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6^p

Spotlight on
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MONKEES IN LONDON

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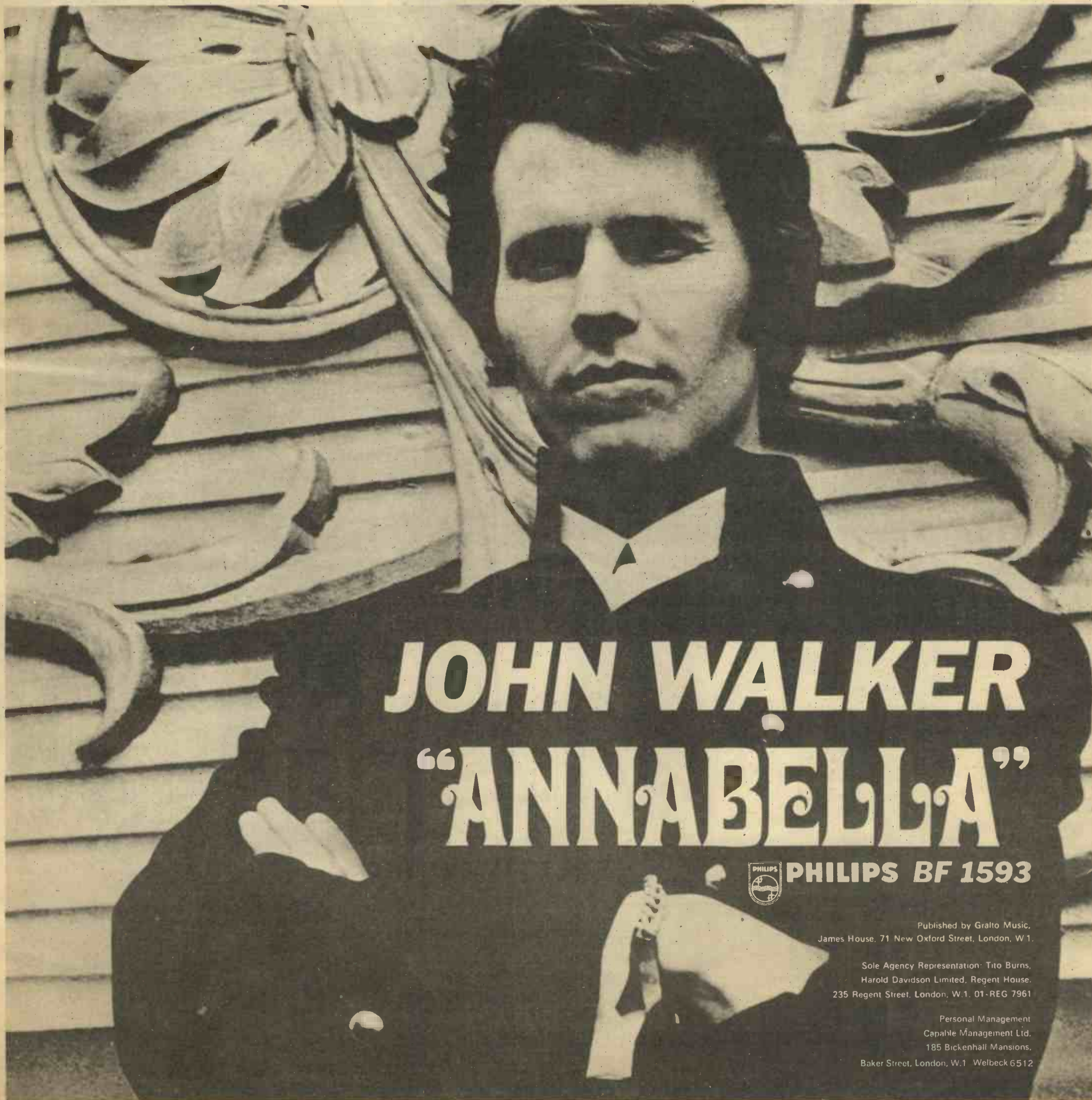
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MONKEES IN LONDON

NME spends three days with them

FRIDAY, June 30: As honorary President of "the Unfair to Mike Nesmith Society" ("I Like Mike" badges are currently being minted) I was beckoned through the hordes of reporters and cameramen following the Monkees first British Press reception at the Royal Garden Hotel by the man voted "most likely to upset the Press."

By **Keith Altham**



JENNIE GEORGE is a quietly spoken, well-dressed, 14-year-old South London girl who goes to St. Martin-in-the-Fields School. She wrote to the NME to ask if she could meet the Monkees. She followed it up with a second letter, and her mother phoned, too. We contacted the NEMIS Press office and were told she could go to the reception.

Unfortunately for her it wasn't the usual kind, when the artists mingle with the Press. They were kept on stage, shepherded quickly out at the end. So Jennie didn't get to shake hands with her hero, Davy. But she points to him above.

On the way to the reception at the Royal Garden Hotel, Kensington, Jennie told me (writes Andy Gray) she liked Davy best, but thought them all "super." She also liked the Bee Gees and Procol Harum, but didn't go for any solo singers. "Elvis was before my time," she said. She's read NME for four years.



After the reception, Jennie still liked Davy best. She summed him up: "Quieter than I thought. Nice sense of humour. More ordinary than the others. Not so flashy. More likeable. He's the one I'd pick."

Of the others, she said that Micky was a bit "too glib," Mike wore sunglasses indoors, which she felt wasn't "the thing," and Peter talked too quickly. But she still likes them all very much.

"I don't know why it is but whenever they have a needle question it is always me they ask," said Mike as we made our way up in the lift to the fifth floor, where a selection of hot and cold running security men, bodyguards, friends, road managers, co-producers, hairdressers, sound engineers and various peoples made up the Monkees travelling circus.

Here you will find managers Ward Sylvester, softly-spoken, intelligent, tall who smiles like Brian Epstein and Bob Rafelson, good-humoured, deceptively relaxed, who speaks Nesmith's kind of language and materialises when needed.

Cordial

Jim Edmundsen is the American head of security, most cordial once you have proven why you were born—which is his job! There's Al, Mike's personal chauffeur in England and vice-president of the "Unfair to Nesmith Society." There's David Pearl, Davy's friend and a good man to have on your side of bad rows; Charlie, a sound engineer; Rick, a stage manager; Bob, a barber; and Marilyn Schlossberg, an American mini-skirted publicist with on-and-off volume!

In Mike's room a brief post mortem was being held on the Press reception. "That wasn't too bad at all," said Micky. "Everyone kept a sense of humour, which was important."

Peter loped into the room with a smile and announced that British TV had three channels and there was tennis on two of them.

On being told Lulu was at the conference, Peter said: "I wish she had introduced herself—I saw her on the Johnny Carson late night TV show



Friday June 30
Saturday July 1
Sunday July 2

in New York. She was very good." The Tork then proceeded to play "Eleanor Rigby" on his guitar and eat from a bag of crisps which he insisted were "chips."

"Does anyone order fish and crisps?" he smiled happily. "I'm going to throw the entire English language into reverse."

Mike was a little puzzled as to the reason for his being asked questions like "Why are you so difficult?" "I seemed to have suffered more abuse at the hands of the English Press than anyone," he drawled (he draws all the time). "Perhaps it's because I have a high set of standards for myself and I tend to react to anyone who falls short of my ideals. Anyway, how can you react favourably to a question like 'Why are you so rude?'"

Enter genial giant Bob Rafelson, who cheered all by informing them: "Police just pulled out half of our police guard because there's been a shooting in the flower shop round the corner!"

Peter took a walk out onto his balcony across the hall to wave hello to the crowds gathered in Hyde Park. Mike declined. "I want to save myself so I can be attacked on the way to Wembley," he explained. He further explained that he gets embarrassed when he steps out on the balcony and no one screams. Mike revels in rolling around in his little old mud patch! I offered to report his deplorable lack of fan mail.

No Mail

"Don't do that," he said, "I'll just get a lot of letters saying 'Keith Altham says you don't get any fan mail so I thought I'd write to you. Please say 'Hello' to Davy for me!'"

We talked of comedian Bill Cosby, at present in the "I Spy" BBC series. The Monkees think he is one of the funniest men in the world.

"We went to see him in the Troubadour club in LA," said Mike. "He over-ran the first house so there were 300 people standing outside waiting to come in for the second. The manager said he would have to come off. Not Cosby. He invited the second house in with the first and had them standing on tables, chairs and sitting on the floor. It was the funniest performance I've ever seen."

Of their Paris visit: "It was funny not being recognised. We filmed around the Eiffel Tower for one of the TV series and caused a three-hour traffic jam in the Champs Elysees. I got out of the car—lifted the bonnet and it came off in my hand. It was a bit of an anti-climax when we discovered our cameramen had run out of film while I had this gendarme jumping up and down with absolute fury."

An official entered the room and announced it was time to leave for Wembley for the rehearsal and that we would have to go the back way because of the hundreds of fans.

Problems

Rehearsals were not without their difficulties and Peter's public announcement that one amp was "picking sounds up right out of the air—which is why you can't hear me singing a Top C" was regarded with amusement by the few isolated spectators.

Davy is getting in on the musical side of things now but seemed reluctant to plug his bass in—"I won't explode will I?"—and there are plans afoot for him to take over on drums and allow Micky to come up front.

Davy also showed me a flute he is carrying about with him, hoping to find time to learn it.

About four o'clock Mike suggested a visit to Radfords in Hammersmith to view his £3,750 mini, which he has had specially built. The car has everything from dark windows, stereo, sun-roof, aeroplane-type seats, speed of 110 m.p.h. to a "no smoking sign."

"I can stand someone smoking and it getting in my eyes," said Mike. "I can stand the smoke getting in my sweater and making it smell. But what I can't stand is someone smoking and just as he goes for the ash-tray the end of the cigarette falls off all over the floor."

We went out for a spin in the car and the rocket-like effects might best be described by Mike's disjointed com-

CRACKS AT PRESS CONFERENCE

Q: Do you take drugs?
A: Peter: I took aspirin once. It killed my head. Micky: I had an X-ray. It got me going. Davy: Exlax did the same for me.
Q: How much do each of you really earn?
A: Davy: Three and a tanner to four bob... the others don't know what I'm talking about.

ments: "Holymatherogod, was that 7,000 revs? ... this is the greatest moment of my life... she'll stay with an E-Type up to 75 m.p.h. Am I going to surprise a few people back home... it goes like a scalded cat... I'm going to surprise you—I drive like a little ol' lady..."

Should you ever see a blacked out mini driven at around 70 m.p.h. like a scalded cat—that particular little ol' lady was Mike Nesmith, that was!

This is Mike's seventh car and he also has contracted a six-seater jet Lear aircraft. One of the limos he owns in Hollywood has a switchboard which can operate nearly ever appliance and machine in his house from a distance of 20 miles; all the doors in Mike's home open to the spoken word—"Love"—tuned to his voice alone. He also has a German shepherd dog called Frack trained to attack at a spoken word. Not the same word I am assured!

On the way back to the hotel in

Mike's Austin Princess we bought a paper in which Jagger and Richard's jail sentences were announced. "That," said Mike, "should make them the biggest martyrs since Joan of Arc!"

Saturday, July 1

BACK at the Royal Garden hotel this morning the talk was mainly one of dissatisfaction with "first night hitches" and sympathy with the Stones sentence.

"Well, I suppose we are all entitled to our convictions," punned Peter Tork, but in his heart he saw little humour in the situation. The previous evening at the concert the Monkees wore black arm bands in sympathy for the two Stones.

"When showed Jagger's picture last night during Davy's 'I Wanna Be Free,' the audience boomed," said Mike. "I can't tell you how miserable that made me. I can only hope that they were booing authority and not the Stones!"

At this point Peter proudly produced a fan letter for Mike a rare occurrence. Mike looked vastly impressed with his fan letter and read aloud. "Dear Mike. We saw the Monkees at the airport on Wednesday and my sister Linda touched Micky's arm and then I saw you and threw up..."

"Hey," said Peter, "let me see that! You're not that bad looking. I don't believe it." Peter read from the letter. "Dear Mike. We saw the

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When Davy used to cry himself to sleep

"I REMEMBER," said Davy Jones nostalgically, as he sat in the luxury of his hotel room overlooking Kensington Palace Gardens, "I remember when I used to have to wash myself at the sink and go out into the yard when I wanted to use the lavatory. We all had to wash ourselves at the sink in our house at Higher Openshaw—some of my relatives still do.

"It was a two-up and two-down with no bathroom, but it was home, and when I left there at the age of 14½ I remember I often used to cry myself to sleep.

By **Alan Smith**

**EVEN NOW
HE COULD
BE MUCH
HAPPIER**

"I had a tremendous amount of luck getting a job as an apprentice jockey, but you've no idea how unsure I was at that age. I didn't know whether I wanted to spend the rest of my life riding horses or acting.

"I'd acted at school—I was a shepherd in *The Nativity*, and I played *Tom Sawyer*—but being a jockey was my favourite scene for a while.

"I suppose one of the things that made it appeal to me was that I used to be excused lessons to go riding. No English or arithmetic, man... it was terrific!

"Anyway, people used to hear I was a part-time actor, and I began to get phone calls from time to time. After a while my trainer said: 'Listen, I think you ought to take up acting full-time,' and after that I more or less drifted away from horses.

First break

"I remember one of the first parts I had was in a radio programme called 'There Is A Happy Land.' They reckoned that was the longest radio part ever written for a teenager: it went on for four hours, something like that.

"After a while I got quite a few rôles: I think I was in 'Z Cars' about three times, playing a police tout. Then I got on 'Coronation Street' playing Ena Sharples' grandson, but it was only for one show."

Suddenly his wide eyes widened and he tugged happily at the folds of his polka-dot shirt.

"Did you ever realise," said Davy, "that I could be written back into 'Coronation Street' any time?"

He seemed highly excited at the prospect.

"I really could," he went on. "I think the story was all about me emigrating to Australia... so they

could write it as if I'd come back, couldn't they." He beamed in agreement when I suggested that if "Coronation Street" says on the air, he need never be out of a job.

I asked Davy about his reaction to a mass Press conference the previous day, when he and the rest of the Monkees had been grilled by more than 300 journalists and radio, TV and film men from all over Europe.

I told him I'd been embarrassed for his sake—because several national newspapermen had thrown questions at him which seemed to imply he wanted to leave the group.

"I was bewildered... just bewildered," he told me.

"Take that bit where a reporter asked me if I'd said I didn't want to be part of a manufactured Monkees?"

"I mean, what group isn't manufactured these days, if by manufacturing you mean that one guy goes down the street trying to line up a good bass player and a good bloke for lead and drums?"

"The Monkees may have been manufactured, but you see our act and you'll see we make up for lack of experience. We do an act, man—a good 60 minute act that's been well thought out to entertain everybody."

Second that

Having seen the act at Wembley, I'm willing to second that any time. But now, I asked, did Davy feel to be back in Britain these days? Did he feel a stranger in his own country?

He sat up with a look on his face that seemed almost bitter. "I don't feel a stranger, man," he said, "but I tell you, England has changed so much.

"People seem out to get the pop world. And so many people with position and power these days seem to have got minds about so big... (He spaced his forefinger and thumb about

a quarter of an inch apart). "The Rolling Stones sentences get me down. Do you know that in that room next door, I have pills twice as strong as those that got Mick Jagger into trouble? I haven't got a prescription for them, either. I've got a swollen throat, and a guy gave them to me to ease it off."

Davy is a most likeable and easy-to-chat-to Monkee, but something tells me he's not quite as happy at the moment as he could be. He thinks the group will be together several years from now, although I got the impression he'd like a bit more freedom from time to time.

So upset

He was obviously sincerely upset when he told me: "Do you know I was refused permission to appear in the film version of 'Oliver'?"

"It choked me up, it really did. I would have loved that part. And I'll tell you this—whoever does get the rôle will win an Oscar. See if I'm not right."

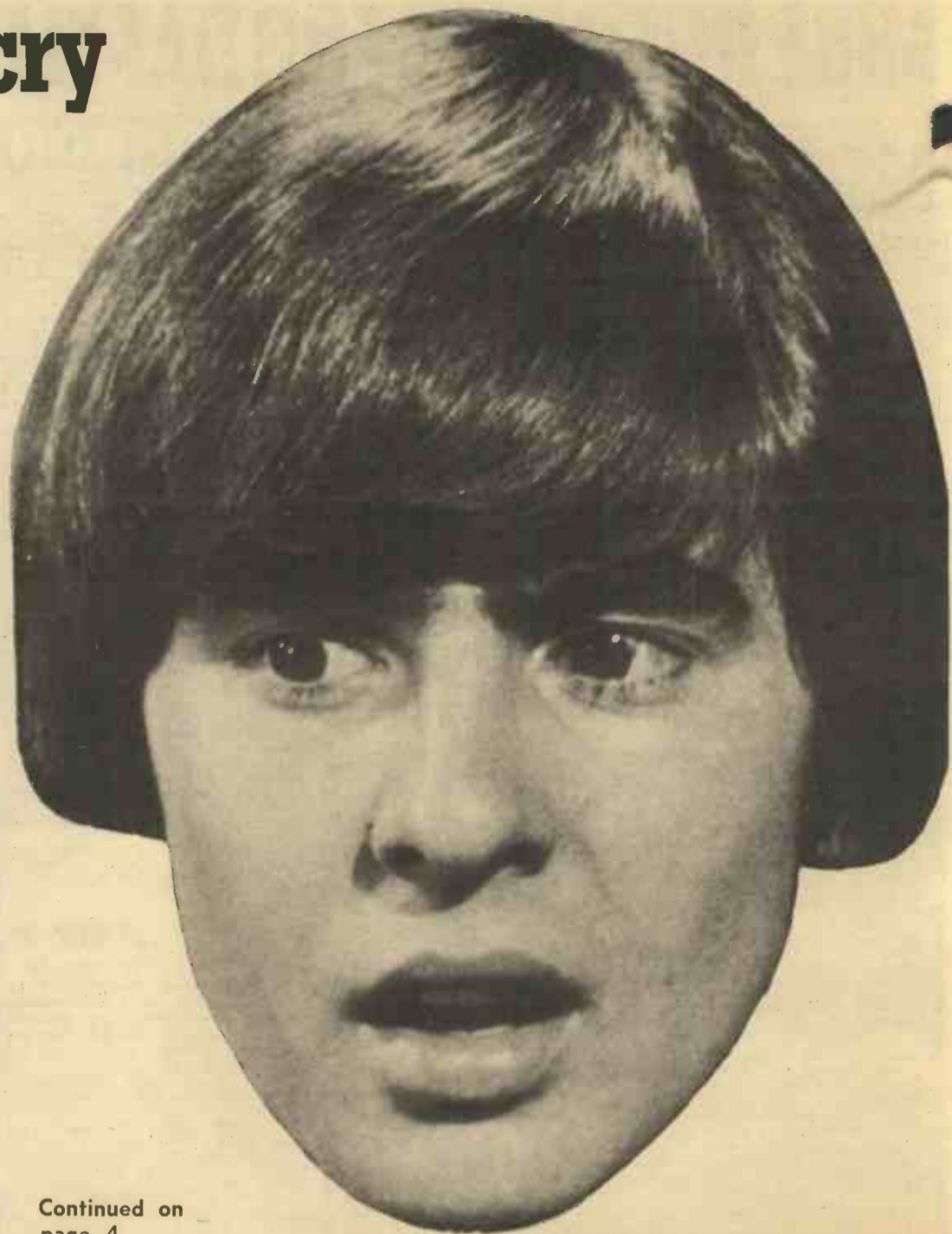
"I wasn't that upset that I wanted to leave the Monkees, because when something like that happens I don't walk away from it—I come back and meet the challenge.

"What you have to realise, is that in America they have different ideas about groups and the way they should behave and the things they should do.

"I still like America—I've just bought a house there—but I'm not being corny when I say I often get torn up with homesickness.

"I don't know whether I'll eventually come back to live in Britain. Right now I just don't know what I'll be doing ten or even five years from now.

"Do you know that when I woke up this morning, I almost burst into tears? My head was swimming. I was in a complete daze. So much is



Continued on page 4

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Columbia DB8234



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MIKE PREPARES FOR BATTLE

Contd. from page 2

Monkees at the airport on Wednesday and my sister Linda touched Micky's arm and then I saw you and threw up!" The letter did not, of course, say this but it's all part of the "Tork-Nesmith off-stage variety act."

The telephone rang and Mike's call to his friend Stephen in San Francisco was put through. It was 4 am in Frisco.

"Stephen, listen carefully," Mike rattled off, "you've got to be packed and ready to leave for Ohio in two hours. My private jet will pick you up from there and fly you to New York, where you can pick up a Boeing 707, flight 237, for Paris."

"From Paris a helicopter will pick you up and take you to England. Now there's a problem with you not having a passport ready so we're going to land you in a field just off St. Albans. There'll be two heavies waiting to pick you up in a jeep. Here's Charlie."

After passing the phone to Charlie, Mike watched for the reaction. "What did he say?" grinned Mike. "He said his legs have just dropped off," smiled Charlie. The whole thing was a joke, but poor Stephen was really going for a moment!

Mike prepared to do battle for two Saturday concerts and sorted through his clothes, which he designs himself. For a reason that escapes me he told me that his newly bought Los Angeles house was previously called "Villa Antillo" and is now called "Arnold!"

I collected a back-stage pass from him and we met at Wembley that

MONKEES IN LONDON



evening where he was shepherding three young fans from Derby about. They had just come down on the off chance of seeing the Monkees. Mike collected them outside the Pool, took them backstage and saw that they had a place to see the show!

Backstage Davy was flitting around organising 40 friends and relatives

he had bought down from Manchester by coach to see the show.

"There is nothing quite so satisfying as being able to do things like this," he told me. "To be able to come back to your home country as a success and sing before your friends and family!"

Micky was busy himself in the drinks room, taking pictures and insulting Samantha—as only "good friends" can insult one another. His favourite phrases for her appeared to be: "Get out of my life" and "You gungy bird." The latter expression he has not the least idea the meaning of. It's just another of his collected English slang pieces.

In the dressing room Mike and Davy were doing their Mr. Tall and Mr. Short routine. Davy was combing his hair and Mike kindly informed him he looked terrible.

"I feel terrible," said Davy, "I've been tired since last December—my voice is all shot to pieces and if I lie down I'll sleep for three days."

Davy had a few kind words for Lulu. "I introduced her to a few of my family and she signed autographs and things. Then I made an excuse for her and said: 'Well I'm afraid she has to go now because of the show.' I thought maybe she would be feeling imposed upon. She said: 'No, I don't have to go.' That's my kind of person!"

After watching the show for the first time all I can say is that I have never seen four group members work so hard to entertain. Micky Dolenz's routine is almost an endurance test. To pot with any other arguments—these boys entertain and that is their function.

Davy's main concern after this show, which they felt was a great deal better than the first night, was for his "double."

"I just hope they're careful with him," said Davy. "He'll get killed." The entire group left in a catering van.

Sunday, July 2

ONCE more unto the Royal Garden Hotel, where Brian Jones was now visiting with friends, having returned from Rome. The previous night he had sat around with the Monkees, playing a selection of guitars and dulcimers.

In the Maze Room downstairs we breakfasted with Micky, who invited Brian to the concert that night. The problem was finding somewhere where Brian could watch in privacy.

"We've got Hendrix on our American tour," said Micky enthusiastically. "That should really be interesting! The bass player Noel, he really knocks



me out the way he looks. He was wearing some kind of white makeup in Monterey. He's out of this world. I would have liked to have got someone like Shankar on the show, but . . ."

Meanwhile back on the fifth floor Mike had discovered a letter from some girls who had booked into the hotel (£11 a day!) just in the hope of getting to see the Monkees. The letter he received from them also said they had to be out of the hotel by midday.

"You know what time I got this?" said Mike. "12.15!" and he did not look too pleased about it.

Davy sent instructions down for a young lady in tears and hysterics in

the park below his balcony to be bought up to see him.

She was from Chriswick. She was very frightened and she would accept only a Coke from Davy. Finally, he gave her two tickets for the afternoon concert and £3 to get to the show by taxi after getting all the group to sign photographs for her.

All this was done quietly and without show or display. This was not the first occasion I had seen this kind of thing in the three days the Monkees were here.

I am convinced these little acts of kindness were not for my benefit. The Monkees are very human!



Review of the final concert seen (but hardly heard)

By ALAN SMITH

"GIT yor Monkee nuts!" shouted a salesman as I approached Wembley Empire Pool for the final Monkees' concert on Sunday night. "Luvverly, luvverly Monkee nuts!" He was doing a roaring trade selling bags of peanuts—though his business enterprise was outdone by another tout selling pin-ups of Davy Jones backed by Roy Orbison!

The atmosphere of excitement outside was tremendous—but inside, it seemed as if the tension and expectancy of the 10,000 crowd could burst the very walls. The heat was incredible.

By the time compere Pete Murray walked on stage my ears were already singing with the sound of the screams. In fact, with due respect to poor old Pete I doubt if even he heard his introduction to the first act, Epifocal Phringe (formerly the Echoes).

It says a lot for the Phringe that they managed to tame the audience for a while and win plenty of good reaction. The group has a gutsy, chunky sound that came over well on numbers like "Knock On Wood" and "Sweet Soul Music."

Then came Lulu—whom I can only describe as absolutely terrific—and an interval in which Monkeemia reached a pitch almost impossible to describe.

The interval was almost over when the whole building seemed to reverberate with screaming. A 20-yard queue outside the ladies' lavatory suddenly disappeared entirely as its members rushed back to their seats.

We want the Who

It was a false alarm . . . Keith Moon of the Who was in the audience, standing up and shouting "We want the Who." Most of the autograph books thrown towards him came dangerously near to clobbering Pete Murray.

Then it happened. The lights dropped and on to the stage bounced the Monkees, clad in wine-coloured suits with white sweaters. Mike and Micky were wearing black armbands in sympathy with the sentences on Keith Richard and Mick Jagger.

First number was "I'm A Believer," with Davy looking surprisingly aggressive as he thrust his guitar towards the audience as he played. Shaggy-haired Micky thundered happily at the drums, and Mr. Nesmith (as usual) looked suitably weary of it all. The famous wool hat turned out to be a vivid blue.

Davy took one of a large stock of tambourines he

had by him during the next number, "Last Train To Clarksville," shook it about a bit, threw it up in the air, missed it, watched it fall into the audience, and then took hold of another.

A photographer with cotton wool in his ears stopped taking pictures of a Monkee-fan mother and her Monkee-fan babe-in-arms, and snapped away at Davy ecstatically. Micky was on lead vocal; Peter Tork joined in.

Really, it was more of a visual spectacle than anything else . . . the sounds from the audience all but drowned out those from the stage.

Trying to distinguish one number from another became near-impossible in most cases, and I have to confess that scenes like Mike Nesmith blowing peanuts out of his guitar gave me most of my enjoyment!

Picture of Jagger

During Davy's solo number "I Wanna Be Free," we got that now famous fun-shot of Mick Jagger projected on to the screen erected above the stage—although I noticed that for some strange reason, the fans reached an absolute paroxysm of delight when a picture of an old-fashioned seven-wing aeroplane flashed into view.

Other highlights were Davy on drums (and very capably); Micky's marvellously funny impression of James Brown, which some of the younger fans seemed to take rather too seriously; Mike suddenly freaking-out from beneath his gloomy exterior to writhe about all over the place during "You Can't Judge A Book By The Cover"; Davy in an immaculate black tuxedo and white open-neck shirt, singing a swinging "Gonna Build A Mountain"; Micky stripping down to a sweat-soaked yellow shirt and doing a complete somersault on the stage; a quick rendition of "Happy Birthday To You" for one of the production staff; and Davy and Micky thumping away alternately at a kettle drum during "Alternate Title."

Peter Tork didn't seem to make too much impact at the performance I watched, although he did look highly proficient as he flicked through his banjo solo with great dexterity.

The Monkees' closing number, "Stepping Stone," was magnificent. I hesitate to use the word psychedelic, but the entire production and dizzy whirls of light seemed to crash at the senses and send the mind reeling.

When it was finally, breathtakingly over, the Monkees ran off stage and we all stood for "God Save The Queen."

It didn't seem the same, somehow.



DAVY

Contd. from page 3

happening, that for a while I just didn't know where I was or what I was supposed to be doing."

Incidentally, Davy has some advice for fans of his who are considering buying a recently-issued LP of some of his old solo numbers. The advice is: DON'T.

"It's terrible," he told me, "and I resent the fact that when I first recorded those songs people didn't want to know. It hangs me up. The whole thing is terrible."

Mike Nesmith and several of the 20-odd strong Monkee officials wandered into the room and said it was time to go.

"Keep talking," said Davy, "and I'll keep answering questions as we walk."

"Did you see the David Frost show on TV last night," he volunteered suddenly. "Fantastic! I'm not sure they could do that in the States."

"Say, do you think my accent's changed? I mean, you probably will . . . you'd know if it was a bit American. But in the States they don't know the difference; I'm English and that's that."

"I often have a ball in the States, talking with a Cockney accent loik this or the toime so nobody knows wot the 'eck I'm talking abaht."

"A funny thing about accents . . . when I first tried to get a part in 'Oliver,' they turned me down because I was from Lancashire. 'You'd be great,' they said, 'with a Cockney accent.' But I couldn't do one, so that was that."

"I remember I got on a provincial tour of 'Peter Pan' with Jane Asher for a while, and for a short time I was really mixed up about the way I talked."

"I used to say 'pot' instead of put, and 'bash' instead of bush. At that time I had a big crush on Jennifer Moss from 'Coronation Street,' and when I used to ring her up I used to try and talk to her terribly posh and actor-ish."

"I don't think I've changed, though," he said suddenly, almost sadly. "Other people have; but not me. I've been thinking of going back to the States early after the concerts, because if I stay on, there are so many people who want to meet me I'm bound to offend someone."

The lift doors opened and his small, slight figure stepped inside . . . waved goodbye . . . and was gone.



JULIE'S NEW "FROST" EP JULIE FELIX

JULIE FELIX

SONGS FROM "THE FROST REPORT"—PART 2

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BEATLES: TONGUES FIRMLY IN CHEEKS!

*"All You Need Is Love"/"Baby You're A Rich Man" (Parlophone).

YOU know all about this disc with its initial plug to half the world, don't you? It is, of course, very simple in construction so that all the foreign countries could understand it.

It harks back to the early Beatles—with added cellos and brass as the only concession to their present progressive style. A very pretty sing-along tune, soloed by John, with Paul and George chanting "Love" over and over behind him.

Goes on a minute too long—the orchestra goes berserk while the boys chant the title phrase 42 times—the strings even offer the theme from "Greensleeves"! Only the Beatles could make a classic of such uncomplicated material.

And many fans will probably welcome this return to less complex stuff, even though one can almost hear the group's tongues firmly planted in their cheeks!

FLIP: Back to modern style for "Baby You're A Rich Man," with Oriental instrumentation and an unusual shuffle beat, emphasised by handclaps. John solos again, partly in falsetto. The whole effect is startling and packed with interest from the word "go."

SAM AND BILL

"I Feel Like Cryin'"/"I'll Try" (Brunswick).

A plaintive blues rockaballad, wistfully wailed by this excellent r-and-b duo. Sung partially as a duet, they then shoot off at a tangent, with one of the boys taking the melody line while the other voices encouragement.

A bit like the Righteous Brothers at their most soulful, and with the commercial polish wiped off. Walloping beat and brass complete a thoroughly gripping track.

FLIP: Tempo speeds for this zippy item. A much happier feel here, with Sam and Bill warbling in spirited style, aided by crisp brass and shuffle beat.

ROYAL GUARDSMEN

"Airplane Song"/"O.M." (Stateside).

The Guardsmen's last disc slipped up because it was virtually a carbon copy of the original "Snoopy." This one is totally different, but—in its own way—just as much fun and equally catchy.

Has a simple melody about the joys of flying—in fact, you can sing along with it on the very first spin—and there's a rippling backing and shuffle beat. It's entertaining, harmless and undemanding—and because of its lilting melodic quality, must stand a chance.

FLIP: Not sure what this title means, and there's no way of finding out, as it's simply a beaty twang instrumental. Showcases Marvin-like solo guitar.

The BEATLES (l to r) PAUL, JOHN, RINGO, in background, and GEORGE as seen in TV's "Our World." Also in the picture between Ringo and George are MARIANNE FAITHFULL and MICK JAGGER.



SINGLES reviewed by Derek Johnson

Sandie stays with 'Puppet' team

*"Tonight In Tokyo"/"You've Been Seeing Her Again" (Pye).
THE mood is established at the outset, with Oriental flavouring from gongs and xylophone. But without wasting any time, it develops into a sparkling rhythmic ballad, with an irresistible lilt—as pronounced as in "Puppet On A String," composed by the same team of Bill Martin and Phil Coulter.

The catchy way in which the name "Tokyo" is frequently repeated in sing-along style is a dead-cert sales gimmick—in fact, the tune as a whole is melodic and whistleable. May not do quite so well as the last one, as it won't have Eurovision behind it, but it'll be pretty big.

FLIP: A Chris Andrews number, in the style we've come to associate with him. Bubbling Latin flavour, infectious beat, and spirited styling by Sandie.



MEL TORME

"Lover's Roulette"/"I Remember Suzanne" (CBS).

Here's one for the more sophisticated set. Velvet Fog Torme demonstrates effectively why he is in the quality bracket, with this hitting ballad with a Latin rhythm. Has a haunting melody, an unusual and interesting lyric, and a full orchestral accompaniment with brass and strings.

FLIP: A gentle and tender nostalgic ballad, with a delicate backing.

* TIPPED FOR CHARTS
† CHART POSSIBLE

PERCY SLEDGE

"Baby Help Me"/"You've Got That Something Wonderful" (Atlantic).

Remember how Percy made his initial impact last year, with a powerful soul ballad, backed by that sensational bluesy organ? Well, if you expect the mixture as before, you've got a disappointment coming. This is an up-beat r-and-b toe-tapper.

Sledge bulldozes through the lyric in effervescent style, backed by a pleasuring beat and brittle brass. But the song itself isn't outstanding, and it falls short of Otis Redding or Arthur Conley. He should stick to his proven ballad singing—it's much more distinctive.

FLIP: Gospel-type girl group and hand-claps support Percy in this mid-tempo item. Snappy, peppy, vital. But the same remarks apply here as for the top side.

Intriguing solo from Kink Dave

†"Death Of A Clown"/"Love Me Till The Sun Shines" (Pye).

AN intriguing disc from Kink Dave Davies making his solo debut. He has a raw, unpolished style—rather like a cross between Bob Dylan and one of the early blues shouters such as Leadbelly.

The tune, written by Dave and brother Ray, is strangely haunting—and features some compelling acoustic guitar work, plus background chanting from the other Kinks and girl group.

It's kinda folksy in a way, with a steady beat and a tune you can really get your teeth into.

FLIP: This is a self-penned medium-pacer, in which Dave is carried along by a pounding electronic backing, organ and tambourine. More in the Kinks' early style.



JOSE FELICIANO

"My Foolish Heart"/"Only Once" (RCA).

This Puerto Rican singer-guitarist has created quite an impact in Britain through his TV appearances, so this single should be well received. He's chosen a tried and trusted standard ballad, and emotes it with the utmost warmth and sincerity.

His superb guitar technique is also in evidence, but to some extent is overpowered by the large string section. Good performance.

FLIP: A captivating new ballad, which suddenly breaks into Latin-American rhythm in the chorus. Unobtrusive backing this time, with Jose's guitar strongly showcased.

ARTHUR CONLEY UP-DATES OLD BILL HALEY ROCKER

*"Shake Rattle And Roll"/"You Don't Have To See Me" (Atlantic).
THOSE of you who remember the Bill Haley version of this favourite rocker simply won't recognise the old dog now! It's been completely rejuvenated in this exciting, electrifying hunk of r-and-b.

Arthur Conley's in cracking form as he rampages through the familiar chorus, aided by chanting group. But for me, this disc is made by the backing—punchy brass, contagious bouncy beat, and swinging like crazy. Although it's a well-worn number, the sheer galvanism of this disc should carry it.

FLIP: A change of style here. It's an intense bluesy beat-ballad, with a plodding beat and clipped brass. Got quite a pleasing tune to it, as well.

MIKE SAMMES SINGERS

"A Man And A Woman"/"What Lies Over The Hill" (HMV).

SOUNDS

ORCHESTRAL

"A Man And A Woman"/"West Of Carnaby" (Pleasantry).

The title tune from a recent award-winning French movie. It's light and fluffy, with a delicious little jingle of a melody that's so easy to whistle along with. The Mike Sammes group sing the lyric in typical Ray Conniff style, complete with do-dee-do chorus.

Sounds Orchestral's version is, of course, strictly instrumental—and adapted to the individual keyboard stylings of Johnny Pearson. A lush string session dances merrily in the background, and maracas lend more of a Latin quality than in the Sammes disc. Good late-night listening.

FLIPS: The Sammes team blend smoothly in this romantic filler with a philosophic lyric. On the other disc, Sounds offer a sparkling bubbling piece.

JAMES BROWN & FAMOUS FLAMES

"Let Yourself Go"/"Good Rockin' Tonight" (Pye-International).

We've heard it all before from James Brown, but this boy is such a fantastic performer that it's well worth hearing again. Vocal pyrotechnics galore on this track, with shouts, screams, grunts and some impressive r-and-b singing. Mid-tempo—certainly not as fast as the title suggests—with a compulsive, insidious beat.

Almost a touch of voodoo about it. No tune, just a beat—plus a blood-tingling, punch-backed Brown rendition.

FLIP: This title really lives up to its name. An unashamed rock 'n' roller, with shrieking brass and party atmosphere in the background. Ideal dancing material.

OTIS REDDING AND CARLA THOMAS

"Tramp"/"Ooh Carla, Ooh Otis" (Stax).

Basic compulsive r-and-b, this. It's little more than an exchange of saucy chat between Otis and Carla, with the soul band playing an insistent brassy riff, and churning out an insistent mid-tempo plod beat.

There's practically no melody to it, but its exuberance and down-to-earth ebullience have a strangely hypnotic quality. And it oozes that so-called "coloured feel." It's a smash hit in the States, but I doubt if Britain will take to it.

FLIP: As the title suggests, it's very similar to the top side—except that the exchanges are sung instead of spoken. For that reason, I prefer this side.

The red light burnt from
the blue sky of sound padding
The instruments buzzed with enthusiasm
Needles dug into red lines
Glass... wire mesh... and...
Take one!
Angelic music filled the small room
St. Paul's... Westminster Abbey...
The sound was perfected
Someone watched
All became quiet
The angel picked up her book
And found she was on the last page of
the Gospel according to Ginsberg
Her time had come
The angel had done what her life had wanted
And P.P. Arnold sang her new single
"The Time has Come"

IMMEDIATE IM055

Produced by Mike Hurst

MORE REVIEWS
ON PAGE 10

Herb Alpert Artiste of the Month



NEW ALBUM Sounds Like Herb Alpert
AML 900 AMLS 900 (Stereo)

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Whipped Cream & Other Delights NPL 28058
What Now My Love NPL 28077
S.R.O. NPL 28088
South Of The Border NPL 28051
Going Places NPL 28065

CHART BUSTERS!



SANDIE SHAW
Tonight In Tokyo
7N 17346

ALSO AVAILABLE - HER ALBUM
Puppet On A String
NPL 18182

SOUNDS ORCHESTRAL

A Man And A Woman
7N 35391

JAMES BROWN
Let Yourself Go
7N 25423

JIMMY BOWEN
It's Such A Pretty World
RS 20592

TED ROGERS
L'Amour
7N 17347

MICHAEL O'DUFFY
O'Donnell Abu
7N 17350

NME TOP 30

(Wednesday, July 5, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	A WHITER SHADE OF PALE . Procol Harum (Deram)	7	1
2	2	THERE GOES MY EVERYTHING Engelbert Humperdinck (Decca)	7	2
6	3	ALTERNATE TITLE Monkees (RCA)	3	3
7	4	SHE'D RATHER BE WITH ME Turtles (London)	3	4
3	5	CARRIE ANNE Hollies (Parlophone)	5	3
4	6	PAPER SUN Traffic (Island)	5	4
5	7	OKAY! . . . Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	5	5
8	8	GROOVIN' Young Rascals (Atlantic)	7	8
17	9	IT MUST BE HIM Vikki Carr (Liberty)	3	9
10	10	HERE COMES THE NICE . . . Small Faces (Immediate)	4	10
14	11	DON'T SLEEP IN THE SUBWAY . . . Petula Clark (Pye)	6	11
15	12	STRANGE BREW Cream (Reaction)	4	12
18	13	7 ROOMS OF GLOOM . . . Four Tops (Tamla-Motown)	4	13
16	14	IF I WERE A RICH MAN Topol (CBS)	9	14
9	15	SILENCE IS GOLDEN Tremeloes (CBS)	11	1
20	16	RESPECT Aretha Franklin (Atlantic)	4	16
11	17	THE HAPPENING Supremes (Tamla-Motown)	8	5
27	18	SEE EMILY PLAY Pink Floyd (Columbia)	2	18
13	19	SWEET SOUL MUSIC Arthur Conley (Atlantic)	11	9
12	20	WATERLOO SUNSET Kinks (Pye)	9	2
21	21	WHAT GOOD AM I Cilla Black (Parlophone)	4	18
23	22	FINCHLEY CENTRAL . . . New Vaudeville Band (Fontana)	9	10
25	23	ROSES OF PICARDY Vince Hill (Columbia)	8	16
19	24	THEN I KISSED HER Beach Boys (Capitol)	9	5
26	25	I'LL COME RUNNING Cliff Richard (Columbia)	4	19
26	26	CLAIRE Paul and Barry Ryan (Decca)	1	26
27	27	LET'S PRETEND Lulu (Columbia)	1	27
28	28	ANNABELLA John Walker (Philips)	1	28
22	29	DEDICATED TO THE ONE I LOVE . . . Mamas & Papas (RCA)	13	2
30	30	TAKE ME IN YOUR ARMS AND LOVE ME Gladys Knight & the Pips (Tamla-Motown)	1	30

Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	6	1
2	2	SOUND OF MUSIC Soundtrack (RCA)	117	1
3	3	THE MONKEES ! HEADQUARTERS (RCA)	1	3
3	4	ARE YOU EXPERIENCED Jimi Hendrix (Track)	7	3
4	5	MORE OF THE MONKEES (RCA)	13	1
5	6	FIDDLER ON THE ROOF . . . Topol and London Cast (CBS)	13	5
6	7	A DROP OF THE HARD STUFF Dubliners (Major Minor)	8	5
9	8	RELEASE ME Engelbert Humperdinck (Decca)	7	6
11	9	EVOLUTION Hollies (Parlophone)	4	9
7	10	BEST OF THE BEACH BOYS (Capitol)	35	2
8	11	GREEN GREEN GRASS OF HOME . . Tom Jones (Decca)	14	3
14	12	TOM JONES AT THE TALK OF THE TOWN . . . (Decca)	2	12
13	13	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	50	4
12	14	THIS IS JAMES LAST James Last (Polydor)	12	7
15	15	THE MAMAS AND PAPAS DELIVER (RCA)	2	15



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5 YEARS AGO

TOP TEN 1962—Week ending July 6

- 1 PICTURE OF YOU Joe Brown (Piccadilly)
- 2 I CAN'T STOP LOVING YOU Ray Charles (HMV)
- 3 COME OUTSIDE Mike Sarno (Parlophone)
- 4 GOOD LUCK CHARM Elvis Presley (RCA)
- 5 GINNY COME LATELY Brian Hyland (HMV)
- 6 I'M LOOKING OUT THE WINDOW Cliff Richard (Columbia)
- 7 HERE COMES THAT FEELING Brenda Lee (Brunswick)
- 8 THE GREEN LEAVES OF SUMMER Kenny Ball (Pye)
- 9 LAST NIGHT WAS MADE FOR LOVE Billy Fury (Decca)
- 10 ENGLISH COUNTRY GARDEN Jimmie Rodgers (Columbia)

10 YEARS AGO

TOP TEN 1957—Week ending July 5

- 1 PUTTIN' ON THE STYLE/GAMBLIN' MAN Lonnie Donegan (Pye-Nixa)
- 2 ALL SHOOK UP Elvis Presley (HMV)
- 3 YES, TONIGHT JOSEPHINE Johnnie Ray (Philips)
- 4 AROUND THE WORLD Ronnie Hilton (HMV)
- 5 LITTLE DARLIN' Diamonds (Mercury)
- 6 WHEN I FALL IN LOVE Nat "King" Cole (HMV)
- 7 MR. WONDERFUL Peggy Lee (Brunswick)
- 8 WE WILL MAKE LOVE Russ Hamilton (Oriole)
- 9 WHITE SPORT COAT King Brothers (Parlophone)
- 10 AROUND THE WORLD Bing Crosby (Brunswick)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, July 4, 1967)

Last Week	This Week		WEEKS IN CHART	HIGHEST POSITION
1	1	WINDY Association	1	1
2	2	LITTLE BIT O' SOUL Music Explosion	1	2
3	3	CAN'T TAKE MY EYES OFF YOU Frankie Valli	1	3
4	4	SAN FRANCISCO "WEAR SOME FLOWERS IN YOUR HAIR" Scott McKenzie	1	4
5	5	DON'T SLEEP IN THE SUBWAY Petula Clark	1	5
6	6	COME ON DOWN TO MY BOAT Every Mother's Son	1	6
7	7	UP—UP AND AWAY 5th Dimension	1	7
8	8	LET'S LIVE FOR TODAY Grass Roots	1	8
9	9	GROOVIN' Young Rascals	1	9
10	10	THE TRACKS OF MY TEARS Johnny Rivers	1	10
11	11	SHE'D RATHER BE WITH ME Turtles	1	11
12	12	LIGHT MY FIRE Doors	1	12
13	13	A WHITER SHADE OF PALE Procol Harum	1	13
14	14	RESPECT Aretha Franklin	1	14
15	15	ALFIE Dionne Warwick	1	15
16	16	C'MON MARIANNE Four Seasons	1	16
17	17	SOCIETY'S CHILD Janis Ian	1	17
18	18	DING DONG THE WITCH IS DEAD Fifth Estate	1	18
19	19	I WAS MADE TO LOVE HER Stevie Wonder	1	19
20	20	HERE WE GO AGAIN Ray Charles	1	20
21	21	AIN'T NO MOUNTAIN HIGH ENOUGH Marvin Gaye & Tammi Terrell	1	21
22	22	WHITE RABBIT Jefferson Airplane	1	22
23	23	FOR YOUR PRECIOUS LOVE Oscar Toney Jr.	1	23
24	24	SOUL FINGER Bar-Kays	1	24
25	25	I TAKE IT BACK Sandy Posey	1	25
26	26	MAKE ME YOURS Bettye Swann	1	26
27	27	MARY IN THE MORNING Al Martino	1	27
28	28	PAY YOU BACK WITH INTEREST Hollies	1	28
29	29	MERCY, MERCY, MERCY Buckingham	1	29
30	30	MORE LOVE Smokey Robinson & the Miracles	1	30

BEE GEES STARRING ROLE IN AFRICA-BASED PICTURE

Executive Director:
MAURICE KINN

Editor:
ANDY GRAY

Assistant Editor:
JOHN WELLS

News Editor:
DEREK JOHNSON

Advertisement
Manager:
PERCY C. DICKINS

**New
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Phone (for all Depts.)
01-240 2266 (10 lines)

Cable address:
Newmusex, London

NEW YORK: June Harris
315 West 57th Street, New York
N.Y. 10019.
Phone: 757-7897

HOLLYWOOD: Tracy Thomas
2024 Reallia, Los Angeles
California, 90046.
Phone: (213) 656-7051

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REEVES STOCKPILE —MORE LPs, SINGLES

RCA has four singles, one EP and four albums of previously unissued Jim Reeves material ready for release in this country. This is the outcome of a systematic analysis of all the singer's tapes and recordings, which has been undertaken during the past few weeks by RCA label manager Bob Angles.

As well as this unheard material, there are still many tracks on already-released albums suitable as singles. This means the flow of Reeves releases is guaranteed for two years.

First of the "new" singles is to be issued next Friday (14th). It couples the ballad "Trying To Forget" with a number co-written by Reeves, "The Storm."

4½ minute Tom Jones

Tom Jones' next Decca single marks a departure from the country and western style of his last three hits. Titled "Fall In Love," it is a new British song based on a traditional melody with lyrics by Lonnie Donegan—it lasts 4½ minutes. Flip side is a Gordon Mills composition "If I Could Do The Things I Wanna Do." The disc, set for release on July 21, is introduced by Tom in Light's "Monday Monday" (July 17) and BBC-1's "Top Of The Pops" (20th).

CAT'S NEXT ON JULY 21

Cat Stevens' next single will be released by Decca on July 21. It will be a double A-side disc, but exact choice of titles has not yet been made. They will be selected from "Face In A Moonstone," "The Laughing Apple" and "Bad Night"—all written by Cat and produced by Mike Hurst.

Cat has been booked for a 12-day tour of Sweden, starting in mid-August. This will be followed by a visit to Germany for club and cabaret dates, plus TV appearances.

Who disc salute to Jagger and Richard



The WHO, minus bass guitarist John Entwistle, recording their Jagger-Richard tribute last Friday.

AT an emergency meeting last Thursday the Who decided to record immediately two Mick Jagger-Keith Richard compositions as a tribute to the two Rolling Stones. Co-manager Chris Stamp flew back from New York to join Kit Lambert in producing the session, which took place on Friday afternoon. Copies of the disc, which couples "The Last Time" and "Under My Thumb," are already in the shops. As group member John Entwistle was honeymooning on the Queen Elizabeth at the time, the bass guitar part was over-dubbed by Pete Townshend.

A statement from the Who says: "There was no time to consider production or arrangements, and what has emerged is a straightforward and very rough cover version of the two songs."

The group plans to donate royalties from the disc towards assisting Jagger and Richard's legal costs. In order to make the record, the Who suspended plans to cut their follow-up single, which will now be completed in New York this weekend.



The Bee Gees on Sunday morning just before leaving for America.

THE Bee Gees are to star in a big budget full-length feature film to be shot on location in Africa at the end of this year. Titled "Lord Kitchener's Little Drummer Boys," it has been commissioned by Nems Enterprises and will be a wide-screen production in colour. The group is writing the complete musical score as well as several songs it will perform in the picture.

Ryan twins signed in £100,000 film deal

PAUL and Barry Ryan—who this week make their first NME Chart appearance of 1967—have been signed to a £100,000 film deal by MGM, which guarantees them a minimum of three starring rôles during the next three years. They begin work on their first picture in Britain this autumn. This means a postponement of their American and Australian tours, tentatively set for the same period.

In their first movie, which has a work title of "Sentenced To Sing," the Ryans will have straight acting rôles as two delinquents. The



PAUL and BARRY RYAN appearing in Light Programme's "Monday Monday" this week.

story—now being specially written for them in America—tells of twins who abscond from an approved school, and of their adventures on the run. Their true identity is revealed when they accidentally become famous.

The Ryans, who have been taking acting lessons for six months, took screen tests for MGM in Hollywood four weeks ago. Their film contract was brought back from America last weekend by their agent Harold Davison.

STONES TWO-WEEK CRASH RECORDINGS SCHEDULE

THE Rolling Stones will spend the next two weeks cutting a new single and completing their next LP. They began recording today (Friday), and have booked their studio for a fortnight. Prior to the Jagger-Richard court cases the Stones had cut only three backing tracks—but with a crash programme planned for July, the album should be finished this month.

"We hope to have sufficient material in hand to select a single for mid-August release," recording manager Andrew Oldham told the NME. A further two-week recording session has been provisionally arranged from the third week in August. Earlier this week, Mick Jagger and Keith Richard spent several days at Richard's West Wittering home writing new material.

The two Stones' appeals against convictions and sentences on drug offences will now be heard on July 31. The hearing will be before the Lord Chief Justice and two other judges. Meanwhile, Mick and Keith are not allowed to leave this country. A drug charge against a third Stone, Brian Jones, has been put back until after the Jagger-Richard appeals.

Cream U.S. concerts

The Cream are now set for a six-week visit to America from mid-August to the end of September. Besides playing concert dates, they will be promoting their new "Cream" LP, which was recorded entirely in New York. It comprises 11 tracks, including eight group compositions.

Kinks tour plans

The Kinks' tour of Australia—originally planned for August—has now been put back until early January, when the visit will also take in concerts in other Far East territories. The group is being negotiated for the Windsor Jazz Festival on August 11.

The story tells of five youngsters who enlist in the Army as boy musicians and subsequently become involved in a war. The screenplay is being written by Mike Pratt, who is particularly well-known for his TV scripts.

All the Bee Gees will have strong acting parts in the picture. This will not be a new experience for them as they acted regularly on Australian-TV prior to coming to this country. But the starring rôle is likely to fall to drummer Colin Petersen, who had the title rôle in the Australian film "Smiley" and appeared in the Max Bygraves' picture "Cry In The Streets."

The group left on Sunday for its two-week promotional visit to America. Plans for the filming of a half-hour TV colour show—based on the Bee Gees' first LP, and for location shooting in Europe—have been put back until after they return from the States.

Other Continental visits for the Bee Gees include a three-day trip to Scandinavia from July 20, and a promotional visit to Germany in mid-August.

★ POPLINERS ★

BEACH Boy Carl Wilson has been acquitted of a charge of draft evasion in Hollywood; he is still eligible for U.S. Army service but is unlikely to be called up in the immediate future ● Nelson Riddle conducts 60-piece Radio Orchestra in Light's "Sounds Spectacular" on Sunday, July 16 ● Millie Small makes three concert appearances next week at Budapest's National Stadium in Hungary ● The "Holiday Spin" disc show begins a new Light Programme series on Saturday, July 15, with Michael Aspel and Pamela Donald compering ● Honeycombs are looking for a lead-guitar male singer; applications invited.

45 RPM
RECORDS

THE RUS
Make mine

F12635

JOHNNY
Lady

F22636

Star-packed summer, autumn TV

KATHY KIRBY is to star in her own BBC-1 series of six half-hour shows in the autumn, although the exact dates of transmission have not yet been set. The shows will probably follow the Dusty Springfield series beginning in mid-August.

Meanwhile, Kathy is showcased in her own TV spectacular, titled "Kate's" next Wednesday (12th), as part of BBC-2's "Something Special" series. The cast is all female and includes Libby Morris, the She Trinity and an all-girl orchestra led by Betty Smith.

Shirley Bassey's recent BBC-2 "Show Of The Week" is repeated tomorrow (Saturday). On the same channel next Friday (14th) Anthony Newley, Bobby Darin and Nancy Wilson guest in the "Andy Williams Show."

Tom Jones is set for a guest appearance in ATV's new audience-participation series "The Golden Shot" on Saturday, July 29. Nina and Frederik are booked for the first edition tomorrow (8th), and Julie Rogers guests in the August 12 show. Other bookings were reported last week.

Tom Jones is also in the first of ATV's "Dickie Valentine Show" series screened during the week of August 7—exact day varies according to region. As previously announced, Vince Hill is set for the second edition. The Breakaways are resident in the series.



KATHY KIRBY pictured during the filming of her BBC-2 show for screening next week.

Running order of ABC-TV's six-week "Bruce Forsyth Show" series has now been announced. The programmes will occupy the Sunday night variety spot following the current series of "The Blackpool Show." Bruce's guests include Tommy Cooper and Adele Leigh (August 20), Harry Secombe and Julie Rogers (27th), the Kaye Sisters (September 3), Dudley Moore and Anita Harris (10th), Roy Castle and Edmund Hockridge (17th), Engelbert Humperdinck and the King Brothers (24th).

Adam Faith returns to the panel of BBC-1's "Juke Box Jury" on Saturday, July 15, joined by Salena Jones, Ray Fell and actress Annette Andre. Booked for the following week (22nd) are Alan Freeman, Anita Harris, boxer Billy Walker and Maggie Clews.

Engelbert Humperdinck's JBI appearance is now confirmed for July 29, for which Lulu, Ted Ray and American film actress Beverly Adams are also set. Judith Durham and Athol Guy of the Seekers are on the August 5 panel, with Barbara Windsor and John Bird.

Ken Dodd is the star guest in the first of BBC-1's new "A Spoonful Of Sugar" series on Friday, July 14. Idea of the show is that hospital patients are asked whom they would most like to meet. As reported in the NME five weeks ago, Cat Stevens also guests in the first edition, which comes from Stanmore Hospital.

Frank Ifield and the New Faces are booked for BBC-1's "Dee Time" on Tuesday, July 18. Set for the Thursday edition of that week (20th) are the Barron Knights, Donald Peers and Johnny Hackett. Both these shows are screened from Blackpool.

OXYGEN AID FOR NESMITH

Monkee collapses at concert, illness hoodoo

OXYGEN equipment was rushed to Monkee Mike Nesmith by Red Cross workers on Sunday, when he became ill after the group's matinee concert at the Wembley Empire Pool. He is believed to have collapsed from exhaustion. However, Mike's condition was reported to be "not serious" and after treatment he was able to take part in the evening performance without incident.

Peter Tork was also said to be suffering from strain and fatigue, but he did not require medical attention. In view of the group's hectic American concert itinerary starting this weekend—coupled with the pressure under which the Monkees have been working this year—a doctor will accompany them on their U.S. tour, starting today (Friday).

There has been an illness-and-injury "hoodoo" on the Monkees during their British visit. Apart from Nesmith and Tork's exhaustion, Micky Dolenz suffered from a heavy cold and Davy Jones cut his hand and hurt his ankle.

During their official London press conference the Monkees announced they hope to make their first feature film in this country early next year—as exclusively revealed in the NME three weeks ago. But they are still looking for a suitable story line and subject matter. The possibility of the group returning here this autumn for TV filming—as suggested by the NME last month—was not ruled out.

Jimi Hendrix, who has been staying at Peter Tork's Los Angeles home, was involved in an accident this week while driving Peter's GTO car. Jimi's right ankle was badly hurt and will have to be strapped up for his concert tour appearances with the Monkees. Peter's car was severely damaged, and the NME broke the news to him on Wednesday.

HOLLIES AUGUST U.S. TOUR WITH TURTLES

THE Hollies have been booked for a three-week American concert tour from August 28. They will co-star with top U.S. group the Turtles—whose "She'd Rather Be With Me" hit is currently at No. 4 in the NME Chart, one place above the Hollies' "Carrie Anne." Also being negotiated for the tour is another leading American attraction, the Association.

Prior to this engagement the Hollies play a ten-day Swedish tour opening on August 10. This immediately follows a two-day appearance at Tito's Club in Palma, Majorca.

On Tuesday the Hollies returned from a three-day visit to Yugoslavia. For their concert appearances in Zagreb they displayed a huge banner on stage proclaiming "Hollies Love Peace," and distributed flowers to the audience. They also wore black arm-bands in sympathy with the Jagger-Richard jail sentences.

The Hollies are being negotiated for a Sunday concert at London's Saville Theatre before they embark on their overseas commitments. John Walker and new U.S. singer Scott McKenzie are also being sought for the show.

Lead guitarist Tony Hicks has now fully recovered from the sinus condition, for which he underwent a minor operation in London last month.

Move aids pirate radio campaign

THE Move top the bill in a "pop happening" at London's Alexandra Palace on Saturday, July 22. The Pretty Things are also taking part in the event, which is titled "Free The Pirates" and sponsored by Radio Caroline.

From now on, the Move intend to work only three days every week. This is to give composer Roy Wood an opportunity to write new material, and to cut the risk of fatigue from excessive touring.

Latest one-nighter dates for the Move are Morecambe Central Pier (tonight, Friday), London Marquee (Tuesday), Dewsbury College (Thursday), Bognor Shoreline (15th), Birmingham Silver Blades (17th) and King's Lynn Corn Exchange (21st).

CLIFF PLUS SONGS FOR GRAHAM MOVIE —SHADS WAX AGAIN

CLIFF RICHARD has written three of the songs which he will feature in the film "Two A Penny," currently being made by World Wide Productions on behalf of the Billy Graham Organisation. An EP of four of the numbers from the picture—including all Cliff's compositions—will be released by Columbia at the end of the year to coincide with the premiere.

The Shadows were returning at the end of this week from their Far Eastern tour, and plan to spend most of July in the recording studios. It is not, however, expected that they will have a new single issued in time for their appearance in ABC-TV's "Blackpool Show" on July 30.

Cliff Richard and Billy Graham take part in ABC-TV's religious programme "Looking For An Answer" this Sunday (9th). As already reported, Cliff and Paul Jones discuss religion in the following week's edition (16th).

TREMS—RASCALS TOUR

THE Tremeloes' projected British tour with America's Young Rascals—No. 8 in this week's NME Chart—is now confirmed to take place between September 17-October 7. However, Tremeloes' manager Peter Walsh was returning from business discussions in America yesterday (Thursday), and further dates may be added to the package. The group's "Silence Is Golden" follow-up single will be a completely re-recorded song from its current LP.

Other artists are at present being lined up for the tour, which the Tremeloes will co-top with the Rascals.

Title of the new single is "Even The Good Times Are Bad," penned by Mitch Murray and Peter Callender. Following good reaction to the song on their one-nighters, the Tremeloes decided to go into the CBS studios and record an improved version with a completely new arrangement.

The Tremeloes are still on tour in the U.S. and are not expected back until the end of this month.

Lonnie Glasgow return

Lonnie Donegan is to return to Glasgow to star in pantomime for the second year in succession. He plays the title rôle in "Abaddin" at the King's Theatre only 12 months after appearing as Buttons in "Cinderella" at the near-by Alhambra.

TROGGS INJUNCTION

A High Court injunction was granted last Friday preventing the Troggs from engaging anyone other than Page One Records as their managers, agents or representatives. As reported in last week's NME, the Troggs had announced their break-away from Larry Page's company while Page had stated the group was contracted to him for the next four years.

The Troggs, who have been visiting America for discussion concerning their future, were understood this week to be returning to Britain by sea.

Vince film song date

Vince Hill's new British single "When The World Is Ready," from the film "The Long Duel," is now set for Columbia release on July 21.

Oldham takes over Faces management

THE Small Faces are the latest group to be involved in a behind-the-scenes managerial reshuffle. Rolling Stones' recording manager Andrew Oldham announced this week that Immediate Enterprises have taken over the Faces' management from Robert Wace.

This means that Oldham and his partner Tony Calder will now manage the group's business interests and publishing, as well as continuing to release its discs on the Immediate label. The Faces will, however, continue to produce their own records.

The Faces' switch was confirmed to the NME on Wednesday by Robert Wace, who was prepared to make no further comment.

Pet waxing in U.S.

Pye producer Tony Hatch flew to Hollywood on Wednesday to record a new single by Petula Clark, who is currently filming "Fanny's Rainbow" there. As exclusively reported in the NME in February, Pet will star in her own BBC-1 series at the end of this year. During her stay in London she may also undertake one or two concert appearances.



The new-look STEVE MARRIOTT, complete with moustache, in action at Blackheath Rhythm-and-Blues Festival last weekend.

PINK CONCERT TOUR, MOVIE, ALBUM SOON

THE Pink Floyd, who jump to No. 18 in this week's NME Chart, are planning a concert tour of major provincial cities in the late summer. Venues are being set in Manchester, Liverpool, Bristol, Edinburgh and Leeds, among others. Their show will be similar in conception to the "Games In May" presentation, which they staged this spring at London's Queen Elizabeth Hall.

Herman movie hitch

Owing to shooting falling behind schedule, Herman's Hermits will not now complete work on their "Mrs. Brown You've Got A Lovely Daughter" movie before leaving next week for their extensive U.S. tour. Final sequences of the picture will have to be completed after the group's return to Britain in September.

CILLA LEAVING WEST END

CILLA BLACK leaves the cast of the revue "Way Out In Piccadilly"—in which she has been co-starring with Frankie Howerd at London's Prince Of Wales Theatre since last November—on Saturday, July 22. Her place in the show, which is to continue indefinitely, is taken by Anita Harris, who opens the following Monday (24th).

Cilla is to spend the following three weeks in EMI's London recording studios, where she will complete her next album and cut a new single.

On August 14 she flies to Paris for a week for further recording sessions both in French and English. Cilla then plans to take a month's holiday.

YARDBIRDS GO EAST

The Yardbirds, who left on Wednesday for their six-week American tour, have been booked for a five-week Far Eastern visit including a fortnight in Australia. It begins next January.

The group's next U.S. single, for immediate release there, is a cover version of Manfred Mann's British hit "Ha Ha Said The Clown." But the Yardbirds will not have a new disc issued here until September.

DECCA group records

AT THE TOP
of the Pop singles charts
AGAIN!

No. 1
Procol Harum
A Whiter Shade of Pale

DM 126 **DERAM**

No. 2
Engelbert Humperdinck
There Goes My Everything

F 12610 **DECCA**

No. 3
The Monkees
Alternate Title

RCA 1604 **RCA VICTOR** **RCA**

No. 4
The Turtles
She'd Rather Be With Me

HLU 10135 **LONDON**

PROCOL STILL OFF WORK

PROCOL Harum, who retain their No. 1 spot in the NME Chart for the fifth successive week, are under medical supervision and still not working. They had hoped to resume work this week with a BBC-1 "Top Of The Pops" appearance, but singer Gary Booker has been ordered another seven days' rest.

The group hopes to resume engagements next week, when it plans to issue a statement concerning its future managerial plans. As reported last week, the Harum have broken away from their former business manager Jonathan Weston.

No Broadway for Lulu

Lulu has turned down an offer to star in a Broadway musical. Her manager Marion Massey told the NME: "It would have meant Lulu spending two years in America." Three Hollywood film offers for Lulu are at present being considered, and a new TV series is being negotiated.

new from DECCA group records this week

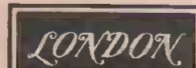
45 RPM RECORDS

WILSON PICKETT

AND THE FALCONS

Billy the Kid

HLU 10146



SIMON

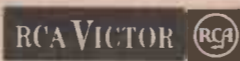
I like the way

RCA 1609

HANK LOCKLIN

Hasta luego

RCA 1610



SAM AND BILL

I feel like cryin'

05973



SH music

YOUNG



The greatest thing that freedom brought to MICK JAGGER after his nightmare trial — and two days awaiting sentence after being found guilty — was being with MARIANNE FAITHFULL again. He is pictured with her on Saturday — and how happy and peaceful she has made him feel.

JAGGER-RICHARD SENTENCES CAUSE PRESS STORM

BRITISH justice came in for sharp criticism following the sentence of three months on Mick Jagger for having four benzedrine tablets in his pocket. Almost every national newspaper came out in loud protest against this harsh punishment and frankest of all was that pillar of the Establishment "The Times."

The staid "Daily Telegraph" quoted the punishments for four hemp offences—conditional discharge, bound over, £25 fine and four years for having 15 lbs. of cannabis.

John Heyes, of the "Evening News" asked: "Would Mick Jagger be in jail had he not been the lead singer of the Rolling Stones? For the good name of justice in this country, we should remember that all men are equal before the law."

Exactly. Because Mick Jagger has earned many, many thousands of much-needed dollars for Britain, because he has become famous, he should not be treated differently.

By ANDY GRAY

Another humiliation was the handcuffing of Jagger during trips between Chichester and Lewes and Brixton. This brought loud protest in the Press and quite rightly. He was not a hardened criminal.

The day after Judge Leslie Block pronounced sentence on Thursday at Chichester Quarter Sessions, Mick and Keith were given leave to appeal and granted bail of £7,000 each by three High Court judges.

Even that dour veteran Scottish writer, John Gordon, in his column

in the "Sunday Express" lashed out with:

"The three months' sentence imposed upon Mick Jagger is monstrously out of proportion to the offence he committed. I agree that drug-taking is a national menace. And that traffickers and addicts should be stamped on mercilessly. I agree, too, that when the idols of teenagers set a bad example to their crazy idolators by drug-taking their punishment should be exemplary. But in the case of Jagger, aren't we losing our sense of proportion?"

Mr. Gordon goes on to say he wasn't convicted of taking dangerous drugs like heroin or cocaine, or even LSD, or smoking marijuana, but merely for having four benzedrine tablets, legally purchased abroad and taken with doctor's approval.

He goes on: "Benzedrine is the normal 'pick-up' of innumerable people who work at high tension. It is prescribed by Health Service doctors. Yet Jagger goes to prison because he had four benzedrine tablets. I repeat, have we lost our sense of proportion? Because he was convicted of having these tablets, Jagger was conveyed handcuffed across the country on public exhibition. It wasn't a performance of which those responsible can be proud. It was, in fact, an outrage which the Home Secretary should make sure is never repeated."

Finally, "The People" printed: "In 30 recent cases picked out at random from 'The People' file, only two prison sentences—of six months and nine months—are recorded for offences comparable to Richard's, and none for an offence comparable to Jagger's. In the other cases only fines or periods of probation were imposed."

and readers say

PETER HOWE (London): I feel that some action ought to be taken against the vicious sentences levelled against Mick Jagger and Keith Richard. Anyone who has any knowledge at all of sentences under the Dangerous Drugs Act will realise that prison sentences of one year and three months for first offenders on such minor charges are excessive.

This protest has nothing to do with personal feeling about drugs or the Stones but is a protest against injustice amounting to victimisation.

BILL SMITH (Ilford): I am no longer a teenager and I would very much like to see the drug scene cleared up but the case of Mick Jagger and Keith Richard appals me.

It has been obvious for some time that, when caught, a pop star would be held up as an example to deter teenagers from taking drugs, but this idea has badly misfired.

Jagger's crime, a first offence, would normally carry a £20 fine, and Richard too should only have been fined.

What the law has done is to make martyrs out of two public idols and widen the gap between teenagers and the police.

KANE BERULZEU (Mosjoen, Norway): It was a real bringdown to hear that both Jagger and Richard were being imprisoned for drug offences.

I have been a fan of the Stones since the days of "Not Fade Away" and still am, in spite of recent events. I do not condone their behaviour but I do believe that on the matter of drugs each individual should be allowed to make his own decision.

MORE SINGLE REVIEWS

CHANGE OF STYLE FOR THE BEE GEES

Contd. from page 6

POTTED POPS

"To Love Somebody"/"Close Another Door" (Polydor). TOTALLY different in conception from their "Mining Disaster" disc. This is an uncomplicated love lyric, featuring a soulful heartiness of a vocal by the lead singer—and the rest of the boys joining in on the pulsating, throbbing chorus.

There's an imaginative scoring—featuring strings, cellos and rumbling tympani—and the whole thing builds to an explosive climax. It's certainly not so unusual as their last one, and consequently misses out on the originality aspect. But it's an extremely good disc of its kind.

FLIP: I haven't yet heard this track, as I was sent only the main title. But it's another composition by the two Gibbs, as is the top side.

THE WHO

"The Last Time"/"Under My Thumb" (Reaction). This isn't intended as the Who's follow-up to "Pictures Of Lily," but as a tribute to the composers of the two titles, Mick Jagger and Keith Richard.

Because of the rushed nature of the recording, the group hasn't attempted its own individual conception, but has relied mainly on the original Stones' stylings.

This will doubtless prove a handi-cap chart-wise, but the disc generates plenty of excitement, and one fully appreciates the Who's gesture.

WILSON PICKETT

"Billy The Kid"/"I Don't Want No Part-Time Love" (London). An old Wilson Pickett waxing, cut some time before he joined his present label—and backed by his former group, the Falcons. Mid-tempo, it emphasises his prowess as an r-and-b singer.

But the backing is so insipid and dated, with its plodding beat and yeh-yeh backing, that it completely takes the edge off the soloist's ability. Can't honestly see why they bothered to issue this one.

FLIP: An ultra-slow and very mournful blues-ballad. Sung with all the passion and heartfelt sincerity at his command, and with a shimmering guitar backing.

LOU RAWLS

"Show Business"/"When Love Goes Wrong" (Capitol). A regular U.S. chart entrant, but underrated in this country, Lou was one of the hits of the recent Monterey Festival.

This is in the r-and-b idiom, with a lengthy spoken intro before it breaks into a behind-the-scenes exposé of the entertainment world. Set to a mid-tempo jerk beat, with brass and tinkling piano. Melody's on the weak side, and that's its main drawback.

FLIP: Somewhat faster on this side, with bongos and slurring brass. A much more rhythmic interpretation by Lou. Must say I prefer this track.



Another good one from P. P.

"The Time Has Come"/"If You See What I Mean" (Immediate).

ANOTHER exceptionally good disc by Pat Arnold. Slightly faster than "The First Cut," it's a mid-tempo ballad, expressively and meaningfully handled—with an absolutely scintillating accompaniment.

Features violins, cellos, horns and bells, and there's a distinct classical influence—particularly in the quieter passages at the start.

Then it builds to a bustling finale. Don't think it's quite as tuneful as the last one—it's specially lacking in a chorus that registers quickly. But it's so well done, it ought to hit.

FLIP: This is where P. P.'s gospel environment shines through. A finger-snapping r-and-b swinger, with organ and brass, and the girl giving out in dynamic style.

SHOP WINDOW

On the Columbia label: Judith Durham's solo version of Tom Springfield's ballad "The Olive Tree," originally issued four weeks ago, has been re-recorded with a slightly faster tempo to make "its appeal even greater"—though I still prefer the first. . . . "Reflections Of Charles Brown" by Rupert's People is a four-minute-plus track with a reflective lyric and Procol-type organ, and is a disc you really ought to hear because it's good. . . . The El-Ec-Tricians play the theme music from BBC-1's new "Champion House" series. . . . Forceful beat, twanging guitars, solo vocal and extremely fascinating harmonies make up "Morning Dew" by the Human Beans, in which the lyric holds the attention throughout.

Simon engagingly warbles a wonderfully happy mid-tempo ballad "I Like The Way" with pizzicato strings and a light-and-alry feeling, and Hank Locklin lazily draws a melodic and slowly swaying country ballad "Hasta Luego" with a slight touch of Mexican—both on RCA. . . . Debrah Aire passionately insists "This Land Is Mine" (Polydor), which turns out to be the dramatic theme from the film "Exodus," while rich-voiced Robert Goulet offers the sweet-corn sing-along "My Love Forgive Me" (CBS), adapted from the Italian hit "Amore Scusami."

On the President label: another nostalgic country ballad from Gordie Lightfoot titled "Adios Amore," which is completely authentic and not dressed up for the commercial market. . . . The ripe fruity tones of Barry White are ideally suited to the big-bash bluesy ballad "All In The Run Of A Day" . . . Those of you who go for slow soul ballads will dig "You Put Your Touch On Me" by the Kelly Brothers, who give a genuinely moving performance of this blues heartiness. . . . The Symbols sing the Crewe-Gaudio "Bye Bye Baby" and manage to sound like the poor man's Four Seasons.

By ALLEN EVANS

ANITA HARRIS (CBS) has fun with "Nursery Rhymes For Our Times," including Eleanor Rigby, and adding B-A-D For Me, Bang Bang, Old Queenie Cole.

HERB ALPERT (A & M) plays crisp trumpet with his Tijuana Brass in A Taste Of Honey, All My Loving, Lemon Tree, and The Girl From Ipanema.

LOVIN' SPOONFUL (Kama Sutra) makes a great sound of Lovin' You, On The Road Again, 4 Eyes, and Butchie's Tune. With Zal leaving, this Spoonful EP becomes the more valuable.

TRINI LOPEZ (Reprise) gives a folksy air to Jailer Bring Me Water, Watermelon Man, Let The Four Winds Blow, and Gonna Get Along Without Ya Now. Always a good performance from this top singer.

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PAPA JOHN and MAMA MICHELLE HAVE FEUD ON THEIR HANDS

"SOMEONE has just shot our gardener—I can't speak to you just now. Come up tomorrow," invited a harassed John Phillips, of the Mamas and Papas, when I spoke to him on the phone from my Beverly Hills Hotel.

This somewhat dramatic announcement was clarified when I arrived at John's Bel Air mansion—previously owned by former Hollywood singing star Jeanette McDonald—the following day.

It seems a localised feud exists between John's Mexican gardener and his Chinese counterpart over the road. The result was that a running battle is fought with slug guns between the two factions and yesterday John's faction got a pellet in him.

The grounds of the house are unbelievably beautiful and there is approximately a 50-foot drop with a winding path to the swimming pool below and terraced rows of orange, lemon and avocado pear trees growing around. The murmur of bees, the twitter of birds and the occasional hum of a pellet rattling the leaves!

Michelle informed me later that gardeners are in short supply around their area. It's conceivable that Mama Michelle's and John's other activity in the garden—archery—may have a bearing on this. Apparently, two weeks ago, they were firing arrows up into the air when a loud scream from the pool below rent the air and a gardener staggered out with an arrow in his hip. "It is a very big garden and you just cannot see everyone," explained Michelle sweetly.

Vast room

I sat and talked with John, Michelle and manager Lou Adler in the vast living-room of the house, which is dominated by a grand piano, and a tall grandfather clock that chimes with the sounds of Big Ben. It wasn't possible to tell what else dominated the room because the house had been burgled while they were away at the festival!

All three were physically and mentally exhausted by the festival. Michelle had personally typed out my passes for the festival (and about 5,000 other persons' passes as well). She recounted one amusing incident.

"The rumours the Beatles were present were all round the fairgrounds," she said. "One little teeny-bopper raced into me and said: 'I know Paul is here—please, please, please, tell me he is here.' So I told her he was there in disguise, but not

Keith Altham visits their mansion in Bel Air, California

to tell a soul. If I can make somebody's day, I'll make it!

"Ten minutes later a security man rushed into the staff building for reinforcements. 'Some idiot has put the rumour about that the Beatles are here,' he yelled. 'There are 5,000 people storming the North Gate.'"

"Oh really," I smiled angelically, and typed on.

One other result of the festival was that all 14 official cars put at the disposal of the artists had disappeared!

Turned up

"I got a call this morning from a friend who told me that they hadn't disappeared," said John, shaking his head. "He told me—there's one in Santa Monica, one in Chicago, one in Philadelphia and one in Mexico City."

Other residents in the Phillips' household include Au Puela, a delightful little black poodle, Garbo, a brown "mop" dog, really an uncut poodle in disguise, and sundry cats, among whom are Barrymore and Bogart.

The film-star names are much in keeping with this home of the old

The MAMAS and PAPAS sit in a huge empty auditorium which they will soon fill. They are (l to r) MICHELLE and JOHN PHILLIPS, DENNY DOHERTY and CASS ELLIOT.



the LP, "New Directions In Folk Music," he made three years ago with this group. All I can say is that Scott McKenzie's voice, in depth and quality, is the most impressive I have heard since that other Scott's!

"I got together with Scott a few weeks ago," said John. "He told me he would rather sing something he believed in. I wrote 'San Francisco,' goaded by him, in about five minutes—in this very room."

At this point Lou left for his own home and the telephone rang. "Hello. Yes. What do you want?" snarled John and laughed at the reaction from the other end of the phone. "No, nothing is wrong, Dennis. I just felt like shouting at someone. How are you?"

No split

John emphatically denied any of the rumours about the group splitting up—"we're having a ball, why on earth should we split up?" The group hope to be in Britain in September. Any hope of seeing them on television?

"We don't take TV too seriously," John told me. "We just go on and clown about and sing. Last show we did for ABC, Denny threw a pie at Cass. She ducked and it hit the wardrobe mistress."

At this point another telephone call, this time from Lou, who had reached his home and found it had been burgled as well.

John began laughing. "I can't believe it!" he eventually got out. "Lou says the burglars have left a note on his stereo saying: 'I wouldn't have this for nothing!'"

WHO'S WHERE

(Week commencing July 7)

- KEN DODD**
London Palladium
- SHIRLEY BASSEY**
London Talk Of The Town
- SEEKERS**
Bournemouth Winter Gardens
- BACHELORS**
Scarborough Futurist
- FRANK IFIELD, BARRON KNIGHTS**
Blackpool ABC
- KATHY KIRBY, DONALD PEERS**
Blackpool Winter Gardens
- VAL DOONICAN**
Gt. Yarmouth Wellington Pier Pavilion
- SUNDAY CONCERTS ON JULY 9**
- ENGELBERT HUMPERDINCK**
Blackpool Opera House
- DUSTY SPRINGFIELD**
Torquay Princess
- VINCE HILL**
Gt. Yarmouth ABC

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 "Changes" Julie Felix CFF 5001

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 "Music for Relaxation" x Michel Legrand CPP 1013
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GROOVIN': THE YOUNG RASCALS - SWEET SOUL MUSIC: ARTHUR CONLEY - RESPECT: ARETHA FRANKLIN
ARE UP IN THE CHARTS. JUST ABOUT TO JOIN THEM ARE:- SHAKE: OTIS REDDING, AND SHAKE
RATTLE & ROLL BY ARTHUR CONLEY. AS YOU SEE, ALL THE BIG ONES ARE ATLANTIC -

IN FACT ATLANTIC IS THE NAME OF THE GAME



BEACH BOYS BRUCE AND MIKE SHOW NME LOS ANGELES

NOT everyone is fortunate enough to be met on arrival at Los Angeles by a Beach Boy with Thunderbird and two pretty blondes—but this was my pleasant lot during a recent visit to the West Coast.

Bruce was honorary chauffeur, guide and benefactor during my four day stay in LA and showed me Disneyland, the "in" scene in Daisy's club (members include Sinatra, Garland, Streisand and all those other stars you refer to by surname!) and Mike Love's new home in Bel Air.

by
KEITH ALTHAM

During the drive from the airport to my hotel he informed me of the latest Beach Boy plans.

"There has been some talk of 'Vegetables' being our next single but as far as Brian is concerned it will still be 'Heroes and Villains'."

"There are about six different tapes of this number about and now it is just a matter of selecting the right one. 'We are not working during the summer anywhere and I am taking the chance to go back to UCLA (University of California and Los Angeles) to take some bass lessons—I'm the world's worst bass player technically—and some extra tuition on piano."

"I am personally returning to England for a short visit around September and I'm thinking of buying a flat in the Kensington area—are they expensive?"

Bruce is still genuinely disappointed that the group did not participate in the Monterey Pop Festival but puts the reason down to Carl's involvement with the Draft Board and some differences of opinion over money matters.

Mike's place

On the second morning of my visit I was collected by Beach Man vocalist Mike Love who arrived in his yellow, vintage MG convertible. Mike has something of a "Love" affair with antique or English possessions. He also owns a large white Jaguar.

We drove to his newly acquired home—he had only been in for two weeks—in Bel Air down a drive fronted by 80 feet high palm trees and he showed me around.

The house is a huge level bungalow with a main-lounge the width of an aircraft hangar! Antiques predominate like the ancient 'juke box' with huge copper discs perforated with little holes

which plays a tune after a penny has been placed in the machine.

He also possesses a beautiful phonograph with a huge wooden bell inscribed across the front with the one word—"Edison"—this also functions.

The garden with the inevitable blue pool boasts a lemon and tangerine tree and is filled with flowers of all descriptions.

This garden looks out onto a magnificent view of the Beverly Hills and has a little country road running behind the back garden fence.

"This place cost about three No. 1 records!" Mike informed me. It was at Mike's house that I heard "Heroes and Villains."

His particular tape ran for about six minutes and the harmonies and melodies are as intricate and exciting as one would expect.

The number sounds like a combination of "Good Vibrations," "God Only Knows" and "I Just Wasn't Made For These Times." Where was the musical sorcerer who mixed this particular potion?

"Brian is in Monterey," said Mike. This was three days after the Festival had finished. "He's picking up the old programmes," smiled Mike.

I got a full tour of the house with two vast bathrooms "His" and "Hers" (being Mike's wife Suzanne) and introduction to baby Haley.

Disneyland

The following day embraced a trip to Disneyland, approximately an hour's drive out of Hollywood.

The way Bruce drives—half an hour! Mr. Johnston armed himself with a double portion of chocolate chip from the ice cream parlour and introduced me to the delights of "The Jungle Cruise," "The Small World" and "The Pirate Ride."

The latter is Bruce's particular favourite and contains huge under-



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

ground caverns which you drift through on a little boat to witness working figures of pirates sacking towns, singing, drinking and fighting battles on the high seas. They walk, talk, and scare the hell out of you.

Our last outing was to the Luar, a vast restaurant which incorporates a miniature waterfall and stream which divided the restaurant in half.

Mike Love was also dining there that night and Bruce became involved in a "drink fight" with a friend somewhere on the horizon.

Offensive notes and exotic drinks passed between our tables until 13 rums arrived for us and we capitulated.

Late that evening we fell into Daisy's, a club for the Hollywood elite where Barbra Streisand and Bobby Darin were that evening—we also met our own Lulu over on her first visit and enjoying every minute.

"I was in here one evening while they were playing a Sinatra record about 2 am, and I looked up and he was sitting over at a table on his own," said Bruce.

"When your favourite LP of all time is 'Only The Lonely' you don't waste an opportunity to talk to a man like that. I went over and introduced myself—he spent 15 minutes talking to me about the Beach Boys records and I could not get a word in to ask him about his."

I left LA as I came in—driven to the airport by Bruce. He told me of hopes he has to record a song of his own in the future—solo.

"The only problem would be everyone would compare it with Bruce's work, and with that kind of yardstick you have to be brilliant."

Jack Nitzche, will be arriving in London in July to join old friend Andrew Oldham in some musical ventures.

Nitzche, who was a well-known producer-arranger here pre-Beatles, worked with Phil Spector for many years and has played piano on virtually every Rolling Stones album. He produced Bob Lind's "Elusive Butterfly" and first album.

He's flying over with Canadian singer - composer - guitarist Neil Young, one of America's most brilliant composers, who could easily produce the kind of impact on England that Jimi Hendrix and the Walkers have.

AMERICA CALLING

Monterey: loved or hated!

HOLLYWOOD looked like a miniature London this week, what with all the "leftovers" from the Monterey Pop Festival dashing around town, visiting this shop and that, sampling that food and this, trying to decide whether they love everything or hate it. Typical comment: "The weather's great, but there are so many beggars on the streets!"

A few late comments on the Pop Festival

From Eric Burdon, sticking to jeans and a few Indian beads, while the Animals stock up on some specially tailored brocade coats and shirts: "I think that the Festival was a good beginning for what is going to happen in pop music and the world in the next, say, three years."

From Jimi Hendrix, taking his guitar with him everywhere, because there's always someone who wants to jam: "Yeah, man, dig this."

From Experiences Mitch Mitchell and Noel Redding: "We weren't very impressed by American groups—they don't know anything about stage presentation." (Mitch): "But Otis was great!" (Noel): "And Simon and Garfunkel!"

From Joan Baez, flying to the Festival late from New York, where she was working on another album: "Well, I just got off the plane, but it looks just beautiful here. Everyone seems to be very happy."

From Brian Jones, who never did get mobbed, except by zealous photographers: "A lot of people just came up to me and told me they liked my clothes, or that I looked groovy, and asked about the group. There was a very nice, sort of jazzy atmosphere in Monterey." (The clothes worn by the various Englishmen for the Festival were a smash hit on their own!)

Eric Burdon and the Animals wowed a standing-room-only crowd at the local Hullabaloo club last weekend. Although the group was here a couple of months ago, their material is constantly changing, this time to include a song dedicated to and about San Francisco, which Burdon seems to have adopted as a second home.

In between recording sessions, the Jimi Hendrix Experience is planning to do a guestset at the Whisky A Go Go, where soul artists Sam and

Hollywood:
TRACY THOMAS

Dave are appearing, before joining the Monkees' American tour.

One of America's top arrangers.

from you to us

Edited by
TONY BROMLEY

NIGEL SUMMERLEY (Kettering, Northants): Another Bluesbreakers single hits the dust. When will John Mayall achieve the fame he deserves? He must be one of the country's most versatile musicians—he sings, plays guitar, piano, harmonica, organ and harp and also writes music.

The Bluesbreakers are already ranked among the greats by rhythm-and-blues fans, when will other people wake up to the talent they are missing?

DAVID GILDHURST (Blaydon-on-Tyne, Co. Durham): I agree with Norrie Drummond that Vikki Carr is the female equivalent of Sinatra and Bennett (NME June 24). She is a beautiful singer and puts great depth of feeling into her songs, but what about our own Dusty Springfield?

Dusty has a superb voice and in spite of her "pop" image will probably go on to become a great entertainer in the style of the big American names.

P. L. GROSSMITH (Liverpool): I sincerely hope that everyone will go to see "Two A Penny," the film that Cliff Richard is making for the Billy Graham Organisation.

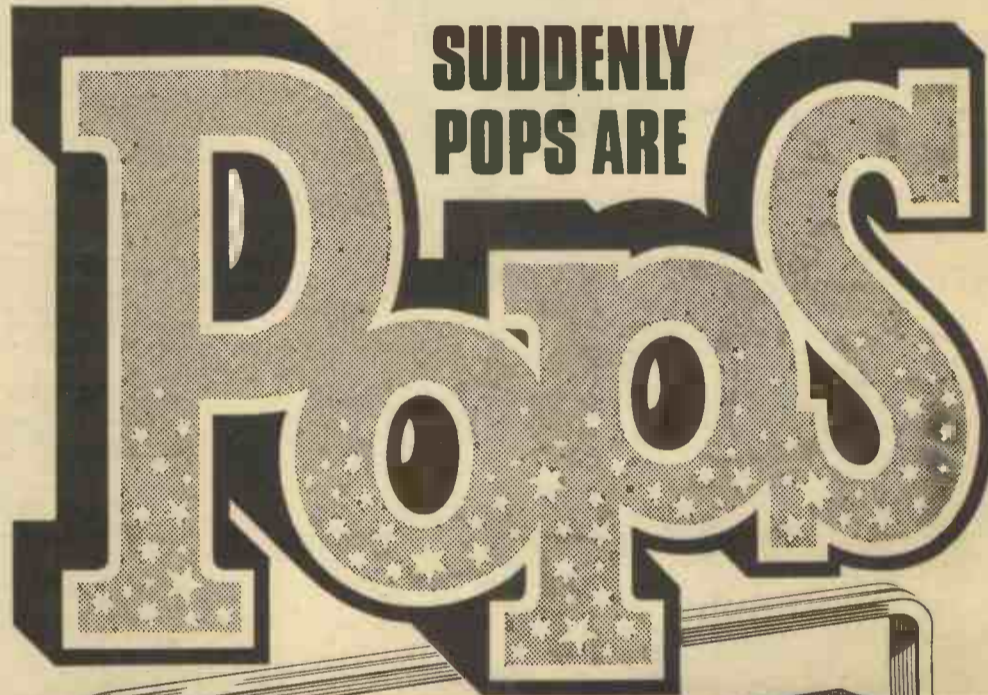
Cliff's previous films have had marvellous entertainment value but because of the light-hearted musical themes there has been little scope for Cliff's tremendous acting ability.

At last he has a chance to prove himself and I am sure that he will be very successful.

IAN GIBBARD (Chinnor, Oxon): I am glad to see that the age of the feather-jacketed, rebellious teenager, symbolised by such groups as the Stones and the Animals, has faded into oblivion. In its place is an ever growing message of universal love from the West Coast.

Admittedly this idea is still relatively small in this country but with the popularity of the Mamas and Papas, the Turtles and the Young Rascals, as well as the interest in the record by Scott McKenzie, "San Francisco—Wear Some Flowers In Your Hair" it should not be long before a great wave of "flower power" sweeps over the young people here.

L. S. J. BELL (Newmarket): With regard to R. W. Jones' letter about Dionne Warwick's version of "Alfie" (FTU July 1) Dionne is merely returning the compliment. Remember Cilla Black's version of "Anyone Who Had A Heart" which shot to the top of the British charts? In this instance I think that Dionne's record was by far the better.
(More letters on page 10).



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THREE cheers for Engelbert Humperdinck—not only for topping the half-yearly points table, but at the same time for registering one of the most remarkable achievements since this periodic survey was launched more than ten years ago. He did not make his NME Chart debut until February, and yet he has now emerged as the champion hit parade attraction of the six months just ended.

This is the first occasion that an artist (or group) has topped the table in the same period as his initial chart appearance.

There have been many occasions when the so-called progressive set has scoffed at Engelbert's discs, which have frequently been referred to as "square." The fact remains that they have proved far more commercial than the way-out material, and his outstanding feat is also a triumph for ballads as a whole—and for the country-and-western idiom.

His success is made all the more amazing by the fact that THE foremost sensation of the period—indeed, the phenomenon of 1967—has been the Monkees. No doubt everyone regarded it as a foregone conclusion that the U.S. group would land the No. 1 spot in the half-year table, but it hasn't worked out that way.

True, the Monkees are forced into runners-up position by a mere eight points.

So their performance is equally creditable, particularly as they also were Chart newcomers during the period in question. The reason that they failed to scoop top place is simply that their "A Little Bit Me, A Little Bit You" disc didn't do quite so well as expected. All praise is due to the Monkees for revitalising the industry this year.

Stimulus

They have acted as a stimulus to the entire pop scene—and for this "pop reawakening" we are truly indebted to them. It will be interesting to see if they are able to overtake Engelbert in the full-year Points Championship, completed at the end of December.

Your applause for Tom Jones, too, if you please! He and Humperdinck are stable-mates and, in many respects, theirs is a joint triumph. Their choice of hit material has been very similar, which is further evidence of the growing popularity of c-and-w ballads.

Tom was unfortunate in that his "Green Green Grass Of Home" fell in the no-man's land of part-1966, part-1967—and therefore its full impact was spread over two years. This song alone collected a massive 404 points for Tom, but only 190 of them register in this current year. Still, this—along with two subsequent hits—was sufficient to give him a well-deserved third spot in our table.

Two more artists making their Chart debut this year were the Tremeloes and Jimi Hendrix—although, admittedly, the former had previously figured as backing group with Brian Poole. I'm sure all fans will be delighted to see that these two hit parade favourites have secured fourth and fifth places respectively—a worthy tribute to the Tremeloes' beautiful harmony work and musical brilliance, and to Jimi's earthy blues interpretations.

This, you know, is a unique occasion. I doubt if we shall ever again encounter a six-month period in which four of the leading five artists are complete newcomers to the Chart. It demonstrates very effectively that the face of pop music is changing, and that—by continually switching their loyalties—the fans are determined not to let pop stagnate. Good for them!

Top girls

Needless to say, many of the old stalwarts are still very much in evidence this time, and—apart from Tom Jones—pride of place goes to two girl soloists, Sandie Shaw and Petula Clark. This is how it should be, for we have an abundance of super female singers, who rank alongside anything the rest of the world can offer. It is significant that the first two soloists in the 1966 full-year Championship were Cilla and Dusty—and now Sandie and Pet have come into their own.

Sandie, who experienced a relatively lean year in the 12 months ending last December, can attribute her high placing solely and entirely to her Euro-vision-winning hit, "Puppet On A String," which notched up all her 347 points. But in view of the overwhelming prestige which her triumph heaped upon Britain, not to mention the huge international success of her hit disc, this can only be described as justice!

By the same token, Pet has kept the Union Jack flying throughout the world for many years, and it is always a pleasure to see her faring well in her home territory.

It is, perhaps, surprising that her No. 7 spot is largely due to material of the type we do not usually associate with her—"This Is My Song." But this is further ammunition for the supporters of ballads, as well as spotlighting Pet's own considerable versatility.

Top of the already-established groups are the Who, with the No. 8 rating to their credit. This time last year they were at 18th spot, so they have clearly gained in status during the past 12 months—and that's how it should be because, in my estimation, their work has improved tremendously during this period.

Vince Hill is by no means a new name to the hit parade, but 1967 has marked the peak of his career to date. Although basically a sophisticated artist, he has let his hair down for the benefit of the commercial market, and

1967 Half Year NME Chart-Points Table



his unashamed "sweet-corn" offerings have earned him 9th spot. This gives the balladeers another chance to laugh up their sleeves—for, on reflection, it seems incredible that two standard ballads like "Edelweiss" and "Roses Of Picardy" could have achieved so much for one artist!

Bringing up the tail end of the Top Ten is Cat Stevens—which gives the new generation a chance to get one back on the squares! I am gratified to see Cat placed so high, for he is surely one of the most exciting young talents to appear on the pop scene for many a day. His work, both as a singer and composer, is enterprising and constructive—and I trust that he will maintain his present high rating in the full-year survey.

At joint No. 10 is the father-and-daughter Sinatra team, whose entry represents the sum total of their joint "Somethin' Stupid" hit. Nancy, of course, established herself last year as a competent Chart artist—indeed, exactly one year ago, she was placed at No. 12—and, in the first half of this year, she also collects No. 43 placing as a soloist. In awarding her a bouquet for her continued consistency, I must also comment on how pleasing it is to see Frank back in his rightful place among the best-sellers.

Let us now switch back to the artists who completed the Top Ten in the half-

year table for 1966. The Walker Brothers were highly placed at No. 5, but are way down at the bottom of the current list—maybe this is ample justification for their decision to split up, and we wait to see what impact they will have upon the Charts as individual soloists.

Stones drop
The Rolling Stones have dropped 18 places, mainly because they have had only one release during the period—while the Kinks have also been fairly inactive, which accounts for their drop of ten rungs. Nevertheless, even though their discs have been restricted, they have shown that they still command a sufficiently large placing to guarantee them high placings.

The Small Faces have also had a thin time of it this year disc-wise, but it looks as though their switch to the Immediate label is a move for the better, because they are already in the process of coming back into their own by way of "Here Comes The Nice." I'm sure they will have substantially improved their position by the end of the year.

Ken Dodd has also sustained a considerable drop—but that was only to be expected, in view of the vast amount of ballad competition with which he is currently faced. At least he can rest on his laurels in the knowledge that it was he who started it off!

Dusty's drop is quite a surprising one. Certainly her discs have been few and far between—but I honestly felt that her recent "Give Me Time" release should have earned her much higher marks. All the same, Dusty holds a very special place in the affection of British pop fans—and, even if she is unable to better her position in the coming six months, I am fully prepared to see her retain her World Female Singer crown in the next NME Poll towards the end of next year.

Coming back now to the artists who occupy the positions up to No. 20 in the current table—and it's no eye-opener to see those perennial favourites, the Seekers, firmly entrenched at No. 12. They have never been very far from the top since they first arrived on the scene—and I hope they will long continue to delight us with their distinctive sound.

The Move is yet another new name—and, although they haven't done quite so well as some of the other new boys, for any newcomer to clinch a place in Britain's Top Twenty best-selling artists is quite something. Their No. 13 position—along with Cat Stevens at No. 10 and Procol Harum at No. 31—represents a feather in the cap of the new Deram label which, in the relatively short time of its existence, has built up a second-to-none reputation for quality and originality.

One of the most praiseworthy developments of the 1966-7 period has been the fantastic Tamlia-Motown comeback, and it is only right and proper that the label's highly individual sound should

be represented in the Top Twenty—as it is, by way of the Four Tops and the Supremes. It's a sound which, I think, is becoming a trifle overworn—and that's why I was so glad to see the Supremes ring the changes in their latest disc. If they and other label members continue to modify the basic sound, there's no reason why Tamlia shouldn't be appearing in the Chart indefinitely.

The Mamas and Papas represent the new "West Coast" sound, while the New Vaudeville Band are the champions of the deliberately dated corny style of the 1920's. Both groups have much to commend them, in that they are entertaining and refreshingly distinctive—and they are fully worthy of the support which you have given them.

Hollies, Cliff

We come now to the Hollies and Cliff Richard, the last two names in our leading 20. Perhaps I should say—last, but not least. Each in their own way, they have both been delighting us for years—and when the points table reckoning comes around, they are invariably among the leading contenders. Obviously, they have their ups and downs—that's inevitable when you're in the forefront year in, year out. But they are both a credit to pop music and their own individual skills.

The Dave Dee group slips ten places to No. 21, but is still very much in the running with its happy-go lucky toe-tapping approach. Nothing complicated or complex about their work—just sheer, honest-to-goodness entertainment—and that's precisely why they're likely to remain in the top bracket.

A word about the Beatles, who always tend to suffer from these regular points surveys. Trouble is that so many people buy their records in such a short space of time, they never remain in the Chart for a very lengthy period—and consequently their position in a six-month survey appears comparatively low. I'm quite sure that their No. 22 placing does not reflect the full extent of their sales. But I must point out that these surveys are an indication of consistency rather than an accurate guide to the best-sellers.

The Trogs haven't done quite so well as last year—but, as I pointed out, somebody had to make way for all the newcomers. In any case, the Andover group is still comfortably placed, and we can look for an improvement in the next period. Much the same goes for Manfred Mann, who take a tumble of 10 places in the current list.

As usual, the table is liberally peppered with gimmick entrants. The

The Top Five...

From left: HUMPERDINCK, MONKEES, TOM JONES, TREMELOES, HENDRIX.

Dubliners, Royal Guardsmen, Whistling Jack Smith, Topol and Prince Buster are among artists who cannot be expected to maintain their Chart status. It is probable that most of them will prove to be one-shot hit paraders.

Lower down the list, I am pleased to note the successes scored by Arthur Conley (33rd), Turtles (39th), Cream (41st), Young Rascals (47th), Traffic (51st), Bee Gees (57th), and Warm Sounds (72nd).

And a quick "well done" to the evergreen Val Doonican (30th), George Fame (32nd), Alan Price Set (34th), Lulu (37th), Paul Jones (38th) and Herman's Hermits (39th)—all of whom can be relatively content with their placings, knowing that they are well poised for better things in the second half of the year. Even better placed is Donovan at No. 26, and we hope it will not be long before he treats us to a new single.

Someone who, I feel, cannot be so happy is Elvis, who registers his lowest-ever placing since he first came to fame. His No. 67 rating, coupled with the fact that his most recent single was also his first-ever Chart failure, is in itself sufficient comment on the standard of his records.

90 names

It is, of course, impossible to mention all 90 names which have appeared in the hit parade so far this year—and I'm sorry if space prevents me from referring to your particular favourite. But one or two final thoughts. Among the "chart regulars" who have sustained appreciable drops are the Bachelors (from 16th to 72nd), Gene Pitney (22nd to 86th) and the Four Seasons (37th to 88th). Among the artists in last year's Top 50, and now distinguished by their total absence, are the Mindbenders, the Yardbirds, Sonny and Cher, Animals, Overlanders, Merseys and Bob Dylan.

A brief look at the U.S. charts for the same period shows that the Monkees emerged triumphant, if rather narrowly. They top the table in the States with 465 points, compared with 441 by the Mamas and Papas. They were followed by the Supremes (410) and Turtles (402).

The Beatles were the highest-placed British group in America, with 279 points and 11th place. Other top British names included Pet Clark (262), the Seekers (231), the Rolling Stones (217), the Spencer Davis Group (206) and Engelbert Humperdinck (184). No fewer than 21 British acts appeared in the American charts in the first six months of this year—and that's jolly good going at this stage.

CHART-POINT SCORES IN FULL

EVERY week throughout the year, points are awarded to the entries in the NME Top Thirty—on the basis of 30 points for a No. 1 position, 29 for No. 2, and so on—down to one point for position No. 30. Here are the aggregate points awarded to each artist during the first half of 1967:—

1. Engelbert Humperdinck	554	47. Young Rascals	92
2. Monkees	546	48. Ken Dodd	91
3. Tom Jones	453	49. Wayne Fontana	91
4. Tremeloes	426	50. Dusty Springfield	85
5. Jimi Hendrix	408	51. Traffic	79
6. Sandie Shaw	347	52. Jeff Beck	72
7. Petula Clark	329	53. Sandy Posey	67
8. Who	296	54. Topol	66
9. Vince Hill	294	55. Jimmy Ruffin	65
10. Cat Stevens	286	56. P. F. Arnold	62
11. Frank and Nancy Sinatra	286	57. Bee Gees	61
12. Seekers	285	58. Eddie Floyd	52
13. Move	276	59. Prince Buster	45
14. Hollies	262	60. Easybeats	38
15. Mamas and Papas	260	61. Walker Brothers	37
16. Four Tops	259	62. Herb Alpert	35
17. Kinks	251	63. Cilla Black	31
18. Cliff Richard	248	64. Temptations	30
19. Supremes	248	65. Martha and the Vandellas	29
20. New Vaudeville Band	239	66. Frank Ifield	28
21. Dave Dee, Dozy, Beaky, Mick and Tich	225	67. Barron Knights	23
22. Beatles	221	68. Elvis Presley	23
23. Trogs	219	69. Vikki Carr	19
24. Rolling Stones	217	70. Aretha Franklin	18
25. Harry Secombe	207	71. Rita Pavone	18
26. Donovan	196	72. Bachelors	17
27. Beach Boys	189	73. Shadows	17
28. Dubliners	186	74. Warm Sounds	17
29. Royal Guardsmen	173	75. Pink Floyd	16
30. Val Doonican	169	76. Casinos	11
31. Procol Harum	168	77. Clinton Ford	10
32. George Fame	165	78. Roy Orbison	9
33. Arthur Conley	164	79. Wilson Pickett	9
34. Alan Price Set	160	80. Andy Williams	9
35. Manfred Mann	159	81. Happenings	6
36. Whistling Jack Smith	152	82. Lovin' Spoonful	6
37. Lulu	142	83. John's Children	5
38. Paul Jones	139	84. Dave Clark Five	4
39. Herman's Hermits	137	85. Keith	4
40. Turtles	137	86. Electric Prunes	3
41. Cream	117	87. Gene Pitney	3
42. Jim Reeves	117	88. Four Seasons	1
43. Small Faces	104	89. Geno Washington	1
44. Nancy Sinatra	104	90. Trini Lopez	1
45. Spencer Davis Group	103		
46. Marvin Gaye and Kim Weston	95		

N.B. Nancy Sinatra appears at No. 10 (with Frank Sinatra) and No. 43 (as a soloist). If these two totals were combined, she would have 390 points and would occupy 6th place.

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MONDAY 7.30 Beatles Requests; 7.45 Explosive Sounds; 8 "In" Sounds; 8.30 Beauty-Go-Round; 8.45 Radio Bingo Show; 9 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 David Symonds; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

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

WEDNESDAY 7.30 Disc Drive; 7.45 The Go Shell Show; 8 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Everett of England; 9.15 208 Turntable; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11 Top Disc Shake-Up; 11.15 Time To Meet David Peel; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

THURSDAY 7.30 Radio Reveille Show; 7.45 Explosive Sounds; 8 Alan Freeman Show; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Startime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Savile's "15"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.

FRIDAY 7.30 Disc Drive; 7.45 Radio Reveille Show; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Jimmy Savile; 8.45 Radio Bingo Show; 9 Alan Freeman Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Peter Murray's LP Parade; 2.00 Music In The Night.

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

Here are the other radio stations, their wavelengths and times of operation:
RADIO CAROLINE (259 m.) 24 hours.
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RADIO 390 (390 m.) 6 am - midnight.
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TOM JONES meets two of the DUBLINERS, in their home city, during his recent Irish tour. He is pictured (centre) with group members LUKE KELLY (left) and CIARAN BURKE.



Blackpool Winter Gardens Show personalities JIMMY LOGAN, KATHY KIRBY, DONALD PEERS and JOHNNY HACKETT enjoys a lark in the dressing room.

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This year's British team for the Knokke Song Contest, who hope to repeat the success of last year's team, which included Engelbert Humperdinck. (L. to r.) ROG WHITTAKER, LOIS LANE, GERRY MARSDEN, OSCAR and DODIE WEST.

RECORD OF THE WEEK!

SANDIE SHAW

TONIGHT IN TOKYO

7N 17346

Next week



MICKY

and

Samantha

and the cupid who brought them together

TRAFFIC SECRETS

John Walker's greatest fears

TAILPIECES by the ALLEY CAT

ATTENDING promoter Vic Lewis' party for the Monkees on Monday night: John Lennon, George and Patti Harrison, Paul McCartney, Jane Asher, Samantha Juste, Dusty Springfield, Lulu, Patsy Ann Noble, Searcher Frank Allen and Eric Clapton—plus the Who, Procol Harum and the Manfreds in force. . . . Because he's young, John Walker pays £485 insurance on Marcus car. . . . Will Mick and Keith retitile it "Is Time On Our Side"?

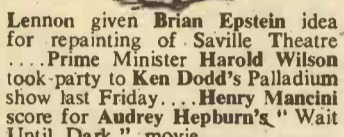
Sandie Shaw signed Venice postcard to Andy Gray—Sandwich; ham or tongue? Champagne leather suite for new Sunbury home cost Tom Jones £1,100. Aretha Franklin ex-girl friend of Geno Washington. Psychedelic Rolls-Royce of John

Bassey triumph

SHIRLEY BASSEY'S opening night at London's Talk Of The Town on Monday ended in tears and triumph. Tears, not only from Shirley, but also from many well-wishers. It was Shirley's first appearance since the death of her ex-husband and manager Kenneth Hume two weeks ago. Seldom has an audience given an artist such encouragement—and seldom has an artist responded so magnificently. From the opening bars of her first number "Don't Rain On My Parade," the audience was on its feet cheering. Only once during her closing number "I Wish You Love" did Shirley falter. She clasped her hands over her face and rushed offstage but regained her composure and returned to tumultuous applause. NORRIE DRUMMOND.

ANSWERS TO LAST WEEK'S POPWORD

Across: 1 The; 3 Wind; 5 Cries; 9 Rascals; 10 Young; 13 Mary; 14 Bat; 15 Agree; 18 Bee; 17 Tom; 18 Nancy; 21 Little; 25 Procol; 26 Era; 27 EMI; 29 Row; 31 Ace; 33 Animal; 35 Hit; 37 Then I Kissed; 42 Mick; 43 Supremes; 44 Ike; 45 Her. Down: 1. Turk; 2 Easybeats; 3 Wealth; 4. Nesmith; 6 Roy; 7 Sun; 8 Harum; 11 Organ; 12 Gees; 16 Ballard; 19 Atlantic; 20 Cream; 22 Epic; 23 Move; 24 Paul; 28 Matthew; 30 Who; 32 Reeves; 34 Ale; 36 Jim; 38 Kink; 39 Ski; 40 Door; 41 Cut.



Lennon given Brian Epstein idea for repainting of Saville Theatre. . . . Prime Minister Harold Wilson took party to Ken Dodd's Palladium show last Friday. . . . Henry Mancini score for Audrey Hepburn's "Wait Until Dark" movie. . . . After JBJ, don't suppose Sandie Shaw likes Chris Denning either. . . . Has Napoleon XIV abdicated? . . . Untrue-Terry Scott on Mick Jagger trial jury. . . . How about Don Arden waxing "Alternate Topol"? . . . Suggestion to Ravi Shankar—record retitled Hollies hit, "Curry Anne" . . . Stock car racing rivals, djs Mike Lennox and Ed Stuart. . . . Romance ended: Roy Orbison's with air hostess Francine Herack. . . . At Wembley Monkee concert Keith Altham told by doorman his ticket forged; it wasn't. . . . Pete Townshend (of Who) opening antique shop. . . . Model Irene Dunsford, once Scott Engel's girl friend, now asclosethis with Paul Ryan. . . . Jagger-Richard case dimmed Monkees national Press publicity. . . . Topol on screen in London in Israeli comedy, "Sallah" . . . "Two-Way Family Favourites" compere Jim Luxton thought Frankie Valli (of Four Seasons) a girl. . . . Tony Newley-Leslie Bricusse writing theme tune for "Sweet November" film, to star Newley. . . . Rita Pavone to marry manager Teddy Reno. . . . Chris Andrews nearly became Monkee at start of group. . . . Extensive TV promotion helped Vikki Carr's hit. . . . Tough task: Procol Harum's follow-up. . . . Contender for "best looking pop singer" title is John Walker. . . . Geno Washington wiring his Willesden garden for sound. . . . How do you smuggle gondola through customs asks Eve Taylor from Venice. . . . Daughter-for Margaret and Clinton Ford. . . . Broken romance —

Sharon Sheeley and Gordon Walker. . . . Isn't Mickie Most keen to record Gary Leeds?

Elvis Presley in third motor racing movie, "Speedway," with Nancy Sinatra. . . . Tony Newley makes Las Vegas debut at Caesars Palace next year. . . . Talent promoter Allen Klein could win 24 million dollars in case before New York Federal court. . . . Sandie Shaw's book "Little Miss Puppet" due out in autumn. . . . Profits to JPA Emergency Fund from "Topol Sings Israeli Freedom Songs" . . . Denied: Val Guest not making Lionel Bart's "Set To Music" . . . Friends claim Samantha Juste will marry Micky. . . . U.S. reports say Bob Dylan still extremely ill. . . . Good promotion work by Ian Ralfini for Young Ideas cover of Beatles "Friends" . . . It's David, not Michael, Wagstaff whom Davy Jones went to school with. . . . Former EMI singer Deke Arlon now with Chappell's Music. . . . Beatles believe in "All You Need Is Love" more than Mel

Tormé will ever know. . . . Not true Mervyn Conn and Roy Tempe promoting nationwide Don Arden tour. . . . Decca Press Officer Stephen Green received U.S. Army draft papers. . . . Lulu's road manager Chris Cooke has picture of Micky Dolenz taken in fog! . . . Davy Jones nickname for Mike Nesmith—Skinny the Snide. . . . Franklyn Boyd leaving Carlin Music to form publishing company. . . . Mid-Atlantic cable to NME from honeymooning. John Entwistle: "Really sorry not on Who session. Mick and Keith have my full support" . . .

To Nashville for opening of Wesley Rose Building—Acuff-Rose general manager Nick Firth and agency manager Colin Berlin; to London: Rose's general manager Bob McCluskey to discuss next Roy Orbison visit. . . . Hospitalised: John Walker's co-manager Barry Clayman. . . . Looking for film idea, Monkees could shoot under-water story and call it "Davy Jones' Locker" . . .



Geno Washington wiring his Willesden garden for sound. . . . How do you smuggle gondola through customs asks Eve Taylor from Venice. . . . Daughter-for Margaret and Clinton Ford. . . . Broken romance —

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Can Knokke contest produce another star?

ONCE again it's song contest time. This weekend the Ninth European Song Cup Contest begins in the Belgian coastal resort of Knokke-Le-Zoute, where Britain will be competing against teams from Belgium, Holland, France, Germany and Italy.

Unlike most other contests, the Knokke Song Cup is concerned with the singers' performance rather than the merits of their songs. This year's team—sponsored by Nems Enterprises—is headed by Gerry Marsden and the other members are Rog Whittaker, Dodie West, Oscar and Lois Lane.

But just what is the purpose of the Knokke Contest? The directors of the plush Casino there, decided to stage a contest purely to attract more people to the gaming tables. The idea was an amazing success and the contest has been held there every year since. Knokke-Le-Zoute is now regarded as the springboard to stardom for at

By NORRIE DRUMMOND

least one member of the British team. In 1965 Dave Berry received rave receptions when he returned to the Netherlands after appearing at Knokke. Then last year Engelbert Humperdinck—a member of the winning British team—started receiving the same treatment.

NEW to the charts

GLADYS AND THE PIPS

ALTHOUGH Gladys Knight and the Pips (left) had a million-seller with "Every Beat Of My Heart," it meant very little to record buyers in this country. However, this week they enter the NME Chart at No: 30 with "Take Me In Your Arms And Love Me."

Gladys and the Pips—her brother Merald and her cousins William Guest and Edward Pattern—originally sang together in high school in their native Atlanta. Gladys had already won a prize on the nationally networked TV show "Ted Mack's Amateur Hour." The group has appeared at major theatres throughout the United States and Gladys has had an offer to star in her own TV show. N.D.

Another hit!

Jeff Beck

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