

# New Musical Express

EVERY FRIDAY  
**6<sup>D</sup>**

**BEACH BOYS** ● Why Bruce is odd man out

**HENDRIX** ● Never commercial

**PROCOL** ● Calm about No. 1

**HUMPERDINCK** ● Film offers pour in

New singles by  
**TOPS**  
**NANCY**  
**CILLA**

**SMASH HIT!**  
**MUSIC TO WATCH GIRLS BY**  
**ANDY WILLIAMS**  
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No. 1065 Week ending June 10, 1967  
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

## TOP POP NEWS

Plus latest from America

### JOHN WALKER

'The ordeal Scott & Gary have to come'



JOHN WALKER pictured during solo debut in Paris. He writes about his experiences on page 9.



### Monkees go West!

MICKY (left) looks all set to fill 'em fulla lead and by their relaxed look below he's a dead shot—all the baddies must have bitten the dust! These are scenes from their TV series, of course. Big news for Monkees fans is that Sheriff Dolenz has written their next single. (See page 6).



**SMALL FACES/HERE COME THE NICE**  
WRITTEN & PRODUCED BY STEVE MARRIOTT & RONNIE LANE  
**IMMEDIATE! IN050**

# ◀ BRUCE — THE LONE BEACH BOY

By  
**NORRIE DRUMMOND**

Bruce worked in almost every aspect of the pop industry. He was in a group with Phil Spector; he helped with Sandy Nelson's million-selling "Teen Beat"; he worked with Jan and Dean and he wrote songs with Doris Day's son Terry Melcher.

What then, I enquired, had he learned from working with the Beach Boys. He looked thoughtful for a moment and then said: "The most important thing, I think, is that my musical standards are much higher."

"The Beach Boys and in particular Brian Wilson never settle for anything less than what they think is perfection."

"Now, if ever I go into record production I would feel exactly the same way."

Some idea of Bruce's musical tastes and what he looks for in an artist or a record is shown in his favourite all-time Top Ten shown here.

## I've little in common with the others

IT was a healthy, sun-tanned Beach Boy who popped into the NME offices last week to chat about the single and the group's future recording plans. Organist, vocalist, traveller and surfer extraordinaire Bruce Johnston had just flown into London from Ibiza on his way back to America.

"I just decided to fly to Ibiza from Berlin for a few days' holiday," said Bruce settling himself in an armchair. "We played in Germany with the Small Faces and we had a really great time but Berlin really frightened me."

"I went into East Berlin and that's a pretty grim place but strangely enough away from the main streets there's a real warmth."

### Up and away

It's not unusual for Bruce to get up and go off somewhere on his own. He is the lone Beach Boy — the one who took over when Brian Wilson left the group. The only unmarried Beach Boy — the one the others never phone.

"The others never telephone me," said Bruce. "But then I suppose we have very little in common. They're all married and have their own circle

of friends and I have mine. They do ask me round to dinner occasionally but I seldom manage to make it."

How then does Bruce spend his spare time at home? "You'll never believe this but I actually do go surfing. I go swimming and I travel around a lot. Sometimes I travel rough and end up hitch-hiking."

Before flying back to America, Bruce had one ambition which he hoped to fulfil. He wanted to sail out to Radio London.

"I have great admiration for British commercial radio. They do a great job and they also give the public what it wants. They do no one any harm at all and in fact they do a lot of good."

When he returns home, Bruce intends first of all to celebrate at his mother's birthday party and then to get back on his motorcycle. "Dennis is teaching me how to ride it."

How much spare time do the Beach Boys actually have, I asked him.

"With recording and personal appearances we generally work at least six months a year but it depends really on how long we spend cutting a record, which varies enormously. Before he joined the Beach Boys,

## TOP TEN REVEALS TASTE

**SECRET LOVE** by Doris Day: My favourite record of all time. The best thing I've ever heard. It has everything all in one.

**MOOD INDIGO** by Duke Ellington — the concert version: This was released in 1952, I think, and lasts about 15 minutes. Beautiful sounds.

**SEARCHIN'** by the Coasters: This was issued in 1957 and it was the first actually produced record.

**ONLY THE LONELY LP** by Frank Sinatra: This is Sinatra at his best and on this album he is with Nelson Riddle — a great combination. This is the best thing they've done together.

**THE LORD'S PRAYER** by the Beach Boys: They recorded this before I joined them and they got hundreds of angry letters from people who thought it was irreverent. It certainly wasn't. Just four-part harmony without any accompaniment.

**BOOGIE WOOGIE** by Dizzie Gillespie: This came out in 1958, I think, and I like both sides of the record. The

other side is a vocal of "Somewhere Over The Rainbow" by someone who's name I can't remember now.

**GIRL FROM IPANEMA** by Stan Getz and Astrud Gilberto: I love the bossa nova rhythm and this was the theme for all of them.

**MOONLIGHT SERENADE** by Glen Miller: Maybe I'm square but I love this. I loved everything he did — up-tempo or slow numbers. He was the greatest — the Beatles of the Big Bands.

**SUNNY AFTERNOON** by the Kinks: A very good record. Just the sort of nice, happy, light song I like to hear played in clubs.

**MICHELLE** by the Beatles: Just because it's lovely.

As a special favour Bruce requested one more favourite record.

"The Second Movement Rhapsody On A Theme by Rachmaninoff." I like the Second Movements in most pieces. The First Movements always sound like Finland rising against the Turks.



Close-up of BRUCE JOHNSTON as he, and the other BEACH BOYS, appeared during this year's NME Poll Winners Concert. (insert): CARL WILSON, AL JARDINE, MIKE LOVE and DENNIS WILSON.

Gorgeous girls (with holidays in mind) go for model girl



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# model girl

JULY ISSUE OUT NOW 2/6d.

# It's No. 1! Decca's fastest selling single ever! But . . .

**GARY BROOKER** twirled his moustache into a mandarin droop, pulled on a beautifully embroidered Chinese robe and sipped champagne from a paper cup. He looked set for the second act of "Chu Chin Chow," in fact he and the Procol Harum were preparing for the most trying performance in their brief career before a star-packed audience at London's Saville Theatre.

But Gary had no apparent nerves and faced the ordeal as calmly as he had taken the news that morning that "A Whiter Shade Of Pale" stood at No. 1 in the provisional NME Chart.

## No excitement

The traditional way to celebrate such an event is awash in flowing champagne — but only one bottle was standing in the dressing room, a present from Brian Epstein. I could detect no trace of joy or excitement on Gary's inscrutable face.

"How do I feel about it all? Nothing really, no different from when we first entered the charts. I'm happy, of course, everyone dreams about having a No. 1 but I am not surprised.

"I mean, we've seen all the figures and we were outselling everything else, so we knew it would come. But we didn't think it would be so fast.

"What's really knocked me out is the speed with which it's gone in France. It's No. 1 already and has sold 14,000 copies in two weeks! That's miraculous for a single when most of their releases are EP's. Great!"

I couldn't believe that he could take it all so coolly. In eight short frantic weeks the Procol Harum have been shot from total obscurity to the top of the charts and have become the talk of the pop world.

Surely this classic rags-to-riches story must have drastically altered their lives?

## Never stop

Gary smiled lopsidedly. "Well . . . we're working a lot harder, in fact it never stops and there's a lot of cameras popping!"

Just to prove the fact the tiny dressing room was suddenly invaded by photographers rounding up Harum members and hustling them towards a nearby playground.

Out we all trooped, photographers, fans and a Jamaican park attendant



# PROCOL JUST WANT TO EAT AND SLEEP!

they tell  
**JIMMY BELL**

demanding to know who had given us permission to be in his park. "What an incredible entourage," Gary sighed and adopted a tired pose for the millionth time that week.

In attendance, as ever, was "creative director" Keith Reid, the white shade of his sensitive face looking even paler than normal. How was he taking it all? He said nothing, blinked nervously through his smokey glasses and toyed with a flower in his hand.

Gary returned from the clutches of the photographers and politely asked for some food. "I keep forgetting to eat and when I remember I don't have time anyway."

The change in his status was already evident. He is now widely recognised and signs autographs with the courteous disinterest of an old pro.

Externally the trappings of success are there—the telegrams, the fans, the back-stage groupies. How has it all affected his personal life?

"Do you want a quick run-down on how I spent the last week? Well

here goes—Sunday: up at 6.30—drive to Worcester—film all day till last drop of light fades—home 2.30; Monday: up at 7—fly to Paris—eight radio shows, twenty interviews, five photo calls. Bed 4.00. Tuesday: up at 8, more interviews, etc. and back to London at one in the morning . . ."

On he went getting up with the dawn, going to bed with the dawn! Travelling to Paris twice, Manchester twice and all points between. No food, no sleep. Despite all the hard work hasn't anything given Gary a charge, made him feel really good about being No. 1 so fast?

"Not really. Being asked back to top the bill at the Saville was nice.

"Oh, Yes. One thing. Jonathan (Jonathan Weston is co-manager of Procol Harum with Denny Cordell) and I flew to Paris for what we thought was a promotional trip to find that the record had gone from nowhere to No. 1—now THAT really knocked me out!"

But just as I thought the dour Mr. Brooker was going to enthuse about something he was called on-stage! Twenty minutes later he returned with a smile on his face!

"I was more than pleased with that. Now I AM happy. I think that we went down well and the audience appreciated us. Anyway, they seemed to like it."

## Good sign

I commented that it was a good sign because there were more stars having to stand in the audience than appear on an average edition of "Top Of The Pops!"

"Really," Gary gasped, "are you sure that's true?" I assured him it was, as tickets could not be had for love nor money.

"If I'd have known that I would have been nervous. That makes me

**PROCOL HARUM** making their most important appearance to date at London's Saville Theatre last Sunday, reviewed on page 8. (L to r) **GARY BROOKER, DAVE KNIGHTS, BOBBY HARRISON, RAY ROYER** and **MATHEW CHARLES FISHER.**

feel proud and privileged especially if anybody might have come to see us. I really AM pleased."

I left the Procol Harum searching for food and sleep. I had expected them to be delirious with joy and I suppose I shouldn't have been surprised to discover that success is not an easy thing to live with.

After all, it's taken Gary Brooker seven hard years to achieve his "instant success" and he's being very philosophic about it all.

"I don't think I really believe it all yet. What I want to do is get away for a time and organise myself. Think it all out and put it in its proper place.

"It's all very well people congratulating you and buying you drinks but it doesn't really mean much does it?"

# the 4 tops

## new single



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Parlophone R5606

**JUDITH DURHAM**  
**'THE OLIVE TREE'**  
Columbia DB8207

**BILLY FURY**  
**'LOVING YOU'**  
Parlophone R5605

**THE KARLINS**  
**'THE HAWKMOTH & THE FLAME'**  
Parlophone R5607

**DONALD PEERS**  
**'SOMEWHERE MY LOVE'**  
Columbia DB8211 (Theme from Dr. Zhivago)



# CILLA LATEST WORTH WAIT

"What Good Am I?"/"Over My Head" (Parlophone).

WELL worth waiting for! That's the verdict on this new Cilla Black single. It follows her usual pattern of a subdued tenderly-breathed verse, followed by an explosive big-belt chorus.

The song itself, by Mort Shuman and Kenny Lynch, is quality material—indeed, a couple of years ago, I'd have classed it as uncommercial, but these days it stands every chance of being a really big one.

Like most powerful ballads, it takes a little while to register. And a word of praise for the shimmering, bustling orchestral accompaniment.

FLIP: After a misleading opening, this breaks into a captivating bossa nova rhythm. Again, Cilla varies between the gentle and the punchy.



CILLA BLACK with her usual a-and-r man GEORGE MARTIN who edited the finished disc produced by colleague Ron Richards.



NANCY SINATRA listens attentively to composer/conductor JOHN BARRY during recording of her latest single.

# Film title should see Nancy in chart

"You Only Live Twice"/"Jackson" (Reprise).

A QUICK follow-up to the not-very-successful "Love Eyes." And this should fare better, if only because it's the title track from the new James Bond film. As you might expect, it's suitably gripping and atmospheric, with a haunting melody line typical of all John Barry compositions.

Set at rockaballad tempo, it has an absolutely enveloping backing, with strings and brass all playing flat out.

Nancy, who dual tracks some passages, is almost swamped at times—but doubtless this is intended as a deliberate sound-truck effect. Strongly emotive.

FLIP: Composer Lee Hazlewood duets with Nancy in this cute country-flavoured novelty, with harmonica in the backing. Chugging up-beat railroad rhythm.

## MUSIC EXPLOSION

"Little Bit O' Soul"/"I See The Light" (Stateside).

An American group currently in the U.S. charts with a British composition—by the Carter-Lewis team. Must say they generate a raw, earthy r-and-b sound and a sizzling solid beat. Lead singer sounds rather like Barry McGuire.

FLIP: Mid-tempo r-and-b, with an effective vocal by the soloist, employing an exaggerated nasal drawl.

SINGLES reviewed by Derek Johnson

# FOUR TOPS WILDIE

\* "7 Rooms Of Gloom"/"I'll Turn To Stone" (Tamla-Motown).

GEE whiz, what a wildie from the Four Tops. Faster in pace, and different in concept, from anything they've attempted before. Starts relatively slowly, with an imploring semi-shouted plea from Levi—then suddenly the whole thing erupts with the fury of a volcano. Storms along at a fantastic pace, with Levi maintaining a despairing heart-cry, while the other boys chant the main melody line on echo.

## ARETHA FRANKLIN

"Respect"/"Save Me" (Atlantic).

I'd love to see this disc make the grade, but I'm not very hopeful because of the strong competition that's around just now. A big hit in the States, it's an electrifying spine-tingling slice of r-and-b, with a powerful gospel influence. Mid-tempo jerk beat, oozing with that "coloured feel"; vehemently sung, with chanting girls.

FLIP: My goodness, this gal really knows what the blues are all about.

It's framed in a busy Tamla scoring, heightened by emphatic double-time tambourine. The whole effect is quite shattering!

FLIP: Reverts to the familiar Motown bouncy-jerk beat. Levi solos the verses, with ensemble treatment of the chorus. Both sides Holland-Dozier-Holland compositions, of course.

## HARPERS BIZARRE

"Come To The Sunshine"/"The Debutante's Ball" (Warner Bros.).

I was surprised that this team's "Feelin' Groovy" didn't make the British charts—it certainly deserved to. This new one isn't quite so catchy, but the performance is equally as accomplished.

Tinkling accompaniment, snappy beat and delightful harmonies—plus a touch of vaudeville in the treatment. Easy-on-the-ear.

FLIP: A charming song with a lyric that tells a story—set to a modern waltz beat.

## GARY LEWIS AND THE PLAYBOYS

"Girls In Love"/"Let's Be More Than Friends" (Liberty).

Surprising that, after his string of U.S. hits, Gary Lewis still hasn't made it over here. I think the reason is that his discs are too samey. He always dual-tracks at the same bouncy mid-tempo pace—and this is no exception.

FLIP: The sort of song we've heard 50 times over from Gary. An easy-going jog-trot beat, an average song—and, of course, a dual-tracked vocal!

## SORROWS

"Pink Purple Yellow And Red"/"My Gal" (Piccadilly).

From the title, you might expect a touch of psychedelia—and you'd be right. There's an insistent thump beat nagging away all the time, with oscillating guitar noises. And the lyric is very surrealistic.

FLIP: More in the basic r-and-b style. Fast-moving, it drives along like crazy, with an enthusiastic vocal and a hypnotic fuzz-guitar sound. Bouncy!

## ASSOCIATION

"Windy"/"Sometime" (London).

Here's another top American group that has yet to register in Britain. With sufficient exposure, they could get a touch with this, because it's one of the best they've made.

An irresistible driving rhythm, an absorbing lyric.

FLIP: A lighter beat for this medium-pacer. Soloed by the leader, it has a thoughtful lyric but no tune you can get your teeth into. Typical 'B' side material.

## LIONEL MORTON

"What To Do With Laurie"/"I'll Just Wait Around" (Phillips).

The first solo disc by the former leader of the Four Pennies—and a delightful record it is, too, even though a trifle uncommercial.

A wistful ballad with a faint folksy flavour. Gorgeous accompaniment employs cellos, harp, flutes and cascading strings.

There's an old-world quality about it, and Lionel interprets the lyric with restraint and tenderness. Deserves attention.

FLIP: Another sensitive ballad, with a gently flowing rhythm—swelling to a greater intensity in the crescendo. Strings-guitar-piano backing.

# Presley hit may be Billy's chart comeback

"Loving You"/"I'll Go Along With It" (Parlophone).

DIFFICULT to assess, this! I've always regarded "Loving You" as one of Elvis Presley's best tracks, but it's impossible to draw comparisons, as this is a totally different treatment.

It has a lazy, lilting rhythm and lush strings with Billy turning in a sensitive husky-voiced treatment.

FLIP: This is the old rocking Fury. Driving rhythm, with tambourine and chanting group.

## PAUL REVERE AND THE RAIDERS

"Him Or Me—What's It Gonna Be?"/"Legend Of Paul Revere" (CBS).

A hit U.S. group that's never made the grade over here. And although this is a very pleasant disc, with a snappy rhythm and toe-tapping bounce beat, I very much doubt if this will do the trick for them.

FLIP: A folk-beat story-in-song, which tells the tale of the American hero from whom the singer takes his name. Except that it's got an up-to-date lyric!

## You, True Love, Because Of You.

They each take one solo, Peaches (Exacting Day) scores with Time After Time, and Herb (Fame) with When I Fall In Love. But they're better together and were teamed when heard singing in the back of a car after a date in the same show in America.

Other titles: Let's Fall In Love, Just One Look, I'm In The Mood For Love, Close Your Eyes, We Belong Together.

## JOSE FELICIANO: BAG FULL OF SOUL

(RCA Victor, RD 7878).

A mixture of folk, rock and blues, nicely varied by this blind singer, who puts over his words in that rather tuneless, yet insistent style of Bob Dylan. I liked his Goin' To Chicago Blues, with a fast guitar work and scat indicating the urgency of travel, and his improvising during the breathless number. In contrast his Work Song gets a quiet rhythm going. A good artist with novel ideas.

Other titles: If I Really Bug You, You're Takin' Hold Of Me, Help, A Woman A Lover A Friend, A Happy Guy, Masters Of War, Go On Your Way, Spoonful, That's The Way It's Gonna Be, Where I'm Goin'.

## On-stage Otis

"Shake"/"634-5789" (Stax).

TWO Otis Redding specialities, but with the difference that these are onstage performances, waxed during his recent tour here.

And, boy, what a dynamic atmosphere! "Shake" swings like crazy, with biting brass, organ and a berserk drummer—plus Otis giving out in electrifying r-and-b style.

Wonderfully exciting disc that'll leave you limp.

FLIP: The tempo's much slower here with a steady mid-tempo plod beat and the accent on Redding's spirited singing.

## \* TIPPED FOR CHARTS

† CHART POSSIBLE

## POTTED POPPS

DONALD PEERS: "Somewhere My Love" (Columbia). Needless to say, Donald turns in an appealing, uncomplicated treatment of this gorgeous ballad. But as it's the umpteenth version, I can't see it happening.

MITA ROSSI: "Misty Blue" (Piccadilly). A slowly swaying romantic ballad, sung with expression and considerable impact by this young charmer.

GLORIES: "I Stand Accused" (CBS). Three gals from America's deep South with a fervent soul-blues sparkler. Sounds like the Supremes gone gospel!

SHERWOODS: "Here's To You Sir Francis" (Major Minor). A tribute to the hero of the day, dressed up in nautical sea-shanty style.

JONATHAN WARD: "Fools Parade" (Eyemark). A medium-pacer with a lyric that holds the attention. Mainly dual-tracked, with semi-martial beat. Weak on melody.

JOHN SCOTT ORCH AND CHORUS: "Stranger In The House" (HMV). Title song from the new film. Haunting theme is soloed by guitar, with background strings and chorus taking up the lyric.

RUBY MURRAY: "I Can't Get You Out Of My Heart" (Fontana). A jog-trotting sweetcorn sing along, convincingly emotive by the Irish lass.

LUKE & BLAKE: "Big Day" (CBS). Two London lads with a self-penned item. Bright-and-breezy, with a finger-clicking beat. Brass and tambourine in the backing.

JASON DEAN: "Down In The Street" (King). A thundering beat and meaty sound back this newcomer. Personality styling of a zippy number.

PENNSYLVANIA SIXPENCE: "Love Of The Common People" (Pye). Starts quietly and builds to a palpitating crescendo. Mid-tempo, with fascinating wistful words, but an unfortunate lack of melody. Like a lyric in search of a tune!

GALLAGHER-LYLE: "Trees" (Polydor). Not the old parlour ballad, but a new self-penned rhythmic ballad. Cellos, violins and muted trumpets support the jazz-influenced duet.

VERNON GARRETT: "Shine It On" (Stateside). A blues-shouter, with Vernon applying his throaty ripe tones to the compelling lyric.

CHARLES KENNEDY: "A Scrap Of Paper" (Columbia). An Irish-flavoured folk ballad telling the tale of the Easter Rebellion. Rippling guitar, authentic quality.

PICADILLY LINE: "At The Third Stroke" (CBS). Good idea, this—the lyric tells of a man reflecting on his past life while he's waiting to be connected on the phone. Very good words and scoring (with brass and cellos), not a strong tune.

MOJO MEN: "Me About You" (Reprise). A strange mixture here—twangs, clavoline and cellos blend with an Indian sitar sound and a shuffle surf-beat.

## NEW FACES

"Lace Covered Window"/"The Life That I Lead" (Pye).

You're probably already familiar with this enchanting ballad. Melodic and pretty, with a nostalgic self-analysing lyric, it's highly sentimental. The sort of number we used to call "square," but these days it's very commercial.

FLIP: In complete contrast, the New Faces belt a punchy folk-beat number, with heavy drum thumps, brass and clattering piano. Bit like the Settlers.



sensitive ballad, with a gently flowing rhythm—swelling to a greater intensity in the crescendo. Strings-guitar-piano backing.

## LPs by Allen Evans

★★★★ VINCE HILL: EDELWEISS (Columbia SX 6141).

Vince Hill has produced four LPs (this is the fourth) in quick succession following his single hits. This one is of top tunes, mostly taken from film and stage successes and finishing up with Edelweiss, Vince's big single. He sings everything with professional ease, brought about by his many years as a broadcaster in shows in which he had to sing almost everything.

Besides the more obvious songs, like Sound Of Music, I Have Dreamed, Maria, Stranger In Paradise, Vince sings Take Me Back Again very well, once a B-side on a Tony Bennett disc, and deserving A-recognition. Vince has class backing from Johnny Arthey, Arthur Greenslade, Tony Osborne and Harry Robinson.

Other titles: One Hand One Heart, I Love You Samantha, Till The End Of Time, Janie, Smile, Forgotten Dreams.

★★★★ FRANK SINATRA: THE EARLY YEARS (CBS 66201)

Yet another permutation of early Sinatra recordings, this time a double album of his earlier works—

22 tracks in all for the bargain price of 50s. Tunes include such classics as If You Are But A Dream (recorded 14. 11. 44), Sunday Monday And Always (22. 7. 43), I'm A Fool To Want You (27. 3. 51), and September Song (30. 7. 46). Axel Stordahl did all the arrangements and conducted.

Other titles: I've Got A Crush On You, Nancy, The Girl That I Marry, The House I Live In, Dream, Saturday Night, Five Minutes More, Coffee Song, Put Your Dream Away, Mean To Me, I Have But One Heart, Moon Is Yellow, Full Moon And Empty Arms, Time After Time, Day By Day, I Couldn't Sleep A Wink Last Night, Ol' Man River, People Will Say We're In Love.

★★★★ PEACHES AND HERB: LET'S FALL IN LOVE (CBS 62966).

Billed as the 'Sweethearts Of Soul,' this young coloured couple duet well together, producing big-voiced harmony that gives an extra impetus to their tuneful singing of such numbers as Will You Love Me Tomorrow, I Will Watch Over

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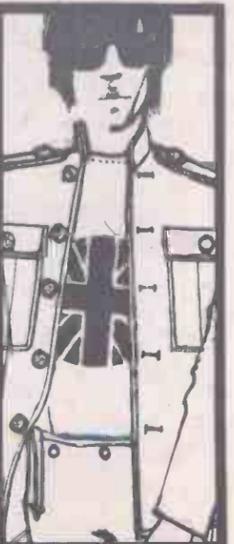
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Pink Purple Yellow And Red  
7N 35385

**THE NEW FACES**  
Lace Covered Window  
7N 17335

**SHIRLEY ABICAIR**  
This Girl  
7N 35383

**DONIE COLLINS SHOWBAND**  
FEATURING AUSTIN  
To-Days Teardrops  
7N 17329

**NME TOP 30**

(Wednesday, June 7, 1967)

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

**Britain's Top 15 LPs**

1	1	SGT. PEPPERS LONELY HEARTS' CLUB BAND (LP) . . . . . Beatles (Parlophone)	2	1
2	2	SOUND OF MUSIC . . . . . Soundtrack (RCA)	113	1
3	3	ARE YOU EXPERIENCED . . . . . Jimi Hendrix (Track)	3	3
4	4	MORE OF THE MONKEES . . . . . (RCA)	9	1
5	5	A DROP OF THE HARD STUFF . . . . . Dubliners (Major Minor)	4	5
8	6	BEST OF THE BEACH BOYS . . . . . (Capitol)	31	2
6	7	GREEN GREEN GRASS OF HOME . . Tom Jones (Decca)	10	3
7	8	FIDDLER ON THE ROOF . . . . . Topol and London Cast (CBS)	9	6
11	9	RELEASE ME . . . . . Engelbert Humperdinck (Decca)	3	9
9	10	THIS IS JAMES LAST . . . . . James Last (Polydor)	8	7
10	11	THE MONKEES . . . . . (RCA)	20	1
12	12	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	46	4
13	13	DR. ZHIVAGO . . . . . Soundtrack (MGM)	9	10
14	14	HERE COME THE TREMELOES . . . . . (CBS)	1	14
15	15	SECOMBE'S PERSONAL CHOICE . . . . . Harry Secombe (Philips)	5	9

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**5 YEARS AGO**

- TOP TEN 1962—Week ending June 8
- 1 GOOD LUCK CHARM — Elvis Presley (RCA)
  - 2 COME OUTSIDE — Mike Sarne (Parlophone)
  - 3 I'M LOOKIN' OUT THE WINDOW — Cliff Richard (Columbia)
  - 4 NUT ROCKER — B. Bumble (Top Rank)
  - 5 PICTURE OF YOU — Joe Brown (Piccadilly)
  - 6 GINNY COME LATELY — Brian Hyland (HMV)
  - 7 AS YOU LIKE IT — Adam Faith (Parlophone)
  - 8 LAST NIGHT WAS MADE FOR LOVE — Billy Fury (Decca)
  - 9 I DON'T KNOW WHY — Eden Kane (Decca)
  - 10 DO YOU WANT TO DANCE — Cliff Richard (Columbia)

**10 YEARS AGO**

- TOP TEN 1957—Week ending June 7
- 1 YES, TONIGHT JOSEPHINE — Johnnie Ray (Philips)
  - 2 BUTTERFLY — Andy Williams (London)
  - 3 ROCK-A-BILLY — Guy Mitchell (Philips)
  - 4 WHEN I FALL IN LOVE — Nat "King" Cole (Capitol)
  - 5 MR. WONDERFUL — Peggy Lee (Brunswick)
  - 6 FREIGHT TRAIN — Chas. McDevitt Group (Orlone)
  - 7 AROUND THE WORLD — Ronn'e Hilton (HMV)
  - 8 AROUND THE WORLD — Grace Fields (Columbia)
  - 9 AROUND THE WORLD — Bing Crosby (Brunswick)
  - 10 I'LL TAKE YOU HOME AGAIN — KATHLEEN — Slim Whitman (London)

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

- By courtesy of "Billboard"  
(Tuesday, June 6, 1967)
- Last Week
- 1 RESPECT — Aretha Franklin
  - 2 GROOVIN' — Young Rascals
  - 3 I GOT RHYTHM Happenings
  - 4 RELEASE ME — Engelbert Humperdinck
  - 5 HIM OR ME—WHAT'S IT GONNA BE? — Paul Revere & the Raiders
  - 6 SOMEBODY TO LOVE — Jefferson Airplane
  - 7 SHE'D RATHER BE WITH ME — Turtles
  - 8 LITTLE BIT O' SOUL — Music Explosion
  - 9 ALL I NEED IS YOU — Temptations
  - 10 CREEQUE ALLEY — Mamas and Papas
  - 11 MIRAGE — Tommy James & the Shondells
  - 12 WINDY — The Association
  - 13 HERE COMES MY BABY — Tremeloes
  - 14 SUNDAY WILL NEVER BE THE SAME — Spanky and Our Gang
  - 15 LET'S LIVE FOR TODAY — Grass Roots
  - 16 COME ON DOWN TO MY BOAT — Every Mother's Son
  - 17 CAN'T TAKE MY EYES OFF YOU — Frankie Valli
  - 18 SIX O'CLOCK — Lovin' Spoonful
  - 19 7 ROOMS OF GLOOM — Four Tops
  - 20 ON A CAROUSEL — Hollies
  - 21 DO IT AGAIN A LITTLE BIT SLOWER — Jon & Robin & the In Crowd
  - 22 FRIDAY ON MY MIND — Easybeats
  - 23 WHEN YOU'RE YOUNG AND IN LOVE — Marvelles
  - 24 GIRL YOU'LL BE A WOMAN SOON — Neil Diamond
  - 25 THE HAPPENING — Supremes
  - 26 NEW YORK MINING DISASTER 1941 — Bee Gees
  - 27 SWEET SOUL MUSIC — Arthur Conley
  - 28 ALFIE — Dionne Warwick
  - 29 AIN'T NO MOUNTAIN HIGH ENOUGH — Marvin Gaye & Tammi Terrell
  - 30 TRAMP — Otis & Carla

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## GERMAN OPERA FOR SPENCER?

SPENCER DAVIS has been offered a rôle in a "science fiction opera" — loosely based on the story of Robinson Crusoe — to be staged at West Berlin's National Arts Centre next month. Spencer, who speaks German fluently, would start rehearsing on July 13 for the show, which opens a week later for ten days.

Music for the production has been written by its author Dieter Mobius, but Davis and his group have been invited to rearrange the score "in the pop idiom." Spencer hopes to accept the part, although much depends on whether he is able to secure release from one-nighter commitments already set for the period. This week the group cut a new single.

# 'Blow-up' director for Beatles? — and big cartoon with new songs

REPORTS circulating on the Continent suggest that plans for the Beatles' third film are now being finalised. Authoritative sources say the picture will begin shooting in Malaga, Spain, in September. It is further reported that the movie will be directed by Michelangelo Antonioni, the celebrated director responsible for the recent award-winning film "Blow-Up." Production is expected to last six months although not necessarily all on location.

According to the Danish magazine "Borge"—usually a reliable source—the film will be called "Shades Of A Personality." Story line of the picture is divided into four sub-sections dealing with the four faces of a man—as a dreamer, as a human being, and as the world sees him. It is believed that John Lennon will play the part of the man himself, while the three other Beatles will portray each of the faces of his split personality. This basic idea for the next Beatles' picture was originally revealed in the NME last October, and reported at the time to have been submitted by script-writer Owen

Holder.

No confirmation of these plans could be obtained from Nems Enterprises in London, although it was agreed that September is the likely starting date for the film. The Beatles hope that before becoming involved in the picture they will be able to complete the projected TV spectacular based on their current LP.

### CARTOON PLANS

The Beatles will be the subject of a full-length colour cartoon film to be made in America by King Productions—the company which made a series of TV cartoons about the group last year.

This new venture is intended mainly for cinema screening, and is expected ultimately to be seen in this country. Tentatively titled "Yellow Submarine," it will not be completed before next year.

Three new Beatles' compositions will be featured in the cartoon, as well as several of their previous hits. It is not yet clear whether the group will record the numbers for the soundtrack, and the cartoon's producer is currently visiting London to discuss the possibility.

## WALKER JOHN, PARIS RETURN

JOHN WALKER has been invited to headline a major pop concert at the celebrated Paris Olympia in August, following his successful solo debut last Thursday at the Palais des Sports in that city. Release of his first Philips solo single has been provisionally set for June 30, but a final decision on titles is still awaited.

John and Scott Walker have now signed separate long-term solo contracts with Philips Records.

John's new backing group is led by organist Johnny B. Great—formerly leader of the Walker Brothers' supporting group, the Quotations. Other members are John McCairn (guitar), Stuart Fordham (drums) and Martin Clarke (bass).

● Cat Stevens has formed a new six-piece backing group which will accompany him on all future dates. It comprises two former members of the Quotations, plus four session men. Line-up includes trumpet, sax organ, guitar, bass and drums—with Cat himself on piano.

# MONKEES: DAVY EXEMPT, NEW DISC

GOOD news for all Monkees fans —Davy Jones will not, after all be drafted into the U.S. Army. The NME's Los Angeles correspondent cables that the British member of the American group has been notified of his exemption from service with the Armed Forces. It is understood that the draft board has agreed to Davy's reclassification into the 2A Group, which makes him unacceptable for active service.

The decision — coming much earlier than anticipated—was on the grounds of Davy being responsible for supporting his father. In view of this submission being accepted by

the Army authorities, the alternative plea of Davy's insufficient height was not proceeded with. Although a British citizen, Jones was liable for U.S. military service—as are all nationalities who work, and are resident, in America.

The Monkees secured another honour this week when, in Hollywood on Sunday night, they won the annual Emmy Award for the Best TV Comedy Series of 1966-67. The awards are presented annually by the U.S. Television Academy. Another Emmy trophy went to Andy Williams for the Most Outstanding Variety Series.



DAVY JONES celebrates the good news with a soft drink.

A NEW Monkees' single with two titles from their next LP is being rush-released by RCA next Friday (16th). Top side is written and sung by Micky Dolenz and is actually the controversial "Randy Scouse Git" but for the purpose of the single, the name has been changed to "Alternate Title"! The flip is called "Forget That Girl." The album itself, "Monkees Headquarters," will be issued on June 30.

According to the Wembley Pool box-office, a few tickets are still available at all prices for all five Monkee concerts—particularly for the higher-priced seats.

## MONKEES WILL FILM HERE!

AS NME closed for press it was exclusively revealed that the Monkees will arrive in London on the morning of June 21 having flown in from Paris where they will have appeared on TV.

The following day the Monkees travel to Manchester where they will spend four days filming a show for their TV series. They then return to London for concerts and will not now return home until July 7.

## HENDRIX ON THE MOVE

Jimi Hendrix returns from his U.S. promotional tour on July 7 to record his next single—set for August 11 release on the Track label—and leaves the following week for a European tour embracing Scandinavia, Germany and France.

The release of the new single coincides with Hendrix's next personal appearance in Britain scheduled for the Windsor Jazz Festival from August 11 to 13. Also appearing at this event will be the Move, the Cream and Jeff Beck.

# Supremes : Florence stays



FLORENCE BALLARD.

AFTER weeks of speculation regarding the future of the Supremes, with the strong probability that Florence Ballard would leave the group, she has now finally decided to remain permanently with the trio. The rumour of Florence's impending departure gathered strength last month when she failed to take part in a Hollywood Bowl concert. On this occasion, and at several subsequent dates, Diane Ross and Mary Wilson introduced a substitute third member into the act.

A transatlantic phone call to Florence last week revealed that she had decided to quit the group, but has now irrevocably changed her mind.

"I had planned to start my own business," she told the NME. "I had intended to open a shop dealing in either antiques or fashions. I felt the time had come when I could not progress any further in show business."

"Needless to say, Diane and Mary did not want me to leave because of all the complications involved in reshaping the act. They set about trying to talk me out of my decision and, as we are all the very best of friends, they did not have much difficulty in doing so."

Florence emphasised that her change of heart was not a temporary move to give the other girls time to find a suitable replacement. She added: "This decision is now final. I am looking forward to seeing my many friends in Britain when the Supremes play concert dates there early next year."

## PAUL JONES, LULU, BUDDY RICH BBC-2

● Paul Jones stars in his own BBC-2 "Something Special" spectacular to be screened on Thursday, June 29.

● Lulu's BBC-2 series "Three Of A Kind," in which she co-stars with Mike Yarwood and Ray Fell, will be screened on Monday evenings starting next week (12th). Besides featuring her own act each week, Lulu takes part in sketches and comedy routines in the six half-hour shows.

● Nina Simone and Dick Gregory star in BBC-2's "Show Of The Week" tomorrow (Saturday), filmed recently at London's Royal Albert Hall.

● On the same channel next Thursday (15th), Buddy Rich and his orchestra are showcased in their second "Something Special" programme.

● The half-hour documentary which Simon Dupree and the Big Sound recorded for BBC-2's "Man Alive" series—as reported three weeks ago—is now set for transmission on Wednesday, June 28.



PAUL JONES — his own TV show.

## PROCOL, P.P., PRICE, DEE, LULU RADIO

● Procol Harum are set for their fourth Light Programme broadcast in ten days when they guest in "Easy Beat" on Sunday, June 18. Also booked for this edition are the Alan Price Set and Nola York.

● P.P. Arnold, the Warm Sounds, Denny Laine and Cliff Bennett and the Rebel Rousers are set for the June 19 transmission of "Monday Monday." The Marmalade guest in the June 26 show.

● Dave Dee, Dozy, Beaky, Mick and Tich are joined by Paul and Barry Ryan in "Pop North" on Thursday, June 29. Barbara Law joins Engelbert Humperdinck in next week's edition (15th). Kiki Dee and the Bystanders are booked for the June 22 show.

● Lulu, Shirley Abicair, the Powerpack, The Montanas and Kenny Ball's Jazzmen are among the artists appearing daily in "Swingalong" from Saturday, June 17 to Friday, June 23.

# Seekers, Procol, Faces, Sinatra Jnr. TV

THE Seekers have been booked as guest stars in BBC-1's "Billy Cotton's Music Hall" on Saturday, August 26—the last of the six fortnightly shows which start next weekend. The New Christy Minstrels are on the same bill and, after performing their separate acts, the two groups will join forces for a special folk-beat finale.

The Small Faces are set for BBC-1's "Dee Time" next Tuesday (13th), when they are joined by Wayne Fon-

tana, Marian Montgomery and Johnny Dankworth. The Dubliners are featured in next Thursday's edition (15th), for which Del Shannon, Barbara Law and the Karlins are also booked. Future guests include the Young Idea (20th) and the Bystanders (22nd).

Mel Torme and Janette Scott guest in BBC-1's "Juke Box Jury" on Saturday, July 1. Dawn Addams and Sheila Steafel complete the previous week's panel (24th).

Procol Harum have landed a quick return appearance in Southern-TV's "As You Like It"—only a fortnight

after their first spot in this series. They guest on Tuesday, June 20, for which other new bookings include the Hollies, the New Vaudeville Band and Jackie Trent. Billie Davis is added to next week's bill (13th).

Kenny Ball's Jazzmen are set for ABC-TV's "Blackpool Night Out" on Sunday, July 9, when Nancy Wilson tops the bill. Teddy Johnson and Pearl Carr join bill-topper Frankie Howard on July 23. Frank Sinatra, Jr. guests in the August 6 show, when Cilla Black stars. Compere for the whole series is Dickie Henderson.

# Bassey West End date

## Monro steps aside

SHIRLEY BASSEY has been booked for a four-week season at London's famed Talk Of The Town theatre-restaurant. She opens on July 3 immediately following Mel Torme's current engagement at that venue. Matt Monro was originally booked for this period, but at the special request of impresario Bernard Delfont has agreed to his date being switched. This is to enable Shirley to make her "farewell" night club appearance.

In August, as soon as her cabaret stint is completed, Shirley begins rehearsals for the new stage musical "Josephine" in which she plays the title rôle. After an expected lengthy run in this production, Shirley will star in the film version of the show. Her manager Kenneth Hume commented: "This will keep her fully occupied for a minimum of three years."

Matt Monro will still visit Britain in July, and will now play a week at Dunstable Caesar's Palace (2nd) and a fortnight at Batley Variety Club (16th). During the interim week he will make radio and TV appearances—including "Dee Time" and "Saturday Club"—as well as filming his own TV spectacular. He now plays the Talk Of The Town next March.

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PROCOL, WALKERS, DUSTY, TREMS, VINCE, RYANS, HUMP, PAUL & TOM JONES

# GALAXY OF POP STARS FOR SUMMER SUNDAY CONCERTS

A TREMENDOUS line-up of pop stars has been assembled for Sunday concerts this summer at Torquay Princess, Great Yarmouth ABC, Bournemouth Pavilion and Blackpool ABC. The concerts — presented by Tito Burns of Harold Davison Ltd., in association with Bernard Delfont — feature, among others, Procol Harum, Tom Jones, Engelbert Humperdinck, Dusty Springfield, Paul Jones, Vince Hill, the Tremeloes and John and Scott Walker. They will mark Scott's solo concert debut. Details of shows are:

### TORQUAY PRINCESS

- June 18—Procol Harum, John Walker.
- June 25—Tony Hancock, Roy Hudd.
- July 2—Dallas Boys.
- July 9—Dusty Springfield.
- July 16—Procol Harum.
- July 23—Frankie Vaughan.
- July 30—Vince Hill, Paul and Barry Ryan.
- August 6—Tom Jones.
- August 13—Scott Walker.
- August 20—Engelbert Humperdinck, Rockin' Berries.
- August 27—Kenneth McKellar.
- September 10—Paul Jones.
- September 17—Tremeloes, Rockin' Berries.

### GREAT YARMOUTH ABC

- June 25—Engelbert Humperdinck, John Walker.
- July 2—Kenny Ball Band, Paul and Barry Ryan.
- July 9—Procol Harum, Vince Hill.
- July 16—Tom Jones.
- July 23—Dusty Springfield, Paul and Barry Ryan.
- July 30—Tom Jones.
- August 6—Engelbert Humperdinck, John Walker.
- August 13—Paul Jones.
- September 3—Scott Walker.
- September 10—Engelbert Humperdinck, Tremeloes.

### BOURNEMOUTH PAVILION

- July 2—Procol Harum, John Walker.
- July 9—Tom Jones.
- July 23—Tom Jones.
- July 30—Dusty Springfield.
- August 6—Paul Jones, Paul and Barry Ryan.
- August 13—Engelbert Humperdinck, John Walker.
- August 20—Scott Walker.
- August 27—Paul Jones.
- September 3—Engelbert Humperdinck.

The Blackpool season of Sunday concerts is restricted to six weeks in the late summer, owing to the ABC theatre being required previously for TV's "Blackpool Night Out" series. Concert bookings so far for this venue include: Paul and Barry Ryan (August 20); Engelbert Humperdinck and John Walker (27th); Paul Jones (September 3); Tom Jones (17th); and Engelbert Humperdinck (24th).

As previously reported, Georgie Fame, Chris Farlowe, Geno Washington, Zoot Money and the Alan Price Set are booked for a string of Sunday summer concerts at Great Yarmouth Britannia Pier and Blackpool North Pier. Stars appearing at Blackpool Opera House include Sandie Shaw (June 25), the Bachelors (July 2, 16 and 30, August 13 and 27 and September 10), Engelbert Humperdinck (July 9), Harry Secombe (August 6), Vince Hill (September 3) and Herman's Hermits (24th). Freddie and the Dreamers appear at Bournemouth Pavilion on June 18.

## Hollie Hicks operation — live TV is scrapped

HOLLIES' lead guitarist Tony Hicks is to be admitted to London's St. George's Hospital next Tuesday for a minor operation, and will be detained about five days. This means the group will be unable to fulfil next week's projected "live" radio and TV promotion of its new NME Chart entry, "Carrie Anne."

In view of this unexpected development, Swedish TV producer Peter Goldmann—who directed the promotional clip on the Beatles' last single—was hurriedly commissioned on Wednesday to shoot a film of the Hollies. It is hoped this will be accepted by BBC-1's "Top Of The Pops" for next Thursday's show (15th).

An appearance on Southern-TV's "As You Like It," due to have been recorded next Friday, may have to be cancelled. But it is hoped another film can be made with Goldmann for showing on BBC-1's "Dee Time" on June 22.

On Monday, Goldmann directed the Troggs in a film of "Night Of The Long Grass," shot in Epping Forest. It has been submitted to "Top Of The Pops" for consideration.

### ★ POPLINERS ★

ADAM FAITH and his fiancée Jackie Irving—who announced their engagement on Monday in Majorca, where they are currently on holiday—plan to marry in August. Don Moss introduces Light's "Housewives' Choice" during June 19 week. Truly Smith plays three weeks cabaret in Japan from October 7, and co-stars there with Joan Baez in an hour-long TV show "East-West Pop." Ronnie Ronald returns to TV tomorrow (Saturday) guesting in BBC-1's "Black And White Minstrel Show." The bands of Count Basie, Woody Herman, Buddy Rich and Lionel Hampton at this year's Newport Jazz Festival from June 30 to July 3. Manfred Mann plays a week in cabaret at Stockton Fiesta from June 25. Guests in Rediffusion's London-area "Red Skelton Hour" include Linda Bennett (next Wednesday, 14th), Johnny Rivers (21st) and Vikki Carr (28th).

## Procol on the way to a million; tour plans

PROCOL HARUM'S smash hit "A Whiter Shade Of Pale" is expected to reach half-a-million sales in Britain by this weekend—and looks almost certain to qualify for a Gold Disc on the strength of international sales within a fortnight. By Monday night—just over three weeks after release—it had achieved 356,000 sales in this country alone. In France it has notched 120,000 in ten days. The disc has now been released in every country in Western Europe, as well as in Australia and America.

### HUMP COLOUR TV; LIFE THREATENED —OFF TO AMERICA

ENGELBERT HUMPERDINCK is to star in one of the "Spotlight" spectacles which ATV is filming in colour for U.S. viewers. The show will be seen here in black-and-white in the autumn.

He will devote a full week to rehearsing and filming the programme and shooting is scheduled for the end of this month. As exclusively reported last week, Tom Jones is showcased in another edition of this series.

Engelbert arrived back in London on Monday from Brussels, where his life had been threatened the previous day. After playing two concerts in the Belgian capital, he discovered that promised police protection was not forthcoming. Because of this he cancelled a third concert in which he was due to star at Ghent.

As we close for press we learn that Engelbert will fly to America on Monday for a lightning trip during which he will make three TV appearances in New York and two in Los Angeles. He returns to London next Friday (16th).

The group's manager Jonathan Weston flies to the States next week to take charge of promotion there and to arrange the Harum's first American visit. This will probably be in the third week of July.

Also being planned for the Harum is a series of concerts in major British cities in late September and early October. They will occupy the entire second half of the bill.

The group will shortly return to London's Saville Theatre to headline a Sunday concert, following their successful guest appearance last weekend with Jimi Hendrix.

### STARTING LP

They have recently recorded another four tracks, and these are expected to be the basis of their first LP. The group's next single, as yet unrecorded, will be another brand new Keith Reed-Gary Booker composition.

On July 1, the group flies to Paris to star in a live French TV show titled "Music Hall de France." Next Monday (13th), a French camera unit arrives in London to film several Harum promotional sequences.

### Winwood group tour plans

Stevie Winwood's new group, Traffic, which makes its NME Chart debut this week, is being set for a first British tour in October. Dates are being lined up by the group's manager, ex-Spencer Davis bass player Muff Winwood. As previously reported, the Traffic will undertake no personal appearances before September.

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HIT HIT HIT

Commenting and voting on the latest singles on Saturday's "Juke Box Jury" will be (l to r) GENE PITNEY, actress ISOBEL BLACK, LANCE PERCIVAL and GEORGIA BROWN.

### NEW RECORDS FROM —

## Pink, Beck, Ryans, Proby, Elvis, Sandie sequel, Price, Turtles

NEW singles by the Pink Floyd, Jeff Beck, Paul and Barry Ryan and P.J. Proby have been scheduled for release. Sandie Shaw's follow-up to "Puppet On A String" has been confirmed. Kenny Ball is the latest artist to cover a number from the new Beatles LP. Also set are EPs by Elvis Presley and Alan Price, plus an album by the Turtles.

Issued next Friday (16th) are the Pink Floyd's "See Emily Play" (Columbia), P.J. Proby's "You Can't Come Home Again" (Liberty), the Sandpipers' "Glass" (A. & M.), and Ray Charles' "Here We Go Again" (HMV). Rush-released today (Friday) is the Kenny Ball Band's version of Lennon-McCartney's "When I'm 64" (Pye).

Jeff Beck's new disc, out on June 30, is "Tally Man" (Columbia)—written by Graham Gouldman and produced by Mickie Most. Sandie Shaw's new Pye single comes out on July 9. As forecast last week, it is "Tonight In Tokyo," composed by Bill Martin and Phil Coulter.

Geoff Stephens wrote the new Decca release by the Ryan twins, "Claire," out on June 23. The following week marks the issue of the duo's second LP "The Ryans—Paul And Barry." It includes two Hollies' compositions and two Mike Leander numbers.

Four songs from the new Elvis Presley film "Easy Come, Easy Go"—the title number, "Yoga Is As Yoga Does," "Sing You Children" and "I'll Take Love"—are released as an RCA EP next Friday. Out the same day are the EP "The Amazing Alan Price" (Decca) and the Turtles' LP "Happy Together" (London).

### U.S. labels shake-up

Liberty Records has signed a long-term distribution contract with Philips Records from July 1—the day after its current deal with EMI terminates. Philips announce that the first singles release on their new label is being scheduled for early next month. A strong line-up of albums will follow in August.

United Artists, another label at present distributed by EMI, is to launch its own independent company here in the autumn. U.S. Decca—whose outlet now is on British Decca's Brunswick label—is also believed to be planning to go independent at the end of this year.

### PAGE LOSES KINK CLAIM

Larry Page's High Court bid to retain his ten per cent. interest in the Kinks was dismissed on Monday. Mr. Justice Widgery judged that Page's contract with the group was "no longer workable."

### TOPOL GOES HOME

Israeli star Topol has left the London production of the hit musical "Fiddler On The Roof" at Her Majesty's Theatre. He has flown back to his native country to assist in its war effort. Topol was unable to estimate the length of his absence, but for the time being his understudy George Little has taken over.

### TROGGS FRENCH TOUR

The Troggs undertake a tour of France in September, following their planned visit to Australia the previous month. The French tour is intended to promote their Continental EP, which features both sides of their current British single plus the withdrawn track "My Lady."

### FACES IN LEGAL ROW WITH DECCA

THE Small Faces are seeking an injunction to restrain Decca from continuing to issue the album "From The Beginning," released on June 2. The group alleges four of the tracks on the LP were bought by the Faces from Contemporary Records, who previously leased their recordings to Decca.

The Faces now record for Immediate, and two of the songs in dispute—"My Way Of Giving" and "Tell Me Have You Ever Seen Me," both written by Steve Marriott and Plonk Lane—have been re-recorded for their first Immediate album to be issued on June 23.

"The tracks which Decca have issued were recorded by us last year and we consider them far below our present standard," said Plonk Lane. "That is why we bought them from Contemporary—to stop fans getting sub-standard recordings."

A Decca spokesman commented: "These recordings were offered to us under our existing contract with Contemporary Records, and accepted by us in the ordinary way of business."

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# BAD SHOWS BRING JIMI DOWN . . . but he needn't have worried about Sunday's

**JAMES MAURICE HENDRIX**, day-dreamer, drifter and guitarist extraordinaire peered round the door of his London flat and recognising me released the bolt and invited me inside. He pulled on a shirt and a pair of trousers, woke up his manager Chas. Chandler and put a copy of "Sgt. Peppers Lonely Hearts' Club Band" on the record-player.

The flat, which Jimi Hendrix shares with his manager, is tastefully furnished with long couches, leather armchairs, a teak coffee table, original paintings and the latest hi-fi equipment.

Jimi wasn't really in the best of spirits when I met him. The previous evening his concert at London's Saville Theatre had been plagued with amplifier problems and it was still worrying him.

"Man, it really brings me down when these amps don't work," he said, lighting his first cigarette of the day, "and they were new ones, too."

Manager Chandler entered the room bearing cups of coffee. "Despite the troubles it was still a great show," enthused Chas, "but you should have seen them in Sweden."

## Broke record

Jimi and his group had just returned from a tour of Sweden and Germany and Chas informed me that at one date in Sweden the group had almost doubled the previous record set by the Beach Boys. "We'll definitely be going back there when we come back from America in July," he said.

I asked Jimi how he felt about

By **Norrie Drummond**

returning to his native America after a highly successful year in Britain. "I don't really think we'll achieve as much success there as we have done here," he said "We have been told that we'll do well but I'm not sure that we will be accepted as readily there."

"In America people are much more narrow-minded than they are in Britain. If they do like us—great! If not—too bad! In the States the disc-jockeys stopped playing 'Hey Joe' because people complained about the lyrics."

Before he arrived in Britain Jimi travelled all over the United States. "I was a drifter. Sometimes I worked, sometimes I didn't."

He feels that he could—if he was forced to—return to that type of life. "We play the type of music we want to play. At the moment the public likes it—but their tastes change. Then I would like to produce someone else's records. But whatever happens just happens. Who knows?"

Many people have the impression that Jimi Hendrix is moody and introvert but he is not. Certainly



**JIMI HENDRIX** on stage at the Saville on Sunday (where he appeared with Procol Harum) in hand-painted jacket designed by Mick Jagger's brother Chris.

compared to many other pop artistes he is quiet but once he starts talking about something which interests him—mainly music obviously—he rambles on at great length.

"I know that people think I'm moody," he admitted, "but that's only because I'm thinking of music most of the time. If I suddenly clam up it's because I've just hit on an idea."

I asked what his main ambition in life is. "Oh," he sighed thoughtfully, "that changes a hundred times a day. I really just want to continue playing and recording what gives me pleasure. What we play is straight from us. I don't ever want to have to bow to commercialism."

**THREE** entirely new forms of British pop music were brought together on Sunday evening for one of the most exciting shows to be staged at London's Saville Theatre. Three first-rate acts—all of them attempting something new, all of them original and very interesting.

The Jimi Hendrix Experience—raucous, earthy and brilliant; the Procol Harum—Britain's most talked about group at the moment—and the first major appearance of Denny Laine with his Electric String Band.

Both performances, not surprisingly, were completely sold out.

Hendrix—despite amplifier trouble—was as dynamic as ever.

If anything his act was better than usual. He worked harder to compensate for the hang-ups, closing with a vicious and extraordinary smash-up.

His opening number—a potted version of "Sgt. Peppers Lonely Hearts' Club Band"—

amused Paul McCartney, who was sitting in Brian Epstein's box. He continued with "Hey Joe," "Foxy Lady" "Purple Haze" and a string of other numbers before an explosive finale.

Denny Laine, former member of the Moody Blues, is going to be enormous—and I don't make predictions like that very often. With his electric string band, he romped casually through his extremely entertaining act.

With four students from the Royal Academy of Music on strings, Viv Prince on drums, and Binky McKenzie on bass, Denny has come up with a winning formula.

The Procol Harum? A good, very good, sound. The haunting piano coming through in every number, and the very distinctive voice of Garry Brooker.

Musically they are excellent, but their act lacked any visual appeal. But since they've been together such a short time this can easily be forgiven.

The Chiffons, on their first British tour, were polished and good but seemed dated.

## AMERICA CALLING

### It's Beatlemania again!

**BEATLEMANIA** is with us again—but this time it's taken us by surprise, judging by the reaction to their latest album, "Sgt. Pepper."

Outside of the fact that everyone is claiming the LP is psychedelic, Beatle followers are also reiterating their belief that just when you think the Beatles are quiet, they come up with material setting another new trend for a million groups to copy.

WMCA in New York, which had been playing selected tracks from the album before release, went hog wild in the first two days of issue, breaking into its usual top 40 policy to play all 13 songs, with special emphasis on "When I'm 64".

Other radio stations across the country are doing exactly the same, and bets are being taken as to whether a new single will be called from the LP.

Even before release, "Sgt. Peppers Lonely Hearts' Club Band" had been certified for a Gold Disc by the Record Industry Association



**NEW YORK**  
June Harris  
of America.  
Including singles, their grand total is now 23 and, according to the RILAA, no other act has qualified for a greater number of Gold Records.  
All that remains now is when they'll come in to accept this newest award!

**PAUL JONES'** "Privilege" is released here at the beginning of July by Universal, and Paul is scheduled to arrive in New York on July 10 for a series of promotional appearances.

Paul's own itinerary still has to be finalised, but during his ten day stay he'll be involved in a series of Press receptions and some television.

It's not yet known whether he'll spend the entire visit in New York. Meanwhile, Capitol has released the single "Privilege", backed with "I'm Free", and they'll be issuing an album, titled "Songs From Privilege" to tie in with the release of the movie.

Also due in within two days of Paul Jones are Peter and Gordon, who'll remain in the U.S. for a month playing a series of concerts.

# YOU CAN'T MISS

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 'With a little help from my friends'  
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**David & Jonathan**  
 'She's leaving home'  
 Columbia DB8208

**Bernard Cribbins**  
 'When I'm 64'  
 Parlophone R5603

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## THREE LENNON & McCARTNEY COMPOSITIONS



**HOLLYWOOD**  
Tracy Thomas

### Mama, Papa latest

**THE** latest Mama and Papa news is that Cass and her baby, Owen Vanessa, are comfortably at home, with Cass recuperating and starting to visit friends a bit and Owen Vanessa growing inches and pounds daily.

Denny has been out of town most of the time, these past few months: first, a vacation in the Virgin Islands, and then, weekends at various American resort areas.

John has been working almost full time on the Monterey International Pop Festival, along with Mamas and Papas producer, Lou Adler.

The two became interested when first approached about performing several months ago and proceeded to donate money, time, and most important, influence, in order to make the Festival the success that it should be.

Michelle usually joins John at the Pop Festival office, adding a touch of beauty and a helping hand to the surroundings.

As the Festival crew enters "production week", the main problem on their hands (besides making sure that everything goes right next weekend!) is what to do with the money that will surely be made.

The final decision will be made by the Board of Directors, an illustrious group of pop stars from Paul McCartney to Donovan.

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# SOLO SUCCESS MADE ME CRY FOR JOY

writes John Walker



JOHN WALKER with his new backing group — the **TECHNIQUE** including girl vocalists **SUE** and **SONNY**. The girls didn't join John in time for his Paris solo debut.

I AM sure I have never been more nervous than I was as I sat alone in my hotel room in Paris last Wednesday night. Imagine it — here was I, no longer a member of a famous trio, but a solo singer on the verge of making my very first stage appearance alone.

I couldn't sleep that night. I lay awake the whole night knowing that the show the following night was the most critical point of my show-business career.

Thousands of thoughts crossed my mind, but underlying them all was the horrifying knowledge that the audience might completely reject me.

Could I, I wondered, slip out of Paris on a Los Angeles-bound plane and lose myself forever?

I thought, too, of the times when Scott, Gary and I had been nervous, but then we had each other to lean on.

There was that Sunday we made our Palladium TV debut. We were almost paralysed with fear, but that had nothing on the sensations that went through me in Paris.

I rarely eat breakfast, but I couldn't have managed a morsel on Thursday morning. I went out with some photographers to have some pictures taken in the hope that it would relieve my anxiety, but lunch came and went, as did a rehearsal that could only be described as chaotic, and still I was scared.

Then came the show, and three minutes before I went on stage a strange thing happened. Quite suddenly the fear slipped away. I knew that other people were depending on that first show.

I had a group to think about, my managers and, most of all, the fans — especially those who had flown all the way over from Britain for the occasion.

"Are you ready for this, John Walker?" I asked myself as I ran on stage a carefully timed 10 seconds after my name had been announced.

The screams and the cheers of that happy audience made for instant communication. From the first bars of the first number I knew everything was going to be all right.

And without describing the various emotional stages I went through during the act, I can only say that

by the end of it I was so happy I cried the moment I made it back to my dressing-room.

We'd done some rock 'n' roll tunes that I liked including "Do You Wanna Dance" and "Same Old Song." A blues number called "Stormy Monday" and just one that I used to sing as a Walker Brother — "Hold On I'm Coming."

I had a lot of help from my group which, by the way, we have decided to call the Technique. Organist Johnny B. Great (who was with the Walkers) is with me, and he got the others together. They are guitarist John McCairn (20), drummer Stuart Fordham (18) and bass player Martin Clarke (20).

Like I said, I am happy now, but that solo debut is an ordeal I don't envy Scott and Gary for having it still to come.

## From YOU to US

Edited by TONY BROMLEY

With the release of the Beatles' new LP, "Sgt. Peppers Lonely Hearts Club Band," the letters came pouring in. Here are some of your opinions.

**TONY LUKER** (Isleworth, Middx.): The Beatles have done it again with their latest LP.

Over the past four years Lennon and McCartney have developed into the greatest song-writing team of this century. Some of the tracks on the LP are pure poetry and unbelievably advanced in conception.

The Beatles are rare perfectionists from their music right down to the brilliant thoughtfully designed sleeve. "Sgt. Pepper" is an unforgettable experience.

**VINCENT HUGHES** (Llandudno): I would like to congratulate the Beatles on another marvellous LP, "Sgt. Peppers Lonely Hearts Club Band." "She's Leaving Home" is one of the most beautiful songs I have ever heard and "Lucy In The Sky With Diamonds" one of the most commercial. If they continue to bring out songs like these they will never be far from the chart.

**JOAN PERRY** (Newcastle): For years I have absolutely loved the songs of Lennon and McCartney but I am

sorry to say that I find their new LP very disappointing. It is impossible to compare songs like "And I Love Her" and "Yesterday" with the way-out rubbish on the "Sgt. Pepper" disc. These songs will be remembered long after "Sgt. Pepper" has been forgotten.

**KATHLEEN BRAMLEY** (Mansfield, Notts.): I am surprised that it has been decided to cut the track "Randy S" from the forthcoming Monkees LP. It cannot be any worse than a great many things we hear nowadays particularly when you consider that the expression "randy Scouse git" is used every week on TV.

If Micky Dolenz did not know the meaning of this phrase then no harm can have been intended. I only hope that they don't make the same out on the U.S. version.

**DAVID LAMBERT** (Woodbridge, Suffolk): Isn't it about time Simon and Garfunkel got the recognition they deserve. Apart from their one hit "Homeward Bound" their records get nowhere.

Paul Simon is a very talented composer and his songs such as "A Most Peculiar Man" and "Kathy's Song" must be among the finest of this decade, yet he is only rated among folk fans.

I think part of the reason for their lack of commercial success must be that their records very rarely get spins on record programmes.

## PUNCHED PICTURE



DENNY BOYCE

AFTER twenty years of band-leading I received the honour I've been waiting for. My photograph has been punched by a member of a well known pop group.

But the enjoyment of this magnificent democratic gesture was tinged with sorrow for me, by the sad news that the poor lad concerned had broken his finger in the process.

I hate to bite the hand that feeds me, but I feel that the full responsibility of this tragic blow to British music must rest with the Locarno management, who had thoughtlessly mounted my photograph on a large wooden replica of a cup we had recently won for increasing business at our place of employment.

A more enterprising organisation would have foreseen such innocent playful activities of these highly sensitive artistic guest artists.

After all, the whole nation suffers when a group of this calibre suffers or is put out of action, even temporarily.

However, this lack of foresight is typical of the attitude some people have to the original behaviour of some of our leading groups. Why should these young geniuses be hemmed in by conventional restrictions.

Just because they left our dressing room like a pig sty, there was no need for some of the remarks made by the people who had to clean it up. Luckily there is a happy ending to this near disaster, as our directors have now decreed that in future all photographs of bandleaders will be unmounted, and a box of woolly toys will be left in the dressing room on guest nights, in order to minimise the risk of further injury to the country's musical talent.

Yours faithfully,  
Denny Boyce,  
Locarno, Stevenage.

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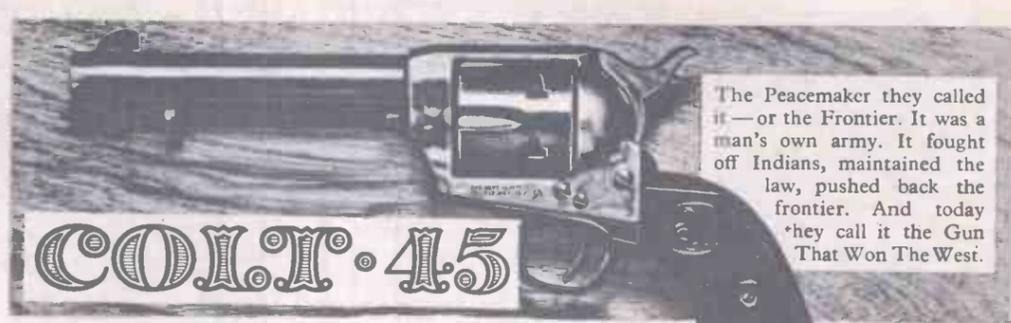
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ROUND THE WORLD

DENMARK: 2 PUPPET ON A STRING, Sandle Shaw; 4 I WAS KAISER BILL'S BATMAN, Whistling Jack Smith; 5 HA-HA SAID THE CLOWN, Manfred Mann; 6 SOMETHIN' STUPID, Frank and Nancy Sinatra; 7 A KIND OF HUSH, Herman's Hermits; 8 FUNNY FAMILIAR FORTGOTTEN FEELINGS, Tom Jones; 9 A LITTLE BIT ME, A LITTLE BIT YOU, Monkees; 10 THIS IS MY SONG, Petula Clark; 12 SOMEWHERE MY LOVE, Connie Francis.

CANADA: 1 GROOVIN', Young Rascals; 2 RELEASE ME, Engelbert Humperdinck; 3 I GOT RHYTHM, Happenings; 4 HIM OR ME WHAT'S IT GONNA BE, Paul Revere; 5 OREEQUE ALLEY, Mamas and Papas; 6 THE HAPPENING, Supremes; 7 HERE COMES MY BABY, Tremeloes; 8 GIRL YOU'LL BE A WOMAN SOON, Neil Diamond; 9 SOMEBODY TO LOVE, Jefferson Airplane; 10 HAPPY JACK, Who.

NEW ZEALAND: 1 LITTLE BIT ME LITTLE BIT YOU, Monkees; 2 SPICKS AND SPECKS, Bee Gees; 3 NIGHT OF FEAR, Move; 4 HAPPY TOGETHER, Turtles; 5 ON A CAROUSEL, Hollies; 7 SOMETHIN' STUPID, Nancy and Frank Sinatra; 8 MATTHEW AND SON, Cat Stevens; 9 GEORGY GIRL, Seekers; 10 TOUCH ME TOUCH ME, Dave Dee, etc.

# DON'T CALL ME ENGELBERT

## NME Exclusive

by NORRIE DRUMMOND

ENGELBERT HUMPERDINCK, looking rather like a Mississippi gambler in immaculate grey suit and waistcoat, puffed thoughtfully on his cigar. "The next step for me now is to break into films," he said, blowing out a cloud of smoke. "I've already had about six offers—one of them from Hollywood to star with Steve McQueen. But until the exact contract we want comes along we'll just wait."

Engel, as he now wants to be called, was in his dressing room at the BBC's Playhouse Theatre waiting to do his spot on the "Joe Loss Pop Show."

The voice of the compere Tony Hall suddenly came over the speaker "... and this week's special guest Engelbert Humperdinck!"

The audience burst into thunderous applause and the Joe Loss Orchestra struck up its opening theme. Praise and adulation are things which Engel has come

to expect wherever he goes nowadays. He recently played a ballroom date where he had the shirt ripped off his back.

"Half of the audience were youngsters and they all stood at the front," he said, "but behind them were a lot of much older women. Some of them fifty and over."

This, I'm sure, is one of the qualities which will keep Engel at the top for a long time. He appeals not only to teenage record-buyers but to older audiences as well.

He can play in clubs or ballrooms and he will probably star at London's famous "Talk Of The Town" just as soon as a date can be fixed. Offers keep pouring in from continental countries and now America—where "Release Me" is at No. 4—wants him too.

"I'd like to go out to America in a few weeks' time," he said.

"I want to see what the scene's like over there. But we'll probably wait and see how the next record issued there does before we make any definite plans.

(These were finalised late Tuesday night and he flies out next Monday, returning the following Friday. See full details on centre pages.—EDITOR.)

"I don't think 'There Goes My Everything' will be the follow-up in America. We've still to decide what it will be."

### Quick success

Engelbert Humperdinck's success has happened so quickly and become so widespread that one could be forgiven for thinking that he must have changed.

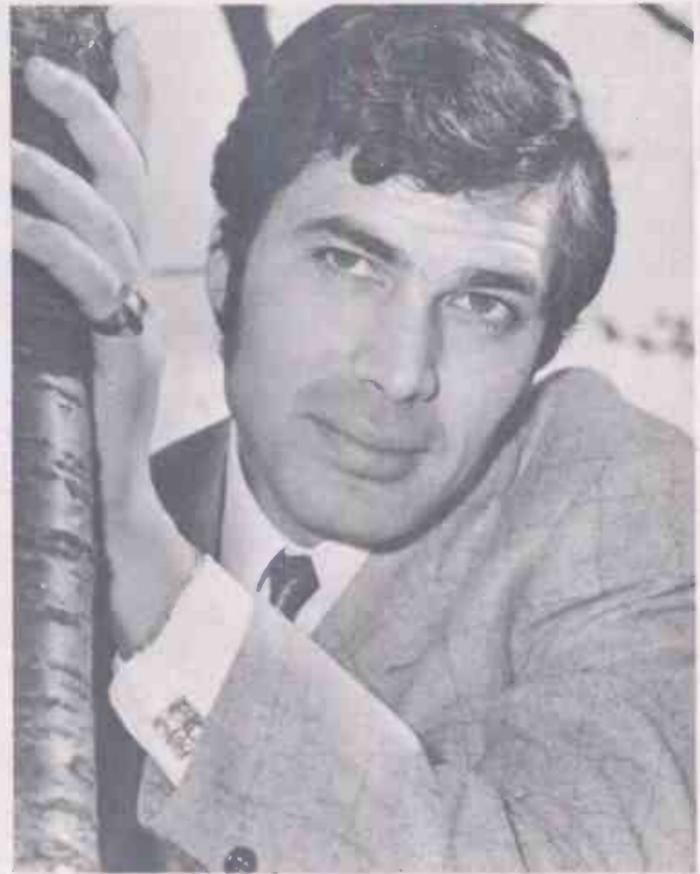
Certainly he can now afford to do most of the things he wants.

He can buy the best suits, the best cars, the best cigars. But apart from his Jaguar and some new clothes for him and his family he has bought little else.

He still lives in the same flat in Hammersmith with his wife and children.

"Apart from new carpets our flat is exactly the same as it was 18 months ago. Naturally we'll move to a new house sometime but just when I don't know."

Engelbert estimates that 12-18



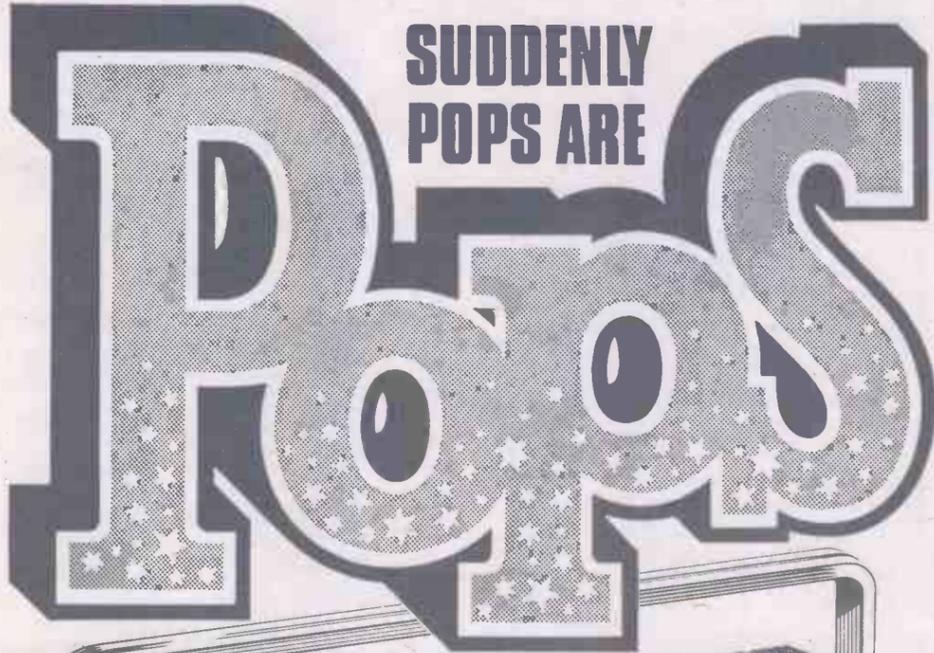
months ago his annual income was somewhere in the region of £500 a year. "We really were having a rough time," he said.

"Then came the Song Contest in Knokke last year. Fortunately we won and with the prize money I raced home to pay the rent. We were almost on the point of being thrown out."

Then, of course, work came a lot more frequently until now when he is able to pick and choose the jobs he wants.

"Security is a wonderful feeling," said Engelbert happily. "Knowing that people want you and not having to scrape around picking up the odd job here and there."

Engelbert, looking bronzed after a recent holiday in Portugal—the first he's been able to afford for a long time—smiled contentedly. "Yes, it really is a great feeling."



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### NEW to the charts

## Winwood's Traffic won't be diverted

THERE seems to be a touch of the "Ready Steady Go" about maestro Stevie Winwood and the faceless trio—David Mason (guitar-sitar), Chris Wood (flute) and James Capaldi (drums) who comprise that shattering new group, the Traffic, who debut in the NME Chart this week at No. 19 with their own composition "Paper Sun."

No photographs are being made available of the group and no personal appearances are planned on stage or TV until September.

To throw some light on this extraordinary situation I talked to manager Chris Blackwell—the group were doing their disappearing act down in Stevie's cottage retreat.

"It's really very simple," explained Chris in his best "keep the peace with Press" manner. "Both Stevie and I believe that it is impossible to be both 100 per cent musically creative for a new group who have to make the business of clubs and TV, radio and personal promotion. The group need time to formulate their new ideas.

"There are no photographs at present simply because we have not had the time for that either. There has been no time to get the boys together with their clothes for a session—everything is devoted to the music.

"I've already promised them that there will be only one 'drag day' a week—Wednesday—when they will have to go to the dentist (and presumably do interviews, photograph sessions, etc.) and things.

"Stevie wants their public to get the best and that means working on the music.

"We have made a film to promote the new single on TV but it is an



STEVIE WINWOOD, too busy with music to be photographed with group.

they both come from Worcester. Chris was born on June 24, 1944 and comes from Birmingham.

Meanwhile down in the cottage in the country, new sounds, new ideas and new group are being mixed.

By Keith Altham

abstract conception depicting traffic signs in Amsterdam and does not feature the group."

The info available at present seems to be that Dave was born on May 10, 1946 and Jim on August 2, 1944 and

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- June 10 MANFRED MANN; EDWIN STARR
June 17 JOHN WALKER
June 24 ALAN PRICE SET
July 1 JIMMY JAMES & the VAGABONDS

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### WHO'S WHERE

- (Week commencing June 9)
KEN DODD—London Palladium.
MEL TORME—London Talk Of The Town.
FRANK IFFIELD, BARRON KNIGHTS—Blackpool ABC.
ONE-NIGHTERS
PROCOL HARUM—Manchester New Century Club (10th); Derby Clouds (11th); London Marquee (12th).

### ANSWERS TO LAST WEEK'S POPWORD

- ACROSS: 1 Beatles; 5 Haze; 8 Alan; 9 Tremeloes; 11 Harry; 14 Shaw; 15 Tap; 17 Orbison; 18 Mack; 19 String; 21 Price Set; 23 Musical Express; 27 Who; 28 Tamla; 30 Lemon; 31 Engelbert; 32 Kinks.
DOWN: 1 Beach Boys; 2 Tenor; 3 Eat; 4 JIMI Hendrix; 6 Age; 7 Clown; 10 Searchers; 12 Rib; 13 Yes; 16 And; 20 Truth; 22 Coral; 24 Cat; 25 Simon; 26 Ends; 29 Art.

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 MONDAY  
 7.30 Let's Go; 7.45 Soli Supply; 8 Your Date At Eight; 8.30 Beauty-Ground; 8.45 Radio Bingo Show; 9 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 Jack Jackson; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.  
 TUESDAY  
 7.30 All-Time Hit Parade; 7.45 Soul Supply; 8 Tuesday's Requests; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Brian Matthew's Pop Parade; 9.15 Jimmy Saville; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.  
 WEDNESDAY  
 7.30 Disc Drive; 7.45 The Go Shell Show; 8 David Jacobs; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Everett of England; 9.15 Turntable; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11 Top Disc Shake-Up; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.  
 THURSDAY  
 7.30 Radio Revellie Show; 7.45 Soul Supply; 8 Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Starttime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.  
 FRIDAY  
 7.30 Disc Drive; 7.45 Radio Revellie Show; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Jimmy Saville; 8.45 Radio Bingo Show; 9 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Peter Murray's LP Parade; 2.00 Music In The Night.  
 SATURDAY  
 7.30 Monkeys' Requests; 7.45 Soul Supply; 8.00 Peter Murray's LP Parade; 8.15 Scene Around; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Day; 10.30 Everett of England; 11 Keith Fordyce; 11.30 Record Round-up; 12 Guys, Gals and Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.  
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IN Decca Records' entire history, no single sold half-a-million quicker than Procol Harum will... On the Continent, several Tony Bennett concerts with Count Basie came a cropper... British discs approaching U.S. Top 30: Petula Clark's "Subway," Hollies' "Pay You Back With Interest" and Dave Clark Five's "Beautiful Baby"...

Artists attending Monday's Mel Tormé Talk Of The Town opening included Shirley Bassey, John Walker, Jerry Lewis, Peter Nero, David Jacobs, Vera Lynn, Dorothy Squires, Malcolm Roberts, Marion Ryan and Mike Hudson... It was Tom Jones' birthday on Wednesday...

Notes Forest fans adamant Troggs' "Give It To Me" dedicated to Ian Storey-Moore—long before Rodney Marsh given same honour... Bruce Johnston of the Beach Boys bought two copies of Beatles' LP in London... Former girl friend Irene Dunsford still receives calls from Scott Walker fans...

Tony Hall's wife is secretary to Procol Harum's personal manager Jonathan Weston... Guests at Mitch Ryder's farewell party included Pete Townshend, Jeff Beck, John's Children and Lionel Bart... Happy event awaited by Mrs. Tony Barrow—wife of Beatles' publicist...

John Barry's "You Only Live Twice" brings Nancy Sinatra into competition with Bob Crewe Generation... Visit from U.S. group Association this summer... Nems executive Robert Stigwood joining impresario Harold Davison and EMI chief Sir Joseph Lockwood as Grosvenor Square resident. Procol Harum's personal manager Jonathan Weston resembles a taller John Lennon... For British buyers, Happenings' haven't got enough

rhythm!... Esther Phillips' "Release Me" no connection with Engelbert Humperdinck's hit... Seems like Monkees running out of TV ideas... Arthur Conley's next single revives Bill Haley's "Shake, Rattle And Roll"... Alan Price Set should consider retitled version of Robert Parker's

**NOT-TO-BE-MISSED SHOWS**



KEN DODD and Diddymen pictured during rehearsals for London Palladium season.

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Even pop stars have to do homework! And SANDIE SHAW'S been doing hers this last week trying to get a smattering of Czech before she appears with Peter and Gordon as Britain's representatives in Czechoslovakia's Bratislava International Festival Of Pop Music next week. Everyone's hoping Sandie will repeat her Eurovision Song Contest success on this, her first trip behind the Iron Curtain.

"Bearfootin'"... Deal off for Phil Spector to join Herb Alpert's A & M label... Electric Garden guests included Paul Jones, Cat Stevens and Tom Jones on opening night... After "My Old Car," Lee Dorsey should consider revival of Bunny Berigan's "I Can't Get Started"....

NME's Keith Altham to cover America's Monterey Pop Festival... Harry Secombe's wife infanticipating... Don Kirshner's association with the Monkees has now ended... Tommy Boyce and Bobby Hart (composers of several Monkees successes) signed to sing for Herb Alpert's A & M Label... New Dave Clark Five U.S. single revives Johnny Mercer-Harry Warren "You Must Have Been A Beautiful Baby".... Dean Martin's son recording again with Dino, Desi and Billy group....

Third interest owned by Frank Sinatra in Warner-Reprise label... While Petula Clark films "Finian's Rainbow," she occupies Leslie Bricusse's Beverly Hills home... Andrew Oldham's new Immediate label singer Murray Head had acting role in Hayley Mills' "Family Way" movie....

**KEN DODD**  
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 JOHN WELLS.

**MEL TORME**  
 Talk of the Town  
**CRISP, crackling, sharp, superb, swinging, casual, brilliant, completely at ease, masterly, humorous, likeable—I could run out of superlatives for Mel Tormé, who opened a season in cabaret at London's Talk Of The Town on Monday.** The man is an incredible vocal musician, flicking from one song to another and back again with about as much effort as taking a breath. He's modest, too ("I know I'm going well tonight because I've got a lot of my friends here. Wait till tomorrow. That's the real test"). One often tends to think of slick, superbly professional American performers as too arty-smarty for their own good; but not Tormé. He hipped his way through some highly individual treatments of "Who Can I Turn To"; his NME Chart hit "I'm Comin' Home"; the thankfully inevitable "Mountain Greenery" and "Foggy Day"; plus "Hey Look Me Over" and other goodies. I defy any non-believers to see him without being converted. If you can manage to get a seat, this is definitely a show not to be missed.  
 ALAN SMITH

**RECORD OF THE WEEK!**  
**EPISODE SIX MORNING DEW**  
 7N 17330

In his cabaret act, Matt Monro includes impression of Anthony Newley... Warner-Reprise executive Joe Smith surprisingly revealed comedian Bill Cosby sells more albums than Frank Sinatra or Dean Martin!... Several European countries list Sandie Shaw's "Puppet" No. 1....

be fifth husband for Judy Garland?... Guitars concerto for Bryan Forbes' "Deadfall" film written by John Barry....

Their agent Harold Davison attributes initial success of Procol Harum hit to Radio London... "Loving You" (Billy Fury's latest) made famous by Elvis Presley... Italian tax claim against Beatles for £30,000....

At cricket, Simon Dee was coached by late Patsy Hendren... According to manager Chas. Chandler, potential in Jimi Hendrix was missed by Andrew Oldham... Fading away: Who's "Pictures Of Lily"....

Percy Sledge's next single revives Elvis Presley's "Love Me Tender"... Death of Billy Strayhorn, co-writer of several Duke Ellington hits... Unexpected guest Bing Crosby did not sing on Eamonn Andrews' TV show... In his TV series, is Simon Dee trying to amuse Bernard Hermann and the Northern Dance Orchestra—or viewers?!... Is Petula Clark's hit dedicated to New Vaudeville Band and the Kinks?... To wax title song for Frank Sinatra's "Naked Runner" film, Nancy Sinatra obvious choice now!....

**THE LATEST AND GREATEST JAMES BOND ALBUM!**

UNITED ARTISTS ORIGINAL SOUNDTRACK RECORDING

**YOU ONLY LIVE TWICE**

Music composed and conducted by JOHN BARRY  
 Lyrics by LESLIE BRICUSSE  
 Title Song sung by NANCY SINATRA

Royal World Charity Premiere  
 in the gracious presence of HER MAJESTY THE QUEEN  
 Sponsored by the Variety Club of Great Britain to aid the YMCA and The Imperial Cancer Research Fund

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 on Monday June 12th 1967 at 8.15 p.m.