

# New Musical Express

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

No. 1066 Week ending June 17, 1967  
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

When they arrive . . . where you can see them . . . what they'll be doing

# MONKEE VISIT AND FILM PLANS

**TOP POP NEWS** *Exclusive  
details  
inside*

## JON GUNN

HAS MADE UP HIS MIND!  
DERAM — JUNE 30th

K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856

**PLUS!**



**PROCOL HARUM** Life-lines

Why  
**CILLA**  
is so  
ashamed



**YOUNG  
RASCALS**  
talk about  
their life  
together



**HOLLIES:** Four-year gap  
is a problem



Life lines of



MATHEW



GARY



RAY



DAVE



BOBBY

# CHART-TOPPING PROCOL HARUM

<b>Real name:</b>	Mathew Charles Fisher	Gary Brooker	Ray Royer	Dave Knights	Bobby Harrison
<b>Birthdate:</b>	March 7, 1946	May 29, 1945	October 8, 1945	June 28, 1945	June 28, 1943
<b>Birthplace:</b>	Croydon	Hackney	The Pinewoods	Islington	East Ham
<b>Personal points:</b>	5ft. 8in.; heavy; hazel eyes; brown hair	5ft. 11in.; 11st. 7lbs.; patchwork eyes; black hair	5ft. 6in.; 8st. 9lbs.; green eyes—subject to change in atmosphere; mousey hair	6ft.; 10st. 6ozs.; blue eyes; brown hair	5ft. 10in.; 11st. 7lb.; brown eyes; patchwork hair
<b>Brothers'/sisters' names:</b>	Judith	Angela, Gale, Rudolph	Lorraine, Yvonne, Mary	Ken, Fred	Yvonne, Susan, Joan, Richard
<b>Present home:</b>	Croydon	Eastwood	Leyton	London, N.W.5	Brentwood, Essex
<b>Instruments played:</b>	Bass, guitar, organ, piano	Piano, organ, trombone, cornet, accordion	Lead guitar, violin	Guitar, bass	Drums, vibes
<b>Where educated:</b>	Selhurst Grammar School for Boys	School	Pettits School, Romford	Islington	School (I think)
<b>Musical education:</b>	Guildhall School of Music	Ronald Meachen	Some	Individually instructed	Max Abrams drum tutor for 2 years
<b>First public appearance:</b>	Can't remember	The Bounty, 1960	A Romford ballroom, aged 15	Wigan Pier Fantasia	Maple Public Hall
<b>First professional appearance:</b>	Can't remember	Star and Garter, Windsor		Wigan Pier Fantasia	
<b>Biggest break in career:</b>	Joining Procol Harum	Not signing with Andrew Oldham	Seeing Muddy Waters and Big Joe Williams at blues festival	Meeting Keith Reid	Joining Procol Harum
<b>Biggest disappointment in career:</b>	Being asked to leave Procol Harum	Not signing with Andrew Oldham	Breaking both ankles last year preventing me going to Spain	Finding out about Keith Reid!	
<b>TV debut:</b>	"Top Of The Pops"	"Scene At 6.30"	"Top Of The Pops"	"Top Of The Pops"	"Top Of The Pops"
<b>Important engagements abroad:</b>	Germany and Sweden	Olympia in Paris	Little Richard first then Muddy Waters	Zurich	Kenya
<b>Biggest influence on career:</b>	Dylan, Beatles, Jimmy Smith	Musie	Bricklayer	None	Buddy Rich
<b>Former occupations:</b>	Student	None	Making and flying model planes	None	Masked crime fighter
<b>Hobbies:</b>	Sleeping	Collecting book matches	Blue	Dark black	Dabbling
<b>Favourite colour:</b>	Black	Gold	French	Steak	Purple
<b>Favourite food:</b>	Anything	Sauces au chou	Tea	Syrup of figs!	Rissoles
<b>Favourite drink:</b>	Coffee	Pasta, Epesee wine	The latest	Restrained	Vodka
<b>Favourite clothes:</b>	Moody but magnificent	Other people's		Gary	Snappily sloppy
<b>Favourite singer:</b>	John Lennon	Charles Mingus		Marlene Dietrich, Brigitte Bardot	Jack Palance, Greta Garbo
<b>Favourite actor/actress:</b>	Brigitte Bardot	Anthony Perkins, Jeanne Moreau		Who, Beatles, Hendrix	Duke Ellington, Buddy Rich
<b>Favourite bands/instrumentalists:</b>	Jimi Hendrix, Jimmy Smith	Roland Kirk, Buddy Guy, Lonnie Mack	Albert Ayler	Lennon and McCartney	Duke Ellington
<b>Favourite composers:</b>	Tchaikovsky, Beethoven, Bach	Gary Brooker	Brooker/Reid	Who, Beatles, Hendrix	Procol Harum
<b>Favourite groups:</b>	Beatles, Stones, Small Faces	Young Rascals	Albert Ayler		MGB
<b>Car:</b>	Rusty Austin	None			Women
<b>Miscellaneous likes:</b>	Good music	Waking up in the morning	Looking at the sky	Smiling	Men
<b>Miscellaneous dislikes:</b>	Bad music	Playing, shaving	People spitting at me	Frowning	Opera
<b>Best friend:</b>	My trusty sword	Franky Brown	Everything	None that I know of	
<b>Tastes in music:</b>	Baroque, rock 'n' roll	Baroque, New Orleans, Dylan	Everything	Wide	
<b>Personal ambition:</b>	Recognition from people I admire	To catch a 25lb. roach	Eternal happiness	To meet Edward Heath—briefly	To achieve recognition
<b>Professional ambition:</b>	Recognition from people I admire	To master 25 instruments			To remain anonymous

## LPs by Allen Evans

★★★★ **BUDDY HOLLY'S GREATEST HITS** (Ace Of Hearts; AH 148). Here on a cheaply priced label are all the classic discs of the one and only and great lamented Buddy Holly. I don't have to review this, just tell all Holly fans to look at the titles below.

Titles: Peggy Sue, That'll Be The Day, Listen To Me, Everyday, Oh Boy, Not Fade Away, Maybe Baby, Rave On, Think It Over, It's So Easy, It Doesn't Matter Any More, True Love Ways.

★★★★ **SHANI WALLIS: I'M A GIRL** (London, HAR 8324). Britain's own Shani Wallis is one of the most improved singers in the entire world of musical comedy and this LP proves it. She has recently been picked to play the lead in the film version of "Oliver" against powerful competition and seems destined for great heights. On this LP she has Gordon Jenkins conducting his arrangements for her on four tracks and Johnny Keating on the rest.

Titles: When I Fall In Love, I'm A Girl, What A Man, When Johnny Comes Marching Home, If You Go, Bless 'Em All, Dry Your Tears, It Can't Be Wrong, Young And Foolish, This Is My Prayer, I Get Along Without You Very Well, Typically English.

★★★★ **BOBBY BARE: STREETS OF BALTIMORE** (RCA Victor, RD 7862).

This is a country-and-western album about cities and city life. Singing the songs is deep, pleasant-voiced Bobby Bare, who makes everything he sings sound appealing and gets a happy rhythm into his work. He has good girl-vocal and joggling instrumental backing, particularly harmonica.

Titles: Early Morning Rain, Houston, Saginaw Michigan, Take Me Home To Mama, Memphis Tennessee, Streets Of Baltimore, That's How I Wanted It To Be, Vincennes, Cold And Lonely City, Changin' My Mind, There Ain't No Fun In This Town, Green Grass Of Home.

★★★ **P. J. PROBY: ENIGMA** (Liberty).

Last time I saw Jim Proby in London, before his departure for America, he said he was finished with beat songs and was going to be a Sinatra-class vocalist from now on. However, Jim does change his mind. Here he is singing his way energetically and hysterically (at times) through quite a few beat numbers, including an imitation of Four Tops' Levi in Reach Out I'll Be There, using a girl trio in place of the other Tops! Only on four tracks does he try to sing at all seriously, and then at times he changes his voice and bends his diction alarmingly fast. These songs are Don't Forget About Me, Angelica, I Can't Make It Alone (his best track), and You Make Me Feel Like Someone. The rest are pleasant beat numbers. Top class backing throughout.

Other titles: Miki Hoeky, Shake Shake Shake, That's The Tune, Out Of Time, People That's Why, I Wanna Thank You Baby, I'm 28.



P.J. PROBY

### MUSICASSETTES

CBS has entered the Musicassette outlet, and lead off with a powerful quintet of albums in cassette tape form. First there's TONY BENNETT singing I Left My Heart In San Francisco and ten other top tunes in his imitable way. . . . ANDY WILLIAMS offers his Almost There LP which includes such favourites as Red Roses For A Blue Lady, I Can't Stop Loving You and Emily. . . . BOB DYLAN'S GREATEST HITS are also available, from Blowin' In The Wind to Rainy Day Woman Nos. 12 and 35. . . . JOHN BARRY conducts some of his GREAT MOVIE SOUNDS, including Thunderball and other James Bond themes, the Impress File and theme from Horn Free. . . . and finally there's SIMON AND GARFUNKEL with their PARSLEY, SAGE, ROSEMARY & THYME album of modern folk-beat songs.

### COMMON TO ALL

Current hit: "A Whiter Shade Of Pale"  
 First important public appearance: Speakeasy, May 1967  
 Present disc label: Deram  
 Recording manager: Denny Cordell  
 Personal manager: Jonathan P. Weston  
 Creative director: Keith Reid  
 London theatre dates: Saville

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 JULY ISSUE OUT NOW 2/6d.

# Keith Altham does a listen-in to a revealing conversation between — The YOUNG HOLLIE (21) and The OLD HOLLIE (25)

**TONY HICKS** is the young Hollie (21) who has just moved into a neat new little mews house off Knightsbridge. Tony is worried about his standard-lamp shade, which he feels should be a whiter shade of pale, or something! Graham Nash is the "old" Hollie (25) with a beard, who is worried about where the Hollies are going!

Last Thursday, Tony invited Graham and I round for a tea party at which we drank coffee and all sat about worrying together.

Graham is trying to prove something to himself. Tony is not. Soon jolly Gary Leeds (Walker) arrived in his little red racing car. Gary is Graham's friend. Gary has a new split-section beard and thinks he is a Christmas parcel!



HOLLIES in typical arty picture pose (l. to r.) TONY HICKS, ALLAN CLARKE, BERN CALVERT, GRAHAM NASH and BOBBY ELLIOTT.

## Confused

Now that we are all beautifully confused, I'll begin at the beginning. This is an approximate dialogue between young Hollie and old Hollie. Those also present were Graham's wife—a "Rose" by any other name—and another young lady who looked like Eric Clapton (a testimony to Eric's home-perm kit) and had a tendency to answer the questions I addressed to Tony.

Graham was wearing a combat jacket, a beautiful purple knotted scarf and battered blue jeans. Tony was wearing a skin-tight sweater and black trousers. New readers start here.

**GRAHAM:** "Carrie Anne" is going to be the last of our really commercial singles. We are getting so commercial we are becoming uncommercial. It's time for the Hollies to grow up. I want to make records which say something.

**TONY:** I think it does say something. It says something very simple—a boy-girl relationship which anyone can understand. I'm frightened of going over the heads of the kids. It's no good being progressive if people cannot understand you.

**GRAHAM:** All I want is for people to listen. I've had five years of

playing to screamers, and now I want an audience who will listen. On our last tour with Paul Jones no one heard a note.

When we went to Stockholm recently everyone was quiet—the audiences in Sweden are so much more attentive. That is the kind of audience I want to play to. The reason the Hollies have not performed live in Britain for so long is that no one will sit and listen—our next live appearance will be in Yugoslavia on June 29!

I want to put on a show for young people who want to be entertained. Simon and Garfunkel did it recently at the Free Trade Hall in Manchester, and the place was packed. Our next tour should be places like the Albert Hall, the Free Trade Hall, Glasgow Kelvin Hall and the Festival Hall. Did you see Donovan at the Saville?

**TONY:** I thought Donovan at the Saville was rubbish! The only show of the kind you are talking about which I enjoyed was with

Peter, Paul and Mary in America. What kind of numbers do you perform on this sort of show, anyway—would you play "Carrie Anne"?

**GRAHAM:** No. We would be performing different numbers for a different audience in the same way that Georgie Fame has a different act for his appearance with Basie than he would have for a pop tour.

**TONY:** The reviews I saw of Georgie with Basie were lousy.

**GRAHAM:** You were reading the wrong reviews.

**TONY:** Anyway, I think it's wrong not to play numbers like "Carrie Anne" at your live performances. A group is represented by their records—you are destroying the very thing you have been building.

**GRAHAM:** Then why did we spend all that time rehearsing numbers like "A Taste Of Honey" for Sweden?

**TONY:** It's a different age-group audience out there—20 to 30.

**GRAHAM:** The same audience exists here. All I'm saying is that after five years of screamers I'm getting a little tired. I believe the Hollies have tremendous potential, and I want people in Britain to hear it. I want us to move forward—do something different.

## Additions

Give people who are tired of seeing five guys stuck in front of five microphones something a little different. Maybe put an illusionist—a poet—a film—something else on the show.

**TONY:** I don't want to see a b----- poet. And I don't think much of the idea of a conjuror, unless he happens to be Tommy Cooper.

**GRAHAM:** What about the fantastic bill we saw recently with Nina Simone and Dick Gregory? I think a bill with us, Donovan and Ravi Shankar, for example, would be varied and interesting.

You know why that kind of bill never happens. Because you suggest it to an agent and they begin carping about who is going to be top of the bill and who gets how much. We don't need that—I've made enough money out of the Hollies. Now I want the group to get the chance to show what it can really do—we are capable of blowing the Beach Boys off the stage!

We've got everything going for us—a really experienced and musically balanced team—a great public address system capable of producing fantastic sounds in really large arenas.

All our shows in the past few years have built to us as the climax of

the show. On the Paul Jones tour everyone was helping build the show to us—when we walked on the atmosphere was made for us. They might have cheered as loudly for "Jim Muck." Now we have a chance to prove ourselves.

At this point the "dangling conversation" came to an end with the arrival of Gary Leeds, sporting his new beard, who announced that he was saving himself until Christmas. No single from Gary till then.

"I look at it rather like the parcels under the Christmas tree," drawled Gary. "Everyone looks at them wondering what is in them."

Following all this the party broke up, and Tony plied me with a brandy before trying to convert me to the Byrds' music—"the bass playing fascinates me"—and also played me a tape of "I Need No Invitation," which may be the Hollies' next single.

Basically, there's only one difference between these two likeable Hollies—**FOUR YEARS!**

**SEE EMILY PLAY**

**PINK FLOYD**

COLUMBIA DB8214 EMI

E.M.I. Records (The Gramophone Co. Ltd.)  
E.M.I. House, 20 Manchester Sq. London W.1

# MICKY LEADS MONKEE BREAKAWAY

\*"Alternate Title"/"Forget That Girl" (RCA). COMPLETELY different from any previous Monkees single, this cloaks the identity of "Randy Scouse Git." Opens with rumbling tympani, then breaks into a jaunty mid-tempo with Micky Dolenz vehemently singing the accusing lyric, backed by rim-drumming.

**SANDPIPERS**  
"Glass"/"It's Over" (A & M). Full marks for the lyrical content in this reflective ballad, and for the delightful harmonies. I was also captivated by the contrasting double-time shuffle rhythm, but I'd have welcomed a melody of greater substance. FLIP: Some delicate and intricate acoustic guitar work supports the boys' ensemble vocal in this nostalgic rockaballad. Gentle, subdued and hummable.

**JACKIE TRENT**  
"Your Love Is Everywhere"/"It's Not Easy Loving You" (Pye). Everything Jackie Trent does is okay by me, and this is no exception. More the pity that most disc fans don't seem to agree with me. She emotes this glowing rockaballad with all the sensitivity and expression at her command. FLIP: A poignant lyric, tenderly and intimately sung in the verses, swelling to a big-belt treatment in the chorus.

**Infectious Seasons**  
"C'Mon Marianne"/"Let's Ride Again" (Philips). WOULDN'T class this as one of the Four Seasons' greatest, but it's packed with all those distinctive fasettos and counter-harmonies for which the group is noted. Swings along at an infectious finger-clicking pace, with scintillating backing. Specially noteworthy are the fasetto passages recorded on deep echo. FLIP: Unlike the top side, this is a Crewe-Gaudio number, and it's more in the Seasons' accepted slower-pace style at the outset—then explodes into a pulsating crescendo. Equally as good as the main track. Great for dancing.



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

Then in the chorus, it bursts into a veritable block-busting beat, with Micky sounding even fiercer as he shouts to make himself heard above the palpitating drums. The tune is simple but catchy, and there are a couple of surprise ingredients—a cute scat-vocal chorus and an unexpected ending. You can say what you like about the Monkees, but you can't deny their astute sense of commerciality! FLIP: Here's Davy offering some intimate advice, while the other boys sigh wistfully behind him.

**DEL SHANNON**  
"Mind Over Matter"/"Led Along" (Liberty). The best disc Del Shannon has made for ages. His last few releases have had a rather dated sound, but his switch to Andrew Oldham's guidance has rectified that. Pounds along at a driving pace, with a busy backing comprising strings, rattling tambourine, solo trombone and clavichord. Great sound, above-average material. FLIP: Another medium-pace, with plenty of bite and attack in Del's vocal, not to mention the stimulating and inventive backing. Partly dual-tracked with chanting group.

**THE CYRKE**  
"We Had A Good Thing Goin'"/"Two Rooms" (CBS). An American group that's come close to our charts on several occasions, but never quite made it. Their latest is a good one—a Neil Sedaka rhythmic ballad with a storming beat and ear-catching harmonies. And dig that crazy ending, when the boys exchange lines with, seemingly, the Chipmunks! FLIP: A delicate rockaballad, with a soothing rhythm, acoustic guitars and tinkling celeste. The charming lyric is actually a romantic story-in-song.

## SINGLES reviewed by Derek Johnson

### Beautiful Judith Durham debut

"The Olive Tree"/"The Non-Performing Lion Quickstep" (Columbia). The gal's voice is as clear as a bell, and it's enhanced by a lush, shimmering backing. Maybe not too commercial, but it's so beautifully performed—and the tune is so lingering—that it's bound to click. FLIP: A novelty number, co-written by Judy herself. Marks a complete change of style, with a brash and punchy vocal, plus a jaunty martial beat. It's fun!



JUDITH DURHAM

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

### POTTED POPS

TAPESTRY: "Carnaby Street" (London). A U.S. group with a song about Britain's mod centre. Very good, too! Pleasantly hummable melody, happy bubbling beat, subdued Dixie backing with soprano sax and tailgate trombone. One to watch! PETER LINCOLN: "In The Day Of My Youth" (Major Minor). A rhythmic nostalgic ballad, with a calypso flavour emphasised by conga drum. Refreshingly styled vocal. INCREDIBLE STRING BAND: "Way Back In The 1960's" (Elektra). An enigmatic folksy number sounding like a tongue-in-cheek Dylan, with an out-of-this-world acoustic string sound. KARLINS: "The Hawkmoth And The Flame" (Parlophone). A beautiful vocal blend from the girls in this throbbing rockaballad. An extremely well-conceived lyric. ROBERT MITCHUM: "Little Old Wine Drinker Me" (Monument). The film



star with a Roger Miller-ish country-flavoured jog-trotter. Harmonica, Jew's harp, strings, sung in a throaty growl with punchy brass and chanting group. In the Otis Redding mould. HOMER BANKS: "Hooked By Love" (Liberty). A lively jerk-beat item. SHAWN PHILLIPS: "Stargazer" (Parlophone). A mid-tempo self-penned ballad with a highly original lyric. There's a startling ethereal, almost psychedelic, backing. FREDDIE SCOTT: "Am I Grooving You" (London). An insidious slow jerk beat and honking saxes underline the soloist's bluesy vocal, aided by gospel chanting. FRESH WINDOWS: "Summer Sunshine" (Fontana). These boys generate an absorbing vocal sound and an insistent plod beat. Interest-holding lyric, not much of a tune. SWEET INSPIRATIONS: "Why" (Atlantic). A very slow and smoochy blues-ballad, with slurring brass and mean solo guitar. Hummable melody, appealing harmonies. SIMON SMITH: "And This Is My Beloved" (Columbia). A 'straight treatment' of the ballad from "Kismet." Rich solo voice, lush strings and brass, and the Mike Sammes Singers. SEYMOUR SOUND: "Salute di Amore" (Mercury). A typical Italian flavoured hitting ballad. Instrumental, with solo trumpet and humming group. Bit like Nini Rosso.

Where the hit Action is... on



#### SINGLE RELEASES—JUNE 16

- 2790 **THE CYRKE**  
WE HAD A GOOD THING GOIN'  
c/w Two Rooms
- 2805 **GIANT SUNFLOWER**  
FEBRUARY SUNSHINE  
c/w Big Apple
- 2807 **DONNIE ELBERT**  
GET READY  
c/w Along Came Pride
- 2345 **DEUCE OF HEARTS**  
CLOSER TOGETHER  
c/w The Times They Are A-Changin'
- 2806 **MINOUCHE BARELLI**  
BOUM BADABOUM  
c/w Let Me Take You

2825 **JOHN BARRY AND HIS ORCHESTRA**  
YOU ONLY LIVE TWICE  
c/w The Girl With Sun In Her Hair  
AVAILABLE NOW

#### CHART SHOTS

**GERRY MARSDEN** goes SOLO on CBS  
PLEASE LET THEM BE 2784

DO IT AGAIN A LITTLE BIT SLOWER	VAL & THE V's	2780
LEOPARD-SKIN PILL-BOX HAT	BOB DYLAN	2700
MY BACK PAGES	THE BYRDS	2648
JUST LOVING YOU	ANITA HARRIS	2724
THE CANDY SHOP IS CLOSED	GEORGE BEAN	2801
I STAND ACCUSED (OF LOVING YOU)	THE GLORIES	2796
HIM OR ME—WHAT'S IT GONNA BE?	PAUL REVERE & THE RAIDERS	2737
SOUL PAD	THE COASTERS	2749
IF I WERE A RICH MAN	TOPOL	202651

#### NEW RELEASES—LPs

MY KIND OF COUNTRY	MARTY ROBBINS	(S) 62962
CALAMITY JANE/THE PYJAMA GAME	DORIS DAY	(M) 63032
THE PURE SOUL OF "BIG" MAYBELLE	BIG MAYBELLE	(M) 62999
SOUL SOUNDS	VARIOUS ARTISTS	(M) 62965

## Melody survives Pink Floyd's happening

"See Emily Play"/"Scarecrow" (Columbia). I FELT that on the Pink Floyd's last disc, the psychedelia in which they specialise didn't really come through—but, golly, they've made up for it on this new one. It's crammed with weird oscillations, reverberations, electronic vibrations and fuzzy rumblings. Surprisingly, somewhere amid the happening, there's also a pleasant mid-tempo tune that's appealingly harmonised. Should register! FLIP: An interesting track, with fascinating harmonies. Medium-paced, with a clip-clop rhythm and flute lending an old-world quality. Nice acoustic guitar work.

### KENNY BALL & HIS JAZZMEN

"When I'm 64"/"Goodnight Irene" (Pye). Another version of the Lennon-McCartney number from the new Beatles LP. Well suited to Kenny's bouncy Dixieland style. Catchy tune, and this disc is probably more commercial than Bernard Cribbins' tongue-in-cheek styling. FLIP: Here's an old favourite, steeped in that irresistible trad-jazz beat of which Ken is a past master.

### RAY CHARLES

"Here We Go Again"/"Somebody Ought To Write A Book About It" (HMV). This is Ray Charles at his most soulful, with one of those slowly swaying blues-ballads which seem to appeal to disc buyers more than his up-beat r-and-b. There's a rich organ sound in the backing, plus gospel-type chanting from the Raelets. Thoroughly captivating, even though the material isn't as strong as some of his earlier hits. FLIP: More of a swinging beat here, with Ray in preaching mood.

### PEPPY PROBY

"You Can't Come Home Again"/"Work With Me Anne" (Liberty). SINCE he abandoned these shores, Jim Proby seems also to have given up his intense ballad-singing. This one's a peppy slap-happy beat number, with a big enveloping backing. Not a great deal of tune to it, but P.J. still manages to inject plenty of those voice-trembles and growls which the girls find so appealing. FLIP: A thumping jerk beat underlines this item, which features P.J. indulging in a wide range of vocal pyrotechnics, aided by spirited chanting and tambourine.

### JAMES BOND DISCS

Last week I reviewed the Nancy Sinatra waxing of the title song from the new James Bond movie "You Only Live Twice," which I regard as the obvious hit version. But now come two strangely contrasting instrumental covers. The first, by the Bob Crewe Generation on Stateside, is a snappy foot-tapper featuring brass, background strings and Oriental songs. Mantovani's version on Decca is more haunting and cloying.

# TOP TEN SINGLES

Hear **JACKIE TRENT** Sing **YOUR LOVE IS EVERYWHERE**  
7N17323 on Vendetta T.V. Series B.B.C. 1 June 21st



**KENNY BALL And His Jazzmen**  
When I'm Sixty-Four 7N17348



**The Sandpipers**  
glass AMS 703

**Ramsey Lewis**  
function at the junction CRS 8058

<b>THE SHIRELLES</b> Too Much Of A Good Thing 7N 25425	<b>EBONY KEYES</b> Country Girl 7N 35390
<b>GARY KANE</b> Too Good To Miss 7N 17334	<b>THE TRAFFIC JAM</b> Almost But Not Quite There 7N 35386

# NME TOP 30

(Wednesday, June 14, 1967)

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

## Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	3	1
2	2	SOUND OF MUSIC . . . . . Soundtrack (RCA)	114	1
3	3	ARE YOU EXPERIENCED . . . . . Jimi Hendrix (Track)	4	3
4	4	MORE OF THE MONKEES . . . . . (RCA)	10	1
8	5	FIDDLER ON THE ROOF . . . . . Topol and London Cast (CBS)	10	5
7	6	GREEN GREEN GRASS OF HOME . Tom Jones (Decca)	11	3
9	7	RELEASE ME . . . . . Engelbert Humperdinck (Decca)	4	7
6	8	BEST OF THE BEACH BOYS . . . . . (Capitol)	32	2
5	9	A DROP OF THE HARD STUFF . . . . . Dubliners (Major Minor)	5	5
10	10	THIS IS JAMES LAST . . . . . James Last (Polydor)	9	7
12	11	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	47	4
11	12	THE MONKEES . . . . . (RCA)	21	1
13	13	EVOLUTION . . . . . Hollies (Parlophone)	1	13
13	14	DR. ZHIVAGO . . . . . Soundtrack (MGM)	10	10
14	15	HERE COME THE TREMELONES . . . . . (CBS)	2	14

# Small Faces

at their best



# FROM THE BEGINNING

on **DECCA**

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5 YEARS AGO	10 YEARS AGO
1 1 GOOD LUCK CHARM . . . . . Elvis Presley (RCA)	1 1 YES, TONIGHT JOSEPHINE . . . . . Johnnie Ray (Phillips)
2 2 COME OUTSIDE . . . . . Mike Barne (Parlophone)	3 2 WHEN I FALL IN LOVE . . . . . Nat "King" Cole (Capitol)
3 3 I'M LOOKIN' OUT THE WINDOW . . . . . Cliff Richard (Columbia)	2 3 BUTTERFLY . . . . . Andy Williams (London)
5 4 PICTURE OF YOU . . . . . Joe Brown (Pye)	3 4 ROCK-A-BILLY . . . . . Guy Mitchell (Phillips)
5 5 GINNY COME LATELY . . . . . Brian Hyland (HMV)	7 5 AROUND THE WORLD . . . . . Ronnie Hilton (HMV)
8 6 LAST NIGHT WAS MADE FOR LOVE . . . . . Billy Fury (Decca)	9 6 AROUND THE WORLD . . . . . Bing Crosby (Brunswick)
7 7 AS YOU LIKE IT . . . . . Adam Faith (Parlophone)	11 7 GAMBLIN' MAN . . . . . Lonnie Donegan (Pye-Nixa)
4 8 NUT ROCKER . . . . . B. Bumble (Top Rank)	14 8 LITTLE DARLIN' . . . . . Diamonds (Mercury)
9 9 I DON'T KNOW WHY . . . . . Eden Kane (Decca)	6 9 FREIGHT TRAIN . . . . . Chas. McDevitt Group (Oriole)
12 10 THE GREEN LEAVES OF SUMMER . . . . . Kenny Ball (Pye)	5 10 MR. WONDERFUL . . . . . Peggy Lee (Brunswick)

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

By courtesy of "Billboard"

(Tuesday, June 13, 1967)

Last Week	1	1 GROOVIN' . . . . . Young Rascals
2	2	2 RESPECT . . . . . Aretha Franklin
7	3	3 SHE'D RATHER BE WITH ME . . . . . Turtles
4	4	4 RELEASE ME . . . . . Engelbert Humperdinck
6	5	5 SOMEBODY TO LOVE . . . . . Jefferson Airplane
8	6	6 LITTLE BIT O' SOUL . . . . . Music Explosion
12	7	7 WINDY . . . . . Association
9	8	8 ALL I NEED IS YOU . . . . . Temptations
3	9	9 I GOT RHYTHM Happenings
11	10	10 MIRAGE . . . . . Tommy James & the Shondells
17	11	11 CAN'T TAKE MY EYES OFF YOU . . . . . Frankie Valli
14	12	12 SUNDAY WILL NEVER BE THE SAME . . . . . Spanky and Our Gang
16	13	13 COME ON DOWN TO MY BOAT . . . . . Every Mother's Son
19	14	14 7 ROOMS OF GLOOM . . . . . Four Tops
15	15	15 LET'S LIVE FOR TODAY . . . . . Grass Roots
5	16	16 HIM OR ME — WHAT'S IT GONNA BE? . . . . . Paul Revere & the Raiders
17	17	17 DING DONG THE WITCH IS DEAD . . . . . Fifth Estate
26	18	18 NEW YORK MINING DISASTER 1941 . . . . . Bee Gees
21	19	19 DO IT AGAIN A LITTLE BIT SLOWER . . . . . Jon & Robin
20	20	20 SAN FRANCISCO "WEAR SOME FLOWERS IN YOUR HAIR" . . . . . Scott McKenzie
10	21	21 CREEQUE ALLEY . . . . . Mamas & the Papas
28	22	22 ALFIE . . . . . Dionne Warwick
13	23	23 HERE COMES MY BABY . . . . . Tremeloes
24	24	24 THE TRACKS OF MY TEARS . . . . . Johnny Rivers
18	25	25 SIX O'CLOCK . . . . . Lovin' Spoonful
26	26	26 DON'T SLEEP IN THE SUBWAY . . . . . Petula Clark
29	27	27 WAY NO MOUNTAIN . . . . . Mervyn Gage & Tammi Terrell
28	28	28 HERE WE GO AGAIN . . . . . Ray Charles
30	29	29 TRAMP . . . . . Otis & Carla
30	30	30 SOCIETY'S CHILD . . . . . Janis

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# New Musical Express

## Immediate sends 'pop ambassadors' abroad

IMMEDIATE-label stars the Small Faces, P. P. Arnold, Chris Farlowe and Twice As Much are being lined up for a lightning radio and TV promotion tour of Europe later this month. P. P. Arnold—up to No. 18 in this week's NME Chart with "First Cut Is The Deepest"—makes her first visit to Greece in August for cabaret and concert dates.

P. P. goes to Germany next Friday and Saturday (23rd-24th) with her recently-formed backing group, the Nice, for an appearance on the "Beat Club" TV show. On June 25 she joins the Small Faces for the Emperor Rosko French-service Radio Luxembourg show from Paris.

The following day the rest of the Immediate package join P. P. and the Faces for radio and TV promotion in Amsterdam (26th), Brussels (27th), Sweden (28th) and Austria and Switzerland (29th-30th).

Further European promotion dates may follow, depending on the British commitments of the various artists.

Greek dates set for P. P. Arnold and the Nice by Barry Dickens are Athens Neraida club between August 20-24; an Athens concert with the Searchers and the Zombies (25th) and Salonika (26th). As previously reported, her next single "The Time Has Come" is released by Immediate on June 30.

## New Signings

### DAVE DEE MEN PEN KARLIN DEBUT

MIRIAM KARLIN, one of the stars of the hit musical "Fiddler On The Roof," has her first disc issued next Friday on Columbia. Called "Celebration," the record was held back at Miriam's request until the Middle East war was over. The song was written specially for Miriam by the Dave Dee group's managers, Ken Howard and Alan Blaikley.

Tommy Boyce and Bobby Hart, writers of the Monkees' "Last Train To Clarksville," have signed as singers with Herb Alpert's A&M label. Their first disc "Out And About" is issued next Friday.

John Cleese, star of BBC-TV's "The 1948 Show" and "The Frost Report," makes his disc bow next Friday (Pye) with "The Ferret Song" (from the "1948 Show").

New lead guitarist with Pinkerton's Colours is Steve Jones, who replaces John Long who has left. The group's first Pye single after leaving Decca will be "Mum And Dad," a title from Herman's next U.S. LP.

Miriam Karlin's co-star in "Fiddler On The Roof," Topol, returned to the show on Tuesday night after a short visit to Israel to entertain Jewish troops.

## ★ POP-LINERS ★

THE John Barry Orchestra backs Nina and Frederik in BBC-2's "Show Of The Week" tomorrow (Saturday) ● The Toys—NME Chart entrants with "Lovers' Concerto"—arrive in Britain next Thursday for a three-week ballroom tour ● Episode Six give concerts in London's Haggerston Park tonight (Friday) and at Alexandra Palace Park tomorrow ● On Sunday, Helen Shapiro opened event at London's Rosh Pinah School in aid of the Israel emergency fund ● Eric Burdon and the Animals visiting America's Monterey Pop Festival for two weeks from tomorrow (Saturday) ● U.S. pianist Peter Nero—currently in Britain—planning to return here for November tour ● Peter Jay and Jaywalkers' vocalist Terry Reid guest members of a Czech pop orchestra conducted by Norrie Paramor at Bratislava pop festival on Sunday and Monday ● American singer Dakota Staton undertakes a 21-day tour of universities in October with the Tubby Hayes Quartet ● Manfred Mann and group member Mike Hugg have penned an advertising jingle for BEA, to be heard on ITV shortly; they have already written jingles for Hovis, Lybro jeans and other products ● Neal Hefsti penned the music for Paramount's "Barefoot In The Park," which opens at London's Plaza theatre next Thursday. General release is on July 2 ● Mike Sarme planning a full-length feature film, "Joanna" ● Sergio Franchi in Eric Robinson's BBC-TV series "Melodies For You" on Monday ● Peter Cook and Dudley Moore co-star in the comedy film "Bedazzled" currently being made in London ● Carmen McRae guests in first "Hancock's" show of a new Granada-TV series next Thursday ● Del Shannon planning to return to Britain in July for a two-month stay, to coincide with release of the Liberty LP he recently made with Andrew Oldham ● Piccadilly recording group the Bystanders being considered for a spot in a film with David McCallum during their promotional tour of America next week ● Former Radio City d-j Adrian Love has taken over as host of the Light Programme's late night show "It's One O'Clock."

## ARRIVAL DETAILS, FILM, PRESS CONFERENCE; TOUR AND HOLIDAYS?

# MONKEES TWO MONTHS STAY IN BRITAIN?

THE MONKEES ARE ALMOST CERTAIN TO SPEND TWO MONTHS IN BRITAIN FROM NEXT FEBRUARY, WORKING ON THEIR FIRST FULL-LENGTH COLOUR FILM! A SPRING concert tour of this country is being considered. PLANS FOR the group's debut here within the next fortnight have been switched yet again. TO COPE with a battery of questions from European journalists and radio and TV, the Monkees have arranged to hold the first mass Press conference of their career. MORE THAN 300 reporters and TV cameramen will face them in a marathon question session at London's Royal Garden hotel. AS EXCLUSIVELY forecast in NME on June 3, the Monkees will spend several days in Paris before flying to London. THE NAME of the group's new RCA-Victor single "Alternate Title," released today (Friday) remains unchanged.

In London this week is Bob Rafelson, the man who created the Monkees as a group and who is also their co-manager and producer of the TV series. Co-manager Bob Schneider was due to arrive in this country yesterday (Thursday).

Rafelson told the NME: "I am afraid we are having to change our plans almost hourly. Last week we intended that the Monkees should spend four days filming on location in Britain for a future TV show."

"I now realise this is impossible: they are too well known here, and the fans would swamp every shot. Apart from this, the Monkees are now working day and night in America on their fourth album to follow 'Monkee Headquarters.' They have so much work, I am amazed they have not cracked up by now. Because of this they will not be able to leave for Europe until the last possible moment."

## EIFFEL TOWER SCENES

At Press time on Wednesday, these were the group's plans as they now stand:

PARIS between June 25-27. A complete edition of their TV show cannot be filmed because of lack of time, but the group will act out isolated "free movement" scenes for use in future programmes. The Eiffel Tower and other Paris landmarks will almost certainly be included.

LONDON on June 28. The Monkees will arrive by jet at London Airport with an entourage of 20 people, including administration staff, friends and bodyguards. No arrival time has been set, although it will probably be late afternoon or evening. Arrival would be at No. 1 building on a flight of either BEA or Air France.

THE LONDON PRESS Conference on the afternoon of June 29. Strict security arrangements are being worked out by the Monkees' British publicist David Cardwell.

REHEARSALS ON June 30 for their Wembley concerts.

JUNE 30, July 1-2: the Wembley concerts.

FROM JULY 3 the Monkees have four more days during which it is still possible they may film scenes for a future TV programme. But the more likely possibility is that they will split up and holiday separately in Ireland, Scotland and North Wales.

ON JULY 7 the group must definitely leave Britain to return to the U.S. for a long coast-to-coast tour (dates below).

AT THE END of August the Monkees begin filming the rest of their next TV series, scheduled to begin screening in America in September. Ten have already been completed. A further 22 must be finalised by early December.

AFTER THIS the group is likely to holiday for about three weeks, Davy almost certainly returning to Britain to visit relations and friends over Christmas.

EARLY IN the New Year the Monkees would try to fit in a jet-stop tour of Japan, Australia and New Zealand.

IN FEBRUARY they would hope to return to Britain for work on their full-length feature film.

## DAVY HERE CHRISTMAS

Added Bob Rafelson—who also scripts all the Monkees TV shows: "I want to make the movie here because I believe film people are more creative in Britain. They have freedom."

"Deciding on a story-line and treatment is giving me a lot of problems. I do not want the movie to be just an extension of the TV show. Neither must it be like a Beatles production, or a piece of rock 'n' roll exploitation."

"I may base the script on some incidents from my own life as a boy—many of my own experiences have already inspired several of the TV shows."

"Until arriving here this week, I had not realised it was the practice for artists to make full-scale package tours of Britain. But it is an idea I shall certainly keep in mind for next spring."

Lulu plays a week in cabaret at Stockton Fiesta from August 20. Other bookings for the venue include Peter and Gordon (27th) and the Fortunes (September 3).

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The Monkees have a tightly packed schedule once they return to the U.S. Tentative dates lined-up for them after leaving England are: Jacksonville, Fla. (July 8); Miami, Fla. (9th); Greensboro, N.C. (12th); Charlotte, N.C. (13th); New York (14th); New York (15th); New York (16th); Buffalo, N.Y. (20th); Baltimore, Maryland (21st); Boston (22nd); Philadelphia (23rd); Indianapolis (26th); Cleveland (27th); Cincinnati (28th); Detroit (29th); Chicago (30th); Milwaukee (August 2); St. Paul, Minn. (4th); St. Louis (5th); Des Moines, Iowa (6th); Dallas (9th); Houston (10th); Mobile, Ala. (12th); Montgomery, Ala. (13th).

Memphis, Tenn. (17th); Tulsa (18th); Oklahoma City (19th); Denver, Colo. (20th); Seattle (25th); Portland, Oregon (26th); Los Angeles (Sept. 2); Los Angeles (3rd).

## MOVE—MOTHERS SWOP

The Move's first visit to America—originally planned for mid-summer but cancelled by their manager because the group was not well known enough there—has been re-arranged from September 2 for 10 days.

The Move's short stay will be on an exchange visit with U.S. group the Mothers of Invention, who will be in this country at the same time.



## 'British Monkees' plan

AN incredible campaign to launch a British rival to the Monkees is to be made with an almost unknown London group, the Spectrum. The group has been signed by Jerry and Sylvia Anderson—originators of the "Thunderbirds" TV puppet series—to star in 32 weekly TV shows and a full-length colour feature film. In addition to these real-life productions, the Spectrum will also inspire a puppet series of a further 32 shows. The group will be handled by the Monkees' label, RCA-Victor, and managed by their British representatives, Screen Gems.

World-wide distribution is planned for the Spectrum movie and the TV programmes, all of which will be in colour.

The puppet series is expected to be screened first in this country—by ATV—and will be followed by the further series "Captain Scarlet And The Spectrum," in which lead singer Colin Forsey (22) has the lead role. The shows will have a science fiction flavour.

Further plans are being made to lend the Spectrum's name to a wide range of merchandise all over the world.

The group—apart from Colin Forsey, the line-up is Tony Atkins, Anthony Judd, Keith Forsey and Bill Chambers—have a current single on RCA-Victor, "Samantha's Mine." Coupling is a Monkees' number "Saturday's Child."

## Drunken night?

"An Evening With The Dubliners" is the title of a concert at Croydon Fairfield Hall on July 1. Donovan's concert at the same venue next Friday has been cancelled.

## New discs on the way from

**LULU, ORBISON, SINATRA, POS**

LULU'S follow-up to "The Boat That I Rowed" set. Singles by Roy Orbison, Sandy Posey and the Swinging Blue Jeans are issued by Frank and Nancy Sinatra is scheduled for

Lulu's next single "Let's Pretend" is released on Columbia next Friday. The B-side is the theme from her film "To Sir With Love," written by Mark London and Don Black. Issued the following week (June 30) are Sandy Posey's "I Take It Back" (MGM) and the Royal Guardsmen's "Airplane Song" (Stateside).

The Swinging Blue Jeans' "Trembling" (HMV) is released today (Friday). Roy Orbison's next single

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## Cream

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**MANTOVANI AND HIS ORCHESTRA**  
 You only live twice  
 F 12630

**TWO OF EACH**  
 Every single day F 12626

**WISHFUL THINKING**  
 Peanuts F 12627

**PETER LEE STIRLING**  
 You don't live twice  
 F 12628

**DECCA**

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 RCA 160



Pictured at BBC-1's "Top Of The Pops" last week (l to r)—NME Chart-toppers PROCOL HARUM, who can also be seen in the first of BBC-1's new "Billy Cotton's Music Hall" series tomorrow (Saturday); P. P. ARNOLD (No. 18 in this week's list); and American visitors the TURTLES.

# BEATLES WAX NEW SONGS FOR CARTOON MOVIE

THE Beatles were this week recording three new Lennon-McCartney songs for the full-length colour cartoon film—exclusively revealed in last week's NME—which has been built around the group and inspired by the lyrics of "Yellow Submarine." Several other new Beatles numbers are planned for the score, in addition to some of their past hits and tracks from their current hit LP "Sgt. Pepper's Lonely Hearts Club Band" (No. 27 in this week's NME Top 30). Paul McCartney may write incidental music as he did for the Hayley Mills movie "The Family Way."

In London this week, "Yellow Submarine" executive producer Al Brodax described the project as "a Beatles musical fantasia." He added: "They are very, very enthusiastic about the film. They have been calling us at all times with ideas—we have even had discussions at two o'clock in the morning—and their suggestions are very good. So far all the Beatles ideas are being incorporated in the movie."

"The songs they have been recording for us this week are brilliant... incredible. They are using sounds I have never heard nor could have imagined before." The full-length cartoon—which has already started production in London—will last 90 minutes and will be in wide-screen as well as colour. Release is expected next spring through United Artists.

Plans for the Beatles next "real-life" film commitment—as reported in last week's NME it may be directed by Italy's Michelangelo Antonioni—are still going ahead. September is the likely starting date.

## Tremoes British, U.S. tours with Young Rascals?

DATES for the Tremoes' first visit to America are now confirmed—and already five more bookings are being added to the tightly-packed schedule that will take the group from coast-to-coast in the U.S. throughout July. These will almost certainly be with the Young Rascals, who move up to No. 12 in this week's NME Chart with their own hit "Groovin'." Plans for the Tremoes to co-top a three week British package tour this autumn are being worked out by their manager Peter Walsh and the possibility of the Young Rascals joining the "Silence Is Golden" stars on the bill cannot be ruled out.

The Tremoes were a last-minute signing for the final edition of ATV's "Sunday Night at the London Palladium" series at the weekend. This was their debut on the show: they had been hurriedly booked after an impressive performance in the taping of "Piccadilly Palace," which is also an ATV production.

The group was this week recording a Cat Stevens composition, together with one of its own compositions, with a single in mind. The Tremoes arrive in New York on Tuesday week (27th) for three days of press conferences and TV and radio promotion. On June 30 they play Ohio followed by Greensburgh (July 1), Wilks' Barre (2nd), Pennsylvania Jersey Shore (3rd), New York (4th), Namsket, Massachusetts (6th), Hyannis (7th) and return to Massachusetts (8th, 9th, 10th). Other dates are being finalised and will keep them in America until the end of the month.

## HOLLIES, HILL, HUMP, DAVE DEE TV SPOTS

THE Hollies and Jackie Trent are among artists booked for appearances in BBC-1's "Dee Time." Jackie is joined by the Bats and Lionel Bart in the June 20 show. The Hollies and the Morgan James Duo star in the following edition (June 22). There are no shows in the series on June 27, 29, July 6 or 13.

As previously reported, Janette Scott and Mel Tormé are in BBC-1's "Juke Box Jury" on July 1.

Millicent Martin takes over as compere of the "Piccadilly Palace" series which ATV is filming for American viewers and for late autumn screening in this country. On the show recorded this Wednesday (14th), guests include Dave Dee, Dozy, Beaky, Mick and Tich, Vikkie Carr and John Bird. For the programme amped on July 9, Bruce Forsythe

and Matt Monro have been booked to star with Millicent Martin. These two shows will complete the series. Engelbert Humperdinck, Vince Hill and Mrs. Mills star in ATV's "Des O'Connor Show" on June 23.

**STEVIE'S PSALMS**  
Stevie Winwood, whose Traffic group climbs to No. 14 in this week's NME chart with its first single "Paper Sun," has been asked to re-write the music of two psalms! He is currently working on the project at the request of his local vicar in Birmingham.

## Host of stars wax Bee Gees titles, LP, single

THE Bee Gees first LP and the follow-up to "New York Mining Disaster, 1941," have now been fixed. Their album "The Bee Gees First" is issued simultaneously here and in America on July 14. The group's next single "To Love Somebody," coupled with "Close Another Door," is released here and in the U.S. on June 30. Bee Gee Barry Gibb and the group's manager, Robert Stigwood, flew to New York at the weekend for discussions there with executives of Atlantic Records. Stigwood told the NME in a transatlantic phone call: "Everyone is clamouring for Bee Gees songs. At least 14 artists including the Cyrkle, Sounds Incorporated, Dave Berry, Tremoes Oscar and Tony Rivers are considering songs by the group." Unit Four Plus Two's next single "Butterfly"—issued next Friday—is a Bee Gees composition, and Matt Monro's next single will almost certainly be by the group.

## VAUDEVILLE FILM

THE New Vaudeville Band has been signed to appear and perform in a top-budget film with world famous stars Shirley MacLaine and Richard Attenborough. The Band is considering a cabaret offer to return for a season at the Hotel Tropicana in Las Vegas. Further American dates are being lined up from July 22.

The movie signing is for the comedy "The Bliss Of Mrs. Blossom," currently being made at Twickenham. Group members Henry Harrison, Shuggy Watts, Chris Eedy, Mick Wilsher and Alan Klein were beginning filming on Wednesday of this week. In the film Richard Attenborough plays an eccentric millionaire underwear manufacturer who books the Vaudeville Band as musical attraction for a ball held at his country mansion. Songs the Band will be seen performing in the movie—possibly due for release this autumn—include "I'm Beginning To Fall In Love." Score is by Norman Newell.

## TROGGS CONCERTS IN SPANISH BULLRINGS

TROGGS' manager Larry Page—at present in Madrid—is negotiating a series of bullring dates for the group for one week from August 7, in Madrid, Barcelona, Gerona, Seville and Malaga.

One of the few bookings set for the Troggs in Britain is a carnival on July 15, when they return to their home town of Andover.

Page is also planning a special economy-priced "hits" album by the Troggs. Several unreleased tracks will also be included. Release would be on Page One label in September.



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**FRAN JEFFRIES**  
My lonely corner MON 1006

**ROBERT MITCHUM**  
Little old wine drinker me  
MON 1007 monument

## WHO'S ENTWISTLE WEDDING DATE, LP ON AGAIN

WHO bass guitarist John Entwistle has recovered from the hand injury which recently caused the group to stop work on its next LP, and the Who were able to leave for the U.S. this week for dates in Detroit, San Francisco and Michigan.

On Sunday the group appears at the Monterey Pop Festival. When it returns to this country next week it will wax final tracks for the LP. Release is expected in September.

On June 23, Entwistle marries a former school friend, Alison Wise, who also comes from his home town of Acton.

**Kinks, Faces, Fame fest.**  
The Kinks, the Small Faces and Georgie Fame—appearing with a 15-piece band—have been booked for the South Eastern r-and-b festival at Blackheath Rectory Field stadium on July 1. Radio Caroline d-j's will comper.

**Del Shannon return**  
Del Shannon—currently touring Britain—is planning to return to this country for further dates at the beginning of next month. He hopes to stay until early September.



# Why Cilla is ashamed!

"I FEEL ashamed," Cilla Black said with great emphasis. "I've had loads of letters asking me for another record and honestly, I haven't had time to record anything. I've had stuff in the can, but it wasn't good enough. I wanted something I really liked. But those fan letters kept coming asking for another disc from me. How long is it since my last chart-maker?"

By ANDY GRAY

"October," I said. "Oh, don't say that. Make it later," said Cilla, feeling all guilty. "I did it once before—having a long gap between records, and I vowed I'd never do it again. But I have. "Of course, I've been in the Frankie Howerd show at the Prince of Wales for ages now, and filming for 15 weeks. That's taken care of my working day, from 7 am till midnight. I just fell into bed and slept till the alarm woke me." How did Cilla tackle the problem of a new tune? "Well, Kenny Lynch is a good friend and he brought me a lot of stuff. But I didn't like any of it much. I wanted a rocker. "Then he said he was going to the States so I told him to get together with Mort Shuman, who wrote 'Broken Heart' for me, and come up with something.

"Well they did, my new single. But it's a ballad, of course. When I first heard the demo of 'What Good Am I' I liked a bit on the bass line that reminded me of 'Twist And Shout' and I asked Mort to bring that out more so I could turn it into a rocker. "He told me in no uncertain words what I could do with myself. "But he did work on an arrangement and phoned me to say he'd gone mad and brought out this passage more and shouted: 'What's more, I even like it.' "When I got the second demo with the new arrangement I knew this was it. Mort flew over to be at the session with Kenny, and as my usual recording manager George Martin was on holiday, Ron Richard took the session, and we had a ball. "I recorded it on the Friday before



CILLA has a big laugh with co-star DAVID WARNER while making "Work Is A Four Letter Word."

I did the Palladium show—which was recorded a week before you saw it. I hope it'll be a big one for me and all my fans will forgive me for being so long about bringing out a new one. "I asked Cilla about her dress on the Palladium TV the one with the huge wings, when she raised her arms. "My Batman outfit," she said. "I felt good in it. And I wanted lots of material—12 yards luv—and white because I've lost so much weight. "Look at me. Almost Twiggy. I'm down to seven stone. Filming has done it. So I wanted to add bulk with the dress. "My designer worked on it and for once didn't bother about giving me a

low neck line. He's always trying to expose me and I'm not that sort of a girl." Why not go to a female dress designer? I asked. "What, and not have the boys looking at me. Male designers know what the boys like." As the Palladium TV was recorded the week before it went out (it's usually 'live') I asked her what it was like watching herself on it for a change. Remember, the show was supposed to go on about 8.30 pm and didn't start till about 11 pm due to the triumphant return of Sir Francis Chichester. "I nearly missed it. I fell asleep," Cilla admitted. "I was thrilled with Sir Francis' achievement, but I just nodded off. I woke up when Errol Garner was ending and just caught my act. "I got embarrassed when the audience went on and on applauding my latest record. I felt it wasn't THAT good. "Funny, isn't it? I wasn't embarrassed when it happened during the show, but watching it afterwards I was. I suppose the time for me to be embarrassed is when they DON'T applaud.

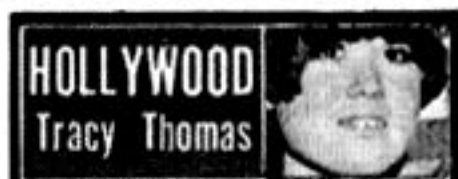
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# AMERICA CALLING BEACH BOYS PULL OUT!

THE Beach Boys have withdrawn from the Monterey International Pop Festival!

The group, which was to have headlined the Saturday evening programme (which was, by the way, the first concert to be sold out), gave the Pop Festival two reasons for the last minute cancellation: the pressure from their record company for a new single and album has become overwhelming, and Carl Wilson feels that since his trial in regards to the draft will take place on June 20, he would not be able to concentrate fully on giving a good performance. Festival officials accepted the withdrawal with regret and stated that Otis Redding will probably headline the show instead.



"rivalry" in the newspapers) and they sing for each other; a fourth, in which he asks Alan Price why he left the Animals; and the final scene, in the car, after the performances at the Albert Hall. A revealing scene without Dylan takes place in Tito Burns' office, as Burns and manager Grossman pit Granada against BBC in order to get more money for a TV appearance! But most of all, the film shows the transformation of Bob Dylan from folk singer to pop star. And, it makes clear why he has almost disappeared from the scene.



CASS and OWEN VANESSA.



All okay with Mamas, Papas!

CASS is back—and all's well with the Mamas and Papas! With the rest of the group, Cass flew into New York last weekend when the Mamas and Papas guested on the Ed Sullivan Show. Cass, of course, is absolutely and completely enchanted with Baby Owen Vanessa (who was being looked after by a housekeeper, a maid and her younger sister in her new home), and she's also com-

## Ambitious

I suggested she had given herself a rather ambitious programme to get through on the Palladium show. "Oh, that was my doing. I got bored just singing the same song over and over, so I tried out something different." Looking back on her filming in "Work Is A Four Letter Word" she says she's looking forward to her next picture, but doesn't know what it will be yet. "In this one I'm a frump. Now I'd like to be glamorous, or like Shirley MacLaine. I love Shirley. I'd love to do the kind of parts she does." She enjoyed the film crowd, except that she didn't like their language. "I was quite shocked at the way they use rather naughty words as if they were saying 'Pass the mustard'." "They might have thought me a square because I didn't use that sort of language, but I just couldn't," she told me. Finally, I asked her about the story of her objecting to Stevie Marriott playing records so loudly in the flat above hers. She looked at me in amazement.

## Rubbish

"Yes, how about that!" she ejaculated. "It's rubbish of course. I like to play records loud myself, but for the last fifteen weeks I have hardly been in my flat except to sleep from midnight till 6.30 in the morning and believe me nothing would have wakened me. "Actually, I wouldn't know a Small Face if I tripped over one," she went on, "but I was deeply touched by the nice letter Stevie sent me. I've never met him and I decided I would. "So, as soon as my filming was over, I went upstairs to his flat... but he had gone. He'd been turfed out. Poor boy. "Do me a favour and say in your article that I thank Stevie. And I hope to meet him soon." As we talked Cilla nibbled on a sandwich—it was lunchtime—and sipped tea. She had had four interviews before I arrived to see her and had a queue waiting outside. So I said bye bye and added: "See you in a year" (it's usually once a year I meet busy Cilla). "Oh let's make it six months this time," Cilla cracked as I left.

Advertisement for Harry Fenton clothing. It features a full-length illustration of a man in a dark suit jacket, a patterned tie, and polka-dot trousers. The text describes the outfit as a cool polka dot hipster and matching cravat setting off the high fashion pastel tweed jacket, which features a high buttoning fly front with unusually cut lapels, vertical pockets, deep central box pleat and angle cut sleeves. A price list shows: Jacket, plum or lilac ..... £8 19 6; Hipsters, White/Navy, Beige/White ..... 59 6. The Harry Fenton logo is at the bottom, along with the address: 42, Shaftesbury Ave., London, W.1.

Advertisement for recording tests. It says: "INDEPENDENT RECORDING COMPANY WILL BE HOLDING RECORDING TESTS IN THE MIDLANDS TO FIND THE 'HIT' RECORD ARTISTS OF TOMORROW. ALL INTERESTED PARTIES ARE INVITED TO APPLY, INCLUDING FORMER RECORDING ARTISTS. EXPERIENCE NOT ESSENTIAL. APPLY WITH S.A.E. TO BOX No. I.R.T. 100, NEW MUSICAL EXPRESS, 15-17 LONG ACRE, LONDON, W.C.2" and "RECORDING TESTS!".

Advertisement for a bazaar. It features a photograph of a woman in a white dress and a man in a white shirt. The text says: "Fire missiles" and "Barter in an Eastern bazaar".

Advertisement for a sports goal. It features a photograph of a basketball player. The text says: "Score your ship's winning goal".

Advertisement for the Royal Navy. It says: "You've got the lot. Travel. Sport. Adventure. You're a man with a big future in the modern Royal Navy." and includes a "Cut the coupon" graphic.

Advertisement for the Royal Navy careers service. It features a photograph of a sailor in a white uniform. The text says: "Royal Navy" and "Royal Naval Careers Service, (407R01), Old Admiralty Building, London, S.W.1. Please send me the free, 52-page booklet 'The Royal Navy as a Career'." It includes a form for NAME, ADDRESS, and Date of birth.





# Question-time

## with TROGG REG PRESLEY

REG in vibrant mike-mood during one of his startling performances.

THE Troggs have come a very long way in the very short time since their first smash hit "Wild Thing" (April, 1966) put them on the scene where you are only as good as your next record.

"Night Of The Long Grass" is the group's sixth successive hit in the NME Top Thirty. They have a reputation for exciting beat music, but have they done as much as expected?

Is this a tired group looking desperately for new avenues of expression, like many others? Will they remain on the British beat scene and finally stand alongside the Beatles-Stones-Kinks-Who-Hollies machine, or will they pass into obscurity with the Searchers-Blue-Jeans-Pennies-Freddie-and-the-Dreamers-Yarbirds, and their ilk?

In this Question-Time, Reg Presley takes a long, hard look at the shape of things to come.

Q Have the Troggs reached their peak in Britain?

A I think we may have overdone things a bit in England. That is, I think some kids in towns where there are two or three big names billed regularly, say to themselves: "Oh, it's the Troggs—we'll go to see group X because we can always see the Troggs again when they come next month."

I don't think we are past our peak and won't even be able to assess our potential until this time next year.

The answer to the saturation problem in England is to do what we are doing now. When you read this I'll be in Sweden, and we want to really hit Europe this year where they have not seen nearly so much of us.

We already have big new audiences in France and Germany, and we are after other countries. That means Scotland and Wales, too!

Q Why have you been unable to crack America where "Wild Thing" made No. 1? Do you think it is possible to repeat this initial success now?

A Firstly, we got snarled up by the U.S. management with the follow-up to "Wild Thing" ("With A Girl Like You") when it was issued as the 'B' side of "Wild Thing" by a label who had no business to release it.

When we released "With A Girl Like You" as a follow-up, we suddenly discovered that thousands of copies had been printed with it on the flip-side of "Wild Thing."

No one buys a hit twice. This meant the follow-up suffered, and it broke the chain. We've been trying to repair that damage ever since.

I believe we will have to promote the next single personally for two weeks prior to release, and then return and hit them when it's high in the charts. We can still do it.

Q Why did you decide against the Chip Taylor number originally intended as the current single?

A Because I could not feel the record at that time. It may be the right record later, but not now—it slowed the tempo of our present musical image.

Q Are you disappointed by the slow start of "Night Of The Long Grass"?

A No. "Give It To Me" was a slow starter as well, and this single has not had all the big plugs yet. The pirates have just begun playing it. I'm more satisfied with the way this one has built than any of the previous singles.

We did a fantastic TV film with Peter Goldmann in Epping Forest last week, and I think this should really give the single a shot in the arm when it comes over on the screen.

Peter has some very clever ideas—we've already had offers for the film from ten other countries who want to show it.

Q How do you view the apparent situation where two of our top groups, the Beatles and Stones, look as if they will never appear on stage in Britain again?

A I hate to see any group get into this situation. No matter how big a group is, it owes something to the business and the public.

The Beatles should make the effort for one big charity show a year.

These big groups—I mean the really big ones—are our ambassadors of beat music, and if they refuse to show the flag they make the whole scene smaller for everyone else. The public think, "Oh, well, they've gone. Who's next? America?"

Q Are you serious about this attempt to swim the Channel reported in one paper recently?

A Very serious. But I am not going to attempt it unless the whole thing is carried out in an official and professional manner.

I am a very strong swimmer, and this is something which has always been a challenge to me.

It is not a publicity stunt—I may fail, but it will be an honest attempt.

### NME IS WHERE IT'S AT!

KEITH ALTHAM wings off with Jimi Hendrix and the Who to the Monterey Pop Festival and will be reporting on this exciting event and (we hope) on the MONKEES' latest adventures in NEXT WEEK'S NME.

ANDY GRAY flies to Bratislava, Czechoslovakia, with Sandie Shaw and Peter and Gordon to report on what's poppin' behind the Iron Curtain in NEXT WEEK'S NME.

### from you to us

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

MARTIN HOWELL (Manchester): The Beatles have once again brought out an LP in one of those ridiculous fold-out covers, which refuses to stand up in a record rack and pushes the other records over causing them to wamp.

Why sacrifice practicality for the sake of art? I buy records to listen to, not for their interesting cover design.

RON TURNBILL (Edinburgh, 8): It seems there is a tendency for certain pop fans to describe music they don't understand as way-out rubbish. Does Joan Perry (June 10) honestly think that such a great creative talent as Lennon-McCartney would try to con the public by writing songs which they themselves didn't believe were an honest progression from their earlier stuff?

To Miss Perry and all the other people who are accusing the Beatles of writing rubbish I would say "don't criticise what you can't understand."

MICHAEL FENTIMAN (Hertford, Herts.): I have just bought the new P.J. Proby LP "Enigma" and can truthfully say I have never been so impressed by any record before.

Many will know Proby as a great ballad singer but the album uncovers a brand new side of the man's talent—the art of soul singing.

Although I admire such artists as Wilson Pickett, Sam and Dave and Otis Redding, I must confess that this record makes them sound like Cilla Black!

ANGELA SHAW (Dublin): Why all the fuss about the Procol Harum? Admittedly "A Whiter Shade Of Pale" is a good record but it depends entirely on the organ.

Jacques Loussier has been recording this type of music for years and hasn't had chart success and how often do we hear people raving about the hymns played in church on Sunday?

WILHELM SHEARS (Münster, Germany): I think pop music is making vast progress despite what the critics say. Just look, for instance, at the originality of the new Dave Dee and Troggs records.

Dave Dee has set a new trend for Russian derivations, while the new Troggs release is definitely one of the most forward-looking on the scene today.

And just look how far the Monkees have progressed with their new release. People say the Monkees copy the Beatles—I've yet to hear Lennon or McCartney skat singing as Micky does.

GUY HUGO (Harrogate, Yorks): I sympathise with Denny Boyce, whose dressing-room was turned into a pigsty by a guesting pop group.

However, I would offer the suggestion that perhaps the boys in the group may not actually be like this, but have to act in this manner to preserve their image.

After all, a large section of the paying public want to see louts, not gentlemen. Whether or not these groups are loutish, they must appear so simply to conform.

Spare a little compassion for them, for they are really the victims. The culprits are those who pay to see this sort of thing.

COLIN WOODARD (Chatham, Kent): After hearing the Hollies' new album, "Evolution," I was astounded at the excellent quality of the songs and fantastic progress they have made.

This LP can be compared with "Sgt. Pepper's Lonely Hearts Club Band" album, which is the ultimate in musical progression.

The Hollies can again be compared to the Beatles in their almost unbelievable consistency. Starting from "Ain't That Just Like Me," they have had 14 consecutive hits, with most of them in the top five. Now we have "Carrie Anne" jumping straight into the chart at No. 13.

M. ACTON (London, W.1): I am increasingly amazed and enraged by the hideous sleeves issued on Tom Jones' albums. Since the first one, they have become progressively more unattractive in spite of critical newspaper comment.

His EPs are no better, one showing his back and the other bearing not the slightest resemblance to him.

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# GROUP LIFE by the YOUNG RASCALS

WE are four individual personalities who make up a group. It's as simple as that. We don't always think and act alike, but when we're on stage we're together. Without that togetherness there'd be nothing—no group. And for that matter, if the time ever came when the four of us couldn't work together, if one of us left, then the Young Rascals might break up.

We used to argue that the line had to be drawn somewhere — that you can't be appreciated both as an individual personality and a group at one time. We talked a lot about that and then discovered during the course of time that the line doesn't exist, that a fan who appreciates one of us can't possibly overlook the rest of us as a unit.

We still don't think of ourselves as being a hit group. We have to believe it when other people tell us we're successful. We haven't reached our peak yet—we hope it takes years to do that.

Success—or a happening—can come in two ways. Either it's very quick and you're not prepared for it, or else it builds up into something tangible and worth while. When we had our first U.S. hit, "Ain't Gonna Eat My Heart Out," we were ready for it.

There are so many directions in which to move. Rock 'n' roll doesn't have to be confined to one area. The wheel of learning could turn for ever while people go on experimenting with new sounds and new instrument combinations.

## Live sound

In the beginning we wanted to get our live sound on record. Despite the fact that we had a couple of hits, we couldn't do it. We couldn't put the excitement on to a piece of wax—that excitement we get from performing in front of a crowd of people. There was nothing wrong with any of the recording studios we used, but we just discovered that some things are impossible to do.

So we concentrated on finding a new sound to record, and reversed the situation.

Someday soon, we hope that the new sounds we're putting on wax can be used in our stage act! There's a solution to everything if you try hard enough.

People often ask us why we always finish our show with an instrumental. Because we're expected to close with a hit record! That's not the real



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

—not just a mass of faces. We love Europe. The people are friendly and the music is unbelievable. There's so much talent in England. The Beatles are still the greatest. When everyone thinks they're dead and buried they'll come up with something new and beautiful.

We were so knocked out when we played a date in a London club and all the English "names" came in to see us. People like Paul McCartney, the Rolling Stones, Marianne Faithfull. Where had they heard about us — until now we've never had any hits over there? We want to come back.

## For kicks

Just for kicks we'd like to go to India. No, we're not looking for any new influence, just to go and enjoy it. Life is too short not to enjoy, and there's too much to see and do. Have we changed? We've evolved a lot from the early days, and we intend to experiment in a lot more areas. We're concerned with security and the future—everybody has to be.

We're not always this serious, but success has given us the opportunity to reflect about things. We're like that—we're serious enough about us to want to consider ourselves for a moment.

reason of course. With an instrumental, we can really let go, give vent to all those pent up emotions. And we can let it run on and on, kinda like a jam session.

Psychedelic music is not all this feedback and electronic stuff that's being played. It's psychedelia in the eyes of the beholder, right? Listening to something beautiful can make you feel high. That should be the true meaning of the expression. Anyway, the word has been so grossly misused, nobody really knows what it means any more.

People are beautiful. We love our fans. They've followed us every step of the way, and they know where

we're going from here. They're not fans but friends. When we play to an audience, we think of them as people

# No beards for Dave Dee & Co.!

ROLLING Stone Brian Jones once described himself as "a straight Ernie." And the same might be said of Dave Dee. An "Ernie," I was assured by Mr. Jones, was an honest, unaffected person with whom you feel comfortable supping a pint at the local.

says KEITH ALTHAM

coloured suits and scarves, etc. "Take a good look at what we were wearing 18 months ago. Only then everyone laughed at us—we were clowns. Now it's supposed to be psychedelic. It makes me sick—write that down—it makes me sick!" Dave's musical philosophy is quite simple. He believes he is providing entertainment, and finds nothing exceptionally serious about pop or groups.

## Modest

He is not out to prove anything other than that he is doing his job well. Even his personal ambitions are modest and level-headed.

"I've no ambition to be the world's greatest singer—I've already reached my own level," he smiled.

"When I began with the Bostons I never intended to be a vocalist. I was playing a guitar. Then the vocalist left, and I've been stuck with the job ever since. I'm enjoying myself, but I've no illusions about being a class singer.

"That's not to say we have no ambitions as a group. There is so much still to be done—America is a real challenge to us.

"We've had No. 1 hits in areas like Boston and Dallas, and 'Bend It' has been selling steadily for over seven months out there.

"We just don't seem to be able to make the big breakthrough, but with a little more effort and personal contact we will do it. We made a lot of friends in LA on our last trip who have helped us.

"It's surprising just how important personal contact is with people in the business. I used to see people on the TV screen and be very prejudiced about them—the big dj's for example.

"But you meet someone like Alan Freeman, say, and you realise they are nice, human people.

"If people like you personally, they are far more likely to help you professionally. It's a normal human reaction."

Dave is usually the subject of mass mobbings at his concerts when the fans have to be controlled by those much-maligned policemen.

Charges of police brutality are often made, and Dave, who is an ex-policeman, has experience from both sides.

"What the public often don't understand is that no policeman resorts to violence unless he has to.

"Unfortunately, a great many girls get completely hysterical—they are often not even responsible for their actions.

"What do you do with an hysterical woman? You slap her! The police often have no option but to use this kind of action. I hate to see it, but I understand why."

Mr. Dee is a good-natured individual and his easy-going character is reflected in the musical approach of his group. He may not be everybody's idea of a "dedicated musician," but it is an honest attitude.

"I'm a looner," says Dave. "My old man's a looner. We don't want much out of life.

"He still works on the buildings with his mates. He's happy—the kind of man who would give you his last pound if he thought you needed it."

## NEW to the charts

# Aretha went from gospel to blues

THERE'S no place better to sing your heart out than a church, and that's just where blues singer Aretha Franklin, who makes her NME Chart debut with "Respect" this week, sang for several years before making her first record at the age of 18.

Of course, Aretha, considered one of the best female blues singers since Dinah Washington, had to sing in church. Her father was the minister and he insisted that his five children all were in the choir of the New Bethel Baptist church in Detroit.

At the age of 14 she joined her father on his evangelistic tours and for four years she created such a sensation she was named the new queen of gospel music.

At 18, she got a feeling for blues and added that to her gospel singing, and gradually she made blues her top priority, encouraged by Major "Mule" Holly, bassist with pianist Teddy Wilson. Holly got her an audition with John Hammond, Columbia a-and-r executive, who was so impressed he got her under contract immediately.

Her career blossomed as she went on tours and did concerts, and for night clubs she combined her voice with her swinging piano playing. TV appearances followed. But a record hit eluded her until, in the winter of 1966, she joined Atlantic Records and her "I Never Loved A Man The Way I Love You," recorded in Muscle Shoals, Alabama, by Jerry Wexler, was released in February, 1967, and sold over 250,000 in two weeks in America.

This led quickly to her first album, named after his single hit, and to her follow-up, "Respect," which is No. 1 in America, and has given Aretha her first NME Chart entry at No. 30. A.G.

## Loussier drops in on Procol Harum

JAZZ pianist Jacques Loussier, whom many claim set the scene for Procol Harum's success, dropped into London's Marquee Club last Monday and caught chart-toppers Procol Harum halfway through their act.

Commented Loussier, "I like their record and music but their live performance lacks excitement."

After the performance, which was played to a packed house, the group were dejected by the audience reaction which was appreciative and polite but lacked the explosive element they were expecting.

One reason offered by club manager John Gee was that Monday night's audience was not the usual club scene "ravers" but out-of-towners paying to see exactly what sort of stuff the current chart-toppers are made of.

When told of Loussier's remarks the boys replied, "We can only do our best."



## 'It's decent pay and you're well treated'

—that's how Trooper David Jones, 22, from Birmingham, feels about the Army. David, who is now with The Queen's Own Hussars, drives all kinds of vehicles—from Land-Rovers and 3-tonners up to an 11-ton Saladin armoured car. As he says, 'I joined to do things you can't do in Civity Street.'



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