

New 6^D Musical Express

No. 1054 Week ending March 25, 1967

MONKEES: WILL LPs HELP?

Jury on their new single!

PIC to AMAZE DAVY

TOP POP NEWS

Special Easter
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PLUS NME Exclusive MONKEES EASTER PIC



'Little Bit Me' single is ★ HIT with NME 'Jury'

But can these

HERE'S a prediction—"A Little Bit Me, A Little Bit You" should make the Top Thirty ... at about No. 1! This is really good Monkees, driving, raving excitement with a lot of movement. A record to dance, loon and leap about to that will cut its way through the sugar and spice of the charts. This is really what pop is all about.

Nothing deep or pretentious, just happy music that will have everyone clicking their fingers and humming (writes Jeremy Pascall). Micky sings it with his usual attack but his voice could have been brought out more—for my money a good hit. A Neil Diamond number, highly reminiscent of his underrated "Cherry, Cherry," with an undertone of "La Bamba".

The flip "The Girl I Knew Somewhere" is a Mike Nesmith composition with decided influences from the Beatles and "Paperback Writer," particularly in the bass riffs. Another good, not great, number.

That was my opinion of the record but we decided to hold an impromptu "Juke Box Jury" in the NME office on the single to get a cross-section of opinion. So

I asked two of our well-informed feature writers and two of our pop-loving staff for opinions.

They all voted the record a "HIT" but they had some very interesting things to say about it. So here is NME's JBJ!

JACKIE BRAMLEY, Derek Johnson's pretty secretary (and an ardent Otis Redding fan), said:

"It'll be a hit, probably number one because I think it's what everyone expects from the Monkees."

"But it's monotonous and it's not as catchy as 'I'm A Believer'. I don't think it's very good, not as good as Otis Redding! It doesn't do the Monkees much credit."

"As for the flip, I think it's nasty, I don't like it because it just goes on

and on. It's a lot of noise with nothing coming from it."

From Jackie I passed swiftly on, as David Jacobs would say, to Beatles expert and feature writer, **ALAN SMITH**. The thoughtful Alan told me: "A few years ago I went to a recording session with some friends of mine called the Beatles, and heard them do a version of 'Twist And Shout' that almost raised the roof. It was so magnificent that I suggested they rush it out as a single."

"Listening to the intro of the Monkees' 'Little Bit' is almost like hearing the start of 'Twist And Shout' all over again—but without the bite."

"Then it begins to sound even more soul-less. I found myself so disinterested I could hardly be bothered to play it through again."

"I quite like the Joe Meek 'Telstar' bit in the middle, and there's no doubt that the record has enough beat to make it sell. But I wouldn't call it outstanding and it certainly has less charm and less distinctive tune than 'Believer'."

"I don't want to knock the Monkees just because it's the fashionable thing to do, or because I'm biased about the Beatles. I like the TV show and I think the Monkees are nice guys who are genuinely trying hard."

Beatle-like

"But anyone who can listen to 'A Little Bit Me, A Little Bit You' without noticing Beatles' influence must be either deaf or daff!"

"The Girl I Knew Somewhere" is so reminiscent of "Paperback Writer" it literally made me sit up with surprise.

"The tune may not be the same but the whole style and flavour is, and there are little riffs that must be longing to get home to their father in St. John's Wood."

"If anything I prefer the flip to the top side. It's got a good chunky beat and it would be good record-player fodder at a party."

"But don't let's get pretentious about the Monkees. They're still under the influence!"

Next I asked our pop-ular office boy **PETER BURGESS** what he thought. Peter, a trifle daunted, I think, by Alan's lucidity, admitted to being a Monkees' admirer:

"I don't think 'Little Bit' is a No. 1—No. 2 perhaps but it depends on what is issued simultaneously."

"I find this a lighter version of Stones' numbers and a bit repetitive. It's a change from 'Believer' and not quite as good."

"I buy Monkees records. I got 'Believer', but if I had to choose between this and 'Penny Lane' I would buy the Beatles."

"I think the Monkees will fade out after a couple of years."

"Actually I prefer the flip to the top side. Yes I really like that one. Like

MONKEE MOODS! From the left, **PETER TORK** is full of the joys of spring; **DAVY JONES** glum; **MIKE NESMITH** pensive; and **MICKY DOLENZ**, puzzled. Four minds with many thoughts!



IN 1965 BM—Before Monkees—when Davy Jones had finished in "Oliver!" and gone into another British stage musical in America, "Pickwick," the Colpix record company recorded an album by him in Los Angeles.

They felt, I should think, that Davy was quite a personality and although no Sinatra or Bobby Darin in the singing stakes, if "Pickwick" and Davy took off on Broadway, an album would have a market.

What they didn't know then was that Davy Jones would be a world-famous Monkee in 1967. And that disc companies all over the world would be most interested in the Colpix tracks. The enterprising Pye company has jumped in and issued *** DAVY JONES (Pye NPL 18178).

Why have I given it only three stars? Because that's all it's worth, really. It would make a 4-star, 4-track EP. But the LP will probably sell like mad.

It's an incredible hotch-potch of songs, from music hall to beat. The American company obviously asked Davy to put on as much of a Cockney (London) accent as possible. But as Davy comes from Manchester, he's produced a much more novel accent—the Lancashire-Cockney!

a cross between 'Taxman' and 'Paperback Writer'.

"I don't think it's a steal from the Beatles but it is very similar. For instance, the Troggs and the Stones are very alike to me but I prefer the Troggs."

"I think they are both good sides."

★ ★ ★
Lastly I turned to our dour Scottish writer, **NORRIE DRUMMOND**. And Norrie said:

"This record will undoubtedly be a huge hit. But then any group with a following that the Monkees have could get away with rubbish like this."

"I find it a great pity that many genuinely talented groups are having such a hard time when a group like the Monkees can turn out as mediocre a record as this and almost certainly reach No. 1."

"It's pleasant enough—but then so were Nelson Eddy and Jeanette MacDonald!"

So there you are! The decision lies with Monkees fans and I'm certain they will love this number, just as I do. In my opinion, it deserves to be a hit.

Mistakes on the LP are the badly-sung "Maybe It's Because I'm A Londoner," and two music hall old-timers, "Put Me Amongst The Girls" and "Any Old Iron."

"What Are We Going To Do" is a straight-forward lilt song that could come from a show, and a nostalgic "My Dad" is badly sung.

"Theme For A New Love" is a nauseatingly sugary monologue, spoken in a 'Sunday' voice by Davy and containing such lines as "You're so soft to my touch." It's soft, all right—but locked in her room a girl could probably start swooning to this one.

There are five beat songs, but "Baby It's Me" is spoiled by Davy's forced Cockney accent.

The other four would make a cracking EP. Best is "Dream Girl," a good beat tune with a girl group vocalising behind. It could make the singles charts, I should think, backed by Bob Dylan's "It Ain't Me Babe," sung with a great verve.

The other two tracks are quite good, too—a march-like beater which urges you to "Face Up To It," and "This Bouquet," a cute love ballad.

I must admit the LP gets better the more you play it. **ALLEN EVANS**.

WHO'S WHERE

(Week commencing March 24)
CLIFF RICHARD in "Cinderella" — London Palladium.

ONE-NIGHTERS
ORBISON/SMALL FACES—Doncaster Gaumont (24th), Lincoln ABC (25th), Coventry Theatre (26th), Blackpool Odeon (27th), Cardiff Capitol (29th), Bristol Colston (30th), Cheltenham Odeon (31st).

HOLLIES/SPENCER DAVIS/PAUL JONES—Blackpool ABC (25th and 26th), Birmingham Town Hall (27th), Southampton Gaumont (28th), Exeter ABC (29th), Plymouth ABC (30th), Gloucester ABC (31st).

OTIS REDDING/STAX — Leicester Granby Hall (25th), Liverpool Empire (26th), Croydon Fairfield (27th), Bristol Colston (28th), Glasgow Locarno (30th).

WALKER BROTHERS/HUMPERDINCK/STEVENS/HENDRIX — Finsbury Park Astoria (31st).

FRIDAY FOR PAY
SATURDAY FOR SHOPPING
SUNDAY FOR TEA

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New single for the top!
Columbia
DB 8159



and twelve chart stormers

★ **SONNY JAMES**
Take Good Care of Her
Capitol CL15494

★ **THE SMOKE**
My Friend Jack
Columbia DB8115

★ **MATT MONRO**
Where in the World
Capitol CL15496

★ **THE ACTION**
Never Ever
Parlophone R5572

★ **GRAHAM BONNEY**
Happy Together
Columbia DB8142

★ **RICHARD ANTHONY**
Put Your Head
on My Shoulder
Columbia DB8143

★ **SIMON DUPREE AND THE BIG SOUND**
Reservations
Parlophone R5574

★ **VINCE HILL**
Edelweiss
Columbia DB8127

★ **CLIFF RICHARD**
It's All Over
Columbia DB8150

★ **RAM JOHN HOLDER**
I Need Somebody
Columbia DB8157

★ **BARRY BENSON**
Cousin Jane
Parlophone R5578

★ **THE PINK FLOYD**
Arnold Layne
Columbia DB8156



THE GREATEST RECORDING ORGANISATION IN THE WORLD

LPs help Monkees?

THE sleeve notes for "More Of The Monkees" (what an extraordinarily original title!) look like a railway timetable, with a multitude of asterisks and daggers indicating who produced what.

On the production side, eight different people are mentioned in six different combinations. This is probably the reason why the album is so unsatisfactory.

I cannot see how four boys can have so many different people advising them and still produce first class material. And this is certainly not a first-class record. In fact, I am sure that in the very near future the Monkees will look back on this effort and wish it had never been released.

It fluctuates between the sugar-sweet banality of the old Frankie Avalon days and rather pretentious and obvious attempts at progression. As a whole it just doesn't work.

It reflects little credit on the undoubted musical ability of the Monkees and I'm sure that they have been guided too much by their advisers.

As a Monkee fan I am disappointed that this LP has none of the freshness of the first and, having spoken to Micky and Mike recently, I know it is not representative of what they are now endeavouring to achieve.

This is not to say that it is all bad. There are highlights but the irritating elements tend to overshadow them. However, I have no doubt it will sell well. Here is a track-by-track description of the album:

SIDE ONE

SHE: Written and produced by Boyce and Hart. (Perhaps the most successful Monkee producers—it's a great pity they are no longer in charge.) This was Del Shannon's single, and Micky handles it with a new strength in his voice.

Exciting harmony work behind him from the others. It's hardly worth commenting on the backings as the boys had no part in them but in general they are adequate, uncomplicated and rhythmic.

WHEN LOVE COMES KNOCKING: Davy has undertones of Herman in his voice—a result of their Manchester backgrounds? He handles this happy little number very nicely, ably supported by the others' counter-singing. One feature of the LP is the way the voices predominate—the Monkees can sing well both individually and in unison.

By **JEREMY PASCALL**

MARY, MARY: A Mike Nesmith composition / production, sung by Micky. I hope we hear more of Mike's work in the future, he has a lot of ability and this number retains a lot of his country influences.

HOLD ON GIRL: Davy again. Strong chorus behind him and unusual Cubo-Latin beat. A pleasant, unmemorable number.

YOUR AUNTIE GRIZELDA: Peter's debut, and a rather inauspicious one. I'm afraid. A confused track about a strait-laced Aunt and her control over her niece. A nice idea that doesn't quite work because the melody is forced, the backing scrappy and the middle break marred by funny noises with the mouth. One can see what they were trying to do but it failed.

(I'M NOT YOUR) STEPPIN' STONE: Flip of "Believer," frequently featured as incidental music in the series and an excellent Boyce-Hart number. Micky's voice raves through this one which he attacks with vigour. This is a favourable contrast to many of the tracks which though pleasant enough lack guts and excitement.

SIDE TWO

LOOK OUT (HERE COMES TOMORROW): One of Davy's best efforts, his voice showing a range I would not have believed it possessed. Story-line about a boy having to choose between two girls. The thing that spoils it is Davy's breathless whispering in the middle of "I love you darling, I love you." Groo!

THE KIND OF GIRL I COULD LOVE: Another of Mike's efforts in collaboration with Roger Atkins—a very commercial number. Still the e-and-w guitar licks running through but matched with strong drum work. I have Davy listed as singing this one (the cover doesn't list the vocalists) but that can't be right, and I rather

fancy that Mike himself handles the vocal.

THE DAY WE FALL IN LOVE: No, no, no. Awful! Terrible! Davy SPEAKS this sentimental rubbish. I'm surprised he hasn't learnt by now, because he tried to do exactly the same thing three years ago on his own LP and failed miserably. This is just too much for my stomach, although let's face it, I've no doubt that lots of girls will love it!

This one's strictly for the birds—and I'm not sure that they will be taken in by its crass inanity.

SOMETIME IN THE MORNING: Micky restores sanity! Sensitive, beautifully sung, a very, very appealing song with counter-harmonies running through. One of the best.

LAUGH: Not very good. Davy dispensing free advice to the chorus "Ho, ha, ha, ha." Definitely a second-rate song with little melody and an inane lyric.

I'M A BELIEVER: Without a doubt the best of a very mediocre bunch. If the Monkees really are to rise to the pinnacle, all their numbers will have to be of this standard.

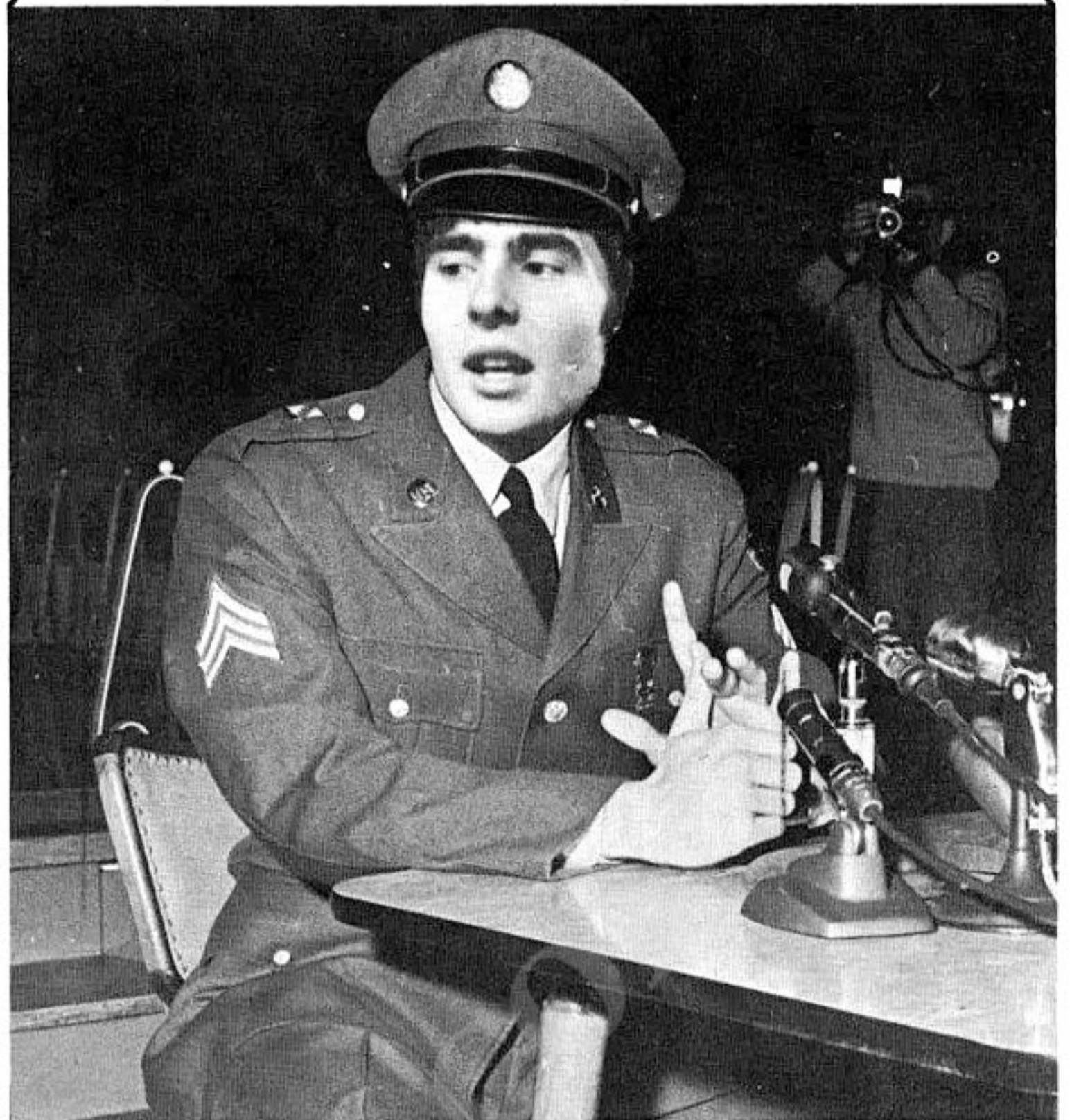
Just wasting their talent

A disappointing LP, and all I've said about it has been more in sorrow than in anger. I am quite sure that the Monkees have the talent to be giants and to find acceptance not only with fans (who will sometimes accept something second-rate out of loyalty) but also with those people who they respect in pop.

"More Of The Monkees" was made last year and the Monkees have already changed and developed. Mike is intent upon writing, producing and playing on all further recordings and Micky said, when asked if the boys would dictate policy in the future, "You just better believe it or there'll be no Monkees!"

Perhaps they are already dissatisfied with this product, I hope so because if they turn out another LP like this they are doomed to failure.

PIC to amaze DAVY!



Here is the picture which will astound, surprise and/or shock DAVY JONES. There are rumours he may be called up in the U.S. Army (we hope not) and may have to fight in that horrible war in Vietnam. So our art editor superimposed Davy's face on to a picture of a famous pop singer's military cap and uniform to see how he'd look! The shoulders don't fit—because this sergeant has very big shoulders! Who? You've probably guessed—but if not, turn to the next page . . .

TOP OF THE WEEK



"FOUR TOPS"

NEW SINGLE

"BERNADETTE"

TAMLA MOTOWN TMG 601



JOHNNY RIVERS
Changes
Liberty LBY3087 @ SLBY3087 @



THE MIRACLES
Away We Go
Tamla Motown TML11044 @ STML11044 @



GEORGIE FAME
Hall of Fame
Columbia SX6120 @



SLIM WHITMAN
A Time For Love
Liberty LBY3086 @ SLBY3086 @



SANDY POSEY
Born a Woman
M.G.M. MGM-C.8035 @ MGM-CS.8035 @



JIMMY SMITH
Peter and the Wolf
Verve VLP9159 @ SVLP9159 @

& 6 LP SUPERSESES



SCHOOL-GOING GUARDSMEN STILL SPARETIME HITSTERS

Yes, it's Elvis!



This is a picture taken near Frankfurt, Germany, in 1960, when ELVIS gave a "farewell-to-the-U.S. Army" Press conference. (Elvis Popword—Page 14).

SNOOPY has turned out to be worth a cool three million discs for the Royal Guardsmen, but as far as the group's concerned, they're now prepared to let him die a natural death—on record anyway.

"The dog's very hip and happening right now," rhythm guitarist Barry Winslow told me, while feverishly trying to open a carton of milk, "but let's not kill him off by over exposure."

"As a matter of fact, though, on our second record, 'The Return Of The Red Baron,' we did leave Snoopy hanging in the balance, just in case we need him again. This time the end of the disc is Snoopy chasing the Baron, so he can always be re-activated."

He won't be, though, because the kind of sound the Royal Guardsmen are looking for and eventually hope to create is not in Snoopy's bag. "We'd like to develop an r-and-b sound—sort of," organist Bill Taylor told me, "but we would also like to be identified with anything we create."

Curtailed

"Of course, we haven't really even had time to rehearse, let alone work out anything new. With four of us still in high school, and Bill Balogh and Chris Nunely attending junior college, our education has to come first and performing after that."

"Being at school all day and also a member of the group has its problems," Bill continued, "but I wouldn't go so far as to say you can't mix both, as long as you remember to tackle one thing at a time."

"Of course it can be rough and tiring, and every member of the group would like to run out and accept every date we've been offered. But we can't."

How, then, do the Royal Guardsmen cope with schooling, personal appearances and record dates?

"Schooling is fine," said Barry Winslow who, incidentally, was born in the same town as Chris Nunely in, of all places, Owensboro, Kentucky, and who boasts Chris's dad as his family doctor. "We manage that very well, though Bill and Chris have to worry about it a little more because at their colleges examinations are coming up pretty soon."

"But as for the rest of us, we

Special
NMExclusive
interview by
JUNE HARRIS
in New York

put in a full day's work, do our homework and then try to rehearse when we can.

"As far as our actual performances are concerned, we've been working around mid Florida—places within easy reach—during the week, and then we venture further out on weekends and on vacations."

What is proving to be a major problem is their recordings. In the past the group has had very little time to rehearse, and in fact only had 45 minutes before they cut "Snoopy vs The Red Baron."

Funny side

"It was really done as a joke," lead guitarist Tom Richards confessed. "We wanted to annoy our producer Phil Gernhard. We weren't serious, but luckily, he saw the funny—and the commercial—side of it, and let it go through as a single."

"We also have an album of novelty songs—things like 'Alley Oop,' which was pretty well thrown together because of the time problem. What we have to do now and in the future is destroy the 'novelty' tag we're getting as a result."

"We can't wait till our summer school break so we can get down to some really serious work on a new album. We believe that certain cities have the best studios for certain



The ROYAL GUARDSMEN (l. to r.): TOM RICHARDS, BARRY WINSLOW, JOHN BURDETT, CHRIS NUNELE, BILLY BALOGH and BILLY TAYLOR.

types of songs. For instance, to us, there's nowhere like New Orleans for cutting r-and-b material. That means we'll cut some album tracks there, and then go, say to New York for other stuff, and after that, California, Memphis and Atlanta. It depends on the mood and the song.

Develop

This brought us back to the subject of what kind of sound the Royal Guardsmen would like to develop when they have the opportunity.

"Well, we have to experiment," said John Burdett. "We have to use certain instrumental and vocal combinations and keep trying by a trial and error process. We don't believe we can be the real Muddy Waters or Jimmy Reed type r-and-b act, but we're certain that with enough experimentation, we can come up with something acceptable, new, unusual and, we hope, identifiable with us as a unit. It may take for ever, but we can't afford to copy anyone, because there are too many people doing that already—and dying."

Another thing the Royal Guardsmen refuse to do, is wear any kind of uniform on stage. "With our name it would be a natural thing to do," said Barry, "but it would also be

the quickest route to an image that we don't want, and then it would be even harder to try and change."

Snoopy was the Royal Guardsmen's second record. The first, released last October, was titled "Baby, Don't Wait" and, according to the group, went from obscurity to oblivion in less than three easy stages. Even if it had been a hit, they couldn't have taken advantage of the situation.

"Not that we really can now," Barry said, "but at least we're six months further ahead in time, so that by the time we're really able to pull the stops out and get down to some serious work, there won't be too much of a lapse."

"We can't go on a major tour before the summer, though we've been asked. We recently managed to sneak in a few days on the coast, and at present, the most we can hope for is television and occasional one nighters during school breaks. We'd like to do a national tour, and more

than anything we're dying to get to England, where we hear it's all happening.

"Boy, we've got a lot to do this summer! In England, we want to see all the new groups and find out about the underground movement over there. Tell me, what's considered unhip in Britain—short or long hair? We don't want to create the wrong impression!"

Barry was serious, too! He and the rest of the group are such fans of the British scene, all they want to do is please. I assured them that England is interested only in sounds and not appearances, and after that was barraged with a million questions about London.

"I wouldn't exactly say there's nothing happening in our hometown of Ocala, Florida," Tom Richards said, "let's just say that if you want action, you have to promote it yourself."

And that's exactly how the Royal Guardsmen happened!

How well do you know
THE MONKEES?
Special test-yourself fun feature next week

GUITAR ON SHOW

ELVIS PRESLEY was, in the past, connected with major exhibitions—his film "It Happened At The World's Fair," for instance. This year he will again be associated with a World Fair—Canada's "Expo '67" in Montreal. Although monorails, hovercraft and other engineering and scientific achievements will be on show, one of the biggest attractions will be Elvis Presley's guitar! The same guitar he used on such records as "King Creole" and "Heartbreak Hotel."

Elvis played the guitar on his American tours until he stopped making personal appearances in 1957. Now, ten years later, the instrument has been brought out of retirement to be put on show at the World's Fair.

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TIME ALONE WILL TELL

RCA 1578



45 rpm records

Eddie's hit slept for six months!

"KNOCK ON WOOD" is played by every soul group from Geno Washington to the local college hop outfit. It has become a standard of its kind. And the man who's put it into the charts is a name well known to the small number of soul fanatics, but not to the mass of pop followers — Eddie Floyd. His record, issued last October, comes in at No. 26.

Eddie was born on June 25, 1935 in Montgomery, Alabama, heart of the soul country. Right from the start he wanted to entertain and played many amateur and talent gigs to gain experience until in 1955 his uncle,



who ran a vocal group called the Falcons, adjudged him good enough to join them.

NEW to the charts

Eddie spent seven years on the road with the Falcons—running through the tough training ground of so many artists.

In 1962 he figured he could do better on his own and broke away to make "Never Get Enough Of Your Love."

This was a self-penned number, one of many he was to write, not only for himself but for others including the great soul trinity of Wilson Pickett, Solomon Burke and Otis Redding.

Eddie is currently touring with Redding in this country, watched by the jumping, shouting, swaying kids who really dig Floyd's music in the clubs and can now see it live.

To them Eddie Floyd is a household word and his entry into the charts is long overdue. J.P.

AMERICA CALLING

Beach Boys' dispute delays new single

THE Beach Boys play a whole series of dates from the South to the East Coast, immediately prior to their departure for Europe on March 30. The only thing missing at this time is a new single, which is reportedly being held up until their legal suit with Capitol is settled.

The group kick off their two week tour in Starkville, Mississippi, on April 13, and each night will work gradually up the Eastern seaboard until they hit Commack, Long Island, on the 26th, for which \$1,000 worth of tickets has already been sold six weeks in advance.

Following concerts in Boston (28th), and a double header in Newark and Schenectady on the 29th, they are tentatively set to leave New York for Dublin, England and the rest of their European tour—which has been extended by two weeks until the end of May—on March 30.



NEW YORK June Harris

WHO BOMB GREETING

THE Who are here—and prior to their arrival, I was greeted by one of their smoke bombs on my desk! Bombs and all are being used in their act on Murray the K's Easter Show, which opens today (Friday). The group would like to extend their stay beyond April 3, depending on whether they can postpone commitments in Germany.

some new sides from which, hopefully, his next single will be released.

He'll again be produced by Koppelman and Rubin (Lovin' Spoonful producers), and is hoping to get his next single out before heading back to Italy at the end of April for the four-week stay which will produce his movie.

Having turned down an offer from Ed Sullivan some two years ago, Gene has again been requested to appear on the show, and is trying to schedule a date—it would be his first—before he returns to Europe.

Brown London opening?

JAMES BROWN has been set for his next European tour, a two week series which will open on September 15 through October 1. He'll take his entire 35 piece revue with him, and there'll be other countries on his itinerary besides England.

Dates are currently being negotiated, but it is expected his opening concert will be in London.

Following a college tour, during which time he has not one free day, the James Brown Show will play another concert at New York's 16,000-seater Madison Square Garden on May 28, following this with a week at the Apollo, opening on June 2.

More U.S. visitors

THE Easybeats, Georgie Fame and Dave Dee and Co. are three overseas names being mentioned around as American visitors very shortly.

Gene Pitney's agent, Larry Kurzon, would very much like to bring in the Easybeats, and is praying their recent chart entry, "Friday On My Mind" will go higher.

He's also considering a May visit for Georgie Fame, and hoping to set up a couple of dates for Dave Dee and Co., between April 2-8, in markets where their current release, "Bend It" is receiving airplay.

Group named NME

WOULD you believe a group called the New Musical Express? The NME itself inspired the name of this new quartet out of South Carolina, who will shortly be recording for American Decca.

Their gimmick is electronic sounds—they hardly ever play instruments or sing, and their record producer selected their name from a copy of the NME lying on his desk!

Gene's back GENE PITNEY is back and will be working hard during the next couple of weeks recording

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TOP SINGLES BY TOP ARTISTS

JACKIE TRENT

Humming Bird

7N 17286



CHRIS MONTEZ

Because Of You

7N 25415



BUDDY GRECO

Girl Talk
RS 23054

KENNY BERNARD

I Do
7N 17284

DANA GILLESPIE

Pay You Back With Interest
7N 17280

EBONY KEYES

Cupid's House
7N 35375

LITTLE TONY

Long Is The Lonely Night
DRS 54012

BRENDAN O'BRIEN & THE DIXIES

Don't Let The Stars Get In Your Eyes
7N 17289

Distributed By Pye Records (Sales) Ltd. ATV House Great Cumberland Place London W1

NME TOP 30

(Wednesday, March 22, 1967)

LAST WEEK	THIS WEEK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	RELEASE ME Engelbert Humperdinck (Decca)	8	1
4	2	EDELWEISS Vince Hill (Columbia)	7	2
3	3	THIS IS MY SONG Petula Clark (Pye)	7	1
9	4	THIS IS MY SONG Harry Secombe (Philips)	4	4
2	5	PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles (Parlophone)	5	2
5	6	ON A CAROUSEL Hollies (Parlophone)	6	5
14	7	SIMON SMITH AND HIS AMAZING DANCING BEAR Alan Price Set (Decca)	3	7
8	8	GEORGY GIRL Seekers (Columbia)	5	8
6	9	THERE'S A KIND OF HUSH Herman's Hermits (Columbia)	6	6
16	10	I WAS KAISER BILL'S BATMAN Whistling Jack Smith (Deram)	3	10
22	11	PUPPET ON A STRING Sandie Shaw (Pye)	2	11
10	12	DETROIT CITY Tom Jones (Decca)	6	7
13	13	SOMETHIN' STUPID Frank and Nancy Sinatra (Reprise)	1	13
11	14	SNOOPY V. THE RED BARON Royal Guardsmen (Stateside)	9	6
7	15	HERE COMES MY BABY Tremeloes (CBS)	8	4
18	16	GIVE IT TO ME Troggs (Page One)	6	15
12	17	MEMORIES ARE MADE OF THIS Val Doonican (Decca)	3	12
17	18	I'LL TRY ANYTHING Dusty Springfield (Philips)	4	17
13	19	PEEK-A-BOO New Vaudeville Band (Fontana)	8	8
20	20	IT'S ALL OVER Cliff Richard (Columbia)	1	20
29	21	I CAN'T MAKE IT Small Faces (Decca)	3	21
21	22	LOVE IS HERE AND NOW YOU'RE GONE Supremes (Tamla-Motown)	4	21
14	23	I'M A BELIEVER Monkees (RCA)	12	1
24	24	TOUCH ME, TOUCH ME Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	2	24
28	25	AL CAPONE Prince Buster (Blue Beat)	2	25
26	26	KNOCK ON WOOD Eddie Floyd (Atlantic)	1	26
19	27	MELLOW YELLOW Donovan (Pye)	7	9
23	28	IT TAKES TWO Marvin Gaye and Kim Weston (Tamla-Motown)	9	16
25	29	THEN YOU CAN TELL ME GOODBYE Casinos (President)	3	25
30	30	GONNA GET ALONG WITHOUT YOU Trini Lopez (Reprise)	1	30

Britain's Top 15 LPs

2	1	SOUND OF MUSIC Soundtrack (RCA)	102	1
1	2	THE MONKEES (RCA)	9	1
3	3	BETWEEN THE BUTTONS Rolling Stones (Decca)	9	3
4	4	BEST OF THE BEACH BOYS (Capitol)	20	2
5	5	IMAGES Walker Brothers (Philips)	1	5
8	6	HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE! Geno Washington (Pye)	16	5
5	7	FOUR TOPS LIVE (Tamla-Motown)	7	5
9	8	TROGGLODYNAMITE Troggs (Page One)	5	7
10	9	COME THE DAY Seekers (Columbia)	19	3
7	10	GOING PLACES Herb Alpert & Tijuana Brass (Pye Int.)	39	4
6	11	S.R.O. Herb Alpert & the Tijuana Brass (Pye Int.)	7	6
12	12	MANTOVANI'S GOLDEN HITS (Decca)	4	10
14	13	HALL OF FAME Georgie Fame (Columbia)	2	13
15	14	A HARD ROAD John Mayall & the Bluesbreakers (Decca)	2	14
11	15	DISTANT DRUMS Jim Reeves (RCA)	21	3

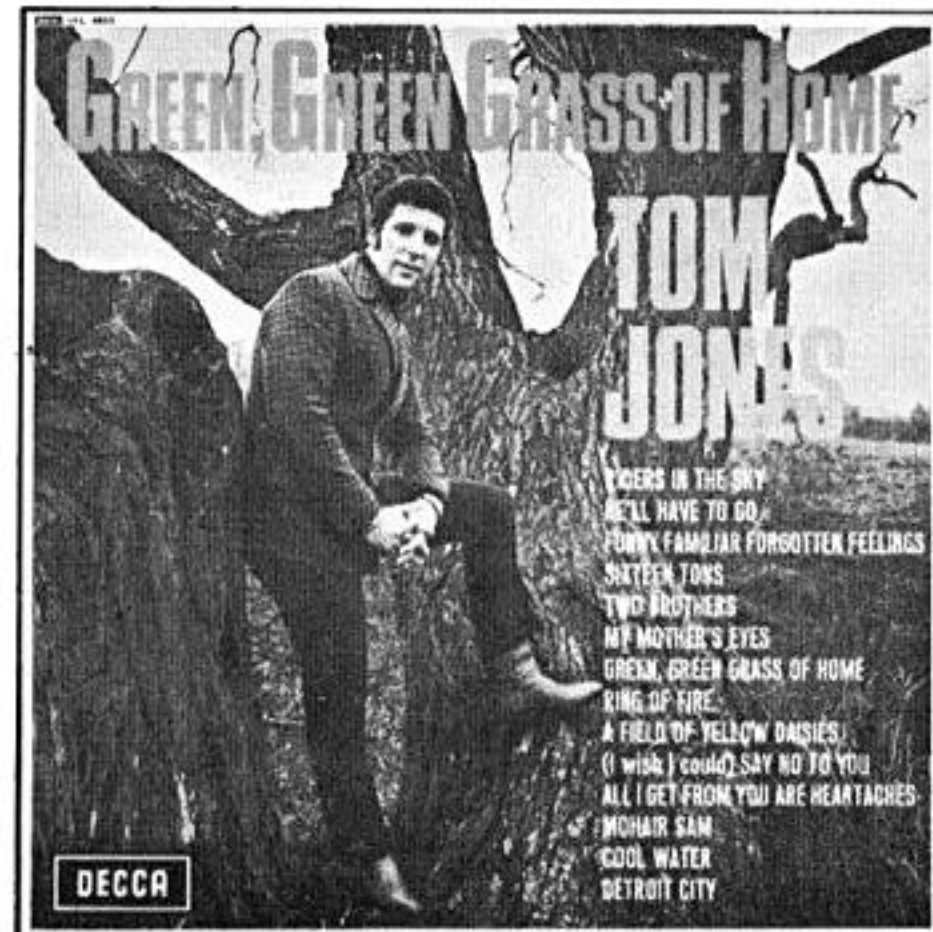
BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, March 21, 1967)

- 1 1 HAPPY TOGETHER Turtles
- 2 2 DEDICATED TO THE ONE Mama's & Papa's
- 3 3 PENNY LANE Beatles
- 4 4 THERE'S A KIND OF HUSH Herman's Hermits
- 5 5 BABY I NEED YOUR LOVIN' Johnny Rivers
- 6 6 SOCK IT TO ME - BABY! Mitch Ryder & the Detroit Wheels
- 7 7 FOR WHAT IT'S WORTH Buffalo Springfield
- 8 8 MY CUP RUNNETH OVER Ed Ames
- 9 9 LOVE IS HERE AND NOW YOU'RE GONE Supremes
- 10 10 RUBY TUESDAY Rolling Stones
- 11 11 STRAWBERRY FIELDS FOREVER Beatles
- 12 12 THEN YOU CAN TELL ME GOODBYE Casinos
- 13 13 I THINK WE'RE ALONE NOW Tommy James and the Shondells
- 14 14 THE 59TH STREET BRIDGE SONG Harpers Bizarre
- 15 15 RETURN OF THE RED BARON Royal Guardsmen
- 16 16 CALIFORNIA NIGHTS Lesley Gore
- 17 17 I'VE BEEN LONELY TOO LONG Young Rascals
- 18 18 BERNADETTE Four Tops
- 19 19 THIS IS MY SONG Petula Clark
- 20 20 I NEVER LOVED A MAN THE WAY I LOVED YOU Eddie Floyd/Aretha Franklin
- 21 21 DARLIN' BE HOME SOON Lovin' Spoonful
- 22 22 UPS AND DOWNS Paul Revere & the Raiders
- 23 23 MIKI HOEKY P.J. Proby
- 24 24 JIMMY MACK Martha & the Vandellas
- 25 25 LET'S FALL IN LOVE Peaches & Herb
- 26 26 THE HUNTER GETS CAPTURED BY THE GAME Marvlettes
- 27 27 THE LOVE I SAW IN YOU WAS JUST A MIRAGE Smokey Robinson & Miracles
- 28 28 WESTERN UNION Five Americans
- 29 29 SOMETHIN' STUPID Frank and Nancy Sinatra
- 30 30 BEGGIN' Four Seasons



NEW LP



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- ### 5 YEARS AGO
- TOP TEN 1962—Week ending March 23
- 1 1 WONDERFUL LAND Shadows (Columbia)
 - 2 2 TELL ME WHAT HE SAID Helen Shapiro (Columbia)
 - 3 3 CAN'T HELP FALLING IN LOVE Elvis Presley (RCA)
 - 4 4 MARCH OF THE SIAMESE CHILDREN Kenny Ball (Pye)
 - 5 5 LET'S TWIST AGAIN Chubby Checker (Columbia)
 - 6 6 WIMOWEH Karl Denver (Decca)
 - 7 7 A HOLE IN THE GROUND Bernard Cribbins (Parlophone)
 - 8 8 TWISTIN' THE NIGHT AWAY Sam Cooke (RCA)
 - 9 9 HEY! BABY Bruce Channel (Mercury)
 - 10 10 DREAM BABY Roy Orbison (London)

- ### 10 YEARS AGO
- TOP TEN 1957—Week ending March 22
- 1 1 YOUNG LOVE Tab Hunter (London)
 - 2 2 DON'T FORBID ME Pat Boone (London)
 - 3 3 KNEE DEEP IN THE BLUES Guy Mitchell (Philips)
 - 4 4 LONG TALL SALLY Little Richard (London)
 - 5 5 DON'T YOU ROCK ME DADDY-O Lonnie Donegan (Pye-Nixa)
 - 6 6 BANANA BOAT SONG Harry Belafonte (HMV)
 - 7 7 TRUE LOVE Bing Crosby/Grace Kelly (Capitol)
 - 8 8 SINGING THE BLUES Guy Mitchell (Philips)
 - 9 9 BANANA BOAT SONG Shirley Bassey (Philips)
 - 10 10 FRIENDLY PERSUASION Pat Boone (London)

WALKERS PALLADIUM STARRING DATE

Top the bill in ATV's "London Palladium Show" on April 9. They have appeared in the series on one previous occasion as well as in a televised Royal Gala from the Palladium Theatre. This will be the first time the group has starred as headlining artists. As previously reported, Engelbert Humperdinck returns to the

the Walkers' booking last week, but was asked to refrain from appearing as the Walkers-Humperdinck-Cat Stevens-Jimi Hendrix package on April 2. It was felt that an announcement of two acts on the Palladium TV show might have a detrimental effect on bookings. It is assumed the two acts would not appear at Worcester. The pre-recorded show on Sunday (26th) while the Aberfan Charity package will be full strength at Worcester. The new package is added to the April 9 edition of the Palladium TV show which means that Lonnie Donegan's booking—reported last week—the Seekers are star attraction.

Worcester Sunday, ATV presents "PART OF SHOW BUSINESS"



SHIRLEY BASSEY and TOM JONES are pictured (top left) during a rehearsal for the show. TOMMY STEELE is seen with the DRONA CHILDREN (top right) performing "The King's New Clothes." FRANKIE VAUGHAN (left) was snapped in the middle of his "Cabaret" routine, while LULU (above left) renders "Blowin' in the Wind." SAMMY DAVIS (above right) paid a special visit to Britain to contribute three songs.

FATS DOMINO

flies into Britain this Sunday for his week's engagement at the London Saville, commencing Easter Monday (27th). His opening performance at this venue will be filmed for an American State Department feature. After the Domino week, the Saville closes for a fortnight for redecoration.

JACK SMITH

has his "I Was Kaiser Bill's Batman" hit rush-released in America this week on the Parrot label. The disc is currently at No. 10 in the NME Chart, and Parrot anticipates a "Winchester Cathedral" type of reaction in America. Whistling Jack will record tracks for his first LP after Easter.

SANDIE, ADAM, CHRIS ANDREWS TV SPEC — FOR INTERTEL

SANDIE SHAW will co-star with Adam Faith and Chris Andrews in a 45-minute TV spectacular to be independently produced by their joint manager Evelyn Taylor in July. The show will be filmed in colour for world-wide distribution, and will be networked by one of the ITV companies in the late summer. Southern-TV's Mike Mansfield is to direct the show, which will be staged at Intertel's Wembley studios.

NEW RELEASES FROM —

Lulu, Herb, Posey, Vince, Sonny, Cher, Secombe

LULU'S first disc for EMI—under her new recording deal with Mickie Most—is now set for release. Herb Alpert's first single on his own A & M label has been scheduled. Other forthcoming releases include singles by Sandy Posey and Vince Hill, and a Sonny and Cher LP. Also issued shortly is a double album by Harry Secombe.

As a result of her signing with Mickie Most—who also produces records by Herman's Hermits, Donovan and the Yardbirds—Lulu's discs will now be issued by Columbia. First is "The Boat That I Row," to be released on April 7. Herb Alpert has completed a deal with Pye for the launching of his own A & M label in this country—his previous outlet was on Pye-International. His first release under the new banner is the title song from the film "Casino Royale", to be issued next Friday (31st). Sandy Posey's follow-up to "Single Girl", called "What A Woman In Love Won't Do", is set for April 7 release by MGM. The 1964 recording of "If You Knew" by Vince Hill (who now waxes for Columbia) is re-issued by Pye next Friday.

An album by Sonny and Cher titled "In Case You're In Love"—which includes "Little Man" and "Groovy Kind Of Love"—is being rush-released immediately by Atlantic. "This Is My Song" and "Bless This House" are two of the tracks on Harry Secombe's double album "Personal Choice", out next Friday on Philips.

● Release of the Yardbirds' next single, "Little Gains" (Columbia), has been put back until April 21.

DANCE SEARCH FOR A TOP DISC-JOCKEY

A CONTEST designed to find a new radio personality, "The Disc Jockey of the Year", will visit ballrooms and record clubs throughout the country for four weeks starting April 10. The contest is open to all amateurs and is compered by Bill Kellie of "Candid Camera" fame. The winner will be introduced on Jimmy Young's EMI Radio Luxembourg show.

Finals of the National "Search for Sound" contest take place at Streat-ham Silver Blades on Saturday, April 1. Eight groups from regional areas of Britain are competing. A Pye recording contract is the major prize.

Novello awards — John, Paul capture two

JOHN LENNON and Paul McCartney have won two of this year's seven Ivor Novello Awards, and have also clinched a runners-up position. Geoff Stephens' "Winchester Cathedral" is named as Britain's outstanding song of 1966. Another trophy goes to Don Black and John Barry, writers of "Born Free"—which as previously reported is also in line for an Academy Award. For his services to British music, Joe Loss is honoured. Runner-up awards go to the Shadows, Ray Davies of the Kinks, and Jackie Trent.

The Novello Awards are presented annually by the Songwriters Guild of Great Britain, and are recognised as the premier awards to British composers. The panel of judges this year included Kenneth Baynes (BBC's Head of Light Entertainment), Peter Murray, agent Evelyn Taylor, Pat Doncaster and NME's Derek Johnson.

The full list of awards, which the NME has secured special permission to publish in advance of official release, is as follows:

The Most Performed Work of the Year: 1. "Michelle" (Lennon and McCartney); 2. "Yesterday" (Lennon and McCartney).

The 'A' side of a record which achieved the Highest Certified British Sales in 1966: 1. "Yellow Submarine" (Lennon and McCartney); 2. "What Would I Be" (Jackie Trent). The winning song in this category—recorded by the Beatles—sold 455,000 copies. The runner-up, waxed by Val Doonican, sold 396,000. Other records achieved higher sales figures in this country last year, but the awards are restricted to British composers.

Britain's International Song of the Year: 1. "Winchester Cathedral" (Geoff Stephens); 2. "Call Me" (Tony Hatch). The runner-up song in this category, originally recorded by Lulu and Petula Clark, received its nomination because it has now amassed a total of 52 cover versions.

Film Song of the Year: 1. "Born Free" (Don Black and John Barry); 2. "Time Drags By" (Shadows). Matt Monro sang the winning number in the film of that name. The second song was featured by Cliff Richard in his film "Finders Keepers."

Novelty Song of the Year: 1. "Hev Yew Gotta Lought Boy?" (Allan Smethurst—the Singing Postman); 2. "Dedicated Follower Of Fashion" (Ray Davies).

Instrumental Record of the Year: 1. "Theme From The Power Game" (Wayne Hill); 2. "Khartoum" (Frank Cordell).

Outstanding Services to British Music: Joe Loss. Surprisingly, this is the first occasion on which he has won a Novello Award.

The Small Faces—currently touring with Roy Orbison—were unable to appear at Tooting Granada last Friday, as Steve Marriott was suffering from gastro-enteritis.

BEATLES ON RADIO

THE Ivor Novello presentations will be made in a special hour-long BBC Light Programme show being recorded today (Thursday) for transmission on Easter Monday at 2 pm. Among those performing are the Joe Loss Orchestra and singers, the New Vaudeville Band, Allan Smethurst and compere Brian Matthew.

John Lennon and Paul McCartney will not take part in the actual show, which they described as "too early in the day" for them. However, a pre-recorded interview with both Beatles will be included in the broadcast.

Accepting awards in the studio will be the Shadows, Ray Davies, Jackie Trent, Tony Hatch, John Barry, Don Black, Frank Cordell, Cyril Stapleton and George Martin. Producer Brian Willey is hoping to arrange for Val Doonican to be in the Newcastle studios to perform "What Would I Be."

Bassey as Josephine —stage, movie role

SHIRLEY BASSEY is to star in her first West End musical this autumn. She will play the title rôle in "Josephine," to be presented by Kenneth Hume at a London West End theatre in November. The show will subsequently be transferred to Broadway and will eventually be made into a film—which would also be Shirley's first movie rôle.

The musical—based on the story of the Empress Josephine, wife of Napoleon—has music by Michael Lewis and lyrics by Gil King and Kenneth Hume.

Because of the engagement Shirley has had to cancel 14 weeks of cabaret in America—at Las Vegas and Lake Tahoe—which would have been worth over £100,000.

Shirley told the NME: "Just in case anyone thinks I am unsuitable for the rôle of Josephine, let me remind you that in real life she was a Creole from Martinique in the West Indies."

SPENCER DAVIS —ANOTHER SPLIT

SPENCER DAVIS is to part company with his personal and recording manager Chris Blackwell. Their joint contract still has two years to run, but the NME understands that the split is by mutual agreement. No reason has been given.

However, it has been revealed that Stevie Winwood's new group the Traffic has signed with Island Records, which is run by Blackwell. The group's first single will be issued next month by Philips, under that company's distribution deal with Island. But as reported last week, the Traffic will undertake no personal appearances until the autumn.

Agent John Martin will be responsible for booking the newly-formed Spencer Davis Group. Three new members have yet to be signed.

NEW Decca week records

Mr. Stanley Myers and the West Hampstead Tea Room New Orpheans with vocal refrain by Master Barry Humphries and the Noveltones

ULYSSES RAG RCA 1579 RCA VICTOR

RODGER COLLINS She's looking good V-F 9285

THE DELICATESSEN The Red Baron's revenge V-N 9286



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Wilson's great swinging soul

***** THE WICKED (WILSON) PICKETT (Atlantic 587057).

What a great swinging beat this sharp-voiced blues-soul singer gets into his phrases... and what a great backing he has. That guitar on Knock On Wood is as soothingly smooth as his voice is raspingly agitating. The combination is fascinating. Standout tracks are the rocking beat of You Left The Water Running, Three Times Loser, New Orleans and Everybody Needs Somebody To Love. He also smooches his way slowly through Sunny. Good LP.

Other titles: Mustang Sally, Ooh Poo Pah Doo, She Ain't Gonna Do Right, Time Is On My Side, Up Tight Good Woman, Nothing You Can Do.

***** BRENDA LEE: COMING IN STRONG (Brunswick, LAT 8672).

Good to have you back, Brenda. After a long pause in her LP releases, we have Brenda back, as the title says, "coming in strong," beating out Up Tight (Everything's Alright), crooning intensely in Strangers In The Night, giving us a jazz-tinted You've Got Your Troubles, a slow-swinging of Call Me, and a tempestuous Latin-American beater of What Now My Love. All top drawer performances. As always, Brenda has the best vocal and instrumental backing.

Other titles: Coming In Strong, You

LPs by Allen Evans

Don't Have To Say You Love Me, Summer Wind, Kiss Away, Crying Time, Sweet Dreams, Somewhere.

***** PAUL REVERE AND THE RAIDERS: GOOD THING (CBS, 62963).

Here's the American group which is very big in the States but means little in Britain. They have plenty of beat and novel sounds about their torrid playing, especially in 1001 Arabian Nights, and they harmonise their beat singing well. They vary the style from loud raving (Good Thing) to soft lyric-pushing (as in All About Her). Most lead vocals are taken by Mark Lindsay, but Philip 'Fang' Volk does a good take-off of Dylan on Why Why Why. Michael 'Smitty' Smith has fun singing Our Candidate. Leader Paul Revere and Jim Valley join in on the choral singing... and all goes well.

Other titles: In My Community, Louise, Oh To Be A Man, The Great Airplane Strike, Undecided Man, Bad Times, Fever.

***** SOLID GOLD SOUL (Vol. 2) (Atlantic 587058).

Six top soul artists sing two great numbers each. No need to go into much more than to name them all—Solomon Burke (Cry To Me); Down In The Valley); Ray Charles (Drown In My Own Tears); Let The Good Times Roll); Chris Kenner (Something You Got; I Like It Like That); Wilson Pickett (634-5789; Danger Zone); Percy Sledge (When A Man Loves A Woman); My

Adorable One); Joe Tex (You Got What It Takes: A Sweet Woman Like You).

***** BERT KAEMPFFERT: BESTSELLER (Polydor, 582 551).

For those who want big bands to come back because they like them, here is an LP for you. Bert Kaempfert, composer of "Strangers In The Night" and other hits, and a singles hit conductor, conducts a big band here, with a hint of voices-as-instruments in the backing. He picks the dozen songs from the top drawer and for dancing quietly this is a winner.

Titles: So What's New, Nightingale Sang In Berkeley Square, Trumpet Fiesta, Love Comes But Once, Almost There, Bye Bye Blues, Strangers In The Night, White Cliffs Of Dover, Hold Back The Dawn, Happy Whistler, Show Me The Way To Go Home, Poinciana.

***** MEMPHIS GOLD (Stax). One of several good Stax label LPs released to coincide with the current Otis Redding package tour. This one gives you a good sample of the label's vast entertaining power, and from it you can choose which solo artist/group LP you'd like next. Here are the artists and titles: Otis Redding (I've Been Loving You Too Long, Satisfaction, and My Lover's Prayer); Sam and Dave (Hold On I'm Comin', You Don't Know Like I Know); Carla Thomas (Let Me Be Good To You, No Time To Lose); Mad Lads (I Want Someone, Don't Have To Shop Around); Mar-Keys (Philly Dog); Rufus Thomas (Walking The Dog); Booker T and the MGs (Boot-Leg).

ACE OF CLUBS label (20/94) LP bargains include BEST OF BILLY FURY (ACL 1229), 12 of his best early hits, including Halfway To Paradise, In Summer, Once Upon A Dream... The dynamic DOROTHY SQUIRES, recording in Llanelli, Wales, where they appreciate lusty vocalising through 20 songs, from her The Gypsy and I'm Walking Behind You to the Beatles' Yesterday in THIS IS MY LIFE! (ACL R1230), a winner... INSTRUMENTAL: First-class piano playing, with big string orchestra and sometimes voices behind, on ROGER WILLIAMS: BORN FREE (London, HAR 8300), including Strangers In The Night, Edelweis, Sunny... For quiet, tenuous guitar playing—Hawaiian, or electric or bass or ukulele—WOUT STEENHUIS has few equals and on GUITARS FOR GIRL FRIDAY (Studio 2 Stereo TWO 156), he plays 14 tracks full of appeal... A real swinger on the organ is LENNY DEE on his IN THE MOOD (Brunswick, LAT 8673) album, 12 tracks worth, including Spanish Flea, Call Me, Shadow Of Your Smile.

MORE SINGLE REVIEWS

(Continued from page 6) Peter and Gordon intentionally corny!

†† Sunday For Tea /† Start Trying Someone Else (Columbia).

A BANDONING their mediaeval approach, the lads come more up to date with this Carter-Lewis number—though there's still a slightly dated quality about it, because it's basically in the Good-Time style.

Opens as a quiet solo with harpichord and lilting rhythm, and steadily builds into a swinging razzamatuzz duet a bit reminiscent of Morecambe and Wise's "Two Of A Kind"! It's very catchy and hummable—and I dig the deliberately corny Palm Court violin solo. FLIP: A self-penned rockaballad with a philosophic lyric, sung in big-voice style. Attractive backing of guitar and lush strings, plus the faintest folk tinge.

POTTED POPS

EXCEPTIONS: "The Eagle flies On Friday" (CBS). The title means simply that it's pay day! Has a pronounced r-and-b flavour with an hypnotic beat. Spirited treatment, heavy beat, and a sound that grips. The group has potential. BLUESBREAKERS: "Curry" (Decca). Earthy raw r-and-b instrumental throughout, it is noticeably lacking in tube—but what a beat! And what inherent feeling! GLEN MASON: "Too Good To Be Forgotten" (Polydor). Welcome back, Glen! This is an honest-to-goodness sweet-corn sing-along, with a cosy lilt and group joining in. LITTLE TONY: "Long Is The Lonely Night" (Durium). The Italian star with a dramatic fast-pace ballad. Powerfully emotive, with throbbing drums, choir and brass backing. EBONY KEYS: "Cupid's House" (Piccadilly). An ultra-slow ballad with a heavy plod beat, organ and cascading strings. Very plaintive and moody, with a touch of the blues. NOLA YORK: "I Can Hear You Calling" (Philips). Shuffle beat supports Nola as she pours her heart out in this jazz-flecked item. A bit Cleo Laine-ish. Very good. HUMAN INSTINCT: "The Rich Man" (Mercury). A pounding up-tempo piece with an ear-catching lyric and some weird guitar sounds. Self-penned, out of the ordinary. DAVEY SANDS & THE ESSEX: "Advertising Girl" (CBS). A musical dedication to model cover girls. Mid-tempo jerk-beater, with organ and entertaining lyric. MIA LEWIS: "No Time For Loving" (Parlophone). The Welsh lass moves into up-tempo in this bright, brassy, partly dual-tracked ditty. Nothing special, but makes you feel good. KENNY BERNARD: "I Do" (Pye). A melodic rockaballad, warbled with deep intense sincerity, with underlying clavichord and background strings. Very attractive. PLATTERS: "With This Ring" (Stateside). The former chart group are on a Motown kick in this zippy hand-clapper. Solo with chanting, plus brass and heavy beat. SINGING POSTMAN: "Mind How You Go" (Parlophone). One of those quaint informal little ditties in the "Have Yew Got A Lough" pattern. Sung in his engagingly toothless style. MONTANAS: "Ciao Baby" (Pye). A lively up-tempo number, with a Latin-flavoured rhythm reminiscent of "Concrete and Clay." Full orchestral backing, striking harmonies. DADDY LINDBERG: "Shir" (Columbia). A Good-Time number in the Vaudeville Band 'twenties style, with added strings. Enjoyable, but hardly original. The flip side's amusing—it's a send-up of the TROGS. MR. STANLEY MYERS & THE WEST HAMPSTEAD TEA ROOMS NEW ORPHEANS: "Ulysses Rag" (RCA). Another disc that harks back to the 1920's, with megaphone-type singer and a raggy soft-shoe rhythm. Quite catchy, but the novelty's wearing thin.



PETER and GORDON—catchy Good-Time sound.

TOP TEN of BOBBY HEBB

GOT TO GET YOU INTO MY LIFE—Paul McCartney: It's a man's dream—to get that certain girl into his life. Also it's a jazz composition with pop words and a beautiful story. GOOD DAY SUNSHINE—Beatles: The first thing I do in the morning is look out the window and sing "Good Day Sunshine". SUNNY—Billy Preston: It's my life—whether you mean Mother Nature or a girl. Preston is a great "soul" organist. His version is my favourite. SATISFIED MIND—Bobby Hebb: Everybody should have one! LOVE, LOVE, LOVE—Bobby Hebb: That's all I ever have to have! I SAW HER AGAIN—Mama's and Papa's: Wherever I am, whenever I go to bed, I 'see' my girl again! SEE YOU IN SEPTEMBER—Happenings: The Beatle tour ended on August 31 last year, so when I left to go on it my girl and I said: "See you in September." SHADOW OF YOUR SMILE—Lou Rawls: It reminds me of twilight when the sun slips down and the moon creeps up—whoever wrote the lyric must have done it then. ON A CLEAR DAY—Lou Rawls: It's true! On a clear (and sunny!) day you can see forever. Rawls is definitely one of my favourite singers. YOUR EYES—Brook Benton: The lyric is magnificent and the singer's great, too. The words are sort of "I looked into your eyes and saw everything I needed to know." Marvellous! Soul!

NITE PEOPLE "Try To Find Another Man"/"Stay As Sweet As You Are" (Fontana). A revival of a Righteous Brothers number which got to No. 1 in the States. It's an emotional bluesy ballad, showcasing the throaty delivery of the group's soloist. Added strings and rasping sax add colour to the backing. FLIP: A new number, not the oldie of the same name. Set to a mid-tempo shake beat with added organ, it's vital and lively. But the material's run-of-the-mill. VIKKI CARR "It Must Be Him"/"So Nice" (Liberty). A Gilbert Becaud song with English lyrics by Maek Daved. I love this girl's work—her interpretations are so expressive and convincing, and her throbbing tones are so seductive. This is a powerful rhythmic ballad with a big-build crescendo. Not a hope of chart success, but a superb performance of a lovely song. FLIP: This is the vocal version of "Summer Samba," already waxed by Andy Williams as an "A" side. A deliciously captivating bossa nova, with flute and strings.

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NEXT WEEK Startling facts about CLIFF RICHARD WHERE IS MARSHALL SCOTT ETC. GOING?? (SEE PAGE 12, COL. 1)

TAMLA KEEPS HITS ROLLING

Wives taught us to dance — FOUR TOPS

By ALAN SMITH



DIANA ROSS goes all pop art with her dress, while the other SUPREMES — MARY WILSON and FLORENCE BALLARD — go in for something less eye-catching! Below: the TEMPTATIONS get ready for another show.

"MAN," said Four Top Renaldo Benson, with a sunshine smile that smoothed its way across his dusky face, "I wanna tell you somethin'."

"We Tops ain't just four people," he continued, amiably. "We're a unit. We think the same, we do the same things. I can't even begin to imagine us split up. It'll never happen, man. We love each other."

"Y'know somethin'? We even married together. Sure. We even, so heaven help us, married together. We were doing a show, and we met these four lovely dancers, who all worked for a great cat called Ziggy Johnson, and so help me if we didn't fall in love with them!"

"That's right, man," he beamed. "Every one of us Tops hit us off with one of these beautiful, beautiful dancers."

"They were wonderful girls. We all paired off, an' we've bin happy ever after. They even teach us how to dance. It saves paying for a choreographer!"

Renaldo sat there in a green speckled wool sweater and a happy smile over the wide polo neck, and I got to thinking how everyone, but everyone, at Tamla seems so happy to be alive.

There was I, listening conservatively on a grey London day, and there was he, bubbling over with Detroit sunshine with absolutely no effort at all.

I often think how corny it must seem trying to convey the swinging happiness of everyone at Tamla.

Air of fun

All those I've met from this famous company have had an air of fun and happiness about them that seems almost too good to be true. Even that shrewd and much-respected deputy head of Tamla, Barney Ales, is a man whose very name brings joyous smiles to the people he knows.

Someone well qualified to talk about the still swinging scene at Tamla is Nancy Lewis, an attractive blonde who used to live in Detroit and is a frequent visitor to Britain. After Nancy went back home to Detroit for a couple of weeks recently, she told me: "It's still as swinging as ever."

"While I was there I saw the famous Tamla show at the Detroit Fox theatre; it's still the most

(Continued on page 12)



MARVIN GAYE is happy action, and the FOUR TOPS ride along "Tamla-street" in Detroit. They are (l. to r.): LEVI STUBBS, ABDUL FAKIR, LAWRENCE PAYTON and RENALDO BENSON.

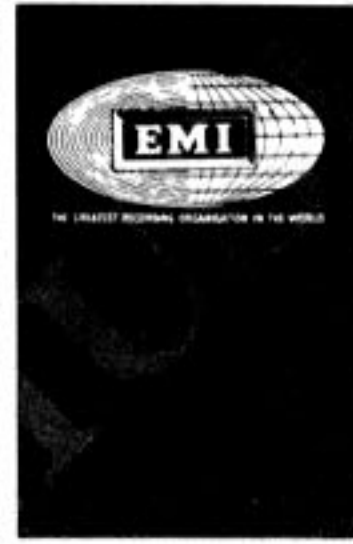


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WHO'LL BE THE ONE



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Keith Altham looks back on pop history and declares —

THE BEST THING THAT HAPPENED TO THE SPRINGFIELDS WAS THIS ▼

UNDOUBTEDLY the best thing that ever happened to the Springfields was their break-up! Just take a look at how high they are flying as solo artists.

Dusty has emerged unchallenged as this country's finest female vocalist (currently in the NME Chart with "I'll Try Anything"). Mike Hurst is producing hits with pop's latest wonder boy Cat Stevens. And last (but not least) that quietly spoken, quietly moving, quietly effective Tom Springfield has been nominated for an Oscar for "Georgy Girl," the hit he wrote (with Jim Dale) and produced for the Seekers, and is now a million seller.

Over coffee last Friday Tom reviewed his own success since those far-off days when he wrote hits like "Breakaway" for the Springfields, and subsequent to the split has penned hits for Frankie Vaughan "Hey Mama", Matt Monro "Before You Go", Dusty ("Losing You"), Ken Dodd ("Promises"), Frank Ifield ("The Summer Is Over"), and the Seekers ("I'll Never Find Another You"), for which he received an Ivor Novello award.

"We never made much money as the Springfields," admitted Tom. "We used to open up the papers and laugh at how much we were supposed to be earning. We broke up because we got tired of the group scene and all the travelling. We began to find we were repeating ourselves with harmonies and musical patterns.

"Both Mike and I were concerned about our futures, but we had no doubts that Dusty would make it big. In fact, the only person who had any doubts about Dusty was Dusty!"

Another

There was, of course, another Springfield in those far-off days of "Bambino"—Tim Feild—the member whom Mike Hurst eventually replaced. Whither Tim?

"I quite often see Tim," said Tom. "He's the head of a large interior decorating department, and doing very well. He sings folk songs around the clubs—just for his own amusement—rather like we all did in the old days. He's designing the decor and layout for Dusty's new apartment, and he's just completed some work for me."

On to more immediate matters, and I discovered that "Georgy Girl" was never intended as a single for Britain.

'Girl' quickie!

"The number was a 'quickie' I wrote for the film," said Tom. "The Seekers had had two flops in the States, and so we figured with the film going out on release over there we had nothing to lose by issuing it in conjunction with the picture. We released it here because of the enormous success in the States.

"I've just returned from New York. It's amazing what bad memories some of the people have. I was asked if the Seekers were a British group, and had they any other hits? Only last year they were No. 2 in the U.S. charts with 'I'll Never Find Another You'."

Tom hastened to get in a plug for Jim Dale (of "6.5 Special" fame), who co-wrote "Georgy Girl" with him and, apart from starring in West End plays like "The Burglar"—which I happened to see last week and in which he was a great deal better than the script deserved—is now a successful actor and composer.

"I enjoy working with a good lyric writer," said Tom. "Jim is an excellent example. I was hoping to team up with some Americans while in New York, but couldn't find anyone. Perhaps you'd better not print that. The last time I advertised the fact I was looking for co-writers I got about 5,000 letters from places like Ghana!"

In addition to his abilities as a composer, Tom has also produced all the Seekers' hit singles—and written some, too.

Did he originally see the Seekers as the logical "bridge that gap" for the departing Springfields?

"Never," said Tom, emphatically. "If that is how it has worked out, it was a complete accident. I was not looking for a folk group, and in fact it was Dusty who put me on to the



The SPRINGFIELDS at the height of their fame. (L. to r.): MIKE HURST, DUSTY and TOM SPRINGFIELD.

group after working with them in a charity show. Originally I had no intention of producing records—I was intent on composing."

One interesting fact to emerge here is that Tom will receive no composing royalties from the showing of the film "Georgy Girl" in the United States under the law which forbids a foreign writer to receive film royalties.

"I love all this corn in the chart," said Tom, "because I write corn. I fully expect Reg Dixon and Vaughan Monro to return to the chart shortly."

"To be perfectly serious, this trend for sentimental ballads is just a phase. I'm absolutely certain that something really big will emerge at the end of it. They'll come up with what they always come up with—an adaptation of the



DUSTY SPRINGFIELD with HERB BERNSTEIN, who arranged and produced, in New York, Dusty's latest hit, "I'll Try Anything."

12-bar blues—and you'll have the new rock 'n' roll era on your hands. "I don't think a group will be the answer. It will probably be a solo artist with the initial interest of someone like Presley. But, believe me, it WILL happen, and quite soon."

"I don't see why everyone is knocking the Monkees at present—I mean, it may well be that their managers are singing on their records, but does it matter? They jump about and make happy sounds, and look happy doing it. I like the TV show."

The latest split comparable to the Springfields' bust-up is, of course, the

Spencer Davis group. How does Tom see the members like Stevie Winwood emerging from that?

"I'm afraid Stevie Winwood was the group. He wrote the songs and, more important, it was his interpretation which sold the records. He has a tremendous voice and undoubted musical ability—he must succeed."

"I'm sure Spencer has ability of his own, but he's going to have a real struggle to replace Stevie—can he be replaced?" Time will tell!



The SEEKERS have been Tom Springfield's "good luck charm" (and vice-versa!). But Tom doesn't see the Seekers as a second Springfields at all.

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



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Ludicrous

"It's a ludicrous situation," agreed Tom, "and one which English composers have been fighting for years. In Britain I would receive a royalty every time the film was shown and the song performed."

What next from the Seekers? "Kim Fowley has written a very beautiful ballad for them called 'Emerald City,' which has Beethoven-like tones which we may still record. It would be a good disc to release at Christmas!"

How does Tom view the current chart trend of reviving oldies but goodies—I mentioned Val Doonican's leap into the NME Chart last week with "Memories Are Made Of This."

Tom smiled a knowing smile on receiving this information, and held out an expectant hand to co-manager Terry Oates, who promptly wrote out a cheque for five pounds and looked acutely pained over losing the bet.

TAMLA'S WHITE GROUP BOOED

(Continued from page 11)

incredibly talented assortment of artists you could imagine.

"The Tops weren't on the bill—they were at Basin Street East at the time—but I saw the Temptations and Tamla's only white beat group, the Underdogs."

"The Underdogs were booed by the almost all-coloured audience when they came on."

"I don't think people objected so much to them personally, so much as to the fact that they were a white beat group trying to put over coloured music to a coloured audience. It was like taking coals to Newcastle."

"In spite of this, I think the Underdogs will emerge as one of Tamla's biggest hit groups in the next year or so. They are going to be very, very good—if only because they're having to fight so hard."

Cool guy

Backstage after the show, Nancy met that cool and easy member of the Temptations, David Ruffin (brother of Jimmy Ruffin).

She describes David as "one of the nicest people I've met in my life"—very tall, slender, with dark glasses; flash, but nice; very talkative, but most of what he says is not repeatable in print!"

Those who bought the Temptations' recent chart hit "Ain't Too Proud To Beg" might like to know that the group is one of the most stylish on the Tamla roster.

All the members wear the most startling orange suits—that's right, orange!—and, according to Nancy, they move about on stage in a way



Tamla's white beat group—the UNDERDOGS, who could become top dogs!

that should keep the Four Tops permanently looking to their laurels. One of their proudest claims is that they are the fastest-moving act at Tamla. They don't stop to introduce numbers, for instance, and there is hardly a breathing space between one song and another.

Nancy says that when they sing, they look like the Harlem Globetrotters basketball team put to music.

The Supremes were also out of town (in Miami) at the time, but Diana Ross is still more than a little upset at the radio hoaxer who put it about that she and Tamla boss Berry Gordy were married.

So, I gather, is Martha of the

Vandellas—because another hoaxer has been spreading a rumour that she, too, is romantically attached to Berry Gordy!

All this is proving very flattering to Berry, but very embarrassing to the girls!

Incidentally, talking about Tamla secrets, not many people know that the Temptations were once called the Primes and that the Supremes went out on the road as their sister group, the Primettes.

They do say that Tamla is the "happy family" label, but to my mind, this brother-and-sister association between two of its top groups should be the final proof of all!

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From YOU to US

Edited by
TONY BROMLEY

GERHARD PACYNA (Bremen, Germany): Today's pop scene is so overcharged with vocal records that it is almost impossible to listen to a good instrumental. Why don't the companies issue more instrumentals? They release "Wipe Out" and "Pipeline," and occasionally you'll hear Herb Alpert and his imitators and some sporadic non-vocals.

But when Duane Eddy comes up with a new disc, most d-j's don't even bother to play it, although the Troggs, etc., get played to death. I only hope that the next Shadows disc will be an instrumental reminding us of their old, great sound. But this, I fear, is too daring!

D. HOGARTH (Preston): How can Reg Fatsman (FYTU, March 11) say that Herman should lose his little-boy-lost image? If he did this, he would become just another singer, and no one would sit up and listen to him. His image is appealing to the public, and so, Herman, please don't lose it, because we like you as you are.

SUSAN BIRCHAM (Ripley, Derbyshire): Aren't some people stuffy, saying that Herman should lose his little-boy-lost image? Just because he always looks cheerful and happy, full of fun and smiles—which is more than can be said for some stars.

Herman is the greatest ever, and his name is not ridiculous, as some people seem to think.



SCOTT WALKER

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"Josie," I do not think the record-buying public appreciate this kind of number—unless, of course, it's the "in" thing, too!

ALAN CLAYTON (Cardiff): Whistling Jack Smith must surely reflect the cock-eyed state of the charts today. True, it is a novelty item, supposed to be taken with a pinch of salt, but is it really worthy of the charts alongside such great artists as Jim Reeves, Val Doonican and Jimmy Ruffin?

NICOLA FISHER (Bognor, Sussex): As someone who has liked Roy Orbison for a long time, I am sad to read he may be doing only expensive cabaret dates in the future. Lots of his fans can't afford smart places like that, so I hope Roy will always try to include a few concerts at normal prices when he comes over.



HERMAN

RUSSEL BAYNES (Bowden, Scotland): About the rumours concerning the possible break-up of the Walker Brothers. Whatever happens, the voice of Scott Walker must not be lost to the pop scene—it is a voice of such power and sympathy that we will never hear its like again.

I doubt if even Scott himself realises how great a gift is his. The new Walker Brothers LP, "Images," is a thing of magic which must find its rightful place in the pop charts.

CRISTER LARSON (Skovde, Sweden): I'm really surprised by the fact that the Beatles have not yet reached No. 1 in the NME Chart. How can all the British teenagers and fans be so crazy as not to buy "Penny Lane"? The Beatles' new look and style is just great, so I suggest that you are throwing over old idols for all that is new, although the Beatles are so very up-to-the-minute.

ALAN SANDAY (West Bridgford, Nottingham): I was surprised to read that Donovan's next single will now be the "Tinker And The Crab." Surely an uncomplicated folk number like this is not in keeping with his new image?

Bearing in mind the failure of similar songs such as "Turquoise" and



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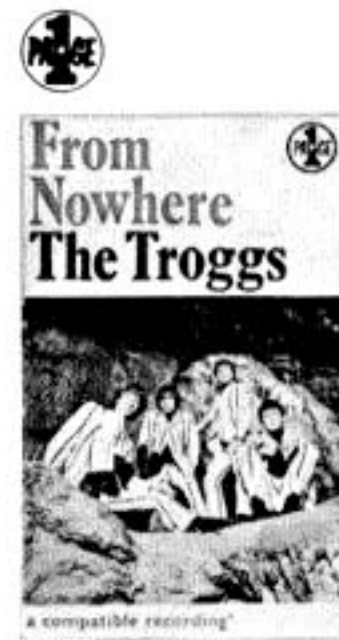
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THAT new boy you're going around with—just how much can you trust him? Maybe you think he's absolutely trustworthy: on the other hand, maybe you have your doubts. Well, find out for sure by measuring him against this Quiz.

- When he laughs is it—
 - an open and quite hearty laugh?
 - a sort of quiet snigger?
 - a smiling, pleasant laugh?
- What has particularly struck you about his eyes? That they are—
 - wide open eyes?
 - narrow eyes that never seem to meet yours?
 - not really wide and open eyes but you think they're rather nice and friendly?
- When holding hands does his hand seem—
 - very firm and resolute?
 - flabby and sort of damp?
 - quite firm and certainly not fat and podgy?
- How often does he make with disparaging remarks about other people? Is it—
 - practically never?
 - a lot of the time?
 - only now and then and anyway, the remarks were justified?
- Just how interested is he in your everyday life, in what you do, perhaps in your ambitions? Would you say he—
 - is really very interested?
 - doesn't care less about those things?
 - is reasonably interested?
- From the few times you've been out together what would you gather, is his favourite subject for chat? Is it—
 - you, mainly?
 - himself, mainly?
 - beat, gear, and so on?
- How often has he tried to borrow money from you? Was it—
 - not even once?
 - one or two times?

- once, actually, but you know for a fact that the reason was perfectly genuine and above-board?
- And lastly, do you honestly feel in your heart that—
 - you can really believe all he says?
 - he's a bit of a chancer?
 - while he maybe romances a little just to show off, he's really quite truthful?

SCORING

AWARD HIM three marks for (a), one mark for (b), and two marks for (c).

THE VERDICT ON HIM:

If he's picked up between 24 and 31 marks, you can heave a great sigh of relief, because he's passed the test with flying colours. Yes, you can trust this boy all right, no doubt about that. This high score suggests the type who says what he means, who treats you with respect, who would not under any circumstances do anything which might upset or offend you.

There's only one fly in the ointment—the boy could be rather intense and fuddy-duddy in his outlook. However, that's your problem—the point is that you can trust him.

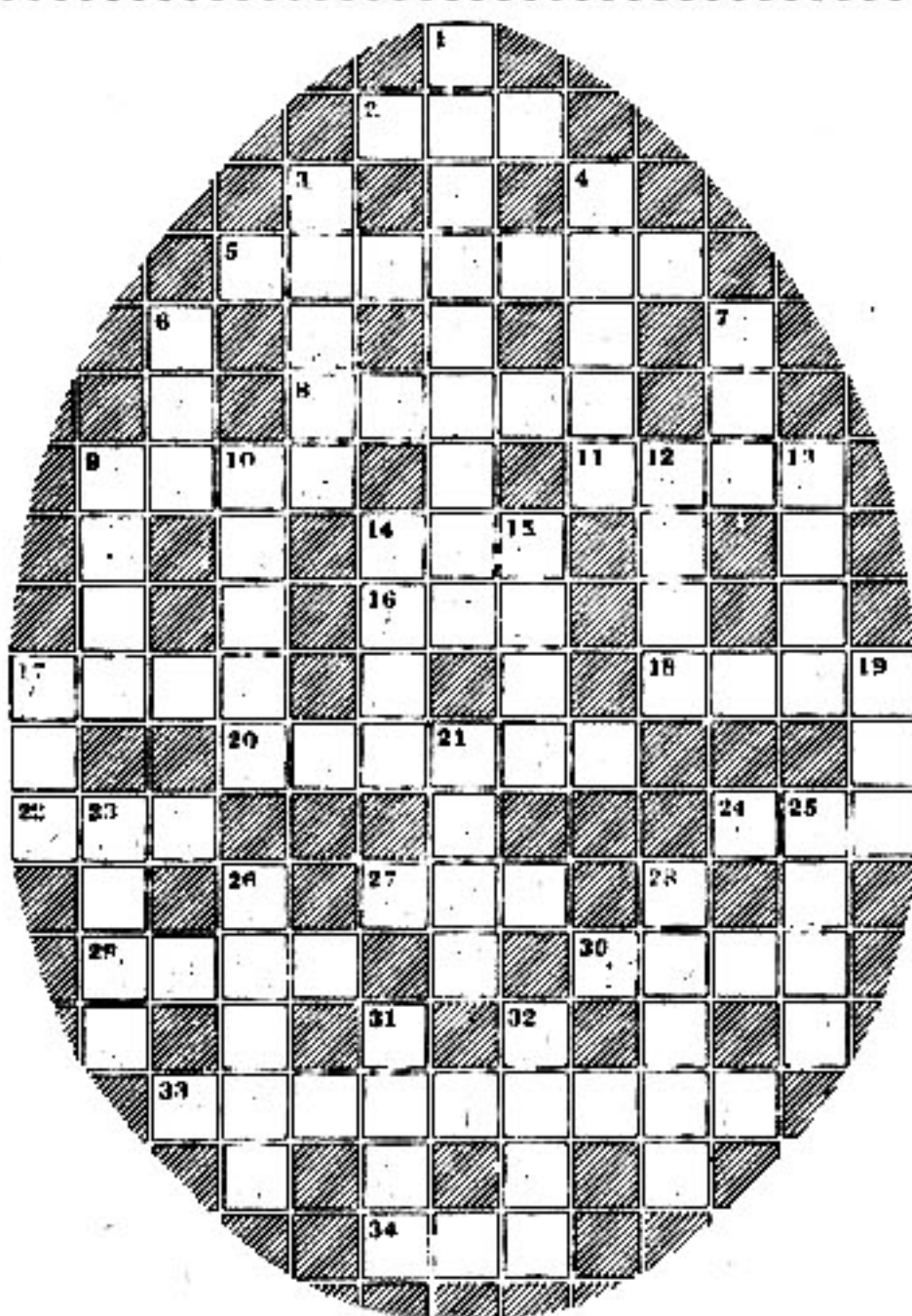
If he's managed to make between 20 and 16 marks, he has put himself in the "generally trustworthy" group which is the one to which most boys belong.

But there must be no question on your part of blind unquestioning trust in him even if you do find yourself liking him very much indeed.

But if all he has made is somewhere between 15 and 13, well, you can't really trust this boy one little bit. Keep going around with him and one day he'll probably let you down with a great big thump. This character thinks only of the Number One person in his life—himself! No, don't trust this one a flaming inch!

And if by any chance his total comes to 11 or less, trust him just as far as you can throw him! Don't go out with him again. Unless you happen to be an expert in karate: in which case you could go and break his nasty neck and thus do all your girl-friends one great big swinging favour!!

compiled by James Campbell



ELVIS EASTER POPWORD

Compiled by Miss Juliet Cox, of Midford, near Bath.

- ACROSS**
- Hound.
 - Does Elvis ride it?
 - Object.
 - "... A Night"
 - Elvis's old dog.
 - Who's not you?
 - A channel!
 - "Make Me ... It."
 - Most girls would like one with Elvis!
 - Lonesome ones?
 - Need a drink?
 - "One Broken Heart ... Sale."
 - A co-star.
 - "I Don't ... If The Sun Don't Shine."
 - One such as Elvis!
 - A type of rock?
- DOWN**
- "... And Roses."
 - "... Boy."
 - Regular supply from Elvis.
 - "Stuck On ..."
 - "... You Lonesome Tonight."
 - We do this to a record.
 - Would King Creole wear one?
 - "... Hearted Woman."
 - "That's ... Of You."
 - Elvis can certainly do this.
 - "... Galahad."
 - Make a mistake—not Elvis!
 - "Big ... O' Love."
 - "... A - Hula Baby."
 - "Known ... To Him."
 - "... Me Nice."
 - "... Nova Baby."
 - Elvis suggested you do this dance.
 - Does "Indescribably Blue" mean Elvis is this?

- David Garrick recorded a Cat Stevens composition. What was it?
- What male singer was signed for the film version of "Oliver"?

I.Q. ANSWERS

JANUARY

- 1 Beach Boys, 2 Tom Jones, 3 Monkees, 4 Cliff Richard, 5 Carmen Jimenez, George's fiancée, who was celebrating her 21st birthday, 6 Val Doonican, 7 Cilla Black, 8 Robert Stigwood Organisation and Nems Enterprises, 9 Scott Engel and Gary Leeds, 10 The Move, 11 Rolf Harris Show, 12 Jimi Hendrix.

FEBRUARY

- 13 Engelbert Humperdinck, 14 Gene Pitney, 15 Rita Pavone, 16 Alan Freeman and Simon Dee, 17 Del Shannon, 18 Micky Dolenz, 19 Petula Clark, 20 The Rolling Stones, 21 Immediate, 22 Peter and Gordon, 23 Micky Dolenz, 24 Petula Clark.

MARCH

- 25 Brian Jones of the Rolling Stones, 26 Track, 27 Jimi Hendrix "Purple Haze", 28 Billy Moeller, 29 "How Great Thou Art", 30 EMI, 31 "Puppet On A String" sung by Sandie Shaw, 32 "Work Is A Four-Letter Word", 33 Stevie Winwood and his brother Muff were to quit the Spencer Davis Group, 34 Frank and Nancy Sinatra, 35 "I've Found A Love", 36 Harry Secombe.

POPWORD ANSWERS

- ACROSS:** 2 Dog; 5 Rainbow; 8 Thing; 9 Such; 11 Shep; 14 She; 16 ITA; 17 Know; 18 Date; 20 Nights; 22 Dry; 24 For; 27 Ann; 29 Care; 30 Fool; 33 Jailhouse; 34 Man. **DOWN:** 1 Moonlight; 3 Earth; 4 Songs; 6 You; 7 Are; 9 Spin; 10 Crown; 12 Hard; 13 Part; 14 Sing; 15 East; 17 Kid; 19 Err; 21 Hunk; 23 Rock; 25 Only; 26 Treat; 28 Bossa; 31 Clam; 32 Down.

HERE'S an Easter Quiz designed to help you find out whether you're a HIT or a MISS—not only with girls, but with your pals, with older people, even at your work.

- Girls first! How do you stand for dates? Do you—
 - find you almost have more dates than you can cope with?
 - often wonder whenever you're going to get another date?
 - generally have enough dates to keep you happy?
- Still with the girls! Do you reckon that, on the whole, they—
 - seem quite keen on your chat?
 - quickly lose interest in what you're saying?
 - are a pretty mixed bunch with some interested in you, others not?
- And your pals. If a crowd of you were going on an outing somewhere special and you were delayed, do you know FOR A FACT that—
 - they'd wait quite a while for you?
 - they wouldn't wait a flaming second for you?
 - they'd wait only a few minutes for you before taking off?
- And when your pals are discussing events, or planning future activities, do they—
 - always want to know what you think?
 - hardly give you a chance to get your word in?
 - quite often, but not always, seem interested in your views and ideas?
- Do older people seem—
 - generally pleased to see you around?
 - always to be knocking you?
 - to treat you O.K. as a rule even if some of them are a bit difficult to take?
- And do you find, when it comes to the chat, that these older people—
 - can be very interesting and entertaining indeed?
 - are drags?
 - are often interesting but are

- What about the less pleasant—perhaps even the dirty jobs at your work which get handed out from time to time? Do you—
 - seem quite favoured in that they seldom come your way?
 - always seem to get landed with them?
 - as far as you can make out, seem to be allocated no more than your fair share of them?
- Lastly—and think very carefully before answering—how has life treated you over the last year or so? Do you honestly feel it has been—
 - absolutely swinging?
 - pretty lousy?
 - O.K. mainly, with its 'downs' as well as its 'ups'?

SCORING

Three marks for (a), one mark for (b) and two marks for (c).

VERDICT:

If you've scored between 24 and 22, it's the GOLDEN DISC for you all right. Because this extremely high score proves you're a hit all the way round. Congratulations! A warning also—don't let it go to your head!

If you've scored between 21 and 19, you're a HIT. Yes, you're way out there in front of the mob and are extremely popular with everybody you meet—especially the girls. The fact is, people like to see you around: they get quite a kick out of simply being in your company.

If you've scored between 18 and 16, you've put yourself on that delicate border-line which separates the HITS from the MISSES. You're one of these people who could really go either way—up into the HITS or down into the MISSES. However, with a little true effort, you could improve.

If you've scored between 15 and 12, you're definitely a MISS. The truth is, you are not hitting it off with the girls, with your friends, with older people, or at your work. In fact, you're not hitting it off anywhere. High time you got yourself some good solid advice. It's up to you, mate.

But if you've scored 11 or less, you're the MISS to end all MISSES. No kidding, you're a non-starter whichever way you turn. The only thing to do is to get lost—back into Outer Space where most people are firmly convinced you really belong!

... now check your pop I.Q.

If you've been a regular reader of NME, this year-so-far quiz shouldn't give you too much trouble. Award yourself 1 point per question. Over 30 apply for MENZA membership! Over 25 you still know your pop. Over 20 you're holding your own. Over 15 you're in trouble. Below 10 and this must be the first issue of NME you've ever read.

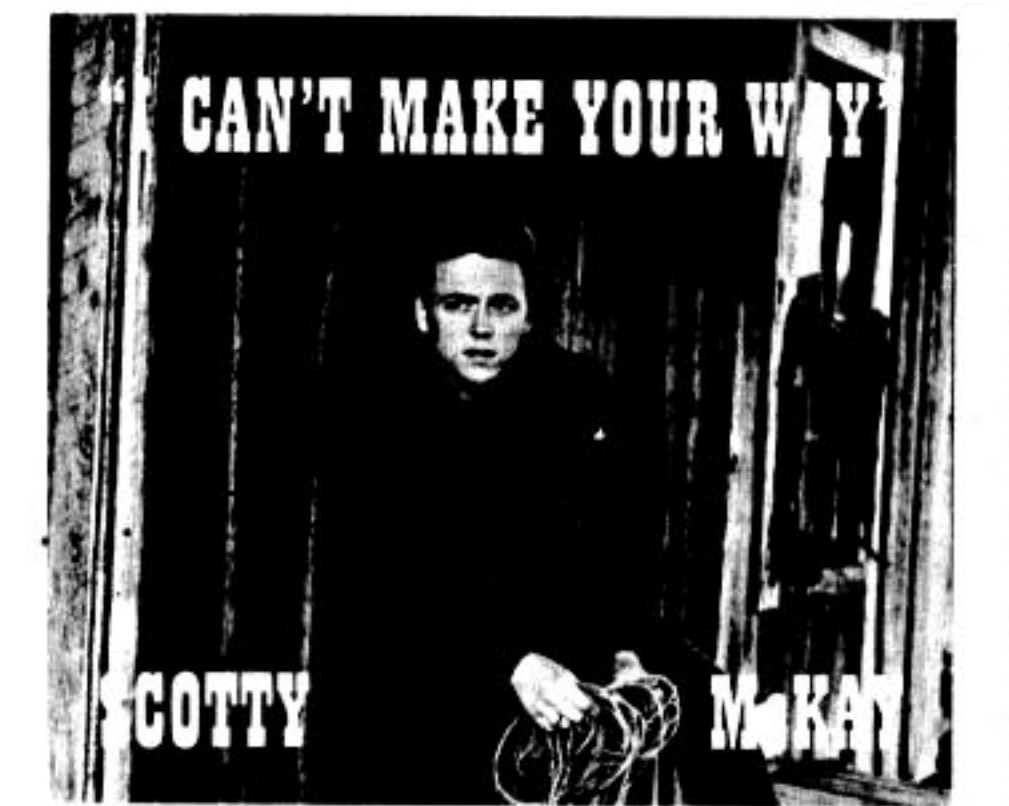
JANUARY

- Announced in the first week of this year were the 1966 Point Table winners. Who were they?
- Which singer started off the year as top of the charts?
- A famous American group made their chart debut in the first week of this year. Who were they?
- A 10-year established singer announced he would retire if he passed his 'O' level examination. Who was he?
- In fancy dress, John Lennon as a parson, and Paul McCartney as an American Civil War Officer attended Georgie Fame's party. Who was it for?
- Alley Cat named which singer Britain's answer to Perry Como?
- Which top girl singer signed for her first starring film role?

- Two agency management organisations combined forces?
- Members of a world famous group temporarily moved into the same flat, causing chaos. Who were they?
- Which smashing group proclaimed they enjoyed starting riots?
- Which top Saturday night variety show featuring Sandie Shaw started this month?
- In the last week of January when he was No. 8 in the Chart NME called him "The scene's wildest raver". Who was he?

FEBRUARY

- A singer who was later to hold off the Beatles from making No. 1 made his debut in the first week of this month. Who was he?
- An American singing star bachelor



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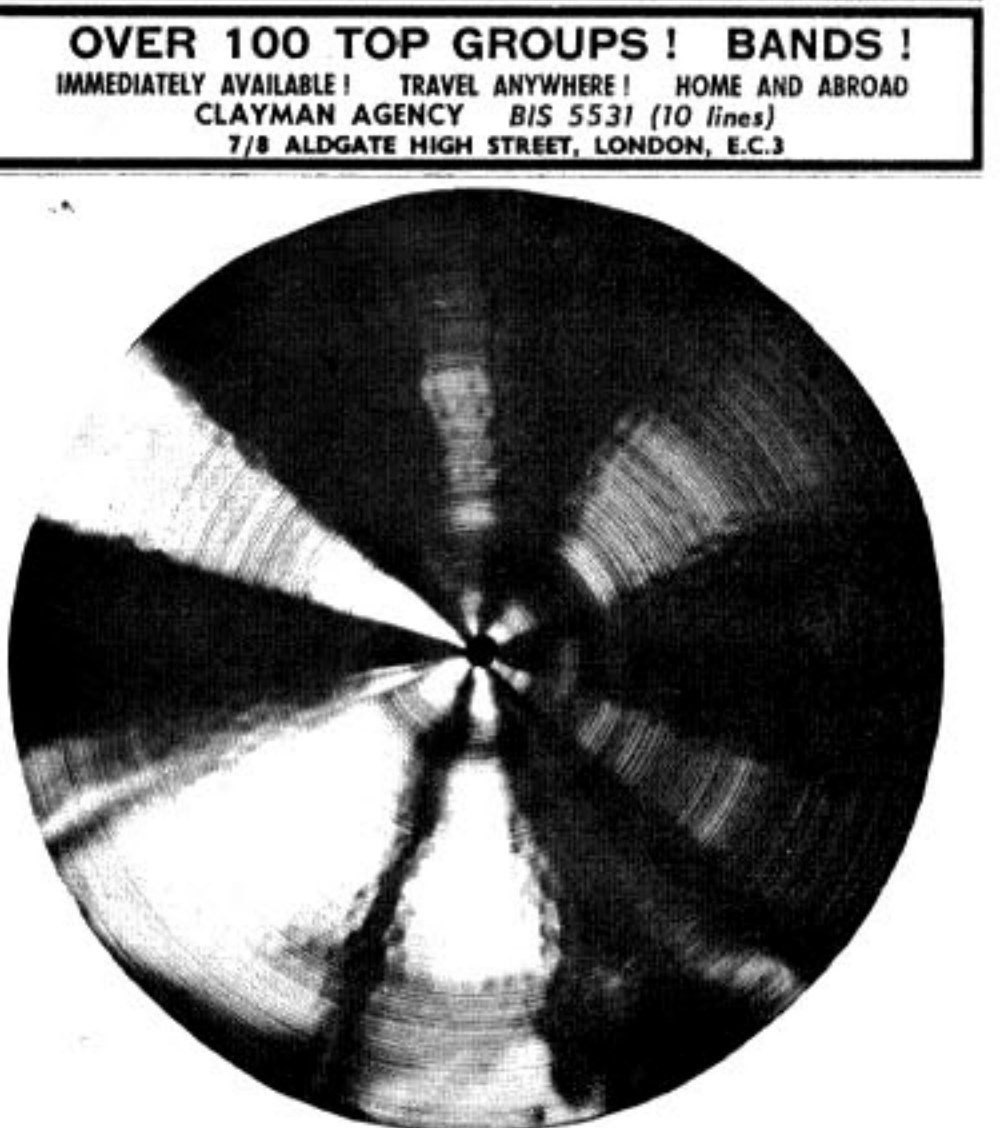
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Here are the other radio stations, their wavelengths and times of operation: RADIO CAROLINE (259 m.) 24 hours. RADIO LONDON (266 m.) 5.30 am - 2 am. RADIO 270 (270 m.) 6.30 - 1 am. RADIO ESSEX (222 m.) 24 hours. RADIO CITY (299 m.) 6 am - midnight. RADIO 390 (390 m.) 6.30 am - midnight. RADIO SCOTLAND (242 m.) 6 am - 2 am.

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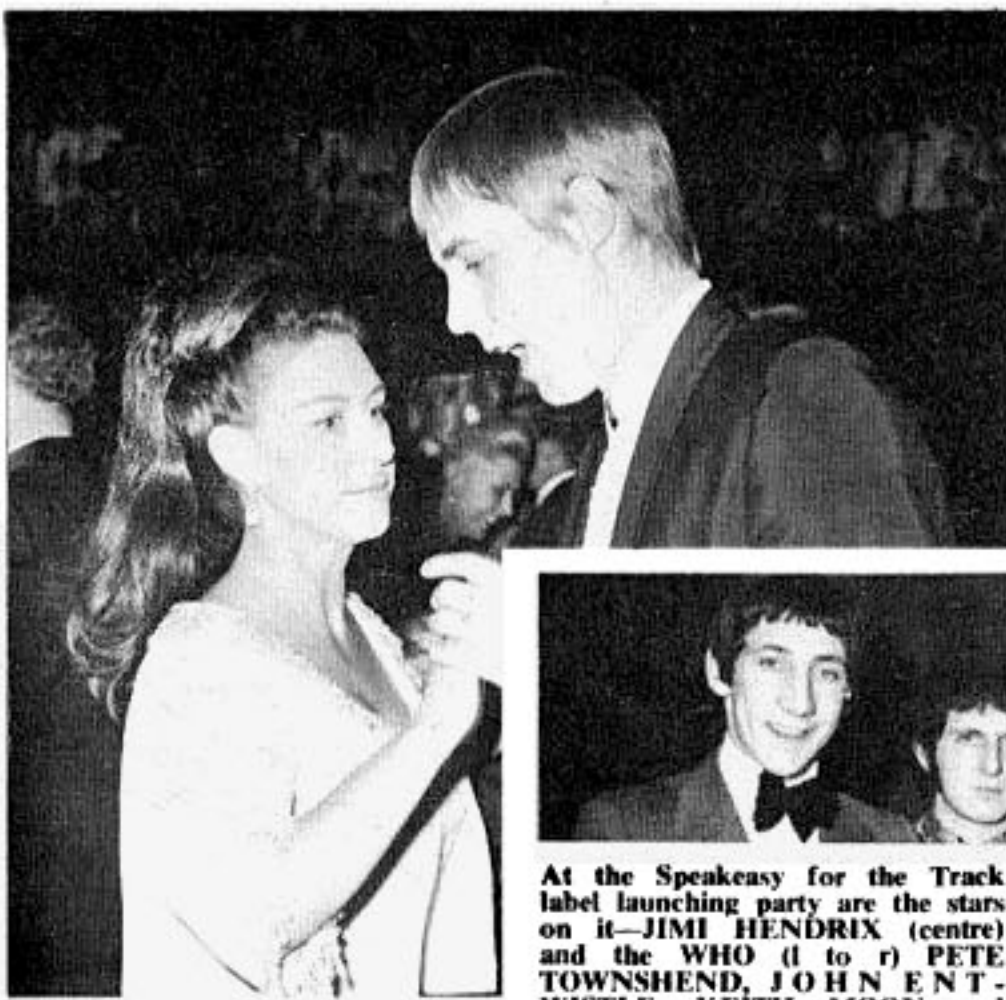
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PRINCESS MARGARET dancing with dj SIMON DEE at the Carl Alan Awards party in London's Leicester Square Empire Ballroom on Monday evening. The Princess also danced with Adam Faith, and during the evening presented Spencer Davis with an Award (for Best Group), and Jimmy Saville with Nancy Sinatra's Award (for Best Disc for Dancing—"Boots").

One of Georgie Fame's greatest admirers — comedian Jimmy Tarbuck... On "JBJ," Simon Dee strangely disapproving of Frank and Nancy Sinatra's duet... 21st birthday for Plonk Lane of the Small Faces on April 1... Engelbert Humperdinck owns original Beatles' van... That Reminds Me Baby" (Brian Poole's next single) a David and Jonathan composition... Last Friday, Karl Green of Herman's Hermits married singer Jill Davies of the Dollies...



200,000 audience at Seekers' Sydney concert... Is Douglas Farthing Hatelid (producer of new Monkees flipside) really Mike Nesmith?... Still doubts about Whistling Jack Smith's real identity... Among Sonny and Cher's best friends — screen stars Robert Mitchum and Steve McQueen...

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At the Speakeasy for the Track label launching party are the stars on it—JIMI HENDRIX (centre) and the WHO (l to r) PETE TOWNSHEND, JOHN ENTWISTLE, KEITH MOON and ROGER DALTRY.

For his next single, Andy Williams waxes vocal version of Bob Crewe's "Music To Watch Girls By"... Brilliant Scott Engel composition "Genevieve" on Walker Brothers' "Images" LP...

Well-deserved: Val Doonican's Variety Club award... Is Supremes' current hit Berry Gordy's answer to Tom Jones?... First miss here since Gene Pitney's first hit?... At Maida Vale, Simon Dee now near-neighbour of Alan Freeman... New single from Shirley Bassey previously waxed by Damita Jo... Birmingham soccer star Trevor Hockey promising folk singer... Doesn't Simon Dee need ballroom dancing lessons?... No. 1 hit for Max Bygraves in South Africa... German reader Werner Buettner suggests renaming us New Monkee Express!

BBC2 Spectacular for Vera Lynn next month... Executive S. A. Beecher-Stevens leaving EMI... Doesn't John Barry's "James Bond" music remind you of Henry Mancini's "Peter Gunn"? For "Odd Couple," Sammy Cahn and Jimmy Van Heusen writing film title tune... Singer Tony Martin played clarinet with Louis Armstrong's All-Stars at Las Vegas... Retitled version of Four Tops new single suggested for P.J. Proby, "Burn A Debt"!



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TAILPIECES by the ALLEY CAT

FOR first time since they found fame, Beatles fail to reach No. 1 in Top 30—but even more astonishing, unknown singer Engelbert Humperdinck prevented them!... Unlikely this year: Bernard Delfont's presentation of Sammy Davis in "Golden Boy" here... Has Ava Gardner been five times to watch Tom Jones at Talk Of The Town?...

Obvious title for Petula Clark or Harry Secombe LP: "These Are My Songs"... Bernard Braden and Barbara Kelly's daughter-singer Kim Braden, unofficially engaged to Bob Lipson, drummer with Rush Release group...

Cracked Norman Vaughan: "Famous boxer Ted 'Kid' Lewis had 400 fights in his career—two more than Mick Jagger!"...

For Radio Luxembourg, Geoffrey Everitt has engaged Alan Buck (ex-drummer with Four Pennies) in production department... Overdue: Ken Dodd's Palladium TV debut... Twigg should consider reviving Dean Martin's "Just In Time"!

Gene Pitney raving about Bonzo Dog Do Dah Band... His version of Tony Bennett's "The Good Life" on Matt Monro's new LP... Co-writer Tony Hicks raving

over Dana Gillespie's version of Hollies' "Pay You Back With Interest"...

Happy event awaited by Bobby Vinton's wife... For a Brunswick LP, Mike Slioman has signed Clement Freud... No. 1 in U.S. ratings: Dean Martin's TV show.

NME reporter Norrie Drummond often mistaken for Michael Caine... Nude romp for John Barry's actress-wife Jane Birkin in "Blow-Up" film... John Entwistle of the Who to marry secretary Alison Wise...

New Rolls-Royce for Tom Jones and Ford Executive for Paul Jones... London home sought by Roy Orbison... Marriage this year for Connie Francis and New York lawyer Michael Capenegro...

PATRONISING FAME AUDIENCE

GEORGIE FAME returned to the scene of his earlier triumph on Saturday at London's vast Royal Festival Hall. The audience, a cross-section of teenyboppers through to ageing jitter-buggers and a strong jazz element attracted by the Harry South Band, gave him a good reception, but the show was patchy, uneven and occasionally embarrassingly patronising.

Otis delights ravers

THE coloured soul performers of the Otis Redding Show are said to be ravers, and certainly lived up to their reputation at Finsbury Park Astoria last Friday, where their current tour kicked off.

Appealing primarily to devotees of the music, all the artists were assured of a sympathetic audience, and had it. Booker T and the MG's got the show off to a good start, and the pace was maintained by the Mar-Keys, lovely Carla Thomas whose "Gee Whiz" got a very good reception and the tiny Arthur Conley.

The second half was launched by a raving Eddie Floyd who, like all the artists, had great stage presence and moved beautifully.

Sam and Dave ripped through three numbers and had the audience swaying. Otis Redding, King of Soul, followed and shook it up with "Respect," the haunting "My Girl," the storming "Shake," an electric "Satisfaction" and finished unexpectedly with a soulful "Try A Little Tenderness." J.P.

Georgie was featured in front of two different line-ups. The first half saw him with his own band playing numbers like his latest single "Because I Love You," "Sunny" and "Sitting In The Park" with a great flute solo from Lynn Dobson and an anaemic version of "Knock On Wood."

The band looked tatty in polo-necked jumpers and unpressed slacks, but played well enough, with good solo work from Johnny Marshall on sax. Georgie was obviously nervous, and it showed in a kind of forced Tommy Steele cheekiness.

He sang well with the group, but when Harry South's eighteen-piece, brass-based band backed him, his voice was drowned, and he didn't really score until the backing was muted for numbers like "Funny How Time Slips Away" and "Missing You," which got tremendous ovations.

Georgie's repertoire was a rag-bag of blues, pop, jazz, scat and standards, and suffered from the inconsistency.

For "Poor Boy" he brought on three ladies from the Mike Sammes Singers, but as they all shared the same microphone any effect was lost.

Other irritants were bad stage-management, lack of microphones, long pauses, and comper Tony Hall's all-too-frequent appearances.

Georgie Fame isn't really ready yet for this kind of show, which demands slick professionalism and showmanship and not the indulgence of the audience to carry it through.

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