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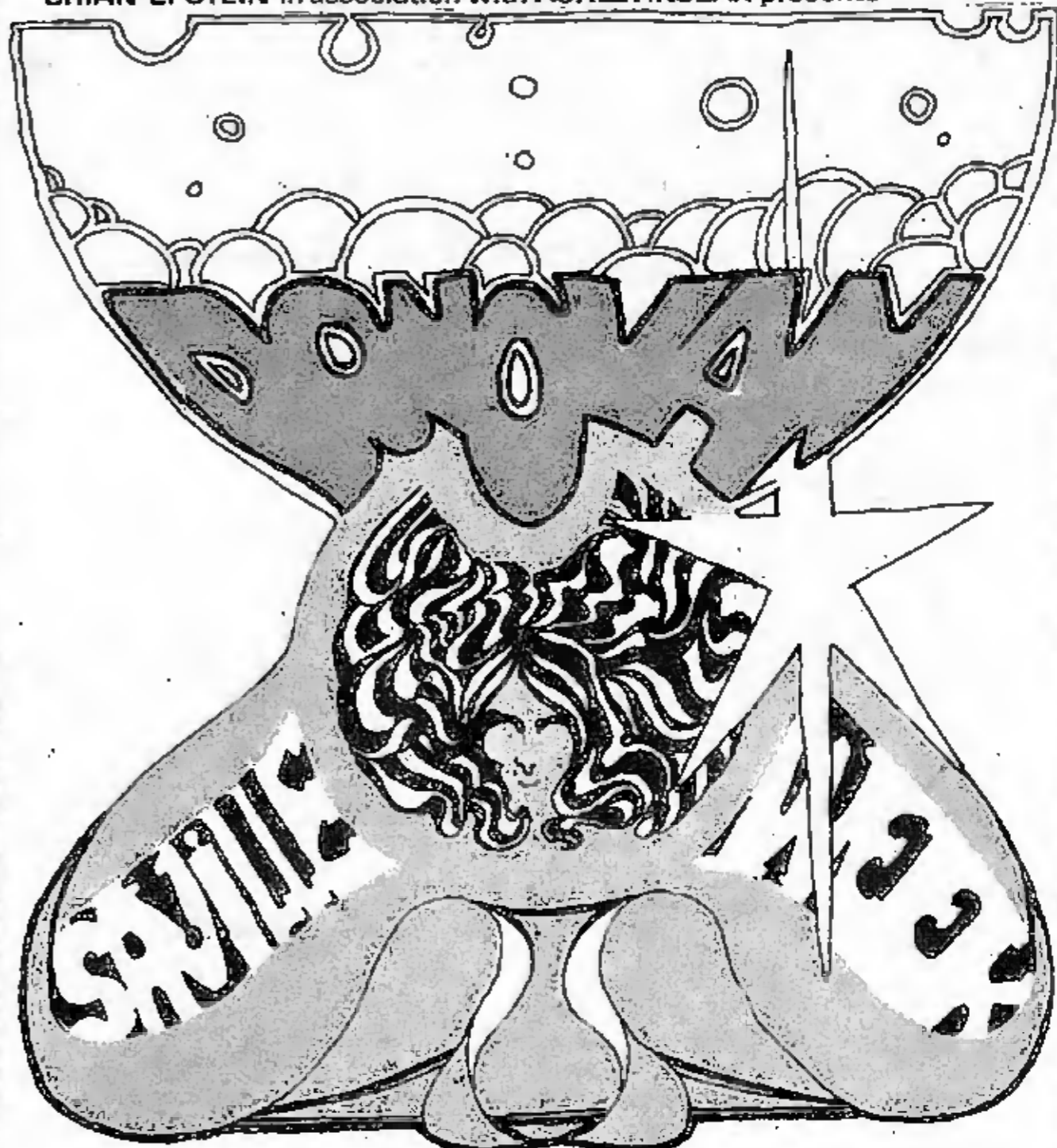
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The **FATS DOMINO** Show moves to Manchester on Sunday April 2nd for one night only at the Palace Theatre 6 & 8.15

LPs by Allen Evans

**** WALKER BROTHERS: IMAGES (Philips, BL 7170). There's been a lot of talk about Scott leaving to sing on his own, but a great deal of the Walker Brothers' vocal power here would be gone without John's merging to make one of the most rounded song-sounds in Britain today. Reg Guest, who directed the accompaniment, has also added some girl singers on some tracks, plus a big orchestral backing. By this I'm not taking from the fact that Scott's soloing is something way above average... just listen to him croon Once Upon A Summertime, starting with the slightest backing and then having it added as he goes along. Scott has three compositions—Genevieve, Orpheus and the Tyrolean-styled Experience; while John penned I Wanna Know and I Can't Let Me Happen To You, as well as soloing Blueberry Hill. Finally, the sleeve is an ad as the record is good. Buyers want to know who is singing, who composed the tunes, etc., from sleeve notes, not a lot of inconsequential rubbish by Alan Freeman.

Other titles: Everything Under The Sun, Stand By Me, I Will Wait For You, It Makes No Difference Now, Just Say Goodbye.

**** IN PERSON! TONY BENNETT, COUNT BASIE ORK (CBS, BPG 62230). A foretaste of what to expect when Tony and Basie come touring here in the near future. This LP was recorded before a most enthusiastic crowd in Philadelphia, and includes such top tracks as When I Fall In Love, Lullaby Of Broadway, Of Man River, Fascinating Rhythm... all given a great charm or great swing as the tune calls. As Tony says: "Singing with the great Basie orchestra is like every night is New Year's Eve." And that's the happy, exciting feeling that's captured on this LP.

Other titles: Just In Time, Taking A Chance On Love, Without A Song, SoHudo, Pennies From Heaven, Lost In The Stars, Firefly, There Will Never Be Another You.

*** BEACH BOYS: SURFER GIRL (Capitol). This LP digs back into the past a bit, with the Boys singing in a less complicated style than they do today. The accent is on their surfing period and at times the vocalising is on the sugary side, but as most songs are about summertime, maybe this is in keeping with the time. They even do a great impression of the Four Freshmen in Your Summer Dream.

Other titles: Surfer Girl, Catch A Wave, The Surfer Moon, South Bay Surfer, Rocking Surfer, Little Deuce Coupe, In My Room,

Hawai, Surfer's Rite, Our Car Club, Boogie Woogie.

*** LOVEINAMIST: MARIANNE FAITHFULL (Decca, LK 4854). The cover shows Marianne in a huge, shiny skirt, with a large tie with Elvis Presley painted on it—but the singing is very unlike Elv's. This frail, fragile-voiced miss, who injects a faraway, "lost" sound into her Yesterday, In The Night Time, This Little Bird, and in French, Coquillage. She also peppers up a bit with Don't Make Promises You Can't Keep, With You In Mind, and Good Guy. Mike Leander directs the excellent backing.

Other titles: You Can't Go Where The Roses Go, Our Love Has Gone, Ne Me Quitte Pas, Counting, Reason To Believe, Young Girl Blues, I Have A Love.

*** GREENWOOD SINGERS: TEAR DOWN THE WALLS (London HEAR 8308). A zingy-swingy set of folk tunes sung with great spirit by a five-men, two-girl unit, who can become good soloists as well as singing together. No great effort to be gimmicky, just to sing well and play their own guitar-banjo-bass accompaniment.

Titles: This Door Swings Both Ways, Eternal Love, Eternal Spring, The Eagle And Me, Silver Threads And Golden Needles, Time Is Tomorrow, Tear Down The Wall, Please Don't Sell My Baddy No More Wine, Limehouse Blues, Green Leaves Of Summer, Friends I Used To Know, Shiloh, Don't Go In The Lion's Cage Tonight.



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

MORE SINGLE REVIEWS

(Continued from page 6)

MAMA'S & PAPA'S: BEAUTIFUL

† "Dedicated To The One I Love" / "Free Advice" (RCA). A BEAUTIFUL record, recommended in every way. Opens quietly with a whispered girl solo backed by acoustic guitar (sounds like Marianne Faithfull)—then it breaks into an ensemble treatment.

Slow big-bash rhythm with tambourine and clanking piano. But the outstanding features are the absolutely fascinating harmonies, the strong melody content and the appealing lyric. The Mama's and Papa's are a bit out of favour just now, but I hope this gets the recognition it deserves.

FLIP: First chorus is a flute solo. If you please. Then in come the group, again employing those ear-catching harmonies in this snappy shunt-shaker.

ROSEMARY SQUIRES

"Once There Was You" / "Ridiculous" (Decca).

One of the best records Rosemary has ever made. A gorgeous ballad, written and arranged by Donovan's musical director John Cameron, it's ideally suited to the girl's deliciously husky tones.

Cello figure strongly in the backing—plus violin and a delicate slow rhythm. It's haunting and delightfully sung.

FLIP: A change of style, and one of those toe-tapping personality swingers.

MARTHA & THE VANDELLAS

† "Jimmy Mack" / "Third Finger, Left Hand" (Tania-Motown).

Take a large helping of the Motown sound, stir in a touch of the Supremes, add a pinch of earthiness and unbridled vitality that's foreign to Diane Ross and her gals—and you've got Martha and the Vandellas.

This is raw unadorned Motown—not a sensational tune, but an irresistible beat and a wonderfully happy feel.

Only fault is that we've heard much the same before from this team.

FLIP: The girls sing mainly in unison on this tuneful rhythmic ballad—and if it wasn't for the unmistakable Tania beat, you'd think it was the Shangri-Las.

DAKOTAS

"I'm 'N' 'Arduworking Burrow Boy" / "Seven Founds Of Potatoes" (Page One).

Billy J. Kramer's group making their vocal debut. As the title implies, it's a Cockney-flavoured novelty number, with a steady beat and amusing lyric.

Fun, but could have done with a slightly stronger tune.

FLIP: An r-and-b item, based on the old one-potato-two-potatoes nursery rhyme.

Psychedelic Pink Floyd

† "Arnold Layne" / "Candy And A Currant Bun" (Columbia).

THIS is the group that creates such an impact on stage with its visual effects—flashing lights, colour slides, and so on. Must say that, actually, this doesn't strike me as very psychedelic.

But it is an unusual disc, with an off-beat weird lyric and block-busting sound. Great organ work, twangs and a spine-tingling build.

With all their publicity, they could well hit with this.

FLIP: A joking jaunty beat, underlying jazz guitar and mid-tempo pace. Solo is part sung, part whispered, with strange oscillating chanting. More like psychedelia.

SIMON AND GARFUNKEL

† "At The Zoo" / "39th Street Bridge Song" (CBS).

Trouble with this duo is that much of their work is what you might call "too good for the charts." Well, this one has a pretty strong commercial flavour, especially in the busy hand-clapping chorus.

The verses are soloed in hushed tones, with a quiet tinkling in the background—but when it breaks into tempo, it really swings.

FLIP: A track from their latest LP, and one that's already been recorded by several other groups. Very catchy indeed, with a happy bounce and an escapist quality.

CHANTS

"Ain't Nobody Home" / "For You" (Page One).

Here's a disc with a difference. Intensely handled by the leader, with unobtrusive chanting from the others, there's a touch of the Georgia Fames about it.

Mid-tempo, with biting brass, solo piano and bluesy organ, it's a record that grows on you with every spin.

FLIP: Much the same applies to this side, except that the material isn't quite so strong. Falsetto chanting blends with the backing most effectively.

SHOP WINDOW

Three more versions of the ballad "Ain't", from the film "Run For Your Wife"—RCA's FRANKIE RANDALL warbles it as a razzamatazz sing-along, with brass, sweeping strings and group joining in all the way; DALE ADRIATICO has less punch, but greater smoothness and sophistication in his deep-echo Parlophone version; and the SKITCHE HENDERSON ORCHESTRA plays it as a captivating Latin-style instrumental, featuring piano solo, on CBS.

That brilliant pianist Roy Budd plays the Brubeck-like theme from Granada-TV's "Mr. Rose" (Pye); the jazzy bubbling title theme from the film "Just Like A Woman" (Fontana) is played in galvanising big-band style by Johnny Dankworth, with a seat vocal—by Cleo. I think another version of this year's San Remo winner "Time Alone Will Tell" (Decca) is performed in concerto style by Ronnie Aldrich with the Camerata strings and heavenly choir; a thump-beat swinger with an Oriental flavour, (trumpet solo and aet group)—that's "Chinese Crackers" (Columbia) by the Mood Messaf; and "Jaunty Joe" (King) by the Musicians is a lively shake-beat instrumental, with the accent on the sax action.

Here's a turn-up for the book—a group called CHANCES-It on CBS, and one named CHANCES ARE on Columbia; the former is a six-piece Southampton unit offering a fast-moving happy-go-lucky item titled "Talking Out Of The Back Of My Head," while the latter come up with a hand-clapping r-and-b opus which strikes me as extremely commercial "Fragile Child" . . . The VONTASTICS seem to be taking a leaf from the Motown book in "Lady Love" (Stateside), in which they sound like a male edition of the Supremes.

Johnny Curtis adapts the tale of "Jack And The Beanstalk" (Parlophone) into the r-and-b idiom, with insidious plod beat, chanting girls and growling brass . . . Capitol's Outsiders generate bags of excitement in "I'll Give You Time," with gallop-pace beat, sabbettes and organ—but the material could have been stronger . . . A delightful old-worldie treatment of the traditional "Scarborough Fair" (Columbia) by Roy Castle, with rippling rhythm and echo chanting . . . The Quiet Five's "Goodnight Sleep Tight" (CBS) continues "mind the hugs don't bite"—but apart from that, it's a fine disc with intriguing fugal descants and counterharmonies, plus a wallowing stamp beat.

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Left: PET and CLAUDE at their marriage in June, 1961 (they had two ceremonies, one here, one in France). Above: On the beach in France, just before the birth of their first child, Barbara. Above right: Pet relaxes while Claude makes phone arrangements in their home near Paris. Right: Pet and Claude pictured recently in London.

MY HUSBAND

By Petula Clark

As manager and husband Claude Woolff has become the greatest influence in Pet's life

whole load of people who love mixing things in this business, and they have had a great time trying to mix things between us since Tony did not record 'This Is My Song.'

"The fact that it got to No. 1 made them rub their hands with glee—and there were comments like 'Pet Clark doesn't need Tony Hatch,' which were rubbish. The situation is that I recorded 'This Is My Song' in America while Tony was busy in Britain, and I was busy there.

"I have been recording again with him this week, and there should be a single and perhaps an LP very soon. So I hope that will silence the critics."

She bounced out of her chair and said: "I must get my face on."

"O.K.," said Claude. "But hurry."

Looking at the glances of affection that passed between them was like looking at the formula for her happiness. I met Petula Clark several years ago and she seemed quiet and ill at ease. Now she is mature, sophisticated and obviously happy.

"MY darling," said Petula Clark as she curled up in an armchair at London's plush Westbury Hotel, "I must put my face on before I go out. I must. I look hideous." Her husband, Claude Woolff, shrugged a typically French shrug. "Don't be silly, my love," he told her, reassuringly. "You look wonderful."

Pet still insisted on going away to put on a new face, but the bond of affection between them was so obvious that I don't wonder at the professional pundits who claim that Claude has become the greatest influence of her career.

Earlier she had told me: "Claude has changed my life in so many subtle ways. He has seen things in me I haven't been able to see myself. He has pushed me when I've lacked confidence."

"Apart from being my husband, Claude is a brilliant manager, and for that alone I owe him so much. Without him, I would not even have recorded 'This Is My Song.'

"No one else was very enthusiastic about the number when we first heard it. It was pleasant, but that was all. Claude was the only one who was keen. He could see its possibilities. And from the beginning he thought it would be a tremendous hit."

"I suppose most people know I first recorded the song for the Continental market. But it was only while I was actually singing it in French that I began to personally feel the magic of the melody, to sense that it had that something extra special."

"'This Is My Song' is doing well in America at the moment, but I'm at the stage there where anything I do is an instant hit. I can't seem to do wrong in America."

"Having 'This Is My Song' at

No. 1 in Britain was my biggest thrill. I don't care if that sounds corny; I mean it. I feel as if I'm involved in the British pop scene again, instead of looking at it from a distance."

She stretched herself in the armchair, tucking her white net stockings beneath her and smoothing out her Post Office-red wool dress. As she spoke she toyed with the six gold buttons on each wrist.

"Claude," she said suddenly as she turned to her husband, "you're much more with-it than I am, aren't you?" He smiled a chummy-faced smile, shrugging modestly. He is an immensely likeable person, so much so that it's not difficult to understand his charm and his business success. He tempers good humour with an obvious shrewdness.

"He is," said Petula, "he is more

As told to
Alan Smith

with-it than I am. I'm too much of an artiste, and too little a businesswoman. I get involved with the music. I tend to forget about the financial things."

While she was away, Claude told me: "Eet is true. If a promoter approached Pet in the interval of a show, crying and saying: 'I am losing money,' she would probably return her fee and sing for nothing. Pet is kind-hearted, you understand—but one is also in business."

Although she divides most of her time between France, America and Britain, we can expect to see even less of Pet here in the future. And

she will have singles released in Britain only when she can come to promote them.

She explains: "Claude feels I should come at intervals, when I have a good record for a single, and when I am able to promote it on TV and radio. I agree with him."

The atmosphere was calm and elegant as we spoke, sipping tea and nibbling at miniature cream cakes. But I decided to risk the peace for a moment by asking Pet about her recording relationship with Tony Hatch.

Was it true that there had been rows? And that the famous "Downtown" and many-other-his team would not be working together again?

She didn't bat an eyelid. "Tony and I are the best of friends," she said gently, "and we love each other very much. But there is a

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ELVIS BUYS AIR TIME

COLONEL PARKER has bought time on over 277 American radio stations on Palm Sunday during which selections from Elvis' new album "How Great Thou Art" will be played.

Stations in all 50 states, including 24 in Texas and as many as 10 in some densely populated areas in the South, will air a half-hour of Elvis with no commercials, but a few spots for charity organisation announcements.

The Colonel has ordered the stations not to play the 30-minute programme during church hours.

FORMER Byrd Gene Clark made his second debut into the performing world of pop music last Friday at the Hollywood folk and blues club, the Ash Grove. His first was made last year at the Whisky A Go Go as Gene Clark and The Group; this time he was billed: Gene Clark, the Gosdin Brothers (who accompany him on his first album) and Clarence White, a popular local guitarist.

The house was full and appreciative of Gene's soft, gently crackling voice and a flock of newly (and well) written folk-country-Dylan-Dunovan-type songs, each more beautiful than the last.

ANOTHER important opening this week was that of the Fifth Dimension, whose version of the John Phillips song "Go Where You Wanna Go" is an American top 20 smash.

The Dimension, a cross between the Mama's and Papa's and the Four Tops, combine the full, strong voices and harmonies of the first and the planned, choreographed act of the other.

Though they don't come near the high standards of either, it's an interesting cross-breeding.

Monkee 'Terror' song

IN a casual conversation with Monkee Peter Tork recently, I discovered that not only did he perform at Hollywood's Troubadour, but I was actually at his opening there, April 3, 1966.

Unfortunately, while Pete was making his debut, I was backstage interviewing Muddy Waters, who was headlining!

However, I did find the review of the show in the April 4 "Daily Variety," which described Peter as "a youthful folkster with a rock look." (Little did they know!) Though the overall programme including Peter's spot, was called excellent, he himself was declared "less successful and apparently new. He's uneven, shows vocal insecurities in ballads, but hits a nice stride in what he calls a terror song, 'Broken In The Dust Again,' and in a social message, 'I Truly Understand.'"



TV SHOW GOES ON

AFTER what seems to be a great amount of time and discussion, the Monkees' television series was renewed this week on a new contract which will extend another 18 months on NBC.

They also have a new, smash release titled "A Little Bit Me, A Little Bit You," written by Neil Diamond (who penned "I'm A Believer"), and infinitely as strong as their past two hits, without doubt keeping up the line of Gold Discs (not to mention royalties).



HOPING their record will go higher in the British charts are the Casinos, who completely reactivated the old rock and roll sound of eight years ago with "Then You Can Tell Me Goodbye."

The group itself is an eight man strong unit out of the Mid-West, who are all in their twenties and cut seven records before their last one hit the charts.

They were originally formed in 1958, but there have been several personnel changes since then, including the addition of three members to bring it up to its present total.

Very versatile, the Casinos' sound is good "middle of the road" pop, but on records, they tend to be more commercial, hitting out at the teen market.

They are hoping to get to England where they'd be a good bet for the club circuit.



JOHN'S CHILDREN — FIRST OF THE ANTI-LUST GROUPS

JOHN'S Children, who make their chart debut this week with their own composition "Just What You Want" (Columbia) are described by their manager Simon Napier Bell (also the Yardbirds' manager) as the first of the "anti-lust" groups.

With the exception of lead guitarist Steve Bolan from Wimbledon the group all come from Leatherhead in Surrey where they manage their own club, the Blueette.

Simon Napier, who enjoys sticking pins in the more self-righteous and exaggerated concept that the pop scene is now a hot-bed of drugs, immorality and degradation, declares the group a permanent thorn in pop-ponosity!

"They have already had a hit in the U.S. charts with 'Smash Blocked,'" Simon told me. "I wrote it and it was nothing to do with drugs or drink," he added indignantly, "it was about illicit sex."

On stage the group all use "Jordan"

By KEITH ALTHAM

The second of the group's "anti-lust" songs was "Not The Kind Of Girl You'd Take To Bed" which was an "anti-drug" song that Simon had turned down by the recording company who were apparently shocked any group should be so moral!

Their next single is "Thomas Abeckett," said Simon. "We decided to play safe with this and get right away from drugs and sex and into a good healthy murder. They wrote it themselves and it's all about a fella who goes mad and begins playing funerals in his back garden!"

Newcomers to the Charts

equipment especially made for them in the U.S. and only used by top American groups like the Mama's and Papa's and the Turtles. They wear white stage suits and gold medallions although Simon is not sure why.

"I discovered John Hewlett, Chris Townson and Andy Ellison in prison on a vagrancy charge while I was on holiday in St. Tropez," says Simon. "You might say they were professional vagrants. I bailed them out and discovered they were a group, and one of the conditions of my bailing anyone out is that they work for me for three years."

Replaced lead

I spoke to folk-singer Marc Bolan who lately replaced the lead guitarist, as they were rehearsing in London on Friday.

"We are writing and arranging all our own material on stage," said Marc, "and although I still hope to record independently as a solo artist, as far as this group is concerned Andy is lead and sings on the disc."

"Our club, The Blueette, is a knock-out—we choose all our artists. Last night we had Graham Bond and next week Simon Dupree."

"Apart from Andy, who is 21, we are all 19," Simon describes his group as "completely arrogant, crippling honest, totally naive and four good clean healthy kids who sound like the Who plus blues!"

A powerful sort of combination!

Prince who's king

WELL, well, well. Three years after Millie popped into the NME Chart with a touch of the blue beats, here comes blue-beat king Prince Buster with a hit single of his own all about "Al Capone."

Buster is one of Jamaica's biggest stars, a happy-go-lucky character who occasionally likes to throw a spot of serious social comment into his songs.

He says: "My blues is not only to dance to, but is my way to protest against everything I think is wrong. One number I've recorded, 'Soul Of Africa', makes me remember my forefathers who were slaves and fought their way to freedom—just like so many of us have to do today."

Buster was born on May 24, 1938, the son of a Kingston (Jamaica) railroad worker. As a teenager he became a professional boxer for a short while.

Later he tried his hand as a singer in a club ("Music has always been in my blood"), but the pay was poor and he had to give it up to work in a factory. A few years later he decided to try to make a name for himself in show business again—and this time it paid off.

Buster has toured Spain and France, and had wildly enthusiastic receptions for his music at West Indian concerts in London.

Every time he appears, Buster has his own catchphrase to the audience. "This," he shouts, "is my personal dedication to all of you—let us dance tonight!"

ALAN SMITH



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Meet two surprise **TOP TWENTY** artists this week

WHISTLING JACK IS SINGER COBY WELLS



THE mystery of Whistling Jack Smith has been solved. Last week no one at Decca, the company which issued his "I Was Kaiser Bill's Batman" (up to No. 16 in this week's chart) seemed to know anything at all about him.

But Whistling Jack Smith is, in fact, 21-year-old Billy Moeller, brother of Unit Four Plus Two's lead singer, Tommy Moeller.

I met Billy, whom I've known for a long time, this week and he explained how the mystery surrounding Whistling Jack had been built up.

"First of all I cut a disc called 'Venus De Milo,' which was released by Decca several weeks ago. On that I called myself Coby Wells. A few days after cutting it we recorded 'Kaiser Bill,' but I wanted to promote 'Venus.'

Failed

"I tried to promote the record myself. I visited all the radio and TV producers, but no one was interested in 'Venus De Milo' or Coby Wells.

"'Venus De Milo' did nothing," he continued, "and I really felt upset and embarrassed. So I decided to spend a few weeks in Paris.

"You can imagine my surprise when I got back to London to find 'Kaiser Bill' was a hit!"

He was even more surprised to hear "Kaiser" was picked almost a fortnight ago as a signature tune for a Swedish Saturday morning d-j radio show!

Before breaking into the recording business—Billy or Coby or Whistling Jack—was road manager to the Unit Four Plus Two.

WHERE IS MARSHALL SCOTT ETC. GOING?? (SEE PAGE 16, COL. 1)

HARRY SECOMBE THANKS PET CLARK!

"WHAT - what - what - what - what!" bubbled Harry "Land Of 'This Is My Song'" Secombe! "What's all this about 'Arry Boy in the Top Ten then, eh? Right load of old —, innit, eh?" He lurched around the room in a lovable fit of contagious laughter.



Suddenly the elastic face turned to mock seriousness. He began to click his fingers.

"Waal," drawled Harry in his famous impression of the American stars we used to know, "I just wanna say how thrilled we are to be visiting you wonderful people, and how deeply honoured we are to be up there in your wonderful hit parade."

I could see it was going to be a tough pace keeping up with him—the gags were coming quicker than I could take a note of them, and each one was followed by a roar of laughter that had me laughing, too—but within a moment we were back to sanity again.

Said Harry: "I'm an old-fashioned singer and this is an old-fashioned song."

"I'm not kidding anybody, am I? What I mean is that it's got a good melody line like the good old songs, and it lends itself to strong singing."

"I like classical singing, naturally—getting 'On With The Motley' into the best-sellers a couple of years ago gave me a nice feeling—but I also go

to keep their knooks to themselves and lay off Harry.

He's a likeable, warm-hearted person and I see no reason why he shouldn't be up there in the charts with a strong song like anyone else. What's wrong with a bit of variety in the list?

It's certainly quite a time since there were two versions of the same number in the Top 10 (Petula Clark's is at No. 3, Harry's No. 9) and Harry doesn't mind admitting that it was Petula's record that helped to get his off the ground.

He told me: "I recorded 'This Is My Song' myself just before Christmas, but Pet helped to get people interested in the tune and now they're going for the louder version, folks!"

So much of Harry's mirthmaking is difficult to translate to print—how do you spell an ear-splitting raspberry? — but he does have his quieter moments.

In one, he told me how genuinely grateful he was to NME Editor Andy Gray for helping to get him started in show business.

Said Harry: "I don't care who knows it—I wouldn't be where I am today if it weren't for Andy. He saw me in an Army show and told me to come and see him when they let me out, so to speak."

"When I went along to see him, he helped to get me my first professional booking and I haven't really looked back since. Andy was a great encouragement—just you tell him that, the star-spotting swinehead!" **ALAN SMITH.**

for people like Matt Monro and Sinatra.

"I like Matt. A nice fellow he is, and he's got a marvellous voice."

"Talking about pop music, though, I want to say what a nice lad that Davy Jones is. We were together in the 'Pickwick' show, and honestly he hasn't changed one little bit since becoming a Monkee. He's exactly the same—considerate and well-mannered."

Here and now I'd like to ask the Stones, the Who and all the rest of the self-confessed ravers

Now that he has had his first big disc success he has the problem of finding a group to back him on-stage.

He says that he will definitely be making personal appearances and apart from whistling he will sing. "I'd like to do some songs like 'Colonel Bogey,' marching songs."

More than anyone Billy is genuinely amazed at the success of his record. "I really can't understand it. After all I'm just an ordinary-man-in-the-street-type whistler. But maybe the public was ready for it."

So Ronnie Ronald, now in Jersey I think, should be back any minute.

And Billy says he'll need a road manager—and he can train the right man for the job!

NORRIE DRUMMOND

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VAUDS PHONE NME FROM U.S.A.

THE New Vaudeville Band have completed the first three weeks of their American tour and recently Tristram, Seventh Earl of Cricklewood, alias Alan Klein (vocalist with the Vandevilles) was kind enough to use Sir Alexander Graham Bell's electric telephone machine for the purpose of filling me in on the jolly old scene from the "colonies" via San Francisco.

By **Keith Altham**

Good morning—lovely day here, greeted Tristram. I'm speaking to you from the new Mecca of American decadence where everyone seems hung up on the psychedelic scene. Los Angeles really is so freaky it's out of this world—little teeny-boppers high on LSD—it's a little sad!

'Winchester Cathedral' is so big out here that it's almost impossible to live it down or to live it up. It's already sold three million, and in spite of the fact that 'Peek-A-Boo' is proving a popular record it's 'Winchester' everyone expects us to play. Tomorrow on the Mark Douglas TV show we receive a Gold Disc for the LP which has also sold a million.

Big moody

We did a big concert at the Red Circle Theatre last night where much to my surprise P.J. Proby turned up—we thought he was with you in England. He did a big moody and refused to go on because one of his musicians had not turned up. We offered to lend him one of ours but...

The reception was great—screaming is a bit passé as far as we are concerned but the young girls got out in the auditorium and did Charleston routines. The other big groups with us were Sir Douglas Quintet and Harpers' Bizarre.

The really big groups out here on the West Coast are the Maino's and

Papa's and a new group called the Buffalo Springfield, managed by Sonny and Cher's ex-managers, Charlie Green and Mike Stone. They look like being colossal!

We've also been doing a few late-night cabaret spots, and the older audiences are really appreciative.

Last night we went to the Whiskey-A-Go-Go club to see the Everly Brothers, who were great and after the show we all went back-stage to meet them and have a few drinks.

Early in the evening we all went to see this film 'Blow-Up' directed by Antonioni, which stars a young British actor called David Hemmings, who is absolutely superb. There's a film clip inserted of the Yardbirds which really sums up the whole pop scene. I thought it was hilarious, but I don't think the Yardbirds meant it to be. It was just directed that way. You must make a point of seeing this film when it's released in Britain.

We met up with Herman and Harvey Lisberg out in Beverly Hills, and did a big TV show called 'Hollywood Palace' hosted by Milton Berle who is a great chap. We were doing a street interview for NBC the next day and he was just wandering past—next minute he was in the inter-

view and we were doing a big double talk bit.

Most of our travelling has been by plane although we have been driving about in a bus to some of the closer towns. We've hit all kinds of weather from snow to brilliant sunshine. Just now the weather is great.

In a couple of hours we are off to Salt Lake City then to Florida and then back to New York for a week. After that we've got a few days in Italy and then back home.

Kind Lovin'

One group who have been really kind to us out here are the Lovin' Spoonful. We did a couple of concerts with them at Davenport. Our equipment arrived and was all blown to pieces—in addition to half of it having gone off somewhere else. The Spoonful not only lent us some of their equipment but also settled a billing problem by allowing us to top the show on alternate nights. Nice people!

Donovan's 'Epistle To Dippy' looks like being another giant for him, and we were a little surprised to find that the Monkees are not causing quite such a stir out here as in England at present—that still makes them pretty big. I might add!



The NEW VAUDEVILLE BAND (l to r): TRISTRAM, 7th Earl of Cricklewood; STANLEY HEYWOOD, HENRY HARRISON, SHUGGY WATTS (with beard), POPS KERR, NEIL KORNER (hat) and MICK WILSHER. Neil has since left the band to form one of his own.

Georgie's sugar lumps are for sinus!

discovers

ALAN SMITH

GEORGIE FAME held up the sugar lump and allowed a few drops of the liquid to trickle down onto it. He looked as if he hadn't shaved for three days. He wore the tatiest of corduroy jeans and the oldest of sweat shirts. "Interestingly sordid" is the way I would have described it. I desperately tried to remember a Sunday paper phone number.

Suddenly he burst out laughing. "It's a sinus cure, man," said Georgie amiably. "You have to take it like this—it says so on the bottle." And so it did.

Georgie certainly doesn't need drugs to keep him swinging along, because in spite of his "Mr. Cool" image he still remains one of the pleasantest and most uncomplicated guys in the business.

Poised

He's got a beautiful Spanish fiancée; this Sunday he'll be wowing us all again with another one-man show at the Royal Festival Hall; and next Friday he'll be poised to enter the NME Chart with his first CBS single "Because I Love You."

I went to the recording session for this new record only a few weeks ago, and the "A" side is

such an obvious smash that I reckon we'll be seeing it in the Top Five within only a matter of weeks.

Says Georgie: "I got a special kick out of doing this record because I wrote both sides and I think they're the best I've ever done. A lot of people have been wondering why it's taken me so long to have a first release on CBS, but there's only one reason—quality."

"There've been a few songs we could have issued that would have got into the charts. But I've been looking for something extra-special. Something with a real kick in it."

For real kicks, however, Georgie says he finds nothing to equal singing and playing with the Harry South big band. He told me: "When we play this Sunday's Royal Festival Hall concert together there'll be jazz fans and pop fans all in there together."

"That's the biggest thrill for me—the meeting of the two worlds. It's a great tribute, particularly as I'm sitting on the fence between jazz and pop and it's difficult trying to strike a happy medium."

"I think I'm lucky. I seem to have a position in the pop world where I can drift in and out of the charts without people shouting about a follow-up, or saying I'm slipping just because one record doesn't make it."

Neurotic

"Mind you, I think the pop world is getting far too neurotic these days. All this freak-out freak-in rubbish is getting ridiculous."

He swung his legs over a stool and began to tinkle at the piano. "Let's get originality back into pop," said Georgie, "—that's what I say."

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SPENCER DAVIN (centre) helped fellow-tour-stars the TREMELOES at Glasgow on Saturday, taking the group south to Jedburgh, where their van was being repaired. Trems are (l. to r.): DAVE MUNDEN, RICK WEST, CHIP HAWKES and ALAN BEARLEY. (Special NME pic by Tom Harris.)

RECORDS OF THE WEEK!

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TAILPIECES by the ALLEY CAT

COMBINED sales of current Petula Clark and Harry Secombe hits rapidly approaching 750,000... Cliff Richard's personal manager Peter Gornley one of Tom Jones' greatest admirers... Marianne Faithfull admits great love for Mick Jagger...

EMI chief Sir Joseph Lockwood visiting America... Davy Jones has been dating Cher's younger sister Georgeanne Lapiere... To retain Andy Williams cost CBS plenty... Julie Felix's personal manager Joe Lusky has married Dee Daniels of Phillips' publicity department... U.S. hit-parader Ed Ames former member of Ames Brothers group... Broadway show for Steve Lawrence and Eydie Gorme in preparation...

Davy Jones presented NARAS award to Herb Alpert in Hollywood... Correction: group drummer Dave Hines penned latest Mirage single—not Stephen James... Visiting Mexico this week: Brian Epstein and personal assistant Peter Brown...

Flipside of Frank Sinatra-Nancy Sinatra duet is Tony Hatch's "Call Me"... Near London Clinic, Steve Marriott lives in same block as Cilla Black... Wouldn't title of new Dusty Springfield hit have been suitable for Sandie Shaw?... At NARAS awards, Steve Lawrence stopped the show with Tony Bennett impersonation... To enable Petula Clark to film "Finian's Rainbow," U.S. agent Norman

"Stand By Me" on Elvis Presley's next LP... Suggested by Scottish reader Alistair Sulmond: "Good Friday On My Mind" for Easybeats... Back from U.S., NME chief Maurice Kinn impressed by former British-based singer Sergio Franchi in cabaret, but disappointed with Johnny Mathis...

Facially, Matt Monro reminds your Alley Cat of a younger Howard Keel... Yiddish c Momme" proves Kathy Kirby can really sing... Is Gordon Mills this year's Flo Ziegfeld?... Mutual admiration society: Sandie Shaw and actor Hywel Bennett, who co-stars with Hayley Mills in "Family Way" film... Your Alley Cat cannot visualise Roy Orbison a screen star... D. J. Howie (a Belfast reader) cracks: "Does Twiggy save her money in a flat chest?... Holidaying in U.S.: Dusty Springfield with former "RSG" editor Vicki Wickham... Now divorced from Sandra Dee, bright

Paul Jones eye-opener on Hollies-Davis tour

THERE'S no doubt about it, this boy Paul Jones has style, showmanship and lots of attack. In a colourful shirt which he discarded and made as if to toss it into the audience, he had 6,000 teenagers applauding his song act like mad at Glasgow Odeon Theatre on Monday night.

Paul jumped about the stage on both sides, smiled as he sang and was genuinely enjoying his performance as much as his screaming audience. Until he made his entrance, the 3,000 customers at each of the two shows had roared their appreciation of the other acts, but when Paul came on the sturdy Scottish bouncers had to work twice as hard keeping the fans from rushing on stage.

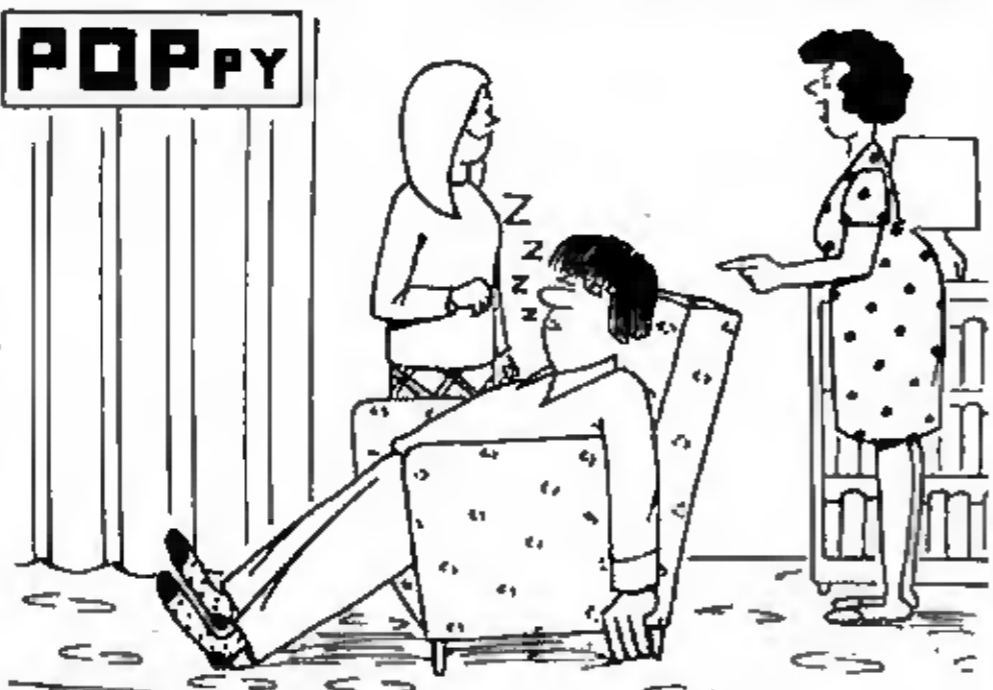
When he swung into the number "I've Been A Bad Bad Boy," the audience appreciation was such that the theatre roof might well have come off. Paul is the second act before closing on this new tour presented by Kennedy Street Enterprises and Peter Walsh.

ROUND THE WORLD

- ISRAEL: 1. "I'M A BELIEVER"—Monkees; 2. "NO MILK TODAY"—Herman's Hermits; 3. "HOW WOULD YOU LIKE IT TO BE"—Elvis Presley; 4. "IN THE COUNTRY"—Cliff Richard; 5. "GEORGY GIRL"—Seekers; 6. "GOOD VIBRATIONS"—Beach Boys; 7. "IT'S A MAN'S MAN'S WORLD"—James Brown; 8. "FRIDAY ON MY MIND"—The Kaysbrats; 9. "HAPPY JACK"—Who.
- NEW ZEALAND: 1. "I'M A BELIEVER"—Monkees; 2. "OOH LA LA"—Normie Rowe; 3. "FRIDAY ON MY MIND"—Easybeats; 4. "GIRL ON A SWING"—Gerry and The Pacemakers; 5. "EAST WEST"—Herman's Hermits; 6. "GIMME SOME LOVING"—Spencer Davis; 7. "COMMUNICATIONS BREAKDOWN"—Roy Orbison; 8. "SAVE ME"—Dave Dee; 9. "98.6"—Keith.
- POLAND: 1. "I'M A BELIEVER"—Monkees; 2. "SAVE ME"—Dave Dee; 3. "GREEN GREEN GRASS OF HOME"—Tom Jones; 4. "LET'S SPEND THE NIGHT TOGETHER"—Rolling Stones; 5. "ANY WAY YOU WANT ME"—Troggs; 6. "STANDIN' IN THE SHADOW OF LOVE"—Four Tops; 7. "HAPPY JACK"—Who; 8. "I FEEL FREE"—Cream.

NEXT WEEK: Easter NME on sale Thursday, March 23, with the picture which will surprise even MONKEE DAVY!

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(Week commencing March 17)

- CLIFF RICHARD** — "Cinderella," London Palladium.
- ONE-NIGHTERS**
- PITNEY / TROGGES** — Bournemouth Winter Gardens (17th); Cardiff Capitol (18th); Coventry Theatre (19th).
- ORBISON / SMALL FACES** — Tooting Granada (17th); Wolverhampton Gaumont (18th); Newcastle City Hall (19th); ABC Edinburgh (20th); Glasgow Odeon (21st); Carlisle ABC (22nd); Leeds Odeon (23rd); Doncaster Gaumont (24th).
- HOLLIES / SPENCER DAVIS / PAUL JONES** — Maidstone Granada (17th); Kingston Granada (18th); Leicester De Montfort (19th); Manchester Odeon (21st); Kettering Granada (22nd); Finsbury Park Astoria (23rd).
- OTIS REDDING / STAN** — Finsbury Park Astoria (17th); Leeds Queen's Hall (22nd); Manchester Palace (23rd).

Good deputy

The Hollies, who close the bill, were on top form despite the absence of ailing Bobby Elliott—Tony Newman, ex-Sounds Incorporated drummer, was a good substitute.

The Glasgow audience gave the Hollies nearly as rapturous a welcome as they gave Paul Jones.

The fans stood up in their seats, threw their arms in the air and let themselves really go, especially when the group gave out with their latest single "On A Carousel." The set was presented in engaging and subdued lighting, which added to the effect.

The Spencer Davis Group in the first half had an equally warm reception. Their Western style number "Wash My Hands In Muddy Water" was an immediate hit. The young audience also

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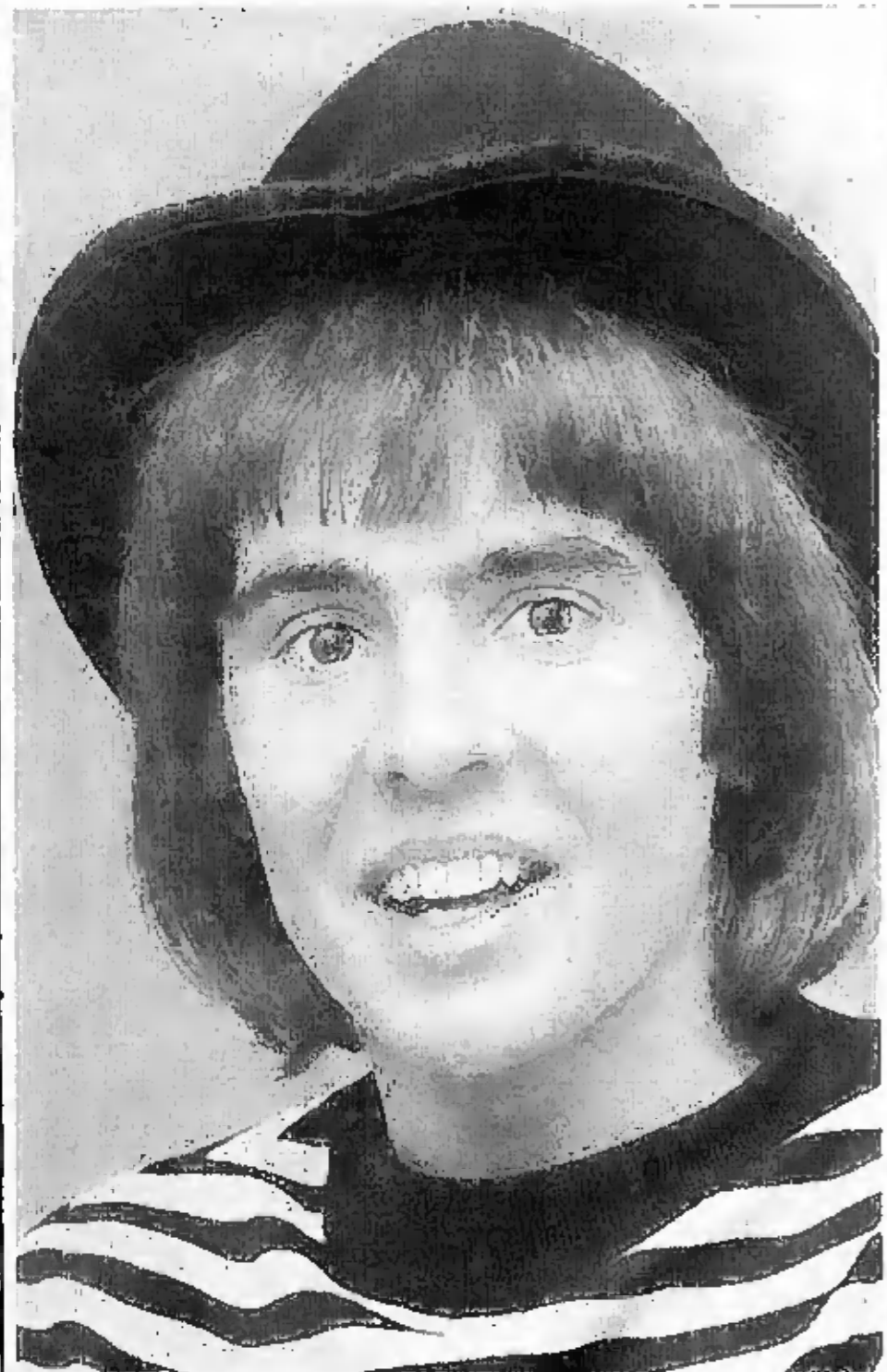
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The Men of DADMAS — Micky and Spencer

New portrait of...



DAVY JONES

DADMAS is IN. DADMAS is VERY exclusive, in fact it has only two members! For DADMAS is the Davis And Dolenz Mutual Admiration Society and both members have been singing each other's praises recently.

Spencer said of Micky: "I first met him at the Marquee, when he came on between sets, and then I went to his hotel the next day for dinner.

"He talked to all the group about music and what we and the Monkees are trying to do. He told me that he hadn't realised we were a British group at first because our sound isn't English and that 'Gimme Some Loving' really turned him on.

"Before I'd met Micky I had enjoyed the music the Monkees were making because they aren't trying to be anything they aren't, they are four guys wanting to play pop. Basically, actors singing songs.

"Personality-wise Micky is very easy-going and unassuming. He relaxed although he was inclined to leap around a lot.

"He came to dinner with us, met my wife Pauline and my daughter who wouldn't go near him although she loves the show on TV and ever since has been telling everyone that Micky Monkee came to dinner.

"I found Micky very professional. After all, he has been in show business longer than any of us. He seems to be the inspiration to the group and he's very interested in things that they aren't doing yet just as I am.

Beatles

"I found we admired the same artists but the Beatles were really our common focal point, we talked a lot about them and especially 'Strawberry Fields,' which we both switched on to.

"Micky and I also shared an interest in electronic sounds. He wants to record some of this stuff and I played him an EP I have, I can't remember the name, which is twelve years old and has only a piano as proper instrument, all the rest is electronics.

"I think Paul McCartney freed Micky's enthusiasm for this electronic kick. I know Paul's very big on it and you know how you like to turn on to something when another person raves about it. I do all the time.

"Micky and I got on very well, we

By JEREMY PASCALL

communicated immediately but it wasn't quite the same with Mike.

"Mike is very polite and well-mannered but we're not really on the same wave-length. We just didn't seem to switch on.

"Pauline and Phyllis chatted away about children which they both know a lot about and they hit it off better than Mike and I.

Mike tired?

"Mike, like Micky, is fascinated by England but we didn't even get round to this side. Maybe the feller was like tired, sometimes you get out of contact, can't communicate, it happens to me quite often.

"I'd like to meet Mike again and talk more, try to get through to him.

"Mike's completely staid that's probably why we didn't get through to each other. I like to loon and Micky's a looner".

I asked Spencer, who is supposed to lay funky, progressive music down, if he didn't find Monkee music a little banal.

"Banal? No I don't think the Monkees are banal. The Beatles experiment and are way out—or allegedly so—but the Monkees are happy with an easy kind of music to understand."

Spencer hasn't heard from Micky since he's been back in the States but the Monkee took a pile of Spencer Davis records with him and I'm sure he's pretty upset that Muff and Stevie are leaving.

As Micky said: "That guy Spencer Davis is so groovy, he's outasight!"



SPENCER and MICKY at the Bag O' Nails Club.

PAUL and MICKY enjoyed being together at Paul's place—after Micky got over the embarrassment of the way he was taken there—as explained in last week's NME.



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MONKEES NEW
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MONKEES HERE TO STAY: THAT'S NME READERS' VERDICT

and here's two good reasons — DAVY & PETER!

WILL THEY LAST? That's the question about the Monkees posed by Derek Johnson in NME two weeks ago. Since then your replies have avalanched into our offices.

The result? The Monkees, according to 90 per cent. of our readers, are here to stay!

But 10 per cent. were vitriolic in their condemnation of the "upstart four."

Typical examples of readers' opinions were:

From **FREDA KELLY** of Penze: "We think the Monkees will have as much success as the Beatles. They are definitely the best group out. Even if they are copying the Beatles you must admit they are much better, and we think they will be as popular this time next year as they are now".

From **KEITH ANDERSON**, Stockport:

"It makes me angry when I read about pop group members saying that the Monkees can't last because they are manufactured, synthetic or contrived. I think they are jealous of the Monkees' success."

MARK BLACKBURN of Tunbridge Wells:

"Whenever a new group appears on the pop scene everyone comes out against them. I cannot see that it matters if the Monkees copy the Beatles, or even if they don't play on their own records—they produce a fantastic sound which the public likes and this is all that counts."

Many readers see the Monkees as a shot in the arm for pop. **SUSAN DOWLING**, of Morayshire, writes:

"The Monkees hit Britain when there was a lull on the pop scene—when something new was needed to liven up a repetitious series of unoriginal records. Most of the chart toppers had something in common but 'Last Train To Clarksville' and 'I'm A Believer' had something so fantastically different that they sent young Britain into an exhilarating whirl of enjoyable madness."

FIONA HAMMOND, of Liverpool, agrees with this sentiment and



MIKE NESMITH — musician behind the Monkees.

people doubted their staying power—I think the Monkees will be the same."

PATRICK RILEY'S comments took the more rational approach of somebody uninvolved in personal loyalty to one group or the other:

"It would be silly to dismiss the Monkees as just another pop group. Clearly they are not. However, it would be just as silly to elevate them to the title of world's top group."

"Undoubtedly they have injected much interest into the present stagnant pop scene, interest which has been reflected in increased record sales. They have not, on the other hand, changed the hit parade as the Beatles did in 1962 and so therefore the Monkees' impact cannot be considered as great."

On the other hand **BRENDA WHITE** of San Francisco threatened to set millions of Monkee fans onto the NME, or maybe it was millions of Beatle fans! The only clear thing we could deduce was that she doesn't like the Monkees:

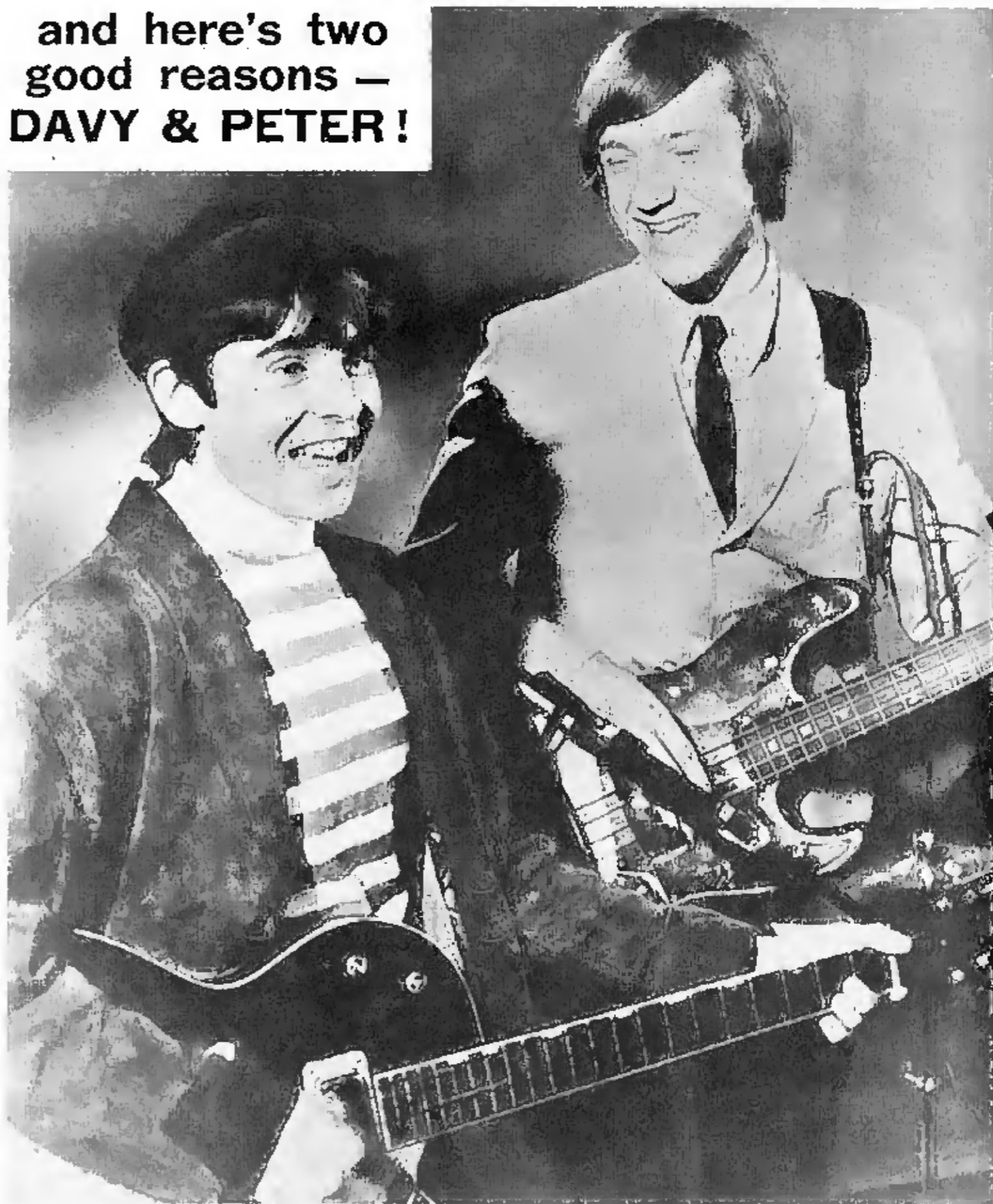
"I'm sick of reading about them, of seeing their less than glorious faces, of hearing their records until my innards are ready to become outwards. It's a bore."

Few letters said that the Monkees had no chance of survival—and those that did come from ardent Beatle fans, such as **MICHAEL SMITH**, of Sheffield:

"How can anyone compare the overrated Monkees with the Beatles who got to the top on their own merit and originality. The Monkees have merely been pushed into the pop world by a tremendous amount of unwarranted publicity."

They don't play their own instruments; their music is mid-Beatle style and their series is straight out of a Beatle film. Until they appear live in Britain and prove themselves musically I just hope that many thousands

(Continued on page 4)



00 SINGLES Set for EASTER 00

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Columbia DB8115

Barry Benson.
Cousin Jane

Parlophone R5578

The Pink Floyd.
Arnold Layne

Columbia DB8156

Graham Bonney.
Happy Together

Columbia DB8117

Daddy Lindberg.
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Columbia DB8150



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We're as psychedelic as a pint o' beer wi' t' lads!

says **HOLLIE ALLAN CLARKE** to Alan Smith

I HAVE news for Hollies fans who think the whole group has suddenly become all psychedelic and way out of sight, baby! It hasn't. The only "trip" you'll find Hollie Allan Clarke taking these days is down to the hoozer for a quick pint. And he's not alone among the group.

"I don't understand half of all this psychedelic stuff," Allan told me in blunt Northern fashion when he came out of a recording session at the weekend.

"There's a lot of rubbish going around about pop stars and drugs, but you wouldn't catch me taking drugs. A good beer wi' t' lads is strong enough for me."

Graham (Nash) talks a lot about the inner mind and psychedelic things, but to tell you the truth, I don't understand half of what he's on about. It's just weird. Sometimes he gets too deep for me, and I can't listen any more. I'm more interested in U.F.O.'s."

A gleam of passionate interest glinted in his eye.

"U.F.O. means Unidentified Flying Objects—flying saucers and that. I take them seriously. I believe in them, man! Did you see the U.S. Government has put out a paper admitting they exist? That should shut up the cynics."

I made a passing comment about little green men coming in to land, but I soon found that gags like that

fall on stony ground where Allan is concerned.

"No, man," he said, earnestly. "These visitors in flying saucers are an intelligent civilisation, I'm sure of it. I've been interested in U.F.O.s for about 15 years—and I've learned a lot about them."

Puzzled

Allan and I got back to more earthly things with some discussion about the Hollies' latest hit, "On A Carousel." But even here he seemed puzzled about all the "hip-trendy-cool" comments the record seems to have aroused.

"I don't see it, man," he told me. "People are going around saying: 'What a great, groovy, in-song that Hollies hit is!' As far as I'm concerned, it's just a good record, and that's that."

I put these somewhat self-dampening comments on Allan's part down to his own natural Northern modesty.

Certainly he doesn't talk overmuch about the over-increasing influence he is exerting in the Hollies, or the incredible improvement in the quality of his songwriting in the past year.

Allan's modest tendency to play things down often makes him a misunderstood person in the wild world of pop. Other people mistake his quietness for aloofness—which it's not.

I told him I thought the Hollies'

image had increasingly improved in the past year or so, and he told me: "Most of the breakthrough, as we call it, is due to that Everly Brothers thing during 1966."

"When the Evs accepted so many of our songs for an album, it was probably the greatest confidence booster of our career."

"We also changed agents. The result is that we are now playing better dates and seem to be going somewhere."

"In the past it was as if we were just playing ballrooms and things, and there was no end in sight. It was soul destroying."

No worries

One thing the Hollies will never have to worry about is lack of work. They're now out on tour with Spencer Davis, Paul Jones and the Tremeloes. (Allan hopes to travel to the dates in his new £1,700 Daimler V-8). And within the next few months they'll be in such far-flung hotspots as Hawaii and Pakistan.

The only problem at present is drummer Bobby Elliott, who fell seriously ill in Germany, and is now recuperating in Britain.

Says Allan: "We're using a deputy for the first week of the tour, but after that we're hoping Bobby will be fit enough to get back on the road."

"It's a tough life—but then, he's a tough lad!"

MONKEE CONTROVERSY

(Continued from page 3)

of young Monkees' fans in Britain will soon regain their senses."

How do you react to that? The last reader's opinion comes from CAROL CHARLTON, of Devizes:

"What's all the fuss about? The Monkees are surely a natural progression within the pop business. It was inevitable that someone should manufacture a group and the Monkees are better than anyone could have hoped for."

"Whether they last or not is surely a matter of their consistency. The fans aren't fools and they will not accept trivia or rubbish. The Monkees will have to continue to please the public, the minute they don't the public will disown them and that's the way it should be."

"To try to prophesy pop trends is fatuous and fruitless—time alone will tell if the Monkees will last."

Finally, NME'S JEREMY PASCALL sums up:

The point arising, surely, from all these letters is that the Monkees DO give enjoyment to many thousands of young people who buy their records—and as long as they continue to do this they will remain popular.

The decision for the Monkees' future lies not with their managers and producers, however clever they might be, but with you the fans. As long as Peter, Micky, Mike and Davy continue to please, as the majority of your letters have shown they do, they will be popular.

Fans are not stupid, nor are they fools. If a product is not good they will not buy it. The decision is yours. Does it matter if the Monkees were "manufactured" as long as they play good catchy music? Of course not.

You have told us you like the Monkees, you have bought the records, you watch the programmes every week—that's good enough to convince anybody. The Monkees will last as long as they please you.

from you to us

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

HANDRA FOSTER (Hull): What a cheek! Lately there has been a lot of criticism of Herman and his image, but R. Putman (FYTU, March 11) has topped the lot. What's wrong with the name Herman? You don't have to look far to see equally ridiculous names like Cat Stevens, Chip Hawkes, Mitch Mitchell, not to mention Engelbert Humperdinck!

All of these are very good artists and their names are as ridiculous as Herman's, but where is the criticism of them?

Then there's the "little-boy-look" image—I don't know where the critics got that from, because it's the last thing he is. To me, he's a good-looking, underrated singer who turns out one good record after another.

JENNY McINTIRE (Guernsey): I can't say how sad I am about Stevie Winwood leaving the Spencer Davis Group—without him it will never be the same. Their stage show was exciting, and Stevie's voice fantastic. Thank goodness they'll still have Spencer and, perhaps, Stevie writing for them.

H. CLARKE (Birmingham): I agree absolutely with Ben Harrison of Bolton (FYTU, March 4). I, too, am fed up with all these dreary ballads. People like Doonican, Ford, Hill and Secombe should never be in the charts at all—they are too old. Too many grown-ups are hanging in on the best songs.

We don't want them—there should be an age limit on chart entrants! Let's get back to the real thing with the groups and the teenagers—and the sooner the better!

SUSAN BROADFIELD (Cleckheaton, Yorks): I've just watched the Move and the Pink Floyd on TV, and the

show was great, because both these groups produce the most fantastic freak-out music!

FRIG ASARD (Harnosand, Sweden): The Americans are coming back with a bang—yes, sir! And that's good. Last year they got 39% of the points in the NME's points table.

It will be extremely interesting to see which artists or groups top the table for '67. The Monkees, Beach Boys or Four Tops, perhaps?

MARILYN JAGGER (Rochdale, Lancashire): David Garrick is really unbelievable on the Gene Pitney tour. He has a splendid voice, and I never in my wildest dreams thought that this lad could sing that well.

Miss P. GROSSMITH (Liverpool): If anyone is to be given credit for consistency, surely it must be Cliff Richard! His career began in 1957 before the Beatles, Stones and the Monkees were even thought of. Now, 10 years later, Cliff is still chalking up hit after hit. I wonder if the Monkees will be doing likewise in 1976?

ALYSON MARSH (Weston-super-Mare, Somerset): Hurray for Alan Price! He expressed my sentiments entirely (NME, March 11) when he said he hated electronic sounds. I think that Alan is one of the few people who really care about music, and he takes the trouble to present his best in his stage act.

This waste of valuable advertising space comes to you courtesy of the Soft Machine. The Soft Machine have just released a hit record: "Love makes sweet music" and that will pay for the space.



56151

CHRISSIE SHRIMPTON and her STAR BOY FRIENDS

"PLEASE don't put too much about anyone I've known in the past. I don't want to hurt anyone or involve anyone. I just want to be left in peace."

Since she became Mick Jagger's girl friend, Chrissie Shrimpton has been continually in the public eye.

"I am Jean's sister, and Mick's ex girl friend, and now Steve Marriott's ex girl friend. I've become a reflection of them, and there is nothing to say about me. I hate publicity. It has never done anything good for me."

Publicity upsets her, although she realised she could not avoid it completely while she was dating famous boy friends. She had in her list of admirers two of the most popular lead singers in the country.

"I knew it was stupid to avoid talking about them, because when people discovered I was going with Mick, and then Steve, they wanted to know all about it. But it became awkward when they dug too deeply. They asked me: 'Will you marry Steve Marriott?' when I had only just started dating him. It didn't help things much!"

"Now I have a new boy friend. I'm happy with him. He is lots of fun and not at all famous. I hope he never becomes famous," she told me.

Although Mick and Chrissie broke up because they were incompatible—"We don't love each other any more," Mick announced—his fame didn't help their relationship.

Before fame

Chrissie was definite when she spoke to me this week, and said: "Please remember that I knew Mick long before he was famous. I never wanted a famous boy friend. By the time the Stones made it really big, I was too emotionally involved with Mick to back out. But I would have backed out had I felt less for Mick. I didn't want the limelight."

"It was the same with Steve. We had been friends for years and years, long before he was well known. When Mick and I broke up, I was ill, and my nerves were



STEVE MARRIOTT and CHRISSIE—their romance is over too.

NMExclusive by DAWN JAMES

bad through constant badgering by Mick's fans. I wanted to be left alone.

"Then on New Year's Eve I went out with a crowd of old friends, including Steve Marriott. And I was in the deep end again." Chrissie laughed. She often ends up laughing at her troubles.

She is a gay person who likes company, and whom people warm to easily. She is understanding and interested in others. She can't really enjoy herself if she knows someone with her is not having a good time. Is this one of the things that attracted such sought-after boy friends? Chrissie doesn't claim to know what attracts them.

"Heavens, don't ask me," she says. "I just like who I like. I stay in the background as much as I can."

Perhaps it was the fact that she accepts that the men in her life should take the limelight that attracted personalities like Mick and Steve to her. Chrissie isn't showy in any way. She wears mod clothes, mini-skirts and bell-bottoms, but usually in dark shades, rather than in eye-catching reds or silvers.

When she goes out with unknown friends, she often uses a

false identity so that people won't know who she is. "I like to be left alone as though I am no one special—because that is what I am."

Having a famous sister like top model Jean Shrimpton can be a disadvantage to a shy girl who doesn't like publicity.

"People compare me with Jean, which is hard. After all, she is an exceptional-looking girl. I don't get jealous of her, I just get bored, always being in her shadow. I wish I could be taken at face value. I don't want to be compared and analysed; I want a quiet life without people hating or loving me."

Mick's fans mostly hated her. "People used to pick on me in the street when I was going with Mick. It was awful."

She admitted Steve's fans were the opposite. "They sent me dear little letters wishing me happiness."

Questions

When she was with Steve I asked her lots of questions. Her answer was: "I'm happy with Steve for the moment, but it's all so private. If you talk about it, you ruin it. Some things just can't be talked about."

Perhaps she was persuaded to talk too much. Anyway, she is now finished with Steve Marriott.

"I don't want to sound as though I don't like him, because I do," she said. "He is a very good friend. It is just that romantically it is over."

"No matter why you decide a romance is finished, you are both brought down. I felt brought down at first, but now I have this lovely new boy friend. I'm very happy with him, and I hope he never, never gets famous!"

NEXT WEEK

Special
MONKEE
LP secrets



Quiet tête-à-tête—MICK JAGGER and his new girl friend, MARIANNE FAITHFULL.



Pictured in February, 1966: MICK JAGGER and CHRISSIE SHRIMPTON off to New York for an Ed Sullivan TV Show. They look very happy together—but the happiness faded.

Their New L.P. ♥♥♥♥♥

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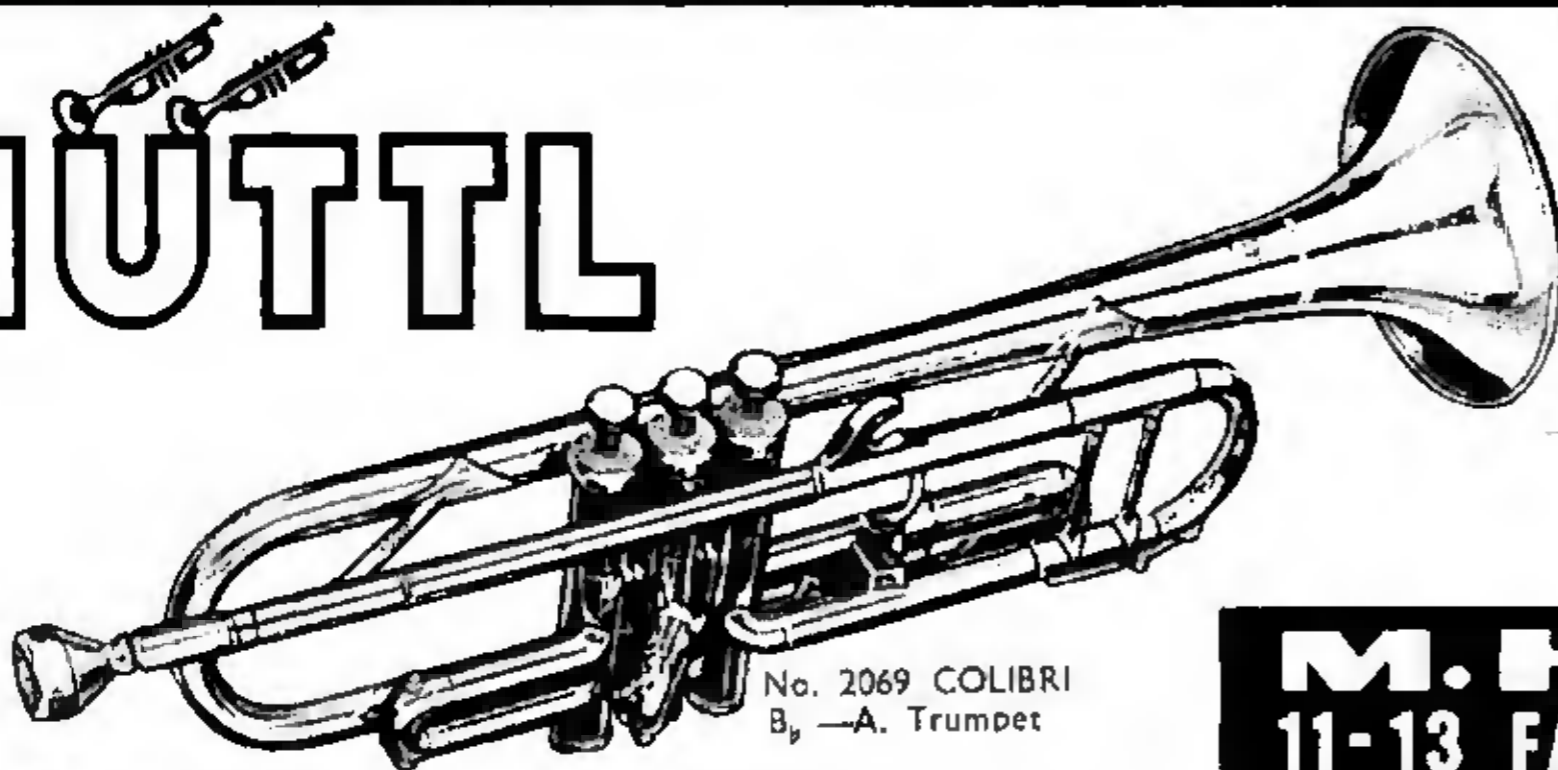
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GEORGIE FAME NEVER BETTER

*"Because I Love You"/"Bidin' My Time" (CBS).

WELL, here it is—Georgie's first for CBS! And it was certainly worth waiting for. His husky voice sounds deeper than usual, and I don't think I've heard him sing better. It's a bright medium-pacer, with a buoyant vivacious backing that bounds along merrily all the way.

The tune registers quickly, and there's a cute little break in the music — while Fame sings one phrase unaccompanied—that's got sales gimmick appeal.

FLIP: A new song—not the oddie of the same name. And this is even more exuberant than the top side.

MINDBENDERS

★ "We'll Talk About It Tomorrow"/"Far Across Town" (Fontana). Reverting to a Tomi Weir-Carole Beyer composition (the team which provided the group's two biggest hits), the 'Benders come up with a very pleasant rockballad.

It has a pleasant lilting, very appealing melody and a shuffle rhythm. Maybe not quite so distinctive as "Ashes To Ashes," but it's worthy of the charts. FLIP: Tempo speeds substantially here, with double-time rattling tambourine.

ZOMBIES

"Goin' Out Of My Mind"/"She Does Everything For Me" (Decca). This was a minor hit for both Little Anthony and Dottie West a couple of years ago—and although it's an exceptionally good tune, I think that might have been too recent to provide a successful revival.

All the same, this is well worth hearing. Colourfully harmonised, with a big-bass treatment, the performance is highly credible. FLIP: An absolute raver, set at a frantic breath-taking pace.

MATT MONRO

"Where In The World"/"The Lady Smiles" (Capitol). This is one of the songs Matt featured in his recent Palladium TV appearance. Not the oddie of the same title, it's a beautiful ballad—tender, sentimental and unashamedly sugary. Slow lilting rhythm, and a big-build crescendo.

Just Matt's cup of tea and, as ever, immaculately styled. FLIP: A Bert Kaempfert composition enhanced by the electronic plucking and shimmering strings we always associate with him. A slow Sinatra-like sophisticated swinger.

MALCOLM ROBERTS

"Time, Alone Will Tell"/"Marta" (BGA). The winning song at this year's San Remo Festival, with English lyrics by Norman Newell. A typically smooth Italian ballad, with mandolin, hummable tune and poignant lyric.

For me, the main interest lies in this new singer who is really in the quality class. He makes an impressive and extremely competent job of it. FLIP: The "West Side Story" standard—and Malcolm shows he can stand on his own feet, alongside the many international stars who have waxed it.

'Puppet' right for Europe?

* "Puppet On A String"/"Tell The Boys" (Pye). I'm sure you're all acquainted with this number by now, so you've already made up your mind whether or not you like it!

Must say I enjoy the punny carousel flavour, and the sparkling happy-go-lucky effervescence—not to mention the imaginative bubbling score. Don't know whether it's ideal Eurovision material, but with all the extensive exploitation Sandle Shaw's had it could be a big seller.

FLIP: A bright and bouncy number, which sounds like a typical Chris Andrews composition—but isn't! This, of course, was the "Song For Europe" runner-up.

SOLOMON BURKE

"Keep A Light In The Window Till I Come Home"/"Time Is A Thief" (Atlantic).

They call him the King of Soul—and he sure lives up to his reputation in this ultra-slow blues-ballad. Has a heavily-accentuated beat, rasping sax and organ.

Sol really feels every word he sings—he literally cooos intensely—and even though the song's not up to much, he makes it sound top-class material.

FLIP: Still the same pace (but this is basically a stand-by ballad a bit like "Release Me"), but here impregnated with that typical soul-blues quality.

* TIPPED FOR CHARTS
† CHART POSSIBLE



Frank, Nancy Sinatra set on charts

"Somethin' Stupid"/"Call Me" (Reprise).

A ROMANTIC duet with an exotic Latin rhythm. Frank takes the main melody line, with Nancy harmonising. Opens with a subdued acoustic-guitar backing, which gradually builds as the lush string section enters—and towards the end, the brass joins in to complete a full orchestral scoring. It's melodic, hummable and strangely familiar—in fact, it owes a lot to "Granada." Obviously the maestro is trying to ash in on his "Strangers In The Night" hit, for this is very similar in mood and atmosphere. Ought to take its mark.

FLIP: This is a Frank solo—the '67 hit number (recorded by Pat Barks and Lulu among others), here given a relatively slow pace with steel brass.

CONNIE FRANCIS

"Another Page"/"Souvenir d'Italie" (MGM).

A surprising change of style for Connie, who dispenses with the sweet lyrics in favour of the philosophic old-beat number, a wee bit reminiscent of Darlin's "Carpenter."

Peppy pace, shuffle rhythm, tambourine and brass—plus a group singing in the finger-snapping chorus. It's her most commercial for some time. FLIP: Back in the old routine for the soothing, swaying Continental auld. Warmly and expressively duelled with mandolin effect. Sung in Italian. Dreamy!

SINGLES reviewed by Derek Johnson

Easybeats: Two good sides

* "Who'll Be The One"/"Saturday Night" (United Artists).

WRITTEN by the same team as "Friday On My Mind"—but not, I think, quite as good. Mainly because the material is not so distinctive or gripping. But don't let me deter you—this is a good group disc.

It has a storming toe-tapping beat, an enveloping twang pervading the entire track, and some really startling counter-harmonies.

Wouldn't say it was particularly progressive, but it has a great feeling of excitement. With sufficient plugs, it should register.

FLIP: A thoroughly intriguing mid-tempo story-song, mainly soloed with chanting support and an underlying rumbling. I like it as much as the top side.

POTTED POPS

ARTHUR CONLEY: "Sweet Soul Music" (Atlantic). A zippy up-tempo r-and-b opus in much the same style as Otis Redding, who wrote it. Organ and gospel chanting.

ED AMEN: "My Cup Runneth Over" (RCA). A smash hit in the States, comes from the musical "I Do, I Do." A rippling beat, strings and harpsichord support Ed's rich tones in this reflective ballad. Quality—but not for the British chart.

DION & THE BELMONTS: "Movin' Man" (BMG). Dion back with his original group in this punch-packed twangy beat opus. Creates a wall of sound, but isn't very original.

CLAUDE FRANCOIS: "Bench Number 3 Waterloo Station" (Fontana). A Geoff Stephens bouncer, dual-tracked by the French star. Cuts lyric, brassy backing, worth hearing.

JOHNNY THUNDER & RUBY WINTERS: "Make Love To Me" (State-side). The provocative oddie revived as an early r-and-b duet. Swinging organ, biting brass, jerky beat.

MARLENA SHAW: "Mercy Mercy Mercy" (Chess). Another vocal version of Cannonball Adderley's current U.S. hit. And this lass certainly has a seductive approach! Very bluesy, with brass and organ—plus that indefinable "coloured feel."

MUSIC MACHINE: "The People In Me" (Pye-Int.). Another U.S. hit. Longly twang intro, throbbing up-tempo beat, solo vocal and chanting. Touch of psychedelia.

MICHAEL COX: "I'll Always Love You" (Parlophone). A pleasing return to the disc scene by Mike. A happy-go-lucky medium-pacer with tambourine and chanting girls.

SHORTY LANG: "Chantilly Lace" (Tama-Motown). Originally a hit for Big Bopper, and now revived in Tama style. Very cute vocal, party atmosphere, everybody having a ball.

JOHNNIE LEE: "Miss Tomorrow Goodbye" (CBS). One of the best of the Continental ballads, expertly delivered in Johnnie's throbbing husky tones. Beautiful scoring, big-build climax. A very good record of its kind.

REBELS: "Hard To Love You" (Pogo One). A Howard-Blakeley number—and, not surprisingly, sounding very like Dave Dee. Song is reminiscent of "Hold Tight."

HANK LOCKLIN: "The Upper Room" (RCA). A self-penned country lilt, which tells the Easter story in the lyric. Very corny, with heavy religious connotations. Makes me shudder!

MARSHALL SCOTT ETC.: "Goin' Where The Lovin' Is" (BMG). A super-slick big-beat group opus, with rumbling drums, solo vocal and falsetto chanting. Good tune.

CHRISTOPHER GAINES: "Saturday Night People" (Decca). An engaging lyric, jaunty beat, unusual choral backing with flutes, and a competent styling by Chris.

WALTER JACKSON: "Speak Her Name" (Columbia). A Chit Ballad number, but not in his usual style. It's a bluesy rockballad, sung in fruity tones with heavy beat, strings, trombones and girl group.

GENE CHANDLER: "The Girl Don't Care" (Coral). The "Duke Of Earl" emoting a slow soul beat-ballad. Adequate, but I prefer Gene in more finger-clicking style.

MORE REVIEWS ON PAGE 10

WHERE IS MARSHALL SCOTT ETC. GOING ?? (SEE PAGE 13, COL. 1)

Because I Love You GEORGIE'S FIRST ON CBS



c/w Bidin' My Time (cos I love you) 202587

New Singles

The Sound of Entertainment on CBS RECORDS

DAVEY SANDS & THE ESSEX Advertising Girl
c/w Without You I'm Nothing 202620

TOPOL If I Were A Rich Man
c/w Bottle Dance (from 'Fiddler On The Roof') 202651

THE SPELLBINDERS Chain Reaction
c/w For You 202622

MAUREEN EVANS Somewhere There's Love
c/w It Takes A Little Time 202621

THE CORSAIRS Pay You Back With Interest
c/w I'm Going To Shut You Down 202624

BARBARA'S CASTLES Clearway
(No Stopping for 2:17)
c/w Farewell My Heart 202623

BERNIE WINTERS How Long Does It Take
MIKE WINTERS Lonely In Love 202619

DENNIS D'ELL It Breaks My Heart In Two
c/w Better Use Your Head 202605

JEANNIE LAMBE Miss Disc
c/w Montuno Blues 202636

PHIL BRADY & THE RANCH SET Please Come Back
c/w Lonesome For Me AJ 11406

Chart Shots

THE BYRDS So You Want To Be A Rock'n' Roll Star 202559
ANDY WILLIAMS So Nice 202574
SHIRLEY ELLIS Soul Time 202606
JOAN SIMS Sweet Lovely Whatsisname (Dedicated to Engelbert Humperdinck) 202635

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- CAT STEVENS Matthew and Son c/w Granny DM 110
- WHISTLING JACK SMITH I was Kaiser Bill's batman c/w The British grin and bear DM 112
- THE EYES OF BLUE Supermarket full of cans c/w Don't ask me to mend your broken heart DM 114
- DOUBLE FEATURE Baby get your head screwed on c/w Come on Baby DM 115
- SIR ALEC AND HIS BOYS Green, green grass of home c/w I'm a believer DM 116



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ROY BUDD

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T.V. Series "Mr. Rose
Investigates")

7N 17279

HAMMOND HAZLEWOOD

I Can Make The Rain Fall Up

TINA & THE MEXICANS

I Won't Marry Him

THE MUSIC MACHINE

The People In Me

**MICHAEL O'DUFFY &
SONS**

Love Is Teasin'

**Heading For
The Top Twenty**

HARPERS BIZARRE

Feelin' Groovy

WB 5890

CLINTON FORD

Run To The Door

7N 35361

NME TOP 30

(Wednesday, March 15, 1967)

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS IN CHART	HIGHEST POSITION
1	1	RELEASE ME Engelbert Humperdinck (Decca)	7	1	
2	2	PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles (Parlophone)	4	2	
3	3	THIS IS MY SONG Patula Clark (Pye)	6	1	
5	4	EDELWEISS Vince Hill (Columbia)	6	4	
6	5	ON A CAROUSEL Hollies (Parlophone)	5	5	
9	6	THERE'S A KIND OF HUSH Herman's Hermits (Columbia)	5	6	
4	7	HERE COMES MY BABY Tremeloes (CBS)	7	4	
10	8	GEORGY GIRL Sooters (Columbia)	4	8	
14	9	THIS IS MY SONG Harry Secombe (Philips)	3	9	
7	10	DETROIT CITY Tom Jones (Decca)	5	7	
8	11	SNOOPY V. THE RED BARON Royal Guardsmen (Stateside)	8	6	
18	12	MEMORIES ARE MADE OF THIS Vol Doonican (Decca)	2	12	
13	13	PEEK-A-BOO New Vaudeville Band (Fontana)	7	8	
11	14	I'M A BELIEVER Monkees (RCA)	11	1	
22	14	SIMON SMITH AND HIS AMAZING DANCING BEAR Alan Price Sat (Decca)	2	14	
30	16	I WAS KAISER BILL'S BATMAN Whistling Jack Smith (Decca)	2	16	
20	17	I'LL TRY ANYTHING Dusty Springfield (Philips)	3	17	
15	18	GIVE IT TO ME Troggs (Page One)	5	15	
12	19	MELLOW YELLOW Donovan (Pye)	6	9	
16	20	I WON'T COME IN WHILE HE'S THERE Jim Reeves (RCA)	7	11	
24	21	LOVE IS HERE AND NOW YOU'RE GONE Supremes (Tamla-Motown)	3	21	
22	22	PUPPET ON A STRING Sandie Shaw (Pye)	1	22	
17	23	IT TAKES TWO Marvin Gaye and Kim Weston (Tamla-Motown)	8	16	
24	24	TOUCH ME, TOUCH ME Davo Dee, Dozy, Beaky, Mick and Tich (Fontana)	1	24	
25	25	THEN YOU CAN TELL ME GOODBYE Casinos (President)	2	25	
26	26	JUST WHAT YOU WANT John's Children (Columbia)	1	26	
26	27	RUN TO THE DOOR Clinton Ford (Piccadilly)	3	26	
21	28	AL CAPONE Prince Buster (Blue Beat)	1	28	
21	29	I CAN'T MAKE IT Small Faces (Decca)	2	21	
25	30	I'VE PASSED THIS WAY BEFORE Jimmy Ruffin (Tamla-Motown)	5	25	

Britain's Top 15 LPs

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS IN CHART	HIGHEST POSITION
1	1	THE MONKEES (RCA)	8	1	
2	2	SOUND OF MUSIC Soundtrack (RCA)	10	1	
4	3	BETWEEN THE BUTTONS Rolling Stones (Decca)	8	3	
3	4	BEST OF THE BEACH BOYS (Capitol)	19	2	
8	5	FOUR TOPS LIVE (Tamla-Motown)	6	5	
10	6	S.R.O. Herb Alpert & The Tijuana Brass (Pye Int.)	6	6	
9	7	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	38	4	
6	8	HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE! Geno Washington (Pye)	15	5	
7	9	TROGGLODYNAMITE Troggs (Page One)	4	7	
5	10	COME THE DAY Sooters (Columbia)	18	3	
11	11	DISTANT DRUMS Jim Reeves (RCA)	20	3	
13	12	MANTOVANI'S GOLDEN HITS (Decca)	3	10	
14	13	TEMPTATIONS GREATEST HITS (Tamla-Motown)	1	13	
16	14	HALL OF FAME George Fame (Columbia)	1	14	
15	15	A HARD ROAD John Mayall & The Bluesbreakers (Decca)	1	15	

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

(Tuesday, March 14, 1967)

LAST WEEK	THIS WEEK	ARTIST	TITLE
5	1	BEATLES	PENNY LANE
2	2	TURTLES	HAPPY TOGETHER
3	3	TURTLES	NEED YOUR LOVE
1	4	RIVERS	LOVIN'
1	5	SUPREMES	LOVE IS HERE AND NOW YOU'RE GONE
2	6	STONES	RUBY TUESDAY
10	7	STONES	DEDICATED TO THE ONE I LOVE
1	8	PAPA'S	SOCK IT TO ME-BABY!
7	9	WHEELS	MITCH RYDER & THE DETROIT WHEELS
12	10	HUSH	THERE'S A KIND OF HUSH
9	11	HERMITS	MY CUP RUNNETH OVER
6	12	AMES	THEN YOU CAN TELL ME GOODBYE
16	13	CASINOS	STRAWBERRY FIELDS FOREVER
15	14	BEATLES	FOR WHAT IT'S WORTH
13	15	SPRINGFIELD	THE HUNTER GETS CAPTURED BY THE GAME
4	16	MARVELLITES	KIND OF A DRAG
17	17	BUCKINGHAMS	DARLIN' BE HOME SOON
27	18	SPONFUL	CALIFORNIA NIGHTS
22	19	GORE	I'VE BEEN LONELY TOO LONG
18	20	RAGHS	THINK WE'RE ALONE NOW
19	21	SHONDELLS	EPISTLE TO DIPPY
11	22	DONOVAN	GIMME SOME LOVIN'
26	23	DAVIS GROUP	LET'S FALL IN LOVE
24	24	HERB PEACHES & HERB	UPS AND DOWNS
23	25	RAIDERS	BERNADETTE
25	26	FOUR TOPS	NIKI HOEKY
25	27	P.J. PREBY	NEVER LOVED A MAN THE WAY I LOVED YOU
26	28	FLOYD	THE WAY I LOVED YOU
26	29	BRIDGE	THE 59th STREET BRIDGE SONG
27	30	BIZARRE	RETURN OF THE RED BARON
28	31	GUARDSMEN	THIS IS MY SONG
29	32	CLARK	JIMMY MACK
30	33	VANDILLAS	THE LOVE I SAW IN YOU WAS JUST A MIRAGE
30	34	MIRACLES	WAS JUST A MIRAGE

5 YEARS AGO

TOP TEN 1962—Week ending March 10	ARTIST	TITLE
1	SHADOWS	WONDERFUL LAND
2	KENNY BALL	MARCH OF THE STAMPESE CHILDREN
3	HELEN SHAPIRO	TELL ME WHAT HE SAID
4	CHUBBY CHECKER	LET'S TWIST AGAIN
5	ELVIS PRESLEY	CAN'T HELP FALLING IN LOVE
6	KARL DENVER	WIMOWEH
7	CLIFF RICHARD	THE YOUNG ONES
8	ELVIS PRESLEY	ROCK-A-HULA BABY
9	ELVIS PRESLEY	A HOLE IN THE GROUND
10	BAM COOKE	TWISTIN' THE NIGHT AWAY

10 YEARS AGO

TOP TEN 1957—Week ending March 15	ARTIST	TITLE
1	TAB HUNTER	YOUNG LOVE
2	FAL BOONE	DON'T FORBID ME
3	GUY MITCHELL	KNEE DEEP IN THE BLUES
4	LITTLE RICHARD	LONG TALL SALLY
5	LOUNIS ARMSTRONG	DON'T YOU ROCK ME DADDY-O
6	GUY MITCHELL	SINGING THE BLUES
7	HARRY BELAFONTE	BANANA BOAT SONG
8	FRANKIE VAUGHAN	GARDEN OF EDEN
9	SHIRLEY BASSEY	BANANA BOAT SONG
10	BING CROSBY/GRACE KELLY	TRUE LOVE

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STEVIE WINWOOD GETS NEW GROUP READY FOR AUTUMN LAUNCH

STEVIE WINWOOD, who leaves the Spencer Davis group early in April, has already formed his own group—although it will not be launched for at least six months. Members are James Capaldi (drums), David Mason (guitar) and Christopher Wood (sax, woodwind), with Stevie on organ and vocals.

They will all move into Winwood's cottage home next month and plan to spend a full half-year writing material and rehearsing the group in readiness for its autumn debut.

Dave Dee to U.S. in April — if permits

DAVE DEE, Dozy, Beaky, Mick and Tich will pay their first visit to America next month. Provided that the necessary work permits are granted they will fly to New York on April 1 for radio and TV appearances. Later they visit Chicago and Los Angeles.

They expect to be in the States for at least ten days.

Because of this Dave Dee and Co's visit to Iceland has been postponed until later in April. They return to Germany for a ten-day concert schedule in mid-May. An extensive tour covering Australia, New Zealand and Japan is being lined up for the mid-summer period, followed by a return American visit.

'KAISER' JACK SMITH TO TOUR WITH NEW GROUP, TV DATES

WHISTLING JACK SMITH, whose "Kaiser Bill" hit jumps to No. 16 in this week's NME Chart, is forming his own six-piece backing unit. The group will wear military uniform on stage and is being lined up for ballroom and cabaret dates (and possibly concerts) from early April.

Smith—who has signed an agency deal with Danny Beates, agent for Herman, Freddie and the Dreamers and others—guests in Light's "Pop Inn" (next Tuesday) and BBC-1's "Joe Brown Show" (April 7).

Bassey, Dud guest in Secombe TV

SHIRLEY BASSEY, Dudley Moore, Kenneth McKellar and Jimmy Tarbuck are among guests in the second of ATV's three "Secombe And Friends" shows, currently being tele-recorded. The programme will be screened on Sunday, June 18. The first of the Secombe showcases—with Monkee Davy Jones, Bruce Forsyth and Dickie Henderson guesting—is now set for transmission on Sunday, May 28. Both programmes replace the normal Sunday-night Palladium TV screening.

The Dudley Moore Trio also joins Shirley Bassey in this Sunday's "London Palladium Show" (19th). Lonnie Donegan is added to the April 9 show.

YARDBIRDS WAXED NE WITH

THE Yardbirds waxed under supervision—Gals, for Ma on Columbia.

The Yardbirds' dam for three d concerts from A by a three-day Stockholm's T They then emb tour of Norway Denmark. The also set to play of American s from July 14.

HUGE POP LINE-UP FOR SIMON DEE

MOST of Britain's top pop stars are being booked for guest appearances in Simon Dee's new twice-weekly BBC-1 series beginning next month. Fans can look forward to the biggest feast of TV pop since "Thank Your Lucky Stars" and "Ready, Steady, Go!" were axed. Dates for Dusty Springfield, Paul Jones, Cat Stevens, Manfred Mann and Jimi Hendrix have already been set. Other stars appearing during April include Engelbert Humperdinck, the New Vaudeville Band, Dave Berry and Paul and Barry Ryan.

The show will be screened on Tuesdays and Thursdays (6.25-7.5 pm), starting April 4. Titled "Dee Time," it features Simon as resident chairman with a guest co-host in each edition.

Booked for the first programme are Jimi Hendrix, Cat Stevens, Kiki Dee, Libby Morris, Mike Newman and co-compere Lance Percival. Guesting in the April 6 show are Dusty Springfield, Anita Harris, the Peddlers, Derek Dene and co-host Humphrey Lyttelton. Set for April 11 are Manfred Mann, Paul Jones, Lulu, Vikki Carr, Ray Fell and co-compere Ted Ray.

The line-up for the remaining five April shows (although exact transmission dates have not yet been finalised) includes Humperdinck, the Vaudeville Band, the Ryans, Dave Berry, Julie Felix, Lonnie Donegan and Roy Hudd—plus American visitors Dakota Staton, Nina Simone, Frankie Laine, Mel Torme and Dick Gregory. As reported last week, Tony Bennett guests during May.

NEW RELEASES INCLUDE —

Tom Jones, Bachelors, Ifield

A NEW LP by Tom Jones; the Royal Guardsmen's follow-up to "Snoopy," and their first album; Jackie Trent's recording of a Cat Stevens song; and singles by Frank Ifield, David and Jonathan, the Bachelors, Peter and Gordon, Chris Montez and Brian Poole are among forthcoming new releases.

Jackie Trent's "Humming Bird" — penned by Cat Stevens — is issued next Thursday on Pye. Out the same day are Chris Montez's "Because Of You" (Pye Int.), Jonathan King's "Round Round" (Decca) and Brian Poole's "That Reminds Me Baby" (CBS).

Also issued next Thursday on CBS is the Magic Lanterns' "Auntie Griselda," a track from the LP "More Of The Monkees"; and Peter and Gordon's "Sunday For Tea" (Columbia), a Carter-Lewis composition.

"Riders In The Sky" and "He'll Have To Go" are two of the tracks on Tom Jones' LP "Green Green Grass Of Home," issued next Thursday on Decca.

The Royal Guardsmen's "Return Of The Baron" is released the following Friday (March 31) on Stateside, and their first LP "Snoopy Versus The Red Baron" is issued early next month.

The Bachelors' "Oh How I Miss You," coupled with "Ghost Mountain," is released by Decca on March 31.

Issued the same day are Frank Ifield's "Out Of Nowhere" and David and Jonathan's revival of "Gilly Gilly Ossenfeffer" (both on Columbia), and Bobby Goldsboro's "Too Many People" (United Artists).

WALKERS' TOUR DATE SWITCHED

A CHANGE in the itinerary of the Walker Brothers tour takes them to SOUTH-AMPTON GAUMONT on Wednesday, April 12—instead of Hadleigh Kingsway as originally planned. The promoters say the package (which also features Engelbert Humperdinck, Cat Stevens and Jimi Hendrix) has been pulled out of the Hadleigh date because the necessary advance deposit was not provided by the management — and because advertised admission prices were "too high."

A relay of hired coaches to take teenage fans from the Hadleigh district to neighbouring venues which the package will play— Ipswich Gaumont (1st) and Bedford Granada (11th)—is being organised by the promoters.

Nearly 1,000 fans were disappointed last Sunday when police stopped a one-nighter by the Jimi Hendrix Experience at Hkley Troutbeck Hotel, claiming that the audience was too large for the premises. The action provoked a minor riot.

Price home and abroad

The Alan Price Set are booked for three days in Scotland from May 3, and TV in Frankfurt on May 18.

Ballroom and club bookings for the group include Sheffield Locarno (March 23rd), Derby Clouds (25th), Rugby Town Hall (31st). They play cabaret during April 2 week doubling Newcastle Cavendish and Sunderland Wetherall's.

Bachelors to Italy

The Bachelors pay a 10-day visit to Italy from May 25 to June 4 for TV guest spots and personal appearances. This follows their eight-week British variety tour which opened at Stockton ABC this Monday. Remaining details were reported seven weeks ago.

DOONICAN RETURN

A new fortnightly series of the "Black And White Minstrel Show" begins on Saturday, April 15. It will alternate on Saturdays with repeats of the "Benny Hill Show," to be followed in the early summer by a new series of "Billy Cotton's Music Hall."

A further 13-week series of the "Val Doonican Show" will be screened as a Saturday night attraction in the autumn.

Guesting on the panel of BBC-1's "Juke Box Jury" on Saturday, April 1, are Simon Dee, Alan Freeman, Una Stubbs and Virginia Ironside. This will be the last edition to draw upon the resident team of four male disc-jockeys. Subsequently the series will revert to its original format of four new guests each week.

As we close for press, we learn that BBC-1 will transmit the Frank Sinatra spectacular "A Man And His Music—Part II" on Tuesday, March 28. Nancy Sinatra guests.

Immediate to EMI after Philips split; new labels

EMI has signed a deal with Andrew Oldham and Tony Calder under which it will now distribute the Immediate label. The first two releases on the new outlet are set for March 31—"Green Circles" by Twice As Much, and a debut disc from the Apostolic Intervention titled "Tell Me Have You Ever Seen Me." This follows last week's report of Immediate's split with Philips, who formerly distributed the label.

Oldham and Calder were expected back in London today (Friday) after visiting New York to negotiate a U.S. outlet for Immediate.

Roulette is the latest American recording company to be issued under its own label in this country. It will be distributed in Britain by Philip Solomon's Major Minor company, under a deal clinched between Solomon and Morris Levy, president of Roulette.

First British release will be Tommy James and the Shondelles' current U.S. hit "I Think We're Alone Now," on April 15. Agreement has also been reached for Roulette to distribute the Major Minor output in the States.

The Stardust label, mainly devoted to Irish showbands, is to be launched next month by impresario Arthur Frewin in conjunction with Melodisc Records.

Decca is to launch the LHI label—owned by U.S. composer and record producer Lee Hazetwood—in the spring.

Philips Records will market the CBS catalogue on muscassettes under a deal signed this week. First release of these CBS tapes will be in early May and will include recordings by Tony Bennett, Barbra Streisand, Bob Dylan and Andy Williams; plus the "West Side Story" and "My Fair Lady" soundtracks.

SIMON AND GARFUNKEL—who as previously reported play concerts in London, Birmingham and Manchester from tomorrow—are tele-recording a "folk special" for Granada-TV today (Friday); transmission date is not yet set. ● Sonny Rollins and Max Roach in BBC-2's "Jazz Goes To College" next Monday (20th) ● At Nantwich Civic Hall are the Alan Price Set (April 1), the Mindbenders (15th) and the Move (May 6).



EDWIN STARR turns photographer backstage at the Saville on Sunday, but he's caught by our Napier Russell—and so are DUANE EDDY and the WILD ONES (l to r) GORDON BARTON, TONY SAVVA, MAX KER-SHYMER and DAVID ARDEN (son of agent Don Arden).

NME was right—'Little Bit' is Monkees next

IT is now officially confirmed that the Monkees' next single will be Neil Diamond's composition "A Little Bit Me, A Little Bit You," coupled with a Mike Nesmith number "Girl I Knew Somewhere"—as exclusively forecast in the NME. It will be released in this country by RCA on March 31.

The disc was issued in the United States last Friday, and the Monkees immediately won a Gold Disc for a million-plus sales based on advance orders. By Tuesday, American sales had passed the 1,500,000 mark.

America's National Association of Record Merchandisers has made three awards to the Monkees for 1966 achievements. They are named as the Best-Selling U.S. Vocal Group, and collect trophies for the Top Single ("I'm A Believer") and Best-Selling LP ("The Monkees").

Davy Jones contributes to BBC Home Service's "Pop Goes A Person"—a polled history of the pop scene over the last decade—on Thursday, March 30.

Easybeats Aussie date —Germany with Stones

The Easybeats' return visit to Australia is now set for three weeks starting May 13. In early June—on their way back to this country—they will pay a promotional visit to the United States. The group's "Friday On My Mind" disc enters the U.S. Hot 100 this week.

They have also been booked as a supporting attraction on the Rolling Stones' German tour, beginning March 29 and covering Hamburg, Munich and Essen. In Germany they will make two TV guest appearances.

NEXT WEEK

NME ON ONE EARLY THURSDAY MARCH

Secombe R

Harry Secombe, Forsyth, Rolf H Brothers, Anita Henderson are among in a Variety Cl at London's Victoria day, April 23. P will attend.

Paul Jones, the M and the Rebel R Washington's Ram at the Brighton al-be staged at the M Friday, April 14.

FAM

GEORGIE I Stevens a for three l broadcasts du four weeks—u drix Experienc two. Additional Engelbert H Roy Orbison Among other p in radio serie Price Set, the Vinco Hill an Georgie's th "Saturday Cl "Parade Of Th day, April 5) a Show" (Friday for "Easy Bea 2), "Saturday "Monday Mon

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RCA VICTOR

Secombe in 'Oliver' film, big West End musical

HARRY SECOMBE—whose version of "This Is My Song" this week gives him his first-ever Top Ten entry—has been signed for the most important film rôle of his career. He will play Bumble in the movie version of Lionel Bart's "Oliver!", which goes into production in colour in this country on May 1. The comedian singer has also been signed for a major West End musical this autumn—as D'Artagnan in "The Three Musketeers".

Hollies form own disc company

THE Hollies have formed their own record production company. They will in future supervise all their own discs, and will negotiate deals for distribution at home and abroad. They will also record other artists. A four-piece Scottish group—A Certain Society—has already been signed by the new company.

The Hollies' direct-recording contract with EMI expired at the end of January and will not be renewed.

Instead, under a new three-year deal, the Hollies will lease all their subsequent tapes to EMI. This means that their discs will continue to be issued here on the Parlophone label.

In America the Hollies have left Liberty and have signed a three-year distribution deal with CBS. Agreements have also been signed for a similar period with Hansa in Germany and Philips in France. In concluding these deals, the initial world-wide advance payment collected by the group is reported as \$750,000.

Producer Ron Richards of AIR London Ltd. — who, on behalf of EMI, has recorded all the Hollies' 14 hits to date—will continue to produce their discs on a freelance basis.

Tom Jones club date

Tom Jones has been booked for another provincial cabaret week. He opens at Birmingham Castaways on June 4. As already reported, he is also set for a week at Darwin's Cranberry Fold Inn from April 24.

BOBBY'S RELAPSE

Hollies drummer Bobby Elliott collapsed again last weekend and is now likely to be out of the group "for several months." He will definitely not take part in the group's current tour with Spencer Davis and Paul Jones and is also expected to miss the Hollies' imminent world tour.

Bobby was detained in Hamburg Hospital in mid-February suffering from an inflamed appendix, but had appeared to be making a steady recovery. During his absence his place in the Hollies is taken by ex-Dakota Tony Mansfield—not Tony Newman, as previously reported.

Vince in Mike-Bernie TV

Vince Hill, who moves up to No. 4 in this week's NME chart, makes a guest appearance in ABC-TV's "Mike and Bernie's Music Hall" on Saturday, March 25. Another new booking for the series is Malcolm Roberts on April 8.

Cathy McGowan joins the panel of celebrities in this Sunday's "Eamonn Andrews Show" (19th). Singer Cindy Williams is added to the April 9 edition.

Harry's co-star in "Oliver!" will be Shani Wallis, whose booking has already been reported in the NME. They begin rehearsals late next month before filming commences at London studios.

Harry is also a late booking for the panel of ABC's "Eamonn Andrews Show" this Sunday (19th), when he will also sing "This Is My Song."

As previously reported, he appears in ITV's massive "Heart Of Showbusiness" spectacular on Sunday week (26th), with a host of other stars.

Music for "The Three Musketeers"—a theatre for the show has not yet been set—has been written by Laurie Green, with lyrics by Herbert Kretzmer. The book has been written by comedian-actor Michael Pertwee.

NEW SIGNINGS —

BILLIE DAVIS, DANA, UNIT 4, ALDRED

BILLIE DAVIS has been signed by Decca to record for its Deram label—as a soloist as well as duetting with Keith Powell. Both artists formerly recorded for Piccadilly. Ray Charles' backing group the Raelets (due in Britain soon for concerts) may provide the vocal backing on Billie's first Decca single.

Dana Gillespie, who was discovered by Donovan at "Ready, Steady, Go" and recorded for Pyc a year ago, has rejoined the label. Her disc "Pay You Back With Interest" is released next Thursday (23rd). Former "RSG" compere Michael Aldred has been signed to record for Deram.

Unit Four Plus Two, who previously recorded with Decca, have switched to Fontana. Their first disc is expected early next month.

Actor Anthony Booth, who stars in the BBC-TV series "Till Death Us Do Part," has been signed by Pyc. His first single will be issued shortly.



Members of the OTIS REDDING soul revue—which opens at London's Finsbury Park Astoria tonight (Friday)—are pictured on their arrival at London Airport on Monday morning. They are (from left to right) BOOKER T. and the three M.G.'s, CARLA THOMAS, EDDIE FLOYD, the three MAR-KEYS, ARTHUR CONLEY, and DAVE (of SAM and DAVE). Otis himself arrived last Saturday, with Sam flying in to complete the package on Monday night.

MASSIVE U.S. CAMPAIGN TO PUSH HENDRIX

A MASSIVE campaign hailing Jimi Hendrix as "the greatest talent since the Rolling Stones" is being launched in America. This is the immediate outcome of a deal signed in Los Angeles on Tuesday—by the Hendrix Experience's co-manager, Mike Jeffrey—which gives American distribution of Jimi's recordings to the powerful Warner-Reprise company.

Initial fee paid to Hendrix for his signature is reported to be "in excess of 50,000 dollars." Mo Austin, president of Warner-Reprise, described it as the highest fee the company has ever paid for a new artist.

A spokesman for the company announced that meetings are now in progress between Jeffrey and Austin with a view to inaugurating a vast U.S. publicity campaign on Hendrix. He added: "We shall introduce a completely new conception in promotion which should put Jimi right at the top in a very short time."

Warner-Reprise is expected to rush-release Jimi's "Purple Haze," being issued in Britain next Thursday (23rd) as the first single on the new Track label—formed by the Who's co-managers Kit Lambert and Chris Stamp, in association with Polydor Records.

The Who's lead guitarist Pete Townshend will take charge of jazz releases on Track. He will also be responsible for discovering and supervising the recording of new talent.

WHO'S TRACK DEBUT

The Who's first single on Track is being planned for release in the third week of April, at the same time as the first Jimi Hendrix LP "Are You Experienced?" A series of instrumental EPs by the Who is also being prepared by Track. The first will be released in early May, although no titles have yet been set.

Stone Jones' movie music could win Cannes honour

THE movie for which Rolling Stone Brian Jones has written and produced the music—as exclusively reported in the NME two weeks ago—has been selected as Germany's entry for the Cannes Film Festival from April 24 to May 11. The picture stars Brian's girl friend, Anita Pallenberg.

Titled "Mord Und Totschlag," it will be screened in this country (with English sub-titles) by Universal Pictures as "A Degree Of Murder."

The film was shot in Munich, to which Jones paid three visits to see the film in preparation—although all the soundtrack recordings took place in London.

Groups of various sizes, up to and including a ten-piece unit, were used in the score. Brian himself plays sitar, organ, auto-harp, harmonica and dulcimer on the soundtrack.

He entered the West London Hospital for a check-up last weekend, but discharged himself after three days and flew off to North Africa for a rest. Mick Jagger is already holidaying in Tangier.

ELVIS 'SACRED' LP

Elvis Presley's next album release in Britain is a collection of sacred songs, "How Great Thou Art." It will be issued by RCA on March 31. On Palm Sunday (this weekend, 19th), a network of 300 U.S. radio stations broadcasts a 30-minute programme devoted to the LP.

Children £5,000 deal, U.S. trip, tour with Who

JOHN'S CHILDREN, who make their NME Chart debut this week, have been booked to tour Germany with the Who next month. They also pay a two-week promotional visit to America in early May. Apart from Britain, the group is represented throughout the world by Track Records, on whose behalf Kit Lambert flies to Japan next week. He will negotiate a distribution deal for the Children. United Artists has signed the group to a £5,000 songwriting contract. Today (Friday) its new album "Organ" was released in America. Two British dates for the team are London Tiles on Good Friday (24th) and Leatherhead Bluesette (April 2).

AT, JIMI, 'DINCK, ROY RADIO

The Hendrix group guests in "Easy Beat" (March 26) and "Monday Monday" (April 10), besides its previously reported "Saturday Club" booking on April 1.

Humperdinck stars in "Pop North" on Thursday, March 23, joined by O'Hara's Playboys. Orkson guests in the "Joe Low Show" on April 7. Other bookings for this series include the Alan Price Set (March 31) and Guy Durrell and the Peddlers (April 21).

Additional "Saturday Club" bookings include the Shonon Dupree Big Sound and Barbara

Ruskin (tomorrow, 18th); the Searchers, the Nashville Teens, Three People and Guy Durrell (25th); Vince Hill and Helen Shapiro (April 1); and Peter Jay's Jaywalkers (18th).

Other Light pop guests include the Cream in "Monday Monday," Harry Secombe in the "Rolf Harris Show," and Helen Shapiro in "Music Through Midnight"—all on Easter Monday (March 27). The Dave Dee group is in "Monday Monday" on April 10.

Guests in the daily "Swing-along" series during Easter week—from Saturday, March 25, to Friday, March 31—include Clinton Ford, Billy Fury and the Gaublers, Susan Maughan, Rosemary Squires, Odlin's People and the bands of George Chisholm and Tony Evans.

Vaud Band takes U.S. by storm—major dates

THE New Vaudeville Band has been booked for a string of cabaret, concert and TV dates in America. Following its recent highly successful tour of the States, it has been inundated with requests for return appearances, and is likely to spend much of the remainder of this year in America.

In the spring the Vaudeville Band becomes one of the very few British groups ever to play a cabaret engagement in Las Vegas, when it opens for two weeks at the Tropicana Hotel from May 26.

The Band makes a guest appearance in U.S. TV's coverage of the Grammy Awards ceremony—which it filmed in London this month—and after its Las Vegas booking, it guests in the "Vic Damone Show." This is networked throughout the States.

Negotiations are in progress for the Band to undertake a four-week cabaret stint at the celebrated Coconut Grove in Los Angeles, before returning to Britain.

The Band pays a further visit to America early in October to play six concert dates, co-starring with Louis Armstrong. Further offers from the States are currently being considered.

BUSTER BALLROOMS

West Indian blue beat star Prince Buster will visit Britain for ballroom appearances next month. He tours between April 28-May 14, followed by Continental dates.

Tentative venues being arranged by promoter Jim Godbolt include London's Uppercut Club (April 29), High Wycombe Town Hall (May 2), London Ram Jam (6th), Cambridge Dorothy (10th) and Folkestone Tofis (13th). Buster will be backed by a British-based West Indian group the Bees.

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