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TOP POP NEWS

MONKEE PETER TORK

ENGELBERT

DONOVAN

by his
Granny

**PROCOL
HARUM**

★
KINKS

★
TROGGS

★
WHO

★
CREAM

BRENDA LEE
IS HERE with
**WHERE'S THE
MELODY**

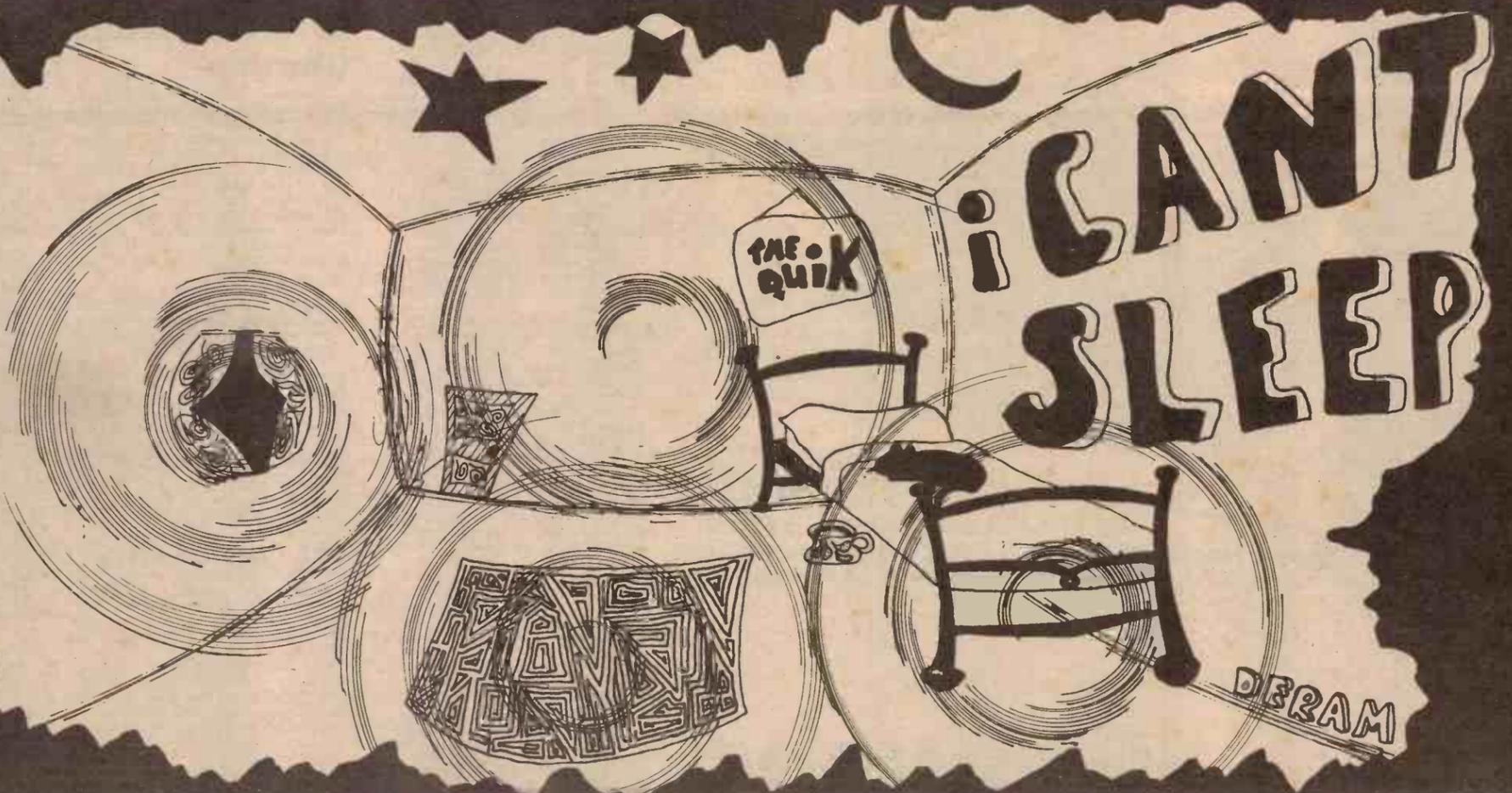
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No. 1086

Week ending November 4, 1967

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



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-G-1-

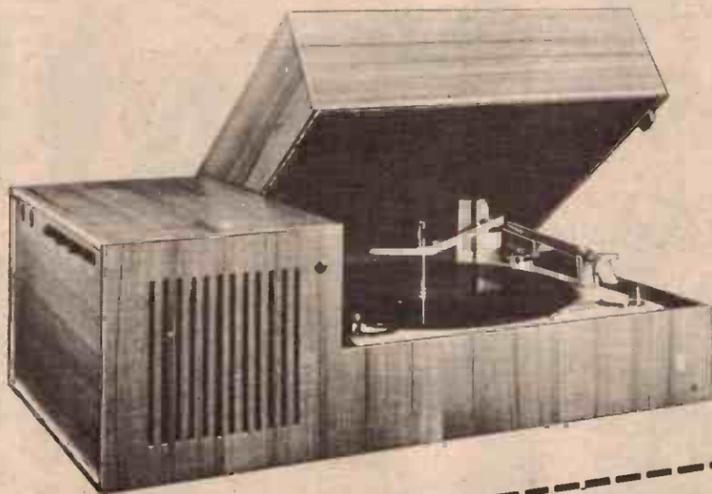
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NME 1

PHILIPS

I DON'T MEAN TO BE CRUEL



KINKS in a happy mood—(l to r) DAVE DAVIES, PETE QUAIFE, MICK AVORY and RAY DAVIES.

TO MY PALS SAYS KINK RAY

THERE is something of the smoking volcano about Ray Davies. Six foot of suppressed nervous energy, as taut as a bowstring, but always quietly spoken, quietly smiling and quietly watching! It is what some people call "an artistic temperament" that seldom works along logical lines and often distinguishes the talented from the mundane.

Ray is something of a musical cartoonist on contemporary English society and like all good writers he draws from personal experience and people he knows for his material. Many of his songs are regarded as pretty pictures by the critics, like the Kinks current hit, "Autumn Almanac," but there is the derisive message for the "box"-watchers, the complacent and the conventional.

"I suppose I tend to be rather cruel to my friends," admitted Ray over lunch in a London restaurant, "but I'm really getting at myself as well. I seldom exaggerate the characters—like 'David Watts' on our new LP—I deliberately underplay them and that is why the lyric tends to sound sarcastic.

"People are seldom offended by what I do or write about them. Either they fail to recognise themselves or they have enough intelligence to laugh at it."

I have never seen Ray Davies lose his temper but like many other restrained people there is the impression that if he did let loose his real feelings, the top of his head might blow off. He looks behind the smiling faces and his anger is as real as his humour.

University

"Last week we played a University up North," recounted Ray, "and because these faculties seldom organise things well, we were required to change in the library which served as a dressing room. One of the students kindly smuggled me in a drink. The Almoner arrived in the room and spotted the drink. He made a terrible scene and began chastising the students. I said: 'Look man, it's only one drink, that's all,' and he said: 'I don't talk to your kind of rubbish!'"

Then Dave said: "You . . ." and I had to clap my hand over his mouth. It's amazing that people like that are still around, though.

Ray is an ex-art student and he looks at the world with the eyes of an artist. His speciality was sketching people before he began sketching them with music and the observations are individual.

"Art school was a good thing for me," he said, "I had a master who said: 'If you don't feel like sketching—go home and do something else. I'm not going to teach you to be a carbon copy of me. You must learn to be yourself.' He knew that the eye of the amateur produces more originality and expression than the product of technique.

"I'm going off meat," he continued distractedly, forking his scampi. "Look at the people in this restaurant. You can always tell the people who eat rare meat all their lives. As they get older they begin to look like pigs—fleshy jowls, large-ringed eyes like in the Hogarth paintings, and little piggy eyes."

I was pleased that I had ordered fresh salmon. Ray is always looking behind the smiling faces.

"Look at the portrait of the Mona Lisa," he said, "and ask yourself why she is smiling like

decided against it as he cannot drive. He talked of how he had written a film synopsis for the Kinks, "of three different ways of getting something," and how sorry he was for the BBC-1 djs who might get the sack. Suddenly he saw someone he recognised in another taxi go past. "Great," he cried, "it's our masseur, Harry the Horse." And he waved his hands together like two pale butterflies.

By KEITH ALTHAM

that. Maybe she has a gap in her teeth like mine. Her whole life is altered by that one deviation. Picasso works like this—exaggerating one defect to illustrate the whole."

The bizarre or the unusual slant are a Ray Davies speciality and he recounted to me how "Autumn Almanac's" tune came about.

"It was originally a song called 'My Street,'" he said, "but I played the tape backwards, 'Ym Teerst' and it came out the tune for 'Autumn Almanac.'"

Backward tapes are not a new idea for producing an interesting tune and it would be interesting to know how many Beatles' numbers have been produced this way. Ray is very much in sympathy with current musical trends and often finds his ideas have been duplicated.

Overlap

"I wrote 'There Is A Mountain' which Donovan has written," said Ray, "but my tune was called 'Jonah Mountain' and I wrote it for Dave. I've had to scrap it now because it would have sounded like a crib from Donovan."

The fresh fruit salad arrived on the table and Ray reviewed the large bowl of whipped cream.

"Wouldn't it be great to have a false hand to stick in there?" he said grinning.

"Waterloo Sunset" might be described as a "love song," but Ray seldom seems to concern himself with this conventional formula of boy and girl.

"I missed my favourite film on TV the other night," he said, "The Ballad For A Russian Soldier." There is this marvellous bit where the soldier is returning home on leave to his wife. He discovers his wife has gone off with another man. He planned to give her two precious bars of soap, but instead he gives them to his father. The look on his father's face, who does not know he is being thought of second, is incredible. That's the kind of 'love' that interests me.

"Love is much more complicated than just two people. 'Autumn Almanac' is a love song. It's possessive—Yes, yes, yes, it's MY Autumn Almanac!" he stressed.

Ray has recently been reading the works of Hans Christian Anderson. He did not like them because he felt they were too abrupt and the wicked witches got their heads cut off too quickly!

We rode from the restaurant by taxi to his manager's office after our meal and he talked of how he planned to buy a Bentley, but

SARAH VAUGHAN WINS AUDIENCE

A VERY rainy day welcomed Sarah Vaughan to London town for her performance to a full house at Hammersmith Odeon on Saturday night. It was the second last night in a week of Jazz Expo '67 and on the bill with Sarah were the Gary Burton Quartet and a "Guitar Workshop" made up of solos from five of America's leading jazz guitarists.

Sarah Vaughan's act was warm and swinging. Her voice ranged from silvery high notes to a husky growl as she went through a programme, mainly of old standards like "What The World Needs Now Is Love" and Errol Garner's "Misty." "A Foggy Day In London Town" and "What Is This Thing Called Love" were followed by a beautiful version of "Alfie," which took the number far from its usual harsh surroundings into the realms of jazz styled sophistication.

Able backed by her trio throughout she finished by thanking the audience in song and they replied with resounding applause.

A change of mood for the Gary Burton Quartet, a young group with a lot of talent. Two of their numbers were composed by the bassist Stephen Swallow and in each of those he gave competent solos.

Their final number "One Two, One Two Three Four" gave each member of the quartet a chance to show his talents and included a driving guitar solo from Larry Coryell and a mad piece of drumming from Bob Moses, who for fully one minute tapped the air with his fingers without losing the attention of the audience. Gary Burton himself on xylophone held the whole thing together with his excellent playing.

The five guitarists were Pops Snowden with some terrific banjo playing, Buddy Guy, who sang and played Chicago style blues, Jim Hall, Barney Kessel and George Benson. The last three all played tunes like "Carnival," "Fly Me To The Moon" and "The Shadow Of Your Smile" each showing his individual approach.

Not an electrifying show, but a very pleasant evening for jazz lovers.

ANNE MACKENZIE

Pretty Things
DEFECTING GREY
November 10th

TROGGS COME-BACK WITH 'GENTLE' HIT

says NICK LOGAN

IT was a relieved and surprised Chris Britton who met the glad tidings this week that the Troggs' new single "Love Is All Around" has climbed to the No. 12 position in this week's NME Chart.

Out of the charts and away from the fans for three months, the group had good reason to feel a little apprehensive about their immediate record prospects.

They have just emerged from a drawn-out management dispute which would have signalled the end of many lesser groups and expected an uphill struggle to find their feet again in the precarious pop business.

Discwise they have been silent since "Hi Hi Hazel" just sneaked into the charts in July. It came out during the management dispute, did not have the group's blessing and not unexpectedly the highest it reached was No. 28.

Their previous single, "Night Of The Long Grass," was also dogged by ill luck from the start. "It just wasn't in the shops to be bought, and so hit the rocks," commented Trogg guitarist Chris.

A delayed release meant that the record made a slow and limited appearance in the shops, reaching its peak at No. 19, a comparative failure by Trogg standards.

Not unnaturally then, they expected a struggle, but they can have no complaints about their current chart placing after only three weeks, and "Love Is All Around" gives every indication of going higher.

"I'm surprised and pleased the record has gone so high in a few weeks," Chris told me. "The dispute has not had so much of an effect as I thought. We never wanted 'Hi Hi Hazel' released, but they had to put something out, and as it was written by the same pair who wrote 'Puppet On A String,' they chose that. It was taken off our LP and had already been done by Geno Washington. We didn't plug it at all and didn't expect it to do anything."

Not worried

But, says Chris, the group was not too worried about its popularity ratings. "We weren't unduly anxious, because if England had fallen flat we would still have had the rest of the world. We are still popular in Sweden, Germany, France, Holland, South Africa, Japan and America," he explained.

Chris, Reg, Ronnie and Pete have recently returned from a five-day tour of Sweden, almost their first work after more than three months of inactivity while their management troubles were being sorted out.

The result of this is that the Troggs have broken with Larry Page, their former agent, manager and record producer, and have emerged unscathed with a new manager—Stan Phillips, a new agent—Danny Betesh, and new record producers—themselves. Stan, who is from Andover, the same home town as the group, was manager of the Troggs in pre-"Wild Thing"



TROGGS (l to r) CHRIS BRITTON, RONNIE BOND, PETE STAPLES and REG PRESLEY.

days. They remain, however, on Page One Records, Larry's company.

"We decided it would be to our advantage to spread the work out more," said Chris. "When we originally signed up with Larry Page after 'Wild Thing,' we were not expecting it to grow so big." The group is happy with the new arrangement. "The way things are running now, it should be pretty good," says Chris.

The new single, penned by Reg Presley, continues the group's distinctive sound but not their distinctive message. At least, according to Chris it doesn't.

He thought deeply about the merits of "Love Is All Around" and offered his view: "It is not so blatantly and obviously sexy, not so aggressive as the other hits. It makes a change."

But the song wasn't planned that way. Chris explained: "After we'd recorded the song we found it came

out in a more gentle way instead of being aggressive.

"But," he added quickly, "we are definitely not de-sexing. You've only got to listen to the new LP to see that!"

The LP, titled "Cellophane" and due for release in late November-early December, includes a Sounds Incorporated song and an American number Chris thinks

would be banned if it were released as a single. The rest of the tracks were written by the group, each member getting at least one credit.

The Troggs go into the studios again in three or four weeks time with more self-penned numbers, many written during the three months of inactivity. Out of that session will probably come an EP and another LP.

They still prefer to write their own numbers. "If you do somebody else's material you don't get across the same feeling as if you write it yourself," Chris explained. "When you write a song you can express it better."

"The group now chooses which numbers we want to do and record them the way we want to do them. We record first and then decide what we are going to do with the tracks."

Other provisional future plans include a tour of the States, Japan and Australia, which agent Danny Betesh is trying to arrange, and "Dee Time," "Crackerjack" and "Top Of The Pops" to plug "Love Is All Around."

In the meantime, a number of ballroom dates in Britain have been fixed, but no clubs. "They're not our kind of audience," Chris commented. And a British tour? "We might fit one in during the spring," he said, before dashing off to another appointment.

WHO'S WHERE

(Week commencing November 3)

- KEN DODD**
London Palladium
- SHADOWS**
Edinburgh Pentland (commencing Monday)
- ONE-NIGHTERS**
- WHO, TREMS, TRAFFIC, HERD**
Kingston Granada (3rd); Walthamstow Granada (4th); Nottingham Theatre Royal (5th); Birmingham Town Hall (6th); Kettering Granada (8th); Maldstone Granada (9th); Slough Adelphi (10th)
- ENGELBERT HUMPERDINCK, ANITA HARRIS**
Plymouth Guildhall (3rd); Bourne-mouth Winter Gardens (4th); Leicester de Montfort Hall (5th); Doncaster Gaumont (7th); Leeds Odeon (8th); Hanley Gaumont (9th); Cardiff Capitol (10th)
- TOM JONES, KATHY KIRBY**
Sheffield Gaumont (3rd); Stockton-ABC (4th); Liverpool Empire (5th); Edinburgh ABC (6th); Glasgow Odeon (7th, 8th); Manchester Odeon (9th); Birmingham Odeon (10th)
- SAM and DAVE, ARTHUR CONLEY, PERCY SLEDGE**
Birmingham Odeon (3rd); Cardiff Capitol (4th); Coventry Theatre (5th); Croydon Fairfield (6th)
- ALAN PRICE, DAVID McWILLIAMS**
London Saville (5th)

SINGLES

THE SCAFFOLD
Thank You Very Much
Parlophone R5643

WAYNE NEWTON
The Love Of
The Common People
Capitol CL15519

JUDITH DURHAM
Again And Again
Columbia DB8290

DONALD PEERS
I Love You, You Love Me
Columbia DB8291

MITCH RYDER
What Now My Love
Stateside SS2063

BARBARA RANDOLPH
I Got A Feeling
Tamla Motown TMG628

THE DATE WITH SOUL
Yes Sir, That's My Baby
Stateside SS2062



THE BEACH BOYS
Smiley Smile
Capitol T9001 ST9001



BOBBIE GENTRY
Ode To Billie Joe
Capitol T2830 ST2830



SEEKERS
Seekers Seen In Green
Columbia SX6193 SCX6193
Full colour front and back covers



THE HOLLIES
Butterfly
Parlophone PMC7039 PCS7039



FOUR TOPS
Four Tops Reach Out
Tamla Motown TML11056 STML11056



ROGER WHITTAKER
Dynamic
Columbia SX6182 SCX6182

Monkee Peter—age 2—took phonograph apart!

PETER TORK joined the human race in Washington, D.C., the capital of the U.S.A., on the night of February 13. Had he waited a bit for the witching hour of midnight, he would have been a Valentine baby. As it is, however, he has lots of heart.

The Thorkelson family remained in Washington for two years, where Peter's father was an economist with the Agricultural Department of the U.S. Government. Then they moved to Detroit, where his dad was eventually drafted. After being commissioned a lieutenant in the Army, he was sent overseas.

In the meantime, there was a family addition—a brother, Nicholas Albert. Peter, four years old, Nicky, a babe in arms, left with their mother to join Lieutenant Thorkelson in Berlin. They were one of the first families to go abroad, where they remained two years.

Peter remembers the frightful devastation in Berlin, the resentment of the Germans, whose homes had been requisitioned by the Armed Forces, to all Americans.

Good German

He spoke excellent German, as he has an aptitude for languages, and translated for his mother on occasion. He was often taken for a German child and this occasionally led to difficulties, specially when American guards at the depot shooed him away when he was trying to go in to see his dad!

The boys did some travelling while living abroad and visited Norway, where their paternal great-grandfather had been born. Peter hopes to return there someday.

I like his mother's description of him at this time: "He was a great child—enthusiastic, charming, inquisitive, destructive and friendly. Everyone sort of ate him up. He had so much curiosity and life. He took apart a Capehart phonograph at the age of 2½! He always said 'Hi'



PETER (top left) with his **MUM** and **DAD**. Below them **NICKY** and his **GRANNY** and his sister **ANNE**.

SAYS MRS. CATHERINE McG. STRAUS, his granny, in this

NMExclusive

article

parents: "I was thoroughly delighted with Peter as a student and his brilliant mind and original slant on things made him stand out in a class of exceptionally bright youngsters."

More family

Another brother, John Christopher, and a sister, Anne Elizabeth, were added members of the family by the time Peter was ready for high school, thus necessitating large quarters. Peter's parents bought a sixteen room, pre-revolutionary farm house (1755), which has a marvellous barn. With his brother Nicky, Peter built the P. and N. Theatre, where they gave puppet shows which were taped. Peter wrote the musical arrangements, among other things.

Peter was in the first graduating class of the new University High School, with honours in mathematics. He played the French horn with the University Band, and also played the piano, guitar, banjo, recorder and bass. A good home life those teenagers had, with understanding parents.

Then he went to Carleton College, a liberal arts school in the midwest of the U.S.A., where his father went before him. He

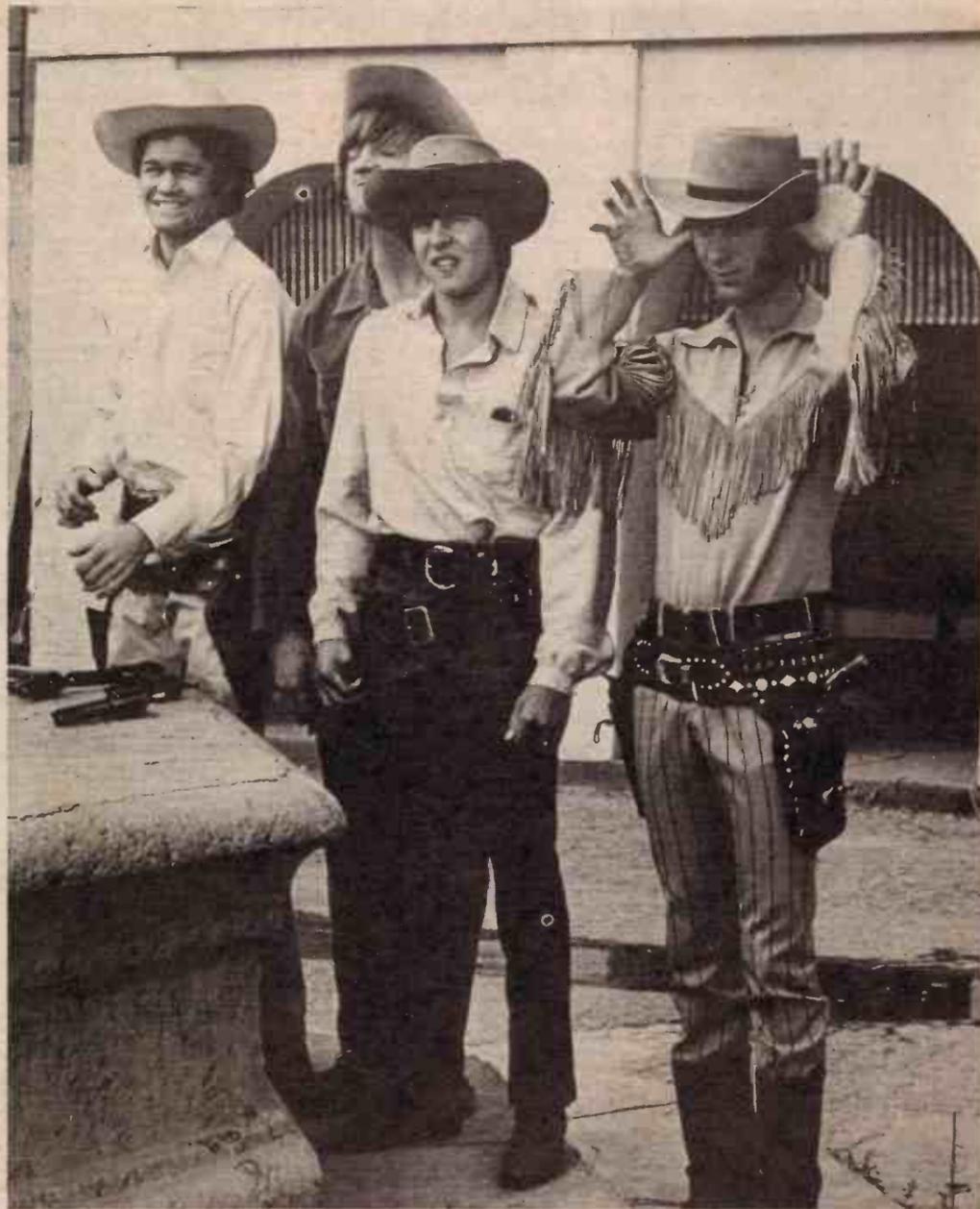
to everyone on the street or bus. He was fun to live with."

When the four Thorkelsons returned to the U.S.A. from Germany they settled in Madison, Wisconsin, where Peter's father got his Ph.D. in economics.

Peter made many friends while living there. Part of his summers were spent in a cottage on Lake Michigan. The remainder in the East, in the Adirondacks mountains, in northern New York, where swimming, boating, fishing and hiking kept the brothers busy.

When the family finally settled in Connecticut (where they still live) Peter was about ten. A private school for a year followed, with a wonderful lady teacher who thought there was no one quite like him.

The following is part of a letter which she wrote to his



worked as a disc jockey while at college. At one time he did give some thought to becoming an English teacher.

During the Christmas and Easter vacations, Peter always brought home his current romance for a visit. He seemed very devoted to one student, whose parents had been classmates of his father's. This attachment waned and faded when Peter became a drop-out and took a job for a year near home.

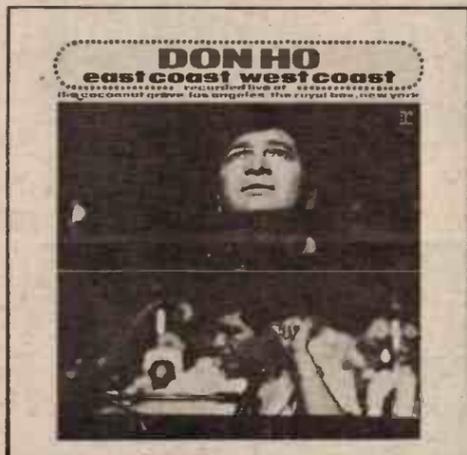
New York City's Greenwich Village had been beckoning and he finally moved there after flunking out of college.

Rootin', tootin', shootin' son of a gun—the **MONKEES** go all Western! **MIKE** has a more painless way of scaring off the enemy with his hands to his ears in a gesture of ridicule, while **DAVY** looks tough and **PETER**, half hidden, puts on a funny face for opposition. Only **MICKY** looks as if he might reach for his six-shooter! Picture is from one of their new TV shows.

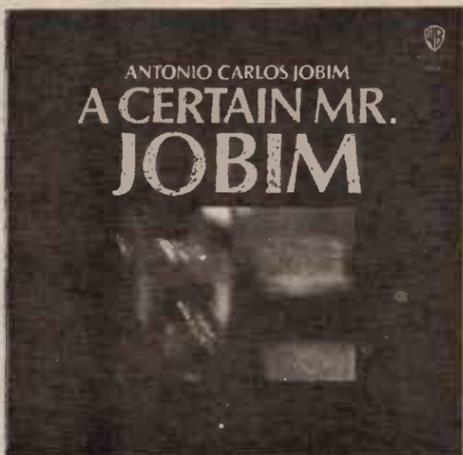
rings, which doesn't intrigue any members of the Thorkelson family since their return in late Spring from a year in Canada. Last, but not least, comes Hollywood and all the name implies. Every actor's Mecca! A friend suggested to Peter that he try out for a rock 'n' roll group which was being formed. Over 400 applicants auditioned. Peter Tork was one of the four young

men selected for the series. And so-o-o-o-o-o **THE MONKEES** were born and on to fame and fortune! Finally, when Peter returned from London in July after the Wembley concerts, he was very pleased with the Monkees' success and the enthusiasm of the fans. He is looking forward to going back soon and seeing more of the country!

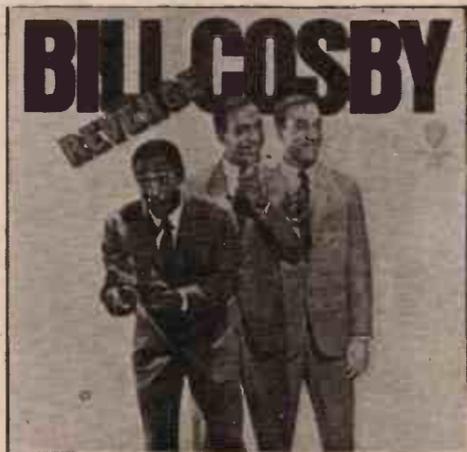
4 GREAT NEW ALBUMS



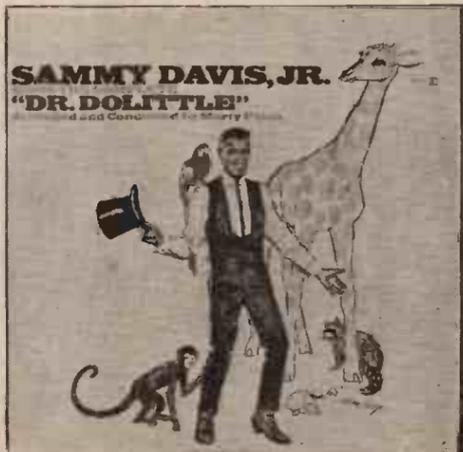
DON HO AND THE ALLIS
East Coast/West Coast
RLP 6244



ANTONIO CARLOS JOBIM
A Certain Mr. Jobim
W 1699 (M) WS 1699 (S)



BILL COSBY
Revenge
W 1691



SAMMY DAVIS JR.
Sammy Davis Jr. Sings the Complete "Dr. Dolittle"
RLP 6264 (M) RSLP 6264 (S)

Entertainer

He worked as an entertainer in the small coffee houses there. The usual procedures for young players in the Village, where little or no salaries are paid, are to pass the basket and hope for the goodwill and generosity of the patrons, a precarious livelihood!!!

A six-months tour with the Phoenix Singers added to his experience as a folk singer and musician. To break the monotony—while his family were in Caracas, Venezuela, for a year—he flew down there with me for six weeks. The Christmas holidays were spent touring the Southern Andes mountains. It was a divine vacation.

Whenever his family were in residence in Connecticut and the Village got to be too much for him, Peter would leave for a spell in the country.

Peter's home in Connecticut is frequently photographed by teenagers. The phone rings and

Life-lines of

PETE BRADY



Professional name: Pete Brady.
Real name: Peter Ince.
Birthdate: February 17, 1941.
Birthplace: Montreal, Canada.
Personal points: 5ft. 9in.; 11st., blue eyes; mousey hair.
Wife's name and occupation: Judy—housewife.
Present home: London.
Where educated: Canada.
Age entered showbusiness: 18.
First public appearance: Jamaica.
Biggest break in career: Working for Radio London.
Radio debut: "Breakfast Show" in America.
Own radio series: Breakfast Show—

Radio London; Late Nite Show—Radio Luxembourg; Pete Brady Show—Radio 1.
Personal manager: Bunny Lewis.
Biggest influence on career: Luck.
Former occupations: Student.
Hobbies: Flying, water-skiing.
Favourite colours: Black and red.
Favourite food: The best.
Favourite drink: Gin.
Favourite clothes: Most styles.
Favourite singer: Anita Harris at present.
Favourite actor/actress: Lee Marvin and Julie Christie.
Favourite band: Count Basie.
Favourite composers: Lennon-McCartney.
Favourite group: Beatles.
Car: Honda.
Miscellaneous dislikes: Creepy, crawly fuzzies.
Miscellaneous likes: Blondes, brunettes, etc.
Best friend: Wife.
Most thrilling experience: Skiing in the World Championships.
Tastes in music: Most except wayout jazz.
Origin of stage name: Greater Miami Telephone Directory.
Personal ambition: Learn to fly a helicopter.
Professional ambition: To have my own TV show.

Pretty Things
DEFECTING GREY
November 10th

New L.P.s

Released this week

polydor

CLASSICAL INDIAN RAGAS



JAYASRI BANERJEE

CLASSICAL INDIAN RAGAS

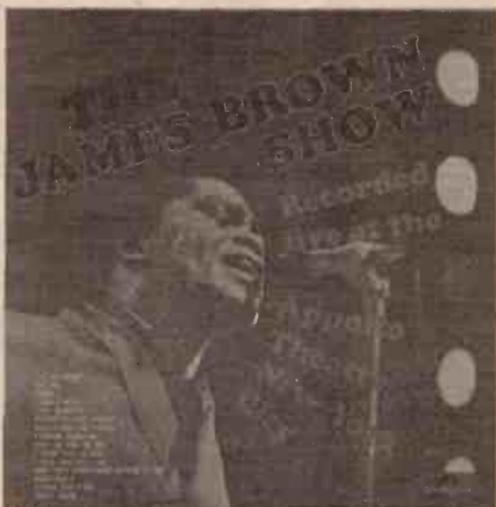
Jayasri Banerjee with Nazir Jarazbhiy etc.
Puriya Kalyan-Kalavati
583 010 *



WRAPPED IN A UNION JACK

The Minim

The diamond-1066-Union Jack-Blood red roses-
The blue nose-Yesterday-Down in the mine-
Hullabaloo Balay-Everyday-The cuckoo-Dirty
old town-Daydream-Drill tarriers drill
582 011



THE JAMES BROWN SHOW

James Brown

I'll go crazy-Try me-Think-I don't mind-Lost
someone-Please, please, please-You've got the
power-I found someone-Why do you do me-
I want you so bad-I love you yes I do-Why does
everything happen to me-Bewildered-Please
don't go-Night train
582 703

* Stereo
playable
Mono

Distributed in Great Britain by
POLYDOR RECORDS LTD., LONDON

NEW FROM
L.P.s



save the last dance for me



SAVE THE LAST DANCE FOR ME

The Drifters

Save the last dance for me-I count the tears-
Somebody new dancin' with you-Jackpot-No
sweet lovin'-Sweets for my sweet-Mexican
divorce-When my little girl is smiling-Some kind
of wonderful-Please stay-Nobody but me-Room
full of tears

587 063



JAMAICA SKA

Byron Lee, The Charmers, The Blues Busters,
The Maytals, Stranger, Ken & Patsy

Jamaica ska-Watermelon man ska-Try me one
more time-Behold-Last night ska-Susie-Oil in my
lamp-If you act this way-Soon you will be gone-
What a day-You make me feel the way I do-
Donna

587 075



JOE TEX GREATEST HITS

JOE TEX—GREATEST HITS

Hold what you've got-You got what it takes-
A woman (can change a man)-I want to
(do everything for you)-I believe I'm gonna
make it-I've got to do a little bit better-
S.Y.S.L.J.F.M. (The letter song)-Papa was too-
Show me-A sweet woman like you-The love you
save (may be your own)-You better get it

587 079 (mono) 588 079 (stereo)



THE SOUND OF WILSON PICKETT

THE SOUND OF WILSON PICKETT

Wilson Pickett

Soul dance number three-Funky Broadway-
I need a lot of loving every day-I found a love,
Part I-I found a love, Part II-You can't stand
alone-Mojo mamma-I found the one-Something
within me-I'm sorry about that-Love is a
beautiful thing

587 080 (mono) 588 080 (stereo)



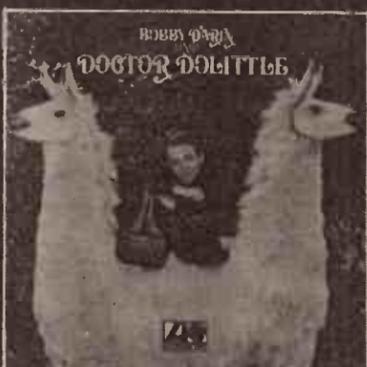
The Best of
Sonny & Cher

THE BEST OF SONNY & CHER

Sonny & Cher

The beat goes on-What now my love-I got you
babe-Little man-Just you-Let it be me-A beautiful
story-It's the little things-But you're mine-Sing
c'est la vie-Laugh at me-Living for you

587 083 (mono) 588 083 (stereo)



BOBBY DARIN
DOCTOR DOLITTLE

BOBBY DARIN SINGS DR. DOLITTLE

Bobby Darin

At the crossroads-When I look in your eyes-
I think I like you-Where are the words-Something
in your smile-Fabulous places-My friend, the
doctor-Beautiful things-After today-Talk to the
animals

587 089 (mono) 588 089 (stereo)

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TOP SINGLES REVIEWED BY DEREK JOHNSON

SENTIMENTAL CLIFF

A BIG ONE

*"All My Love"/"Sweet Little Jesus Boy" (Columbia).

FROM the opening bars of this record, there's no mistaking it for anything other than a smash hit.

The "with-it" set will probably regard it as a retrogressive step for Cliff Richard—

because he's abandoned the zestful, refreshing style of "Marie" in favour of a sugary, sentimental ballad. But it is so commercial and so very well done that—bearing in mind Engelbert's success—I wouldn't be surprised to see it go to No. 1.

Adapted from the original Italian, it has a lovely melody (a bit like the chorus of Tom Jones' "Never Fall In Love Again"), a delicious lilt to which you'll find yourself swaying irresistibly, and a sing-along chorus. It may be corn, but it's quality corn!

FLIP: A very attractive new carol, in keeping with the coming Christmas season. Sung (not surprisingly) with the utmost conviction, aided by strings and choir.



LULU

Lulu's 'Love' a hit, but disappointing

**"Love Loves To Love, Love"/"You And I" (Columbia).

THIS is Lulu at her most spirited and uninhibited—singing in a rhythmic throaty growl, backed by a dynamic accompaniment in which no holds are barred. There are raucous twangy guitars, biting brass, rattling tambourine and chirping girls reiterating the title phrase—plus an exciting drum break.

Although Lulu employs every ounce of personality and energy at her command (and that's really something!), I was more than a little disappointed in the material. Its main appeal lies in the tongue-

twisting lyric, and I wouldn't normally rate it as hit potential. However, the gal's current popularity should boost it into the chart.

FLIP: A more controlled and sophisticated performance here. It's a snappy swinger, embellished with dancing strings, tinkling piano and rumbling tympani.

RIGHTEOUS BROS.

"Stranded In The Middle Of No Place"/"Been So Nice" (MGM).

The Walker Brothers stole most of the Righteous Brothers' thunder in the last two or three years—but now that the Walkers are defunct, maybe the U.S. duo will be able to stage something of a recovery here.

Mind you, I doubt if they'll do it with this disc, because the song isn't a very good one.

Still, the treatment is as effective as ever—sung mainly as a duet, Bobby's high-pitched voice blends smoothly with Bill's gruffer low-register tones.

There's a mid-tempo rhythm, a busy orchestral accompaniment, and a soulful quality.

FLIP: Much more on the r-and-b kick, this side. A fast-moving shuffle-beat, with the boys giving out for all they're worth. But why spoil it with strings?

THE SCAFFOLD

"Thank U Very Much"/"I'd B The First" (Parlophone).

Difficult to describe this disc—it's an endless recital of all the good things in life, with the title phrase repeated three times at the end of each line, like a continuous roundelay. And for good measure, there are falsettos and a touch of the National Anthem thrown in. Entertaining, novel—and, in its way, quite catchy!

FLIP: A saga of human endeavour sung in tongue-in-cheek style—with a non-stop buzzing effect in the background, amusing lyric and assorted sound effects.

* TIPPED FOR CHARTS
† CHART POSSIBLE

Alan Price: incredible

**"Shame"/"Don't Do That Again" (Decca).

WRITTEN, arranged, produced and sung by Alan Price—and full credit to him in every department.

Doesn't have the comedy content of his last two singles, but in many respects it's very true to life—about the way we adopt a two-faced attitude in certain situations, and then breathe a sigh of relief when we're on our own.

It's a vital, vigorous performance by Al (largely dual-tracked)—and the Set do him justice with a socking, rip-roaring, beat-laden backing in which brass, organ and piano are prominent.

Alan's got his finger very firmly planted on the pulse of the teenage fan—this is another incredibly commercial disc which is bound to succeed, and jolly well deserves to!

FLIP: A novelty lyric, very well written and handled with flair and zest, aided by an infectious beat. The tune's somewhat reminiscent of "Simon Smith."

DAVID & JONATHAN

†"Softly Whispering I Love You"/"Such A Peaceful Day" (Columbia).

A GENTLE rockaballad with a highly descriptive lyric, and featuring some extremely attractive harmonies from the duo—one of the boys is in falsetto for most of the way, and the outcome is not altogether unlike the Tremeloes.

As you'd expect from the title, it's romantic and sentimental—but the beautifully written lyric prevents it from becoming stodgy.

And it's framed in an imaginatively scored Mike Vickers accompaniment. Must stand a fair chance!

FLIP: Mainly a solo-voice showcase, with a philosophic lyric and classical influences in the scoring. A captivating number, and an above-average "B" side.

MITCH RYDER

"What Now My Love"/"Blessing In Disguise" (Stateside).

This, of course, is the dramatic Gilbert Becaud ballad—and how insipid it sounds after the soaring Shirley Bassey hit version!

Sung in a trembling vibrato at the outset, followed by a terribly forced big-beat section, then a monologue—and finally the highest note ever achieved by a male singer on disc.

Together with the somewhat cluttered backing, it makes it all a bit of a hotch-potch.

FLIP: This new rhythmic ballad is more within Mitch Ryder's range. It's on the plaintive side, with a strings-choir-maracas accompaniment. Not bad!

NEIL DIAMOND

"Kentucky Woman"/"The Time Is Now" (London).

The man who wrote the Monkees' first hit singing a number that's characteristically Monkee-flavoured.

It's a bright and zippy bouncer, receiving an enthusiastic styling from Neil Diamond, with the dual-tracked choruses simulating the effect of a vocal group. There's some ear-catching guitar work, and just a touch of Mexican in the rhythm.

I'm quite sure the Monkees could have taken this to near the top of the chart, but I doubt if Neil has the necessary image to do so.

FLIP: Neil has a stab at singing the blues on this track. The verses are moody, backed by wailing organ—but it suddenly erupts into a power-packed crescendo.

GIANT SUNFLOWER

"What's So Good About Goodbye"/"Mark Twain" (CBS).

The second single from a new Californian group, and an exceptionally good disc.

It's a blend of folk-beat and modern West Coast sounds—the outstanding voice of the girl lead singer makes it sound like a cross between the Seekers and the Mamas and Papas, if you can imagine such a thing!

Mid-tempo, with a brilliant string section scoring. Fly the material's not a wee bit stronger.

FLIP: A faster bouncy beat, and much more in the folk idiom—specially the plucking banjo and insistent tambourine.

Solo Judith distinctive

†"Again And Again"/"Memories" (Columbia).

I WAS surprised that Judith Durham's "Olive Tree" didn't register, because I thought it was a beautiful disc. Maybe that was the trouble—it was a shade too good! Well, her second solo offering is rather more commercial and beaty.

Basically it's ballad material, but it's set to a forceful rhythm—almost martial—with pounding drums, strings, brass and solo harmonica.

Co-composed by Judy, and sung as ever in those distinctive crystal-clear tones, its very liveliness may stand it in better stead than the last one. Hope so—it's a thoroughly enjoyable disc!

FLIP: As the title suggests, this lyric oozes nostalgia. A lilting medium-paced ballad, with a sing-along chorus, and a hint of a c-and-w influence. Nice!

TIM BUCKLEY

"Morning Glory"/"Knight-Errant" (Elektra).

A rather sombre folksy ballad with a deep-thinking lyric, wistfully and intimately sung, with a gentle backing of guitar and humming.

This is a record you have to listen to over and over again before the full impact hits you—and even then, it's not everybody's meat. But if you like this sort of thing, it's great.

FLIP: Another cleverly conceived lyric—bit faster than the coupling, and with organ and harpsichord backing. Has a quaint olde-worlde quality.

MORE REVIEWS ON PAGE 14



RECORDS

NEW RELEASES

BILLY JOE ROYAL

HUSH
c/w Watching From the Bandstand 3044

MARY LANGLEY

IT ALWAYS RAINS ON SUNDAYS
c/w All My Life Is You 3032

TEN FEET

SHOOT ON SIGHT c/w Losing Game 3045

DRUID CHASE

TAKE ME IN YOUR GARDEN
c/w I Wanna Get My Hands On You 3053



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CRAZY R and B

†"On A Saturday Night"/"Under My Nose" (Stax).

R-AND-B fans will lap this up like crazy! Eddie Floyd sings the blues as only the coloured folk can, carried along by a punchy, exhilarating backing—crisp brass, a steady and insistent mid-tempo beat, tambourine, organ, gospel-type chanting from the backing group, and some background chatter to heighten the atmosphere.

There's also a swinging sax solo and a scintillating guitar break. The tune is compulsive and repetitive, but not particularly melodic.

Doesn't have the gimmick quality of "Knock On Wood," so I can't be too hopeful of its chances—but it's definitely one for the specialists.

FLIP: Tempo slackens to a slow and insidious jerk beat. Again, there's a real authentic flavour—it's earthy r-and-b with only a limited following.

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ORCHESTRA**
That's Me Over Here
7N 17397

BIG JOHNNY
Biddy Reilly
7N 17412

NME TOP 30

(Wednesday, November 1, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	MASSACHUSETTS Bee Gees (Polydor)	8	1
4	2	BABY NOW THAT I'VE FOUND YOU Foundations (Pye)	5	2
7	3	ZABADAK! Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	4	3
2	4	THE LAST WALTZ . . . Engelbert Humperdinck (Decca)	11	1
3	5	HOLE IN MY SHOE Traffic (Island)	10	2
6	6	THERE MUST BE A WAY Frankie Vaughan (Columbia)	11	5
5	7	HOMBURG Procol Harum (Regal-Zonophone)	5	5
10	8	FROM THE UNDERWORLD Herd (Fontana)	6	8
8	9	THE LETTER Box Tops (Stateside)	7	6
17	10	AUTUMN ALMANAC Kinks (Pye)	3	10
9	11	FLOWERS IN THE RAIN Move (Regal-Zonophone)	8	3
14	12	LOVE IS ALL AROUND Troggs (Page One)	3	12
11	13	REFLECTIONS Diana Ross & the Supremes (Tamla-Motown)	9	4
19	14	THERE IS A MOUNTAIN Donovan (Pye)	2	14
20	15	SAN FRANCISCAN NIGHTS Eric Burdon & the Animals (MGM)	2	15
13	16	ODE TO BILLIE JOE Bobbie Gentry (Capitol)	7	13
12	17	WHEN WILL THE GOOD APPLES FALL Seekers (Columbia)	6	12
22	18	YOU'VE NOT CHANGED Sandie Shaw (Pye)	5	18
16	19	I CAN SEE FOR MILES Who (Track)	3	16
24	20	JUST LOVING YOU Anita Harris (CBS)	17	7
26	21	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	2	21
23	22	YOU'VE RUN AWAY Four Tops (Tamla-Motown)	4	20
28	23	YOU'RE MY EVERYTHING Temptations (Tamla-Motown)	7	22
30	24	BIG SPENDER Shirley Bassey (United Artists)	3	24
18	25	BLACK VELVET BAND Dubliners (Major Minor)	9	13
27	25	I'M WONDERING Stevie Wonder (Tamla-Motown)	2	25
14	27	EXCERPT FROM A TEENAGE OPERA Keith West (Parlophone)	12	2
20	28	KING MIDAS IN REVERSE Hollies (Parlophone)	6	18
29	29	ITCHYCOO PARK Small Faces (Immediate)	12	3
25	30	THE DAY I MET MARIE Cliff Richard (Columbia)	12	11

Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	134	1
2	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	23	1
3	3	BREAKTHROUGH Various Artistes (Studio 2)	3	3
4	4	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	4	4
6	5	BRITISH CHARTBUSTERS Various Artistes (Tamla-Motown)	3	5
5	6	DR. ZHIVAGO Soundtrack (MGM)	28	4
7	7	UNIVERSAL SOLDIER Donovan (Marble Arch)	3	7
8	8	SCOTT Scott Walker (Philips)	9	3
11	9	BEST OF THE BEACH BOYS (Capitol)	52	2
12	10	RELEASE ME Engelbert Humperdinck (Decca)	21	6
10	11	MORE OF THE HARD STUFF Dubliners (Major Minor)	5	8
9	12	RAYMOND LEFÈVRE (Major Minor)	6	7
14	13	BEE GEES' 1st (Polydor)	1	13
15	14	THOROUGHLY MODERN MILLIE Julie Andrews (Brunswick)	2	14
14	15	HIPSTERS, FLIPSTERS, FINGER-POPPIN' DADDIES Geno Washington (Piccadilly)	6	6

JOHN MAYALL

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5 YEARS AGO

TOP TEN 1962—Week ending Nov. 2

1	1	TELSTAR Tornados (Decca)
8	2	LOVESICK BLUES Frank Ifield (Columbia)
7	2	LET'S DANCE Chris Montez (London)
2	4	THE LOCO-MOTION Little Eva (London)
6	5	VENUS IN BLUE JEANS Mark Wynter (Pye)
5	6	RAIN UNTIL SEPTEMBER Carole King (London)
11	7	SWISS MAID Del Shannon (London)
3	8	SHEILA Tommy Roe (EMV)
4	9	RAMBLIN' ROSE Nat Cole (Capitol)
12	10	SHERRY Four Seasons (Stateside)

10 YEARS AGO

TOP TEN 1957—Week ending Nov. 1

3	1	THAT'LL BE THE DAY Crickets (Vogue-Coral)
4	2	TAMMY Debbie Reynolds (Vogue-Coral)
1	3	DIANA Paul Anka (Columbia)
2	4	LET'S HAVE A PARTY Elvis Presley (RCA)
8	5	REMEMBER YOU'RE MINE Pat Boone (London)
13	6	MAN ON FIRE/WANDERING EYES Frankie Vaughan (Philips)
19	7	BE MY GIRL Jim Dale (Parlophone)
10	8	WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London)
12	9	WATER WATER/HANDFUL OF SONGS Tommy Steele (Decca)
7	10	ISLAND IN THE SUN Harry Belafonte (RCA)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

Week Last This	(Tuesday, October 31, 1967)	
1	1	1 TO SIR, WITH LOVE Lulu
7	2	2 SOUL MAN Sam & Dave
6	3	3 IT MUST BE HIM Vikki Carr
5	4	4 EXPRESSWAY TO YOUR HEART Soul Survivors
8	5	5 YOUR PRECIOUS LOVE Marvin Gaye, Tammy Terrell
3	6	6 NEVER MY LOVE Association
10	7	7 INCENSE AND PEPPER-MINTS Strawberry Alarm Clock
9	8	8 A NATURAL WOMAN Aretha Franklin
19	9	9 THE RAIN, THE PARK & OTHER THINGS Cowells
15	10	10 PLEASE LOVE ME FOREVER Bobby Vinton
11	11	11 GET ON UP Esquires
17	12	12 I'M WONDERING Stevie Wonder
4	13	13 HOW CAN I BE SURE Young Rascals
12	14	14 PEOPLE ARE STRANGE Doors
20	15	15 IT'S YOU THAT I NEED Temptations
16	16	16 LET IT OUT Hombres
2	17	17 THE LETTER Box Tops
24	18	18 LOVE IS STRANGE Peaches & Herb
13	19	19 GIMME LITTLE SIGN Brenton Wood
14	20	20 HEY BABY Buckingham
26	21	21 HOLIDAY Bee Gees
25	22	22 THE LOOK OF LOVE Dusty Springfield
—	23	23 I CAN SEE FOR MILES Who
—	24	24 EVERLASTING LOVE Robert Knight
28	25	25 THE LAST WALTZ Engelbert Humperdinck
—	26	26 PATA PATA Miriam Makeba
—	27	27 I SAY A LITTLE PRAYER Dionne Warwick
—	28	28 KENTUCKY WOMAN Neil Diamond
—	29	29 LAZY DAY Spanky & Our Gang
—	30	30 LADY BIRD Nancy Sinatra & Lee Hazlewood

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STIGWOOD—GEES PLANS AFTER NEMS SPLIT

FIRST major project of the newly-independent Robert Stigwood Organisation—which this week announced its break away from Nems Enterprises—will be the production of the Bee Gees' first film "Lord Kitchener's Little Drummer Boys."

Plans for the movie were exclusively revealed in the NME on July 8, but were disrupted when the group's future was placed in jeopardy by work-permit problems, now resolved. The picture will be shot on location in Kenya early next year.

Stigwood will resign from Nems at the end of November to launch his new company in collaboration with Germany's Deutsche Gramophon and Holland's Philips Phonographic. The Bee Gees, the Foundations and the Cream are among artists who will leave the Nems banner and continue to be handled by Stigwood.

In joint statements issued by Nems and by Stigwood, it was emphasised that the split is on an amicable basis. "It is simply that certain ideas and policies on which I was co-operating with the late Brian Epstein are now no longer practically possible," Stigwood told the NME. "I also wish to expand my international plans, and I intend to develop television and theatrical interests."

Among the subsidiaries of the new organisation will be the Reaction record label and the company which publishes the Bee Gees' compositions, Abigail Music. Stigwood will be chairman of the new group, and another Nems director David Shaw—who is also to resign this month—will take over as financial director. Stigwood left for New York on Tuesday to arrange U.S. representation for the new set-up.

Stigwood joined Nems last January. After Brian Epstein's death he was appointed managing director with Geoffrey Ellis, who now remains as sole managing director. Nems' other activities are unaffected by the split—it will continue to handle the Beatles, Cilla Black, Donovan, Gerry Marsden, Matt Monro and Billy J. Kramer.

A spokesman for Nems commented: "The Beatles' contract with us is due to expire shortly, and they have asked us to stress that it WILL be renewed. Furthermore they have said that in future they wish to take a more active part in the running of Nems, of which they are share-holders."

Bailed Jones awaits trial appeal result

ROLLING STONE Brian Jones was resting at a friend's home this week after being released on bail on Tuesday afternoon, pending appeal against sentence of nine months' imprisonment for drug offences. He was released "in the light of further medical evidence, and on Jones' undertaking to have medical treatment meanwhile."

It is likely that Jones' appeal will take up to six weeks to come before the Appeal Court. Meanwhile, a spokesman for the Rolling Stones stressed that—in any eventuality—the group WILL continue. Business manager Allan Klein commented by Transatlantic phone: "There is absolutely no question of bringing in a replacement."

Mick Jagger and Keith Richard are at present in New York for discussions with Klein. The group's new LP is now complete and is expected to be released before the end of this month. There are ten tracks, one written by Bill Wyman and the remainder by Jagger and Richard.

Asked how Brian Jones' position affects the Stones' future plans, their publicist Les Perrin said: "They have not appeared in concert since April and have not played a British date since October last year, so you will see that they are not very interested in touring. In fact, there are no tour plans whatsoever. We will meet all other obstacles as they present themselves—but if necessary the Stones can continue for an interim period as a four-man group."

★ POP-LINERS ★

GEORGIE FAME, singing the Bill Martin-Phil Coulter number "Celebration," finished fourth in the Brazil Song Festival which ended in Rio de Janeiro on Sunday. Alfie Bass—best known for his Bootsie character in the "Bootsie And Snudge" TV series takes over Topol's starring role in the London production of "Fiddler On The Roof" on February 19. Dallas Boys in "Pass In Boots" at Wolverhampton Grand for eight weeks from December 22. After seven years, Harry Dawson leaves George Cooper Organisation to open his own agency. Helen Shapiro in cabaret for November 26 week doubling Hanley Mr. Smith's and Nantwich Birdcage. Julie Rogers joins Bachelors in Glasgow Alhambra's "Five Past Eight" summer revue, opening next June. Andy Stewart plays a Christmas season at Ayr Galety, then tours Australia. Vicki Wickham, formerly editor of TV's "Ready, Steady, Go," joined Major Minor Records to promote and produce pop artists. Dave Berry in cabaret for November 12 week doubling Offerton Palace and Manchester Southern Sporting Club.

SCOTT, JOHN JAPAN TRIP SET

JOHN WALKER and Scott Walker will tour Japan together after all! The former members of the Walker Brothers will be reunited in the New Year for the first time since the group broke up in May—for a 12-day Japanese concert tour opening on January 3, as exclusively forecast in the NME five weeks ago. They will appear separately as soloists and will each close the bill on alternate nights. John then travels direct to Australia where, as reported last week, he opens in a package tour on January 20 with the Who and the Small Faces.

The picture on the right is the first taken of John and Scott together since the Walker Brothers split. John (left) was appearing in BBC-1's "Top Of The Pops," when Scott visited him at the studios to discuss their forthcoming Japanese trip.



Monkees' single set, LP title, film news and Far East tour

THE Monkees' next single is now confirmed as "Daydream Believer" / "Goin' Down"—as exclusively forecast in last week's NME—and is set for release next Friday (10th) by RCA. A new album by the group is likely to be issued in December. The Monkees will definitely tour Australia and the Far East in the New Year before starting work on their first feature film—in which they play 28 different rôles!

Top side of the new Monkees disc was penned by John Stewart; the music for "Goin' Down" was written by the group, with lyrics by a Screen Gems staff writer Diane Hilderbrand. The new LP, which has just been completed, is titled "Pisces, Aquarius, Capricorn And Jones Ltd."—this has already qualified for a Gold Disc in America on the strength of advance orders.

As forecast in the NME in June the Monkees' Australian tour is now set for January and will also incorporate other venues in the Far East. The group then begins work on its first full-length movie for Columbia Pictures, in which each member of the group will play seven different characters.

A location for the Monkees' film has not yet been officially announced. During their summer visit to Britain they announced they would like to shoot the picture in England. Our Hollywood correspondent reports there is still a distinct possibility of at least some sequences being filmed in this country.

Davy Jones is reported to have been offered the title rôle in a major British pantomime, "Dick Whittington" this Christmas. With their current TV series now almost completed the other Monkees were quite prepared to leave the decision to Davy—but the offer had to be rejected when the Far East tour was clinched. Davy is, however, still expected to visit his Manchester home at Christmas.

Although still subject to confirmation, the NME understands it is "virtually certain" the Monkees will undertake British concert dates in the spring or summer of next year.

NO WEST ON THIRD 'OPERA' EXTRACT

KEITH WEST is dropping all live appearances except for major concerts and broadcasts—to co-produce with Mark Wirtz all future recordings by his backing group Tomorrow. Issued next week is the group's single "The Incredible Story of Timothy Chase."

Following his next single, "Sam," Keith West will not record a further number from "The Teenage Opera" until an extract has been released by another solo artist, not yet announced.

Tentatively set for December release is an LP, "Tomorrow Meets Keith West." As previously reported Keith will go to the West Indies that month for a holiday which will probably keep him away over Christmas.

It is now confirmed that "Sam" will be released by Parlophone on November 17.

U.S. No. 1, LULU SET FOR MIAMI; COPA?

LULU is the latest British artist to find herself in great demand on the lucrative U.S. cabaret circuit. She is set for a three-week season at Miami's Diplomat Hotel in March and will almost certainly play an engagement at New York's celebrated Copacabana immediately before.

Meanwhile, Lulu flies to America on November 25 to guest in U.S.-TV's "Red Skelton Show". She will also make other TV appearances before returning to Britain in mid-December, and has been booked to star in the New Year's Eve cabaret at London's Hilton Hotel.

Plans for Lulu to star in her own major series for U.S.-TV were shelved this week. Her manager Marion Massey told the NME: "The series would have been shot here and in America, but would have tied Lulu down for such a lengthy period."

With her "To Sir With Love" hit still at No. 1 in America, Lulu has already recorded her follow-up for the U.S. market. It is another Don Black-Mark London composition "Best Of Both Worlds", but no release plans have yet been set. It is unlikely to be issued in Britain as an 'A' side.

Heavy Traffic

Advance orders of 100,000 are claimed by Island Records for the Traffic's next single "Here We Go Round The Mulberry Bush," released on November 24. It is the title song from the new film for which the group has penned several numbers. Stevie Winwood is featured as solo vocalist.

As previously reported Traffic performs the number in the Beatles' "Magical Mystery Tour" TV show to be screened at Christmas. The group's first LP "Dear Mr. Fantasy," consisting entirely of self-penned originals, is scheduled for December 8 release.

Britain's top stars in colour for here and U.S.

ATV is filming another series of 11 one-hour colour spectaculars primarily for the American market, but they will also be screened in Britain in 1968.

The shows will have the same format as the currently-running "Spotlight" series although under a different title. Mireille Mathieu and the Dallas Boys are in the first edition (recorded on November 12), Cliff Richard and the Bonzo Dog Doo Dah Band guest in the second edition (26th), and Matt Monro is set for the programme filmed on December 10.

A complete running order of guests in Engelbert Humperdinck's ATV series—which started this week—has now been finalised. Frankie Vaughan guests in next week's show, followed by Topol (November 13 week), Dickie Valentine (20th), the Peddlers (27th) and Gigi Galon (December 4). Exact day of transmission varies according to region.

Frankie Vaughan stars in a special Hogmanay show for Scottish-TV on New Year's Eve, to be networked to all regions. The Foundations and the Peddlers join Brenda Lee and Gene Pitney in BBC-1's "Dee Time" on Saturday, November 11. Cilla Black is set for November 25.

Owing to programme re-arrangements next Wednesday's "Juke Box Jury"—which was to have featured Brenda Lee, Pitney and Tony Blackburn—has been cancelled. It is hoped to re-book these artists for a later edition.

During his British visit next month Matt Monro will guest in ABC-TV's "Eamonn Andrews Show" (December 3) and BBC-1's "Val Doonican Show" (December 30). He will also star in BBC-2's "International Cabaret" although a screening date has not yet been set.

Seekers New Year plans

THE Seekers' ten-week Australasian visit—covering Christmas and New Year—has now been finalised. They fly to Australia on December 18 and spend just over a fortnight holidaying with their families. The Seekers resume work with a week's engagement at a Melbourne theatre from January 8.

The following two weeks are devoted to filming the colour-TV spectacular "The Seekers' Scrapbook," which is being made for worldwide distribution. Then follows a fortnight of one-nighter appearances in principal cities and a further two weeks of concerts in New Zealand.

The group flies to America at the end of February on a two-week promotional visit, returning to Britain in mid-March

to begin its own BBC-1 series of six half-hour shows. The Seekers arrive back in London this weekend after their U.S. tour. Judith Durham guests as a soloist in Rediffusion's "Frost Programme" next Wednesday (8th), and the group opens its four-week season at Glasgow Alhambra on November 13. Before flying to Australia, the Seekers film their guest spot for BBC-1's Christmas Day "Ken Dodd Show."

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JOAN SUTHERLAND

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LONDON



Who, Troggs, Amen, Dave Dee

— Radio 1

THE Who, the Troggs, John Walker, Amen Corner and the Pink Floyd are among artists appearing every evening in Radio 1's "David Symonds Show" from Monday, November 13, to Friday, November 17. Also set for this period are the Moody Blues, Episode Six, the Mirage, the Ferris Wheel, O'Hara's Playboys and Geno Washington's Ram Jam Band.

• Guesting in the afternoon "Pete Brady Show" every day (except Sunday) from Saturday, November 11, to Friday, November 17, are Freddie and the Dreamers, the Swinging Blue Jeans, Simon Dupree and the Big Sound, the Ivy League, the Zombies, Mike Felix, Susan Maughan, the Bystanders, and the bands of Alex Welsh and Alan Eldson.

• Booked for the Sunday afternoon marathon "Top Gear" on November 12 are the Bee

Gees, Tomorrow (with Keith West), the Idle Race, the Fleetwood Mac and—making its first broadcast—the Bonzo Dog Doo Dah Band. The Hollies and the Who are set for the following week's show (19th). Jeff Beck and John Mayall's Bluesbreakers are late additions to this Sunday's bill (5th). Tommy Vance and John Peel will be regular co-compères of the show from November 12.

• The Troggs, the Dave Dee group and Ross Hannaman are in "Monday Monday" on November 13. Next week's line-up (6th) includes the Barron Knights, Long John Baldry and the Timebox. Amen Corner guests in "Pop North" next Thursday (9th), and John Walker and the Peddlers are booked for November 16. In another lunch-time

pop series, the "Joe Loss Show," the Flowerpot Men appear on Friday, November 17.

• The Kinks are joined by Paul and Barry Ryan in "Happening Sunday" this weekend (5th). Set for the following edition (November 12) are the Tremeloes and Gene Pitney.

• The Alan Price Set, the Barron Knights and the Bystanders join the line-up of the Pete Murray show "Pete's People" on Saturday, November 11.

• Duncan Johnson is the first of the ex-pirate disc-jockeys to be axed from the Radio 1 schedules. The daily competition spot "Crack The Clue," which Johnson introduces, is being discontinued from the end of this month. Simultaneously, Duncan is losing his Tuesday "Midday Spin" residency. Other Radio 1 d-j's are likely to be sacked at the end of the two month trial period.

TREMELOES TO AMERICA FOR 31-DAY TOUR, THEN ARGENTINE

THE Tremeloes are confirmed for a 31-day return tour of America—taking part in a package with a major U.S. chart name—following their successful visit to the States earlier this year. Further bookings lined up by the hit group's manager, Peter Walsh, include a week at New York's Whisky A-Gogo club and a week in San Francisco. Networked TV appearances will almost certainly include the "Ed Sullivan Show." Plans for the Tremeloes to go on to Hawaii and the Argentine are being finalised.

American dates for the Tremeloes—whose new single "Be Mine" was released here last week—open in New York on January 10. The group then flies to the West Coast for further appearances.

The U.S. visit begins immediately after a New Year return to Scandinavia, also announced this week, and it may be that the Tremeloes will have to fly direct to the U.S. from Sweden without returning to London.

The group will take part in a Swedish TV New Year's Eve spectacular and will then go on to Gothenburg, Malmo and Copenhagen for major concerts.

Whereas the Tremeloes last tour of America was for dance dates, its next tour will consist of college, theatre and club venues. The group has just switched its U.S. representation to the GAC agency, which is now working on details for the package tour with a major American artist. No name has yet been announced.

The Tremeloes will spend seven days in the Argentine on a promotion visit organised in conjunction with their record label, CBS. The visit to Hawaii would be for five days of concerts.

The group's second solo LP, "It's The Tremeloes," is now completed. Release is scheduled for December.

Amen marathon

Amen Corner this week began a crash recording programme to complete its first LP before the start of its major concert tour with Jimi Hendrix and the Move. The group spent 36 hours recording this week, and will devote the next ten days to working out a completely new stage act and repertoire.

One of the tracks originally planned for the LP has had to be used for release in Germany as a single. Titled "Let The Good Times Roll," the record is being rush-released there today (Friday) by Deram due to a sudden demand for Amen material in Germany.

GIRL FROM IPANEMA DUE

Astrud Gilberto arrives in Britain on November 19 for one week of promotional radio and TV appearances.

NEW ONES FROM —

Herd, Box, Mann, Jim, Cat, Walker, Seekers, Tops, Paul Jones, Gentry

NEW singles by the Herd, the Box Tops, the Johnny Mann Singers and Jim Reeves have been set for release. Cat Stevens' next single will be another song from his self-penned musical. Paul Jones switches labels for his next record. Also scheduled are LPs by the Seekers, John Walker, the Four Tops and Bobbie Gentry.

"Paradise Lost" is the title of the Herd's new disc, which comes out on Fontana on November 17—but it has no connection with the Milton classic of the same name. The first 10,000 copies will be distributed in special presentation covers.

The Box Tops' follow-up to "The Letter" will be "Neon Rainbow" (Stateside), issued on November 24. Jim Reeves' "I Heard A Heart Beat Last Night" (RCA) comes out today (Friday). The Mann Singers perform "Instant Happy" on their new Liberty disc, out next Friday (10th).

The Pink Floyd's next single, for Columbia release on November 17, is a Syd Barratt number "Apples And Oranges." It runs only 1½ minutes, but the 'B' side, written by Rick Wright, is over three times as long!

Cat Stevens was recording his new single today (Friday). It is another extract from the musical show he is writing and is a sequel to "Gonna Get Me A Gun."

Engelbert Humperdinck has now decided he will not have another single issued until after Christmas, and January 6 has been set aside as tentative release date. It is announced that a new Manfred Mann single can be expected "fairly soon."

NEW POLICY

Paul Jones, previously released on HMV, switches to Columbia for his November 17 single "Sons And Lovers." This is because the HMV label will, in future, be devoted solely to classical material. Other artists who will be changing labels within the EMI group include the Swinging Blue Jeans, Kenny Lynch and Ray Charles.

Albums rush-released today (Friday) include "The Seekers Seen In Green" (Columbia), the Hollies' "Butterfly" (Parlophone), Bobbie Gentry's "Ode To Billie Joe" (Capitol) and two Tama Motown LPs—"Four Tops Reach Out" and "Temptations With A Lot O' Soul." John Walker's first solo album is issued by Philips in December—titled "If You Go Away." It includes one self-penned number and two Graham Nash compositions.

Sandie Shaw's new LP "Love Me" (Pye) is issued on November 26. It includes Charles Chaplin's "Smile," two Chris Andrews compositions "Hold Him Down" and "That's Why," and such standards as "Yes My Darling Daughter" and "Time After Time."

As we close for press we learn that Petula Clark's new Pye single will be the Tony Hatch-Jackie Trent number "The Other Man's Grass Is Always Greener," out November 17.

CLIFF, SHADOWS SHOW TOGETHER

CLIFF RICHARD and the Shadows make their first public appearance together since the spring on Monday, November 20, when they star in a charity concert at London's Royal Festival Hall. Also on the bill are Traffic and Georgie Fame and his Band.

The line-up is completed by Cy Grant, guitarist John Williams, the Johnnie Scott Quintet and Joe Harriott's Indo-Jazz Fusions. There will also be poetry readings by stage and screen stars. The concert, compered by George Melly, is in aid of the International Film Fund.

FRANKIE'S CABARET

Frankie Vaughan, who opened a three-week season at Batley Variety Club on Sunday, will next week double this engagement with a seven-day booking at Greaseborough Social Club. He is also booked for a fortnight in cabaret at Dunstable Caesar's Palace from February 25.

Pretty Things DEFECTING GREY November 10th

FOUNDATIONS DROP DATES FOR TV SERIES

THE Foundations are accepting no more bookings after the end of this month. This is to help them concentrate on completing their first album and to rehearse and prepare their U.S. TV comedy series, revealed in last week's NME.

As previously reported the group will be appearing at this year's Lord Mayor's Show on Saturday, November 11. It will be performing at Bow Churchyard from 10 to 11 a.m., and again from noon onwards.

This weekend's Sunday concert at the London Saville, which was to have starred the Foundations and the Alan Price Set, has been cancelled as Price is unable to fulfil the date. Both attractions will be rebooked on another occasion.

• The Flowerpot Men, the Bonzo Dog Doo Dah Band and Tony Rivers and the Castaways have been added to the Saville bill on November 19, when the Bee Gees top.

BERRY SWEDISH PLANS

Dave Berry pays first-ever visit to Sweden on November 24 for three days of cabaret. He returns there on December 4 to spend four days working on a TV film, "Dave Berry Coming Away."

BEACH BOYS' 1968 TOUR OF BRITAIN?

THE Beach Boys will return to Britain in 1968 for another concert tour. The exact period has not yet been finalised but it will probably be in the late spring, similar to their visit this year. Promoter Arthur Howes was this week advised by 'phone of the group's wish to tour Britain again—he will start setting up dates as soon as he is notified of the intended arrival date. Group member Bruce Johnston will pay a visit to this country in January to promote his first solo recording.

Following the Beach Boys' British tour in May there was considerable speculation as to whether they would ever tour here again. Reports suggested they were "going into their shell" like the Beatles and Rolling Stones, and had abandoned all ideas of future touring. But the group has now indicated it is "back in business again," and proposes to tour extensively during the coming months.

The Beach Boys set out on an 11-day U.S. itinerary on November 17 playing all the principal cities on the East Coast of America. Brian Wilson is not touring with the group and is devoting his time to composing. It seems unlikely he will accompany the group on its projected British visit.

The NME understands the Beach Boys tried to secure Lulu as an additional attraction on their U.S. tour this month—but the British singer had to decline owing to other commitments.

Bruce Johnston's first solo single will be "Bluebirds," which he recorded last week. It will be issued in America next month and is tentatively set for January release by Capitol in Britain. Bruce will visit this country early in the New Year to promote it on radio and TV.

As previously reported, the Beach Boys' "Smiley Smile" album is issued by Capitol today (Friday). Their new "Wild Honey" single is out on November 17.

Move drops follow-up

The Move has abandoned plans to release "Cherry Blossom Clinic" this month as its follow-up to "Flowers In The Rain." The group considers the material is not strong enough, particularly as there is no immediate need for a new single. A disc will probably not now be issued until after Christmas.

Paul Jones: Far East, new film or Broadway

PAUL JONES may play the lead in a musical play on Broadway next autumn. He has been offered the rôle which is currently being negotiated by his agent Richard Armitage. (Paul is insisting he should only be contracted for a limited run not exceeding six months, and that he should have the option of later starring in the London production.)

A tour of Australia and Japan is being lined up for Jones in January, and he is also to star in a British concert tour from the end of February until mid-March.

The 35-minute film "short" on which Paul is at present working, "The Committee," is due to be completed on November 16. He is also particularly interested in the offer of a starring rôle in a major film—which would involve summer shooting next year—and is now reading a script.

Paul told the NME: "Reports that I have had hundreds of film offers since 'Privilege' are wildly exaggerated. I have received about 20, of which 19 were atrocious. But I am very interested in the remaining one which—if I accept it—could cut across the Broadway stage plan."

STARS IN SCOTLAND

A policy of star-name attractions is being introduced by Edinburgh's Pentland Club. Cilla Black, Dusty Springfield, Lulu and Dickie Valentine are all booked for cabaret weeks early next year. The Shadows open next Monday (6th) and Matt Monro is set for the December 11 week.



KEITH WEST surrounded by a pack of Brownies in the EMI recording studios last week! Keith was cutting his new single "Sam"—the story of a train driver, and another extract from the "Teenage Opera"—on which he is supported by the Elves Pack of the 4th Central Holloway Brownies. Featured soloist on the disc is seven-year-old **PENNY GOLD** (on Keith's left).

MIKE REDWAY

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DM 157

DERAM

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Bonnie & Clyde DM 159
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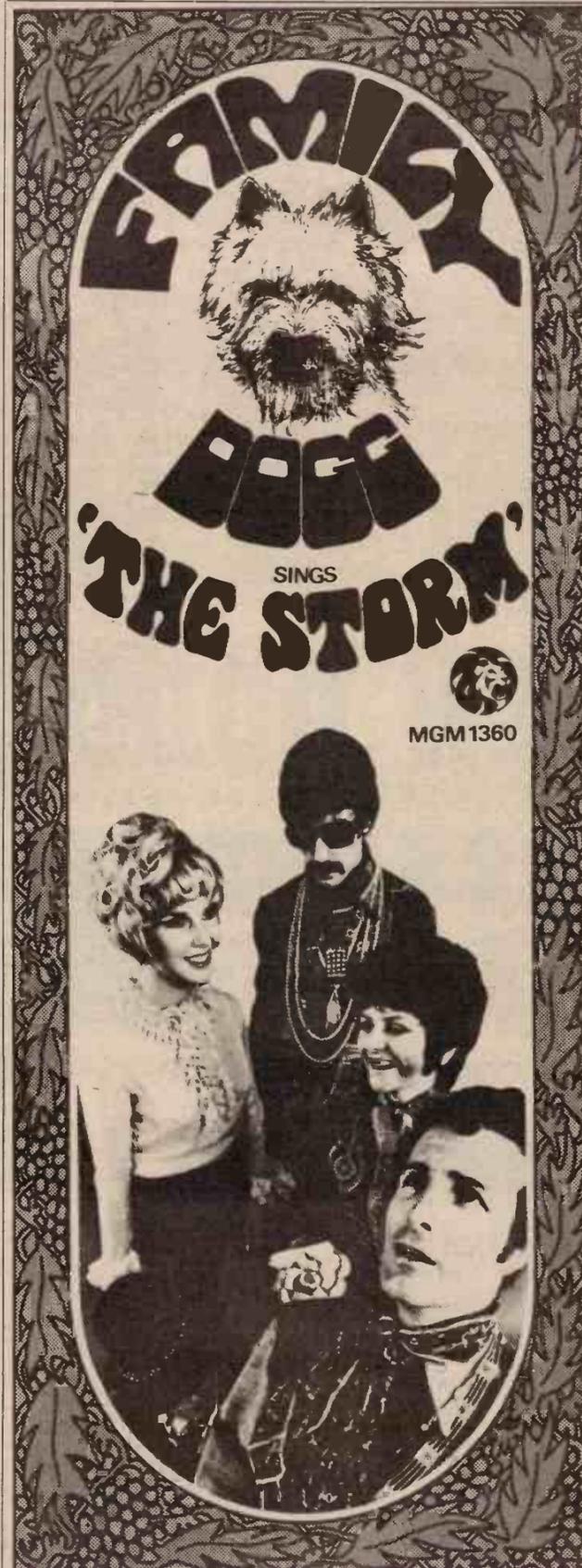
I heard a heart break last night
RCA 1643

RCA VICTOR

FRANKIE McBRIDE

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SUPPLEMENTS FEATURING
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THE HOLLIES



Words and music by Graham Nash, Allan Clarke and Tony Hicks

The HOLLIES (l to r) BOBBY ELLIOTT, BERN CALVERT, GRAHAM NASH, ALLAN CLARKE and TONY HICKS.

KING MIDAS IN REVERSE

If you could only see me,
And know exactly where I am,
You wouldn't want to be me
Oh, I can assure you of that
I'm not the guy to run with
'cos I'll throw you off the line
I'll break you and destroy you
Given time

He's King Midas with a curse
He's King Midas in reverse
He's King Midas with a curse
He's King Midas in reverse

It's plain to see it's hopeless
Going on the way we are,
So even though I lose you
You'd be better off by far
He's not the man to hold your trust,
Everything he touches turns to dust
In his hand
Nothing he can do is right
He'd even like to sleep at night
But he can't.

All he touches turns to dust
All he touches turns to dust

All he touches turns to dust
I wish someone would find me
And help me gain control
Before I lose my reason
and my soul

He's King Midas in reverse
All he touches turns to dust
He's King Midas in reverse
All he touches turns to dust

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New Musical Express



DIANA ROSS and the SUPREMES 'Reflections'



Through the mirror of my mind, time after time,
 I see reflections of you and me,
 Reflections of the way life used to be
 Reflections of the love you took from me,
 Oh, I'm all alone now no love to shield me
 Trapped in a world that's a distorted reality.
 Happiness you took from me and left me alone with
 only memories,
 Through the mirror of my mind,
 Through these tears that I'm crying
 Reflects a hurt I can't control
 'Cause although you're gone I keep holding on
 To the happy times, Oh when you were mine
 As I peer through the window of lost time
 Looking over my yesterdays and all the love I
 gave all in vain



All the love that I've wasted,
 All the tears that I've tasted all in vain
 Through the hollow of my tears I see a dream
 that's lost
 From the hurt that you have caused,
 Everywhere I turn seems like ev'ry-thing I see
 Reflects the love that used to be.
 In you I put all my faith and trust
 Before my eyes my world has turned to dust
 After all the nights I sat alone and wept
 Just a handful of promises are all that's left of
 loving you
 Reflections of the way life used to be
 Reflections of the love you took from me.

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DIANA ROSS, centre, and SUPREMES MARY WILSON (left) and newcomer CINDY BIRDSONG.

Words and music by
HOLLAND, DOZIER, HOLLAND

Tamla-Motown's ace songwriters (l to r) LAMONT DOZIER, EDDIE HOLLAND and BRIAN HOLLAND.



FLORENCE BALLARD, who is heard on the Supremes' "Reflections" but has since left the group for a solo career.



GOLDEN DISCS

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ENGELBERT HUMPERDINCK

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TOM JONES

Green, green grass of home

F 22511



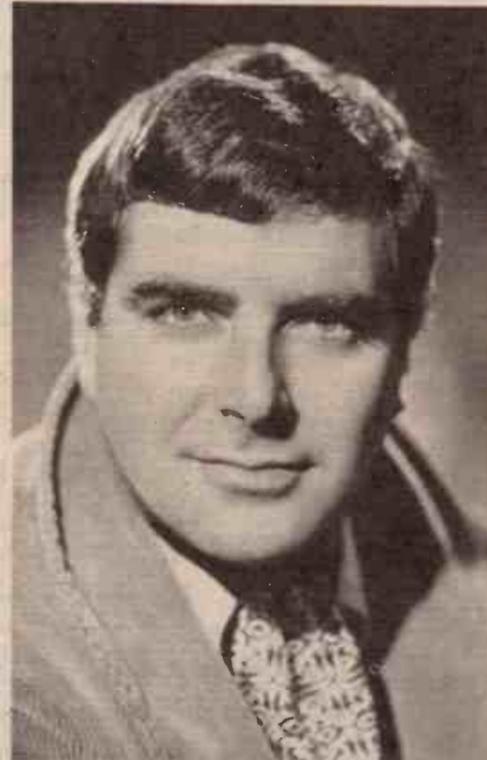
45 RPM records

The Burlington Palace Music Group
The Decca Record Company Limited

MIKE COLLIER, business adviser to four very successful composers, says — THE SONG IS MORE IMPORTANT THAN THE SINGER



GRAHAM GOULDMAN



GEOFF STEPHENS

MOST NME readers probably never bother to read the small print on the label of the latest hit record, but it tells quite a story, the moral of which, I feel, is that the song is as important, if not more important, than the singer. The story, for example, of yet another success chalked up by a song-writer like Manchester's 21-year-old Graham Gouldman.

Three years ago, Graham was struggling to make it as a member of the Mockingbirds, a Manchester group which, like so many others, was trying to get a hit record.

Salford accountant Harvey Lisberg came up to my office to discuss a new group he was handling, with the unlikely name of Herman's Hermits. He was also promoting the Mockingbirds.

"By the way," he said, "one of the boys in the group writes songs."

Today, Harvey not only manages the hugely successful Hermits, but also Wayne Fontana and other big acts. Graham Gouldman has behind him a string of hits like "For Your Love," "Look Thru Any Window," "Bus Stop," "No Milk Today," "Pamela Pamela," and "Tallyman," and has been busy writing songs for the latest Herman movie "Mrs. Brown You've Got A Lovely Daughter," and has produced and written the Mindbenders' next single, "Schoolgirl."

How do hit writers work? No two seem to employ the same methods, but Graham does it like this: he calls me on the phone from his home in Salford to say he's completed a new song. Can I fix a studio and get a bass player and drummer? A few days later down Graham comes and we go into the studio.

Most of the time Graham is asked by a specific artist to write a song, so with this in mind we do the demo recording, actually trying to make it sound like the artist in question, and quite often make a straight version as well in case the artist doesn't like the song and we can sell it elsewhere.

Graham sings the lead vocal and all the backing vocals as well. And he plays lead guitar. Songwriters are versatile these days. In fact, Graham has just finished an LP for release in America by RCA which features him singing all his own compositions. And the album was produced by Herman!

Another writer with whom I am lucky enough to be associated is Geoff Stephens. Geoff must be the most modest man in the music business. Trying to get him to talk about himself or to do an interview is like pulling teeth.

He works in a totally different way to Graham. He doesn't really "play" any instrument, but sits at home in Southend, with his wife and two children leaping all round him, and "tinkles" on his electric piano.

Winchester Cathedral

Geoff's tinkling has produced hits like "Winchester Cathedral," definitely one of the monster sellers of the last decade; "A Kind Of Hush," "Semi-Detached Suburban Mr. James," "Peek-A-Boo," "Tell Me When" and "Crying Game," to name but a few.

In addition to writing hits, Geoff also creates acts. He couldn't think of any artist whom he felt was right for "Winchester," so he invented the New Vaudeville Band. They are, of course, currently touring the States very successfully and Geoff still records them himself.

Geoff has been a school teacher, an air traffic control officer, and a music pluggier, running about trying to get people to record his songs. He is currently working on a new sound for the Vaudeville Band and is involved in several projects for movies, two of his songs being featured in the upcoming "Blossom Of Mrs. Bliss," starring Shirley MacLaine.

Two young writers who are only now receiving the recognition they deserve are Ken Howard and Alan Blaikley.

Three years ago, when they held humble positions with Auntie BBC, Ken and Alan were knocking on all the publishers' doors in Denmark Street trying to get someone to listen to their songs. People listened, but no one recorded them.

So Ken and Alan—they are now known collectively as Howard-Blaikley—went out and found a group, and took it to the late Joe Meek, founder of the independent producer scene in this country. The result was a multi-million seller titled "Have I The Right" for the Honeycombs.

They figured that what had

worked once should work twice, and their next discovery was a group with the ridiculous name of Dave Dee, Dozy, Beaky, Mick and Tich. Working with American producer Steve Rowland, Dave Dee's eighth consecutive smash hit is nestling in the top end of the NME Chart this week. Ken and Alan are also represented in the Top Ten with their composition "From The Underworld" by the Herd, another Steve Rowland production.

Anyone listening to "Underworld," or any of the Dave Dee hits, must own up that Howard-Blaikley have a great deal of talent.

Until the Beatles happened, British artists were rarely in the American charts. But British writers were even rarer. This situation no longer exists. Geoff Stephens, Graham Gouldman, John Carter and Ken Lewis have all topped the U.S. best sellers with their songs. And British writing talent is not confined to the Top Thirty, either. Last year, for the first time, British writers Don Black and John Barry won an Oscar for "Born Free." And Don, who started in the music

Contd. on page 18



About the author: Mike Collier started, like so many others in the music business, with the NME, as circulation manager! He emigrated to the States in 1955 and during the eight years he spent there worked with the top U.S. production duo, Hugo & Luigi, on such hits as "Chain Gang," "Shout" and "Tell Laura I Love Her." Today he is professional manager of Campbell-Connelly, the largest British-owned publishing company in the world. In the picture he is seen with newspaper magnate Lord Thompson at a cocktail party.

MORE LYRICS NEXT WEEK

MORE SINGLE REVIEWS Contd. from page 6

Sing-along showmanship from Frankie Vaughan

"So Tired"/"If I Didn't Care" (Columbia).

If you were one of the many thousands who bought Frankie Vaughan's "There Must Be A Way," make sure you reserve your copy of this new one, too—because it's in the same melodic sing-along style.

Some of you may remember this song, which was originally a dreamy, smoochy ballad waxed by Russ Morgan and Vaughn Monroe. But Frank's injected a great deal more pep and vitality into it—the big-belt treatment is typical of his showmanship.

McBRIDE FOLLOW-UP

NOT QUITE SO SICK!

"Burning Bridges"/"Don't Make Me Go" (Emerald).

I'm afraid I loathed "Five Little Fingers," but I'm glad to say that Frankie McBride's follow-up is not so sick—though it's equally as square and sugary.

It's the plaintive tale of lost love and the attempts to bury the past. Lifting rhythm, smoothly warbled in dark-brown tones, with a girl group embroidering the lyric—it's melodic, whistleable and, like so many Irish discs, has a distinct country flavour.

Some people may regard waltzes as beneath their dignity, but Engelbert has already proved their popularity. With plugging, may well make it!

FLIP: The mixture as before, with Frankie sounding even more like Jim Reeves on this track. Slightly faster tempo, but still very sorrowful and weepy.

N.B. There's another version of "Burning Bridges" by Lee Lynch on the Star label. Little to choose between 'em, but Frank's recent success must give him a slight edge.

THE FAMILY DOGG

"The Storm"/"Family Dog" (MGM).

I think we're going to hear a lot of this new British group. The exchange of harmonies between the boys and girls has a decided West Coast sound—and the skillfully contrived scoring is lush and enveloping.

Add to this a quality Bee Gees composition, and you've got all the makings of a hit—which it could well be, if the Radio 1 boys latch on to it. It's mid-tempo and catchy.

FLIP: A recitation by (ostensibly) a young kiddy all about the family pet. It's cute and loaded with appeal, set to a backing of organ and gentle rhythm.

KEN DODD

NEW SINGLE: Columbia DB 8297

THE SAME MISTAKES



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



BRIAN BENNETT, of the SHADOWS, in action. Now he has a single and LP of his own on sale, which are reviewed on this page.

Nancy, Lee more serious

NANCY SINATRA and LEE HAZLEWOOD.

"Lady Bird"/"Sand" (Reprise).

DON'T expect another "Jackson" from Nancy and Lee. This is an altogether more serious routine—a haunting ballad set to a mid-tempo jogging rhythm.

The lyric is colourful and absorbing, and the two singers exchange stanzas—Miss Sinatra in her sultry pout, and Lee in that deep-throated drawl of his.

The only touch of levity comes at the end, with a gorgeous peal of laughter from Nancy. The scoring is very effective, with shimmering strings creating the sound of howling wind.

The tune isn't all that catchy, but I found I enjoyed it more after I'd heard it three or four times. It's different enough to click.

FLIP: There's a folk feeling to this one. Set to a throbbing beat, with a steady build-up in the backing. Reminiscent of some of Sonny and Cher's material.

SHADOW SOLO

BRIAN BENNETT

"Canvas"/"Slippery Jim De Grize" (Columbia).

THE Shadows drummer Brian Bennett has a solo LP showcase coming out shortly, and these are two of the tracks from the album.

They're an excellent example of his virtuosity and technique.

Top side's a jazzy item, scored by piano, guitar, flute, strings, tambourine—and, of course, Brian's scintillating skin-thumping.

FLIP: A relaxed, easy-paced instrumental, with organ taking the principal melody line. But Brian sure carries it along with a compelling beat. Both sides self-penned.

POTTED POPS

AL STEWART: "Bedstir Images" (CBS). An absorbing disc by an artist who is steeped in folk traditions, but who's gone all modernistic on this peppy item. A descriptive, philosophic lyric, stimulating beat, and shades of Donovan.

FACTOTUMS: "Cloudy" (Pye). A bouncy, foot-tapping rhythm blends effectively with the wistful lyric of this ballad. Soloed with echo chanting, which creates a strangely haunting quality. Delicate accompaniment, including cellos.

HANK LOCKLIN: "The Country Hall Of Fame" (RCA). One for the ardent c-and-w fans, warbled in Hank's familiar nasal drawl, set to a steady jog-trot beat. It's a tribute to many of the top country stars of years gone by. Extremely comely!

PETER GREEN'S FLEETWOOD MAC: "I Believe My Time Ain't Long" (Blue Horizon). You won't find a more authentic-sounding r-and-b disc made in Britain! Traditional 12-bar, highlighting some mean blues wailing and great "bottleneck" guitar.

BABBARA RANDOLPH: "I Got A Feeling" (Tamla-Motown). A new comer getting right into the feel of the Motown sound. A Holland-Dozier-Holland number, typically Tamla—exaggerated beat, hand-claps, brass, girl group supporting the soloist; and recorded with an excess of "top." A swinger!

THE LEAGUE: "Nothing On" (President). Written and produced by Graham Bonney, this is a bright, sparkling number with a lyric as provocative as the title! It's good fun, with a solid beat and busy backing—but none too strong a melody.

COCKTAIL CABINET: "Puppet On A String" (Page One). Composers Phil Coulter and Bill Martin with a satirical parody on the Sandie Shaw hit. Entertaining impressions of Harold Wilson and George Brown, but the novelty soon wears off.

KING CURTIS AND THE NOBLE KNIGHTS: "Wiggle Wobble" (Speciality). A jerk-beat mid-tempo rock instrumental that's ideal for dancing. Showcases the King's yakety corneraxe sax, backed by boogie piano and walloping drums. Very dated.

LESTER FLATT AND EARL SCRUGGS: "Fogey Mountain Breakdown" (CBS). This hill-billy raver comes from the movie "Bonnie And Clyde." Like a frantic square-dance, and as country as they come. Superb banjo and harmonica playing.

ARTHUR MULLAR: "I Love You, You Love Me" (Masquerade). The Bill Shepherd Flock sings the lifting melody (reminiscent of "Somewhere My Love"), with Arthur reciting the words in his distinctive Cockney brogue. Unusual, surprisingly appealing.

GORILLA: BONZO DOG DOO/DAH BAND (Liberty, LBL 83056).

Some quiet satire here to make you chuckle, specially at the '30s (Leslie Sarony's Jollity Farm), calypsoes (Look Out There's A Monster Coming), trad jazz and some crazy tracks like Big Shot, the world of the American paper back; Piggy Bank Love, a skit on high-pitched beat group singing; and a tear-down of Sound Of Music. But best of all is the Elvis impression on the Death-Cab For Cutie track. Not unlike the Vaudeville Band at times, but much greater in its scope, vocalist Vivian Stanshall proves himself a most versatile singer and with Neil Innes, the musical director and pianist, has written most of the material, which is quite a giggle. There's a 16 page booklet inside the sleeve which is amusing, too.

MALE SINGERS

GARNET MINNS: LIVE (United Artists, ULP 1174). A good combination of an American rhythm and blues star backed by the English group, the Senates, and recorded at an actual concert at Sussex University and a show at the Club A Go-Go. The sound is good despite the outside facilities. Ten tracks, from Yesterday to Twistin' The Night Away.

ARTHUR TRACY (Decca, LK 4897) is the famous "Street Singer" of pre-war days, who made appearances in Britain recently and did a new album of some of the songs he made famous—Marta, Chasing Rainbows, Danny Boy—and a new one in Edelweiss. Gordon Franks conducts.

JOHNNY RIVERS: REWIND (Liberty, LBL 83040) features one of his American Gold Discs, Baby I Need Your Loving, plus ten more up-tempo tunes from the young Californian rock star.

MARIO LANZA: FAVOURITE ARIA (RCA Victor, RB 6724). The late Italian opera singer so popular with pop fans has 12 unreleased tracks issued here, with orchestra conducted by Ray Sinatra. Mostly from opera, and all beautifully sung.

P.J. PROBY: PHENOMENON (Liberty, LBL 83045), comes up with another LP fast on his "Enigma" and this time he's offering a mixed bag of tunes, like Good Rockin' Tonight, Ling Ting Tong, and Sanctification. Everything he tackles comes over well, as usual.

JERRY VALE has two LPs available—TIME ALONE WILL TELL (CBS 63114), a collection of romantic ballads well sung by this American musical comedy star and including This Is My Song, My Cup Runneth Over and Games That Lovers Play among the ten tracks on the LP; and GREAT MOMENTS ON BROADWAY (CBS 62983) on which he gives you eleven top musical tunes from the Great White Way, with Marty Manning conducting.

ALEX CAMPBELL (Polydor, 623035) recorded "in Copenhagen" LP, the rich voiced, bearded Scot singing some fine traditional songs like Lang A-Growin', Leaving Of Liverpool, John Riley, as well as Donovan's Colours.

LENNY DEE: MOVING ON (Brunswick, LAT 8682). Deep-throated organ swing from Lenny, with orchestra and voices, making merry with Thoroughly Modern Millie, Edelweiss, Winchester Cathedral.

LPs

By Allen Evans

CHANGE OF DIRECTION/BRIAN BENNETT (Columbia, SX 6144).

Brian Bennett is usually tucked away behind the other three Shadows playing away on drums and except for a solo item, rarely taking the limelight. But here he is on his first solo LP, on which he features four of his tunes and eight jazz-pop themes, which he has arranged for a small group of top musicians, including Shad John Rostill on bass, two French horns, guitar and star (Jim Sullivan), piano and drums. Brian leads on drums and the result is a most ear-appealing set of swiny numbers, with plenty of imaginative sound patterns. Norrie Paramor produces and wrote the sleeve notes, in which he congratulates Brian in making a small group into a big sound. I agree. Well done, Brian.

Titles: Slippery Jim De Grise, Canvas, Whisper Not, Memphis, Tricycle, Sunshine Superman, On Broadway, Sunny Afternoon, Little Old Lady, 98.6, Con Alma, Change Of Direction.

BREAK - THROUGH (Studio 2 Stereo, STWO 1).

This is an introductory album to EMI's latest stereo LP series. Costing only 12s. 6d., it contains 12 top tunes, played with great skill by various orchestras and instrumentalists, taken from full LPs by the various artists. It is an LP you will play over and over again if you like good music well played.

Titles and artists: This Is My Song (Franck Pourcel), Spanish Harlem (Norrie Paramor Orch.), Silhouette Hula (Wout Steehuis), Folk (Norman Newell Orch.), Poppa Yo Quero (Joe Loss Orch.), Somewhere My Love (Manuel), 633 Squadron (Ron Goodwin Orch.), Exotica (Pepe Jaramillo and Latin American Rhythm), Michelle (Irish Guards Band), Strangers In The Night (Garry Blake orch.), Lighthouse and "Modern Times" theme (Semprini), St. Louis Blues (Eric Delaney and Louis Bellson).

ROGER WHITTAKER: DYNAMIC (Columbia, SX 6182).

It's an in-performance disc this, featuring the strong, hard voice of Roger Whittaker, who has added to his African folk songs, tunes of all over the world. He gets a good rhythm going and the audience joins in readily. The songs cover a wide range, from calypso to Lemon Tree, Karl Denver's hit of yesteryear Wimoweh, Michael Row The Boat, and The Leavin' Of Liverpool. A fine performance by a very confident guitarist-singer, backed by soft music directed by Freddie Bollerini.

Other titles: Watu Hatari, Cincinnati Kind, The Fox, Man Smart Woman Smarter, Yellow Bird, Lemon Tree, Mexican Whistler, Boil Them Cabbage Down, Jail Bring Me Water, African Whistler, Green Green.

COUNTRY-AND-WESTERN

JOHNNY CASH GREATEST HITS Vol. 1 (CBS, 63062), includes I Walk The Line, Ring Of Fire, Five Feet High And Rising, and Jackson (with June Carter duetting). The deep-voiced singer is in his top form on this album.

CLINTON FORD (Piccadilly, 38034), titles this LP "Big Willie Broke Jail Tonight," one of the dozen tunes he sings so well on this disc. He gets right into the mood with Wolverton Mountain, Streets Of Laredo, and El Paso.

SLIM WHITMAN (Liberty, LBL 83039), celebrates his 15th Anniversary in the music world with this album. Sixteen titles in all and all good. I liked his Cattle Call, Indian Love Call and Bandera Waltz. A good singer this Slim.

RUSTY DRAPER (Monument, LMO 5008), is one of the finest swinging c-and-w songsters. This red-headed star really gets songs like The Gypsy, You Call Every-one Darling, and Mystery Train moving. Fred Foster produces this far from hick LP.

HANK WILLIAMS JR. (MGM, C8049) titles this My Own Way, but that isn't a title, it's his style. Making a name for himself instead of cashing in on his famous dad, young Hank scores with That's What I Wanted To Be, Kiowa Jones, and What A Heck Of A Mess.

GEORGE JONES SONG BOOK (London, HAB 8340) has the composer of the 12 songs here singing them himself. I liked Tall Tall Trees, Colour Of The Blues, and One Is A Lonely Number. Good backing music, too.

JOHN D. LOUDERMILK (RCA Victor, RD 7890) "Sings A Bizarre Collection Of The Most Unusual Songs" that's how the sleeve describes this amusing LP. One song, To Hell With Love, is about some languages which have no swear words, but that would be frustrating. Another, Bad News, tells of a worthless no-account. And there's the historic Lament Of The Cherokee Reservation Indian.

BILLY GRAMMER (Monument, LMO 5010) invited you to "Travel On," and sings a dozen tunes which should please you, like Barrell House Bessie, Give Myself A Party, and How's The World Treating You.

RICK NELSON (Brunswick, LAT 8680) turns from the rock 'n' roll he used to do a few years ago to country singing, and right well he does it. Rick makes a good job throughout, specially with Take These Chains From My Heart, The Bridge Washed Out, and Take A City Bride. He's lost none of his fresh approach to a song.

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Pretty Things
DEFECTING GREY
November 10th

SANDIE SHAW TALKS ABOUT HER ANATOMICAL ASSETS

PROVING quite conclusively that she has legs right up to her shoulders, Sandie Shaw wearing her self-designed string mini dress (or was it a vest?) proved the centre of attraction at the "Top Of The Pops" TV studios last Friday.

There was a nice lady from a smart magazine, involved with the bewildering mechanics of her tape recorder and asking Miss Shaw frightening questions, in her dressing room when I arrived.

"Tell me Sandie what is your favourite part of you?" she asked earnestly.

Miss Shaw reviewed her various parts and glanced over her shoulder at the mirror.

"Some people think I have a very impressive rear," she answered gravely, apparently not at all sure it was at its best in her present dress.

Had a fit

"Do you know I wore this dress on Italian TV with a body stocking and when the Italian producer saw it, he nearly had a fit. I have this circular price tag inside some of my dresses and he made me wear one of these under the dress, over my left side—the close-up was in profile!—well honestly fancy bothering to hide up my 'tuppence-hapenny' worth. It's like asking a little girl of four to wear a top to her swimming costume!"

Readers with a nervous disposition or manager Eve Taylor are advised not to read further.

"Everyone is getting very interested in my legs," continued Sandie, warming to anatomical discussion. "I had a huge blow up of them on the Simon Dee show. They go straight up and

and Keith Altham listens-in

straight down. I said the mini I was wearing was for girls with five-foot long legs and he said: 'Well that's fine for you but what about those girls who don't have long legs'—and I said: 'But I designed this dress to make them look as if they had.' Wasn't that good?"

Sandie sat back on her chair and had a good giggle about the repartee, while the lady interviewer glanced suspiciously at her tape machine.

"It does seem to be going round all right doesn't it," she said nervously. We all assured her it was going round splendidly. "What is your favourite song?" the lady asked Sandie.

"Songs are a bit like dresses," said Sandie profoundly, "they wear out and you get tired of them—like a dress I mean."

Nice girl

The interview ended and the lady said Sandie was a nice girl and deserved to have a lot of success. She was not too sure how to stop her tape recorder so we waited until it ran out of tape. Finally, when it ran down, there was a struggle to remove the lead from the microphone but all ended well and Sandie moved off towards the studio for a run-through.

Tremeloe Chip Hawkes ventured over to speak to Sandie's pretty friend and lady-in-waiting Linda

as "You've Not Changed A Bit" was performed.

"It's not so much the song as the way she does it which does something to me," he said.

When Sandie came back Dave Dee was there with his Pyrenean hound, "Oliver", whom Sandie patted affectionately.

Prostrate

Oliver was prostrate on the studio floor. "Two girls took him out for me for a couple of hours," smiled Dave. "Look at him—he's worn out."

Procol Harum came up on the TV monitor and we mused upon the fact that three of the group, including Gary Brooker, used to back Sandie on stage as the Paramounts.

"They were very nice," Sandie recalled.

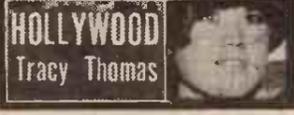
We retired with Linda to Sandie's dressing room where I asked a few conventional questions and got some conventional answers.

"I picked 'You've Not Changed' because it was the most commercial, the sweetest and the best thing I had recorded lately," said Sandie. It is a Chris Andrews composition.

"I haven't thought of writing any of my own singles because I once wrote a song for one of my LPs, 'Till Night Begins To Die."



How do you like your SANDIE SHAW? Sultry as above, or happy as she is on the left below. Both pictures taken during her recent visit to Italy.



SOFT-HEARTED ELVIS

THE soft-hearted and daredevil sides of Elvis were displayed again this month.

First, back home on his new horse ranch (recently converted from a Santa Gertruder cattle ranch) he gifted the small daughter of a local farmer with her own Shetland pony and rig, after hearing how much pleasure she got from watching the people on his ranch ride.

On location in Sedona, Arizona, where he is filming his latest for MGM, "Stay Away Joe," El is doing his share of stunts for the movie. In addition to riding horses and motorcycles at top speeds, he tumbled eighty feet down a steep road into near freezing water during a fight scene with three other men. And he was the only one who wasn't hurt!

GENE CLARK is back in the Byrds!! But it's still a four-man group, as David Crosby has left by mutual consent of the quartet.

The singer-composer (and by now, rhythm guitarist) Clark left the group last April and recorded a single and album on his own, with two Byrds, Chris Hillman and Michael Clarke, accompanying him as studio musicians.

A lot of things are happening for Vikki Carr, who's naturally knocked out at being chosen for this year's Royal Command Performance, and also at the fact that her British smash "It Must Be Him," has so far sold half a million copies here, too, and is still climbing the chart.

Vikki opens a three-week stay at New York's lush Persian Room at the Plaza Hotel on December 6, for which she's planning a whole new wardrobe and among the major television shots she has is an upcoming one on "Hollywood Palace" on December 12.

And while talking of Liberty Records, another of their artists, this time Bobby Vee, has made a tremendous comeback to the charts with "Come Back When You Grow Up," and now "Beautiful People," which has just been released.

"Come Back When You Grow Up" has already topped a million, and Bobby will shortly be receiving his Gold Disc for it.

AMERICA CALLING

Procol U.S. success

IT was a lovely shade of Procol Harum who opened a five-day stint at the Café a Gogo last weekend!

"Don't say the reaction was good unless you really thought so," pleaded Gary Brooker, following a standing ovation at their first show, which was given specifically for Press and friends the night after they arrived.

"We know it's going to be rough," countered Dave Knights. "We're not expecting our tour path to be strewn with roses. But we sort of get that strange feeling in America that we may not be gimmicky enough."

"We're not drawn out psychedelic and we don't use a light show." But they're playing dates which are ideal show cases for good music diggers, so this first trip should turn out extremely well.

"The current tour is also



something of an experiment in equipment," offered Keith Reid. "We only brought in one guitar, and the rest of it is American."

"It probably won't work out as well as we'd like, because the boys are used to playing their own instruments, but it did save a lot of bother with shipping." In the meantime, "Homburg" is taking off like mad, which makes Procol very happy, even though they don't really consider it a commercial record.

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Spotlight on two more PROCOL HARUM

ROBIN TROWER

ROBIN TROWER has a face like a punchy boxer who stepped into the ring once too often. His friend, Barry Wilson doesn't like his nose! But Robin's is a good-humoured face and like Robin's career it's taken a few knocks in its time.

Despite all Robin is a bright, interesting, character whose voice is raw and unpolished belying the good sense he talks. He admits to being an introvert, is shy about pushing forward an opinion but welcomes the opportunity to talk for himself.

For the first time in his life Robin is making good money regularly. But he doesn't, and never has, worried about filthy lucre. "I've only worried about it if I haven't had enough to buy food. I've been pretty well off occasionally and generally fairly comfortable. But I starved once or twice in the old days.

"That was due to bad management not giving us our money. I've been conned many, many times and I'm even a little scared nowadays. When you've been conned a few times you get wary. Although we've got a good organisation now, sometimes when things go a little wrong, the memory of the old days comes back and I worry.

"Once it's been done to you you never trust anybody completely again. It's a lesson you learn and you never forget."

Cynical perhaps. Realistic certainly. But Robin's an old pro. He's never done, or even considered, anything but music. "The only time I did anything that wasn't in pop was when I did nothing after the Paramounts broke up. I just sat around getting myself together, trying to find where I was going.

Just wrong

"The set up at the end of the Paramounts was just so wrong I had to get out, then get away and think for a time. I've always known I would make it. If I didn't believe this I couldn't go on. Look, five and six years ago we were playing James Brown stuff and before the Beatles came out we were doing all that gear, it broke big and we just got left behind. I'm 22 and I've been playing since I was 14. I've been a full time musician since I left school.

"Then I formed a three-piece group to play the stuff I was writing. It was like Hendrix in format, but my music is nothing like his, and I thought that at last I was going to get somewhere.

"I called Barry Wilson and three days later Gary Brooker called me. Being a blues guitarist I didn't think I'd fit into Procol Harum but, like Barry, as soon as I heard what they were putting down I knew we were right for each other."

Pretty Things
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Obviously Robin was happy with the Procols. What do they think of him? Barry Wilson, old friend and hyper-critical adviser tends to see him less as a person than a musician and says: "He's the finest guitarist in the country, in his own style. He's completely original, completely sincere in everything he plays."

If this sounds like a rather sickening mutual admiration society it wasn't intended that way. It's just an assessment built up from years of working together. "And as a person he's the same, completely honest, sincere."

Looks long

Robin is also a cool character. He doesn't get visibly upset, he looks hard and long before he makes up his mind about a situation or a person. He seldom blows his cool. If somebody upsets him he doesn't shout or scream, he mentally shrugs and figures that he'll probably never see the person again so why bother getting involved?

He doesn't go to people to make friends, if they want him they come to him. He doesn't have a lot of friends, nor does he make friends easily. He doesn't court popularity.

Barry and Robin are seen as a pair. They complement each other. "It's because he's the drummer and I'm the guitarist and we're doing much the same job in laying down the beat," says Robin. Almost everything he says that concerns people and relationships is translated into the context of the group, its music and his role within that whole.

"But Barry and I don't have a lot to do with each other outside the group," he explained. "Once the gig, practise or interview has finished the group go their separate ways." Robin likes it that way, he reckons you can get too involved and that's bad. "We don't go out together. We have to be ourselves, as our private lives are getting smaller all the time. That's part of success.

"I enjoy success inasmuch as I'm now in a position to play to people that I respect and that is what success means to me."

Robin says something as a pure statement of fact which others would interpret as gross conceit. For instance: "I always felt that I would be a great guitarist." Bald, matter of fact, but to him a self-evident truth. After all, it's what he's been working towards for so long and his own faith in himself has, he feels, been vindicated within the scope of Procol Harum. He'll feel that he's living up to his own high standards as long "as I blow our manager Keith Reid's mind every time I play! As long as he digs what I play I'll be happy."

Occasionally he realises that what he says could be misinterpreted.

Contd. on page 18



ROBIN TROWER (l) and his pal, BARRY WILSON, who joined the PROCOL HARUM in the summer.

... AND BARRY WILSON

"I'M B.J. I'm a drummer. Twenty years old. I love playing music in any circumstances—in a studio, on stage, it makes no difference. I don't particularly love photo sessions and interviews because I never know what to say really. People just don't ask us the right sort of questions.

Barry J. Wilson, Procol's drummer, one of the latest additions to the group and, so far, an unmined source of interest. B.J., as he is known, has a humorous face that smiles easily, not an instantly handsome one but attractive and mobile, worth taking a second look at. And B.J. is a person worth listening to, something that few have taken the trouble to discover. He has opinions and there are things he wants to say, misconceptions he wants to clear up.

There has been some controversy about the fact that the two new Procols—Barry and Robin—were part of Gary Brooker's old group the Paramounts. There have been denials of this fact in the Press.

"I think we must tell the truth," Barry admits wryly, "Both Robin and I were in the Paramounts but the fact that I was in the Paramounts has nothing to do with me joining Procol Harum. Nothing whatsoever. Nothing!"

"Procol needed two new people—a guitarist and a drummer—and so we auditioned for it. Obviously Gary knew us because we'd worked with him for four years. But Gary would make no comment about us whatsoever and we were chosen out of all the people who auditioned by the other two in the group, who had never known us. Gary didn't think it fair that he should make any comment upon our ability.

"It wasn't a case of our being Gary's friends," he stressed.

Get away

Barry was with the Paramounts a long time and between leaving them and joining Procol Harum he played with three other groups, including Lulu's backing group, George Bean and the Runners. "Then I left the last group, Sands, and I was off to America. I didn't know what I was going to do I just wanted to get away from England. There was nothing here for me. Because I couldn't be happy with what I was playing I kept changing groups."

At which point Robin Trower, Procol's new guitarist, takes up the story.

"I got a little band together and felt that I was really getting somewhere, except that the other two members weren't good enough. So I phoned up Barry and told him this is it. We're going to go this time, and I wanted him with me because he's the only drummer as far as I'm concerned. And then three days later Gary called me." After that the two friends joined Procol Harum. And America lost Barry Wilson.

Barry is a dedicated musician. "I've been playing since I was about 15. I've never considered another form of employment." But England was looking thin as far as he was concerned. He couldn't settle into the right scene and after five years

of trying and getting nowhere you start doubting your own abilities, start wondering if you shouldn't chuck it all in and sweep roads.

America looked promising and Barry admits that it was more than just the music business over there that attracted him. He has a girl friend in Los Angeles who "means a lot to me!" Then along came Gary Brooker's phone call out of the ether.

"I must admit I had my doubts about me fitting in with Procol

Harum. I had never heard what they were like apart from 'Whiter Shade.' I knew they'd be good because Gary would never do anything that wasn't good. My doubts were dispelled. I knew from the first number. The group have a great telepathy going, not a conscious one but they can sit down and jam anything. A blues—anything! We were together and fitted into each other perfectly."

As a musician he knows where he's at and where he's going. But

By FRANCIS GAYE

has this young man—whose life has been so inextricably interwoven with music, gigging up and down the country, playing for peanuts and occasionally being conned out of them by crooks with flash smiles—come to any conclusions about himself?

"We're all mixed up, trying to sort ourselves out and think about so many things. It's impossible to say about me. Anyway, who's interested in what I do or say? Nobody, surely?"

And what about other people's opinion of him? Robin comments: "He's the back-bone of the group, being the drummer. He's the forceful drive. I couldn't play with anybody else. He knows exactly what I'm going to do, he can read me like a book."

Barry enjoys success "very, very much." After all it's taken long enough to arrive. "I've seen the whole bit, all the crummy parts, everything. Now it's here and I never really thought we'd deserved it before. I always knew I'd make it one day."

Seeks respect

Barry seeks respect from the other members of the group. What they say and think matters to him. Who does he respect? "The Beatles, that's the obvious one. Oh, it's too varied to say. I personally respect Ravi Shankar, B. B. King, Dionne Warwick... I could go on for ever."

What are his hopes and fears outside music. Is he scared of death? "No, not at all." Poverty? "No. I'm afraid of being disliked by anybody, I like to be liked and admired as a musician. I meet a lot of phoney people who say 'Hello Barry.' There was a guy the other day I met for about two minutes I think and he was slapping me on the back and calling me Barry as if he'd known me for years.

"He was saying 'Give me your phone number, Barry, and I'll give you a ring when I get back to town and we'll get together...' I just couldn't figure it out, I'd never met him in my life before and he obviously didn't like me as he didn't know me at all.

"Therefore he must be impressed by what I am or what he thinks I am. I don't like

Contd. on page 18

Advertiser's Announcement

MARMALADE RECORDS LAUNCH L.P. GOODIES

Today, artists and producers are having to work even more closely together than ever before to communicate the current progressions that pop music is following. Giorgio Gomelsky, founder and managing director of the newly formed Marmalade Records declared that he has just entered into the second phase of a three year plan to establish a 'family' attitude towards the building of an artist and repertoire catalogue. The first year saw his promotion company, Paragon, firmly established as one of the foremost International Press and Public Relations companies handling all of the press for Atlantic and Polydor, as well as top names, such as the Lovin' Spoonful, Young Rascals, Eric Burdon, Alan Price, Traffic, Redding, Sam and Dave, Conley, etc. "This gave us a firm footing from which to launch our own label, namely Marmalade."

almost classical beauty. The interplay and skilful blending of instruments and voices makes this an artistic rendering. This will give as much as the listener is prepared to give in listening. But don't feel that this is a heavy record. The Blossoms offer some good laughs as well.

BRIAN AUGER, darling of the discotheques and funky musician extraordinaire, belts out the goodies on a duo L.P. with the unbelievably beautiful JULIE DRISCOLL. The title 'OPEN', is released on November 3rd, consecutively with the Blossom Toes. Brian, together with his similarly talented and like-thinking Trinity have an incredible scene going for them. They work at making even the most unmusical person feel the rhythm in their very souls. BRIAN AUGER AND THE TRINITY are loons who will get under your skin and blow your

minds with a basic soul shattering funkiness like you ain't never lived.

JULIE, on the other hand, with a face like a madonna and a figure worthy of gracing any top fashion salon, entices, teases, threatens and nurses the listener through six tracks of sheer wonderment. If ever a girl has found the secret of courting a man with her vocal ability without offending other women—JULIE DRISCOLL has.

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T.V. FILM DEAL FOR MARMALADE ARTISTS
Marmalade Records in conjunction with Paragon's design team have just finalised a contract that will give them TV coverage throughout the world. Giorgio Gomelsky announced on his return from Rome this week that the films will be financed by an American production company who will release a series of six initial episodes for distribution throughout three continents.

First artists to feature in this production will be JULIE DRISCOLL, BLOSSOM TOES and BRIAN AUGER.

BLOSSOM TOES For Teenage Fair

Blossom Toes will be appearing in Gothenburg, Sweden, at the first 'International Teenage Fair.' On Nov. 15th the group fly to Sweden to broadcast a "meet the Toes TV Show." Nov. 16th and 17th will be Blossom days at the Teenage Fair's discotheque. After the fair, the Blossom Toes will stay in Scandinavia for one week's club engagements.

For three months Chappell's Studios in London were invaded by the earlier settlers of the Marmalade family. Blossom Toes have emerged from an eighteen month self-imposed hibernation to deliver their musical epistle of great meaning and beauty to combine production ideas with Giorgio, to herald the first releases for MARMALADE. After a subtle but most effective advertising campaign in the form of a cartoon character "Cules", the Blossom Toes launched a three track single with ten minutes playing time. This was a mini compendium of their L.P. "WE ARE EVER SO CLEAN" released on November 3rd. The Blossoms are clearly making a very valuable contribution to the progression of pop music with this album. The lyrics are beautifully written and the musical production and arrangement have an amazing depth of

ENGELBERT, WHO, CREAM ARE SHOW HITS



Did NME photographer Barry Peake get the shakes? No, he just tried to get a different shot of the CREAM (l to r) ERIC CLAPTON, JACK BRUCE and GINGER BAKER.

Taking Saville by storm

THE soaring, singing guitar, the elegant artistry of Eric Clapton . . . a tortured Jack Bruce jerking out the blues like a puppet stitched by machine gun fire . . . a whirlwind of sound, light and flame red hair called Ginger Baker.

The supreme Cream returned from their smash American tour to take the Saville by storm on Sunday.

What can you say about a group who defy superlatives? If I was a budding pop musician in Sunday's audience I'd have been tempted to go home and give it all up for something else. Here is a group at the peak of artistry and professionalism—yet still they improve! There was the incredible Clapton performing miracles on guitar, all coolness and elegance in skin-tight white trousers, red shirt and yellow waistcoat, his expressionless face barely discernible beneath dark glasses and a crown of baby doll curls.

If a guitar could stand on its head and perform Swan Lake in Greek, Clapton would be the man to make it do it. What he can't do with a guitar isn't worth doing.

There was the white faced Jack Bruce singing like a man possessed, feeling every note, every syllable, every inch of the blues.

And behind them both, the red tornado, Ginger Baker, the wild man and the master of the drums.

The Saville audience lapped up every incredible minute, calling the group back for an encore for Jack

and Eric to share the vocals on a rousing "I'm So Glad."

No group can take the Saville like the Cream, but for a while it looked as if they had been misbilled. The reason: thirty, first half minutes of Bonzo doggery.

A sort of Goon Show set to music, the Bonzo Dog Doo Dah Band was making its Saville debut appearance but soon had the audience with them, their zany humour bringing them rapturous applause.

Led by the alluring Vivian Stanshall in silver lurex jacket, lime green trousers, with matching low cut tee-shirt, the seven dogs, augmented by assorted masks, dummies, exploding lights, smoke, various instruments and everything but the kitchen sink, threw the Saville crowd into hysterics.

In these days of miserable attendances for pop concerts, visually as well as audibly exciting groups like the Doo Dah Band provide just the medicine for flagging box offices. And when an audience bred on the Cream calls you back for an encore it is high praise indeed.

The Action had the unenviable task of opening the bill and soft-spoken ex-Radio London dj John Peel made a pleasant change from all those loud-mouthed bawling comperes.—NICK LOGAN.

Saucy Humperdinck charms the girls

IT was a triumphant night for Engelbert Humperdinck at Slough Adelphi last Thursday, when he played to two packed, adoring audiences, charming them with his deep, rich voice, and thrilling them with his long, slim figure, jet black hair and dark good looks. Backed by a first-class, 7-piece orchestra, he really was the perfect example of good-natured self-assurance, a much improved performer to six months ago.

Opening with the fast-swinging "Shake," with screams greeting him, he packed plenty of attack into his next numbers, "Dance To My Ten Guitars" and "Let Me Be Yours Tomorrow." Humorously announcing the next number as "a great favourite of yours I hope I like it," he went into "There's A Place In The Sun" and then "There Goes My Everything," perhaps his best song.

He went into a most lifelike impression of Frankie Vaughan, with cane, straw hat and "Give Me The Moonlight", and then did a burlesque strip-routine as he took off his jacket (dig the gold lining) and tie. "More?" he asked saucily and, to the cries of "Yes!" put his hand to his trouser band, then said "You first, then me." (One of these nights that line may close a theatre!).

From his LP, his next number

was "If I Come To That", a loud swinger. "Release Me" was another smash with the delighted audience, after some naughty repartee about rubbing a lamp. To get the audience with him—which he did—he went into a rocking "Yeah Yeah" number, "Things," the old Bobby Darin hit, before his final song, "The Last Waltz," which the band got wrong second house and threw Bert a bit.

But he'd done enough beforehand to make me say—here is one of the best singing acts in Britain today.

Good value

The whole show, which tours for some 34 days and is almost sold out, is much better than average. The opening act, the tuxedo-clad Staggerlees, have a very pleasant act, with special intro. material, then "Silence Is Golden", "Old Man River" and "We Shall Not Be Moved", all



ENGELBERT HUMPERDINCK and ANITA HARRIS backstage after their opening show at Slough. They both used to be in the Grenadiers, a TV singing group, a few years ago.

played and harmonised with great appeal.

Johnny Temple is the compere, appearing several times in smart tuxedo, with a clean look and a dirty lot of jokes. He'd be just as funny with clean ones, and twice as acceptable.

Next came an impersonation act by Clive Lea, supported by the Rockin' Berries. Clive did a one-man "Juke Box Jury," which was a smash hit, and he must be trying to get Harold Wilson to sue him, too, after his impression and remarks! The group also do some wicked impressions, of Troggs and Stones, with Clive again to the fore.

Lead singer Geoff Turton sings "Mr. Blue" at the piano, but this isn't in the same class as Clive's work, which gets the group off to terrific applause.

Anita Harris closed the first half, but to me she was a disappointment. Probably it wasn't her fault—she

had the worst band I've heard in a long time, enough to throw anyone off. In a very short yellow mini dress (she's a tall girl), she started with "Up Tight," but lacked the rhythm to put this over. Donovan's "There Is A Mountain" was a good idea, but it didn't quite come off. And her sharp way of bossing the audience to clap led to little response. Much better were "Just Loving You" and "Somewhere," but I felt Anita was having an off-night.

The Trebletones were a waste of time and fortunately did only one number. Lance Percival struggles to tell stories while voice-sounds were coming from backstage from another microphone, and when he had this rectified he did get over one or two risqué jokes in a professional manner before going into his calypso about "Your mamma don't know . . ."

Engelbert came next and completed a show that, for entertainment value, is a good night out. ANDY GRAY

Who still a 'smash'

FOR sheer dynamics on stage, few groups can surpass the Who. Even without instrument smashing, which they have now dropped from their act, they were nothing short of sensational when they topped the bill at the start of a nationwide tour at Sheffield City Hall last Saturday.

With the exception of the soberly dressed and serious-faced John Entwistle, they were attired in contrasting colourful outfits. And, picked out by flashing spotlights, they swung through one beat number after another.

Their thumping instrumental work was terrific, noticeably so on their original treatment of "Summertime Blues."

They worked themselves into such a frenzy, particularly microphone-swinging Roger Daltrey, that it seemed they were not going to stop. They followed a succession of all their hits with two of Pete Townshend's LP tracks, "Tattoo" and "Mini Opera," and were still playing when the second house was due to start.

Keith Moon, whose drums were nailed to the stage to prevent them from jumping away, was well carried away by it all, and had a running supply of drumsticks to replace the ones which bounced from his hands or where thrown to the audience.

Trem score

Most accomplished performers were the Tremelocs, who were given tremendous acclaim. They blended well and most of their words could be clearly heard.

Naturally, "Here Comes My Baby," "Silence Is Golden" and "Even The Bad Times Are Good" were best received. But they also impressed with their own interpretations of the Four Tops' "Reach Out" and "Show Me."

For contrast, there was their new ballad, "Be Mine," and as with their other singles, they succeeded in reproducing their record sounds.

Traffic, who closed the first half, indulged in more instrumental than vocal work.

In their four numbers in 25 minutes spot, they displayed remarkable versatility by constantly switching instruments.

In such circumstances, they might have been better doing more shorter numbers such as "Paper Sun." But they were good value, despite suffering from sound balance trouble, and they showed much ingenuity on "Feeling Good," "Coloured Rain" and "Dear Mr. Fantasy."

To everyone's delight, they also sang "Hole In My Shoe."

The Herd made a sizeable impact on their first major tour, with no shortage of variation from the spiritual "Fare Thee Well" to "From The Underworld," a difficult tune to perform live. But this group managed it very professionally.

Completing the bill were the Marmalade, whose lead singer strutted about in bare feet, the Dream and Ray Cameron (compere).

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SIMPLICITY IS DON'S SECRET

SIMPLICITY—that's the secret of Donovan's current chart success, "There Is A Mountain," which climbs to No. 14 this week. "No longer are the lyrics to his songs complicated and mysterious," his recording manager Mickie Most told me this week. "He is now singing about ordinary, everyday subjects in a way which everyone understands."

Mickie has just returned from America, where Donovan has been playing to packed houses everywhere. "Never before have I seen an artist receive the adulation that Don's been getting."

"When he's singing you could hear a pin drop, the audience is so quiet and when he finishes they all walk to the stage and file past leaving flowers and other gifts in front of him. It's really an incredible sight. And what's more amazing is that it doesn't just happen in one or two cities, everywhere he's played the reaction has been the same."

Busy writing and recording

Despite the fact that it's almost eight months since Donovan was last in the NME Chart, he has been busy writing, recording and routing his stage act.

"Don has great plans for a new type of album," continued Mickie, "which would once again feature uncomplicated songs—simple songs for young people."

"But the whole idea will be new. Donovan is a trend-setter. He was the creator of flower-power. When he used to come round to my house more than two years ago he would wander round the garden talking about the trees and flowers—and he would always bring a huge bunch of flowers."

"Donovan is still in front—always attempting something different. He believes implicitly in what he's doing and even more important he doesn't just talk or sing about his beliefs; he wants to put them into practice. He longs to do something really constructive."

"He doesn't like war—but then who does? Don wants to do something about it."

Wants to help war victims

"He is very keen to take part in a concert to help war victims. Already there are several people in the pop business trying to organise a major concert featuring top names to take part in this venture. There are many artists I know who would be only too eager to help."

Later this month Mickie returns to America to record Donovan "live" when he gives a concert at New York's Philharmonic Hall. "I want to try and capture the incredible atmosphere at one of his concerts," added Mickie.

Unlike many artists Donovan is ever eager to talk to his followers and listen to their criticisms. He is constantly in touch with what people want from him. "It's partly because of this that his American tour has been so immensely successful," concluded Mickie, "but mostly it's because of his huge talent."

NORRIE DRUMMOND.



ROBIN TROWER (Continued from page 16)

"I don't want to sound big-headed. Although I like a lot of people and what they do, I don't dig them, so they don't mean that much to me." In other words he acknowledges other people's work and its importance but he doesn't always follow the ecstatic eulogies bestowed on it by the Press, public and "business." He forms his own conclusions with reference to his work and tastes.

Robin is a loner. He says: "I try not to meet people outside my own circle." And it's a small circle.

One feels that he's got his own scene together, that he is intimately involved in it and that what others say, do or think doesn't concern him. He admits that he has a superiority complex, but he concedes it with a quiet grin. He says that he doesn't think about himself that much and that he only thinks about others when they affect him. A strange paradox!

Robin Trower is one of the most difficult people I've ever interviewed. It's almost impossible to get under his skin. He doesn't laugh a lot, doesn't gag. He takes things seriously and he certainly takes Robin Trower seriously. But he is NOT a vain or conceited person. He's just very aware of what he's got to do and how he's got to do it.

SONGS

(Continued from page 12)

business as an office boy for the NME, is currently topping the American charts with Lulu's "To Sir With Love." Other writers like Tom Springfield, Leslie Bricusse and Tony Newley have had tremendous success with Broadway shows and movies.

Most record buyers today want the song rather than the singer. The return of Frankie Vaughan and Shirley Bassey to the charts after long absences... and the recent disappearance of such chart stalwarts as Dusty Springfield, Manfred Mann, Paul Jones and Herman's Hermits prove how important it is to pick hit songs.

I think that being a writer is the most exciting occupation in the music business. You start with nothing but an idea in your mind. But everyone starts off equal, don't they?

We are currently trying to establish a new writer named Brian Morris. He used to sing with a group called The Knack, but left to concentrate on song writing.

His first effort was recorded by Johnny Hallyday and roared up the French charts. He has another in the German charts and several top British artists have asked for his songs.

For Brian Morris, the elusive pot of gold is getting closer. I'm sure it will arrive soon!

from you to us

Edited by TONY BROMLEY

OLLIE SENZAT (Manchester): After reading W. G. Chadwick's remarks (FYTU October 28) I must say I strongly disagree. The lyrics are very important otherwise songs would be boring and I do sympathise with people who do not understand songs like "Hole In My Shoe" which in my opinion is one of the best records of the year. Traffic are the best group on the scene at the moment. They are trying to play good music and get through to people, they are also progressing.

ANNE SHAW (Manchester): How can "Hole In My Shoe" be said to have philosophical lyrics which mean precisely nothing? The song is about a dream and if the Traffic can interpret dreams in such a beautiful and interesting way I'd like to hear a lot more songs like this.

H. LEWIS (Fleet, Hants.): I have just been to see the opening of the Engelbert Humperdinck tour. What a terrific show! All the performers were great particularly Engelbert himself. I'm sure he could hold any audience for as long as he wanted to and his singing is perfect for all ages.

W. S. LE COMB (Edinburgh): As a Scottish songwriter, manager and ideas man I wish to make a very strong protest at the way English publishers discriminate against Scottish groups, songs and records.

In Tin Pan Alley it isn't talent that counts but connections, and if your name is already known you can have anything published and with the plugs that are sure to come you have a hit. British pop is full of this kind of mediocrity. The people at the top should be looking for quality from both sides of the Border, not only easy money spinners.

R. STOUT (Preston): It is great to see the Foundations carrying the soul banner into the Chart but unfortunately they are an isolated case.

Nothing I have heard can equal the dynamic, exciting soul sounds of the Stax and Atlantic labels yet seldom do these records reach the charts. It seems as if Arthur Conley, Eddie Floyd and Bobby Hebb are to be one hit wonders and others like Sam and Dave are to remain hitless. I hope with such great records as "Soul Man" and "Funky Broadway" available the public will at least give these artists the recognition they deserve.

LINDA ROOKES (Southsea, Hants.): Why doesn't Sandie Shaw do something to improve her image? She dresses well and seems to want us to believe that she is sophisticated, yet she talks and behaves so childishly. And her records always sound childish.

Chris Andrews too should pull his socks up and try to catch up with the times, and progress songwise. At the moment his material is dated and boring.

R. C. LEWIS (H.M.S. Tartar): Why are John Mayall's Bluesbreakers living in exile, their blues talent completely ignored by radio and television?

John Mayall has released three LPs and a single, "Crusade," all of which are doing well in spite of the lack of plugs or publicity. Blues fans are no longer a minority and it is about time that the BBC and others realised this.

JOHN COTTIER (Leeds): For some years now Long John Baldry has been giving consistently good performances but has never reached the top twenty with his singles. At last he seems to have hit on the right formula for chart success with his latest record "Let The Heartaches Begin." This beautiful record is bound to make it and it only seems right that an entertainer who has always given good quality and value for money should be recognised.

BARRY WILSON (Continued from page 16)

it. You can suss them out the minute you meet them, and then ignore them."

What character traits does Barry have that others don't like? Robin again acts as an informed source. These two are like a serious Morecambe and Wise. "He's loose," Robin comments, "not like me—tight and together. He's more outward going."

Barry takes it up: "I try to be tolerant with people. I try to see the best in them. I don't like violence in people."

Robin steps in again: "Yes, but the thing with you Barry is that you do tend to get a bit hung-up if someone does you wrong. Like that time some guy pinched our

cab in Paris you blew up in a moment."

"Yes," Barry agreed without malice or embarrassment. "I lose my temper. Not very often, I'm not quick tempered but when I do lose it, wow! I get annoyed at myself because I think I'm not good enough, I'm a musical perfectionist. I think I could be better which is a great thing I guess."

A perfectionist, Mr. Wilson, and, if he would admit it a romantic. But a romantic with a tough steely streak, a cynical self-doubt, and an extreme caution born of years in a hard business trying hard to get to the top. Now he's there he's playing it very cool because B.J. is not one to let it all blow up in his face.

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TUESDAY
6.30 This Is It; 7.00 Tuesday's Requests; 7.45 Join The In-Crowd; 8.00 Impact; 8.30 The Shell Show; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 David Symonds' Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11 Dave Cash Show; 11.15 Ring The Bell; 11.30 Pops Till Midnight;

WEDNESDAY
6.30 This Is It; 7.00 Wednesday's Requests; 7.30 Disc Drive; 7.45 The Go Shell Show; 8 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 '208' Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11 Dave Cash Show; 11.15 Ring The Bell; 11.30 Pops Till Midnight;

THURSDAY
6.30 This Is It; 7.00 Jimmy Saville; 7.30 Colin's Choice; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pe Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Sounds Alive; 10.00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's '15'; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.

FRIDAY
6.30 This Is It; 7 Beauty-Go-Round; 7.15 Friday's Requests; 7.30 Disc Drive; 7.45 LP Spin; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Coca-Cola Club; 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 Jimmy Saville; 2.00 Music In The Night.

SATURDAY
6.30 This Is It; 7.00 Saturday's Requests; 7.45 Join The In-Crowd; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Six Of The Best; 9.30 Night And Day; 10.30 Symonds on Saturday; 11 Saturday Special; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Sam Costa's Corner; 1.00 Music In The Night.

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At "Pop Inn" on Tuesday (l to r) **BRENDA LEE**, who is a welcome visitor to these shores; **ALAN PRICE**, **LULU** and **BRIAN POOLE**.

P.P. Arnold hit, "First Cat Is The Deepest" 10...

Sol Raye will never emulate Nat "King" Cole... Tenth anniversary of Acker Bilk Band celebrated last Wednesday on David Frost's TV show... In America, new Procol Harum single destined for Top 10...

In U.S., last two Tom Jones singles missed Top 30... Brian Morris (who was engaged to late Alma Cogan) running disotheque for Sammy Davis and Anthony Newley in Hollywood... Beatles should revive Ivy Three's "Yogi"!

British LPs in U.S. Top 30:

Beatles' "Sgt. Pepper," Jimi Hendrix's "Are You Experienced," Rolling Stones' "Flowers," Engelbert Humperdinck's "Release Me," Bee Gee's "First" and Petula Clark's "These Are My Songs"... What is Scott McKenzie's real name?... Repeat question: Alley Cat would really like Tom Jones' honest views of Engelbert Humperdinck...



Stockport reader P. Bowden suggests retitled version of Tremeloes' hit for Scott Walker, "Even The Good Times Are Bad"... Alley Cat's tip for composer to watch: Jerry Reed... Decca issuing new Jackie Rae single—a Les Reed composition...

As a TV personality, Val Doonican continually improving... Verve issuing Bob Dylan's former girl-friend Nico's "Chelsea Girl" LP... No. 1 U.S. album: "Diana Ross and the Supremes Greatest Hits" replaces Bobbie Gentry...

Superb Tony Bennett performance with Count Basie's orchestra



At the Country Music Convention in Nashville (l to r) **MERVYN SOLOMON**, head of Emerald Records; London dj **MURRAY KASH**; **EDDIE MILLER**, who wrote "Release Me"; and **DON PIERCE**, President of Starday Records.

RECORD OF THE WEEK!
NANCY SINATRA & LEE HAZLEWOOD
LADY BIRD
RS 20629

on BBC-2 "Andy Williams Show" ... For sale: Brian Epstein's London and Sussex homes... Tony Macauley (producer-writer of current Foundations hit) formerly Norman Newell's assistant...

Seems like Simon Dee's gone overboard for Dusty Springfield's new single... Manager Harold Davison has screen plans for Tony Blackburn... "Ave Maria" next David Garrick release...

NME's Keith Altham says current Foundations hit reminds him of Len Barry's "1-2-3"... Journalists praise Tony Blackburn's good manners... P. J. Proby attended reception for Long John Baldry last week...

After Simon Dee's 208 interview with Jonny Ross, 320 letters followed... Another Tony Macauley-John McLeod composition for next Foundations release... Visiting London: Albert Grossman, manager of Peter, Paul and Mary—also Bob Dylan...

Next Billie Davis single produced by Michael Aldred—not Spencer Davis... Once a hit for Anne Shelton, "Village Of St. Bernadette" Vera Lynn's next single... For Hollies, Midas in reverse!

Vocal solo by Lenny Davidson on new Dave Clark Five single—not Mike Smith... "Dublin Evening Press" critic Eamonn Keane writes "Who is David McWilliams?"... Lightning hasn't

struck for Nancy Sinatra here... World sales of Scott McKenzie's hit exceed three million... Publicist Chris Hutchins and composer-manager Gordon Mills forming independent label?... Ted Ray says he remembers Brenda Lee's father—Robert E.!

TAILPIECES by the ALLEY CAT

IN NME 1967 Points Table, Engelbert Humperdinck has already outscored Beach Boys—last year's champions... Gold Disc likely for Anita Harris' first hit? ... Your Alley Cat tips big hit for Long John Baldry's first Pye release—a Tony Macauley composition-production...

New Kippington Lodge could do a Procol Harum... Sensational bookings reports Tito Burns for forthcoming Jimi Hendrix - Move tour... Last year, Dick James' Northern Songs (publishers of John Lennon - Paul McCartney tunes) made £842,000 profit...

Activity concerning Paul Jones seems quiet... In London, Riot Squad recorded by U.S. impresario Lee Magid last week... Des



O'Connor thinks big future for Malcolm Roberts in stage musicals...

For European market, Petula Clark has covered Engelbert Humperdinck's "Last Waltz" in French... Jack Greene won more awards than Eddy Arnold from U.S. Country Music Association... Cat Stevens could wax retitled recent



Big group at "Dee Time" on Saturday (l to r) **SIMON DEE**, **DICK EMERY**, **JOHNNY MATHIS**, three of the **DAVE CLARK FIVE**, **JULIE FELIX** and the **BACHELORS** — **CON**, **JOHN** and **DEC**.

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WHY AREN'T THE CREATION HERE—IN BRITAIN?
The Creation are being kept in Germany—the German audiences just won't let them come home. After having two records in the German top ten and with their current continental release, "How Does It Feel To Feel," zooming up the charts, The Creation have become the third top touring group, and the fifth top recording group in Germany in a matter of seven months. And now The Creation are out to make the British top ten with their latest release here, "Life Is Just Beginning" on Polydor. (Released Oct. 27th.)
"We hope the title is an appropriate one. "We're keeping our fingers crossed that the record marks the beginning of a successful life for the group here in Britain," says Eddie Phillips, lead guitarist. The record does sound like a hit, it has that unmistakable ambience about it that marks out a big hit in a whole pile of new releases.
The group's manager and record producer is Shel Talmy, a man who knows what hits are all about. His productions have sold many millions of records, he says "The group is a hit group and this song is a hit song. So I'm not worrying at all. I've got a feeling that the success they've been having on the continent is going to spread. The group deserves it."
The Creation flew into Britain from Switzerland last Tuesday to record B.B.C.'s "Saturday Club" (transmitted November 4th) and jumped right back on a plane on Tuesday evening to keep a booking in Zurich at 10.30 p.m. The pace is hotting up for The Creation, and life is just beginning.

LIFE IS JUST BEGINNING
THE CREATION on Polydor 56207