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BEATLE PAUL'S NEW LIFE

Hippy, happy
TREMELOES

HUMPERDINCK
JIMI HENDRIX

• **DAVY JONES**
great surprise
— new series

TOP POP NEWS

WHY KEITH WEST CRIES

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TREMS CAPTURE 'LOVE' SOUND

NOW be honest, is there anybody who's seen a happy-looking Hippie in the last couple of days? Or maybe even a cheerful Flower Child?

I ask this because all the longest faces I've seen in London lately have been immediately above a tinkling cow bell, and the happiest, love-everybody people around right now seem

They really are happy claims NME's **Alan Smith**

★★★★ SOMETHING ELSE BY THE KINKS (Pye, NPL 18193). The Kinks may be late arriving at stage engagements, but they keep ahead on disc. They start with happy music, about David Watts (the best boy at school), go more serious with a tragedy Two Sisters (about one good, one naughty sister and jealousy), go bossa nova with No Return, a wistful piece. There's a Hawaiian guitar sound to the jogging Afternoon Tea (in a cafe waiting for a bird), and a hollow sound to the vocal of End Of The Season. There are two single hits for good measure—Waterloo Sunset and Death Of A Clown. Ray Davies has 10 composing credits, Dave Davies two, with one shared. A lucky 13 tunes for fans . . . and others.

Other titles: Harry Rag, Tin Soldier Man, Situation Vacant, Love Me Till The Sun Shines, Lazy Old Sun, Funny Faces.

★★★★ PRIVILEGE: PAUL JONES, ETC. (HMV, CPL 3623). Here is the soundtrack music from the controversial film "Privilege." On it, Paul Jones sings three numbers—Privilege (which he composed with Mike Leander, who did all the music), Free Me (twice), and I've Been A Bad, Bad Boy. He gives a dramatic drive to these compelling songs. George Bean and the Bean Runners come in strongly with rock versions of Onward Christian Soldiers and Jerusalem. The rest is by Mike Leander's orchestra—six pieces of mood music to fit the film. An interesting and varied souvenir of a film which hasn't yet been seen enough.

Other titles: Stephen, Vanessa, It's Overhears Time, I'm Alright Jackboot, Alvin, Birmingham, Oh Birmingham.

★★★★ SUPER BLUES (Chess, CRL 4529).

It's becoming popular for unit stars on one record. Here's the latest, a trio of blues names together—Bo Diddley, Muddy Waters and Little Walter—weaving great joy. And not without humour, such as one telling the other two to "Keep outta my song man" and getting a smart retort. The rhythm is fantastic on the eight long tracks, the shortest being 3 minutes 52 seconds and the longest 6 minutes

to be the Tremeloes!

The Tremeloes don't wear flowers in their hair—but in my book they've certainly achieved "flower power in sound" with their current NME Chart entry, "Even The Bad Times Are Good"!

And more than any other record in the list (as far as I'm concerned), they seem to have captured the whole philosophy of sheer happiness and love of flower power.

As Tremeloe Dave Munden said when I toured the States with the Tremeloes not long ago: "We try to make our music fun—and we're not ashamed of it, even though a lot of the so-called hippies scoff."

Ironic

"This is really the most ironic thing of all: that the people who are supposed to be the happy love-in crowd are the ones who go around town looking so mournful and making sad or weird records. "Love-in? Most of 'em should get together and have a hate-in, as far as we're concerned."

What you have to admire most about the Tremeloes is the fact that come what may, they always remain determined to be just themselves. They may wear way-out clothes these days, but they're still the same happy guys I knew when they wore smart mohair suits.

The Tremeloes are the sort of blokes who would go into a hairdresser for one of the current Hendrix frizzy hairstyles, then fall about laughing at the comedy of it!

Drummer Dave is the one who's changed the least. He just jogs



TREMELOES looking as happy as they sound (left to right) RICK WEST, CHIP HAWKES, DAVE MUNDEN and ALAN BLAKELY

along, a most likeable guy who doesn't say too much except when he has one of his bursts of singing speciality versions of the current chart hit. I'd quote some of the verses, but the Editor would only cut them out!

We were sitting in a motel room at three o'clock in the morning on that U.S. tour—in Leesburgh, Indiana—when Dave was in more serious mood and he gave me a preview of the Tremeloes' next single. You could hear the crickets and see

fireflies jumping in the dark night outside, but apart from that the atmosphere was still. Dave quietly plucked a guitar and sang the words in a whisper.

If it's issued it will be, without doubt, the most unexpected record the Tremeloes have ever released—with or without Brian Poole. The song is a strangely different number—written by an amateur com-

poser friend of the group who does his best work in a garden shed—in which each phrase seems to melt magically into the next.

Forget the fun and pub-piano style of "Bad Times" and "Here Comes My Baby," or even the gentler "Silence Is Golden." If the Tremeloes do this new number as their next single they will still once and for all the voices of those who say the group is stuck in a rut.

Choked

Said Dave: "Sometimes we get a bit choked off when people say we're not serious about our music."

"Do you know most of the radio producers in the business say they love to work with us because we capture exactly the same sound as on our records?"

Group leader Alan Blakely, like Dave, is also fighting proud of the excellent reputation the Tremeloes have with the backroom boys of the music business.

I once spent an hour talking to him off the cuff about the difficulty the Tremeloes once had with image, about their present and future, and about the way the group had had to sit down and re-think its whole position as a major recording act. It would have been a revelation to anybody who regarded the Tremeloes as being too happy to have any sense.

Al might be the zany Alfie Bass of the Tremeloes—but he's got his head screwed on the right way.

Lead guitarist Rick continues to blossom. Once he was just a superb musician but introvert with it, now he's a superb musician with a zest for enjoying life (when is he going to start playing two guitars at one time in the act again?).

Finally, Chip. Believe it or not, but it's only lately that he's begun to relax and feel completely confident within the framework of the Tremeloes—even though the rest of the group never hesitate to tell him what a good lad he is, and how his handsome baby-face attracts all the chicks!

Praise like that could have gone to a growing lad's head. But, being a Tremeloe—it hasn't.

LPs by Allen Evans

7 seconds (I Just Want To Make Love To You). Walter provides magical harmonica, Bo and Muddy guitar, vocal and cross-talk enjoyment. Good fun and terrific music. Other titles: Long Distance Call, Who Do You Love, I'm A Man, Bo Diddley, You Can't Judge A

Book By The Cover, My Babe, You Don't Love Me.

★★★★ MUGWUMPS (Warner Bros. 1697). Some interesting sounds and spirited vocalising on this nine-track album, and it should make

a collector's item, as the personnel of the Mugwumps isn't, unfortunately, likely to re-form. The girl is Cass Elliott (now the noted Mama), the three men are her husband Jim Hendricks (now with Lamp Of Childhood), Denny Doherty (Papa), and ex-Lovin' Spoonful Zal Yanovsky. Recorded three years ago in Manhattan, when they were Village children, I liked the songs very much, particularly Do You Know What

I Mean, I'll Remember Tonight, So Fine and Everybody's Been Talkin'.

Other titles: Searchin', I Don't Wanna Know, Here It Is Another Day, You Can't Judge A Book By The Cover, Do What They Don't Say.

Right, disbanded MUGWUMPS (l to r) ZAL YANOVSKY, JIM HENDRICKS, CASS ELLIOTT and DENNY DOHERTY.



THE HERD

Out of the land of shadows and darkness
We were returning towards the morning light;
Almost in reach of places I knew,
Escaping the ghosts of yesterday . . .

TF 856



FROM THE UNDERWORLD

A searching BEATLE interview by NORRIE DRUMMOND

PAUL IS STILL SEEKING, BUT GEORGE HAS FOUND A GREAT FAITH

AS most people must have noticed, the Beatles have undergone a major change in the past year. The mop-tops have gone and been replaced by four highly individual, creative personalities. The "yeah-yeahs" and the "ooohs" have given way to sitars and melotrons.

The Beatle boots and round-collared jackets have been discarded and been replaced by kaftans and beads. No longer is it news when they are seen at clubs or theatres. At last the screams are fading away.

To find out more about the great Beatles transformation I visited Paul McCartney at his St. John's Wood home recently.

I told my taxi-driver the address. "Oh, you mean where that Beatle lives," he said.

No more than half a dozen fans were waiting patiently at the massive iron gates of his house.

The gates were opened by his housekeeper, Mrs. Mills ("She still hasn't given me a tune yet," says Paul), who led me into the lounge.

Paul's huge Old English sheep-dog Martha bounded forward, leaped up, put both front paws on my shoulders and started chewing my tie.

His three cats—Jesus, Joseph and Mary—were crawling over each other underneath the television set.

Paul, dressed in a green, floral-patterned shirt and green slacks, sat cross-legged in a large green velvet armchair. Mike McGear, Paul's brother, was just leaving with several kaftans over his arm.

A large "Sgt. Pepper's Lonely Hearts' Club Band" poster is pinned to one wall. His book collection includes many works on yoga and meditation.

At the moment all four Beatles are on holiday, although they have been recording.

"When I used to tell you we didn't know what our plans were, it was simply that we hadn't been told what we were going to be doing. Now we simply just don't know."

Mrs. Mills reappeared, bearing cups of tea and a large cream sponge. "The only thing lined up for us is the TV show," said Paul, stirring his tea. "But we're still trying to work out the format. We've also been recording the past few nights, and our next album will probably come from the TV show."

Anything that the Beatles now indulge in they obviously do for love—not for money. "We can now sit back and pick and choose what we want to do. We're not going to turn out records or films just for the sake of it. We don't want to talk unless we've got something to say."

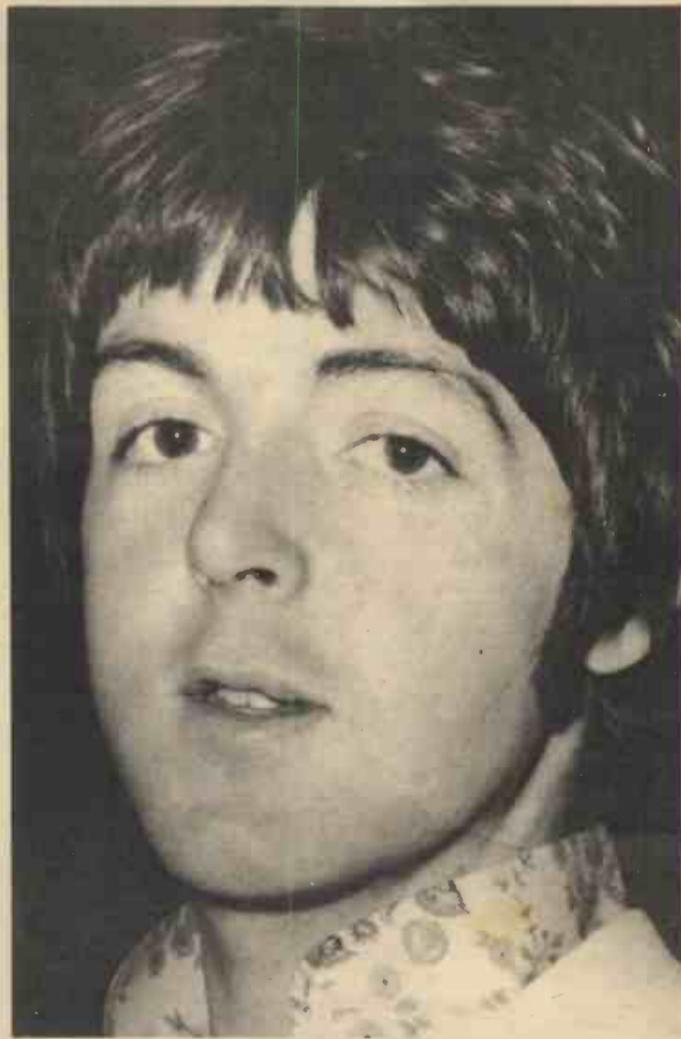
"When you don't have to make a living, a job has a different meaning. Most people have to earn a wage to live. If you don't, you take a job to relieve the boredom—but you do something which gives you pleasure."

New sounds

"We enjoy recording, but we want to go even further. I would like to come up with a completely new form of music, invent new sounds. I want to do something, but I don't really know what."

"At the moment I'm thinking things out. There seems to be a pause in my life right now—a time for re-assessment."

I asked Paul if he ever regarded himself as being rather like a retired man of 65, who was now only pottering around, dabbling in his favourite hobby.



To a certain extent he was inclined to agree. "I don't regard myself as having retired, but what do most people do when they retire? As you say, they become wrapped up in a hobby. Either that, or they find another job."

"I would like to do something else, but what that will be I don't know."

Despite the fact that three of the Beatles are married and they are, all four of them, very different individuals, they still have that same bond of loyalty to each other that they have always had. They are still each others' best friends.

If they are asked to do something as a group and any one of them

doesn't want to take part, then the scheme is dropped.

"If three of us wanted to make a film, for instance, and the fourth didn't think it was a good idea, we'd forget about it, because the fourth person would have a very good reason for not wanting to do it."

In the past year Paul has become a much more introspective person. He is constantly striving to discover more about himself and about other people. What is depression? Why do people become bored? What is his ultimate goal?

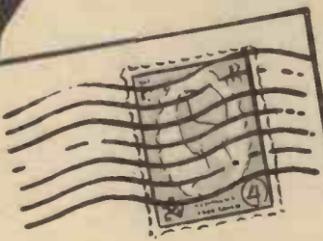
These are questions to which Paul has tried to find the answers in books on meditation and lectures

Contd. on page 11



MAHARISHI MAHESH YOGI (right) meets BEATLE disciples in a London flat recently. Listening attentively on the sofa are PAUL and JANE ASHER; in the background, are (left to right) PATTI HARRISON, a meditator, RINGO, wife MAUREEN, JOHN and GEORGE

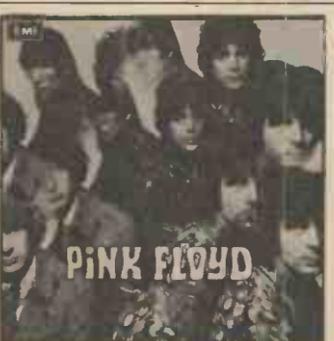
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←TERRY QUINN has travelled the world working in the pop biz and now tells his exciting stories about the stars to NME readers

DAVY'S BIGGEST SURPRISE

The day Vikki nearly gave it all up



DAVY in one of his TV shows.

had said anything about people giving autographs TO the Monkees.

Anyway, before he could make up his fuddled mind someone yelled: "Hey Davy—you're on!" and in a flurry of confusion, guitars, camera flashes and trailing cords, Mike, Micky and Peter appeared from inside the dressing room, collected Davy and disappeared through the stage door—to be swallowed whole by the open-mouthed roar of twenty thousand Monkee-hungry Canadian fans.

Well, I never did get that exclusive—and it took me two days to get my hearing back to normal. But I like to think that Davy Jones kept my autograph.

After all, it's probably the only one anyone ever gave him! Well, that's my own private Monkee memory, now what...?

A REAL PERSON

VIKKI CARR that's what. Vikki is one of the REAL people of show business. There is nothing artificial about her—either as a person or as a talent.

She has a rare warmth and depth of personality which she somehow manages to project across a stage or through a record. Things are going great for her. "It Must Be Him" made it all the way to No. 3 in the NME Chart and is still No. 23 after 12 weeks in. What's more, her follow-up "There I Go" looks like following it right up the ladder. In the U.S. night clubs and TV shows are lining up and Vikki Carr is in demand all over the world.

But I can remember a time, not so long ago, when a very unhappy Vikki sipped coffee between shows at the Chevron Hilton Hotel in Sydney and talked about giving up her career.

She had just finished an exhausting tour of Japan and she was a very, very tired little girl. Her throat was giving her a lot of trouble and she had only just managed to get through her first show.

The year before Vikki had hit some parades with "He's A Rebel", a song she didn't really like. But nothing much had happened to her since that. Her manager, Arnie Mills, one of America's top agents, had big plans for her but his plans involved a slow climb and Vikki was tired of climbing.

"What's it all for?" she asked me over her coffee. "It's just not worth it."

Vikki talked about quitting the business and getting married to her sweetheart in the States. I tried to

talk her out of her mood, tried to tell her she had a talent too good to throw away. When she got up to do her last show for the night I hadn't done any good.

Two weeks later when I saw her off at the airport Vikki was still talking about retiring. I thought perhaps as her plane took off I had heard the last of Vikki Carr.

Arnie Mills must have done a lot of hard talking to convince Vikki to try again. But convince her he did. He convinced her that the Big Time was just around the corner and it would all be worth it in the end.

Well now Vikki Carr has finally made it to that elusive Big Time. Arnie was right!

NEXT WEEK

Terry Quinn tells you about the STONES and a society party that went very wrong in Australia. How a Ku Klux Klansman arrived at an OTIS REDDING concert. DUSTY'S crocodile and other unusual happenings. Don't miss it!



WHERE to begin? That crazy night in Canada when I gave MY autograph to DAVY JONES? The time a hooded Ku Klux Klan member tried to gate crash an OTIS REDDING television show? Or maybe the night VIKKI CARR told me she was going to give up show business?

Or what about that night MICK JAGGER dropped a four-letter clanger and ruined Sydney's society party of the year...? Perhaps the day in Hollywood when I got food poisoning and had to miss a lunch date with JANE FONDA...?

And then there was the time an enthusiastic Australian Aboriginal fan sent DUSTY SPRINGFIELD a live crocodile as a birthday present...

The NME Editor said: "Terry, you've done a lot of things, been a lot of things, met a lot of people—just write me a piece about the things you remember most..."

For the past ten years in Australia, Canada and the United States I HAVE done a lot of things, BEEN a lot of things. A journalist, columnist, television producer and interviewer, writer for disc jockeys, publicity adviser... and I've met, worked with or interviewed just about every name you can think of in the world of show business.

The Beatles and Frank Sinatra, The Monkees and Joan Sutherland, Tom Jones and Arthur Rubinstein, Dusty Springfield, the Beach Boys, Boy Dylan, Shirley Bassey, Peter Paul and Mary, the Rolling Stones...

"Just write me a piece about the things you remember most," the Editor said.

So many things I don't know where to begin. But when in doubt—the Monkees come out.

POSITIVELY NO INTERVIEWS!

THE town was Toronto, Canada. The time around 8.45 p.m. The place was the cold, cavernous backstage at the huge Maple Leaf Stadium.

The occasion was the first visit of the idolised MONKEES to Canada and about 20,000 loyal, devoted fans had gathered to pay homage. On stage a group of local musicians were trying desperately to pretend someone really wanted to hear them. However, those kids weren't about to pretend they were interested in anything else but the Monkees themselves as they screamed and stamped their impatience for the Big Moment to arrive.

Out back where we were, a bunch of frustrated, forgotten radio, television and Press reporters stood around looking useless while a



VIKKI CARR

massed army of police, security guards, road managers and agents formed an impassable wall around the Monkees dressing room.

"Definitely, but definitely, NO interviews!" we had all been told. However, there wasn't a reporter, interviewer or disc jockey there who wasn't secretly hoping to get that all-important exclusive.

Try as I might, however, by fair means or foul, I could not get within shouting distance of a single, solitary Monkee. Every time I even LOOKED like I was planning something sneaky, my very own guardian angel appeared—an eight foot tall, 15-stone security detective—and blocked my path. I still don't know what I did to deserve him. I mean I LIKE the Monkees. I even have all their records and I told him so. But that bought me nothing. I could not pass.

Big moment

I had all but given up hope when suddenly I spotted DAVY JONES' head peeking out from the dressing room door—and there wasn't another reporter in sight. Sensing my exclusive coming within reach I looked at Davy and he looked right back at me. I looked down at the microphone in my hand, then at the man-mountain between me and my exclusive. I looked back at Davy with a pleading look that would have melted any heart.

"Hi Davy!" I said as casually as I could.

"Hi!" he said right back and gave a meaningful look at the guard.

"Sorry about all this," he said cheerfully.

"Not half as sorry as I am mate," I told him, edging closer to the dressing room door.

"At least Davy is on my side," I told myself.

However, my guardian angel was not! My sneaky creeping had got me about three feet when I felt a tug. There was a size 15 boot on my microphone cord. I looked helplessly at Davy.

"Wish I could help but you know how it is," he said sympathetically as I tried unsuccessfully to free my cord. Then I gave up.

"There IS something you could do for me," I said.

"Sorry, I can't sign any more autographs," apologised Davy.

"I don't want YOUR autograph," I told the famous Monkee. "I want to give you MINE."

Understandably Davy looked a little puzzled, so I explained: "That way at least you might remember my name if you get around to giving interviews later."

"Oh," he said with a gracious grin, "okay!"

Davy Jones then accepted my scribbled signature on a grubby piece of paper. My guardian angel looked puzzled. He had been told to stop anyone asking autographs FROM the Monkees, but nobody

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JIMI HENDRIX ADMITS 'LAMP' IS A BIT SMOKY

to Keith Altham



TIME to tuck the tiny tots up and put them safely abed with a nice Monkees' record! Why? Because "the electric bogeyman" is back in town! He's taking another fantastic excursion into the realms of pop nightmares with "The Burning Of The Midnight Lamp!"

If you, too, are baffled by this latest piece of musical Voodoo from Jimi Hendrix, you may take some heart from the fact that both Mick Jagger and I are equally mystified by this disc. After having heard the single a few times, I'm feeling like the man who, admiring a fast car on the road, declares: "That was damn good. What was it?"

At his flat off the Edgware Road Jimi smiled when I expressed my bewilderment as to what it was all about?

"I'm glad there is this kind of reaction," he said happily. "Maybe it's a little murky in there, a bit smoky, but it's the kind of disc you put down and go back to. When I first heard Procol Harum's 'Whiter Shade Of Pale' the meaning was very muddy. I understood about the first verse and that was all. But as you hear it again and again you begin to put the thing together.

Started in plane

"I wrote part of the song on a plane between LA and New York and finished it in the studios in America. There are some very personal things in there. But I think everyone can understand the feeling when your travelling that no matter what your address there is no place you can call home.

"The feeling of man in a little old house in the middle of a desert where he is burning the midnight lamp!"

"It's a different record—like I do one thing and they say: 'That's good—that's great.' Then I say 'well how about this then' and they say 'yeah, that's a number one,' so I do something else. I guess something has to come apart somewhere.

"I've never tried to establish one sound as a guitarist. You always knew it was Chuck Berry or Duane Eddy or Bo Diddley when they played. But I'm trying to get new things all the time.

"Some people are ashamed of their hit records but I'm proud to be associated with mine. I think it's a very groovy record and if you don't like it, well then turn it over. That's a very nice ditty on the other side!"

We made a brief excursion to see Jimi's bedroom, which is like a kind of Aladdin's cave, hung with lace shawls, tapestries and great coloured balls of cloth pinned to the ceiling. The colour red predominates. LPs are liberally sprinkled over the flower carpet and suspended from the lamp shade in the middle of the ceiling are the two little gilt figures of cherubs he bought recently in an antique shop. One of the little angels had a broken arm.

"That's the groovy thing about him," smiled Jimi. "He can fly with a broken arm!"

Back to the lounge where we talked about success and the changes hits have wrought in Jimi's life.

"It depends what you think is success," said Jimi. "To me it's like doing your utmost, achieving the ultimate. Well, I have not done that. I think I shall always be looking for success.

"All the things I thought were important before I had a hit record are just as important now. Trying to understand people and respect their feelings regardless of your position or theirs. The beautiful things are

still the same—the sunset and the dew on the grass. No material wealth changes the way I feel about these things.

"If your looking for real happiness you go back to the happiest days you had as a child. Remember when playing in the rain was fun? I remember one time when I was only four and I wet my pants and I stayed out in the rain for hours so I would get wet all over and my mum wouldn't know. She knew, though!"

We talked of the Maharishi Mahesh Yogi, whom the Beatles

have lately adopted (or vice versa).

"I don't really believe that this transcendental meditation is much more than day-dreaming," Jimi commented. "If you really believe in yourself you can think it out on your own; you don't need someone else!"

We talked of flower-power, of course.

"Yeah! I wonder what's next!" smiled Jimi. "I suppose we'll get weed-speed, and I can't wait for the winter when we'll get all those fog-songs and 'sledge-heads' on the scene."

Jimi's latest contribution to the beautiful world are bells on his apache-boots, hidden beneath the leather fringes. This device is insured to drive everyone in listening distance mad because they cannot find out where the tinkling is coming from.

Will Jimi be considering a film soon?

Special film

"I'd like to do one but it would have to be a special kind of film," Jimi replied. "I can't see me jumping up and down on trampolines and things, or learning dialogue. It would have to be an art presentation."

Of Engelbert Humperdinck, the Dr. Jekyll to Jimi's Mr. Hyde, he says: "I can't imagine the people buying Engelbert's discs are buying mine, unless they are musical freaks who buy every record because it's in the hit parade," Jimi told me. "I sat down and listened to Engelbert one night—he really has a very good voice, it's flawless. Maybe if you don't have a very good imagination you need good looks and a flawless voice."

Before leaving, Jimi talked a little of his reputation (or rather his notoriety) as the arch-villain of pop who has complaints from all directions from the under fives and over sixties. Did it concern him that the establishment considered his appearance that of a freak and his act as being in questionable taste?

"I'm not trying to look like everyone else," said Jimi simply. "I'm just trying to be myself. I'm not trying to entertain the teeny-boppers who could not be expected to understand, or the very old. I'm trying to be honest and I'm trying to be me. These are the clothes I like and this is the way I like my hair."

And that, dear people, is Jimi Hendrix, the gentle-demon and the only sheep I have ever met in wolf's clothing!



Here is JIMI HENDRIX with his EXPERIENCE—drummer MITCH MITCHELL (left) and bass guitar NOEL REDDING—taken at the Saville theatre after their recent concert there—a sad night when their second show was cancelled due to the death of Brian Epstein. Jimi and the boys are now in Scandinavia following their appearance in Berlin.

INTERNATIONALLY FAMED Esther & Abi Ofarim Morning of My Life

 PHILIPS BF1604



TOP SINGLES REVIEWED BY DEREK JOHNSON

BRILLIANT TURTLES REALLY PROGRESS

*"You Know What I Mean"/"Rugs Of Woods And Flowers" (London).

A BRILLIANT disc from the Turtles, showing considerable progress on their previous releases. They've slowed the tempo and offer a walloping beat-ballad, but the chords and vocal combine so effectively with the shimmering backing that the impact is electrifying.

It's mainly a belted solo vocal supported by vibrant West Coast harmonies encased in a complex pattern of strings and brass. And dig the lengthy fade-out, when the boys are still singing lustily, but are deliberately swamped in the volume of the orchestra.

FLIP: Unbelievable! A mick-taking off-key tenor warbles the enigmatic lyric, backed by an ultra-mod backing with cellos and a barnstorming beat.

PEDDLERS

"Irresistible You"/"Murray's Mood" (CBS).

Remarkable! These three English boys generate a sound as powerful and earthy as most Negro soul groups—and the fruity backing of punchy brass, fat organ and swinging jazz-tinged beat adds to the illusion.

Great performance—pity the song isn't stronger.

FLIP: This number is dedicated to Pete Murray. It's an instrumental, with accent on organ—and, believe me, it's another swinger. Enjoyable!

Ike and Tina set pulses racing

"I'll Never Need More Than This"/"Save The Last Dance For Me" (London).

WRITTEN by the Spector-Barry-Greenwich team, this has the same overwhelming effect as "River Deep." The reason, of course, is the fantastic Spector sound—which could almost be the climax of the "1812 Overture"

Add to this Tina's tremendous bluesy feeling and you've got a disc to set pulses racing.

FLIP: Value for money on this single. Here's a sensational revival of the old Drifters hit—and you can imagine what happens when Spector and the Turners get to work on it!

Mindbenders' cover most commercial

†"The Letter"/"My New Day And Age" (Fontana). A COVER version of a current U.S. hit, this is the Mindbenders' most commercial single for some time.

It's an up-beat swinger that bounds along with fire and enthusiasm, but still manages to incorporate a catchy tune and a cute lyric.

Their version is polished and immaculately handled, with crisp brass, lush strings and pleasing harmonies.

FLIP: The boys pump out an absolutely thundering beat on this track. Not a great deal of melody, but plenty of interest in the lyric—and the backing cellos.

N.B. The original Box Tops' version of "The Letter" (Stateside †) is much more earthy. It has a raw sound, with some great guitar work and torrid brass but the British group will have the advantage of local exposure.



The TURTLES, whose latest disc is reviewed left (l to r), MARK VOLMAN, AL NICHOL, JOHN BARBATA, JIM TUCKER, JON PONS and HOWARD RAYLAN.

*BOBBY GENTRY

†"Ode To Billie Joe"/"Mississippi Delta" (Capitol).

This disc shot to No. 1 in the U.S. chart, but I don't understand why! It's a lengthy story-in-song (runs 4½ minutes), with an inherent blues feel in the interpretation.

The backing is subdued and delicate, consisting mainly of guitar and broken-beat, with strings coming in occasionally.

FLIP: Sung much more vigorously, with a steady mid-tempo beat—plus backing group, tambourine, harmonica and twangs—this is insistent, compelling r-and-b.



LYNNE RANDELL, Davy Jones' girl-friend.

CONNIE FRANCIS

"My Heart Cries For You"/"If My Friends Could See Me Now" and "I'm A Brass Band" (MGM).

An evergreen, unabashed sweet-corn sing-along, with Connie warbling in her usual emotional sob-in-the-throat style, and backing group lustily joining in the chorus.

Sounds like a female Al Martino. Very tuneful, but strictly for the squares.

FLIP: Two songs for the price of one—both from the show "Sweet Charity." Real razz-a-ma-tazz vaudeville material. I'd like to hear Jimmy Durante doing these numbers!

LYNNE RANDELL

"That's A Hoe Down"/"I Need You Boy" (CBS)

Her main claim to fame is that she's currently Davy Jones' girl friend, but 17-year-old Lynne Randell here demonstrates that she's no mean personality in her own right.

This is a wildie of a disc, with a beat that swings like mad and everything happening in the backing—and Lynne employing her considerable rhythmic sense to great advantage.

FLIP: Dedicated to Davy? A powerfully emoted ballad with a martial rat-a-tat-tat beat and a steady build-up of brass. Like a Sousa march with words!

* TIPPED FOR CHARTS

† CHART POSSIBLE

POTTED POPS

THE ACT: "Here Come Those Tears Again" (Columbia). Despite the plaintive title, this is a bubbling beat item. Catchy tune, attractively harmonised, enhanced by an exhilarating rhythm and gutty organ sound.

CIRCUS: "Gone Are The Songs Of Yesterday" (Parlophone). A heavy plod beat combines with harpsichord, horns and an impassioned bluesy solo vocal in this intriguing number. Fascinating scoring. Produced by Mike D'Abo.

VIOLA WILLS: "Together Forever" (President). A rhythmic ballad with a swinging beat. Convincingly handled by the soloist, but the backing sounds rather like the poor man's Motown. Okay for dancing, otherwise very ordinary.

THE GUESS WHO: "Miss Felicity Grey" (Fontana). This charming rockaballad has a stately olde-worlde quality. It's a sort of beat minuet, with clavichord prominent in the backing. Very pleasant relaxed vocal, plus chanting.

CLAUDINE LONGET: "Good Day Sunshine" (A & M). A delicious baby-voiced styling of an old favourite. Intimately whispered in a seductive French accent. Cute backing spotlights strings, snappy beat, plus a tuba obligato!

JULIE ANDREWS: "Thoroughly Modern Millie" (Brunswick). The title song from Julie's new film—a novelty number with a Charleston rhythm and a deliberately dated sound. Touch of the Noel Cowards! Bubbly and amusing.

VALERIE MITCHELL: "Sunshine" (Columbia). After a wistful opening, it erupts into a punchy medium-pacer with a brassy all-happening backing. Doubt if the material's strong enough, but it's a good personality showcase for Val.

where the hit action is... on



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NEW SINGLES

THE CYRKLE

PENNY ARCADE

c/w THE WORDS

2917

VAL & THE V'S

I LIKE THE WAY

c/w WITH THIS THEME

2956

THE SHAMES

IT COULD BE WE'RE IN LOVE

c/w I WAS LONELY WHEN

2929

THE FLUEGEL KNIGHTS

EVERYBODY LOVES MY BABY

c/w TWO DIFFERENT WORLDS

2951

CHART SHOTS

THE LOOT

WHENEVER YOU'RE READY

c/w I GOT WHAT YOU WANT

2938

THE PEDDLERS

IRRISISTIBLE YOU

2947

THE BYRDS

LADY FRIEND

2924

NEW ALBUMS

JOHNNY CASH

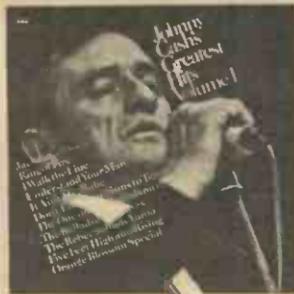
GREATEST HITS

(S) 63062

ARETHA FRANKLIN

TAKE IT LIKE YOU GIVE IT

(S) 62969



Ola & the Janglers ARE THE SWEDISH DESIGN

ARRIVING SOON

Martha and Vandellas keep up excitement

†"Love Bug Leave My Heart Alone"/"One Way Out" (Tamla-Motown).

EVEN within the limitations of the Tamla sound, Martha and the Vandellas have achieved a distinctive style of their own—and this latest disc maintains their usual policy of excitement.

The leader gives out in her vital dynamic style, with the other girls chirping spiritedly.

As usual, there's biting brass and the heavy thumping Motown beat. Sounds almost like a female version of the Four Tops.

FLIP: The pace quickens here—it's an up-beat finger-clicker, with a shuffle beat.

BIZARRE REVIVAL

†"Anything Goes"/"Malibu U." (Warner Bros.).

WELL, we recently had a hit version of Gershwin's oldie "I Got Rhythm," and now we've got Cole Porter's evergreen revived by a group that has nearly made the British charts on a couple of occasions.

Mind you, it's scarcely recognisable as an oldie, with its two interwoven musical styles.

It's like the Beach Boys backed by the New Vaudeville Band! Good fun and very listenable.

FLIP: Much more orthodox, this one. A catchy bounce beat, attractive harmonies and falsettos, and a touch of surf—bit like their "Feelin' Groovy."

Connie Francis 'great new single'



MGM RECORDS

MGM 1347

"My Heart Cries for You"



... WITH THESE TOP SINGLES

NEIL CHRISTIAN
YOU'RE ALL THINGS BRIGHT & BEAUTIFUL
7N 17372

HARPERS BIZARRE
ANYTHING GOES
WB 7063

CHRIS BARTLEY
THE SWEETEST THING THIS SIDE OF HEAVEN
P 101

CLAUDINE LONGET
GOOD DAY SUNSHINE
AMS 708

MIKE HAZLEWOOD
FINE WHITE STALLION
7N 17374

GUY DARRELL
EVIL WOMAN
7N 35406

NME TOP 30

(Wednesday, September 6, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
3	1	THE LAST WALTZ . . . Engelbert Humperdinck (Decca)	3	1
1	2	SAN FRANCISCO Scott McKenzie (CBS)	9	1
2	3	I'LL NEVER FALL IN LOVE AGAIN Tom Jones (Decca)	7	2
7	4	WE LOVE YOU Rolling Stones (Decca)	3	4
13	5	EXCERPT FROM A TEENAGE OPERA . . . Keith West (Parlophone)	4	5
5	6	EVEN THE BAD TIMES ARE GOOD . Tremeloes (CBS)	6	5
4	7	THE HOUSE THAT JACK BUILT . Alan Price Set (Decca)	5	4
6	8	I WAS MADE TO LOVE HER Stevie Wonder (Tamla-Motown)	9	3
8	9	JUST LOVING YOU Anita Harris (CBS)	9	7
11	10	HEROES AND VILLAINS Beach Boys (Capitol)	3	10
10	11	PLEASANT VALLEY SUNDAY Monkees (RCA)	4	10
12	12	ITCHYCOO PARK Small Faces (Immediate)	4	12
9	13	ALL YOU NEED IS LOVE Beatles (Parlophone)	9	1
21	14	LET'S GO TO SAN FRANCISCO Flowerpot Men (Deram)	2	14
18	15	BURNING OF THE MIDNIGHT LAMP . . . Jimi Hendrix Experience (Track)	3	15
20	16	YOU KEEP ME HANGING ON . Vanilla Fudge (Atlantic)	4	16
27	17	HOLE IN MY SHOE Traffic (Island)	2	17
17	17	REFLECTIONS Diana Ross & the Supremes (Tamla-Motown)	1	17
25	19	THERE MUST BE A WAY Frankie Vaughan (Columbia)	3	19
15	20	UP-UP AND AWAY Johnny Mann Singers (Liberty)	9	5
21	21	THE DAY I MET MARIE . . . Cliff Richard (Columbia)	4	21
17	22	CREEQUE ALLEY Mamas and Papas (RCA)	6	12
16	23	IT MUST BE HIM Vikki Carr (Liberty)	12	3
19	24	GIN HOUSE Amen Corner (Deram)	6	14
4	25	DEATH OF A CLOWN Dave Davies (Pye)	8	4
30	26	A BAD NIGHT Cat Stevens (Deram)	4	21
28	27	THERE GOES MY EVERYTHING Engelbert Humperdinck (Decca)	16	2
29	28	TRAMP Otis Redding and Carla Thomas (Stax)	8	16
23	29	YOU ONLY LIVE TWICE Nancy Sinatra (Reprise)	8	15
30	30	BLACK VELVET BAND Dubliners (Major Minor)	1	30

Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	15	1
2	2	SOUND OF MUSIC Soundtrack (RCA)	126	1
4	3	PIPER AT THE GATES OF DAWN Pink Floyd (Columbia)	5	3
3	4	THE MONKEES ! HEADQUARTERS (RCA)	10	2
5	5	BEST OF THE BEACH BOYS (Capitol)	44	2
6	6	SCOTT Scott Walker (Philips)	1	6
8	7	ARE YOU EXPERIENCED Jimi Hendrix (Track)	16	3
6	8	DR. ZHIVAGO Soundtrack (MGM)	20	6
9	9	THE MAMAS AND PAPAS DELIVER (RCA)	11	7
13	10	FIDDLER ON THE ROOF Topol and London Cast (CBS)	22	5
10	11	JIGSAW Shadows (Columbia)	7	7
7	12	TOM JONES AT THE TALK OF THE TOWN. . (Decca)	11	5
14	13	GOING PLACES Herb Alpert & the Tijuana Brass (Pye Int.)	56	4
13	13	RELEASE ME Engelbert Humperdinck (Decca)	13	6
15	15	SMALL FACES (Immediate)	8	11

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, September 5, 1967)

Last Week	1	1 ODE TO BILLIE JOE Bobby Gentry
3	2	REFLECTIONS Diana Ross & the Supremes
6	3	COME BACK WHEN YOU GROW UP Bobby Vee & the Strangers
5	4	BABY I LOVE YOU Aretha Franklin
15	5	THE LETTER Box Tops
2	6	ALL YOU NEED IS LOVE Beatles
9	7	YOU'RE MY EVERYTHING Temptations
8	8	LIGHT MY FIRE Doors
14	9	APPLES, PEACHES, PUMPKIN PIE Jay & the Techniques
25	10	SAN FRANCISCAN NIGHTS Eric Burdon & the Animals
7	11	COLD SWEAT James Brown & the Famous Flames
11	12	WORDS Monkees
8	13	PLEASANT VALLEY SUNDAY Monkees
22	14	BROWN-EYED GIRL Van Morrison
13	15	THANK THE LORD FOR THE NIGHT TIME Neil Diamond
28	16	YOU KNOW WHAT I MEAN Turtles
24	17	THERE IS A MOUNTAIN Donovan
19	18	FUNKY BROADWAY Wilson Pickett
27	19	HIGHER AND HIGHER Jackie Wilson
20	20	TESTIFY Parliaments
12	21	HEROES AND VILLAINS Beach Boys
10	22	I WAS MADE TO LOVE HER Stevie Wonder
21	23	SILENCE IS GOLDEN Tremeloes
29	24	I HAD A DREAM Paul Revere
25	25	NEVER MY LOVE Association
26	26	DIG ROCK AND ROLL MUSIC Peter, Paul & Mary
27	27	TWELVE THIRTY Mamas & Papas
28	28	THINGS I SHOULD HAVE SAID Grass Roots
29	29	GETTIN' TOGETHER Tommy James & the Shondells
30	30	THE WORLD WE KNEW Frank Sinatra

5 YEARS AGO

TOP TEN 1962 — Week ending Sept. 7

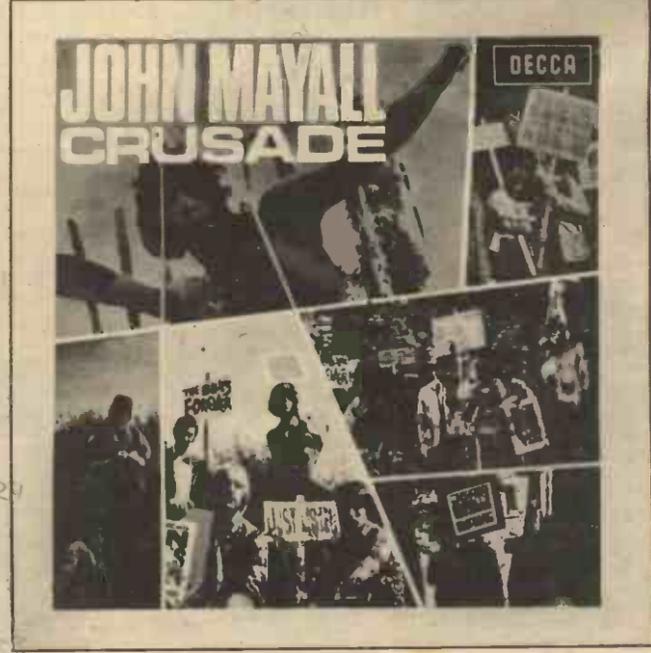
1	1	1 I REMEMBER YOU Frank Ifield (Columbia)
2	2	2 ROSES ARE RED Ronnie Carroll (Phillips)
4	3	3 THINGS Bobby Darin (London)
3	4	4 SPEEDY GONZALES Pat Boone (London)
6	5	5 SEALED WITH A KISS Brian Hyland (HMV)
13	6	6 SHE'S NOT YOU Elvis Presley (RCA)
7	7	7 BREAKING UP IS HARD TO DO Neil Sedaka (RCA)
5	8	8 GUITAR TANGO Shadows (Columbia)
9	9	9 IT'LL BE ME Cliff Richard (Columbia)
8	10	10 ONCE UPON A DREAM Billy Fury (Decca)

10 YEARS AGO

TOP TEN 1957 — Week ending Sept. 6

1	1	1 DIANA Paul Anka (Columbia)
2	2	2 LOVE LETTERS IN THE SAND Pat Boone (London)
5	3	3 LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
4	4	4 ISLAND IN THE SUN Harry Belafonte (RCA)
6	5	5 ALL SHOOK UP Elvis Presley (HMV)
9	6	6 WITH ALL MY HEART Petula Clark (Pye-Nixa)
13	7	7 WATER WATER / HANDFUL OF SONGS Tommy Steele (Decca)
6	8	8 BYE BYE LOVE Everly Brothers (London)
14	9	9 WANDERING EYES Charlie Gracie (London)
7	10	10 TEDDY BEAR Elvis Presley (RCA)

John Mayall's Bluesbreakers



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HUMP PALLADIUM PANTO, MILLION?

ENGELBERT HUMPERDINCK is expected to climax his incredible year of success by starring in pantomime at the London Palladium this Christmas! Sales of Humperdinck's "The Last Waltz"—which jumps to No. 1 in this week's NME chart—soared past the half-million mark on Wednesday to make it one of the fastest-selling discs in the history of the British record industry. Already it looks as if he will smash his own achievement of notching up the biggest selling British hit of 1967 with "Release Me," which earned a Gold Disc.

The NME understands Humperdinck will sign a contract this weekend to headline the all-star cast and take the title role in the spectacular pantomime "Robinson Crusoe." This will open at the Palladium for a four-month run on December 19.

However, on Wednesday Humperdinck's publicist Chris Hutchins said he could neither confirm nor deny the deal.

The Palladium signing will be the third major project set for the star so far this year.

As previously reported, Engelbert this month begins tele-recording his own ATV series for weekly transmission from November 3. On October 26 he begins a six-week nation-wide

concert tour for which venues are currently being lined up.

"Last Waltz" is Humperdinck's third and fastest-selling hit — Decca sales were more than 580,000 on Wednesday, only two and a half weeks after release.

More than 100,000 copies were sold on Monday and Tuesday of this week alone, and it seems almost certain Humperdinck will hit the million mark within the next fortnight.

On October 7 he will appear in a German TV spectacular to receive the Bronze Lion award voted to him by German fans as the No. 1 international pop singer. Pet Clark is the only other British artist to have received this award.

KEITH GOING WEST; FILM OF 'OPERA'

KEITH WEST, who climbs to No. 5 in this week's NME Chart with "Excerpt From A Teenage Opera," is to visit America, Holland and Germany later this year. Apart from writing an entire opera for the stage, Keith is, as previously reported, also working on a film version of "The Teenage Opera."

At the end of next month Keith flies to America for three weeks to promote his record, possibly with his manager Brian Morrison and "Teenage Opera" producer Mark Wirtz. On September 26 he travels to Germany for a TV show before flying to Holland for two more TV dates.

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Beach Boys Brian, Mike duet; Davy Jones oldie

A SINGLE and an LP by Petula Clark; a "duet" record by Brian Wilson and Mike Love; an old Davy Jones' disc and singles by the Seekers, Hollies, Adam Faith, Billy Fury, Shirley Bassey and Chris Andrews, are among a batch of new releases. Also scheduled are LPs by the Kinks, Geno Washington and Frank Sinatra.

Further releases next week are the Seekers' "When Will The Good Apple Fall" (Columbia) and Billy Fury's "Suzanne In The Mirror" (Parlophone).

Pet Clark's next single "The Cat In The Window" — a song by two American writers—is issued by Pye next Friday. Also released that day is Pet's LP "These Are My Songs."

Other albums issued that day are Geno Washington's "Live!—Hipsters, Flipsters, Finger-Poppin' Daddies," "Frank Sinatra" and "Something Else By The Kinks."

Brian Wilson and Mike Love of the Beach Boys have cut a disc together. Called "Gettin' Hungry," the record is released on Capitol on September 22. Issued the same day are Adam Faith's "Cowman, Milk Your Cow" (Parlophone), the Hollies' "King Midas In Reverse" (Parlophone) and Shirley Bassey's "Big Spender" from the musical "Sweet Charity" (United Artists) her first release since resuming her recording association with Norman Newell.

Davy Jones' disc "Theme For A New Love" — recorded several years ago—is released next Friday on Pye. Chris Andrews' self-penned "Hold On" is also issued next Friday, on Decca.

A version of Manfred Mann's current single "So Long Dad" is one of the featured tracks on the new Alan Price Set LP expected for release in early November. Other tracks set include three other Randy Newman compositions, "Biggest Night Of Her Life," "Happy Land," and a Mike Leander arrangement of "Tickle Me" with strings.

★ POP-LINERS ★

ERIC BURDON was marrying Essex model Angie King at London's Caxton Hall registry office yesterday (Thursday); the couple plan to live at St. John's Wood ● Troggs tour Scotland between October 4-7 ● Harry Secombe to star in a new West End musical "The Four Musketeers" expected to open at Drury Lane early in December ● Columbia singer Jonny Ross booked to sing in cabaret at the Sorrento Film Festival on September 28 ● The Herd visits Germany for three weeks of personal appearances and TV dates from November 8 ● The Artwoods visit Scandinavia for the third time on November 17, for concerts and TV in Denmark and Sweden ● Alan Price Set booked for Doncaster Top Rank ballroom on November 22; the Kinks there December 22 ● Pink Floyd at Hull Skyline on September 28, and the Isley Brothers play the same venue November 2 ● Richard Armitage—manager of Paul Jones, Julie Felix, Peter and Gordon and Young Idea—appointed personal manager by TV producer Mike Mansfield ● Eartha Kitt in hospital in Maryland, U.S., after collapsing during the musical "Peg" ● Former owner of London's Pigalle club, Al Burnett married 25-year-old Stephanie Mathews on Monday ● Simon Dee and BBC being sued by Brian Levy and Tony Brainsby, former managers of singer Ross Hannaman, alleging libel in "Dee Time" TV show ● Top-selling Scots recording duo Alexander Brothers begins its own Scottish-TV series on September 28 ● P.J. Proby booked for Sunday concert at Blackpool North Pier on September 17.

'Bronco' in British disc move

DAVE DEE, Dozy, Beaky, Mick and Tich's recording manager Steve Rowlands and actor Ty Hardin—"Bronco" of TV fame—are partners in a new British independent production firm, Double R. The organisation will be associated with records, music publishing and films.

First Double R productions include the Bee Gees' composition "Waiting In The Storm," waxed by the Family Dogg (of which Rowlands is a member) and released by MGM on October 6, plus forthcoming singles by the Herd; the Magic Lanterns; and Ty Hardin.

The company will publish music through Campbell Connelly's Quorum outlet, and also plans to begin shooting its first major film in Britain next month. Title will be "Sergeant Major," and the movie will star Hardin, Rowlands and Hollywood's Jeff Hunter. Rowlands will continue to wax Dave Dee and Co. independently and not via Double R.

Former NME Chart group Them—without lead singer Van Morrison—has been signed by Poppy Records, a new independent company which will have its artists issued under the MGM banner in this country.

In America, MGM plans to set up the Poppy label in its own right.



ENGELBERT HUMPERDINCK.

McCartney trad titles help launch new label

PAUL MCCARTNEY has written several tracks of a Chris Barber LP tentatively set for release by the independent Marmalade label on November 9. Barber's single of McCartney's "Catcall," previously announced, is planned for release the same day. First official release from Marmalade will be an unusual single featuring three numbers by London-based group, Blossom Toes, on October 6.

Title of the record is "Three-Sided Single" and the group's self-compositions featured are "Look At Me, I'm You," "Mrs. Murphy's Budgerigar" and "What On Earth."

Blossom Toes is a four-piece group which played in France for some time before returning to Britain earlier this

year. A 14-title LP of its own songs will also be issued in October.

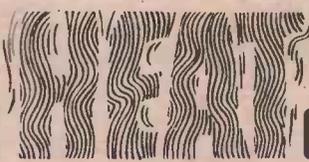
The Marmalade label's only other release was a pirate single some time ago, "We Love The Pirates," which was later withdrawn because of its political implications.

Other new signings to the label are Brian Auger and the Trinity, formerly with Columbia, who have "Red Beans And Rice" issued mid-October. Former Parlophone singer Julie Driscoll has "Save Me" issued at about the same time.

New signings to other labels include Londoners the Kaleidoscope—who join Fontana for a single "Flight From Ashiya" issued next Friday (15th), and the Shame, whose "Don't Go Away Little Girl" is their debut single on MGM on September 22.

The Koobas' current tour of Denmark has proved so successful that it has been re-booked for another visit to that country from October 12 to 29. It will be preceded by tours of Norway (September 21-October 1) and Sweden (October 2-11).

RAY CHARLES SINGS

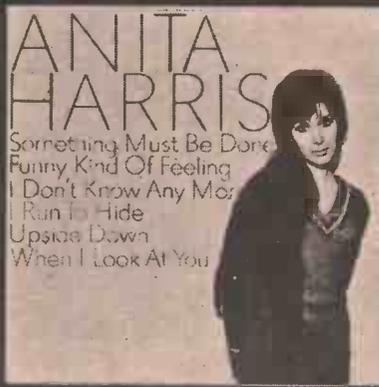


IN THE HEAT OF THE NIGHT (from the film of the same name) HMV POP 1607

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



GREAT NEW 6-TRACK E.P. FROM ANITA HARRIS



Something Must Be Done
I Run To Hide
Funny Kind Of Feeling
When I Look At You
I Don't Know Anymore
Upside Down
NEP 24288

45 RPM RECORDS

LIFE 'N' SOUL
Ode to Billy Joe F12655

ALEX HARVEY
Maybe some day F12666

BILL NILES BA
Pashonella Grundy F12667

BARNEY J BA
It must be love F12662

JACKIE LEE
Born to lose (from the film 'A') F12663



This is it—the big line-up of d-j's (most of them ex-pirates) signed for the BBC's swinging Radio 1 pop station which goes into operation on 247 metres, medium wave, on September 30. At the far back (bespectacled) is Robin Scott, controller of Radio 1 and the alternative light programme, Radio 2. Left to right (top row) are: TONY BLACKBURN, JIMMY YOUNG, KENNY EVERETT, DUNCAN JOHNSON, DAVID RIDER, DAVE CASH, PETE BRADY, DAVID SYMONDS. Centre row: BOB HOLNESS, TERRY WOGAN, BARRY ALLDIS, MIKE LENNOX, KEITH SKUES, CHRIS DENNING, JOHNNY MORGAN. Bottom row: PETE MURRAY, ED STEWART, PETE DRUMMOND, ALAN FREEMAN, MIKE RAVEN, MIKE AHERN and JOHN PEEL.

BEATLE MAGIC TV SHOW

Mystery coach to Devon and Cornwall

A 60-SEATER yellow and blue coach carrying the Beatles and a film crew—and with the words "Magical Mystery Tour" emblazoned on the side—will leave London on Monday heading for Devon and Cornwall. The Beatles plan unscheduled stops on the route to gather location material for a one-hour colour TV special. The programme would be completed by November, and there is a possibility that it could be a Christmas highlight of the new BBC-2 colour service. A follow-up single to "All You Need Is Love" is expected in November while the Beatles are in India—it may be "Magical Mystery Tour," which will be the title and theme number of the spectacular. Next month marks the fifth anniversary of the Beatles first hit "Love Me Do."

The group has been planning its "Magical Mystery Tour" special for several weeks, and has now decided to postpone its visit to India for meditation with Maharashi Mahesh Yogi to on or about October 6. It was on October 4, 1962, that "Love Me Do" was released.

The Beatles have devised the "Magical Mystery Tour" special themselves, and they plan to work on the show spontaneously without using a script or director.

The title song was first recorded as long ago as April, although it has since been revised. Other numbers for inclusion have been recorded by the Beatles during all-night sessions at EMI's St. John's Wood studios in the past week.

As plans to centre a TV spectacular around the "Sergeant Pepper" album have now been scrapped, it may be that several tracks from this LP will also be included in the show.

An LP of numbers from "Magical Mystery Tour" is unlikely. Instead, one or two singles and an EP seem more probable. One of the numbers is a George Harrison composition penned during his recent visit to India to see Ravi Shankar.

As the Beatles have announced that "a major guest attraction" will also take part in the colour TV special—as well as non-musical guests—there is speculation that either or both Shankar and Maharashi will be seen.

According to Beatles' publicist Tony Barrow, the group is anxious that because of the flavour of the show it should be screened at Christmas. When complete—two weeks of studio filming will follow the location work—it will be offered to TV stations around the world.

Because the new film which features John Lennon, "How I Won The War," has been given an X certificate, the Beatles' official fan club is looking into the possibility of special screenings so that members under 16 might see it.

FLOWERMEN, FAME, HENDRIX RADIO

GEORGIE FAME and his band, Cliff Bennett and the Rebel Rousers, the Herd, the bands of Chris Barber and Alan Elsdon, and compere Keith Skues are among artists appearing daily in Light Programme's "Swingalong" from Monday, September 25, to Friday, September 29. Set for the previous week in this series (18th-23rd) are the Searchers, Clinton Ford, the Migil Five, the Peddlers, Maureen Evans, the Montanas and compere Pete Myers.

The Flowerpot Men make their first live broadcast in "Saturday Club" on September 16. Also featured in the show are Kenny Lynch and Rob and Dean Douglas. The Peddlers, Georgie Fame and Glen Weston are set for the following week's edition (23rd).

The Jimi Hendrix Experience joins Engelbert Humperdinck in "Monday Monday" on September 18. John Mayall's Bluesbreakers are set for the September 11 show. Latest bookings for "Easy Beat" include the Move (September 17) and the Bee Gees (September 24).

The Fortunes, Helen Shapiro and Malcolm Roberts are the guests in Light's "Pop North" on September 14. The following week (21st), the Marmalade joins Dave Berry and Kiki Dee. Brenda Lee has been set for the November 9 edition in this series.

HENDRIX RETURN TO THE SAVILLE

JIMI HENDRIX — whose second-house performance at London's Saville theatre a fortnight ago was cancelled due to the death of Brian Epstein—has been re-booked to appear at the venue on October 8.

With him on the bill will be Arthur Brown and Track recording artists John's Children. John's Children are also set for three days of concerts in Poland and Czechoslovakia from December 3, and for a four-day appearance at the Acapulco film festival in January.

The Pink Floyd and Keith West with his group Tomorrow are set for a concert at the Saville theatre on October 1, with the Incredible String Band and the Knack.

TRAFFIC MAN BETTER

Following the removal of four stitches above his right eye, injured in a fall last week, Traffic guitarist Dave Mason left with the group for its first live appearances in Sweden on Monday.

Traffic is expected back in Britain next Wednesday, following some promotional appearances on Dutch TV to complete tracks for its first LP and its British debut at London's Saville theatre on September 24.

Swinging Radio 1—pirates, pops, transistor prizes

AS exclusively revealed in last week's NME, BBC's new Radio 1 pop channel will feature a host of ex-pirate d-j's—many of them from Radio London—after the service opens at 5.30 am on September 30. As forecast, Emperor Rosko lands the Saturday lunchtime spot at 12-1 pm. "Easy Beat" is almost certain to change its name to the "Ed Stewart Show" and be hosted by the ex-London d-j. Another new show—featuring groups and singers who have not yet been signed by recording companies—is being considered by Light Programme controller Robin Scott, who has organised the setting-up of Radio 1 and Radio 2. There are still no definite plans for Jimmy Savile, although a place in the schedules is being sought for him. A daily disc quiz show will offer transistor radios as the prizes.

Tony Blackburn's early morning (7-8.30 am.) all-disc programme will be heard every day except Sunday and will feature a selection of new singles at 8 am. This is in addition to Radio 1's special "Newly Pressed" slot on Monday to Friday between 4.30-5.30 pm.

NME, the soft music-variety channel Radio 2 will have its own "Newly Pressed" programme on Monday to Friday between 6.40-7.30 pm.

Other attractions on the station will include an r-and-b disc show hosted by former Radio 390 d-j Mike Raven.

To promote the new pop channel the BBC is planning to distribute thousands of coloured lapel badges with such slogans as "I'm a Radio 1-up man."

Also as forecast in last week's

STONES QUARTER-HOUR TRACK FOR LP

SIX backing tracks—including one number which runs for over 15 minutes—have been completed by the Rolling Stones for their next album. One completed Jagger-Richards composition augmented by a string chorale is "She Comes In Colours."

on a film score, and Brian Jones from Marbella, where he has been on holiday, to join the group in a three-day recording session. Jones has subsequently left for another holiday in Libya, and Richard has returned to Rome.

Recording manager Andrew Oldham flew to America last

Friday to discuss possible promotion for the Stones TV clip—including the Oscar Wilde sequence banned by the BBC—and other business for his immediate label.

Mick Jagger is to produce Marianne Faithfull's next single and has already completed several tracks including a Jagger-Richard composition, and another by Mike Heron and Robin Williamson of the Incredible String Band.

TED HEATH TRIBUTE

Tony Bennett, Johnny Mathis, Count Basie, Woody Herman and Dickie Valentine are among guests in a special Light Programme broadcast on Saturday, September 23, celebrating Ted Heath's 21 years as a band leader. The show, composed by Alan Dell, is repeated in stereo in BBC's Music Programme two weeks later (October 7).

Helen leaves EMI

Helen Shapiro is leaving EMI the organisation with which she had her major hits including "Please Don't Treat Me Like A Child," "Walking Back To Happiness" and "You Don't Know." Her contract ends on September 20 after six years, and negotiations are now in progress for her to sign with a new label.

Manfred's colour ad.

Manfred Mann is the first pop star to be involved in a TV colour commercial—he has composed the music for a BEA advertisement to be screened on German TV's colour service which has just opened.

Trem-Traffic-Who tour in place of axed bill?

THE Tremeloes-Paul Jones-Amen Corner package—planned for three weeks from October 21—has been scrapped. In a surprise move this week, promoters Danny Betesh and Peter Walsh decided to ditch the project because a fourth big name could not be found to complete the bill. A Tremeloes package with the Who and the Traffic for two weeks from October 28 is a possibility, but this is still in the early negotiation stage.

Should this substitute project fall through, the Tremeloes—at No. 6 in the NME Chart this week with "Even The Bad Times Are Good"—may take up new offers to tour abroad. Alternatively, the release of their follow-up single will be brought forward and they will concentrate on radio and TV promotion in this country.

As previously reported, the group is being negotiated for return tours of the U.S. for three weeks from November 6, as well as debut appearances in Hawaii and South America. Scandinavian dates are also likely from October 7 for five days.

Latest home bookings for the Tremeloes include London Forest Gate Upper Cut (Saturday), Merthyr Tydfil Palace (Sunday), High

Wycombe Town Hall (12th), Cambridge Dorothy (14th), Dunstable California (15th), Ireland (16th-24th), Derby Ilkestone (29th) and Weston Super Mare Winter Gardens (30th).

There are two changes in the Traffic's already finalised tour with the Young Rascals, Vanilla Fudge and Keith West, previously reported in the NME.

The package will now miss Southampton ABC on October 10 and plays Croydon ABC on that date instead—two days earlier than planned. Manchester ABC (16th) is dropped.

Cilla, Walker clubs.

Cilla Black and John Walker have been booked for weeks in cabaret at the Batley Variety Club. John opens his seven-day engagement on September 17, with Cilla set for the October 1 week. P.J. Proby is tentatively set for a return week at this venue opening September 24.

Del Shannon returns to Britain next month for a four-week club tour, commencing at Batley on October 8. Also set for weeks at this club are Peter and Gordon (this Sunday, 10th), the Kaye Sisters (October 15), and the Barron Knights (November 26). Frankie Vaughan opens a three-week season at Batley on October 29.

JOHN WALKER ABROAD

An extensive European tour is being negotiated for John Walker in Germany, France and Scandinavia in November, following his successful TV debut in Switzerland this week. Walker completed the final tracks for his first album, due for release shortly, in the recording studios on Friday.

Knokke Rog club dates

Columbia recording artist Rog Whittaker—a member of the successful British team at the recent Knokke Song Contest—has been booked for cabaret weeks at the Caesar's Palace clubs in Luton (September 22) and Glasgow (October 1). Whittaker, who currently has his own BBC-1 series "Whistle Stop," is also set for cabaret at Sunderland La Strada (October 15) and Wakefield Kon Tiki (22nd).

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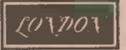
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AMERICA CALLING

EPSTEIN'S DEATH SHOCKS U.S.

POP followers all over the country were shocked by the news of the sudden death of Brian Epstein, due in New York last weekend en route for Toronto, where he was scheduled to host a CBC television special titled "Like It Is."

At press-time, a new compere had yet to be decided, but arrangements for the taping will go ahead as planned, with a three-day shooting schedule starting on September 14.

"Like It Is," a documentary on pop music, will feature the Jefferson Airplane, the Doors, Dionne Warwick (who this week re-married her ex-husband, Eric Anderson), and Sergio Mendes with Brasil '66. The hour long special will be seen throughout Canada in the early autumn, at a date to be finalised, and negotiations are in hand for it to be shown in the U.S. as well.

As a salute to Brian Epstein and the empire he built, several radio stations throughout the East Coast have been devoting numerous time slots to records by all NEMS artists.

Several NME readers have written in asking for news of Bob Dylan. I wish I could tell you what's happening!

One thing I can assure you—rumours stating his health is ailing dangerously are completely untrue. Although Dylan hasn't been seen outside his house in Woodstock, New York, since his



NEW YORK June Harris

motor-cycle accident last year, he has renewed his Columbia contract and is believed to be busy writing.

Just by coincidence, New York will get, within the next week, the first Bob Dylan movie, "Don't Look Back," which is a self-produced semi-documentary, starring Bob Dylan, and which, in a two week, showing in California, has done absolutely tremendous business. More about it when the film opens here.

Zal Yanovsky, the ex-Lovin' Spoonful, hasn't been idle. This week he returned from California, having cut his first solo single, titled "As Long As You're Here."

Now he's almost set to star with the New York Shakespeare Festival company in the Village in October.

MONKEES SEE BYRDS

THE Byrds are alive and well in Hollywood! Once again, the Whiskey a Go Go opened its doors to folk-rock-n-roll fans, who jammed the club to see this group.

The group was the best they've been in a year during their opening show. Their harmonies were good, the instrumentals good, the songs (mostly from their fourth album and two new numbers) were good. David Crosby is evidently the lead singer now, as Jim McGuinn had only one solo in two sets.

David has a lovely tenor folk voice which comes across very well on record, but in person he tries too hard to sound bluesy and loses the "sweet" quality of his voice. "He Was A Friend Of Mine," written about the Kennedy Assassination, was the only "old" song in that set.

Between times, the stars began to arrive: Davy Jones (looking younger than Springtime), closely followed by Peter Tork (hair shorter than ever, smile broader than ever) hugging everyone in sight.

Lou Adler came with Scott McKenzie, who has allowed his hair to grow down to his shoulders, making him look even more like the flower-child he is not. Johnny Rivers and a few local rock stars filled in the few spaces left by the Byrd fans, who were all but climbing on each other's shoulders to see the dear ones.

The less said about their second set the better—why they continue to do "Eight Miles High" without learning the harmony remains a mystery.



HOLLYWOOD Tracy Thomas

WITH Nancy Sinatra consistently making the charts and Jefferson Airplane's Grace Slick singing them to the Top Ten, America seems well on its way towards having some top girl singers to compete with Britain's.

The newest entry is Bobbie Gentry, whose disc, "Ode To Billie Joe," zoomed to the top of the American charts in only three weeks.

"Ode" is a Mississippi Delta folk-blues song, written by Miss Gentry, concerning an old Southern legend surrounding a girl and her boy friend, Billie Joe, who throws himself off a bridge after the pair get rid of their secret, illegitimate baby.

The exposition is done in the form of a conversation at the girl's family dinner table when the news about Billie Joe is revealed, with the facts interweaved with "Pass the biscuits, please."

The arrangement, with strings and ominous cellos, is perfect. We're all interested to see how it'll do in Britain.

Keith West's Opera hit makes him cry!

says KEITH ALTHAM

KEITH WEST is a lithe, agreeable personality who looks like a combination of Ray Davies and Jeff Beck and is responsible for this week's sensational chart-leaper, "Ballad From A Teenage Opera."

When he was informed of his composition's success at a restaurant off Charing Cross last Monday, his reaction was: "That's great!" But more explosive and indicative of his happiness was the way he said it!

"The song is a very emotional one," declared Keith, burying his steak under an avalanche of salt (he likes salt). "The kids singing and the violins still make me feel like crying when I hear it. I do cry sometimes. The song has some deeper significance, but you can accept it at face value."

Only twice

Perhaps one remarkable feature of the hit is that Keith has only been able to perform the number twice as a live performance.

"Once on 'Top Of The Pops' with the 'Tops' band, which included a number of the session men on the actual disc. That was good," said Keith. "And once on 'Dee Time,' which wasn't so good."

Keith confirmed he has written the full opera and the next single is also scheduled.

"It will be another excerpt from the Opera," revealed Keith, as he put even more salt on his food. "It has a Christmas feel about the lyric and that's the period when we intend to release it."

"The full opera is planned to be issued on two LPs, packaged as a double album in one sleeve, but there is still a great deal of work to be done in the recording studio."



KEITH WEST is keen on falconry. Here he is with a lively looking bird.

Originally we considered producing it as a stage musical, but since then a TV offer has been made and we're working towards that end."

Also present at this small lunch-time gathering were Keith's manager and agent, Brian Morrison, who was having trouble with his shirt, and record producer Mark Wiertz, whom Keith acclaimed as the silent partner behind his big hit.

"Mark is my producer, conductor and arranger," Keith informed me. "He's the guiding hand behind the recording of the Opera and at 24, I consider he's a very rare and talented man."

I might add that Mark had left just before this citation and Brian followed, leaving just Keith and guitarist Steve, who plays in the Tomorrow group with Keith.

This double identity—as solo artist and Tomorrow member—naturally poses problems for Keith.

"The worst that could happen is that I might be forced to give up playing on gigs," said Keith, "but I intend to carry on writing and recording with Tomorrow."

Keith writes all the group's stage

numbers and composed their last disc, "The White Bicycle," which deserved far greater attention than it got, and the single being issued next week, "Revolution."

Originally Keith Hopkins, he changed his name because "there are too many Hopkins in show business!" He comes from Dagenham, which he does not care for greatly, and remedied that by moving into London proper.

He has already discovered to his cost that opinions and preferences are expected of him during an interview and dislikes having to say what he dislikes most. He believes the Mothers of Invention are interesting, but not relaxed enough. He isn't wild about Eric Burdon's new single "Good Times," which is a pity, because I am!

Keith had an average education and says of school: "The only thing I learnt was how to play truant."

Walked by

At this point Engelbert Humperdinck walked past our restaurant window. "He looks just like Engelbert Humperdinck," Steve exclaimed.

"That's because he is Engelbert Humperdinck," replied Keith. This fact is worth recording because it is not every day Engelbert Humperdinck walks past your restaurant window! And I like proving I can spell his name.

We all discovered that Tomorrow has a drummer called Twink with this message for you—that Keith and the group appear shortly in a film with Rita Tushingham and Lynn Redgrave called "A Smashing Time."

"We throw pies and cream buns at one another—all very slapstick, great fun!" Steve told me.

Keith enjoys saying what he likes—Dantalian's Chariot (Zoot Money in heavy disguise) for instance, and their disc, "Madman Running Through The Fields." And salt!

from you to us

Edited by TONY BROMLEY

A. E. HEMMINGS (Salisbury): Having recently seen the Shadows at Bournemouth I should like to say they gave a superb performance.

Apart from their own numbers they did very professional versions of "Death Of A Clown" and "San Francisco." It is not surprising that they are still one of the most popular groups on the scene.

JULIA SIMMONDS (Woking, Surrey): I am absolutely shocked to see that Paul Jones has not yet reached the charts with "Thinkin' Ain't For Me."

His first two records did very well and with the release of his film, "Privilege," he received a great deal of publicity but recently fans and disc jockeys alike seem to have lost interest in him.

PAULINE and AVRIL (Swansea): The Amen Corner's opinion of Welsh teenagers in a recent article is very unfair! Whenever they appeared in the Swansea area they received a very good reception from large audiences.

If anyone is to blame for the inhospitality, it is surely not the Welsh teenagers but the lack of good management of the few dance halls in the area.

ARTHUR WYLLIE (Aberdeen): I am a great fan of the Beach Boys and think that "Heroes And Villains" was well worth the long wait. But to back such a tremendous record with rubbish like "You're Welcome" is going a bit far.

If Brian Wilson thought that he did not have enough time to concentrate on a decent flip side, he should have picked an LP track. A good choice would have been "Salt Lake City" from "Summer Days."

The record everyone is asking about is the instrumental version of this year's No. 1 Hit A WHITER SHADE OF PALE played by Raymond Lefevre and his orchestra on Major Minor 525

Harold Harris BIG 103 BIGHIT

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KEITH ALTHAM pins down a highly elusive group . . .

TRAFFIC are a delightfully impossible group to interview. Last Monday I got literally and metaphorically taken for a ride by one of the chief offenders, Dave Mason, who wrote and sings the group's latest hit, "Hole In My Shoe." Driving out of Pen Richmond Mews, off London's Dean Street, in his shooting brake, Dave was somewhat surprised to find me jumping up and down in front of his bonnet flapping my arms.

Having carefully explained that there was an interview fixed for 12.30 pm, Dave thoughtfully stroked the four stitches inserted over his right eye (he fainted and fell over recently at home) and declared: "I thought that was yesterday." The result of the ensuing explanations and "traffic" jam was that I found myself in his car on the way to "Take Six" boutique, where he intended to buy some green trousers to wear on their first "live" appearance—at the opening of a Swedish tour, for which they were due to fly out that night.

UNCONTROLLABLE TRAFFIC!

bad thing," said Stevie, after Dave had said scientific progress regresses art. "I enjoy many of the things it has given me—my car for a start."

"But imagine if you had no car and no fridges and no washing machines and no TV," said Dave. "Science is making people lazy, stopping them from thinking."

Leaving these two to argue, I turned to Chris Woods, who kindly provided pop fodder.

"We've done some TV commercials for orange juice and a well-known soft drink," he imparted, then said: "The stage we're erecting outside our cottage is there so we can play out of doors—maybe we'll have our own, free mini-Festival." Then he jumped to: "Stereo singles are a good idea. We were thinking about it for 'Hole In My Shoe.'"

Not happy

Jim Capaldi was not so happy about the idea of stereo-Traffic singles and said the general public went for an over-all sound and were not too concerned with individual sound techniques as brought out by stereo.

Meanwhile Dave was talking about collective farming.

"One of the reasons collective farming failed was because he had all the trees uprooted, so the soil would not hold together. That's the kind of results you get with politicians meddling in specialised industry."

"Why have you grown a beard?" I asked Jim Capaldi.

"It's to hold his face together!" cracked Dave.

I managed to get in here that while all the recent trends in pop music reflected new moral attitudes or more simply 'music to think to,' whatever happened to music to dance to? Wouldn't it be nice if someone concentrated on just making people laugh and dance?

"The Tremeloes," obliged Chris Woods.

"The Trens are good because they are putting their real selves into their music," declared Jim, who came out strongly on their side.

There followed a brief comedy interlude with a gentleman who approached Stevie for his matches. Stevie selected a match for him.

"No, I want the whole box," said the man.

"But then we won't have any matches," protested Stevie patiently.

"I collect the boxes, you see," explained the man. So they gave him the box and he went away.

Struggling to bring the interview back to the relevant I asked Stevie how he considered the chances of the new single in America.

"Much better than 'Paper Sun,' replied Stevie frankly. "It's a more immediate number. You had to hear 'Paper Sun' a lot of times before it really got home, but you can catch this at once. We're hoping to go to America in February for a few college dates."

Someshow or other Maharishi Mahesh Yogi got in on the conversation and received a rough time from Dave. "He may have got it together but what was he doing at the airport without his passport? I liked the bit about the air hostess asking him to run to the plane and he said: 'I am running but you can't see it under my robe. That was funny.'"

The Mothers of Invention also came under the hammer. "Rubbish chaos," declared Jim. "Expanding ideas," said Chris. Contradictory publicity with that Zappa picture in a woman's dress," said Chris. "I like listening to it because the ideas take you out," waffled Stevie.

The Incredible String Band got applause all round and acclaim from Traffic for their new things.

Glad the Traffic Debating Society likes something.



The **TRAFFIC** in the recording studio. **STEVIE WINWOOD** at the organ, **CHRIS WOOD'S** back as he plays sax, on drums in left corner is **JIM CAPALDI**, and in foreground is **DAVE MASON**. Others are helpers.

TROGGING UP FOR POLO



Anyone for a pukka chukka? The **TROGGS** tog up for polo, aided and abetted by actress-singer **KAROL KEYES**. Troggs are (l to r) **RONNIE BOND**, **PETE STAPLES**, **REG PRESLEY** and **CHRIS BRITTON**.

NEXT WEEK

- **ROLLING STONES** recording session
- **SCOTT MCKENZIE** cartoon

PAUL on GEORGE'S GREAT FAITH

Contd. from page 3

by men who know more about it than he does. Maharishi Mahesh Yogi is playing a big part in developing the Beatle minds. He is the man who gave them strength when they heard of Brian Epstein's tragic death.

"I'm more tolerant now than I was, and I feel more at ease myself,

but I'm now less certain about many things," said Paul.

"In some ways I envy George, because he now has a great faith. He seems to have found what he's been searching for."

"When we went to India we were amazed. So many people living in terrible poverty—but every-

one was so happy. They were always laughing and smiling, even though most of them were starving. For people in the Western world to understand why these people can be so happy is a very difficult thing."

With John, George and Ringo, Paul will be flying to India again shortly to study transcendental medi-

tation with Maharishi.

To a certain extent, Paul's music is his greatest emotional outlet. "Ravi Shankar discovered himself through his music, and I suppose in many ways we are, too."

This is apparent in their latest albums, which feature many tracks based on personal experiences. But how far can one go with any new

art form, be it music, films or theatre? Will the great general public accept it?

"We've never set out with the sole intention of trying to please people. It's been wonderful that so many have appreciated what we've done. We don't want to come to a point where we wave cheerio to any-

one. We want to take them along with us."

Paul McCartney certainly is more at ease now and much more tolerant and understanding. But he's still searching for something. Whether or not he'll ever find it, I just don't know. But he is determined to somehow.

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COMMON TO ALL

First important public appearance: Royal Aquarium, Great Yarmouth
 Current hit: "Gin House"
 Latest release: "Gin House"
 Present disc label: Deram
 Age entered show business: 16
 Biggest break in career: Meeting our managers
 Radio debut: "Saturday Club"
 Recording manager: Noel Walker
 Personal manager: Tony Burfield and Ron King
 Road manager: Ray James and Peter Morley
 Musical director: Andy Fairweather-Low
 Present home: Streatham, London
 Origin of stage name: Street in Cardiff
 Forthcoming film project: Documentary on S. Wales
 Important engagements abroad: All over Europe



MIKE SMITH ANDY FAIRWEATHER-LOW DENNIS BRYON ALAN JONES BLUE WEAVER CLIVE TAYLOR NEIL JONES

Real name: Andrew Fairweather-Low	Real name: Clive Philip Taylor	Real name: Dennis Ronald Bryon	Real name: Derek Weaver	Real name: Alan Jones	Real name: Neil Jones	Real name: Michael Joseph Smith
Birthdate: August 3, 1950	Birthdate: April 27, 1949	Birthdate: April 14, 1949	Birthdate: March 3, 1949	Birthdate: February 6, 1947	Birthdate: March 25, 1949	Birthdate: November 4, 1947
Birthplace: Ystrad Mynach	Birthplace: Cardiff	Birthplace: Cardiff	Birthplace: Cardiff	Birthplace: Swansea	Birthplace: Llanbradach	Birthplace: Neath, S. Wales
Personal points: 5ft. 10in.; 10st. 7lbs.; hazel eyes, fair hair	Personal points: 5ft. 11in.; 9st. 6lbs.; brown eyes, brown hair	Personal points: 5ft. 8ins.; 10st. 2lb.; green eyes, brown hair	Personal points: 5ft. 8ins.; 9 st.; blue eyes, light brown hair	Personal points: 6ft.; 11st.; blue eyes, brown hair	Personal points: 5ft. 6ins.; 8st. 7lbs.; blue eyes, fair hair	Personal points: 5ft. 11ins.; 10st. 7lbs.; green eyes, brown hair
Parents' names: Benjamin and Violet	Parents' names: George and Phylis	Parents' names: Ronald and Iris	Parents' names: George and Doris	Parents' names: Ray and Alice	Parents' names: Laura and Norman	Parents' names: Chris and Joe
Brothers'/sisters' names: David, Malcolm	Brothers'/sisters' names: Alan, Ken	Brothers'/sisters' names: Christine	Brothers'/sisters' names: Alan, Ken	Brothers'/sisters' names: Christine	Brothers'/sisters' names: Barbara, Lorraine, Christopher	Brothers'/sisters' names: None
Instruments played: Guitar, drums, piano, harmonica	Instruments played: Bass, guitar, piano	Instruments played: Piano, organ, guitar	Instruments played: Piano, organ, guitar	Instruments played: Drums, vibes	Instruments played: Guitar	Instruments played: Saxophones, flute, clarinet
Where educated: Llanrummet Secondary Modern School	Where educated: Heol-Hir High School	Where educated: Radnor Road Secondary Modern, Cardiff	Where educated: Radnor Road Secondary Modern, Cardiff	Where educated: Allensbank Secondary Modern	Where educated: Newport High School	Where educated: Neath Grammar School
Musical education: None	Musical education: None	Musical education: None	Musical education: None	Musical education: None	Musical education: None	Musical education: None
First public appearance: Wykeham Hall, Romford	First public appearance: Bedwas Rugby Club	First public appearance: Bedwas Rugby Club	First public appearance: Porthcawl Pavilion, May 1965	First public appearance: St. Mary's Catholic Hall, Newport	First public appearance: St. Mary's Catholic Hall, Newport	First public appearance: St. Mary's Catholic Hall, Newport
First professional appearance: Sophia Gardens, Cardiff	First professional appearance: Scene Club, Cardiff	First professional appearance: Scene Club, Cardiff	First professional appearance: Scene Club, Cardiff	First professional appearance: Mackintosh Hall, Cardiff	First professional appearance: Scene Club, Cardiff	First professional appearance: Ritz Ballroom, Skewen
Biggest disappointment in career: None so far	Biggest disappointment in career: None so far	Biggest disappointment in career: None so far	Biggest disappointment in career: None so far	Biggest disappointment in career: None	Biggest disappointment in career: None	Biggest disappointment in career: Seeing the death of off-shore radio
TV debut: "New" TWW	TV debut: "I Know," "Getting Higher"	TV debut: "I Know," "Getting Higher"	TV debut: "I Know," "Getting Higher"	TV debut: "I Know," "Getting Higher"	TV debut: "I Know," "Getting Higher"	TV debut: "I Know," "Getting Higher"
Compositions: None	Compositions: None	Compositions: None	Compositions: None	Compositions: None	Compositions: None	Compositions: None
Biggest influence on career: Otis Redding	Biggest influence on career: None	Biggest influence on career: None	Biggest influence on career: None	Biggest influence on career: None	Biggest influence on career: None	Biggest influence on career: None
Former occupations: None	Former occupations: None	Former occupations: None	Former occupations: None	Former occupations: None	Former occupations: None	Former occupations: None
Hobbies: Poster collecting, listening to good records	Hobbies: Driving and listening to records at full volume	Hobbies: Driving and listening to records at full volume	Hobbies: Driving and listening to records at full volume	Hobbies: Driving and listening to records at full volume	Hobbies: Driving and listening to records at full volume	Hobbies: Driving and listening to records at full volume
Favourite colour: Blue	Favourite colour: Blue	Favourite colour: Blue	Favourite colour: Blue	Favourite colour: Blue	Favourite colour: Blue	Favourite colour: Blue
Favourite food: Curry	Favourite food: Steak, curries, fruit	Favourite food: Steak, curries, fruit	Favourite food: Steak, curries, fruit	Favourite food: Steak, curries, fruit	Favourite food: Steak, curries, fruit	Favourite food: Steak, curries, fruit
Favourite drink: Coke	Favourite drink: Milk, lager	Favourite drink: Milk, lager	Favourite drink: Milk, lager	Favourite drink: Coke	Favourite drink: Coke	Favourite drink: Coke
Favourite clothes: Extrovert	Favourite clothes: All depends how I feel	Favourite clothes: All depends how I feel	Favourite clothes: All depends how I feel	Favourite clothes: Casual	Favourite clothes: Casual up to date	Favourite clothes: Casual up to date
Favourite singer: Otis Redding, Anita Harris	Favourite singer: Dave, Lettermen	Favourite singer: Dave, Lettermen	Favourite singer: Dave, Lettermen	Favourite singer: Paul McCartney, John Lennon	Favourite singer: Otis Redding	Favourite singer: Nina Simone
Favourite actor/actress: Julie Christie, James Coburn	Favourite actor/actress: Richard Burton, Sophia Loren	Favourite actor/actress: Richard Burton, Natalie Wood	Favourite actor/actress: Richard Burton, Natalie Wood	Favourite actor/actress: Terrence Stamp, Julie Christie	Favourite actor/actress: Richard Harris, Julie Christie	Favourite actor/actress: Michael Caine, Julie Christie
Favourite bands/instrumentalists: Johnny Pearson, Jack McDuff	Favourite bands/instrumentalists: Jimi Hendrix, Ray Brown, Booker T, Jimmy Smith	Favourite bands/instrumentalists: Jimi Hendrix, Ray Brown, Booker T, Jimmy Smith	Favourite bands/instrumentalists: Jimi Hendrix, Ray Brown, Booker T, Jimmy Smith	Favourite bands/instrumentalists: Booker T, Markeys	Favourite bands/instrumentalists: Lennon and McCartney	Favourite bands/instrumentalists: Lennon and McCartney
Favourite composers: Goffin and King	Favourite composers: Lennon and McCartney	Favourite composers: Lennon and McCartney	Favourite composers: Lennon and McCartney	Favourite composers: Lennon and McCartney	Favourite composers: Lennon and McCartney	Favourite composers: Lennon and McCartney
Favourite groups: Markeys, Booker T	Favourite groups: Zoot Money's Dantalian's Chariot	Favourite groups: Zoot Money's Dantalian's Chariot	Favourite groups: Zoot Money's Dantalian's Chariot	Favourite groups: Move	Favourite groups: Move	Favourite groups: Move
Car: Austin Ruby	Car: Beaten up M.G.	Car: Beaten up M.G.	Car: Beaten up M.G.	Car: Mini Cooper "S"	Car: Mini Cooper "S"	Car: Mini Cooper "S"
Miscellaneous dislikes: Big-headed people	Miscellaneous dislikes: Getting out of bed	Miscellaneous dislikes: Getting out of bed	Miscellaneous dislikes: Getting out of bed	Miscellaneous dislikes: Traffic jams, brass bands	Miscellaneous dislikes: Big-heads, queueing	Miscellaneous dislikes: Big-heads, queueing
Miscellaneous likes: Happy people	Miscellaneous likes: Recording, sleeping, girls	Miscellaneous likes: Recording, sleeping, girls	Miscellaneous likes: Recording, sleeping, girls	Miscellaneous likes: Mum and Dad	Miscellaneous likes: Recording, listening	Miscellaneous likes: Recording, listening
Best friend: The group	Best friend: The rest of the group	Best friend: The rest of the group	Best friend: The rest of the group	Best friend: Neil Jones	Best friend: Neil Jones	Best friend: Neil Jones
Most thrilling experience: The fantastic sales of "Gin House"	Most thrilling experience: Parachute jumping	Most thrilling experience: Parachute jumping	Most thrilling experience: Parachute jumping	Most thrilling experience: Driving fast	Most thrilling experience: Driving fast	Most thrilling experience: Driving fast
Tastes in music: Anything that's good	Tastes in music: Anything well done	Tastes in music: Anything well done	Tastes in music: Anything well done	Tastes in music: Various	Tastes in music: Various	Tastes in music: Various
Personal ambition: To please everybody	Personal ambition: To travel and be rich	Personal ambition: To travel and be rich	Personal ambition: To travel and be rich	Personal ambition: To own a large house	Personal ambition: To own a large house	Personal ambition: To own a large house
Professional ambition: Write and produce our own and other artists' records	Professional ambition: For the group to be known internationally	Professional ambition: For the group to be known internationally	Professional ambition: For the group to be known internationally	Professional ambition: To write a hit song	Professional ambition: To write a hit song	Professional ambition: To write a hit song



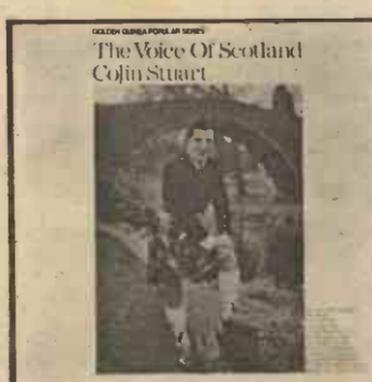
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NORRIE DRUMMOND'S

Two views on this week's No. 1

NEIL SMITH'S

ENGELBERT'S SICK OF THE KNOCKERS

ENGELBERT HUMPERDINCK, who celebrated his second No. 1 hit this week with "The Last Waltz," slumped into one of the large, leather arm-chairs in the bar of London's plush Royal Garden Hotel. He sipped his Scotch and Coke, lit an enormous cigar and puffed at it thoughtfully. "I'm tired of all the amateurs in this business," he said after a few moments.

"By that I mean the ones who start shooting their mouths off about other artists.

"There's room for everyone. Each singer or group has his or her own group of fans. So what good does it do any singer to knock another."

Not that criticism has ever worried Engel. He has that constant air of contentment which is always evident in people who have set out to achieve something and succeeded.

Nothing ever seems to ruffle him although he does admit he worries about little things. In everything, he is a perfectionist—his dress, his manner and his work.

Engel is a serious-minded person who treats everything he does in a responsible, adult fashion. "I like everything to be straight. I hate cheating anyone and in particular I hate cheating myself.

"I feel a great responsibility to the people around me—and to the people who buy my records or come to see my shows. These are the ones who matter."

Anyone who ever asks him for an autograph always gets one. If it's at all possible he will speak to his fan club secretaries in his dressing room.

If people stop him in the street or come up and talk to him in restaurants he is always polite and charming with them. "I suppose all these things are part of the job really."

But despite Engel's serious-

... but he doesn't let them worry him

mindfulness and feelings of responsibility he is by no means square. In fact he is one of the hippest people around—only he doesn't need beads, bells or flowers to prove it.

He likes the present flower cult but admits that he doesn't really understand it.

"I think the flower scene's a beautiful thing but I don't like its associations with drugs. I find that part rather frightening."

When success eventually came to Engel it happened quickly. Seldom has anyone received such overall recognition in such a short space of time.

"Release Me" started everything for him. It was a colossal hit in almost every country in the world and everyone wanted to know.

He is the biggest British name on the Continent now. America wants him for films and records and, of course, here he is in constant demand. But Engel himself has no idea why it all happened so quickly on such an enormous scale.

"All I know is that the fan club increases amazingly each week and the people who want to join are from every age group."

Little kids write to him as do teenagers, the middle-aged and the elderly.

There are many reasons I think why the great general public has taken to him in such a big way.

His records are amazingly uncomplicated—the type of songs that anyone from Land's End to John O' Groats—and further—can sing in their local on a Saturday night.

He is conventionally good-looking. The type of face which could have been a box-office attraction twenty, thirty or more years ago—a typical tall, dark and handsome idol.

And thirdly, those who have seen him at work know that he is more than just a first-rate singer.

But what's next for Engelbert now that he's got three enormous hits under his belt? Films, I suppose, and I just don't see how he can fail.

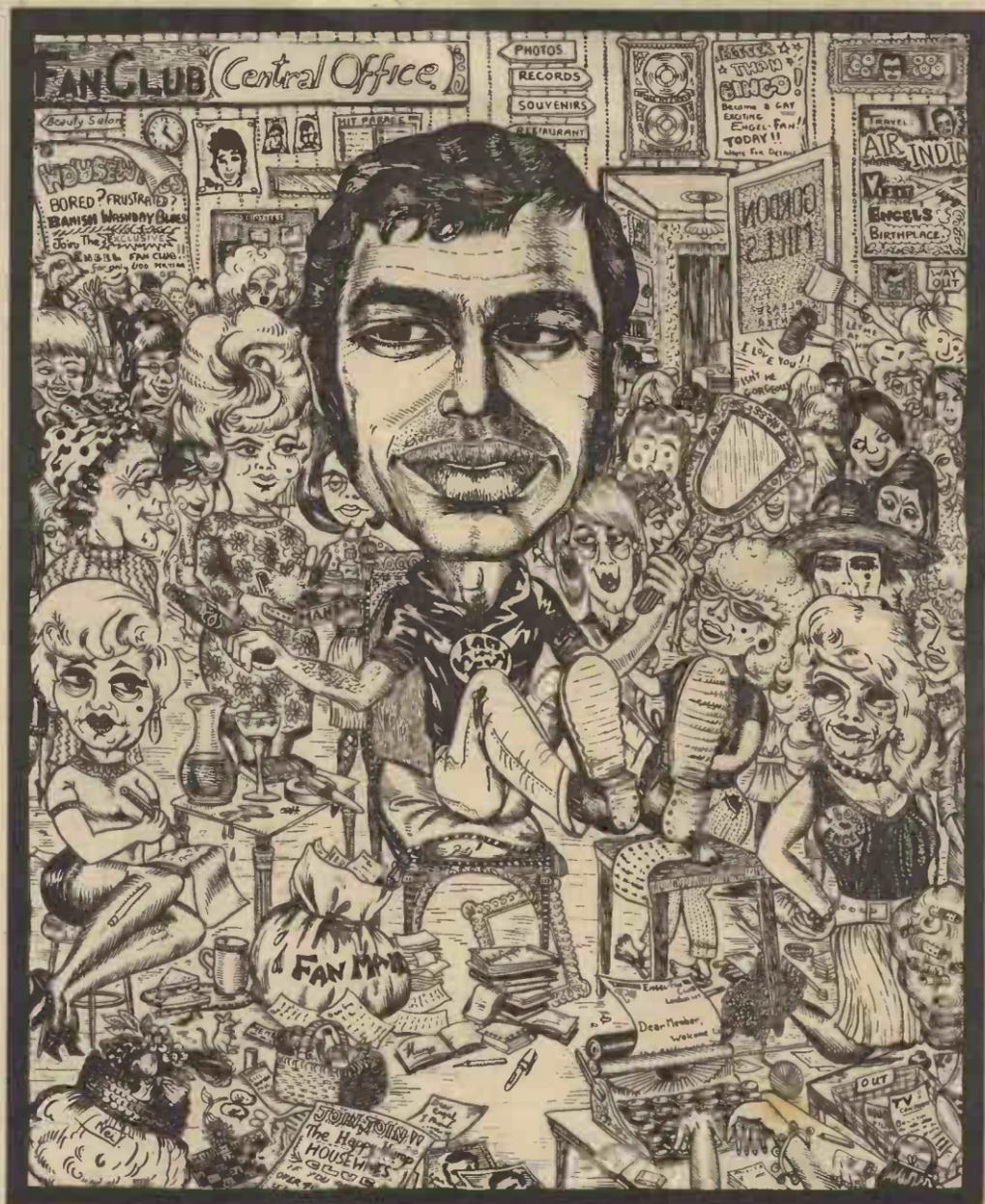
WHO'S WHERE

(Week commencing September 8)

- KEN DODD**
London Palladium
- ANITA HARRIS**
London Prince Of Wales
- VAL DOONICAN**
Gt. Yarmouth Wellington Pier
- FRANG I FIELD, BARRON**
Blackpool ABC
- KNIGHTS**
Blackpool ABC
- BACHELORS**
Scarborough Futurist
- FRANKIE VAUGHAN, ROCKIN' BERRIES**
Bournemouth Winter Gardens
- KATHY KIRBY, DONALD PEERS**
Blackpool Winter Gardens
- JOHN WALKER**
Newcastle La Bamba (commencing Sunday)
- P. J. PROBY**
Stockton Flesta (commencing Sunday)

SUNDAY CONCERTS

- (September 10)
- ERIC BURDON and the ANIMALS, DENNY LAINE, ZOOT MONEY, SAM and BILL**
London Saville
- SCOTT WALKER**
Blackpool ABC
- ENGELBERT HUMPERDINCK**
Gt. Yarmouth ABC
- BACHELORS**
Blackpool Opera House



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On the left, DICKIE VALENTINE with Ken Dodd? No, it's VINCE HILL doing his life-like impression of Ken. You'll see this in Dickie's TV show tonight (Friday). And Dickie's Talk Of The Town debut is reviewed below. On the right, another cabaret entertainer from popland, LULU, in Glasgow. Her act is also reviewed below.

RECORD OF THE WEEK!

NEIL CHRISTIAN

YOU'RE ALL THINGS BRIGHT AND BEAUTIFUL

7N 17372

TAILPIECES by the ALLEY CAT

IT will be interesting to observe if American Allan Klein figures in future Beatles plans... Prime Minister Harold Wilson has afforded Move priceless publicity... Warner Bros—Reprise executives Mike Maitland and Mo Austin here for convention... Petula Clark's recent hits on Frank Sinatra's next album—Tony Hatch's "Subway" and Charles Chaplin's "This Is My Song"... Dionne Warwick remarried former husband Bill Elliott... Moving from Manchester, Allan Clarke of the Hollies bought London house. John Lennon attended private showing of Lulu's "To Sir With Love" film... Next Bob Dylan recording session in Nashville... Ron King (manager of Amen Corner) owns New Zealand motel... Engelbert Humperdinck named his son Jason—before Barbra Streisand and Ringo Starr... Leaving San Francisco, Scott McKenzie will meet Flowerpot Men coming in... Sandie Shaw unlikely to cover Traffic's latest hit!... Move are publicist Chris Hutchins' latest clients... Last week, Fairport Convention's audience included Jimi Hendrix, Alan Price, Keith West and Jeff Beck at London Speakeasy club... New Vince Hill



single one of biggest Pat Boone hits here...

Cilla Black and road manager Bobby Willis moved back to Liverpool... Another Elvis Presley chart miss?... Is promoter Tito Burns worried at inability of Young Rascals to follow-up?... After many years, Alan Blakely (leader of the Tremeloes) engaged to hairdresser Linda Stevens... An unfulfilled ambition of Brian Epstein's—to manage Searchers... Why was latest Vikki Carr single released so quickly?... Clive Epstein's wife infanticipating... D-j Roscoe's father is Joe Pasternak—producer of several Elvis Presley films... At LP chart-top, Beatles could be challenged by Scott Walker's first solo album?... U.S. Dot chief Randy Wood replaced by Arnold Burk... Great scoop by NME's Derek Johnson: new BBC radio plans... Bobby

Darin denies romance with Diane Huntington-Hartford... New fast-rising British hits in U.S.: Petula Clark's "Cat In The Hat", Dusty Springfield's "Look Of Love", Lulu's "To Sir With Love", Rolling Stones' "Dandelion", Tom Jones' "I'll Never Fall In Love Again" and Seekers' "On The Other Side"... Are Monkees slipping?... "Hey Joe" (Cher) and "How Can I Be Sure" (Young Rascals) their next singles...

U.S. Dot chief Randy Wood replaced by Arnold Burk... Great scoop by NME's Derek Johnson: new BBC radio plans... Bobby



While dad JOHNNIE STEWART looks away, dj DAVID JACOBS steals a crafty kiss! Lovely young lady is JUDY, Johnnie's daughter, on her wedding day, she married Christopher Ward, an advertising executive.



Here is "007" hitmaker DESMOND DEKKER, who has recorded a follow-up, but there is no release date yet.

Darin denies romance with Diane Huntington-Hartford...

New fast-rising British hits in U.S.: Petula Clark's "Cat In The Window", Dusty Springfield's "Look Of Love", Lulu's "To Sir With Love", Rolling Stones' "Dandelion", Tom Jones' "I'll Never Fall In Love Again" and Seekers' "On The Other Side"... Are Monkees slipping?... "Hey Joe" (Cher) and "How Can I Be Sure" (Young Rascals) their next singles...



In U.S., Bobby Vee back with a bang... Several Vince Hill TV jingles produced by Cliff Adams, former leader of Stargazers... How about new Harold Wilson version of "Move It", Cliff Richard's first hit?!... Joe Butler (drummer with Lovin' Spoonful) has married actress Lesley Vega... Their version of Beatles' "Ticket To Ride" on Vanilla Fudge's first LP... Connie Francis here this week...

Chart-wise, your Alley Cat hasn't ruled out Paul Jones' latest single yet... After Diana Ross and the Supremes, it is now Martha Reeves and the Vandellas... In South of France, Lulu and dj Alan Freeman holidaying on Mickie Most's boat... "Blaze", next U.S. Herman's Hermits LP... Back on CBS, Johnny Mathis' first single is Bert Kaempfert's "Don't Talk To Me"... Dusty Springfield's music com-

GLASGOW BELONGS TO LULU NOW

LULU flew to Glasgow from St. Tropez, where she had been holidaying on Mickie Most's yacht with the Most family, to open a week's cabaret at the Piccadilly Club on Sunday.

It was her first star billing appearance in her home town since her chart debut three years ago with "Shout." Glasgow gave her a great welcome home!

Her audience, which included football celebrities, was quickly captured by the supreme confidence and talent of this young artist. With excellent backing from the Echoes, Lulu bounced in with a lively opener "I Tossed and Turned All Night" which set the pace for an exciting 40-minute act. By the time she had delivered "Hallelujah I Love Him So" and "Let's Pretend," the audience was already cheering for encores.

"Now I'm really going to get into the mood," she announced, and zipped into an up-tempo version of "I Could Have Danced All Night." After "Call Me," she chatted about her film "To Sir With Love," which led into the title song.

"Gonna Tell The World About You" and "The Boat That I Row" should have finished her act, but the audience brought her back with demands for "Shout" and it became a foot-stompin' hand-clapping marathon.

Still they wanted more, so the dynamic little lass—still as fresh as when she started—pitched in with "Treat Her Right Now." The Piccadilly hasn't had an opening night quite like it!

pany run by composer Buddy Kaye in America...

London visit of Al Martino expected shortly... Petula Clark has finally met Charles Chaplin... In U.S., manager Harvey Lisberg received Gold Disc for Herman's Hermits' "There's A Kind Of Hush"...

Woosome twosome: Brian Lane (co-manager of Anita Harris) and actress Jill Curzon... Piano replaces organ on Procol Harum's next single... Divorced: Jet and Christina Harris...

Another Rolls for Jimmy Savile—new Bentley for Cilla Black... Full of spirit: Amen Corner's "Gin House"... Composer Graham Gouldman turned producer for Friday Brown's new single...

For six months, Gerry Marsden banned from driving... Tom Jones' "Green Grass" and Engelbert Humperdinck's "Release Me" on Dean Martin's next LP... How about Vanilla Fudge retitled version of Monkees' "Pleasant Valley Sunday"?!...

APOLOGY

In last week's advertisement for Silver Blades Ice Rink we regret the Move was wrongly advertised as the attraction on Sept. 4. It should have been the Herd. Our apologies to all inconvenienced by this mistake.

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Procol Harum on stage—'Fantastic' IMMOBILE—YET SO MOVING

WATCH out, British fans! You don't know it yet, but an overwhelming experience is coming your way (writes Danish correspondent Sven Wezelenburg).

This week the Procol Harum played a concert in Copenhagen and the sound they created is so rich that it must be beyond most things you hear in Britain these days.

No psychedelic thing goes on; instead they play beautiful tunes somewhere in between the music of Bach, soul and modern jazz. Slowly it moves deep into your body and at the end of the concert you have dreamt yourself far away.

You may not be in the year 1967, but back in the Middle Ages. They wear hunting dress and boots, their colourful clothes reminiscent of knights and esquires at court centuries ago. What makes an even stronger impression is that they don't move even the tiniest little bit on stage. They are just there! Immobile.

The atmosphere is loaded with exciting sounds from Gary Brooker's piano and his tingling notes make small circles in the spotlight. The organ (painted red) gives you some wonderful dream-along music as well, and the lead guitarist must be one of the best in Britain. The bass player and the drummer are very good, too.

However, the words (so sincerely sung by Gary) did not come through too clearly. A great pity. However, it just makes us all the more anxious to hear the group's first album, as they played a lot of numbers from it.

Perhaps the most surprising thing was the way they were received by the Danish audience. All very quiet during the performance, but after each song the thunder of applause got stronger and longer all the time. And at the beginning of "A

Whiter Shade Of Pale," everybody clapped their hands to show their appreciation for such a marvellous disc.

I dare to predict that the Procol Harum will be the biggest thing that has happened to pop music since the Beatles.

They have so many original and beautiful sounds and so many things to offer that they will be loved all over the world.

The last number at the concert was solely instrumental, but so strong and rich that it just left you there, limp and completely exhausted.

Procol Harum is a fantastic experience.

DICKIE PLEASES

DICKIE VALENTINE is a good singer, has a happy sense of humour, puts over impressions well and even does a bit of comic and dramatic acting.

These he mixes well into a pleasant cabaret act at London's Talk Of The Town. Not a world-shattering act—he lacks personality somehow—but an entertaining 40 minutes or so.

He sang commandingly "If I Ruled The World," tenderly "I Left My Heart In San Francisco," up tempoed through "I Wanna Be Around" (with trumpeter Kenny Baker), and reminisced with a medley of tunes from his early Ted Heath days, including "Mr. Sandman," "Venus" and "Finger Of Suspicion."

His wide range of impressions embraced Nat Cole, James Stewart and, rather wickedly, David Whitfield.

Jack Parnell was musical director (for old pal's sake) and Dickie's pianist Sid Boatman helped things on a lot.

ANDY GRAY.

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MONDAY
 7.30 Let's Go; 7.45 Explosive Sounds; 8.00 "In" Sounds; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.30 Top Pops; 10.30 Jack Jackson Hit Parade; 11.30 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
TUESDAY
 7.30 Monkeys Requests; 7.45 Explosive Sounds; 8.00 Impact; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 Jimmy Savile; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
WEDNESDAY
 7.30 Disc Drive; 7.45 The Go Shell Show; 8 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Wednesday with Symonds; 9.15 "208" Turntable; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11 Dave Cash Show; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
THURSDAY
 7.30 Radio Revue Show; 7.45 Explosive Sounds; 8 Jimmy Savile; 8.15 It's Pop-Pe Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Startime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Savile's "15"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.
FRIDAY
 7.30 Disc Drive 7.45 Radio Revue Show; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Jimmy Savile; 8.45 Radio Bingo Show; 9 Don Moss Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Chris Denning Late Show; 2.00 Music In The Night.
SATURDAY
 7.30 Saturday's Requests; 7.45 'Explosive Sounds'; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Chart Busters; 9.45 Night and Dee; 10.30 Symonds on Saturday; 11 Keith Fordey; 11.30 Record Round-up; 12 Guys, Gals and Groups; 12.30 Ravin' Hits; 1.00 Music In The Night.

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