ABOUT YOU. You can test your POP IQ in a huge quiz; you can look into the future with the LONG RANGE FORTUNECAST; test your powers of observation with SPOT THE OMISSIONS; revel in the MONSTER POPWORD; and find your POPULARITY RATING with the opposite sex in RATE YOURSELF—loads of fun for the whole family!

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BEATLES—WORLD TV, DRUG SONG DENIAL

THE Beatles will provide one of Britain's two contributions to the first-ever world-wide TV hook-up, to be screened by BBC-1 on Sunday, June 25 (8-10 pm), and simultaneously in 30 other countries. The group will occupy a five-minute spot, live from the EMI studios. They will be featured recording a brand new number which they are writing specially for the occasion. The programme, "Our World," will be linked by five satellites to an estimated audience of over 500-million viewers.

Before recording the song, the Beatles will be seen routing and discussing it with their recording manager George Martin. An orchestra may also be featured in the session. John Lennon and Paul McCartney are deliberately keeping the lyric simple for the benefit of foreign viewers. No decision will be taken on whether the track will be commercially released until after it has actually been recorded.

The BBC has banned "A Day In The Life" from the Beatles' new LP, on the grounds that it "could be considered to have drug-taking implications." The group hotly deny this.

Monkees arrival date

NATIONAL Press reports that the Monkees will not arrive in Britain until June 28 (the day before their first concert at Wembley) are completely unsubstantiated. The NME's Los Angeles correspondent cables that no decision has yet been taken on the group's arrival date—nor will be for at least another week.

"Quite honestly, we don't know what we're doing," said Davy Jones. "We have been told that we might arrive in Britain on June 15 for filming before our concerts, but it depends on whether we can complete our Hollywood filming schedule in sufficient time."

An entourage of 22 personal managers, photographers, and publicists will accompany the Monkees on their visit to Britain. The group's London office commented: "With so many people coming on the trip, it would seem they will be doing more than just the concerts."

PROCOL SAVILLE DATE

The Procol Harum have been booked for their first London concert engagement on Sunday, June 4, when they appear as guest stars on the Saville Theatre bill headed by Jimi Hendrix. One-nighters for the group next month include Manchester New Century Hall (10th), Derby Clouds (11th) and London Marquee (12th).

Ryder TV hitch

Following his current promotional visit to Britain, Mitch Ryder is expected to return later this year for a tour with his full package show—including a ten-piece orchestra. His scheduled TV spots next week may be cancelled due to permit problems.

Vaudeville's big date in Vegas

THE New Vaudeville Band flew on Wednesday to America, where they open a two-week engagement at the plush Las Vegas Tropicana Hotel this weekend. They guest in U.S. TV's "Dean Martin Show" on Sunday, June 11—the day after the end of their Vegas season. The group returns to Britain on June 12, and the same evening plays a one-nighter at Cambridge Trinity Hall.

Other dates for the Band are Weston - super - Mare Winter Gardens (June 17) and Douglas Palace (25th). They play a week's cabaret from June 25, doubling Wakefield Savoy and Brighthouse Ritz. They visit Italy for 13 days (July 7-19) prior to their next American tour (July 23-September 1).

Freddie and the Dreamers are considering an offer of a four-week season at Vegas Tropicana next spring.

Hump hit notches 191,000; Hollywood, world plans?

ENGELBERT HUMPERDINCK is to visit America in September at the start of what may be a world tour. His manager flies to the States next month for discussions on a major film offer. Remarkable sales figures have been notched up by the singer's new Decca single "There Goes My Everything" during its first week of release.

Engelbert is expected to leave for New York on September 11. After appearing in the first edition of Ed Sullivan's new autumn U.S. TV series, he would play a string of concerts in principal cities across America, where "Release Me" is currently placed at No. 4.

FAR EAST PLANS

British commitments permitting, Engelbert will then fly to Australia—one of eight countries where "Release Me," reached No. 1—for a short tour returning via concerts in Hong Kong. Already being considered for November is a lightning European tour which would take him to eight capital cities in 10 days.

However, this project may be shelved until 1968 in view of an offer received on Wednesday for an important London season by Humperdinck in the autumn.

Manager Gordon Mills will see a leading Hollywood film producer next month to negotiate details of an offer—already submitted—which would involve Humperdinck co-starring with Steve McQueen in a big-budget picture early next year.

Humperdinck's new single, issued last Friday, has already chalked up vast sales. By Saturday it had sold 106,000 copies. At 11 am on Wednesday morning the total had reached 191,000.

TAMLA PLANS HIT TROUBLE

IT now seems likely that the projected Tamla-Motown package tour of Britain—plans for which were exclusively revealed in last week's NME—will have to be put back until early next year. A Tamla executive expressed the hope that an autumn tour might be possible, but this seems improbable as neither the Supremes nor the Four Tops would then be available.

However, negotiations are going ahead for various Tamla attractions to tour Britain in 1968. Agent Vic Lewis, who is the U.K. representative of the Supremes and the Tops, confirmed this week that both groups are likely to head British concerts during that period.

Lulu Hollywood talks

Lulu flies to New York on June 4 to attend the world premiere—10 days later—of the film "To Sir With Love," in which she has a strong acting rôle. While in America she also undertakes promotional radio and TV appearances, and visits Hollywood for talks with a major film company.

The title song "To Sir With Love," written by Paul Evans, will be Lulu's next release at the end of June.

Seekers to call off Bing movie role?

THE Seekers—as revealed in the NME four weeks ago they were in line for a guest appearance in a major Hollywood film—may not now be able to take part in the picture because production has been put back until the autumn. The movie is "The Great Saint Bernard," starring Bing Crosby in the title rôle. Much of it will be shot on location in Switzerland.

Tom Springfield has been signed to write the entire score for the film—irrespective of whether the Seekers appear—and flies to Hollywood shortly for preliminary routing. If the Seekers are able to fit the picture into their autumn schedule they will be seen performing two specially written Springfield numbers. Their sequence would involve seven days' location work.

Release of Judith Durham's solo Columbia single, "Olive Tree," has been put back one week to June 9. Suggestions that she might soon leave the Seekers to go solo were dismissed this week. Commented the group's agent: "It will have to come eventually, but it won't be for a long time."

Colour cover to watch out for

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MORE SINGLE REVIEWS

Contd. from page 6

Jimmy James deserves to make chart

JIMMY JAMES & THE VAGABONDS

"No Time To Cry"/"You Showed Me The Way" (Piccadilly).

THE time must surely come when this group makes the chart grade—I reckon they're one of the most underrated r-and-b units in Britain. And here's another example of their compelling style.

The beat is insistent and throbbing, Jimmy James' vocal is throaty and imploring (in the George Fame-Zoot Money mould), and the Vagabonds' backing is vital and attacking. Give it a try!

FLIP: A bluesy rockabilly, with tinkling piano and background humming, plus clipped brass. Jimmy's tones are even huskier at this slower pace. Effective!

5TH DIMENSION

"Another Day, Another Heartache"/"Rosecrans Boulevard" (Liberty).

I expected another psychedelic item from this off-beat group, but I was surprised to find that this is closer to folk-beat. It's a P. F. Sloan number, with a walloping beat, tambourine and underlying strings.

Particularly outstanding are the strongly projected, uninhibited harmonies. True, there are a few weird noises in the backing, but on the whole it's like an up-to-date New Christy Minstrels!

FLIP: A much quieter number, with a soul-searching reflective lyric. Soloed, with an unexpected bustling passage in the middle. Clarivoline and solo trumpet in the backing.

EVERY MOTHER'S SON

"Come And Take A Ride In My Boat"/"I Believe In You" (MGM).

For the past three months I've been receiving regular advance publicity about this new U.S. group—and now comes the moment of truth! Must say their first disc is exciting, if only for



JIMMY JAMES with five of his VAGABONDS.

its hectic, shattering beat, but it doesn't provide anything very original.

The twangs, organ, shuffle rhythm and spirited approach are reminiscent of the Monkees, while the falsettos are straight from the Beach Boys!

FLIP: This has a more individual sound. Mid-tempo, with fugal harmonies (not falsetto). A slightly Scottish effect, with guitars and organ simulating the bagpipes. To their credit, the lads have chosen two tuneful numbers.

MIGIL FIVE

"Together"/"Superstition" (Columbia).

The first release on Columbia for the Migil Five, but it certainly hasn't marked a change of style.

It's the basic insidious blue-beat that permeated their previous hits, and here it's applied to an old favourite which I'm sure you'll know.

Soloed by the leader in ripe, fruity tones, with doo-be-doo chanting from the others, plus a honking sax solo and party atmosphere. It's good fun!

FLIP: A touch of the razzamatazz about this. You can almost picture them working it on the vaudeville stage. And there's an amusing creepy-type lyric.

POTTED POPS

SAMMY DAVIS: "Don't Blame The Children" (Reprise). This is a monologue which, in short, says the young generation isn't as bad as it's cracked out to be. With choir and martial beat. Expressively handled, but a waste of his talent.

SPELLBINDERS: "Since I Don't Have You" (CBS). A U.S. group with a slowly thumping rockabilly. Soloed with heartfelt chanting and organ. What you might call "commercial soul." Like the Ink Spots up-to-date!

NEW FORMULA: "Do It Again A Little Bit Slower" (Piccadilly). This has a bright bouncy approach, a couple of surprising tempo changes, falsetto harmonies and a cute lyric. But the tone is like a hundred others!

PATSY JONES: "Colours Of Love" (RCA). The girl from BBC Light's "Monday Monday" getting a deserved break with a poignant ballad. Warmly, convincingly sung, with harpsichord, harmonica and unobtrusive beat. Folksy.

DON AND THE GOODTIMES: "I Could Be So Good To You" (Columbia). A lively medium-pacer, with a hand-clapping beat and strong melodic quality. Ideal for record hops, but I found the enveloping sound rather over-produced.

PERCY WIGGINS: "Book Of Memories" (Atlantic). An extremely slow and very moody blues ballad, sensitively warbled in dark-brown tone, with organ and guitar backing. Rather like the stuff we get from his namesake, Mr. Sted.

KIKI DEE: "I" (Fontana). The gal whom I always regard as Dusty's stand-in with a powerful rhythmic ballad, emotionally belted, enclosed in a pulsating all-happening backing. Not the Shirley Bassey hit of the same title.



KIKI DEE.

JOHNNY DEVLIN: "Hurtin'" (CBS). A rhythmic number, but with a sad lyric that's intensely performed. For me, the backing makes this disc—it's a tremendous scoring, with bongos, organ, brittle brass and reverberating guitars.

ELLIE GREENWICH: "I Want You To Be My Baby" (U.A.). The female half of the Greenwich-Barry song-writing team with a real raver of a disc. Sounds a bit like Lulu! Enthusiastic chanting, handclaps and party noises. Tailor made for discotheques.

VENTURES: "Strawberry Fields Forever" (Liberty). An instrumental version of the Beatles hit, with a Marvin-like guitarist taking the lead, aided by organ and strange oscillations. Well done, but there's something lacking without a vocal!

DANIELLE: "Oh Mama" (Phillips). Here's an old favourite—adults may remember the Andrews Sisters version—receiving a sparkling treatment from this charmer. Bright-and-breezy, and easy to join in.

ROSS McMANUS: "Can't Take My Eyes Off You" (Decca). The stalwart of the Joe Loss Band with a Crewe-Gaudio medium-pacer. He certainly sells the song expertly, backed by organ, tambourine and brass. Accomplished.

GRANTHELLES: "The Man I Love" (CBS). The three London lassies with a vivacious up-beat treatment of the Gershwin evergreen. Tastefully done, despite the fast tempo, with brass and strings.

BATS: "Hard To Get Up In The Morning" (Decca). A relaxed, easy-paced number in the Good-Time style. Swaying rhythm, join-in chorus and sentiments we all share. Not world-shattering, but makes inoffensive listening.

LPS by Allen Evans

**** HERE COME THE TREMELLOES (CBS 63017).

Since their big single hit with Cat Stevens' Here Comes My Baby (first track on this LP), the former Brian Poole group can do no wrong. They bring out a pleasant set of beaters for you here, attacking the vocals with a dashing energy and keeping the instrumentals intense without being ear shattering. They also vary the pace attractively, doing a boo-be-doo scat to My Town; and giving an Eastern sound to some backings. They turn on a Four Season falsetto during Shake Hands and change to a wistful mood in When I'm With H.E. But they excel on the fast ravers, like Run Baby Run, Loving You and Round And Round.

Other titles: What A State I'm In, Good Day Sunshine, You, Let Your Hair Hang Down, Even The Bad Times Are Good.

**** EASYBEATS: GOOD FRIDAY (United Artists, ULP 1167).

This easy-sounding quintet keeps the beat steady and the vocals interesting on this set of rocking tunes, composing credits for nine of the 12 tracks going to groupsters Harry Vanda (lead guitar) and George Young (rhythm guitar). Little Stevie leads the singing, with good harmony coming in from the rest. Saturday Night, Happy Is The Man, and Made My Bed Gonna Lie On It come out well.

Other titles: River Deep Mountain High, Do You Have A Soul, You Me We Love, Pretty Girl, Friday On My Mind, Hound Dog, Who'll Be The One, Remember Sam, See Line Woman.

**** BEN E. KING: SPANISH HARLEM (Atlantic 390001).

With a distinct Latin-American flavour, this smooth, relaxed singer has a big, lush, string-filled orchestra behind him and the combination is quite musically intoxicating if you like your music soft and smoochy, yet with a slight beat.

Titles: Amor, Sway, Come Closer To Me, Perdida, Granada, Sweet And Gentle, Quizas Quizas Quizas, Frances, Souvenir Of Mexico, Besame Mucho, Love Me Love Me, Spanish Harlem.

**** NINA SIMONE: HIGH PRIESTESS OF SOUL (Phillips; BL 7764).

A dramatically sung set of ballads, lushly backed by Hal Mooney, such as Don't You Pay Them No Mind, Keeper Of The Flame, Take Me To The Water, and I'm Going Back Home, are mixed in with some smoochy blues, backed by a jazz group, like I'm Gonna Leave You, Brown-Eyed Handsome Man, I Hold No Grudge, and I Love My Baby. Great contrast here, but everything this girl sings is very good.

Other titles: The Gal From Joe's, Come Ye, He Ain't Coming Home No More, Work Song.

**** FRANCIS ALBERT SINATRA / ANTONIO CARLOS JOBIM (Reprise, RLP 1021).

Almost a classical disc this, with great performances of low-key, mystical Latin-American singing from Francis and magical accompaniment (and vocal support at times) by Jobim, who has seven composing credits out of the ten tracks, and including his Girl From Ipanema, Meditation, If You Never Come To Me. Other composers are Cole Porter (I Concentrate On You), Wright-Forrest (Baubles, Bangles And Beads) and Irving Berlin (Change Partners), so you see what high class company you are in on this musically fascinating disc, ideal for late, late listening.

Other titles: Dindi, Quiet Night Of Quiet Stars, How Insensitive, Once I Loved.

**** YOUNG RASCALS: COLLECTIONS (Atlantic 857000).

Here's a beat group which can do ravers or folk-beat sound equally well. I liked their big treatment of the ballad More, and of No Love To Give, sung by composer Gene Cornish. On the beatier side Lonely Too Long, Come On Up, Nineteen Fifty-Six, and two Holland-Dozier-Holland numbers, Mickey's Monkey and Too Many Fish In The Sea are standouts. Vocally, the three front-men sing well—Felix Cavaliere (who plays some torrid organ and piano too); Eddie Brigati (percussion); Gene Cornish (guitar, bass). Drummer Dino Danelli keeps the beat going but isn't featured vocally. The group really puts a

lot of driving attack into its work. Other titles: What Is The Reason, Since I Fell For You, Love Lights, Love Is A Beautiful Thing, Land Of 1,000 Dances.

**** EDDY ARNOLD: LAST WORD IN LONESOME (RCA Victor).

A set of wistful songs, sung by deep voiced Eddy Arnold in true country style, backed by a vocal chorus and quiet orchestra, conducted by the arranger, Bill Walker and produced by Chet Atkins. Eddy has a nice, relaxed style, I liked his Long Long Friendship, The Last Word In Lonesome La Mo, and My Home Town Sweetheart. Good old Nashville sound.

Other titles: Misty Blue, Here Comes My Baby, Why, That's A Lie, A Thing Called Sadness, Don't Touch Me, The Other Side Of Lonely, Millions Of Roses, After The Laughter.

MUSIC FOR PLEASURE label gives you (for 12s. 6d.) a dozen top hit tunes, sung by impersonators of those who made them hits (and they don't sound as good, but the record is giving some unnamed artists recording experience) on HITS '67 (MFP 1069). Included are Little Bit Me Little Bit You, Penny Lane, Edeewies, Release Me INCORPORATED (MFP 1132) turn in a good performance with Rinky Dink, Ready Teddy, Last Night and other instrumental hits.

COMEDY FOR HOLIDAY-MON-FUN: Lots of laughs on AN EVENING WITH ERNIE WISE AT ERIC MORECAMBE'S PLACE (Phillips, BL7750), including a sing-song round the piano, which goes wrong, of course. WARREN MITCHELL, as Alf Garnett puts plenty of gusto and a few gags into SONGS OF WORLD WAR I (Allegro, ALL 840).

Radio listeners will welcome another LP by KENNETH WILLIAMS this time ON PLEASURE BENT (Decca, LP 4856). . . . If you get a giggle out of horror and gloom, you'll love AN EVENING WITH BORIS KARLOFF (Brunswick, LAT 8678). . . . ZERO MONTEL sings amusingly 12 comic songs by Bert Kalmar and Harry Ruby in SONGS MY MOTHER NEVER SANG (Fontana TFL 6976). . . . and you can hear WOODY ALLEN doing his slick patter act at Mr. Kelly's, Chicago (Golden Guinea GGL 0388).

LEVI THE LEADER

MUSTACHIOED Levi Stubbs is the undoubted leader of the Four Tops—the man in front, the quiet man of influence, and a singer with a superb range and style.

If you can't stand Tamla music, don't write off Levi as yet another sandpaper-voiced Negro artist who can shout more than sing. Have the patience to try a Tops LP and listen to him perform a number like "Climb Every Mountain." Beautiful. Levi is modest about how he happens to be lead vocalist with the group. He told me: "I was lucky. I just kinda got picked out! It's no reflection on the rest of the Tops. It just worked that way."

But he gets very angry at people who label the Four Tops as "Tamlastyle" or as "a soul group."

"We're not any one thing," he told me seriously. "Over the years we've been lucky in being able to appeal to many various tastes in music, and this is still our policy."

"I don't see why we can't make good commercial records and still have quality. We like to think we have something to offer everybody."

When I spoke to Levi on the telephone he was in his room at the Jack Tar hotel in San Francisco, heavy with tiredness at 9 am after a night-before show that went on until the early hours.

No complaints

"We're playing the Basin Street club here, man," he told me, "and when we've finished, we go to LA for a show at the Whisky A Gogo. Travel certainly can sap your energy—but I've got no complaints. It broadens the mind."

"One other thing I always bear in mind—whenever I feel like complaining—is how tough we in the Tops had it before we found success."

"It took us ten years of work, work and more work, and during that time there were many occasions when the four of us slept in the one room or shared the same can of beans."

"It's easy to knock people in show business because they're successful, but it's always worth remembering the disadvantages. To get this far we've had uncertainty, insecurity, hunger pains, bitter disappointment, and a few dollars a week to live on; plus hope, ambition and a heck of a lot of luck."

"Life in show business doesn't run as smoothly as a job from 9 to 5, and unless you've got an iron constitution it can certainly take its toll. One day you're living on cold baloney—the next you're all starring on nationwide TV."

"Status symbols? Yes, I have them. What man doesn't fight for

FOUR TOP A WEEK

By ALAN SMITH



success has taught us to have moderation."

Levi is aged 30 (his birthday comes up on June 6), but he tends to look older. That's not meant to be unflattering—simply a comment on his air of maturity and assurance.

"While I was at school I wanted to be a surgeon," he told me, "and I studied hard. Then the Tops happened, and those ideas kind of fell apart. It was the same with the other Tops—as soon as we got an act together, we got so much enthusiasm we couldn't think of anything else."

Now they've hit success, it certainly looks like a never-ending thing for the Four Tops. Already they're high in the U.S. charts with a new record "Seven Rooms Of Gloom," and having had an exclusive preview of it I'm willing to bet it will make No. 1 here.

According to Levi, however, none of this has really affected him as a person. "I guess I'm a pretty quiet guy," he told me, "although I do have wild moments! Who doesn't?"

success and then want things like a nice house and a nice car as soon as he can afford them? But with the Tops, not having overnight

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PROCOL CRASH IN AT No. 11!



It happens for Happenings

EVERY once in a while someone digs out an old Cole Porter song, changes it around a bit—and usually comes up with a hit. The last time it happened was with the Four Seasons and "I've Got You Under My Skin."

Now America's Boston-based group the Happenings (above) try the formula once again with the late Mr. Porter's oldie but goodie "I've Got Rhythm"—and the result, predictably, is a hit! The Stateside-released number enters the NME Chart at No. 28.

NEW to the charts

Line-up of the Happenings is lead singer **Bob Miranda**, who with guitarist **Dave Libert** also arranges all the group's material; **Tommy Guillano**, from Brooklyn; and former business executive **Ralph De Vito**.

Tommy used to be a hairdresser, and Dave was an assistant buyer in a department store.

The Happenings first record in this country, "See You In September," was issued in March of last year, although it didn't mean anything. But the group had a U.S. Top 10 hit with "Go Away Little Girl."

A.S.

WHO'S WHERE

(Week commencing May 26)

DUSTY SPRINGFIELD—London Talk Of The Town.

ONE-NIGHTERS

JEFF BECK—Bognor Shoreline (27th); **Stockport** Tabernacle (28th); **Norwich** Orford Cellar (31st).

JIMI HENDRIX, CREAM, MOVE, GENO WASHINGTON, PINK FLOYD—Spalding Auction Hall (29th).

TROGGS—London Uppereut (27th).

WATCH out for Procol Harum. This British group with that beautiful, beautiful record called "A Whiter Shade Of Pale" is going to be one of the chart sensations of the year.

The name Procol Harum, I'm told, is Latin for "Beyond these things," and without doubt it fits a sound and style far beyond anything else in the Top 30.

Certainly record buyers have been flooding into the shops for "A Whiter Shade Of Pale" in incredible numbers.

Sold out

Only yesterday I met one pop fan who told me he went into his local record shop and said: "A copy of—" before he could finish the dealer cut in and said: "—the Procol Harum? No. Sold out."

There are five in the group:—Singer **Gary Brooker**, from Hackney, who was once a member of the Paramounts . . .

Lead guitarist **Ray Royer**, who also doubles on violin . . .

Islington-born bass guitarist **Dave Knights** . . .

Drummer **Bobby Harrison**, from East Ham; and organist **Mathew Charles Fisher** from Croydon.

They are recorded by a-and-r wizard **Denny Cordell**, who also produces the hits of **Georgie Fame** and **the Move**.

Says **Denny**: "About 18 months ago, when I was recording the **Moody Blues**, I was approached by a guy called **Keith Reid**, who showed me the lyrics of 'A Whiter Shade Of Pale.' No music, just lyrics.

"I told him they were beautiful, but I could really do nothing for him unless he had music. So he went away, and I didn't see him until six weeks ago.

"Before I say anything else, the

NEW to the charts

By Alan Smith

thing about **Keith Reid** is that he devotes a tremendous amount of his time to writing lyrics and travelling about with the group. He is tremendously involved.

"Anyway, I'd also said to him why didn't he get a group, and six weeks ago he came and played me a demo of the song just accompanied by piano. I liked it. The next thing he had formed this group. And when I heard them perform they just blew my mind.

"We've already recorded the follow-up to 'Whiter Shade Of Pale,' and believe me when I say it's just too much. And you know the thing about these guys?—they record in one take. There's no overdubbing or messing about. They just come into the studios and do it on one tape.

"When we recorded 'A Whiter Shade Of Pale' I just couldn't believe we'd got it right first time, so I said 'Let's try it one more time.' I was wrong.

"They'd got it 100 per cent straight off. Now I hear it's the fastest selling record by a British group Decca has ever had—it's on **Deram**—and that 87,000 copies were sold last Friday alone."

Hendrix-like

Procol's adviser-lyricist **Keith Reid** is aged 20 and has been described as a young man with **Jimi Hendrix**-type hair with dark granny glasses who always sits on music publisher **David Platz** window-sill. As he has been contracted to **David**

Platz as a songwriter for some time, this may well be a good thing.

According to **David**, **Keith** borrowed £100 from him to form the group. **Keith** then chose **Gary Brooker** (who also wrote the music for "Whiter Shade Of Pale") as lead singer, and they spent three weeks at a Buckinghamshire country cottage working the number out. The original demo ran for nine minutes.

The name **Procol Harum** was chosen because it was the name of a prized Siamese cat, and it also meant something and sounded good.

To my ears, "A Whiter Shade Of Pale" sounds good, too—very, very good.

KB 'Supertune' tunes out the background yackety-yak!

Trouble with pop stations is, they have noisy neighbours. You don't get **Herman's Hermits** alone; you're getting some other station yacking in the background.

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Elvis! Excitement!
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CABARET HELPS KEEP ANDY IN TOUCH

"THERE are so many directions for a performer to go and so many things I want to do. Everything happens in due time, and there is plenty of time for everything. I've never been in a hurry to achieve success." So says Andy Williams—back again in the NME Chart with "Music To Watch Girls By."

But what the modest Mr. Williams does not say is that success HAS reached him in all facets of his multi-talented career.

His TV series is always high in the ratings; he is one of the most consistent record-sellers in the world; cabaret bookings in most of the

By **NORRIE DRUMMOND**

world's smartest night-spots are his for the asking.

At the moment Andy is in Japan, nearing the end of a tour of the Far East with Henry Mancini. "Never before has a solo artist received such acclaim," said one report from Tokyo, where he has been christened "Andy-San."

Andy was born in Wall Lake, Iowa, a small farming community, whose easy-going attitude soon rubbed off on Andy. His father, Jay Williams was the local choir-master and he, his wife and four sons—Bob, Dick, Don and Andy—became the mainstay of the choir.

To the city

Before long the four Williams Brothers had created quite an impression in Wall Lake and the surrounding districts and soon afterwards Jay Williams took his family to Des Moines, Iowa's largest city.

The popularity of the Williams Brothers mushroomed and they ended up with their own radio series and an offer to move to Chicago.

It was a tremendous gamble. In Des Moines they were secure and successful whereas in Chicago they

were virtually unknown but Bob, Dick, Don and Andy decided to take the plunge and set off for Chicago.

However before long the Williams Brothers pulled up their roots yet again and headed for Los Angeles. The boys continued working together and in 1946 they teamed up with Kay Thompson in what turned out to be one of the most successful cabaret acts of the time.

They toured America and Europe until in 1952 with Andy still in his teens, the Williams Brothers decided to disband.

Bob, Dick and Don had married and were starting to raise families. This left Andy to decide whether to join another vocal group or to set out on his own.

Long stay

He chose the latter and set off for New York where he was signed immediately as a singer on Steve Allen's "Tonight Show." He started with a two-week contract but stayed for almost three years.

By 1959 Andy's records were selling in millions. "Canadian Sunset" and "Hawaiian Wedding Song" topped the U.S. charts for many months.

TV appearances followed and in 1962 when he felt ready he accepted NBC TV's offer of a TV series of his own.

The simplicity and sophistication of the "Andy Williams Show" has kept it at the top for almost five years. He has the top guest names available and because he is so interested in all facets of TV—lighting, camera directing and production—he gets the best results from all the technicians around him.

Viewers in Britain are likely to see the show in colour later this year.

With all his interests, Andy still finds time to appear in night-clubs. "It keeps a singer in touch," he says. "In fact, there's nothing that tops performing in front of a club audience."

EPs by allen evans

CLIFF RICHARD (Columbia) is backed by the Shadows on a "Cinderella" EP, singing Come Sunday Peace And Quiet, She Needs Him More Than Me and Hey Doctor Man—all written by the Shads.

SINGING POSTMAN (Parlophone) amuses with his lisp, rural-accented delivery of four of his homespun tunes—Clock In The Biscuit Tin, Washday Song, Railway Song and Runtin Man.

SHADOWS (Columbia) offer a "Finders Keepers" medley, including My Way, Paella, Fiesta, and a track to My Way later. In between are two "Cinderella" pantomime tunes—Autumn and Flyder And The Spy. Good instrumentals.

JOAN BAEZ (Fontana) goes classical with Bachianas Brasileiras No. 5 aria, and continues in Latin-American mood with Nu Bello Cardillo and El Preso Numero Nueve. Impressive.

JERRY LEE LEWIS (Philips) gives you his version of Green Grass Of Home and Detroit City, plus Walk Right In and Wolverton Mountain. Jerry sure can put these over.

FILM HITS Vol. 13 (Decca) gives you themes from "Quiller Memorandum" and "Casino Royale" (Roland Shaw Orchestra). "Countess From Hong Kong" (Romnie Aldrich and two pianos), "Hotel" (Aldrich and Camarata and New Promenade Orchestra).

MUSICASSETTE EPs

Eight EPs (at 14s. 6d. each) for Cassette tape record enthusiasts are:

DUSTY SPRINGFIELD (Philips) singing All I See Is You, Little By Little, In The Middle Of Nowhere, You Don't Have To Say You Love Me.

HARRY SECOR (Philips) offers This Is My Song, If I Ruled The World, Man Without Love and Be My Love.

WALKER BROTHERS (Philips)—Another Tear Falls, Summertime, Sun Ain't Gonna Shine Anymore, and Make It Easy On Yourself.

FOUR SEASONS (Philips)—I've Got You Under My Skin, Tell It To The Rain, Working My Way Back To You, Let's Hang On.

DAVE DEE (Fontana)—Save Me, Hideaway, Hold Tight, Bend It.

MANFRED MANN (Fontana)—Semi-Detached Suburban Mr. James, Superstitious Guy, Trouble And Tea, Just Like A Woman.

SPENCER DAVIS (Fontana)—Gimme Some Loving, Somebody Help Me, Keep On Running, When I Come Home.

JULIE FELIX (Fontana)—Going To The Zoo, I Read It In The Daily News, I Can't Touch Your Skin, Gifts Are For Giving.



AMERICA CALLING



Spoonful out of action

THE Lovin' Spoonful have been in a kind of limbo during the last couple of weeks, owing to John Sebastian's recent attack of bronchitis, which kept him bedded up for well over a week and forced the group to cancel a string of important college dates.

As a result of this, most of their plans have been thrown out of joint. The group still intends to visit England, however, in late August or early September.

They will also make up the dates they missed, and after that head back for New York and the recording studio, where they will cut another album. John has been using his convalescence to write some material for this.

The Spoonful have been racking their brains out trying to come up with something good for the title. Off the record, Zal Yanovsky said he'll promise anything to the person who comes up with the best title!

Festival bill set

UNTIL this week, only the Who were definitely flying in from England to attend the Monterey Pop Festival, but the final billing now includes the Jimi Hendrix Experience, who, along with the Association, Buffalo Springfield, Grateful Dead, Lou Rawls (another latecomer) and Simon and Garfunkel, appear on June 16.

The following day will be an all bluesy event, heading by the Paul Butterfield Blues Band, with seven other outfits listed, all with very strange sounding names, such as Country Joe And The Fish!

On Saturday night, the Beach Boys headline another bash, which includes Otis Redding, the Byrds and the Jefferson Airplane, plus a terrific new group out of San Francisco named Moby Grape.

This group is so talented their record company, Columbia, is releasing five singles and an album in one week, claiming they can't make up their minds which are the Grape's strongest tracks. They sound like a cross between the



LOVIN' SPOONFUL pictured in London (l to r) ZAL YANOVSKY, STEVE BOONE, JOE BUTLER and JOHN SEBASTIAN, whose bout of bronchitis has put the group out of action. Their latest single is reviewed on page 6.

Rolling Stones, the Yardbirds and Bob Dylan. They're psychedelic as well!

Following a solo concert by Ravi Shankar on Sunday afternoon (June 18), the Monterey Festival ends that evening with the Mamas and Papas, Dionne Warwick, the Who, Johnny Rivers, the Blues Project (a big favourite in New York) and the Impressions.

That's the final billing, of what promises to be three sensational days!

Herman headlines

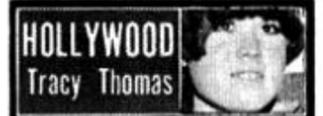
TALKING of who's doing what, Herman's Hermits have been signed, for the second year in succession, to headline the Ohio State Fair on September 2-4. They will also, during the course of their 55-day visit, appear at the Indiana State Fair on September 1, and the Westbury Music Fair on August 7.

The Hermits have certified Gold Discs both for the single of "Kind Of Hush" and the album of the same name. No doubt they'll be presented with them soon.

The Blues Magoos fully intend to make a trip to England and have tentatively set up September 26 as the starting date for a two-week promotional swing across Europe.

At home the group is being kept very busy on the one-nighter circuit and at the beginning of June fly to San Francisco to play a concert on a mountain top! Also appearing on that two day stint will be the Miracles.

Following this and a string of mid-west dates, the Blues Magoos, whose great new single is titled "One By One," will go out on the Hermits tour.



SONNY and Cher's first movie "Good Times" is the first rock 'n' roll movie, which does not fit into the beach party-Elvis mould usually emerging from Hollywood.

It has been acclaimed nationwide by movie critics, who've said things like: "If ratings could be offered to production values alone, this footloose romp... would be a top contender," and "the music composed and conducted by Sonny Bono is an important factor in the film" and "it is a charming and very funny movie," and "Sonny not only possesses a fine sense of comedic delivery, but managed to communicate an edge of pathos that many attempt and few accomplish. Cher's performance seems almost effortless."

The duo are delighted, of course. Sonny told me: "I knew Cher would be fantastic, but, in all modesty, I was surprised and quite pleased that they liked the music so well. The soundtrack album should be out next month."

At the moment, there is only one mar to the couple's happiness. "Cher has an impacted wisdom tooth—she had to have oral surgery this week," reported Sonny, who in the meantime purchased his and her horses with English saddles, in honour of Cher's birthday.

The duo are set to make their first adult night club appearance over the Christmas-New Year's holidays at the Eden Roc Hotel in Miami, Florida, after spending the summer or fall filming the second of three contracted movies.

From YOU to US

C. R. HOWLETT (Liverpool): In reply to the views expressed by Kathleen Whewell (FYTU May 13) I would like to say that psychedelic music opens up a new concept of musical appreciation—both auditory and visual.

Obviously a good non-psychedelic record is better than a bad psychedelic one but all things being equal psychedelic music gives greater satisfaction because the appreciation is more complete. For example a film in colour is much more enjoyable than the same in black and white.

As for the question of "freaking out," it is clear that this is merely a normal reaction to the musical experience. Most dancing nowadays is uninhibited but there are still mental blocks preventing it becoming really free. The atmosphere created by this music breaks them down completely.

Of course there are hangers-on and undesirable influences, but let those of us who are open minded stop using the term psychedelic as if it were a dirty word.

A great many readers deeply resented the anti-Jimi Hendrix remarks of John Dickin (FYTU May 20). Here are a couple of the letters I received.

IAN GIBBARD (Chinnor, Oxon.): "Purple Haze" did so well in the chart because it is a record of great depth and power.

The insidious guitar and earthy singing give a brilliant interpretation to a lyric which many people recognise as representing their own feelings. Surely everybody with imagination has been surrounded by a "purple haze" and has wanted to "kiss the sky."

ANNE REED (Upchurch, Kent): To say that Jimi Hendrix's music is an insult to pop, shows a very limited mind. Anything that is different from the numerous tedious groups such as the Troggs and Dave Dee, etc., is immediately scorned and rejected without the artist being given a chance. Jimi Hendrix's records are both terrific, showing the true talent that he possesses.

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

I think John Dickin is wrong to expect the record-buying public to take any notice of his short-sighted views.

C. J. STEVENSON (Ware, Herts.): It is about time we had more originality introduced into today's pop scene.

So many of our groups are producing old songs in an unoriginal style. The Tremeloes have come up with an old Four Seasons' number; Tom Jones revives Jerry Lee Lewis songs and the Beach Boys have the Crystals to thank for their latest hit. The Beach Boys copy the Four Seasons; and the Supremes copy the Crystals and, worst of all, the Monkees copy everyone.

Let's have some new thinking from the groups. A few original songs treated in an up to date way would make an amazing difference to the chart.

M. CREWICK (Sheffield): I am glad to hear that Frank Ifield is finally getting the recognition he deserves in the States.

Australian critics recently proclaimed him as one of the "greats" in the entertainment world and all that remains now is for Britain to realise what a sensational performer he is

and treat him accordingly, instead of taking him for granted.

ODD STENSLI (Hvalstad, Norway): The first time I heard "Maroc 7" by the Shadows I thought the record must enter the Top Twenty, but what happened? It climbed up to number 25 and now seems to be slipping again.

I think this record is the best the Shadows have made. Even better than such memorable releases as "Atlantis" and "Wonderful Land." As far as I am concerned the Shads are still the world's top instrumental group and will always be at the top.

MORR BUCK and JENNY McDADE (c/o Marylebone Film Studios, 245, Marylebone Road, London, N.W.1): Could any NME readers help a worthy cause—that of cancer research? We are producing a dance-drama show to tour British universities this summer in aid of charity and we desperately need the following records to complete the bill.

"At The Zoo"—Simon and Garfunkel.
"Eve Of Destruction"—Barry McGuire.
"Rainy Day Woman Nos. 12 and 35"—Bob Dylan.
"I Can Sing A Rainbow"—Peggy Lee or Cilla Black.
"St Louis Blues"—an instrumental version.

The records will be returned to their owners within 48 hours, we promise. Please help our venture and cancer research by forwarding the records to the above address.

PURITY OF JOAN BAEZ

JOAN BAEZ is rightly hailed the queen of folk. Her voice is pure, her appreciation of beauty comes across with every song she sings and the audience of six thousand at the Royal Albert Hall on Saturday night loved her.

In spite of a throat complaint, which she attributed to our British climate, Miss Baez sounded as good as ever. She included in the programme a few "oldies but goodies"—"Wild Mountain Thyme," Dylan's "It Ain't Me Babe" and "Blowin' In The Wind," which she sang in Japanese.

Lennon and McCartney and Donovan were also saluted and "Yesterday" and "Turquoise" ("I don't know what it means, but it's pretty") lost nothing in interpretation.

An English translation of an old French song "La Colombe" (The Dove) proved without a doubt the quality of the Joan Baez voice and when she left the stage after her final number "Marie Hamilton" the audience went wild. For an encore she sang "Plaisir D'Amour" which is now considered as her theme song. A beautiful performance from a very talented singer. A. McK.

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JEFF BECK NOT NEARLY SO WICKED AS HE THINKS HE IS!

JEFF BECK gets a somewhat perverse satisfaction from having a "wicked" reputation in the pop business. At his best, he is a talented, guitar-perfectionist with a pleasant, conversational manner. At his worst, he's an obstinate, uncompromising character who avoids doing things he dislikes by the simple expedient of walking out on them.

At "Top Of The Pops" last Thursday this contradictory character was walking about in a £400 wolverine fur coat from "that great land" (America), a pair of faded blue denims of no commercial value and a pair of basketball boots from Marks and Spencers, costing approximately 22/6. We talked about the allegation of his being unco-operative and his new role as arch-villain of pop.

Carrying a whip

"It sounds as though I should be carrying a big whip about with me," smiled Jeff. "The truth is that I am now in a position for the first time in my career to make my own decisions. I'm free to play and do what I like, and I won't be pushed into doing things I feel are wrong for me or the group."

Is he not concerned that some of his attacks on the pop scene or even that his own hit, "Hi Ho Silver Lining," might harm his progress?

"Let's face it, there's no glory to be made out of pop now in Britain," said Jeff. "You have to go to America to find kids who are going to see you as entertainment and not as necessity. I got the impression in Britain that young people feel they must go to a club every night—they're saturated with groups and pop music."

"I look back on some of the things I've said and been quoted in the papers, and laugh. You can't always be in a good mood. It's the way I felt at the time. As for the disc, 'Hi Ho Silver Lining' may be a bum record for Jeff Beck, but it's been good in other ways."

"It's in direct opposition to all that publicity I got about being a fantastic guitarist only concerned with my music. I don't want to be put in one bag or labelled."

"Look at Hendrix! Isn't he a card? He's the governor." Jeff indicated a BBC-TV studio monitor on which the Experience were being screened. "Jimi's only trouble will come about when he wants to get off the nail he has hung himself on. The public will want something different, and Jimi has so established himself in one bag that he'll find it difficult to get anyone to accept him in another."

Enjoys it

Beck enjoys his notoriety and the fact that no one really knows what he's really like. He is, in fact, a capricious person who jumps from one idea to another on the happy assumption that if you shower someone with enough opinions they will be unable to separate the significant from the insignificant. It gives him a shell, a protective covering, into which he can withdraw in the event of attack.

He lives out in Sutton, Surrey, be-

By KEITH ALTHAM

cause it removes him from the immediate London pop scene and allows him to breathe in a more relaxed environment.

Dirty town

"When I climb in the bath after being up in town there's a scum line round the side," he confided. "I'm not a person who clubs about town. I don't like it. I might go to the Speakeasy if I had to meet someone. To be honest I went there last week and actually enjoyed myself, but you still get the dreadful impression some of the people are permanently glued to their stools down there."

When at home Jeff sits about and "thinks" or reads children's books. He boasts the complete set of "Rupert Annuals," "Brer Rabbit," "Jeremiah Puddle-duck" and his particular favourite—"Tank Engine Thomas".

"That's my vocalist Rod Stewart's favourite," grinned Jeff. "He's a model railway fanatic. I phoned him up the other week and he said he was too busy to come to rehearsals because he was putting a coat of paint on his Great Western trucks!"



JEFF BECK, the guitar ace who broke away from the Yardbirds to be free to record what he liked.

Palace—a sensational film. You must see that."

Future plans include a possible 'live' LP and a visit to the Monterey Pop Festival in America. His ambition is to make some appearances in 'smutty 'B' films'. Jeff Beck is really nowhere as nasty as he would have some believe although he enjoys playing the notorious-guitarist role. Like any other independent and talented musician, he desires (and commands) respect, but he should be made aware that playing his kind of rules could lead to disqualification in a business where the key word for aspiring artists is 'discretion and co-operation.' I hope more people find him as I did—courteous, helpful and considerate.



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ALPERT PUTS BANDS BACK IN THE WORLD

CHARTS

By NORRIE DRUMMOND



hand to singing with RCA Victor, but later decided to return to the trumpet.

Herb, a native of Los Angeles, also found lots of odd jobs in and around Hollywood and landed himself small parts as a musician in many films. He played the drums in "The Ten Commandments" in the scene where Moses came down the mountain.

The special sound of the Tijuana Brass originated—not in Mexico as many people think—but in Herb Alpert's garage in 1962. "My partner Jerry Moss and I were experimenting with tape recorders one day," said Herb, "when we discovered that by overdubbing one trumpet solo on top of another we produced a 'Spanish effect'. The song we were using was called

'Twinkle Star,' written by a friend of ours."

A few days later, while attending his first bull-fight in Tijuana, Herb hit on the idea of adding the sounds of the bull-ring to "Twinkle Star".

By suspending a microphone from a wire stretched across the centre of the arena he recorded the roar of the crowd. Herb then scraped together £65 and produced the record under the title "The Lonely Bull". More than a million copies of the record were sold and the name of Herb Alpert and the Tijuana Brass was established.

OWN COMPANY

Herb and Jerry Moss immediately formed their own company A&M Records—Alpert and Moss—and started recording other artists.

Chris Montez and the Sandpipers had big hits on both sides of the Atlantic on the A&M label.

At first the Tijuana Brass was simply a team of session musicians but as the popularity of the band mushroomed it became apparent that a permanent group would have to be formed. A team of top musicians—and personalities—was recruited and on February 17, 1964, they made their triumphant debut in San Francisco.

Hit followed hit and suddenly Herb Alpert and the Tijuana Brass were in demand all over the world. They filled London's Royal Albert Hall when they played there at the end of last year—yet it all started for an outlay of £65 in a Los Angeles garage just five years ago.

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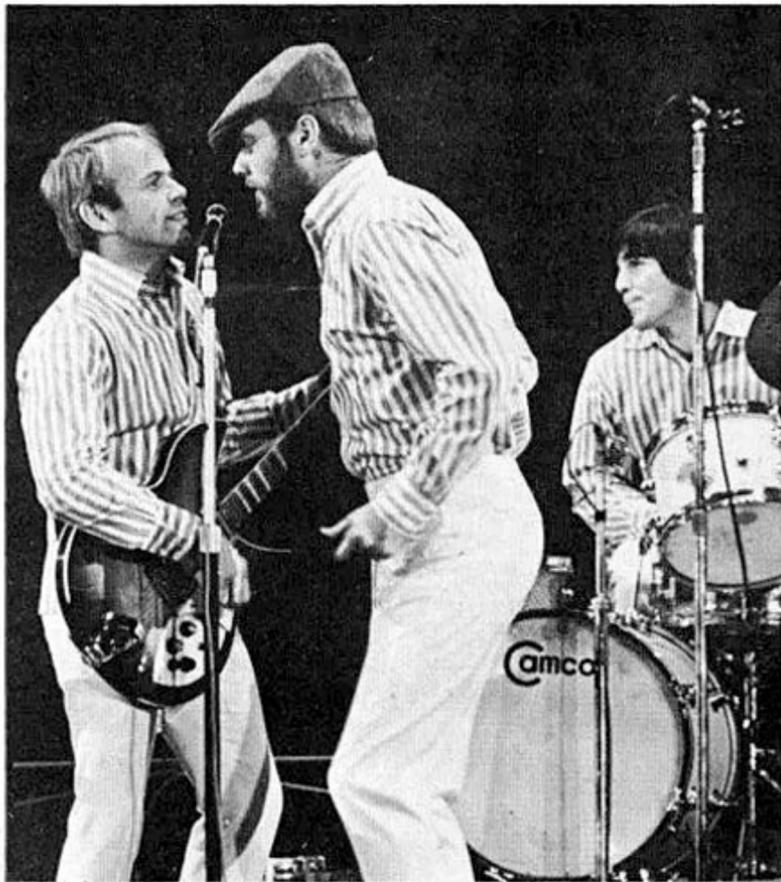
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TWO THINGS MAKE BEACH BOYS SAD



AL JARDINE and MIKE LOVE rave it up a bit, with DENNIS WILSON putting down a solid beat.

NONE of the Beach Boys seemed very pleased about their new single when I visited their dressing room before a concert and their eventual departure to Europe.

Bruce Johnston said: "It's really ridiculous. The record is in no way representative of the kind of thing we are doing now—or were doing even a year ago. This is not the music that won us the NME award as the World's Top Vocal Group.

"I've got some tapes at home of the new tracks to be on the 'Smile' LP which would blow your mind. All the ideas are new and Brian is coming up with fantastic ideas all the time."

Mike Love, who had replaced his pipe with cigar stub, puffed luxuriously and hugged his pretty, petite wife Suzanne against his knee cap—leastways that's approximately how high she seemed to stand next to him. Mike was not amused with the "Then I Kissed Her" success either.

"The record company did not even have the decency to put out one of Brian's own compositions," he said. "The reason for the hold up with a new single has simply been that we wanted to give our public the best and the best isn't ready yet."

Smiling, walking, talking Dennis simply shook his head when I mentioned the single, and said: "Wow!" which he seemed to feel sufficient comment from him. Then he



BRUCE JOHNSTON on organ and CARL WILSON singing wistfully.

By Keith Altham

met Ringo and Maureen Starr the previous night.

"Frankly I was a little embarrassed to be receiving a world's top vocal award from the NME," said Bruce. "I mean, to all of us there is only one number-one and that's the Beatles. I told Ringo about this and he said that was nonsense and wished us the best of luck in your Poll again next year. I thought that was really nice."

Dennis forecast: "Next year I bet anyone the Monkees win it." But he found no takers.

Apart from the pseudo-single, the Beach Boys' other big disappointment was the Musicians' Union ruling which prevented them augmenting their act with the extra musicians they brought along from America.

Burned up

"That really burned me up," said Mike. "All we were trying to do was give the British public the best possible value for money. I know this exchange thing operates but when it means that the public must suffer I can't see the sense of it."

Dennis zoomed over to announce triumphantly that he had succeeded in "positively thinking" five coke bottles one on top of the other and there was the sound of breaking glass

in his wake, to prove that even that success was ephemeral.

When I left the room John Maus was talking quietly with Carl, as Carl's beautiful wife Annie — no photograph could do her colouring justice—looked sadly on. The Beach Boys could do with some luck concerning the next single and concerning Carl with his fight against getting a "license to kill."

The final irony of Carl's plight seemed to be summed up by a fan letter with an enclosed "button" which bore the slogan—"Draft Beer —Not Boys." Here, here!

Next week

The man who gets MOST from the stars

NEW to the charts

Young Rascals played on Beatles bill

IN a way I feel rather sorry for the Young Rascals who enter this week's NME Chart for the first time with "Groovin'." For no matter how successful they become, no matter how phenomenally successful they might be, it is unlikely they will ever play again to an audience such as the one they experienced when they were almost unknown.

For on Sunday, August 15, 1965, they played to a crowd of 56,000 at New York's famous Shea Stadium on the same bill as the Beatles.

Yet just six months before that historic concert, the Young Rascals didn't even exist!

Own group

They were formed by Felix Cavaliere, 24-year-old organist with Sandu Scott and her Scotties. Felix decided to form his own group and with Dino Danelli, drummer with the Scotties, left and started recruiting other members.

The first was guitarist Gene Cornish whom they know in New York when he was with his own—now disbanded—group. The other was Eddie Brigati, percussionist with Joey Dee's Band. They signed a management contract with Syd Bernstein, who was promoting the Shea Stadium show and he added them to the bill.

After that concert they were booked into New York's Harlow's club and their four-week engagement there brought the "Full House" signs out almost every night.

Since then they have toured the U.S., appeared on major TV shows, made hit records and in November last year they arrived in Britain for a short tour. At the moment negotiations are underway to bring the Rascals back here and if successful they'll arrive here probably in September. N.D.

Life Lines of WARM SOUNDS



BARRY YOUNGHUSBAND and DENVER GERRARD.

Real name:	Barry Younghusband	Denver Gerrard
Birthdate:	January 21, 1945	October 7, 1944
Birthplace:	Middlesex	Johannesburg, S. Africa
Personal points:	6ft. 4in. 11st., blue eyes, blond hair	6ft. 2in.; 11st. 12lb.; green eyes, brown hair
Parents' names:	Eva and Raymond	Jean and John
Brothers'/sisters' names:	Lyn, Celia, Susan	None
Present home:	Shepherd's Bush	London
Instruments played:	Bass and acoustic guitar	Guitar (acoustic)
Musical education:	Self taught	Piano lessons (basic)
Age entered show business:	21	21
First public appearance:	Marquee, 1966	East Croydon Social Club, 1966
First professional appearance:	"Top Of The Pops," April, 1967	"Top Of The Pops"
Biggest break of career:	Meeting Mike Hurst and Chris Brough	Meeting Mike Hurst and Chris Brough
Biggest disappointment in career:	None as yet	None as yet
TV debut:	"Top Of The Pops"	"Top Of The Pops"
Radio debut:	"Easybeat"	"Easybeat"
Former occupations:	Office work and steel erection	Student
Favourite colour:	None	Blue
Favourite food:	Health foods	Avocado pears and ice cream
Favourite drink:	Coffee, whisky and Coke	Pernod
Favourite clothes:	Casual	Casual
Favourite singers:	Dusty Springfield, Paul McCartney	John Lennon and Mama Cass
Favourite actor/actress:	Ursula Andress, Sophia Loren, Peter Sellers	Jeanne Moreau
Favourite composers:	Lennon/McCartney	Barry Younghusband, George Russell
Favourite groups:	Beatles, Jimi Hendrix	Lovin' Spoonful
Miscellaneous likes:	Art conversation, reading	Tradition, Noel Coward
Miscellaneous dislikes:	Dead animals, fixed ideas, the Alf Garnetts of this world	Ignorance, cruelty, anything
Personal ambition:	Total and complete freedom	Independence
Professional ambition:	To receive recognition as a talented musician	To please everyone

COMMON TO BOTH

Recording manager: Mike Hurst
Road manager: Candy (bongo player)
Musical director: Mike Hurst
Origin of stage name: Mike Hurst



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

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| | | The Ferris Wheel |

FORTHCOMING TOURS

John Lee Hooker, June 8-July 2. Maxine Brown, September 15-October 15. Junior Walker & the All Stars, October 12-October 25. Junior Wells, Autumn Tour.

FORTHCOMING CONCERTS

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MONDAY 7.30 Let's Go; 7.45 Soul Supply; 8.30 Your Date At Eight; 8.30 Beauty-Go-Round; 8.45 Radio Bingo Show; 9.30 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.30 Top 20; 10.30 Jack Jackson; 11.15 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Music In The Night.

TUESDAY 7.30 All-Time Hit Parade; 7.45 Soul Supply; 8.30 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; 10.15 Like Young; 10.30 Teen and Twenty Disc Club; 11.15 David Jacobs' Show; 11.30 Pops Till Midnight; 12.15 Music In The Night; 12.30 Music For Sophisticats; 1.00 Music In The Night.

WEDNESDAY 7.30 Disc Drive; 7.45 The Go Shell Show; 8.30 David Jacobs' Show; 8.45 Radio Bingo Show; 9.00 Everest of England; 9.15 200 Turntable; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11.15 Keith Fordyce; 11.30 Record Round-up; 12.15 Up; 11.15 Time To Meet David Galt; 11.30 Pops Till Midnight; 12.15 Music In The Night; 12.30 Music For Sophisticats; 1.00 Music In The Night.

THURSDAY 7.30 Disc Drive; 7.45 Radio Reveille Show; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10.15 Simon's Scene; 11.15 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12.15 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Teen And Twenty Disc Club; 2.00 Music In The Night.

FRIDAY 7.30 Monkeys' Requests; 7.45 Soul Supply; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.15 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Day; 10.30 Everest of England; 11.15 Keith Fordyce; 11.30 Record Round-up; 12.15 Gays, Gals And Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.

SATURDAY 7.30 Monkeys' Requests; 7.45 Soul Supply; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.15 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Day; 10.30 Everest of England; 11.15 Keith Fordyce; 11.30 Record Round-up; 12.15 Gays, Gals And Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.

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SMALL FACES met the MOVE in Copenhagen last weekend, where they and the Jimi Hendrix Experience were making appearances in Scandinavia's swinging beat city. Forty-two hotels had to be approached before the Move found rooms, due to their "Smash 'em up" reputation!

ANSWERS TO THIS WEEK'S POPWORD

ACROSS: 1 Bernadette; 5 Shaw; 8 Casino; 10 Mitchell; 11 Hill; 13 Clive; 15 Lily; 17 Arm; 18 Everly; 21 Wind Me; 23 Group; 27 Doonican; 30 Mamas; 31 Engelbert. DOWN: 1 Beck; 2 Rostill; 3 Arnold; 4 Tremeloe; 6 Haze; 7 Williams; 9 Stevie; 12 Clowin; 14 Haydock; 16 Stevens; 19 Val; 20 Reg; 22 Donovan; 24 Scene; 25 Engel; 26 Fame; 28 Cat; 29 Ebb.

LAST WEEK'S

Across: 1 White; 6 Geno; 8 Evelyn; 10 Noone; 11 Run; 12 The Move; 14 Once; 17 She; 18 Four; 20 Detroit; 22 Wolf; 24 Ken; 25 Donovan; 28 Elvis; 29 Bear; 31 Onda; 34 Don; 35 Apt; 37 Steve; 38 Evelyn; 39 Tent; Down: 1 Winwood; 2 Ten; 3 Ever; 4 Alan; 5 Another; 6 Gene; 7 Nero; 9 Joe; 13 Muff; 15 Cat; 16 Monday; 17 Stones; 19 Ray; 21 Edelweiss; 23 Lane; 26 Vera; 27 Night; 30 Eden; 31 One; 32 See; 33 Salt; 36 Pye.

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BRINCOS, Spain's top beat group, were welcomed to London by a placid English bull. A fortnight ago they were refused entry, but are now here for a two-week promotional visit.

TAILPIECES by the ALLEY CAT

DESPITE strong protests, EMI paid £2,300 for design of new Beatles LP sleeve! . . . Who will replace Tremeloes at chart top? Kinks are favourites, but Beach Boys and Jimi Hendrix well placed—with Procol Harum strong outsiders . . . Impresario Harold Davison hopeful of persuading Tony Bennett to do yet another extra concert with Count Basie's band in London . . .

In U.S. charts, Tom Jones has never hit No. 1—but Engelbert Humperdinck could succeed . . . How much did Larry Parnes receive from EMI for Billy Fury to join? . . . New chart entry by Walker Brothers must be making Scott Walker furious! Jack Worrow was once manager of Jimmy Young . . . On "JBJ," Decca-employed Kenny Everett unforgivably rude to Decca's Engelbert Humperdinck . . . Surprisingly good: BBC-2 Frankie Avalon show last Thursday, with Buddy Greco and Joannie Somers guest stars . . . Chart newcomers Young Rascals managed by Sid Bernstein—who presented all Beatles' New York



concerts . . . Isn't first Tremeloes hit tailor-made for Trini Lopez LP treatment? . . . Interesting question: will Beatles attend any of Monkees' London concerts? . . . U.S. singer Tommy Leonetti here to appear in Morecambe and Wise show for American TV . . . Geoffrey Everitt considering 208 ban on Beatles new LP . . . Will "rich man" Topol gamble his money at Herb Alpert's "Casino Royale"? . . . Several Chelsea footballers attended Tony Bennett's Hammer-smith concert with Count Basie's band . . . Composing flip sides of

Tom Jones and Engelbert Humperdinck recent hits will earn Gordon Mills small fortune . . . What became of Carole King? . . . Expect solo debut of Scott Walker in major week-end TV show . . . Colin Berlin (who represents Tom Jones and Engelbert Humperdinck) now agent for Moody Blues . . . London hotel accommodation for Monkees difficult to obtain . . . Third film in Barbra Streisand's forthcoming schedule—Alan Jay Lerner's "On A Clear Day" . . . Publicist Marion Rainford returned to Brian Epstein's Nems Enterprises from David Cardwell's Interpop firm . . . Nigel Pond (brother of Paul Jones) ordained a priest . . . Alan Freeman and Simon Dee's "JBJ" remarks about Engelbert Humperdinck's last record should have taught Kenny Everett a lesson . . . Projected retirement of Cliff

Richard making his agent Leslie Grade sad . . . Gipsy caravan-style repaint for John Lennon's Rolls-Royce . . . Will current single prove Elvis Presley's first miss? . . . Dexam manager Tony Hall forecasts label's first No. 1 with Procol Harum's big hit . . . New London flat costing Cat Stevens £20 weekly . . .

RECORDS OF THE WEEK!

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16 weeks in NME Chart gained Engelbert Humperdinck's "Release Me" 399 points . . . Normie Rowe switching from Brian Epstein's Nems Enterprises to Harold Davison's agency . . . Overdue: new Ken Dodd single . . .



Violin lessons for Tom McGuinness, guitarist with Manfred Mann . . . Teaching his parrot to sing: Wayne Fontana . . . At next Edinburgh Festival, Cleo Laine co-stars with Jim Dale

in "A Midsummer Night's Dream" . . . Holiday here for Anthony Newley and screen star-wife Joan Collins next month . . . Hollywood singer Anita Kerr recording in London . . . Twiggy unlikely to revive Ray Charles' "Busted" . . .

Isn't it time Shadows changed their musical policy? . . . Bee Gees personally handled by Robert Stigwood—not Brian Epstein . . . New Stingray car for Harvey Lisberg, manager of Herman's Hermits . . .

This week, Who make U.S. Top 30 debut . . . Wayne Newton under consideration by Bernard Delfont for Talk Of The Town . . . Fontana Singers' "A Man Alone" (by Les Reed and Barry Mason) a tribute to Sir Francis Chichester . . .

Will "Western Union" win Searchers or the Five Americans a Tele-Grammy award? . . . Philips manager Johnny Franz visiting New York . . . Next month, Chris Parmenter leaves Polydor a-and-r . . .



Big campaign for Bee Gees in America . . . Mike Leander's "Lady Godiva" (recent Peter and Gordon hit) on next Herb Alpert and the Tijuana Brass LP . . . No U.S. impact by Sandie Shaw's "Puppet" . . .

Phil Spector now producing for Herb Alpert's A & M label . . . On Broadway, David Merrick will present Burt Bacharach and Hal David's "The Apartment" musical . . . Isn't current Wayne Fontana single more suitable for Gene Pitney? . . .

"Plastic Man" Sonny and Cher's next single . . . Tony Hatch and co-writer Jackie Trent penned both sides of Petula Clark's latest release . . . Now Kim Weston has left Tama-Motown, Marvin Gaye's new vocal partner is Tammi Terrell . . .

The late Alma Cogan's ex-fiance Brian Morris will manage Hollywood discotheque Anthony Newley is opening . . . This summer, Dave Allen will host Sunday night Eamonn Andrews series . . . NME editor Andy Gray suggests 3-D TV show for Simon Dee, Dave Dee and Kiki Dee . . .

Engelbert Humperdinck has 25 nephews and nieces . . . Tito Burns planning return of Young Rascals . . . Retitled answer version of Procol Harum's hit suggested for Alan Freeman, "Whiter Shade Of Grey" . . .

NME Popword

A crossword puzzle grid with some numbers and letters filled in. The grid is 15 columns wide and 15 rows high. Numbers 1 through 24 are placed at the start of words. Some letters are already filled in, such as 'I', 'W', 'A', 'B', 'E', 'F', 'R', 'E', 'E' in the top row.

Compiled by Nils Ostlund, Tobo, Sweden.

- ACROSS**
- 1 A girl for the Four Tops?
 - 5 Song contest winner.
 - 8 Part of Herb Alpert's latest hit.
 - 10 An experienced drummer?
 - 11 Vince.
 - 13 One of the Rockin' Berries.
 - 15 The Who's latest girl friend?
 - 17 A little bit of you?
 - 18 Wrote "It's All Over."
 - 21 " . . . Up " (Cliff's hit).
- DOWN**
- 1 Jeff (Hi Ho Silver Lining).
 - 2 The newest Shadow.
 - 3 His surname is Layne.
 - 4 Dave Munden is one.
 - 6 "Purple . . ."
 - 7 Currently watching the girls?
 - 9 One of the Winwoods.
 - 12 Does Manfred laugh at him?
 - 14 Ex-Hollie.
 - 16 See 28 down.
 - 19 and 27 across—Sang about Memories.
 - 20 A Trogg.
 - 22 Sang a song for Dippy.
 - 24 Setting for a pop star.
 - 25 Deep thinking Walker?
 - 26 George's popularity.
 - 28 and 16 down—Was gonna get a gun.
 - 29 Righteous Brothers' tide?

Answers to this, and last week's Popword, on page 15.



All set for Saturday's "Juke Box Jury" are (l to r) MICKIE MOST, DUSTY SPRINGFIELD, actor KEITH BARROW and BBC-TV comere JUDITH CHALMERS. Mickie Most produced the current hits of Lulu and Jeff Beck and in next week's NME he reveals his secrets of the studios.

MONKEES IN COLOUR (Contd. from page 4)

the drums expertly, also singing. Mike Nesmith at the mike singing and playing, although his voice is shaky over the incredible noise. Davy lashes away at tambourine.

Davy races around to the back of Micky's drum stand and does a brief dust with him on the skins. Now, only Micky on stage, as the others race off for a quick change and freshen-up. Peter Turk races back in a white sweater and trousers and does as fine a piece of banjo-pickin' as I've heard this side of the Beverly Hillbillies. Anybody who thinks Peter hasn't got musical talent should make sure they see this show.

Cut to an away-from-it-all interview with Peter Turk. "After a concert," he says, "my ears are ringing for about 12 hours. So I walk and I look for a little green, a little quiet."

Another cut to the live show at the Harlem Globe. Mike in bell-bottom trousers and white sweater, flailing away with maracas. Interview with him: "I used to sit on an empty stage with nobody there, and I used to pretend the place was full of people screaming. I used to think: 'Someday,

someday, sometime.' But it's happening." Interview with Davy: performance of "I Wanna Be Free"; Micky looting around in a floral crimson and pink jacket; more of Davy and the swan; performance of "I Got A Woman"; Micky saying "Some day I want to build something that will last, something important . . ."; then Micky on stage imitating James Brown, complete with cloak and fainting fit (hilarious!); and a glimpse of part of the Monkees act that seems to take place in a blaze of psychedelic flashing light—the variety and the scope of this out of the ordinary Monkees show have to be seen to be believed.

There's also a performance of "I'm A Believer", plus a glimpse of Mike Nesmith on the radio thanking the Lovin' Spoonful and the Rolling Stones ("and the Beatles, who started this whole thing off") for their influence on the pop scene.

Then it's over. You won't see it on British TV, but on the version of the show I saw, those closing pictures of Monkees heads had boxes of Kellogg's Pop-Tarts and Special K stuck close to their ears. That was the sponsor, that was!

Colour (for me) made this real-life Monkees show a fascinating piece of Monkeemania. And frankly, I'm not sure I didn't enjoy their real adventures more than the fictional weekly show. But even in black and white, I reckon it's an event no Monkee fan should miss.

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