

New Musical Express

EVERY
FRIDAY
6^p

TOM JONES ★

— by a Squire

TOP POP NEWS

● ALAN PRICE ● BACHELORS

WINDSOR FESTIVAL

● HENDRIX, HUMP, BURDON
new discs reviewed

LENNON MYSTERY

WHY CAT
IS SAD

Popword

PINK FLOYD
LIFE-LINES

GET THIS HIT DISC
**FIVE
LITTLE FINGERS**

BY FRANKIE
McBRIDE ON
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No. 1075 Week ending August 19, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

burning of the midnight lamp



P

The Jimi Hendrix Experience





Personalities in close-up (l to r): JEFF BECK, ERIC CLAPTON of CREAM; DONOVAN.



ERIC BURDON in action with his new ANIMALS.



Mis-fire!

ARTHUR BROWN (above) wore a voluminous, luminous cape and head-dress, was lowered from a great height by a crane on to the stage. Unfortunately, his head-dress went on fire, and spectators had to throw beer over him to put out the flames that scorched his hair (right). Despite this, he gave a good show.

PICTURES by BARRY PEAKE and ALEC BYRNE.



Friday and Sunday by Keith Altham Saturday by Norrie Drummond

QUITE a nice Windsor Festival, marred by just one or two nasties — as the Small Faces discovered when closing the show on Friday night. After only twelve minutes and three numbers, the authorities cut off the power on the stroke of midnight. All it needed was for Steve Marriott to turn into Cinderella to complete the pantomime but he would never have got the part on account of his language!

Publicity department blamed the Faces for turning up late. The Faces blamed the Administration for keeping them "hanging about" for 20 minutes after they arrived. The booing audience of some 6,000 blamed anyone who came into sight wearing an official cardboard badge.

I blame the Suburbanised Society of ours frightened of the sound of people enjoying themselves after-hours. People in Richmond decided last year that folk in jeans and beards lying around on the grass made the place untidy, and left footprints all over a rugby pitch, so the Festival moved to Windsor, where a great many of the enlightened populace no doubt take their holidays abroad and see those quaint Fiestas which go on for weeks—night and day! But we don't want that kind of thing in Windsor, do we?

Sometimes I think the English have forgotten how to enjoy themselves. "Consideration," screams the Older Generation. "Tolerance," pleads Youth. Will ever the two compromise?

Enjoying himself was Eric Burdon, conducting a cross-channel link-up with a French broadcasting station from a Festival caravan, aided by a man from the BBC with sideboards and no hair. "Ici Eric Burdon, le Roi de Hippies," said the BBC man. "Marijuana!" interrupted Monsieur Burdon, screaming his message for Europe down the microphone and clutching his "boite de Graves."

Eric Burdon and the New Animals were well received by the Festival audience on a cramped stage where flickering strobe lights attempted to give some illusion of psychedelia! Monsieur Burdon was unimpressed after his performance and informed me that the reception was akin to a comedian being introduced to everyone as being so good that by the time he got there everyone hated him. The Move were very effective and my admiration for them grows. They looked cramped on stage but their music was not.

And then finally the Small Faces who opened up with "Paper-back Writer" and fled into "All Or Nothing" with the amplifiers vibrating and threatening to topple and crush them. Then finally the lights went out all over Windsor.

Saturday

IT was a wet and terribly uneventful Festival on Saturday. The audience appeared apathetic and most of the artists gave only mediocre performances. Certainly many of the acts appearing tried to be different, but the diverse musical tastes of the very varied crowd and the poor weather did little to induce any enthusiasm.

People who went into proxioms of ecstasy when Paul Jones appeared sat leaden-faced throughout Arthur Brown's act (and vice-versa).



CARL WAYNE of the MOVE smokes a hatchet-pipe used during his act. GENO WASHINGTON puts on a big smile, and PAUL JONES holds his audience with a torrid song.

Some of the kids in the audience were pop fans and most of them were hippies. But if the hippies were expecting to turn staid old Windsor into another Haight Ashbury, they must have been sadly disappointed. Certainly all the bells and beads and flowers and incense were there but the atmosphere was not. The artists did their best but few managed to inject any life into the audience. Paul Jones, who appeared on stage wearing a multi-coloured poncho and blue trousers, worked tremendously hard. He minced and postured around the stage but the only response from the crowd came when he tripped and landed on his backside after a particularly energetic burst. Nonetheless Paul gave a first-rate act of uncomplicated, commercial pop.

Probably the highlight of Saturday night's show was a comparatively new group The Crazy World Of Arthur Brown. A lean six-footer, Brown made his spectacular entrance by being swung high over the crowd and lowered on to the stage by an enormous crane. Arthur is more of a showman than a pop singer. He wore masks and paint and used special lighting effects to illuminate his colourful outfits.

Zoot Money, with his new Dantalian's Chariot backing group, and the Amen Corner both worked extremely hard to liven up the crowd, but they didn't have a lot of success.

Sunday

"OFT," said the podgy man in the green-and-white bulseye tee shirt, blue jeans, dark glasses and carrying a black rolled umbrella. "Love," I replied.

"I don't care who you are," replied Deputy Security Director Conn. "there are too many people out here. Don't argue with me—you've got to go."

And thus he cleared the area directly in front of the Festival stage of Press and photographers (reserved for them) and left all the hippies and assistant hippies. A beautiful thought but one which left me in much doubt. As an invited guest of the Organisation to report the Festival it seemed reasonable that some place might be allotted from which I could see it.

However you do not argue with Security Officer Conn's it has been my experi-

(Continued on page 3)



The SMALL FACES backstage with NME's NORRIE DRUMMOND and KEITH ALTHAM (right).

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CAPITOL CL15510

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THERE'S NOTHING BIG-TIME ABOUT OUR TOM

I LOOKED at the name Tom Jones at No. 2 in the NME Chart this week and I suddenly remembered my dad coming home from a club in Pontypridd one night about six years ago. "Son," he said, "I saw a young singer tonight who could knock that Tommy Steele into a cocked hat. Name of Tommy Woodward he was. And you should have heard him playing his guitar—marvellous!"

This Tommy Woodward had just joined my dad's concert party. Dad did tap dancing, but the concert party also had an operatic tenor and a comedian. Tommy was for the young folks!

I remember thinking: "This singer might be O.K., but I'll bet he's not as good as Tommy Steele!" Anyway, I got to hear a lot about this Tommy Woodward after that. He lived in Laura Street in Treforset, not far from us, and I used to knock about with some lads who lived next door to him.

After a while he joined a local group, the Senators, and changed his name to Tommy Scott. Quite a celebrity he was becoming.

In fact, over all South Wales I would say that Tommy Scott and the Senators became the biggest local attraction there was. Everybody used to shout: "When you goin' to London, lads? When you gonna show them Beatles a thing or two?"

Tom Jones—I mean Tommy Scott!—had been with the Senators a little while when I joined as drummer. I used to work in a shoe shop in Treforset, and after I heard the vacancy was going they auditioned me in a local pub called the Thorn Hotel.

We had some marvellous times, Tom and I and the rest of the group. He's a great guy, with a mar-

CHRIS SLADE gives a Squire's-eye view of boss TOM JONES (as told to ALAN SMITH)

vellously earthy sense of humour—in fact, Tom's sense of humour helped us through some of the hard times we had before "It's Not Unusual" made the charts.

I remember when we first came to London to record for Joe Meek, it was. We were excited out of our minds about that. We really thought we'd made it. We travelled down in the van and we spent a day recording (Joe had been introduced to us by some managers we had then, Myron and Byron. Don't ask them their full names—they never told us!)

The months just went by after that, but no record was released. Tom was dead choked, and he wasn't the only one. After that we more or less just did gigs in South Wales and got to think we'd probably never be famous.

When we came back to London our new manager, Gordon Mills, used to give us a pound a day each to live on. I don't know what we would have done without Gordon—he gave Tom and us our break, and he more or less looked after us for about a year before "It's Not Unusual." Nearly £2,000 Gordon paid out.



TOM JONES with his SQUIRES. (L to r): BILL PARKINSON, VERNON MILLS, VIC COOPER and CHRIS SLADE, who writes the article on this page.

I remember Tom and us had "Chills And Fever" released on Decca before "It's Not Unusual," but I suppose a lot of people don't remember it. When it failed, I think we reckoned we'd never make it.

As I say, though, Tom has a great sense of humour, and it helped us all through thick and thin. One of his favourite escapades when he was happy was to go racing down the street slipping his backside like he was riding a horse!

Tom is still the same guy he ever was—the only thing that's changed is the Rolls and the cigar. But what's wrong with those, especially when you can afford them? He certainly hasn't become flash or big-time since getting hit records.

The only thing I really notice about Tom—and we've travelled almost all over the world with him, with the exception of America—is that he loves his kip!

Tom loves to sleep when he's travelling. In fact, I think he'd sleep hanging from a clothes line if you let him.

One thing that hasn't changed is his determination to sing the kind of songs he really feels. In the old days he used to have his sidemen and wear tight leathers, but he didn't want to sing just pop songs like the other local groups.

We did a lot of r-and-b stuff, although occasionally the audiences would shout out: "Give us a Frankie Vaughan number, Tommy," and he might do "Green Door" or "Garden Of Eden."

Tom was telling me the other day how much he's beginning to love standards. He never used to like standards, but suddenly I can see him developing really fantastically along these lines.

He's going to be up there with Tony Bennett and Frank Sinatra.

He is the most obliging bloke in the world. If somebody with a fan club card turns up to see him at a theatre, he will go out of his way to see them for a few minutes. Even if they aren't fan club members he'll still try and see them, providing there aren't too many.

Tom stays right to the last moment signing for them, if he can spare the time.

To my mind, the thing that really shows his interest in his fans is the way he often gives up one of his few free days to sign autographs for fan club members.

He goes over to the club premises in Charlton Road, Rainton, and spends an hour after hour autographing pictures with a felt pen. Some artists wouldn't think twice about their fans, but Tom does. He even gives his hair to the fan club!

I like to think that Tom and the Squires will be together as long as he's in the business. We've certainly got no complaints, because as far as we're concerned he's more than a good boss—he's a good mate.

REVIEWING BACK OF DONOVAN'S HEAD!

Continued from page 2

ence. You smile and move. Later I returned and reviewed the back of Donovan's head over the shoulder of some thirty other people from the side of the stage.

To be fair this seemed to me to be Donovan's Festival. He sang poetry on the Sunday afternoon for almost an hour and the cellos, violins, bass, guitar, pianos of the session men floated on and off the stage, painting musical back-grounds to his songs.

He sang of magpies and ravens and September and love and the magic land of Camelot. To his credit people like Stevie Winwood, Andrew Oldham, Denny Cordell and Eric Clapton watched for some four numbers from cramped corners where the amplification was distorted before leaving for the refreshment tent. Don wound up with "Mellow Yellow" and "Catch The Wind" and then 7,000 spectators stood on their seats and cheered.

Hippies show off fashions

Out in the grounds beyond the stage the hippies reeled around and smiled and showed off their coloured robes. Some wore Indian jackets of gaily coloured patterns which are sadly mass produced and all similar. Others expressed some individual fashion in emerald greens, sapphire blues, daffodil yellows—all like fancy dress parties. Some lay on the ground with their eyes closed and their minds open—all nice people.

Donovan is probably the King of the Nice People and while the flower children floated in their coloured dreams and droozes, he sat on a wooden seat, sipping his orange juice, dressed in white shirt and blue jeans, and talking to Dad and Auntie Frances. His manager, Ashley Kozaks, clad in a black cloak, hovered around like a bewildered bat caught out in the sunlight.

"I'm not flower-power," smiled Don as I enquired where his beads, bangles and baubles had gone. "I'm living in Hatfield now with my father. We've just been recording—there are so many good things it's difficult to find a single—we just keep going on."

A man with a badge which said: "Campaign Committee Official" talked to him about America and Don said he hoped to go there in October. California will love him. It was good to see the young poet whom too many laughed at as a Dylan imitator succeed so hugely on Sunday with the audience.

I was pleased, too, that I never joined the curly scuffers to deride the young man in the sailing cap with the guitar labeled "This machine kills"—it's nice to feel smug about things like that. Donovan is, was and will be!

Nice People were there

There were lots of other Nice People at the Festival. Giorgio Gomelsky was there as he always has been—looking like the skipper of the Grimsby lifeboat in his yellow oilskin and black beard. He talks of truth in four syllable words and believes in what he is doing. Jeff Beck came with his Afghan hound. Andrew Oldham arrived in a snazzy jacket, with his smiling chauffeur, Eddy, and searched in vain for the tea tent.

Stevie Winwood came with the Traffic and told me of the workmen who came to erect a stage at his cottage in the country, and disappeared. Eric Clapton came with all his hair and a striking young lady with a very orange coiffure and tall white legs. Tony Calder came and rescued fans from beneath the wheels of the Small Faces getaway car.

A new Procol Harum called Barry came and told of cabbages that talk to him. Little Anne (the elf) Ivel came to publicise and said: "The police told me that they've had no trouble from the hippies." Mr. Chris Barber came with Mrs. O'Hille Barber and she sang "booby woogie" and "tow row row" and "Trains And Boats And Planes." Al Stewart, the folk singer, sang some good songs and told some jokes. Mostly they came to see Donovan.

I would have liked to have seen P.F. Arnold and the Cream in the evening but the possibility was remote with the facilities offered us for watching, so I went home and watched Tania, the dancing elephant, on TV. Windsor was a nice try, but not an answer to Monterey. Only a quiet reply.



SINGLES

SCOTT MCKENZIE
Look in your eyes
Capitol CL15509

JON
Is it love
Columbia DB8249

THE SMOKE
If the weather's sunny
Columbia DB8252

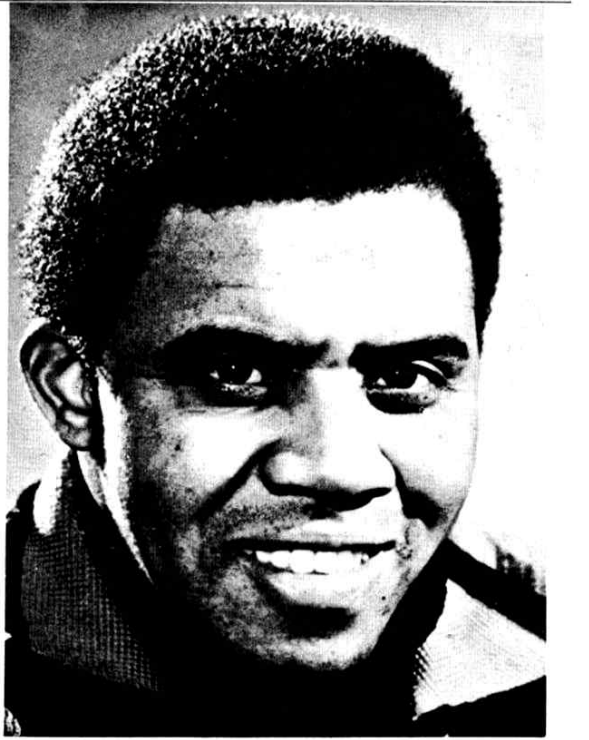
JOHN WILLIAMS
Flowers in your hair
Columbia DB8251

SCOTT PETERS
Go tell the world
Columbia DB8244

KEN DODD
NEW SINGLE
MINE
COLUMBIA
DB8250

JIMMY RUFFIN
NEW SINGLE
DON'T YOU MISS ME A LITTLE BIT BABY
TAMLA MOTOWN TMC67

EMI



HENDRIX SHATTERS NEW RECORD

"Burning Of The Midnight Lamp"/"The Stars That Play With Laughing Sam's Dice" (Track).

A SHATTERING disc from Jimi Hendrix that absolutely rivets you to the spot. I suppose that basically it's a blues—but you'd scarcely recognise it as such with all the incredible goings-on behind Jimi's impassioned vocal.

There's a sitar effect, an insistent guitar figure, powerful drum thumps and strange surrealistic chanting.

It's one of those discs that's almost impossible to describe—but the combination of the soloist's frantic blues shouting and the spine-tingling pulsations created by the Experience is really something.

Bound to be another big one! **FLIP:** A reverberating backing, laden with twangs and oscillations, carries Jimi's dual-tracked voice along in this tongue-in-cheek hunk of psychedelia. Runs over four minutes, and the top side lasts 34 minutes.

JIMMY RUFFIN
"Don't You Miss Me A Little Bit Baby"/"I Want Her Love" (Tamla-Motown).

It's largely the mixture as before from Jimmy Ruffin, with a sound that's unmistakably Motown—a heavily accented beat, shimmering strings, pungent brass and slurring chanting from a girl group.

The tune isn't outstanding by any means, but Jimmy's gospel-ish belting holds the attention—while the irresistible beat will doubtless appeal to dancers.

FLIP: A much lighter and stuffer sound here, with the beat emphasised by finger-snaps. Jim sounds a wee bit like Marvin Gaye on this track—and that can't be bad!

DUBLINERS
"Black Velvet Band"/"Maloney Wants A Drink" (Major Minor).

Well, it seems the Dubliners' bout of heavy drinking is over! This is a dainty little Irish folk song that's mainly a description of a pretty young colleen who's more than she appears to be!

Backing comprises acoustic guitars and harmonica—but an unlikely mix, if ever I heard one!

FLIP: It's back to the booze for this side. It's a rousing join-in-the-chorus song with an amusing lyric. Can't help thinking this would have been the better "A" side.

Scott minus flower power

SCOTT MCKENZIE:
"Look In Your Eyes"/"All I Want Is You" (Capitol).

A RECORDING from the pre-flower era, and consequently without any gimmick impact. It's a pretty song written by Britain's Mike Hurst—and it's sensitively sung.

I like the imaginative backing of sweeping strings, solo flute, humming girls and smooth rhythm. Otherwise it's a straightforward love song and wouldn't normally qualify for the charts.

FLIP: A shuffle-beat medium pacer, mainly dual-tracked by Scott.

HELEN SHAPIRO
"She Needs Company"/"Stop" (Columbia).

I'd love to see Helen stage a chart comeback—and she deserves to with this Paul Jones composition. But I can't be very optimistic because, alas, she seems very out of favour with today's fans.

Mainly dual-tracked, it's a lively number and receives a suitably vibrant styling from Helen, with a bustling backing.

FLIP: An up-beat stormer, delivered with vigour and vitality.

Garrick covers U.S. hit

"Don't Go Out Into The Rain"/"Theme For A Wishing Heart" (Piccadilly).

A VERY cute song, with a come-hither lyric that reminds me of a bit of "Baby It's Cold Outside"—at least, that's the best analogy I can think of! David Garrick's version of this current U.S. hit is very well produced and performed, with a jogging danceable beat and clever instrumentation. **FLIP:** A sensitive rendition of a wistful ballad with an unobtrusive beat.

THE SMOKE

"If The Weather's Sunny"/"I Would If I Could But I Can't" (Columbia).
An easy-paced rhythmic ballad with an attractive melody. Backing consists mainly of tinkling piano, bongos and maracas which give it a pronounced Latin flavour.

In fact, the lazy, nonchalant styling makes it sound like Latin Good-Time, if there is such a thing! I like the soft vocal chorus, too. Self-penned by the Smoke, it makes very pleasant listening.

FLIP: Well, this is real Good-Time! A relaxed jogging beat and a couldn't-care-less lyric, coupled with background chatter to give it an in-person atmosphere.



JIMI HENDRIX

This can't miss with Doddy's fans

"Mine (Kiss Me Goodnight)"/"When There Was You" (Columbia).
AN unashamed sing-along in the same pattern as "Tears," but with rather more of a beat. It's a hummable tune, with a lyric that's adapted from the original French by Norman Newell.

Group joins in the chorus—and the melody is so simple that you'll find yourself singing along on the very first play.

It's corny and sentimental, but it's right up Doddy's street and will doubtless appeal to his thousands of fans. And quite frankly, when it comes to this type of material, no one can put it over better than Ken.

FLIP: This is more of a quality ballad, and Ken shows that he can handle a romantic lyric with finesse and delicacy. Sparkling arrangement.

* TIPPED FOR CHARTS
† CHART POSSIBLE

SINGLES reviewed by Derek Johnson

ERIC BURDON AND THE ANIMALS ERIC REFLECTS ON WASTED PAST

ERIC BURDON AND THE ANIMALS:

"Good Times"/"Ain't That So" (MGM).
AN extremely good record—and very commercial, too. It's a reflective lyric in which the singer regrets the manner in which he has wasted his past. And as you can imagine, Eric Burdon injects the most sincerity into his intense bluesy styling.

THE CUPPA T
"Miss Pinkerton"/"Brand New World" (Deram).

We've come to expect unusual discs from Deram, and this is no exception. It's about the daily office routine of a shorthand typist, but it's treated in an amusing novelty style.

There's a gay, semi-martial beat, with a corny brass band backing and piccolo obbligato—and strangely, occasional sitar simulations.

It's a real blues-chaser and good fun. Suggest you give it a listen.

FLIP: A change of style, as the Cuppa T abandon their micky-taking style in favour of a serious rendition of this philosophic medium-pacer. Nice scoring.

* POTTED POPS *

CHOCOLATE WATCH BAND: "The Sound of Summer" (Decca). A Good-Time group clearly influenced by the Lovin' Spoonful. A slow bounce beat, rattling piano and a free-and-easy lyric. Nice tune with a la-la chorus you can join in.

DEAD SEA FRUIT: "Love At The Hippodrome" (Camp). A description of the strange goings-on at a happening or love-in, set to a finger-clicking beat. Performed in rather dated style until the psychedelic ending!

KENNY BERNARD: "Somebody" (CBS). A slow and somewhat plaintive ballad with a steadily throbbing beat from the Trinidad singer. Whistfully sung, with humming group and wailing harmonica. Very gripping!

VICKY: "Sunshine Boy" (Philips). Opens quietly, with the gal huskily and seductively breathing the verse. Then it explodes into a snappy crescendo, reminiscent of the material we associate with Susan Maughan.

TWO MUCH: "Wonderland Of Love" (Fontana). A captivating Latin-flavoured rockabilly—pleasant melody, romantic lyric. Fascinating

vocal blend from the boy-and-girl team, a bit like America's Paul and Paula.

IVOR CUTLER TRIO: "The Great Grey Grasshopper" (Parlophone). An amusing novelty song with nonsense lyrics that'll get a lot of plays on "Children's Favourites." The musical effects are cute, too.

THOR BALDWINSON: "Ariene Chateaux" (Decca). A poignant and reflective ballad with a strong folk flavour. Warmly and convincingly sung, with acoustic guitar backing at the outset—cellos and tambourine enter later.

JON: "Is It Love" (Columbia). Not a solo artist, but a four-piece group with a collective name. Lead singer is supported by ethereal chanting, handclaps, harpsichord and strings in this unusual rhythmic ballad.

DON SPENCER: "Uproar In The House" (Talis). Inspired by the stage farce of the same name, currently in London's West End, this peppy ditty is sung in Tony Newell style with a swinging backing—organ, fuzz guitar and tambourine.

SO SQUARE, ENGELBERT!

"The Last Waltz"/"That Promise" (Decca).

OOZING with saccharine, dripping with corn and bursting with sentiment, this is bound to be another smash for Engelbert. It's more than square, it's cube—but it's loaded with sing-along appeal and nostalgia.

The rhythm is blatantly an old-fashioned waltz—lilting and swaying maybe, but hardly the stuff for mod dancers.

The verses aren't particularly inspiring, but the disc really comes alive in the four-times-repeated chorus, which is very catchy and features a vocal group lustily joining in with the soloist.

And in case you don't know the words, there's a la-la chorus you can hum along with!

FLIP: This gives Hump an opportunity to display his ability as a dynamic and sophisticated performer. A vibrantly-handled jog-trotter with brass-and-strings backing.

TOM RUSH
"Love's Made A Fool Of You"/"On The Road Again" (Elektra).

Some of you may remember this Buddy Holly composition, which I think is one of the best numbers he ever wrote.

Tom Rush comes up with a simple but effective styling of this oldie—but not nearly so folksy as you might expect from this artist.

There's a throbbing beat and some delightful guitar work in the backing. It's easy on the ear, but probably lacks the necessary chart punch.

FLIP: On this one, Tom sounds like a sophisticated Chuck Berry—it's very much Chuck's type of material. Toe-tapping beat and organ in the backing.

KENNY EVERETT DESIGNED THIS AD

ERIC BURDON
WROTE THIS
POEM

Times change,
so do people,
I hope you will
accept the change
in me,
for acceptance is
surely a hard thing
to learn,
my friends and I
want you to enjoy
and perhaps learn
from our sounds.

Today our sounds
are games of sorrow,
pain,
good times, bad
times, and love

Tomorrow they may
be only games of
love

that day may come
but I am still a
student of life,
as we all are,
do everything with love.



ERIC
BURDON
SINGS
HIS
HEART
OUT
GOOD
TIMES
CW
AIN'T THAT SO
MGM 1344
TOO MUCH ♡

Top Hit Singles



FRANK SINATRA
The World We Knew RS 20610

The Electric Prunes
THE GREAT BANANA HOAX RS 20607

The New Formula
I WANT TO GO BACK THERE AGAIN 7N 35401

Dionne Warwick
THE WINDOWS OF THE WORLD 7N 25428

The Bystanders
PATTERN PEOPLE 7N 35399

The Rockin' Berries
SMILE 7N 35400

NME TOP 30

(Wednesday, August 16, 1967)

WEEKS IN CHART	HIGHEST POSITION	THIS WEEK	TITLE	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	1	SAN FRANCISCO	Scott McKenzie (CBS)	6	1
3	2	2	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)	4	2
2	3	3	ALL YOU NEED IS LOVE	Beatles (Parlophone)	6	1
4	4	4	DEATH OF A CLOWN	Dave Davies (Pye)	5	4
6	5	5	UP-UP AND AWAY	Johnny Mann Singers (Liberty)	6	5
5	6	6	I WAS MADE TO LOVE HER	Stevie Wonder (Tamla-Motown)	6	5
8	7	7	JUST LOVING YOU	Anita Harris (CBS)	6	7
17	8	8	IT MUST BE HIM	Vikki Carr (Liberty)	9	7
19	9	9	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)	3	9
9	10	10	SHE'D RATHER BE WITH ME	Turtles (London)	9	4
20	11	11	THE HOUSE THAT JACK BUILT	Alan Price Set (Decca)	2	11
13	12	12	CREEQUE ALLEY	Mamas and Papas (RCA)	3	12
12	13	13	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)	13	2
21	14	14	GIN HOUSE	Amen Corner (Deram)	3	14
10	15	15	ALTERNATE TITLE	Monkees (RCA)	9	2
15	16	16	007	Desmond Dekker (Pyramid)	4	15
18	17	17	TRAMP	Otis Redding and Carla Thomas (Stax)	5	16
11	18	18	SEE EMILY PLAY	Pink Floyd (Columbia)	8	8
16	19	19	YOU ONLY LIVE TWICE	Nancy Sinatra (Reprise)	5	15
20	20	20	ITCHYCOO PARK	Small Faces (Immediate)	1	20
27	21	21	A BAD NIGHT	Cat Stevens (Deram)	2	21
22	22	22	PLEASANT VALLEY SUNDAY	Monkees (RCA)	1	22
23	23	23	YOU KEEP ME HANGING ON	Vanilla Fudge (Atlantic)	1	23
14	24	24	LET'S PRETEND	Lulu (Columbia)	7	12
25	25	25	EXCERPT FROM A TEENAGE OPERA	Keith West (Parlophone)	1	25
24	26	26	TRYING TO FORGET	Jim Reeves (RCA)	5	24
27	27	27	THE DAY I MET MARIE	Cliff Richard (Columbia)	1	27
28	28	28	TIME SELLER	Spencer Davis Group (Fontana)	2	28
25	29	29	JACKSON	Nancy Sinatra and Lee Hazlewood (Reprise)	3	22
17	30	30	A WHITER SHADE OF PALE	Procol Harum (Deram)	13	1

Britain's Top 15 LPs

1	1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND	Beatles (Parlophone)	123	1
3	2	2	SOUND OF MUSIC	Soundtrack (RCA)	7	2
2	3	3	THE MONKEES I HEADQUARTERS	(RCA)	7	2
5	4	4	PIPER AT THE GATES OF DAWN	Pink Floyd (Columbia)	2	4
4	5	5	ARE YOU EXPERIENCED	Jimi Hendrix (Track)	13	3
6	6	6	BEST OF THE BEACH BOYS	(Capitol)	41	2
9	7	7	JIGSAW	Shadows (Columbia)	4	7
7	8	8	TOM JONES AT THE TALK OF THE TOWN	(Decca)	8	5
8	9	9	FIDDLER ON THE ROOF	Topol and London Cast (CBS)	19	5
11	10	10	THE MAMAS AND PAPAS DELIVER	(RCA)	8	7
9	11	11	DR. ZHIVAGO	Soundtrack (MGM)	17	9
12	12	12	THIS IS JAMES LAST	(Polydor)	16	7
15	13	13	SMALL FACES	(Immediate)	5	13
14	14	14	MORE OF THE MONKEES	(RCA)	19	1
15	15	15	GOING PLACES	Herb Alpert & the Tijuana Brass (Pye Int.)	53	4

BEST SELLING POP RECORDS IN U.S.

By courtesy of Billboard (Tuesday, August 15, 1967)

- Last This Week
- 1 ALL YOU NEED IS LOVE - Beatles
 - 2 LIGHT MY FIRE - Doors
 - 3 PLEASANT VALLEY SUN-DAY - Monkees
 - 4 I WAS MADE TO LOVE HER - Stevie Wonder
 - 5 BABY I LOVE YOU - Aretha Franklin
 - 6 MERCY, MERCY, MERCY - Buckinghams
 - 7 ODE TO BILLIE JOE - Bobbie Gentry
 - 8 COLD SWEAT - James Brown & the Famous Flames
 - 9 A WHITER SHADE OF PALE - Procol Harum
 - 10 A GIRL LIKE YOU - Young Rascals
 - 11 SILENCE IS GOLDEN - Tremeloes
 - 12 CARRIE ANN - Hollies
 - 13 I CAN'T TAKE MY EYES OFF YOU - Frankie Valli
 - 14 WORDS - The Association
 - 15 WINDY - The Ronettes
 - 16 HEROES AND VILLAINS - Beach Boys
 - 17 TO LOVE SOMEBODY - Bee Gees
 - 18 THANK THE LORD FOR THE NIGHT TIME - Neil Diamond
 - 19 REFLECTIONS - Diana Ross & the Supremes
 - 20 YOU'RE MY EVERYTHING - Temptations
 - 21 THE GOOD TIMES ROLL & FEEL SO GOOD - Bunny Sigler
 - 22 HYPNOTIZED - Linda Jones
 - 23 APPLES, PEACHES, PUMPKIN PIE - Jay & the Techniques
 - 24 WHITE RABBIT - Jefferson Airplane
 - 25 LITTLE BIT O' SOUL - Music Explosion
 - 26 COME BACK WHEN YOU GROW UP - Bobby Vee & the Strangers
 - 27 FAKIN' IT - Simon & Garfunkel
 - 28 MORE LOVE - Sneydy Robinsons & Miracles
 - 29 (I WANNA) TESTIFY - Parliaments

- #### 5 YEARS AGO
- TOP TEN 1962 - Week ending Aug. 17
- 1 REMEMBER YOU - Frank Ifield (Columbia)
 - 2 SPEDDY GONZALES - Pat Boone (London)
 - 3 THINGS - Bobby Darin (London)
 - 4 GUITAR TANGO - Shadows (Columbia)
 - 5 I CAN'T STOP LOVING YOU - Ray Charles (HMV)
 - 6 ROSES ARE RED - Ronnie Carroll (Philips)
 - 7 DON'T MAKE CHANGE - Crickets (Liberty)
 - 8 LITTLE MISS LONELY - Helen Shapiro (Columbia)
 - 9 ONCE UPON A DREAM - Billy Fury (Decca)
 - 10 PICTURE OF YOU - Joe Brown (Piccadilly)

- #### 10 YEARS AGO
- TOP TEN 1957 - Week ending Aug. 16
- 1 ALL SHOOK UP - Elvis Presley (HMV)
 - 2 LOVE LETTERS IN THE SAND - Pat Boone (London)
 - 3 TEDDY BEAR - Elvis Presley (RCA)
 - 4 PUTTIN' ON THE STYLE - Lennie Donegan (Pye-Nixa)
 - 5 ISLAND IN THE SUN - Harry Belafonte (RCA)
 - 6 LITTLE DARLIN' - Diamonds (Mercury)
 - 7 WE WILL MAKE LOVE - Russ Hamilton (Orion)
 - 8 BYE-BYE LOVE - Everly Brothers (London)
 - 9 LAST TRAIN TO SANFERNANDO - Johnny Duncan (Columbia)
 - 10 AROUND THE WORLD - Bing Crosby (Brunswick)

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to become Spanish to stay here?

work almost immediately in Britain. "It is a ridiculous state of affairs, but it is one we are having to consider seriously. Another possibility is that the Bee Gees may decide to settle in Germany, as it would be far easier for them to commute to and from Britain than if they were living in the States."

Despite continued representations to the Home Office and extensive fan protests—one girl chained herself to Buckingham Palace railings on Tuesday—it has proved impossible to persuade the authorities to rescind their instructions. It seems certain Vince and Colin will not be able to live in Britain after September 17.

HOP TO AUSTRALIA, U.S.—HOME DATES

Undertake a whirlwind tour of Australia and other Far the New Year. The group will spend nearly three d TV dates in principal cities throughout Australia ed by eight days of concerts in Japan, Singapore and Ron King flies to Australia next month to finalise o begin at the end of February.

WHO PACKAGE PUZZLE — TOUR WITH TURTLES?

THE Who is considering several offers to star in pop package tours this autumn. The group is currently touring America and the offers have been communicated to them over there. The NME understands the Who is keen to undertake a British tour, but equally anxious to ensure the package is suited to its particular style.

Foremost of the promoters negotiating for the Who's services is the Harold Davison office—which is currently setting up several packages to tour this autumn.

Strong probability is that the Who would co-star with the Turtles in a tour timed for October—but this cannot be tied up until the U.S. group has confirmed it is actually coming to Britain in the autumn.

Another possibility is that the Who may join the Young Rascals-Traffic

package, also promoted by Tito Burns of the Davison office. If this were to happen the Who would seek bill-topping status over the other two groups—a matter which is at present the subject of discussion.

During its current U.S. tour the group is recording several tracks to complete the LP started in London before it left for America.

The Who is already set for a Far Eastern tour—taking in Australia and Japan—at the end of the year. It may return to America for further concert dates in the New Year.

Scott Walker LP next week

SCOTT WALKER has been set for two more cabaret engagements—at South Shields Latino (August 27 week) and Batley Variety Club (September 3 week). As previously reported, Scott's solo concert debut will be at Great Yarmouth ABC this Sunday (20th), for which Wayne Fontana is also booked. Scott also plays Blackpool ABC on September 10, when the Dallas Boys are the main supporting act.

His first solo LP, "Scott," has been scheduled for release by Philips next Friday (25th). But there are still no plans for a solo single.

Last Sunday Scott dashed to Sefton General Hospital to visit Father Aldham Dean—choir-master of Quarr Abbey, Isle of Wight, under whom he has been studying Gregorian chants—who had suffered a heart attack.

Ray Charles movie song

Ray Charles sings the title song in the new United Artists murder film "In The Heat of the Night"—starring Sidney Poitier and Rod Steiger—which opens at London's Leicester Square Odeon next Thursday. General release is planned for October.

MOVE SET FOR SALVATION ARMY LABEL—PROCOL TOO?

EMI is reactivating its Regal-Zonophone label—for several years the main outlet of Salvation Army material—with a completely new and progressive pop image. First release under the new banner will be the Move's first single since leaving Deram—and an announcement that Procol Harum had also joined the Regal stable was expected yesterday (Thursday). It is believed the label will become largely the exclusive outlet for all material produced by and for Denny Cordell.

Because of the imminence of the Move's "Flowers In The Rain" release—out next Friday (25th)—the group's switch to Regal-Zonophone was officially confirmed this week. Procol Harum's future outlet is still the subject of speculation, but it is virtually certain the two former Deram groups—both recorded by Denny Cordell's company and sharing the same manager—will continue under the same banner.

Regal and Zonophone were originally separate labels, but amalgamated in the 1930's to become EMI's cut-price outlet. After the war, the label was inactive for ten years and was then revived specifically for Salvation Army recordings—its one appearance in the NME Chart was with the Joy Strings' "It's An Open Secret" in 1964. It now looks as though the label is destined to become EMI's answer to Decca's Deram.

● The Move has cancelled its projected trip to America at the end of September—the fourth time it has called off plans for a debut visit to the States. Reason for the latest postponement is that the group feels its status in America is still not sufficiently strong to warrant appearances there. However, the Move has now signed a three-year contract with Norman Weiss of America's huge GAC agency, who is currently in the process of setting-up a U.S. tour for the group in February.

Dusty album due

Dusty Springfield's next LP has now been completed—titled "Where Am I Going," it is scheduled for late September release by Philips. A new single will be issued at about the same time, but titles have not yet been selected from the numerous tracks Dusty has recently recorded. She left London on Tuesday for her Californian holiday before commencing the string of Far Eastern engagements reported in the NME last week.

ROWE BACK SOON

Normie Rowe returns to Britain next month to cut a new single and LP with recording manager Mike Hurst. Before leaving Australia, he will complete a 45-minute TV documentary titled "Homecoming." Negotiations are in progress for the British screening of the programme, which shows the excitement caused by Normie's recent return to his homeland.

Normie has also been signed for a non-singing rôle in an American film about World War II to be shot on location in Europe next March. He will, however, sing the title song over the opening credits.

NEW RELEASES FROM

Vikki, S & G, Proby, Gaye; Walkers souvenir album

VIKKI CARR'S follow-up to her current smash hit is rush-released by Liberty today—titled "There I Go," it is adapted from an Italian ballad. Out next Friday (25th) are Simon and Garfunkel's "You Don't Know Where Your Interest Lies" (CBS) and Marvin Gaye's "Your Unchanging Love" (Tamla-Motown). To coincide with his British visit, P.J. Proby's "I'm 28"—written by Graham Gouldman and taken from Proby's "Enigma" album—is issued by Liberty on September 1.

It was announced last weekend that sales of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" LP have topped half a million in Britain alone. On Wednesday, an EMI spokesman said that the figure is "now approaching 600,000"—the album has now been at No. 1 in the NME LP Chart for 12 successive weeks. This week British sales of the group's "All You Need Is Love" single also passed the half-million mark.

Release date of the Traffic's first LP has been put back until November, to enable the group to concentrate on preparing its stage act. Issued by Philips on September 1 is the double-album "The Walker Brothers Story"—it features all the group's hits and will retail at 38s.



Warner Brothers' movie adaptation of the musical "Finian's Rainbow" is now in production in Hollywood, and the three principal stars are here pictured on the set with the film's producer—(left to right) TOMMY STEELE, producer JACK L. WARNER, FRED ASTAIRE and PETULA CLARK.

Twin tonsils out

Paul and Barry Ryan enter London Clinic next Tuesday for tonsil operations, in both cases described as "urgent." They will remain in hospital for the rest of the week, but it is not yet known when they will be able to sing again. This means the duo has had to cancel recording sessions planned for next week to cut its first single and LP for MGM.

West End stars

Marian Montgomery opens a four-week season at London's Talk of the Town theatre-restaurant next Monday (21st) backed by the Laurie Holloway Trio. She takes over from Vince Hill whose engagement ends tomorrow (Saturday). American singer Wayne Newton plays a month at this venue, starting on October 2 or 9.

Today Keith West—tomorrow Tomorrow

KEITH WEST, who enters the NME Chart this week with "Excerpt From A Teenage Opera," will NOT have any more discs issued under his own name. He intends to merge all his future activities with those of Tomorrow, the London group with which he is lead singer. Keith has written the group's next single "Tomorrow"—to be released by Parlophone on September 1—and all the numbers for its forthcoming LP.

Keith has, in fact, written an entire teenage opera with Mark Wirtz, who produced his hit single. Agent Brian Morrison revealed this week that a number of offers had been received to produce the opera as a stage show in London's West End.

Meanwhile, Keith guests as a soloist in BBC-1's "Top Of The Pops" next Thursday (24th) and "Dee Time" the following Tuesday (29th). He appears with Tomorrow at Woburn Abbey (next Wednesday) and Leicester 5th Dimension (September 2). As already reported, the group plays a London Saville concert, starring Jimi Hendrix, on Sunday, August 27.

SPENCE WELSH TV SPECIAL

The Spencer Davis Group takes part in a BBC-1 documentary being filmed on September 24, for screening in October to Welsh viewers only. A colour documentary about the re-organisation of the group has already been filmed, and may be screened by BBC-2 in the autumn.

U.S. D-Js VOTE TOM THE TOP

TOM JONES has been voted Britain's Top Male Singer in an American pop poll conducted by the U.S. magazine "Record World." Over 4,000 disc jockeys voted in the poll, which also elected Engelbert Humperdinck as Britain's Most Promising Male Vocalist.

Other winners included Petula Clark (Top Female Singer), Lulu (Most Promising Female Vocalist) and the Beatles (Top Vocal Group). The award for the Top British Song was shared between "Winchester Cathedral" and "Georgy Girl."

Gordon Mills and Colin Berlin, manager and agent respectively of Tom and Engelbert, are now in America discussing 1968 plans for the two singers.

group records **this week** 45 RPM RECORDS

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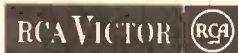
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Cat is sad

It was a rather disheartened Cat Stevens I met this week. He was sad for a number of reasons. The stage musical he has been working on has been turned down by most theatre managements in the West End. His latest single, "A Bad Night," hasn't come up to his expectations (though it's No. 21 this week) and Cat now feels it's time to extend his career into other spheres of show business.

"I'm at the crossroads now," he told me in a pub next door to his parents' restaurant. "I don't know how long I can continue as a pop singer. 'Bad Night' was an experiment. I'm not sure if it has worked out. I'm a little disappointed that it's not doing better but I'm glad I took the chance."

By **NORRIE DRUMMOND**

Since he first appeared on the pop scene just ten months ago, Cat has had four hit records and an LP in the best-sellers. He was one of the stars in a West End Christmas show and also appeared on a major concert tour. "Everything happened at once for me," said Cat, sipping vodka-and-tonic. "I didn't have enough time to sit down and ask myself 'What next?' I was just being carried along by it all. But now I must decide."

Production

"I'm not going to do very much in the next month or so, except perhaps recording and writing. I also want to concentrate on record production which has been taking up a lot of time recently." Cat has been producing the first record by one of his closest friends,



HOW DID JOHN LENNON WIN STAR BILLING? asks ALAN SMITH



Veteran comedian-actor **ROY KINNEAR** is billed under **JOHN LENNON** in "How I Won The War." Even John would admit this is unfair. Roy has a much bigger part.

I LIKE John Lennon. Film producer Dick Lester is a very nice fellow, too. I also believe that all war is utterly futile. The more that's done to jerk people out of their complacency about it the better. Having got that off my chest I'm afraid Dick Lester's new film with John Lennon, "How I Won The War," is a boring effort that most cinemagoers will find incomprehensible. John's co-top billing with Michael Crawford is something of a mystery. How did he win it? He makes rare appearances in which he says nothing—or no more than about five words strung together—and there is certainly no opportunity for acting or developing the character of Private Gripweed which seemed so fascinating to read about while the film was being made.

Most of the action takes place "in the desert during the Second World War," but there are bits and pieces of Dunkirk and Germany thrown in all over the place.

Lack of discipline

The trouble with this film is that it lacks discipline. It begins well (and amusingly), but the whole thing eventually tries to become so self-righteous about war it loses its point. The pseudo-intellectuals will love it ("Don't you follow the depth of its meaning, Aubrey?"), but most people should find it a rag-bag of wasted ideas. Lennon might have done better if he had been given a few more words to say.

There are excellent performances from Michael Crawford, as the central character, and Michael Hordern as a veteran colonel.

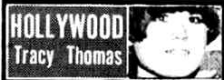
Peter James. "He writes brilliant songs," Cat enthused. "I've just to do the mixing and we'll issue the record as soon as possible." But just what is Cat himself going to do next? "I honestly don't know," he replied despondently. "The next obvious step is films. I've had a few offers but the parts just weren't me. Naturally I'd love to make a movie and

I'd also love a TV series. These are the important things that really establish an artist." I asked Cat how things were progressing on his musical "Mexican Flower." A pained look crossed his face. "The musical is okay but no theatre management is interested. I have a lot of faith in 'Mexican Flower' and if I have to, I'll raise the money myself

somehow. There are so many things I want to do though," he added. "You've got to keep going forward all the time and I must decide what to concentrate on before long." Whichever road Cat Stevens decides to take he should be successful. With his talents and drive it would be difficult to fail.

NEW TO THE CHART But this U.S. group doesn't know about it

DEAR members of the Vanilla Fudge: It seems to me that you are going to have a very big hit in Britain with your first record, "You Keep Me Hangin' On," which enters this week's NME Chart at No. 23. So I have a very important message for you. Please contact Atlantic Records immediately and tell them about yourselves. They'll be delighted to see you and will take photographs of you (to send to me). Atlantic Records in London know very little about you due to your lightning success. They tell me that after you cut your record you all disappeared to the West Coast and that nobody has been able to contact you. You may like to know that your disc, which was previously recorded by the Supremes, was voted a "hit" on "Juke Box Jury," when Lulu and Engelbert Humperdinck raved about it. I am told that you have cut a tremendous LP which features your distinctive interpretation of numbers such as "Ticket To Ride," "Bang Bang" and a ten-and-a-half-minute version of "Eleanor Rigby." You have brought a new and exciting sound to the Chart and I congratulate you on your success. But please let us know more about yourselves. Sincerely, **NORRIE DRUMMOND.**



Tops go square but still swing!

MAKING their first adult night club debut in Los Angeles, the Four Tops demonstrated their ability to appeal to more than just record buyers when they opened at the Coconut Grove this week. Though the Tops kept their hits "Baby I Need Your Loving," "Shake Me, Wake Me," "Bernadette," and their current "Turn To Stone" in their nearly ninety-minute show, most of the songs were Broadway show tunes or standards, some of which came off better than others. Standouts among these were

AMERICA CALLING

"Mame" and "Impossible Dream." At one point Levi Stubbs announced: "We're the happiest guys in the world at this moment," and no one disbelieved him. The Tops looked and sounded great and the crowd had a hard time figuring out where their energy came from. Aside from a slight hoarseness towards the end, the boys showed few signs of exhaustion, though they worked every minute of the ninety. "TONY Makes It Happen" was the name of Tony Bennett's show at the Greek Theatre and the top American performer did just that. The singer that everyone from Frank Sinatra on down admires crowned his hits "If I Ruled The

World," "Who Can I Turn To?" and "San Francisco." The only fault to his performance was the disconcerting way he would occasionally stop in the middle of a song to thank one of the musicians or take a spin on one foot when the brass section hit a particularly good or bad note. **ALBERT GROSSMAN**, who seems to have made no mistakes in choosing who to manage (his clients include Bob Dylan, Peter, Paul and Mary and Paul Butterfield), has taken the plunge into rock 'n' roll. And from the looks and sounds of the Paupers, he won't be spoiling his record. The four-man group are from Toronto (one is originally from Scotland) and write their own material, naturally. Watch out for them!



THE recent riots in the U.S. could end up costing the overnight business hundreds of thousands of dollars. Even forgetting cancelled bookings in peace like Detroit and Rochester, the chaos has caused a complete fall off at box office in major cities throughout the country. Practically every tour has been hit by half empty houses, brought on by a general stay-at-home rule among record fans who fear more riots could flare at any time. One leading agent, who currently has six tours on the road—includ-

ing several British acts—told me that the riots plus heavy competition will mean some promoters suffering great financial losses. WITH all the Beach Boys hoo-ha going on, there's been another change. "Smile" has now been retitled "Smiley Smile," and will shortly be issued on Brian Wilson's Brother Records, distributed through Capitol. Ditto on "Heroes and Villains," already chalking up a tremendous advance sale. As previously mentioned, the group looks like going back to work after its long hiatus at the end of September. Cities mentioned to start the tour rolling are Baltimore, Cleveland and Philadelphia, and right now, more dates are being negotiated. THE Jimi Hendrix Experience was one of the first groups to headline the Salvation, a new Village club, which didn't officially open until August 8, but had several weeks of previews before it did. Club is psychedelic in effect, and more groups will be coming in.

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FUN with the BACHELORS!



DEC CLUSKEY (left) and JOHN STOKES of the BACHELORS have fun in Dec's very ancient Bentley at Scarborough. Below: Dec and John watch NME's editor ANDY GRAY making a bunker shot.



CON CLUSKEY injured his shoulder falling off a racehorse; he should have stuck to this rocking-horse!



DEC is mad about water ski-ing. Above he worms into his rubber suit and takes off—note he needs only one ski!



IN their entertaining room, next to their dressing room backstage at the Futurist theatre, Scarborough, the Bachelors proudly showed me a greetings telegram from Robert Luff, impresario of the "Black And White Minstrels." It congratulated them on breaking all box office records for the theatre, previously held by the Minstrels.

Despite the very good summer weather, the Bachelors sing to packed houses twice a night in a spectacular show which "fles" the audience to Paris for a spell, gives them laughs from three good comics, happy singing from the Kaye Sisters and the Bachelors themselves.

The lads once had a harmonica act so their version of "Czardas" brought the house down. Dec Cluskey, who takes the lead in this part of the act, recalled he was 16 and on summer holiday from school when he appeared with the other two at the Metropole theatre, Glasgow.

"At that time I had one ambition—to play the huge Alhambra theatre there in a summer show. And next year we're going to Great!" He also praised their show's producer Dickie Hurran and said that Dickie would produce their act in future as well. "We'll have our own musicians and our own producer. An act needs that these days," said John Stokes.

Some play too

It's not all work, however, for the Bachelors. They manage to get up to the Northcliff golf course quite a bit, where they gave me a game on my visit. Con was out of action, due to a fall from a racehorse injuring his shoulder, but I found John a much improved golfer since Blackpool last year, and Dec is a good frier.

In the afternoon, Con and John spent time on the sands with their families (they have two children each), but bachelor Dec took me to the yacht club, where he has his power boat and water skiing gear.

He sped over the waves on one of two skis at a terrific speed while I clung to the speed boat, which hit every third wave with a sickening thump! Dec is mad keen on skiing and, despite knocking himself out against a wave during my visit after falling awkwardly, he rarely tumbles and is quite an expert.—ANDY GRAY.



After about 30 minutes of skimming at high speed, his pal John Barman piloting his boat, Dec climbs back and says: "It's great . . . Thrill of a lifetime." He rarely misses a day's ski-ing.

From YOU to US

Edited by
TONY BROMLEY

D. DALE (Leigh, Kent): The combination of Matt Monro and Nelson Riddle on BBC-2's Show of The Week was tremendous. At last an arranger and producer to do Matt justice. The whole programme added up to forty minutes of pure professionalism.

ELIZABETH DOWN (Kidderminster, Wores.): I have just read Andy Gray's review of Scott Walker's solo debut (NME August 12). Surely the club owner and the apparently un-sympathetic audience didn't seriously expect Scott to sing old Walker Brother's hits.

With Scott's tremendous talent and his courage in going it alone and following his own style, these are the last

songs he should have been expected to sing.

It seems that it will take a long time for people to realise that Scott is no longer a Walker Brother.

KATHLEEN B. J. WALL (Barnsley): Frank Sinatra Jr. has a terrific talent now. Watching him on TV it was hard to believe that it was the same singer who toured here with the Sam Donaghe Orchestra in 1964. It's a pity that "Shadows On A Foggy Day" doesn't have a stronger melody line. If someone would find him a good ballad, another "Let's Pretend," there is no reason why he should not have a big hit.

A. L. WILKINSON (Guisborough, Yorks.): I have just heard the Elektra album "David Blue" and I was knocked out by it. This man combines poetic brilliance with instantly remembered melodies and this, his first album, is a major

achievement in recording. To anyone who raves over Dylan and thinks that "Blonde On Blonde" is fantastic, I suggest they listen to David Blue of whom I hope we will be hearing a great deal more.

MARGARET BROWN (Chertsey): What has happened to Cat Stevens' composing ability?

His latest record "A Bad Night" is good but nothing compared to his other recent compositions, particularly "Matthew And Son." It is so long since "I'm Gonna Get Me A Gun," I really did expect something much better. I hope Cat isn't concentrating all his talent on the long awaited musical.

BILL WOOLHAM (Newton-le-Willows): At last Atlantic/Stax artists such as Eddie Floyd, Aretha Franklin, Carla Thomas and, of course, the incredible Otis Redding are getting the chart success they deserve. Numbers like "Framp," "Shake," "Respect," etc., could not go unnoticed as did so many previous Atlantic discs and I am certain that forthcoming releases will earn similar recognition.

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DAVY JONES

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7N 35402



Life-lines of PINK FLOYD



	Rick Wright	Nick Mason	Roger Waters	Syd Barrett
Real name:	Richard William Wright	Nicholas Berkeley Mason	George Roger Waters	Roger Keith Barrett
Birthdate:	July 28, 1945	January 27, 1945	September 9, 1944	January 8, 1946
Birthplace:	London	Birmingham	Great Bookham, Cambridge	Cambridge
Personal points:	5ft. 10ins.; 11st.; blue eyes, brown hair	5ft. 10ins.; brown eyes, brown hair	6ft. 1in.; 11st. 6lbs.; green eyes, brown hair	5ft. 11ins.; green eyes, black hair
Parents' names:	Bridie and Cedric Selina, Guinness	Bill and Sally Sarah, Melanie, Serena	Mum and Dad	Winifred
Brothers'/sisters' names:	Richmond, London	Fulham, London	John, Duncan	Rosemary
Present home:	Organ, piano, cello, phonofiddle	Drums, tambourine, triangle, blocks, etc.	Bass guitar, piano, beat frequency oscillator	Lead guitar
Instruments played:	Haberdaashers and Regent St. Polytechnic	Frensham Heights and Regent St. Polytechnic (Architecture)	Cambridge High School for Boys; Regent St. Polytechnic	Cambridge High School for Boys; Camberwell Art School, Peckham
Where educated:	London College of Music piano tuition for two weeks	Piano and violin at a tender age	12 years tuition on the spoons	None
Age entered showbusiness:	18	18	18 semi pro, 22 pro	18
First public appearance:	Queen Elizabeth Hall concert	London Roundhouse	Cambridge C.N.D. meeting; London Roundhouse	
Biggest break in career:	Queen Elizabeth Hall concert	Giving up piano lessons, moving to drums		
TV debut:	Look Of The Week—(BBC) Roundhouse	Scene—Granada	Look Of The Week	Look Of The Week
First important public appearance:	Can't think of anything. Probably everything.	Saville	Saville	Saville
London theatre dates:	Student of music and architecture	Student	Architectural student	Art student
Former occupations before showbusiness:	Travel, writing songs, dreaming, lazing in the sun, beautiful music	Sailing, riding, sports cars, rebuilding Aston Martins, driving Lotus Elans	None	None
Hobbies:	White	The spectrum	Multi: Cream doughnuts	Haven't got one Everything
Favourite colour:	I don't have one	Avocado pears, cordon bleu cooking	Cream	
Favourite food:	Gin with anything	See biggest influence on career	Gin	Campari and soda
Favourite drink:	John Lennon	James Coburn	Billie Holiday	Too many to list
Favourite singer:	James Coburn, Claudia Cardinale	Ellington, Ayler, Coltrane, Monk, Ornette Coleman	James Coburn, Rod Steiger	
Favourite actor/actress:	Bach, Beethoven, Bartok	See above, plus Soft Machine		
Favourite band/instrumentalists:	Beattles, Cream, Hendrix, Who, Soft Machine	Red Lotus Elan and Aston Martin International	Beattles, Cream, Hendrix, Stones	
Favourite composers:	See above, plus Soft Machine	Nasty people, terrifying experiences, being tortured, the big dipper at Southport	White Lotus Super 7	
Favourite groups:	Drunka, crowded pubs, violence, difficult situations	Everything else nice	Hotel meals, Alice Bacon, The Fuzz, lemon peel	
Miscellaneous dislikes:	Freedom, silence, Greek anything, sun, beautiful girls	Banal	Pussy cats	Various
Miscellaneous likes:	Anything that is beautiful	Parrot called Bicycle	Two half Siamese cats	Cat called Rover
Tastes in music:	Great Dane	Rule the world		
Pets:	To have complete freedom	Making a good scene for myself and people I'm with		
Personal ambition:	To hear my own symphony performed at Festival Hall			
Professional ambition:				

'lack'a now or never hit says Alan Price

by Keith Altham

"It was really a question of now or never," was how Alan Price referred to his composition "The House That Jack Built," over lunch in a London pub recently. "I was very tempted to record another one of those great Randy Newman compositions, but there is so much more satisfaction in creating something of your own—not to mention the royalties!"

"That's the one thing I've got against the flower-people," he declared in mock horror. "I mean, they're talking about doing away with money!"

"This is not to infer that Alan is mercenary, but he has a Northerner's keen sense of appreciation about the 'brass.' I happen to know from a well-informed source—not Alan—that he poured nearly all the money he had earned with the Animals into launching his own band and only really began to get on his feet financially with 'Hi Lily Hi Lo.'"

"I worked really hard on 'The House That Jack Built,'" continued Alan. "The recording costs of that single and tracks for my new LP virtually wiped out the profit we made on 'Simon Smith.'"

"The idea for the melody was in my head for a long while, but I could not think of a lyric. George Faine has this kind of trouble with his compositions. I think it proves that we're musicians first and vocalists second. Anyway, I finally decided to make the lyric as ridiculous as possible. It's really just nonsense poetry about all the daft things that people do."

Flying shame

"I put it to Alan that it was a pity his fear of flying prevented his further promotion of the group in places like America and Australia, and did he not feel unhappy about this situation?"

"I've now had four hit records with my own group, which is as many as I ever had with the Animals," said Alan. "I'm more my own master than I have ever been, and if we want to we can get work seven days a week."

"The European market, with the exception of Germany, has really and genuinely followed in Holland, where they voted us the fourth most popular group recently in a poll. There's always a ship if things get really moving in the other countries."

Alan's great strength musically is that he has very little faith in a "follow-up record," and believes that he is only as good as his latest single. This is why every single he makes is in a different individual manner and never follows the musical pattern of the previous hit.

"And it's great to be able to play your hits on stage and not be sick of them," added Alan. "I'd be bored silly if each disc resembled the last, but I enjoy playing our hits."

One of the latest additions to the Alan Price Set repertoire is "Peppercorn," a somewhat neglected track on the Beatles' fantastic LP, which Alan rates very highly.

Who are the people who follow the Alan Price Set? Does the band have set audiences—a faithful contingent?

Lost people

"I believe we have a lot of followers among 'the lost generation,'" said Alan. "People who can't identify with the Monkees and are bemused by psychedelia. What happens to the people of my age who liked jazz and find no little being played around the clubs? I think we probably have quite a large following among the young marrieds and modern jazz enthusiasts."

Alan is more than a little sceptical of the "flower-power" movement, and looks like becoming the first of the nettle-children — the sting variety.

"I'm not against a lot of the basic ideals of 'love and freedom,'" explained Alan. "But so many of the ideas are being misinterpreted and abused. 'Beautiful' has become a word devoid of meaning as surely as 'fabulous' was the word of yesteryear. 'Beautiful' is now used to mean everything and nothing."

"I'm also just a little impatient with all these people shouting about the injustices of society and how we are all restricted by unjust laws. They should be thankful they are in a country which allows them to express their views."

And so Alan Price left the pub, having duly signed the plaster cast about the ankle of a splendid barmaid called Frances, and remarked that the meal was certainly a vast improvement on the days he worked in a tax office and his maintenance was usually one Mars bar and a lemonade per day.

It might also be pointed out that some careful attention to the lyrics of "The House That Jack Built" might make more sense than that at first apparent.



COMMON TO ALL
 Current hit: "See Emily Play"
 Albums: "The Piper At The Gates Of Dawn"
 Present disc label: Columbia
 Recording manager: Norman Smith
 Personal managers: Andrew King and Peter Jenner
 Road manager: Les Braddon
 Musical directors: Pink Floyd
 Compositions: All the material the group play
 Origin of Stage name: Two blues singers from Georgia, Pink Anderson and Floyd Council.

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Picture that sums it all up



The anguish on the girls' faces makes the already saddened Radio London dj MIKE LENNOX cry as well. The sad scene was at London's Liverpool Street Station on Monday where hundreds of Big L fans ran riot to welcome the djs after they had quit their pirate radio ship for the last time due to the new Government regulations which became effective on August 15.

RECORDS OF THE WEEK!

THE BYSTANDERS
PATTERN PEOPLE
7N 35399

THE NEW FORMULA
I WANT TO GO BACK THERE AGAIN
7N 35401

and the readers' letter-tribute to THE LAST DAY OF FREEDOM

MONDAY, August 14: A monument in the history of pirate radio. Radio London, "Wonderful" to the end, died in a blaze of glory. And it was so sportingly shouted by her rival for so long, Caroline. I have always had a slight preference for Caroline. Now I have no choice.

However, on Monday, I chose to listen to BIG L's final, and finest, hour. Tributes from each and every London dj, past and present, the inimitable Kenny Everett, Tony (hallo) Windsor, Duncan Johnson, everybody. Duca played were so appropriate—"The Last Time," "It's All Over," even a bit of "Heroes And Villains".

All day the Beatles were very much in evidence and I felt it fitting that their "Day In The Life" was chosen to be the closing record. Fitting, too, that Paul Kaye, the first voice heard on Radio London and the only man with London all the time, should say the "Goodbye".

Big L struck up the old familiar tune. But this time, no tomorrow morning. No news, daft jingles, school spots, nothing. It was frightening when Big L stopped, and for ever, 266 on the medium waveband became nothing. Empty. I turned quickly to the old, familiar 259, and I must say I have never felt so proud of anyone as Caroline's Robbie Dale then. He stayed on. He welcomed obvious newcomers from London. He saluted London as a sister and asked for a one-minute silence on Caroline South to mourn the long, long absence of London. Then—apart from Radio 270 and Scotland which closed at midnight—he declared that Caroline South and her Northern sister ship were alone. For the umpteenth time, music struck up on Caroline. It was Pete Seeger. "We shall overcome."

ALISON TURNBULL, aged 15, 1, Richmond Road, Coulsdon, Surrey.

TAILPIECES by the ALLEY CAT

ON Tuesday, new series of BBC-TV *Dusty Springfield* shows got off to flying start. Very praiseworthy: Dusty's duet with Warren Mitchell—better known as Alf Garnett... At one time orchestra leader-composer John Barry was agent for Anita Harris... As film star, Marianne Faithfull could take over where Marilyn Monroe left off...

Florence Ballard, currently absent from *Supremes*, hospitalised in Detroit... Didn't **George Harrison** and his wife **Patti Boyd** leave Sussex house before **Keith Richard** and **Mick Jagger** were arrested?... New hit in California by Nilsson has eleven **Beatles** songs worked into it...

entertaining **Princess Grace** in Monaco this month, **Bobby Darin** visiting London... One of your **Alley Cat**'s favourite records—**Brook Benton**'s "Fools Rush In"... Recent **Robert Mitchum** single next release for **Dean Martin**, "Little Ole Wine Drinker"...

Why should **Procol Harum** leave **Decca**?... Named after **Twiggy**: Chicago night club... Liverpool dj **Bob Wooler** suggests flower-power is love-Haight relationship...

Long hit-parade career for **Scott McKenzie** not forecast by your **Alley Cat**... Several djs telling BBC-TV's **Bill Cotton Jr** they could do **Simon Dee**'s job better... Marriage seals **Tony Hatch**'s partnership with **Jackie Trent** today (Friday)...

Appointment of **Tony Hall** expected by Atlantic chief **Ahmet Ertegun** to exploit label here... Exciting: **Arthur Conley**'s first LP under **Otis Redding**'s production... At Forest Hill concert, **Joan Baez** took pot-shot at Hippies...

With his wife, **Tom Jones** holidaying in Portugal (next door to **Cliff Richard**)... **Kenny Jones** of the **Small Faces** engaged to actress **Jan**

watching **Eric Burdon** and the **Animals** at London's **Speakeasy** included **Steve Marriott**, **Paul and Barry Ryan**, **David Garrick** and **Cliff McGowan**... Although issued July 15, **Troggs**' "Hazel" and **Herman's Hermits**' "Museum" still absent from Top 30...

Is **Pye's Louis Benjamin** "just loving" **Anita Harris**' CBS success?... **Mike Nesmith** prefers "Words", **Berside of Monkees**' "Pleasant Valley Sunday"... **Procol Harum**'s hit described by **Mick Jagger** as "Whiter Shade Of Bach"...

Chart-wise, **Mamas and Papas** not up the creque... **Don Black**'s lyrics for award-winning **Shadows** Yugoslav songs... Isn't agent **Danny Belesh** interested in the **Troggs**?

Showmanship with capital S: **Frankie Vaughan** on **Blackpool TV**... Postmaster-General **Edward Short** told "News Of The World" **Weston Taylor** he's partial to a good **Sandie Shaw** tune, besides

POPWORD ANSWERS—SEE PAGE 11.
Across: 1 Jefferson; 5 Tammi; 8 Harpers; 9 Cream; 10 Ape; 11 Munden; 12 Conley; 14 Let; 15 Ita; 16 Plonk; 18 BMN; 19 Don; 20 Winwood; 23 Tina; 25 KMI; 26 Out; 27 Park; 28 Duo; 29 Ray; 30 Emily; 31 Larry.
Down: 1 John; 2 Fortunes; 3 Fane; 4 Nick; 5 Tremeloes; 6 Madms; 7 Invention; 12 Children; 13 Yellow; 14 London; 17 Nero; 20 Windy; 21 Noone; 22 Diddy; 23 Topol; 24 Acker.

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NEW to the charts
Keith succeeds the hard way!

"EXCERPT From A Teenage Opera" is sounds ambitious. It is ambitious; and so is its creator, Keith West, who this week enters the NME Chart at No. 26 with the disc.

Keith, who hails from Dagenham, but is currently living at South Kensington, is no stranger to pop records. In May this year he was vocalist with the group Tomorrow, when they waxed the number, "My White Bicycle." Unfortunately for Keith and the group it failed to make any impression.

Understand a few weeks later he was back in the studio, this time with a new number and fronting a choir of children and minus his group. The formula has paid off!

Keith was born on December 6, 1946, stands 6ft. tall, has blue eyes and Auburn hair. He names the Beatles and the Byrds as his favourite groups. He is also very definite about one thing. He dislikes "groups who stick flowers everywhere."

To see more of Keith: he will be appearing on "Top Of The Pops" next week. His TV debut was held up for a week however.

Keith explained that he should have been appearing last week, but because the music score for the band on the show had not been written it was decided that he should appear a week later. J.K.



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"I'LL STAY BY YOUR SIDE"
BY THE
SHIRALEE
on Fontana

Derek Johnson said in the N.M.E. reviews:
"Yep, I dig this group. I like the full, vital sound of the leader in this Mid-Tempo ballad, and I'm impressed by the crisp, brassy backing. ASK TO HEAR IT AT YOUR LOCAL SHOP—IT'S GOOD!"
"I'll Stay By Your Side" reviewed 4/8/67
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