

New Musical Express

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MAD MONKEE PICS * BEATLES * HUMPH

STONES * SANDIE * CAT

TOP POP NEWS

TOM JONES' SECRET

Paul Jones' BANNED pic!

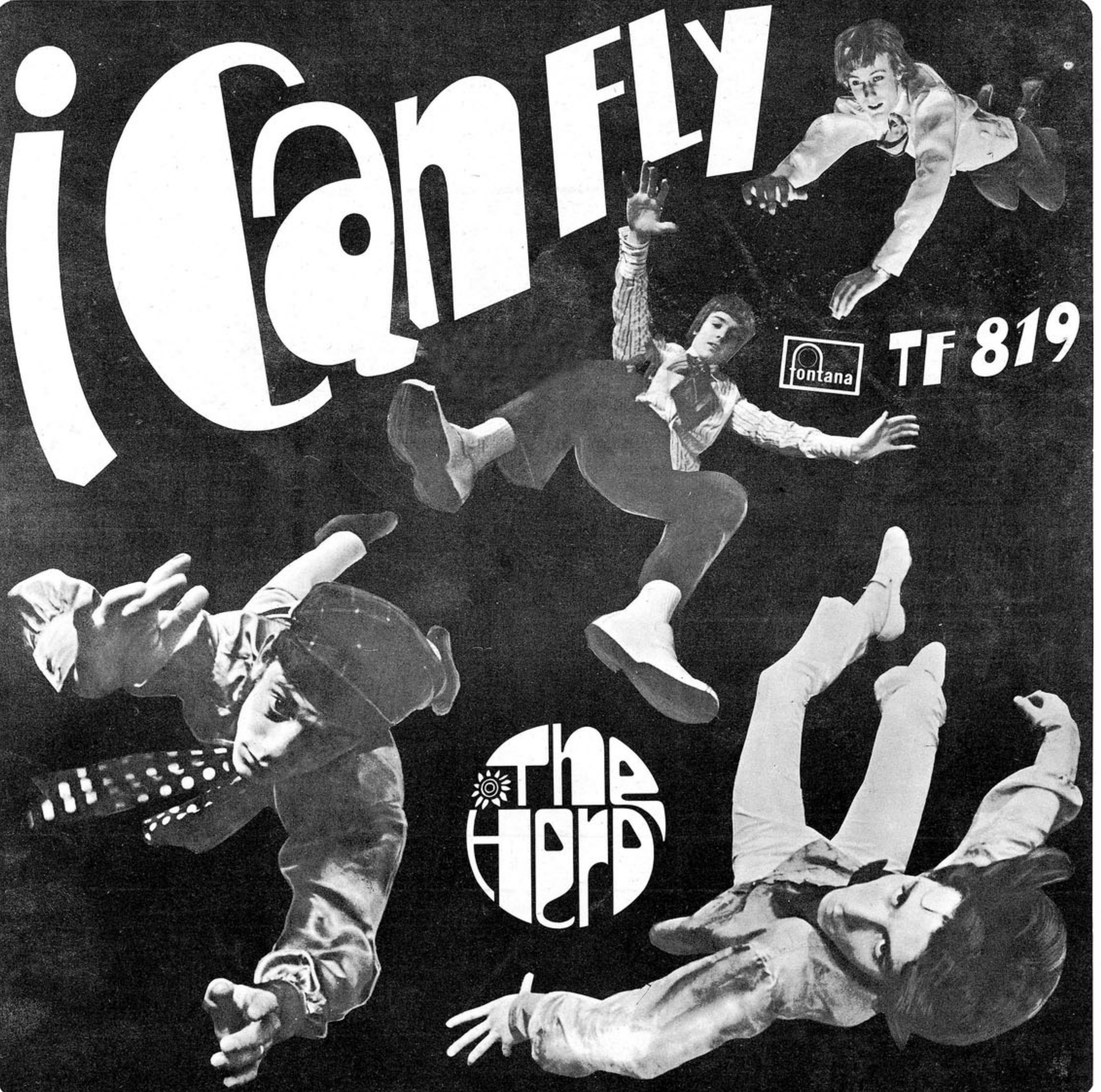
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No. 1058 Week ending April 22, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



'JUKE BOX' BITCHY COMMENTS HURT

says CAT STEVENS

Happy picture of CAT STEVENS with his gun, the subject of much controversy since his new hit, "I'm Gonna Get Me A Gun." Cat talks about comments and answers questions frankly in this Question Time.



IT was the Cat that got the cream on the line from Glasgow! A Cat Stevens, purring with well-deserved pleasure at his success on the Walkers Brothers' tour.

Ever pleasant, ever helpful, he cheerfully settled down to this Question Time despite the rigours of touring, performing and the general bustle that surrounds a one-nighter.

Q In view of the controversy surrounding "I'm Gonna Get Me A Gun," do you wish you'd issued something else?

A Yes. Well, I liked the controversy in the beginning, but it got to be hectic, and I don't want anybody to feel bad or brought down nor to entice kids to buy guns. In the context of the Western musical, the sound wasn't bad—I liked it, but I see now that it was my fault for not explaining the context before it was released.

Now I'm looking forward to the next single. It's a slowish one I've been wanting to do for ages. You'll like it. I'm not really worried that "Gun" started slowly—it's doing all right now!

Q How did you react to the statements made about "Gun" by reviewers and particularly "Juke Box Jury"?

A I felt terribly hurt after "JB" —in fact, I couldn't sleep all that night. I thought some of the things said were unnecessarily vitriolic and bitchy, but I've spoken to some of the jurors since, and now they've put the song in its true context they like it.

The trouble is you don't think about these things when you put the record out—you're so wrapped up in it you can't see somebody else's side. I won't make the same mistake again, though—I've learnt from experience.

Q At what stage of progress is your Western musical?

A Frankly, I'm getting fed up with it now. I wish I'd never said anything about it, because now everybody's hurrying me to finish it.

Left alone, it's okay. I write a song here and there, and no pressure, but the moment somebody tells me to do something I shut down like a clam.

I've made it a Western, because I think there's a feeling for things western just now in clothes and country music everywhere. I want it to go on in the West End, and I'd love to take the lead, because it's really about me—but as a cowboy.

I wouldn't back it with my own money, though!

Q You've gone a long way in a short time. How do you feel about the suddenness of your success?

A I'm beginning to adjust now, and take things in my stride. I seem to cope with it all. Has it changed

to
JEREMY PASCALL

me? Well, I'm very organised these days. I write everything down on bits of paper, and plan what I've got to do each day.

Q Do you plan your career similarly?

A Not really. I concentrate on now. I had three numbers and I'm here. What I've got to do is keep



MARIANNE FAITHFULL as one of Chekhov's "Three Sisters," her first dramatic rôle. She opened at London's Royal Court theatre this week. Critical verdict: "Not bad at all." Equity, the actors' union, had a protest against pop singers becoming actresses—but it didn't get far!

on improving, working and learning. I will be producing a record pretty soon with an old friend of mine from the days in the folk clubs, when we used to sing around. His name is Peter James Horgan, and he writes some great stuff himself, but I'm giving him one of mine to start with. I did plan for this tour by working on my act with producer Fred Perry, who's great, so give him a plug. I'm much more confident since he's helped me, and less embarrassed by myself on stage.

Q And how is your first tour going?

A I'm blasted-well enjoying it. On the first day I thought it was terrible in the coach and all. But now I've got my own car and I'm staying in comfortable hotels, everything is great.

The fans are fantastic! I thought they'd be there for the Walkers only, because they're the gods. But I think I'm appreciated, too.

Q And after the tour? What then?

A I think there'll be a Cat Designs in the future. I designed my stage gear, and I've been doodling around a lot recently.

I'll do some of the designing, and my brother David will run the business side of it, as he was in fashion and knows all the contacts. It won't be a boutique—strictly trade and wholesale.

Q You're both a writer and performer. Which is the more important?

A Performing is becoming very important now, and I'm working very hard at it. I really want to be a great performer. I admire Sammy Davis—that man is unbelievable. And the Walkers Brothers aren't so bad...! Seriously, they are great. I've learnt a lot from them.

Writing is still important, but it does tend to go in fashions. At the moment my songs are in great demand, but then so were the songs of Mitch Murray and Chris Andrews, and they're both suffering a little right now because they stayed stagnant. I mustn't do that. I intend to grow with time, expand and change.

Shout it from the chart tops

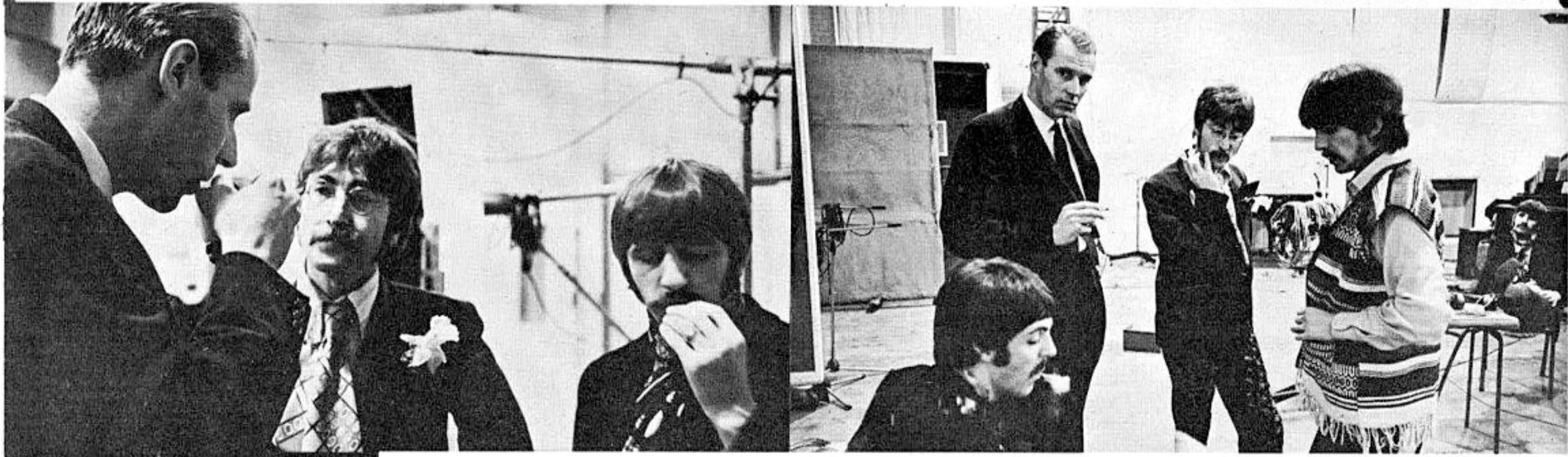
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The great new single from
THE TREMELOES

Where The Action Is on 

Beatles at work—to the tune of £1,582,000

That's the sort of money we'll be paying out for the Beatles next album, "Sergeant Pepper's Lonely Hearts Club Band," which they were cutting (below, with George Martin) at EMI's studios when these pictures were taken. Who gets what per million sale? Purchase Tax: £250,000. Beatles as singers: £72,000. As composers: £60,000. Retailers: £450,000. EMI: £750,000.



Taking a rest from recording, Beatle Paul arrives back at London Airport last week after visiting America where he celebrated Jane Asher's 21st birthday.

A HOLLYWOOD BREAK FOR PAUL

Special reports from **Tracy Thomas**

PAUL McCARTNEY made more friends during his recent Hollywood visit—particularly with Jefferson Airplane, one of the best-known groups who have still to make the national charts.

They flew in to Los Angeles to perform at the new Cheetah Club and while rehearsing one afternoon Paul walked in, listened attentively for a while, and then started complimenting. They told me afterwards it was one of the most pleasant shocks they ever experienced.

McCartney, who flew to San Francisco (the Airplane's home town, incidentally) to see Jane Asher perform

with the Bristol Old Vic Repertory company there, spent the evening in Hollywood with Airplane bass player Jack Casady, who reports:

"He brought a bunch of demonstration records from the next Beatle album and played them for me. I couldn't believe that they were that good!"

"This next Beatle album will be as much an improvement over the last as 'Rubber Soul' was over the one before it."

While McCartney was in California, the Monterey Pop Festival convinced him to join Paul Simon, Art Garfunkel, John Phillips and Lou Adler on their advisory board.

Others agreeing to serve on the board are Donovan, Andrew Oldham, and record producer Terry Melcher.

Already set to appear during the three-day Festival are the Mama's and Papa's, the Beach Boys, Simon and Garfunkel, Johnny Rivers, the Byrds, the Buffalo Springfield and Jefferson Airplane, with Ravi Shankar heading a special Sunday afternoon concert.

Donations from Simon, Garfunkel, the Mama's and Papa's, Rivers and Adler total \$40,000. These funds will enable the Festival to be run as a non-profit organisation, with the profits from the concerts going to a "Pop Foundation," the purpose of which has not yet been defined, but will aid youth in some fashion.

Monkee Peter surprises folk club audience

AN audience of two hundred for Hootenany Night at the prominent Los Angeles folk club, the Troubadour, received a special, entirely unexpected treat last Monday evening.

Without any previous warning, the compere introduced "someone who is no stranger to any of us," Monkee Peter Tork!

For about fifteen minutes Peter entertained the surprised crowd with songs, jokes and the best guitar picking heard all night.

He began with the old vaudeville 1920's song, "I Wish I Could Shimmy Like My Sister Kate," and then abandoned the "Good-Time" bag and sang several new songs by Tommy Boyce and Bobby Hart, that sound nothing like "Last Train To Clarksville," and which will be on their next album.

His humour was a bit more sophisticated than the Monkee show brand. His lines also proved to be a bit faster than the audience at times.

For his well-deserved encore, he sang a beautiful ballad written by a close friend of Mike Nesmith's.

Once the word gets around, I expect to find the Troubadour jammed to the rafters every Monday evening!

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PAUL JONES stuns the world



PAUL JONES
sings songs from the film 'Privilege'
Privilege; Free me; I've been a Bad, Bad Boy
The following title is not from the film: (My poor heart is surely) Breaking

HMV 7EG8975 © EP

In Warsaw

LES PERRIN reports on the battlefield scenes

← outside the Stones' concerts

POLISH YOUTH ACCUSE MINISTRIES OF 'FIXING'

AUDIENCES

Meanwhile, inside...



BEHIND the Iron Curtain the Rolling Stones have triggered off something Western politics could never incite—riots!

Outside the Palace of Culture in Warsaw I witnessed ten thousand fan-crazy Polish teenagers locked out. Others were marching in bodies of two thousand chanting "Why can't we see the Stones" . . . and then spelling out the group's name led by a cheer leader.

He was carried on a trestle and could easily have stepped out of an American college football team's supporters' club!

The square outside the Sala Kongresowej, the magnificent concert hall housed in the Russian built-subscribed - and - presented Palace of Culture, suddenly erupted. The square, lined with literally hundreds of police, became a battle ground.

During the matinee show at five o'clock, the police made baton charges at students protesting that the distribution of seats had been "fiddled." The youngsters told me that tickets for the 2,741-seater hall had never been put in the box office for general sale, but had been sold through ministries, party officials and factories to "selected" audiences.

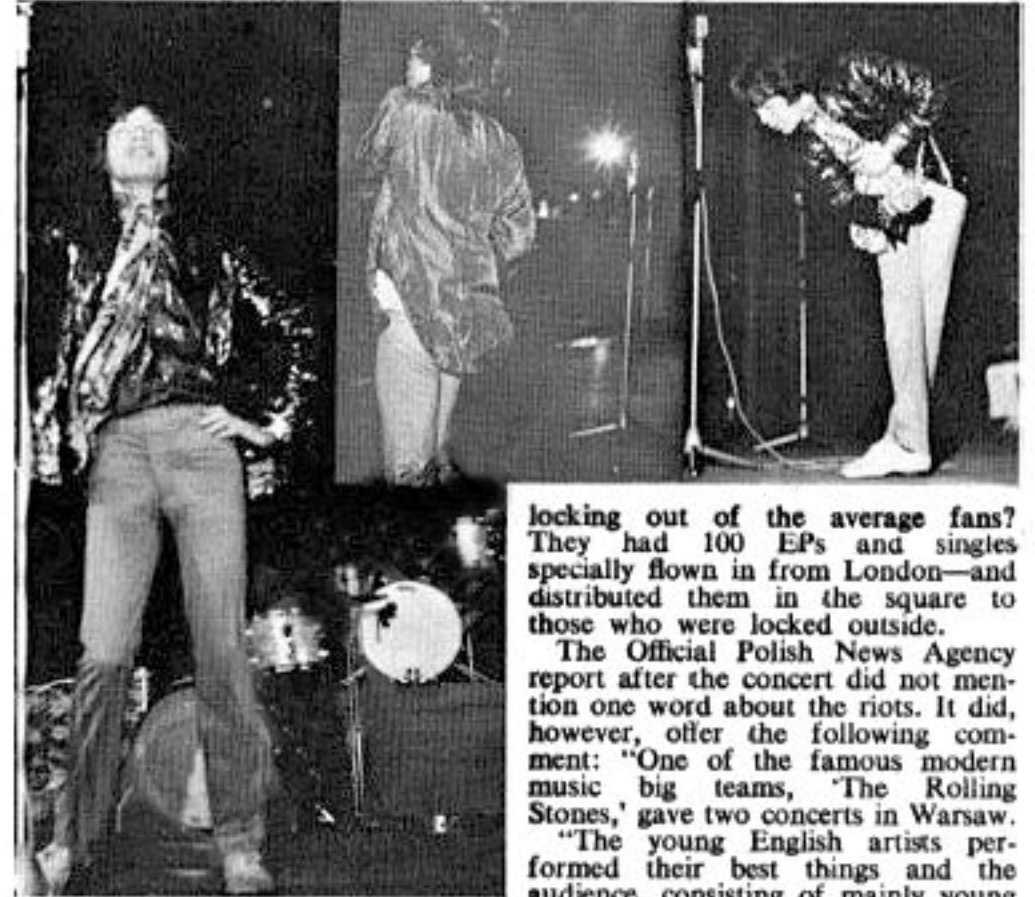
The reason for this? So that the seated audience would comply with an official request to "behave culturally."

But inside the Palace of Culture, derisively dubbed "The Christmas Cake" because of its tier-like architecture, enthusiastic fans went crazy and ran amok in the aisles and corridors like at any other theatre full of teenagers. But, unlike a Western hall, the auditorium was also packed with 150 police officers!

Mick Jagger drove the audience into a frenzy with "Satisfaction." They clapped in rhythm, jumped, waved coats and jumpers above their heads, cried tears of emotion—and shouted, shouted, shouted. And they were intrigued by the sitar played by Brian Jones, an instrument they hadn't heard or seen previously.

Came the eight o'clock show and the unrest in the square outside had reached fever peak. Two or three thousand teenagers charged the massive iron gates trying to get into the hall.

I saw the authorities order two large



locking out of the average fans? They had 100 EPs and singles specially flown in from London—and distributed them in the square to those who were locked outside.

The Official Polish News Agency report after the concert did not mention one word about the riots. It did, however, offer the following comment: "One of the famous modern music big teams, The Rolling Stones, gave two concerts in Warsaw."

"The young English artists performed their best things and the audience, consisting of mainly young people, received the performance with an enthusiasm which was too noisy, too loud."

"In the first part of the concert, the Polish team of Red-Black performed. Two performances in the Sala Kongresowej were not enough. Some of the viewers tried to mislead the vigilance of the checking officers to get into the Sala."

"More than 200 tickets were confiscated. Inventive ones had forged them, selling the tickets later with an enormous profit." So ended the official communiqué Poles read.

● Genuine tickets were fetching ten pounds each on the blackmarket!

In Copenhagen

ANDY GRAY meets

the British hit-makers who earn £1,000 A NIGHT, TAX FREE!

BRITAIN'S luckiest beat group makes £1,000 a NIGHT and pays NO tax! They are the Red Squares, live in Denmark and have no objection to me printing this startling fact.

They have never appeared in Britain, but in Denmark and Sweden they are idolised.

I went to Copenhagen last weekend to hear them cheered and screamed at in a concert at the Falkonercentret, where two packed houses of some 4,000 raved it up as the British quintet powered their way through a 25-minute act ("we usually do 45"). The fans started a "We want more . . ." chant which delayed the start of bill-topper Tom Jones' act (but once Tom and the Squires got going the chant ended and cheers for Tom replaced it).

Girls went wild

However, during the Red Squares' act, the Danish girls were going wild for them and at the stage door, too, they screamed and shouted till a late hour. A cross between the Beach Boys and Walkers, there are two vocalists — Newcastle's Georgie Garriock (22) and Derby's Ronnie Martin (21)—who play no instruments, but get a great vocal harmonising sound going. Singing with them occasionally are lead guitarist Mick Rothwell (20) from Bury and bass Pete Mason (22) of Chesterfield. London drummer Rik Maloney (19) completes the five.

"We got together in France in July, 1965, for U.S. Army base work, and met a guy who said Denmark had plenty of work. We drove here in February, 1966, and found we had to have work permits. We got one job at 150 and spent it on our first week's hotel bill. For a time we lived on one Continental breakfast a day in a hotel that gave us credit," recalled Georgie, a pleasant-looking lad.

We're in clover

"Then we got on a bill as a fill-in act and Niels Wenken, a top Danish impresario, liked us, signed us and now we're in clover. We've had three No. 1 hits in Denmark and one in Sweden (on EMI's Columbia label). Tony Palmer flew from London and we recorded 'Mountains High' (released March 31 in Britain), a song he brought with him, for the British market."

They have appeared with the Beach Boys, Walkers, Hollies, Herman and Tom Jones and been praised by them all.

How do they get away with no tax on their considerable Danish earnings? "There's no system for taxing us, that's all," blond, tall and happy-faced Ronnie answered. "In Sweden,



The RED SQUARES (l to r): RONNIE MARTIN, RIK MALONEY, MICK ROTHWELL, PETE MASON and GEORDIE GARRIOCK.

its deducted before we get paid."

Their £1,000 a night earnings happen at weekends and holidays from five shows at different venues (at £200 a time). They travel in an elegant Chrysler Imperial and trailer. Three live comfortably in Copenhagen, two some 300 miles away in the Danish hometowns of their girl friends. "We fly back and forth, spending a bomb on air fares," said Ronnie.

Yet the Red Squares ("nothing to do with Moscow") still want a hit in Britain so they can come and work here. Even though I warned them they'd be taxed, taxed and taxed again!

● Columbia's Tony Palmer has also recorded the Renegades, a Birmingham foursome, famous abroad but not in Britain. They are tops in Finland and Italy, very popular in Germany. The group spent January-February on "holiday" in England and recorded 13 quarter-hours for Luxembourg and some sides at EMI. They, too, hope for British fame and it won't be so cruel—they already pay tax! Their "Take A Message" was released in Britain on April 14.

Knokke contest Hump's big break

THE first time I met Engelbert Humperdinck was in July last year when he was a member of the winning British team at the International Song Contest in Knokke-Le-Zoute, Belgium.

It was his first major engagement since he had adopted the name Humperdinck in preference to Dorsey, and his first record "Stay" under his new name had just been released here.

The Knokke Song Contest is one of the most important events in the pop calendar. Teams from France, Belgium, Italy, Germany, the Netherlands — and of course Britain compete in this annual event, and the whole contest which lasts a week is seen by millions of TV viewers on the Eurovision link.

A relatively unknown British artist can in fact become an immediate success if the continental market takes a liking to him.

"The Knokke Contest was my first really big break," Gerry told me when I met him again recently. "Even before the night of the finals I was offered TV spots in Germany, Belgium and so on.

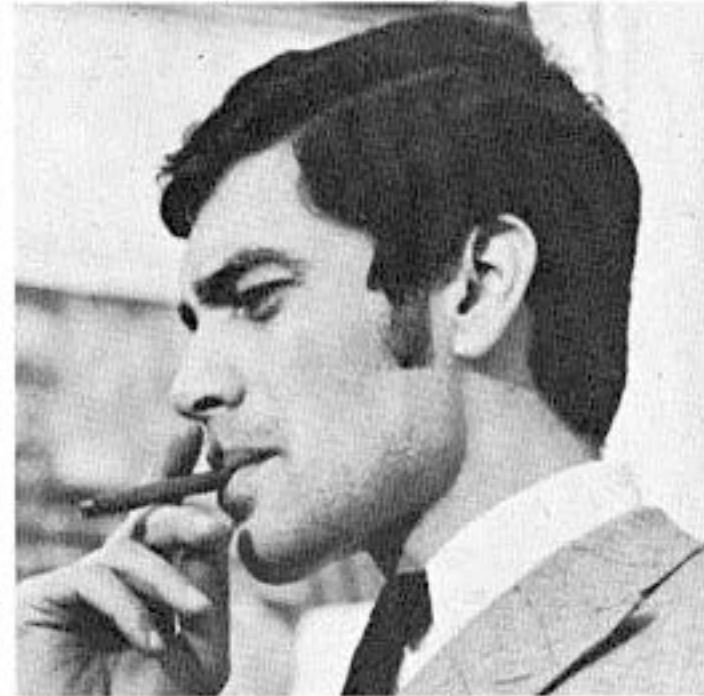
"The public over there had actually seen me work—they didn't just have to judge by a record."

Anyone who has attended any of these contests will agree that the artists must do more than simply sing a song to impress the judges—they must perform and entertain. Which is exactly what Gerry did.

"At that time I wrote in the NME: "In the final Engelbert Humperdinck won the acclaim, and soon had the tiara and evening dress audience tapping their champagne glasses in appreciation.

"But Engelbert really proved his singing talent with 'What Now My Love.' One member of the defeated Italian team sitting just behind me, whipped off his shoe and started banging the table enthusiastically.

"There was no real star in the British team. Everyone worked hard to win but for singing talent Engel-



By NORRIE DRUMMOND

bert Humperdinck could be opposition for Tom Jones."

After the Song Contest, Gerry made many TV and personal appearances all over the Continent. Now whenever he plays there he is mobbed and feted wherever he goes. Long before "Release Me" he had become the latest British sensation. The year before it had been Dave Berry who emerged from the contest. Now it was Engelbert Humperdinck.

For more years than he cared to remember Gerry Dorsey had been struggling for recognition and at last he'd found it—even though it wasn't in Britain.

That was until "Release Me"

BUT DECCA WON'T BE SENDING A TEAM THIS YEAR

FOR the past two years the British team at the Knokke Song Contest has been organised by Decca, but this year they will not be entering a team.

Decca executive Dick Rowe explained: "A lot of planning is involved in sending a team to an event as important as Knokke and quite frankly we just can't find five young people with talent or qualifications for the contest."

"The entrants must be in a certain age group, solo performers and so on. We don't want to let down the company by sending out a team which is not the best."

Rex Berry, who is organising this year's team added: "There will definitely be a British team at Knokke this year. After Sandie Shaw's success in the Eurovision Song Contest we must send one out and at the moment we are discussing names with several record companies." N.D.

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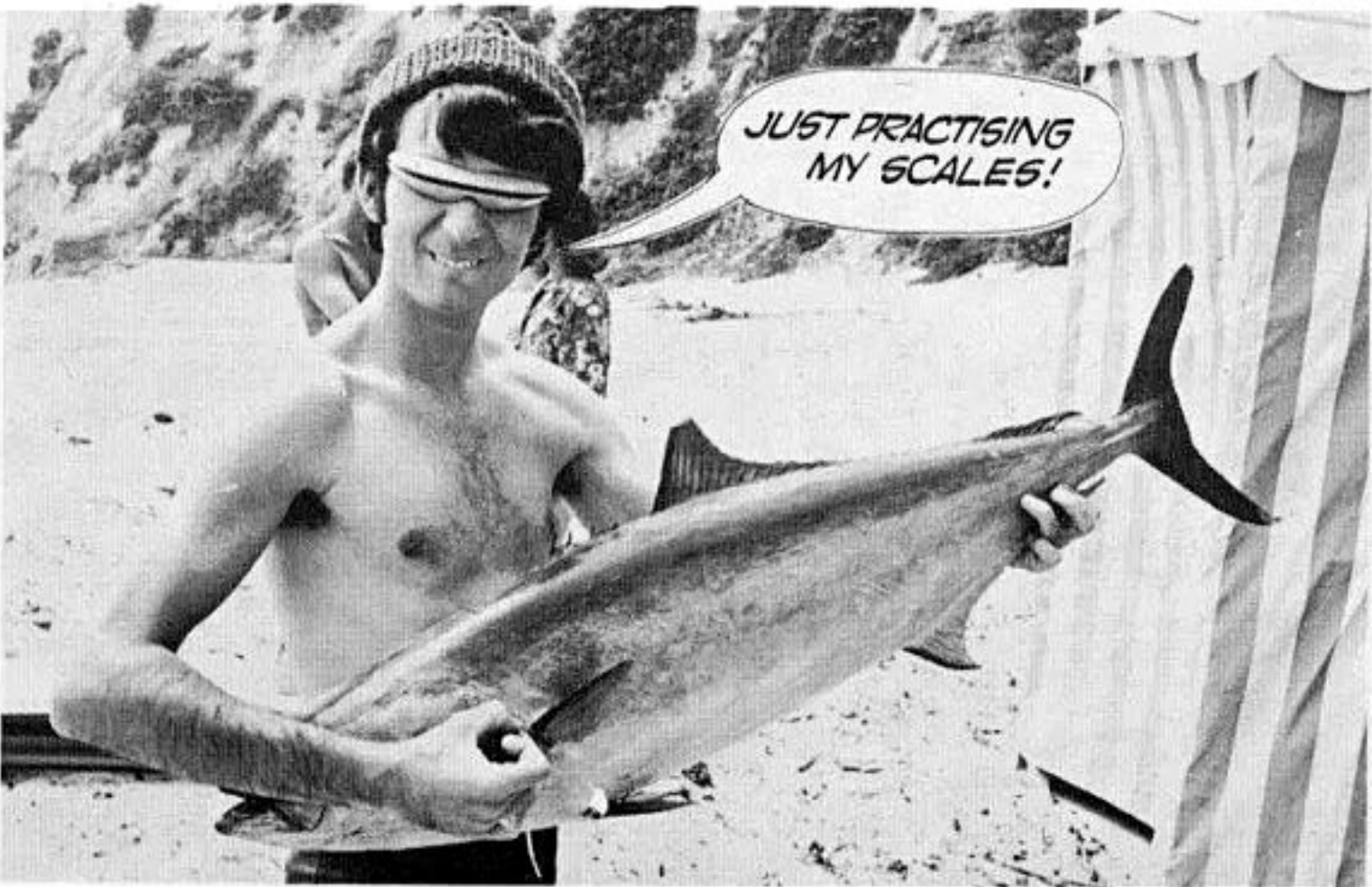
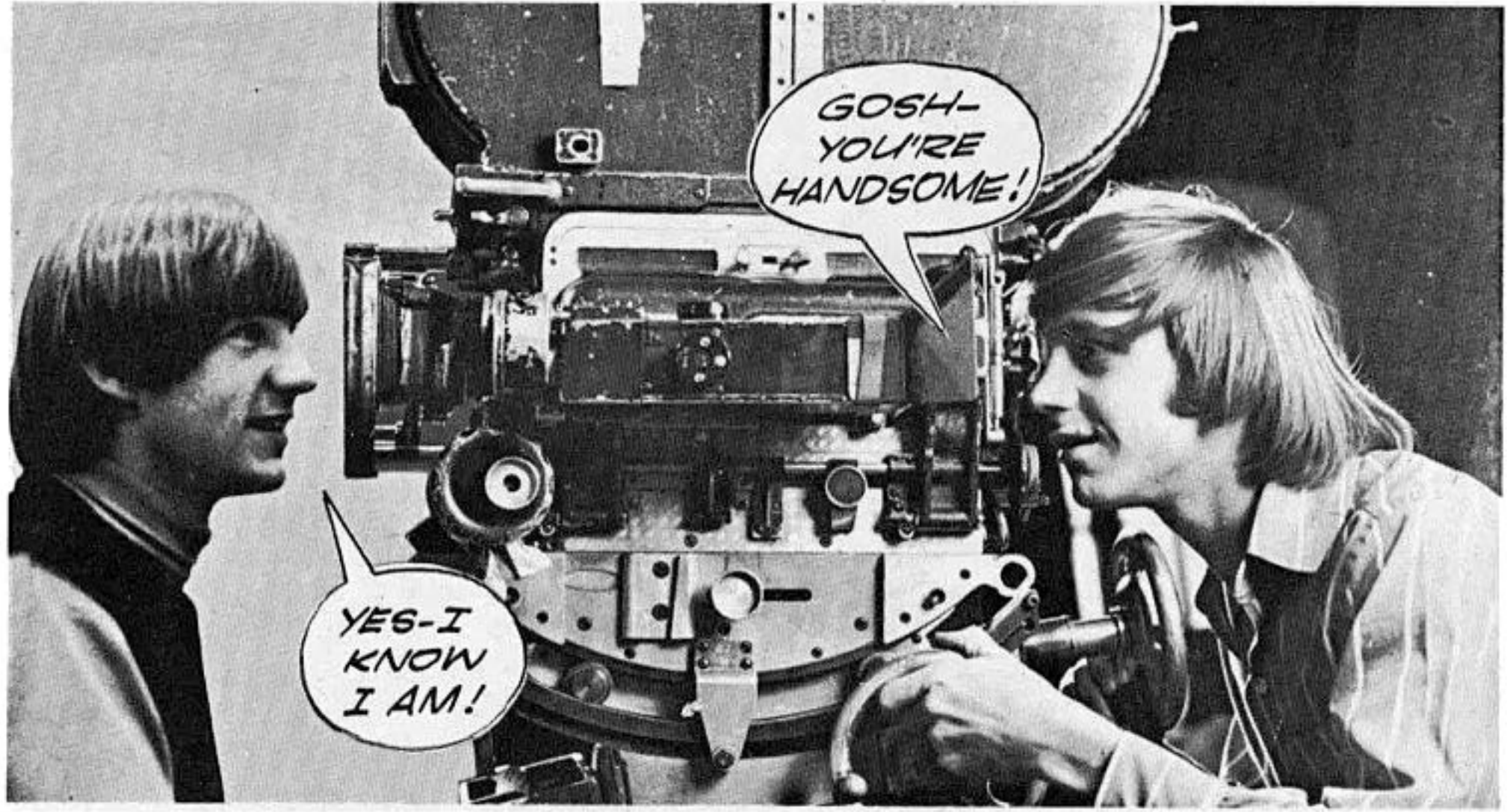
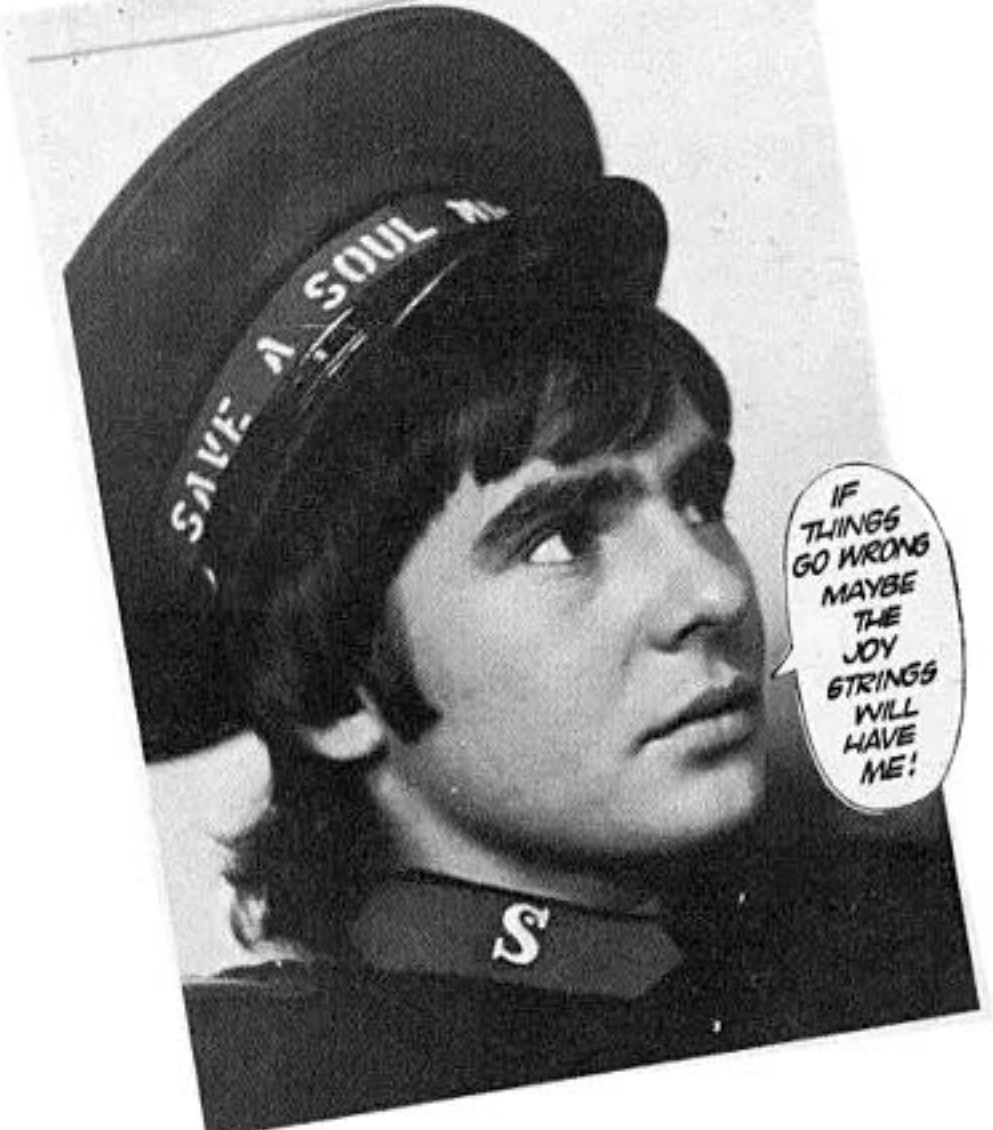
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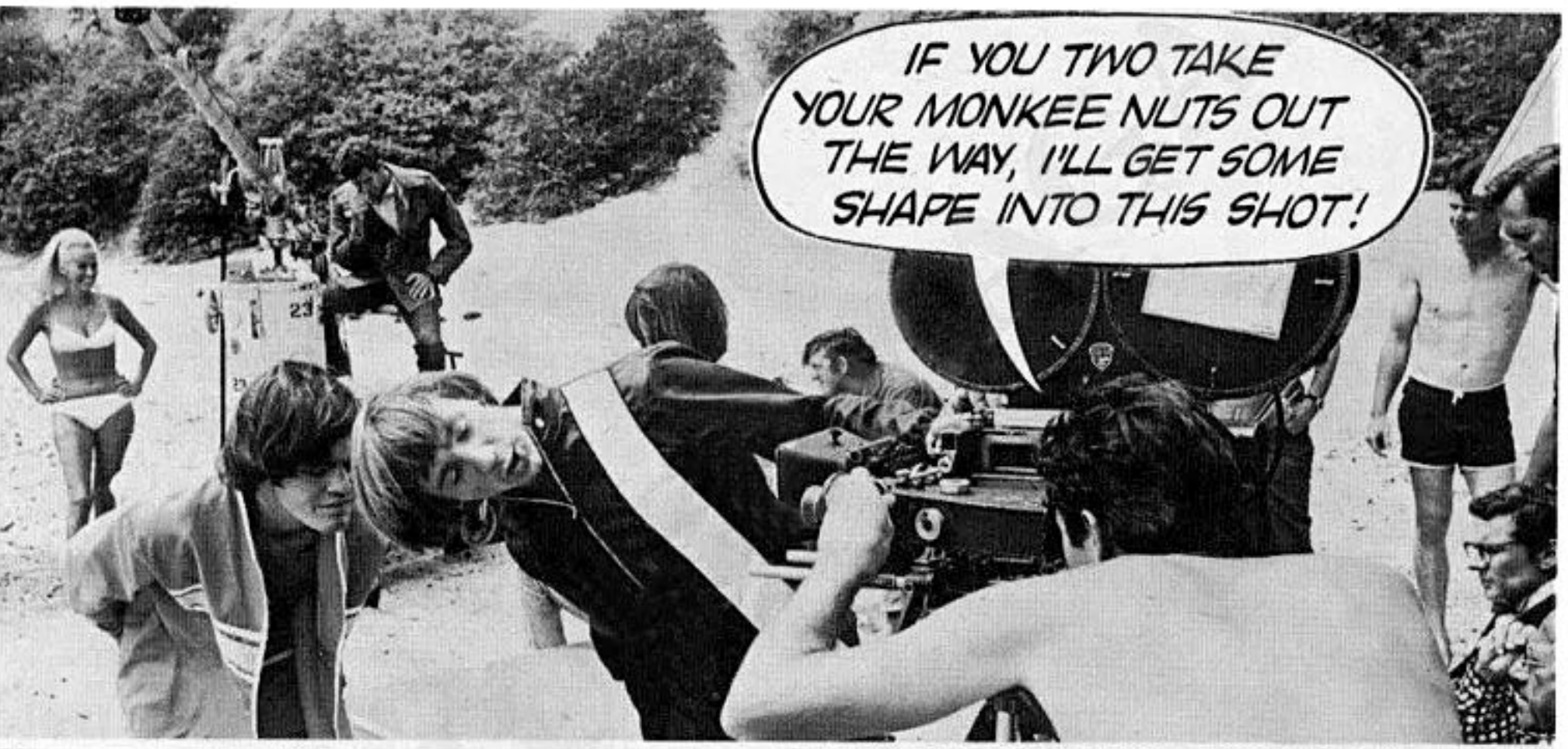
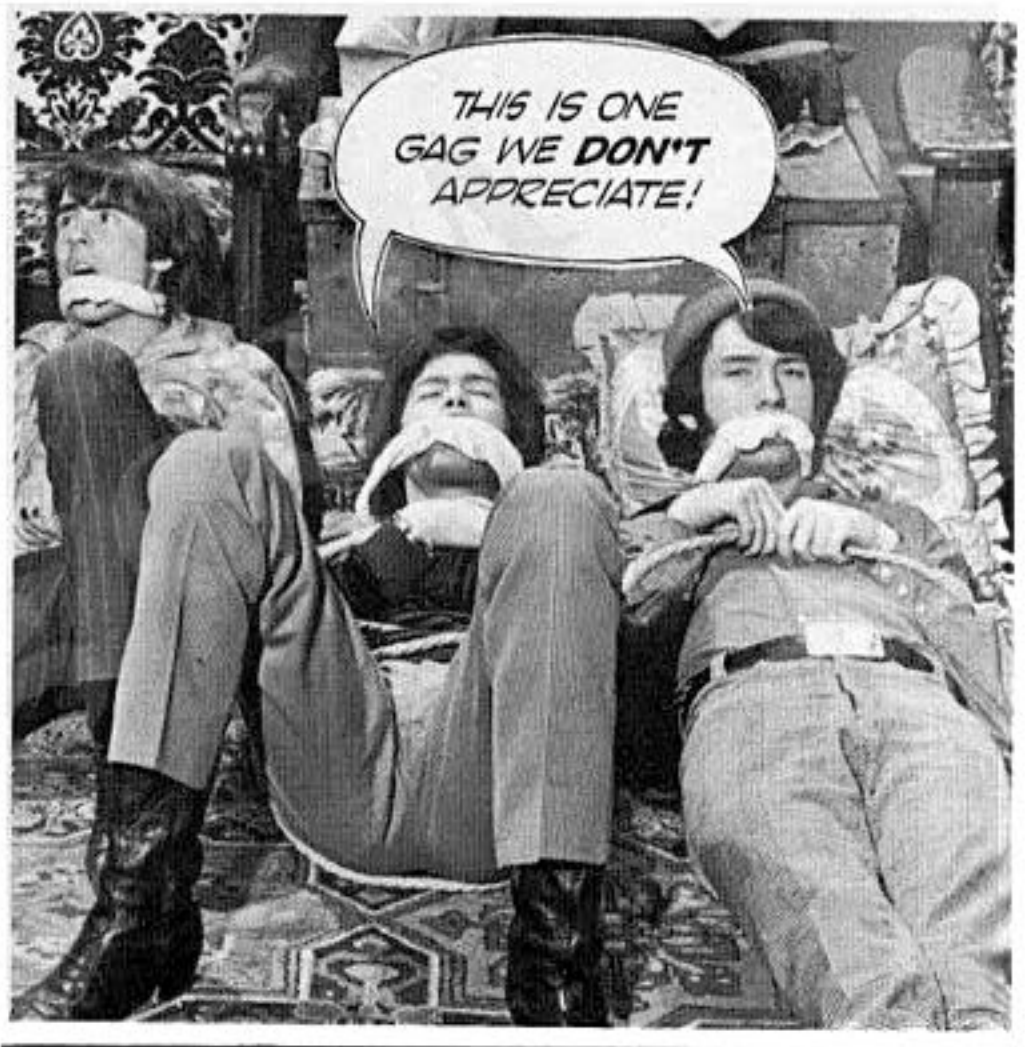
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Hot from Hollywood (with NME staff additions)



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HARRYFENTON

TOP SINGLES REVIEWED BY DEREK JOHNSON



The WHO as they appeared recently on Murray the K's show in America, complete with girl fan who beat the bouncers, but not the New York police. (L. to r.): JOHN ENTWISTLE, KEITH MOON (almost hidden) ROGER DALTREY and PETE TOWNSHEND.

U.S. Monkee man star tries for same here

“Girl, You’ll Be A Woman Soon”/“You’ll Forget” (London). THE writer of the Monkees’ hits Neil Diamond is already a big-name artist in his own right in America. But this disc bears no similarity to the Monkees sound. It has a poignant folksy flavour in the verses, with rippling guitars and underlying strings — then it swells into a pulsating throbbing crescendo. Sung with sensitivity, sounding a wee bit like Darin. Easy-on-the-ear. Self penned of course. FLIP: More of a driving beat, with the familiar pipe-organ.

CYMBALINE

“Peanuts And Chewy Maes”/“Found My Girl” (Mercury). Harmless, inoffensive, finger-snapping and enjoyable—that just about sums up this Cymbaline self-penned item. The lyric’s about a street-vendor, and the catchy chorus is his cry and sales jargon. FLIP: Much faster, with organ and tambourine strengthening the heavy beat.

INTRIGUING WHO: A SURE HIT!

“Pictures Of Lily”/“Doctor, Doctor” (Track). THE story-line of this very unusual number from the Who was revealed by Keith Altham in last week’s NME — though, happily, it isn’t as sordid as one might think from the synopsis! It’s a job to get your teeth into the melody at the outset, but the frequently-repeated chorus has a quick-to-register tune that you’ll all be whistling before long. It’s extremely well harmonised, employing fal-

settos and counterpoint with discretion and subtlety. Add to this the Who’s inevitable rumbling, reverberating beat, and you’ve got a disc that’s intriguing to say the least. A certain hit! FLIP: A John Entwistle composition, which bounds along at a rare old pace, with tambourine prominent. Block-busting sound, and an amusing lyric.

THE STAX SOUL SOUND

“When Something Is Wrong With My Baby” is a heartfelt blues-ballad, and it’s admirably handled by Sam and Dave — you may have seen them perform it on their recent tour. Slow, wistful, soulfully emotive, with organ and tinkling piano. Strictly for the soul connoisseurs, and one of the best discs of its kind since Percy Sledge’s smash hit. Great duetting in the slightly faster flip, “Small Portion Of Your Love.” Also on the Stax label is “Big Hug-Hee” by Booker T. & the M.G.’s — a bluesy instrumental with an insistent jerk beat, and the accent on organ. Not much tune — the beat’s the thing! And it should go a bomb at record hops. Flip is a gorgeous organ solo treatment of Gershwin’s immortal “Summertime.”

Not so big — but still a hit for Tremeloes

“Silence Is Golden”/“Let Your Hair Hang Down” (CBS). I CAN understand why the Tremeloes chose to wax this old Four Seasons tune, but it’s a complete departure from the hand-clapping slap-happy approach of their last disc. This is a stronger vehicle for their versatility, though not so immediately commercial. But believe me, it grows on you. Beautifully close-harmonised, with the Seasons’ falsetto sound provided by Ricky West. An easy-going slow-medium rhythm, an absorbing lyric and a pleasant tune add up to another hit — but maybe not quite so big as the last. FLIP: More in the group’s accepted style, with a strumming gallop beat, emphasised by heavy-handed drumming. Not a great melody.

Raving psychedelia

“Get Me To The World On Time”/“Are You Lovin’ Me More” (Reprise). IF you’re expecting a parody on “Get Me To The Church On Time,” you’ll be sadly disappointed. The Electric Prunes are among America’s prime exponents of freakout and psychedelia, and this one’s a real raver. A fantastic rhythm combines with all the way-out sounds and oscillations you could imagine, and it builds to an almost frightening climax. But for all that, I wouldn’t call it progressive — apart from the gimmicks, it harks back to the early days of the beat groups. FLIP: Once you’ve heard the top side, you’ve heard this side, too.

ARTWOODS

“What Shall I Do”/“In The Deep End” (Parlophone). A very under-rated group, adept at parveying commercialised r-and-b. Mid-tempo, with this bluesy moody effect heightened by the minor key, it features the lead singer, organ and some fascinating guitar work. FLIP: A thundering beat, with lengthy organ-and-guitar passages, and a strangely haunting jungle-like effect. Reminded me a bit of the Yardbirds.

BO DIDDLEY

“Wrecking My Love Life”/“Boo-Ga-Loe Before You Go” (Chess). Hardly what you’d call the accepted Bo Diddley sound! A mean low-down bluesy item, with a nagging hypnotic plod beat—plus strident guitars and clattering tambourine. Bo part sings, part talks, part seesches the soulful lyric, with a gospel-type choir wailing sorrowfully behind him. Real down-to-earth stuff. FLIP: Now, this side you couldn’t really mistake, definitely Diddley. Typical of that stimulating 12-bar bouncy blues style he’s cultivated so expertly.

PRINCE BUSTER SPEAKS AGAIN

“Ten Commandments Of Man”/“Sting Like A Bee” (Blue Beat). THIS turns out to be a string of instructions delivered to his woman, telling her how to behave herself! It isn’t sung—it’s spoken by Prince Buster (like a sort of West Indian Rex Harrison), backed by that penetrating, insidious ska beat.

I suppose dancers will enjoy the demanding rhythm, though I found it rather monotonous — apart from the basic idea of the lyric, which is well conceived.

FLIP: An instrumental track by Buster’s All Stars—a jolly little blue-beat number, with the semblance of a tune and a captivating tropical rhythm.

BUCKINGHAMMS

“Laudy Miss Clawdy”/“Makin’ Up And Breakin’ Up” (Stateside). The Buckinghamms were recently No. 1 in America, and here they revive the famous Larry Price rocker. Nothing very original about it—in fact, I’ve heard it done better on several occasions—but it does generate tremendous excitement. Starts along on a frenzied wave of sound, with added brass and a harmonica solo—and it’s great for dancing. But when you boil it down, it’s basic rock ‘n’ roll. FLIP: Another raver, but this time more in the r-and-b style, with organ and tambourine. Soloed, with chanting support and a backing that’s a veritable wall of sound.

A great mixture from Nicky Scott



“Big City”/“Everything’s Gonna Be Alright” (Immediate).

THIS is a good one! It’s not very often you get a blend of vigorous beat, whistleable tune and startling backing all on one disc — but that’s the mixture here from Nicky Scott.

Ever since I first played it, the melody has been running through my mind, and with sufficient plugs it could well get away.

A vibrant Andrew Oldham backing, and an appealing dual-tracked vocal make this highly commendable. FLIP: Tempo slows for this redemptive rhythmic ballad, with organ and tambourine dominating the backing. Again dual-tracked by Nicky, with unobtrusive strings.

* TIPPED FOR CHARTS
† CHART POSSIBLE

ANDY WILLIAMS

“Music To Watch Girls By”/“The Face I Love” (CBS).

This was a big instrumental hit in America for Bob Crews, and this vocal adaptation is one of the most rhythmic numbers Andy Williams has waxed as a single.

Dual-tracked, with richly enveloping backing—rasping brass, strings, twangs and a forceful Latin-flecked beat. Thoroughly enjoyable, but somewhat out of character for Andy. And with no TV exposure right now, he may miss out.

FLIP: Much more typical of this polished artist. A captivating bossa nova with a descriptive romantic lyric, which Andy expresses to perfection. Great!

MARKETTS

“Tarzan (Tarzan’s March)”/“Stirrin’ Up Some Soul” (Warner).

Issued to tie in with the new “Tarzan” TV series, this is nothing more nor less than a big-band beat opus — comprising torrid brass, heavy shuffle beat and guitar.

As the title implies, it has a semi-martial beat. And, but for the strange jungle noises, it could well be Bob Miller! But very toe-tapping.

FLIP: A more orthodox instrumental, with the scoring highlighted by vibes. Okay for dancing, with a rich full sound. But otherwise rather ordinary.

N.B. There’s another version of “Tarzan” by Marty Manning and the Cheetahs on CBS, which is more of a group sound than fully orchestral. Features organ and rasping guitars, like a cross between the Shadows and the Tornados.

MORE REVIEWS ON PAGE 10

REACH FOR OUTER LIMITS APRIL 28

The Sound of Entertainment

new hit singles

THE TREMELOES
Silence Is Golden
c/w Let Your Hair Hang Down 2723

RAY CONNIFF
The World Will Smile Again
(From ‘The Night Of The Generals’)
c/w 17 (Syttan) 2701

MARTY MANNING & THE CHEETAHS
Tarzan
(Tarzan’s March)
c/w Sunny 2721



JASON JAMES
Miss Pilkington’s Maid
c/w Count Me Out 2705

THE SHAMES
Mr. Unreliable
c/w Georgia 2704

ANDY WILLIAMS
Music To Watch Girls By
c/w The Face I Love 2675

SELWYN & JOHN
Bogey Man
c/w When God Gave Us Names 2708



CARL DOUGLAS & THE BIG STAMPEDE
Let The Birds Sing
c/w Something For Nothing AJ11408

chart shots

GEORGIE FAME
Because I Love You
202587

SIMON & GARFUNKEL
At The Zoo
202608

RONNIE JONES
Little Bitty Pretty One
2699

JAN & DEAN
Yellow Balloon
202630

GUY DARRELL
Crystal Ball
202642

MERTENS BROTHERS STYLE
Puppet On A String
2730

THE MARMALADE
Can’t Stop Now
202643

THE BUCKINGHAMMS
Don’t You Care
2640

THE HARRY ROCHE CONSTELLATION
Casino Royale
(Have No Fear, Bond Is Here)
202653

GREAT NEW SINGLES IN YOUR SHOPS NOW

THE SEARCHERS
Western Union
7N 17308

THE ELECTRIC PRUNES
Get Me To The World On Time
RS 20564

THE PARADE
Sunshine Girl
AMS 701

THE TIME BOX
Soul Sauce
7N 35379

THE MARKETTS
Tarzan (Tarzan’s March)
WB 5647

PAT LYNCH & THE AIRCHORDS
The Irish Soldier
7N 17304

PAT HANRAHAN & THE NOMADS
Lough Sheelin
7N 17310

Entertainment For Everyone! 6 Great Albums



1 JACKIE TRENT



2 CYRIL STAPLETON



3 THE TONY HATCH SOUND



4 ROY BUDD



5 DAVY JONES



6 A Great Album From The Star Of The TV Series 'I Spy'

1 **JACKIE TRENT**
Once More With Feeling
NPL 18173 (M) NSPL 18173 (S)

2 **CYRIL STAPLETON**
More Dancing Sounds Of Cyril Stapleton
(Selected by Bill and Bobbie Irvine)
NPL 18174 (M) NSPL 18174 (S)

3 **THE TONY HATCH SOUND**
Beautiful In The Rain
NPL 18176 (M) NSPL 18176 (S)

4 **ROY BUDD**
Pick Yourself Up!!!—This Is Roy Budd
NPL 18177 (M) NSPL 18177 (S)

5 **DAVY JONES**
Davy Jones
NPL 18178

6 **A Great Album From The Star Of The TV Series 'I Spy'**
BILL COSBY
The Best Of Bill Cosby
W 1146

NME TOP 30

(Wednesday, April 19, 1967)

LAST WEEK	THIS WEEK	ARTIST	RECORD	WEEKS IN CHART	HIGHEST POSITION
2	1	PUPPET ON A STRING	Sandie Shaw (Pye)	6	1
1	2	SOMETHIN' STUPID	Frank and Nancy Sinatra (Reprise)	5	1
4	3	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)	3	3
6	4	HA! HA! SAID THE CLOWN	Manfred Mann (Fontana)	4	4
3	5	RELEASE ME	Engelbert Humperdinck (Decca)	12	1
5	6	THIS IS MY SONG	Harry Secombe (Philips)	8	2
11	7	PURPLE HAZE	Jimi Hendrix (Track)	4	7
12	8	BERNADETTE	Four Tops (Tamla-Motown)	4	8
8	9	IT'S ALL OVER	Cliff Richard (Columbia)	5	8
7	10	SIMON SMITH AND HIS AMAZING DANCING BEAR	Alan Price Set (Decca)	7	5
13	11	I'M GONNA GET ME A GUN	Cat Stevens (Deram)	2	11
9	12	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith (Deram)	7	5
18	13	SEVEN DRUNKEN NIGHTS	Dubliners (Major Minor)	3	13
17	14	BECAUSE I LOVE YOU	Georgie Fame (CBS)	4	14
23	15	I CAN HEAR THE GRASS GROW	Move (Deram)	2	15
10	16	EDELWEISS	Vince Hill (Columbia)	11	2
19	17	HAPPY TOGETHER	Turtles (London)	4	17
22	18	DEDICATED TO THE ONE I LOVE	Mama's & Papa's (RCA)	2	18
	19	FUNNY FAMILIAR FORGOTTEN FEELINGS	Tom Jones (Decca)	1	19
29	20	JIMMY MACK	Martha and the Vandellas (Tamla-Motown)	2	20
15	21	GEORGY GIRL	Seekers (Columbia)	9	8
	22	THE BOAT THAT I ROW	Lulu (Columbia)	1	22
27	23	AL CAPONE	Prince Buster (Blue Beat)	6	17
24	24	KNOCK ON WOOD	Eddie Floyd (Atlantic)	5	23
26	24	HI HO SILVER LINING	Jeff Beck (Columbia)	2	24
21	26	MEMORIES ARE MADE OF THIS	Val Doonican (Decca)	7	12
16	26	PENNY LANE/STRAWBERRY FIELDS FOREVER	Beatles (Parlophone)	9	2
20	28	TOUCH ME, TOUCH ME	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	6	18
14	29	THIS IS MY SONG	Petula Clark (Pye)	11	1
	30	MAROC 7	Shadows (Columbia)	1	30

Britain's Top 15 LPs

2	1	MORE OF THE MONKEES	(RCA)	2	1
1	2	SOUND OF MUSIC	Soundtrack (RCA)	106	1
3	3	THE MONKEES	(RCA)	13	1
5	4	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)	3	4
4	5	BEST OF THE BEACH BOYS	(Capitol)	24	2
6	6	IMAGES	Walker Brothers (Philips)	5	4
8	7	FOUR TOPS LIVE	(Tamla-Motown)	11	5
7	8	COME THE DAY	Seekers (Columbia)	23	3
15	9	FIDDLER ON THE ROOF	Topol and London Cast (CBS)	2	9
13	10	DR. ZHIVAGO	Soundtrack (MGM)	2	10
12	11	MATTHEW & SON	Cat Stevens (Deram)	2	11
10	12	TRINI LOPEZ IN LONDON	(Reprise)	3	10
9	13	HALL OF FAME	Georgie Fame (Columbia)	6	9
	14	THIS IS JAMES LAST	James Last (Polydor)	1	14
11	15	HAND CLAPPIN'—FOOT STOMPIN'—FUNKY BUTT—LIVE!	Geno Washington (Pye)	20	5

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, April 18, 1967)

1	1	SOMETHIN' STUPID	Frank and Nancy Sinatra
2	2	HAPPY TOGETHER	Turtles
3	3	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees
4	4	I THINK WE'RE ALONE NOW	Tommy James & the Shondells
5	5	WESTERN UNION	Five Americans
6	6	THIS IS MY SONG	Petula Clark
7	7	SWEET SOUL MUSIC	Arthur Conley
8	8	BERNADETTE	Four Tops
9	9	NEVER LOVED A MAN THE WAY I LOVE YOU	Aretha Franklin
10	10	JIMMY MACK	Martha and the Vandellas
11	11	THE HAPPENING	Supremes
12	12	DEDICATED TO THE ONE I LOVE	Mama's & Papa's
13	13	I'M A MAN	Spencer Davis Group
14	14	WITH THIS RING	Platters
15	15	LOVE EYES	Nancy Sinatra
16	16	AT THE ZOO	Simon & Garfunkel
17	17	DON'T YOU CARE	Buckingham
18	18	YOU GOT WHAT IT TAKES	Dave Clark Five
19	19	FOR WHAT IT'S WORTH	Buffalo Springfield
20	20	DRY YOUR EYES	Brenda & the Tabulations
21	21	PENNY LANE	Beatles
22	22	THERE'S A KIND OF HUSH	Herman's Hermits
23	23	THE STREET BRIDGE SONG	Harpers Bizarre
24	24	ON A CAROUSEL	Hollies
25	25	BEGGIN'	Four Seasons
26	26	CLOSE YOUR EYES	Peaches & Herb
27	27	DETROIT CITY	Tom Jones
28	28	STRAWBERRY FIELDS FOREVER	Beatles
29	29	GONNA GIVE HER ALL	Beatles
30	30	THE LOVE I'VE GOT	Jimmy Ruffin
		FRIDAY ON MY MIND	Easybeats

5 YEARS AGO

TOP TEN 1962—Week ending April 20

1	1	WONDERFUL LAND	Shadows (Columbia)
2	2	HEY! BABY	Bruce Channel (Mercury)
3	3	WHEN MY LITTLE GIRL IS SMILING	Jimmy Justice (Pye)
4	4	DREAM BABY	Roy Orbison (London)
5	5	TWISTIN' THE NIGHT AWAY	Sam Cooke (RCA)
6	6	SPEAK TO ME PRETTY	Brenda Lee (Brunswick)
7	7	HEY LITTLE GIRL	Del Shannon (London)
8	8	TELL ME WHAT HE SAID	Helen Shapiro (Columbia)
9	9	CAN'T HELP FALLING IN LOVE	Elvis Presley (RCA)
10	10	NEVER GOODBYE	Karl Denver (Decca)

10 YEARS AGO

TOP TEN 1957—Week ending April 19

1	1	CUMBERLAND GAP	Lonnie Donegan (Pye-Nixa)
2	2	YOUNG LOVE	Tab Hunter (London)
3	3	BANANA BOAT	Harry Belafonte (HMV)
4	4	DON'T FORBID ME	Pat Boone (London)
5	5	LONG TALL SALLY	Little Richard (London)
6	6	KNEE DEEP IN THE BLUES	Guy Mitchell (Philips)
7	7	LOOK HOMEWARD, ANGEL	Johnnie Ray (Philips)
8	8	BABY BABY	Teen-Agers (Columbia)
9	9	99 WAYS	Tab Hunter (London)
10	10	DON'T YOU ROCK ME DADDY'O	Lonnie Donegan (Pye-Nixa)

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CAT STEVENS
I'm gonna get me a gun DM 118

It's the greatest sound on record



THE MOVE
I can hear the grass grow DM 117

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CLIFF—SHADS FINAL SPLIT DENIED Joint bookings are being made into 1968

THE ten-year partnership of Cliff Richard and the Shadows is NOT at an end—despite a widespread national Press report that they have split finally and irrevocably. Not only are they to make another film together in the autumn—details of which were exclusively revealed in the NME four weeks ago—but yet another movie is being planned for them for next year. Cliff and the Shadows will also undertake TV appearances together towards Christmas, and there is a possibility that they may play some Sunday concerts this summer at leading holiday resorts.



Stars converge on Blackpool

BRUCE FORSYTH, Dickie Henderson, Millicent Martin and Teddy Johnson and Pearl Carr are among the latest batch of stars contracted for Blackpool summer season shows this year. The line-up for Blackpool this summer has now been completed, and these are the principal pop attractions:

- Queen's Theatre** (from May 27): Teddy Johnson and Pearl Carr, Clark Brothers.
 - North Pier** (from June 2): Dickie Henderson, Andy Stewart.
 - ABC Theatre** (from June 10): Frank Ifield, Barron Knights, Jimmy Tarbuck.
 - Winter Gardens** (from June 17): Kathy Kirby, Donald Peers, Johnny Hackett.
 - Opera House** (from June 24): Bruce Forsyth, Millicent Martin.
- Freddie and the Dreamers are set for summer Sunday concerts at Bournemouth Pavilion (June 18), Margate Winter Gardens (July 9), Rhyl Pavilion (23rd) and Bridlington Grand Pavilion (August 20).

Busy string of dates for Sandie Shaw

FROM the mass of offers received by Sandie Shaw following her Eurovision Song Contest victory, bookings have now been finalised which will keep her fully occupied until mid-September. Following her Swedish visit (June 9-11), she plays three days in Czechoslovakia (15th-17th).

After her Blackpool Opera House concert on June 25 Sandie appears at the Venice Festival from June 27 to July 1—then flies to Madrid for five days of cabaret and TV. She is solidly booked from July 19 to August 27 in night clubs on the French Riviera and in Italy.

Sandie returns to Britain at the beginning of September and spends the first half of that month filming the TV spectacular with Adam Faith and Chris Andrews, which is being independently produced by their joint manager Evelyn Taylor. A novelty feature of the show will be a reconstruction of Sandie's first meeting with Adam when she broke into his dressing room and asked for an audition.

With her "Puppet On A String" disc at No. 1 in this week's NME Chart—her third record to top the hit parade in Britain—Sandie is confined to bed suffering from laryngitis. She has withdrawn from this week's cabaret booking at Stockton and Darlington, but expects to resume work on Sunday at Newcastle's La Dolce Vita.

STOP PRESS: THE WHO AND DONOVAN FLY TO AMERICA IN JUNE TO TAKE PART IN THE THREE-DAY MONTEREY INTERNATIONAL POP FESTIVAL. THE ROLLING STONES HAVE ALSO BEEN INVITED, BUT HAVE NOT YET DECIDED WHETHER TO ATTEND. MORE DETAILS OF THE EVENT ON PAGE 3.

★ POP-LINERS ★

KATHY KIRBY is this month filming a pilot show for BBC-1 with a view to starring in her own BBC series later in the year ● **The Move** top the bill in two Paris Olympia concerts during the second half of June ● **Frankie Laine** has cancelled his April-May British visit to concentrate on TV promotion in America; he now plans to come here next February ● **Keith Fordyce** introduces Light's daily "Newly Pressed" during May 1 week ● **Paul Jones'** film "Privilege" now confirmed to open at London's Warner Theatre next Thursday (27th) ● **French singer Mireille Mathieu** in BBC-2's "Danny Kaye Show" this Sunday (23rd) ● **Marty Wilde** one of the stars of the film "The Hellions" screened by ABC-TV to Midland and Northern viewers this Sunday (23rd).

BUSTER TOUR SCHEDULE SET

PRINCE BUSTER'S British ballroom tour has been extended and will now last until May 21. Additional dates for the extra week are now being set by promoter Jim Godbolt. Buster arrives in this country this Sunday (23rd) with his musical director and lead guitarist, Lynn Tate.

During his visit Buster will record a single and an LP backed by the British-based West Indian group the Bees, who will also accompany him on tour dates. TV appearances are also being lined-up for Buster and are expected to include BBC-1's "Top Of The Pops" and "Dee Time."

Dates so far set for the tour include:

- Brixton Ram Jam and London Bag O' Nails (April 27); Birmingham King's Heath Ritz and Digbeth Civic Hall (28th); London Upper Cut Club (29th); Basingstoke Carnival and Chertsey Cricketers (30th); London Cromwellian (May 1); Nottingham Beachcomber (2nd); Stevenage Locarno (3rd); Bristol Locarno (4th); Southampton Ricky Tick and Hounslow Ricky Tick (6th); Folkestone Tofts (6th); Gillingham Central Hall (7th); Cardiff Top Rank (8th); London Marquee (10th); Swansea Skewans (11th); Stafford Assembly Hall and Edgbaston Tower (12th); Chelmsford Corn Exchange (13th); Brixton Ram Jam (14th).

CUT HERE

To: Monkees Concerts, Booking Office, Empire Pool, Wembley, Middx.

Please reserve for me.....tickets at.....each for the Monkees Concert on

Saturday, July 1, at 3 p.m. Delete the date not required

Sunday, July 2, at 3 p.m.

I am willing to accept seats for the alternative matinee concert, in the event of tickets for the day of my choice being sold out. (Please delete if you cannot accept the alternative date.)

I enclose Postal Order/Cheque for.....made payable to Wembley Stadium Ltd., together with a stamped addressed envelope.

NAME

(CAPITAL LETTERS PLEASE)

ADDRESS

EASYBEATS BIG TV SPECIAL

THE Easybeats are currently engaged in making an hour-long TV show for Australian viewers. Production will continue intermittently for five weeks. Shooting is taking place in London on location sites.

Director Peter Clifford and a camera crew from Australia's ABC-TV have flown to Britain specially to film the show, which may also be screened in this country later in the year. ABC is already negotiating with British and American TV companies to film a series on their behalf.

A civic reception is being planned in Sydney for the group when it returns to Australia for a three-week tour in May.

NEW RELEASES

Star singles bonanza

AN unparalleled number of big-name chart stars will have new single releases early next month. Discs by the Beach Boys, Engelbert Humperdinck, Elvis Presley, the New Vaudeville Band, Vince Hill and the Kinks are all set for May 5 issue—plus yet another single from Jimi Hendrix. Wayne Fontana has a new record out next Friday (28th), the Dave Dee group's follow-up is set for May 12, and it is probable the Troggs' next release will be on May 19.

As there is still no sign of the Beach Boys' latest waxing "Heroes And Villains" being available for release, Capitol is combining two of the group's LP tracks on a new single. They are "Then I Kissed Her," from the "Summer Days" LP, and "Mountain Of Love," from the "Beach Boys Party" album.

Vince Hill's follow-up is a revival of the 50-year-old ballad "Roses Of Picardy" (Columbia), treated in sing-along style. It is not after all taken from his new "Edelweiss" LP, now set for release next Friday (28th). Vince's subsequent single release (in late July) will be "When The World Is Ready," which he sings on the soundtrack of the film "The Long Duel."

Although Engelbert will have a new Decca single out on May 5, titles have not yet been announced. The Vaudeville Band's new one is a Geoff Stephens-Alan Klein composition, "Finchley Central" (Fontana). The Kinks' Pye release will be "Waterloo Sunset," written by Ray Davies.

NEW CONCEPT

Track Records issue Jimi Hendrix' "The Wind Cries Mary" on May 5, even though his "Purple Haze" is still climbing the NME Chart. His manager Chas. Chandler explained: "It is so radically different in concept and performance, we see no reason why both discs should not be in the chart at the same time." Meanwhile, release of Jimi's first LP, "Are You Experienced" has been delayed until the end of June.

Two songs from Elvis Presley's film "Easy Come Easy Go" comprise his next single, which is issued as a double 'A' side release. They are "You Gotta Stop" and "The Love Machine."

Dave Dee, Dozy, Beaky, Mick and Tich have waxed another Howard-Blaikley number for their new single, "Okay" (Fontana). It features Tich on Russian balalaika and Beaky on accordion. The same label issues

Paul Jones, Price, Kinks, Gene in TV

PAUL JONES, the Alan Price Set, Lulu, the Pitney and Geno Washington's Ram Jam seen on BBC-1 next Wednesday (26th), when last Sunday's Record Star Show at Wembley Pool. The show—compered by David Jacobs, Simon Freeman, Don Moss and Pete Murray—was presented by Stars Organisation for Spastics.

Other artists taking part included the Troggs, the Move, the New Vaudeville Band, the Cream, Chris Farlowe and Freddie and the Dreamers (it is only transmitting extracts totalling 30 minutes), it is unlikely that any of these additional seen on TV. However, a second 30-minute episode screened later in the spring.



WHISTLING FOR U.S.

Whistling Jack "Kaiser Bill" enters his first parade at No. 1 pay his first visit to summer. He will play some concerts there in July depending on how the U.S. climbs the charts. Smith flies to Belgium TV on May 1 and 2. bookings are Man Top Ten (June Central Pier (July ballrooms at Oldh (17th).



TONY KINGSTON
Mama come on home F 12601

THE MAGICIANS
The Tarzan march F 12602

DECCA

PS. Remember:-

"AIR ON A G STRING" as used in the Hamlet cigar advertisement is played by Jacques Loussier and is available on F 22383 (45rpm 7" record)

THE ROKES
Let's live for today RCA 1587

RCA VICTOR

BURDON'S ANIMALS
— A SINGLE FIXED

ERIC BURDON and the Animals' current U.S. hit "When I Was Young" is planned for release in Britain on June 2. As previously reported, the group has left Decca Records. The NME now understands its subsequent discs will be issued in this country by MGM.

After their current Australian tour the Animals will holiday for a month. They return to Britain to guest on May 31 in one of the "Morecambe And Wise Shows" which ATV is filming for America.

During June they play dates in Greece (3rd-4th), Italy (10th-18th) and Scandinavia (24th-30th).

Donovan concerts, dates with Baez?

DONOVAN will play several provincial concerts following his week at London's Saville Theatre opening next Monday (24th). May venues will include Croydon Fairfield, Bournemouth Pavilion, Birmingham City Hall and Bracknell Concert Hall, but exact dates are not yet set. For his Saville week he will be backed by a string quartet from the National Youth Orchestra!

Manager Ashley Kozak is negotiating for Joan Baez to visit Britain in June to play concerts with Donovan; they would also co-star in a one-hour TV spectacular. His BBC-TV poetry-reading series is tentatively set to begin next month. The pilot show filmed in March with Donovan as "musical host" has been favourably received and is likely to be adopted as a BBC-1 series in September.

BIG NAMES AT PSYCHE-RAVE

THE Move, the Pink Floyd and the Pretty Things are among 30 groups and singers taking part in a 14-hour all-night rave to be staged in the Great Hall of London's Alexandra Palace on Saturday, April 29.

The event — described as a "Technicolor dream" — also marks the first British appearance of American psychedelic group the Mothers of Invention, who are flying to this country specially for the show. They may, however, also undertake other appearances during their visit. Other artists set include the Creation, Alexis Korner, the Soft Machine, the Graham Bond Organisation and Pete Townshend of the Who.

NEW SPENCER DAVIS LINE-UP NAMED

SPENCER DAVIS has now completed the line-up of his new group following the departure of the Winwood brothers. The new unit consists of four members—not five as originally planned. The two newcomers are 18-year-old organist Eddie Hardin and lead guitarist Phil Sawyer (19), with Pete York remaining on drums.

RAM JAM SPLIT

Following a policy disagreement between Geno Washington and the Ram Jam Band, three members left the group this week — Jeff Wright (organ), Pete Gage (lead guitar) and Herb Prestige (drummer). Geno's commitments will not be interrupted, as deputy musicians will take over until replacements are settled.

There will be no defined lead vocalist in the new combo — Spencer, Eddie and Phil will share vocal duties. Phil also plays six-string bass—but bass rhythm will mainly be provided by Eddie on the organ foot-pedals.

World debut of the new group will be at the NME Poll Winners' Concert at Wembley on May 7. This is followed by a four-day French visit from May 11 and a ballroom date at Morecambe Marine (19th).

The group pays a Scandinavian tour from June 10 to 25, then undertakes a series of concerts in Hungary (July 6-10). Spencer's first-ever tour of the United States has now been finalised—the group begins a five-week schedule of one-nighters on July 28.

MONKEE CONCERTS TWO MORE SHOWS

Your chance to book seats

THE Monkees are to play two extra matinee performances at the Wembley Empire Pool on the afternoons of Saturday, July 1 and Sunday, July 2—and NME readers again have the opportunity of getting in first with their ticket applications by completing the special booking form printed at the foot of page 8. The group's three evening concerts are now completely sold out! Lulu heads the supporting attractions being lined-up for the first half of the shows. Details of the special "Monkee Expresses" being laid on by British Rail have now been announced.

Booking applications for the two additional Monkee concerts will be dealt with in exactly the same way as the evening shows—by strict order of postmark. Ticket prices are unchanged at 30s., 25s., 20s., 15s., 10s. 6d., and 7s. 6d. The two afternoon events both commence at 3 pm and the group will definitely not undertake any further appearances during their brief visit. This is positively the last chance of obtaining seats to see America's group sensation of the moment.

Matt 'Town' date

Matt Monro is now confirmed to star in a four-week season at London's Talk of the Town opening July 3. He flies to Australia for a concert tour at the end of August, followed by visits to the Philippines and Brazil.

WALKERS ON TV

A pensive study of the WALKER BROTHERS, who have been booked to guest in ABC-TV's "Eamonn Andrews Show" on Sunday, May 21—when they will promote their new Philips single "Walking In The Rain." They are also being lined up for guest spots in BBC-1's "Dee Time" and "Top Of The Pops" next month, but exact dates have not yet been set.

Special train details
HERE are details of the special trains being laid on by British Rail for fans attending the Monkee concerts. Exact times of departure have not yet been fixed, but they will be timed to arrive at Wembley one hour before the start of the performance, and to leave Wembley an hour after the show ends. Special excursion return fares are given in brackets.

Tickets for the evening concerts are being sent off this week accompanied by leaflets giving full details of the special trains being laid on from 22 provincial centres. The all-in excursion return fare is, in every case, virtually half the normal day return price. Train tickets cover the journey from point of departure to Wembley Park, and return.

Pete Murray drops out

Pete Murray has withdrawn from Southern-TV's new pop request series "As You Like It," explaining that the BBC does not approve of him appearing simultaneously on ITV and in the Corporation's "Top Of The Pops."

His place as compere in the series—which begins on May 9—is taken by Don Moss. The first show includes requests from passengers filmed on board a BEA plane to Amsterdam.

Lulu, Tom, Paul Jones, Doonican, Move radio

LULU, who this week makes her first NME Chart appearance for 18 months, is set for two Light Programme broadcasts. Other artists booked for guest spots in Light pop shows include Tom Jones, the Move, Val Doonican and Paul Jones. Gerry and the Pacemakers are fixed for a week of broadcasts in the daily "Swingalong" show.

Line-up for the April 29 "Saturday Club" includes Lulu, the Rockin' Berries, the Gibsons, the Marmalade and, as already reported, the Tremeloes. The following week (May 6) will be the 450th edition of the show. Special big-name attractions are being sought for the date.

Lulu is also booked for "Monday Monday" on May 1, joined by Crispian St. Peters, Sheila Southern and the Mirage. Peter Jay's Jaywalkers guest in next week's show (April 24).

Tom Jones makes a guest appearance in "Easy Beat" on Sunday, May 7. Other bookings for this series include the Move, Paul Jones and the Marmalade (this Sunday, 23rd); the Gnomes Of Zurich and the Cymbaline (30th).

Val Doonican guests in "Parade Of The Pops" on Wednesday, May 10, and Peter and Gordon are booked for the previous week (3rd). The Barron Knights and Malcolm Roberts are set for the "Joe Loss Show" on Friday, May 5.

Gerry and the Pacemakers, the Settlers, the Cymbaline, Maureen Evans, the King Brothers and Wout Steenhuis guest in the daily "Swingalong" from April 29 to May 5.

TREMS WORLD TV & AMERICAN TOUR

THE Tremeloes are now confirmed to star in 26 colour TV comedy shows to be screened in the U.S. and other countries around the world! The group's manager Peter Walsh is back in England this week after completing the deal with Al Brodack, a representative of America's King Features which handled the Beatles cartoon series. The Tremeloes are also considering an offer to tour the U.S. for 40 days from June 11.

Brodack arrives in Britain next week to discuss final details of the TV series, including the possibility that American scriptwriters may be employed for the further programmes. A pilot show was filmed in Scotland last week, but it was thought that the humour was "too British" for U.S. viewers.

The Tremeloes' first solo LP, "Here Come The Tremeloes," is released by CBS on May 19. Tracks include several compositions by the group.

The Tremeloes are flying to Germany this weekend for an appearance in the "Beat, Beat, Beat" TV show there. They come back to London on Sunday before returning to Germany for a further TV show next Thursday.



LULU

She's Got A Hit!
She's Got A Hit!!

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HL 10127

JERRY JAYE
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HLU 10128

LONDON

Searchers could win chart battle

Five Americans
 †Western Union/"Now That It's Over" (Stateside).

Searchers
 †Western Union/"Now That It's Tomorrow" (Pye).

THE Five Americans' disc has been a smash hit in the States and not surprisingly, because it's very much like the Monkees. The rhythm is snappy, bouncy, irresistible — and it's carried along by a swinging organ.

The harmonies are very much in the Monkees' style, and there's a gimmick scat passage which could easily catch on.

The beat is just as exhilarating and infectious in the Searchers' version, though the organ sound is mainly replaced by guitars and rattling tambourine. A very catchy tune, and I think one of these discs could well make the chart.

Could be either one, so I'll play it safe and give them both a †. But my preference is for the Searchers, as they don't lean too heavily on the Monkees.

FLIPS: A much more distinctive sound from the U.S. group, who employ acoustic guitars in a colourful folk-beat item.

The Searchers offer a punchy beat-ballad offering of a powerful tear-jerker, which makes a good 'B' side.



SEARCHERS (l. to r.): MIKE PENDER, JOHN BLUNT (drums), JOHN McNALLY and FRANK ALLEN.

SAM THE SHAM
 "Oh! That's Bad, No That's Good"/"Take What You Can Get" (MGM).
 A novelty opus based upon the old music-hall patter routine from Sam the Sham who croaks the story line, with

the group sympathetically chanting the title phrase.

The lyric's quite amusing, and it's carried along on an insistent slow-jerk beat. But there's very little melody to it.

FLIP: Closer akin to r-and-b. A nagging pounding mid-tempo beat, with Sam belting out the vocal, set to an insidious riff phrase.

MORE SINGLE REVIEWS

Contd. from page 6

FLIP: Another tongue-in-cheek lyric with—believe it or not—a tango rhythm. Presumably inspired by the Royal Guardsmen, it has a World War I story line.

PURPLE GANG

"Granny Takes A Trip"/"Boot Leg Whisky" (Big T).

The first release on a brand new label. Don't be misled by the title—it has nothing to do with drugs. It's about a dear old soul who wants to take a coach ride to Hollywood to become a movie star.

The Purple Gang give it a fast-moving dated sound, with the piano straight from the days of silent movies, plus comb-and-paper. Has a fairly catchy chorus and plenty of novelty appeal. Very entertaining.

FLIP: A mixture of c-and-w and Good-Time, strongly influenced by the Lovin' Spoonful. A jog-trot beat, with harmonica and clanking piano.

LPs by Allen Evans

★★★★ ROY ORBISON SINGS DON GIBSON (London HAU 8318).
 When a noted composer like Roy Orbison decides to sing a dozen tracks of a fellow composer, it is a tribute indeed. But then countryman Don Gibson is worth it. And Roy's insistent, yet soothing, voice is ideal for the tunes of Gibson. Bill McElhiney does the arrangements and Wesley Rose, head of Acuff-Rose, who handle Roy, is co-producer. As well as singing such standouts as I'm Hurting, Sweet Dreams, Lonesome Number One, and Too Soon To Know, Roy turns out some great guitar work.

Other titles: A Legend In Time, The Same Street, Far Far Away, Big Hearted Me, Oh Such A Stranger, Blue Blue Day, What About Me, Give Myself A Party.

★★★ THE CYRILLE: NEON (CBS; 62977).

A versatile group, which sounds a little on the off-key at times but perhaps this is meant because it has a sort of fascination. They take the Lennon-McCartney I'm Happy Just To Dance With You at a pace that sounds as if the record is running down, and in Problem Child they even keep in a false start! Maybe that's the vogue. They break into a merry-go-round sound, again giving it a run-down sound in tempo. They make a good folksy job of the Paul Simon-Bruce Woodley tune, I Wish You Could Be Here.

Other titles: Don't Cry, No Fears, No Tears Comin' Your Way, The Visk, Weight Of Your

Words, It Doesn't Matter Anymore, Two Rooms, Our Love Affair's In Question, Please Don't Ever Leave Me, I'm Not Sure What I Wanna Do.

★★★ BUDDY RICH SWINGIN' NEW BIG BAND (Fontana; TI5408).

This includes the West Side Story medley which was the most successful final number of the band's concerts up and down the country recently, and in which Buddy goes into his long drum piece. Throughout the band moves right along and really drives out its swinging music, specially in Readymix, Up Tight and Sister Sadie.

Other titles: Basically Blues, Critic's Choice, My Man's Gone Now, More Soul.

★★★ PRINCE BUSTER ALL-STARS (Blue Beat; BB LP 806).

Including Prince Buster's recent Al Capone hit, this is a ska-instrumental disc, with a good rhythm going for dancing. Vocals are pushed in the background—in Burke's Law, for instance, the Prince just makes baby-noises that don't make sense, and in Capone, he just shouts an occasional phrase. And on trip to Mars he just repeats "Huddit" over and over. Different, but the music tends to be a little too samey.

Other titles: Gun The Man Down, Skahara, Rygin', Mighty As A Rose, Indian Love Call, Here Comes The Bride, Almost Like Being In Love, She Pon Top, Feel Up.

POTTED POPS

JASON JAMES: "Miss Pukington's Maid" (CBS). A newcomer who makes a fair old impact with his very first disc. A charming little ditty with an interesting lyric. Mid-tempo rhythm, with brass, tambourine and solo oboe. Self-penned.

NITTY GRITTY DIRT BAND: "Buy For Me The Rain" (Liberty). Despite the odd name of this group, a delightful disc. A fascinating lyric, with a rippling backing and dancing strings. Folk-beat with a difference. Well harmonised.

LOU RAWLS: "Dead End Street" (Capitol). An outstanding blues singer with a peppy r-and-b item that's out of his usual style. A swinger with growing brass.

JANE MORGAN: "The Three Bells" (Columbia). Yet another revival of the "Jimmy Brown Song." Handled with expertise, and set to a clip-clop rhythm, with strings and tinkling piano. She's very much like our own Joan Regan.

TONY KINGSTON: "Mama Come On Home" (Decca). A sad song about a man pleading for his wife to come home and take care of the kids. Sung with warmth and conviction. Holds the attention, even though the tune's a bit weak.

STUDIO SIX: "Bless My Soul" (Polydor). A bright-and-breezy group opus. Amusing lyric, organ-and-brass, effervescent bubbling sound. But again, thin on the melody side.

VIC DANA: "Fraulein" (Liberty). A favourite melody revived in liting sing-along style, with group joining in the chorus. America's answer to Vince Hill!

JERRY JAYE: "My Girl Josephine" (London). A Pais Domino number, and Jerry has retained the original approach. Infectious, but I'll settle for the original.

U.S. T-BONES: "The Proper Thing To Do" (Liberty). Harpsichord and oboe lend an old-world enchantment to this mid-tempo shuffle-beater. Appealing lyric, melodic.

FORESTERS: "Comin' Home In The Evening" (Columbia). I like the lyrical idea of this medium-pacer, and the hand-clapping bounce beat. But I'd have welcomed a stronger tune.

THE TIMEBOX: "Soul Sauce" (Piccadilly). Wouldn't call this soulful! There's quite a swinging beat and party atmosphere to this instrumental. Like the Ramsey Lewis Trio, but with vibes and organ replacing piano.

SHOP WINDOW

Scintillating jazzy counter-harmonic work, brittle brass and a walloping beat — that's "I Know What It's Like To Love Her" by Sound Bob Rogers; accordion lends a Parisian flavour to the liting ballad "The World Will Smile Again" from the film "The Night Of The Generals," featuring the unmistakable sound of Ray Conniff; the Pandamonium exude a suitably raucous, strident sound in the pounding "No Presents For Me"—a little overbearing, but good for dancing; Jerry Page warbles his self-penned "Fortune Teller's Friend," a rhythmic ballad distinguished for its sparkling scoring; Selwyn and John debut with the punch-packed "Bogey Man," with a beat and twangy compulsion reminiscent of the early Stones; and U.S. group, the Shames, are noteworthy for the original sound they generate in the storming "Mr. Unreliable," but the material itself is below par . . . ALL ON CBS.

Back to the era of the Charleston and Black Bottom for the vaudeville-styled bright-and-breezy "What A Day For A Metamorphosis" (Decca) by the MAGICIANS . . . Beat, brass and jazz are combined in the swinging "Walking" (Fontana) by the BILL NILES BAND, with clarinet obligato and vocal by JEAN HART . . . American negro blues singer CARL DOUGLAS is backed by his soul band, the BIG STAMPEDE, in the finger-clicking "Let The Birds Sing" (Go) — it's little more than a repetitive riff, but it's bursting with vitality and pep.

A philosophic solo verse explodes into a shattering sha-la-la ensemble chorus in the startling "Let's Live For Today" (RCA) by the ROKES . . . Invigorating beat, tambourine, sweeping strings and slurring chanting make the Artists' "Girl I Need You" (Coral) sound very Motown-ish . . . If you're feeling energetic, try "Pick Me" (Columbia) by the Vibrations — it's up-tempo soul at its best, backed by some fiery organ work . . . On Phillips, the theme from the new TV series "Market In Honey Lane" is jauntily performed by its composer Derek Scott and his Orchestra.

HAPPENINGS

"I Got Rhythm"/"You're In A Bad Way" (Stateside).

One of the most famous standards of all time, this George Gershwin favourite is given an up to date West Coast sound by the Happenings.

A shuffle beat, falsettos, counter-harmonies and brass, with the rhythm emphasised by tambourine.

FLIP: A slower-paced number, featuring the lead singer, with chanting and vibes.

IAN WHITCOMB

"Lucky Jim"/"I've Been III" (Stateside).

Unashamed Good-Time, with a relaxed jog-trotting beat. Has a deliberately dated effect, with Ian Whitcomb seemingly singing in a tunnel, and his vocal punctuated by tailgate trombone.

A novelty story-in-song lyric, with a cute sing-along chorus. But I can't help thinking this 1920's bit is being overdone.

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MONTHLY 2/6

PAUL JONES says BANNED PICTURE IS NOT

LIKE CHRIST



This is the picture of PAUL JONES that Paul wanted to be the cover for his "Privilege" EP—but EMI officials thought otherwise.

PAUL JONES is angry! He spent three hours in a studio with noted fashion photographer Ronald Traeger, after seeking him out to do a session. For two hours they got nothing much. Then in the third hour they started to get results.

One of the many pictures taken pleased both Paul and Ron very much. It's on the left. Paul chose it as the cover of the EP he did of the songs in his film, "Privilege." But EMI executives took one look at it, shuddered at the implications and said "No." They chose a shot from the film which you see on the right. Paul told me this week:

"It's not like Christ and never was meant to be. But bearing in mind the themes of the film, I thought I would have a picture taken that was Byzantine in style . . . you know, everyone had his picture painted in those days with a sort of halo effect behind his head.

"Anyway, what's so special about a halo? Leslie Charteris' detective character, the Saint, is made of matchsticks and he has a halo. I think the picture is very artistic.

"Both Ronald and I are in the

By ANDY GRAY

'Why Not' school. We like to experiment and move ahead if we can. Pop music shouldn't be too careful, and I think the banning of this picture is being unnecessarily careful. I don't think it is offensive. We were just experimenting with lights.

"Perhaps after people have seen 'Privilege' they'll understand why I chose this picture more. Have you seen 'Privilege'?"

Pause

I said I had. There was a pause. "Oh blimey," I think were his words. "What did you think of it?" I said I thought it would cause a lot of controversy. And I asked Paul how he had built up his speaking voice,



This is the cover picture chosen for Paul's "Privilege" EP.

which reminded me of a Cockney mumbling like Marlon Brando in "Waterfront."

"I didn't consciously try to create an accent or voice. I just thought myself into the part and that voice came out," he said.

In that case, I congratulated him. I asked him if he thought of reviving the act he does in the film, in which policemen whip him with their batons and lock him up in a steel cage.

He laughed: "No I think that might be a bit difficult to re-stage. Yet I'm sure the boys who played the police would like to hit me around again. But the NME Poll show is no place for sadism." I agreed.

REVIEW OF PAUL'S FILM EP

PAUL JONES' EP of three songs from "Privilege" (HMV; 7EG8975), features his recent single hit, "I've Been A Bad Bad Boy," which is heard on the film as a song coming from the radio (it's on ALL stations!).

"Free Me" is worked into the picture itself. It's a rock-type beat number which Paul sings inside a steel cage on the stage during one of his concerts, while "policemen-warders" hit the bars with truncheons.

"Privilege," the title tune, is another beat number in which Paul sings his thoughts aloud, telling how everyone is honoured to meet him, how he is famous and how his fame makes him a captive, and how he longs to be free.

The fourth tune ("My Poor Heart Is Surely) Breaking," is not from the film. It's a throbbing beat ballad about breaking up a romance.

Paul's performance is very vital and alive throughout, and he gets top rate beat backing from Mike Leander, who did the arrangements. ALLEN EVANS.

America Calling from

THE Monkees are coming into New York! Having undertaken two national tours without hitting New York City, the Monkees will be coming in to play three dates at Forest Hills on July 14, 15 and 16 — with the following three days held open in case of rain.

Already there's a lot of excitement in the air at the prospect. The group will promote all three dates themselves, taking 100 per cent. of the box office in the 17,000 seater stadium.

I understand a great deal of attention will be paid to their whole show with regard to things like lighting and equipment — though we're not expecting anything psychedelic!

ON, off and on again is the Lovin' Spoonful's projected visit to Europe.

Spring plans to cross the Atlantic have been definitely cancelled, but they are now tentatively being set for a British visit during August and September.

Meantime the Spoonful were feted at a huge party thrown by "Time" magazine last Tuesday, in which they were the only "long haired guests" among stars from New York's Metropolitan Opera, who all rallied around Zal Yanovsky, with



nothing but praise for the group. The Spoonful are set for a date at Forest Hills on June 24, and their new single, "6 O'Clock" has just been issued, with advance plays assuring them of yet another smash.

HAD breakfast with Stevie Wonder this week. Still growing, he's now reached the 6ft. mark, but he won't be 17 for another three weeks yet!

"18, that's where I want to reach in a hurry," Stevie confided, "because then I'll be able to start playing the night club circuit. You can't perform anywhere they serve liquor until you're 18, and I love clubs."

Stevie also told me that he intends to study composition and music at college next year, on a special course, since his work won't allow him to attend too many lessons in person.

"I'm also going to be doing a lot more writing for Jobete Music (Berry Gordy's company), and hope to produce some sides of my own in the near future. I'd like to go back to Europe again," he said, "but I don't know when I can."



STEPHEN DUTALL'S letter (FYTU, April 15) gave rise to a flood of replies from angry Cat Stevens' fans. Here are two typical examples:

VALENTINA PAULL (Bristol): It beats me that anyone can complain that Cat Stevens is receiving too much publicity. In my opinion an extremely talented singer-composer like Cat deserves every ounce of it, particularly when every pop magazine is overflowing with news of the Monkees, who are merely a cheap imitation of the Beatles.

MIKE HALLY (Newcastle): Cat Stevens' publicity consists of reviews of his personal appearances and the rather cautious praise of record critics who find it hard to believe that he is as good as he appears to be. Cat is very original and is helping to put life back into British pop which has for a long time been suffering under an ignorant public.

ROY BAYLISS (Berkhamsted, Herts.): What's all the fuss about concerning the Spencer Davis split? There have been many occasions such as this and pop has gained a great deal. We now have the Animals and the Alan Price Set; Manfred Mann and Paul Jones; John Mayall's Blues-breakers and the Graham Bond Organisation and the Cream. Who can complain?

DAVID JONES (Southampton): It comes as a refreshing change to hear Cliff Richard sing in his old style again on his new LP, "Don't Stop Me Now."

This record proves that Cliff is still the greatest singer we have in this country. His versions of "Shout" and "I Saw Her Standing There" are outstanding and I hope that his future single releases will be in this vein.

Praise should be given to Mike Leander for some great arrangements.

BRIAN PICKERING (Derby): Isn't it about time that more notice was

taken of such great American groups as the Mama's and Papa's; and the Lovin' Spoonful?

The Spoonful's last few releases didn't make the charts and although "Dedicated To The One I Love" by the Mama's and Papa's is slowly climbing, it is not receiving the publicity necessary to make it a big hit.

ISOBEL SOUTAR (Grangemouth): On holiday in Spain I bought a record by a Spanish group called Los Brincos. I sincerely hope that they get a break in this country as they leave many of our groups far behind, talent-wise.

BOSSE BERGLUND (Stocksund, Sweden): I must express my wonder regarding the success of the Monkees. Their TV series has now reached Sweden and I must say I have never seen a more amateurish acting pop group. They are completely unworthy of their tremendous popularity.

To take one example—Davy Jones. Have you ever seen anyone handle a musical instrument so badly?

Why should the Monkees receive so much publicity when a great American group like The Love is almost unrecognised?

FREDA KELLY (Secretary of the National Beatles Fan Club, Liverpool): I should like to make it clear that I am NOT the Freda Kelly who supported the Monkees in a recent letter to the NME!

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

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WE HAD TO BELONG TO EACH OTHER

says MAGGIE LONDON about her husband MICHAEL D'ABO



December 23, 1966: MR. and MRS. MIKE D'ABO cut the cake.



MAGGIE and MICHAEL together on "Juke Box Jury" recently.

THE girl who opened the door of the fourth-floor flat was blonde, with huge blue eyes, and a pretty figure.

"I'm Maggie, Michael's wife," she said, and there was a hint of pride in her voice. Although Maggie London is known in her own right as an actress and model, just now she is more thrilled at being Mike's wife than at any of her own achievements. "We'd been going out together for two years," she said, "so we married because we wanted to belong to each other." Normally, Maggie doesn't like to talk publicly about her marriage to the Manfred Mann lead singer.

"I have a successful career modelling and acting independently of Michael, and he has his career—we can help each other in our private lives, and that is what we value most. But I wouldn't dream of using Michael's success to further my own career. Anyway, in the end your ability to work hard at the job is all that counts."

In fact, when news of their marriage broke, Maggie barricaded herself in her flat and refused to open the door to photographers.

"I was feeling very down that night," she explained. "Mike had gone to Sweden with Manfred. We had been married only three days, and I was missing him terribly."

But she doesn't feel she should go on dates with the Manfreds.

"I feel it's off-putting for him to have me around. If Mike was hanging around the studio when I was modelling,

I would feel very ill at ease. So I understand it is better for us to do our jobs alone, and discuss the events together afterwards."

Mike isn't the only half of the partnership who has the chance to travel. Maggie gets many offers of work abroad.

"I don't take the offers of work abroad, though, because Mike hates me to be away. And while I accept he must travel, I feel that my career is a secondary thing to my being a wife, and I am prepared to sacrifice it.

"I have worked abroad a lot, so it is easier for me to contain myself

now when I am offered jobs abroad." Mike and Maggie are not worried about the effect their marriage will have on his fans.

"Give them some credit for loyalty and intelligence," Maggie told me. "Mike knows that his fans are sensible people, who understand pop

stars fall in love and marry. He hopes they are pleased when he is happy. He seems to be right, because we have had some sweet letters from fans wishing us luck.

"In any case, neither Mike nor I believe in a public image selling an artist. We believe that talent will win in the end. Mike is a talented singer and songwriter, and the Manfreds are talented. They make great records. That is what sells them, not the fact that they are married or not. If you can sing to an audience so that they feel you are singing just to them, you have won them over."

Fatherhood

If when you see Mike D'Abó on television or at a concert you are looking at a sexy, handsome, talented young man, you might not imagine him as a father. But that is what he wants to be.

"He is very keen on us having

children," Maggie confided. "When this happens my career will go into the background, and we can concentrate on building our home for them."

Six kittens

"We've had our first taste of a family with six lively young kittens, and we are terribly excited about it! We will be sad to part with them, and will do so only if we can guarantee them going to good homes and lots of affection."

Like many other pop stars' girls I have spoken to for this series, Maggie feels it is good that she should have a career of her own for a while.

"It balances things," she explained. "Mike meets lots of interesting people and, because of my work, I do, too. This way I hope to seem more interesting to him. I hope that the challenge of my job makes me more understanding, too."

NEXT WEEK
GORDON WALLER & SHARON SHEELEY



EDDIE FLOYD

EDDIE FLOYD: When's 'Wood' gonna lay down and die?

ROLY-POLY Eddie Floyd beamed a big banana-sized grin. "Man," he said, "When am I gonna get a chance to get another record in the charts? 'Knock On Wood's' bin selling for close on a year now. When's it gonna lay down and die? A man has to progress sometime, man! But this record keeps comin' back at me over and over again!"

I was talking to Eddie during one of the dates on the recent Stax tour of Britain, trying to dig deep into the mind of this mild-mannered man who's something of a legend with blues fans.

Until he gets on stage, Eddie is so quiet he seems almost shy. Then

By ALAN SMITH

he rushes out in front of an audience and turns into a fanatical bundle of energy.

He's been in show business 11 years—"I started out in a choir, but who didn't?"—and has had fair success by writing hit material for such names as Wilson Pickett and Otis Redding.

Says Eddie: "Writing songs means a lot to me. I love singing, but I guess that if I'm honest I'd like to settle down and just write songs for a living."

"Then I could stop travelling and get to see my wife and the nice apartment we've got together in Memphis. It's a beautiful place—we got a bamboo bar, and we got it carpeted and walled all in leopardskin."

"I'm surprised I can ever remember what it looks like, come to think of it. I've been away so long my mind's getting a little fuzzy!"

Even when touring, however, Eddie hardly likes to let a day go by without dabbling in a couple of hours songwriting. He gets together with Steve Cropper of Booker T's

MG's, "in a hotel room, or on a bus, or any place at all," and they try and work out a new number. According to Eddie: "I like to use catchphrases a lot—you know, like 'Knock On Wood' or my follow-up, 'Raise Your Hand.'"

"I reckon 'Raise Your Hand' might get some chance of getting in the charts, if it wasn't for 'Knock On Wood' keeping it back. Not that I'm complaining, man—it's a nice warm feeling having a hit, partly here in England."

"I found the kids really wild, just like kids in any country, I guess. But the older people in Britain are just as I thought—a little quiet, a little refined."

He brushed his hand over his forehead and leaned his stocky frame on the hard-backed chair.

"One thing. Do you know, life's been so hectic on this Stax package I hardly even know what countries we been in!"

I volunteered: "This is England," to which Eddie replied: "I know that, man! You can't mistake this country for any other."

He reckons it will still be many years before he can stop living out of a suitcase and travelling the world, mainly because he needs to salt enough money to make composing a full-time career.

"I love my music," laughed Eddie, "but ah have to admit I find money a very big drivin' force!"

MY MUSIC IS MY WAY OF PROTEST

MY music is not only to dance to, but it is also my way of protest against all that I think is wrong," said Prince Buster. And the things that he protests against are poverty, famine and racial discrimination.

All his songs tell a story—sometimes it's sad, sometimes humorous, but always about life in general.

An example of the variety of his songs is found on his LP "I Feel The Spirit," which includes tracks with the diverse titles "Madness," "Soul Of Africa," "Jealous" and "Black Head Chinaman."

In his homeland of Jamaica he is recognised wherever he goes, and hordes of little children follow him around the streets. His aunt, Lucille Pearce, who now lives in London, told me: "Buster loves them all, and always gives them something to spend."

PRINCE BUSTER tells **NORRIE DRUMMOND**

Buster lives with his wife Blossom and their four children in a large apartment on top of a block of offices which he owns in the centre of Kingston.

He's a great family man," said Lucille. "He always likes to get back home to his children whenever he can."

Buster was born in Kingston in 1938, and by his teens had gained quite a reputation as a boxer, and even now he still has a great interest in the sport.

During his recent American tour he renewed his acquaintanceship with Cassius Clay—Muhammad Ali, whom many people think Buster resembles. Lucille told me that since their meeting Buster, like Ali, has become enormously interested in the Muslim religion.

Buster has always been a religious man," said his aunt. "As a child he used to sing in the church choir, and since then has studied many different creeds."

Prince Buster writes all his own songs. "He goes for long walks in the country, and gets the ideas for his songs there," said Lucille. Although "Al Capone" is Buster's first hit single here, a great many records by him have been released here on the Blue Beat label.

Apart from singles he has also had many big-selling albums, including "I Feel The Spirit," "Jamaica Ska Explosion" and "Prince Buster Sings For The People."

Buster toured Europe in 1964, and his next British tour is scheduled to begin later this month.



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Four Irish entertainers meet at "Pop Inn"—the BACHELORS with SEAN DUNPHY (third left), who won second place in the Eurovision Song Contest with "If I Could Choose."

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TOM JONES tells ANDY GRAY about Discs Hump and he made that you'll never hear!

FLYING back from Copenhagen to London with Tom Jones on Sunday, he told me about two fascinating records the British public will most probably never hear, recorded by two No. 1 hitsters—Tom himself and Engelbert Humperdinck.

"You know that Hump and I have the same manager, Gordon Mills. He looks for songs for us," Tom told me. "Well, I did a recording of 'Release Me' first, but Gordon thought it would be better for Hump.

"You know what happened. Hump got to No. 1 with it and good luck to him. But then I heard that Hump had recorded 'Funny Familiar Forgotten Feelings' and it might be his follow-up. But as it was already on my LP and I felt it had a good chance as a single, I told Gordon I'd like it as my next single.

"He agreed. So Hump's version of 'Forgotten Feelings' won't be issued. That makes us even—one each on the shelf."

Stamina

Tom was in great form in Denmark. I marvelled at his stamina. He had done a big TV show on the Thursday in Copenhagen, flew to Sweden on the Friday and done two shows in Stockholm, flew back to Copenhagen for two shows there on the Saturday, flew back on Sunday to do the Eamonn Andrews show . . . and he never seemed tired at all.

Between shows in Copenhagen, he took his group, the Squires for a drink in a bar nearby and they spent nearly an hour discussing numbers and planning how to put them over.

I had seen Tom at the Talk Of The Town, with a rather sophisticated act, and marvelled at his versatility in Copenhagen, where he put on a rock type show, swivelling his hips so vigorously in those tight trousers I thought any moment he might become another P.J. Proby! The kids loved him and cheered for more.

There seems no doubt that, with his acceptance by so many different audiences and with the way his discs are selling round the world, that Tom must be a logical successor to the World Vocal crown next year. Time will tell.



TOM JONES was in great shape in Copenhagen last Saturday, where photographer Knud Orsted took this picture of him.

Sandie Shaw the "kiss and cuddle" girl!

she tells
KEITH ALTHAM

"**L**A SHAW" is now the toast of Europe following her Eurovision success with "Puppet On A String" last week and this week finds her back at No. 1 in the NME Top Thirty as the uncrowned barefoot contessa of the charts.

"It's all lovely!" said Sandie when I spoke to her this week. "After I had won everyone wanted to kiss and cuddle me. The Mayor of Vienna wouldn't let me alone!

"When I got back to my hotel early in the morning after the contest we woke up the manager and he started kissing and embracing me. Then he opened up the kitchen just for us and had steaks prepared. It was very, very nice.

"When I finally got upstairs to my room I found I'd lost my key so I sat down on my mink in the corridor, sipping champagne from a glass and scratching my nose."

The only sour note to the Vienna Festival occurred when Sandie's party arrived at a reception in her honour and found there were not enough seats for her guests and herself.

Ambassador

"I thought it was a bit rude," admitted Sandie. "Then some man turned round and said 'How were we to know that England was going to win?' Well, you know Evey! (Eve Taylor, Sandie's manager). She just chewed him into little pieces and he turned out to be the British ambassador!"

There was also some difficulty when someone lodged an official complaint that Sandie's song was ineligible as it had been released as a disc at an allegedly earlier date than agreed.

"All that was just part of the game," said Sandie. "They tell me that someone tries to nobble the 'favourite' every year."

I have it on good authority that at least one bookmaker, a certain "Uncle John," has made a few bob on Sandie's win by taking side bets.

At the time I rang Sandie in her manager's office there appeared to be quite a gathering of the clans by way of celebration and both Chris Andrews and Eve could be heard in the background. Would Sandie like to see Adam get a hit? Things seem a bit quiet for him at present?

"If he doesn't get one, I'll hit him," obliged Miss Shaw, "Poor Adam's not very well at present. He's talking in whispers. He's lost his voice!"

New words

Sandie informed me that she has mastered a few useful words in Bavarian and Viennese while away and Adam had taught her how to use the sign language of the deaf and dumb.

We talked of Ken Woodman, who is the ever present arranger on Sandie's records and seldom receives the recognition he deserves for her record success.

"He's a nice man who likes boats," said Sandie. "I can always tell when he's been on his yacht because he has a red nose from the wind or sun."

We talked of Sandie's favourite record in the charts at the present.

"I like that disc of 'Seven Drunken Nights' by the Dubliners," said Sandie. "While I was doing the Rolf Harris show the man on the door in the TV studios was an Irishman and we used to use the song as a greeting—'You're drunk, you're drunk, you silly old fool—it's a fun disc.'"

Since the advent of her song contest victory and sudden splash of publicity the TV commercial of Sandie advertising a well-known brand of soap seems to have been aired an unusual number of times on ITV.

"Funny thing about that ad," said Sandie, "is that they cut out the bit where I said—'And it makes me feel lovely all over—right down to the tips of my toes!'"

Of films—will Miss Shaw be wooed by Hollywood?

"You're being sarcastic" retorted Sandie and refused to comment. Many a true word spoken in jest!



SANDIE (above) is out of action (come out in sympathy with Adam?) this week with laryngitis and has lost her voice. Also without his voice is Scot Bill Martin—composer of "Puppet On A String"—but he lost his cheering for his team at Wembley where, incidentally, the brass band played his number before the England x Scotland international.

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Tich phones NME's Norrie Drummond from Australia

DAVE DEE, Dozy, Beaky, Mick and Tich had just arrived in Adelaide and completed a TV show when Tich telephoned me from their hotel. It was half-past midnight there—mid-afternoon here—and the boys were just settling down to go to bed.

"We've done so much flying in the past week," said Tich wearily, "we just want to catch up on some sleep." The flight from London to Auckland, New Zealand, took 38 hours. "But at least we managed to get some free time there."

They visited the famous hot springs and their hotel nearby benefits from them. "The pool was heated by nature. It was just like swimming in a huge hot bath at home. We also saw one of New Zealand's few kiwis," Tich continued.

"Stupid bird it was. The attendant brought it out and put it on the ground. It just stuck its great, long beak into the sand and didn't move for about 15 minutes."

With Ryans

With Dave Dee on their Australasian tour are Paul and Barry Ryan and Eric Burdon and the Animals.

"When we were flying from Sydney to Adelaide, Rocky (Ryans' road manager) became really ill with stomach pains. The pilot radioed the airport at Melbourne, where we changed planes, to have an ambulance standing by.

"When we arrived at Melbourne, Rocky was in agony, but he had to wait ages for an ambulance to arrive. He seems much better now and it wasn't an appendicitis like we forecast."

I asked Tich about the reports here that they had been stopped and searched when they arrived in Sydney.

"Some of our group and several of the Animals were searched and asked if they were carrying drugs. It appears there's a big scare here at the moment over this drugs business, same as in Britain, and of course, pop groups are always supposed to be the culprits."

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CLIFF BENNETT AND THE REBEL ROUSERS: Evelyn Clark, 83 Ravenscroft Road, Beckenham, Kent.
"N.B.: THESE ARE NEW ADDRESSES!"

MUSICIANS WANTED 1/- per word
PIANIST, doubling Accordion. Modern style and good reader essential. Long recent engagement London West End. Phone Eric Galloway, 01 G.L.A. 9650 Saturday or Sunday, between 1 and 8 p.m.
PROFESSIONAL singing guitarist required for established name harmony group. Telephone Farmborough (Hants) 43714.
WORLD FAMOUS group adding to its personnel requires top class guitarist. Good looks, outstanding vocal ability essential. Appearance must be that of 18-24 year old, only extremely proficient applicants should apply. Photographs and short written details of experience. Box No. 2207.

CONCERTS 1/6 per word
ROYAL COURT THEATRE. Six 1745, April 20th, May 6th, 12.30, 19th, 27th and June 5th, 11 p.m. Don Rendell/Jan Carr Quintet Jazz Concert in the Club. Admission 7s. 6d.

SITUATIONS VACANT 1/- per word
COMEDIAN requires scriptwriter. Apply: Mark Cooper, 192, Dunsbury Road, Luton. GROUP seeks dance hall agent, Yorkshire, Lancashire area. Ring Huddersfield 26249.

SITUATIONS WANTED 1/- per word
COMPERE, 20 seeks work in London. Box No. 2209.
EXPERIENCED D. J. working in club that is closing down, is looking for work. Box No. 2206.
EXPERIENCED DRUMMER (19) seeks professional in group. Anywhere considered. Box No. 2205.
I AM a young man, aged 18, with wide knowledge of entertainment scene, who seeks position as disc jockey. Box No. 2183.

FOR SALE 1/- per word
LIFE SIZE photographs of your favourite stars. We supply all top stars 6 ft. x 2 ft. Only 7s. 6d. including postage, packing. Send now to: DL Enterprises, 15a, The Green, West Drayton, Middlesex.

TRANSPORT 1/- per word
GROUP TRANSPORTATION—455 6742.
VOCALISTS WANTED 1/- per word
FRUSTRATED Fab. Female Singers, non-committed, and who would like a chance of recording. Send full photo and details. Box No. 2208.
PRETTY SCHOOLGIRLS wanted for recording. Two genuine applicants will be chosen to make pop. RADIO CITY, 8 Denmark Street, LONDON, W.C.2. SAT. APRIL 22nd.
NORTON YORK Agency requires vocalists—Summer Holiday Bookings—see "Groups Wanted."
YOUNG FEMALE vocalist seeks girl singing partner. Gibbon 2268.

"Hands off— it's mine!"

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NEXT WEEK POWERS BEHIND GEORGIE FAME

RADIO LUXEMBOURG

Music in The Night.

SUNDAY
7.30 Music Scene '67; 7 Don Wardell; 8.45 Radio Bingo Show; 9 Colin Nicol; 10.00 Take Fifteen; 11 Top 20; 12 Midnight With Matthew; 12.30 Music in The Night.

MONDAY
7.30 Let's Go; 7.45 Soul Supply; 8.00 Your Date At Eight; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 Jack Jackson; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Music in The Night.

TUESDAY
7.30 All-Time Hit Parade; 7.45 Soul Supply; 8.00 Tuesday's Requests; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Brian Matthew's Pop Parade; 9.15 Topical Tunes; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Here are the other radio stations, their wavelengths and times of operation: RADIO LONDON (266 m.) 5.30 am - 2.30 pm. RADIO 270 (270 m.) 6.30 am - midnight. RADIO 390 (390 m.) 6.30 am - midnight. RADIO SCOTLAND (242 m.) 6.30 am - midnight. RADIO 1 (1000 m.) 6.30 am - midnight.

WEDNESDAY
7.30 Disc Drive; 7.45 208 Turntable; 8 David Jacobs; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Stan Reynolds' Band-Young; 9.15 Topical Tunes; 9.30 Like Young; 10 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11 Top Disc Shake-Up; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12 Songs For Swinging Lovers; 12.30 Music For Sophisticates; 1.00 Music in The Night.

THURSDAY
7.30 Radio Reville Show; 7.45 Soul Supply; 8 Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Startime; 9.30 Cathy McGowan Show; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12 Round Midnight; 12.30 Music For Sophisticates; 1.00 Music in The Night.

FRIDAY
7.30 Disc Drive 7.45 Radio Reville Show; 8 Friday's Requests; 8.15 Pop Parade; 8.30 Jimmy Saville; 8.45 Radio Bingo Show; 9 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Tony Hall Show; 1.30 Teen And Twenty Disc Club; 2.00 Music in The Night.

SATURDAY
7.30 Saturday's Requests; 7.45 Soul Supply; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9. Simon's Show; 9.30 208 Special; 9.45 Battle Of The Giants; 10.00 Chart Busters; 10.30 Tony Hall Show; 11 Keith Forde; 11.30 Record Round-up; 12 Guys, Gals And Groups; 12.30 Ravin' Hits; 1.00 Music in The Night.
CAROLINE (259 m.) 24 hours. RADIO (222 m.) 24 hours. RADIO CITY (299 m.) 6 am - 2 am.

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ON DECCA F12596

GALLICO MUSIC, 21 DENMARK STREET, W.C.2 TEM 3856

TAIL-PIECES BY THE ALLEY CAT

"BORN FREE" will earn composers John Barry and Don Black estimated £100,000; recent recordings by Andy Williams, Barbra Streisand, Trini Lopez and Wayne Newton brings total to over 100. During European tour Customs men left no Stone unturned. Another country song for Engelbert Humperdinck's next single, with a Gordon Mills composition flipside.

Is Mick Jagger seeing eye-to-eye with Andrew Oldham? Happy event expected by Gene Pitney's wife. London visitors include Bobby Rydell and Warner label chief Mike Maitland this week. Their next LP sleeve pictures



Beatles in military uniforms with medals! Alley Cat forecasts Top 30 entry for Arthur Conley's "Sweet Soul Music". Sandie Shaw unlikely to join Dagenham Girl Pipers!

World sales of current Petula Clark hit exceed two million. Eamonn Andrews a dynamo compared to Simon Dee as TV host. Manfred Mann's drugs views very strange.

Burt Bacharach's "Alfie" beautifully performed by Carmen McCrae on Sunday's Eamonn



JULIE FELIX and GENE PITNEY, two of the many celebrities in the Stars Organisation For Spastics concert at Wembley on Sunday, sponsored by the "Daily Express."

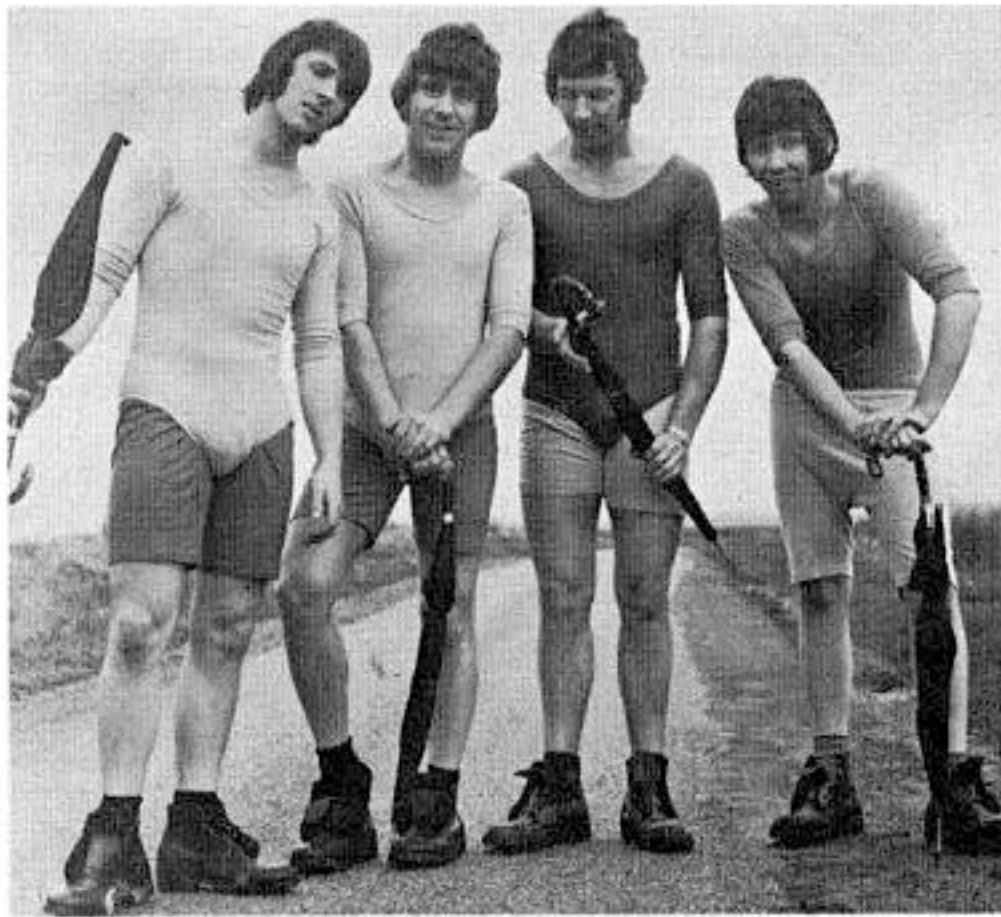
WHO'S WHERE

(Week commencing April 21)
BACHELORS (commencing Monday), Nottingham Theatre Royal.
DONOVAN (commencing Monday), London Saville Theatre.
SEEKERS, London Palladium.

ONE-NIGHTERS:

WALKERS, STEVENS, HUMPERDINCK, HENDRIX—Newcastle City Hall (21st); Manchester Odeon (22nd); Hanley Gaumont (23rd); Bristol Colston (25th); Cardiff Capitol (26th); Aldershot ABC (27th).
RAY CHARLES—Manchester Free Trade Hall (21st); London Royal Festival Hall (22nd).
WHO, CREAM, MERSEYS, CRISPIAN ST. PETERS—Brighton Dome (21st).
WHO—Bath Pavilion (24th); High Wycombe Town Hall (25th).
MOVE—Doncaster Top Rank (24th).

CONGRATULATIONS... **BILL & PHIL** on your No. 1 Hit Larry & Lee



TREMELOES strip for action! This is how they start their Lands End to John O'Groats walking road race for the TV series "Presenting The Tremeloes," which will be a Monkee-type series of 26 films. (See news pages). The Trens are (l to r) CHIP HAWKES, ALAN BLAKELY, DAVE MUNDEN and RICK WEST.

Andrews TV show... Divorced: Judy Garland and fourth husband Mark Herron... Fantastic publicity for Marianne Faithfull's stage debut.

Because Sandie Shaw won Eurovision song contest, manager Evelyn Taylor lost bet with Pye's Louis Benjamin!... For Major-Minor, first Dubliners LP cut this month... Derek Johnson thinks with Brian Epstein guiding them,

Bee Gees could become big... An apology from your Alley Cat — for printing Buddy Rich's unjustified remarks against Dusty Springfield... "Almost Persuaded" (new Crispian St. Peters' single) once a hit for David Houston in U.S... Facially, does Georgie Fame remind soccer fans of George Best?

On "JBJ," Sheila Southern's record didn't deserve Pete Murray's



The SEEKERS in action, rehearsing for their successful Palladium theatre debut. L to r: BRUCE WOODLEY, JUDITH DURHAM, KEITH POTGER and ATHOL GUY.

RECORDS OF THE WEEK!
THE SEARCHERS
WESTERN UNION
7N 17308
THE ELECTRIC PRUNES
GET ME TO THE WORLD ON TIME
RS 20564 Reprise

rudeness... Vastly improved performer: Cat Stevens... Long queues at Harold Davison's office buying tickets for Tony Bennett's London concerts with Count Basie's orchestra... Diana Ross of the Supremes grateful for acting advice Doris Day gave her... "The Ambushers" Dean Martin's next film... Returning with Sandie Shaw from Vienna gained Adam Faith much-needed publicity...

On Sunday, Dusty Springfield was 27... Shirley Bassey's personal manager Kenneth Hume now handles Danny Williams... In London next month, Cliff Richard takes part in the Billy Graham Crusade... Royal Albert Hall Dick Gregory-Nina Simone concert this week sold out... Mike D'Abo should consider reviving Bob Dylan's "Maggie's Farm"... Is Tony Hall's favourite drink Derambie?...

In time, "Call Me" could become Tony Hatch's most valuable composition... Seekers must improve on Frank Ifield's Palladium figures... M. Taunton (a Leytonstone reader) suggests Alan Price call his next record "Harry Secombe Looks Amazing Dancing Bare!"

SEEKERS SING FAVOURITES

LIVELY and professional as always, the Seekers opened their first session (of three weeks) at the London Palladium to an almost full house. Their simple, unpretentious act was just what we expected.

Pleasant songs, pleasantly sung — numbers such as "Moringtown Ride," "Red Rubber Ball," "World Of Our Own" and "Georgy Girl" — all of them great favourites with the audience.

Judith Durham in a long white satin dress and the boys in dark suits had everyone clapping along to "Open Up Them Pearly Gates."

The Seekers have a nice, easy, fluent act which should prove very successful at the Palladium.

The supporting bill features Mike and Bernie Winters and the Nitwits. **NORRIE DRUMMOND.**

LAST WEEK'S POPWORD ANSWERS

ACROSS: 1 and 10 down, Private Gripweed; 4 Glasses; 7 single; 8 tip; 9 again; 12 Ram; 14 kit; 15 Otis; 16 yes; 20 Jimi; 21 and 27 down, Penny Lane; 22 and 19 down, Los Angeles; 23 Cat; 24 Dee; 29 Partana; 30 Allen; 31 Micky Dolenz. DOWN: 1 Poet; 2 variety; 3 epic; 4 gag; 5 area; 6 Spencer; 10 See 1 across; 11 Ike Tina; 13 Move; 17 Simon; 18 Cilla; 19 See 22 across; 23 Cream; 25 Rook; 26 D'Abo; 27 See 21 across; 28 jazz.

REACH FOR OUTER LIMITS
APRIL 28

BRIAN EPSTEIN in association with ASHLEY KOZAK presents

DONOVAN

AT THE **SAVILLE** FOR ONE WEEK ONLY, FROM MONDAY APRIL 24

NIGHTLY AT 8.30 pm • EXTRA SHOW 6pm SATURDAY

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FAIRFIELD, CROYDON BOOKING OFFICE CROYDON 9291
WEDNESDAY, 3 MAY 7.45 p.m.
The International Singing Star
JULIETTE GRECO
Tickets: 17/6, 15/-, 12/6, 10/6, 8/6, 6/6

ADVANCE WARNING — BARBEQUE '67
TULIP BULB AUCTION HALL, SPALDING, Lincs.
Spring Bank Holiday Monday, May 29th
• NON-STOP DANCING 4.0 p.m. TO MIDNIGHT
JIMI HENDRIX • CREAM • GENO WASHINGTON EXPERIENCE • THE RAM JAM BAND
MOVE • PINK FLOYD • ZOOT MONEY & HIS BIG ROLL BAND
LICENSED BAR APPLIED FOR — HOT DOGS
U.V. SOFT LIGHTS — DISCOTHEQUE from 4.0 p.m.
Pay at door. Or for tickets in advance send S.A.E. to:
ADMISSION £1 RIVONIA, 2 CONERY GARDENS, WHATTON, NOTTS.