

# New Musical Express

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No. 1074 Week ending August 12th, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

## MICK JAGGER'S MESSAGE and STONES 4-page Special

### TOP POP NEWS

MANAGER talks  
about MONKEES

Anita Harris  
John Walker

- SCOTT WALKER'S DEBUT
- DAVE DAVIES
- ELVIS & NANCY

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# Kink Dave embarrassed by 'Clown' hit

WITH the solo success of "Death Of A Clown" times are a changing for Dave Davies. He is both delighted and nervous over the success of "Clown" and looks toward his continued progress as a separate Kink with an almost embarrassed air.

There is no doubt that he finds the attention refreshing. But hovering in the shadows is the giant-like form of brother Ray, and Dave has now taken the first positive steps to prove he is not just "the younger brother" but a separate talent within the group.

Down at "Top Of The Pops" last Thursday Dave swept royally around the studios in a cavalier's uniform — "once more unto the theatrical outfitters"—looking like the living subject of that famous oil painting "When Did You Last See Your Father."

He was expecting brother Ray—"But you know Ray, he'll probably arrive tomorrow and wonder why I'm late."

We discussed the new Dave Davies as opposed to the younger Kink of "You Really Got Me" days.

"I used to think everyone was my friend," said Dave, "Now I realise that there are only a few. I'm trying to learn to accept things and not get angry. I hate to lose—I'm a terrible loser."

"Just recently I was staying on a friend's farm in Cornwall and one evening I was having a drink in this little country pub.

## Asked to leave

"The landlord asked me to leave as I would embarrass the locals when they came in—that has not happened to me for a long time. I was so flabbergasted I left. I got half way down the road and wished I had kicked his teeth in."

"You get more satisfaction out of agreeing with some of these people though—there was one old man in a pub I went into who kept going on about Jagger and how pleased he was that they had been on trial."

"Then he says to me, 'I can't see

what they see in him—he's so ugly.' You should have seen this old guy: he had protruding teeth and bifocals!"

Learning to stand on his own two feet is proving a surprising but perplexing problem for Dave.

"'Clown' has really surprised me," he admitted later in the canteen, "I never expected it to get this high in the charts."

"A lot of older people seem to think it is some kind of novelty record — rather like 'Cigarettes And Whisky And Wild Wild Women.'—remember that? I'm quite pleased about that if it means we are getting a wider market."

"There are two ways you can take the song — one is obvious and the other is a very personal thing to me. The lion tamer, for example, could be the bully at school... I'd rather not talk about it!"

Apart from the two compositions on his new single, which he wrote and are included on the Kinks next LP — "Something Else By The Kinks" — Dave also has another new song, "Funny Face."

"It's a very weird song about a guy



## HE REVEALS TO KEITH ALTHAM

who falls in love with a girl who is a lunatic," smiled Dave. "It's a floating kind of song—I was very pleased with the organ break we worked out for it."

Dave finds that concentrating on a lyric these days is very difficult for him. "I find my mind wandering even when I'm supposed to be doing something specific," said Dave.

"Last week I was just lying on my bed staring at the moon and I must have just layed there watching it for hours. That's going to make me sound like an imbecile but I enjoy just letting my mind float away."

Before anyone reads into that remark that Dave has joined the beautiful people perhaps I should mention that his version of a "beautiful person" is someone who plays football.

## Genuine guy

"Pete Murray plays," said Dave, referring to last week's "Top Of The Pops" dj. "He has an interest in Arsenal. Nice guy. One of the few really genuine djs on the scene."

Dave finds the concept of flower children in London rather contradictory. "How can you have a flower scene in Acton?" he reasons. "This is the area of Brylcreem and a number 233 bus."

Instead of looking down at the flowers Dave has thoughts about gazing up at the stars.

"Pete Quaire is trying to turn me on to this astrology bit," said Dave. "There seems to be a connection between the crystal gazing, stars, religion and the Zodiac. The Supernatural has always fascinated me since I used to read Dennis Wheatley books."

# JOHNNY MANN FULL OF QUESTIONS

Says NORRIE DRUMMOND

I WAS interviewed by Johnny Mann on the transatlantic telephone the other day. "When do you think I should come over, Norrie?" he asked. "What shows can I do over there?" "What agents do you think would be right for me?"

These were just a few of the things the ebullient Mr. Mann wanted to know about the present pop scene in Britain. Johnny is in a complete and utter turmoil at the moment, with his first-ever hit on his hands—that refreshing little summer ditty, "Up, Up And Away," which is No. 6 in this week's chart.

"Oh, you've no idea how happy I feel," he bubbled. "I just can't believe it. Everyone over there at Liberty has been simply wonderful. Have you any idea how many it's sold?"

## Wide awake

Although it was just after 8 am in Los Angeles, where Johnny lives, he was wide awake and the delight and friendliness in his voice was obviously genuine.

"I never sleep, anyway," he said, cheerfully. "I've always got so much on my mind, and then my babies are always awake at 6 am and insist on waking everyone else. Are you married? Do you have that problem?"

If Johnny does come over, he may make a brief visit on his own within the next few weeks or else later in the year with his 14 singers.

"You see, Norrie, I'm working five nights a week on the Joey Bishop TV show, and I would have to get maybe a Thursday and Friday night off and fly over for a weekend. I would hop on a plane right now if I could."

"I was in Britain in 1952 when I was playing in the American Army Band. We played at the Tattoo in Edinburgh and in Brighton. I loved every minute of it, but we didn't really have much time for sightseeing, and we couldn't really afford it, either, on Army pay."

"We stayed at a small hotel just off Oxford Street. What was it called?"

Oh, I can't remember. I just wish I could be there right now."

After his Army discharge Johnny found a job writing musical scores for films. Then came the formation of the Johnny Mann Singers, who have appeared on every top TV show.

Composing, arranging, conducting and musical direction are but a few of Johnny Mann's many talents.

He also has his own company—Johnny Mann Inc.—which devises and produces radio and TV commercials.

Frank Sinatra, Danny Kaye, Nat "King" Cole and Julie London are only a few of the top names who have asked specifically for Johnny Mann to work with them.

"Music is my work and my hobby," Johnny told me. "I have very little time for anything else. Now, of course, I'll be spending more time on singles to follow 'Up, Up And Away.' I've heard that albums don't sell as well as singles in Britain. Is that true? Oh, I see. I wish I had time to come over. Do you think I should come over now?"

Like I said, Johnny interviewed me! I hope the advice I gave him was right. I'm not used to being on the receiving end of the questions!



TV host-star DICKIE VALENTINE with his guest TOM JONES, who has recently bought Dick's mansion at Sunbury.

## WHO'S WHERE

(Week commencing August 11)

**KEN DODD**  
London Palladium  
**VINCE HILL**  
London Talk Of The Town  
**ANITA HARRIS**  
London Prince of Wales  
**VAL DOONICAN**  
Great Yarmouth Wellington Pier  
**FRANK IFIELD**  
Blackpool Winter Gardens  
**GEORGIE FAME**  
Leigh Garrick Club and Warrington Towers (commencing Sunday)

**SHADOWS**  
Darwen Cranberry Fold Inn (commencing Monday)

**BACHELORS**  
Scarborough Futurist  
**LONNIE DONEGAN**  
Stockton Fiesta (commencing Sunday)

**SUNDAY CONCERTS (August 13)**

**BACHELORS**  
Blackpool Opera House  
**PAUL JONES, JOHN WALKER**  
Great Yarmouth ABC  
**VINCE HILL**  
Rhyl Theatre

**NEXT WEEK: Fun with the BACHELORS**



# Bob Rafelson—MAN BEHIND THE MONKEES



## Why I picked THESE four

EVER seen that travelogue in which native divers jump from a high cliff at Mexico's fashionable Acapulco seaside resort, defying death as they cut down to the giant waves through a gorge only a few feet wide? And have you thrilled to the sound of drums as each tense second brought the moment to leap nearer and nearer?

Only a few years ago those rapid drum beats were provided by Bob Rafelson, who today is one of the men who formed the Monkees.

He also filmed that recent "live" Monkees TV show (holding the 16 mm movie camera himself), at one time hosted his own radio show and wrote for a newspaper in Japan for a time.

All of which points to the fact that Bob is a manager with a versatile past who can turn his hand to most things.

### Bob's idea

But for Bob Rafelson, Davy, Micky, Peter and Mike might still be in relative obscurity. He dreamed up the idea of the TV series... put that famous ad in the "Variety" show newspaper... and helped to pick out the magic four applicants who finally made up the Monkees.

He still is stunned by mystical forces that made him pick the Jones-Dolenz-Tork-Nesmith lineup. "Why? Why?" he muses over the white wine. "Just what made me finally choose THEM?"

"I often wonder about some of the other guys we said no to and what the Monkees would have been like if we'd have had one or two different people in the group. Maybe they would have fitted in well together. Maybe not. When we were making the selection we had to think about that.

"Not only did we have to think

By **ALAN SMITH**

whether a particular person would make a good Monkee, but whether he'd make that strange chemistry when he and the others were put together.

"It's often been said that the Monkees are 'manufactured,' but the term irritates me just a little bit. The Monkees were more like a Japanese marriage... arranged.

"In America and elsewhere, the divorce rate is pretty high, but in Japan things go better. That's the way we like to feel it is with the Monkees."

He lightly thumps the table as he talks about the resistance—still—against the Monkees in Hollywood, where the TV series is made.

"Everybody in Hollywood is old," says Bob. "They don't understand. You wouldn't realise half the trouble we have trying to get people there to accept new ideas.

### New ground

"That documentary show we did recently on the Monkees' concerts... people didn't like the project at first because it broke with tradition. I didn't even have permission when, in the end, I went out and did it myself. I think it worked out pretty well.

"We've made things easier for ourselves by having a young crew

on the set. Everybody's so young... 26, 32 and so on. The only exception is the cameraman, but he's young at heart and you often find him, for instance, having dinner at home with Davy or one of the other guys. All of us in the crew have a tremendous rapport.

"I got the idea for the series in 1962, before Dick Lester's 'Hard Day's Night' and so on! I have a great respect for his work and I don't want to be drawn into controversy, but I worked in advertising for some time and a lot of the technique I use I picked up there.

### Didn't work

"We considered only one existing group for the show before we picked out the Monkees one by one—the Lovin' Spoonful. They were unknown at the time and were happy to do it, but eventually it just wasn't practicable.

"When we started to do interviews for prospective Monkees, we were literally seeing people hour by hour.

"It was a lot of fun and we used to do nutty things to see what sort of reaction we got from the applicants. We ended up having musical jam sessions in the office! I tell you our secretary went out of her mind.

"There was one guy, Steve Stytes, whom I liked enormously. Unfortunately he wasn't quite right, but he had musical intelligence and I went so far as to ring him up and ask him along again.

"When he realised he wasn't going to make it he suggested I get in touch with someone he knew, a certain



‘Discovered dishwashing’

Peter Thorkelson. I might have said 'Yeah' and forgotten about it—particularly as this Peter Thorkelson hadn't even answered the ad and we had a lot of guys who had. Yet I remember I went to great lengths to contact him.

"I found him working as a dishwasher—not even as a musician, so you can imagine it took a while tracing him. But when I heard him, I knew at once he was right. I was knocked out.

"Davy is the one I had the most doubts about. I'll be honest about that.

"Davy had had less contact with rock 'n' roll than any of the others, and although he had acting experience I wasn't sure if he would be able to get into the spirit of the thing."

He grinned and admitted: "Sure, I was wrong. Very wrong!"

Bob sees himself as a father-figure to the Monkees, although he's only in his thirties himself. "I resent their youth and energy like hell!" he chuckled. "Not that I'm that much older, but I guess our relationship has made it a paternal kind of thing."

He isn't sure how long all of them can keep up the pace. "Often we're



‘Doubts about Davy’



‘Mike's changed least’

working night and day," he told me, "and then the Monkees have recording as well as their filming, tours, personal appearances and so on.

"Mike Nesmith is the one who has changed the least. He was always that way—yes sir! But Micky has developed and opened up tremendously."

Bob and Monkees' co-manager Bert Schneider were in business as TV men before the group came into being, but



‘Micky's developed’

the Monkees have obviously given them their biggest break. Now Bob wants (once he gets time) to go into the business of non-pop movies and film direction in general.

In addition he'll be responsible for the Monkees' first full-length film early next year, although at the time we spoke he was emphatic he still didn't have a story-line.

"I'm the guy who'll be writing it," he told me, "but I just haven't had time to think yet. The first thing to remember is that none of us—the Monkees, Bert nor myself—want this picture to be just an extension of the TV show.

### Big problem

"We have a problem, because we don't want it to be like the TV show and we don't want it to be like anything the Beatles have done. It's got to be different... something special. Sure, I did think of a religious theme at one time. But that's, well..."

He shrugged, pushing up brown sunglasses against his tanned face.

"Say," he said suddenly, "what's it like in North Wales? I met Dylan Thomas one time and he told me all about it. Ever since, I've had this beautiful vision of lakes and streams and mountains. I'll have to see it one day... make a film, even!"

# THE HITMAKERS

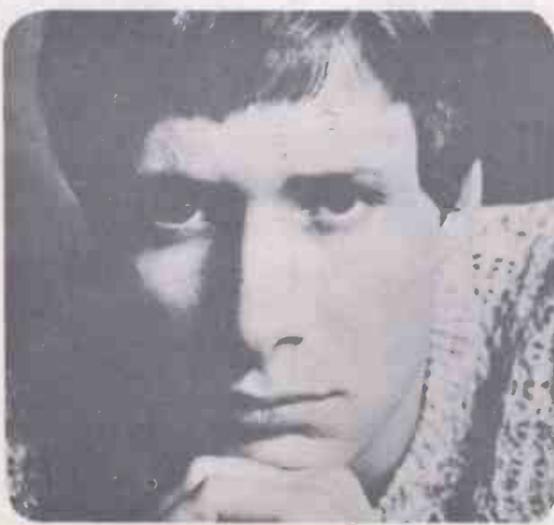
**CLIFF RICHARD**  
NEW SINGLE  
**THE DAY I MET MARIE**

Columbia DB8245



**PAUL JONES**  
NEW SINGLE  
**THINKIN' AIN'T FOR ME**

H.M.V. POP1602



**FRANKIE VAUGHAN**  
NEW SINGLE  
**THERE MUST BE A WAY**

Columbia DB8248



TOP SINGLES REVIEWED BY DEREK JOHNSON

BEACH BOYS WEIRDLY FASCINATING

"Heroes And Villains"/"You're Welcome" (Capitol).

YOU need to hear this disc a dozen times before you can assess all its intricate patterns—and even then, you still can't absorb everything. The opening segment harks back to the Beach Boys of old—straight out of the

surfing book. But then it suddenly slows down, and switches to the most complex harmonies—with each Beach Boy seemingly weaving delicate designs around the others.

Most of the disc is without a lyric—it's a combination of scat, la-la and humming. And the only accompaniment is organ and harpsichord, with the boys orally providing their own rhythm section. Sounds like six different records strung together—which, of course, is just what it is! It's weird, but fascinating.

FLIP: For just 1½ minutes, the group chants "welcome" over and over, to the backing of a tinkling celeste and big bass drum. This side's nothing but a throw-away.

SKIP BIFFERTY

"On Love"/"Cover Girl" (RCA). I've been receiving a lot of advance publicity about Skip Bifferty, so I've been expecting something special. Can't say that I've got it, though, because the twangs-tambourine-maracas sound is patently early Stones.

The putting lead singer is a bit Jagger-ish, too—but at least the falsetto harmonies are different, and the "loving" lyric is up to date. It's frantic and frenzied!

FLIP: Think I prefer this side. The boys generate a more original sound and employ some unusual vocal ideas. Mid-tempo, highlighting some super drumming.

Sinatra slips

"The World We Knew (Over And Over)"/"You Are There" (Reprise).

WRITTEN by Bert Kaempfert, but I'm afraid not a patch on his "Strangers In The Night." Opens surprisingly with fuzzi-guitar, then breaks into a slowly chugging beat with a poignant atmospheric melody, rather like one of the James Bond themes.

The disc becomes more vibrant and alive as it steadily swells to a crescendo, with muted brass, sweeping strings and choir—plus a more solid beat. After a shaky start on some of the lower notes, Sinatra is soon belting vigorously, and comes over well. A hit possibly, but I don't see it as another big one.

FLIP: A gorgeous ballad, with a descriptive and nostalgic lyric.

TECHNIQUES

"You Don't Care"/"Down On Bond Street" (Treasure Isle).

Look out for this one, because it comes from the same stable as the current Desmond Dekker hit.

The group has something of the quality of the Impressions—and if you can imagine that, coupled with an insidious blue beat, you've got it!

There's a muffled effect in the recording which somehow succeeds in giving it an authentic quality. I found it was a disc that grew on me—and it might on you, too.

FLIP: A nagging-beat calypso-flavoured instrumental by Tommy McCook and the Supersonics Band—who, by the way, accompany the Techniques on the top side.

THE HERD

"From The Underworld"/"Sweet William" (Fontana).

A remarkable disc—with a modern lyric based upon the legend of Orpheus, in which the girl runs away from her lover and gets herself killed. Opens with tolling bells, then breaks into mid-tempo.

It's beautifully scored and very tastefully done—featuring lead singer with echo chanting.

The most serious and thoughtful composition, yet from the Howard-Blackley team, and the Herd do it full justice.

Could happen if it gets sufficient exposure. Don't miss it.

FLIP: You'd hardly recognise this as the same group. A lively bouncer with a happy lyric, it swings along happily, and it's ideal for dancing.

ARETHA SINGS BLUES LIKE CRAZY

"Baby I Love You"/"Going Down Slow" (Atlantic).

I WAS a little surprised that "Respect" did so well in this country, but I'm delighted that it did! And now Aretha Franklin has made her mark, this new one must click, too—because it's great.

Set to an insistent slow jerk-beat, with torrid brass, slurping saxes and a gospel-type girl group, it has that unmistakable "coloured feel" in abundance.

And Aretha sings the blues like crazy. Not much tune to it, but the overall impact is electrifying.

FLIP: Tempo slows right down here for an impassioned soul ballad. Aretha wails, the lyric with heartfelt sincerity—and with tremendous authority, too.

\* TIPPED FOR CHARTS CHART POSSIBLE

FRANKIE VAUGHAN

"There Must Be A Way"/"You're Nobody Till Somebody Loves You" (Columbia).

An unashamed hunk of sing-along from Frankie Vaughan, making his debut on his new label. It's a slowly swaying sweet-corn opus, with a deliberately dated sound in the scoring, and a vocal group humming along and occasionally joining in the chorus. It sounds rather like Britain's answer to Al Martino!

But the saving grace is Frank's dynamic personality, which simply refuses to be swamped.

FLIP: Still in sing-along mood for his revival of this favourite evergreen, Frank gives the lyric everything he's got—and believe me, that's a hell of a lot!



The FORTUNES (l. to r.) BARRY PRITCHARD, ROD ALLEN, SHEL McCRAE, ANDY BROWN and DAVE CARR.

FORTUNES

"The Idol"/"His Smile Was A Lie" (United Artists).

Their first release on their new label, this was written by group members Rod Allen and Barry Pritchard. Thoroughly intriguing lyric about the false cardboard world of a pop star, in which money is by no means everything.

Sounds along at a steady toe-tapping pace, and features some colourful harmonies and excellent guitar work.

There's an ear-catching fade-out, too, switching to slower tempo, and punctuated with deep sighs. But the melody could have been a bit stronger.

FLIP: Although written by the same team, this is a complete contrast. A rhythmic ballad with a jogging beat, it features a really delicious vocal blend.

CHRIS MONTEZ

"Foolin' Around"/"Dindi" (A. & M.).

Well, at last Chris Montez has broken away from his spate of revivals. But I doubt if the change will mark a chart comeback—because, although the song is lighthearted and fluffy, it lacks the substance that hits are made of. He handles the happy-go-lucky lyric pleasantly enough, in those cute baby-voiced tones—and the tinkling backing makes one concession to modernity by employing underlying cellos.

Nice, inoffensive—but I doubt if it's strong enough.

FLIP: Much the same goes for this side. Strangely, Chris sounds like a male Astrud Gilberto as he warbles this appealing lyric, set to an exotic Latin rhythm.

5TH DIMENSION

"Up, Up And Away"/"The Pattern People" (Liberty).

Due to the change-over of the Liberty outlet in Britain, the original version of this haunting number is rather late arriving here. Too late, I'm afraid!

Johnny Mann's disc is obviously closely based on this one—with its dancing strings and interchange of lines between boys and girls. An excellent record which deserves chart recognition, but at this stage I can't see it happening.

FLIP: Maybe it would have been better to have made this the 'A' side. It's by the same composer and, although not so peppy, it's almost as captivating. Good!

IKETTES

"I'm So Thankful"/"Don't Feel Sorry For Me" (Polydor).

A walloping, heavy beat accentuated by handclaps, background vibes and brass, and girl soloist supported by slurping chanting—all of which sounds like a description of a Tamla disc, doesn't it? And I must say this is very much in the Motown mould.

Could almost be the Supremes, except that it's a bit slower than most of their material. Extremely good of its kind, though.

FLIP: Completely removed from Motown, this one. Undiluted r-and-b, with a jerk beat, clanking piano, gospel chanting supporting the leader, and honking sax.

Chart comeback for Dave Berry?

"Forever"/"And I Have Learned To Dream" (Decca).

A GOOD one from Dave Berry which could restore him to the chart—though, in view of his lengthy absence, it will need a lot of pushing. Written by the Bee Gees, it has a haunting sing-along quality and an appealing lilt.

But at the same time, the backing is forceful and pungent—with blaring brass, girl group and tambourine. And Dave's somewhat plaintive tones are particularly well suited to the lyric. It's hummable, and pleasant—and danceable.

FLIP: A wistful and reflective rock ballad, dual-tracked by Dave with an imaginative backing of cellos, flute, clavichord and humming girls. Soothing!

MOBY GRAPE

"Omaha"/"Hey Grandma" (CBS). This is the sensational new San Francisco group which performs r-and-b, c-and-w, rock 'n' roll and psychedelia—all with equal dexterity.

The accompanying hand-out says their music simply cannot be categorised—but this particular record can!

It's wild, frantic, twangy, vital and alive. It's punch-packed throughout, and it'll get you going from the outset.

FLIP: A double-'A' side, and a different style here. This is bouncy country blues, with a slight Chuck Berry flavour.

NEW CHRISTY MINSTRELS

"Night And Day"/"I'll Coat Your Mind With Honey" (CBS).

Despite the Minstrels' promotional visit to Britain, I can't see this side catching, because this Cole Porter oldie—although a great song—has been done to death.

FLIP: A double-'A' side, and the more likely to have any impact with the fans.

TOPOL PACKS IN PASSION

"Jerusalem, Jerusalem"/"Sallah" (CBS).

THIS is an Israeli national song, with English words supplied by Norman Newell. You can hear the burning passion and dedication in Topol's voice as he sings of his beloved homeland—while a male choir handles the patriotic chorus with fiery gusto.

Must have been very difficult for him to follow "If I Were A Rich Man," and I suspect that his choice was inspired by sentiment rather than commerciality.

FLIP: The title song from his hit Israeli film. It's sparkling, gay and abandoned—with an amusing and rather naughty lyric. A good personality showcase.

WONDER WHO

"Lonesome Road"/"FOUR SEASONS: 'Around And Around'" (Phillips).

It's no secret that the Wonder Who are in fact the Four Seasons with their tongues in their cheeks! This is a cute and novel interpretation of the old gospel favourite—set to a swinging bounce beat, with brass and tambourine. Frankie Valli takes the lead with an impression of Larry Henley of the Newbeats (or is it Rose Murphy?), while the other boys chant lustily behind him. It's fun!

FLIP: And here we have the Seasons without any mucking about. A zippy mid-tempo number, showcasing their distinctive harmonies, offset by Frankie's startling falsetto.

TOKENS

"It's A Happening World"/"How Nice" (Warner Brothers).

Very similar to dozens of records which are coming out of the States right now—a driving, hand-clapping beat, a full-of-the-joys-of-living lyric, and a vocal that's peppered with falsettos and counter-harmonies.

Once in a while, it slows down to take in a few of those complex Beach Boy-type harmonies.

There's certainly plenty going on—but there are numerous discs of this kind today.

FLIP: Much more interesting. A sort of latter-day minuet, with fugal patterns and rippling harp. Plus psychedelic undertones, with strange oscillations!

Another hit for Paul Jones

"Thinkin' Ain't For Me"/"Softly" (HMV).

A CHANGE of style for Paul Jones—and a very effective one, too. The verse of this number is gentle, almost tender—warmly and intensely delivered by Paul, to a backing of organ and flute obligato. Then in the chorus, it explodes into an irresistible bouncy beat, with punchy brass and chirping girls.

The lyric holds the attention, and Paul interprets it with a great deal of feeling. That's one very commendable factor about Mr. Jones—his singing is so expressive that he does make you listen to the words. Catchy tune, too. Must do very well.

FLIP: Based upon an Italian ballad, this receives a sensitive—and at times, dramatic—treatment, with lush strings and moody cellos. Good 'B' side.

POTTED POPS

RAYMOND LEFEVRE ORCH.: "A Whiter Shade Of Pale" (Major Minor). Won't be a hit, of course—but if you prefer the Bach-inspired melody of this number more than the vocal, you may well go for this strings-and-organ instrumental.

SCOTT PETERS: "Go Tell The World" (Columbia). A rich-voiced treatment of a Mike D'Abo composition, with velvety strings, choir and throbbing beat. This boy has a fresh, uncomplicated style—plus bags of appeal.

SUNSHINE COMPANY: "Happy" (Liberty). The familiar West Coast sound, laced with falsettos and counter-harmonies. Mid-tempo shuffle beat—and, as the title implies, a happy feel. A full, all-happening sound, but nothing different.

KENNY DAMON: "Sweet Maria" (Mercury). A very acceptable and palatable version of Bert Kaempfert's hummable and melodic sing-along. But Steve Lawrence's disc has been out several weeks and hasn't happened, so this won't either.

LYNN HOLLAND: "May God Help You And Protect You" (Polydor). Based upon the Hebrew standard "El El" with lyrics by the Howard-Blackley team, this is powerfully emoted by the vibrant-voiced Lynn. Martial beat and strings.

DENNY D'ELL: "A Woman Called Sorrow" (Decca). The ex-Honeycomb tells a wistful tale of a woman of ill-repute, with whom he falls in love. Builds to a pulsating climax. Has an absorbing lyric and a scintillating scoring.

ROBERT KNIGHT: "Everlasting Love" (Monument). A pleasant and whistleable tune, engagingly handled by the soloist, with background choir, strings and brass. But I could have done without the overbearing heavy thump beat.

BRIAN HYLAND: "Get The Message" (Phillips). A dual-tracked medium-pacer. There's no great significance in the material, but the scoring is startling—with trumpet fanfares, changes in tempo and a persistently busy sound.

BUNNY SIGLER: "Let The Good Times Roll" and "Feel So Good" (Cameo). Excitement galore here, with two tunes for the price of one—in the Mitch Ryder style. A sizzling rock beat, blaring brass, happy atmosphere. Great for parties.

HARRY BELAFONTE: "Hurry Sundown" (RCA). The title song from a new film, sadly intoned by Harry. Very bluesy and plaintive, with a slowly throbbing beat, wailing harmonica and chanting support. Has a compelling quality.

ESTHER PHILLIPS: "I'm Sorry" (Atlantic). A revival of a popular ballad of yesteryear, revived by this great blues artist. Slow beat and sweeping strings support her styling, which varies from the intimate to the explosive.

GIBSONS: "City Life" (Major Minor). After Big Ben chimes the hour, this slips into a forceful mid-tempo beat. Melody's on the weak side, but full marks to the lyric about the hustle and bustle of London with protest undertones. Competent vocal.

HUBERT PATTISON: "My Home's In My Pocket" (Fontana). This new boy has a casual, almost nonchalant style—like a British Roger Miller. Has a catchy, jogging Good-Time feel. It's very relaxed and easy going. Decidedly listenable!

DARLINGS: "Saturday Town" (CBS). Reckon a male group is asking for trouble by calling themselves the Darlings! But otherwise they give out with an ear-catching sound comprising four-part harmonies and a driving mid-tempo beat.

where the hit action is... on CBS RECORDS

NEW SINGLES

MOBY GRAPE OMAHA/HEY GRANDMA 2953

MILO O'SHEA JARVEYIN' 2939

DANNY STREET MY LOVE OF A LIFETIME 2937

KENNY BERNARD NEAL HEFTI SOMEBODY GIRL TALK 2936 201795

OUR PLASTIC DREAM A LITTLE BIT OF SHANGRILA AJ 11411 RECORDS ANITA HARRIS JUST LOVING YOU 2724

CHART SHOTS

THE TREMELOES THE AMERICAN BREED EVEN THE BAD TIMES ARE GOOD 2930 STEP OUT OF YOUR MIND 2972

TOPOL JERUSALEM, JERUSALEM 2944 (YERUSHALA'IM SHEL ZAHAV)

ANDY WILLIAMS TIM ROSE MORE AND MORNING DEW 2886 202631

THE PEANUT BUTTER CONSPIRACY IT'S A HAPPENING THING 2981

OUT AUGUST 18 LOOT WHENEVER YOU'RE READY

### 3 TOP SINGLES



**Frank Sinatra**  
THE WORLD WE KNEW

RS 20610

**The Tokens**  
IT'S A HAPPENING WORLD

WB 7056

**Chris Montez**  
FOOLIN' AROUND

AMS 707

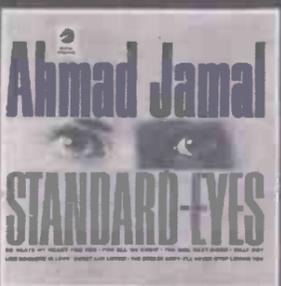
### 3 TOP HIT ALBUMS



**RAMSEY LEWIS**  
The Movie Album  
CRL 4531



**BO DIDDLEY, MUDDY WATERS, LITTLE WALTER**  
Superblues  
CRL 4529



**AHMAD JAMAL**  
Standard-Eyes  
CRL 4530

## NME TOP 30

(Wednesday, August 9, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
2	1	SAN FRANCISCO . . . . . Scott McKenzie (CBS)	5	1
1	2	ALL YOU NEED IS LOVE . . . . . Beatles (Parlophone)	5	1
4	3	I'LL NEVER FALL IN LOVE AGAIN . . . . . Tom Jones (Decca)	3	3
4	4	DEATH OF A CLOWN . . . . . Dave Davies (Pye)	4	4
10	5	I WAS MADE TO LOVE HER . . . . . Stevie Wonder (Tamla-Motown)	5	5
8	6	UP-UP AND AWAY Johnny Mann Singers (Liberty)	5	6
3	7	IT MUST BE HIM . . . . . Vikki Carr (Liberty)	8	3
13	8	JUST LOVING YOU . . . . . Anita Harris (CBS)	5	8
7	9	SHE'D RATHER BE WITH ME . . . . . Turtles (London)	8	4
6	10	ALTERNATE TITLE . . . . . Monkees (RCA)	8	2
9	11	SEE EMILY PLAY . . . . . Pink Floyd (Columbia)	7	8
11	12	THERE GOES MY EVERYTHING . . . . . Engelbert Humperdinck (Decca)	12	2
20	13	CREEQUE ALLEY . . . . . Mamas and Papas (RCA)	2	13
12	14	LET'S PRETEND . . . . . Lulu (Columbia)	6	12
18	15	007 . . . . . Desmond Dekker (Pyramid)	3	15
15	16	YOU ONLY LIVE TWICE . . . . . Nancy Sinatra (Reprise)	4	15
14	17	A WHITER SHADE OF PALE . . . . . Procol Harum (Deram)	12	1
17	18	TRAMP . . . . . Otis Redding and Carla Thomas (Stax)	4	16
23	19	EVEN THE BAD TIMES ARE GOOD . . . . . Tremeloes (CBS)	2	19
25	20	THE HOUSE THAT JACK BUILT . . . . . Alan Price Set (Decca)	1	20
19	21	GIN HOUSE BLUES . . . . . Amen Corner (Deram)	2	21
29	22	TAKE ME IN YOUR ARMS AND LOVE ME . . . . . Gladys Knight & the Pips (Tamla-Motown)	6	17
27	23	MARTA . . . . . Bachelors (Decca)	3	23
22	24	TRYING TO FORGET . . . . . Jim Reeves (RCA)	4	24
22	25	JACKSON . . . . . Nancy Sinatra and Lee Hazlewood (Reprise)	2	22
16	26	RESPECT . . . . . Aretha Franklin (Atlantic)	9	10
26	27	A BAD NIGHT . . . . . Cat Stevens (Deram)	1	27
21	28	TIME SELLER . . . . . Spencer Davis Group (Fontana)	1	28
26	29	7 ROOMS OF GLOOM . . . . . Four Tops (Tamla-Motown)	9	12
21	30	CARRIE ANNE . . . . . Hollies (Parlophone)	10	3

### Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	11	1
2	2	THE MONKEES ! HEADQUARTERS . . . . . (RCA)	6	2
3	3	SOUND OF MUSIC . . . . . Soundtrack (RCA)	122	1
4	4	ARE YOU EXPERIENCED . . . . . Jimi Hendrix (Track)	12	3
5	5	PIPER AT THE GATES OF DAWN . . . . . Pink Floyd (Columbia)	1	5
7	6	BEST OF THE BEACH BOYS . . . . . (Capitol)	40	2
5	7	TOM JONES AT THE TALK OF THE TOWN. . . . . (Decca)	7	5
6	8	FIDDLER ON THE ROOF . . . . . Topol and London Cast (CBS)	18	5
8	9	JIGSAW . . . . . Shadows (Columbia)	3	8
10	9	DR. ZHIVAGO . . . . . Soundtrack (MGM)	16	9
9	11	THE MAMAS AND PAPAS DELIVER . . . . . (RCA)	7	7
14	12	THIS IS JAMES LAST . . . . . (Polydor)	15	7
12	13	RELEASE ME . . . . . Engelbert Humperdinck (Decca)	12	6
10	14	MORE OF THE MONKEES . . . . . (RCA)	18	1
15	15	SMALL FACES . . . . . (Immediate)	4	13

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

By courtesy of "Billboard" (Tuesday, August 8, 1967)

1	1	LIGHT MY FIRE . . . . . Doors
3	2	ALL YOU NEED IS LOVE . . . . . Beatles
2	3	I WAS MADE TO LOVE HER . . . . . Stevie Wonder
9	4	PLEASANT VALLEY SUNDAY . . . . . Monkees
7	5	MERCY, MERCY, MERCY . . . . . Buckingham
6	6	CAN'T TAKE MY EYES OFF YOU . . . . . Frankie Valli
5	7	A WHITER SHADE OF PALE . . . . . Procol Harum
4	8	WINDY . . . . . The Association
16	9	CARRIE ANNE . . . . . Hollies
11	10	A GIRL LIKE YOU . . . . . Young Rascals
22	11	BABY I LOVE YOU . . . . . Aretha Franklin
13	12	SILENCE IS GOLDEN . . . . . Tremeloes
15	13	MY MAMMY . . . . . Happenings
14	14	JACKSON . . . . . Nancy Sinatra & Lee Hazlewood
8	15	WHITE RABBIT . . . . . Jefferson Airplane
10	16	LITTLE BIT O' SOUL . . . . . Music Explosion
18	17	SOUL FINGER . . . . . Bar-Kays
12	18	I TAKE IT BACK . . . . . Sandy Posey
24	19	THANK THE LORD FOR THE NIGHT TIME . . . . . Neil Diamond
—	20	COLD SWEAT . . . . . James Brown & the Famous Flames
—	21	ODE TO BILLIE JOE . . . . . Bobbie Gentry
27	22	TO LOVE SOMEBODY . . . . . Bee Gees
28	23	HYPNOTIZED . . . . . Linda Jones
—	24	WORDS . . . . . Monkees
—	25	IN THE CHAPEL IN THE MOONLIGHT . . . . . Dean Martin
19	26	UP UP AND AWAY . . . . . 5th Dimension
30	27	LET THE GOOD TIMES ROLL & FEEL SO GOOD . . . . . Bunny Sigler
17	28	SAN FRANCISCO . . . . . Scott McKenzie
23	29	MORE LOVE . . . . . Smokey Robinson & Miracles
21	30	MAKE ME YOURS . . . . . Bettye Swann

### 5 YEARS AGO

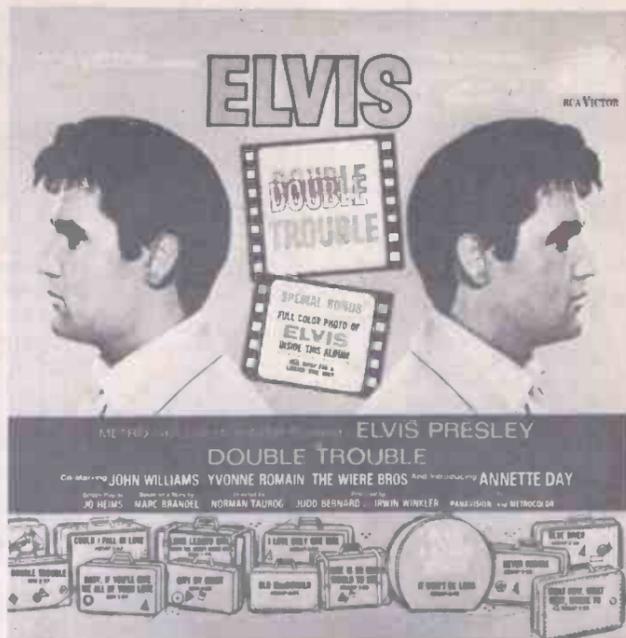
TOP TEN 1962 — Week ending Aug. 10

1	1	I REMEMBER YOU . . . . . Frank Ifield (Columbia)
2	2	SPEEDY GONZALES . . . . . Pat Boone (London)
3	3	I CAN'T STOP LOVING YOU . . . . . Ray Charles (HMV)
8	4	GUITAR TANGO . . . . . Shadows (Columbia)
4	5	PICTURE OF YOU . . . . . Joe Brown (Piccadilly)
5	6	DON'T EVER CHANGE . . . . . Crickets (Liberty)
11	7	THINGS . . . . . Bobby Darin (London)
9	8	LITTLE MISS LONELY . . . . . Helen Shapiro (Columbia)
—	9	ROSES ARE RED . . . . . Everly Brothers (London)
—	9	AROUND THE WORLD . . . . . Ronnie Carroll (Philips)
14	10	LET THERE BE LOVE . . . . . Nat King Cole/George Shearing (Capitol)

### 10 YEARS AGO

TOP TEN 1957 — Week ending Aug. 9

1	1	ALL SHOOK UP . . . . . Elvis Presley (HMV)
4	2	PUTTIN' ON THE STYLE/GAMBLIN' MAN . . . . . Lonnie Donegan (Pye-Nixa)
5	3	LITTLE DARLIN' . . . . . Diamonds (Mercury)
2	4	WE WILL MAKE LOVE . . . . . Russ Hamilton (Oriole)
6	5	LOVE LETTERS IN THE SAND . . . . . Pat Boone (London)
3	6	TEDDY BEAR . . . . . Elvis Presley (RCA)
8	7	ISLAND IN THE SUN . . . . . Harry Belafonte (RCA)
12	8	BYE-BYE LOVE . . . . . Everly Brothers (London)
7	9	AROUND THE WORLD . . . . . Ronnie Hilton (HMV)
10	10	LUCILLE . . . . . Little Richard (London)



# Elvis

sings the songs from his new film

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plus four great bonus tracks

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## PROCOL ROW IS OVER; SINGLE

PROCOL HARUM announced on Wednesday that it had reached an amicable settlement with guitarist Ray Royer and drummer Bobby Harrison, ending the dispute which followed their departure from the group last month. Royer and Harrison—who will not be returning—had previously claimed unjustifiable sacking, and maintained the group was not entitled to use the name Procol Harum without them.

The Harum's follow-up to "A Whiter Shade Of Pale" will be released simultaneously throughout the Western hemisphere in the third week of September. The group's first LP, simply titled "Procol Harum," was issued in America this week—it will, however, be substantially altered for release in this country in October.

The label on which Procol's follow-up will appear has not yet been revealed—neither has the new outlet for the Move, who are under the same management as Procol Harum. Both groups have left Deram and it is being widely speculated that their future outlet will be through EMI.

## Brian Wilson goes 'live' with the Beach Boys

BRIAN WILSON — the power behind the Beach Boys — will play with the group again this month! But his return to active performance is for one show only — at a concert in Hawaii on August 25. This will be his first appearance with the group after being a non-playing member for 2½ years.

Brian Johnston, who took over from Wilson in the Beach Boys and is currently on a promotional visit to Britain, told the NME: "This is definitely a one-shot appearance by Brian. I was invited to take part in the Hawaii concert, but I shall not do so. However, I'll be playing with the group throughout its U.S. tour beginning next month."

The Beach Boys have now completed their next LP "Smile," which will be the first album to be released on their newly-formed Brother label. The LP is expected to be issued here on Capitol next month.

## STONES FILM 'LOVE YOU' TV CLIP IN COLOUR

The Rolling Stones have filmed a short promotional clip for their new Decca single "We Love You"/"Dandelion," released next Friday (18th). Directed by Peter Whitehead, it is being submitted to British TV companies and will almost certainly be used in BBC-1's "Top Of The Pops." The film has been shot in colour for possible screening on BBC-2.

Only other new releases scheduled this week, and not previously reported in NME, are both Tamla-Motown singles out on September 1. They are "Everybody Needs Love" by Gladys Knight and the Pips, and "You Are My Everything" by the Temptations.

## Spence-Winwood movie, Ray Charles revival

THE drama film in which Ray Charles made his acting debut—as well as featuring 12 numbers with his backing group, the Raelets—is being re-released by Warner-Pathe this month. The movie, "Ballad In Blue," also stars Tom Bell and Dawn Addams.

Also to be seen at certain independent cinemas from September is the short musical starring the former Spencer Davis Group with Stevie Winwood, "Ghost Goes Gear." It will be screened at some cinemas showing the main feature "Up The Down Staircase."

The film version of the musical "Camelot" will have a charity premiere at London's Carlton theatre on November 16. General release will not be until mid-1968.

The war film "The Dirty Dozen" — featuring Trini Lopez in a dramatic acting role, as well as other major stars — will open in London's West End at the Leicester Square Warner theatre next Monday (14th). The film will also be seen at the Edinburgh Film Festival for a season from August 20.

## AIRPLANE FLYING IN

THE Jefferson Airplane, one of America's foremost psychedelic groups, is set for its first promotional visit to Britain. It arrives on October 4 for a seven-day stay, which will include personal appearances and TV. The Plane's "Surrealistic Pillow" LP will be released by RCA to coincide with the visit.

The group's trip may be prolonged to enable it to take part in a new British movie, currently in preparation by Butcher's Films. Titled "Freak-Out," it stars Terence Cooper and revolves around the hippy set. British group the Soft Machine is also being sought for the picture.

## TILES ON TV

London's Tiles club is the location for a 30-minute Rediffusion documentary titled "Come Here Often," which is being shot this weekend. The programme spotlights a day in the life of the club's resident disc-jockey, Mike Quinn. It is being screened next Tuesday (15th).

## Seekers man moves, trio to Australia

AGENT Eddie Jarrett left the Grade Organisation last weekend after 11 years with the company. Eddie, who is the Seekers' manager, plans to further his managerial and recording interests, and to develop the FXB recording company which he launched with Tom Springfield.

He is currently operating from the office of Cliff Richard's manager, Peter Gormley. The Grades will remain as agents for the Seekers throughout their existing commitments.

The Seekers are devoting most of this month to preparing and recording a new LP, consisting entirely of original compositions by Judith Durham, Bruce Woodley and Tom Springfield. After its three-week engagement at Glasgow Alhambra in November (reported two weeks ago) the trio flies to Australia to spend Christmas at home.

Oscar, who was one of Britain's winning team at the recent Knokke contest, flew to Bucharest this week to star in his own half-hour show for Rumanian-TV. He has recorded a Bee Gees song, "Holiday," for Reaction records on September 8.

## Tremeloes Cotton TV, Doonican return, Doddy Christmas spec

THE TREMELOES have been booked for a guest appearance in BBC-1's "Billy Cotton's Music Hall" on Saturday, September 9, and U.S. singing star Dionne Warwick is flying in specially to take part in this programme. The Cotton series—currently BBC-1's top-rated show, with over 12 million viewers—was to have ended with the August 26 screening in which Scott Walker and the Seekers guest. However, an extra edition has now been scheduled.

When the Cotton show and the "Black And White Minstrels"—at present alternating on Saturday evenings—end their present run next month, they will be replaced by the return of the "Val Doonican Show." This will begin on Saturday, October 7, and will run weekly until Christmas; Jane Morgan guests on October 14.

The first of this year's Christmas TV specials was revealed this week. Following the success of his BBC-1 show last year, Ken Dodd will star in his own spectacular for the same channel on Christmas Day. It will also feature two or three top pop guests.

Vince Hill provides the cabaret spot when the "Miss United Kingdom" contest is screened from Blackpool next Thursday (17th). Earlier the same evening, the Warm Sounds are among Simon Dee's guests in "Dee Time."

Lulu guests in the first edition of "Whistle Stop"—the new children's TV series starring Rog Whittaker and Dodie West—which begins on Friday, August 18.

Peggy Lee, Jack Jones and trumpeter Al Hirt are guests in BBC-2's "Andy Williams Show" on Friday, August 18. Also on BBC-2 next week, the Modern Jazz Quartet are in "Jazz Goes To College" (Tuesday), and Pete Seeger is showcased in "Tonight In Person" (Wednesday).

## BEE GEES TO QUIT BRITAIN?

THE Bee Gees are likely to quit Britain and settle in America! This is the direct result of instructions received from the Home Office this week stipulating that guitarist Vince Melouney and drummer Colin Petersen—the two Australian members of the group—must leave this country by September 17. The Gees were due to fly to Hamburg today (Friday) on a promotional visit including a guest appearance in German TV's first colour-TV spectacular. But they are now unlikely to go in case Vince and Colin are refused re-admission here.

The group's manager Robert Stigwood told the NME on Wednesday: "The Bee Gees' solicitors received the instructions from the Home Office on Tuesday evening. It is absolutely scandalous! The Government is continually asking for help in the export drive, and this group is potentially one of the biggest foreign currency earners for years."

A spokesman for the Home Office commented: "Presumably these boys arrived here as visitors, and any Commonwealth citizens wishing to set up business and stay here permanently must obtain a Ministry of Labour work voucher. But it can take up to 18 months to obtain."

### DOUBTS

As a result of the dispute, plans for shooting the group's own colour-TV show have been temporarily shelved. However, the project for the Bee Gees to star in the feature film "Lord Kitchener's Little Drummer Boys" is unlikely to be affected—as it is being shot entirely on location in Africa.

The group's "New York Mining Disaster" and "To Love Somebody" singles were both Top 20 hits in the U.S., where its LP—issued last Friday—had an advance order of over 100,000. Their discs have also been hits in Australasia, South Africa and several European countries.

### For 'Charity'

The Broadway musical "Sweet Charity" is to be made into a film by Universal Pictures, with Shirley MacLaine starring. Shooting begins on November 1 and the film is likely to be one of Hollywood's most lavish musicals of all time. As previously reported, Juliet Prowse is to star in the London production of the show, which opens at the Prince of Wales theatre in October.

## Rascals—Traffic package dates set — exclusive

MOST of the dates have now been set for the autumn package tour—co-starring the Young Rascals and the Traffic—which is being promoted by Tito Burns of the Harold Davison Organisation. The tour opens at London's Finsbury Park Astoria on October 4, continuing at Chesterfield ABC (6th), Newcastle City Hall (7th), Liverpool Empire (8th), Southampton ABC (10th), Birmingham Town Hall (11th), Croydon ABC (12th), Bristol Colston Hall (13th), Wolverhampton Gaumont (14th) and Leicester De Montfort (15th).

Venues for the remaining two dates in the schedule (October 16 and 17) have still to be set. This revised itinerary means the package will now play Bristol four days later than originally planned. Coventry is dropped from the tour.

James Brown and the Famous Flames play a double concert at London's Royal Albert Hall on Tuesday, October 3. Promoted by Rik Gunnell in association with Tito Burns and Harold Davison, it will be the only appearance of Brown's brief visit.

Burns is also bringing in Jane Morgan, who opens a two-week cabaret season at London's Savoy Hotel on October 16. The previous day, she telecasts an "International Cabaret" for BBC-2.

### GONE GNOME!

The Gnomes of Zurich, who recorded both for CBS and RCA, have split up and its members have left the music business. The group felt that having made no headway with four records, there was no point in continuing its show business activities.

## HENDRIX, BURDON, FAME SET FOR THE SAVILLE

London's Saville Theatre begins a new series of Sunday pop concerts on August 27. Two dozen major pop stars, including American artists, are being sought for the series of ten shows, which will run until early November. Bookings already confirmed include the Jimi Hendrix Experience, The Crazy World Of Arthur Brown and Tomorrow (August 27); Georgie Fame with the Harry South Big Band (September 3); Eric Burdon and the Animals, Denny Laine and Sam and Bill (September 10).

Jimi Hendrix is due back in Britain from America on August 21 to promote his new Track single "Burning Of The Midnight Lamp"—release of which is brought forward one week to August 18. Meanwhile, Decca has scrapped plans to issue an old Hendrix single, waxed with Curtis Knight in New York, titled "How Would You Feel." Before leaving America Jimi plays a concert with the Mamas and Papas at the Hollywood Bowl on August 18.

## IRON CURTAIN TRIPS FOR GEORGIE

Georgie Fame is the latest British artist to be invited behind the Iron Curtain—he flies to Czechoslovakia on October 19 to appear at the Prague International Jazz Festival. During the previous week, another jazz festival is being staged in Poland and Georgie is also being sought for this event. If negotiations are successful he will fly to Warsaw on October 12, then travel on to Prague.

## NINE BRITISH DISCS STRIKE U.S. GOLD

OF the 46 Gold Discs awarded by the Record Industry Association of America during the first half of 1967, nine were of British origin. The five British singles which qualified for Gold Discs during this period—each having sold a million copies in the U.S. alone—were Donovan's "Mellow Yellow"; the Beatles' "Penny Lane"; Herman's Hermits' "There's A Kind Of Hush"; the Rolling Stones' "Ruby Tuesday"; and Acker Bilk's "Stranger On The Shore."

The Bilk record—he also won a second Gold Disc for his LP of the same title—achieved its million target after being on sale for nearly six years. The other British album winners were the Beatles' "Sgt. Pepper," and the Stones' "Got Love If You Want It" and "Between The Buttons."

The artist winning the greatest number of Gold Discs in America during the first half of this year was pianist Roger Williams, who collected five—all for albums. Three Gold Discs each were won by the Monkees (one single, two LPs), Paul Revere and the Raiders (all LPs), Aretha Franklin (two singles, one LP) and the Rolling Stones.

The 46 Gold Discs comprise 30 albums and 16 singles. Throughout the whole of 1966, a total of 81 Gold Discs were awarded by the RIAA—this was the largest total ever for a full year period, and it now looks as though this record will again be broken in 1967.

## GAC-GRADES RETURN

The Grade Organisation has secured British and European representation of all the artists handled by America's huge GAC agency. Under the terms of the reciprocal agreement, GAC will now represent Grade artists throughout the United States and Canada. GAC was originally represented by Grades in this country, but subsequently signed a deal with Nems Enterprises. This has now expired.

### ★ POP-LINERS ★

THE SHADOWS returned to London on Monday after winning Yugoslavia's first-ever International Song Festival at Split last weekend ● Members of Vaudeville Golfing Society in resident summer shows play stroke competition for New Musical Express Golf Cup on August 22 ● Mantovani rare broadcast in Light's "Sounds Spectacular" on Sunday, August 20 ● This week's fastest-climbing British disc in the U.S. Hot 100 is Eric Burdon and the Animals' "San Franciscan Nights," up to 48 from 73 ● David Gell introduces four half-hour disc shows, "Canada Calls The Tune," Light, starting August 24 ● Keith Skues compares Light's "Roundabout" (September 4 week) and "Swingalong" (25th week) ● David Symonds acting role in Carole White-Terence Stamp film "Poor Cow" ● Lionel Bart introduces music from his shows in Light's "Be My Guest" on Saturday, August 19 ● Julie Rogers and King Brothers in ATV's "The Golden Shot" tomorrow (Saturday).

DAVE BERRY Forever F 12651

DENNY D'ELL

A woman called sorrow F 12647

CASEY ALLEN My thanks to you F 12648

THE CHOCOLATE WATCH BAND

The sound of the summer

F 12649

DECCA

new from

THE MONKEES

Pleasant Valley Sunday

RCA 1620

SKIP BIFFERTY

On love

RCA 1621

RCA VICTOR

# ENGELBERT SET FOR AUTUMN TOUR WITH ANITA AND LULU

**ENGELBERT HUMPERDINCK** is to undertake his first bill-topping concert tour of Britain this autumn. It will last nearly six weeks and will be split into two halves—with Anita Harris as the main supporting attraction for the first two weeks, and Lulu taking over for the remainder of the itinerary. Although supporting artists are still being negotiated, it is expected that most of the bill will be devoted to the two principal stars.



Next Tuesday (15th) BBC-1 begins screening **DUSTY SPRINGFIELD's** new TV series, with **WARREN MITCHELL**—appearing as his famous Alf Garnett character—guesting in the opening edition. In this shot from the show, Warren joins Dusty in a dance routine!

## Dusty: Australian cabaret; U.S., Japan visits set

**DUSTY SPRINGFIELD** will now definitely spend most of the autumn abroad—plans for her to star in cabaret at Australia's famous Chequers nightclub in Sydney are now finalised, as is her visit to Japan for three weeks in September. This week Dusty was rush-recording a new Philips LP for release during her absence. At the moment there are no plans for a single.

Following a Sunday concert at Bournemouth Pavilion this weekend (13th), Dusty will holiday in California before beginning a short promotion tour of the U.S. with her manager, Vic Billings.

She then flies to Tokyo, going on to Australia to open in Sydney on October 5. At the end of her cabaret season at Chequers on October 25 she will return to either America, Canada or Bermuda for a further short holiday.

Providing there are no further overseas commitments, Dusty will return to Britain early in December. She is expected to take part in a major TV show in this country shortly before Christmas.

The Pink Floyd, who are taking a holiday while guitarist Syd Barrett recovers from exhaustion, resume work with a one-nighter at Grimsby Mecca on September 1.

October 21 has been earmarked as the opening date of the first segment of the tour, in which Anita Harris will be featured. After this section has been completed Engelbert takes a week's rest before resuming the tour—this time with Lulu. The second half of the schedule runs from November 12 to December 3.

In order to fulfil these extensive nationwide dates Engelbert has shelved two projects to which he was already tentatively committed—a cabaret season at London's Talk Of The Town, and his own ATV series. Both of these will now take place next year. Similarly, Anita Harris has postponed her Las Vegas cabaret season until later in the year.

● The first half of the tour will mark a professional reunion for Engelbert and Anita—both artists were members of Granada-TV's Granadiers choral group for 18 months in 1962-3.

### Yardbirds Eurotour

The Yardbirds may co-star with several other pop attractions—including two American acts—in a European package tour to visit six countries from mid-January to the end of February. A list of probable artists and a tentative itinerary is currently being worked out.

Following their present U.S. tour, the Yardbirds are due back in Britain at the end of this month. They are already booked for a 12-day return visit to America in November for TV and cabaret appearances.

## Hollies plan 'young fan' concert tour

**IN** spite of the Hollies' announced intention to undertake no more package tours—as reported in the NME two weeks ago—plans are now being made for the group to play a series of major concerts. The Hollies would be co-featured with other big-name pop attractions. The project is described as a "mini-tour" and would play selected dates on Fridays, Saturdays and Sundays only.

Period envisaged for the concerts is the end of this year or the beginning of 1968. Reason for the project is to enable the Hollies to meet their "long-standing" fans before beginning the more progressive solo-concert venture.

A spokesman for the group emphasised that the "Evening With The Hollies" concerts, tentatively scheduled for March, will still take place. "But it is felt they should also perform for the younger pop fans who have supported them all along," he said.

Meanwhile, the Hollies are set for a three-week visit to America in October, during which they will make TV appearances and play a fortnight's tour of colleges. The original plan for the Hollies to tour with the Turtles has now been dropped. Following their U.S. visit they fly to Japan for five days before returning home.

The group last week recorded its follow-up to "Carrie Anne" for release in September. This week it appointed recording manager Ron Richards and publicist Robin Britten as joint managers—Michael Cohen remains their business manager, and Colin Hogg of the Harold Davison Organisation continues as the group's agent.

## Next Hump single...

**ENGELBERT HUMPERDINCK'S** next single has been scheduled for release by Decca on August 18. Titled "The Last Waltz," it is a Les Reed composition and is described as "a waltz in swingtime completely different from his first two hits." The coupling was penned by his manager Gordon Mills and is called "That Promise."

TV appearances in which Engelbert will feature the new disc include BBC-1's "Top Of The Pops" (next Thursday, 17th), ATV's "Golden Shot" (Saturday, August 19), BBC-1's "Dee Time" (Tuesday, 22nd) and ATV's "Dickie Valentine Show" (screened during the week of August 28 on different days according to region). Light Programme broadcasts include "Saturday Club" (August 26), "Parade Of The Pops" (September 6) and "Monday Monday" (18th).

Humperdinck plays two days in concert at Coventry Theatre on September 8 and 9. Additional concert dates are at Jersey West Park Pavilion (August 29) and Swansea Drangwyn Hall (September 14). He will also play a week in variety in the Midlands at the beginning of October, but the venue has not yet been set.

## ...Anita's is put back

**RELEASE** of Anita Harris' next CBS single—her self-penned "The Playground"—has been put back to September 1. It may be delayed even longer because of the continued success of "Just Loving You," sales of which were approaching 250,000 this week. Anita will have another album issued simultaneously with the single.

When her season at London's Prince of Wales theatre ends on September 30, Anita flies to Barbados for a two-week holiday before commencing her tour with Engelbert Humperdinck. She then films two or three colour TV spectaculars for screening in Britain and abroad. Subsequently Anita flies to Las Vegas, where she now opens her four-week cabaret season at Caesar's Palace on November 20.

Immediately following this engagement, Anita flies to Germany where she will film her own 45-minute TV showcase in colour. As a result of her success in the film "Follow That Camel" she has been booked for a leading role in the next "Carry On" film—this is in addition to the Hollywood musical which she is to make with Phil Silvers next year.

Co-manager Brian Lane was visiting Frankfurt this week on the first leg of a world tour of every country in which Anita's disc has been released. Among other countries he will visit, to negotiate future appearances by Anita, are Belgium, Australia, New Zealand, the United States and Scandinavia.

## AMEN PACKAGE

**THE** Amen Corner, whose "Gin House" hit moves up to No. 21 in this week's NME Chart, undertake their first-ever British concert tour in October. They will be one of several attractions in a pop package for which other big names are currently being negotiated. The tour will occupy the period previously envisaged for the group's U.S. debut which, as reported last week, has now been postponed. The NME understands John Walker is also being sought for the package.

The American visit now takes place in November, consisting of eight days of promotional appearances to tie in with the release of the Corner's second single. The group's current British hit was issued in the States last Friday, comes out in Belgium and Holland today, and is released in France next Friday.

Amen Corner visit Belgium and Holland for five days from August 30, for radio and TV appearances in Amsterdam, Rotterdam and Brussels. The group's first overseas concert dates have been set for Paris Olympia on September 12 and 13.

### Cat stays home

Cat Stevens has postponed his visit to Mexico, due to have begun on Wednesday, to enable him to complete his next LP and make promotional appearances on his latest hit single. He now expects to fly to Mexico—where he will be gathering background material for the stage musical he is writing—at the end of August.

## BRENDA LEE'S MONTH HERE

**BRENDA LEE'S** visit to Britain has now been set—she arrives on October 30 for a stay of at least a month. She guests in BBC-1's "Dee Time" (November 4), and Radio 1's "Pop North" (9th) and "Saturday Club" (11th)—other radio and TV dates are currently being set.

Brenda plays a week in cabaret from November 12, doubling Brighouse Ritz and Wakefield Savoy; and is at Leigh Garrick and Warrington-Towers for the night of November 6 only. She will also play London clubs and U.S. bases.

A band of British musicians is being specially formed to accompany Brenda, who will also be backed by a vocal group.

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# FIRST PIC OF ELVIS and NANCY

### and review of El's latest pic

ELVIS PRESLEY and NANCY SINATRA together in "Speedway," the MGM picture they are now making. Nancy plays a Government tax agent and El a champion stock car racer behind in his tax payments (innocently, of course). It's El's 26th film.



GLADYS KNIGHT and the PIPS.

## Glad loses pip!

says ALAN SMITH

IT was enough to give Gladys Knight the pip, the tough struggle this attractive Tamla singer had in getting a hit in Britain. For a long time it looked as if Motown artists like the Four Tops and the Supremes could score in the charts here any time at all... but not Poor Old Glad.

Now that things have changed—and Gladys and her Pips are in their sixth week in the NME Chart with "Take Me In Your Arms And Love Me"—little Miss Knight is handing out thanks to someone to whom she says she owes a tremendous debt. HER MUM!

### Mother-power

According to Gladys: "I was always interested in music, but you know how it is when you're a kid. It's easy to be lazy and forget, or not to bother.

"My mother made sure I kept interested. She kept pushing me. She was a driving force. If my mother hadn't helped me and encouraged me, I don't think I would have formed the Pips.

"I remember when I was seven, and I won first prize on a national TV talent show in the States. I went down real big—so big, my mother was deluged with offers for me to do more TV.

"One producer even wanted me to star in my own television show—at that age!

"My mother turned it down. It was a fantastic offer, but she turned it down because she felt I was too young to become a celebrity. She had tremendous faith in me, and she felt that sooner or later I would make it.

"I remember her once saying: 'You'll be a star all right. But we're not going to spoil your childhood.'

"I don't feel bitter, because as far as I'm concerned, it shows just how

shrewd my mother was. She had this intense desire for me to make music a career, but at the same time she wanted me to get in some conventional schooling just like other kids.

"I can never repay her," added Gladys, "for the way she guided me into stardom."

Gladys does attribute part of the success of the Pips and herself to the fact that they're a family group. One of the Pips is, of course, her brother Mermaid, and the other members are her cousins William Guest and Edward Pattern.

They all come from Atlanta, Georgia, where they began to sing together at high school. Eventually they were signed to a Tamla contract. And among their U.S. hits was a million seller, "Every Beat Of My Heart."

This failed to register in Britain, as did Gladys and the Pips' "Just Walk In My Shoes." But now that the no-hit hoodoo is broken, the group is hoping to come to Britain in the near future to show fans it's got more than a gimmick name.

### Classical

To give you some idea of the talent in the Gladys-Pips line-up—Gladys trained in classical singing while still a tiny tot, and Pips Mermaid and William are expert bongo-drummers as well as singers.

Hobbies? "Yeah," laughs Gladys. "We all love riding bikes!"

"No kidding—we picked it up when we did an engagement in Bermuda not too long ago, and now we cycle everywhere. If the States wasn't such a big place, I reckon we might even cycle from one date to another!"

ELVIS again proves he isn't an actor in his latest release "Double Trouble."

But old "King Creole" can hold his head high, because this is quite the most enjoyable film that he has ever made.

Admittedly, the story helps to keep this one alive and no doubt Elvis fans will be delighted to see that he can still give the finest display of hip-swinging, and jerking acrobatics that is to be seen anywhere in the world.

The opening scenes find Elvis rocking his way through a typical 1958 number at a London discotheque being given the glad eye by no less a person than Yvonne Romaine.

Unfortunately for Yvonne, Elvis is tied up with delicious newcomer, Annette Day, who throughout the whole of the escapade spends her time keeping in Elvis' way and keeping Yvonne out.

It would be hard to imagine, though, anybody not wanting to say "How do you do" to the gorgeous Yvonne, but unfortunately for El his inclinations towards her come to an abrupt halt when he finds that all the mysterious happenings that come his way, including a few attempts to bump him and Annette off, are engineered by that same beautiful face.

The only way to sum up this film is to say that it moves along quite merrily, the plot taking us for a trip on the continent where most of the action takes place. Interspersed with mystery and intrigue Elvis croons and swoons his way through to a happy ending, which is how it should always end. J.R.

## SPENCER DAVIS REPLIES TO HUNGARIAN CRITIC

AFTER reading the report given by Mr. Imre, your correspondent in Budapest, I cannot but wonder if indeed it was my group's concert he saw! I honestly doubt if even one person asked for his money back—Phil, Eddie, Pete and I got nothing but praise for our four sell-out concerts in Budapest.

Your correspondent's criticism of Phil having no voice must seem very strange to all who have heard "Time Seller." I admire his taste for Stevie Winwood's voice, but that doesn't mean that nobody else can sing. I am amazed also to read that I leapt around the stage yelling "Yeah, yeah." This is news to me!

Our programme in Budapest was composed mainly of blues and as even friend Imre must agree, the response was so enthusiastic on the first night that the National radio station had to issue stern warnings against rioting.

Meanwhile, we're looking forward to returning to Hungary early next year!

## NEW to the charts

## RE-FORMED GROUP GETS FIRST

THE young lad from Pentrechwyth Infants School does it again! Swansea's own Spencer Davis brings his Winwood-less (but still gutsy) group back into the NME Chart this week. Title of the re-formed outfit's debut hit—"Time Seller."

Although Spence and fellow old-timer Pete York remain, the line-up now includes organist- pianist Eddie Hardin (real name Harding) and Phil Sawyer on lead guitar.

Eddie's two feet (because he uses them on the organ bass pedals) are insured with Lloyds of London for £100,000, which is a lot of money for a lot of sole! He was born on February 19, 1949, in London, is 5ft. 10ins. tall, and has brown eyes and black hair.

Guitarist Phil Sawyer once rejoiced under the professional name of Romnas Swandle, but he seems to have dropped the idea lately, and I can't say I blame him! Can you imagine hordes of fans screaming: "Romnas—we love you, Romnas!"

Phil was born on March 8, 1947, is 5ft. 8ins., and has blue eyes and fair hair. He names Stevie Winwood as his favourite vocalist. A.S.



The re-formed SPENCER DAVIS GROUP (l to r) lead guitarist PHIL SAWYER, SPENCER DAVIS, drummer PETE YORK and organist EDDIE HARDIN.



## From YOU to US

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

CAROLE GARDINER (London): I think the comments from J. F. Bannister (FYTU August 5) show that he can never have really admired the group in the first place.

I have admired and studied the Beach Boys' music since they started, I have watched them pass through many phases each slightly more complex than the last. Their records are always ahead of those by other groups and it is surely this that has put them where they are today.

Naturally Brian Wilson and the rest of the group wish to maintain their high standard and in order to stay ahead in these days of better quality pop discs and extreme experimentation they must take time over their records.

We have had to wait a long time for "Heroes And Villains," but it was well worth it. This is far better than a regular flow of sub-standard releases to keep their name alive.

MARIE STEVENS (London): If the proposed Orbison/Pitney tour of the States proves successful I hope we can see them on stage together in this country.

In the past Orbison in particular has appeared on tour with acts which attract raving audiences, quite wrong for his type of performance but if these two great American artists appeared together they would be sure to get appreciative audiences.

JACKIE CLARK (Welwyn Garden City, Herts.): What a fantastic performance Scott Walker gave on the Dusty Springfield Show. He sang two tracks from his forthcoming LP, "When Joanna Loved Me" and "Mathilda." If the rest of the LP is as good as these excerpts it will be a tremendous success.

I am sure his career as a solo singer will go from strength to strength after this.

S. R. BUCKINGHAM (Ottery St. Mary, Devon): Congratulations to Mick Jagger on his marvellous tolerance during interviews after the drugs case.

After watching him on television I am convinced that he has more respect for the older generation and intelligence than most people give him credit for. How many others, after enduring a similar ordeal would sit patiently talking to four rather conservative middle-aged men about society and justice.

Mick Jagger deserves to be recognised as an honest and obliging person.

JOHN COOK (Cheltenham Spa, Glos.): I am a great admirer of a West Coast group the Vanilla Fudge.

Their version of the Supremes' "You Keep Me Hanging On" is really fantastic. Unfortunately it is virtually impossible to buy it here.

How do record companies expect to see their records in the chart if they have such poor distribution.

MICHAEL TURRELL (Maidstone, Kent): The recent disc by the Amen Corner, "Gin House Blues," was

previously recorded by the Animals on their LP "Animalisms." It is not surprising therefore that the lead singer sounds very like Eric Burdon. In my opinion Burdon's version is far better. It is a pity that the British public have lost interest in Eric Burdon as he is definitely one of the greats on the pop scene and still comes up with great records like "When I Was Young" which was completely ignored.

PAT HOLDEN (Birmingham): Alan Price must be a genius. It is unbelievable that he could follow something as great as "Simon Smith And His Amazing Dancing Bear" with a wonderful record like "The House That Jack Built." It deserves to go straight to No. 1.

Since he left the Animals Alan Price has developed a completely original style which is also commercial. I hope he continues to write and produce this kind of material and that his fantastic talent is fully recognised.

M. J. WALKER (Edinburgh): How can people call the Monkees progressive just because they indulge in a little scat singing on their latest disc. "Alternate Title" as a whole reveals several marked similarities to some of the tracks on their LP "More Of The Monkees" and the only progression I can see in this disc is that it follows the last one!

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# SCOTT WALKER BREAKS AWAY FROM HIS BROTHER IMAGE IN SOLO ACT

**REED-SLIM**, black-suited, blond-haired Scott Walker made a successful debut as a solo singer at the go-ahead Fiesta Club in Stockton-on-Tees in busy Northern England on Sunday. At least he felt it was successful, for he was breaking away from Walkerbrothersville and singing what he wanted to sing.

Jim Liphorpe, owner of the family-catering Fiesta, wasn't so happy. His patrons wanted to hear more Walker hits, like "The Sun Ain't Gonna Shine Any More" and "Another Tear Falls," and as Jim's paying Scott some £2,000 for a week of once-nightly shows, he felt he should be able to call some tunes for that kind of money.

Scott himself isn't making much out of it. He has ten top jazz musicians, under Ronnie Scott, backing him, and they don't leave London for peanuts. But Scott and manager Maurice King feel they must spend to win the really big money and stardom they both feel lies ahead.

Before his debut, Scott told me his new act is: "A great challenge. Something I want to do. And I'm sick with nerves about it."

He started nervously, his tremolo wobbling alarmingly at first, but by his third song he had his resonant, rich voice and off-beat phrasing under control, though his blinking eyes and trembling hands give the impression he's frightened, whereas they are just part of the all-out effort he pours into his singing.

## Fast start

The opener was a fast, up-tempo "Gotta Travel On," during which the band all but blew him off the stage, but that's the way Scott wanted it (I had watched him rehearse and found him the ideas man and boss during that session).

A quieter number, "A Day In The Life Of A Fool," brought wrapt attention from the packed club, specially from the many young girls who gave a

mild screech at the start, but never screamed once during the act.

"When Joanna Loved Me" continued to charm the listeners, and then a swinging "More" really got Scott going, helped by the red hot band music. The applause was heavy for this.

Scott sang his own composition, "Genevieve," with great sensitivity, but the applause now was polite rather than enthusiastic for a Walker Brother. Jacques Brel, the Belgian-born composer, got a big build-up from Scott before he sang Brel's "Amsterdam," an earthy lyric about a sailor on the waterfront (and involving one action by Scott you've never seen him do before).

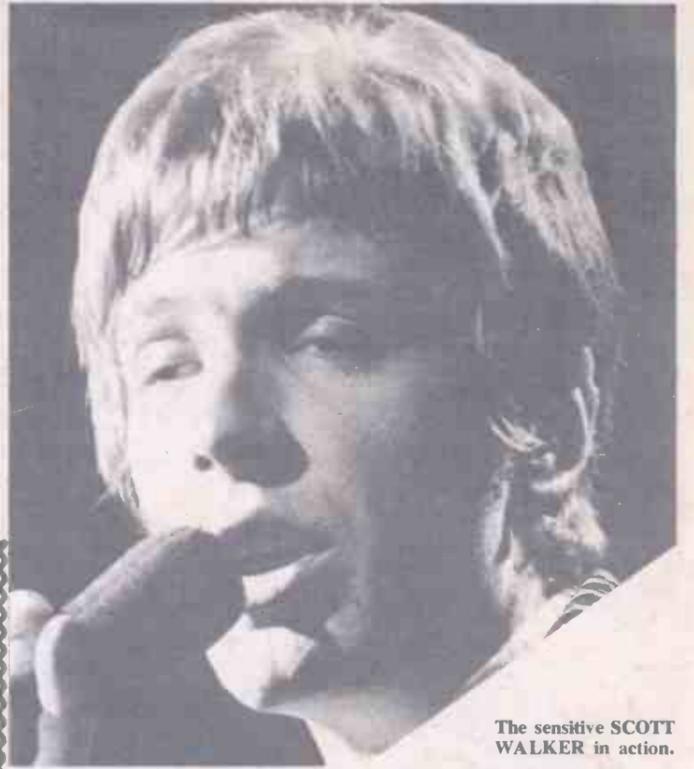
The song builds to a climax by becoming faster and louder, and was memorable, but the patrons were wondering now if they really were seeing a former Walker Brother.

A descriptive piece about London life, "Montague Terrace," is another Scott composition, which he sang intimately from a high chair. Back to Brel for

"If You Go Away," a very dramatic song with a good tune, before the crowd suddenly realised that Scott had been in the Brothers after all, as he started "Summertime," which got him off to very big applause for a powerful rendition. He came back to encore with "Shadow Of Your Smile," and I felt the act could have gone on from there, but his time was up.

Yes, the new Scott Walker is on his way to set a new world on fire. He could before he's much older—and he's only 23 now—become a major entertainer. When his album comes out the act should go better, because most of the songs in the act are on the LP.

Ronnie Scott and the band, described by Scott to the audience as "so much talent it's frightening," were terrific support, with Tony Crombie keeping a solid beat on drums, and two youngsters, guitarist Terry Smith and Australian flute ace Ray Warleigh, big assets to an act which built to something worthwhile.



The sensitive SCOTT WALKER in action.

## Gene may live here!

**GENE PITNEY** might settle down in England! It's a long way off yet, but not so much of a distant possibility as you might think.

Amid construction men tearing up the street in front of the apartment he still keeps when it's necessary for him to be in Manhattan, Gene said, "Yes, I do spend so much time in Europe, particularly England, that one day I might just settle down there. It wouldn't be for a while yet, though."

He's back in New York for a brief period of time completing a new album of other peoples' hit ballads, like "Cryin'" and another single, and explained he looks pallid these days not only because he's been so busy in the studio, but the thought of pending fatherhood literally terrifies him!

Future plans will include another trip to England two or three weeks after his tour here concludes in early September.

**RAY CHARLES**, Aretha Franklin and Lou Rawls will headline New York's first Jazz Festival to be held at the Downing Stadium on August 12 and 13 in



what promises to be the East Coast's biggest bash of the year outside of Newport.

Though labelled "jazz," the event will actually be veered very much towards the rhythm and blues scene, not only by the presence of Charles and Aretha who share top billing on the first day, but by such other great blues singers as Arthur Prysock, The Staple Singers and Gloria Lynne.

**SPENCER DAVIS** had a slight accident in Chicago on the second day of their current tour, but he's all right now.

His leg, though, looks awful! He

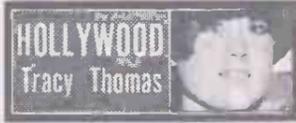
## ★ AMERICA CALLING ★

dropped by the office during a two day break in New York, and rolled up the bottoms of his beige pants to show me a huge gash in the form of a "V." "I can't say I'm proud," he admitted, "but it does look as if I've been in the wars a bit, doesn't it? I did it coming on stage."

Discussing the tour so far—this weekend they're all in Texas—Spencer said that on their first date, in Lake Geneva, Wisconsin, the group blew their fuses 12 times and wound up working with one amp and a lot of improvisation!

"Someone forgot that the wattage or voltage is different. We couldn't use our own organ at all. We had to get a new one. The Hammond people were on holiday, and we couldn't have had our own converted in time."

So far, so good on the tour. The group was particularly surprised to find fans from their "Sittin' and Thinkin'" days in Chicago. "They actually requested it," said Spence. "I found that they like the more bluesy stuff out there, especially 'Time Seller' our new release.



**WHAT** a musical orgy we had this week in Hollywood! It began last Friday night with the Lovin' Spoonful and Simon and Garfunkel at the for-all-practical-purposes-sold-out Hollywood Bowl (capacity 17,500). The Spoonheads lined and combined their hits with a selection from their many albums.

Jerry Yester managed to fit into what could have been an impossible place to fill. His years as a folk performer and later as a rock 'n' roller have given him a great deal of (well-deserved) self-confidence and ability on stage and his one-liners were hilarious.

His height (about 6ft. 2in.) coupled with that of Steve Boone and Joe Butler must make them one of the tallest groups around.

Paul Simon and Art Garfunkel transferred their folk-club style to

the huge outdoor theatre with great success. Despite a nervous start, they soon were on intimate terms with the audience, who mouthed the words to their many U.S. hits along with them.

**THEN**, on Tuesday, the Smothers Brothers' Show, with songstress Vikki Carr, opened at the smaller, also outdoor, Greek Theatre.

Miss Carr's ungimmicky, well-enunciated singing was a highlight in the evening's entertainment, which was otherwise straight comedy. She included "Cuando Callenta El Sol" in her native Spanish and her English hit, "It

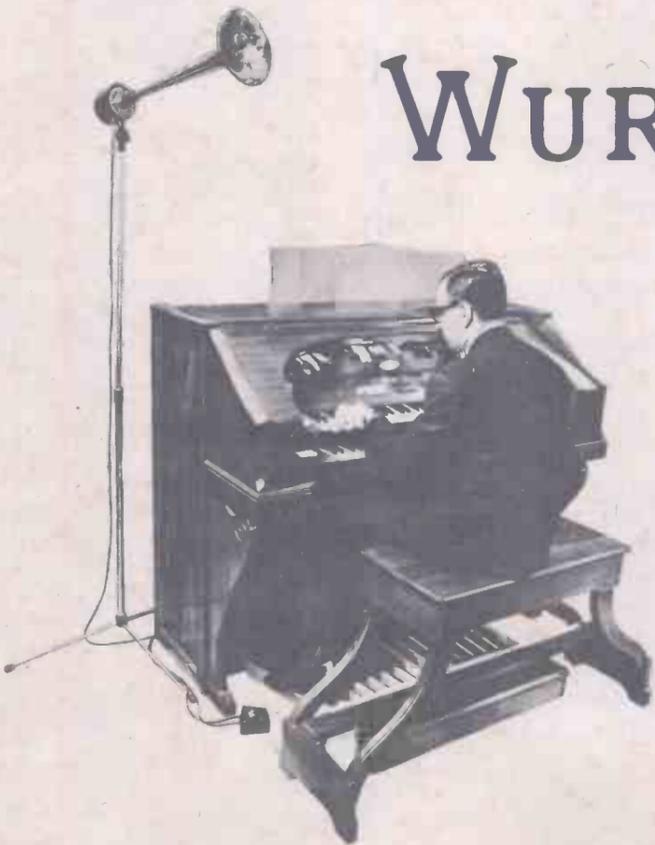
Must Be Him" along with standards like "Bye, Bye Blackbird" and "Surrey With The Fringe On Top."

**THE** Four Tops, with their umpteenth American hit, "Turn To Stone," will be honoured this Tuesday by the Los Angeles City Council.

The Council has proclaimed that day, "Four Tops Day," and will cite them for "their far-reaching accomplishments in their personal lives and in the many communities throughout the country" at a special awards ceremony.

The Tops open that night at the prestigious Coconut Grove.

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# A PAGE ABOUT FLOWER-POWER and HAIR-FLAIR!

## Flowers are so feminine

TAKE a large bouquet of marigolds, add lots and lots of happiness, sprinkle generously with beauty and charm and the result is that wonderful, perfect creation — Anita Harris. Flowers and Anita were made for one another. Both are symbols of peace and joy.

"Every woman should wear flowers," enthused Anita when I talked to her this week. "Women love flowers because they're so very feminine."

"I've been through many fashion phases — some of them thought up by my advisers to try and create an image — but the flower scene comes so naturally to me. I love it all."

"Throughout the ages, flowers have always been fashionable, but recently they've taken on a completely new significance."

"They now symbolise love and peace — a wonderful thing. The Flower Cult in San Francisco I find a bit disconcerting but I think the majority of people involved are very sincere in their beliefs."

"Unfortunately, love and flowers are now associated with LSD. But there is a good and bad side to all cults. Personally I just love lots of

colourful flowers."

The past few weeks, since her record "Just Loving You" entered the chart, have been the most exciting — and exhausting — in her career. On a recent Saturday she was a panellist on "Juke Box Jury." On Sunday she was on "The Blackpool Show," then back in London on Monday by 11 a.m. for interviews, and in the evening to open at the Prince of Wales with Frankie Howerd.

Her first film, "Follow That Camel," will be issued shortly and already other movie offers are flowing in.

says

## ANITA HARRIS

By Norrie Drummond

### Disappointed

A hit record is something Anita has waited a long time for. "I've made a few records which I thought might have got into the chart," she said. "I was very disappointed when 'Lies' became a hit in lots of other countries but missed here."

Despite the fact that Anita has never had a hit record before, she, like many other talented artists, has always made a very good living. Last year she starred at the London Palladium for eight months with Harry Secombe and she has appeared on almost all the top TV shows. Now she's developing into what we always thought she would be — a big star.



Flower Power can get overpowering! This isn't a picture from Hawaii or San Francisco—it's VAUDEVILLE BAND star MICK WILSHER being adorned by a fellow Vaudevillian!

### STEP ONE . . .

JOHN WALKER arrives in reception for his periodic tidy-up.

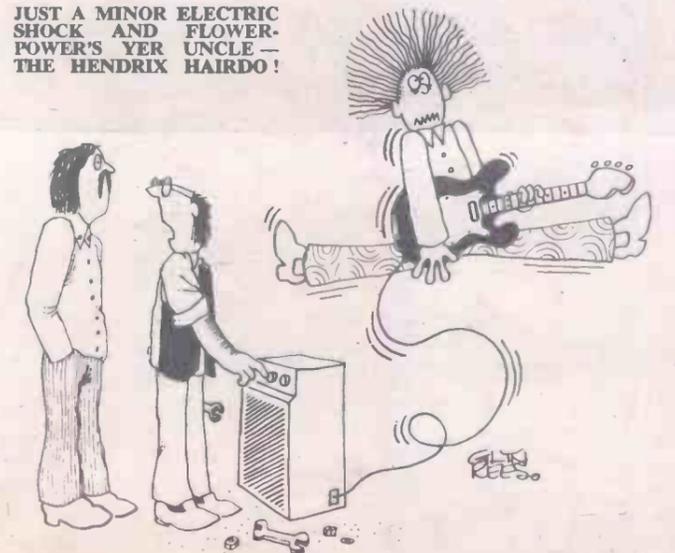


### STEP TWO . . .

This is how we've never seen John Walker before—having his hair shampooed, which takes 15 minutes. A beautiful close-up of his nostrils.



JUST A MINOR ELECTRIC SHOCK AND FLOWER-POWER'S YER UNCLE—THE HENDRIX HAIRDO!



## Hair is so, so important says JOHN WALKER

THERE was a time not so long ago when John Walker was renowned for his long flowing tresses. But not any more. "I much prefer it the way it is now," John told me when we met in a swish new gentlemen's hairdressers in Chelsea.

"Mind you, I still don't like my hair too short," added John. "I don't want any cut off today—just tidied up for 'Top Of The Pops.'"

The place that John had chosen to have his hair "tidied up" was Sweeney's at 48, Beauchamp Place. Sweeney's is like no other gent's hairdressers I've ever been to—and I don't mean just the prices!

The atmosphere is reminiscent of an expensively furnished discotheque. Mini-skirted birds bring cups of coffee to the customers while the latest Motown records blare from a hidden record-player.

Sweeney's is owned and run by 26-year-old Gary Craze—a disciple of Vidal Sassoon—who tired of looking after women's hair and decided to open a luxurious salon for men.

"I believe," said Gary, "that men are prepared to pay as much to have their hair done as women. Why shouldn't men come and be smartened up, if they're going somewhere special, just as women do."

The first step in the special Craze treatment is a shampoo which takes at least 15 minutes. A long, flowing caftan-type garment was produced for John to wear and Gary's assistant started with the washing.

"We use a hand-dryer on the hair," said Gary, "and style it as the hair dries. Until I get my victim in the chair I never know what I'm going to do to his hair."

"It all depends on the character and structure of the face."

"John has a very good face, high cheek bones and a firm chin. His hair suits him as it is just now and he doesn't want anything cut off so we'll blow it into shape and generally make it neater."

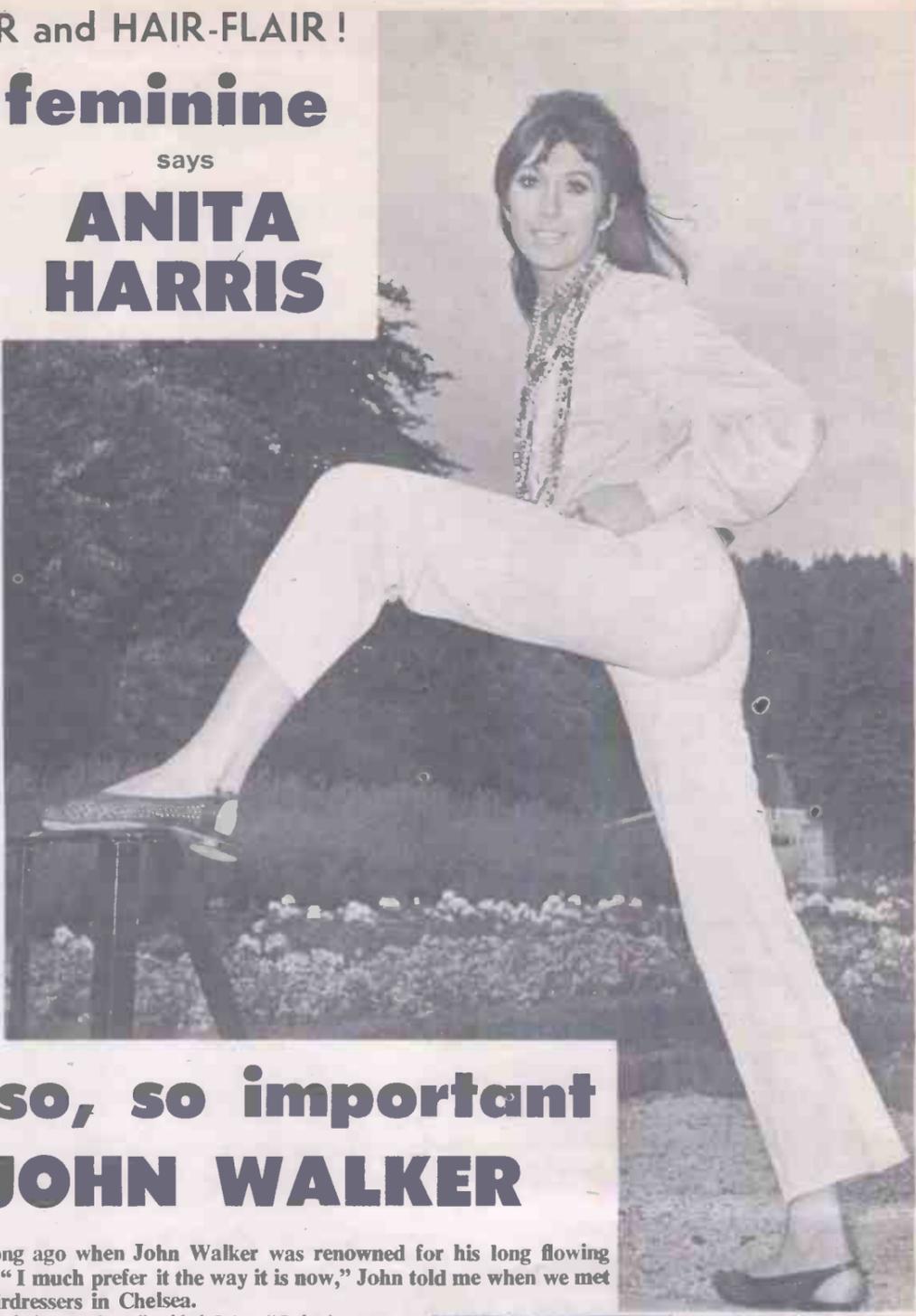
The shampoo over, John came back to one of the large, red leather armchairs which are used in place of the traditional barber's chair, and Gary began work on John's thatch.

The young, hippie-looking receptionist arrived with breakfast for John—scrambled eggs on toast. Sweeney's serve simple meals all day—eggs, salads, sandwiches, etc.

Half-an-hour later Gary is finished. He has used only the dryer and a hair brush—no hair creams or lacquers—and John is delighted.

"Most places can't wait to start cutting hair off," said John. "But Gary makes it look great without using scissors at all."

If you feel like treating yourself to a couple of hours at Sweeney's be prepared. Cutting costs 25s. and shampoo and blow drying is 21s., and if you feel particularly sybaritic a manicure will set you back 8s. 6d. A bit different from the old short back and sides at three bob—but well worth it just for that feeling of sheer luxury.



Words: NORRIE DRUMMOND  
Pictures: NAPIER RUSSELL

### STEP THREE . . .

On the right: What a stern critic John seems to be as he watches GARY CRAZE style his hair while Gary's assistant dries it. Below: While John's hair gets the final touches, the mini-skirted receptionist brings John breakfast of scrambled eggs at 10.30 a.m.—just part of the service!

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**MONDAY**  
7.30 Let's Go; 7.45 Explosive Sounds; 8.00 "In" Sounds; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 Jack Jackson Hit Parade; 11 That Boy These Grooves; 11.15 Pops-Gala Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

**TUESDAY**  
7.30 Presley Requests; 7.45 Explosive Sounds; 8 Tuesday's Requests; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Colin Nicol's Pop Parade; 9.15 Jimmy Saville; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

**WEDNESDAY**  
7.30 Disc Drive; 7.45 The Go Shell Show; 8 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Wednesday with Symonds; 9.15 Monkees Requests; 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 Reville Show; 7.45 Explosive Sounds; 8 Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Startime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.

**FRIDAY**  
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**SATURDAY**  
7.30 Saturday's Requests; 7.45 Explosive Sounds; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Dee; 10.30 Symonds on Saturday; 11 Keith Fordey; 11.30 Record Round-up; 12 Guys, Gals and Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.

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On Johnny Carson's U.S. TV show, Tom Jones named by James Brown his favourite white soul singer.... Billy May wrote title song for Frank Sinatra's "Tony Rome" film.... Great Tony Hall ambition—to discover Dusty Springfield's successor....

For Radio London, Andrew Oldham chief mourner.... One side of Juliet Driscoll's next single an Alan Price composition.... Unofficial member of Anita Harris' fan club—John Walker....

NME's Alan Smith knocked out by Frank Sinatra Jr. on Blackpool TV.... Evelyn Taylor with TV producer Mike Mansfield at London debut of Bee Gees at Tiles Club

...Is Davy Jones happy?...

Short-term contract for Kenny Everett with BBC Radio 1.... Before issue, Andrew Oldham tipped No. 1 for Scott McKenzie's "San Francisco" here.... Eurovision winners Bill Martin and Phil Coulter writing first stage musical....

Virtually certain Tom Jones will

outvote Cliff Richard in NME Poll, even Elvis Presley's crown in danger.... Champion Steve Logan speaks highly of Jimmy Savile's wrestling prowess.... How about Love-In Spoonful?....

Every day Dec Cluskey of Bachelors water skiing at Scarborough.... Surprising: "JBJ" miss for Young Rascals' latest.... In NME Points Table, Monkees co-favourite with Engelbert Humperdinck for 1967 title....



Romance or publicity for Stevie Wonder and 16-year-old Rita Ross—sister of Supremes' leader, Diana Ross?.... American Top 10 LP chart includes Andy Williams' singer-wife Claudine Longet.... Next album from Johnny Mann Singers also includes Norman Newell's "Portrait Of My Love".... Their version of Monkees' "Last Train to Clarksville" on Four Tops' next LP.... Gold disc for

## RECORD OF THE WEEK!

# FRANK SINATRA THE WORLD WE KNEW

RS 20610

## All you need is Zorba's Dance

GEORGE HARRISON and JOHN LENNON join a Greek girl in Zorba's Dance (Str-taki) during their recent holiday. Below: the English group which has taken Scandinavia by storm, the RED SQUARES, have been touring Britain and doing TV for a week. Our photographer met them at the Playboy Club in London.



Scott McKenzie's "San Francisco".... Misery defined by Davy Jones: "a six-foot husband".... Sought by Bachelors: new fan club secretary.... U.S. composer-singer Randy Newman may record under Paul McCartney's direction.... Performance by Mothers Of Invention in New York astounded Dave Munden, drummer with the Tremeloes....

U.S. Fraternity label executive Gene Hughes former leader of Casinos group.... Manager Albert Grossman declined MGM offer, so Bob Dylan remains with CBS.... Steve Lawrence and Eydie Gorme's new musical director Joe Mele formerly with Connie Francis.... James Hawker (a Lincoln reader) thinks Tich of the Dave Dee group

resembles soccer star Jackie Charlton.... Birthday party for Anita Harris' Afghan hound.... If Marianne Faithfull gets divorced from John Dunbar and marries Mick Jagger, will U.S. Stark Naked and the Car Thieves group play at wedding reception?....

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## LPs by Allen Evans

\*\*\* HARPERS BIZARRE : 'FEELIN' GROOVY (Warner Brothers, 1693). Only ten tracks, but all interesting, with some intriguing tone patterns and novel sounds from behind the rather muffled, muted harmony singing. This quintet is more of an entertainment unit than a beat group, although they can turn on the beat, as in Come Love, but it is mostly nicey-nicey singing, a little insipid.

Other titles: Come To The Sunshine, Happy Talk, Raspberry Rug, 59th Street Bridge Song, The Debutante's Ball, Happyland, Happyland, Peter And The Wolf, I Can Hear The Darkness, Simon Smith And The Amazing Dancing Bear.

ERIC DELANEY & LOUIS BELLSON (Columbia—Studio 2 Stereo; TWO 169) produce pulsating "Percussion" on this exciting LP, with Eric soloing in Delaney's Delight, and Bellson in Skin Deep, and combining on a lot of tunes. LAURINDO ALMEIDA (Capitol, T 2701) is the greatest romantic guitarist of them all, and here he mesmerises with sultry tunes like A Man And A Woman, Call Me, Michelle, Goin' Out Of My Head, Bluesette. Subtle string and mellow horns in black make the perfect "frame" for his music.

MIKE SAMMES SINGERS (HMV, CLP 3621) use "Somewhere My Love" as their title tune, and sing it with a schmaltzy lilt which should be very popular. They add eleven more tracks, including Strangers In The Night, Somewhere, Born Free, Lemon Tree and other tuneful items. DUANE EDDY (Reprise, RLP 6240) beats out "The Roaring Twangies," including Bye Bye Blues, American Patrol, Hello Dolly, St. Louis Blues March and Born Free. Rousing guitar at its best.

EDMUNDO ROS (Decca, LK 4863) admits that he hasn't recorded every tune yet, in "Latin Hits I Have Missed," but he makes up for it with a swing-and-sway set which includes Baia, Peanut Vendor, Tico Tico, and Whipped Cream. Ideal for dancing.

SWINGING BLUE JEANS (Music For Pleasure, 1163) go back to the 1963-65 era with rockers they waxed then, such as Long Tall Sally, Lawdy Miss Clawdy, Tutti Frutti, Save The Last Dance For Me, etc. Great for a raving party.

## NINA AND FREDERIK

Invite established or new publishers and song writers to send material (preferably demos) and especially comedy routines to:  
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A newly designed site  
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## 7<sup>TH</sup> NATIONAL JAZZ-POP-BALLADS & BLUES FESTIVAL

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LATEEF • DENNY LAINE • OTTILIE PATTERSON, etc., etc.  
Tickets: In advance from Marquee Club, 90, Wardour St., W.1 (GER 6601); Keith Prowse, 90, New Bond St., W.1 (HYD 6000); and usual agents, or at Box Office on the Ground on the weekend.

# A New Musical Express 4 Page Special

## Sensational Rolling

# STONES

Message to you from

# MICK

## Shots from the secret Stones film you may not see! **NMExclusive**

to all dear NME readers everywhere  
 We want you all to love  
 they all  
 too  
 Mick (X)

IT'S no accident that Mick and Keith decided to make a colour film of "The Trials Of Oscar Wilde" to promote their new single—"We Love You." Wilde was convicted of homosexuality—something which, following a recent Bill passed in Parliament, is no longer considered a crime. Mick's film was shot in a church hall somewhere in Essex.

"We were luckier than Oscar," says Mick. "As for any connection between his life and the record—well, it's all there, isn't it?"

The sequence might possibly be banned by the BBC so these could be the only pictures you will ever see of it.

The Oscar Wilde sequence in the film is just one of the exciting ideas which director Peter Whitehead (he is the man who filmed the Beach Boys and the previous promotional films of the Stones for "Top Of The Pops") shot of the Stones.

There were also shots of the Stones in the recording studios and street scenes. The film is at present being edited.

In addition to being screened in Britain the film will also be sent to America and is projected as one of the attractions on the programme opening German colour TV in Munich on September 1. K.A.



MICK as Oscar—the carnation we are assured is green—with only his genius to declare!

and here he talks about...

## BEAUTIFUL PEOPLE, LOVE, FREEDOM and the NEW SINGLE in this on-trial report

THE New Musical Express versus Michael Philip Jagger—Friday, August 4, 1967 in his managers' chambers of high appeal—New Oxford Street, London,—the right dishonourable Keith Altham presiding.

Firstly the accused, having admitted his name (significant) appeared before this court with shoulder length hair (most significant) and wearing a coat of many colours, patterned with psychedelic (highly significant) swirling designs.

Jagger is accused of having performed "We Love You"—in a public place—and causing this and another song, "Dandelion," which he wrote with Keith Richard, to be issued on the Decca label quite soon. When asked why he had written "We Love You," he replied: "It's just a bit of fun. You're not meant to think about it—it's very funny I think. I'm not involved in this 'love and flowers' scene but it is something to bring people together for the summer—something to latch on to. In the winter we'll probably latch on to snow!"

Can you explain to the court why a tape is played backwards at the end of this number and why the sound of warders' footsteps and the clanging of a prison-cell door is used at the beginning of the disc?

"The tape played backwards at the end of 'We Love You' is the last few bars of 'Dandelion,' and we took the warders' footsteps from an actual prison sound effects tape."

### Taking Mick?

Are you trying to make a mockery of the British legal system which might have imprisoned you had you not appealed to a higher court? The jury will note that the accused smiled insolently and refused to answer.

Is it not true to say that one of the Beatles, Paul McCartney, sings the high notes on "We Love You"?

"Don't ask me questions like that—you know we could not do things like that when we record for different labels. That's Keith and I singing—listen..." The accused sang a selection of excruciatingly painful high notes.

Did the Beatles ever attend your recording sessions?

"Yes, and so did John Bird and James Fox and they're not on the record either."

Kindly explain to this court your association with "beautiful" people and name some, then define the word "love" for us.

"A lot of my friends are beautiful people—Paul McCartney and Marianne—to name but two. The word 'love' as we use it means an all



KEITH as the Marquess of Queensberry

### Judge: KEITH ALTHAM

embracing emotion for the rest of humanity.

"What really concerns me is the violent action being taken by some people to deal with hippy meetings.

"I read somewhere that the police are to take stronger action dealing with them in the United States and that tear gas and guns will be brought in.

"I hope not because these people they are dealing with are just not violent and that kind of action is not necessary."

Do you approve of the action of dropping out of society and not working for a living?

"You don't 'drop out' of work—you drop out of things like the rates and unfair taxation. You 'drop out' of questionable standards accepted by the unthinking. Someone has to deliver the coal and the milk.

"I'll deliver the milk for a day—it should be possible to found a society on the principle of helping

Contd. on page 9



Double role for KEITH as he pleads his client's case



Wilde's friend 'Bosie' played by MARIANNE FAITHFULL wears a mini-wig!



STONES SPECIAL

LATEST SINGLE IS 'WE LOVE YOU'

BIG DATES IN THE LIFE OF THE STONES

and here is your world exclusive review of it

'Touring would be a bit of a drag now'

BILL WYMAN talking to KEITH ALTHAM

MICK JAGGER gave me the preview of the new Stones single, "We Love You" / "Dandelion" last Friday in manager Andrew Oldham's office...

"We Love You," is in fact a musical-mindjammer with everything going like the clappers—meletron, guitars, bass, drums, bells—to provide that special kind of ugly-excitement in sound which is the Rolling Stones speciality.

The basic idea of the song is as simple as "All You Need Is Love" but the musical holocaust surrounding it is so cleverly produced you will be able to listen to it again and again and still find new ideas.

"Dandelion" was recorded last November about the time of "Ruby Tuesday" and it has the more immediate impact. An easy melody line which is quickly retained. The lyric is a thoughtfully executed idea of time and love, and in spite of Mick's protests I can see it going down as the first of their "flower" songs!

It will need a "Family Favourites" fiasco like Humperdinck's "Release Me" to prevent this disc making No. 1. KEITH ALTHAM.

SPENT a very pleasant, restful Saturday afternoon with Bill Wyman at his house just outside West Wickham where we looked for fossils in his back garden helped by Big Ears (a golden retriever) and searched for the catfish in his tank of tropical fish.

"I took one to the museum but it was only 160 million years old," said Bill disappointedly.

We spent some considerable time shooting at a target with his air rifle and examining his new Mercedes car. Almost reluctantly we turned to talking about the record.

"We Love You"—well it's funny," said Bill unconsciously echoing Mick's words. "It's last month's message for this month! I had a piece off one of the Goons LPs I wanted them to use for the sound of the prison gates at the beginning.

"We seldom all turn up together at the studio. The office just rings in and says we need you on Tuesday, Thursday and Friday and I just motor on down. We generally begin recording around 11 p.m. and go on to 5 a.m. in the morning.

"A great deal of the record is actually produced there in the studio—"We Love You"—was really a case of creating the music in the studio. Although Mick and Keith had the basic idea for some time."

We talked about the prospect of the Rolling Stones appearing again on stage and Bill was not exactly falling about with enthusiasm over the prospect.

"It could happen—but it's such a drag now. It's all right leaping about the stage when you're 20 but when you get to 25-26 it gets a bit embarrassing.

"Mick feels that he is old enough to get into something new now. I know Charlie couldn't care less but if Mick and Keith suddenly decided on something I suppose we would do it.

Problems

"The other trouble is that the people we play to now are not really our audience. Our fans have got married and turned into a record buying public rather than one which goes to stage shows.

"If they came now they would bring their husbands or something. We'd just get the curious and the kids brought by their Mums and Dads and it wouldn't really be the fans to whom we owe so much.

"I know there have been talks about an American tour but they're all a bit vague. There was one possibility last year that we might do a tour with the Beatles—but that never came to anything."

Bill is trying to break in on the Jagger-Richard composing monopoly and has submitted a song for the next LP which he sings and wrote.

He played me the tape, and the song which is a dream conception has some extremely weird and interesting electronic effects.

"I was so embarrassed about putting my voice on tape that I waited until everyone had left the studio before doing it," admitted Bill.

"The idea for the song is about this guy who wakes up from a dream and finds himself in another dream. I'm very hopeful of it being on the next album."

Bill has a room in his house completely devoted to his stereo equipment and sound mixing machines. His particular interest is in a group called the End which he manages.

"They're making quite a name for themselves in Spain," said Bill. "All the other groups go to watch them and pinch their ideas. They are in the kind of bracket out there that Spencer Davis used to occupy here."

Finally we took a look at Bill's post for the week. He is getting some very weird mail indeed. Following the announcement that he is parting from his wife there was one postcard from a crystal gazer working off the end of a pier on the South Coast who congratulated him on winning his appeal (Bill was never convicted of anything!) and promised to bring his wife back for him.

There was another gem from a gentleman who had a play for the Rolling Stones for which he only required the meagre sum of £5,000. Title of the play was "Black Trash" and it was all about a prostitute, but he affirmed that—"There is a role for you too!"

The Rolling Stones "We Love You" is not yet on sale but will be released in the next few days.

1963

May 11: Rolling Stones played at the NME Stand at the Gala Opening of Battersea Funfair.

May 31: Release date of "Come On." Aug. 2: "Come On" enters the NME Chart at No. 26.

Nov. 8: "I Wanna Be Your Man" enters NME Chart at No. 30.

Dec. 20: Rolling Stones voted No. 6 in the British Vocal group section of the NME Poll and No. 5 in the British small group section.

1964

Jan. 17: "I Wanna Be Your Man" reaches its highest placing at No. 9. "Rolling Stones" EP enters NME Chart at No. 23. Tracks included "Poison Ivy" and "You'd Better Move On."

Feb. 26: "Not Fade Away" enters NME Chart at No. 10.

Apr. 16: First Stones LP released. Tracks included "Route 66," "Tell Me" and "Walking The Dog."

Apr. 24: The LP enters the NME Chart at No. 23.

Apr. 25: Stones appear in the NME Poll Concert at the Empire Pool, Wembley, as special guests.

June 3: Stones to U.S. for TV, radio and concert dates.

June 20: Stones appear at Carnegie Hall, New York.

June 26: U.S. recording for British market "It's All Over Now" released.

July 3: "It's All Over Now" enters NME Chart at No. 7. Reaches No. 2.

July 5: All five Stones make up the panel for Juke Box Jury.

Aug. 4: Advance orders for "Five By Five" EP reach 18,000.

Aug. 21: "Five By Five" enters NME Chart at No. 13. Marianne Faithfull's recording of Jagger/Richard composition "As Tears Go By" enters NME Chart at No. 23.

Sept. 5: Stones head British tour with the Mojos, Charlie and Inez Fox and Mike Berry.

Oct. 22: Stones leave for second American tour.

Oct. 24: Stones appear on Ed Sullivan TV show. Ed Sullivan swears they will never appear again.

Nov. 13: "Time Is On My Side" enters U.S. top twenty at No. 18.

Nov. 20: "Little Red Rooster" released and enters NME Chart at No. 1. The Stones' first No. 1.

Dec. 11: The Stones voted 2nd to Beatles in World Group section of NME Poll.

Dec. 25: The Stones placed 3rd in NME Chart Survey.

1965

Jan. 1: No. 1 position for best selling albums of 1964.

Jan. 15: "Rolling Stones No. 2" album released.

Jan. 22: Stones No. 2 LP jumps straight into No. 1 spot in NME LP Chart.

Jan. 29: Australian tour in full swing. Feb. 19: Stones at No. 1 in Australian chart with "Under The Broadwalk."

Feb. 26: Stones' disc, "The Last Time," recorded in the U.S., rush released in the UK.

March 5: "The Last Time" jumps straight into Top Thirty at No. 8. Stones' record first "live," EP at Liverpool while on tour.

March 12: At No. 1 with "The Last Time" (single) and "The Rolling Stones No. 2" (album).

March 26: Booked for "Ed Sullivan Show."

April 16: Loudest ovation of first half greets Stones at NME's Poll-winners Concert at Wembley.

April 23: On RSG's first "live" show. May 7: Nat Hentoff reports that Stones were a hit on the "Ed Sullivan Show." Complete chaos everywhere during Stones U.S. tour.

June 4: "(I Can't Get No) Satisfaction" enters Billboard Hot 100 chart at 64.

June 18: "Satisfaction" at No. 4 in Hot 100 and "Got Live If You Want It" EP enters NME Chart.

July 2: Booked for their first appearance on "Palladium Show."

July 16: Signed for U.S. TV's "Shindig" series.



Britain and other countries, excluding the U.S., when they quit the Decca-owned London label in States.

Sept. 3: "Satisfaction" at No. 1 in Top Thirty. "Out Of Our Heads" album tops American LP chart.

Sept. 10: Stones compare RSG show, interviewing and introducing artists who they chose for their special Stones' edition.

Sept. 24: Stones begin four week tour of UK. "Out Of Our Heads" LP released.

Oct. 1: "Out Of Our Heads" jumps into No. 3 spot in LP charts.

Oct. 8: "Get Off Of My Cloud" at No. 14 in Billboard chart.

Oct. 22: "Get Off Of My Cloud" released in UK.

Nov. 5: "Get Off Of My Cloud" at No. 3 in British and U.S. charts. In Montreal, for North American tour, which is a complete sell-out.

Dec. 10: Voted top British r-and-b group and second to the Beatles in Top World Vocal group in NME Poll. Also get first and third places in Best New Disc Of The Year with "Satisfaction" and "Get Off Of My Cloud."

1966

Jan. 1: Rolling Stones play at "Ready Steady Go" New Year's Eve Party.

Jan. 7: Top the NME 1965 Points Table.

Feb. 4: "19th Nervous Breakdown" is released.

Feb. 6: Rolling Stones appear on "Eamonn Andrews' Show."

Feb. 11: "19th Nervous Breakdown" enters NME Chart at No. 2.

Feb. 18: "19th Nervous Breakdown" moves up to No. 1.

March 3: Stones record next single "Paint It Black" in Hollywood.

March 21: Stones presented with Carl-Alan award for the Most Outstanding Group of 1965.

March 28: Stones fly to Paris for a concert at the Olympia.

May 1: Rolling Stones appear on NME Poll-winners Concert.

and Andrew Oldham announces plans for British and American tours. May 13: Plans for Stones film, "Only Lovers Left Alive," announced.

May 20: "Paint It Black" enters NME Chart at No. 5.

June 23: Stones fly to America to start a tour.

July 22: Jagger and Richard's "Out Of Time" reaches No. 1.

Aug. 7: "Gather No Moss," a film featuring the Stones, had its premiere at Birmingham Futurist Cinema.

Sept. 23: "Have You Seen Your Mother Baby" released and Stones open their British tour at the Royal Albert Hall.

Sept. 30: "Have You Seen Your Mother Baby" enters NME Chart at No. 10.

Dec. 10: Rolling Stones voted 2nd British r-and-b Group and 2nd British Vocal Group in the NME Poll.

1967

Jan. 7: Stones placed 3rd in 1966 U.S. points survey.

Jan. 14: "Let's Spend The Night Together"/"Ruby Tuesday" released.

Jan. 20: "Between The Buttons" LP released. All the tracks Jagger/Richard composition. Tracks included "Yesterday's Papers," "She Smiled Sweetly" and "Miss Amanda Jones."

Jan. 21: "Let's Spend The Night Together" enters the NME Chart at No. 17, reaches No. 2. "Ruby Tuesday" enters the NME Chart at No. 29, reaches No. 20.

Jan. 22: Stones appear on Palladium TV show and cause an uproar by refusing to go on the "roundabout" at end.

Mar. 25: U.S. gold disc for "Ruby Tuesday."

Apr. 5: Stones fly out for 23 day tour of Europe.

Apr. 12: Stones appear at Paris Olympia.

June 25: Mick Jagger appeared in Beatles' "Our World" TV film.

August 10: New single announced and reviewed in NME.

MICK JAGGER

Contd. from page 7

others. People pay you back by helping you.

"I would like to see more freedom—there are too many restrictions upon personal liberty. Some of the groups in the U.S. wanted to play for the kids in the park. The city ordinances would not allow them to play in the park. Ten thousand kids turned up in the San Francisco Park one day and the police could do nothing. That is what I would like to see happen here."

Will we ever see the Rolling Stones perform live again?

"If our film is not accepted by the BBC I don't mind leaping around on 'Top Of The Pops' to promote the record. Yes we will perform 'live' again but we are still completing our next LP.

"We've completed about half of the tracks and are still working on a number of others. I'm very happy at the moment and want others to be happy, too.

"I think we can all look forward to much nicer things and people learning to get on with people."

And so to sum up Michael Philip Jagger—you plead guilty to living your life in the manner you like, to saying what you like, thinking what you like and doing as you like.

You have in the past been convicted of indiscretion, bad language, insulting behaviour, fighting, and refusing to conform.

You have been abused, criticised and mis-judged. You are found guilty of belonging to the most heinous sect of all—the human race. Your sentence is commuted to existence!

Do you intend to produce a disc for Marianne Faithfull?

"Yes, I intend to produce a disc

for Marianne and some of the material we will record may be mine."

"I don't think it is any good having devoted your life to the pursuit of money, finding that you have gained no spiritual insight at all and all that you are left with is your money."

"Young people are trying to size the world up and get into perspective all those misconceptions they were taught at school."

"My advice is don't be an engineer because your father was an engineer, don't go to University because your father wants you to go to University, and don't accept things at face value. Think. Try and size the world up."

Do you intend to produce a disc for Marianne Faithfull?

"Yes, I intend to produce a disc



DECCA