

New Musical Express

EVERY
FRIDAY
6^D

VISIT A ROLLING STONE'S HOME

End of WALKER BROTHERS

TOP POP NEWS

Bee Gees
Love Affair

- WHO
- FAME
- DUSTY
- DUPREE

No. 5

EVERLASTING
LOVE
THE LOVE AFFAIR

on C.B.S. 3125

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No. 1097 Week ending January 20th, 1968.

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

INTRODUCING

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Concluding BARRY CAWThERAY'S account of the WALKERS' Japanese tour

AFTER a third spectacularly successful concert at Osaka's Festival Hall—where the tour opened—we found ourselves with 24 hours "at leisure."

Gary and Scott decided not to join us on a sightseeing expedition to Kyoto, ancient capital of Japan so John and the rest of us set out to visit a representative selection of shrines, temples, and palaces, after which our host, Tats Nagashimo, who is presenting the Walker Brothers tour and the man responsible for bringing to Japan the Beatles, Sinatra, Andy Williams and just about every international star you can think of, had arranged one of the most famous Geisha houses in the country to be opened specially for us.

We were ushered to a long low table, and invited to sit cross-legged on the floor. This presented John, who was by this time wearing the sleek "Happy Coat" he'd bought during our visit to a silk factory earlier in the day, with the problem of what to do with his long, lean legs.

He settled for stretching them straight out in front of him under the table, but was reprimanded by the experts for cheating.

After a weird and wonderful meal came the floorshow, in which three of the girls mimed traditional stories to the accompaniment of plaintive songs. Although the meaning was a trifle obscure, the total effect remains one of the highlights of the entire trip.

Big berries

Afterwards, we dug into "the largest strawberries in the world," consumed a goodly amount of sake, and had, as they say "a lotta laughs."

We discovered that the cost of entertaining our party of 12 was, staggeringly, in the region of £400! That's hospitality, in any language.

We also learned later, that concurrently with our celebration Scott and Gary, along with guitarist Terry (the Walrus) Smith and pianist John Marsh, were indulging in similar festivities at a downtown branch of the same Geisha house.

The following day the rains came. We fastened our seat belts and expected the proverbial "rough trip" back to Tokyo, but soon flew out of the bad weather.

No sooner were we feeling secure again, when the conversation-stopping news was delivered by road manager "Big Louie."

"The plane is now being flown by Mr. Gary Leeds."

"Does Engel know?" we asked.

"Know? He's just got off," replied Louie, who was proving a big personal sensation with the Japanese, with deadly accuracy "Oki Saru" (Big Ape).

We stuck to road transport, nevertheless, the following day and drove in bright sunshine from Osaka—

BROTHERS NO MORE!



SCOTT WALKER now returns here to restart his solo career and Gary is launching himself with a new group.

delight of the fans who had broken down police barriers and pushed their way on to the platform at Tokyo station.

A televised commercial for chocolate was fixed for the next day and the boys arrived at AOI recording studios where Scott Walker "Perfectionist" immediately took charge of the sound session, working out harmonies on the piano, checking pronunciation of Japanese words, chalked out in huge letters on cue cards, balancing the sound and generally leaving a contingent of engineers, producers and ad-men wondering what was happening!

Lunch had been arranged at a noted Japanese restaurant where Scott, who had insisted on a huge electric fire being positioned within inches of him as he sat cross-legged on the floor, was attentively listening to an "eating feasibility" report from Gary: "That's more seaweed. These are rubber bands. Here's a lump of glue."

In the dressing room, while waiting to be made up for the colour cameras, Scott launched into a one-man show—singing and playing his Spanish guitar.

'Gai-ree'

Gary met his "public," the ever-present, ever-audible, diminutive fans, whose shrill cries of "Gai-ree" had become part of our lives by this time.

While they worked on the film, I wandered round the studios and watched the rehearsals of several shows. There are eight channels to choose from in Tokyo; programmes are shown from about 7 am through till 1 am, and it's not as all unusual to see a first run hour long colour spectacular at 10 or 11 in the morning!

One of the most popular shows over there right now is the Monkees. The No. 1 record this week is the Beatles "Hello Good-bye" with Dave Dee's "O.K." running second.

"Twinkle Lee" by our own Gary Leeds has just crept into the Top Ten. Among the most popular British groups in Japan at the present are the Hollies (due over here soon), Stones, Shadows—and solo artists such as Cliff Richard and Engelbert. January 9: the final day of the Walker Brothers tour and Scott's birthday. The Tokyo Hilton, where we were staying, has been inundated with greetings telegrams, birthday cards and gifts of all shapes and sizes.

The final concert was held in Shizuoka, at the giant Sumpu Kalkun auditorium. There was a decided end of term feeling about the show—with lots of musical "in" jokes like Johnny B Great's recurring "I Do Like To Be Beside The Seaside"

theme on the organ which was lost on the audience, of course!

As the show ended, near riot broke out in the audience, fans clambered on stage, reaching out tearfully as the Walkers were presented with gifts and huge bouquets.

Scott made his final "thank you" speech—and all of us suddenly realised that this wasn't just the last night of the tour; it was almost certainly the last time the Walker Brothers would ever work together.

We travelled back to Tokyo slightly subdued, eating Engel's birthday cake. Immediately on arrival Scott and Gary rushed off to a recording studio, where Gary was to cut a single with one of Japan's top groups, the Carnabeats, under Scott's direction.

They were at the studio till 4 am. The following afternoon after the presentation of sales and popularity awards by Philips Records, I joined them at the studio as Scott added the voice track to the backings recorded throughout the previous night.

John had already left for a holiday in Hawaii. The English musicians were due to fly back over the Pole direct to London at eight o'clock that night.

Scott and Gary left for Los Angeles at ten o'clock.

Now it's "sayonara" to them—to Tokyo—and come to think of it, it's "sayonara" to the Walker Brothers too.

More early BEE GEE pics



Here are two more early BEE GEES pictures—with captions by ROBIN GIBB, who says of the top picture, in which BARRY GIBB was awarded the Top Composer award (on behalf of all three brothers) by Radio 5KA, Adelaide, two years ago: "Okay, young Gibb, you've looked at it long enough. Now give it to me so I can make the award to you."

Below is an early BEE GEES publicity picture, about which Robin cracks: "We three men have the perfect bodies for Adonis competitions."

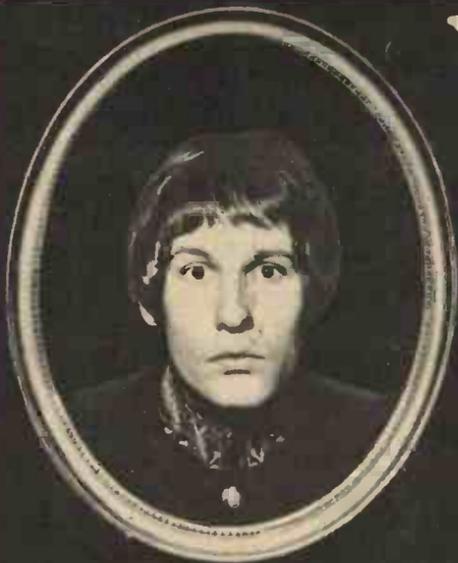


YOU'VE NOT HEARD NOTHIN' LIKE

MIGHTY QUINN

fontana TF897

MANFRED MANN



ROLLING STONE CHARLIE WATTS TAKES OVER MANSION OF FIRST ARCHBISHOP OF CANTERBURY!

A ROLLING STONE, having rolled, has come to rest in a magnificent, centuries old manor house, just outside Lewes in Sussex, which was reputedly used by the first Archbishop of Canterbury as a hunting lodge and was formerly inhabited by Lord Shawcross, a former attorney-general.

You can almost feel the history of Charlie Watts' home, which is not far from his former Lewes home, in the time-worn bends of the great oak beams and the vast open fireplaces that yawn like mysterious caves.

Charlie has apparently got more personal satisfaction out of his success than any of the other Stones. His home is a reflection of his own artistic taste and that of his delightful wife, Shirley. They have filled the rooms with antiques, ornaments and paintings collected from near and far.

There is a fine library of books in the living room with the emphasis on art and authors who range from Dylan Thomas to Oscar Wilde. One magnificent volume which Charlie showed me was several hundred years old and contained beautiful prints somewhat ironically depicting the horrors of the Inquisition.

In contrast, on a nearby settee I noticed a copy of an American comic announcing the adventures of the Incredible Hulk and Giant-man. This proved to be the property of young cousin Andrew, who later introduced me to the delights of England footballer Jimmy Greaves singing "Strollin'" from an EP which had intruded into Charlie's collection of Modern Jazz giants.

There is the noble head of the Greek god Hypnos in green marble in the living room and a magnificent four poster bed with a sword rack at its head in one of the bedrooms. There is a small room full of Victorian dolls with wicked china faces, which Shirley collects.

The study is stacked with rifles and revolvers from the American Civil War. Encased in glass is the Muster Roll for a troop of American cavalry which lists each man and his rank and how many dollars he drew in 1880. One trooper is listed in small, neat hand-writing as being executed for having stolen a rifle.

"Charlie's a decent old stick," affirmed the little taxi driver who drove me out to the Watts' residence.

"He's never miserable and always good to have a drink with. He calls us out quite a lot as he can't drive himself. Never out of bed when we go round but then that wouldn't be Charlie if he was, would it?"

By the time we arrived at the house I knew Charlie had three cats, one called Louise, and three collies called Jake, Trim and Jess and that he also owned a donkey and an eighteen-year-old racehorse called Energy.

Jockey

"I rode him in a race when he was a three-year-old," affirmed my driver. "Good animal!"

Having requested the guided tour of Charlie's home and been instructed several times: "Don't print that or that" and told "You can't be interested in that," I returned to the lounge where Charlie sprawled across the carpet and recalled times gone by.

"Two years ago it was like a nightmare," confessed Charlie. "The travelling and the speed of everything. There was no time to live. The English tours were the worst for the travelling and we had reporters and photographers practically living with us the whole time."

by KEITH ALTHAM

"You're the first journalist I've allowed through the door."

"The ones that really frighten me are the powerful writers on some of the Nationals. It's frightening to think that with a few well chosen quotes or clever angles they are capable of destroying someone like John Lennon."

"Things are much easier now, but it's funny to sit back and read about people like Peter Frampton, who the Press are building up like they did Mick. Strange to think that he is only eighteen and he is likely to go through all the things that we had to."

"I've got time to do things that I have never been able to do before. Alan Price and his band came down to play in Lewes the other evening and I went down to hear him. Before I've just swept in and out of dressing rooms, while with the Rolling Stones. Now I'm able to talk to people like Alan and just listen to the band. He was very good. I really enjoyed that evening."

We took a short break from talking while Charlie showed me some of his "toys." There are three mechanical robots on top of the TV set which when set in motion, flaps open in their chests to reveal blazing guns. In contrast he has acquired a lovely old Edison phonograph with the huge bell and about thirty cylinders. Charlie put on a stirring rendition of "Boys Of The Old Brigade" and asked me to guess how much the old machine had cost. I thought well over a hundred pounds.



"Thirty quid the lot," said Charlie proudly. "It's just knowing where to look that counts."

Back to the living room we filled the room with some more words and music. Charlie asked me what sort of music I liked and selected, from his huge selection of LPs that are catalogued on shelves about the room, a jazz-guitar album by Kenny Burrell. We discussed who, if anyone, was following in the Stones' rebellious footsteps.

Following

"I saw the Who when they appeared on TV in all those weird policemen's hats and Townshend had one of his teeth blacked out," recalled Charlie. "I liked that."

"The best thing I've seen in years though was Denny Laine and his

String Band at the Saville Theatre. He just doesn't seem to have got the recognition he deserves."

We played some more discs by the Four Tops and one by Jimmy Beaumont called "You Got Too Much Going For You" which is a particular favourite of Charlie's, before cousin Andrew finally introduced us to the delights of Tottenham Hotspur football team's "singalong" EP.

"You got to admit it was a good idea of somebody," smiled Charlie as he listened to Greaves singing off-key and out of time on "Strollin'". "They must have sold thousands!"

Charlie is not exactly a football fanatic but admitted to being greatly impressed by a display by Leicester City's goalkeeper Shilton recently.

"Unbelievable in this match on TV," said Charlie. "And only eighteen years old—must be joking." Those last three words are Charlie's

final and only accolade for "impressive."

And so it was that Charlie and Andrew made plans to go and see "Quatermass And The Pit" on Sunday afternoon and we all decided to go into Brighton that evening for a Chinese meal. I borrowed two

pounds from Charlie which he withdrew from a wooden tea caddy after much scraping.

"Won't leave you short at the end of the week, will it mate?" I grinned and Charlie smiled that sad faraway smile which only the really satisfied can smile.

World-wide Dusty hasn't forgotten British fans

UNTIL she turned up on TV at the weekend, you might well have been excused for coming up with the line: "Ere, whatever 'appened to Dusty Springfield?" The reason is that Dusty, that blonde nomad of ballad and soul, simply hasn't been around in Britain to be talked about.

says ALAN SMITH

WE had a nice message from her in NME when she won the World's Top Girl Singer section in our annual Poll (and came second to Lulu in the British category)—but that was all.

Some people must have thought she had gone into hiding, joined a nunnery, or packed all her Motown records and emigrated to Detroit.

In fact, the much-in-demand Dusty has spent almost since last August fulfilling bookings as far flung as Tokyo, Sydney and California, and it was only a week or two back that she finally flew home to cold and bleak London.

Already Dusty has been back in the recording studios, and she hopes to have an album and a single out soon for the loyal and large band of fans whose patience seems inexhaustible as she swings around the world.

Meanwhile, it's a touch of the snapshot albums, and memories like . . . JAPAN, where she stayed five weeks and had an enormous hit with "You Don't Have To Say You Love Me" and had problems with etiquette.

Says Dusty: "I had been taught that in Japan it was considered correct for a woman to follow a man through a door. However, all the Japanese men I met seemed to have great consideration for Western cus-

oms, and they would stand back to let me through. The result was terrible collisions in which we all got mangled up in swinging doors travelling at great speed."

In TEXAS, she played at an open air show ("the best I've ever done") which she loved in spite of the rain, rain, rain and the cold and the sleet.

In SYDNEY, she appeared at the famous Chequers nightspot and met Lonnie Donegan and Matt Monro, who are alive and well.

And in NEW YORK, she had four wisdom teeth out at one time and suffered hideous agonies which she is not ashamed to admit reduced her to tears.

I asked Dusty how she felt about not topping the British Girl Singer category in the 1967 NME Poll; was she upset?

"No," she said, seeming happy, pleasant and honest. "I thought it was quite fair. It's always good for the morale, but I suppose I've been away so long, I can't really expect people to vote for me that much."

"Actually, that's not to say I think I've been out of Britain too much. I haven't. I still spend far more time in this country than I do out. And there's always the 1968 Poll, isn't there?"



GORDON WALLER

FIRST SOLO SINGLE

ROSECRANS

BOULEVARD

Columbia DB8337

Get it straight!

BEND ME SHAPE ME

by

The American Breed

ORIGINAL HIT VERSION FROM THE STATES

STATESIDE SS 2078

RITA TUSHINGHAM And LYNN REDGRAVE

Smashing Time (From The Film Of The Same Name)

Stateside SS2081

THE ENCHANTED FOREST

You're Never Gonna Get My Lovin'

Stateside SS2080

FREDDIE RYDER Shadows (I Can't See You) Columbia DB8335

PETE MARTIN No-one Will Ever Know Columbia DB8336

MIKE CURTIS

When Love Has Passed You By

Parlophone R5660

EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

MOTOWN MONTH

THE MARVELETTES

My Baby Must Be a Magician

Tamla Motown TMG639

United Marvin Gaye & Tammi Terrell Tamla Motown TML11052 @ STML11052 @

Four Tops Four Tops Greatest Hits Tamla Motown TML11051 @ STML11051 @

THE DETROIT SPINNERS Detroit Spinners Tamla Motown TML11050 @ STML11050 @

BRITISH MOTOWN CHARTBUSTERS British Motown Chartbusters A Collection of Motown Hits Tamla Motown TML11055 @

Diana Ross and The Supremes Diana Ross & The Supremes Greatest Hits Tamla Motown TML11053 @ STML11053 @

Motown Memories Superb Collection of Early Motown Tamla Motown TML11054 @

TOP SINGLES REVIEWED BY DEREK JOHNSON

NEW FOUNDATIONS - A SCORCHER!

“Back On My Feet Again”/“I Can Take Or Leave Your Loving” (Pye).
EVERY bit as exhilarating as their recent No. 1, here's another scorcher from the Foundations! Treatment's very similar to the last one—throaty solo vocal, with spirited chanting frequently soaring into falsetto, and a sizzling backing of crisp brass, fruity organ, handclaps and a storming beat.

Two minor criticisms are that the tune isn't perhaps as catchy as “Need Your Loving,” and that it's been recorded with slightly too much “top.” But these are of little significance in the overall assessment—because this is a very good pop record indeed.

FLIP: Herman's Hermits' A-side version of this number was issued three weeks ago. But this is a completely different styling—an r-and-b bouncer. A value-for-money flip.

* TIPPED FOR CHARTS
 † CHART POSSIBLE

MARVELETTES

† “My Baby Must Be A Magician”/“I Need Someone” (Tamla-Motown).
 You couldn't possibly mistake this for anything other than a Tamla disc—and the Marvelettes sound more like the Supremes (specially the leader) than any other group on the label.

It has a cute lyrical idea, and is deliciously interpreted by the girls, backed by that oh-so-familiar heavy Motown beat. Somewhat hampered by one or two unnecessary gimmicks, but extremely palatable and great for dancing. Already a hit in America.

FLIP: A greater degree of urgency and attack in this vibrant number, with rattling tambourine accentuating the beat. A real finger-snapper.

SONNY AND CHER

“Good Combination”/“You And Me” (Atlantic).

Just about the wildest disc Sonny and Cher have ever recorded—it's a real raver! Surprisingly not a Sonny Bono composition. It swings along at a frantic pace, with the duo interchanging stanzas and getting together in the punch-packed chorus.

The backing is fervent, shrieking, breathtaking—but lacking the familiar Bono hallmarks. Rather tuneless, but a blockbusting sound and irresistible beat.

FLIP: Sonny wrote this one, and his characteristic touches in the backing are more evident. A forceful duet, with a jogging beat. I prefer it to the top side.

HERB ALPERT/TIJUANA BRASS

“Carmen”/“Love So Fine” (A. & M.).

Ideal material for Herb Alpert with his bullfighting associations! It's basically the “Habanera” from “Carmen,” played (at breakneck speed and with incredible wizardry) by Herb's muted trumpet—backed by vibes, shattering brass interjections and his own unmistakable Latin rhythm.

FLIP: More in Herb's orthodox style—a gently flowing bossa nova rhythm, with smooth strings and again that spine-tingling trumpet. Soothing!

CORNY P.J.—SO COMMERCIAL

“It's Your Day Today”/“I Apologise Baby” (Liberty).

THE comiest disc P.J. Proby has ever recorded—and probably the most instantly commercial! If Engelbert waxed this, it would be an immediate No. 1—and it could do Jim proud, too, provided he's granted a work permit to promote it.

Written by Les Reed and Barry Mason, it's a blatant waltz with sentimental lyrics, sugary backing and group joining in the sing-along chorus. Very well done by P.J.—he gives you the hump, in the nicest possible sense!

FLIP: Written by the same team, but not so square. A throbbing ballad, which gives Proby the chance to bring his famous quivering vibrato into full play.

THE MAJORITY

“All Our Christmases” (Decca).

One of the songs written by the Gibb brothers (of the Bee Gees) for the film “The Mint-Mob.” It's an attractive number with a nostalgic lyric showcasing an appealing vocal blend by the Majority, and set to a gay and rollicking waltz-time beat.

Colourfully presented and imaginatively scored. But the remarkably untopical title is a bit off-putting! Makes acceptable listening.



GORDON DESERVES SOLO DEBUT HIT

† “Rosecrans Boulevard”/“Red, Cream And Velvet” (Columbia).

ONE half of the Peter and Gordon team making his solo debut—and he's chosen an excellent song for the venture. It's by the new sensation in pop writing, Jim Webb, and—like all his work—this has a strangely haunting quality.

It's a story-in-song, and the lyric keeps you completely riveted. Beautifully scored by Geoff Love, and sensitively rendered by Gordon Waller, it's a fascinating disc. Deserves to be a hit, but it depends on whether British fans are yet ready for Jim Webb!

FLIP: This self-penned number has a folk-beat flavour. Jaunty rhythm, descriptive lyric and a bustling brass-and-strings scoring. Well worth while.

LOVE

“Alone Again Or” (Elektra).
 Here's a disc with a difference which I strongly commend. It won't be a hit, but it's a “must” for the discerning fan.

An up-beat folksy item, with just the suggestion of a Spanish influence in the brilliant scoring—which includes acoustic guitar, solo trumpet and shimmering strings.

Absorbing lyric, appealingly harmonised by Love. All things considered, an above-average disc.

THE LOOT

“Don't Turn Around” (CBS)

This claims to be positively the last song about flowers—it's about the hippies who bedecked themselves with flowers to prove that they were different, when all the time they're the ones who were conforming.

The cynical lyric is effectively counter-harmonised by the Loot, with liberal sprinklings of falsetto. Strong classical influences in the orchestration.

Orbison's best for some time

† “Born To Be Loved By You”/“Shy Away” (London).
AFTER his worst-ever year in the British Charts, how will Roy Orbison fare in 1968? Well, if this disc in any criterion, considerably better—because it's the best he's made for some time.

Only trouble is, he's been out of the reckoning for so long, he'll have a struggle to fight back into the big-time.

For a change, the big ballad is set to a double-time gallop beat, with rattling tambourine, sweeping strings and backing group coming in towards the big-build finale. Hummable tune, too.

FLIP: The mixture as before, except that the backing slows to a steady plod beat. Typical “Big O” material that'll satisfy all his fans. Both sides self-penned.

DENNY LAINE

“Too Much In Love” (Deram).

The first part of this disc, with throbbing conga drums and repetitive lyric, reminded me of Donovan's “There Is A Mountain.”

But it develops in much more complex style, skilfully employing guitar twangs, violins, cellos and backing voices.

BRUCE FORSYTH

“I'm Backing Britain” (Pye).

I'm all in favour of patriotism in action—but not in music! This has the same effect on me as the “Music While You Work” signature tune.

True, the Jackie Trent-Tony Hatch song couldn't be more up-to-date.

Bruce Forsyth belts lustily, with vocal group chiming in—and there's stirring brass and an appropriate martial beat. If you fancy five bob's worth of propaganda, good luck to you.

AMERICAN CHARTSTERS

There's a certain local interest in the Rose Garden's “Next Plane To London” (Atlantic)—it's a raucous twangy item, laden with airport effects, and sounds like something the British beat groups used to come up with three years ago. . . . The four-minute “Sunflakes Fall, Snow-rays Call” (Verve) by Janis Ian is very folksy and atmospheric, sounding like a cross between Bobbie Gentry and Julie Felix, with a beautifully constructed lyric. . . . Ed Ames intones the dirge-like “Who Will Answer?” (RCA), a blend of protest moralising and pseudo-religious sentimentality that hardly does justice to this artist's magnificent voice.

POTTED POPS

Another Jim Webb composition “Do What You Gotta Do” has a poignant lyric, a steady build-up in the scoring, a mid-tempo beat and a heartfelt styling by Liberty's Al Wilson. . . . Make a note of newcomer Rudi Bennett, who sounds rather like Billy Fury in his compelling treatment of the rhythmic ballad “I'm So Proud” (Decca).

“Break My Mind” is a bouncy country ditty by John D. Loudermilk that'll have you jigging about uncontrollably, and it's attractively dual-tracked by MGM's Bobby Wood. . . . Written by Mort Shuman and Kenny Lynch, “You're Never Gonna Get My Lovin'” (Stateside) by the Enchanted Forest is a really good song, featuring some outstanding West Coast harmonies and a pounding beat.

A disc of which you'll be hearing a lot is the captivating rockballad “When Love Has Passed You By” (Parlophone) from the Reed-Mason team, warmly and tenderly emoted by Mike Curtis. . . . A bolsherois pub song “Saturday Night At The Crown” (Columbia) is warbled with more enthusiasm than ability by impressionist Mike Yarwood. . . . Tim Buckley offers the wistful and reminiscent folk ballad “Once I Was” on the Elektra label, with wailing harmonica, guitar and throbbing beat. . . . Tommy Hunt is one of America's underrated soul singers, and r-and-b fans will dig the earthiness and authenticity of “I Need A Woman Of My Own” (Direction).

A romantic lyric, a whistleable tune, a country flavour, strings and tinkling piano in the backing, and choir joining in the chorus—that's the formula for Maureen Evans' sweet-corn ballad “I Almost Called Your Name” (CBS). . . . A quality ballad with both folk and jazz undertones, “I'm Just A Country Boy” (RCA) is delightfully husked by Harry Belafonte. . . . Bouncy, toe-tapping, contagious—that's the novelty treatment of “Yellow Brick Road” (Pye-Int.) by Captain Beefheart and his Magic Band.

So much Love

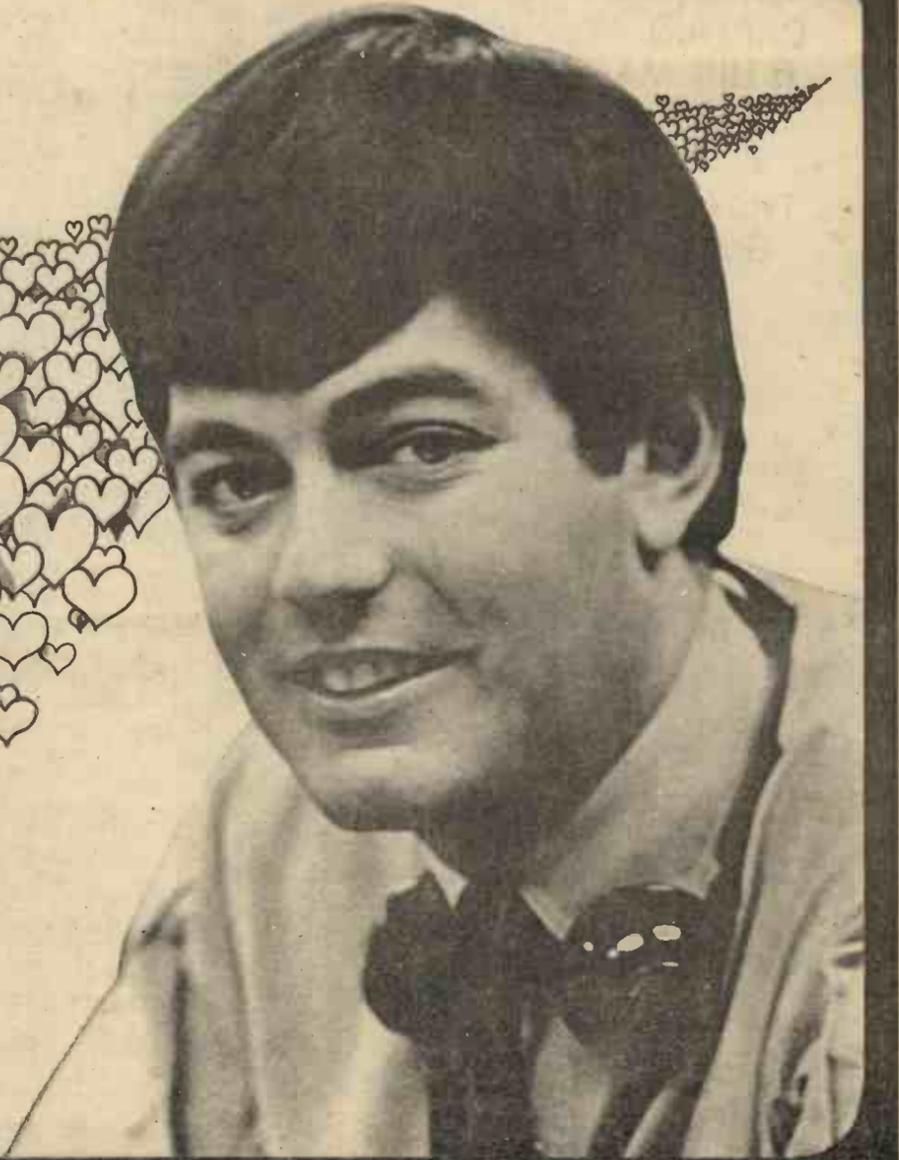
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THE FOUNDATIONS
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7N 17417



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Yellow Brick Road
 7N 25443

★
THE LEMON PIPERS
Green Tambourine
 7N 25444

★
VONNY BERGER
Jose, He Say
 7N 17447

★
TIMON
Bitter Thoughts Of Little Jane
 7N 17451

★
MARTIN CROSBIE
The Miller's Daughter
 7N 17444

★
KATHLEEN & DEIRDRE
Bridal Path
 7N 17452



NME TOP 30

(Wednesday, January 17, 1968)

LAST WEEK	THIS WEEK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
5	1	THE BALLAD OF BONNIE AND CLYDE Georgie Fame (CBS)	6	1
3	2	WALK AWAY RENEE . . . Four Tops (Tamla-Motown)	6	2
2	3	DAYDREAM BELIEVER Monkees (RCA-Victor)	9	2
1	4	HELLO GOODBYE Beatles (Parlophone)	8	1
20	5	EVERLASTING LOVE Love Affair (CBS)	2	5
4	6	MAGICAL MYSTERY TOUR (EPs) Beatles (Parlophone)	6	2
16	7	AM I THAT EASY TO FORGET Engelbert Humperdinck (Decca)	2	7
6	8	I'M COMING HOME Tom Jones (Decca)	9	4
8	9	WORLD Bee Gees (Polydor)	9	8
7	10	THANK U VERY MUCH Scaffold (Parlophone)	8	7
9	11	KITES Simon Dupree & the Big Sound (Parlophone)	8	9
15	12	TIN SOLDIER Small Faces (Immediate)	7	12
22	13	JUDY IN DISGUISE . John Fred & his Playboy Band (Pye Int.)	2	13
10	14	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	13	2
24	15	EVERYTHING I AM Plastic Penny (Page One)	2	15
21	16	PARADISE LOST Herd (Fontana)	2	16
11	17	SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney (Stateside)	10	3
13	18	HERE WE GO ROUND THE MULBERRY BUSH . . Traffic (Island)	8	13
14	19	IN AND OUT OF LOVE Diana Ross & the Supremes (Tamla-Motown)	8	14
12	20	CARELESS HANDS Des O'Connor (Columbia)	11	5
21	21	DARLIN' Beach Boys (Capitol)	1	21
25	22	GIMME LITTLE SIGN Brenton Wood (Liberty)	2	22
18	23	LET THE HEARTACHES BEGIN Long John Baldry (Pye)	11	1
17	24	THE OTHER MAN'S GRASS Petula Clark (Pye)	5	17
25	25	NIGHTS IN WHITE SATIN Moody Blues (Deram)	1	25
26	26	SHE WEARS MY RING Solomon King (Columbia)	1	26
27	27	MIGHTY QUINN Manfred Mann (Fontana)	1	27
28	28	SUDDENLY YOU LOVE ME Tremeloes (CBS)	1	28
19	29	ALL MY LOVE Cliff Richard (Columbia)	10	8
23	30	MR. SECOND CLASS Spencer Davis (United Artists)	1	30

Britain's Top 15 LPs

3	1	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	7	1
1	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	34	1
2	3	SOUND OF MUSIC Soundtrack (RCA)	145	1
6	4	THEIR SATANIC MAJESTIES REQUEST . Rolling Stones (Decca)	5	4
4	5	REACH OUT Four Tops (Tamla-Motown)	9	4
5	6	BRITISH CHARTBUSTERS Various Artists (Tamla-Motown)	14	3
7	7	LAST WALTZ. Engelbert Humperdinck (Decca)	10	3
8	8	SUPREMES GREATEST HITS (Tamla-Motown)	1	8
8	9	TOM JONES' 13 SMASH HITS (Decca)	3	8
9	10	PISCES, AQUARIUS, CAPRICORN & JONES LTD. Monkees (RCA-Victor)	3	9
9	11	FOUR TOPS GREATEST HITS (Tamla-Motown)	1	11
9	12	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Track)	6	8
12	13	SELL OUT Who (Reaction)	1	13
12	14	MR. FANTASY Traffic (Island)	3	12
11	15	DISRAELI GEARS Cream (Reaction)	11	2

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, January 16, 1968)

2	1	JUDY IN DISGUISE John Fred & His Playboy Band
6	2	CHAIN OF FOOLS Aretha Franklin
1	3	HELLO GOODBYE Beatles
4	4	WOMAN, WOMAN Union Gap
9	5	GREEN TAMBOURINE Lemon Pipers
3	6	DAYDREAM BELIEVER Monkees
7	7	BEND ME, SHAPE ME American Breed
8	8	1 SECOND THAT EMOTION Smokey Robinson & Miracles
5	9	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
13	10	IF I COULD BUILD MY WHOLE WORLD AROUND YOU Marvin Gaye & Tammi Terrell
11	11	HONEY CHILE Martha Reeves & the Vandellas
10	12	SKINNY LEGS AND ALL Joe Tex
16	13	SUSAN Buckingham
14	14	DIFFERENT DRUM Stone Ponkeys
15	15	MONTEREY Eric Burdon & the Animals
23	16	SPOOKY Classics IV
18	17	NOBODY BUT ME Human Beins
12	18	BOOGALOO DOWN BROADWAY Fantastic Johnny C.
19	19	WHO WILL ANSWER Ed Ames
20	20	BABY, NOW THAT I'VE FOUND YOU Foundations
21	21	ITCHYCOO PARK Small Faces
29	22	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU Lettermen
28	23	TELL MAMA Etta James
24	24	COME SEE ABOUT ME Jr. Walker & the All Stars
30	25	AM I THAT EASY TO FORGET Engelbert Humperdinck
26	26	MY BABY MUST BE A MAGICIAN Marvelles
27	27	LOVE POWER Sandpebbles
28	28	I CAN'T STAND MYSELF James Brown & His Famous Flames
29	29	DARLIN' Beach Boys
30	30	SHE'S A RAINBOW Rolling Stones

5 YEARS AGO

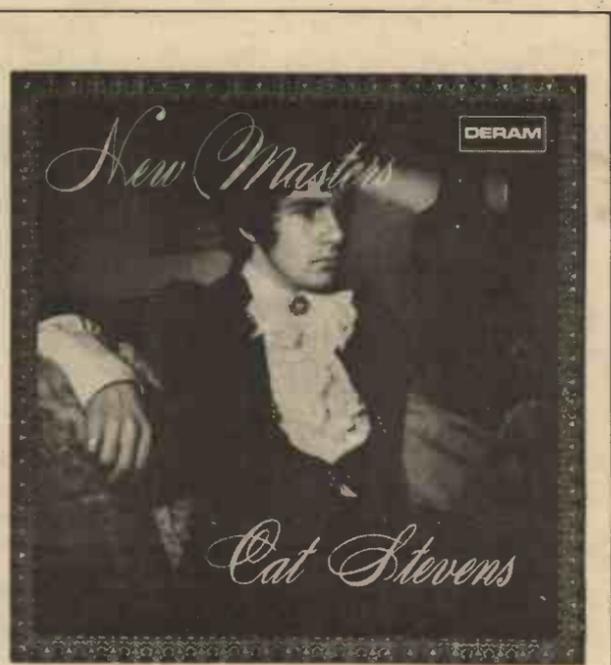
TOP TEN 1963—Week ending Jan. 11

- 1 DANCE ON Shadows (Columbia)
- 2 RETURN TO SENDER Elvis Presley (RCA)
- 3 THE NEXT TIME Cliff Richard (Columbia)
- 4 BACHELOR BOY Cliff Richard (Columbia)
- 5 GUITAR MAN Duane Eddy (RCA)
- 6 LOVESICK BLUES Frank Ifield (Columbia)
- 7 SUN ARISE Rolf Harris (Columbia)
- 8 TELSTAR Tornadoes (Decca)
- 9 IT ONLY TOOK A MINUTE Joe Brown (Piccadilly)
- 10 GO AWAY LITTLE GIRL Mark Wynter (Pye)

10 YEARS AGO

TOP TEN 1958—Week ending Jan. 10

- 1 GREAT BALLS OF FIRE Jerry Lee Lewis (London)
- 2 MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)
- 3 WAKE UP LITTLE SUSIE Everly Brothers (London)
- 4 MY SPECIAL ANGEL Malcolm Vaughan (HMV)
- 5 ALL THE WAY Frank Sinatra (Capitol)
- 6 I LOVE YOU BABY Paul Anka (Columbia)
- 7 REET PETITE Jackie Wilson (Coral)
- 8 KISSES SWEETER THAN WINE Jimmie Rodgers (Columbia)
- 9 PEGGY SUE Buddy Holly (Coral)
- 10 KISSES SWEETER THAN WINE Frankie Vaughan (Phillips)



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'Family Choice' shorter —more Tony Blackburn

TONY BLACKBURN'S early-morning Radio 1 disc show is to be extended by half-an-hour from Monday, February 5. It will be broadcast daily from 7 to 9 am, and the following programme "Family Choice" is correspondingly cut by 30 minutes. But Tony's show will no longer be heard on Saturdays, when Radio 2's "Breakfast Special" will also be aired on the Radio 1 wavelength.

From the same date, the early-evening "David Symonds Show" is brought forward one hour with a new starting time of 4.30 pm. This means the "What's New" series switches to the later spot of 6.30-7.30 pm. The daily Radio 2 programme "Album Time" is also given a new time slot from 4.30-5.15 pm. Bob Holness and Mike Lennox are being dropped from compering duties in the "Late Night Extra" series. From February 12 onwards hosts will be Pete Myers (Monday and Tuesday), Terry Wogan (Wednesday) and Barry Alldis (Thursday and Friday). Other programme changes are expected to be announced shortly.



CLIFF RICHARD in action on drums at London's Talk Of The Town on Tuesday, when he became a member of the Shadows for one night only. Cliff stood in for regular drummer Brian Bennett, who was rushed to hospital for an appendix operation. Former Shadows drummer Tony Meehan has now taken over for the remainder of the group's season at that venue. Bass guitarist John Rostill, who suffered a nervous breakdown a fortnight ago, has now been declared fit and has re-joined the group.

MORE POP-PACKED TV Pet spec, Cilla, Freeman, Dee, Dodd guests

PETULA CLARK'S U.S. TV spectacular, which she is filming in Los Angeles next week, will be screened by BBC-TV in the spring. The Foundations, the Alan Price Set, Long John Baldry, Ken Dodd and the Tremeloes are all set for BBC-1 appearances within the next few days. More guests have been announced for Cilla Black's forthcoming series. Tom Jones, Gene Pitney, Eric Burdon and Matt Monro will be seen in ATV's Sunday-night variety spot during February. Solomon King, Sandie Shaw and the Dave Clark Five are among new bookings for ABC-TV's "Doddy's Music Box."

Despite a broken ankle sustained in a skiing accident last week, Petula Clark is going ahead with her colour special for NBC TV in Hollywood next week. BBC staff producer Yvonne Littlewood is flying to America at Pet's request to co-produce the show, which will be transmitted in Britain after its U.S. screening in April.

Guesting in BBC-1's Alan Freeman series "All Systems Freeman" tonight (Friday) are the Foundations, the Alan Price Set, Julie Rogers, Gordon Waller and Cat Stevens. From America, Herb Alpert and the Marvelettes will be seen on film. Also included is an interview with Andrew Oldham. Former "Top Of The Pops" director Johnnie Stewart takes over production of the series from tonight.

Complete line-up for the first of the new Cilla Black shows, titled "Cilla," on January 30 is Tom Jones, Roy Castle, the New Kentucky Minstrels, Harry H. Corbett and Jimmy Edwards. Spike Milligan joins Ringo Starr in the second edition on February 6. Roger Miller will not now be appearing on February 13, but Bruce Forsyth is set for this date. Dickie Henderson and Ray Fell join Lulu as guests on February 20, and Matt Monro is booked for the following week (27th).

Beside Long John Baldry and Simon Dupree and the Big Sound, "Dee Time" tomorrow (Saturday) features Blossom Dearie, Kenny Daman and Phyllis Diller. Plastic Penny is an advance booking for February 10.

Other new BBC-1 bookings include Ken Dodd and Vince Hill in the 100th edition of "The Good Old Days" (next Wednesday, 24th), the Tremeloes and Tony Blackburn in "Crackerjack" (Friday, January 26), and Jimmie Rodgers in the "Smothers Brothers Show" (Sunday, January 28).

SOLOMON WITH DODD

New Chart entrant Solomon King is a late addition to the first of ABC-TV's "Doddy's Music Box" tomorrow (Saturday)—the cast already includes the Tremeloes, the Bachelors and Salena Jones. Other new names for subsequent editions include the Rockin' Berries (February 3), the Dave Clark Five and Paul and Barry Ryan (17th), Sandie Shaw (24th), Adam Faith (March 2) and Lena Martell (9th).

ATV has now finalised plans for the Sunday-night variety spot during February. The four shows, all of which were filmed last year primarily for U.S. TV, are "Morecambe And Wise Show" with the Tremeloes and pianist Peter Nero (4th); "Piccadilly Palace" with Bruce Forsyth, Matt Monro and Millicent Martin (11th); "Spotlight" with Tom Jones and U.S. singer Fran Jeffries (18th); and the "Morecambe And Wise Show" with Gene Pitney and Eric Burdon and the Animals (25th).

Booked for ATV's "Golden Shot" series are Frank Ifield and Shirley Abicair (Sunday, January 28), Dickie Valentine (February 11) and Ralph Reader's Gang Show (18th).

Ella Fitzgerald and Henry Mancini are guest stars in BBC-2's "Andy Williams Show" on Friday, January 26. On the same channel, Matt Monro is showcased in "International Cabaret" on Monday, February 5.

U.S. Chart star Glen Campbell has flown to Britain to guest in Southern-TV's "New Release" tonight (Friday). Also appearing are Gordon Waller, the Loo and Denny Laine, and comperer Tony Blackburn will feature his own new single. P.J. Proby's appearance is put back one week to January 26.

★ POP-LINERS ★

ROG WHITTAKER hosts a 16-week series of BBC-1's "Whistle Stop" from Friday, February 23; the show, which takes over from "Crackerjack," is of 45 minutes duration, and a girl singer will be resident ● Flowerpot Men play one week at Munch Town Hall from next Monday (Saturday) ● New musical inspired by the "Peanuts" comic strip—called "You're A Good Man Charlie Brown"—opens at London's Fortune Theatre on February 1 ● Easybeats visit Germany for TV and Club dates for four days from next Thursday (25th) ● Move, Crazy World of Arthur Brown, Peter Green's Fleetwood Mac, The Family and Paper Blitz Tissue appear in Brunel University's Rag Concert at London's Chalk Farm Roundhouse tomorrow (Saturday) ● Symbols, currently on a fortnight's visit to Denmark, tour America for three weeks in February.

FAME, GEES, PET, TREMS, BALDRY, SCOTT, LULU, WHO?

WORLD MUSIC EVENT AT PALMA, MAJORCA

A MASSIVE line-up of British, American and continental artists is being sought for the first-ever World Festival Of Jazz and Popular Music to be staged in Palma, Majorca, in July. Appearances by Georgie Fame, Dusty Springfield, the Bee Gees, Long John Baldry, Lulu, Scott Walker, the Who, the Tremeloes and Peula Clark are currently being negotiated.

The entire six-day festival will be filmed for subsequent distribution through TV and cinema networks all over the world, and the NME understands BBC-TV has been given first option of screening the festival in this country.

American attractions likely to appear include Ray Charles, Ella Fitzgerald and the Count Basie Orchestra. Continental artists already set are Mireille Mathieu, Francoise Hardy, Rita Pavone, Charles Aznavour, Gilbert Becaud, Sacha Distel and Los Brincos.

Six different concerts will be staged on successive nights from July 22. The setting for this ambitious project, with an estimated cost of £150,000, is the huge bull-ring in Palma with its capacity of 17,500.

It is anticipated that the festival, which has the full support of record companies in Britain and elsewhere, will become an annual event.

PLASTIC PENNY DATES

Plastic Penny plays its first live performance—since the success of "Everybody 1 Am"—at Walsall Town Hall tomorrow (Saturday). Other one-nighters for the group, which climbs to No. 15 in this week's NME Chart, are at Nottingham Technical College (26th) and Narbeth Queen's Hall (27th). Besides the two Beatle numbers reported last week, Plastic Penny's first LP "Two Sides Of A Penny" will include ten original numbers by the Brian Keith—Paul Raymond team.

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London concert, Europe trips for Moody Blues

THE Moody Blues, who return to the NME Chart this week after an absence of nearly three years, spent last weekend in Decca's London studios recording more material with producer Tony Clark. Agent Colin Berlin at present finalising plans for the group to play a concert at London's Royal Albert Hall in April accompanied by the London Festival Orchestra—which is also featured on the Moody Blues' LP, "Days Of Future Passed."

After an appearance on French TV "Nights In White Satin" was the fastest-selling record in France last weekend—and it is also currently in the Dutch Top Ten. Visits to Scandinavia and America in the near future are being planned for the group. Already set is a German tour in early March.

February one-nighters for the Moody Blues, following their appearance at the Midem Festival in Cannes next Wednesday, include Nelson Imperial (3rd), Yeovil Liberal Hall (8th), Nottingham Portland Buildings (9th), Folkstone Lees Cliff Hall (10th), Cambridge Fitzwilliam College (16th), Grays Technical College (17th) and Kirklington Country Club (25th). New March bookings are Weston-super-Mare Winter Gardens (2nd), Portsmouth Technical College (6th), Sheffield Sorby Hall (8th), Manchester Sloopy's (9th) and Reading University (15th).

MOVE BRITISH, AMERICA TOURS

PLANS for the Move to star

in a British theatre tour this spring are almost complete. The group will also tour America within the next few months, and U.S. attorney Steve Weiss has been appointed to handle its affairs in that country. The Move also represents Britain at a pop festival in Rome on February 21.

The group features its new "Fire Brigade" single in ATV's "Good Evening" (tomorrow, Saturday), and BBC-1's "All Systems Freeman" (January 26) and "Top Of The Pops" (February 1). The LP "The Move" will be issued by Regal-Zonophone on February 23 in a double-sided colour sleeve. The group is to record a live EP, comprising many of its stage numbers, at London's Marquee Club on February 27.

MANFRED 'JUNCTION' LP

Manfred Mann is to release an entire LP of the music it wrote for and featured in the "Up The Junction" film—it will be issued by Fontana next month. The group will promote its new Chart entry "Mighty Quinn" in BBC-2's "Late Night Line-Up" next Wednesday (24th). Other TV dates include BBC-1's "Crackerjack" (February 2) and "Dee Time" (3rd).



The Decca Record Company Limited Decca Ho

NEW TRAFFIC MOVIE SONG, WORLD PLANS FINALISED

FOLLOWING the success of "Here We Go Round The Mulberry Bush" Traffic is to record another title song for a film. Details of the group's five-week American tour have now been finalised and plans have been made for spring visits to Japan and Australia. Traffic's manager Chris Blackwell is to produce a series of 12-minute colour films starring the group for world-wide distribution.

The last two weeks in February have been set aside for Traffic to record the title song, as well as some incidental music, for a new British picture. The deal was being concluded this week and, until contracts are signed, the title of the film cannot be revealed. It is probable the group will also make a brief appearance in the movie. The title number will definitely form the "A" side of a new single release by Traffic.

The group leaves for America on March 12, and the following day is the star British guest at the United Artists convention in Miami. It opens a nine-day season at San Francisco's famed Fillmore Auditorium on March 15. Also set is a four-day stint at Los Angeles Whisky A-Go-go from March 28.

During the U.S. visit Traffic will record an LP and single in U-A's New York studios specifically for the American market. In addition to a string of one-nighters, the group will also be making TV appearances before returning to Britain in mid-April.

Traffic has accepted an invitation to play a two-week tour of Japan in May. This will be followed immediately by a concert-and-TV visit to Australia. The group will spend much of the summer shooting several 12-minute films in various languages for screening in cinemas and on TV throughout the world—they are not intended as promotional films but rather as "potted concerts."

Fame: Taylor-Burton film theme

GEORGIE FAME—who after three years returns to the No. 1 spot in this week's NME Chart—will sing the title song in the forthcoming Elizabeth Taylor-Richard Burton movie "Goforth." The film—a powerful drama based upon Tennessee Williams' play—is being made by Universal Pictures for distribution this spring by the Rank Organisation. Georgie will feature the theme song over the opening credits, and it will be released as a single to coincide with the premiere of the movie.

The song has been written by Don Black and Johnny Dankworth. Georgie was recording it this morning (Friday) with Dankworth, who is also musical director for the movie.

It now seems certain Georgie will play a string of concerts in the spring with the famous Count Basie Orchestra as forecast in the NME four weeks ago. Details are now being finalised by Fame's manager Rik Gunnell. The concerts are expected to open on or about April 16, visiting venues in both Britain and Europe.

Before this Georgie will undertake a whirlwind promotional tour of the Continent. Following his appearance at the Cannes Midem Festival next week he will make lightning visits to Scandinavia, Belgium, Holland, France and Germany.

He is also being lined up for brief visits to America and Australia in late February and early March. Concerts in Poland and Czechoslovakia are planned for the summer period. One of Georgie's most important TV appearances is set for Monday, January 29, when he tops the bill in BBC-2's "International Cabaret." It is being filmed at London's Talk Of The Town on Sunday.

A project for Georgie to film his entire stage show before an invited audience at London's Mayfair Theatre—where he has just completed a Christmas season—is being considered. The film would be independently produced by Memorial Enterprises, and would be offered for world-wide distribution.

BASSEY ONLY BRITON

SHIRLEY BASSEY has been booked to appear in Italy's San Remo Song Festival at the beginning of next month. She will be the only British artist in a strong line-up of international stars which as reported last week includes Scott McKenzie, Bobbie Gentry, the Four Seasons, Wilson Pickett and Dionne Warwick.

Shirley will feature an Italian ballad titled "La Vita" with English lyrics by Norman Newell. She has already recorded the song as her first disc under her newly signed contract with United Artists—for which she received the largest advance ever paid to an artist by that company.

After her San Remo appearance, Shirley flies to Australia to play a four-week cabaret season at Sydney's Chequers Restaurant. She will also be starring in her own TV spectacular during her stay.

In mid-March she flies direct from Australia to America for a string of TV appearances, before returning to Britain for two months. Shirley returns to Las Vegas in July for further dates, under the three-year deal negotiated for her there last year.

CLAPHAM "JUNCTION"

The film "Up The Junction," for which Manfred Mann and Mike Hugg wrote the theme music, is to have its world premiere in the district around which the movie is centred—at Clapham Granada next Wednesday (24th).

Bee Gees' secret jet trip to Hanover—award

THE Bee Gees left London secretly on Tuesday by private jet, and made a surprise appearance that evening in Hanover at the ten-yearly convention of executives of Philips-Polydor combine. At the event they were presented with a gold map of the world to mark two-million sales of their "Massachusetts" hit. The group returned to London in time for a Polydor reception yesterday (Thursday) at which they were presented with a Gold Disc for the same recording.

The Bee Gees fly to America on Sunday for guest appearances in U.S. TV's "Smothers Brothers Show" and "Rowan and Martin Show," and for their Los Angeles concerts on January 27. They return to Britain on February 5 to complete their TV spectacular "Cucumber Castle," for which they have already recorded the soundtrack music.

This will be followed by a brief Scandinavian tour, leading immediately into a German theatre tour (with Procol Harum) from February 27 to March 8.

TROGGS GO EAST

The Troggs are now confirmed for promotional tours of Europe, Australia and Japan in March. This is in addition to their first-ever visit to America during the same month—when they will play club, concert and TV dates in New York, San Francisco and Los Angeles. The group is currently rehearsing for its British cabaret debut at Stockton Fiesta, where it opens for a week on January 28.

Francoise's visit

French singer Francoise Hardy pays a seven-day visit to Britain from February 9 to promote her new single "Now You Want To Be Loved." She is also in BBC's "Dee Time" (10th) and "International Cabaret" (13th).

IFIELD UP AND AWAY

Frank Ifield flies to Toronto on January 29 to star in a Canadian TV spectacular. He will be away for three days and on his return starts preparing for his South African tour opening February 14. Tours of America and Australia are planned for the summer.

BRENTON WOOD, CONLEY VISITS

U.S. soul singer Arthur Conley will undertake a four-week tour of Britain and Europe from March 21. Provided reciprocal exchanges can be arranged he will be supported by his own band. Conley will play at least ten days of club, ballroom and theatre dates in this country.

Brenton Wood, who jumps to No. 22 in this week's NME Chart, arrives in London on Sunday for a promotional visit—which will also include a few selected club dates. He guests in ATV's Jonathan King show "Good Evening" on Saturday, January 27, and is set for Radio 1 spots next week in "Radio One O'Clock" (Monday), "Pop Inn" (Tuesday) and "Pop North" (Thursday). He will also appear in BBC-1's "Top Of The Pops" on Thursday, February 1.

Both the Conley and Wood visits have been set up by promoter Arthur Howes, who is also planning to bring in Liberace in April. The U.S. pianist will make two London concert appearances as well as three on the Continent.

BIG 1968 FOR DUSTY: THREE U.S. TRIPS, TV, TOUR, CLUBS

DUSTY SPRINGFIELD'S engagement book for the remainder of 1968 is now completely full! Details of her next three visits to America have been finalised—she will play cabaret dates, make major TV appearances and record an LP in the States. Dusty is to star in another BBC-1 series during the summer, and her return to London's Talk Of The Town concert tour she plans visits to Australia, Japan and Europe during the course of this year.

Next week Dusty cuts a new single for early March release. She plays a week in cabaret at Batley Variety Club from January 28 and leaves for America on February 5 for a month-long cabaret-and-TV visit. During this trip she will guest in TV shows hosted by Jonathan Winters, Pat Boone, Dick Clark and Mike Douglas, as well as in the "Tonight" series.

Dusty returns in time to take part—as already reported—in the Grand Gala du Disque in Amsterdam on March 8. The next two weeks will be devoted to British radio and TV appearances to promote her new single.

She flies to Canada on March 21 to play a three-week cabaret season in Vancouver, then travels to Los Angeles for a season of similar length in that city during which she will guest in U.S. TV's "Bob Hope Show."



DUSTY — pictured rehearsing for BBC-1's "Rolf Harris Show" last Saturday.

On returning to Britain Dusty stars in her second headlining cabaret season at London's Talk Of The Town, for four weeks from May 6. She then telecasts a series of six half-hour BBC-1 shows for screening in the late summer.

Another visit to Australia and Japan is tentatively planned for July—Dusty is being sought for a return cabaret season at Sydney's Chequers Restaurant, and for cabaret and TV in Tokyo. Numerous continental offers are also being considered and it is likely some of these will be taken up during the summer period.

Dusty's third U.S. visit of the year is scheduled for the autumn. It will be a lengthy one involving cabaret seasons at Los Angeles West Side Room, New York Copacabana, Las Vegas Sands and Los Angeles Century Plaza. She will also cut an LP in Hollywood.

During the course of this tight itinerary, Dusty intends to fit in a string of British concert dates. It is not yet certain exactly when these will take place, but late spring seems the most likely time.

Trems, Troggs, Move, Eric, Dee and Co. on Radio 1

THE Tremeloes, the Troggs, the Move, the Marmalade and Eric Burdon and the Animals are among the artists appearing every evening in Radio 1's "David Symonds Show" from Monday, January 29, to Friday, February 2. Booked for the same period in the morning "Jimmy Young Show" are the Flowerpot Men, the Easybeats, the Settlers, Cliff Bennett and the Rebel Rousers, Kenny Lynch, Rog Whittaker and the bands of Acker Bilk and Bob Miller.

Dave Dee, Dozy, Beaky, Mick and Tich head the line-up for the afternoon "Pete Brady Show" throughout the week of January 29. Also set are Amen Corner, the Searchers, Brian Poole, the Migl Five and the Alex Welsh Band. This same cast also appears in the two-hour Saturday afternoon show on January 27, when ex-pirate d.j. Mark Roman takes over as compere.

Eric Burdon and the Animals, Denny Laine's Electric String Band, the Nice and David Bowie join the Move in "Top Gear" on Sunday, January 28. John Mayall's Bluesbreakers' booking for this show is put back two weeks to February 11.

The Move are also set for "Saturday Club" on February 3. Kenny Lynch and Elmer Gantry's Velvet Opera join the Tremeloes in the previous week's edition (January 27).

Other new Radio 1 bookings include Tony Blackburn in "Radio One O'Clock" (next Monday, 22nd), the Spectrum and the Harry South Big Band in "Pete's People" (Saturday, January 27) and Marty Wilde in "Parade Of The Pops" (Wednesday, January 31).

'LAST WALTZ' DUO PENS TOM SINGLE

TOM JONES' next single will be a composition by the hit team of Les Reed and Barry Mason—which among other successes wrote "The Last Waltz" for Tom's fellow-artist Engelbert Humperdinck. It will be released by Decca in the first half of February during Jones' two-week cabaret season at New York's Copacabana.

While in America, he will film a promotional clip for inclusion in BBC-1's "Top Of The Pops." In a major pop poll organised by the Scandinavian magazine "Borge" Jones was this week voted World's Top Male Singer. Cliff Richard was runner-up and Humperdinck was placed 6th. The Bee Gees were voted World's Best New Vocal Group.

FREDDIE-DREAMERS SURPRISE

FREDDIE and the Dreamers are to go their separate ways—but only on new singles being issued within the next few weeks! Freddie and the group will also undertake separate TV promotional appearances on the discs, although they re-unite for three weeks in cabaret at leading provincial nightspots starting mid-February. They are also booked for a five-week Australian tour starting in April.

The Dreamers' debut as a disc attraction in their own right will be "The Maybe Song," to be issued by Columbia next Friday (26th). Freddie's solo release is scheduled for February 2. The title has not yet been chosen—it will be selected from the Reg Presley number "Little Red Donkey," and an Italian song with English lyrics by Mitch Murray. Radio and TV dates are being lined up for both Freddie and the Dreamers.

They resume together in cabaret at Edinburgh Pentland during the week beginning February 19. From the following Sunday (25th), they play a week at Eccles Talk Of The North. Another week's booking is at Cardiff Tito's from March 10.

Freddie and the group fly to Australia on April 20. They play a week of concerts in principal cities followed by a full-week engagement in Adelaide.

BELGIANS MOB HERD

During its appearance in Belgium-TV's "Then Khenken" pop series last week the Herd was mobbed by the studio audience. An estimated three million viewers watched the incident, which resulted in the show being faded out several minutes ahead of time. The following day the group tele-recorded another show in the same studio—this time without an audience!

British one-nighters for the Herd include Exeter St. Luke's College (tonight, Friday), Margate Dreamland (Saturday), Newcastle Whisky A-Go-go (next Thursday), Blackpool Queen's Ballroom (26th) and Dereham Tavern (27th).

BEATLES TO MAKE THIRD U-A CONTRACT FILM

DESPITE widespread reports that the Beatles' next film will be their own independent production, it was confirmed this week that the group will make another picture for United Artists this year—to be produced, as was the first two, by Walter Shenson. The NME understands the Beatles and Shenson have a three-film deal with U-A, and a spokesman for the group said: "There is no question of the Beatles trying to withdraw from their obligations." George Harrison this week returned from his visit to India, where he was working on the musical score for the picture "Wonder Wall." National Press reports have indicated all the Beatles will fly to India at the end of this month on their much-delayed meditation visit, but these were denied by the group's publicist. "They have committed themselves only to visit the Maharishi some time this year, not necessarily all together," he told the NME.

Although the Beatles' TV show "Magical Mystery Tour" was not generally favourably received by the national Press in Britain, negotiations are at an advanced stage for the spectacular to be screened in 15 other countries. It has already been transmitted in America, Denmark, the Philippines and Hong Kong—and this week Dutch-TV completed a purchase deal.



GEORGE HARRISON arriving back at London Airport on Tuesday. He had been in Bombay for a week recording Indian music for the film "Wonder Wall."

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PROCOL'S FIRST U.S. CONCERTS

Procol Harum will undertake its second U.S. concert tour at the end of March, playing four weeks of dates in principal cities from coast to coast. The group flies to Paris this weekend for a TV show before travelling on to Cannes for the Midem Festival. It returns to Britain for its Boston Gliderdrome date on January 27.

The following week, Harum will be in the recording studio completing its second album—one of the tracks already cut for this LP runs for nine minutes. The group's next single, for mid-February release, has already been recorded. Promotional TV appearances will be undertaken before Procol leaves for its 12-day German tour on February 27.

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Question-time

with Big Sound's SIMON DUPREE

New to the Charts

Conducted by Alan Smith

WHEN Simon Dupree and his group called themselves the Big Sound, they weren't joking. These "Kites" NME Chartsters are probably the most musically versatile in the pop business—give them a few hours in a studio and the chances are they'll record a passable impression of the London Philharmonic Orchestra!

There's also the question of intellect. Where else in the Top 30 will you find a group of such achievement that one was a trainee chartered surveyor, another worked on secret Government contracts, another owned his own business, one taught English and art at a secondary modern school, and another almost became an architect or solicitor?

How they all came to be making weird and wonderful Chinese noises on "Kites"—and generally doing very well for themselves as big pop stars—provided some fascinating topics of conversation when I met Simon for Question-time this week.



SIMON DUPREE and the BIG SOUND, at No. 11 this week with "Kites," are (l to r, front) ERIC HINE, SIMON, RAY and PHILLIP SHULMAN. (Behind) TONY RANSLEY and PETE O'FLAHERTY.

and piano, harpsichord, organ, harp, harmonica, melotron and guitar from Eric.

sound. Ray is the string quartet! We recorded track over track until we got it right.

Q How do you feel about the musical standards of other groups in the Chart?

A I don't really want to be drawn on that, but I do think the crunch comes when I read about the Bee Gees being backed by a 60-piece orchestra. It's not really the Bee Gees any more, is it? So it's them vocally, but anyone off the street can sing a number.

Q Did you always spend so much time on your records?

A You're joking! When we started, we were dead rough. We rushed everything in our enthusiasm. Mind you, I still think an early single we did, "I See The Light," is the best thing we've done.

I was playing it last night and I find I can still put it on and hear the enthusiasm bursting through. We weren't worldly then!

Q How long did it take to record "Kites"?

A That one was quite simple, and I think we had it done in about three hours. But we spent eight hours or longer on various tracks for our forthcoming LP "Once More Into The Breach, Dear Friends." On one track, "Stained Glass Windows," we have a string quartet

Q Have you changed the act very much?

A So much, I don't like to talk about the old act in which we did the full soul bit and I used to charge about in a big Batman cape. We grew up since then. The cape was a gimmick. Now we have more variety in the act. I know it's a joke about being all-round entertainers, but what's wrong with entertaining the public? They pay for it. A group which plays for itself is useless. What's it doing accepting money, if that's the way it feels?

Q How did you get involved in the pop world?

A So many people don't realise how short a time we've been in pop professionally—about eight or nine months. But we were semi-pro before that, and it helped us to make up our minds to take the plunge. I was going to college, and I was

Q How do you see the future?

A I don't think we'll be together in about five or ten years; certainly if we're not having hits. I'm a realist. I know our next record could well be a flop. I hope we'll own a block of flats by then, and that we'll have other investments to fall back on.

going to go to university or art college to study as an architect. Now, when I weigh it up, I'm glad I didn't. To think I almost ended up like some of the people I see now—commuters who don't seem to want to try to do anything else in their lives.

I was almost in a solicitors' office, too, but my hair was a bit long and when they said I'd have to get it cut, I thought: "Right, that's my lot."

Until last March, Phil was teacher of art and English at Eastney Modern School for Boys, Portsmouth; he was giggling around with us in the evenings, and I'm sure he was falling over his desk asleep, telling the kids to copy out their lesson from the book!

The kids lapped him up, what with him being in a group. I'm sure he was the most popular teacher in Pompey; they used to be asking for his autograph all the time.

They still do... in fact, it's comic the way they still come up to him in the street and call him Sir and put their hands up when they ask for his signature!

Ray was getting ready to do his "A" levels; Tony had his own hair-dressing business; Pete was an electrician on Government work; and Eric had done a year as a trainee chartered surveyor. And people think all pop groups are thickos!

Q How do you see the future?

A I don't think we'll be together in about five or ten years; certainly if we're not having hits. I'm a realist. I know our next record could well be a flop. I hope we'll own a block of flats by then, and that we'll have other investments to fall back on.

- WHO'S WHERE (Week commencing January 19) ENGELBERT HUMPERDINCK London Palladium. FRANKIE VAUGHAN Glasgow Alhambra. BACHELORS Liverpool Royal Court. VINCE HILL, DES O'CONNOR Manchester Palace. LONNIE DONEGAN Glasgow Kings. NEW VAUDEVILLE BAND Birmingham Alexandra. SUPREMES London Talk Of The Town (commencing Monday). ONE-NIGHTERS PETER PAUL and MARY London Royal Albert Hall (20th); Liverpool Empire (21st); Belfast ABC (22nd); Dublin Adelphi (23rd).



We all know ENGELBERT HUMPERDINCK, who jumps to No. 7 in the NME Chart this week, is tall, but he's dwarfed by chart-newcomer SOLOMON KING.

AFTER 20 YEARS, SOLOMON MAKES THE HIT PARADE

FOR almost twenty years, Solomon King has been chasing a hit record. And now this week—just three months after his arrival in Britain—he's finally made it with "She Wears My Ring," which enters the NME Chart at No. 26.

Solomon, 33, was born in Lexington, Kentucky, and at the age of ten made his first public appearance. "I've always made a very good living from singing," he told me this week. "But I never managed to make the big time. When I arrived in London I gave myself six months to get a hit record and fortunately 'She Wears My Ring' made it. If it hadn't been a hit I would have stayed for another three months and then returned to America and found a job in management or public relations."

happening in the States. And Gordon, after all, was managing the two best singers in Britain. I just gambled that my style of singing would be popular here."

In America Solomon has appeared on almost every major TV show and at most of the top nightspots. "Yet I just didn't seem to be getting anywhere. I had visited London once before and I just loved it, so when I saw ballads coming in the chart here I decided to come back and settle." NORRIE DRUMMOND.

A lotta man!

Solomon is 6ft 8in tall and weighs over 250 lb! He was signed up by Gordon Mills, the man who guided Tom Jones and Engelbert to fame, after Gordon heard his sing.

"Gordon has a tremendous knack for spotting that certain something in a singer that no one else seems to," continued Sol.

"I have enormous faith in him. He is the main reason I came to England in the first place. I'm a ballad singer and I noticed how this type of music was becoming increasingly popular in Britain but not

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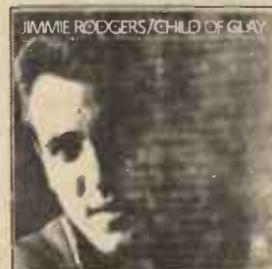
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GEORGIE FAME No. 1

GEORGIE FAME rides again to the No. 1 spot in the NME Chart this week, having returned to the charts to knock the Beatles from the top spot for the second time with "The Ballad Of Bonnie And Clyde." It was exactly three years ago that his recording of "Yeh! Yeh!" toppled the Beatles' "I Feel Fine."

The record which some people are calling "Frankie And Johnny '68" has put Georgie right back in the top pop ranks. "It's so simple it's not true," says Georgie of his hit song. "I just went for the most simple and uncomplicated way of telling the story of Bonnie and Clyde."

I phoned Georgie in Paris on Tuesday, where he is promoting "Bonnie And Clyde" and wrestling leopards simultaneously!

"It's all happening here," laughed Georgie. "The French are going wild about the record—in fact it's beginning to look like a world-wide smash. I may be going on to America for a quick promotional visit."

"I visited a magazine's photographic studios this morning and saw what I thought was a stuffed leopard lying on this chair."

"That was until it started breathing and I got out fast, but the photographer insisted it was quite tame and his own pet."

"We took a few shots with the leopard lying behind me, and the next thing I knew it had jumped on my back. Apparently it wanted to play. It really was very tame, but it scared the hell out of me."

"Johnny Halliday has covered the record out here, but my disc is already out one week before him and we're selling very well."

"Although the film has not been released in France, the young people are potty over the fashion bit. I can't wait to see what



GEORGIE FAME in action.

AGAIN

pieces like that which make a record catch on fast.

"Last time I spent all the 'readies' I made from 'Yeh Yeh' on my big band. I'm not sure how to use the money from this one, but you can be sure we're going to try new things again."

"I should be back in London by Friday to do the Johnny Dankworth composition 'Go Forth' for the Liz Taylor and Richard Burton film."

"I'm singing the number over the credits—after that I may take a quick flip over to the United States to see Count Basie about our tour here in the summer."

"I'd like to get an arrangement of 'Bonnie And Clyde' worked out with him to play on stage in Britain." KEITH ALTHAM.



During London's week of snow the TREMELOES (right) challenged the LOVE AFFAIR to a snowball fight—then both groups turned on the camera-man. Below, the Affair tell how fan violence has entered their young lives.

from you to us

Edited by TONY BROMLEY

CAROLE FOSTER (Preston, Lancs.) I have just bought the Who's new LP "The Who Sell Out". It's fantastic and shows how talented they are.

The group have worked really hard to get where they are today and they deserve every bit of credit.

W. G. CHADWICK (Burnley, Lancs.) How things change in a year! Last January the Monkees were bestowed on us and everyone cried "Rubbish! They'll never last."

Now what has happened? As Britain's newer groups search desperately for a successor the Monkees come up with "Day-dream Believer", a record of class and good lyrics.

If they can keep up this standard it won't be long before they are a highly respected and established group.

DAVID MOXHAM (Portsmouth): I would like to congratulate the Moody Blues who, forsaking attempts to make commercial records, have managed to produce a tremendously progressive LP "Days Of Future Passed". Together with the London Festival Orchestra they have done a beautiful job by both popular and classical standards.

DAVE RAY (Newport): I am glad that we still have at least one group who turn out beautiful songs time after time. The Byrds must be one of the most tuneful and harmonic groups in the world and Jim McGuinn and Chris Hillman are equal to any as song writers. I hope their latest single "Goin' Back" is a hit. They deserve it.

A. PIRE (Leeds): The Love Affair's cover version of "Everlasting

Love" must be the most overrated record ever.

The Robert Knight version is far superior. The only reason it has not had such success is the lack of promotion. It seems so ridiculous that publicity can make or break a record.

F. GODEFROID (Chatelet, Belgium): Once and for all I would like to make it clear that Jacques Brel is not a French singer. He is a Belgian and one we are very proud of.

I am not a strong nationalist but I imagine the anger if Tom Jones was referred to as "that great American singer."

ANDREW EGLETON (West Harrow, Middx.): I see that Scott McKenzie has now joined the long list of artists to record Tim Hardin's songs with "Don't Make Promises" and "Reason To Believe". But isn't it about time that Tim had a hit himself?

His first release "Hang On To A Dream" was beautiful but it didn't make it. Then "The Lady Came From Baltimore" suffered the same fate.

He seems destined to be another writer, like Paul Simon, who can write beautiful songs but never gets the recognition as an artist. It is a shame that writers like these are always in the background.

ELIZABETH WATT (St. Albans, Herts.): I've always put up with

some of the TV producers have got lined up for me to wear and do. "They might be a bit disappointed because I'm just going to sit and sing the thing!"

"Don't get the idea that I'm not knocked out with the song, though. Not many people seem to have realised that Mitch Murray wrote it and I only arranged it. I knew it was an instant hit as soon as I heard it, and it's a great feeling to be back at No. 1."

"People have been comparing the song to 'Frankie And Johnny' and there are similarities in tempo and the tale, but then there are so many things there."

"There's one bit that sounds like 'I hate to see the evening sun go down...' It's finding

your Alley Cat's remarks—until last week.

It is too ridiculous for words to say Elvis is unlikely to retain his Poll crowns. Alley Cat is trying to forecast fans' feelings in ten months' time! But so much could happen between now and then.

We could have another repetition of May 1956 when to most people's surprise Elvis topped the charts with "Crying In The Chapel". This could happen again and Elvis would gain Public support.

BILL BAILEY (Yeovil, Somerset): I am very sorry that Dave Mason has left the Traffic. Besides being a great singer and sitar player he also writes beautiful songs like "Hole In My Shoe" and three of the tracks on the "Mr. Fantasy" LP, "House For Everyone," "Utterly Simple" and "I Hope I Never Find Me There."

Good luck to Dave as a record producer and good luck to the Traffic as a trio.

HIT MEANS LOVE AFFAIR GET ATTACKED!

MICK JACKSON shook his long black hair and looked overwhelmed. "I just can't believe it. I keep saying to myself, 'Soon it's going to hit me. It's just going to hit me.'" One-fifth of the new hit group, Love Affair, Mick was voicing his response to the news that the record buying public has fallen in love with the group's first hit single "Everlasting Love" to the extent of putting it up to No. 5 in this week's NME Chart.

We were sitting in the coffee room at the London Hilton talking about the affect the hit had had on the group. Said drummer Maurice "Mo" Bacon, at 15 the youngest in the group: "Before, when we went on stage, we had to work hard to get audiences with us. Now with the hit they are with us as soon as we step on stage."

Mick Jackson took over: "The first time we realised this was at a dance at Stevenage. We were completely astounded at the reaction. The crowd was wild. I nearly got my trousers ripped off!"

And again at "Top Of The Pops" we were attacked by girls as we left. I don't really like having my hair pulled or my clothes torn but it's really flattering all the same.

"We are a very young group—and a good one I hope and believe. We are also an image group. Our main hardcore fans will be the young girls, though, of course, we want to appeal to everybody. But I think it is inevitable that we will be adopted by the young girls. When the group was picked, image and age were as

By NICK LOGAN

important as musical ability." All the group are teenagers. Mick and singer Steve Ellis are 17, Lynton Guest is 16 and the fifth Love Affair Rex Brayley—who was unable to be with us as his car's big ends had gone—is the oldest at 18.

Though the youngest, it is "Mo" Bacon who forms the foundation of the group. Coming from a family with musical tradition—his uncle is drummer Max Bacon and his father Sidney played drums as an amateur—"Mo" first became interested in music when he found an old set of drums in the garage.

NME advertisement

His father took an immediate interest and when "Mo" left school, he formed a professional group around his son. When that group broke up, an advert was placed in NME and auditions were held for new members. The present boys in the group were hand picked from the many who applied.

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TONY AND JACKIE EVEN TAKE THEIR TAPE RECORDER TO BED WITH THEM!

WHEREVER Tony Hatch and Jackie Trent are, a tape recorder is never far away. When they are at home, at their office, in their car—and sometimes even when they are in bed—a tape recorder is present.

Because for Tony and Jackie, the husband and wife songwriting team behind a long string of hits and including Pet Clark's current "The Grass Is Greener," the demarcation line between work and leisure barely exists.

"We have two tape recorders that go everywhere with us," they told me when I met them in a London pub one lunch-time recently. "One is permanently in the car. The other we carry around with us, for home, office or travel purposes. If we get an idea for a song we can instantly tape it. Sometimes we tape a melody and then play it back, perhaps as we are driving along, to try to work out the lyrics for it."

Whatever the secret of it is, the Tony Hatch-Jackie Trent formula is one that has paid off, particularly in their association with Pet Clark. It was Tony's composition of "Downtown" that first gave Pet a new lease of life as a chart artist in Britain.

"People forget that prior to 'Downtown' things in this country for Pet were going very badly.

"When I went over to Paris with the embryo of 'Downtown' she said this was to be her last English-speaking record if it wasn't a hit. She would stop trying and would concentrate solely on French discs."

What "Downtown" did for Pet is now pop history. Since then, Tony and Jackie have been a major contributing factor to Pet's continued chart run, writing hits for her like "I Couldn't Live Without Your Love," "Don't Sleep In The Subway" and "Colour My World."

Along with the tape recorder, deadlines are another thing that constantly loom large in the lives of Tony and Jackie. "We tend to tailor-make our songs for the artist we are writing for," said Tony.

"Normally we fix a session date and then set about writing stuff for it. To start a song, Jackie and I sit down at the piano at home—we have a rather long piano stool—and we bash around for a couple of hours to find a melody. When we get a tune we leave the piano and put it straight away on the tape recorder.

"We sometimes have to work very hard to make the deadline. But we like working that way. When we're running out of time, sometimes when the session is the next day, we often take the tape recorder to bed with us.



TONY HATCH and JACKIE TRENT.

By Nick Logan

We write a lot of things in bed. "The Grass Is Greener" is one song that took a lot of writing because we started off with the title and then tried to write the song to it.

"We got the idea when we were on our honeymoon in Rome last August. On different occasions we heard two Americans use the phrase 'The other man's grass is always greener,' and it struck us as a very good title for a song."

To continue

Tony and Jackie's long and successful association with Pet Clark will continue in 1968, but at the same time the couple are hoping to break into wider fields and plan to write many more songs for other artists. "I suppose it is sheer laziness that has stopped us doing so sooner," said Tony, "but then the sheer effort of writing one song for Pet seems to

wear us out after a while. When it's done you feel as if you don't want to write anything else for a couple of weeks."

But apart from being hit song composers, Tony and Jackie are a talented couple in other fields—Jackie as a singer, actress and pianist; Tony as an arranger, conductor, pianist and recently as a singer.

The couple sang together for the first time on the record "The Two Of Us," which did well in Germany and made No. 2 in Australia, but although it sold steadily in Britain over a long period didn't make the charts over here.

"We only made it as a joke," said Tony. "I have never sung on record before and my voice leaves a lot to be desired." I asked Jackie for her opinion. "It's something to be desired," she answered. "I mean, he's no Scott Walker, but then he never will be."

"I have to double track every-

thing," said Tony, "because my voice on its own isn't strong enough to match Jackie's."

A second record featuring both of them is part of their 1968 plans, and to start off the new year a new record from Jackie, "With Every Little Tear," has just been released. It is, of course, one of their own compositions.

"I know that possibly this year Jackie will have another bit hit and we will follow it up," said Tony. "We will find the right one. It might even be this one. She will go right to the top and stay there because we have learnt so much from our mistakes and from working with other artists."

Said Jackie: "People often ask me why I don't record some of the material we write for Pet. I think that some of the songs she has recorded would not necessarily have been hits for me. They are particularly for her type of voice, which is different to mine."

Being husband and wife and living and working together, I asked them if this ever led to friction. "We do have disagreements," said Tony, "but they are only constructive disagreements."

Said Jackie: "We have to discipline ourselves to write. I am a terrible television addict." "Yes, she is," Tony agreed. "She will even watch the set until the tiny dot has disappeared at the end of the evening."

Jackie put on her coat and prepared



At Pye recording studios, composers TONY HATCH and LES REED with singer PETULA CLARK, listening to a playback.

to leave for rehearsals for a television show. I asked them finally why they hadn't tried writing for groups. Jackie answered: "I don't think we are that kind of writers. They have their own kind of scene."

"We couldn't write the kind of material that groups like the Beatles can get away. If I wrote 'I am the egman, I am the egman,' people would wonder what was wrong with me."

Life-lines of

BOB HOLNESS

Professional name: Bob Holness.
Real name: Hubert Wentworth John Holness.
Birthdate: November 13, 1928.
Birthplace: Vryheid, Natal, South Africa.
Personal points: 5ft. 11in.; 10st; hazel eyes, dark brown hair.
Parents' names: Charles John and Ethel Irene.
Sister's name: Jennifer.
Wife's name and occupation: Mary Rose, actress and housewife.
Children: Carol Ann (11), Rosalind (10), Jonathan (11).
Present home: Pinner, Middlesex.
Where educated: Ashford Grammar School and Maidstone College of Art.
First professional appearance: 1953—acting with the Intimate Theatre.
Biggest break in career: Landing a three-year television contract three weeks after arriving from South Africa.
TV debut: 1961—interviewing and reporting with Granada television.
Radio debut: South Africa radio acting.
Own TV series: Take a Letter—which ran for 2½ years.



Biggest influence on career: The scene around me.
Former occupations: Print and design.
Hobbies: Music of all sorts, gardening, house decorating.
Favourite colour: Green.
Favourite food: Veal cordon-bleu.
Favourite drink: Good wine.
Favourite clothes: Casual.
Favourite singers: Ethel Ennis, early Sinatra.
Favourite actors and actress: Olivier, Michael Caine, Vanessa Redgrave.

Favourite bands and instrumentalists: Stan Kenton, Woody Herman, Johnny Dankworth, Dave Brubeck Quartet.
Favourite composers: Mozart and Bacharach.
Favourite groups: Beatles, Beach Boys.
Car: Triumph 2000.
Miscellaneous dislikes: Intolerance, lack of humour, Marmite.
Miscellaneous likes: Sun, food and drink, comedy, the Goons.
Best friend: Wife.
Most thrilling experience: First break into television and early mornings in the Drakensburg mountains.
Tastes in music: Big bands and some classical.
Pets: A cat called tiger, 3 nameless goldfish, a one-eyed tortoise called Fred. Ex-pets include 1,224 stick insects which I gave to the London Zoo.
Personal ambition: To continue to live comfortably and happily.
Professional ambition: To reach the top in commentating but always be connected with music.

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 Music Scene '68; 6.00 Paul Burnett; 8.00 Don Wardell; 8.45 Radio Bingo Show; 9.00 Hey! Hey! It's The Monkees; 10.15 I Wanna Know; 11.20 20; 12 Midnight With Matthew; 1.30 Music In The Night.
MONDAY
 6.30 This Is It; 7.00 Monday's Requests; 7.45 Join The In-Crowd; 8.00 Discs-A-Poppin'; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Tony Blackburn Leg Show; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.00 Top Pops; 10.30 Jack Jackson Hit Parade; 11. That Boy These Grooves; 11.15 Sounds Like Tomorrow; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.45 Music In The Night.
TUESDAY
 6.30 This Is It; 7.00 Tuesday's Requests; 7.45 Join The In-Crowd; 8.00 Impact; 8.30 Sounds Like Tomorrow; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 David Symonds; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
WEDNESDAY
 6.30 This Is It; 7.00 Wednesday's Requests; 7.30 Disc Drive; 7.45 Sounds Like Tomorrow; 8 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 Symonds; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen and Twenty Disc Club; 11 Dave Cash Show; 11.15 Music '68; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
THURSDAY
 6.30 This Is It; 7.00 Jimmy Saville's Birthday; 7.30 Colin's Choice; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Tony Blackburn Show; 10 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; 8.00 Sounds Like Tomorrow; 8.15 Pop Parade; 8.30 Jimmy's 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's Bedroom.
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 Tony Blackburn Show; 9.30 Night and Dee; 10.30 Symonds on Saturday; 11 Saturday Special; 11.15 Music '68; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Sam Costa's Night Cap; 1.00 Music In The Night.

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DYLAN'S NEW LP IS GIGANTIC WINNER

WHATEVER else happens this year, the greatest and best news of the current season is the long-awaited, marvellous new Bob Dylan album, "John Wesley Harding," which he cut last year in Nashville.

It's an absolutely fantastic LP, and the almost year's wait since his last one, "Dylan's Greatest Hits," issued by Columbia in April, 1967, was well worth it.

It's pure, simple, unadulterated Dylan at his supreme best. Every track is a brand new composition, written by Dylan during his 18 months absence from the music scene following his motor-bike accident, in his Woodstock home.

If there was ever a doubt that Dylan was joining the rock brigade, "John Wesley Harding" dispels it.

A full-blown orchestra is conspicuous by its absence, and all 12 tracks are Dylan, his guitar, harmonica and piano, with discreet rhythm accompaniment by Charles McCoy (bass), Kenny Buttrey (drums) and Pete Drake, who plays steel guitar on two tracks—"I'll Be Your Baby Tonight" and "Down Along The Cove," which are the two final cuts on the second side.

Dylan's "Hits" album made the top of the charts and has recently been awarded a Gold Disc. This one, although only on release for a few days, is expected to have the same resounding success. The cover is kind of interesting, too—it's a black-and-white shot of Dylan (with the beginnings of a beard), in what seems to be an Indian logging camp.

THE Turtles have decided to try a little harder this year! Recently voted the No. 2 group

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NEW YORK June Harris

in the country in a "Cash Box" magazine poll, Turtle Howard Kaylan reported over the phone that the group won't be happy until they become No. 1.

First remedy towards the situation is a new album which they're writing, producing and arranging themselves and are this week, next, and possibly the week after, recording in Hollywood. By way of a change, Jim Pons is designing the cover, and Al Nichol reports that he has just mastered his thirteenth instrument—the bagpipes!

STILL no definite date on the American TV showing of The Beatles' "Magical Mystery Tour," but, wow! the album has taken off to become the group's biggest yet in the U.S., even now surpassing their "Revolver," and with over \$10,000,000 worth of sales to its credit.

With a Gold album for this, and a Gold single for "Hello Goodbye/I Am A Walrus," the Beatles solid gold aggregate is now 26—the highest in the history of pop music so far.

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TAILPIECES by the ALLEY CAT

TOP record labels of 1967 (based on NME Chart points scoring system) headed by Decca (3,020)—followed by Columbia (2,813), Pye (2,417) and Tamla-Motown (1,547)... Great injustice: songs nominated for Hollywood Academy Award do not include Don Black and Mark London's "To Sir With Love"—a No. 1 hit by Lulu in America!... Gold Disc for Bee Gees' "Massachusetts"...

British hits in Japan: Dave Dee group's "Okay," Tremeloes' "Silence Is Golden" and Rolling Stones' "Golden Hits" LP... Jackie Trent is infatigating... In his cabaret act, Johnny Mathis always includes medley of John Lennon-Paul McCartney songs...

Correction to Keith Skues' Life-lines: his agent is Arthur Howes—personal manager, Roger Easterby... Dutch reader Ben Derksen reports: in Holland last year, Bee Gees biggest record sellers... At Elstree, Anthony Newley's house for sale...

Close friends: comedian Kenneth Williams and orchestra leader Alyn Ainsworth... On BBC-2 (Monday) Sandie Shaw vastly improved... Who replaces Georgie Fame at No. 1?...

Bobby Darin has been escorting Bobbie Gentry... Exactly three years since Georgie Fame's first No. 1... Frank Sinatra unlikely to revive Del Shannon's "Hats Off To Larry"!

Infatigating: Gordon Macrae's wife... Didn't Bee Gees decline before Georgie Harrison wrote

"Wonder Wall" film music?... In Mexico, Herb Alpert was screen star Merle Oberon's house-guest...

Can Jimmy Savile's singing equal Tony Blackburn's?... Much to be desired from Alan Freeman's new TV series... Next month, Wayne Newton waxing LP with Johnnie Spence orchestra here...

Composer Maurice Jarre married actress Laura Devon in Hollywood... Knockout version of Stevie Wonder's last hit on new Tom Jones LP... Management split: Barry Clayman parts company from Maurice King, who continues handling Scott Walker and the Rockin' Berries...

Fantastic Maynard Ferguson trumpet playing and stylish Morgan James Duo and Tony Blackburn vocal contribution to Simon Dee's BBC-TV show... Doesn't Des O'Connor look like ITN reporter Peter Snow?... His British fans won't allow Elvis Presley to be criticised...



DIANA ROSS (left) and SUPREMES CINDY BIRDSONG and MARY WILSON as they were seen on American TV last week in NBC's "Tarzan" series. They are seen with title-role star RON ELY. The girls play nuns who build a jungle hospital, which is put to evil use by a swindler. During the episode they sing "The Lord Helps Those Who Help Themselves" and "Michael Row The Boat Ashore." They arrive in London on Monday to open a fortnight's stint at the Talk Of The Town. Full report next week.

Your Alley Cat not impressed by Foundations' follow-up on Saturday's Jonathan King ATV programme... Andy Williams' personal manager Alan Bernard and his agent Jerry Perenchio visiting London... Tremendous: Cleo Laine's jazz singing on David Frost's TV show.

An Alma Cogan composition recorded by Tony Blackburn... After skiing with Sacha Distel, broken ankle for Petula Clark... "Teenage Opera" composer Mark Wirtz married singer Ross Hanniman on Saturday...

Rolling Stones' American business manager Allen Klein buying Chapell's Music?... Flower Pot Men's "San Francisco" covered by Frankie Randall for U.S... Visiting here: Eddy Arnold...

Composers Anthony Newley and Leslie Bricusse plan rôle for Sammy Davis in "Noah" film... Fulham footballer Les Barrett waxing vocal disc... Andrew Gold (son of U.S.

singer Marni Nixon and "Exodus" composer Ernest Gold) forming group here...

Dusty Springfield will sing title song by Lee Hazlewood over screen credits of Joe Pasternak's "Sweet Ride"... A daughter for Lorne Greene's wife... Smash Broadway hit: Pearl Bailey co-starring with Cab Calloway in all-coloured version of David Merrick's "Hello Dolly."

Spencer Davis' favourite singer is Cass Elliott... Brilliant trumpet duetting by Kenny Baker and Stan Roderick on Monday's BBC-2 "Dick Emery Show"... Leicester reader Eric Cook suggests it was P.J. Proby who started "I'm Back In Britain" campaign!



THE WHO hard at work!

AIR CRASH LYRIC MAY BE WHO'S NEXT SINGLE

THE Who's hatchet-man, Pete Townshend rang me from his home (where he informed me he was up a ladder as "I like to talk down to people") shortly before departing for a tour of Australia with the Small Faces to inform me that the Who "are going preach" on their next album.

"We want to produce it on the lines of 'You've got to have faith in something bigger than yourselves,' but can you imagine Roger standing there singing something like that? No one will believe we are serious. Our problem is that we are Mickey Mouse figures still!"

"We've also got one more commercial, like we have on our 'Who Sell Out' album. It's an anti-smoking track in support of the 'beat cancer' campaign."

"I've written this number called 'Glow Girl,' which is likely to be our next single. It concerns a boy and a girl in a plane crash and as the plane goes down they begin to talk about the things they value in life. The girl talks about her possessions, but the boy talks about their love. There is a reincarnation angle to it!"

"It may only be an American release. We're working along the lines of a very slow ballad-type number, like 'Strangers In The Night,' with a wild guitar sound laid over the top for England."

"We're all looking forward to this. Actually we're in disagreement about the new single—except Keith and I, and that worries me!"

"Keith is living in Highgate Village at the moment and he was knocked out when he discovered that it's a kind of closed community. The first day there all the local tradesmen came round to welcome him to the hamlet. The butcher, the baker and the grocer. He's living on credit—they haven't found out about him yet!"

tour with the Small Faces in

'AMERICA CALLING' ON PAGE 11

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**** MOTOWN MEMORIES (TML 11064) gives you 16 Tamla tracks, featuring 16 different Motown attractions, including Diana Ross and the Supremes, Martha and Vandellas, Kim Weston, Miracles, and Chris Clark. Lesser known Tamla groups are also featured, and songwriter Eddie Holland sings one number. Tunes are taken from a wide range of Tamla recordings, from 1960 to 1966. Very interesting.

**** DAVE CLARK FIVE: EVERYBODY KNOWS (Columbia, SX 6207).

One thing you can be certain to find on a Dave Clark record is melody along with rhythm. None of the way-out sounds some groups are producing (not yet, anyway). That's why I like Dave's music. It's full of punch and vivacity. They get a bit of humour into it, such as the instrumental-plus noises, Sitting Here Baby; they race through swingers like Little Bit Strong, and they get dramatic with the title tune and Inside And Out. Nice, uncomplicated beat.

Other titles: You Got What It Takes, I'll Do The Best I Can, At The Place, Good Love Is Hard To Find, Blueberry Hill, Tabatha Twitchit, Beautiful Baby, Lost In His Dreams, Sitting Here Baby, Bernadette, Got To Have A Good Reason, Play Me Around.

**** DIANA ROSS AND THE SUPREMES: GREATEST HITS (Tamla Motown TML 11063).

Here is an outstanding LP that many Supremes fans have been waiting for. It features numbers recorded between the years 1964 and 1967, 16 in all and many which have been big hits for the girls. One or two of the earlier numbers, such as When The Lovelight Starts Shining Thru His Eyes, are very interesting to have as well. All except one number (The Happening, by De Vol) are by the T-A team of Holland-Dozier-Holland.

Titles: Stop! In The Name Of Love, Nothing But Heartaches, My World Is Empty Without You, Where Did Our Love Go, Love Is Like An Itching In My Heart, Come See About Me, I Hear A Symphony, Reflections, Back In My Arms Again, You Keep Me Hanging On, Whispering You Love Me Boy, The Happening, Love Is Here And Now You're Gone, You Can't Hurry Love, Baby Love.

**** THE WHO SELL OUT (Track, 612002).

This LP came out some time ago but someone goofed with the review copies. After you get past the snazzy, Playboish cover—which doesn't even list the tunes, I can tell you there are 13 tracks, featuring that rich, full heat sound we associated with the Who and that the harmony singing is first rate. A few of the songs, some based on commercial products like ~~chocolate~~ and beans, stay with you, like the repetitive Can't Reach You, by Pete Townshend, who has seven other composing credits, and John Entwistle has two. Keith Moon's drumming is most evident and forceful and Roger Daltrey vocals are another top attraction.

Other titles: Silas Stinky, Sunrise, Medae, Rael, Armenia City In The Sky, Heinz Baked Beans, Mary Anne With The Shaky Hand, Odorono, Our Love Was, I Can See For Miles.

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