

# New Musical Express

EVERY FRIDAY  
**6<sup>D</sup>**

**SANDIE**  
Can she win for Britain?

**GEORGIE FAME**  
by his fiancée

# BIG MONKEYS ROW

## TOP POP NEWS

- ALAN PRICE'S AMAZING SET
- HERMAN'S IRISH HOLIDAY

## SHOCK

Struggle for power could split group

GOOD LUCK  
**SANDIE!**  
WITH  
**PUPPET ON A STRING**

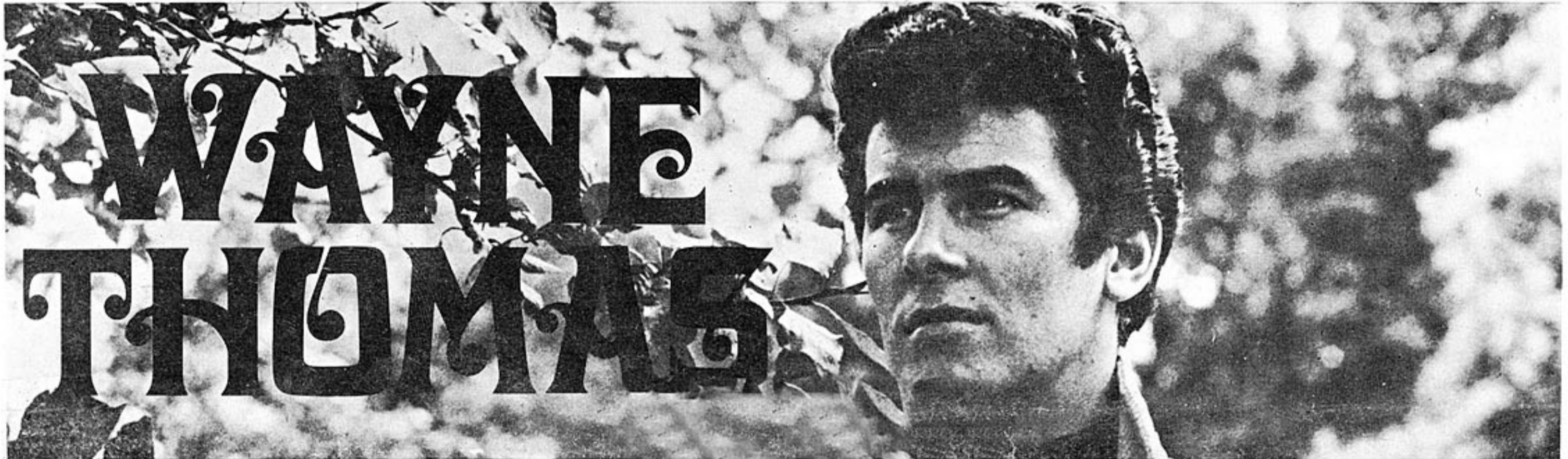
AT THE EUROVISION SONG CONTEST

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No. 1056 Week ending April 8, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

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with a **Cat Stevens** composition

## I'VE NEVER KNOWN A LADY

c/w My life's gonna change

Q 72491



CORAL RECORDS division of THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

# Lulu hits out

her first release for

EMI

# the boat that I row

DB8169

Managed and produced by  
Mickie Most



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E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1.





HERMAN in the thick of show business when he appeared in DEAN MARTIN'S American networked TV show recently.

# HERMAN GETS AWAY FROM POP

A BRIGHT, peat fire burned brightly in the hearth of the little thatched cottage. Around it about a dozen 60-year-old men, all similarly dressed in caps and long overcoats, stood chatting and sipping Guinness.

In the street outside, half a dozen cows shambled aimlessly along the pavement while a flock of sheep was being driven into the main square. The thatched cottage was in fact—apart from the church—the village's main social centre. It was a pub but also sold everything from a spade to an acroplane ticket to Hawaii. It was the general store, the travel agent, the greengrocer and the plumber.

Standing chatting to the old men was a younger man with longish hair. They talked about the weather, dogs, the condition of the crops and horse racing—everything in fact except pop music.

The young man was Herman, and we were in the centre of an Irish village in the county of Roscommon trying to find the birthplace of Tommy Noone, grandfather of Peter Blair Noone.

Tommy Noone was born in the village of Four Mile House but moved to England more than 50 years ago and

with  
**Norrie Drummond**

## to find his grandfather's Irish birthplace

settled in Manchester where he still lives.

He has never been back and neither has his son Denis. But Peter had wanted to see his grandparent's birthplace for a long time and although he has been in Ireland in the past he has never had time to visit Four Mile House and so he decided to go at Easter.

"Ireland and the Irish have always interested me," Peter told me on the plane from London to Dublin. "They're really genuine and believe in saying what they think."

This was proved a few days later when a bearded Ulsterman made some disparaging remarks about Britain. But

## Beach Boy Mike writes to NME

DEAR NME readers:

The Beach Boys have just completed their latest tour and I thought that you might be interested in the affect the British tour, in particular, had on the group. Up until the November tour, I must admit we were a little spoiled with respect to concerts and travel. We seldom did more than one show on any given night and sceptically regarded two shows as something we had done in the past and that's where it belonged!

But in Britain we got used to doing two shows a night as is the custom on one-nighters there and found that it made the evenings full and worthwhile. We realised that it wasn't really any trouble at all to do another show and that you can reach twice as many people at the same time!

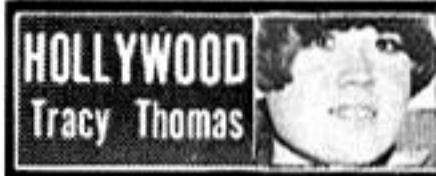
We applied this thinking to our tours in the States and have found it makes them seem to go by without any wasted hours spent idly in anonymous hotel rooms.

So you can say that our tour in Great Britain did a lot of good for us in every way. I'm going to be with my wife Suzanne when we return in May so I think you may see a more contented Mike, though you may see a little less of him!

The other guys are planning on bringing their wives also. If you know about California Divorce laws you'd know why! Only kidding!

I think it will be great for all the guys and girls, too, to be able to see and enjoy Europe and London. MIKE LOVE.

# AMERICA CALLING



HOLLYWOOD Tracy Thomas

## Mama's & Papa's baby trouble

THE future of the Mama's and Papa's looks doubtful! They haven't worked in ages, and their recording plans are completely static. It was thought that even if they cut out personal appearances, they'd continue working in the studio until Cass's baby is born, which is due in about a month.

Now it is reported, Cass was unable to re-make some of the tracks on their current album, 'The Mama's and Papa's Deliver,' thus explaining an instrumental track.

There have been rumours the group is about to break up. I was also told that even after the baby is born, Cass is unlikely to want to work for at least six months.

In the meantime, John and Michelle have been spending practi-



NEW YORK June Harris

cally every weekend in Mexico. The Mama's and Papa's organisation could not deny the break-up rumours, but countered that they might just drop all personal appearances and keep on recording in the future.

## WHO FANTASTIC

LIKE I said last week, Murray the K's Easter Show was a blast, and the greatest, most sensational surprise were The Who, who managed to turn on deliciously unsuspecting Americans with their smoke bomb diversions and hurling-around-of-equipment on stage.

The audience reaction to the group was absolutely fantastic, and as if to second their terrific debut, WMCA went on 'Happy Jack' this week, along with a dozen or so other major stations throughout the country.

The record, with all this interest, hit the charts with a bullet at 52, and now nothing can stop it.



BEACH BOYS (l. to r.): CARL, BRUCE, MIKE, AL and DENNIS.

was and the other said 'That's Herman, he's a famous English actor.' The following morning, Good Friday, Peter received a request from a beat group, the Philosophers, asking if he would like to go and see them, for ten minutes.

As he was feeling particularly benevolent and as everything including Telefe - Eirann - Irish Television - was closed down he decided to go.

But being Good Friday and as the hotel where the group rehearsed was near the church, the Philosophers were not allowed to play.

They had been unable to work in Galway during Lent and were looking forward to starting again on Easter Monday. They asked Peter about recording techniques, equipment and so on.

As we left, one of them said to me: "We were amazed that he should come to see us. And he's really friendly,

isn't he?" The next day we traveled from Galway to Roscommon, the nearest town to Four Mile House. On the way to the home village of the Noones, the taxi driver vapalined how the place got its name.

"It's been called Four Mile House," simply because it's four miles from Roscommon," he said. "In 1916 the Irish ambushed an English patrol there." He could give us no further details.

The village had evidently remained unchanged since Tommy Noone left there to settle in Manchester. A little country church and about six houses dotted around the fields and that was all.

"I'm glad I came here," said Peter as we left the village. "My grandfather told me so much about the place. Now I've seen it for myself."

# A DOUBLE-SIDED SMASH FROM THE SHADOWS

the theme from the exciting film

# MARQUEE



AND BOMBAY DUCK Columbia DB8170



# TODAY'S HIT BALLAD!



# FRANK IFIELD

## YOU CAME ALONG (FROM OUT OF NOWHERE)

Columbia DB8164

### STRAIGHT TO THE CHARTS



**A MONKEE battle is brewing!** The word here in Hollywood is that the Monkees are in two camps, with Davy on one side and Mike, Micky and Peter on the other.

The difference is over the recording future of the Monkees. It seems that Don Kirshner, noted music publisher, talent spotter of song writers, and president of Colgems Records, and Davy wish to continue along the same musical lines.

The three others and Bert Schneider, co-producer and manager of the Monkees, want to adopt a policy of using only their own material written from within the group, with a single record producer, Chip Douglas.

Kirshner got a team of top writers to pen songs for the Monkees and designated the record producer, being the Monkee recording manager himself. He coached the Monkees to sing on discs that sold two million copies of both singles and albums.

Then Kirshner was sacked, and is currently suing Columbia Pictures and Screen Gems Television and executives for a whopping 35½ million dollars!

Davy has had a lot of good advice from Don Kirshner, and

**NEXT WEEK'S NME Exclusive**  
**Transatlantic interview**  
**with MONKEE MICKY who**  
**talks about MARRIAGE and**  
**SAMANTHA (Top of Pops)**

DAVY deep in discussion with sacked man behind-the-Monkee - launching DON KIRSHNER. They're close personally and professionally and wholeheartedly approve what the group is now doing.

MIKE, MICKY and PETER seem to be wondering if they could last if they split with Davy, for they're not at all happy with Monkee music. It's three against one in favour of drastic changes.

# COULD THIS ROW SPLIT MONKEES?

from **Tracy Thomas** in Hollywood

looks upon him as one of his best friends. Part of Don's advice, it is alleged, has led Davy to form his own record company, music publishing business and management firm in partnership with Hal Cone.

These are Davy Jones Records, Synco Music, and Jon-Con respectively. Executive vice-president of Davy's enterprises will be Jack Angel, once head of Ember Records in New York, and the Beverly Hills office is headed by Lee Young, a former drummer. They've signed drummer-singer Vinnie Basile as their first artist.

But the rest of the Monkees and the executives are not too happy about all this enterprise on Davy's part, thinking it might detract from his arduous filming tasks.



## 'We're already changing' says Micky

IT was still early in Los Angeles when I phoned Micky Dolenz at home to get his side of the story (writes Jeremy Pascall). A sleepy Micky answered the phone and told me: "I don't really know about Davy's opinion of this matter. I believe he wanted to continue as we had been, but the rest of us are determined

to do all our own work in future.

"Our new producer, Chip Douglas, is working us hard and we will be working exclusively for him in the future. I'm very pleased with what he's doing because I think that having so many producers in the past marred some of our recordings.

"There is no split in the group. We will stay together and we haven't even discussed this situation. Chip Douglas is our producer and we are ALL very happy with our new recordings."



Hey, hey, what's all this? Davy being thrown out of the group? No, just a scene from last week's show when Davy was used as a battering ram!

hits!  
 hits!  
 hits!  
 hits!  
 hits!

Adge Cutler and the Wurzels

The Champion Dung Spreader  
 Columbia DB8145

Daddy Lindberg

Shirl  
 Columbia DB8138

Mike Vickers

Air On A G String  
 Columbia DB8171

The Singing Postman

Mind How You Go  
 Parlophone R5584

three  
 hits  
 from  
 the  
 States

The Yellow Balloon

Yellow Balloon  
 Stateside SS2008

Sandy Posey

What a woman in love won't do  
 M-G-M MGM1335

Jay and the Americans

You ain't as Hip As All That Baby  
 United Artists UP1178



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# TOP SINGLES REVIEWED BY DEREK JOHNSON

## TOM JONES C - and - W NOSTALGIA

"Funny Familiar Forgotten Feelings" / "I'll Never Let You Go" (Decca).

**STICKING** adamantly to his tried and trusted c-and-w formula, Tom offers a nostalgic ballad that's steeped in country tradition. It has a slowly swaying rhythm,

and a much richer backing than "Detroit City"—with sweeping strings, choir joining in the chorus (giving a slight sing-along effect) and Cramer-like tinkling piano.

The melody is pleasant and hummable, and Tom is in excellent voice—sometimes breathing huskily, and elsewhere belting for all he's worth. Personally, I prefer it to the last one.

**FLIP:** A Gordon Mills composition, with a steady shake beat, brass and organ. Gives Tom the chance to demonstrate his dynamic magnetism. Personality performance.

### RAY CHARLES

"You Win Again" / "Bye Bye Love" (HMV)

One of Hank Williams' poignant country ballads adapted to Ray's sultry blues style. Emoted in intense heart-felt style, with gospel-ish chanting and lush strings.

Typical of many numbers which he has recorded in this idiom, and a bit reminiscent of "Take These Chains From My Heart"—though not quite so good.

**FLIP:** A real swingaroo! It's the old Everly Brothers number, infused with a bubbling swing. Features torrid brass, chirping girls and solo piano. **Rit!**

### MAX BYGRAVES

"My Cup Runneth Over" / "My Ukulele" (Pye).

From a Broadway musical, this is a big hit in the States for Ed Ames, whose version is also available in this country. It's a delightful romantic ballad of the quality type, enhanced by cascading and pizzicato strings, plus a

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

delicate little beat—and Max handles it with warmth and conviction.  
**FLIP:** One of Max's old vaudeville numbers, re-recorded in corny 1920's style—with wah-wah trumpets.

### MIKE VICKERS ORCHESTRA

"Air On A G String" / "Proper Charles" (Columbia).

I'm continually receiving phone calls asking whether there's a record available of the music used in the "Hamlet" cigars TV ad. Well, here's one version—and very charming it is, too. Adapted from the original Bach, and retaining much of its fugal quality, it's been given an unobtrusive beat. Mainly piano solo, with counter-harmonic brass and choral humming.  
**FLIP:** A Vickers original, this is a light-hearted instrumental.

### TWICE AS MUCH

†† Crystal Ball / "Why Can't They All Go And Leave Me Alone" (Immediate)

A relaxed, easy-going Good-Time number with a strong helping of Dixieland. It has a cute lyric, whistleable tune, infectious tailgate trombone and enthusiastic chanting supporting the soloist.

There's a hint of vaudeville about it, a strong Lovin' Spoonful influence, plus a dash of trad.

**FLIP:** A startling choral opening settles down into a quiet rockaballad. Colourful in both scoring and harmonic work.

### MAGIC LANTERNS

"Auntie Grizelda" / "Time Will Tell" (CBS).

A track from the latest Monkees LP, best described as "up-tempo Good-Time." The lyric's well worth hearing, and the boys give out with a contagious bounce beat.

**FLIP:** An up-beat item that raves along like mad. Sung by the ripe-voiced soloists, aided by chanting and shattering drumming. Intriguing chord structures.

### DAVID & JONATHAN

†† Gilly Gilly Ossenfeffer Katzenellenbogen By-The-Sea" (Columbia).

The old Max Bygraves favourite given a new lease of life by Messrs. Cook and Greenaway. And I must say they've made sweeping changes—in fact, it's hard to recognise the original melody. It's injected with a contemporary jerk beat, crisp brass, rasping trombones.

But the highlight is the boys' duet in blues style, which is extremely effective—though I remain unconvinced that the lyric is suited to this type of treatment.

A big, ripe, rich sound, but I'd have welcomed a hint of the original tune. **FLIP:** Regret this hasn't yet been sent to me.



Competitors TOM JONES, SHADOWS and CHRIS ANDREWS—they all have their latest singles issued and reviewed this week.

### CHRIS ANDREWS

†† "I'll Walk To You" / "They've All Got Their Eyes On You" (Decca).

The mixture as before from Chris—the pumping, pulsating, calypso-flavoured beat, blaring brass and the soloist's own cheekily infectious style.

Also there's a slight carousel quality, which makes it sound a bit like a cross between "Yesterday Man" and "Puppet On A String." **FLIP:** Much the same remarks apply here, except that Chris' approach is even more uninhibited. Walloping strumming beat. Both sides self-penned, of course.

## Sandy Posey comeback?

"What A Woman In Love Won't Do" / "Shattered" (MGM).

**BIT** of a change for Sandy, this. In fact, the opening—with its heavy, bass-accentuated beat and guitar plucking—sounds like a Nancy Sinatra disc! Dual-tracked throughout, it has more zing and bounce than her previous two hits—though it isn't so strong melodically.

Still, the lyric is cute and will have a self-identification effect upon teenagers. And the backing is really ear-catching and gimmicky. Reckon she could well register again.

**FLIP:** A wistful rockaballad, with a strings and guitar backing and plodding thump beat. Very well handled, but for the type of material, the tune's a bit weakish.

### AMERICAN CHARTSTERS

**A** THUNDERING beat, twang and fuzz guitars, spirited vocal and an all-enveloping beat comprise "Ups And Downs" (CBS) by Paul Revere and the Raiders—it's exciting, but I doubt if they'll make any impact here until after their British visit later in the year. Hear this one, though—it's wild!

Don't know why it is, but so many of Gary Lewis and the Playboys' discs sound the same! Actually, "The Loser" (Liberty) is better than usual, because it has a hectic, driving up-tempo beat and generates much more enthusiasm than most of his records. Great stuff for energetic dancing, but little tune.

The Buckingham's were recently No. 1 in the States with "Kind Of A Drag," and now CBS issues their "Don't You Care." It has a rich brass-and-strings backing, plus organ and a scintillating shake beat. But the material's very ordinary.

"You Ain't As Hip As All That Baby" (United Artists) by Jay and the Americans is a big-build dramatic ballad. Sung in throbbing Orbison-like tones, with chanting, strings and tambourine, it's quite well done—but a wee bit corny. At times, it sounds rather like the Bachelors.

### POTTED POPS

**APOSTOLIC INTERVENTION:** "Have You Ever Seen Me" (Immediate). Written by Steve Marriott and Plonk Lane, and sounding very Small Faces-ish: Pounding beat, organ, repetitive lyric and hey-hey chanting. Has a hypnotic effect.

**TOYS:** "Ciao Baby" (Phillips). The girls switch to up-tempo for this sparkling bossa-nova. Catchy tune, attractively harmonised—a disc that'll get a lot of plays.

**CARAVELLES:** "Want To Love You Again" (Polydor). A cute and seductive vocal blend by the gals in this peppy-paced rhythmic ballad. Exotic Latin rhythm.

**DEE DEE WARWICK:** "When Love Slips Away" (Mercury). This lass is almost as good as her sister, Dionne—and sounds like her. A wistful rockaballad with a slow jog-trot rhythm and chanting group. Expressive interpretation.

**WISFUL THINKING:** "Count To Ten" (Decca). Shades of the Ivy League in the falsetto harmonies. Medium-paced, ear-catching, good lyric—but the tune doesn't have much impact. Absorbing sound, though.

**MIKE MERCADO:** "Hey Mr. Monk, It's Page Nine" (Parlophone). The Swinging Monk with a fast-moving piece of keyboard magic, backed by brass and pounding beat.

**SCOTT HENDERSON:** "Saturday Night People" (Pye). You'll already be familiar with this charming song and its haunting olde-world quality. Even though rather belated, this is a commendable version.

**TERRY REID with PETER JAY'S JAYWALKERS:** "The Hand Don't Fit The Glove" (Columbia). A mid-tempo beat-group item, with added brass and a story-in-song lyric. Solid beat, but doesn't live up to the novelty of the title.

**VENTURES:** "Theme From 'The Wild Angels'" (Liberty). Try to imagine a cross between the Shadows and the Tornados—add in motor-bike effects—and you've got this disc. Mid-tempo, twangy, with an underlying rasp.

**DR. WEST'S MEDICINE SHOW & JUNK BAND:** "Gondoliers, Shakespeares, Overseers, Playboys And Bums" (CBS). In spite of the effusive title, this isn't a novelty. Rockaballad tempo, added strings and a descriptive lyric about a travelling fair.

## Shadows' old style

"Maroc 7" / "Bombay Duck" (Columbia).

**WELL,** the Shads' last single didn't click, so one can't be too optimistic about this one—except for the fact that it does revert to something approaching the boys' old style.

Strictly instrumental, it features Hank's reverberating solo guitar handling the melody line, with rattling tambourine, walloping drumming and added brass. And coming from a film, it has a dramatic quality.

**FLIP:** A double-'A' side, with a vibrant shake beat, earthy bluesy flavour and underlying fuzz guitar. For a change, neither side is written by the Shads themselves. With two strong-ish sides, they might well get a touch.

## LULU GETS THE MONKEE SOUND

†† "The Boat That I Row" / "Dreary Days And Nights" (Columbia).

**THAT** bundle of volcanic energy, Lulu (left), erupts with full violence in this thundering beat opus. It's by the writer of the Monkees' hits, Neil Diamond, and producer Mickie Most has certainly given it the full Monkee treatment—shattering drums, hand-claps, swinging organ and a battering-ram impact—the lot!

The gal's as exuberant as ever, but is almost overwhelmed by the backing. It's a stronger tune than "A Little Bit Me," and this could give Lulu a hit on her new label.

**FLIP:** A complete contrast, this is a moody minor-key ballad, set to a clip-clop rhythm with a slight Latin feel. Sung in passionate, catch-in-the-throat style.



### PEGGY LEE

"I Believe In You" / "So What's New" (Capitol).

From the musical "How To Succeed In Business," this has already become something of a standard—and this Peggy Lee treatment is a quality disc that will never dim through the passing years.

It's a finger-clicking swinger, with a Basie-like brassy backing. Beautifully handled, a mixture of punch and polish.

**FLIP:** Here's Peg in vivacious Good-Time style, with a number she co-wrote.

### MARY WELLS

"(Hey You) Set My Soul On Fire" / "Coming Home" (Atlantic).

The "My Guy" lass sounding more than ever like Diane Ross of the Supremes—especially as the backing is very Motown-ish. Heavy clipped beat, tambourine, organ and slurring chanting give it that authentic Detroit flavour.

**FLIP:** Co-written by Mary, this has a double-time shuffle beat, emphasised by rattling tambourine. More soulful than the top side, with bluesy organ.

## SHOP WINDOW

Delicious instrumental version of the Sinatras' hit "Somethin' Stupid" by STAN BUTCHER'S BIRDS AND BRASS on CBS, with bossa-nova beat and Conniff-type la-la chanting . . . HANK JONES and OLIVER NELSON jazz up "Winchester Cathedral" (HMV), complete with a vocal that's a carbon copy of Louis Armstrong . . . Group called the YELLOW BALLOON comes up with what is presumably the original version of the bouncy Good-Timer "Yellow Balloon" (Stateside) . . . Tingling, big-band sound from the KEN JONES ORCHESTRA in "When I Tell You" (Brunswick), with a very catchy riff melody.

Dynamic newcomer Roger Bloom makes a punch-packed debut with the mid-tempo "Out Of The Blue" backed by six-piece team the Hammer; conga drums, brass, Latin rhythms and r-and-b influences are effectively blended together in the raw, vibrant excitement of "Come Back Baby Come Back" by Romeo Z; and Birmingham boy Robert Plant injects the utmost feeling into his treatment of the soul rockaballad "Our Song," steadily swelling to a pulsating climax—all three on CBS.

An amusing lyric, a swinging beat, sitar effects and LANCE PERCIVAL, adopting a Sellers-like Indian accent—that's "The Maharajah Of Brum" (Parlophone) . . . The TONY HATCH SOUND presents a gorgeous descriptive instrumental titled "Beautiful In The Rain" (Pye), with more than a suggestion of Herb Alpert . . . "I Wanna See Nashville" (Major Minor) is a finger-clicking country bouncer, sung with gusto and enthusiasm by the O'BRIENS, complete with jew's harp . . . Insidious, heavy piod beat underlines CASH McCALL'S impassioned r-and-b vocal in "It's Wonderful" (Chess), with growing brass and gospel chanting.

For Irish showband fans, a couple of Pye discs authentically reflecting the charm of the Emerald Isle—"Back To The Hills" by Eddie Regal and the Columbia, and "The Blarney Stone" by Kevin Lynch and the Regal Sound . . . Yet another version (the eighth, I think) of the melodic "All"—this time as an exotic Latin-flavoured piano showcase by Mercury's Les McCann . . . A disc that's a fascinating blend of blues, folk, gospel and revivalist strains—that's the strumming "Message To Pretty" (Fontana) by Dorris Henderson.

The Sound of Entertainment on



## New Hit Singles



**THE BUCKINGHAMS**  
Don't You Care  
c/w Why Don't You Love Me  
2640

**RAINDROPS '67**  
Foolman  
c/w Got To Find A Reason  
2669

**THE CREATURES**  
Looking At Tomorrow  
c/w Someone Needs You  
2666

**THE CALIFORNIANS**  
Golden Apples  
c/w Little Ship With A Red Sail  
2663

**JERRY PAGE**  
Fortune Teller's Friend  
c/w Empty My Heart  
2677

**SOUNDS BOB ROGERS**  
I Know What It's Like To Love Her  
c/w In The Morning  
2665

**GARY BELL**  
Leave It To Me  
c/w Anyway That You Want Me  
2646

## Chart Shots

**PAUL REVERE & THE RAIDERS**  
Ups & Downs  
202610

**BRIAN POOLE**  
That Reminds Me Baby  
202661

**THE EXCEPTION**  
The Eagle Flies On Friday  
202632

**SHIRLEY ELLIS**  
Soul Time  
202606

**THE MARMALADE**  
Can't Stop Now  
202643

**THE MAGIC LANTERNS**  
Auntie Grizelda  
202637

**JAN & DEAN**  
Yellow Balloon  
202630

**SIMON & GARFUNKEL**  
At The Zoo  
202608

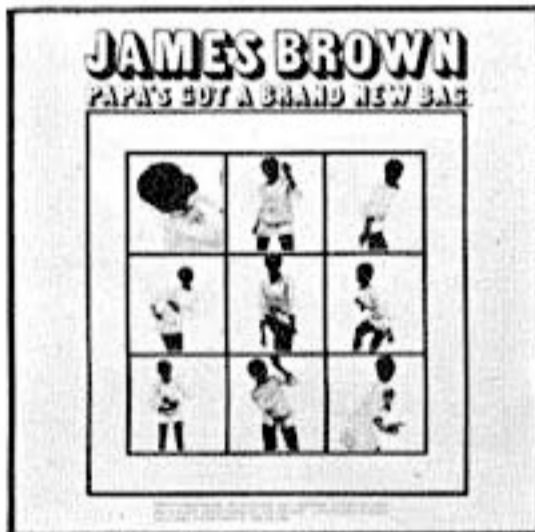
**TIM ROSE**  
Morning Dew  
202631

**GEORGIE FAME**  
Because I Love You  
202587

**\* 2 ALBUMS BY 2 GREAT ARTISTES**



**PETULA CLARK**  
C'est Ma Chanson This Is My Song  
VRL 3030



**JAMES BROWN & THE FAMOUS FLAMES**  
Papa's Got A Brand New Bag  
NPL 28099

**\* SINGLES IN YOUR SHOPS NOW!**

**THE TONY HATCH SOUND**

Beautiful In The Rain  
7N17298

**CASH McCALL**  
It's Wonderful  
(To Be In Love)  
CRS 8056

**JOHN CHRISTIAN GAYDON**  
Almost Persuaded  
7N 35376

**KEVIN LYNCH & THE REGAL SOUND**  
The Blarney Stone  
7N 17296

**MURTY QUINN**  
Make Believe  
7N 17295

**EDDIE MACK & THE COLUMBIA**  
Back To The Hills  
7N 17301

**ROSANELLA**  
I Only Dream Of You  
7N 17288

**NME TOP 30**

(Wednesday, April 5, 1967)

LAST WEEK	THIS WEEK	ARTIST	SONG	RECORD LABEL	WEEKS IN CHART	HIGHEST POSITION
1	1	RELEASE ME . . . . .	Engelbert Humperdinck (Decca)	10	1	
2	2	THIS IS MY SONG . . . . .	Harry Secombe (Philips)	6	2	
7	3	SOMETHIN' STUPID . . . . .	Frank and Nancy Sinatra (Reprise)	3	3	
3	4	PUPPET ON A STRING . . . . .	Sandie Shaw (Pye)	4	3	
6	5	SIMON SMITH AND HIS AMAZING DANCING BEAR . . . . .	Alan Price Set (Decca)	5	5	
4	6	EDELWEISS . . . . .	Vince Hill (Columbia)	9	2	
5	7	I WAS KAISER BILL'S BATMAN WHISTLING JACK SMITH . . . . .	Jack Smith (Deram)	5	5	
14	8	IT'S ALL OVER . . . . .	Cliff Richard (Columbia)	3	8	
8	10	A LITTLE BIT ME, A LITTLE BIT YOU . . . . .	Monkees (RCA)	1	8	
29	11	HA! HA! SAID THE CLOWN . . . . .	Manfred Mann (Fontana)	2	11	
10	12	PENNY LANE/STRAWBERRY FIELDS FOREVER . . . . .	Beatles (Parlophone)	7	2	
9	13	GEORGY GIRL . . . . .	Seekers (Columbia)	7	8	
12	14	MEMORIES ARE MADE OF THIS . . . . .	Val Doonican (Decca)	5	12	
13	15	THERE'S A KIND OF HUSH . . . . .	Herman's Hermits (Columbia)	8	6	
27	16	BERNADETTE . . . . .	Four Tops (Tamla-Motown)	2	16	
11	17	ON A CAROUSEL . . . . .	Hollies (Parlophone)	8	5	
24	18	TOUCH ME, TOUCH ME . . . . .	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	4	18	
20	19	BECAUSE I LOVE YOU . . . . .	Georgie Fame (CBS)	2	19	
17	20	I'M A BELIEVER . . . . .	Monkees (RCA)	14	1	
15	21	DETROIT CITY . . . . .	Tom Jones (Decca)	8	7	
30	22	HAPPY TOGETHER . . . . .	Turtles (London)	2	22	
25	23	PURPLE HAZE . . . . .	Jimi Hendrix (Track)	2	23	
17	24	AL CAPONE . . . . .	Prince Buster (Blue Beat)	4	17	
23	25	SEVEN DRUNKEN NIGHTS . . . . .	Dubliners (Major Minor)	1	25	
16	26	KNOCK ON WOOD . . . . .	Eddie Floyd (Atlantic)	3	23	
21	27	GIVE IT TO ME . . . . .	Troggs (Page One)	8	15	
19	29	I'LL TRY ANYTHING . . . . .	Dusty Springfield (Philips)	6	17	
30	30	YOU'VE GOT WHAT IT TAKES . . . . .	Dave Clark Five (Columbia)	1	30	

**Britain's Top 15 LPs**

LAST WEEK	THIS WEEK	ARTIST	SONG	RECORD LABEL	WEEKS IN CHART	HIGHEST POSITION
2	1	SOUND OF MUSIC . . . . .	Soundtrack (RCA)	104	1	
1	2	THE MONKEES . . . . .	(RCA)	11	1	
3	3	BEST OF THE BEACH BOYS . . . . .	(Capitol)	22	2	
5	4	IMAGES . . . . .	Walker Brothers (Philips)	3	4	
4	5	COME THE DAY . . . . .	Seekers (Columbia)	21	3	
6	6	GREEN GREEN GRASS OF HOME . . . . .	Tom Jones (Decca)	1	6	
7	7	BETWEEN THE BUTTONS . . . . .	Rolling Stones (Decca)	11	3	
6	8	FOUR TOPS LIVE . . . . .	(Tamla-Motown)	9	5	
13	9	HAND CLAPPIN'-FOOT STOMPIN'-FUNKY BUTT-LIVE! . . . . .	Geno Washington (Pye)	18	5	
9	10	HALL OF FAME . . . . .	Georgie Fame (Columbia)	4	9	
12	11	A HARD ROAD . . . . .	John Mayall & the Bluesbreakers (Decca)	4	10	
10	12	GOING PLACES . . . . .	Herb Alpert & Tijuana Brass (Pye Int.)	41	4	
11	13	SURFER GIRL . . . . .	Beach Boys (Capitol)	2	11	
14	14	MANTOVANI'S GOLDEN HITS . . . . .	(Decca)	6	10	
15	15	TRINI LOPEZ IN LONDON . . . . .	(Reprise)	1	15	

**BEST SELLING POP RECORDS IN U.S.**

By courtesy of "Billboard"  
Last Week (Tuesday, April 4, 1967)

LAST WEEK	THIS WEEK	ARTIST	SONG	RECORD LABEL	WEEKS IN CHART	HIGHEST POSITION
1	1	HAPPY TOGETHER . . . . .	Turtles	1	1	
2	2	DEDICATED TO THE ONE I LOVE . . . . .	Mama's & Papa's	1	2	
9	3	SOMETHIN' STUPID . . . . .	Frank & Nancy Sinatra	9	3	
5	4	BERNADETTE . . . . .	Four Tops	5	4	
6	5	THIS IS MY SONG . . . . .	Petula Clark	6	5	
3	6	PENNY LANE . . . . .	Beatles	3	6	
10	7	WESTERN UNION . . . . .	Five Americans	10	7	
12	8	I THINK WE'RE ALONE NOW . . . . .	Tommy James and the Shondells	12	8	
19	9	A LITTLE BIT YOU, A LITTLE BIT ME . . . . .	Monkees	19	9	
4	10	THERE'S A KIND OF HUSH . . . . .	Herman's Hermits	4	10	
18	11	JIMMY MACK . . . . .	Martha & the Vandellas	18	11	
14	12	NEVER LOVED A MAN THE WAY I LOVE YOU . . . . .	Aretha Franklin	14	12	
13	13	THE 59TH STREET BRIDGE SONG . . . . .	Harpers Bizarre	13	13	
7	14	WHAT IT'S WORTH . . . . .	Buffalo Springfield	7	14	
8	15	STRAWBERRY FIELDS FOREVER . . . . .	Beatles	8	15	
25	16	BEGGIN' . . . . .	Four Seasons	25	16	
15	17	BABY, I NEED YOUR LOVIN' . . . . .	Johnny Rivers	15	17	
30	18	SWEET SOUL MUSIC . . . . .	Arthur Conley	30	18	
17	19	SOCK IT TO ME—BABY I THE DETROIT WHEELS . . . . .	Mitch Ryder & the Detroit Wheels	17	19	
24	20	THE LOVE I SAW IN YOU WAS JUST A MIRAGE . . . . .	Smokey Robinson & the Miracles	24	20	
26	21	DRY YOUR EYES . . . . .	Brenda and the Tabulations	26	21	
16	22	I'VE BEEN LONELY TOO LONG . . . . .	Young Rascals	16	22	
11	23	MY CUP RUNNETH OVER . . . . .	Ed Ames	11	23	
21	24	RETURN OF THE RED BARON . . . . .	Royal Guardsmen	21	24	
22	25	CALIFORNIA NIGHTS . . . . .	Lesley Gore	22	25	
28	26	WITH THIS RING I PLATTERS . . . . .	Simon & Garfunkel	28	26	
27	27	AT THE ZOO . . . . .	Simon & Garfunkel	27	27	
28	28	DON'T YOU CARE . . . . .	Buckingham	28	28	
20	29	LOVE IS HERE AND NOW YOU'RE GONE . . . . .	Supremes	20	29	
30	30	DETROIT CITY . . . . .	Tom Jones	30	30	

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**5 YEARS AGO**

TOP TEN 1962—Week ending April 6	ARTIST	SONG	RECORD LABEL
1	1	WONDERFUL LAND	Shadows (Columbia)
5	2	HEY! BABY	Bruce Channel (Mercury)
2	3	TELL ME WHAT HE SAID	Helen Shapiro (Columbia)
6	4	DREAM BABY	Roy Orbison (Columbia)
7	5	TWISTIN' THE NIGHT AWAY	Sam Cooke (RCA)
3	6	CAN'T HELP FALLING IN LOVE	Elvis Presley (RCA)
9	7	WIMOWEH	Karl Denver (Decca)
7	8	LET'S TWIST AGAIN	Chubby Checker (Columbia)
23	9	WHEN MY LITTLE GIRL IS SMILING	Jimmy Justice (Pye)
4	10	MARCH OF THE SIAMESE CHILDREN	Kenny Ball (Pye)

**10 YEARS AGO**

TOP TEN 1957—Week ending April 5	ARTIST	SONG	RECORD LABEL
1	1	YOUNG LOVE	Tab Hunter (London)
2	2	DON'T FORBID ME	Pat Boone (London)
5	3	BANANA BOAT SONG	Harry Belafonte (HMV)
3	4	LONG TALL SALLY	Little Richard (London)
3	5	KNEE DEEP IN THE BLUES	Guy Mitchell (Philips)
6	6	CUMBERLAND GAP	Lonnie Donegan (Pye-Nixa)
6	7	DON'T YOU ROCK ME DADDY-O	Lonnie Donegan (Pye-Nixa)
7	8	TRUE LOVE	Bing Crosby/Grace Kelly (Capitol)
9	9	SINGING THE BLUES	Guy Mitchell (Philips)
11	10	THE GIRL CAN'T HELP IT	Little Richard (London)

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## Networked ITV shows for Lulu, Adam Faith this summer?

LULU and Adam Faith have both been booked for their own Southern-TV series this summer. They will each star in six programmes directed by Mike Mansfield. There are no plans for national screening at the moment, but Southern hopes to interest ITV in fully networking the two series.

Lulu—already set to star in a BBC-2 series starting April 23—will be showcased in an all-music presentation. Adam's series will be more off-beat and will feature sketches and situation routines.

Southern-TV's pop request show "As You

Like It"—two of which have already been screened locally as pilots—has now been passed for network screening. An ITV planning committee was this week expected to slot a series of at least six shows into the summer schedule. They will be of 30 minutes duration, and will be screened at a peak viewing time—probably on Saturdays.

As previously reported, Mansfield is also to direct an independently produced TV spectacular—co-starring Sandie Shaw and Adam Faith—to be made at Wembley in July.

## BUSTER, FARLOWE, HERMANS HERMITS

PRINCE BUSTER'S follow-up to "Al Capone" and a new single from Chris Farlowe are scheduled for release. Title of the Tremeloes' next disc has been switched, and will now be an old Four Seasons' number. Tom Jones is recording a live LP of his cabaret act, and albums by Herman's Hermits and Cliff Richard are out today. A big EP supplement includes releases by Petula Clark, Sandie Shaw, Herb Alpert and the Lovin' Spoonful.

"The Ten Commandments" (Blue Beat) is Prince Buster's new single out next Friday (14th). Chris Farlowe sings a Jagger-Richard number, "Yesterday's Papers," from the Stones' "Between The Buttons" LP. Release of the single (Immediate) is on April 28.

The Tremeloes have shelved plans for the release of "Up, Down, Round And Round," and instead their new CBS single on April 21 will be the number which received the best reaction on their

—new... recent tour, "Sil... It was the "B"... Seasons' "Rag I... New singles on... include Crispian... "Almost Pe... Andrews' self-pe... To You" (bot... the Shadows' title... "Maroc 7"... Jimmy Ruffin's... All The Love... Motown) is iss... (14th). Decca were... recording Tom J... act at London... Town for release... late spring or ea... "Dandy," "I... "Listen People"... tracks featured... "Best of Her... Vol. II" (Colum... On the same lat...

# "I'M NOT LEAVING—YET!" —says Trogg Chris Britton

CHRIS BRITTON is to remain with the Troggs—at least for the time being—despite last weekend's announcement that he was leaving immediately. In a dramatic last-minute move on Wednesday morning at London Airport, where the Troggs were preparing to leave for their Italian tour, Britton arrived with seconds to spare and flew with the group.



Troggs manager LARRY PAGE (left) pictured in London recently with CHIP TAYLOR, composer of two of the group's hits, "Wild Thing" and "Any Way That You Want Me." Taylor brought a new song for the Troggs which is expected to be their next single release. Page has signed Los Brincos (recently awarded a trophy in Cannes as Spain's Most Popular Group) to his Page One label; the group arrived in London this week to begin recording under his direction for their first British single and LP. Page has also signed a Spanish girl singer, Massiel.

Chris had announced that he was leaving the Troggs because he resented the "long-haired, drug-taking" image currently being applied to pop artists. Manager Larry Page, after attempting to dissuade Chris, then started rehearsing ex-Trogg Dave Wright (at present lead guitarist with the Loot) as his replacement.

However, the situation came to a head on Wednesday when Page phoned the NME from London Airport with this exclusive statement:—

"After Chris' decision to quit last week, Dave Wright stepped in as a temporary deputy. But three days rehearsal in Andover with the group convinced me that there is no adequate replacement for Chris.

"Following a recording session last night with Los Brincos, I drove to Andover and delivered an ultimatum to Chris—saying if he was not at the airport this morning, I would sue him for breach of contract. All the Troggs are under a four-year contract to me.

"I regret having to enforce compulsive measures, but Chris must realise we are under an obligation to fulfil commitments already negotiated."

Shortly before leaving London Airport, Britton himself phoned the NME with his version of the story:

"As far as I am concerned the position is exactly the same: I want to leave the group. I am unhappy with the business.

"I have checked my contractual position and I know that Larry is within his rights. But I am hoping he will release me when he finds a suitable replacement."

The Troggs, with Britton in the party, are expected to return from Italy today (Friday). They leave immediately for dates in Ireland until Sunday. A recording session for the group's new single was cancelled last week, but another is booked for next Monday on which it is said: "Chris Britton will be required."

### Gerry TV host

Gerry Marsden this week began a six-week residency in the Tuesday edition of Rediffusion's "Disney Wonderland". He is presenting his own musical quiz.



CHRIS BRITTON

### LAST-MINUTE AUSTRALIAN TRIP FOR DAVE DEE

DAVE DEE, Dozy, Beaky, Mick and Tich have been booked as last-minute replacement for the Hollies on this month's package tour of Australia and the Far East, co-starring Eric Burdon and the Animals and Paul and Barry Ryan. As reported last week, the Hollies have withdrawn from the tour owing to the continued illness of their drummer Bobby Elliott.

The Troggs were originally being sought to take over from the Hollies, but were unable to get out of various commitments in this country. The Dave Dee group has been more fortunate in being able to withdraw from existing British engagements.

Animal's bass guitarist Danny McCullough broke his wrist during the group's American tour and has been replaced by the bassist from the Mothers Of Invention. A deputy is being sought for the Australian tour.

The Dave Dee unit and the Ryans leave London today (Friday), and are joined in New Zealand by the Animals (travelling from America) for the opening date next Tuesday. After a 17-day Australasian tour, the package then plays concerts in Singapore and Hong Kong. Dave Dee and the Ryans subsequently visit America, while Burdon and his group return to this country.

### RYANS IN CABARET

The Ryans arrive back in Britain at the end of May, and play a ballroom date at Tenby Valance on May 29. They are also set for cabaret weeks at Sheffield Cavendish (June 18) and Newcastle Cavendish, doubling Sunderland Wetheralls (July 16).

The Hollies have now also been forced to cancel their Japanese visit in early May, owing to Elliott's illness. He is now expected to have an appendix operation early next month, and it is hoped that he will rejoin the group for its Yugoslavian tour from June 10.

Dave Dee's drummer Mick Wilson married hairdresser Pauline Christie at Salisbury on Wednesday.

By Arrangement with Harold Davison

Eric Delaney

presents

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AND

HIS BAND

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### BRITISH RAIL TO LAY ON 'MONKEE EXPRESSES'

MONKEE fans in their thousands have swamped the Empire Pool, Wembley, with ticket applications for the group's three concerts on June 30, July 1 and 2. But by taking advantage of the special application form printed last week, vast numbers of NME readers were quick to reserve a place at the head of the queue for tickets.

A policy of "first come, first served" is being adopted by the Wembley Pool box office, which means that—as the NME was the only paper to publish full booking details last week—the concert audiences will comprise a large proportion of our readers.

Tickets have not yet been printed and applicants cannot expect to receive them for about another two weeks. Applications are being filed strictly by date of postmark, and will be dealt with in this rotation.

By using the postmark system of priority, the possibility of postal delay is avoided—and, for example, Scottish readers had the same opportunity of obtaining seats as London applicants provided they did not delay posting their application forms.

All envelopes containing booking applications will be held until the three concerts are sold out. It is expected that there will be full houses from postal bookings alone, without the box office opening officially.

Following a survey of the main "postmark areas" NEMS Enterprises (in conjunction with British Rail) will organise a network of special trains to take fans to and from London. NEMS say that any area with more than 300 or 400 accepted bookings will qualify for a special train or coaches, but details cannot be arranged until early May.

GORDON WALLER (of Peter and Gordon) stars in a BBC-2 play on May 15—he plays a disc-jockey in "The Fantast" by Alun Owen, who scripted the Beatles' film "A Hard Day's Night" ● Bill Phillips, General Exploitation Manager of KPM Music, leaves today (Friday) to start own publishing firm ● Cathy McGowan talks on religion in Light's "Five To Ten" next Monday and Tuesday (10th and 11th) ● David Hamilton takes over as regular Friday compere of Light's "Music Through Midnight" today.

## Hour-long for Cliff

CLIFF RICHARD and the Shadows also feature guest artists—although not a starring appearance in the "London residency at that theatre, explaining the with the panto ending last Saturday full-scale TV showcase.

A new TV series of the "Des O'Connor Show" begins on Monday, May 15 (screened on Tuesday or Friday of that week in some regions). Guests already booked include Engelbert Humperdinck, Vince Hill, Malcolm Roberts, Roy Budd, Lonnie Donegan and the New Faces.

A novelty feature of the show will introduce individual members of groups appearing on their own. During the series, those featured will include Hank Marvin and Bruce Welch of the Shadows, Joy Beverley of the Beverley Sisters, and one Tiller girl.

Judith Durham of the Seekers is also being sought.

Dickie Valentine is to star in another ATV series, to be tele-recorded in the late summer for autumn screening. Latest Palladium TV bookings include pianist Roy Budd (April 16) and Malcolm Roberts (23rd).

The Small Faces film a sequence on April 18 for one of the colour "Morecambe And Wise Shows" which ATV is producing for screening in America. It will be the group's U.S. TV debut, and they will feature their new American single release "Green Circles."



PAUL JONES The controversy "Privilege" may West End this mo... theatre on Apr... company stress th... tentative date, an... may be held up... date has been set.

**TOM JONES**  
Funny familiar forgotten feelings F 12599

**CHRIS ANDREWS**  
I'll walk to you F 22597

**CRISPIAN ST. PETERS**  
Almost persuaded F 12596

**WISHFUL THINKING**  
Count to ten F 12598

**THE NEWFOLK**  
The proud one F 12600

**ERNIE ENGLUND**  
Theme from 'The sand pebbles' MON 1005

## NEW FROM

**WARM SOUNDS**  
Birds and bees DM 120

**THE QUIK**  
Love is a beautiful thing DM 121

**BILL ANDERSON**  
Get while the gettin's good 05972



# VE, TREMS

today is Cliff Richard's LP "Don't Stop Me Now . . .", arranged and conducted by Mike Leander. A rare release on the Philips label today is a new Dickie Valentine album titled "Heart Full Of Song." It is his first LP for ten years.

Sandie Shaw sings four of the entries in this year's "A Song For Europe" contest on a Pye EP issued next Friday—titles are "Tell The Boys," "I'll Cry Myself To Sleep," "Had A Dream Last Night" and "Ask Any Woman." On the same label, Pet Clark's EP "This Is My Song" comprises the title track, "I Couldn't Live Without Your Love," "Colour My World" and "Who Am I."

Other April 14 EPs include Herb Alpert's "Five Minutes More" (A & M), the Sandpipers' "Angelica" and James Brown's "Bring It Up" (both Pye-International), and the Lovin' Spoonful's "Nashville Cats" (Kama Sutra).

The Manfred Mann group — currently cutting an instrumental LP—plan to extract two titles for release as a single.

# special shadows

in their own hour-long ATV show. Titled "Cliff," the show will have been booked. Cliff declined "Cliff's Pantomime Show" during his panto tour. It was his only day off. But he was able to concentrate on a new show—THE BIG O!



An out-of-character ROY ORBISON plays a tender love scene with actress JOAN FREEMAN—it's a sequence from Roy's first MGM film, "The Fastest Guitar Alive," soon to be seen in this country.

## TONY BENNETT IN OWN BBC-2 SPEC

Tony Bennett will star in a 45-minute BBC-2 presentation to be recorded during his May visit to this country. It will be screened in June as a "Show Of The Week." Rita Pavone and Dickie Henderson are also booked for this series.

On BBC-2 next week, Burl Ives guests in the "Danny Kaye Show" (this Sunday) and the Nitwits star in "Something Special" (Thursday).



TONY BENNETT

## RUSS CONWAY FOR TV SPEC, CONCERTS

Russ Conway stars in a 45-minute Rediffusion show on Friday, April 14—the probable forerunner of a summer series for that company. Titled "Russ Conway's Gaslight Show," it also features Marty Wilde and the Bonzo Dog Doo Dah Band.

After his forthcoming South African tour, Russ headlines a string of eight summer Sunday concerts at Margate Winter Gardens, starting July 16.



RUSS CONWAY

## BROWN, PICKETT, JR. TO TOUR?

James Brown, Wilson Pickett and Jr. Walker and the All Stars are likely to make British tours this year. Dick Alen of New York's Universal Attractions arrived in London this week to negotiate summer-autumn visits by the three stars.

The NME understands Mel Torme is in line for a season at London's Talk Of The Town, probably opening on June 5.



JAMES BROWN

# HUMPERDINCK TV SERIES, BIG CABARET, MOVIE

ENGELBERT HUMPERDINCK is to star in his own television series in the autumn. He is set to make his London cabaret debut at the Talk Of The Town theatre-restaurant and is expected to start work on his first film at the end of the year. Humperdinck's "Release Me" hit—now in its sixth week at No. 1—will have qualified for a Gold Disc by the end of this week. He visits America in the early summer to promote the U.S. release of the record.

Engelbert has been offered his own ATV series of six half-hour shows to be screened during the autumn. Although contracts have not yet been signed the NME understands he is certain to accept.

He will make his Talk Of The Town debut during the run of the TV series, probably in October. It will last a minimum of four weeks.

Humperdinck has received three offers to star in films. One of them, described as "particularly attractive", is now under negotiation and terms are expected to be finalised shortly. It is a musical with an Indian background. Shooting is tentatively set to start at the end of the year.

By Tuesday night this week "Release Me" had sold well over 900,000 copies in Britain alone. It is still selling strongly and there is no doubt that it will pass the million mark before the end of the week.

This will make it the second record by a British artist to qualify for a Gold Disc on British sales this year.

Engelbert has declined an offer of a Blackpool summer season show, to enable him to visit America in the early summer. His "Release Me" enters the Billboard Hot 100 this week. He will also undertake British provincial cabaret dates during the summer period, two of which are Batley Variety Club (June 18 week) and Darwen Cranberry Fold Inn (July 17 week).

On June 4 Humperdinck plays two concerts in Brussels. His current British hit is also at No. 1 in the Belgian hit parade—the second chart-topper he has had in that country.



## Vince drops summer show — U.S. instead?

VINCE HILL has dropped out of his planned summer season at Great Yarmouth Windmill Theatre with Freddie and the Dreamers. Instead, he will undertake his first tour of America. TV and cabaret dates are currently being lined up. Vince will also promote his "Edelweiss" disc, which is now challenging for a U.S. chart position.

Vince will attend the Golden Rose Festival at Montreux in Switzerland at the end of this month, as official representative of ABC-TV. He will also appear in a special cabaret for executives attending the event. He is booked for three days of TV in Holland in early June.

Co-promoter Danny Betesh secured Ruby Murray and comedian Joe Baker to replace Vince in the Yarmouth summer show. The Tornados are also on the bill. Betesh told the NME "Vince agreed to play Yarmouth six weeks ago, and has been sitting on the unsigned contract ever since. Apparently, he now feels that with his new-found chart success a summer season would be too restrictive."

Herman's follow-up to "A Kind Of Hush" will be released towards the end of May. It will be chosen from two tracks—compositions by Geoff Stephens and Neil Diamond.

## HERMAN U.S. RETURN

HERMAN'S HERMITS will play another lengthy tour of America in July for six weeks. Exact date of departure will be known when shooting on Herman's film "Mrs. Brown You've Got A Lovely Daughter" is completed.

Rehearsals and soundtrack recordings for the film are now taking place, but the actual production has been delayed until May 8. Shooting will last about ten weeks. Final details of cast and script are expected next week.

Herman's Hermits have been re-booked for the Ohio State Fair in September, following their engage-

## MANN, TOM, TREMS, FAME, MOVE RADIO

MANFRED MANN, Tom Jones, Georgie Fame, the Tremeloes and the Move are among latest guest bookings for BBC Light Programme pop shows. Peter and Gordon are set for two broadcasts. Billy Fury and Freddie and the Dreamers have been booked for a string of appearances in the "Swingalong" series.

Tom Jones guests in "Parade Of The Pops" next Wednesday (12th). Zoot Money is set for April 26. Georgie Fame and Manfred Mann co-star in "Easy Beat" this Sunday (9th), and Lulu is booked for the following week (16th).

Peter and Gordon and Maureen Evans are added to "Monday Monday" next week (10th), for which the Dave Dee group and Jimi Hendrix are already set. Mia Lewis and Marshall Scott Etc. join Cat Stevens on April 17.

Latest "Saturday Club" bookings include Billy J. Kramer and the Dakotas (tomorrow, 8th); the Move, the Yardbirds, Peter and Gordon, the Barron Knights, Nola York and the Gass (15th); Brian Poole (22nd); and the Tremeloes (29th).

Billy Fury and the Gamblers, Clinton Ford, Julie Felix, Rosemary Squires and the Sands Of Time guest in the daily "Swingalong" show from tomorrow (Saturday) to Friday, April 14. The following week's guests (15th to 21st) include Freddie and the Dreamers, Maureen Evans, the King Brothers, Guy Darrell and the Lorne Gibson Trio.

David and Jonathan and Danny Street join the Move in "Pop North" on Thursday, April 20.

## Fame cabaret, dances

Georgie Fame is booked for a week's cabaret from April 16, doubling at South Shields Latino and Newcastle Dolce Vita. Club and ballroom dates for Fame include Nottingham Beachcomber today (Friday), Southport Floral (Saturday), Norwich St. Andrew's (Monday), London Mayfairia (14th) and Manchester Twisted Wheel (15th).

## TOM JONES AMONG EAMONN GUESTS

TOM JONES makes a guest appearance in ABC-TV's "Eamonn Andrews Show" on Sunday, April 16, when he joins Carmen McRae. Other new bookings for this series include Vikki Carr (23rd), Spike Milligan and Dora Bryan (30th), Billy Cotton (May 7), Roy Castle (14th) and Julie Rogers (21st).

Vikki Carr's appearance in "Mike And Bernie's Music Hall" is brought forward one week to Saturday, April 15. Cathy McGowan is a late booking for tomorrow's show (8th). The series ends on April 22 and is replaced the following week by "Opportunity Knocks."

Latest bookings for the new Tony Hancock series "Hancock's Place"—currently being filmed for August screening—include American singers Dick Haymes, Vikki Carr and Marian Montgomery.

Harry Secombe is one of the guests in the "Bruce Forsyth Show," six of which are being recorded for late-summer transmission in the Sunday-night variety spot. Also set are Roy Castle, Julie Rogers, the Dudley Moore Trio and the Kaye Sisters.

## Who here and there

The Who arrived back in Britain this week after their first American visit, and tomorrow (Saturday) fly to Germany to begin a 12-day tour. The group returns to Germany on May 18 to star in the TV show "Beat, Beat, Beat," in Frankfurt.

Two new British dates have been set for the Who this month, at Bath Pavilion (24th) and High Wycombe Town Hall (25th).

## Kinks' live LP

The Kinks' concert at Glasgow Kelvin Hall last week was recorded as the first half of a live LP. The other side will be waxed during their appearance at the Paris Olympia on April 23. The album is planned for late spring release.

The group is to have a new single "Mr. Pleasant", written by Ray Davies, issued solely for the European market. But a new British single is not expected for at least a month.

The Yardbirds are featured as a guitar-smashing group in the murder film "Blow Up," starring Vanessa Redgrave and David Hemmings—which goes on general release on the ABC circuit on May 14. Their version of "Stroll On" from the movie is on the MGM soundtrack LP released today (Friday).

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Two years ago, the film "The Sound Of Music" opened at London's Dominion Theatre — and VINCE HILL (whose "Edelweiss" hit comes from the show) cuts a birthday cake at the Dominion to mark the anniversary. With him is Evening Standard Personality Girl Ross Hannaman. The film has now been seen by two million people at this theatre alone.

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# CARMEN JIMINEZ discloses (reluctantly) what it's like to be GEORGIE FAME'S fiancée

THE voice was husky, friendly, but not sure. "I didn't want to talk to you," she said. "I'm not after the lime-light or anything, but everyone thought I should talk."

The 21-year-old girl in Georgie Fame's life is a most positive person. She is independent, defiant, honest, and ever concerned for her fiancée's career and well being. And she knows just where she is going, and what she is going to do with their lives. And she isn't going to marry him yet.

"Oh goodness no. We have been together since I was 17, and we still don't know each other, so I'm not going to marry him yet," she said.

She paused. "A boy like Georgie is always changing. It's all to do with his being a musician, they bend to their music. Do you notice the difference in Georgie's act, and attitude lately?"

"Well, his personality has changed. So you can't go getting hitched for life in case things go wrong. I'd be mean if I let him marry me right now."

Carmen claims to be rather neurotic while Georgie is placid. She says he is quiet while she is talkative.

"I gab away endlessly, and he listens poor chap. It's me who does all the talking in restaurants. But despite great differences in our characters we really can't do without each other."

Carmen knows a lot about pop and the boys in it. She understands all



GEORGIE with fiancée CARMEN at the fancy dress 21st birthday party he threw for her at London's Cromwellian Club in January.

the dangers of being the fiancée of a famous man. She has gained knowledge from experience and been hurt by it.

And despite an outward air of not caring, she does care, especially about her relationship with Georgie.

"It's not been easy, being his girl," she said. "I haven't found any

glamour in it at all. A pop star's girl is the centre of lies and digs.

"People surrounding pop have nothing better to do than make evil cracks about people like me. I had too much of it, so now I stay at home when Georgie goes to gigs.

"Actually gigs get very boring anyway. When Georgie is at a show he

is only doing his job after all, and wives and fiancées don't go to watch their blokes writing invoices or selling shoes.

"I like watching Georgie on television because I can enjoy his act in peace then. And sometimes if he plays a nice theatre where he can buy me a ticket, I go along. He likes me to go. He often asks me why I won't. But I'm not thinking of myself, I feel he is better off alone. Without me he can have a drink with the band, all men together, and really relax.

"Also, if I follow him round everywhere, what is there new to say to him? Much better I should have been somewhere exciting, or spoken to some interesting people, and be able to add something to his day.

"I think with a boy like Georgie, you've got to be on the ball, and interesting at all times. If you were dull you could lose a boy like him."

Have they any other definite plans for the future together?

"Well Georgie wants a big house instead of the mews house he has now. We will get that as soon as we see the right thing. What we want

from the future is a peaceful relationship.

"At the moment we get so little time together alone. There are always friends around, and visits to clubs and hardly any time to ourselves. Georgie is basically a very homely person. I enjoy making his home comfortable for him."

What does she do that keeps her and Georgie together?

"I can't imagine," she said, and half laughed. "Socially I do just about nothing, because everyone loves Georgie, and at least 5,000 people simply loathe me."

"I think I leave him his independence, which men need if they are to feel like men. And I advise him on clothes, which I'm not too bad at. I always buy his shirts, and I fetch and carry parcels to and from cleaners, tailors, and shoe makers."

She was suddenly silent, a soft look in her dark eyes.

"What do I do for him?" she said. "I guess I care about him, feel for him, worry over him, well it sounds rather potty and sloppy, but you could say I love him."

Next week: PETER ASHER'S girl friend, BETSY DOSTER.

LPs by Allen Evans

\*\*\*\* TOM JONES: GREEN GREEN GRASS OF HOME (Decca, LK 4855).

On the first side, I thought Frankie Laine was back! That's meant as a compliment, because Frank was the top man of the vigorous, outdoor songs like Riders In The Sky and Sixteen Tons, and Tom really belts these out with all the Laine energy. The whole album swings along in this manful, gutsy way, with other standouts Ring Of Fire, the catchy Mohair Sam, Cool Water, and his two big single hits, Detroit City and the title tune. Slower in pace, but with plenty of appeal, is Funny Familiar Forgotten Feelings, and this 4-F title should take him into the single charts again, as his latest release. The vocal and instrumental backing is top class, but gets no name credit on sleeve or label. But Tom is the star all right, Wales greatest country-and-western entertainer.

Other titles: He'll Have To Go, Two Brothers, My Mother's Eyes, A Field Of Yellow Daisies, (I Wish I Could) Say No To You, All I Get From You Are Heartaches.

\*\*\*\* CAT STEVENS: MATTHEW AND SON (Deram, DML 1004).

This pleasant singer with the resonant, penetrating voice hits it big with his debut album, backed by a swinging group and produced by Mike Hurst, who did the arrangements with Alan Tew. The more remarkable is that all 14 tracks are written by Cat himself, which must make him one of the most talented solo singer-composers around today. Some of the tunes are a bit monotonous, but all have some arresting item in them. He kicks off with three single hits—Matthew And Son, I Love My Dog (his hits) and Here Comes My Baby (Tremeloes), and goes on from there with more good stuff.

Other titles: Bring Another Bottle Baby, Fortobello Road, I've Found A Love, I See A Road, Baby Get Your Head Screwed On, Granny, When I Speak To The Flowers, Tramp, Come On And Dance, Hummingbird, Lady.

\*\*\*\* CLIFF RICHARD: DON'T STOP ME NOW (Columbia SX 6133).

Cliff goes back to fast rocking-type songs on this 16-track LP, except for three or four ballads. He starts with Shout, athletic-lunged girl singers chanting behind him, and rolls slickly along with One Fine Day and includes in his "fasties" Move It, his first disc (1955). This sounds a little dated now, but Cliff rips into it enthusiastically. Cliff also gives good treatment to two Lennon-McCartney songs, the fast I Saw Her Standing There and slow ballad, I'll Be Back. No Shads on this LP, except for Bruce and Hank vocally on You Gotta Tell Me, but Mike Leander conducts a swinging band through his arrangements (and he'll be with Cliff at the NME Poll Concert, so you'll hear from tracks from this LP there).

Other titles: Heartbeat, Hang On To A Dream, Homeward Bound, Good Golly Miss Molly, Don't Make Promises, Don't, Dizzy Miss Lizzy, Baby It's You, My Babe, Save The Last Dance For Me.

\*\*\*\* THE MANTOVANI SOUND (Decca, LK 4859).

Like wine, Mantovani's magical orchestral lushness gets better with age, and this latest album combines all the liting majesty of Monty with the best songs from the best musicals, including the title tune from "Fiddler On The Roof", "Hello Dolly", and Climb Ev'ry Mountain from "Sound Of Music". A truly intoxicating album, this.

Other titles: Dear Heart, People, Charade, Who Can I Turn To, What Kind Of Fool Am I, As Long As He Needs Me, I Have Dreamed, The Sweetest Sounds, I've Grown Accustomed To His Face.

\*\*\*\* PEDDLERS: LIVE AT THE PICKWICK! (Phillips, BL7768).

Versatile vocal-instrumental group, who hold court at the London Pickwick Club, give you a varied mixture of jazzy pop, with big accent on Roy Phillips on the organ, and some good vocalising of songs such as Over The Rainbow, Gotta Travel On, and You Are My Sunshine, plus some torrid instrumentals of their tune, Gassin', Misty, and Back In Your Own Back Yard.

Other titles: El Pito, Georgia On My Mind, I Love Paris, What'll I Do, I Wish I Could Shimmy Like My Sister Kate, Walk On The Wild Side, Outplay.

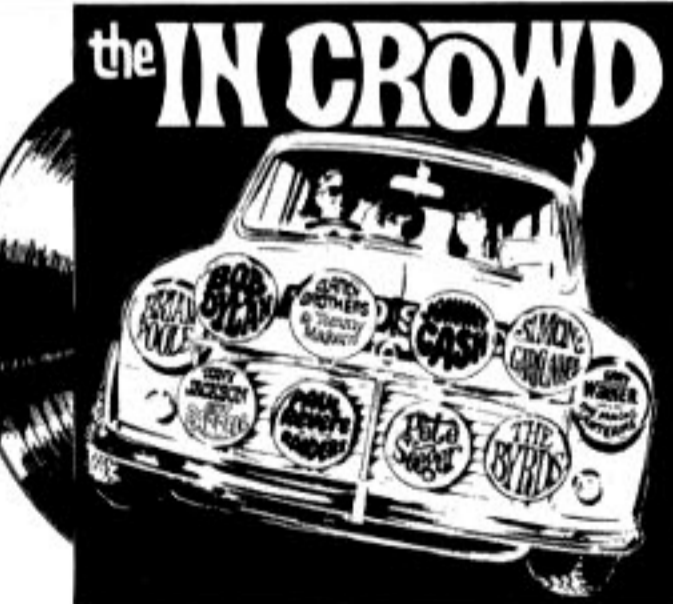
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# ALAN PRICE WANTS MORE CREDIT FOR SET

... and invites  
**KEITH ALTHAM**  
to meet them

**THE** great attraction everywhere at present is 'Alan Price and his amazing invisible musicians'—at least his Set are heard but seldom seen — or given the credit they deserve!

Alan invited me along to rehearsals at Aberbach Music in Savile Row so I could get to know and name 'the six guilty men', who now include newcomer Terry Childs, who takes over baritone sax and whose greatest claim to fame would appear to be that he made his show business debut as a bridesmaid in a Gilbert and Sullivan light opera!

Before meeting the rest of the team I was given a preview of three new numbers being worked into their cabaret act, including an extremely catchy composition written by Pricey, "The House That Jack Built" which has an inspired chorus and catchy flute passages. It is one number under consideration for the next single.

"Eric Burdon does not do any of the old Animals' hits in his act now," said Alan, "and as we're always getting requests for them we're doing a new arrangement of 'Don't Let Me Be Misunderstood'."

## Accomplished

Alan and his mini big band are certainly the most accomplished musical team I've heard in years and they prove it on numbers like this where trumpet player John Walters makes a musical meal of the catchy riffs. "Knock On Wood" was another faster blues number they played me and guitarist Peter Kirtley, who plays a little like Stevie Winwood and moves like Steve Marriott, plays with such enthusiasm you can't help but single him out for praise.

The most impressive thing about the whole band is the sympathetic



and almost telepathic understanding between rhythm and brass.

In a scene so long restricted by the limited three guitar and drums line-up, this band is producing the most listenable and danceable sound for a long time.

The immediate problem is to follow that chart splintering success, "Simon Smith and His/The Amazing Dancing Bear." (Even Alan is not sure of the right title!)

"It's had a remarkable effect on the college students," smiled Alan. "Everyone comes up to me and says 'I'd like to shake hands with you' and I say 'Why?' and they say 'Just to congratulate you on the record.' It's very nice but very strange!"

There was a small break in rehearsals when Ian (their road manager who wears exotic floral shirts and ties) produced a Jimi Hendrix demo disc of one of Hendrix' own

compositions, "The Wind Cries Mary."

Peter squatted cross-legged in front of the loudspeaker and adopted a reverent attitude—not uncommon amongst guitarists listening to Hendrix—as the disc was played.

Alan cocked his head on one side, observed, "I like it," and grinned hugely at Dylanish-lyrics like "the traffic lights will turn blue tomorrow!" Another possible single?

## Comedian

Drummer Roy Mills is referred to by Alan as the comedian in the group although Roy maintains—"that was my drumming he was referring to"—which illustrates Alan's point perfectly.

I questioned as to whether any of the Set were ever recognised by fans.

## FACES BEHIND THE SOUND

**ALAN PRICE SET (l. to r.): BOOTS SLADE (bass), ROY MILLS (drums), JOHN WALTERS (trumpet), ALAN (organ, vocals), TERRY CHILDS (baritone sax), STEVE GREGOR (tenor sax), PETE KIRTLEY (guitar).**

"Ever since I grew the sideburns and moustache and got a big close up in 'Crackerjack' it's never been the same," declared John and looked much hurt at the hilarity this remark caused.

What will happen if the record is a smash in the U.S.? Will the "anti-flying Price" take wing?

"They'll fly I'll go by boat," declared Alan.

"Did you see that TV programme about the new Jumbo Jet?" asked Boots enthusiastically.

"I don't want to know," shouted Alan and turned from pale to paler. "When can we expect the next LP?" "There won't be a next LP,"

affirmed Alan, who was not exactly ecstatic over the last one, which was recorded in about three days. "I hope our next album will be one of our golden hits," he added dryly.

In spite of the anti-album campaign I discovered that Alan has three more Randy Newman compositions in the can—"No One Ever Hurt This Bad," "Come And Dance With Me" and "Tickle Me" augmented with strings.

Pricey is also finding that it pays to be nice—which he manages without really trying.

"It doesn't hurt to be polite," he says. "The 'Top of the Pops' people have been very good to me—I think I must be the only artist to be allowed to play both sides of his

record on one show."

Then we arrived at the sudden and mysterious disappearance of "Gladys." "Gladys" is Alan's newly acquired, recently lost, black-and-white lady cat.

"I'm really worried—she's completely disappeared," said Alan. "We live in this mews and if she strays out on to the end of the road there's all that traffic."

Which left a beautiful opening for Roy Mills who delivered the immortal lines.

"Perhaps she heard 'the mews' and went out to look for them!" Alan turned from paler to palest! Who needs money when you're punny!

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# PUPPET: the laughs turned to gasps



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

**THE** Unofficial Sandie Shaw Supporters Club, including her personal bassoon player; the girls who sing "ooh pah pah, ooh pah pah" on "Puppet On A String," formidable manager Evelyn Taylor, friend Adam Faith, compere Rolf Harris, TV producer Mike Mansfield, composers Bill Martin and Phil Coulter, publisher Jimmy Phillips and old Uncle Tom Sloane (head of BBC Light Entertainment) and all are now in Vienna for the Eurovision Song Contest tomorrow (Saturday) when the barefoot princess hopes to sing her chart-stormer into first place.

### Says SANDIE SHAW, in Vienna this weekend for the Eurovision finals

By  
**KEITH ALTHAM**

"Everyone laughs at 'Puppet,'" Sandie told me somewhat dolefully, "they all laughed when I recorded it—now some of the critics are gasping in surprise at its success and the hit has come just at the moment when I needed a boost to my morale!"

Does Sandie think the number was the best of those she sang as possibles for the Eurovision contest.

"It was the most commercial," said Sandie with typical frankness, "numbers that I like seldom get into the charts."

"After having a couple of half-hits it's nice to be able to turn round and say 'yah boo' to a few people—thanks to 'Puppet.'"

## Student

I met Sandie at the Putney ball-room where she was rehearsing the last of the Rolf Harris Shows. Dressed in ski-pants, a boy's sweater and thick rimmed glasses she looked like a 14-year-old student escaped from a Pitman college.

We exchanged a few "cross-words." "What's 14 across, another name for restoring old buildings—something like venerate?" enquired Miss Shaw chewing a pen as she applied her mind to the "Mirror's" puzzle.

"Renovate?" I suggested and having assisted with four other clues was promptly informed: "You can tell you're a journalist by the way you know how to twist words." This was promptly followed by a hasty request as to whether I would like a cup of tea—in case my feelings had been hurt.

Eventually Sandie was excused dancing rehearsals until the afternoon and we drove about Putney in my car with Sandie wrapped in an enormous fur coat (prop for the Sandie Shaw and her amazing dancing bear routine) looking for somewhere to eat.

"It's not really dancing—it's

animation," replied Sandie to a question about how her lessons were going.

"I'm learning to animate." She does it very well.

We talked of the current trend of balladeers like Vince Hill, Engelbert and Doonican in the charts.

"It must be funny for someone like Vince to find himself on 'Top Of The Pops' and acclaimed by a teenage market after working so long outside it," said Sandie.

"I worked with him once in cabaret—he's very nice and very professional. 'My mum has a funny thing about Engelbert—she keeps asking if I know him and can I introduce her?'"

We found a nice public house on the outskirts of Putney where in spite of having declared her bizarre preference for "blackcurrant and ice cream" Sandie ordered steak and salad with "no tomatoes."

## Film offers

We discussed the innumerable film offers she has turned down recently including one from the Italian director Fellini.

"I can't remember them all," said Sandie. "There have been so many. Mostly I can't do them because of previous commitments, but we're waiting for the right part. I'd like a script specially written for me."

"After the Song Festival I'm doing a lot of work in the casinos in Italy and Spain. I like Italy—the journalists there are so nice."

"All the young journalists came and took me out in Rome one evening. At two o'clock in the morning I had them all seated around the fountains with their shoes off and feet in the water."

"Look," exclaimed Sandie pointing behind me, "it's him—Steve Hawkins!"

Steve Hawkins transpired to be Jack Hawkins the film actor and Sandie couldn't take her eyes off him—I ventured to suggest she should not stare.

"Why not?" pouted Miss Shaw, "he's got a nice face—maybe he likes being looked at."

In addition to her golden coils about her wrist, gold watch and gold rings I noticed Sandie was wearing a tiny daisy pin.

"That was given to me by a very nice Italian boy who runs a hairdressing salon in Milano," said Sandie.

"He came to the set to do my hair and he was wearing it in the neck of a jumper. I said that's nice and he said, 'because you are important person I give it to you.'"

"Next time I saw him was a few months later when he was wearing a little blue daisy pin. I asked why he was wearing a blue one and he said, 'After you leave me my 'art she go boom boom and so I'm sad and I wear a blue flower because it is sad.'"

## Replace

"While he was washing my hair his pin fell out and went down the drain—I told him not to worry and I would buy him another one."

"Imagine my surprise when we arrived at the most expensive jewellers in Italy."

"I thought they were little cheap things but they are made of gold and enamelled by a very expensive process."

Does Sandie still worry about hit records? Was she worried when the last two records made no great impression on the charts?

"Do you know when I started worrying?" queried Sandie. "I started after my second record, 'Girl Don't Come.' From then I worried that the next one wouldn't make it, and the next, and the next . . ."

Sandie is still very much the Pygmalion character she was when she first entered the charts over two years ago—still puts her bare foot right in it with indiscreet remarks and actions and is still as forgivable.



SANDIE SHAW in the dress she'll wear for the Eurovision Song Contest tomorrow (Saturday) in Vienna.

**JAMES CROCKETT (Manchester):** For some time now there has been a smear campaign against Jim Reeves by one or two pop stars. Personally, I am disgusted by it all. Can't the people concerned stand a first-class singer to get into the top ten with every one of his records? When will some people learn to grow up and 'cut out the jealousy'?

**MRS. M. DALE (Leigh):** When listening to record programmes I am infuriated by the over-critical remarks of the majority of disc jockeys. Their job is merely to announce the titles of the numbers—not to give an opinion.

**NILS OSTLUND (Sweden):** Three cheers for Cat Stevens and his new LP 'Matthew And Son'. There is no doubt that Cat is one of the best composer-singers to appear on the scene for a long time. His own versions of the songs 'Here Comes My Baby' and 'I've Found Love' prove this.

The originality of the songs on the LP shows that Cat can rely on his songwriting ability for future hits and I predict that he will soon be one of the biggest names on the English scene.

**RON TURNBULL (Edinburgh):** R.I.P. pop music. Brutally murdered by an ignorant public. When beautiful records such as 'Ruby Tuesday', 'Penny Lane' and the Left Bank's 'Walk Away Renee' fail to reach the top of the charts who can deny pop is dead?

As long as unoriginal, boring rubbish like 'Release Me' can sit unchallenged at No. 1 for so many weeks there is little chance that genuine pop will be brought to life again.

**WENDY COTTON (Ruislip, Middlesex):** Cliff Richard certainly hit the nail on the head when he said that the Everly Brothers had thrown away 'It's All Over' on an LP (NME April 1). There are many other Everly recordings which have been wasted in the same way.

In 1960 Don and Phil recorded an unbeatable version of 'Memories Are Made Of This' which Val Doonican recently made a hit. 'The Wayward Wind' was successful for Frank Ifield and their beautiful recording of 'Jezebel' was forgotten while Marty Wilde made the charts with it. One wonders just how many more hits the Everlys have thrown away.

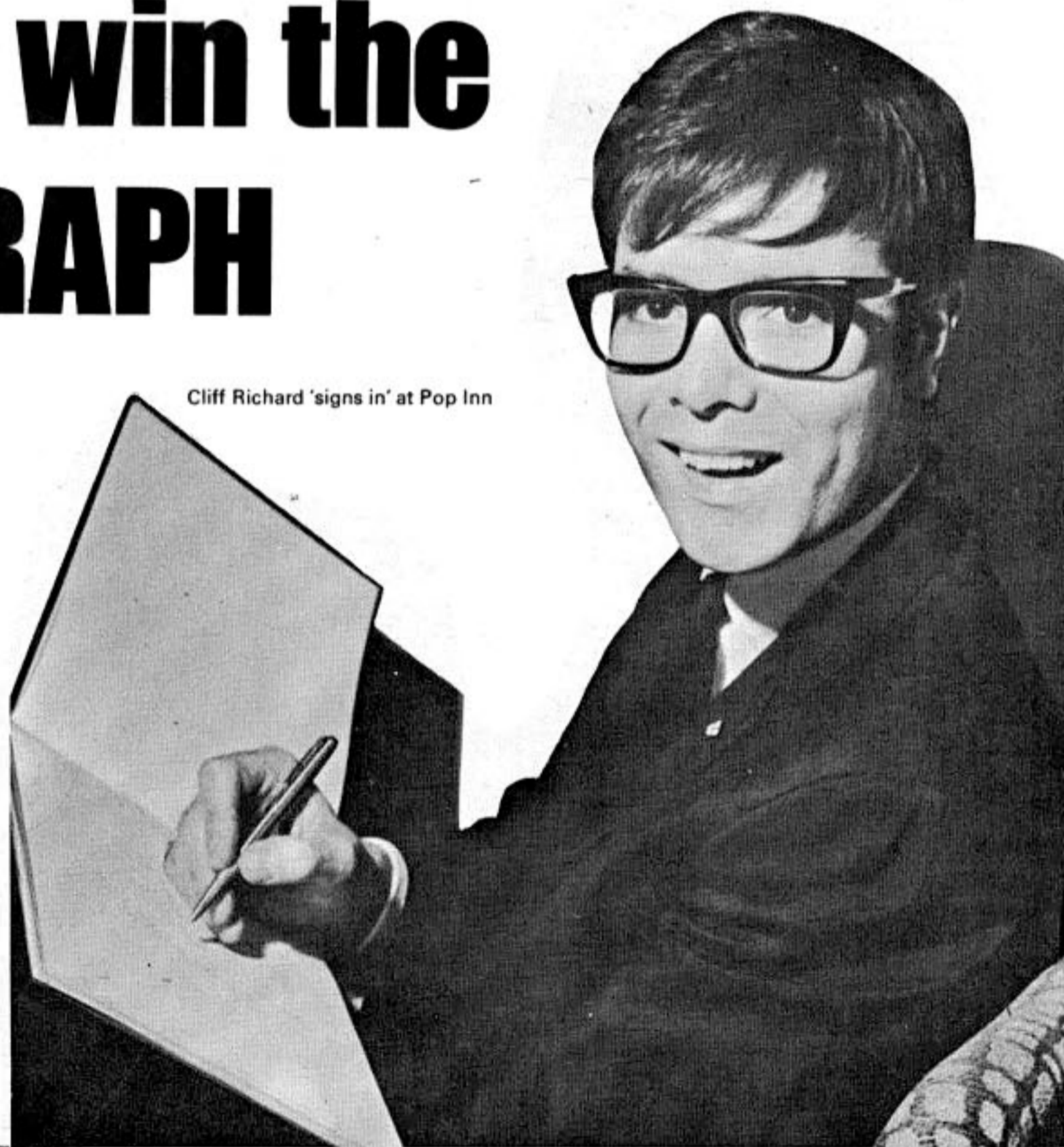
**KEVIN EDWARDS (Nuneaton):** Mr. John Mayall and his Bluesbreakers must be the most underrated group in the country. Now that Eric Clapton with the Cream has gained recognition isn't it about time that we showed our appreciation of other artists of this calibre?

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Cliff Richard 'signs in' at Pop Inn



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Relaxing backstage on the opening night at Finsbury Park Astoria (l to r) JIMI HENDRIX, CAT STEVENS, GARY LEEDS and ENGELBERT HUMPERDINCK.

**RECORDS OF THE WEEK!**  
**MAX BYGRAVES**  
**MY CUP RUNNETH OVER**  
 7N 17306  
**THE TONY HATCH SOUND**  
**BEAUTIFUL IN THE RAIN**  
 7N 17298

**TAILPIECES** by the **ALLEY CAT**

VIRTUALLY certain this is Engelbert Humperdinck's last week at No. 1—but will Frank and Nancy Sinatra replace him, or the Monkees? ... Interesting question: was Brian Epstein financially pleased with Fats Domino at Saville? ... Likely new British U.S. hits: Eric Burdon's "When I Was Young," Tremeloes' "Here Comes My Baby," Who's "Happy Jack" and Engelbert Humperdinck's "Release Me" ...

Spencer Davis' relationship with Stevie Winwood now very strained? ... Palladium chief Leslie Macdonnell reports huge bookings for Tom Jones' variety season ... Petula Clark and recording manager Tony Hatch disagree over her next single ... Your Alley Cat knocked out by Rose Brennan's singing on Tuesday's BBC Val Doonican radio show ... Noted U.S. personality Dan Crewe here ... Not one of Burt Bacharach's best tunes—Herb Alpert's "Casino Royale" ... Six weeks at No. 1, Engelbert Humperdinck unlikely to equal Tom Jones (seven weeks) ... Few kind words for Bacharach on "JBJ" ... Vastly improved: Herman's dart-playing ...

At Savoy Hotel, David Frost led cheering at Julie Felix's cabaret opening ... Laryngitis keeps Adam Faith silent for two weeks ... Andrew Oldham backstage to visit Walker Brothers at Finsbury Park ...

Peter Pye (formerly of the Honeycombs) marries dancer Christine Worthington on May 10 ... Can you imagine Prince Charles playing cello on Trogs' next single? ... At London club, Lulu's date was Cat Stevens ... Although Cilla Black's "Alfie" failed in U.S., Burt Bacharach hopeful of success with Dionne Warwick's version ... "The Happenings," Supremes' next single ... Miriam Makeba joins Reprise ... Joanne Sommers signed by Capitol ...

MGM label chief Mort Nassitar here—helped by Harold Davison to set up new organisation ... Reader Margaret Hughes quickly rushed to Simon Dee's aid—thinks your Alley Cat is boring! ... Will Whistling Jack Smith's chart success create Ronnie Ronalde come-back? ... For Spencer Davis, new Super-Mini ... Society news: Evelyn Taylor now Mayfair near-neighbour of Phil and Dorothy Solomon ... Hull City FC goalkeeper Ian McKechnie blushes when fans call him Frankie Vaughan! ... At London's Bag O'Nails club, John Maus, Marianne Faithfull, Otis Redding and Chris Farlowe there to see Mary Wells perform

Spanish group Los Brincos getting big push from Larry Page in Britain ... Gary Leeds ardent supporter of Jimi Hendrix ... Can producer John Heyman explain delay of Paul Jones' "Privilege" film? ... Engelbert Humperdinck's publicity now handled by Chris Hutchins ... New chart entrants Dubliners greatly helped by Eamonn Andrews show TV appearance ... On Walker Brothers Palladium



**NEW to the charts**



The DUBLINERS (l to r) CIARON BOURKE, BARNEY McKENNA, LUKE KELLEY, RONNIE DREW and JOHN SHEEHAN.

**Are Dubliners just a freak?**

AFTER Val Doonican, are the Dubliners the first sign of a wave of Irish in the NME Chart? Will Eire's favourite showbands soon be raving it up at the Speakeasy or the Cromwellian? Or is the Dubliners' bawdy "Seven Drunken Nights" just a once-in-a-lifetime freak hit? Time will tell, but meantime this

TV, John Maus showcased strongly with Scott Engel—but no Gary Leeds solo shots ... Wayne Thomas (on Coral) sings Cat Stevens' "I've Never Known A Lady" ... For Frank Sinatra's birthday in December, Mia Farrow buying him London taxi ... Grossly exaggerated: David Wright (in "Daily Mirror") said Trogs had ten Top 20 hits ... Hasn't Paul Jones' friendship with Engelbert Humperdinck cooled? ... Buddy Rich told London theatre audience: "Dusty Springfield is my favourite boy singer!" ... Almost two years since Dave Clark Five's last chart entry ... Kenneth Wolstenholme (BBC-TV) thought Ian McKechnie (not Derek Dougan) looked like Frankie Vaughan ... Now switchboard operator: Tony Jackson, former lead singer with Searchers ...

In Paris, Brigitte Bardot tossed party for Trini Lopez ... This summer in London, Sammy Davis films "Salt And Pepper," with Peter Lawford co-starring ... Was Vince III? ... Scott Engel presumably smokes (Jonathan) King-size cigarettes ... Is Simon Dee preparing to send Frank and Nancy Sinatra congratulatory cable? ... Cracks Val Doonican: "I waited 14 years to become an overnight success!" ... Burt Bacharach will record for Herb Alpert's A & M label ... In U.S. Top 30, Arthur Conley's hit produced by Otis Redding ... Australian critic says Frank Ifield more polished than Padawax! ...

"Tickle Me Tootsie Woosies" Janie Jones' next single! ... U.S. concert tour by Frank Sinatra (backed by Buddy Rich band) in July ... Norman Vaughan suggests to follow-up Whistling Jack Smith's hit: "I Was Adolph Hitler's Decorator"—also "I Was Field Marshal Von Rundstedt's No. 1 Target, But He Missed Me When Harry Secombe Got In The Way!" ...

**ANDY GRAY**  
 sees ...  
**FRANK IFIELD**

FRANK IFIELD has some slick song material specially written for his punchily delivered singing act at the London Palladium, where he headlines "Showtime" for two weeks. He links his opening songs with it and ends with a longish "Don't Talk Just Sing" tune. After that he gets down to stock successes like "Please," "Tobacco Road," "I Remember You," a tuneful Johnny Mercer medley, backed by the able Palladium orchestra under Frank's MD, Johnny Hawkins. But he scored most playing guitar by himself and singing Jim Reeves' "He'll Have To Go!" Rest of the bill hits were Des Lane (penny whistle man who always wins big applause), the ever-wonderful 8'd Milward's Nitwits comedy band, a dancing elephant who plays harmonica and drums, and the hard-working Mike and Bernie Winters.

**JULIE FELIX**  
 AMERICAN folksy singer Julie Felix blends perfectly with good food and wine at the Savoy Hotel, where she makes a most successful debut, looking lovely in a simple, lacy white and gold dress, accentuating her long black hair. With her rather beat-up acoustic guitar and clear voice she charmed with numbers about Spain (in Spanish), Berlin, "Guantanamo," and some Donovan fantasy. And with a small combo headed by her MD John Cameron (she shares him with Donovan), she sang a jazzy "Don't Make Promises You Can't Keep." I should think the Savoy will want delightful Miss Felix back many times.

**BUDDY RICH**  
 BUDDY RICH and his orchestra from the States provided lusty big band swing sound at the New Victoria, London, on Saturday. Highlight of a 90-minute programme were "Love For Sale" and a long "West Side Story" suite, featuring a lengthy drum solo by the amazing Rich himself. Buddy, also proved himself quite a comedian, with a rather caustic line of comedy, mostly about the facts that "25" people turned out for his first concert at Croydon the night before and how his new album, "Swingin' New Big Band" on Fontana, seemed to be a secret as well.

**WALKER SURPRISES**

WE were well and truly blitzed with "mini-happenings" on the Walker Brothers' Tour opening night, at Finsbury Park Astoria last Friday, when Jimi Hendrix literally set the scene alight after his guitar exploded in a sheet of flames at the end of his act.

The curtain fell and rose again on the Walkers' exciting act to reveal an Amazon-like fan mobbing Scott Engel and gallantly being rescued (or was it abetted?) by publicist Brian Sommerville. Cat Stevens wore a stetson and gun holster to convince us all that "I'm Gonna Get Me A Gun" was just a little old cowboy song and nothing controversial, while Engelbert Humperdinck was smooth, suave and sophisticated and followed Hendrix rather like Dr. Jekyll following Mr. Hyde.

The Walkers proved to be supreme pop stars, giving us a sensible selection of "songs to scream to" (but what a pity no one takes time out to listen to Scott Engel's fine voice), including "Land Of A Thousand Dances," "Hold On I'm Coming," "What Now My Love," "The Sun Ain't Gonna Shine Anymore," "I Need You," and finishing with "Oop Oop A Doo." Lovable "Leeds"—the Walkers' auxiliary drummer, gave us "Turn On Your Light" as his solo spot. He proved he still has his supporters. Cat Stevens looked good—in green Edwardian frock coat—sounded good, especially on "Matthew And Son" and "Here Comes My Baby." An intelligent variation in numbers, in which he also performed "I Love My Dog," "If I Were A Carpenter," and "I'm Gonna Get Me A Gun" rounded off a first-class performance. To me Stevens was the surprise packet on the show. Engelbert Humperdinck closed the first half and appeared the picture of sartorial elegance in a tuxedo, singing

WALKER BROTHERS JOHN (below) and SCOTT.



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**WHO'S WHERE**  
 (Week commencing April 7)  
 ORBISON, SMALL FACES—Aldershot ABC (7th); Romford ABC (9th).  
 WALKERS, HUMPERDINCK, STEVENS, HENDRIX—Carlisle ABC (7th); Chesterfield ABC (8th); Liverpool Empire (9th); Bedford Granada (11th); Southampton Gaumont (12th); Wolverhampton Odeon (13th); Bolton Odeon (14th).  
 OTIS REDDING, STAX—Hammersmith Odeon (8th).