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New Musical Express summer special

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Editor:
ANDY GRAY

Art Editor:
PAT HALL

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BEATLES PAUL, GEORGE, RINGO and JOHN at the dinner table in a field, during their film to publicise "Strawberry Fields Forever".



Another shot from the same film, featuring the piano on strings, one of Swedish director Peter Goldmann's novel ideas.



Have the Beatles gone too far off the pop music track with their "Penny Lane"/"Strawberry Fields Forever"? It is significant that they failed to reach No. 1 in the NME Chart (or in two of the other three newspaper charts) for the first time since their "Please Please Me" in February, 1963.

BEATLES as they used to be point up to BEATLES as they looked at the beginning of the year.



Have THE

HAS their facial image, once so fresh and clean-shaven and now so hairy and untidy-looking, damaged them? Have younger fans—and indeed older ones—decided that the Beatles have left them behind musically and visually? Have these fans turned to the Monkees or some less way-out group?

Let's face it, the Beatles built up their reputation on happy music with a simple, catchy beat-tune to it. The lyrics were simple and easy to remember—and sing. The Beatles have discarded this for more complicated lyrics and more intricate music forms, arguing that they must move forward or die.

Yet the Monkees have taken over their early style and have amassed thousands of fans. And the Beatles have said in effect: "Good luck to them". The Beatles are now all wealthy men who don't have to work any more. They can enjoy the luxury of playing what they like on their records and taking their time until a track is just as they want it.

Time problem

Unfortunately, a record company can't take all the time in the world. It must keep turning out good selling records for its customers, the retailers. And retailers all over the world want Beatles records. They want a steady flow of them. But they haven't got it recently. The album the Beatles started work on in December for release, we were told, early in March, wasn't ready by the end of that month.

BEATLES gone too far?

asks
**ANDY
GRAY**

Let's hope by the time you read this the album is out—and was worth waiting for. Because the Beatles are very important to Britain's flagging economy, and the famous four have MBEs to prove it. We know that inspiration cannot be hurried, but when the Beatles were on their way up they produced the goods quickly enough.

Eight months

Of course, the Beatles are not alone in this trend of taking longer to produce records. The Beach Boys took eight

months to perfect "Good Vibrations" and almost as long for their follow-up. The result is they soon become forgotten and their follow-up has to be all that better to bring them up again into the public eye.

I was with Paul McCartney at the EMI studios last December when a photographer arrived to take pictures of him with George Martin to publicise Paul's film music in "The Family Way". George's publicity man had laid it on. Paul turned up his nose at the thought and said: "I don't do 'cheese' smile pic-

tures any more." Only after coaxing by George did he sit at a piano with George and have his picture taken in a rather grudging way.

This is the feeling of all the Beatles. Publicity seems to stink to them. Admittedly, Paul chatted with me for about an hour and once he got going he seemed to enjoy getting a lot of things off his chest. But he seemed a very bitter young man and I got the impression that he didn't trust the Press. "They say we say things we never say," was his theme. I told him that probably it was because they refused to see the Press and editors like myself told their writers they had to get something about the Beatles. Paul could see this—"They have a job to do"—but made no further comment.

Alarming

One of the alarming things about the Beatles' future as I write this is that we cannot see them any more. Their records now are so intricately backed, with jazz bands, Latin-American combos and even symphony orchestras, they cannot present them on stage.

Not that they want to do concerts any more. As Paul told me: "No one listens when we're on stage. Everyone is making their own noise."

All plans for a fourth film seem to come to naught. Since January, 1965, they have been going to make a movie, but only John Lennon has done one, "How I Won The War," which will be seen later this year.

Our only view of the Beatles up to
(Continued on page 70)

Two shots of JOHN LENNON as we'll see him in the forthcoming film, "How I Won The War."





THE
STONES
SAY

TOO

LATE

FOR US TO REFORM



For approximately four years now the 'it's my life and I'll do what I want' school — symbolised by the rebel Rolling Stones — have been fighting a bloody battle with the Establishment's motto: 'It's not your life and you'll do what your told!'

The Rolling Stones in more simple terms are reflections of the perpetual difference between children, with all the impatience of youth, warring against the intolerance of their "aged" parents.

In spite of protests, abuse and ridicule from all quarters of the adult world (from politician to vaudevillian), the Stones have rolled successfully through '67, thumbing a derisive nose at authority and depositing some of the well-established show business traditions on their well-established bottoms.

The Stones topped the London Palladium TV show (achieving the highest TAM viewing figures for the production in over a year, incidentally!) and screams of "sacrilege" rent the air when they refused to mount the traditional revolving rostrum at the end of their performance.

"I thought we'd gone far enough by doing the show", said Jagger amicably to me after the debacle. "We refused to go on the roundabout because it's infantile."

"The whole show was a bit of a joke. Keith and I went round to watch it on Paul McCartney's video tape machine. We were top-

ping the show and the comedians were making pathetic remarks about us. They weren't even funny—just pathetic!"

Ridicule is something that the Stones have had to put up with since some misguided person decided that if you had long hair you were a lout! There then followed the long line of highly-unoriginal comedians, who, when stuck for a joke, worked on the premise that you could always get a titter by having a go at Jagger and Co.

Max Bygraves joined the inauspicious group of Stone-slamers when he sprayed the stage with aerosol during his act on the Palladium the week after the group appeared.

"Oh yes, that's very good", commented Keith Richard when I told him of the incident (they don't watch the show), "Max Bygraves, eh? I mean all that and 'Tulips From Amsterdam', too."

"Did he wear a wig when he did it? I mean, that's a bit avant-garde for Max Bygraves to have a go at the Stones without wearing a wig!"

It has always seemed a great pity to me that the Stones controversial

image has overshadowed their musical progress. "Ruby Tuesday" was probably the most original and enterprising new single of '67—who else but the Stones and possibly the Beatles would have thought of including a recorder and two people playing a double bass on a pop single?

The lyric in itself was worth the closest attention—something new. "Ruby" went to No. 1 in America and here, though "Let's Spend The Night Together" was nominated the A side.

The achievement of such an interesting song as "Ruby" was, however, coupled with some unhappy publicity for "Let's Spend The Night Together". As if the idea of two people sleeping together had never been thought about before the U.S. radio stations banned it and old Auntie BBC got the moral shakes, but came round!

"We even had to change the lyrics on the Ed Sullivan TV show", said Jagger. "Some people would read obscenity into the National Anthem!"

The Rolling Stones LP, "Between the Buttons", was another milestone in their career. It included the poignant "Back Street Girl" and "Yesterday's

WRITTEN IN DEFENCE OF A

MUCH MALIGNED GROUP—by Keith Altham

(continued on page 67)

**New
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summer
special

**MICKY
DOLENZ**





MICKY

MICKY the raver, the hippy. Micky who switches on to anything new and exciting, creating an aura of energy wherever he goes. An "Instant Party" without shyness or inhibition, well aware of his own charm and magnetism; a deadly, irresistible ladies' man like a cross between Paul McCartney and James Bond.

Micky loves to be loved, seeks approval for what he is wearing, what he is doing. Talks so fast about so many things he loses track of his own conversation and has to stop, shake his head and start again. He will suddenly jump out of a chair in mid-sentence, do his famous James Cagney impression and yell "I feel GROOVY!" for no apparent reason.

One moment he's Micky Dolenz the next he's a frog waiting to be turned into a handsome prince, the next he's a leery helomonsster. Inventive, quick-witted, extrovert, gay.

Micky creates his own world. His fervid imagination conjures him into fantastic situations. He is a living, walking Monkees show all to himself, everything he does is speeded up like a Keystone Cops film, for every gag there's another to top it and if you do say something amusing he'll throw his head back, laugh long and loud and repeat it to himself, as if learning by heart.

A cute, comic, immensely likeable person, warm, generous, considerate. A hairy, weirdy, groovy guy who knows where it's all at. An entertainer through and through with a streak of pure professionalism.

Micky will outlive the Monkees to become a great all-round entertainer—he has talent, boundless enthusiasm and tremendous personality. Micky is a winner with a lust for life.

A leaping, laughing, mischievous Monkee. A Monkee nut! A Monkee that swings from club to club, shins deftly up the show business tree and chatters happily to anyone and everyone.

DOLENZ

Top: **MICKY** plays at being a doctor... and with such a patient, who can blame him!

MICKY'S pipe was just a prop. Happy pic during his London visit.

Below: During his London visit, **MICKY** met (l to r) **CAT STEVENS**, **CLIFF RICHARD** and, of course, **SAMANTHA JUSTE** (good friends)!



Tracy Thomas, in Hollywood reports on the

LEISURE

of the BEACH BOYS



BEACH BOYS at play — or heart failure for their insurance companies!

FROM Tokyo to Berlin to Garfield, New Jersey, the Beach Boys have represented Southern California for six years. When they're on the stage at Asbury Park, Finsbury Park or the Paris Olympia, the girls gaze longingly at Dennis Wilson, the mad, impetuous drummer and imagine the sandy beaches of Malibu filled with Dennises—tall, strapping, athletic youths grabbing their surfboards with a cry of joy, paddling out over the whitecapped waves silhouetted against the brilliant sunset...

Or they look at bouncy Bruce or youthful Carl and picture them in low-slung sportscars racing along the coast line, or bouncing on to the tennis courts on a Sunday afternoon, or sipping lemonade on the patio, dangling bronzed toes in a blue, kidney-shaped swimming pool in mid-January.

The Beach Boys are all raised in the best traditions of Californian friendliness—casualness with the South's flair for complete relaxation and ease.

The majority of Southern Californians are the tanned, healthy, outdoorsy folk that the Beach Boys represent, not only because of their group name or their place of residence, but also because of the way they live. The activities of their leisure hours varies in intensity from the always-on-the-go Dennis to stay-at-home Carl, but each bears the stamp of Southern California living.

So let's follow the sun and find out what the Beach Boys do in between their intensive recording sessions and interminable tours.

Dennis is notoriously the most active Beach Boy. Sundays he drives his Cobra or Ferrari to Palm Springs to race—very often, successfully. With wife Carol, brother Carl and his wife Annie sitting on a nearby fence, Dennis suits up in a silver racing costume and white helmet and roars off.

Or he'll take off down south to Salton Sea. It's here that he unloads rod and reel and matches wits with the fish. Some may find it odd that the energetic Wilson delights so in what is known as a calming pastime, but he claims that he enjoys trying to outwit the animals and never knowing whether he'll catch anything or everything.

Until this year, the tanned, hearty young man also hunted extensively. But his compassion and love for animals finally won over his pleasure in trying to outguess deer and foxes.

Back in his ranch-style Beverly Hills home, Dennis has only to step outside and he can jump on a horse and ride in and out the canyons or dive into his pool (and he's a spectacular diver).

His love for animals shows—there are always several large dogs and a

continued on page 62



Bruce Johnston

Dennis Wilson

Mike Love

Brian Wilson

Alan Jardine

Carl Wilson



To the New Musical

Express

LONDON

PLEASURES

and ELVIS



ELVIS keeps himself in trim, likes boxing, touch football and motor cycling.

SINCE 1961, Elvis Presley has made no personal appearances. That year also marked the beginning of El's and The Colonel's inexorable fight to keep his personal life private. For all intensive purposes, El stopped swinging. He stopped dating starlets, going to night clubs, restaurants and movies. He went into seclusion.

His Memphis 'Mafia', a group of ten old school friends from his hometown, swung into action, keeping anyone who wasn't a bonafide pal of El's away from him.

But although no one hears much about it, El does swing—in his own way. All the places he spends time in are lavishly decorated and calculated to please.

His years of living in great comfort and ease began with Gracelands, built a few miles outside of Memphis in honour of his mother. It cost him over a million dollars, but even then, he could easily afford that kind of expenditure. There are eighteen rooms in the house, which faces a major highway. El has a large private suite, of course, and so does his grandmother, Minnie.

His interest in music doesn't stop when he leaves the recording studio—there are several jukeboxes in Gracelands, which play mostly country-western and blues records.

Memphis is Elvis' permanent home. The minute he's through filming in Hollywood he races back home. In addition to Gracelands, he purchased another home in the South this year: a ranch near Days, Mississippi, about 15 miles south of Memphis. It's a 160-acre cattle ranch, called the Circle G. The star has many chances to see the spread over the years—for a long time, he's been driving down to nearby Lake Arkabutla with his friends to swim, water ski and sail. He apparently fell in love with

continued on page 62



THEY WERE VOTED TOP

The most shattering news of early '67 to the pop world at large was that the Spencer Davis group were to split up, with both Stevie Winwood and Muff going their separate ways!

THE big split came at a time when the group had made their first big breakthrough in the U.S. charts with "Gimme Some Lovin'" and the group were re-establishing themselves after a short spell in the doldrums following "Keep On Running." For Spencer the break came sooner than he expected at a moment when Stevie was not only singing, playing and taking a lead vocal and interpreting their songs—but he was also writing them!

We were assured that split was 'entirely amicable', but everyone was aware that friction had been building up within the group over three years and Stevie admits himself: "I was thinking about splitting for two years previously."

What was the truth behind the break-up? Manager Chris Blackwell admitted to me that the break-up was pre-determined and he had prepared for it.

"I think we made the break at just the right time," he told me. "It was something that had to happen—Stevie has his own road to follow musically and we knew that one day would see the parting of the ways."

"I deliberately kept Stevie in the background of Press interviews and publicity so that the public would associate the group with Spencer visually. Had I left it any longer Stevie would have taken over the group's image by force of musical domination and Spencer might have been left with nothing to build anew upon—the danger was simply that to have left the break-up for another six months would have resulted in the group being thought of as the Stevie Winwood Quartet!"

While on the Small Faces tour Spencer phoned to tell me how he felt about the bust-up.

"Naturally I'm disappointed," said Spencer, "but I'm not defeatist about it—after all Manfred Mann began again without Paul Jones and succeeded, why shouldn't we?"

"You have to take into consideration

too that Stevie is about 18 and has been working like a maniac for the last three years—he's virtually had no time to himself at a time in your life when you need it most.

"Pete York and I are going to do our damndest to see that the new Spencer Davis comes bouncing back into the hit parade."

Meanwhile in his country retreat Stevie went into a kind of musical retirement where he got together Jim Capolodi (drums), Dave Mason (guitar) and Chris Wood (flute) to form a group called the Traffic and work on new musical patterns.

"Musically Spencer and I have been drifting apart for years" said Stevie, "I'm doing a lot of film scores—originally 'I'm A Man' was written for a documentary film but it sneaked out as a single—and now I'm into my own scene with musicians who think along the lines I do."

"Towards the last days with Spencer I was beginning to feel like a machine—you can't go on singing things like 'Georgie' every night and be expected to put complete sincerity and feeling in every performance. You've got to move on—and that's what I've done."

Shortly before the split Spencer hinted to me that 'the crunch was about to happen' and he would be taking a more prominent part in the group's discs from now on.

"I never felt my musical contribution to the group was enough," said Spencer. "But while we had Stevie up there leading the way so successfully it would have been foolhardy to change horses in mid-stream!"

Will the new Spencer Davis forsake what was generally recognised as a 'groups' group, playing more commercial numbers to commandeer success, or will Spencer retain his musical integrity?

"Naturally the musical approach will change," said Spencer but I don't hold with this generally accepted view that if you have a record in the charts you are compromising your own musical

standards.

"That's as good as saying that the public are a load of morons," said Spencer. "There are simply those people who get their enjoyment from pop music in a simplified form and prefer to regard the medium as entertainment rather than an art form or something which must instruct as well as entertain."

"While everyone else was leaping about slapping labels on this music form and that and wrapping up the scene in neat little packages labelled 'psychedelic' or 'freak-out' along came Val Doonican, Engelbert, Vince Hill, and groups like the Troggs and the Monkees giving people happy music. The statement is here in a nice happy song—now go away and enjoy it and that to a large extent is my musical philosophy."

"The only thing I deplore is the kind of artist who goes into the studio deliberately to foist a product upon the public that he believes is susceptible—the result is a disc which is an insult to everyone—just occasionally they make it and that makes me very sad. If I record a number it is because I like it and I hope the public will like it as well."

Among other plans that Spencer has are those of breaking ground in new countries. He is seriously considering the possibility of undertaking tours in African areas like Kenya.

"To create interest in those types of countries would really be something," said Spencer. "Also it means you can see a whole new world—making the grade in new places really interests me—it's like starting all over again but of course the first major battle has to be won here."

Whatever Steve and Spencer do you can be certain of one thing that they are both going to give 100 per cent. effort to prove themselves. Good luck to both of them.

1st. YEAR STARS



They were stars before with Brian Poole, but now the TREMELOES (l to r) RICK WEST, DAVE MUNDEN, LEN HAWKES, ALAN BLAKELY are stars on their own.



The CREAM (l to r) JACK BRUCE, ERIC CLAPTON and GINGER BAKER



CAT STEVENS has made a great impact on the pop business during the last few months.



The EASYBEATS from Australia (l to r) HARRY VANDA, GEORGE YOUNG, SNOWY FLEET, LITTLE STEVIE WRIGHT and DICK DIAMONDE. Below: on the top step already—ENGELBERT HUMPERDINCK.



DAVID GARRICK is another promising new star.

The NEW VAUDEVILLE BAND'S old style is much in favour.



One of the most intriguing aspects of the hit parade is the large number of newcomers who are continually making their debut in the chart. Their arrival is inevitably at the expense of well-established artists who, in order to make way for this new talent, have necessarily to drop out of the limelight—sometimes permanently; but on other occasions as a mere passing phase.

BY
DEREK
JOHNSON

● These constant fluctuations in popular appeal are obviously healthy for the music business, in that they are forever injecting new blood into the industry, and thus revitalising it.

Of course, many of the chart newcomers are enjoying only a fleeting moment of glory, riding on the crest of a gimmick hit and are unlikely ever to repeat their initial achievement. Into this category we could place, I think, Napoleon XIV—who was one of the two-dozen new chartsters to appear in the year beginning June, 1966.

Others have proved that they are blessed with a certain disc appeal, having found the magical formula essential for the teenage market, while not necessarily having the long-term lasting power to ensure their continued success, or their ability to branch out into other fields.

But, unfailingly, every year a small nucleus of versatile new stars emerges. Stars who can be guaranteed to make a lasting contribution to the world of pop and who, because of their immense appeal, can be assured of progressing from strength to strength.

Undoubtedly the biggest single

RHYTHM 'N' BLUES GROUP BY NME READERS

BUT NOW THEY'RE ALL SPLIT UP!

**THEY
GO!**



**THEY
STAY!**



The **MOVE** (and two future fans?) are (l to r) **CHRIS 'ACE' KEFFORD**, **BEV BEVAN**, **KARL WAYNE**, **TREVOR BURTON** and **ROY WOOD**.

factor to explode upon pop during the past 12 months has been the **Monkees**. I will not, at this time, discuss the question of their originality (or lack of it) or their lasting power (if any)—as much has already been written and said on this controversial topic.

In my reckoning, the next most impressive name to appear on the scene in recent months has been **Cat Stevens**—not so much for his ability as an artist, though anyone who has seen him perform will admit that his assurance and stagecraft belie his lack of experience), but more for the remarkable quality of his work as a composer. His song-writing flair ranks with every one of the genuinely great



PERCY SLEDGE.

pop composers which this country has produced in the last decade—as is evidenced by the manner in which other artists are falling over themselves in the rush to record his output.

It was, in fact, Cat who was primarily responsible for the chart success of the **Tremeloes** in their own right—for he was the writer of that group's sparkling "Here Comes My Baby" hit. Nevertheless, having been supplied with the basic impetus, it now seems likely that the **Tremeloes** will maintain their reputation as one of Britain's top contemporary units, for they have now proved to an always-fickle public that they have the class and capability that makes for chart consistency.

Three other groups which have registered effectively in the past year are the **Cream**, the **Easybeats**, and the **Move**. Although each is worthy of continued recognition, by the law of averages, it follows that at least one will be unable to maintain the pace and will shortly fall by the wayside. Who knows, perhaps one of them may already have lapsed into the background by the time you read this article! All the same, these three groups deserve

credit for the startling manner in which they first electrified the fans, and it is to be hoped that they will all succeed in retaining their status in the big time.

Two other British soloists who, besides Cat Stevens, can be singled out for special praise in their first year of stardom are **Engelbert Humperdinck** and **Jimi Hendrix**. It has been suggested that Engelbert's rise to fame can be attributed partly to his gimmick name and partly to cashing in on Tom Jones' "Green Green Grass" success. This, however, is the viewpoint of the ultra-cynical—for he has proved in his Palladium TV appearances, and by the fantastic volume of his disc sales, that here is an artist with abundant talent, capable of remaining at the top indefinitely.

SOUL SINGER

Jimi has emerged as a soul singer of intense warmth and depth—the type of artist who is all too rare on the British pop scene. To witness a Hendrix stage performance is a never-to-be-forgotten experience, whether he is giving out in spirited rhythmic style or indulging in sensitive ballad singing. Here is an artist whom we can readily acknowledge as a genuine acquisition.

The **New Vaudeville Band** comes into a category of its own. One might have thought with the advent of "Winchester Cathedral" that this was a one-shot novelty hit—but it has developed into one of Britain's biggest international triumphs of the year, and has been covered by no less than 52 other artists.

Two other groups have at last achieved the acknowledgment which has so long eluded them, even though their chart successes have been minimal—**Geno Washington's Ram Jam Band** and **Zoot Money's Big Roll Band**. Both have had minor hits during the year (though Geno scored heavily in the LP chart). But the extent to which they have made their presence felt in clubs, ballrooms and concerts is an indication of their considerable following.

YOUTH APPEAL

Another newcomer who has fared reasonably well in his first year is **David Garrick**—maybe not a world-shattering singer, but at least an artist of significant character and individuality. His appeal with the younger element is quite substantial and, provided he can continue to find disc material suited to his offbeat style, he should be able to maintain the pace.



JIMI HENDRIX.

Every year a few Continental artists succeed in crashing into the British charts, but it is seldom that they are capable of repeating that achievement at a later date. **Los Bravos** captured the imagination of the British public and the world with their "Black Is Black", while **Rita Pavone** secured two small chart entries in this country. Whether or not they will find the winning formula again remains to be seen—but both have shown that they have the ability and potential to do so.

All the remaining newcomers during the past year have been Americans, and the two whom I feel deserve pride of place are **Bobby Hebb**, for the sheer quality of his beautiful "Sunny" disc (which, alas, I doubt if he will ever be able to repeat); and **Jimmy Ruffin**, whose inspired gospel-slanted soul singing has made a deep impression in Britain. I feel I should also mention **Percy Sledge**, who is in much the same category, even though he may prove to be a "one-hit wonder".

TAMLA SOUND

With the Tamla Motown sound zooming back into the limelight once again, it is not surprising that their artists figured amongst the newcomers—notably **Junior Walker** and the **All Stars** and the **Marvin Gaye-Kim Weston** duo—and I would not be surprised to see more performers on this label making their mark in the coming 12 months.

So far as the rest is concerned, I offer you **Edwin Starr**, **Robert Parker**, the **Casinos** and **Sandy Posey**, with only the latter showing any real sign of putting up a show of chart consistency. Her strangely haunting quality seems to have had a profound effect upon the more impressionable teenagers, and I imagine that she is likely to have several more hits up her sleeve. A group from Florida, the **Royal Guardsmen**, also scored a big first hit with "Snoopy And the Red Baron." And that is it for another year.

LOS BRAVOS
(l to r)
MIGUEL VICENS,
MANUEL FERNANDEZ,
TONY MARTINEZ,
MIKE KOGL
and **PABLO SANLLEHI.**



GINO WASHINGTON in sweat shirt, with his **RAM JAM BAND** (l to r) **BUDDY BEADLE, JEFF WRIGHT, JOHN ROBERTS, HERB PRESTIDGE** (and in front) **PETE GAGE** and **LIONEL KINGHAM.** Left: Smiling **MARVIN GAYE**, a Tamla star.

Below: **ZOOT MONEY** leans heavily on his **BIG ROLL BAND** (l to r) **CLIVE BURROWS, NICK NEWALL, ANDY SOMERS, COLIN ALLEN, and PAUL WILLIAMS.**



HAPPY

CARNIVAL time in Rio . . . the streets alive with laughter and music . . . firecrackers exploding high above the city . . . a vivid swirl of costumes and colour . . . and a mountainside view of sun-baked skyscrapers and warm Atlantic below.

This, according to Dusty Springfield, is "the most breathtaking view in all the world—the holiday place I'd love to go back to again and again and again".

Brazil isn't just the place the nuts come from, says Dusty. "It's wonderful, it's got everything," she told me rapturously.

"I went there two years ago and I haven't stopped wanting to go back there since. Did you see the film 'Black Orpheus'? Well, it's just like that. Exactly!

"I was only a week in Rio, but it was carnival time. Everything was swinging and exciting and beautiful. It's a tremendous holiday place, and I only wish it was nearer. I'd be there every week.

"Actually, I've had about all the holiday I'm going to get this year. All your NME readers are probably on their way to the Continent right now, while I'm stuck in the TV studios or touring up and down the country.

"I am hoping to get to Japan later on—it's a tremendous record market—but something tells me it's going to be all work, and I'm not going to have much time to look around. Two days in Hastings will be about my lot!"

Don't get the impression all Dusty's holidays are spent in far-off places. It's just that she's a much-travelled performer, and she often grabs the opportunity of an exotic holiday when she happens to be in that part of the world.

She recalls: "I've been to Spain a few times, but it disappoints me a bit. I've gone to places like Torremolinos but, I'm not too keen on that coast.

"I once met Lulu in Spain, quite by accident, and we were able to sympathise with each other at how we got burned by the sun so easily. It's being fair-haired, that's the reason.

"After a while we discovered

that marvellous brew that's guaranteed to make you brown and give you a place to yourself on the beach at the same time—three quarters of olive oil mixed with vinegar. It pongs, folks, but it's good stuff!"

Dusty spent a touring holiday in America with some friends earlier this year, although normally she likes to go to a beach resort and stay there long enough to pick up a tan.

She recounts: "This U.S. trip was quite something! We started off from New York by car, but we'd only got about 140 miles out of town when the back tyre went and the gear lever came off! We just had to dump the car at the side of the road and go the rest of the way by plane.

"Emergencies like that are one reason I wouldn't like to take a holiday on my own. But even so, I always prefer to be with a crowd. I get bored otherwise.

"I want to go back to the Virgin Islands some time or other—I stayed at St. Thomas last time—and that's the perfect example of a place where you need friends to stop you going round the bend with boredom.

"The sun is wonderful, but some parts are very isolated and you might find the only company you've got consists of insects!"

She roared with laughter. "Did I ever tell you about the swimming pool? I had a marvellous room in the hotel, with a pool outside, and I thought how romantic it would look if I lit it up at night.

"It looked romantic alright. But the light attracted thousands of midges and flies and Heaven-knows what, and I ended up itching the night away! If there's one thing I can say about that holiday it's . . . it was well up to scratch!"

Dusty's Nutty about Brazil

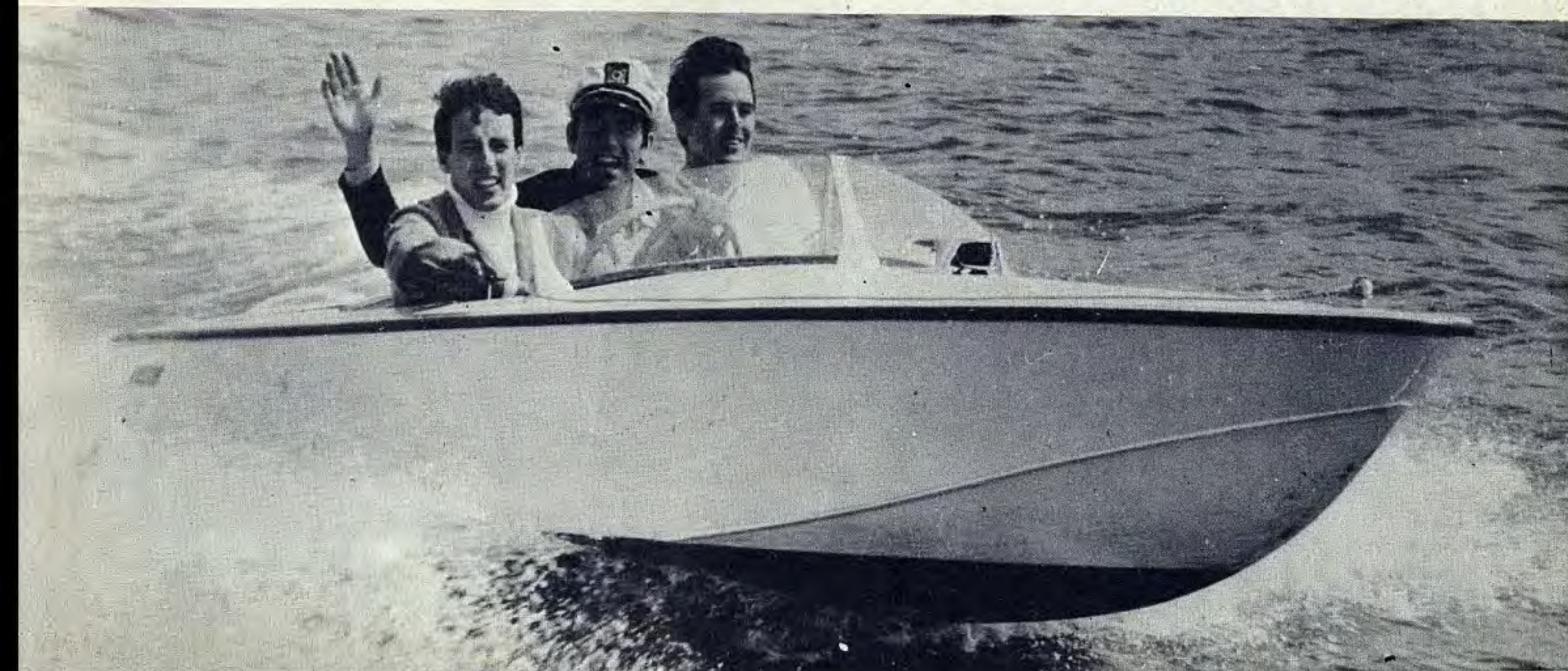
HOLIDAY

KEN DODD starts a new sport on the Blackpool beach—sand-ski-ing! And if you can get two such startlingly shapely “starters” as these Bluebell Girls, the sport is bound to catch on! Incidentally, Ken and the Bluebell Girls will be continuing their entertaining at the London Palladium this summer.



On the left, **VAL DOONICAN**, who is a golf addict, takes **DODIE WEST** out on to the links for a lesson at Blackpool. Dodie found she could putt better with a guitar than a club, so Val said go ahead. Dodie has been starring in the new musical “Man From The West” in London and so she would have to go to Great Yarmouth to get lessons from Val again, as he’s summering there.

Below: the **BACHELORS** (l to r) **DEC**, **CON** and **JOHN** enjoy a spin in their speed boat. They are all great enthusiasts and have a boat each. They’ll be scooting around at Scarborough this year.



Ever fallen asleep in the summer sunshine and woken up in pain with a blisteringly red face? I have—but then I'm not so lucky as that dark-haired sunshine fanatic, Cliff Richard.

Like other dark-complexioned people, Cliff can cheerfully soak up the sun's goodness for hours on end without worrying too much about over-exposure. Even then, of course, it pays to be careful and not to risk sun-stroke.



CLIFF RICHARD

talks about— suntans

CLIFF warns: "I'd advise anyone with fair hair to be very wary indeed, particularly in places like Portugal, where the sun can be incredibly hot at the height of the summer."

Cliff goes along with the traditional advice of health specialists . . . if you want to get a tan, take it easy!

He told me: "I've always found the best idea is to go out for half-an-hour the first day, then increase the daily dose!"

"Trying to get brown 'all in one go' is out, as far as I'm concerned. It can be very dangerous. But I do try to sunbathe in moderation during the first week of my holidays till I get a tan. Then I can just move around and have fun the second week, forgetting about it, and still be able to go home with a healthy tan."

Don't get the impression that getting himself Hovis-brown is the only thing Cliff is interested in when he's on holiday.

He appreciates the physical good and sense of well-being a tan can bring, naturally. But he also likes holidaymaking in the sun because, like most of us, he doesn't like the cold—and because he likes the peace and quiet of places like Portugal.

customs

Says Cliff: "Portugal's great. They call me 'Mister Cliff' over there, you know!"

"I literally breeze through the Portuguese Customs. 'Good morning Mister Cliff,' they say. 'Welcome to Portugal, Mister Cliff.'"

"I could try and slip things through the Customs, but I wouldn't as a matter of principle. I think it's silly of holidaymakers to try to dodge paying, particularly when they can afford it."

"On returning to Britain, I put all the things I've bought on holiday in one bag, then make a list of the items for the Customs man. I think that's a tip anybody would find useful. It saves time for both you and the Customs man."

As nipping souvenirs through the Customs undeclared has become something of an art-form with the average British holidaymaker (like it or not), some people might wonder why Cliff is so sensitive about the matter.

But as he says: "Anybody in show business who sneaks things through the Customs is a fool. There is still such a thing as image, and it gets very tarnished when somebody, like Eric Burdon, for instance, gets caught. The public knows that entertainers can afford to pay, so that makes it much worse."

That's Cliff's attitude to Customs. Now how about his favourite sun-spots . . . and the reasons why?

He says: "I suppose it's no secret that in Portugal I always head for Albufeira, right down in the south, but I'm not sure whether I'll still be going there in a couple of years time. The trouble is it's getting a bit too commercialised."

"Then again, most holiday places are getting crowded these days. I just have to hope for the best. I remember the first time I ever went to Europe was when I was at school. I went to Viareggio, in Italy, which was a bit crowded even then."

"But I loved it—and I've had a taste for Continental holidays ever since!"

portugal

Cliff can get quite poetic about the charms of a holiday in the sun. As he puts it: "I bought a little motor boat in Portugal. One day some friends and I went chugging down the coastline in the afternoon. We found a small island with nobody on it, settled down on the sand and roasted a chicken on a small fire. I kept the wine cold by putting it in the sea."

"As the sun began to go down, we started on our way back. As we almost reached home you could see the lights of the houses and the big lamps bobbing down on the fishing boats."

"This is what I love so much about that kind of holiday. I don't want to stay at the Hilton. I don't want every mod. con.—I want to forget being 'a star', to fend for myself, to be like everyone else, to muck in with the rest of the gang."

"I got a tremendous kick out of going on holiday in Britain last year with some friends of mine in the Crusaders. We went boating on the Broads, and though it was freezing cold I had to look out for myself without relying on anybody else. It was great."

"But I still prefer sun-holidays, in places like Sitges in Spain. If I have a winter holiday I still like to go somewhere where it's boiling. Portugal seems to fit my book most times because it's a simple kind of place and I'm not too well known—and, of course, you can live there very cheaply!"

"One day I must go to the Bahamas. People are always telling me how beautiful it is and how good the underwater fishing is. It won't be this summer, though—I'm not giving up show business for quite a while, and I still have a lot of commitments."

"Sorry to go on about it, but my holiday this year is definitely in Portugal! My sister and her husband will probably be with me. I don't like being on my own; I prefer being with a crowd of people."

He looked out at the grey London skies. "Do you realise that I could be sitting outside my villa in Albufeira in less than five hours from now?"

"A very tempting thought, isn't it...?"

ALAN SMITH

ROCK

ROCK



ROCKERS

Top: DAVE DEE (left) and (l to r) BEAKY, MICK, TICH and DOZY. Smaller picture: MANFRED MANN (right) and (l to r) MIKE HUGG, KLAUS VOORMANN, TOM McGUINNESS and MICHAEL D'ABO. Left: KINKS (l to r) PETE QUAIFE, DAVE and RAY DAVIES, MICK AVORY.

EVER since the beat group phenomenon first exploded on the pop music scene some five years ago, the cynics have been declaring—with varying degrees of conviction—that the hey-day of the group is at an end. During the past year, this contention has been expressed even more vehemently—presumably because the **Beatles** and the **Stones** have been relatively inactive, whilst ballad soloists have been making their presence felt rather more effectively than in previous years.

● However, the fact remains that the demise of the groups is nothing more than a fallacy—boosted out of all proportion, I suspect, by national press criticism, spurred on by the drastic run-down of several pop TV series. Statistics prove that groups are fairing equally as well today as they were during their alleged peak period of 1964.

Three years ago, the charts were given a rather lopsided appearance by the sensational impact of the **Beatles**—for whom it was nothing new to occupy five or six simultaneous hit parade places. If we overlook this distorted view of the charts, and consider the group scene as a whole, 1967—based upon the first few months of the year—will be the most successful year ever for the groups.

During 1966, a total of 46 groups figured in the NME chart—representing something in the region of 40 per cent of all the chart names for the year. So far in 1967, over 50 per cent of the Top Thirty entries have been by groups. This is the stark fact, and all the theorising and analysing in the world cannot minimise its significance.

★ ★ ★

Of course, one cannot dispute the remarkable triumphs of such individual artists as **Tom Jones**, **Engelbert Humperdinck** and **Petula Clark**. But for the most part, these have been isolated incidences, and generally speaking the groups have more than held their own against the competition from soloists.

And who would argue that the biggest impact of the year—indeed, the biggest impact of any year since the advent of the Beatles—has been scored by the Monkees?

It may be true to say that interest in group music was flagging towards the end of last year—as it was in all facets of pop—but these four boys have certainly infused a completely new lease of life into the whole complexion of pop entertainment.

The **Monkees** have become the new champions of the groups' cause, and because of the excitement and enthusiasm which they have sparked off, all their rivals and contemporaries are reaping the benefit. What's more, this pattern is likely to be maintained just as long as the American team continues at its present fantastic level of popularity.

★ ★ ★

Some of the groups which were riding high a year ago have experienced a slight decline in fortune during recent months. But we can attribute this to their inactivity in the recording world (and, in some cases, to the absence of personal appearances) rather than to any drop in popularity. It is true that both the **Beatles** and the **Stones** have encountered the rare experience of failing to achieve the No. 1 spot in the hit parade, but it cannot be denied that their appeal remains as magnetic as ever, and their following as loyal as in the past.

They have tended to draw away from some of their younger fans by going off on a tangent with much of their self-penned material. However, this is what is known as "progress"! And the fact that they are experimenting in new fields, and endeavouring to look ahead into a new era, must only be to their credit—even though their disc sales suffer a slight drop in the process.

We have not been hearing too much of the **Kinks**, the **Who**, or **Eric Burdon** and the **Animals** of late—but just because they are absent from the British scene, it does not follow that they are out of action altogether. On the contrary, all these groups have built up an impressive international reputation, and spend much of their time touring throughout the world to consolidate their position.

They have encountered chart fluctuations, it's true—as have the **Troggs**, the **Small Faces**, and the **Dave Dee** group—but this may be regarded as inevitable in such a fluid and ever-changing thing as the hit parade. I am confident that all these teams can look ahead to a bright future, and I think it may be true to say that we have not yet seen the best of them.

It is significant that, whilst the majority of the established groups have maintained their status, other relatively new units have blossomed forth into stardom—thus swelling the ever-growing ranks of top-class British groups. The **Tremeloes**, who until this year were regarded as a backing combination, have emerged as a star attraction in their own right; the **Alan Price Set** continues to progress and show its extremely wide versatility, and is now undoubtedly one of our top r-and-b groups; and such names as the **Easybeats**, the **Move** and the **Cream** have also made a substantial impact.

★ ★ ★

Two groups deserving of special praise are the **Hollies** and **Herman's Hermits**—the former for their remarkable unbroken run of 15 smash hits, which surely entitles them to be known as "the world's most under-rated group"; and the latter for the admirable way in which they continue to boost British prestige in America, as well as securing a steady flow of hits in this country.

Talking of the American market, we must not overlook the world's most successful folkbeat group, the **Seekers**. Since they first sprang to popularity 18 months ago, they have had one smash hit after another—and, thanks to their U.S. No. 1 triumph with "Georgy Girl", they are now recognised on an equal level in the States. They, and their enterprising recording manager, **Tom Springfield**, are to be congratulated on their consistency.

(continued on page 24)



The FOUR TOPS (l to r) LAWRENCE PAYTON, ABDUL FAKIR, LEVI STUBBS and RENALDO BENSON.

How go the groups?



SUMMER IS THE

Time

(continued from page 22)

they are continuing to live up to this standard in 1967. Just how Spencer will be affected by the departure of the **Winwood** brothers remains to be seen, but I have a hunch that his success will remain untarnished—just as the **Manfred Mann** outfit has retained all its glitter and chart potential, since the replacement of **Paul Jones** by **Mike D'Abo**.

★ ★ ★

Other British groups, of contrasting styles and approach, have also managed to keep their flag flying effectively—among them the **Bachelors**, the **Barron Knights** and the **Mindbenders**. Whether or not you classify the **Walker Brothers** as British or not is a moot point, but it must be said that—despite their chart lapses—they have clinched a lasting spot in the hearts of their numerous teenage admirers.

What else, besides the **Monkees**, has America offered us in the group line during the past year? A great deal! We have seen the upsurge of the West-Coast sound, championed by the **Beach Boys**, who were acclaimed by NME readers as the world's top vocal group; the re-emergence of the Tamla-Motown brigade who—thanks largely to the shattering impact of the **Four Tops**, the **Supremes** and the **Tempations**—are now enjoying their greatest moment of glory; the advent of the Good-Time trend, pioneered by the **Lovin' Spoonful**; and the colourful harmonic idiom of the **Mama's and Papa's**. Not to mention the novelty stylings of the **Royal Guardsmen**.

★ ★ ★

There are, of course, many more groups which space does not permit me to mention. But just a glance through the impressive list of names incorporated in this article must surely confirm my insistence that the groups are not on the way out. Far from it—they're still coming in!



MARIANNE FAITHFULL and **MICK JAGGER** together on holiday earlier this year in Southern Italy, where they enjoyed the warm climate.



for Romance

and Dawn James uses **MICK JAGGER, PETER ASHER, SPENCER DAVIS, KARL GREEN, and CILLA BLACK** to prove it.

SUMMER is the time for romance—the chance of meeting boys is so much better in summer! Clothes are cheaper and therefore you can buy more of them and they are prettier because they don't have to be thick and warm.

You can stay out later because it keeps light, so there is more time for romance. Holidays often stimulate and inspire romances.

For the pop star the summer seasons at famous resorts like Blackpool and Great Yarmouth often lead to summer romances. Many pop stars have found themselves dating dancers on their summer shows. Frank Ifield met his wife that way—at Blackpool. Others meet girls working in the same town for the summer.

There are lots of places to go to meet the opposite sex—like the beach or the fair or the tennis courts. Or just gliding down the river on a jazz boat.

Some summer romances fade with the flowers and the blossoming bushes, but others last a lifetime.



Spencer Davis's summer romance lasted. His wife, Pauline, told me:

"I met Spence at a fair on Blackheath. He looked at me and I at him, and just had to speak. It was a beautiful night, the sky was clear, and he looked good. It was wonderful. I didn't dream it would last, of course. But it did, and I married him, and we now have two children."

They have a house in Potters Bar, London. At the time of their meeting, Spencer was training to be a school master.

"I didn't marry a pop star," Pauline went on, "but being a pop star's wife is alright. Of course, he is away a lot, and I miss him, and I wish I could be with him all the time. But I have a job to do running his home and looking after his children, just as he has a job to do earning the money for us all."

Pauline is still in love and her summer romance is still going strong. Spence is the sort of husband who brings his wife into everything he does.

"He asks my advice on all his songs. I don't know if he always takes the advice, but it is nice he asks for it."



SPENCER DAVIS helps his **PAULINE** through a tricky part of their garden.

Summer is a good time for the romance of Peter Asher and his steady, American Betsy Doster. Peter owns a summer home in the heart of Surrey. It is set in woodlands beside a huge lake. In summer this lake is surrounded by beautiful flowers and Peter and Betsy stay there with close friends, away from the glare of publicity.

"Peter and I aren't exactly a romantic couple," Betsy confessed, "but we enjoy being by ourselves, especially on fine evenings at the house by the lake."

Peter met Betsy when she was doing publicity for Sam the Sham in America. Peter was introduced to her in his

dressing room after a show and somehow managed to get her phone number. He called her two weeks later.

"He was the first steady boy I had, and the first one I invited to my parents' home to stay. My brother, who is younger than me, went wild with excitement, because Peter and Gordon are very big in America and he could swank to his school pals that he had Peter Asher staying in his house."

It was late summer when Betsy finally stepped on a plane from New York to London, where she has since made her home.

"I wanted to be near Peter," she explained. "We are miserable when we don't see each other."



Summer weather helped the Marianne Faithfull and Mick Jagger romance. In San Remo, beside the dark blue Mediterranean, a yacht, looking at the sun on the sea, smelling the warmth and the early flowers in the nearby hills. Often Mick looked deep into Marianne's eyes, drinking in their beauty in such an idyllic surrounding.

"We love each other," she said. "He adores me and my little son. We are so happy."

Unlike many girls who have summer romances, Marianne doesn't want to get married.

"I don't want to be married ever, again. I don't want any of the things that go with marriage. I love Mick, but I like my freedom too. I was married before and it didn't work. Mick had a steady girl friend before me, and things went wrong. Now he and I are mature, and we know things will be good for us because of it."

Sunshine streamed through her hair, which is the colour of ripe golden corn.

"I feel marvellous since I've known Mick. I'm so relaxed, and so much myself. My old image isn't me anymore. I've changed. I've grown up. I believe I'm in love more each day."



Wedding day picture of KARL GREEN and JILL DAYVISS

It was two summers ago that Karl Green, of Herman's Hermits, met Jill Dayviss, a singer in the Dollies group. The Dollies were on a package tour with Herman, Twinkle and Wayne Fontana. That summer tour saw the end of the romance between Twinkle and Herman, but it started a lasting romance between Karl and Jill.

"I was mad on Karl from the first moment we met," Jill admitted. "That tour was so exciting. We dated after every show! There was never a summer like that one."

But there will be, because this summer Karl and Jill spend their first summer as a married couple. They married this spring!



Cathy McGowan and Cilla Black are great friends and went to Portugal for a holiday some time ago. Cilla's Bobby Willis, who is her road manager, philosopher and

PETER ASHER and BETSY DOSTER find romance easy by this lovely, lonely lake.



friend as well as fiancé, went with the girls, but often decided, as he is fair skinned, to keep out of the sun, while the girls sun bathed themselves to deep tans. Cilla told me:

"Bobby is wonderful to go on holiday with. He never fusses, never loses his temper or sulks. He either falls in with what you want to do, or tells you to do it on your own. He's great fun and a great help. I'd never get to Portugal and Albufeira without Bobby. He's a darling."

Cathy is reluctant to talk about holiday romances. And despite the picture above, we doubt if she would be dreaming of Dave Clark in a romantic way, but rather in a friendly one. She told me once:

Two famous pop names—CATHY McGOWAN and CILLA BLACK soak up the sun in Portugal, Cathy dreaming perhaps of DAVE CLARK and Cilla of her fiancé, BOBBY WILLIS.

"I like Dave and we get on so well. He comes to my house quite a bit and takes me out. But my mother is keener on him than I am, I think, because she's always suggesting I bring him round!"

But 1967's summer is still with us, so maybe she could change her mind before it's finished, either about Dave or some other boy, as far as romance is concerned.

Even despite Gath's reluctance towards allowing summer to bring her romance, there are lots and lots of pop stars who find it the time for love.



A musical evening with the Tork family. Crew-cut PETER on guitar duo's with younger brother NICK who's a promising song-writer.



A freckled PETER at the age of seven sporting a slightly different haircut to his famous Monkee mop.



*Peter Tork . . .
The Monkee
puzzle
Who is Peter,
what's he like?
It's difficult to
know. Peter is a
man of contrasts
and moods, and
the only Monkee
that doesn't
portray himself
on-screen. So, in
fact, we have two
Peters—
Peter Monkee
and Peter Tork.*

PETER



TORK

PETER MONKEE is a quiet, shy, insecure person. A trifle slow, reminiscent of Dopey in "Snow White". Peter's a loser, if something has to go wrong he's the one it happens to, he never gets things quite straight and the world with its evil ways constantly dumbfounds him.

Peter Monkee tends to be afraid of the fair sex, worshipping his loves from afar, putting them on a pedestal. For most of the time he is willing to coast along unperturbed but he will occasionally be roused to fits of

dynamic lunacy, bursts of destructive zaniness in the classic Harpo Marx tradition.

Mike Nesmith says that Peter is commenting on life through this characterisation, and this may well be true because the off-screen Peter is quiet, certainly, but not dopey. He is thoughtful, involved in major issues, annoyed at those who shrug off the threats of war and famine.

Peter Tork is unassuming, soft spoken, serious of mind but saved from being scholarly by

an acute sense of humour. Polite, humble even, Peter is a hard person to penetrate, not even his fellow Monkees feel they know him thoroughly. Not a man for the bright lights he is happy to head straight back to Greenwich Village at the end of a series to meet the old friends of his folk singing days.

Peter is a puzzle indeed, which image is the true one? Well surely he is a little of both characters—a quiet showman, an unassuming entertainer and a deep, introvert personality.

PETER does Micky out of a job by handling drums—just another side to Peter's talents as a multi-instrumentalist.

**New
Musical
Express**
summer
special

**PETER
TORK**



MALE SINGERS

MAKE A

BIG COMEBACK!

FRANK SINATRA ● ELVIS ● KEN DODD

ROY ORBISON ● DONOVAN ● GENE PITNEY ● VAL DOONICAN ● CLIFF

For the past four years since the Beatles entered the NME chart, leading the way for another hundred beat groups, the solo male singer has had a pretty tough time. Certainly many names have continued churning out hit records throughout this period but until the end of last year very few solo singers emerged with the impact of the pre-Beatle days.

At the end of 1962, while the Beatles were still celebrating the success of their first hit "Love Me Do" which had entered the chart in October that year, more than three-quarters of the records in the Top Twenty were by solo male singers.

Two years later the positions had been reversed with only five discs by solo singers in the Twenty and it is interesting to note that most of these artists are still producing hits—Gene Pitney, Roy Orbison, Val Doonican and the late Jim Reeves.

Naturally other names such as Cliff Richard, Billy Fury and Adam Faith were around at that time too. And of course we must not forget Elvis Presley who has been consistently turning out hit records for more than 11 years but few others have managed to stay the course.

In the past year Adam Faith and Billy Fury have had little success record-wise but nonetheless they are still very big box-office attractions in cabaret and theatres. Cliff, while still making the chart with his records, has also managed to break into films very successfully—one of the few to do so.

Apart from Elvis Presley, several other American singers have successfully held

their own over the years against the fads and fancies of the pop public. Obviously Frank Sinatra immediately springs to mind. His albums are always huge money-spinners but last year he shocked, and delighted, a lot of people when he topped the chart with "Strangers In The Night".

Andy Williams too—for many years a top album artist—had an enormous hit last year with "Almost There".

Two other Americans who made their names several years ago have also made their come-backs with hit records. Chris Montez who had a hit with "Let's Dance" in 1962 returned last year with "The More I See You" while Bobby Darin whose early successes included "Mack The Knife", "Beyond The Sea", "Things" and "Lazy River" came back with "If I Were A Carpenter".

But back to British singers. Frank Ifield and Val Doonican, who are now firmly established as family entertainers, have continued to sell records despite fierce competition from the groups.

Not that I am in any way prejudiced against groups. After all many of the current chart names have broken away from groups to follow solo careers and I'm sure this trend will continue.

Four or five-piece outfits can only con-

tinue playing together for a certain length of time before one or more eventually decide to branch out.

One of this year's most successful solo artists, Paul Jones, left the Manfred Mann group last year. Paul proved that he was talented enough to make it on his own—and vice versa his departure made little difference to the group. But in most cases it doesn't work out that way at all. Just think back to the break-ups in groups in the past 12-18 months, in most cases one side has suffered to some extent.

There are of course a few exceptions. Ex-Animal Alan Price made it after a long wait when he decided to branch out on his own and the Animals continued hits until they decided to disband and go their separate ways.

Eric Burdon of course has continued with the newly-formed Animals, while the others have been concentrating on management and record production.

But until 1965 Cliff Richard was undisputed champion of the solo singer. Then Tom Jones appeared with "It's Not Unusual". He was the first really big name to appear on the British scene since the Beatles' first hit.

Certainly such other artists such as P. J. Proby were breaking big here about

the same time but, of course, he returned to America and it remains to be seen whether or not he can ever regain his former popularity.

Other names like Chris Andrews, Jonathan King, Len Barry, Roy Head and Barry McGuire enjoyed a certain amount of success that year but none of them had the staying power of Tom Jones. In fact until very early this year no British singer with the exception of Cliff Richard rivalled him.

Donovan continued his career successfully but his appeal was not as widespread, and Ken Dodd too has consistently made the Top Twenty since his million-selling "Tears".

However it was not until the beginning of this year that there was any sign of new singers emerging. Cat Stevens was the first with "Matthew And Son" which established him as a recording artist. Before this he had had "I Love My Dog" but it was really his second disc which pushed him to the forefront.

His talent as a songwriter was also proven with records such as "Here Comes My Baby" by the Tremeloes and "Keep It Out Of Sight" by Paul and Barry Ryan.

Then came Engelbert Humperdinck who, after many years singing under the name Gerry Dorsey, reached No. 1 with "Release Me". One of the few male singers to emerge with any real impact since Tom Jones. A thorough professional and a gentleman. One of the big names of the future I'm sure.

Vince Hill, another singer who had been trying for years to hit the chart, big succeeded with "Edelweiss." "After trying for such a long time I was so pleased," he told me at the time.

Tom Jones sustained his position with hits such as "Green Green Grass Of Home" and "Detroit City" and so too did Cliff with records like "Time Drags By" and "In The Country".

It would be untrue to say that solo singers are taking over from the groups because they certainly are not. But I'm sure that in the months to come, many more, talented singers will discover that they can no longer continue in a group and break away to go it alone. I wish them luck.

by Norrie Drummond

CAT STEVENS ● PAUL AND BARRY RYAN ● ENGELBERT HUMPERDINCK ● VINCE HILL ● TOM JONES ● PAUL JONES ● JIM REEVES

THE 'VETERAN' GIRL ARE



Noel Coward used to sing "Don't Put Your Daughter On The Stage, Mrs. Worthington", but the words could well be changed nowadays to "Don't Let Your Daughter Cut A Disc, Mrs. Worthington"! Although there are always one or two discs by female singers in the chart, those who have successfully developed into international attractions can be counted on one hand.

MOST of the songstresses who have reached star status have been around for several years and few of the newer female singers have managed to create an all-round appeal.

On the other hand, many of the top names have gone from strength to strength. **Petula Clark**, for instance, is now one of the world's top entertainers. But it is true to say that her success has been spasmodic over many years.

First as a film actress as a child when she made records such as "The Shoemaker's Shop" and "They're Changing Guards At Buckingham Palace", and then later with more adult songs, such as "Sailor" and "Romeo".

There were lapses in her career. One came before she married Frenchman

Claude Woolff in 1961. She settled in Paris without great success at first. Later she became the toast of France.

Although she had a hit later in 1961 with "My Friend The Sea", little was heard of Pet in Britain but this was simply because she was cultivating the European market at the time. In 1962 she again made the chart with the French number "Ya Ya Twist" and then faded somewhat here until 1964, when she had a massive hit with "Downtown", which also established her in America.

Since then Pet has consolidated her position as a top world-wide entertainer and in the near future she will again be seen in films in the movie "Finian's Rainbow".

In the past few years **Dusty Springfield** has also built up an enormous international following and in the 1966 NME Poll topped the list of World Female Singers. She has starred in cabaret in top night-spots here and in America. She hopes to go to Japan shortly and conquer another country.

Cilla Black, too, has proved that she is more than a pop singer. Her long-running season at the London Prince of Wales theatre with Frankie Howerd has proved hugely successful and she is to be seen shortly in her first film starring role, in "Work Is A Four Letter Word", although disc wise she hasn't brought anything out during the early part of 1967.

American girl singers, however, have had a pretty lean time chart-wise. An exception is **Nancy Sinatra**, who has had considerable success with records such as "Boots" and "Sugar Town". She also proved her versatility on "Somethin' Stupid" in a duet with her famous father, Frank.

Sandy Posey made it with her mournful ditties—"Single Girl" and "Born A Woman"—and **Cher** proved that she doesn't need Sonny to reach the chart.

But few other new American names have had much impact. And little has been heard from the established ones. **Brenda Lee**,



SINGERS

STILL THE TOPS

says Norrie Drummond

for example, has not had a hit in Britain for almost two years, although most of her records have been first-rate.

Connie Francis has had little luck in the chart and neither have **Dionne Warwick** or **Lesley Gore**—all of whom had several hits here a few years back.

But recently I think it would be fair to say that the British pop public has taken a preference towards the home-grown product. **Sandie Shaw** and **Lulu** have continued successfully and I'm sure will continue to do so. Sandie has become very popular on the Continent through her cabaret dates and TV appearances there, while Lulu—also a top cabaret attraction—has successfully broken into films. Sandie came back into the charts strongly with "Puppet On A String", Britain's Eurovision Song Contest entry.

Marianne Faithfull has branched into acting. In April she started a three-month season in Chekhov's play "Three Sisters".

Shirley Bassey is scheduled to make her debut in a West End musical in the title-role "Josephine". The show will open in November and subsequently hopes to be transferred to Broadway. Shirley will also make her first movie appearance in a film version of "Josephine". On the disc front, Shirley has had no chart hits for some time, though her albums sell well.

Although **Helen Shapiro** has had no big hits in this country for some time, she must surely have one of the most loyal team of followers anyone could hope for. The NME every week receives a batch of letters about Helen.

She is another who has been taken to the hearts of the cabaret audiences not only here but abroad as well. Helen is also one of the select few who are constantly in demand for radio and TV appearances.

So also are established names such as **Jackie Trent**, **Kathy Kirby**, **Millicent Martin** and **Julie Rogers**.

And what about talented new girls likely to emerge shortly? My own opinion is that several of the already known ones will grow very much stronger.

I feel that Lulu is nowhere near her peak yet. Eventually I'm sure she will crack the American market and achieve international stardom.

Kiki Dee, I think, has the ingredients—if not the record material—for success, and Anita Harris could make it too with the right record.



New Musical Express

EVERY FRIDAY 6^D

First and Fastest with news of your Favourite Stars every week

British and American top thirty charts; all the latest on what your favourite stars are doing, saying, recording, intimate pop world gossip; star pics, exclusive interviews; disc reviews; tips on new trends, new sounds, new names!

PLACE A REGULAR ORDER WITH YOUR NEWSAGENT

SINGLES reviewed by Derek Johnson

NME TOP 30

MONKEES SUMMER CONCERTS
Exclusive seat-reservation opportunity for NME readers

TAILOPIECES BY THE ALLEY CAT
Psychedelic Pink Floyd

AMERICA CALLING
Beach Boys' dispute delays new single

NEXT WEEK — Davy talks about the big subject — **BEATLES v. MONKEES!**

Donovan's BBC-TV psychedelic love ballet

HOLLIE ELLIOTT STILL 'VERY ILL'

STONES' LATEST ALBUM, reviewed track-by-track by Keith Altham

From YOU to US

Question-time with STEVIE MARRIOTT

MONKEES TELL LIFE SECRETS

MOST WAY-OUT BEATLES EVER

SMALL FACES IN BIG RECORD TIE-UP

PLACE A REGULAR ORDER WITH YOUR NEWSAGENT



DAVY up to Monkee tricks but instead of swinging through the trees he uses the modern form of Tarzan transport.

the CHEEKY MONKEE!

Davy Jones . . . the cheeky Monkee! A Mancunian bundle of energy, confident but not cocky, cheeky but never rude, high spirited without being rowdy.



Grandma ENA SHARPLES exchanges an unusually benevolent look with her sixteen year old grandson in "Coronation Street."

DAVY

DAVY—a hairy, tiny, funny extrovert. A mature, professional entertainer and a sincere, home-loving family man. Also an astute business man, an idol with a social conscience and an inexhaustible supply of vitality, wit and off-beat wisdom.

Davy, like Micky, is an old show-biz trouser. Entertaining is his life be it on the back of a horse, the boards of a theatre or the screen of a television. He loves people, hates to be treated like a star, and remains genuinely unaffected by his whirlwind success.

Davy is one of those people who look cut out for success. The complete opposite to Mike, Davy oozes that self-assured urbanity that makes him equally at home in Manchester or Hollywood, playing Sam Weller on Broadway or a game of darts in the pub.

Davy lives at a health-damaging rate working all day, playing all night and in between fitting in his business commitments, jetting over to see his father and finding time to see his fans. And



DAVY JONES—the fastest syphon in Manchester Davy on a sentimental journey to Newmarket where he trained as a jockey before Monkees displaced horses in his affection.



**New
Musical
Express**
summer
special

**DAVY
JONES**



1960s MUSIC MAGAZINES

50 FACTS about you know who!

Mike spent a lot of time in a library at one point in his life, just reading.

Micky's most prized possession is a huge blue couch.

Peter insists he's a serious individual and has to act at being nutty—give him an Oscar.

Peter used to sing and play in Greenwich Village for coins thrown into a "bread basket".

Peter says he's against going steady with a girl.

Davy was teaching Micky to ride a horse . . . and he fell off! Micky laughed so much he did too.

Micky runs a Pontiac car.

Davy entered every amateur talent contest he could, aged 10 to 14.

Davy is a golfing addict.

Mike ran away from home twice . . . the second time he never went back.

Mike and his wife Phyllis were never engaged.

Mike can't resist buying firearms.

Mike called his son Christian Du Val because he thought it sounded good.

Micky was often sent to the "electric chair" while at school.

Peter nearly died coming from Germany to America in a converted freighter.

Mike got his first guitar at 19 and as he didn't know any songs he wrote one.

Peter failed to get his degree at college—twice.

Peter lives at Van Nuys, California.

Micky is the best roller skater of the group.

Peter speaks German, picked up while living in Berlin with parents.

Davy is friendly with Cher's sister, Georganne.

Micky thinks he acted badly in "Peyton Place" serial.

Micky relaxes playing Tinker Toy and laughs back when friends laugh at him.

Tork comes from Peter's full name Thorkelson.

Mike hated going to high school, where he failed most examinations.

Davy can't stand girls who talk too much.

Micky once climbed Mount Whitney, highest mountain in U.S.A.

Peter's best friend is his grandmother.

Mike has given up motor cycle racing since marrying.

Peter plays six instruments but says five-string banjo is his favourite.

Mike has composed two numbers on Monkees 1st LP "Papa Jean's Blues" and "Sweet Young Thing".

Davy goes for the new group, Jefferson Airplane.

Davy used to be called Tommy—his second name is Thomas.

Mike disappears when concerts are over. Likes to be alone, or with Phyllis.

Davy often looks so intently into a girl's eyes he forgets to listen to her.

Micky says he likes girls with long hair . . . and girls with short hair.

Mike is never happier than when he's taking cars to pieces.

Micky is richest Monkee as he was paid large sum for his role in "Circus Boy", which was "frozen" until his 21st birthday on March 8 last year.

Davy is the smallest Monkee (5 ft. 5 in.) and Mike the tallest (6 ft. 2 in.)

Peter is a Frank Ifield fan. Micky has a liking for Australian zimbong cantatas (he says).

Mike likes to eat kippered guppy (fish).

Davy wants to have six children and marry within three years.

Micky insists his girls must like okra . . . it's a plant if you didn't know.

Davy got a big kick nursing his baby nephew Mark when he went home to Manchester.

Peter has a younger brother, Nick, also a musician.

Micky was always small until he was 16, then he grew 3 inches a month to 6 feet.

Micky likes to wear Rupert Bear checked trousers and long suede boots.

Peter's family have a hideaway house at Regina in Canada.

Davy never allows a picture of himself to be taken while he's smoking.

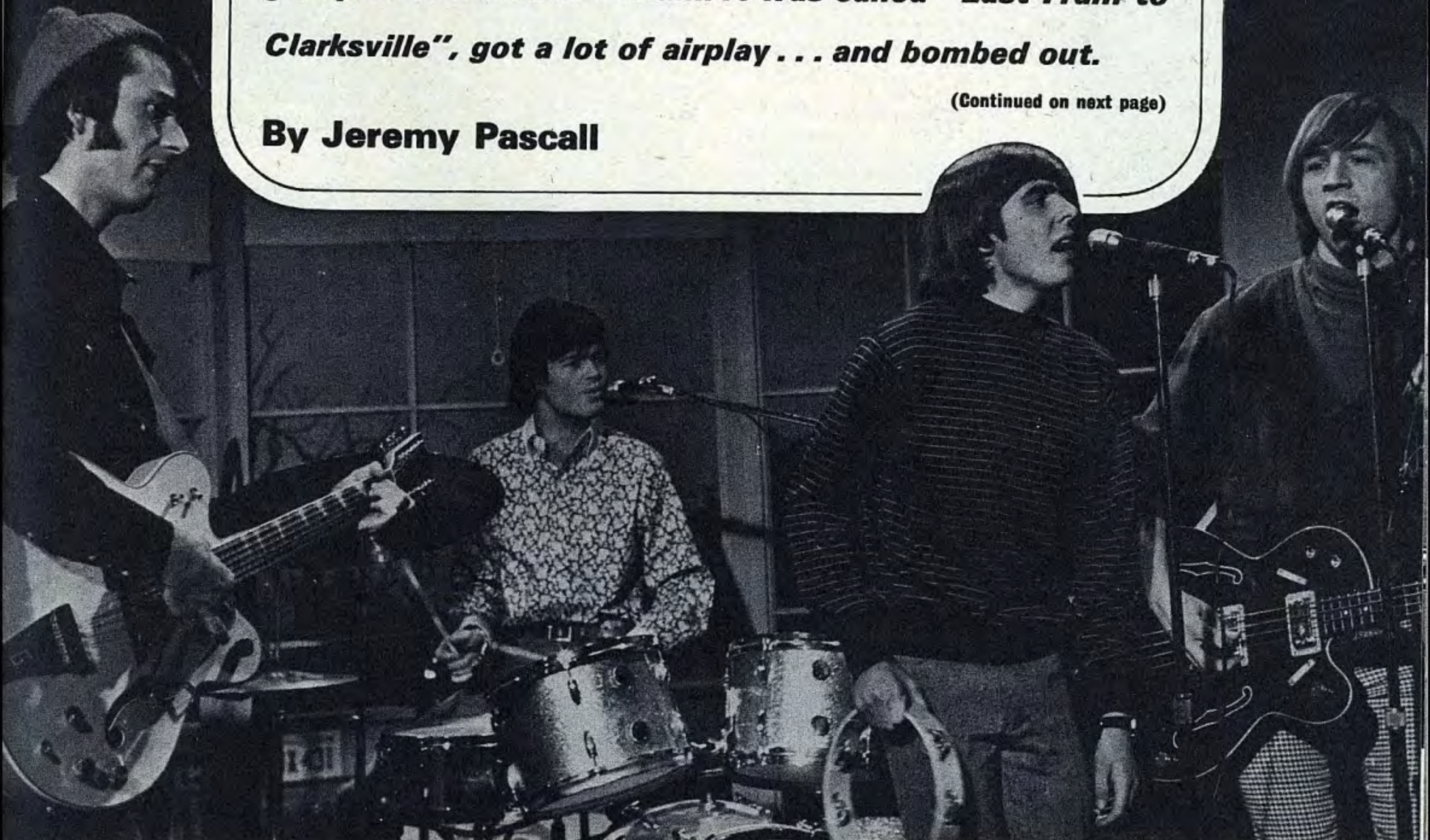


MONKEES IN BRITAIN

In October, 1966, a record by an unknown American group was issued in Britain. It was called "Last Train to Clarksville", got a lot of airplay . . . and bombed out.

(Continued on next page)

By Jeremy Pascall





MONKEES IN BRITAIN

"CLARKSVILLE" didn't mean a thing. A good commercial number but, to English ears at least, nothing startlingly new, in fact it was reminiscent of the Beatles around the time of "Hard Day's Night" and that was two years old already!

We thought nothing more of it or the group. Except that towards the end of 1966 the NME ran a news story about a new type of television show from the States featuring a pop group called the **Monkees**. So what?

And then just a couple of days before Christmas I received a phone call asking me if I wanted to meet **David Jones** who would be flying in to see his family. David who? I asked.

"David Jones of the Monkees." KERZONK! Put together "Clarksville", a weekly TV show and an English boy in an American group and what do you have? Possibly a hit combination!

★ ★ ★

And so . . . I went along to meet a pint-sized bundle of hair, with a lot of cheeky charm, a very tired expression on his face and an immaculate suit.

Davy's welcome in England that day wasn't exactly earth-shattering. He had flown straight across American time bands, after a series of exhausting one-nighters, had snatched no sleep on the plane and then had to switch on for the rather diffident photographers. There was a breakfast reception for him (never the most popular time for

journalists!) who stood around more out of duty than interest in this amiable but unknown boy.

I met Davy about lunchtime. We drove from the Westbury Hotel in London's West End to BBC Lime Grove Studios where "Top Of The Pops" is transmitted for Davy to record some film inserts.

We travelled across London in a chauffeur-driven limousine, one I was to know well when Micky came over. And as we drove through the busy lunch-time traffic Davy and I chatted.

Davy was so tired I felt it unfair to subject him to a barrage of questions so we just talked about this and that but mostly of course about the Monkees. I was impressed by the easy way he talked, his fluency of language (something not always found amongst pop stars) and his free-wheeling charm with everyone he met.

★ ★ ★

I was impressed by the way Davy held himself, his abundant self-confidence, his appearance, his professional approach to TV taping (which did not pass unnoticed by the studio technicians), the way he put himself out

to be helpful and his extreme courtesy.

He charmed everybody he met that day from TV producers, **Pete Murray**, and press men to a little old man he met in the gentleman's toilet at the hotel who made a point of assuring Davy that he had nothing against what Micky calls "Those young, long-haired weirdos"!

★ ★ ★

As Davy left me to speed out of London to Heathrow airport and another plane and reception in Manchester I thought that this young man looks right, acts right, talks right could it be that we had something here like the **Beatles** three years before? No! It was quite ridiculous, it could never happen again. And yet!

On the last day of 1966, NME printed a feature on the Monkees in which I said—

"There's a certain something about Mr. Jones that makes me say the Monkees could be the biggest thing in 1967."

A catchy number entitled "I'm A Believer" had just been released and looked as if it could possibly make the charts. The very next week "I'm A Believer" entered the NME chart at number 29 and I had RCA's press officer on the phone to me at regular intervals that week screaming the most fantastic sales figures into my ear.

By January 14 "Believer" was at an unbelievable number 2 after only one week in the chart.





Suddenly everybody was sitting up and taking notice, everybody wanted to know who the Monkees were, where they could be contacted and every intimate detail of their personal lives.

Readers and fans phoned the NME wanting to know where they could contact **Davy Jones**, the address of the fan club, anything that would tell them more of this new pop phenomenon.

Decca factories couldn't press enough copies of the disc, viewing figures for the TV series were booming, and NME's Tony Bromley was busily sorting out hundreds of letters that were pouring into the office. A Beatles-Monkees battle started in at full pitch with vitriol and abuse, ecstatic joy and praise coming from both sides.

On Friday, January 21, still only about five weeks after Davy had first flown in, "I'm A Believer" hit number one, toppling Tom Jones' "Green Green Grass of Home" and the Monkees' first LP entitled with tremendous originality "The Monkees" was released—within two weeks it was topping the LP charts!

★ ★ ★

Monkee madness was starting. Everybody wanted to know everything about these four amazing boys. But there was very little forthcoming from America. I think the speed with which the Monkees stormed Britain surprised even the cute operators that created them.

Music supervisor Don Kirshner phoned me from New York to tell me how excited he was by the whole Monkees set-up. "Britain is a tough and important

market for the Monkees. They will be playing on the Beatles home territory and must meet some opposition from Beatles fans although I do not think you can compare the two groups."

The picture was becoming very confused. Rumours and counter-rumours flew around about one or other of the boys flying in for a visit. Everything would be prepared and nothing would happen. When it finally did it precipitated a typical Monkee crisis.

★ ★ ★

One Monday morning an excited voice yelled down the phone to me "Guess what? Micky just flew in!"

Micky had walked out of a recording session in New York, weary from too much work, exasperated at not being allowed to play on records and sorely in need of a quiet holiday. Instead he received an ecstatic reception from fans camped out at Heathrow.

I saw Micky on several occasions and we talked on the phone a lot and by the end of his week's stay he was shattered not only by all the press work he did (which probably did more for the Monkees image both to the public and the pop business than anything else) but also by the hectic pace of the club round in London.

We were just getting over the intense excitement of having Micky here when who should fly in but Mike plus wife Phyllis and minus ballyhoo. Mike, a very private person, wasn't having his holiday disrupted by publicity razz.

Mike spent a very quiet time,

speaking to the press but rarely and then with a serious attitude that belied his TV persona.

The Monkees had arrived. They topped the charts with a single and an LP. They were fêted, mobbed, adored, and much in demand. Micky appeared on "24 Hours" quite an achievement for a pop star, and Micky and Mike were surrounded for half-an-hour when they put in a "secret" appearance on "Top Of The Pops".

Monkees met and spent weekends with Beatles. Monkees did the rounds of the clubs and everywhere they went they were stared at, pointed at and mobbed. There's no doubt that the Monkees were accepted in London. They loved London and London loved them.

We thought that Mike and Micky had created chaos but worse was to come when the Manchester maniac, Davy, flew in the following Monday.

London airport came to a halt, officials complained, girls were carted off to hospital nothing like it had been seen since . . . the Beatles!

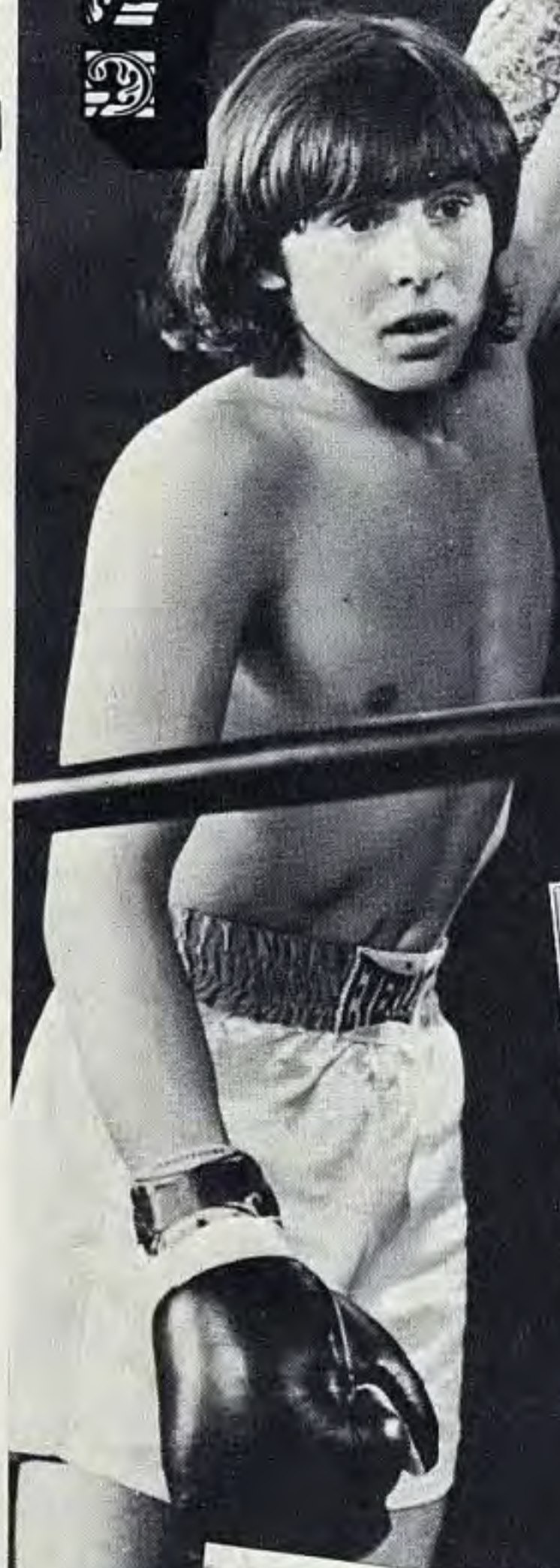
In Davy Monkee madness really came to a head. The Monkees were idols, lionised and loved. They had scaled in a matter of weeks the heights that other artists never achieved. And this I am sure was merely the start.

★ ★ ★ ★





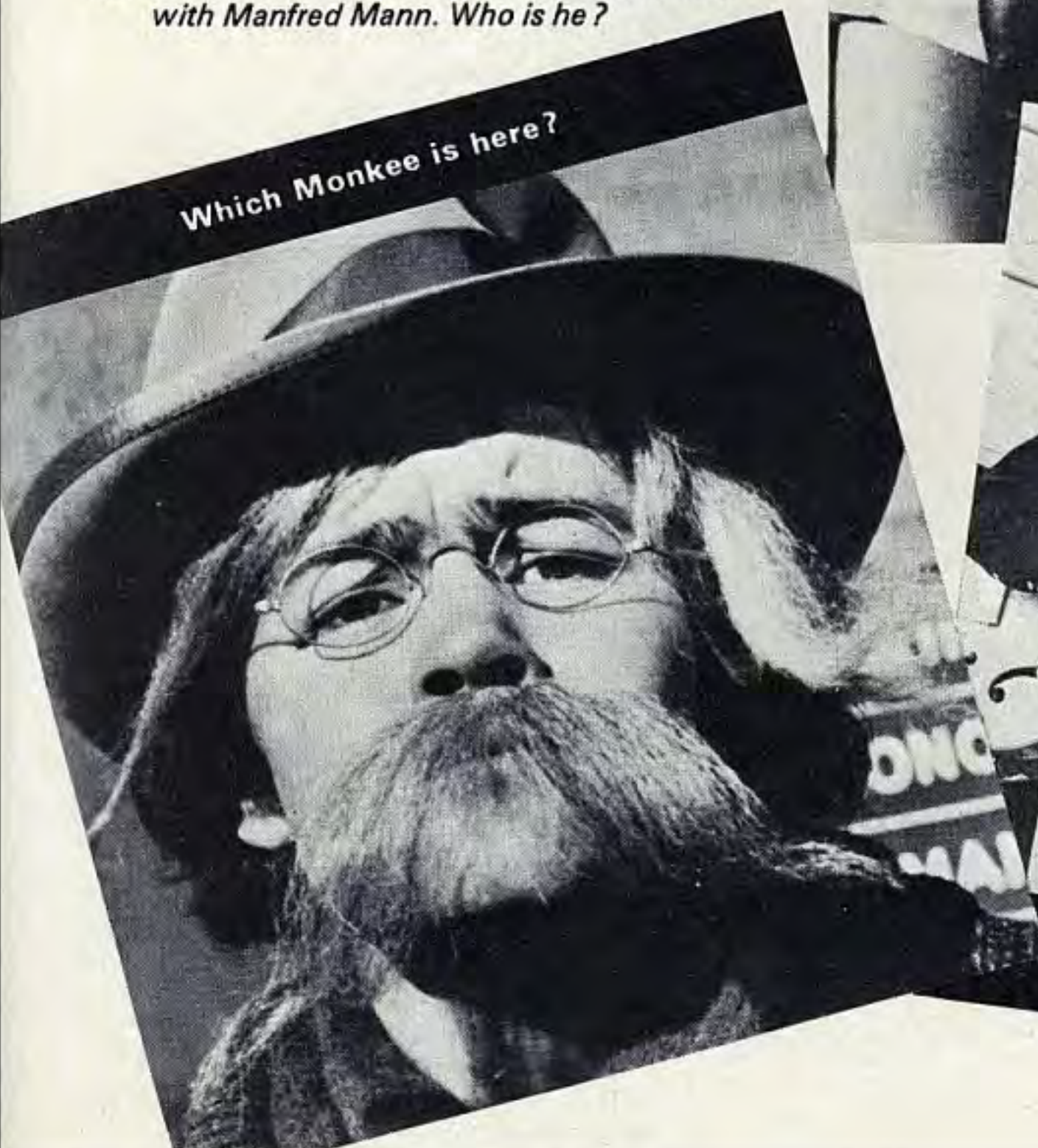
64. Last year a Beatle went to Spain for a part in a film called "How I Won The War". Who was it?
65. Which singer gave Tom Jones the idea to record "Green Green Grass Of Home"?
66. After a long spell away from the chart Donovan returned with what record?
67. Which group topped the NME Poll Winners chart last year?
68. What was the Monkees' first big hit in Britain?
69. Mike D'Abo recently married a famous model. What is her name?
70. As Gerry Dorsey this singer didn't have much success. What is his name now?
71. What is the title of the Stones latest LP?
72. Who is Cat Stevens' recording manager?
73. There is only one unmarried Beach Boy. Who is he?
74. What was the Seekers' first No. 1 hit in Britain?
75. Who is the lead singer with the Move?
76. Cilla Black has just completed her first film. What is it called?
77. What were the Shadows originally called?
78. Alan Price failed to make the chart with a song previously recorded by Frank Sinatra. What was the song?
79. Name the Mick Jagger/Keith Richard song recorded by Cliff Richard.
80. The German-born member of a trio is now with Manfred Mann. Who is he?



Was DAVY a boxer in real life?
Are PETER and MICKY with girl friends or fans?



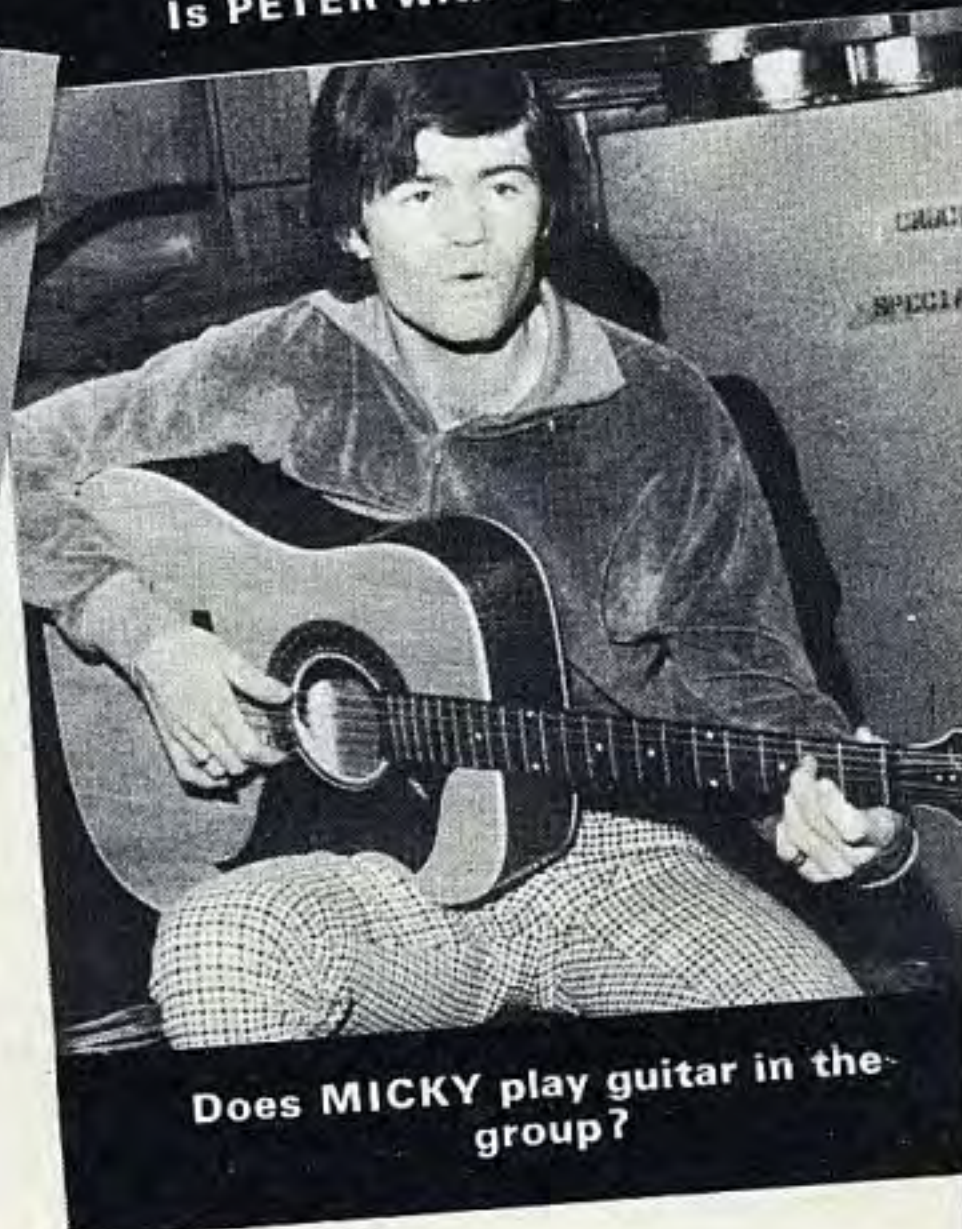
Is PETER with a girl friend here?



Which Monkee is here?



Can MIKE really play the guitar?



Does MICKY play guitar in the group?

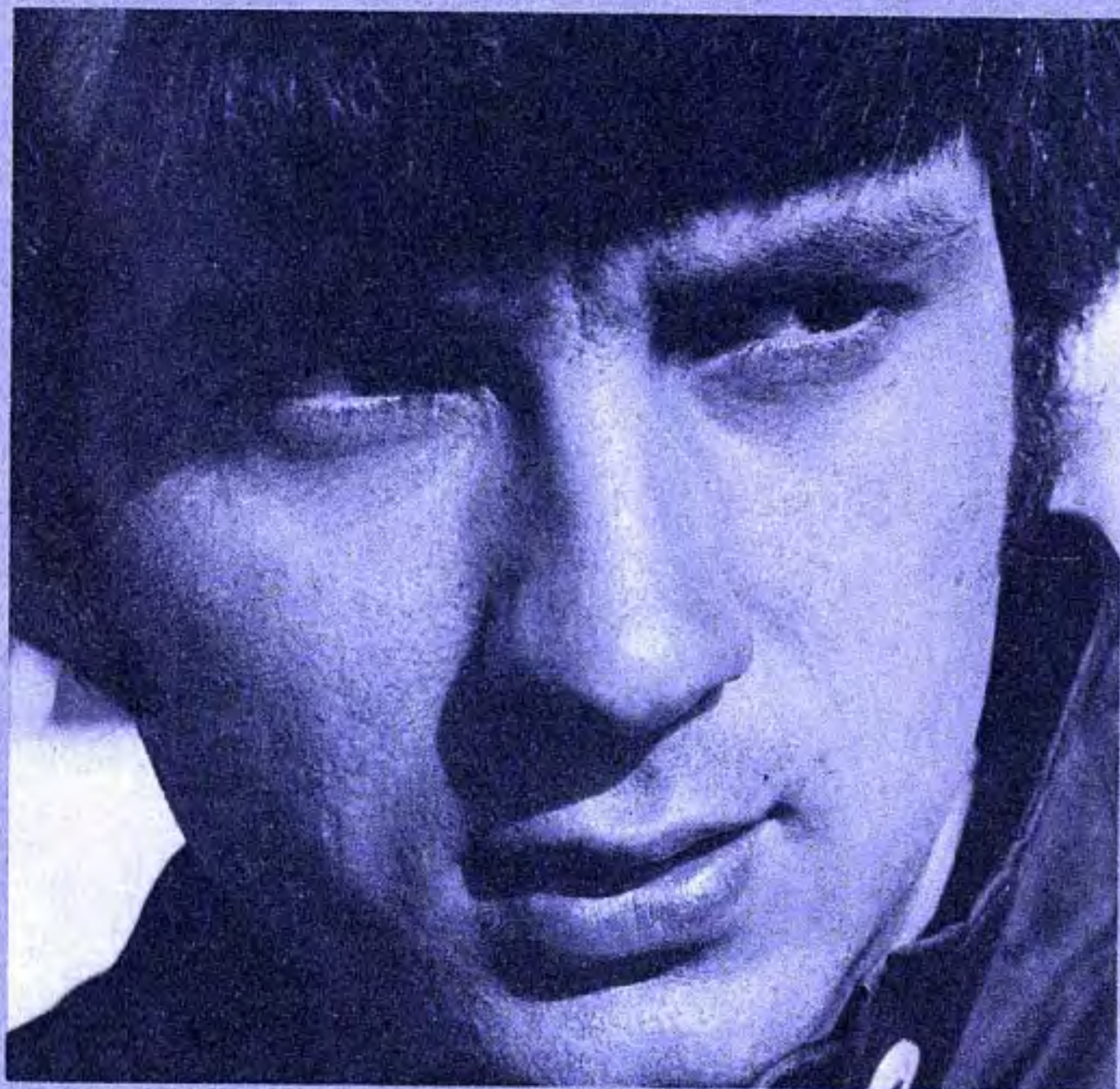
**New
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**MIKE
NESMITH**



1960s MUSIC MAGAZINES

MIKE



MIKE and PETER TORK concentrate on a game of dominoes. Below: Mike chooses a pipe in London, watched by his wife PHYLLIS.



NESMITH

Tall, thoughtful and Texan, Mike Nesmith is the epitome of his home state. He speaks slowly, pensively with an accent that sounds like a send-up. Sitting in or on anything but a chair, hands tucked under his thighs because, one tends to think, he hasn't got a twig to whittle on, his soft voice patiently explains a homespun Nesmith philosophy.

A MAN of unusual background, Mike's views tend to be, if not unconventional, highly individual. Having been brought up in an all-Negro district I heard somebody ask him once if he came up against inverse racial prejudice. He said he had. "Well you can't blame them I suppose," the questioner commented and I think we all agreed.

"Yes you can," Mike retorted, "two wrongs don't make a right" and we all had to bow to

opinion—he was quite right.

Mike's attitude is free-wheeling. Live for the day, he says, and see what tomorrow brings. "Before I was a Monkee I was a failure and starving. I had a wife and a kid and didn't know where the next meal was coming from. But I didn't worry because I knew I could always get something for us to eat from somewhere."

Mike breaks life down to the bare essentials. To him life is uncomplicated, clear-cut and

straight forward. All he wants is enough to eat in his stomach, clothing to keep him warm and a roof over his head.

He seems to stand outside the Monkee success even though he now eats very well, can afford to buy Phyllis ridiculously expensive clothes and lives in a mansion. "So what," he'll say, "who needs it? I could give up tomorrow and never worry."

Mike is an honest, straightforward guy. He'll say what he means and never regret having spoken his mind, he has the

reputation of being raunchy and rude but he denies this by saying he's plain violent! In fact he has been known to thump a producer that's tried to push him around.

Liable to be brusque if not spoken to politely, tending to be difficult and uncommunicative but on the other hand a very, very honest, courteous person, Mike Nesmith is quite unique.

MIKE likes to keep warm and as Texas rears sheep, he uses one of them to line his suede coat.





Cartoonist Cunningham has turned his talents on to the WALKER BROTHERS, who are from the left SCOTT, JOHN and GARY. Then he decided to make some omissions from his original drawing. Can you spot the 16 changes he's made in the lower drawing? You'll find the answers on page 67.

LONG RANGE FORTUNECAST

by RAGGA, a
pop personality and
astrology student

*What lies ahead in 1967 for you
and the stars of pop?
Here are the long range
Fortunecasts for the rest
of 1967.*

AQUARIUS (Jan 20 - Feb 18)

CAREER:
Good progress provided concentration is given to jobs at hand. Self-satisfaction should be avoided. November is tricky period but December makes up for it.

ROMANCE:
Very active during September. Be careful of being too self-centred in November. Try to see the other's point of view.

MONEY:
Outlook encouraging, although overspending in November should be avoided.

AQUARIUS STARS AND THEIR BIRTHDAYS

- Jan. 20 Eric Stewart (Mindbenders) (1945)
- " 21 Chris Britton (Troggs) (1945)
- " 30 Steve Marriott (Small Faces) (1947)
- Feb. 1 Don Everly (1937)
- " 2 Graham Nash (Hollies) (1942)
- " 3 Val Doonican (1929)
- Dave Davies (Kinks) (1947)
- Frankie Vaughan (1928)
- Feb. 6 Dave Berry (1944)
- " 9 Brian Bennett (Shadows) (1940)
- " 13 Peter Tork (Monkees) (1944)
- " 15 Mick Avory (Kinks) (1944)
- " 16 Sonny (Sonny and Cher) (1942)
- " 17 Gene Pitney (1941)



PISCES (Feb 19 - March 20)

CAREER:
Not a good period unless you are prepared to change your outlook and ideas. October is a good month to make a new start on some project near to your heart.

ROMANCE:
A happy time with the opposite sex sympathetic towards you. But you must be more dominant if you want to consolidate your love life. November is the best month.

MONEY:
You should never be short and could increase your income considerably during December.

PISCES STARS AND THEIR BIRTHDAYS

- | | |
|--|--|
| Feb. 24 Paul Jones (1942) | Mar. 8 Micky Dolenz (Monkees) (1945) |
| " 25 George Harrison (Beatles) (1943) | " 9 Al Jardine (Beach Boys) (1942) |
| " 26 Brian Jones (Rolling Stones) (1944) | Trevor Burton (Move) (1949) |
| Sandie Shaw (1947) | |
| Mar. 1 Roger Daltrey (Who) (1945) | " 11 Ric Rothwell (Mindbenders) (1944) |
| Michael D'Abo (Manfred Mann) (1944) | " 15 Mike Love (Beach Boys) (1941) |
| " 2 Keith Potger (Seekers) (1941) | " 17 John Sebastian (Lovin' Spoonful) (1944) |
| " 3 Mike Pender (Searchers) (1942) | " 18 Wilson Pickett (1941) |
| " 4 Mick (Dave Dee, etc.) (1944) | |





ARIES (March 21 – April 20)

CAREER:

Opportunities abound from the end of September until mid-November and you will have no difficulty in making the most of these. Take a chance; you are likely to win.

ROMANCE:

It could be an uneasy time, with many doubts, but these should clear away by the beginning of December. Someone you have thought beyond your grasp will prove to be much more friendly than you suspected.

MONEY:

You should do well financially from extra opportunities from now until the end of the year, but you must make a special effort or these could come to nothing.

ARIES STARS AND THEIR BIRTHDAYS

- Mar. 30** Eric Clapton (Cream) (1945)
Apr. 1 Ronnie (Plonk) Lane (Small Faces) (1946)
 Alan Blakely (Tremeloes) (1942)
 " **5** Allan Clarke (Hollies) (1942)
 Crispian St. Peters (1943)
 " **10** P'nut Langford (Barron Knights) (1943)
 " **16** Dusty Springfield (1939)
 Vince Hill (1937)
 " **17** Billy Fury (1941)
 Tony Crane (Merseys) (1945)
 Chris Barber (1930)
 " **19** Alan Price (1942)

TAURUS (April 21 – May 20)

CAREER:

Your work could get a surprise spurt from correspondence from afar. You may be offered opportunities for foreign travel and this could be a great help to your future. October is your favoured month. December is not so good.

ROMANCE:

You could well be disappointed by a sudden breaking of a warm relationship, but there will be more romance to take its place by the middle of November. Do not be too downhearted.

MONEY:

You could be called on to lay out a large sum and be frightened about the outcome of this. Give it careful thought before you deplete your savings. Earnings will be steady, but few chances of extra gains.

TAURUS STARS AND THEIR BIRTHDAYS

- Apr. 23** Roy Orbison (1936)
 " **25** Ella Fitzgerald (1918)
 " **29** Lonnie Donegan (1931)
 Klaus Voormann (Manfred Mann) (1943)
May 2 Bing Crosby (1904)
 " **3** Pete Staples (Troggs) (1944)
 Engelbert Humperdinck (1936)
 " **4** Ronnie Bond (Troggs) (1943)
 " **7** Rick West (Tremeloes) (1943)
 " **10** Donovan (1946)
 " **11** Eric Burdon (1941)
 " **12** Stevie Winwood (1948)
 Ian McLagan (Small Faces) (1946)
 " **13** Joe Brown (1941)
 Mary Wells (1943)
 " **14** Lek Leckenby (Herman's Hermits) (1946)
 Jack Bruce (Cream) (1943)
 " **15** Eddy Arnold (1928)
 Tich (Dave Dee, etc.) (1944)
 " **19** Pete Townshend (Who) (1945)
 David Jacobs (1926)
 Keith (1945)
 " **20** Cher (1946)



GEMINI (May 21 – June 20)

CAREER:

A new status could result from your efforts during September, but the full results would not be enjoyed until mid-October. November is a month to be wary of mistakes that could bring a setback.

ROMANCE:

Clear sailing in October, when a cherished re-union should bring much happiness. But be careful of rows towards the end of the year.

MONEY:

A surprise windfall during October will be most welcome, but care must be taken not to invest without taking expert advice—and abiding by it.

GEMINI STARS AND THEIR BIRTHDAYS

- May 24** Bob Dylan (1941)
 " **27** Cilla Black (1943)
June 1 Pat Boone (1934)
 " **2** Charlie Watts (Rolling Stones) (1941)
 " **4** Cliff Bennett (1940)
 Gordon Waller (1945)
 " **7** Tom Jones (1942)
 Dean Martin (1917)
 " **8** Nancy Sinatra (1940)
 " **12** Reg Presley (Troggs) (1943)
 " **15** Muff Winwood (1943)
 Barron Antony (Barron Knights) (1940)
 " **16** John Rostill (Shadows) (1942)
 " **18** Paul McCartney (Beatles) (1942)
 " **20** Brian Wilson (Beach Boys) (1942)

CANCER (June 21 – July 20)

CAREER:

You have to wait till November for the promotion you have been seeking, but it will be worth waiting for. Jog along peacefully until that time. Take care of your health in late September.

ROMANCE:

Don't lose your temper in mid-October or all will be lost. Indications are that you'll have a change of heart before the year is over. But this will make you happy.

MONEY:

You should keep a keen eye on your bank balance as you are inclined to overspend when you cannot afford to. Best to keep your account in the black rather than the red.

CANCER STARS AND THEIR BIRTHDAYS

- June 21** Ray Davies (Kinks) (1944)
 " **22** Peter Asher (1944)
 " **23** Adam Faith (1940)
 " **24** Jeff Beck (1944)
 " **26** Georgie Fame (1943)
 " **27** Bruce Johnston (Beach Boys) (1944)
July 3 Judith Durham (Seekers) (1943)
 " **6** Alan Freeman (1927)
 " **7** Ringo Starr (Beatles) (1940)
 " **10** Beaky (Dave Dee, etc.) (1944)
 " **16** Butch Baker (Barron Knights) (1941)
 " **17** Spencer Davis (1941)





LEO (July 21 - Aug 21)

CAREER:

Things are looking up for you, specially in early November, when a long cherished ambition will be fulfilled. But watch out for slackness in your attitudes in late September.

ROMANCE:

Nothing can stop you gaining your romantic ends in December and during the Christmas period you could meet someone who would really matter to you in the future.

MONEY:

Gains are to be expected in November if care is taken with spending in October. You are inclined to waste money then, so be on your guard.

LEO STARS AND THEIR BIRTHDAYS

- July 21** Cat Stevens (1948)
Barry Whitwam
(Herman's
Hermites) (1946)
- " **25** Bruce Woodley
(Seekers) (1942)
- " **26** Mick Jagger (Rolling
Stones) (1944)
- " **28** Simon Dee (1937)
- " **31** Karl Green (Herman's
Hermites) (1947)
- Aug. 3** Tony Bennett (1926)
- " **8** Bobby Hatfield
(Righteous Bros.)
(1940)
- " **11** Mike Hugg (Manfred
Mann) (1942)
- " **13** John Stokes
(Bachelors) (1940)
- " **15** Pete Yorke (Spencer
Davis) (1942)
- " **18** Carl Wayne (Move)
(1944)
- " **19** Billy J. Kramer (1943)
Ginger Baker (Cream)
(1939)

VIRGO (Aug 22 - Sept 22)

CAREER:

Your hard work should bear fruits in late October or early November. But you must keep on concentrating on progress through December to really reap the benefits due to you.

ROMANCE:

A constant phase will bring you a more balanced romantic life, a time for consolidating your present happiness rather than looking round for a new loved one.

MONEY:

A lucky period from October to mid-November should add a much-needed sum to your bank balance. Yet beware of a loss you cannot afford at the beginning of December.

VIRGO STARS AND THEIR BIRTHDAYS

- Aug. 23** Jonathan (David and
J.) (1942)
Keith Moon (Who)
(1947)
Rita Pavone (1945)
- " **30** John McNally
(Searchers) (1941)
- Sept. 2** Russ Conway (1927)
- " **3** Gary Leeds (Walker
Bros.) (1944)
- " **8** Harry Secombe (1921)
- " **9** Otis Redding (1941)
- " **12** David Garrick (1946)
- " **13** Mel Torme (1925)
- " **16** Kenny Jones (Small
Faces) (1948)
Bernie Calvert
(Hollies) (1944)
Joe Butler (Lovin'
Spoonful) (1943)
- " **19** Billy Medley
(Righteous Bros.)
(1940)
Pete Murray (1928)
- " **20** Johnny Dankworth
(1927)
- " **21** Jimmy Young (1923)



LIBRA (Sept 23 - Oct 22)

CAREER:

Things might seem a little slow and dull, but they will alter dramatically for the better in mid-November, when you will find everything going your way in all your endeavours.

ROMANCE:

Much activity in affairs of the heart at the end of September, when you might find yourself wondering which of two or three to choose from! Your fine sense of judgment will come to your aid.

MONEY:

Heavy spending indicated, which could leave you wondering how to balance your budget at the beginning of October, but a windfall will aid things early in November.

LIBRA STARS AND THEIR BIRTHDAYS

- Sept. 23** Ray Charles (1932)
Steve Boone (Lovin'
Spoonful) (1943)
- " **24** Anthony Newley
(1931)
- " **28** Helen Shapiro (1948)
- " **29** Jerry Lee Lewis
(1935)
- " **30** Johnny Mathis (1935)
- Oct. 9** John Lennon
(Beatles) (1940)
John Entwistle (Who)
(1945)
- " **13** Chris Farlowe (1941)
- " **14** Cliff Richard (1940)
- " **15** Chris Andrews (1940)
- " **18** Chuck Berry (1933)
- " **20** Kathy Kirby (1940)
- " **21** Manfred Mann (1941)

SCORPIO (Oct 23 - Nov 22)

CAREER:

You may be called upon to make an important decision concerning your working life early in October. Don't make snap decisions, but weigh up the pros and cons carefully. It is better to say "no" if you feel that way.

ROMANCE:

Exciting time in October, when a slow-moving association gains momentum and this could culminate in a lasting partnership.

MONEY:

Protect your health if you want to progress financially. Opportunities are plentiful but only a few will give you gains.

SCORPIO STARS AND THEIR BIRTHDAYS

- Oct. 24** Bill Wyman (Rolling
Stones) (1941)
Paul and Barry Ryan
(1948)
- " **28** Wayne Fontana
(1945)
Hank Marvin (1941)
- " **31** Jimmy Savile
- Nov. 2** Bruce Welch
(Shadows) (1941)
- " **3** Lulu (1948)
- " **5** Herman (Peter
Noone) (1947)
- " **6** P. J. Proby (1938)
- " **8** Roy Wood (Move)
(1946)
Ken Dodd (1929)
- " **11** Chip Hawkes
(Tremeloes) (1946)
- " **12** John Maus (Walker
Bros.) (1943)
- " **15** Petula Clark (1933)
- " **18** Con Cluskey
(Bachelors) (1941)



CLUES ACROSS

2. A best-selling LP this year.
13. Bobby, the former chart star.
14. Citizen Kane?
15. According to the song, it's when to be in Paris.
16. This girl's name implies a top jazz singer.
17. They say it's the — not the song that makes the hit.
18. Cyril Fletcher has an odd one.
19. "Just One Of — Things".
20. Real surname of the New Vaudeville Band's singer.
22. Rick will help you pick it.
25. One of Italy's pop centres.
26. Wishful thinking?
27. When you come the other way, it's a gas!
28. An Irving Berlin standard.
30. Crazy pianist.
32. Where film stars go to get divorced.
33. According to TV jingles, toothpaste supplies it.
35. Christian name of Italian pop star.
37. Hurry, hurry!
38. If the fans — favourably, an artist becomes a star.
40. What an artist is on TV.
41. If the rhythm's this, it's really energetic.
44. Record label or a game.
46. Acker Bilk's favourite drink?
47. Strictly the beat.
48. Charlie Chaplin hit before "This Is My Song".
50. Essential for every band-leader.
52. One of the Mama's and Papa's.
53. As the saying goes, if — and ands.
54. Funny Mr. Sherman.
55. One of Dave Dee's mob.
56. Capri is one, so the song tells us.
57. Where radio pop comes from on Thursdays.
59. Hither, thither and —.
61. Art was a famous jazz pianist.
63. Bobby's girl.
65. This group makes you do what its name implies.
66. A dance in the farmyard?
67. What Richard Burton does to Liz Taylor in the Royal Command film.
69. "Any Old —" is a music hall song.
70. Francoise Hardy sang "Et —".
71. Barry, but not Gene.
72. One of Paul Revere's crowd.
73. " — You're My Girl" was a 1965 hit.
75. You need this to play the Power Game.
81. Girl's name.
82. Another 1967 hit album.
85. Which Norma Tanega and "Matthew And Son" both have in common.
87. Werner is a German band leader.
89. Tony writes many of Pet's hits.
90. Double it up for a Jonathan King song.
92. Girl of which we hear a lot at Christmas.
93. Christian name of soul star.
94. Let's get it started!
97. Two for the price of one.
98. The rear end of the boat!
99. Could be a Beatle.
102. Well-known dance at the Palais.
104. Screaming politician.
106. Larry gave his name to his record label.
108. Initially a record company.
110. Not to be worn indoors.
111. He fronts the band.
114. Group as big as its name.
117. It's all happening when the joint is —.
119. Coronation Street resident.
120. Blackpool's tower doesn't lean like this one.
122. The part of town that Pet Clark likes.
124. Just part of a play.
125. Formerly a chart group, now a backing group.
128. What a fan might utter in pleasure.
130. They're seldom used by Ken Dodd.
131. Band leader's surname.
132. Fame came to him naturally.
134. Frank Ifield sang about one.
135. It's in the charts!
137. Did this isle give its name to a group leader?
139. Nat Cole's brother.
140. Worse than a square.
142. But Gerry doesn't use his other name!
143. These brothers make discs and films.
144. Sweet as apple cider.
146. Miss Cordell, the pub singer.
147. Mr. Francis of the "Black And White Minstrels".
148. Jed Clampett is really Mr. —.
149. What Andy Gray does to the NME.
151. Initially a radio station.
152. Comprising a duo.
153. Peggy or Brenda.
154. Group that's really the tops.
155. Classical composer becomes a pop star!

CAPRICORN (Dec 21 – Jan 19)

CAREER:

You'll have two or more courses open to you in mid-October, but a letter should help you decide which one to take. November is a particularly fortunate month for you.

ROMANCE:

Domestic hindrances which have been holding back your love advancement will disappear in November and make you very happy. So try to be tolerant until then.

MONEY:

Things are a bit tight until you get a delightful surprise early in November and again just before Christmas.

CAPRICORN STARS AND THEIR BIRTHDAYS

- Dec. 21** Carl Wilson (Beach Boys) (1946)
- " **29** Marianne Faithfull (1946)
- " **30** Davy Jones (Monkees) (1945)
Mike Nesmith (Monkees) (1942)
- " **31** Pete Quaife (Kinks) (1943)
- Jan. 5** Athol Guy (Seekers) (1940)
- " **8** Elvis Presley (1935)
Shirley Bassey (1937)
- " **9** Scott Engel (Walker Bros.) (1944)
- " **10** Bob Lang (Mindbenders) (1946)
- " **12** Long John Baldry (1941)
- " **17** Dave Ballinger (Barron Knights) (1941)
Francoise Hardy (1944)
- " **19** Phil Everly (1939)



SAGITTARIUS (Nov 23 – Dec 20)

CAREER:

No worries about your job until late October, when you should guard against careless mistakes. Late November will bring opportunities of advancement and you should take a chance if asked to at this time.

ROMANCE:

You will be feeling very fickle early in October, but more settled with the one you love in December. If unattached, December could be the month you meet someone to whom you'd like to be attached.

MONEY:

You have little to be concerned about, but there is no high or low on your money graph. Nevertheless you should find your balance getting healthier by Christmas.

SAGITTARIUS STARS AND THEIR BIRTHDAYS

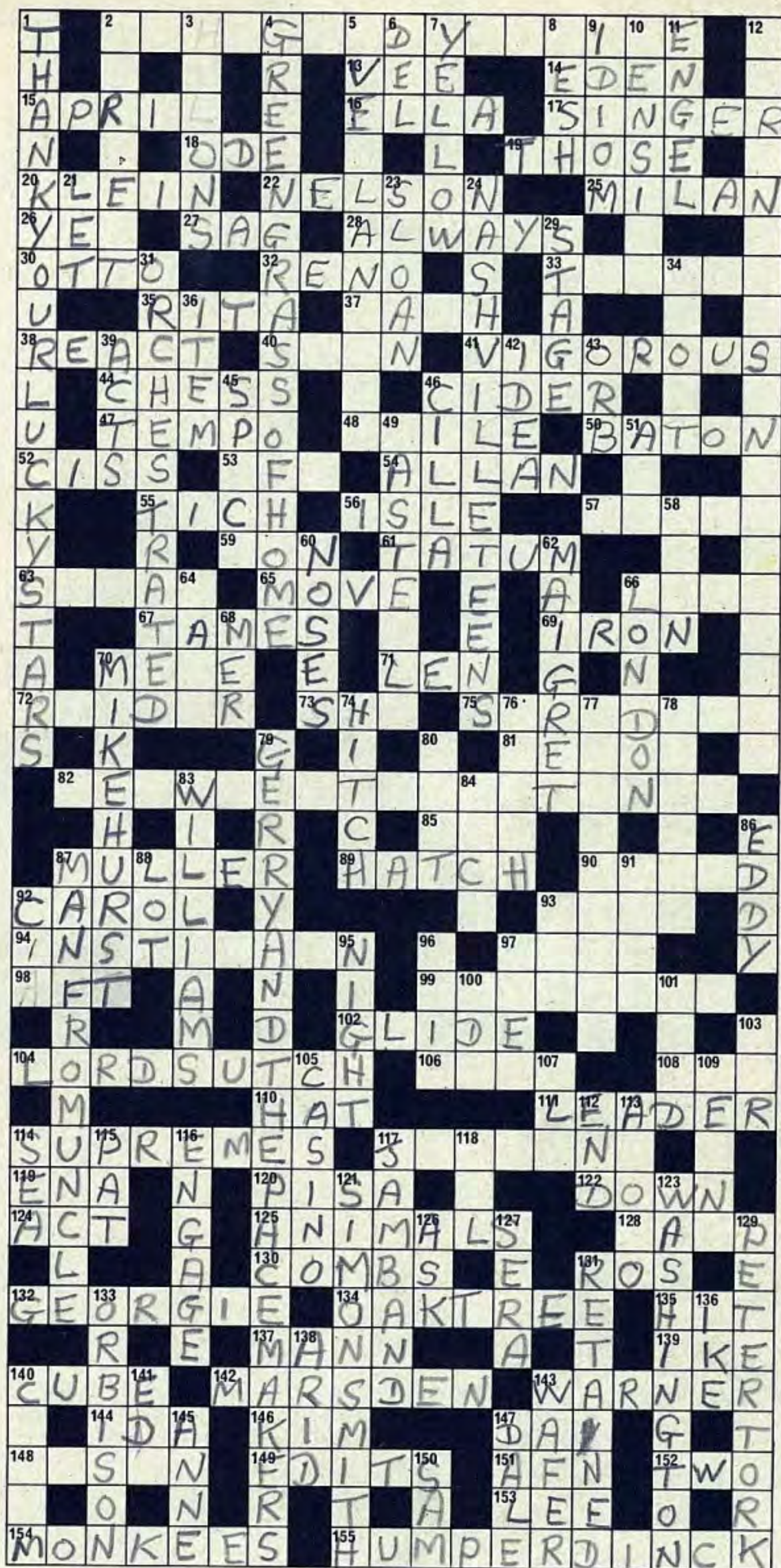
- Nov. 24** Bev Bevan (Move) (1944)
- " **27** Dozy (Dave Dee, etc.) (1944)
- " **28** Bill Kinsey (Merseys) (1945)
- " **30** Frank Ifield (1937)
- Dec. 1** Matt Monro (1932)
- " **2** Tom McGuinness (Manfred Mann) (1941)
- " **3** Andy Williams
- " **4** Dennis Wilson (Beach Boys) (1944)
- " **6** Jonathan King (1944)
- " **8** Bobby Elliott (Hollies) (1942)
- " **10** Chris Kefford (Move) (1946)
- " **11** Brenda Lee (1944)
- " **12** Dec Cluskey (Bachelors) (1942)
Frank Sinatra (1915)
Dave Munden (Tremeloes) (1943)
- " **14** Frank Allen (Searchers) (1943)
- " **15** Dave Clark (1942)
- " **16** Tony Hicks (Hollies) (1943)
- " **17** Dave Dee (1943)
- " **18** Keith Richard (Rolling Stones) (1943)
- " **19** Zal Yanovsky (Lovin' Spoonful) (1944)

POPWORD

Compiled by Derek Johnson

GLUES DOWN

1. Pop TV show of the past.
2. American singer in agony!
3. American group.
4. Almost what took Tom Jones to No. 1.
5. Their favourite girl is "Michelle".
6. Not the Shannon river.
7. Colour of the Beatles' nautical abode.
8. By which to measure stockings.
9. A style or trend.
10. What an artist feels before he goes on stage.
11. Scott, but not of the Antarctic.
12. A smash hit of 1966.
21. " — There Be Love".
23. P.F. — is an American singer and composer.
24. This British group has scored a few hits.
29. On which artists perform.
31. If it's this, it has a full arrangement.
36. Just one routine in an act.
39. What a pop star does when he breaks into films.
42. Max Bygraves thinks it's a good one.
43. Part of the Crown Jewels — and part of a pop star.
45. Might be said of the Troggs' song.
46. Liverpool lass.
49. Often said of Frank Sinatra's work.
51. In the past.
58. One of the singing twins.
60. The Beatles all have them, but Ringo's is the most outstanding.
62. TV detective series.
64. An artist is nobody without this.
66. From where "Three-Way Family Favourites" sometimes comes.
68. Bobby Darin's "Beyond The Sea" was adapted from "La —".
70. Ex-Springfield, now record producer.
74. Technically, it's an upset.
76. This British group had a 1966 hit.
77. An artist won't last if he can't do this.
78. They say Ray Charles is one.
79. Liverpool group.
80. Could be the Downliners.
83. Andy, Joe or Rita.
84. " — In The Old Routine".
86. Surname of the king of twang.
87. One of TV's favourite spies.
88. When it's your —, you've had it!
91. In which your portrait is painted.
92. America's equivalent of M.I.5.
93. Yours and mine.
95. Days in the Beatles' week.
96. Mr. Taylor writes hits for the Troggs.
97. Just one of the left-overs.
100. Miss Unsworth is the formation-dancing queen.
101. If you did this, you were in debt.
103. Group leader Douglas' title.
105. James Bond visited a royal one.
107. Double it for a standard Hebrew song.
109. Method by which to achieve something.
112. The last word in films.
113. Whisky often goes with it.
114. You'll find it beyond Land's End.
115. Musical comedy star — Kirkwood.
116. When you — a group, you hire them.
117. Geno Washington and his Ram — —.



118. Male Christian name which should go before 2 Down.
121. In the song, he trained his pet to dance.
123. Capital city — or a bandleader's surname.
126. " — Me Another" is a quiz show.

127. Doris sang "Que —" and Acker sang "Buona —".
129. Hey, hey, it's a Monkee!
131. Held over for a longer stay.
133. Surname of favourite American singer.
136. Goes with Tina.

138. Absolutely parched.
140. British group.
141. David used to conduct the Rabin Band.
143. Just a very thin slice.
145. Miss Shelton.
147. The lady with the diary.
150. This singer's a sham!



AT GREAT YARMOUTH

**IVOR EMMANUEL,
ERIC DELANEY at the
ABC Theatre from
June 24**

**ROLF HARRIS at the
Royal Aquarium
Theatre from June 23**

**FREDDIE and the
DREAMERS, RUBY
MURRAY, at the
Windmill Theatre from
June 16**

**VAL DOONICAN at the
Wellington Pier Pavilion
from June 10**

It has always been a bit of a mystery as to where the flies go in the winter-time, but one does not need to be a detective to discover where the stars go in the summer time.

With very few exceptions, they make a beeline for the coast! Perhaps even more than pantomime, the summer season has

become the highlight of the performer's year—ensuring, as it does, maximum publicity and a considerable income over a lengthy period. During the mid-summer months, the hub of the industry moves out of London, and splits into several main pockets along the coastline—with Blackpool and Great Yarmouth as the two main centres of entertainment.

There are, of course, disadvantages for any artist in committing himself to a summer season. For, although he is in the eye of the numerous holiday-makers staying at the particular resort where he is performing, it does necessitate cutting himself off from the rest of Britain. A season show of this nature does restrict his activities, in that Sunday is his only free day on which to undertake recording sessions, TV and radio appearances.

It is for this reason that some artists—

particularly those striving to consolidate their position—prefer to remain in town to continue their normal work. We shall not, for instance, be seeing Engelbert Humperdinck in a summer season this year—although he will be playing some Sunday concerts.

Other artists are unable to accept a season booking because of the pressure of more far-reaching commitments. For example, Cliff Richard will be busy filming, Sandie Shaw is fulfilling extensive cabaret and concert appearances on the Continent, and Dusty Springfield is likely to be flying to and from America for recordings and cabaret.

It also follows that many of our top groups are not employed in summer seasons, partly because they find it more financially rewarding to maintain their

perpetual rounds of one-nighters, whilst at the same time accepting whatever radio and TV dates present themselves—and at the same time making themselves available for recording sessions and promotion. In any case, the summer show is intended essentially as a family entertainment, and it could hardly be argued that such groups as the Who, the Small Faces, the Troggs and the Kinks would meet with widespread approval from the Mums and Dads.

There is, however, a growing tendency for promoters to book seaside pop shows on Sundays. This means that many leading groups and top pop artists will be seen at holiday resorts throughout Britain in Sunday concerts. You will also find that other stars who are already resident in specified holidays towns (including Frank Ifield, Val Doonican and the Bachelors)

will travel extensively to other resorts for Sunday appearances.

Visitors to Glasgow will find a new attraction at the Alhambra Theatre this year where—instead of its usual lengthy summer revue—the theatre presents a series of short variety bills headed by big name musical attractions.

There is no doubt that the summer season has become an accepted part of the British way of life. The family likes to sun itself on the beaches during the daylight hours (or play the pin-tables should it be raining), and then take itself off to a good-humoured, star-studded show after dinner.

The entertainment industry makes every effort to cater for the public's needs in this respect—and you can bet your life that, wherever you happen to be staying this year, one of your favourite stars is bound to be appearing in the vicinity.

SCARBOROUGH
BACHELORS at the
Scarborough Futurist
from June 16

MARGATE
MARK WYNTER at the
Winter Gardens from
July 4

BOURNEMOUTH
SEEKERS at the
Winter Gardens from
June 19

LONDON
KEN DODD at the
London Palladium
from June 2
CILLA BLACK at the
Prince of Wales,
booking till August at
least

IN THE SUMMER!

By Derek Johnson

**TEDDY JOHNSON and
PEARL CARR** at the
Queen's Theatre from
May 27

AT BLACKPOOL

**FRANK IFIELD,
BARRON KNIGHTS** at
the ABC Theatre from
June 10

**KATHY KIRBY,
DONALD PEERS** at the
Winter Garden Pavilion
from June 17

**MILLICENT MARTIN,
BRUCE FORSYTH** at
the Opera House from
June 24

ANDY STEWART at the
North Pier from June 2





**IF IT
RAINS**

**ON
YOUR
HOLIDAYS**

'POP' IN THE PICTURES

Heavy drizzle sweeping across the promenade... chill winds blowing around the hot-dog stands... and lashing storms that send even the hardiest holidaymakers scuttling home to Mrs. Figgett's boarding house by-the-sea.

Scenes like this aren't too much of an exception when you holiday in Britain, unfortunately. But thank goodness, there's that old, cosy stand-by when the rain ruins yet another summer's day—the cinema.

This year, pop fans who like to go to the pictures will be able to forget the weather while they watch Elvis Presley, Lulu, Paul Jones, Roy Orbison, Tommy Steele, Cilla Black, Freddie and the Dreamers and other pop stars on the big screen.



■ Elvis is in two new musicals either now on release or due within the next few months—"Easy Come, Easy Go" and "Double Trouble".

Paramount's "Easy Come..." is a movie in which you'll see El dressed as never before... in frogman's uniform! There's also plenty of action and colour as the story develops into an adventure yarn about buried treasure under the sea.

MGM's "Double Trouble" is the film in which Elvis appears with London girl Annette Day, who was discovered in true Hollywood-style while working on a stall in the Portobello Road.



■ Also playing a sizeable role is that roly-poly actor—comedian Norman Rossington, whom you will remember appeared in the Beatle's first film "Hard Days Night", in which he played their manager.

Parts in "Double Trouble" are set in London, too—so it should be a film with plenty of interest for British fans. I should imagine their only regret is that Elvis didn't come to this country personally for the location shooting!





■ So much for light-hearted holiday fare. But in more serious vein, watch out for our own Paul Jones this summer, making his screen acting debut in "Privilege".

Having studied some "under-the-counter" shots from the film many months ago, I've been well prepared for the full wave of controversy that will come Paul's way when "Privilege" is seen all around Britain.

He plays a pop singer who is idolised by his fans so much that he almost becomes the leader of a religion. In fact, the comparisons between fan worship and religion are often rubbed home. And be warned—there are many scenes which may offend some people.

■ Roy Orbison makes his acting debut in "Fastest Guitar Alive".

Roy's fans will be amazed at how different he looks in this film. Those heavy glasses are gone, his hair is slightly shorter, and he also looks a lot thinner than we've seen him in the past.

"Fastest Guitar Alive" is a modest, pleasant film that holds a lot of promise for Roy's acting abilities in the future. And I happen to

know that he's personally very proud of his first effort.

■ Pinning down film release dates in advance is often a difficult business, particularly as the major companies often have to push out a particular production at short notice when a cinema becomes available.

■ For this reason, some films of pop interest may not be seen until Christmas of this



year (or perhaps later), even though they have been completed for some time. Or by the time you read this, you may have seen them already!

■ A typical example is "To Sir With Love", a finely-made and moving film in which Lulu has a big role as a cheeky East End schoolgirl.

"Sir" is played by Oscar-winning Sidney Poitier, and according to Lulu he is a tre-

mendous personality who helped her invaluable with acting hints. Says Lulu: "Sidney isn't square, either: he knows all the best London discoteques, and he took several of us from the film company out on the town. We had a swinging time!"

Lulu sings a "To Sir With Love" title song in the film, and you'll also briefly hear and see the Mindbenders.





■ At selected cinemas over holiday time you'll be able to catch a small but very funny film starring Freddie and the Dreamers, "Cuckoo Patrol".

Freddie (seen above with Kenneth Connor) and his gang play a troop of batty scouts who give a lot of trouble to their long suffering scoutmaster, John Le Mesurier, and twice as much to their assistant scoutmaster, Kenneth Connor!

■ Spencer Davis, Dave Berry, Acker Bilk, Lorne Gibson and the St. Louis Union are among the names in Warner-Pathe's "The Ghost Goes Gear", which is a spirited (joke!) romp featuring pop music, ghouls and gals.



■ Another music-packed movie to watch out for soon is the screen version of "Half A Sixpence", into which Tommy Steele puts every ounce of vitality.

This is a colour production, and it does wonders for the film in helping to recreate the zing and elegance of the naughty nineties.





■ Yet another pop musical in my holiday diary will be Sonny and Cher's "Good Times". The duo really give value-for-money in this one... for apart from singing you'll see them in such guises of Tarzan and his mate, and pioneers of the Old West!



■ Not strictly in the pop field, but still very entertaining, are such major Hollywood musicals as "How To Succeed in Business Without Really Trying" and "My Fair Lady".

■ Another one to see is that blockbuster of all time, "The Sound of Music". This is still doing the rounds of major resorts, and few fans of Vince Hill will need reminding that it features the original version of his hit "Edelweiss!"

■ Other films with pop interest? The list is almost endless at the moment, from "Countess In Hong Kong" (Chaplin's music for "This Is My Song") to "Grand Prix" (Francoise Hardy making her acting debut).

■ It still looks (at the time of writing) as if there'll be a

long wait for the film in which John Lennon makes his much-publicised appearance as a private, "How I Won The War". And it also seems as if it will be at least Christmas before we see another film from John with the rest of the Beatles.

The same applies to the next big one from Cliff Richard and the Shadows—and to "Work... Is A Four Letter Word", teaming Cilla Black with David "Morgan" Warner; and Herman's "Mrs. Brown, You've Got A Lovely Daughter".

■ So there you are. Britain's film-makers are keeping the pop world much more in mind these days, and combined with the best that Hollywood can offer it looks as if there'll be plenty to keep pop cinemagoers happy this summer and for the rest of the year.

ALAN SMITH

*Let it rain, let it pour —
you can always
pop to the pictures!*

CILLA BLACK and DAVID WARNER





"THEY'RE

"They're smashing!" as an expression began to take on a new meaning in '67 with the advent of the "Happenings". Briefly speaking a "happening" generally meant that some group would take to the stage with a TV set, bike, old car or washing machine and smash it to pieces.

SMASHING!"

● Rolling Stone Brian Jones had this to say about those four iconoclasts (image breakers), the Who, when I interviewed him this year.

"The Who are the only other group in this country apart from ourselves and the Beatles who have done something completely original with their own music and visual interpretation.

"When Pete Townshend whirls that guitar around his head and smashes into the amplifiers it is not simply an act of wanton destruction. He is expressing something that is going on in his mind. The Who were the first group to exemplify dissatisfaction with convention and conformity in a visual form.

"When the Stones took the stage in their early days they smashed conventions every night—we refused to wear stage uniforms, refused to conform to accepted standards of social behaviour and demanded that the individual had the right to express his own personality.

"The Who took the argument one stage further and did what everyone wants to do on occasion—smash things you are dissatisfied with!"

The splintering of guitars and splitting of drums

Top: CARL WAYNE of the MOVE axes-up a piece of equipment while the group play on. Centre: Off-stage the Move break up a car. Left: How it began—PETE TOWNSHEND of the WHO smashes the amplifiers.

along with the crunch of amplifiers rent the air whenever the Who took the stage and at one memorable concert they wound up by destroying everything in sight and creating their own smoke screens and firework display. The audience responded by breaking up every chair in the place. Drummer Keith Moon was getting through hundreds of pounds of kit every month.

"It's not done to be deliberately destructive," Keith once told me. "I kick the drums off stage if and when the excitement demands it.

"We've got the reputation now for doing these things and unfortunately people expect Pete to smash his guitar to pieces every night. We don't work like that—the break-ups are spontaneous and as far as we are concerned the music is the important thing".

Keith explained how the thing had reached ridiculous lengths—

"Someone even suggested that for a promotion film in the

U.S. we went on stage and MIMED to things being smashed. Can you imagine that?"

The Who's lack of success in the U.S. for so long is a major mystery on the pop scene, but Keith has his own explanation.

"First of all we've always had a tremendous visual appeal", said Keith. "Now to get a visual plug in America you need a hit, and to get a hit you need a visual plug!"

They got it in April in New York and deserve their big break there. Another thing is certain—the first of the "smashers" will go from strength to strength in Britain.

Back to the Rolling Stones who are something in the nature of experts on the "smashing groups" of '67. Mick Jagger has this to say of the big break-ups.

"It seems to have got out of hand now—the Who began things and I enjoyed that. The Move took things a stage fur-

Audience watch as the MOVE wreck the stage.

ther by smashing up TV sets and cars but now others are smashing bigger things just for the sake of it.

"It's getting to the state where someone will take a bus on stage to break that up. I suppose we could take an elephant on stage and bust that up but what's the point. The point is that it's been done and there are not many things that bear a lot of repetition."

To be perfectly fair to the Move they earned their reputation in Britain as musicians long before their exploits as "smashers" were public. The Easybeats who came all the way over from Australia were quoted as saying, "The first group we heard was the Move and they were so good we almost packed up and went home!"

The Move have their own ideas about why their particular brand of break-ups goes down with a young public.

people walking about with no legs or minds to carry them through life.

"Don't tag us psychedelic. We're not and we hate it—when the word dies—the group dies."

The Move believe in themselves as showmen and claim that their act is important because to be visual is all-important now.

"You must give them something to see and hear," says Carl. "That's why we were big on the thirties fashion-gear to begin with—the double-breasted suits and big ties. We started that trend and now so many others are copying it."

There are some people who think the Move have gone too far by including on one particular concert a couple of strippers but Carl shrugs that one off with a grin.

"No one took a bit of notice of them," says Carl. "They were too busy helping us axe up a car!"

Everyone wants to get into the act.

Pop may be going pretty as some critics prophecy but while there are Messrs. Jagger and Co. ripping up the Palladium or the Who generating their own riots we are likely to retain plenty of wild excitement. And if the Move want to kick the windscreen in on an old disused car for effect it's unlikely to do much harm to anyone else. "Bring on the bus," to quote Mr. Jagger!

An anti-Nazi attack by the Move on Hitler himself!



more about LEISURE PLEASURES of

THE BEACH BOYS

continued from page 10

multitude of cats, squirrels and birds hanging around in the spacious, wooded yard.

Dennis' latest (and largest) toy is a yacht, purchased near the beginning of the year. He sails it to Catalina Island, about 25 miles off the coast of Los Angeles.

"Mr. Hustle," Bruce Johnston, works so much of the time and enjoys what he does so much that it's hard to differentiate between his "work" and "play". He spends most of his spare time working with Terry Melcher or Mike Love on the production end of the music business.

His association with Terry has been a long and semi-profitable one. Ideally, they would wish to make their own successful way in pop music and "good music", but individually, they have achieved much behind the scene and with others.

Bruce is the only BB to surf occasionally. Every once in a while, he'll grab the old board, jump in his Jaguar and ride the waves at Santa Monica.

And he's the only Boy who gets out a bit in society. He was, of course,

brought up in the Beverly Hills area and many of his old schoolmates are now the leaders of the young, swinging set there, so he's the only one who's likely to see his name in a society column.

The longest-married of the lot, Alan Jardine, is very much the family man. He misses his wife, Linda, and baby Matthew when he's on tour, so he tries to make up for it during their vacations by staying home most of the time.

He's very big on ping pong—probably the group champion—and usually has a selection of unusual animals, including a monkey and two exotic birds. After living for several years in Manhattan Beach, he moved into the Brentwood district with the rest of the group this year, into a lovely new house, furnished in Acapulco style, lavishly landscaped, with lots of sliding glass doors.

If Al is the family man, then Carl is the homebody. He and Annie are the youngest couple and still can hardly bear to be parted for long. Mostly, they stay at home to be together, joined frequently by friends and family.

When Carl and Annie do stray from home base, it's usually to buy clothes. Both like good, expensive, fashionable clothing and take the time to find it.

Mike Love's prides and joys number three: wife Suzanne, baby Hayleigh, and his yellow classic MG, purchased in Europe on the Boys' first visit. All three are well-taken-care-of.

Although Mike was an active runner in school, he's not big on sports now. He's considering buying a plane and learning to fly, but his main outside interest is in producing. He wants to do some rhythm and blues groups for the newly-formed Brother Records when it gets on its feet.

Which leaves us with the ever-changing, always-thinking Brian. There are few moments in the day when he is not dreaming or working on an album track or single.

He has always been strong on health foods and gymnastics, though his physique does not always reflect his avid interest. There are mats and gym equipment all through his Spanish mansion home in Bel Air, along with wife Marilyn, a six-man steam bath, chipmunks, a parrot and two dogs.

The private lives of the World's Top Group (as voted by NME readers) reflect the everyday pattern of life for many Southern Californians: they work hard, play hard and spend a lot of time outdoors and with friends. America is proud to send them anywhere as "Unofficial Goodwill Ambassadors".

and ELVIS



ELVIS PRESLEY'S mansion, Graceland, at Memphis, Tennessee, where he finds peace and contentment.

continued from page 11

this particular ranch and snapped up the first chance to buy it. It's very close to another lake as well and has extensive riding stables. This is where his seventeen prize Tennessee walking horses will be housed.

This new home is much more spacious than Graceland, but it will be just as closely guarded. The first structure on the land was a huge gate and guard house. The already high fence was built up higher and thicker.

When it's time to head back to the Coast for one of his three contracted movies a year, Elvis and his gang pack their things

into his Greyhound bus. He's been using this method of transportation for a long time, but last year he decided he was tired of just a plain old bus and had America's Kustom Kar King, George Barris, do a \$60,000 remodelling job to make it "livable."

Now there are comfortable beds for El and the entourage, a complete kitchen and, naturally, a hi-fi and radio. When he gets the urge, he'll even drive the huge bus himself. Imagine travelling cross-country and looking at the driver of the Greyhound bus next to you—and seeing Elvis Presley!

Back in Hollywood, Elvis has special accommodation on the movie set, too. Until recently, he was the only film star to have two dressing rooms at MGM—one for himself and one for his gang. Now he has a special trailer, fully equipped with a kitchenette, a bed for quick naps, and a card table for a few hands with his pals.

Elvis is now living in his second rented home in the luxurious Beverly Hills section of Los Angeles. This one is surrounded by many tall, thick trees and the usual well-guarded gate, with nearly 30 guards on duty.

The main room is furnished much like the recreation room of a ski lodge. There are large semi-circular fireplaces, pinball machines, card tables, jukeboxes, books, stuffed animals, radios, stereo sets, and a purely soft-drink bar. It has an enormous kitchen, filled with all the latest electric appliances: can openers, knives and knife sharpeners, toasters, dishwashers, the works.

On fine days, Elvis and his group ride

motorcycles; he in an all-white leather outfit. He watches television a lot and plays karate and has water pistol fights.

This past year, he's worked hard at keeping his weight down to the 170 pounds he weighed when he left the Army. He diets on yoghurt and coffee—his trailer refrigerator is filled with yoghurt in his favourite flavour—peach.

Sometimes on Sunday afternoons, the gang dons football uniforms in red, white and blue, and play at a park in Coldwater Canyon, with El's team winning most of the time.

Because he is famous for *not* going out to clubs or movies, the few occasions on which he has are well-known. Last year he and his long-time girl friend, Priscilla Beaulieu, attended a showing of the film, "The Bible," with a minimum of trouble from the other viewers.

He also left his home to go to two clubs: first the Red Velvet, a well-known over-21 club in the heart of Hollywood. It was a Monday evening, talent night, a night on which the house is always packed and many unknown and well-known performers step up to the mike. El's entourage took three booths and caused quite a commotion, but he didn't get up to sing. Also in attendance were P. J. Proby, two Beach Boys, one Righteous Brother and a couple of Turtles.

● This article was written before Elvis married Priscilla Beaulieu at Las Vegas on May 1. Will his life change now? It is doubtful—only El won't be so lonely any more.



TOM JONES *Solves his weighty problems with* **CHAMPAGNE and GOOD CIGARS**

TOM JONES swivelled around on a bar stool in the Captain's Table, a pub tucked away behind the rumble of the traffic in London's Piccadilly, where most of the "Pop Inn" stars go on Tuesdays. He was a picture of Beau Brummel elegance—his hair slicked carefully into place; a dark, lean suit in the finest mohair; black Chelsea boots that glistened like the grooves on a record. His face looked lean, craggy and healthy.

Two weeks before I'd seen Tom looking podgy and homely in a thick sweater, with his hair a mass of curls and his face beaming like a man who loved his food.

The difference between the two versions of the same man was incredible—but they show the staying power and the gritty determination to improve of this consistent hit-maker.

He told me: "1967 is the year I decided to change my image in one go. It's still a big task but I think I'm winning!"

"The main trouble with the Old Tom Jones was . . . weight. I just had to slim down, otherwise I would have become Harry Secombe's twin.

"I used to put pounds on when I was on holiday or relaxing around town. It was getting to be a really serious problem. I even

had some friends who started calling me Jones the Fat!

Tom grinned wryly. "Anyway, I went to the doc and he told me to stop smoking cigarettes. I was on 60 a day and I told him: 'You're joking, I can't do without my smokes'. But he made me, telling me a cigar or a pipe would be okay instead.

"I didn't see myself with a pipe, so I've taken to good cigars! And I also drink champagne and wine instead of beer."

I told him it seemed like a pretty painless way of slimming to me.

Said Tom: "You're right—it is! But it works and I'd recommend the treatment to any other bloke who can afford good cigars and wine. I'm also lucky in that I've discovered that being nervous makes me slim. Doing big things like a TV series or the Talk of the Town cabaret makes me lose pounds, because they're things that are important to my career and they keep me on edge.

"When I'm on holiday or just drifting around, I get fat and lazy!"

Apart from his cigars and wine, Tom is virtually unchanged in his attitude to life and his career.

He is still as unspoilt as the day "It's Not Unusual" sent him soaring to No. 1 in the NME Chart.

He told me: "I've had a lot of success this year, like setting up records at the Talk of the Town and selling so many copies of 'Green Green Grass of Home'. And I suppose I could afford to take some super-luxury holiday in the Bahamas if I wanted to.

"But that's not for me. When I was a bricklayer's labourer in South Wales, I could never afford to save up for a proper holiday for Linda and myself. If I could raise a few quid when holiday time came around, all well and good. We'd go on day trips to Barry Island or something like that.

"But I was never a saver and I could never organise myself properly. I know I'd be the same today if I didn't have people to organise my affairs. I simply haven't got a head for business. I just want to sing.

"Do you know something? Until 'It's Not Unusual' was released, I'd hardly been out of Wales in my life. I'd never been abroad, and I'd only been to London a couple of times.

"Because of this, I've got to be the sort of bloke who'd rather

stay at home than go flying off to foreign parts.

"It's alright to work in these places like America and Italy, but give me two weeks off and I'd rather slouch around at home. In fact, this is just what I'd do if it wasn't for my wife Linda. She's around the house all the time—so I reckon it's only fair for me to take her on a Continental holiday once in a while."

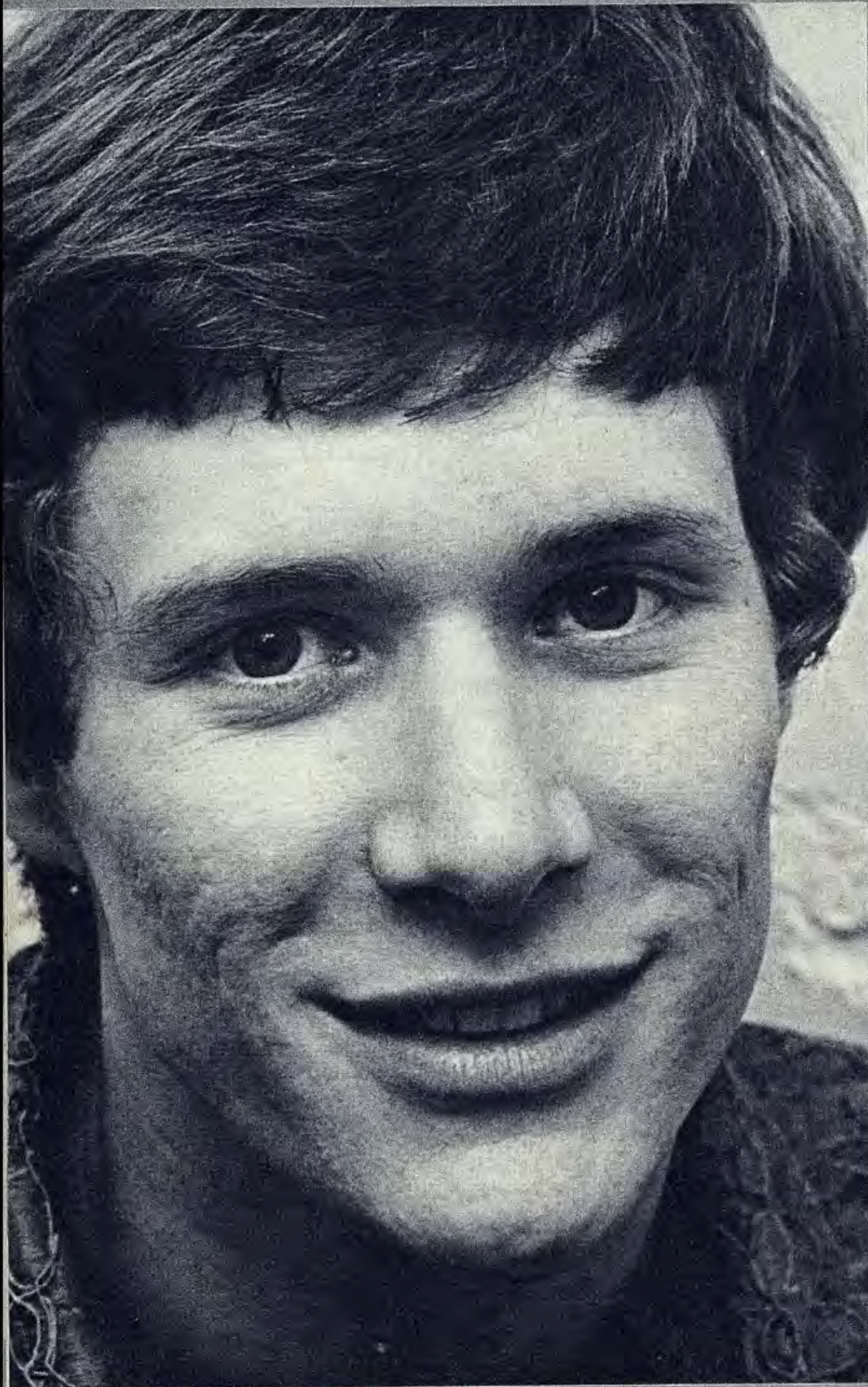
Look around for Tom if you're on holiday in Portugal this year. Like Cliff Richard and a few other major stars, he's heard a lot about this sun-blessed country and has decided to give it a try.

Said Tom, as he padded leanly away from me in the direction of the BBC's nearby Paris radio studios: "I love to loaf around in the sun when I'm on holiday, so I'm going to have to watch my weight again.

"Now I've got thin, I want to stay that way. My act is getting more sophisticated and aimed at adults, and I reckon that the people who come to see me in nightclubs want to see a slim performer dressed in immaculately smart suits.

"Somehow, I don't think they could believe in a fat Tom Jones."

ALAN SMITH



On the Hollies—Spencer Davis—Paul Jones tour earlier this year, which played even to packed first-houses, Paul was introduced to audiences as: "The greatest entertainer of 1967".

PAUL JONES

TO the older, regular pop-package-goers, myself included, who have heard artists described thus at least a dozen times, the compere's words produced at the worst loud raspberries, and at the best mutterings of: "So prove it."

I was in the latter category . . . and I have to admit that he did!

Paul had everything—prancing and pirouetting across the stage, seldom still and never losing control of the fans as he sang a medley of the hits he had with Manfred Mann and those since becoming a solo performer.

For pop music fans it must be asked: WAS PAUL'S STAGE PERFORMANCE AS A SOLO ARTIST TOO GOOD?

There's a considerable dearth of actor-singers in Britain, or in the world for that matter, and Paul must sooner or later be snapped up by the legitimate theatre, a film company, or both.

Although he's bound to make at least one more tour as top-of-the-bill, pure economics must tempt him away from pop into the big money of films and international cabaret.

I know that a film career has been in the back of his mind for a long time, certainly as long ago as early Manfred days. And it was primarily the offer to star in his first film "Privilege" which finalised the Manfred split.

Paul is as close to being a perfectionist as is practical and can spend hours

picking holes in his debut film performance. In fact he has frequently expressed the opinion to me that he doesn't really want to know about it any more!

But whatever his, and the film's, shortcomings are, both are good enough to bring Paul a pile of film scripts to choose from.

What sort of major film role is he likely to seek next? He has his sights set on a meaty acting part—more to prove to the business and himself that he can do it than anything else.

To me, apart from the achievement, it would be a waste of his talent.

I, along with his pop music fans, have got to accept the fact that we shan't be able to see him on stage so much in the future, so I'm hoping for the next best thing—a major film musical, in which Paul both acts and sings, made either in Britain or Hollywood.

I don't, in all honesty care where it's made, nor am I concerned as to whether he gets star billing. I just want it to be good. He deserves it.

JOHN WELLS

IS HE TOO GOOD FOR POP MUSIC TO HOLD HIM?

Maybe you saw these stars on their tour earlier this year: former WALKER BROTHERS—JOHN, SCOTT and GARY (below) on the left, with ENGELBERT HUMPERDINCK and, behind him, CAT STEVENS. NME photographer Barry Peake took this picture for you on their opening day and it proves how difficult it is to get five stars all looking perfect at the same time.

JOHN MAUS (WALKER) is still clutching his tea

mug, and SCOTT ENGEL (WALKER) keeps his sun glasses on and folds his arms, which psychiatrists would interpret as trying to keep the world away from him. GARY LEEDS (WALKER) looks happy enough, but then Gary usually does.

CAT STEVENS seems to be finding his head a bit heavy for his neck and is ENGELBERT HUMPERDINCK having eye trouble?

No, it's just that it was rather a long photo session and they were getting tired.

New
Musical
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1960s MUSIC MAGAZINES

SANDIE SHAW TALKS ABOUT THE WAY SHE LOOKS AND WHY

MY BEAUTY PHILOSOPHY

I like being a Nature Girl and I think my beauty secret is to keep away from make-up as much as possible. Some girls start at seventeen with lovely soft skins . . . then see what happens as the years go by! It's terrible, all those aged actresses with skins like orange peel. Well, that's not for me. The less make-up you need and use to improve yourself, the better!

One must be subtle with make-up more than anything else. I don't think boys like girls to wear too much make-up, at least they don't like it on me. My boyfriends don't appreciate it when I do the feminine bit . . . they like me as a tomboy, the way I am. No fluttering eyelashes for me. Boys are supposed to be shocked when they first see a girl without her war-paint on. I like to shock them first! Then if they like me, they like me the way I am.

Going barefoot? Yes, I know that's what all the publicity says about me. I do it when I can, because I don't like to feel all clobbered up. Funny thing happened to me recently . . . I pulled my instep and went to see a chiropodist who didn't know who I was. He told me: "You've been wearing those awful shoes. Why don't you go around with no shoes on?" He even advised me to walk outside without shoes. But that's too much even for me!

I like giving my mother a facepack and doing a new make-up for her . . . for a giggle. Afterwards, she just washes it all off and goes back to her usual lick of cake-powder and lipstick. Me? I just prefer not to mess around with my face too much.

MY HAIR

I do it myself when I'm away singing, but I like going to the hairdresser because I can have a kip under the dryer. I have this friend, Linda who works at Alan's, at the Regent Palace Hotel, London. I like my hairdresser to treat me like a client, not a business proposition.

My hair is naturally dark and straight and it grows like mad, so I have to have it cut about every three or four weeks. My style? Well, basically it just hangs . . . has been like this for about six years. I wear it just above shoulder length at the back and longer at the sides. Sometimes, I wear my hair up, but I'm not so good at doing this for myself, even though I'm quite good at managing it in a down style. I have a fringe, or no fringe, or sweep the fringe to one side, depending on how I feel.

Some time ago, I had some slight blonde streaks put in, but they tend to go red if I can't get into the sunshine enough. So I have a silver rinse, which also acts rather like a setting lotion in that it gives my hair more body—makes it heavier, and so straighter. I have it set with great jumbo rollers and a bolster of cotton wool underneath my fringe.

SANDIE has triumphed at the Eurovision Song Contest with "Puppet On A String" and is now one of Britain's most sought-after song-ambassadors.

MY SKIN

It's very delicate and dry and gets roughened by the wind, so I use a moisturiser like Revlon's Moon Drops when I don't wear make-up . . . which is as often as possible, because I hate it. Make-up makes me feel dirty.

For stage and TV, I have to wear it, of course. I wear more make-up for the stage, less for television work . . . if I wore too much, then I'd look like Danny La Rue! I use a foundation shade three times darker than my skin tone because this way, I can dispense with shading and rouges, and that means I can wear less make-up! I often use Max Factor's Hi-Fi base. Powder goes on top to set it because I have to have the make-up on for about an hour before I actually appear. After powdering, I apply lots and lots of rosewater on cotton wool, all over my face. This takes away the artificial powdery look, sets the make-up, but doesn't remove it. I use the loose powder available in the TV studios.

MY LIPS

I don't use lipstick, but occasionally lip gloss. However, as my hair tends to be a bit soft and swinging, it sometimes swings across my face . . . and gets stuck on the lip gloss. So I try not to use it too much.

MY EYES

I use false eyelashes for stage work, or mascara—a brush-on kind I bought in Italy. But I hate it all really. I do wear eyeliner—black Masque by Lechner, which is a big square block of make-up that could last about ten years. Actually, it is used for touching up bald heads and things like that so it's not strictly an eyeliner. I paint on a fairly thick eyeliner along my upper lid close to the lashes—nothing under the eye. No eye-shadow. Off stage, I use eyeliner only.

● Reprinted by kind permission of "Model Girl", the new monthly, priced 2/6.

MY KIND OF LOOKS

GIANT POP-WORD

ANSWERS ACROSS

- | | |
|----------------------|-------------------|
| 2. Trogglo dynamite. | 134. Oaktree. |
| 13. Vee. | 135. Hit. |
| 14. Eden. | 137. Mann. |
| 15. April. | 139. Ike. |
| 16. Ella. | 140. Cube. |
| 17. Singer. | 142. Marsden. |
| 18. Ode. | 143. Warner. |
| 19. Those. | 144. Ida. |
| 20. Klein. | 146. Kim. |
| 22. Nelson. | 147. Dai. |
| 25. Milan. | 148. Ebsen. |
| 26. Yen. | 149. Edits. |
| 27. Sag. | 151. AFN. |
| 28. Always. | 152. Two. |
| 30. Otto. | 153. Lee. |
| 32. Reno. | 154. Monkees. |
| 33. Tingle. | 155. Humperdinck. |

ANSWERS DOWN

- | | |
|--------------------------|-------------------------------|
| 41. Vigorous. | 1. Thank Your Lucky Stars. |
| 44. Chess. | 2. Torment (Torme-nt). |
| 46. Cider. | 3. Orlons. |
| 47. Tempo. | 4. Green Grass Of Home. |
| 48. Smile. | 5. Overlanders. |
| 50. Baton. | 6. Del. |
| 52. Cass. | 7. Yellow. |
| 53. Ifs. | 8. Mesh. |
| 54. Allan. | 9. Idiom. |
| 55. Tich. | 10. Tension. |
| 56. Isle. | 11. Engel. |
| 57. North. | 12. Strangers In The Night. |
| 59. Yon. | 21. Let. |
| 61. Tatum. | 23. Sloan. |
| 63. Susan. | 24. Nashville Teens. |
| 65. Move. | 29. Stage. |
| 66. Barn. | 31. Orchestrated. |
| 67. Tames. | 36. Item. |
| 69. Iron. | 39. Acts. |
| 70. Meme. | 42. Idea. |
| 71. Len. | 43. Orb. |
| 72. Raider. | 45. Spicy. |
| 73. Say. | 46. Cilla. |
| 75. Strength. | 49. Masterly. |
| 81. Renee. | 51. Ago. |
| 82. Between The Buttons. | 58. Ryan. |
| 85. Cat. | 60. Noses. |
| 87. Muller. | 62. Maigret. |
| 89. Hatch. | 64. Name. |
| 90. Round. | 66. Borneo. |
| 92. Carol. | 68. Mer. |
| 93. Otis. | 70. Mike Hurst. |
| 94. Instigate. | 74. Hitch. |
| 97. Dual. | 76. Truth. |
| 98. Aft. | 77. Entertain. |
| 99. Harrison. | 78. Genius. |
| 102. Glide. | 79. Gerry And The Pacemakers. |
| 104. Lord Sutch. | 80. Sect. |
| 106. Page. | 83. Williams. |
| 108. EMI. | 84. Back. |
| 110. Hat. | 86. Eddy. |
| 111. Leader. | 87. Man From Uncle. |
| 114. Supremes. | 88. Lot. |
| 117. Jumping. | 91. Oils. |
| 119. Ena. | 92. CIA. |
| 120. Pisa. | 93. Our. |
| 122. Down. | 95. Eight. |
| 124. Act. | 96. Chip. |
| 125. Animals. | |
| 128. Gasp. | |
| 130. Combs. | |
| 131. Ros. | |
| 132. Georgie. | |

STONES: Too late to reform

(Continued from page 7)

- * Papers" with clever Kink-influenced sounds like "Something Happened To Me Yesterday", written in a more frivolous mood.
- * Meanwhile back in the National Press Brian Jones was being put through the journalistic mangle for having dressed up in a Nazi SS uniform. Previously there had been photographs of everyone, including Eric Burdon, Chris Farlowe and Eric Clapton, wearing iron crosses and helmets belonging to the Third Reich, but Jones had dressed in the full regalia and is, of course, a Rolling Stone!
- * At a time when the National Socialist Party was rearing its ugly head in Germany, Jones had chosen to wear

one of the most infamous of uniforms. "Nazi sympathiser", shrieked the Stone-slammers. But if Jones was guilty of anything it was merely an innate lack of discretion at best and lack of taste at worst.

"Honestly if people could not see that was a send-up, I give up," said Brian in an exclusive reply in the NME. "I mean me in that uniform with all the long hair. I'm not a sympathiser with Nazi ideas. It was put down. A Nazi with long hair!"

The Stones have never had a happy Press from their inception and to a large extent this is their own fault by refusing to compromise their own radical attitudes.

"Why should we have to compromise?" said Brian Jones. "You don't simply change your attitudes over night because you find you are three years older and been on the Palladium."

"It's too late for us to reform now, anyway," said Keith Richard. "If we suddenly had all our hair cut and wore ties, do you honestly think the public would accept us

(continued on page 70)

ANSWERS TO 'OMISSIONS'

On SCOTT: button of shirt, highlight on boot, some hair missing, thumb missing, button on collar gone, bottom lip gone; on JOHN: nostril missing, finger missing on right hand, toe of shoes off; on GARY: line under nose gone, end of drumstick off, part of hair-lins gone, thumb missing, eye gone, line off finger. And finally—the year '67. Got them all? Good.

- | |
|-------------------|
| 97. Dreg. |
| 100. Ada. |
| 101. Owed. |
| 103. Sir. |
| 105. Casino. |
| 107. Eli. |
| 109. Means. |
| 112. End. |
| 113. Agogo. |
| 114. Sea. |
| 115. Pat. |
| 116. Engage. |
| 117. Jam Band. |
| 118. Mel. |
| 121. Simon Smith. |
| 123. Washington. |
| 126. Ask. |
| 127. Sera. |
| 129. Peter Tork. |
| 131. Retained. |
| 133. Orbison. |
| 136. Ike. |
| 138. Arid. |
| 140. Cream. |
| 141. Ede. |
| 143. Wafer. |
| 145. Anne. |
| 147. Dale. |
| 150. Sam. |

**GIANT
POP-WORD
IS ON
PAGES 50-51**

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RATE



●There's hardly a boy around who wouldn't give a lot to learn exactly how he is rated by the girls. Right, here's *your* chance to find out just where you stand in their Popularity Charts. Could be that you're right up there in the Top Ten and maybe even heading for the Number One Spot. On the other hand, it's on the cards that you don't even make the Top Twenty and, in fact, don't register with the girls one little bit . . .

SKETCHES:
ALAN
PARRY



JUST
HOW DO
THE
GIRLS
RATE
YOU?

Two pages to tell **YOU** more about **YOU**

When you are first time out with a girl, does she—

- a always seem very keen on a second date with you?
- b make it quite clear that this first date is also the *last* date?
- c usually appear quite interested in seeing you again?

When you make with jokes or what you think are quite witty remarks, do the girls—

- a nearly always laugh at them?
- b invariably make you wish you'd kept your mouth shut?
- c sometimes laugh, but certainly not always?

Do girls ever tell you about some of their difficulties or troubles, even confide in you—

- a quite often?
- b never?
- c occasionally?

When you're laying off about something which interests you, whether it's about gear, pop, or even the international situation, do you find that the girls—

- a always seem quite interested in what you're saying?
- b usually become bored and let their attention wander elsewhere?
- c sometimes listen, sometimes don't?

How often do girls make sarcastic cracks, or try to take the mickey, at your expense—

- a Never?
- b far too often for your liking?
- c very occasionally indeed?

And how often have dates wanted to stand treat, whether you were hard-up or not—

- a a surprising number of times?
- b not even once that you can remember?
- c a couple of times at least?

Do you reckon, when the girls are handing out invitations to parties or other social functions, that—

- a you seem to get more than most of your pals?
- b most of your pals seem to get a lot more invitations than you do?
- c you seem to get your fair share of invitations?

And, finally, back again to these dates! Now, be honest with yourself: just how often over the past year have you been "stood up"? Was it—

- a never—and it would have shaken you if you *had* been?
- b so often you'd rather keep quiet about it?
- c once or twice, but the reasons seemed quite genuinely beyond her control?

YOURSELF!

● Many a girl who thinks she's quite swinging and pretty well with it in everything she says and does would get the shock of her life to learn that her friends really regard her as a proper bore—maybe even as Number One on their BORE PARADE.

But there's also the girl who at heart feels that her friends must think of her as quite boring and who would be pleasantly surprised to discover that they regard her as the exact opposite.

What about you? Are you a bore to your friends or aren't you? This Special Quiz has been designed to help you find out.

When something particularly exciting, or even funny, happens to you do you tell—

- a practically everybody you meet all about it—in glorious detail at that?
- b quite a few people about it—but shortly and quickly?
- c hardly anybody about it because you feel that really nobody would be interested?

You're at a party and the record-player's going full blast. Would you—

- a insist seriously on hearing your favourite pop-group's discs over and over again?
- b now and then laughingly complain that it's about time your favourite group was on?
- c not express any preferences and simply listen to the discs they select?

You say you reckon that one particular resort you've been to quite often is simply fabulous for holidays, but some of the crowd prefer somewhere else. Do you—

- a keep on trying to convince them that your favourite holiday resort has no equal?
- b say that maybe they're right even though you still prefer your place?
- c think that the merits of various holiday resorts are really not worth while discussing?

Should a friend ask you what you think of her latest gear which, quite obviously to you, doesn't really suit her, would you—

- a tell her exactly why you don't dig it?
- b say it's quite swinging but at the same time try—very, very diplomatically, of course!—

to suggest some modifications which would meet with her approval?

- c praise it, even if only faintly?

When you are telling a joke do your listeners—

- a always seem to start fidgeting long before you're finished it?
- b usually laugh at it, on occasions very heartily but at other times less so?
- c sometimes laugh at it but sometimes, by their stares, make you wish you'd never told the wretched thing?

Do you talk—

- a very slowly indeed, selecting every word carefully before uttering it?
- b quite quickly but not so fast that people have difficulty in making you out?
- c very quickly, each word practically tumbling over the word in front of it?

If a prospective employer asked you to tell him "all about yourself" would you—

- a start by telling him in detail all about your childhood days
- b go quickly over your school record and mention your favourite pastimes and your ambitions?
- c just tell him what you wanted to do in life?

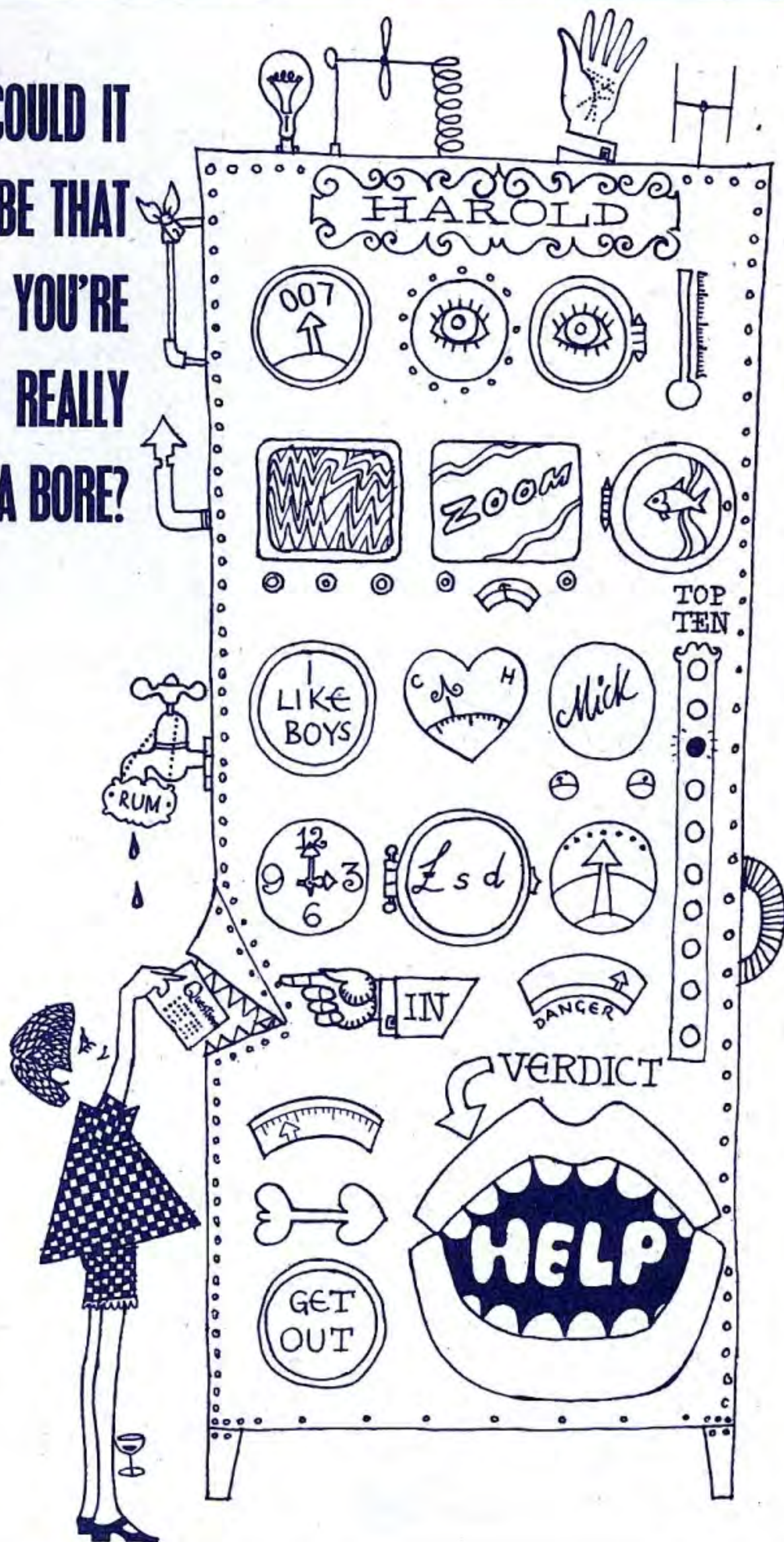
Do you give your friends your opinions on things—

- a as a matter of course even if they're in a hurry to take off for somewhere?
- b only when invited to do so, or in general discussion?
- c very rarely even if pressed?

Do dates—

- a quite often fail to turn up?
- b always turn up?
- c only very occasionally let you down?

COULD IT
BE THAT
YOU'RE
REALLY
A BORE?



STONES

(Continued
from page 67)

as reformed characters? Our image is us."

The Stones firmly believe that their followers will move with them and that their ideas and music are a reflection of the times.

"A few of the old Stones fan have 'copped' out", says Brian Jones. "Margaret Stokes of five years ago has got married and has had two children with another on the way. She goes to the same pubs as her parents and is bored to tears with life.

"The free people are still with us—sharing our opinions and our ideas."

While it is true to say that the Stones have brought a lot of sensational publicity on to their own heads, it is also true to say that much is made up for them. There was, for example, the living conditions displayed in Brian Jones London flat which was depicted in one leading national as looking like a slightly improved pig sty.

"I was furious about those photographs," says Brian. "An Italian film company came round to my flat to take pictures and there was a stills photographer with them. I had no idea what he was taking the shots for.

"The whole point of the matter is that in order to clear a place for the camera crew to work we pushed everything into a heap in one corner."

Next piece of Stones private life revelation came when Mick broke his association with Chrissie Shrimpton. This brought an avalanche of photographers and reporters descending on the unhappy girl and extract quotes like: "I hate him now" and "We were always fighting" while she was upset and miserable.

The truth is that while they were going about together they were very happy and now they are not. End of story.

The next move was the Mick-Marianne romance. I knew about the relationship weeks before it came to be splashed over the papers but Mick asked me to keep quiet and I did.

"I'm beginning to feel like I'm in a circus," Mick said. "I don't want Marianne hounded or upset."

I suppose it's useless to point out that "good old controversial Mick" may not be beautiful—but he is intelligent, well brought up and sensitive too! Yes, of course, it is useless. No one but the Stones fans want to know the truth.

BEATLES

(Continued from page 5)

April of this year was in their film to publicise "Penny Lane" and "Strawberry Fields", done in fantasy style, with hundreds of quick, arty shots, in surrealistic style by Sweden's brilliant Peter Goldmann.

I watched these films on TV with two girl Beatle fans and both told me at the end they didn't like the Beatles in moustaches and beards. "Don't they look old," said the 18-year-old, adding, "I'm off them." The 17-year-old chorused "Me too" and said she liked the Monkees. They didn't like the Beatles tunes much, either,

but preferred "Penny Lane".

But the fact remains that they had lost quite a lot of the interest they had for John, Paul, George and Ringo. Which is a pity, because these four talented musicians have done more for British entertainment prestige in the world than anyone ever has. It would be a great shame if their reluctance to appear before their fans in one way or another meant that the Beatles slowly but surely came to an end. But perhaps that's what the Beatles want. I sincerely hope not. Britain needs the Beatles.

ANSWERS TO POP I.Q.

1. Clive Powell
2. David and Jonathan
3. "Casino Royale" by Herb Alpert
4. Gordon Mills
5. From Decca to Columbia
6. Karl Green
7. "Love Of The Loved"
8. "The Sound of Music"
9. "Guantanamera"
10. Stephen Georgiou
11. The Lana Sisters
12. "98.6"
13. Birmingham
14. "Green Green Grass Of Home"
15. Ray Davies of the Kinks
16. "If You Gotta Make A Fool Of Somebody"
17. Mike Pender and John McNally
18. David Harman
19. "Hi Ho Silver Lining"
20. "Elusive Butterfly"
21. Dancers
22. A flower
23. "Banana Boat Song"
24. Mike McGear of the Scaffold
25. Alan Klein
26. "I'm In To Something Good"
27. No. 2
28. Charles Chaplin
29. Claude Woolff
30. Cat Stevens
31. David Ruffin of the Temptations
32. The Squires
33. The Echoes
34. "Last Train to Clarks-ville"
35. "Move It"/"Schoolboy Crush"
36. Bobby Elliott
37. "Don't Stop Me Now"
38. Carmen Jimenez
39. The Raindrops
40. No — record producer Chip Douglas
41. The Monkees
42. Beach Boys
43. Pantomime
44. Georgie Fame, Cat Stevens and Julie Felix
45. "The Family Way"
46. "Distant Drums"
47. Four Tops
48. London
49. "Green Green Grass Of Home"
50. "Snoopy V. The Red Baron"
51. "The Sound of Music"
52. Jimi Hendrix, "Hey Joe"
53. Lynn Gayton
54. Tremeloes "Here Comes My Baby"
55. Roy Wood
56. Mick Jagger and Steve Marriott
57. Billy Moeller and Coby Wells
58. Tom Springfield and Jim Dale
59. Peter and Gordon, "World Without Love"
60. Steven Shorter; Jean Shrimpton
61. "Sunny", Georgie Fame, Cher, and Bobby Hebb
62. Paul Jones
63. "Wrapping Paper"
64. John Lennon
65. Jerry Lee Lewis
66. "Sunshine Superman"
67. The Beach Boys
68. "I'm A Believer"
69. Maggie London
70. Engelbert Humperdinck
71. "Between the Buttons"
72. Mike Hurst
73. Bruce Johnston
74. "I'll Never Find Another You"
75. Carl Wayne
76. "Work . . . Is Four Letter Word"
77. The Drifters
78. "Willow Weep For Me"
79. "Blue Turns to Grey"
80. Klaus Voormann

RATE YOURSELF

**Girls — how
did you
score?**

(See Page 69)

YOU SCORE: Three marks for 'A', one mark for 'B', two marks for 'C'.

VERDICT:

If your total is between 19 and 24, well, you've proved that you most certainly *are* a bore: so much of a bore that, if you're not Number One on the Bore Parade, you're at least in the TOP TEN and climbing fast! No kidding, when people see you approaching they feel like doing the ton—in the opposite direction. You are so persistent too, with your capacity for boring people that, if you were allowed to, you could make what promised to be a really swinging party about as bright as a third-rate candle burning at noon in the middle of the Sahara!!

If your total is between 14 and 18, you've revealed that, while your friends don't exactly regard you as a proper bore, they don't really find you a terribly interesting person. They *quite* like you all the same and don't at all mind having you around, but they feel that in many ways you're a bit of a square. This is a pity because your score suggests that you have a type of personality which, if developed properly, could make you a much more interesting person than you are just now. Why not work on it and see how you can improve your image?

But if your total is less than 14, it's cheers all round for you because you have shown that you're the exact *opposite* of a bore—that you're a bright swinging individual with a pleasing personality which makes you a "must" at any party, dance or social get-together. Far from people being bored with you, they get a kick out of being in your company and enjoy seeing you around. You're a pretty lucky person to be as popular as you most evidently are.

**Boys — how
do girls
like you?**

(See page 68)

YOU SCORE: Three points for (a), one point for (b) and two points for (c).

VERDICT:

If you've scored between 24 and 20, you can have yourself a

ball! Because this high score shows that the girls rate you as one of the few boys right there at the Top of their Popularity Charts. And chances are that you occupy the Number One Spot as far as quite a lot of them are concerned. But don't let this welcome news go to your head, mate. If you do, you'll soon find your popularity with the girls taking a tumble. A tumble that would remove you right out of their Top Ten. Maybe out of their Popularity Charts altogether. A real danger, this, if you don't watch out.

If you've scored between 19 and 16, you are definitely up there in the Top Ten. And, while you're not occupying that Number One Spot among the girls, you should feel happy to learn that your place in that Top Ten is almost assured for a long long time. Maybe this is really a better rating in many ways than the higher one above—better a pretty-well permanent place in the Top Ten than a short spell in Number One followed by a sudden drop! Yes, we'll settle for this slot here . . .

If you've scored between 15 and 12, well, you're certainly not in the Top Ten as far as the girls are concerned. You're maybe making the Top Twenty in the Popularity Charts of some of them, but only just. Truth is, there's something about you that many of the girls don't quite dig. They don't all exactly run a mile when you appear on the scene but, on the other hand, were you to drop out of circulation there's not many of them who would really notice your absence! A pity this because, with a little effort on your part to see where you're missing out, you could most certainly increase your rating with them.

If you've scored 11 or below, then you just don't rate with the girls one little bit. You in the Top Twenty? That's the laugh of the year. Mate, with the girls you're a MISS all the way round. Tell you what: go and dig yourself a great big hole in the ground; jump into it and then ask the girls to fill the thing in. They'll do *that* for you O.K.—at the screaming double!

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Boot Leg

584 089 RUFUS THOMAS

Jump Back
Walking The Dog

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Stand By Me

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These Arms of Mine

584 092

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Mr. Pitiful

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BEATLES Have They Gone Too Far? SEE
INSIDE

