

New Musical Express

EVERY
FRIDAY
6^p

MONKEES TO LIVE IN BRITAIN?

TOP POP NEWS

- Lulu • Beach Boys • Move
- Georgie Fame • Harry Secombe

GORDON
WALLER
and the girl
he loves
**SHARON
SHELLEY**

No. 1 SANDIE SHAW'S
**PUPPET ON
A STRING**
on PYE 7N 17272
* MERTENS BROS.
STYLE
on CBS 2730

No. 10
The MAMA'S
and the PAPA'S
**DEDICATED
TO THE ONE I LOVE**
on RCA 1576

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ELVIS WASTED AGAIN IN NEW FILM

says Norrie Drummond

I'M completely flummoxed. Once again the Elvis Presley automatic film machine has churned out yet another ring-a-ding-ding, "isn't-life-a-ball," 97-minute Technicolor, this time called "Easy Come Easy Go," which goes on general release from May 28.

Before I go on let me make it clear that I am not anti-Elvis.

But Elvis has, in the past, proved that he has considerable acting ability in films such as "Love Me Tender" and "Flaming Star"—but whatever happened?

In recent years the quality of his films has rapidly deteriorated. He is wasted in the insipid rôles which he's had. Elvis is capable of far better things as he's proved already.

The plot of "Easy Come Easy Go" is simple. Frogman Ted Jackson (Elvis) discovers a treasure chest while dismantling an underwater mine.

After his term of service is over he returns to bring the treasure to the surface.

Naturally the film has its baddies who eventually turn out to be quite-goodies; it has Elvis' funny-men friends and obviously he gets his girl in the end.

One of the best numbers in the film was "Yoga Is As Yoga Does" which featured Elsa Lanchester in a beautiful cameo rôle as the eccentric Yoga instructor.

Other good songs were "The Love Machine," "You Gotta Stop" and "I'll Take Love."

"Easy Come, Easy Go" is no better and no worse than any of Elvis' latest films but I really wonder if he himself finds any satisfaction from making movies like this.

Beach Boys may fly here in own plane



BEACH BOYS (l to r) AL JARDINE, CARL WILSON, MIKE LOVE, DENNIS WILSON and BRUCE JOHNSON.

NEXT week the Beach Boys are back and the latest news from the Wilson homestead in LA is that they plan to charter their own DC 7. They will arrive in Ireland on Sunday, and expect to be in London on Wednesday ready to star in our own NME Poll Winners Concert on Sunday week—May 7.

Brian Wilson is reported to have heard the Beatles LP track—"A Day In The Life Of"—and to be so knocked out that he has retired to live in a Sauna bath and there to sweat out some more mind-jamming material for further Beach Boys' discs.

Is Brian joining the boys in Britain this time? We can only hope he may put in a surprise appearance, but as yet he has revealed no definite plans.

What happened to that much lauded and greatly publicised single—"Heroes And Villains"—which incidentally was something of a social comment on the Vietnam War?

Held up

Technical difficulties have apparently once more held up the disc and we now expect it to be one of the many great tracks on their next LP "Smile."

But there is a new single in the wind, tentatively titled "Vegetables!"

All the 12 tracks for the new album are completed and with every indication that the group's dispute with Capitol Records is over there are plans to release the album on a rush schedule at any moment.

A rough draft of the sleeve depicts a nursery-like drawing of a "Smile Shop" where people can go in and buy their smiles and grins to size.

In attendance during the final sessions of this album a few weeks ago was Paul McCartney who made a lightning trip to LA to join the Beach Boys and later spent an evening with Papa John and Mama Michelle at their home, where a strange jam session ensued.

Brian on glasses of water filled to various levels, Paul on cello, Michelle on drums and John on bugle!

While it is certain that this green and pleasant land is to be graced with the presence of Messrs. Jardine, Love, Johnson,

By KEITH ALTHAM, TRACY THOMAS & JUNE HARRIS

Wilson C. and Wilson D., it is also highly likely that they will be bringing two auxiliary musicians to supplement their stage act.

If there are difficulties obtaining these musicians in the U.S. it is possible the group will use English musicians.

Personally (writes Keith Altham) I cannot wait to fly a few more paper aeroplanes with Dennis—inhal the aroma of Christmas pudding which Mike Love smokes in his pipe-stacks—catch a few more benign remarks from Carl—wait to see whether Al has learnt all the words of "Help Me Rhonda" and unbend the mind to the softly spoken diplomacy of Bruce Johnson.

There is also a very good chance that they may have more than a few comments to make about the release of a "new" single taken from their "Summer Days" album—"And Then I Kissed Her" (Capitol) to be released on May 5.

A very good chance!

AMERICA CALLING

MONKEES LIVE SHOW ON TV SERIES

VERY soon now, you'll be seeing something different on the Monkees Show. NBC recently completed a half-hour special of the Monkees on the road, which was screened here on Monday as part of their series.

The sequence, in full colour, follows the Monkees on a date in San Francisco, and devotes about 10 minutes to their actual performance on stage. There are no visible signs of a backing group, but several shots of Micky Dolenz on drums.

The half hour special turned out so well that both Colgems and NBC have registered their disappointment that it wasn't a full hour.

However, don't be surprised if a camera crew turns up during their three-day stint at Forest Hills in July!



THE new Beatles album, "Sergeant Pepper's Lonely Hearts Club Band," is scheduled for rush release by Capitol any time now.

It's also hoped that America will get the movie which was shot during the Beatle "happening" at EMI in London and which, it is understood, would be used in lieu

of personal appearances. In addition to this, news from United Artists indicates John Lennon's "How I Won The War" will be premiered here in late June or early July.

Association for Britain?

WELCOME visitors to New York this week were The Association, who hit the British charts with "Along Came Mary," and who are rarely missing from the U.S. top hundred.

Their current single, issued this week, is titled "Windy," and looks good enough for the top spot.

Like all American groups, The Association want to visit England, and are hoping to set up a trip later this year.

If they do go, you'll be overwhelmed by their charm and goodwill, not to mention an enormous talent which even led them to write a collective book titled "Crank Your Spreaders."

It's almost John Lennon-ish in concept.

Dylan stays in exile

EVEN now, a year after his motorcycle crash, Bob Dylan is showing no sign of coming out of his self imposed exile. He's walled up in his Woodstock, N.Y. house, and, from all reports, is still refusing to see people.

Also in the balance is the question of his recording contract. It's several months since MGM made a bid for Dylan—and to all intents and purposes got him—but there are still no new releases.

So, Dylan's old label, Columbia, is coming up with the old. This week they've issued a new album titled "Bob Dylan's Greatest Hits," featuring most of his chart contenders over the past 18 months or so, including "Rainy Day Woman Nos. 12 and 35" and "Positively 4th Street."

There are also some early Dylan classics, such as "Blowin' In The Wind" and "The Times They Are A-Changin'."

THE 55-date Herman's Hermits tour is currently being set up, and if the group can receive clearance on the shooting schedule of "Mrs. Brown You've Got A Lovely Daughter," they'll be able to start a day earlier via an invitation to appear at the Calgary Exposition and Stampede on July 13.

This state fair is to be the largest ever staged in either North America or Canada, and among other acts who will be appearing during its run are Herb Alpert and the Tijuana Brass, Eddy Arnold and Al Hirt.

NEW to the charts

Otis pupil makes debut

NME Chart newcomer Arthur Conley comes in a fairly small package he's only 8st. 8lb. and 5ft. 8in. tall—but he is a fantastic combination of good soul music and humour.

I found Arthur's act one of the best of the entire Stax show which toured Britain just a few weeks ago. Not only did he sing and dance up a storm... he also had his audiences roaring with laughter as he gave out with sharp impressions of other soul stars like Otis Redding and James Brown.

Arthur is, in fact a protégé of Otis Redding, and Otis produced his debut hit "Sweet Soul Music".

In 1965, 21-year-old Arthur was singing with a local group called the Corvettes when Otis happened to hear a demo record he had made. Redding decided to take over production of Arthur's singles, and since then they have also co-written many of the Conley releases.

Now it looks as if the combination of master and pupil is beginning to pay off big. A.S.



ARTHUR CONLEY

WHO'S WHERE

(Week commencing April 28)

SEEKERS—London Palladium.

GENO WASHINGTON — (commencing Sunday) Nantwich Beau Brummel Club.

BACHELORS — (commencing Monday) Gloucester ABC.

FRANKIE VAUGHAN — (commencing Monday) Glasgow Alhambra.

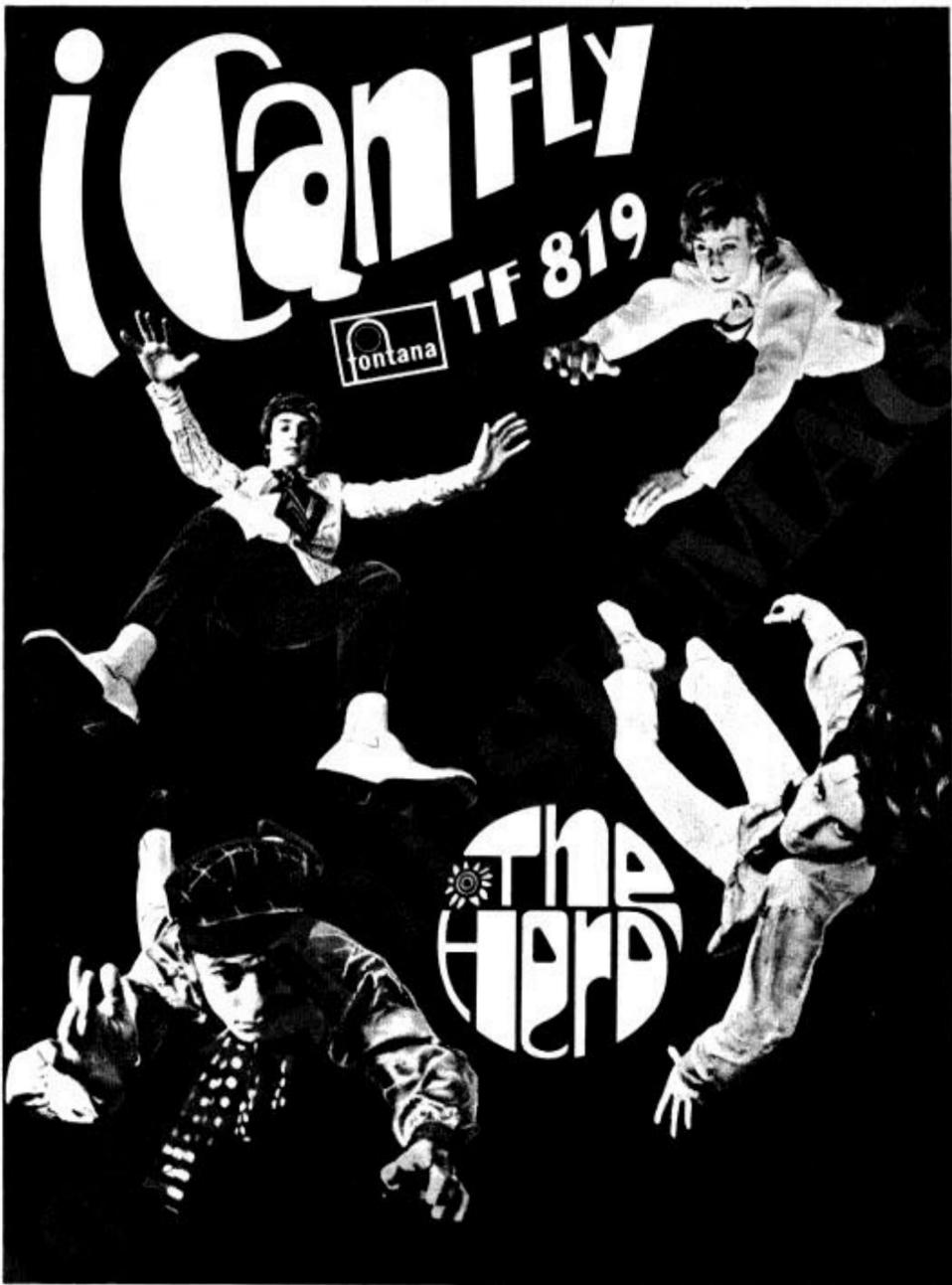
ONE-NIGHTERS

WALKER BROTHERS, CAT STEVENS, ENGELBERT HUMPERDINCK, JIMI HENDRIX — Bourne-mouth Winter Gardens (29th); Slough Granada (30th).

GEORGIE FAME — Brighton Dome (29th).

PRINCE BUSTER—Birmingham King's Heath Ritz and Digbeth Civic Hall (28th); London Upperout Club (29th); Basingstoke Carnival and Chertsey Cricketers (30th); London Cromwellian (May 1); Nottingham Beach-comber Club (2nd); Stevenage Locarno (3rd); Bristol Locarno (4th).

BEACH BOYS—Dublin Adelphi (May 2); Belfast ABC (3rd); Hammersmith Odeon (4th); Finsbury Park Astoria (5th).



'I've never had such a revelation in all my life... after a while the curtain dropped and he started having a ball, just like a kid'

THE REAL MIKE NESMITH

FORGET those stories about Monkee Mike Nesmith being moody, tense and distinctly unfriendly. Maybe he is... sometimes. But once the barriers are broken down—I heard this week—Mike's the kind of zany guy who gets his kicks dancing on tables and generally making hey-ho with the practical jokes.

According to David Cardwell, Monkees' British publicist, who used to be on the NME staff: "Mike is just a bit more thoughtful when you meet him, that's all."

"We had breakfast together at his London hotel, but after some of the stories I'd heard about him from America, I never had such a revelation in all my life."

"I did think he rather put on a bit of front at first. But after a while, the curtain dropped and he started having a ball just like a kid! I don't mean that offensively. It was just that Mike was full of beans, and the whole idea of being in London was a terrific novelty for him."

"He started pressing buttons just for the sake of it, so

By a Monkee man who knows him well

(In an interview with ALAN SMITH)

much that at one time we had waiters popping in and out of the room like a Charlie Chaplin film!

"I got the impression that Mike didn't like the Press too much, simply because so many reporters underestimated him. Many people don't seem to realise that he plays 12-string guitar, and that musically he doesn't really need anybody to tell him what to do."

"It bugs Mike when people keep throwing up that 'the Monkees can't play' thing time and time again. And after hearing him play, I can understand why."

David gets very hot under the collar in defence of the Monkees. "They've had only a couple of big hits," he told me, "and it irritates me the way people are always comparing them with the Beatles."

"The Beatles were raw when they started, but they improved with time and experience. The same will happen to the Monkees."

"The Monkees are the Elvis story and the Beatles story all rolled into one. In Elvis' case it has been a matter of eleven years, and for the Beatles, five years. The Monkees have taken only four months."

"A lot of critics complain that a British group could have made a TV series like this, but let's face it—the Beatles certainly couldn't do it any longer. They're not a fresh, young happy group the way they used to be. They've grown older and past it. Just imagine John Lennon trying to do something like the Monkees' show now! He'd be throwing sour, cynical lines everywhere."

I asked David why Monkee Peter Tork remained the only member of the group not to have visited Britain so far.



All set for a punch-up, MICKY, DAVY and MIKE in a scene from the TV series.

Contd. page 8

BIG HIT little games

BY THE **yardbirds**

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Columbia DB8152

Zoot Money

Nick Knack
Columbia DB8172

Sir Sidney Saiteswaite & The Garbage Collectors

I Like Knees
Parlophone R5591

TOP SINGLES REVIEWED BY DEREK JOHNSON

ANITA ADDS CLASS

“Just Loving You”/“Butterfly With Coloured Wings” (CBS).

IT'S high time Anita Harris had a hit—and it's a pity there's such intense competition around just now, as this is her most commercial disc to date.

A beautiful Tom Springfield song, intimately breathed in her provocative style.

In other hands, this could be sweetcorn sing-along, but Anita gives it class.

FLIP: A peach of a song, with a beautiful lyric. Gently swinging rhythm, imaginatively scored, delightfully rendered. A quality track.



Bobby Darin — same again

“The Lady Came From Baltimore”/“I Am” (Atlantic).

WRITTEN by Tim Hardin, who provided Bobby's “Carpenter” hit—and the approach is very similar. A folksy flavour, with acoustic guitars and strings, plus steady beat—and Bobby adopting his familiar pouting, plaintive style.

Good listening, but I doubt if he can do it again with something not quite so good.

FLIP: Even more folksy—surprisingly, as this track's written by Darin himself. Delicately rippling backing and a beautiful lyric in the Paul Simon style.



WAYNE FONTANA—probably his best vocal ever, but he's facing stiff competition.

WAYNE: STRUGGLE AHEAD

“24 Sycamore”/“From A Boy To A Man” (Fontana).

PROBABLY the best vocal performance we've yet heard from Wayne Fontana. Partly dual-tracked, it's very wistful and poignant—and this type of material seems particularly suited to his vocal timbre. Lifting mid-tempo rhythm, with muted brass and—in the explosive crescendo—crashing tympani.

JAMES & BOBBY PURIFY

“Shake A Tail Feather”/“Goodness Gracious” (Stateside).

A duo that's very hot in the States, and very reminiscent of the Righteous Brothers. An out-and-out raving shaker, with organ, brass, shouts, screams and a genuine party atmosphere—albeit a soul party. Brilliant duetting. Ideal disc for dancing.

FLIP: Much quieter, with a backing consisting only of piano and rhythm—and the accent on the intriguing interweaving of the boys' harmonies. Bouncy!

EDDIE FLOYD

“Set My Soul On Fire”/“Will I Be The One” (London).

The title of this number tells all! Waxed before Eddie joined the Stax label, it has an insistent mid-tempo plod beat, with solo piano and guitar, plus brass section and chanting. Lacking in melody, but the treatment is soul supreme!

FLIP: Ultra-slow, with Eddie emoting in heartfelt style, and a beat that consists solely of crashing chords. A disc strictly for the hardened soul fans.

OTIS REDDING

“Let Me Come On Home”/“I Love You More Than Words Can Say” (Stax).

One of Otis Redding's moodiest, most down-to-earth numbers. He pours out the beseeching lyric as though his heart were breaking, backed by punchy brass, torrid solo guitar, shuffle tambourine and mid-tempo beat.

Great blues—but if he couldn't do it with “Day Tripper” during his visit, I doubt if this will happen.

FLIP: An ultra-slow soul ballad, partly written by Eddie Floyd. You'll seldom hear more expressive blues singing than this—but it'll probably bring you down!

KIM WESTON

“I Got What You Need”/“Someone Like You” (MGM).

Kim's first for her new label after leaving Tamla-Motown. But frankly, you would never guess she'd changed. This is the typical Detroit sound at its most uninhibited. Up-beat, with pounding drums, brass and chanting group.

FLIP: Tempo slackens to rockabilly. The romantic lyric is huskily dual-tracked, enhanced by unobtrusive brass, strings and a shuffle beat. Good contrast.

LEN BARRY

“Our Love”/“The Moving Finger Writes” (RCA).

The “1-2-3” man with a big-bash number, carried along by choir, vibes, blaring brass and mid-tempo beat—in fact, a sound that almost envelops him. Not a patch on his previous hits, but it's vital and alive. A guaranteed blues-chaser.

FLIP: A double-‘A’ side, this has a vigorous shuffle rhythm more closely akin to his No. 1 hit. Quite a good lyric, too, so this gets my preference of the two tracks.

POTTED POPPS

SWEENEY'S MEN: “Old Maid In A Garret” (Pye). A jaunty, folksy offering with an amusing lyric. Jiggling rhythm, Irish flavour, acoustic guitars, join-in quality.

OUTER LIMITS: “Just One More Chance” (Deram). Shimmering organ-flecked sound blends with pounding beat and appealing vocal. Good tune, too. Maintains the high Deram standard.

MILLIE SCOTT: “I'm Laughing Up My Sleeve” (Strike). A top Dutch star with a sultry, rich-voiced ballad. Tinkling piano, background strings. Very torchy!

THE PUDDING: “The Magic Bus” (Decca). You'll like this! A Pete Townshend item, it's got a wonderful bouncy beat, fascinating tympani-bongoes-guitar-brass backing, and a cute lyric that's a whole heap of fun. The tune's catchy, too.

THE SPECTRUM: “Samantha's Mine” (RCA). No, this isn't Micky Dolenz' love-song! A real swinger of a disc—soloed, with intriguing falsetto harmonies. Plus organ, clavichord and maracas. Well worth hearing—give it a spin!

VIC RICHARDS: “Jonathan Whatsit” (Polydor). Storming rhythm, with a touch of the gipsy hora blending with cellos and fugal chords. Philosophic lyric. Well done, but obviously strongly influenced by Cat Stevens.

CARLA THOMAS: “When Tomorrow Comes” (Stax). The seductive r-and-b star with a come-hither rhythmic ballad. Sounds like Diane Ross of the Supremes!

PEACHES & HERB: “Close Your Eyes” (CBS). America's “sweet-hearts of soul” giving out with a romantic blues ballad. Crashing plod beat, strings, hummable tune.

BETTY LAVETTE: “I Feel Good” (Stateside). This gal's got the message! She growls, shouts—and even sings! Brass, tambourine and walloping drums create a bubbling fat sound. Monkey rhythm makes this a hippy-hippy-shaker.

MARGIE HENDRIX: “I Call You Lover But You Ain't Nothin' But A Tramp” (Mercury). Up-tempo blues with a finger-clicking rhythm.

SHOP WINDOW

A frothy toe-tapping instrumental version of “Puppet On A String” (CBS) by the MERTENS BROTHERS STYLE features trumpet and trombone duet—white on Hispa-Vox there's an English-language version of Spain's Eurovision entry, “Please Speak To Me Of Love,” sung by RAPHAEL with an accent you could cut with a knife . . . JAMES LAST, the bandleader following in the footsteps of Bert Kaempfert, presents a zippy, up-to-the-minute scoring of the old Glenn Miller favourite “American Patrol” (Polydor)—and there's a dreamily soothing version of the beautiful “Guantanamera” (Liberty) by the 50 GUITARS OF TOMMY GARRETT . . . Another waxing of the TV theme “Tarzan's March” showcases the showmanship and technical prowess of RCA trumpeter AL HIRT.

“Daddy Russian Stoned” by the Mansfield Organisation proves to be a steadily building heavy instrumental with a Caucasian flavour . . . “I'm Under The Influence Of Love” by Felice Taylor sounds like Eartha Kitt with a Tamla-Motown backing; Hat & Tie duet a peppy medium-pacer “Finding It Rough” almost drowned by a guttural, rasping backing—all three on President . . . Sounding like Jim Reeves reincarnated, Gib Johnson warbles his self-penned country ballad “The Last Time” (King).

“Get In My Bag” by CURTIS LEE AND THE KCP's is a pulsating slice of rip-roaring r-and-b with throaty-voiced soloist and gospel chanting; the SNAPPERS are a British group that's doing remarkably well in Germany, and you can hear their potential in “Upside Down Inside Out”—both on CBS . . . Up-tempo frantic jerk-beat enhances J. J. JACKSON'S gravel-like tones in “Come See Me” (Strike) . . . And to end on a happy note with a disc that makes you feel good through and through, try BOBBY HANNA'S melodic competently performed “Thanks To You” (Decca).

Talented Berries like Bachelors with twangs!

“Sometimes”/“Needs To Be” (Piccadilly).

ONE of Britain's most talented and underrated groups—the Rockin' Berries—with a big-voice beat-ballad. Soloed with chanting, plus a shuffle rhythm emphasised by tambourine. If you can imagine the Bachelors with twangs and a touch of folk-beat, this is it!

FLIP: A much more happy-go-lucky feel to this track, with a bouncy jog-trot rhythm. Again, there's a suggestion of folk-beat. Like this better than the top side.

THEM
“Gloria”/“Friday's Child” (Major-Minor).

The completely reshaped Them with a couple of numbers by their leader, Van Morrison. First side is basic r-and-b, and a bit dated—reminiscent of the early Stones, with a poor man's Jagger on vocal. But an exciting, compelling urgency.

FLIP: A much more distinctive track, and a good 'un. Acoustic guitars give it a folk-blues flavour. Passionately sung, good lyric, haunting melody. I'll settle for this.

* TIPPED FOR CHARTS
† CHART POSSIBLE

RECOMMENDED

Joyce Bond invites us to “Do The Teasy” (Island). It's one of those jerk-beat numbers, with the singer issuing the instructions. Not much tune, but a beat you simply can't ignore. And this girl has a refreshingly personable approach.

The Roulette combine in a slap-happy jog-trotter “Rhyme Boy Rhyme” (Fontana). Tinkling clavichord backing, accentuated by handclaps. A whistle-able join-in melody, and a few gimmick spoken passages add to its commerciality.

Ben E. King employs his quivering, dark-brown tones in “Tears, Tears, Tears” (Atlantic), which isn't as sorrowful as you might think. Sure, the lyric is nostalgic, but it's set to a scintillating beat, with brass and chanting group.

Lucas and the Mike Cotton Sound generate an exhilarating r-and-b noise in “Step Out Of Line” (Pye). Lucas has a ripe, fruity voice, a bit like Zoot Money, and this swings along like mad—with an explosive chorus heightened by organ and brass.

The Shotgun Express are backed by strings, tambourine and shuffle beat in “Funny, Neither Could I” (Columbia). A forceful approach from the group and an all-happening colourful backing make this an above-average beat item.

MORT SHUMAN IV

“Monday Monday”/“Little Children” (Immediate).

Best known as a composer, Mort Shuman turns pianist for this jazzy styling of the Mama's and Papa's hit. It's in the Ramsey Lewis mould, with dancing strings, snappy beat, handclaps and night club atmosphere. Okay for record hops.

FLIP: By way of contrast, Mort switches to celeste for this charming little piece. It's light, fluffy, fairy-like—then breaks into up-tempo halfway through.



Another hit for David?

“A Certain Misunderstanding”/“I'm Looking Straight At You” (Piccadilly).

AS distinctive as most of David Garrick's discs. I suppose this is basically is Good-Time rhythm, with an easy-going jog-trot hit. Engagingly performed, with a quick-to-register melody—and a backing which at times sounds like the slow part of “Zorba's Dance.” Partly dual-tracked, highly appealing, very hummable.

FLIP: Reverting to his “Lady Jane” style, with underlying cellos and banjo, this has a jaunty beat—and is sung in that exaggerated plum-in-the-mouth style.

Superbly handled with an authentic coloured quality, backed by gospel-type chanting. Infectious!

LIVING DAYLIGHTS: “Let's Live For Today” (Philips). Medium-pacer with a well-conceived lyric. Nothing startling, but I enjoyed the sitar effect and the catchy sha-la-lia chorus.

FORCE WEST: “All The Children Sleep” (Columbia). A raucous, vibrant enveloping sound, with shuffle beat. The absorbing lyric is attractively harmonised—what you can hear of it!

BARBARA RUSKIN: “Euston Station” (Parlophone). An interesting, descriptive lyric—partly dual-tracked by Babs, who wrote it. Mid-tempo, convincing styling, but could have a stronger melody.

LOU CHRISTIE

“Shake Hands And Walk Away Cryin'”/“Escape” (CBS).

A characteristic Lou Christie item, sung mainly in that high-pitched falsetto of his, with driving mid-tempo beat and chirping chicks. Plus an unexpected cello interlude. Stimulating, but weak on the melody and not really different enough.

FLIP: Here's a turn-up! Lou doing a Mel Tormé, with a sophisticated swinger backed by biting brass. The sort of number he probably performs in cabaret.

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NME TOP 30

(Wednesday, April 26, 1967)

LAST WEEK	THIS WEEK	ARTIST	RECORD	WEEKS IN CHART	HIGHEST POSITION
1	1	PUPPET ON A STRING	Sandie Shaw (Pye)	7	1
2	2	SOMETHIN' STUPID	Frank and Nancy Sinatra (Reprise)	6	1
3	3	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)	4	3
4	4	HA! HA! SAID THE CLOWN	Manfred Mann (Fontana)	5	4
7	5	PURPLE HAZE	Jimi Hendrix (Track)	5	5
5	6	RELEASE ME	Engelbert Humperdinck (Decca)	13	1
8	7	BERNADETTE	Four Tops (Tamla-Motown)	5	7
11	8	I'M GONNA GET ME A GUN	Cat Stevens (Deram)	3	8
13	9	SEVEN DRUNKEN NIGHTS	Dubliners (Major Minor)	4	9
18	10	DEDICATED TO THE ONE I LOVE	Mama's & Papa's (RCA)	3	10
15	11	I CAN HEAR THE GRASS GROW	Move (Deram)	3	11
6	12	THIS IS MY SONG	Harry Secombe (Philips)	9	2
19	13	FUNNY FAMILIAR FORGOTTEN FEELINGS	Tom Jones (Decca)	2	13
17	14	HAPPY TOGETHER	Turtles (London)	5	14
22	15	THE BOAT THAT I ROW	Lulu (Columbia)	2	15
9	16	IT'S ALL OVER	Cliff Richard (Columbia)	6	8
12	17	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith (Deram)	8	5
10	18	SIMON SMITH AND HIS AMAZING DANCING BEAR	Alan Price Set (Decca)	8	5
14	19	BECAUSE I LOVE YOU	Georgie Fame (CBS)	5	14
19	19	PICTURES OF LILY	Who (Track)	1	19
24	21	KNOCK ON WOOD	Eddie Floyd (Atlantic)	6	21
20	22	JIMMY MACK	Martha and the Vandellas (Tamla-Motown)	3	20
24	23	HI HO SILVER LINING	Jeff Beck (Columbia)	3	23
24	24	SILENCE IS GOLDEN	Tremeloes (CBS)	1	24
30	25	MAROC 7	Shadows (Columbia)	2	25
26	26	SWEET SOUL MUSIC	Arthur Conley (Atlantic)	1	26
27	27	GONNA GIVE HER ALL THE LOVE I'VE GOT	Jimmy Ruffin (Tamla-Motown)	1	27
23	28	AL CAPONE	Prince Buster (Blue Beat)	7	17
16	29	EDELWEISS	Vince Hill (Columbia)	12	2
21	30	GEORGY GIRL	Seekers (Columbia)	10	8

Britain's Top 15 LPs

2	1	SOUND OF MUSIC	Soundtrack (RCA)	107	1
1	2	MORE OF THE MONKEES	(RCA)	3	1
3	3	THE MONKEES	(RCA)	14	1
4	4	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)	4	4
5	5	BEST OF THE BEACH BOYS	(Capitol)	25	2
9	6	FIDDLER ON THE ROOF	Topol and London Cast (CBS)	3	6
6	7	IMAGES	Walker Brothers (Philips)	6	4
14	8	THIS IS JAMES LAST	James Last (Polydor)	2	8
7	9	FOUR TOPS LIVE	(Tamla-Motown)	12	5
11	10	MATTHEW & SON	Cat Stevens (Deram)	3	10
8	11	COME THE DAY	Seekers (Columbia)	24	3
10	12	DR. ZHIVAGO	Soundtrack (MGM)	3	10
12	13	TRINI LOPEZ IN LONDON	(Reprise)	4	10
15	14	HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE!	Geno Washington (Pye)	21	5
15	15	SECOMBE'S PERSONAL CHOICE	Harry Secombe (Philips)	1	15

ORBISON

on **monument**

a new LP

ORBISONGS

Some of Roy's best material specially re-programmed and re-packaged for Monument. The LP includes his big hit Oh, Pretty Woman

SML 5004 LMO 5004

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Some of Roy's best material specially re-programmed and re-packaged for Monument. The LP includes his big hit Oh, Pretty Woman

SML 5004 LMO 5004

monument

12" stereo or mono LP record

Monument Records Decca House Albert Embankment London SE1

5 YEARS AGO	10 YEARS AGO
1 1 WONDERFUL LAND Shadows (Columbia)	1 1 CUMBERLAND GAP Lonnie Donegan (Pye-Nixa)
2 2 HEY! BABY Bruce Channel (Mercury)	2 2 BANANA BOAT Harry Belafonte (HMV)
3 3 WHEN MY LITTLE GIRL IS SMILING Jimmy Justice (Pye)	3 3 YOUNG LOVE Tab Hunter (London)
4 4 DREAM BABY Roy Orbison (London)	4 4 DON'T FORBID ME Pat Boone (London)
5 5 HEY LITTLE GIRL Del Shannon (London)	5 5 LONG TALL SALLY Little Richard (London)
6 6 TWISTIN' THE NIGHT AWAY Sam Cooke (RCA)	6 6 BABY BABY Teen-Agers (Columbia)
7 7 SPEAK TO ME PRETTY Brenda Lee (Brunswick)	7 7 LOOK HOMEWARD, ANGEL Johnnie Ray (Philips)
8 8 NUT ROCKER E. Bumble (Top Rank)	8 8 99 WAYS Tab Hunter (London)
9 9 WONDERFUL WORLD OF THE YOUNG Danny Williams (HMV)	9 9 WHEN I FALL IN LOVE Nat King Cole (Capitol)
10 10 LOVE LETTERS Ketty Lester (London)	10 10 DON'T YOU ROCK ME DADDY-O Lonnie Donegan (Pye-Nixa)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, April 25, 1967)

Last Week	This Week	ARTIST	RECORD	WEEKS IN CHART	HIGHEST POSITION
1	1	SOMETHIN' STUPID	Frank & Nancy Sinatra	11	1
3	2	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees	4	3
2	3	HAPPY TOGETHER	Turtles	5	2
7	4	SWEET SOUL MUSIC	Arthur Conley	1	4
4	5	I THINK WE'RE ALONE NOW	Tommy James & the Shondells	1	5
5	6	WESTERN UNION	Five Americans	1	6
6	7	THIS IS MY SONG	Petula Clark	9	7
11	8	THE HAPPENING	Supremes	1	8
8	9	BERNADETTE	Four Tops	5	9
10	10	JIMMY MACK	Martha & the Vandellas	3	10
17	11	DON'T YOU CARE	Buckinham's	1	11
18	12	YOU GOT WHAT IT TAKES	Dave Clark Five	1	12
13	13	I'M A MAN	Spencer Davis Group	1	13
9	14	I NEVER LOVED A MAN THE WAY I LOVE YOU	Aretha Franklin	1	14
15	15	LOVE EYES	Nancy Sinatra	1	15
16	16	AT THE ZOO	Simon & Garfunkel	1	16
24	17	ON A CAROUSEL	Hollies	1	17
26	18	CLOSE YOUR EYES	Peaches & Herb	1	18
14	19	WITH THIS RING	Platters	1	19
12	20	DEDICATED TO THE ONE I LOVE	Mama's & Papa's	1	20
21	21	WHEN I WAS YOUNG	Eric Burdon & the Animals	1	21
20	22	DRY YOUR EYES	Brenda & the Tabulations	1	22
30	23	FRIDAY ON MY MIND	Easybeats	1	23
23	24	THE 59TH STREET BRIDGE SONG	Harpers Bizarre	1	24
21	25	PENNY LANE	Beatles	1	25
22	26	THERE'S A KIND OF HUSH	Herman's Hermits	1	26
19	27	FOR WHAT IT'S WORTH	Buffalo Springfield	1	27
28	28	GET ME TO THE WORLD ON TIME	Electric Prunes	1	28
29	29	I GOT RHYTHM	Happenings	1	29
25	30	BEGIN'	Four Seasons	1	30



MONKEES FILMING HERE ALL JUNE? British location for TV shows



DAVY FIT FOR ARMY, ROONEY STANDS BY

DAVY JONES has been passed A-1 by the American medical board as the first stage towards his conscription into the U.S. Army. Unconfirmed reports say he has already received his call-up papers and will shortly be leaving the Monkees—but these have been emphatically denied by the group's British representatives.

Another report from the States suggests that Tim Rooney, son of actor Micky Rooney, is standing by as Davy's replacement in the group. But a Monkees spokesman told the NME: "Davy cannot be called up until he has undergone further tests—and in any case, he is seeking reclassification or deferment."

Hal Cone, Davy's business representative—who was visiting London this week—said on Tuesday: "I spoke to Davy on the phone this morning and he was surprised at the rumours of his call-up. He still has to undergo various educational and psychological tests, and he could not be drafted until these are completed."

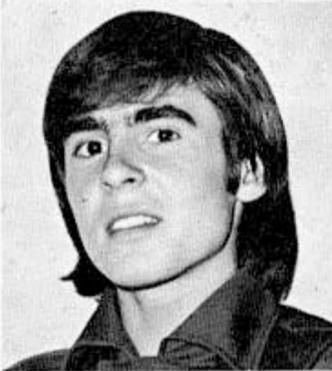
"We think it probable he will be deferred under a hardship case, as his father is a dependent relative. Davy's appeal is certain to take several weeks. Even if it fails, the draft board will probably allow him to complete existing commitments. If the Government insists on his drafting we shall make every effort to ensure it does not take place until 1968."

CALL-UP POSSIBILITY

David Cardwell, the Monkees' British publicist, was invited to comment on the reports of Tim Rooney taking over from Davy. He said: "Obviously, there is a possibility of Davy being called up and they would be foolish not to prepare for this contingency. But we have had no valid confirmation of this from the Monkees or their management."

"The Monkees will, of course, continue as a group even if Davy is drafted. Their TV series would carry on in the same way. There is absolutely no question of them not coming to Britain in June—and we are certain Davy will be with them."

● Tim Rooney is the son of Mickey's second wife, Betty Jane Rase. He is 20, lives in Hollywood, and is described as "very mod."



MONKEES: STILL TIME

There are still a few tickets remaining for the Monkees' two matinee concerts at Wembley Pool on Saturday, July 1 and Sunday, July 2. A complete sell-out is expected by the weekend, but immediate postal applications could clinch seats for late-comers. Wembley box office reports that for the afternoon performances a "substantial number of applications were on the NME booking form,"—as was the case with the evening shows.

THERE is a strong probability the Monkees will spend three weeks in Britain this June, before their Wembley concerts at the end of that month. The group is now likely to arrive in this country on June 1 and will film two—possibly three—of their TV shows on location here. The Monkees have recently been signed for a further series of 26 editions, and they are anxious to shoot a few of the shows in Britain.

It is likely that some of the location work would take place in Manchester—Davy Jones' home town. The NME understands that if the project is confirmed, two big-name British pop stars would be invited to guest in the shows filmed here.

After completing their filming schedule in Britain the Monkees would fly back to America on or about June 24, for two days of concentrated work in the recording studio. They would then return to this country on Thursday, June 29—in time for the first of their concerts the following day.

The Monkees leave for the States on Monday morning, July 3, immediately following their five performances at Wembley.

They are due to play three concerts in America for promoter Dick Clark on successive days from July 4.

MONKEES JBJ TAKE-OVER

ALL four Monkees are expected to form the panel of BBC-1's "Juke Box Jury" while in Britain this summer. After playing their matinee concert performance at Wembley on Saturday, July 1, the Monkees would dash to the Television Centre for the TV show before returning to Wembley for the evening performance.

It is not yet known whether the "JBJ" featuring the Monkees will be screened live or tele-recorded for transmission the following Saturday (8th)—but the live show is considered the more likely.

About a week before the Monkees concerts at Wembley, BBC-1 will screen a documentary film about the group made in America at one of their live performances. It shows the Monkees arriving at the stadium and relaxing in their dressing rooms, as well as the mounting teenage hysteria in the auditorium.

Part of the group's act is also included in the film. Exact day of screening has not yet been set.

BBC-TV has now acquired the second series of 26 "Monkees" shows. The present series is scheduled to continue until Saturday, June 24—but it is unlikely that the new series will follow immediately afterwards. The Corporation has a contractual right to repeat the shows, and will probably take advantage of this clause and reserve the second series for autumn transmission.

Part or all of one of the Monkees' Wembley concerts may be filmed by BBC-TV—if negotiations between Screen Gems, Nems Enterprises and BBC executives prove successful. The film would probably be edited down to 30 minutes and would subsequently be screened as a "Top Of The Pops" special. Much depends upon the reaction of the Monkees themselves, who may withhold approval until they have been able to assess the Wembley Pool acoustics.



JULIE
plays a solo concert at the Queen Elizabeth Hall on Saturday, May 27. She is also set to perform at several other folk events. She is also set to perform at several other folk events. She is also set to perform at several other folk events.

NANCY SINATRA

is to record the title song for the forthcoming James Bond film "You Only Live Twice," written by John Barry and Leslie Bricusse. It will be featured on the soundtrack during the opening credits. Nancy may fly to London next week to record the number if existing commitments allow.

NEW RELEASES FROM

Doonican, Supremes Sinatra; Hum

VAL DOONICAN'S next single "The Streets" has been waxed by Decca for release next Friday (5th). Out the same day are the Moody Blues' "Fly Me High" (Decca), Lee Dorsey's "My Old Car" (Stateside), and Wilson Pickett's "New Orleans" and Percy Sledge's "Out Of Left Field" (both on Atlantic).

The Chris Andrews single "Two Streets" has been waxed by Decca for release next Friday (5th). Out the same day are the Moody Blues' "Fly Me High" (Decca), Lee Dorsey's "My Old Car" (Stateside), and Wilson Pickett's "New Orleans" and Percy Sledge's "Out Of Left Field" (both on Atlantic).

The Supremes' recording of the title song from the film "The Happening" is a May 12 Tamla-Motown release. Issued the same day is Cliff Bennett's "Use Me" (Parlophone).

Next Friday, Reprise releases an LP titled "Francis Albert Sinatra—Antonio Carlos Jobim," including ten

Stolen Move tapes— £200 reward offer

THE Move are offering a £200 reward for information leading to the recovery of tapes stolen this week from their agent's car in London's Tin Pan Alley. They are the master tapes of ten numbers which the group has spent seven months recording, for an LP due to be issued in June.

The Move's Scandinavian tour has now been cut to three days from May 19. Continental visits next month include Holland for three days from May 12 for TV and radio, a guest spot in German-TV's "Beat Beat Beat" (23rd), a concert in Munich (24th), and a live TV appearance from Paris Olympia (25th).

The group is also being lined up for its first promotional trip to America, expected to begin on June 4.

New British dates for the Move next week include Bromley Court Hotel (Wednesday), Worthing Pavilion (Thursday), and Tunbridge Wells Assembly Hall on Friday.

Buster bookings

Bookings have now been finalised for the additional week of Prince Buster's British club and ballroom tour. They are Woking Atlanta (May 15), Nottingham Beachcomber (16th), Bromley Bromel and London Speakeasy (17th), Stockport Tabernacle and Wakefield Locarno (19th), Portsmouth Birdcage and Bognor Shoreline (20th) and Crawley Starlight (21st).

Buster now plays Cambridge Dorothy on May 10, and his visit to London's Marquee Club is brought forward one day to May 9. Extra bookings for the blue-beat star are at Woolwich Ska-Bar (6th) and Finchley Club West Indies (14th).

'Beats U.S. campaign

With the success in America of their "Friday On My Mind" disc, a big promotional campaign is being planned in the States for the Easybeats. A budget of \$750,000 is involved. The group has been booked to play a nation-wide American tour with Gene Pitney starting August 4.

Meanwhile, in this country the Easybeats have changed agents. They have left Brian Epstein's Nems Enterprises and are now handled by Gerry Bron, who also represents Manfred Mann.

TURTLES HERE FOR JUNE FORTNIGHT

THE Turtles, whose "Happy Together" disc continues to climb the NME Chart, are set for their first visit to Britain. They will be here from June 1 to 15 undertaking three or four promotional TV appearances, as well as appearing in some radio shows.

Promoter Tito Burns of the Harold Davison Organisation, who is lining up the visit, is also planning a few personal appearances in leading London and provincial beat clubs for the American group.

Lulu — TV reporter

Georgie Fame, the Tremeloes and the Herd have been added to the second of Southern-TV's networked "As You Like It" pop request shows on Tuesday, May 16. Already set are Lulu—who will also be roving reporter for this edition—and Cat Stevens.

Minstrels BBC-2 move

The current "Black And White Minstrels" TV series is the last to be screened by BBC-1. In the autumn it switches to BBC-2 to become one of the first of the Corporation's colour transmissions.

The stage version of the show is expected to continue its lengthy run at London's Victoria Palace until at least the end of the year. A second company plays a seven-week season at Birmingham Theatre from September 26.

SPENCER-STEVIE FILM REUNION

The Spencer Davis Group has been contracted to write six songs and the soundtrack score for a new United Artists' film "Round The Mulberry Bush," which goes into production next month. As the deal was completed before Stevie Winwood's departure from the group, he will also contribute to the score.

The new Davis Group—line-up of which was exclusively revealed in last week's NME—will actually be seen performing two numbers during a "dream sequence" in the film.

NEW from Decca

THE PUDDING

The magic bus
F 12603

BOBBY HANNA

Thanks to you
F 12604



THE OUTER LIMITS

Just one more chance
DM 125



LEN BARRY

The moving finger writes
c/w Our love
RCA 1588

THE SPECTRUM

Samantha's mine
RCA 1589

AL HIRT

Tarzan (Tarzan's march)
RCA 1590



45 rpm record



DAVID GARRICK

is likely to star in an Italian pop film spectacular to be made in Rome, Venice and San Remo, at the end of June or early July. He would have an acting rôle as well as singing several numbers. Garrick's management is currently concluding negotiations with the producer, Antonio Velucci.



BILLIE DAVIS

records her first single for the Deram label next Monday after leaving Pye. She will be backed by Kiki Dee, Madeline Bell and P.P. Arnold in a Goffin-King number "Wasn't It You," for probable release on May 19. It is the first disc produced by former "RSG" compere Michael Aldred.



DAVE BERRY

has been offered a dramatic acting rôle in an MGM film to be made in this country later in the year. The picture, which would be Dave's first, is non-musical. He is keen to accept the part and, as he has no previous acting experience, he is now taking a four-week coaching course in acting.

BOBBY ELLIOTT

—the Hollies' drummer—hopes to be well enough to undertake some light recording work at the end of next month, following the operation on his inflamed appendix. He will not, however, resume full work until July. Meanwhile the Hollies have suspended all bookings until Bobby's return to health.



BARBRA STREISAND

will star in the film version of her smash hit stage musical "Funny Girl." Columbia Pictures have signed Oscar-winning William Wyler to direct the movie. It will be shot in colour in the Hollywood studios and on location in New York. Rehearsals start in late May and shooting in July.



MUFF WINWOOD

—former bass guitarist of the Spencer Davis Group — has become an artists' manager. As Management Executive of Chris Blackwell's Island Records and West End Promotions, his artists include Jackie Edwards, Millie Small and the Smoke. Blackwell himself will handle Stevie Winwood's new group.



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Sandie, Cliff, Doonican 'Jury' guests, Dee names

Chris Andrews Top Ten hit is Humperdinck's All now be issued by Sandie...

U.S. LAWYERS CLAMP DOWN ON PIRATE BEATLE TRACKS

THE Beatles' American representatives are taking tough action to stop widespread broadcasting in the U.S. of tracks from the group's forthcoming LP "Sergeant Pepper's Lonely Hearts Club Band."

ISSUED STRONG PROTEST

The Beatles' American lawyer Norman Weiss is reported to have worded a strong complaint to the radio stations concerned — but although some have co-operated and are no longer airing the tracks, others are still continually playing the "black market" numbers.

Who America tour with Herman, Monterey date

Next single, main trip? First trip behind the... If finalised, the... 100,000-capacity... Stadium on...

Who America tour with Herman, Monterey date

THE Who's first major tour of America has now been confirmed. They will co-star with Herman's Hermits in a six-week schedule of one-nighters, commencing the third week in July.

BIG MOVIE FOR THE SEEKERS

THE Seekers are in line for a guest appearance in a big-budget American film to be shot on location in Switzerland this summer. If the deal is confirmed they will perform two specially-written Tom Springfield numbers in the picture, as well as having small acting parts.



CILLA, VINCE FOR PALLADIUM SHOW

CILLA BLACK and Vince Hill are booked for star spots in ATV's "London Palladium Show". Cilla makes her first TV appearance of the year when she tops the bill in the show screened on Sunday, May 28—for which the supporting cast includes Dickie Valentine, pianist Erroll Garner and comedian-singer Ray Fell.

Sandie, Cliff, Doonican 'Jury' guests, Dee names

SANDIE SHAW, Cliff Richard and Val Doonican are among latest bookings for BBC-1's "Juke Box Jury." Sandie and Val are joined by Alan Freeman and Isabel Black in the show screened on Saturday, May 6.

Cliff is set for the following week (13th) when the rest of the panel comprises Anita Harris, Roy Hudd and actress Leila Tasha. Vikki Carr joins Hank Marvin and Bruce Welch in tomorrow's edition (29th).

U.S. STARS ON BBC-2

Vikki Carr is the star of BBC-2's "Show Of The Week" tomorrow (Saturday). On the same channel next week, Millicent Martin guests in the "Danny Kaye Show" (Sunday), and Anita Harris is in the "Dick Emery Show" (Monday).

Cliff, Fame, Troggs in 'Club' birthday rave

CLIFF RICHARD, Georgie Fame, the Troggs and the Searchers are booked for the gala 450th edition of Light Programme's "Saturday Club" on May 6. Cliff will be backed by the Mike Leander Orchestra, and Georgie by the Harry South Big Band.

The current series of Palladium TV shows ends on June 11. For the 1967/68 season it will no longer be seen weekly, but will alternate with the "Morecambe And Wise Show" and "Spotlight" — two series which ATV is currently filming in colour for American viewers.

The New Vaudeville Band and Frankie Avalon guested in the "Morecambe And Wise Show" filmed this week. Booked for tele-recordings of the show next month are Freddie and the Dreamers (3rd), Georgie Fame (10th), Manfred Mann (17th), Eric Burdon and the Animals and Peter Nero (31st).

Running order of guests for the new "Des O'Connor Show" series has now been set. It starts on Monday, May 15, in some areas, but will be screened on the Tuesday or Friday of that week in other regions.

Guests include Hank Marvin and Bruce Welch (15th), the New Faces (22nd), Malcolm Roberts (29th), Roy Bud and Joy Beverly (June 5), Lonnie Donegan (12th) and Engelbert Humperdinck and Vince Hill (19th).

Last weekend ATV filmed the third of its three "Secombe And Friends" shows, with Anita Harris guesting. No transmission has yet been set. But the first two programmes are screened on May 21 and June 18 respectively.



DON BLACK (right) is presented with Oscars by DEAN MARTIN for himself and JOHN BARRY at the Academy Award ceremony in Hollywood on April 10. The event was televised and networked throughout America. Don and John's "Born Free" won the award as the Best Film Song of the Year.

Italian TV series: Tom Jones, Sinatra, the Pope

TOM JONES is the subject of an Italian documentary—filmed in London last weekend—which may be seen on British TV later in the year. The programme is one of a series sponsored by the Italian Government and featuring world-famous personalities. Others include the Pope and Frank Sinatra.

STOP PRESS: ENGELBERT HUMPERDINCK IS A LATE ADDITION TO ABC-TV'S "EAMONN ANDREWS SHOW" THIS SUNDAY (30th). HE WILL INTRODUCE HIS NEW SINGLE, TITLE OF WHICH HAS NOW BEEN ANNOUNCED—IT IS A C-&W BALLAD "THERE GOES MY EVERYTHING."

Advertisement for Decca Records featuring Eddie Floyd, Gene and the Gents, Lynn Anderson, and Cliff Richard. Includes 'this week NEW' and 'FINCHLEY CENTRAL' branding.

Hump for Forsyth TV

Engelbert Humperdinck guests in ABC-TV's "Bruce Forsyth Show" tele-recorded on May 25 for screening in the late summer. This is one of a series of six shows to be shown on Sunday nights starting August 20.

JANKOWSKI RADIO

German pianist-bandleader Horst Jankowski—who had an NME Chart hit with "Walk In The Black Forest"—flies to London next month to make his first BBC broadcast in Light's "London Swings" on Saturday, May 13.

'I LOVE GORDON SO MUCH IT'S BEAUTIFUL'



GORDON and SHARON—so obviously in love, yet it would never have happened if they hadn't had to spend a 13-hour plane trip together.

SHE brushed rich, black, cascading hair from huge brown eyes, and said, "People get the wrong impression of Gordon. He's no playboy. He is tolerant and strong. We've been together a year now." Sharon, the girl who will marry Gordon Waller, was touched by tragedy because she was with her fiancé, Eddie Cochran, when he died in a car crash. She's the girl blessed by a second chance, because she is now in love with Gordon.

She met Gordon on a plane from Los Angeles to London. She was en route for a holiday in Rome, and he happened to be on the plane because he had stayed two days longer in America than originally planned, and cancelled an earlier flight.

"It was fate playing her hand," Sharon said. "I didn't fancy Gordon, but I knew who he was because I'd seen him around the American television studios. We were the only two people on the plane under fifty, so I went over and said 'Hi.'"

"If we hadn't had to spend thirteen hours in each other's company, we would never have taken to each other. You know how you see a nice-looking guy, and you think he's cute, and that's all. Well, Gordon would have been just another cute guy to me if I hadn't been stuck with him on a plane."

"As we talked I got more and more fascinated, and everything he said was just how I felt, and no one else ever felt the same. By the time I reached London I liked Gordon so much."

SHARON SHEELEY tells of her love for GORDON WALLER

doesn't want me exposed to the pop world because of his career, although he likes me to continue with my own songwriting career.

"I've been out with lots of others who let me have all my own way, and I've foolishly thought, 'Gee, they must adore me,' but they didn't at all. They didn't care enough to argue."

Sharon doesn't find being a pop girl friend a strain because she and Gordon have a well balanced adult relationship.

They accept the bad sides of pop as well as the good. They hate to be apart, but realise they must be, and don't fight it.

"We don't let the times we are together be spoiled by thinking of the times we won't be," she said. "Pop is a job and we have to be practical about it."

"I never go with Gordon on long one-night tours, because they are exhausting."

Sharon is interested in Gordon's career, and as a successful song writer herself she understands his career well.

"We talk on the same level," she said. "We don't talk music all the

time but we have the same tastes. I think Gordon is a very underrated songwriter. He also has a beautiful voice that often isn't used to full advantage on record. Sometimes Kathy and John Walker come over for an evening and Gordon and John record some wonderful things."

Sharon often stays at Gordon's mews house. Recently her mother joined her and Gordon there, on a transatlantic holiday. "Gordon and my Mum get along great, and I adore his mother and family. I run his house for him, although he has someone to do the housework I cook for him."

"When we are married we are going to look for a house in Surrey. I think it is a privilege running a man's house for him, it's kinda like a chance to compliment him all the time."

He's changed me

"A pretty, clean, organised house shows you love a man. If you had known me before I met Gordon you would appreciate how I've changed. Nowadays I sew buttons on for him, and fix his shirts, which I never did for anyone before."

Sharon is proof that if tragedy does hit you, life offers a second chance. "You never forget," she said, "but time dims so remembering doesn't hurt so much."

And you can recover and fall in love again?

"Oh yes, you can. I love Gordon so much, it is beautiful and I'm grateful."



Get your facts straight, Sir William—say Barron Knights

OPEN letter from the Barron Knights to Sir William Carron. Dear Sir William,

The Carron-crowding against pop stars and their earnings in your retiring presidential speech at the Amalgamated Engineering Union Conference regrettably shows the usual paucity of information in the out of touch denouncements which one has come to expect from political figures who seem to tub-thump at show business and youth whenever there is no other Aunt Sally. You say pop stars are non-productive.

Sir William—did you check your facts? Did you look at the recent Queen's Prize Award list and learn that without pop groups trotting the

world, the top export in guitars and amplifiers would not have been achieved?

Did you consider the immense dollar (and other currency) earnings pop musicians bring to Britain from record royalties, from the songs composed and from global tours? Did you consider that the British recording industry has heavy stakes in the outlets of overseas record companies—and these industries are sustained by the pop people you slam.

Did you consider that classical recordings would very often never be made or appear if it were not for the vast earnings from pop music in general?

Did you compute the amount of tax paid by show business, at top

rates over short periods, to what, after all, is their country as well as yours?

Did you recall that when you were a young man in the nineteen-twenties an entertainer called Nelson Bunch Keyes was pulling down a personal salary of £1,000 plus a week—or at the equivalent amount today from five to six thousand pounds?

There's now't new, Sir William, in show business salaries—nor the way they are gobbled up by expenses, travel, services and tax.

It's you, Sir William, with due respect, who is the person guilty of "inflation." You exuded at Bridlington enough "hot air" to launch a Zeppelin.

Cordially, BARRON KNIGHTS.

Followed to Rome

But Sharon flew on to Rome for her holiday.

"And Gordon followed me," she said, laughing at the memory.

What is special about him for her? "His great strength, for one thing," she said. "I do as he tells me because he knows best, so why argue? If we row, we talk it out after. We never let a row go. Rows are so awful because the more you love a person the madder you get with them, and you say dreadful things you don't mean, and the one you say them to remembers them."

"Gordon is a whole lot of things to me. He can be a brother, or a father, as well as a boy friend. He protects me like a father. He

From YOU to US

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

JAMES KEARON (Arklow, Co. Wicklow): I was delighted to see our own Irish group, the Dubliners, had at last found a place in the NME Chart. They have been extremely popular over here for some years now and have had a number of big hit singles and albums. Let me assure Alan Smith that "Seven Drunken Nights" will not be a freak, once in a lifetime hit. In fact it may be the new sound British pop needs.

K. O. JIMMS (Watford, Herts.): Geno Washington and the Ram Jam Band are fantastic. I have seen them several times and with numbers like "Que Sera," "Respect" and "You Don't Know Like I Know" they really send the audience wild. All they need is a break and they could become the biggest name on the pop scene today.

MARK JACKSON (Deepdale, Cumberland): I was appalled to see the ad in last week's NME for the Who's new record "Pictures Of Lily." Do pop groups have to resort to pornography to sell their records? We teenagers have sex thrown at us from every angle without pop advertising starting as well, and I feel that someone should say that we won't accept it.

BARBARA FIZER (Edgware, Middlesex): How wonderful to hear praise for the West Coast groups of America (FYTU April 21). Not only the Mama's and Papa's and the Lovin' Spoonful but also the Turtles, the West Coast Delegation and, of course, the terrific Beach Boys deserve much more credit for their

work than they receive from the British public.

It's a crime to ignore groups like these.

BRENDA LAYNE (Bradford, Yorks.): What has happened to Chris Farlowe? He is one of the greatest singers around, yet since "Out Of Time," which went to No. 1, he has hardly been heard of.

His LP "The Art Of Chris Farlowe" is a knock-out with tracks like "Paint It Black," "Reach Out I'll Be There"

and a number called "Life Is But Nothing" which would have made a great single.

Let's have more publicity for Chris and perhaps we will see him in the charts again.

GODFREY DAVIS (Upton, Chester): When will record buyers realise that the best type of music on the market today is "psychedelic"? They claim they want progressive music and yet the Yardbirds, who make the most progressive sounds out, are rarely seen in the charts.

J. BALE (Frome): Paul Jones is a very talented performer but his unwarranted attacks on other singers and groups are in very bad taste. Before criticising others Paul Jones should take a good look at himself and decide to get rid of his pompous attitude and enormous conceit.

MONKEE MIKE (from page 3)

"I've spoken to him many times on the telephone," he told me, "and I think the reason is that Peter wants to come over professionally, as part of the group, and not as an individual."

"I don't think he would have welcomed the prospect of coming over alone to do interviews and so on. He's not that type. He doesn't really knock around the music business in the States and, whenever he gets a free moment, he likes to go down to Greenwich Village."

As someone who found himself more or less roped in as an unofficial "bodyguard" during Davy Jones' recent visit, David is well qualified to speak about this likeable British member of the Monkees. And he sums him up as: "A pure, nice Northern lad who thinks absolutely the world of his father."

Adds David: "If Davy's father asked him to pack his bags and give up the Monkees and everything else, I think he would—like a shot."

A worrying thought for Monkees fans. Maybe they should already start writing pleasant letters to Mr. Jones, Sr.!



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LULU PUTS HER FAITH IN 'BULL'

LULU is a young lassie with both feet on the ground and her head among the stars! For although this irrepressible 18-year-old Scot is a "canny" showbusiness talent, she also believes her whole career is influenced by astrology and that her Zodiac sign—Taurus—determines her future. And if you think that is a lot of old "bull" read on.

"I also believe in reincarnation," Lulu told me. "I'm only eighteen but I feel so much older. I accept success almost as though it was meant to be—it's like doing something that I feel I have done before in another life.

"I've never had dancing or singing lessons but I find I can do these naturally—almost without trying. People say to me, 'Isn't it marvellous to be a pop star' but I just accept my life as if it was destiny.

"My mother tells me that I could sing even before I could talk. It's almost as if I have been given a gift from God. It's something which is so much a part of me that I honestly feel if I could not sing I'd die.

Foretold

"There are all these feelings inside me which I have to let out. Perhaps this is one reason why I only succeed with really strong songs. It has to be a real raver or a big emotional ballad for me to believe in it.

"My manager, Marion Massey, is the real expert on astrology. Y'know before she ever signed me up she was told by a fortune-teller that she would have a very successful partnership with a red-headed girl who would blossom like a flower!"

Blossoming is certainly what Lulu's career is doing. Her latest single, "The Boat That I Row" is shooting up the charts, courtesy of Taurus, and Neil Diamond who wrote the number.

When I met her she was rehearsing in a London studio for the first of six half hour shows for BBC-2's "Three Of A Kind" with comedians Ray Fell and Mike Yarwood, to be screened in June.

Lulu was playing a caricature of "Minica" Rose, the Cockney comere in a skit on Hughie Green's "Double Your Money" and although she had never seen Monica Rose the information that "she's a Cockney who jokes about a bit" was sufficient to produce a very life-like impression.

From her dancing and general presence in the routines with Ray and Mike you might have thought she had been thirty years in the business.

Between routines she chatted about her brother and sister.

"My sister Edwena is seven and she's appearing in the Edinburgh



Festival," said Lulu proudly. "Talented?" she spread her hands expansively. "She sings 'On A Wonderful Day Like Today' and tap dances.

"Billy is fifteen and still at school—he wants to be an actor. I'm sure he'll succeed as well."

After rehearsals I was politely invited back to her flat for tea and we left in her Rolls-Princess, with her road manager Chris Cooke, who looks like

a rocker with his luxuriant sideboards, dresses like a mod and serves as a more animated and contemporary "Jeeves."

He is devoted to his charge and speaks loyally of her "being around for a very long time in showbusiness."

The flat which Lulu shares with her manager's mother is expensively and tastefully decorated with a russet coloured suite, an oil painting of a woman playing a lute and small dainty ornaments like the little china

Faustian figurine—which led somewhat unnaturally to our talking about Scott Engel.

"Scott was very nice to me on the tour I did with him," said Lulu as we helped ourselves to tea and chocolate biscuits served on a little silver tray.

"He's a musical perfectionist though—if it's not Jack Jones or Roland Kirk he doesn't want to know.

"He didn't like my 'raving' numbers and said I could be Britain's best female vocalist but I must stick to singing big classy ballads."

Scott is not alone in his admiration of Lulu, who I would nominate as the best liked artist on other pop artists' admission, from Herman to Paul McCartney.

She talks in an entirely uninhibited manner which some might mistake for conceit but is only really the result of self confidence and her bounce and zest are both genuine and appealing.

She talks at times like a money-box tipped on end and the words just roll helplessly out . . .

Mark London is the man who wrote the 'B' side of my new single, 'Dreary

reveals

Keith Altham

Days.' He's a wonderful Canadian and he appears in 'Privilege' as Paul Jones' publicist—people will come out saying he's the best thing in the film. I recorded the 'B' side with the Hermits in one take.

"I'd love to sing jazz—so many of my record collection are jazz artists—everything from Mel Torme to Thelma Houston. But who'd listen to me if I tried to sing jazz?"

"Mickie Most is the man who found 'The Boat That I Row' for me—he's the man who knows what the hits are. I'm doing an LP for the American market of me singing other artists hits and another album of more original material for Britain.

"A hit record isn't really essential for me—it just makes things easier. My agent has told me that he could book me for the next three years without my ever having a hit.

"I went with Sandie Shaw to see Nina Simone. I was knocked out, but you can never tell with Sandie—she gets so distant at times.

"I'm really looking forward to doing those concerts with the Monkees and I want to meet Davy Jones. I think people underrate him—I think he's very clever.

"When I saw the other three wanted to leave their record producer and he did not—I thought that boy knows where it's at! I mean, where would the Beatles be without George Martin or the Stones without Andrew Oldham?"

"Someone has invited me to hear the Beatles' LP this afternoon—I think it's finished apart from a few mixing jobs. I've heard 'When I'm 64' which is a great number.

"Lennon and McCartney are so clever it's not fair—they've always been very nice to me."

There is just one thing I would like to add about Lulu—never underestimate a woman who reads John Braine's 'The Jealous God': has a rubber plant in the front room and a copy of 'Divorce' on the bookcase!

Harry wants another Chaplin song

"I REMEMBER," said Harry Secombe nostalgically, "the day Sellers, Milligan and myself went to see old Charlie Chaplin in 'City Lights' at the Rialto. You've never seen such a sight—it was so sad we all cried our eyes out.

"I've never met Chaplin, but I'd like to. Who wouldn't? He's been one of my idols over the years. I still watch a lot of his old two-reelers on my home projector.

"As for his music, I only wish there was a marvellous Chaplin song just waiting to be recorded. I'd do it tomorrow!

"As it is, I'll probably end up reviving an oldie-but-goodie for my next record. I don't do many singles, you know, and I don't think the situation will change now. I'm mainly an LP singer—the mums and dads love me because I sing so loud I drown the sound of their kids' pop records!

"Right now my recording manager, Johnny Franz, and I are looking through a lot of the big hits of the thirties. They wrote some good loud songs then, you know! I might revive one of the old Tony Martin hits.

"I didn't always sing as I do now. When I was in the Army I used to sing tenor in a vocal group, and they had to put me right at the back and behind the curtains because I was so loud.

"Am I funny all the time? Well, it's difficult being an entertainer, you know. I'd be telling lies if I said I didn't get fed up when people say: 'Do us your laugh,



HARRY SECOMBE with ROLF and ANITA HARRIS after they had entertained at the Army's "Royal Command" show at the Victoria Palace on Sunday.

'Arry,' or 'Go on, give us a song, 'Arry.' You can't do your stage act every minute of the day.

"I'm lucky, really, in that I'm hilarious by nature. Humour makes even big troubles seem small. It also helps fight off the pressures of show-business. And there are pressures, you know, make no mistake about it.

"The 'nervous-strain-of-being-a-star' bit is overdone, at least as far as I'm concerned. But you have to be very fit in this business. I've just finished tele-recording some 'Secombe And Friends' TV shows, and they took a lot of mental effort.

"Next week I'm recording, then I start work on the film of Oliver, then I have a stage musical. You can see it doesn't leave me much free time."

Harry looked down at a copy of his new album release from Philips—a "two-for-the-price-of-one"—and told me: "It's a nice feeling being in the hit parade, but I can't afford to let it change my attitude. Most of the people who buy my records still want standards, not short-lived pops.

"Every time I have a single out I'm just going to hope for the best, and leave it at that. You can't be a teenage rage every day, folks!" ALAN SMITH.

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HIT MAKERS BEHIND GEORGIE FAME



In the feature below GEORGIE tells how the individual talents of these three have helped make him a top star.

GEORGIE FAME had a three-day growth of stubble on his chin . . . an old woolly sweater on his back . . . and a song at his fingertips. He hunched over the piano and sang "Because I Love You" into the microphone dangling down in front of his face.

Watching the scene in various parts of the New Bond Street studio in London were Harry South, a mild-mannered jazzman with a big sound; recording manager Denny Cordell, who looks like Pancho Villa in a sheepskin jacket; Georgie's shrewd, but likeably amiable manager Rik Gunnell; and quick-talking publicist and image-maker Jim Rumble.

These are the men behind Georgie Fame—the four unseen faces to think about next time you hear "Because I Love You" playing on the radio.

Like many big names in show-business, Georgie has the modesty to realise that you can't get to the top and stay there without the help of a good team.

He told me: "Harry South has been a tremendous influence on me, and what I'm trying to do musically. I'd heard a lot about him. But it wasn't until we met one night in Ronnie Scott's club that we really hit it off.

"Now, of course, I make concert appearances with Harry's fantastic band, and we also record together from time to time.

"Meeting Harry has made me very open-minded about the pop scene. It's helped to give me a

By Alan Smith

broader insight on a lot of other things, too. And even though I realise my jazz playing is limited, knowing him still encourages me to try and better myself."

Whether it's Harry's influence or not, incidentally, Georgie makes no secret of the fact that he can't stand the current psychedelic trend in pop.

"I can't take all this freak-out, smashing-things-up thing," he told me—"the Move are a case in point. What does it prove? You don't have to go that far to progress. The

Beatles, certainly don't, and they've never had to."

It says much for Georgie's independence of thought that he wasn't swayed by the fact that his a-and-r man Denny Cordell also records . . . the Move!

But as Georgie puts it: "Denny is a professional. And not only is he an excellent recording manager, but also one of my greatest friends. We really see eye to eye on the music scene, jazz in particular."

Probably one of Georgie's greatest debts is to his manager Rik Gunnell. Says Georgie:

"I owe him so much because Rik is aware of my potential. Whereas some managers make a big scene of pushing you around the ballrooms for three months, raking in the money and then forgetting you while they look for someone else, Rik takes it the quiet way.

"He is a very good businessman, but he also cares about his artists. He advances my career gradually.

"He doesn't keep pushing me around on crummy gigs—I'm working less, but the shows are often prestige things like one-man concerts and so on. They can't help but help me.

"There was a time when I was playing about 11 gigs a week, but that was at the beginning. The tragedy would be if I was still doing the same today."

Rik Gunnell puts it this way: "I feel very involved with Georgie's career. It's not just a lucrative thing—what I mean is that it's so satisfying to work with an artist you can see getting better all the time.

"We've all worked for months to make 'Because I Love' something really extra-special . . ."

"That's right," chipped in Georgie. "There were a lot of songs we could have given CBS for my first release, and they kept wringing their hands and wondering when we'd deliver the goods! But we wanted to give them something really good."

"Sure," said Rik. "That's what matters if an artist is to stay at the top—quality."

"If Georgie spent three weeks making a record with a big band at fantastic expense, and then he told me he wasn't happy, and wanted to do it again because he could do it that little bit better . . . I'd let him.

"Georgie has a tremendous talent. Who am I to discourage him?"

LPs by Allen Evans

★★★★ GENE PITNEY: BIG 16 Vol. 3 (Stateside; SL 10199).

Here is the third album with 16 great tracks on it by this top singer, which really proves what a prolific recorder he is. He has top class backing throughout and varies the pace from the up-tempo Rags To Riches to the slow, low-key Born To Lose. He makes crisply energetic jobs of Unchained Melody, I Can't Stop Loving You and Amor Mio.

Other titles: Last Chance To Turn Round, Looking Thru The Eyes Of Love, Remind My Baby Of Me, I'm Afraid To Go Home, Stay, On The Street Where You Live, There's No Living Without Your Loving, Princess In Regal, Close To Your Heart, I Really Don't Want To Know, All The Way.

★★★★ STEVIE WONDER: DOWN TO EARTH (Tania Motown; TML 11045).

The high-pitched tones of this insistent singer, backed by a girl group and good band (but not too Tania this time), keep on improving. He rocks his way through Be Cool Be Calm, takes Bang Bang at varied paces, makes a good sound of two big-voice tones—Lonesome Road and Sixteen Tons, and gives a quaint folk sound to Mr. Tambourine Man. (Other titles: A Place In The Sun, Down To Earth, Thank You Love, Sylvia, My World Is Empty Without You, Angel Baby, Hey Love.)

★★★★ SHIRLEY BASSEY: AND WE WERE LOVERS (United Artists; ULP 1180).

The big vocal power of Shirley, with her sudden, precise, clipped phrasing, are much in evidence on this ten track LP, made with the aid of American arrangers and conductors Marty Paich and Ernie Freeman. She's highly dramatic on Summer Wind and saucy on Big Spender; and there's a long track of a fascinating song story, If You Go Away. Kenneth Hume produces this quality album.

Other titles: And We Were Lovers, Somebody Like Me, It Must Be Him, Impossible Dream, Damage Done, On A Clear Day You Can See Forever, That's Life.

★★★★ JOE TEX: I'VE GOT TO DO IT A LITTLE BIT BETTER (Atlantic 587053).

A powerful, rhythmic song-man, who belts out his numbers, backed vocally and instrumentally with a driving sound which urges him to lead it all the more. The combined effect is an hysterical pitch at times, but exciting throughout. He sings of Negro blues world in A Woman

Sees A Hard Time, Watch The One, Lying's Just A Habit John. And he has written all but two of the 12 tracks, including his amusing and rocking S.Y.S.L.J.F.M. (The Letter Song).

Other titles: Papa Was Too, What Me And My Baby Ain't Got, Taking Care Of My Woman, I've Got To Do A Little Bit Better, The Trust Woman In The World, I Believe I'm Gonna Make It, Got You On My Mind, Half A Mind.

★★★★ CARLA THOMAS (Stax: 589004).

This girl, who recently toured here with the Stax package, really stirs up the rhythmic waves as she puts over crystal-clear lyrics, backed by a raving band. Standouts for me were B-A-B-Y, I Got You Boy, I'm So Lonesome I Could Cry, a slow blues. Great Memphis sound. Other titles: Red Rooster, Let Me Be Good To You, Baby What You Want Me To Do, For Your Love, What Have You Got To Offer Me, I Fall To Pieces, You Don't Have To Say You Love Me, Fate, Looking Back.

★★★ J. J. JACKSON (Strike: JEL 104).

A rhythm-filled American coloured soul singer who really rocks it out is J. J. Jackson, whose But It's Alright, Boogaloo Baby and Come See Me are part written by him. He has a great soul band behind him and makes his husky voice lead it on to greater effort in such numbers as You've Got Me Dizzy, I Dig Girls, Love Is A Hurting Thing. Good for dancing.

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The Beverley Sisters always give a great performance and on ENCHANTING BEVERLEY SISTERS (Music For Pleasure 1145), you get them singing a dozen of their better tunes—Once In A While, Tammy, I'm Always Chasing Rainbows—backed by Tony Osborne and orchestra. Good value on SEARCHERS' SMASH HITS Vol. 2 (Marble Arch; MAL 673), ten top tunes including When You Walk In The Room, and Don't Throw Your Love Away And there's that big hit, You'll Never Walk Alone, from GERRY AND THE PACEMAKERS (Music For Pleasure; 1153), as well as Maybelline, Summertime and Jambalaya . . . finally, for his many fans, there's GREAT WILSON PICKETT HITS (Marble Arch; MAL 681) and among the titles I'll Never Be The Same, Peace Breaker, It's Too Late and eight other sizzling tracks.

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Real name: Roy Wood	Real name: Trevor Burton	Real name: Chris Kefford	Real name: Carl Wayne	Real name: Bev Bevan
Birthdate: November 8, 1946	Birthdate: March 9, 1949	Birthdate: December 10, 1946	Birthdate: August 18, 1944	Birthdate: November 24, 1944
Birthplace: Birmingham	Birthplace: Aston, Birmingham	Birthplace: Moseley	Birthplace: Birmingham	Birthplace: Birmingham
Personal points: 5ft. 9ins.; 9st. 6lbs.; hazel eyes; dark brown hair.	Personal points: 5ft. 10ins.; 10st. 7lbs.; brown eyes; light brown hair.	Personal points: 5ft. 10ins.; 9st. 9lbs.; blue eyes; brown hair.	Personal points: 5ft. 11ins.; 11st.; blue eyes; dark brown hair.	Personal points: 6ft.; 11st. 6lbs.; green eyes; black hair.
Present home: London (Knightsbridge)	Present home: London	Present home: London	Present home: Knightsbridge	Present home: London
Parents' names: Elsie and Fred	Parents' names: Ivy May Iresons	Parents' names: Lilian and Francis	Parents' names: Dorothy	Parents' names: Ana Elizabeth
Brothers'/sisters' names: Stan, Margaret, Win	Brothers'/sisters' names: Derek, Roy	Brothers'/sisters' names: Paul, Lynn, Karen, Janet	Brothers'/sisters' names: None	Brothers'/sisters' names: None
Instruments played: Guitar, harp, drums, banjo, auto-harp	Instruments played: Guitar, drums	Instruments played: Bass, acoustic guitar, piano	Instruments played: Guitar, drums	Instruments played: Drums
Where educated: Moseley School of Art	Where educated: Upper Thomas Secondary Modern School	Where educated: Yardley Wood Secondary Modern School	Where educated: Saltley Grammar School	Where educated: Moseley Grammar School
Musical education: Self taught	Musical education: Self taught	Musical education: Self taught	Musical education: Study of musical theory for two years	Musical education: Self taught
Age entered showbusiness: 16	Age entered showbusiness: 13	Age entered showbusiness: 14	Age entered showbusiness: 16	Age entered showbusiness: 16
First public appearance: St. Richard's Church Hall	First public appearance: Forgotten	First public appearance: Warstock Working Men's Club	First public appearance: Locarno, Birmingham	First public appearance: Hall Green Church Hall
First professional appearance: Walsall Teachers Training College	First professional appearance: Rainbow Suite, Birmingham	First professional appearance: Locarno, Birmingham	First professional appearance: Locarno, Birmingham	First professional appearance: Coventry Locarno
Biggest break in career: Joining the Move	Biggest break in career: Meeting Tony Secunda with Move	Biggest break in career: Joining the Move	Biggest break in career: Forming the Move	Biggest break in career: Joining the Move
TV debut: "Five O'Clock Club"	TV debut: "RSG"	TV debut: "RSG"	TV debut: "Teenagers Only" Midlands TV	TV debut: "Midlands At Six"
Radio debut: "Friday Spectacular"	Radio debut: Inecto Show, Radio London	Radio debut: "One Night Stand"	Radio debut: "One Night Stand"	Radio debut: "One Night Stand"
Compositions: 30 or more	Compositions: 14 in all	Compositions: 8 in all	Compositions: Numerous	Compositions: None
Biggest influence on career: Parents	Biggest influence on career: Mum	Biggest influence on career: Me	Biggest influence on career: None	Biggest influence on career: None
Former occupations: Signwriter, musical instrument repairer	Former occupations: Building racing cars	Former occupations: None	Former occupations: Assistant to an explosives expert	Former occupations: A loon (nothing)
Hobbies: Painting, songwriting	Hobbies: Sleeping, motor racing	Hobbies: Sleeping, looning	Hobbies: Shooting and birds	Hobbies: Keeping fit
Favourite colour: Mauve	Favourite colour: Orange	Favourite colour: Black	Favourite colour: Black	Favourite colour: Orange and olive green
Favourite food: Toast, seafood	Favourite food: T-bone steaks	Favourite food: Venison	Favourite food: Good curry	Favourite food: Fresh fruit and nuts
Favourite drink: Tea	Favourite drink: Brandy and ice	Favourite drink: Neat Scotch	Favourite drink: Damsion juice	Favourite drink: Crushed oranges
Favourite clothes: None	Favourite clothes: John Michael	Favourite clothes: Mod	Favourite clothes: Suits	Favourite clothes: Silk suits
Favourite actor/actress: Steve McQueen, Katie (Oxo girl)	Favourite actor/actress: Sylvester the Cat, Peter Sellers	Favourite actor/actress: James Coburn, Oliver Reed, Ursula Andress	Favourite actor/actress: James Segal	Favourite actor/actress: Peter Sellers, Natalie Wood
Favourite singer: Dusty	Favourite singer: Ben E. King	Favourite singer: Ray Charles, Rev Kelaey	Favourite singer: Levi Stubbs (Four Tops)	Favourite singer: Nina Simone, Dusty
Favourite groups: Paul Butterfield, Action	Favourite groups: None	Favourite groups: Staple Singers	Favourite groups: 4 Blind Boys, Four Tops, Impressions	Favourite groups: Too many to name
Favourite composers: Lennon-McCartney	Favourite composers: Curtis Mayfield	Favourite composers: John and Paul, Curtis Mayfield	Favourite composers: Curtis Mayfield	Favourite composers: Mustafa Scacz
Miscellaneous likes: Painting, and relaxing at home	Miscellaneous likes: Tea bags	Miscellaneous likes: Looning, mods	Miscellaneous likes: Good movies	Miscellaneous likes: Movies, dollies
Miscellaneous dislikes: Waiting in queues	Miscellaneous dislikes: Cold weather, goofers	Miscellaneous dislikes: Parking wardens.	Miscellaneous dislikes: Hairies—at shows	Miscellaneous dislikes: Beer, bad promoters
Tastes in music: Anything played well	Tastes in music: Good popular music	Tastes in music: Anything sincere	Tastes in music: Sad soul sounds	Tastes in music: Arab scales
Car: Ford Thames Countryman	Car: New Ford	Car: None	Car: Ford Anglia	Car: Banned from driving
Best friend: Dave Green	Best friend: Keith Smart	Best friend: Reg and Chris Jones	Best friend: Allen Harris	Best friend: By naming one I would offend others
Pets: Tropical fish	Pets: Tom cat	Pets: None	Pets: Corgi	Pets: Remus, alsatian
Personal ambition: To own skyscraper block of flats	Personal ambition: To retire at 30 and live in Rio	Personal ambition: To be a millionaire	Personal ambition: To be happy	Personal ambition: To own my own Boeing 707
Professional ambition: To have 15 No. 1 hits	Professional ambition: To outsell Bing Crosby	Professional ambition: To stay at the top	Professional ambition: To be top of the bill on the Ed Sullivan Show	Professional ambition: To have hits for the next 10 years

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RECORDS OF THE WEEK!

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TAILPIECES by the ALLEY CAT

RECORD cabaret salary for British star (Tom Jones) obtained by agent Colin Berlin—£5,000 for one week!... Gold Disc for Frank and Nancy Sinatra's "Somethin' Stupid".... Polished professional performances by Jane Morgan (Palladium TV) and Vicki Carr on Sunday's "Eamonn Andrews Show"....

No more Walker Brothers concert tours... "Cash Box" says Stevie Winwood's departure may signal end of Spencer Davis Group!... Rumours untrue: David Jacobs not changing his religion....



Con Clusky of the Bachelors helped routine Kaye Sisters' first disc for Phil Solomon's Major-Minor label.... Prior to Engelbert

Humperdinck, "Release Me" waxed by Every Brothers, Pat Boone and Patti Page.... After twelve years, is Frankie Vaughan leaving Phillips?....

"Samantha's Mine" (new Spectrum single) suitable Micky Dolenz dedication to Samantha Juste!.... In Jamaica, Tommy Steele on holiday before filming with Petula Clark and Fred Astaire in "Finian's Rainbow".... Infanticiding: Ringo Starr's wife....

On "Dee Time" TV Lonnie Donegan was forthright: told Simon Dee he would like his job!.... Noel Harrison signed by Frank Sinatra's Reprise label.... Magnificent gowns for Dusty Springfield's London cabaret season designed by Eric Plant and Doreen Lawrence....

On Palladium TV, Jane Morgan's voice had definite Vera Lynn quality.... Taking keen interest in Tom Jones' American career — Elvis Presley's noted manager, Col. Tom Parker.... Important announcement from Scott Engel awaited....

Quarter-million sales for Harry Secombe's hit.... At weekend, Herman pulled pints at his father

Dennis Noone's Herne Bay hotel.... Your Alley Cat was right — Monkees unlikely to make No. 1....

Bought by Tom Jones: two race-horses.... Dick Haymes' singing pathetic on Mike and Bernie Winters' ABC-TV show.... True: David Jacobs says listening to a Blossom Dearie record is like eaves-dropping....



At Talk Of The Town, Val Doonican's audience included Jane Morgan, composer Don Black, 208 chief Geoffrey Everitt, agent Vic Lewis and soccer star George Cohen last Thursday.... Engelbert Humperdinck's first LP includes Charles Chaplin's "This Is My Song".... Only Paul Jones saved Saturday's "JBJ"....

This week, Petula Clark recording her next single under Tony Hatch's direction.... Is "Maroc 7" Hank Marvin's telephone number?.... At Talk Of The Town, Dusty Springfield followed on June 5 by Mel Tormé....

Petula Clark overflows with praise for Beatles.... While touring U.S. with Gene Pitney, LP cut by Normie Rowe for Atlantic.... Doesn't Simon Dee regret saying something stupid about Frank and Nancy Sinatra's big hit?....

Seven drunken nights with Dub-liners — horrible thought!.... Allen Smethurst is the Singing Postman — so what will Janie Jones be known as?.... For Cliff Richard's Poll Concert appearance, Mike Leander writing special arrangements....

Personalities at Donovan's Saville opening on Monday included Beatles, Mick Jagger, Brian Jones, Sandie Shaw, Scott Engel, Manfred Mann group, Spencer Davis Charlie Watts, Jimi Hendrix, Graham Nash, Tony Hicks, Frank Allen, Cat Stevens, David Jacobs, Tony Hall and Lulu.... CBS has recaptured Johnny Mathis.... MGM chief Mort Nasatir presented producer Mickie Most with Gold Disc for Herman's Hermits' "There's A Kind Of Hush"....

In quick time, Chris Hutchins' publicity prowess proved with Paul and Barry Ryan, Small Faces, Roy Orbison and Tom Jones.... Great BBC-TV performance by Petula Clark from Talk Of The Town.... After Malcolm Roberts' Palladium TV appearance, Dickie Valentine

phoned his congratulations....

A daughter for John Barry's wife, actress Jane Burkin.... TV spectacular planned for Gracie Fields co-starring with Cilla Black.... How about the Move sharing a lawn with Tom Jones?!

One of Roy Orbison's agents in Britain (Nick Firth) joining U.S. Army.... Herb Alpert and the Tijuana Brass claim to have broken Beatles' Australian figures.... In America, Petula Clark signed new long-term contract with Mike Maitland for Warner Bros. release there....

In Miami, Frank Sinatra now filming "Tony Rome".... Both produced by Mickie Most: current chart entries for Lulu and Jeff Beck.... At London's Cromwellian club, Jayne Mansfield and her lawyer Sam Brody enjoyed new Marmalade group....

Allen Klein has signed Morton Da Costa as director of Herman's Hermits' "Mrs. Brown" film.... Adam Faith described by "Cash Box" as Adrian Faible.... Was "Born Free" written by John Barry and Don Black in a Lion's Corner House?!

DUBLINERS' SONG BANNED

VINCENT McELHERON with RONNIE DREW, who sings "Seven Drunken Nights," with his daughter CLIONA and wife DEIRDRE.

"THE Dubliners are just a happening," admitted Ronnie Drew, lead vocalist with the Irish group. "I met banjo player Barney McKenna four years ago in a Dublin club, and we worked together in many revues at the Gate Theatre, Dublin, with actor John Molloy. "Shortly afterwards we teamed up with Luke Kelley, John Sheehan and Claron Bourke." 32-year-old Ronnie—he's the one with the bushy beard—continued: "We sing ballads and folk songs — we have no real interest in pop music. We just want to sing the songs we like, the way we like. "And that's just what we did on the 'Eamonn Andrews Show,' and it seemed to help us a great deal." The Irish TV station, "Telefis Eireann," has banned the Dubliners' "Seven Drunken Nights," but they're not particularly worried. "They've banned records before by us, and it doesn't seem to have harmed us." The Dubliners are due to appear at London's Royal Albert Hall on May 9, after which they will tour other cities in Britain, and their LP "A Drop Of The Hard Stuff," is scheduled for release shortly. V. L. McELHERON.

NME covers the latest pop 'happenings'

PAUL JONES AS SUPER IDOL

THE colour film "Privilege" (Warner, London) is more of a big scale pop documentary than a movie story.

It revolves round a British super-idol of the '70s, Steve Shorter (Paul Jones), who has a gigantic business corporation built round him and is surrounded by a suave manager (whose speech reminds me of Brian Epstein), a slick publicist, a smarmy music publisher, a resentful road manager, bodyguards and hangers-on, and a lovely portrait painter (Jean Shrimpton).

Shorter's immense popularity is being used by the British coalition government to control youth. At first he does a sadistic stage act in handcuffs and prison uniform (he has been a real-life prisoner), is beaten by warders and appeals in song to girls to help him. They do and get beaten up by the warders. Seemingly it is government policy!

Shorter's private life is almost nil. Girls are scared off by his "handlers." But he does manage an "interlude" with the painter, who keeps telling him to "give it all up." Shorter seemingly wants to but can't.



Picture above illustrates the shock-treatment of "Privilege." PAUL JONES sings "Free Me," while handcuffed and beaten up by warders, to girl audience during his stage act. Girls rush stage later and are beaten up. It's supposed to be a Government sponsored activity—to control violence!

FRAGILE GIANT

A SMALL, fragile-looking, white-faced figure with a not particularly strong, and occasionally faltering, voice produced such powerful magnetism that he entranced his audience with a host of songs about life, death, love, hate, war and peace.

Donovan, who opened his week of one-man concerts at London's Saville theatre on Monday, sang his magic web of songs to an almost capacity audience, including dozens of show business personalities.

In maroon trousers, white silk shirt and maroon cape trimmed in gold, this minstrel mystic sang about witches and fairies and flowers and sunshine. He told us about the beautiful things in life — and sometimes about the evil.

Some songs were sad, some happy. He carried us along, weaving and bobbing through the emotions, life a leaf in the wind.

In the first half he was backed by guitar, drums, woodwind and piano which were augmented in the second half by strings.

The only other objects onstage—a table with a Victorian lamp, a burning joss-stick and a glass of water.



The elusive DONOVAN pictured on Monday at the Saville Theatre, where he is playing for a week.

His jazzy version of "Saturday Night" was loved by the audience, as were all of his songs, specially "The Witch" and "Fairy Tales." He closed his concert with "Mellow Yellow" and by this time the audience was joining in with him.

Donovan cannot be described as just a folk singer—or as a jazz or pop singer—for he is really all of these! NORRIE DRUMMOND

HAVE YOU CAUGHT BRINCOSIS ?

Conform

Then he is utilised to make teenagers conform to the establishment, to wear yellow and white, sissy clothes, and to be non-violent, well-scrubbed citizens again. The churches unite in this effort and use Shorter as a sort of human Christ at a mass rally to bring youth back to religion (even cripples are induced to "walk" by his singing).

But Shorter rebels against it all and on TV tells millions he hates them all and won't conform. He is immediately ruined and forgotten.

All this is done with a maximum of shock treatment, and I felt alternately fascinated and bored with it. Being in the pop business I recognise all the characters. I hope the public will be interested enough to put up with them.

Paul Jones plays his part with an expression of bored pain throughout, speaking in a Cockney accent with a Brando slur. He photographs well and makes as good a job as anyone would. Jean Shrimpton looks good so it doesn't

matter if you can't hear her sometimes. As the publicity man, Mark London has the best part, and makes the most of it.

Mike Leander's soundtrack comes over well, including Paul's "Free Me," "I've Been A Bad, Bad Boy" and "Privilege," and a rock version of "Onward Christian Soldiers."

But I'd hate to forecast if the film will be a hit or not. ANDY GRAY

Ray Charles tops!

Ray Charles, well supported by the Raelets girl quartet and his orchestra, gave another top performance at London's Festival Hall on Saturday. The blind pianist-singer's "Georgia On My Mind," "What'd I Say," and "I Can't Stop Loving You" were fantastic. Ray also amused with a humorous monologue about becoming a British citizen if he could learn English.

The Raelets and the band shone in the first half, particularly with a tremendous "Shake" routine. The band pianist did a good job of entertaining, too. J.G.

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