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TAIL-PIECES BY THE ALLEY CAT

IT happened here, now a repeat in America seems likely—Mary Hopkin poised to replace Beatles at chart-top. Several months ago, your Alley Cat forecast appearances by Engelbert Humperdinck, Petula Clark and Sachel Distel at Royal Variety Show. Singer Keely Smith sung record producer Jimmy Bowen for divorce.

From "Hot Millions" film, Lulu's next U.S. single Don Black's "This Time". Your Alley Cat still believes Paul McCartney will marry Jane Asher. How about Mary Hopkin's retitled version of O.C. Smith's U.S. hit: "Hughie Green Apple"?

Appealing: Val Doonican's TV version of Bee Gees' "Massachusetts". Musical score by Tony Macaulay for next Michael Caine film. Hit track for John Rowles seems unlikely.

CBS signed Tim Hardin. Solid performance: Jane Russell partnered by Beryl Davis on Saturday's BBC-TV Simon Dee programme. In Germany, Johnny Mathis waded LP with Bert Kaempfert's orchestra.

Forthcoming book by Herb Alpert: "Know Before You Blow". Jim Webb song for next Glen Campbell single, "Wichita Line-man". Good sails for Dave Dee Group's latest!

Ralph Dollimore orchestra backing Vikki Carr for London concert. Tony Hatch and Jackie Trent penned both sides of Petula



PET CLARK ENGELBERT HUMPERDINCK and DIANA ROSS have one thing in common. They're all set to appear before the Queen Mother in this year's Royal Variety Performance at the London Palladium on November 18. Full details on centre pages.

In Manchester, Freddie Garrity and his manager Jim O'Farrell own baby clothes shops. Last Tuesday, Georgie Fame brilliantly duetted with Alan Price at Royal Albert Hall concert. Vera Lynn high-lighted Saturday's BBC-TV "Val Doonican Show".

Next Bobby Darin LP: "I Was Born Walden Robert Cassotto". Warner Bros executive Joe Smith here conferring with Pye's Louis Benjamin. Biggest-ever LP Seekers hit after their retirement!

In France, Mary Hopkin No. 1. Death of John LoVecchio, 80-year-old father of Frankie Laine. From "Sound Of Music" LP royalties, Julie Andrews could retire.

This version of Mary Hopkin's hit on next Max Bygraves LP. Highly recommended: Hunter Davies' new book on Beatles. Being ill keeps Cyril Connors well.

Declined by Des O'Connor: Royal Albert Hall one-man show. Barry Ryan could follow-up with Doors' "Eloiveyou". Is Dusty Springfield's favourite musician Kenny Baker?

New arrival for Connie Stevens and Eddie Fisher early next year. If Vikki Carr leaves Liberty, expect Clive Davis to sign her for CBS. NME Editor Andy Gray covering Tremeloes' Israeli tour. What happened to Dusty Springfield's new single? Over screen credits, John Barry's title song for Michael Caine's "Deadfall" sung by Shirley Bassey. Will they call him Joe Cockerthenth now?!



TIM HOLLIER
Message To A Harlequin
5/ULP 1211
...now wandering free in England

Sammy Davis constant in his praise of Anthony Newley's brilliant talent. How about Tennessee Ernie Ford's hit retitled for Marianne Faithfull, "Sixteen Ton Ups"? Wasn't Leapy Lee once road manager for Diana Dors? Superb Lonnie Donegan showmanship on Sunday's David Frost TV show. It's obvious to your Alley Cat just how much Beatles miss guidance of Brian Epstein these days. Isn't Jose Feliciano the hottest thing since Arthur Brown!

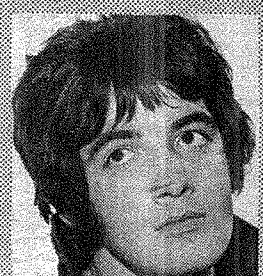
WHO'S WHERE

One-nighters (week starting Oct 25) **JOHNNY CASH:** Manchester Odeon (25), Liverpool Empire (26), London Palladium (27). **TOM JONES:** Newcastle Odeon (25), Bradford Gaumont (26), Coventry Theatre (27), Cardiff Castle (28) and (30), Manchester Odeon (31 and 1). **DEE DEE WARWICK:** Birmingham Cedar (24), Manchester Princess and Domino (25), Chester Clockwork Orange (26), Manchester Georgian (27), Hanley Place (30), West Hampstead Klooks Kleeek and Whisky A Go-Go (31), Liverpool Dino's (1). **INCREDIBLE STRING BAND:** Birmingham Town Hall (25), Liverpool Philharmonic Hall (26), Newcastle City Hall (27), Brighton Dome (1), NICE: Bury St. Edmunds Athenian Hall (25), Nelson Imperial (26), Edmonton, Cooks Ferry Inn (29), Kidderminster Town Hall (29). **MOTHERS OF INVENTION:** Two concerts at Royal Festival Hall (25). **TINY TIM, JOE COCKER:** Royal Albert Hall (30). **SHOW CABARET:** Darwin Cranberry Field Inn (from 27th for one week). **EARTHA KITT:** Batley Variety Club until Nov 3.

Next week



TRAFFIC

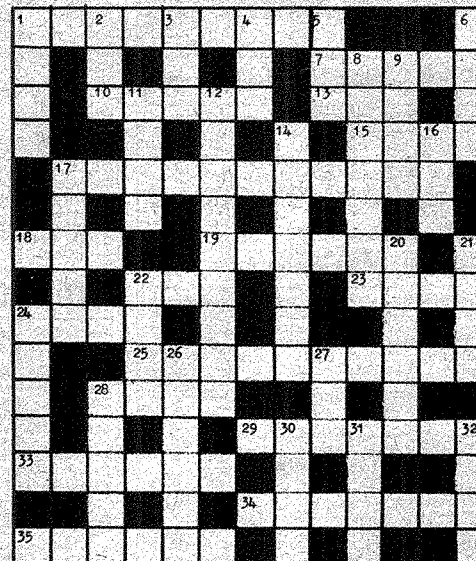


BARRY RYAN and others

POPWORD

Compiled by Pat Phillips, Tottenham, London

- ACROSS**
- 1 Traffic man (2 words)
 - 7 Heinz had a song about him
 - 10 Not Moby Dick!
 - 13 An agile singer
 - 15 Bandleader who's never first
 - 17 Julie's route (3 words)
 - 18 Initially, where the weekend once started
 - 19 Animal plus food-stuff give this band's name (2 words)
 - 22 Fast guitarist from past
 - 23 Heat's Bob
 - 24 Big voiced little American singer
 - 25 Chart girl (2 words)
 - 28 Floyd's hue
 - 29 Not quite a mountain, more a deejay!
 - 33 Trumpet man
 - 34 Waits at the Church
 - 35 Chart ammunition
- DOWN**
- 1 A Move man
 - 2 Not Elvis
 - 3 Jackie's is of sour milk
 - 4 Number of Larry's page?
 - 5 River singer
 - 6 "Beetle" footballer
 - 8 Tom's girl



ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

ACROSS: 1 Sinatra; 5 Dylan; 9 Cleo (Laine); 10 and 11 Idle Race; 12 Ska; 13 Paper, (Dolls); 14 Peter (Noone); 15 (Son Of) Hickory (Holler's Tramp); 19 Jeff Beck; 21 Noel (Redding); 23 Yellow (Submarine); 24 Jimi (Hendrix); 26 (Johnny) Nash; 29 (Keith) Skues; 30 (Lovely) Bird; 31 (Maid); 32 (Dave) Cash; 33 Len (Hawkes); 34 Please; 36 (Bobby) Elliott; 39 Snyder; 41 Irma; 42 Name; 43 John Lennon; 44 " (See) Emily (Play)."

DOWN: 2 " Idea; " 3 Tear; 4 Ace (Kefford); 5 Des (O'Connor); 6 Yoko Ono; 7 Nice; 8 " Blue Eyes; " 11 (Keith) Relf; 14 (David) Ackles; 15 Pve; 16 " Hey Jude; " 17 " Ice (In The Sun); 18 (John) Rowles; 20 Eric Clapton; 22 " (Penny) Lane; " 25 (Guthrie); 28 Hand; 30 Marianne (Faithfull); 31 "The Times (They Are A-Changin)"; 33 " Flying; " 37 Trem; 38 Sally; 40 Ella (Fitzgerald).

HYPNOTIC EARTHA

EARTHA KITT may not be the world's greatest singer, but as an entertainer she has few equals. At Batley Variety Club on Sunday night, when she began a fortnight's engagement, she had a hypnotic effect on the packed audience.

Her penetrative eyes, masked by heavy make-up, along with weird and sexy bodily movements, which were emphasised by a tight-fitting dress cut away down the left leg, had everyone entranced. The wide variation of intonations she managed to achieve were almost unbelievable at times on a mixed collection of ballads, up-tempo and off-beat songs, some being almost entirely narrative. Among the better-known numbers, for which she was backed by a 14-piece orchestra, were "C'est Si Bon," presented in French, "If You Go Away," popularly associated with Dusty Springfield here, and "I Can't Give You Anything But Love."



But her most popular choice was "I'm Just an Old Fashioned Girl," as the audience indicated with tremendous applause when the band played the opening notes and com-

pered Jerry Brook brought on a mammoth fur, which she wound round herself before starting to sing.—GORDON SAMPSON.

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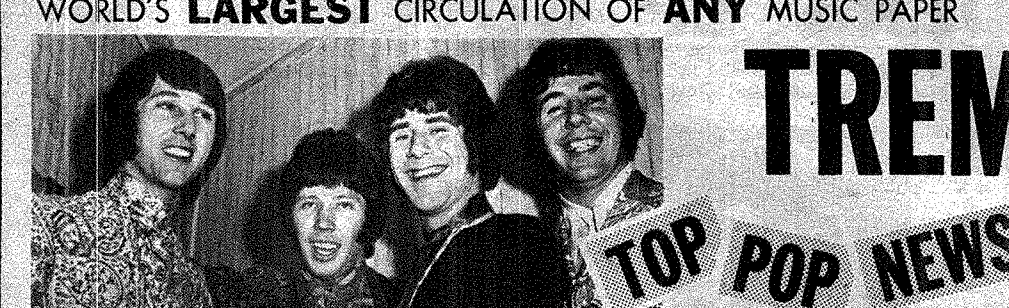
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20 PACKED PAGES ON LEAPY LEE MARBLES DAVE CLARK COCKER

Extreme right it's JIMI HENDRIX who, after a long absence, powers his way back into the NME Chart with Dylan's "All Along the Watchtower" which comes in at No 18. It's a great welcome back for this star, who many predicted, was neglecting his British fans by spending a considerable time in America. See exclusive news about Jimi on centre pages.



Right: Another act that's been a long time in America—the WHO, but now they're back in the Chart via "Magic Bus" which coasts in at No 26. They make their first British tour of 1968 with Arthur Brown, Joe Cocker and the Small Faces shortly. See centre pages for dates.

The HOLLIES below have a double celebration this week. They're up to No 7 with their latest single "Listen To Me", and have also held on to the No 1 spot in the LP charts for six consecutive weeks. In their new stage suits—black tie, with different coloured shirts and big black bow ties—are (1 to 2) ALLAN CLARKE, GRAHAM NASH, BERN CALVERT, TONY HICKS and BOBBY ELLIOTT.



Shhh....

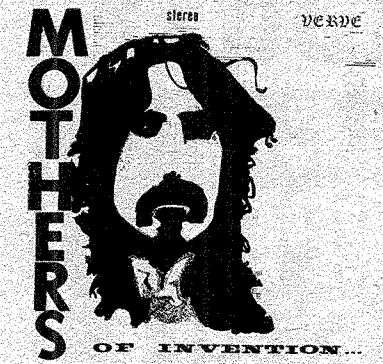
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And while you're about it put in an advance order for "dusty.....definitely" (SBL7864) her new LP out next month.

**(It's Dusty's delightful single—"I Will Come To You." Everybody's after it.)*

MORE NME READERS' LP COVERS

When we asked NME readers if they could improve on the LP sleeve designs printed in the October 12 issue, we had no idea what an avalanche of art would come our way! Here are some of the better ones from the latest batch of LP cover designs:



Extreme left is ERIK ELLEFSEN'S design for the **MOTHERS OF INVENTION** group. Erik is a Norwegian reader of NME and lives at Kirkegt. 80, Lillehammer, Norway.

Centre, left: D. S. PROFFITT, 69 Palace Court, Bayswater, London W.2, has done a cover for **ELVIS PRESLEY**.

Left: **DAVID WRIGHT**, of 4 Wallace Lane, Forth, Nr. Preston, Lancs., does a striking cover for the **BEATLES**.

Right: **DONOVAN** amid a lot of his hit song titles, a psychedelic drawing by **MARTIN TOBIN**, The Square, Treshford, Co. Kilkenny, Ireland.



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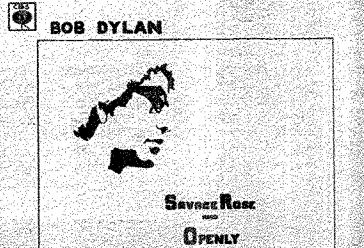
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CILLA BLACK has an album sleeve done for her by JOHN GILMORE, 13 Vere Street, Manchester, M14 6QG.



BOB DYLAN design is by JAMES HUTCHESON, 22 Bellevue Road, Ayr, Scotland.



This startling cover for a JIMI HENDRIX LP was designed by PAUL GARNER, 11 Horseshoe Terrace, Wisbech, Cambridgeshire.



THE CRAZY WORLD OF ARTHUR BROWN sketched by DAVID TAYLOR (aged 14), 9 Archie Street, Salford 5, Lancashire.



SCOTT WALKER LP cover designed by TERRY HARTSHORN, 17 Derwent Close, Eastern Green, Coventry.

WHILE YOUR EYES ARE ON JULIE...



In BRIAN AUGER'S London flat he has a policy discussion with CLIVE THAKER (centre) and DAVE AMBROSE. Brian's Italian wife ELLA can be seen just behind him.

WE HIT YOUR EARS

IT'S lunacy time with the Brian Auger Trinity — a musical truss in three parts, to paraphrase the Auger wit. Round to Brian's flat off Leicester Square where his delightful Italian wife Ella says the group isn't here yet, that she is about to have a bath and would I like to wait in here—the bedroom! Gadzooks, this won't look too hot when Brian comes home!

says **BRIAN AUGER**

All is explained when Ella later informs me that Brian is decorating and the living room is in chaos. A tour of the flat ends in the newly-decorated loo, where there's an alarm from a French train fixed to the back of the door, and then Brian arrives with a stack of LPs under his arm, pursued by road manager and Trinity Dave Ambrose, of the friendly smile, who carries a carrier bag containing two giant-size bottles of after-shave cunningly disguised as whiskey. Fiendishly clever that there's a lot of frothing at the mouth for tea, which Ella is dispatched for, and we all bundle back into the bedroom. Kinky lot, I reflect. Start of interview, serious. Dave and Brian — they had just returned from London. Airport after a day in Paris for TV — talk about the effect being a hit group is having on their work schedule and explain that they can

only go on stage now on average two nights a week. To keep their musical hand in, they take what opportunities arise for them to sit in with other groups. "Last night in Paris we went to sit in with Booker T," said Dave, "but he had finished by the time we got there. We also sat in with Ainsley Dunbar recently. If we didn't we might tend to go stale." Phone rings and it's Sue, Dave's charming wife, requesting his presence as she is in a bad way following the painful extraction of a wisdom tooth. Nice girl Sue and she phones me up later in the week to apologise for taking her husband away. Lucky man to have such a considerate wife is Dave. So exit Dave with profuse apologies and concern. Clive, third of Trinity, phones

departing — whereupon just Brian, I and peace remain. Mr Auger is, I am to find, a most friendly, entertaining and witty person — and also a musician of rare dedication. Anyone who can spend half an hour or more attempting to explain the basics of jazz and pop to one who couldn't tell croquet from quaver, namely me, has to be dedicated to the extreme. Brian has no musical training at all and started by tinkering about with an old piano at the age of three. Old 78s and nightly doses of AFN, which he listened to on an old radio kept hidden from his parents, were his main teachers. At school he formed a jazz trio and when he left he started playing piano in clubs, learning from his mistakes and from older jazzmen he worked with until one day the intricacies of it all fell into place. Steampacket was to come but towards its end all its members were seeking new directions. "I had got fed up with Smith and McGriff — it was all in one groove," says Brian. "I was trying to find a style that was away from them. It took a lot of searching and it was a terribly difficult thing to do." "There are still lots of things to explore and a hell of a long way to go. One has to consider our sound and style, and smash all the barriers down and really leap ahead." Without wishing to detract from modern classical composers, whom Brian admires, he feels that pop is the real music of the 20th Century. As a movement pop is such a vast thing and it affects people in such a vast way. It is in its infancy at the moment. It is struggling for its own culture and I think it will make it. I think the sky's the limit. Brian feels that now is a really exciting time in which to be playing and says there is the

By NICK LOGAN

chance there for today's groups to get out ahead and lay down the sounds which people in ten years' time will refer to as pop. That's when it all started. Then's the point where it started to happen. Today's pop can be the classics of times to come feels Brian, echoing the sentiments of Jim Webb in an NME interview last week. Brian, Dave, Clive and Julie naturally hope that they will have a major role to play. Already they are going well out on their own, and treading what Brian calls the thin line between pop and jazz and aiming at a fusion of both these elements. There are people on the classical scene and people on the jazz scene who really dig what the band is doing. It really makes me feel happy that they dig us and that the kiddies can still dig us as well," says Brian. "For me, music is an emotional outlet. This is what I think to be a musician — to be a creative musician — means. There is no satisfaction I know like playing on stage and balancing it so that you appeal to every emotion in everybody. "And when you get off it is amazing. It's like going to the psychiatrist or like going to the toilet. "I think we are very lucky in the fact that we have Julie. I think Julie really attracts the attention and while they are not thinking about it, we hit them with the music."



The BANDWAGON — four lead singers but no girl, she's just a friend who posed in the picture.

First release — first hit

FOUR American soul singers teamed up about a year ago after singing around solo and formed the Bandwagon, a group which enters the NME chart this week at No. 29 via its record "Breaking Down The Walls Of Heartache."

The four guys can all sing lead, changing over the front spot for different numbers and have appeared at most of the major American soul venues, including New York's Apollo Theatre where they were on the same bill as Nancy Wilson. This is their third record, but the first to be released in this country. They have just completed an LP which is due for release early next year. Individually, the Bandwagon are: John Johnson (23) from Florida, who admires Johnny Mathis and Nancy Wilson and loves soul food, whatever that may be; Terry Lewis (22) from Baltimore, who favours James Brown, the Temptations and baseball; Arthur Fulllove (21) from New York City, who also likes the Temptations, plus Nancy Wilson and art; and Billy Bradley (23) from Rochester, another soul food addict who listens to Ray Charles and Nancy Wilson. RICHARD GREEN.

DAVID NEAL (Aberystwyth) sends this message to all Scott's more vocal fans: Dear girls, thank you very much for your wonderful performance last night of the "Stream Overture A La Jump On Your Seats So Nobody Can See." Unfortunately there were minor interruptions for some inconsiderate yobbo called Scott Walker, who seemed to think that just because he was in Carl he could sing away and spoil my enjoyment of the girls' screams. Such bad manners! I wouldn't have cared all that much if I hadn't made a five and-a-half-hour journey and an overnight stop to hear the girls. Still it was well worth it. 17s. 6d. They were really delightful and I am longing to hear their next concert. Once again thank you for a wonderful evening! We can understand that it is neither the ABC's nor Scott's fault in these circumstances, but it is a very unsatisfactory state of affairs.

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SATURDAY, NOVEMBER 2nd, at 7.30 p.m.
THE INCREDIBLE STRING BAND
TICKETS 25/-, 20/-, 15/-, 10/6, 7/6, 3/6
FROM ROYAL ALBERT HALL AND ALL AGENTS

LIVE-FOR-THE-MOMENT LEAPY ACTS OUT BEING AT No 2

THE frustrated tic-tac man — better known as Leapy Lee — came bounding into the pub with a look of mock regret on his face and exclaimed: "Sorry I'm late, I've just put the car up the back of a lorry."

In view of the fact that Leapy drives a Cadillac, I suppose he was justified in being a mere hour and a half behind time. "What's all this about nearly being number one? It's gotta be a gee, hasn't it?" he asked. "After all this time. It did a thousand on Monday, thirteen thousand on Tuesday and twenty-five thousand on Wednesday. Everyone's gone mad all of a sudden."

By RICHARD GREEN

Gordon Mills had all these songs for Engelbert and Tom Jones that he'd been showing in the drawer, and he brought them out for me for the LP. He said he wanted me to do country and western with a beat and I must admit it's turned out all right. "I've never heard a record like it, I think a few people will be surprised. There was this song called 'Katie's Kisses' that I wanted to do, but Gordon said he didn't want that type of thing — you know, it was all leaping about and that — so we didn't do it. You've got to hand it to him, he's a shrewd nut." Leapy has found himself in a bit of a dither with his hit. He has to imagine how a person with Leapy Lee's image would behave.

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What'd I Say' bit and 'Land Of 1,000 Dances' and all that 'cause they want all that, then I find a good table and play it up to the guy who's doing all the spending. Audience participation, that's what I really go for. I sort out this one guy, the band goes into the Peter Piper picked a peck of pickled pepper bit' and I shove the mike at him. He sits there and goes 'uh' and they all love it. "At the end, they're all raving about and saying what a great act it's been. They don't realise it's only the last number that's gone down."

There was a short break for casual asides, most of them unrepeatable. Leapy dashing about all over the place like an enraged tadpole chatting people up

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and causing much guffawing. "He doesn't say 'Excuse me,' he leaps over tables," observed his friend Troy Dante very accurately. Eventually, Leapy returned to home base and said: "You should have seen us in Germany — diabolical. Leapy doesn't mean a thing over there, it's just a sound. "I go into the studio charging about, doing all the bit, pulling strokes and the guy says: 'Fat are you doing?' So I tell him it's Leapy Lee and the leaping bit and he says: 'No, no, you mustn't do it. For ze women, you must make viz ze sexy.'"

Two and eight
"I ask you, there I am singing 'Little Arrows' wiggling me hips about and trying to be sexy. What a two and eight I got into!"

He left and got into his car and as I walked down the street, he pulled up alongside, wound down the window and said: "'Ere, the damage don't show much does it?" "No, it doesn't." — "Ah, that's 'cause it's on the other side. Ta ta." And he was off home to darkest Bayswater, and his flat "next to all the sidings and the shuntings and all that bit" to see who had made the next hit record. "Anyone can make a record," he had said earlier. "Arthur Bayswater's making one next week. You should make one. Make a few readyies, have a laugh."

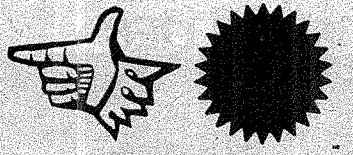
IN—the longest sleeper EVER

SOME records take a few weeks to get into the charts, some a few months. But the prize for sleeper of all time goes to the Isley Brothers' "This Old Heart Of Mine" which was first released in March, 1966—two and a half years ago! Incredible as it may seem, the record has been selling steadily ever since. Recently, interest in the disc has stepped up and, though it was still available in some shops, EMI decided to re-release it. This week, it has entered the NME Chart at No. 20. This "Old Heart Of Mine" was the first record that the three brothers, Ronald, Rudolph and O'Kelly, made for Tamla Motown for whom they still wax. In 1959, they made "Turn To Me" for RCA record producers Hugo and Tuigi, scored heavily with "Shout" and their first British hit was "Twist And Shout" five years ago—R.G.

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BOBBIE GENTRY

The Fool On The Hill
Capitol CL15566



New from STAX!!!
EDDIE FLOYD
I've Never Found A Girl
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Stax104

BOB SAKER
FOGGY TUESDAY
Parlophone R5740

LEMON TREE
IT'S SO NICE TO COME HOME
Parlophone R5739

MIKE SAMMES SINGERS
BECAUSE YOU ARE THERE
Columbia DB8490

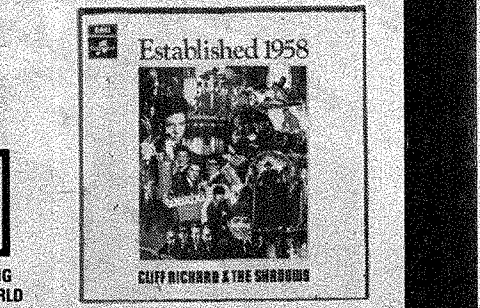
GLADYS KNIGHT & THE PIPS
I WISH IT WOULD RAIN
Tamla Motown TMG674

THE O'JAYS
THE CHOICE
Bell BLL1033

BOBBY RUSSELL
1432 FRANKLIN PIKE CIRCLE HERO
Bell BLL1034



The Gods
Genesis
Columbia SX6286 @ SCX6286 @



Established 1958
Cliff Richard & The Shadows
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Columbia SX6282 @ SCX6282 @



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PRESENTS
TONITE
HORACE FAITH and THE WILD CERTAINTY
SATURDAY, 26th—
SUNDAY, 27th—
MONDAY, 28th—
TUESDAY, 29th—
WEDNESDAY, 30th—
THURSDAY, 31st—
THE FABULOUS FREDDIE MACK SHOW

NME's Keith Altham quizzes a happy JOE COCKER

THE nice thing about Joe Cocker is not only is he knocking everyone else out with his version of "With A Little Help From My Friends" — he is also knocking himself out with the phenomenal success it has achieved.

Wreathed in smiles was our Joe last week at the BBC Paris Cinema when he arrived from a business conference where his management had been working out the next ten years of his life! We did this ASK-IN during a few minutes break before the show.

WHAT MADE YOU HIT ON THE IDEA OF RECORDING A SONG LIKE "WITH A LITTLE HELP FROM MY FRIENDS" WHICH SO MANY PEOPLE MUST HAVE BOUGHT ON THE SERGEANT PEPPER'S ALBUM? The reason was the tremendous reaction we got to our version of the song on live appearances. Denny Cordell felt it was just too strong to ignore. Strangely enough we never really quite got what we were looking for in the recording studio — it could have been that much better. But then it's not doing too badly so I'm not complaining.

ORIGINALLY RINGO INTERPRETED THE SONG AS A VERY CHIRPY LITTLE DITTY — WHAT MADE YOU THINK OF IT SO DRAMATICALLY?

I was personally involved in the arrangement of this and I have a thing about trying numbers in 3/4 time. Everything I hear I wonder what it would sound like in 3/4 and that was how "With A Little Help" got together. It just seemed right to me.

PEOPLE WHO LIKE TO PUT ARTISTS IN "BAGS" DEFINE YOU AS A "SOUL SINGER" — WHAT DOES THE WORD "SOUL" MEAN TO YOU? It just means something with real feeling — someone like Paul Simon can have soul. Some musicians you meet are very

I'M NOT A POP PIN-UP... I'M GRUESOME

talented but they just don't have the feeling — they can read, play any sort of music but if you don't have the feeling you won't have soul.

You don't have to be coloured, of course — Stevie Winwood has soul for example.

YOU'VE BEEN RECORDING SOME OF TRAFFIC'S WORK IN AMERICA. CAN YOU TELL US ABOUT THAT?

We just did this one number which Dave Mason wrote, "Feelin' All Right" — we changed the tune and had a shuffle thing going with the Raelettes singing away.

IS THERE ANY POSSIBILITY OF SEEING YOU IN CONCERT WITH THE RAELETTES HERE?

I'd like to think it was possible. They've in fact left Ray Charles now and changed their name to the Sisters Love. They couldn't take all the travelling. Anyway, one of the group, Mary, said to me that they would like to come to England to do something for me.

DO YOU THINK THERE IS ANY PHONEYNESS ATTACHED TO THE "SOUL SCENE" AS GENERALLY ACCEPTED IN BRITAIN?

It's almost totally phoney until you get some one like Aretha

Franklin come along with "Respect" which totally destroyed me, but then someone like Wilson Pickett is just not a soul singer to me.

I mean all that sockittome sockittome bit! It gets all the teenyboppers going but it's not soul. Someone is going to put me down for that because I'm not black and he is!

WHAT MADE YOU THINK OF CALLING YOUR BAND — THE GREASE BAND?

Grease is really just another slangism for soul — it was just something nasty that appealed to me at that time. It's been a

drawback at some bookings because owners have said, "Joe Cocker and his GREASE band — no thank you!" Messed a lot of people's minds up. We used to get all the old rock and rollers turn up and get all disappointed when we didn't go through the Bill Haley bit.

CAN YOU TELL US SOMETHING ABOUT THE INDIVIDUALS IN THE BAND?

There's Chris Stainton on bass — he's been with me now for about three years. He plays very simple bass but he's incredibly sympathetic to my singing. I work very closely with him and we compose a lot of our own material. He's a multi-instrumentalist and on the original demo we cut of "Margarine" he played every instrument. And the demo was better than the single.

Kenny Slade plays drums and he's been around with some of the top groups — he played for Paul Jones for a while and did a tour with Del Shannon. Very experienced and very good. Tommy Eyre plays organ — he's only eighteen and a big jazz fanatic which comes across in his playing.

Henry McCullough is our lead guitarist who was formerly with the Eir Apparent — he's Irish. He was originally with a real purist

who this week leaps to No 6

magic without trying to create our own.

IS THERE ANY DANGER OF LOSING YOU TO AMERICA IF THE RECORD BREAKS OVER THERE. WE LOOSE MORE GOOD GROUPS THAT WAY.

Well it's the money isn't it... but I don't think so anyway. I was only in Los Angeles for two weeks after I got homesick for England. England's real isn't it?

HAVING BEEN SINGING FOR SO LONG UP IN SHEFFIELD DID YOU EVER GET TO THE POINT WHERE YOU FELT LIKE GIVING UP?

I did give up in fact — for about a year. Following the first trip to London and a record I made for Decca. I got very depressed about things and just went back to Sheffield to sulik.

Then one day I was on a bus after a few months of skulking around doing nothing and this fella said, "It's a shame about you isn't it — I mean you had your chance." That was enough to make me get up and try again.

DO YOU THINK THE DAY OF THE TEN BY EIGHT GLOSSY POP PIN-UP IS OVER — DO YOU THINK OF YOURSELF AS A POP PIN-UP?

Definitely not — I'm gruesome. What we want is to get people to come and see and hear us because we have something exciting to say on stage. I think if they come once they will come back again.

MARBLES SHOCKED WHEN REST OF GROUP NOT WANTED

TODAY Graham Bonnet and Trevor Gordon are high in the NME chart as the Marbles. But six months ago they were part of a five-piece group. What happened in the interim?

Well, for a start there was Robert Stigwood. "We got a gig at the Speakeasy and the next morning, Robert Stigwood sent for us," Trevor recalled. "We didn't know what to expect, we'd been disappointed so many times before."

The band had, in fact, decided to go and try its luck in Sweden. "There are so many British groups you've never heard of making a mint out there," Graham pointed out. "They don't mean a thing here but in Sweden they're enormous."

So the band went along to Mr. Stigwood's offices — and got a bit of a shock.

"He didn't want the group. He was only interested in us," Trevor explained, after a glance at Graham and his publicist. "It was a bit awkward. We weren't sure."

"In the end, it finished up with just the two of us. We've been on a retainer for six months."

During those six months, Barry Gibb has spent quite a bit of time with the Marbles — he actually thought of the name — advising them and recording them.

"The Bee Gees have helped us in a way, I suppose," Trevor conceded. "But we don't want to become known as another Bee Gees' group. We want to use our own material on the next single."

We were sitting having breakfast, although it was as late as eleven, in a place called Mr. Love just off Bond Street. The roar of the traffic often made conversation difficult.

I asked Graham if at any point he had given up hope of "Only One Woman" making the charts after it having been out for so long without a reaction. "Yes, really," he smiled. "At one point, we thought it had had it, but when it started getting the plays and TVs, it started selling."



THE MARBLES, TREVOR GORDON (left) and GRAHAM BONNET — out to establish their own sound.

By Richard Green

more heavy ballads," Graham told me. "Neil Sedaka is another one, his things still sound great."

"We want a drummer, bass guitar, two saxes and an electric organ."

"We'd like an electric piano, but I don't suppose we'll be able to get one," Trevor added.

The connection with the Bee Gees began a few years back in Australia where Trevor was working in a cabaret at the same time as the Gibb Brothers.

"I was about thirteen and they were the same age," he said. "They were doing one scene and I was on another, it was pretty dreadful. We were both making records and I played with them on one of theirs."

"I started on the cabaret scene through a musician I met on the boat on the way out. He arranged a TV audition for me and I got a job as compere and singer."

"I wrote to Trevor asking him to come back because I wanted the group to be better," Graham stated. "He had asked me to go to Australia, but they wouldn't let me. Later on, he came back and we formed a group."

From their home in Skegness, the group moved to London, but found little work. Then they decided on Sweden, but Barry Gibb saw them first and things went on from there.

"I don't know what's being lined up for us," Trevor commented. "We had a sort of try-out in Ireland with Bluesology backing us, but we don't know what's going to happen in England yet."

And with that, we shook hands, said goodbye, and their publicist kindly allowed me to settle the thirty-bob bill, cementing publicist-journalist relations a little more firmly.

NEW to the charts

Jeannie's 'Harper' may make TV series



I WOULD have thought the Harper Valley P.T.A. too much of an American institution to mean that much to British record buyers... but no. The throaty style of Jeannie C. Riley brings this country-style "Peyton Place"-type story-in-song into the NME Chart this week at No 29.

Only as recently as July of this year, Jeannie's full-time job consisted of waxing demo discs of new songs for other artists. She decided to record "Harper Valley P.T.A." herself — and four weeks later it was selling at no less than half a million copies a week and had zoomed its way to her first Gold Disc.

She is aged 21; slim and attractive with dark hair and was born in Anson, Texas, although she now lives in Nashville. Says Jeannie: "I started singing and playing guitar when I was 16, and I guess I got used to it being a way of life. I never thought of being a star."

By ALAN SMITH

parent-teacher association in which sex, booze and hypocrisy seem to be all the rage, she says she now finds her one-time ambition to be a schoolteacher slightly ironic!

Some other facts about Jeannie: She raves about good architecture, although songwriting is her biggest hobby. "Harper Valley" was written by her friend, Tom T. Hall. And coming soon is an album in which all the characters mentioned in the song are developed even further. There's even talk of the story being expanded into a film or a TV series. Watch out, Ena.

A MOST EXCITING TALENT!
TIM HOLLIER
His first L.P. S/ULP 1211

PETER SARSTEDT
I Am A Cathedral
UP 2228
See him live at The Royal Albert Hall October 30th in The Tiny Tim Show

KEYSTONE (in association with Roy Silver & Gregory Smith) PRESENT
TINY TIM
with THE NATIONAL CONCERT ORCHESTRA
With Guest Stars: Bonzo Dog Doo Dah Band, Joe Cocker, Peter Sarstedt
THE ROYAL ALBERT HALL, Manager Frank J. Mundy
7.30 p.m. Wednesday October 30th
Tickets: 105/- (Dinner Jacket) 63/- 42/- 21/- 15/- 10/6
from the Royal Albert Hall Box Office (KENSington 8212) & Usual Agents.

Grinding only the axe of friendship. Apple would not like not to have reminded our friends that if we were to neglect to welcome Tiny Tim to these islands, we would be guilty of a grave breach of courtesy and we would also miss a majestic Happening.

A STRANGE, STRANGE RECORD
THE OWL
Run To The Sun
UP 2240

Couldn't be anything but a double A side!
FRANCOISE HARDY
Will You Love Me Tomorrow/Loving You
UP 2253

See and hear Lance Le Gault sing "Billie" on Jack Good's show, this Saturday on I.T.V. UP 2255

DUFFY CONNED THE WORLD - HAMMERHEAD NEARLY DESTROYED IT!
Some helpful hints for those who are very rich, very beautiful, very hip, elaborately oversexed, tuned in, turned on, and bored to death.

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Starring JAMES COBURN · JAMES MASON · JAMES FOX and SUSANNAH YORK
Screenplay by DONALD CAMMELL and HARRY JOE BROWN JR. Produced by MARTIN MANULIS Directed by ROBERT PARRISH
TECHNICOLOR · A COLUMBIA PICTURE
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FEARLESS FIGHTER VINCE EDWARDS
and his innocent Chick from Chelsea JUDY GEESON
SMASH ARCH-VILLAIN HAMMERHEAD!
COLUMBIA PICTURES presents IRVING ALLEN'S production of **HAMMERHEAD**
starring VINCE EDWARDS · JUDY GEESON
AS CHARLES HOOD CO-STAR OF "TO SIR WITH LOVE"
co-starring PETER VAUGHAN · DIANA DORS · MICHAEL BATES · BEVERLY ADAMS
PATRICK CAPRILL Directed by WILLIAM BAST and HERBERT BAKER
Based on the novel by JAMES MARY Associate Producer ANDREW DONALDY Produced by IRVING ALLEN Directed by DAVID MILLER · TECHNICOLOR

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1. big french star bound to hit mark here
2. high scoring artiste in spain and mexico
3. no.18 in billboard hot 100

WHO, DONOVAN, JETHRO TULL

****THE WHO: DIRECT HITS (Track, 613066) Here are a dozen numbers, including hits by the Who (they haven't had so many this year) and hits by others, like the Stones' The Last Time. The whole album races along with good harmony singing and a driving simplicity about it. Among the Who hits are Dugs, Pictures of Lily, Happy Jack, I Can See For Miles, and the rest of the tunes keep things as interesting. Good for dancing and good to hear the Who on an LP again. We thought they were deserting us for the dollar country. I'm A Other titles: Buckle, Substitute, In The City, Call Me Lightning, Mary Anne With The Shaky Hand.

****DONOVAN IN CONCERT (Pye, NPL 16237) This is an album recorded at the Anaheim Convention Centre in California. Donovan is introduced by his father, Mr. Donald Leitch, who says: "Good evening folks. I bid you welcome, to this, an evening with Donovan. It is now my pride and privilege to present to you your evening star, Donovan. I wonder if we'll have Mary Hopkins's dad doing this soon? Anyway, Donovan proceeds to charm us all with his soft, frail, child-like voice, as it purrs out his poetic writings, like 'I See A Mountain With A Take-off of Catpaw', Celeste, Gunnevere, and a wistful, tender 'Widow With Shawl', a woman thinking of her husband who has been away at sea for years. Many of the songs have been issued before on Donovan LPs, but his new versions 'In Concert' are worth hearing, and there's just an hour's listening time on the album. On 'Preaching' Love drummer Tony Carr and sax-fute player Harold McNeil take the limelight with solos.

Other titles: Young Girl Blues, Poor Cow, The Fat Angel, Preaching Love, Sublimity of Spring, Writer In The Sun, Pebble And The Man, Rules And Regulations.

****THIS WAS JETHRO TULL (Island ILPS 9085) This LP sounds good and has a lot of humour about it, too. On the cover are four of the oldest-looking guys in pop, surrounded by eleven dogs in a forest. Open the cover and there's a picture of the weirdos playing two guitars, drums and a fute, but Ian Anderson also plays mouth organ, clarinet, piano, takes seven composing credits and sings quite well. Mick

Abrahams is on guitars and sings, too (he also wrote a very good number in Move On Alone, and arranged the traditional Cat's Squirrel). Glenn Cornick plays bass guitar and Clive Bunker is on drums. They play jazz really in a soft, appealing way, and takes the tangos at a good pace, but I detected little rock. The chorus uses voices as instruments. I was Kaiser Bill's Batman makes a good tango and there is a novel Tango Rock 'n' Roll track.

Other titles: My Sunday feeling, Some Day The Sun Won't Shine For You, Beggar's Farm, Serenade To A Cuckoo, Dharmas For One, It's Breaking Me Up, Song For Jeffrey, Round.

****JERRY LEE LEWIS: GOT YOU ON MY MIND (Fontana International Stereo, SFJL 964) Another driving performance from a rocking pioneer who is still top of the pile today. Jerry Lee Lewis (Polydor 29228) giving you 28 current hit tunes, neatly interwoven into two uninterrupted tracks, and ROCK AROUND WITH ME (Polydor 29229) which gives you 28 rock

of lively musical sounds in this fine album of 'Film Festival' hit tunes including The Good, The Bad, and The Ugly, Doctor Zhivago, Althe Umbrellas Of Cherbourg, and Countess Of Hong Kong.

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BLACK AND WHITE MINSTREL SHOW (Columbia SCX 6267) features the George Mitchell Minstrels (Tony Mercer, John Boulter, Dal Francis, etc) singing the Irving Berlin Songbook, including Couple Of Swells, Always, Cheek To Cheek and 51 (Yes, 51) other Berlin tunes.

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LPs reviewed by ALLEN EVANS

****BERT MELIA ORCHESTRA (Decca, SKL 4948) features swinging Music For Latin Lovers with quiet orchestrations and tricky instrumental passages worked out in a bungalow in Spain by Bert Melia, a noted pianist. Heard playing on Always In My Heart and I Wish You Love. I liked this LP, produced by Dick Rowe, a lot.

FRANK CHACKSFIELD ORCHESTRA (Decca, Phase 4 Stereo, PFS 4148) incorporate plenty

of instrumental passages worked out in a bungalow in Spain by Bert Melia, a noted pianist. Heard playing on Always In My Heart and I Wish You Love. I liked this LP, produced by Dick Rowe, a lot.

****FONTANA CONCERT ORCHESTRA (Rim, ZS4) has a dreamy sound with a clever pianist in Tony Osborne. The LP is called 'Incidentally' and includes Blue Bolero, House Of Cards, and Theme from 'Peyton Place'.

****LONDON POPS ORCHESTRA (MSPL 1824) sounds rich and majestic under the direction of Nicky Welsh and John Macleod, who did the arrangement. Included are If I Had Time, The Last Waltz, Eleanor Rigby and Let The Beataches Begin. A classical pop sound.

****TONY HATCH ORCHESTRA (Pye, MSPL 1823) The title tune of this LP is 'Latin Velvet' and it offers just that soft,

rounded, sounds playing Up, Up And Away, Norwegian Wood, Memories Of Summer, etc.

****IVOR DONOVAN ORK & CHORUS (Decca, SKL 4947) give you 'Rock 'n' Roll Tangos' but don't be fooled. The band plays with plenty of gusto and takes the tangos at a good pace, but I detected little rock.

****JAMES LAST is a big seller for the Polydor label and he comes up with two dance LPs for the Christmas period: NON STOP DANCING (Polydor 29228) giving you 28 current hit tunes, neatly interwoven into two uninterrupted tracks; and ROCK AROUND WITH ME (Polydor 29229) which gives you 28 rock

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AMERICA CALLING

FOR A ROOF OVER A BEATLE HEAD:

\$5,000 A WEEK!

IT'S costing a Beatle a lot of money just to have a place to sleep in Los Angeles!

George Harrison, with Beatles' road manager Mal Evans and singer Jackie Lomax are bedding down to the tune of \$5,000 a week in the luxurious home of Hungarian screen star Zsa Zsa Gabor and her partner, who remain on the West Coast for another fortnight.

Jeff adds piano to group

JEFF BECK is back — and stronger than ever with the addition of piano player Mickey Hopkins to his group. Jeff's "Truth" album has turned into a great big seller for Epic and has, to date, topped 200,000 copies, which makes him very happy indeed.

We got into a whole discussion about music and Jeff told me he sees endless possibilities for him and group. It's not only back to the blues or what evolved from rock," he explained. "There's also the need for a new expression, not only musically but literally. I've got loads of ideas turning over in my mind and I'm going to start working with them."

Blues, rock or downright musicianship has earned the Jeff Beck Group standing room only on dates so far completed. And there's still another six weeks to go.

NBC Television this week showcased what appears to be pilot for a new series here, titled "Laugh In" show, except with an all-star-studded Negro kind of things to do." Then someone whisked him away before he could say more!

WHEN SCOTT GOT SALUTE - CASUALS

FOR the Casuals, the Love Affair, the Paper Dolls, Cupids Inspiration and everybody else involved in the just-finished Scott Walker package, it's been quite an experience touring with The Man Himself.

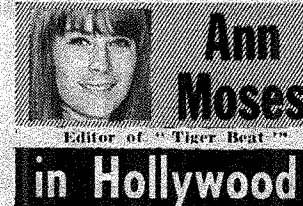
According to Casual Howard Newcomb, who was having a well-earned kip this week at the group's London home-in-a-hotel: "Scott talked to no-one, and he just used to stamp on stage and then stamp off and into a waiting car and away. Either that, or he hid in his dressing room."

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I went so far as to ask Howard how he'd feel if the next record didn't make the charts, and he came up with this candid answer: "We're not expecting it. It could've very easily flopped. It's not a foregone conclusion it'll be a big one. If it's not, we'll be disappointed, but we're working as hard as we can as we can at the moment. We'd be fools if we didn't."

Nevertheless, with hope in their hearts and a swift glance at their cheque books, the Casuals are busy at the moment trying to push out their first album to catch the Christmas market. None of the



Ann Moses in Hollywood

DONOVAN has a great tour this time around and, despite the tightness of his schedule, will give a second, midnight concert at Carnegie Hall tomorrow (Friday), before doing the rest of his dates on the Eastern seaboard.

Always a big favourite in New York—his last appearance here at the Philharmonic Hall was a sell-out all 2,800 seats at Carnegie Hall were sold out for Donovan within hours of the initial announcement that he was appearing there and before the promoter had time to even advertise the date!

But any hopes we had for a return to the U.S. before the end of the year have been dashed by Donovan's own, heavy schedule, which will prevent him from coming back at least until the Spring of 1969.

ARETHA FRANKLIN, the first lady of soul, appeared at Philharmonic Hall last weekend and was the guest of honour at a huge dinner party thrown by Atlantic Records immediately after her two performances.

I can't speak highly enough of the talent which has earned Aretha her well deserved title, or the way she performs live any number of her hits—including "I Say A Little Prayer For You" (Cherry Of Fools), "Respect"—and the great strength she injects into her piano playing.

But if it's soul you want, then you have to forget both Joan Baez and Mahalia Jackson. Aretha Franklin finished her show with "We Shall Overcome" which, vocally, said more for the Civil Rights Movement than any riots or protest marches.

TAKE THE MAGIC TRAIN TO SCARBOROUGH FAIR THEN YOU CAN TELL ME GOODBYE

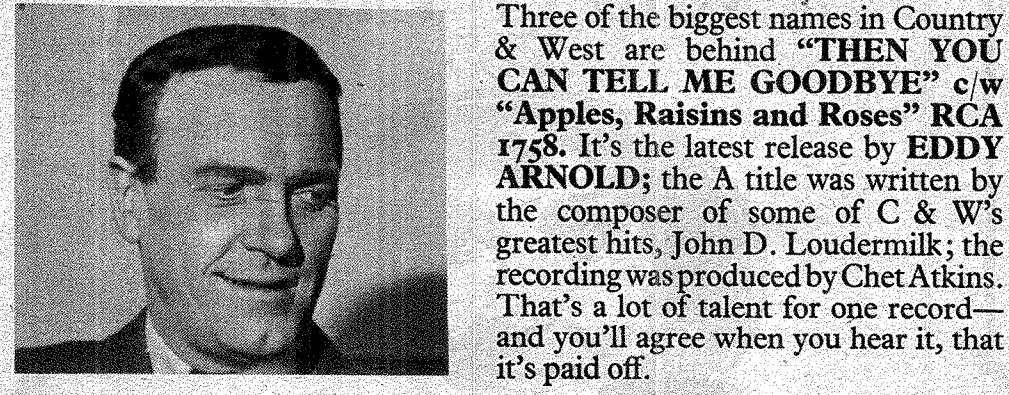
That's not a cryptic parting message to a northward-bound, pleasure-seeking lover, but the titles of three of the most interesting singles released this week! They're all on the RCA label — and heading the list are:



THE FLIES with "MAGIC TRAIN" c/w "Gently As You Feel" RCA 1757. This is the debut disc of a brand new group from London, and the recording itself was quite a family affair; Tony Osborne did the arrangement, and his son Gary was the producer. Let's hope this one flies up the charts!

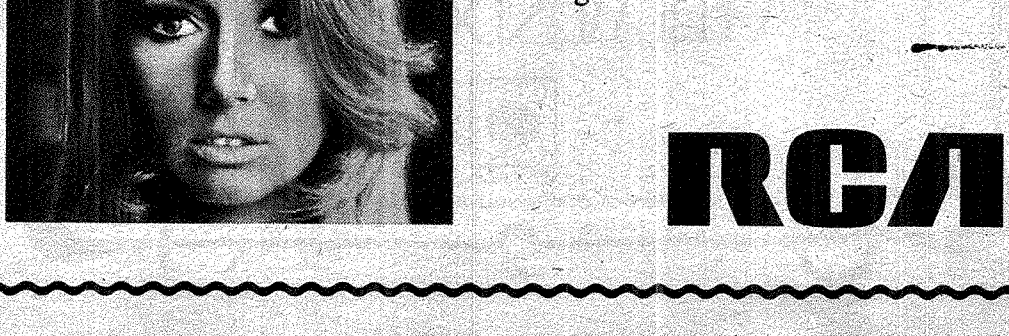


One of the most beautiful songs to be heard around at the moment is the theme music from the film The Graduate. Now, LYN AND GRAHAM McCARTHY have recorded it — "SCARBOROUGH FAIR - CANTICLE" c/w "Wild Berries" RCA 1759. Simon & Garfunkel wrote the number, basing it, I believe, on a mediaeval folk song. Lyn and Graham, who are Australia's top duo, should make a big name for themselves in the U.K. with this one.



Three of the biggest names in Country & West are behind "THEN YOU CAN TELL ME GOODBYE" c/w "Apples, Raisins and Roses" RCA 1758. It's the latest release by EDDY ARNOLD; the A title was written by the composer of some of C & W's greatest hits, John D. Loudermilk; the recording was produced by Chet Atkins. That's a lot of talent for one record—and you'll agree when you hear it, that it's paid off.

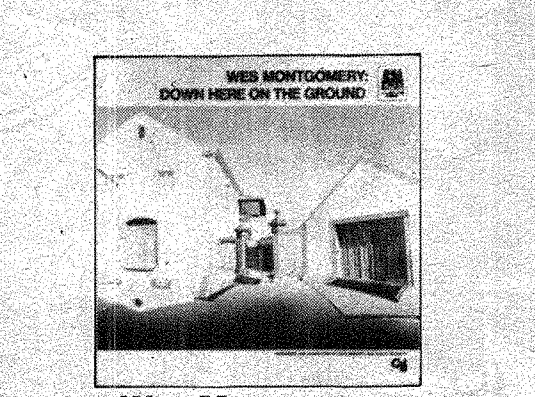
Two records which have been on release for a week or so, are worth a special mention. If you haven't heard them yet, you're missing something. Listen out for THE ARCHIES "BANG-SHANG-A-LANG" c/w "Truck Driver" RCA 1751 — new cartoon character group inspired by Monkees' man Don Kirshner; and CLODAGH RODGERS "RHYTHM OF LOVE" c/w "River of Tears" RCA 1748 — great Richard Kerr ballad beautifully sung by Song Festival award-winning Clodagh.



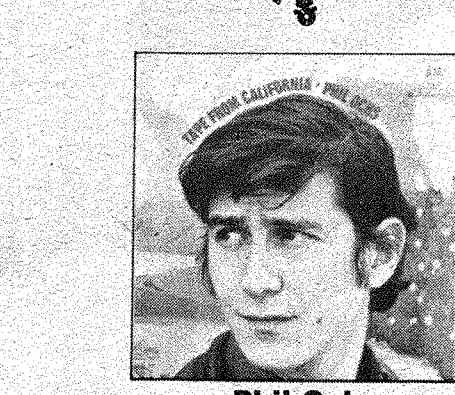
4 NEW ALBUMS



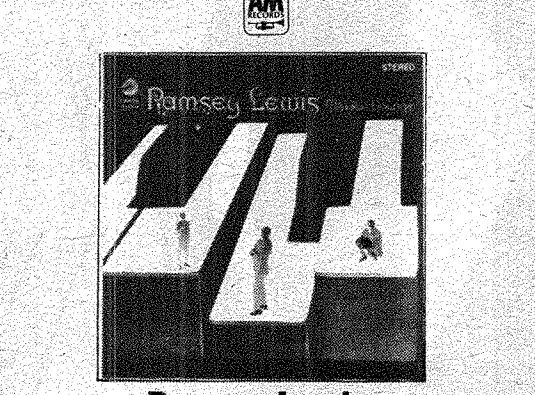
The Happenings The Happenings Golden Hits BTLPS 1004 (S)



Wes Montgomery Down Here On The Ground AMLS 3006 (S)



Phil Ochs Tape From California AMLS 919 (S)



Ramsey Lewis Maiden Voyage CRLS 4539 (S)

'TOP' IS 250 SHOWS UP

LAST night in BBC-TV's Studio G at Lime Grove, a packed floor of microskirts and Carnaby gear, frugged, watusied and rocked their way through a small piece of television history . . . the 250th edition of "Top Of The Pops", the show which has won the TV award in the NME's annual Poll for the last three years.

There were no fanfares, no whistles and no party hats. No "24 Hours" team making in-depth reports. In fact, many of the kids in the studio didn't even know that they were dancing their way to some kind of world record.

Before you all start to mumble "Shame, shame," and begin writing letters of protest to "The Times," I want you to know that the BBC has not forgotten "Top

Of The Pops." There WILL be a party all right — one heck of a party! — but that will be next January when the show is five years old.

However, I thought that the 250th programme was a good enough excuse to stop and take a look at the show that has outlived and out-gunned every other pop show on television. To quote BBC Press man Keith Smith, in last week's official information bulletin: "When the whole thing began, way back on New Year's Day, 1964, in Manchester, there was no sign that this could be the start of something big. In fact, it was only scheduled to run for more 13 weeks, and that included an option half-way through, so that the BBC could take it off — if it didn't happen."

But click it did and today, Thursday nights on BBC-1 is traditionally Top Of The Pops' night for anything between 9 to 12 MILLION viewers.

"Top Of The Pops" is something of a personal triumph for two men. Producer Johnnie Stewart, who has nursed the show right from its unsteady stiletto-heeled-and-beehive-haired beginnings back in Manchester, and Bill Cotton Junior, Head of Variety who brought him back in the early 1960's, foresaw its success. It was the pop show that pushed the idea through, despite the misgivings of some of his fellow administrators.

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JOHNNIE STEWART

He has nothing but admiration for them both. Amid the shrieking and the screaming — and in the true tradition of show business — both Proby and Fury went down singing.

Travelling to Manchester also caused some ulcers in the early days. Johnnie remembers many a show day, waiting anxiously for news of some artist or group who had missed a flight from London.

"One day I remember was a beauty," Johnnie said. "The Rolling Stones arrived without Brian Jones who had got lost somewhere. The Hollies had lost lead singer Allan Clarke. The Pretty Things phoned in from Wales to say they were fogged-in and two members of the Searchers had missed their plane."

But everyone except the Pretty Things made it in time for the show, but I can tell you I was a worried man!" Johnnie Stewart also produces two special Christmas editions of Top Of The Pops, in which all the number one records of the year are reviewed. In his 13 years, he still manages to find time to organise the annual Record Star award, the annual Record Star award, the annual Record Star award, the annual Record Star award.

I originally wanted to attempt a Top 50 format, but Bill Cotton Junior said that it had to be Top 20. I thought that it would be too restrictive, but I think by now Bill has proved his point. As you might well imagine Johnnie Stewart is a walking history of pop. He has a long list of stories about pop groups and stars — some which can never be printed. Some of his favourite stories include the time both BILLY FURY and P. J. PROBY were mobbed during the live transmission of their songs.

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Any popular LP, including BEATLES, OTIS REDDING, JIMI HENDRIX, FOUR TOPS, CREAM, SUPREMES, BEACH BOYS, R. STONES, DYLAN and ALL OTHER POPULAR STARS. Mono or Stereo.

THE G. A. LONG PLAY CENTRE (Dept. A8K), 42-44 GT. CAMBRIDGE RD., LONDON, N.17

top only

"I said at the time that I didn't care if they took pretty pictures of the walls—but we would have ONLY what we had."

It was fundamentally a simple idea and I had no doubts after the first half dozen programmes that it was also a highly successful idea.

Of course, the success of 'Top Of The Pops' also owes a great deal to the enthusiasm of Johnnie Stewart—I insisted on him right from the beginning.

His enthusiasm has also been caught by other producers who have taken over from Johnnie for short periods such as Colin Charman and Stanley Dorfman.

"At first people said that Manchester would be a problem for a top 20 show. They said that the groups would refuse to travel all the way up there to appear on television. I have always held the opinion that it is a privilege for a group to make the Top 20 and they want to be SEEN to have made the charts — so they travel anywhere for that exposure."

"I was recently at a meeting of the British Light Entertainment in Europe and we showed the show to a number of people. They just could not believe that a programme with such a high standard of production could possibly be done in such a short time every week with only one producer."

When Scott Got Salute - Casuals

FOR the Casuals, the Love Affair, the Paper Dolls, Cupids Inspiration and everybody else involved in the just-finished Scott Walker package, it's been quite an experience touring with The Man Himself.

According to Casual Howard Newcomb, who was having a well-earned kip this week at the group's London home-in-a-hotel: "Scott talked to no-one, and he just used to stamp on stage and then stamp off and into a waiting car and away. Either that, or he hid in his dressing room."

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TOP SINGLES REVIEWED BY DEREK JOHNSON

O.C.'s "APPLES" WILL GROW ON YOU

O. C. SMITH: "Little Green Apples (CBS).

EARLIER this year, Roger Miller's intimate country styling of this ballad found its way into the lower regions of the NME Chart — so on the face of it, O. C. Smith's version seems to have arrived on the scene rather quickly. It's too late to be a cover job, but too early to be a revival! But I don't think that makes much difference, because it's so completely different from the Miller disc.

It opens quietly, with O.C. almost whispering the tender words — then breaks into tempo, with a subdued and controlled brass section providing a glowing backing.

The approach, as you might expect, is bluesy rather than c-and-w — but the singer handles it with a gentle appeal, quite opposed to the verve and vibrancy of his "Hickory Holler" hit.

This disc has already proved a smash in the States and, although O.C.'s last release didn't register here, I'm sure this will restore him to the Top Thirty.

EPISODE SIX: Lucky Sunday (Chapter One) — Very attractive record from the Episode Six. A rhythmic ballad with an intriguing lyric, spotlighting the lead singer supported by some fascinating echo chanting.

There's a solid backing of brass and organ, and the whole disc holds the interest from start to finish — mainly because, with the constantly changing tempo, you never know exactly what to expect next.



ANITA HARRIS — photographed by DEREK JOHNSON on Le Blon beach in Rio, where Anita was the British entry in Brazil's World Song Contest. Her single "Le Blon," is reviewed right.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

Latin-American Anita a lovely record

ANITA HARRIS: "Le Blon (CBS).

HAVING spent ten days in Anita's company in Brazil, during which I was with her on Rio's world-famous Le Blon beach, you must excuse me if I show a little favouritism towards this disc. But in all honesty, it really is a lovely record — convincingly and sensitively handled by Anita.

Written by Clive Westlake and Dave Most, it's one of those songs that grow on you, and the full impact doesn't hit home until you've heard it several times.

Starts softly, with Anita huskily whispering the romantic lyric, then steadily builds to the big-bash chorus complete with vocal group and cascading strings.

And for local colour, there's a Latin-American flavour in the rhythm.

A quality disc that possibly may not be sufficiently commercial for mass appeal. But my bias prompts me to give it the benefit of the doubt!

STEWART AND THE SAVE THE CHILDREN FUND CHOIR: I Like My Toys (MGM).

Ed Stuart is the regular host of Radio 1's "Junior Choice," so it is appropriate that he should be invited to cut this disc — from which all proceeds go to children's charities. It's a happy song with a novelty lyric and with 40 youngsters merrily joining in with Ed. Provided you don't analyse it in depth, and just accept it as a "fun" disc, I'm sure you'll enjoy it.

CLINTON FORD: The Sounds of Goodbye (Pys). This is one of those flowing, rippling numbers in which the words seem to tumble out of the singer's mouth in a never-ending torrent — rather like "Evasive Butterfly."

And very pretty it is, too — enhanced by Clinton Ford's straightforward and uncomplicated styling. He's aided by a bustling happening orchestral scoring, lively finger-clicking beat and vocal group, that must stand at least a 50-50 chance of success.

GLADYS KNIGHT & THE PIPS: 11 Wish It Would Rain (Tamla Motown) You just can't tell with Tamla these days, can you? Some of its releases, which would have been obvious hits a year ago, just aren't happening at the moment. But I've got a feeling that this one might make its mark, because it's a bit of the beaten Motown track. A rock-ballad, soulfully and bristlingly delivered by Gladys Knight, it builds to a spine-tingling climax. There's the usual heavy beat, but the scoring for the string section is quite the most scintillating I've heard on a Tamla disc.

LESS COMPLEX, MORE COMMERCIAL MOODIES

MOODY BLUES: "Ride My See-Saw (Deram). PROGRESSION, experimentation, inventiveness — these are qualities that we've come to associate with the Moody Blues. Indeed, some of their material has been so far out that it scarcely comes within the bounds of pop music. But their new disc is much less complex and more obviously commercial.

It's a fast-moving number, set at gallop pace and featuring a raucous twangy sound — plus underlying and unobtrusive strings. Pounds along feverishly, with the boys singing in unison. If you're looking for a comparison, I suppose it's a bit in Amen Corner's "High In The Sky" style — although the gay abandon of the group's vocal performance is more in keeping with the Tremeloes. Yet, despite their concession to commerciality, the Moodies haven't lost their artistry or class.



MOODY BLUES (l to r) JOHN HODGE, RAY THOMAS, GRAEME EDGE, MIKE PINDER and JUSTIN HAYWARD.

MORE SINGLES PAGE 14

IDIOTS? NOT THE DAVE CLARK FIVE!

THERE'S a regrettable tendency among some sections of the pop public to assume that groups like the Dave Clark Five, who provide pop with a capital "P," are idiots! The frivolous nature of their music does not necessarily reflect the person, of course, and organist Mike Smith is a good example.

In Dave's London Penthouse we managed to cover a discussion on Desmond Morris' book, "The Naked Ape," the evolutionary concepts of "African Genesis"; why it is unlikely we will ever see the DC5 live again; communication and education through entertainment; the paradox of the "just" God; and DC5's musical progression and the need to form a society for the preservation of Santa Claus!

We warmed up with subject of why the DC5 have taken such a hammering from the musical critics over the past five years and why it is that some journalists seem to take a delight in taking them apart?

"Yes, I suppose Hermans Hermits and ourselves are top of the knockers charts," agreed Mike. "It's probably because our attitude has always been: why cut a record that is not likely to sell? And, maybe we try too hard to be nice to people."

Session man

"I regard myself as a session organist — that is, I know what is going on in the studio and the techniques involved in producing a record."

"We've never produced anything that has not involved a hundred per cent effort and I think we have progressed in so far as things like record production. There are too many people trying to run before they can walk in this business."

Sharkie

"We can usually spot the sharkie reporter but there's nothing you can do because you know the first 'boob' you make will be taken out of context and slapped all over the paper next day."

"It's always amazed me that with so much 'love and flow about the business' there is so much spite in the papers. "Strangely enough, I understand the reporters need for a sensational story — people have always been more interested in the nasty than the nice."

"We're seldom upset by critics. We often invite them back and try to get the point over again. Maybe we're gluttons for punishment!"

Whereas Dave Clark has always been regarded as the front man for

By KEITH ALTHAM

the DC5 (the business brain) Mike has been tagged "the musician." In view of this I asked why he had not felt the need to play more progressive music than "The Red Balloon."

"Well, first of all, what is a musician?" asked Mike. "I've studied piano since I was five and I probably know more about music than Dave but that does not make me a Brian Auger."

"I don't regard myself as a session organist — that is, I know what is going on in the studio and the techniques involved in producing a record."

"We've never produced anything that has not involved a hundred per cent effort and I think we have progressed in so far as things like record production. There are too many people trying to run before they can walk in this business."

"I don't feel any tremendous need to prove to the showbiz world what a wonderful musician I am — maybe that's lack of ego. Also I really don't have the time to strike out on independent ventures."

"Every other day is taken up with working for the group in one way or another. We cut and reduce all our own masters. We design all our own sleeves and then there are business discussions on what we should invest our money in next. Films, TV, arrangements and new material to be considered. It all takes up far more time than people realise."

Have the DC5 reached the position, like many other groups, where it is unlikely we will ever

Even though they play pure Pop and are polite to everyone they meet!



The Spirit of the DAVE CLARK FIVE is one of happiness, as depicted in this picture. L. to r.: RICK HUXLEY, MIKE SMITH, DAVE, DENIS PAYTON and LENNY DAVIDSON.

see them on a live stage appearance again? "It would have to be something really enormous to get us out on stage again," admitted Mike. "even if we were to play somewhere like Shea Stadium in America that's only so many thousand and we would rather concentrate on TV spectaculars that can reach millions."

"Then again there is the time factor. You've no idea how long it would take to rehearse a new stage act and get all the lighting and 'getaway's' organised for a live concert."

"It takes time to work out your P.A. system on stage so that you don't get 240 volts down your nose!"

"Time to work out how you can prevent all the kids from getting hurt and we would not want to put on any kind of a show that was not one hundred per cent. Everything must be perfect or we don't want to do it!"

The Dave Clark Five have been with us now for some six years, apparently without dispute or a major difference of opinion within the group. Other groups come on the scene with one hit record and immediately there is a split. What has kept the Five together?

"To begin with I think we realised the need to have one man making the decisions for us," said Mike. "We all agreed that Dave should have the last word and that has solved a lot of disruption."

"Then I think there is the fact that none of us are ego-manias. None of us really worry too much that we didn't get too much camera coverage on such and such a show or that we were not interviewed for so and so paper. We just get on with the job."

When work stops and play begins Mike generally heads out in the direction of Cape Cod for some tuna fishing. He talks with enthusiasm and feeling about this sport to such an extent that he is obliged to apologise in case he is boring you. I found his enthusiasm contagious.

"You get a really big one on the line and it is so strong that you have to turn the boat round and go after it," said Mike.

From fishing we digressed to the learned and whether the entertainment field was the right medium to try and educate people.

"You can't overdo it," said Mike. "You have to remember that the public are not all young and idealistic. You have to know just how much they are prepared to take."

"My old man saw Dick Lester's film, 'How I Won The War' and thought it was the most terrible slight on the courage of the British soldier in the last World War."

"The message was quite clear to me but then, I had not been fouled up by going through that War — you have to remember there are a lot of people who have."

"There are a lot of people who still consider that the Germans are all bad people. You have to introduce some things slowly and gently."

Dreams

Dreams, we decided in a more profound moment, were not only necessary but desirable for some people. And a society for the preservation of Father Christmas for adults was hastily formed. The Society for the Preservation of Humanity was a more complex matter.

"If you read Aldous Huxley's 'Naked Ape' you must accept the fact that the man-ape is a killer," said Mike. "He will always kill out of a sense of self preservation."

But not out of instinct was my argument as Mike threw the weight of the book "African Genesis" behind his evolutionary theories.

"I had one of those women come to my door the other evening preaching the gospel," said Mike. "I said to her, 'Is that God of yours still all forgiving and merciful?'"

"Oh yes," she said. "Then how is it that over a thousand people were just killed in an earthquake in Turkey? I asked. "Oh, they were all worshipping the wrong gods," she said."

And that is enough to make atheists of us all!

ANITA HARRIS SINGS "LE BLON"

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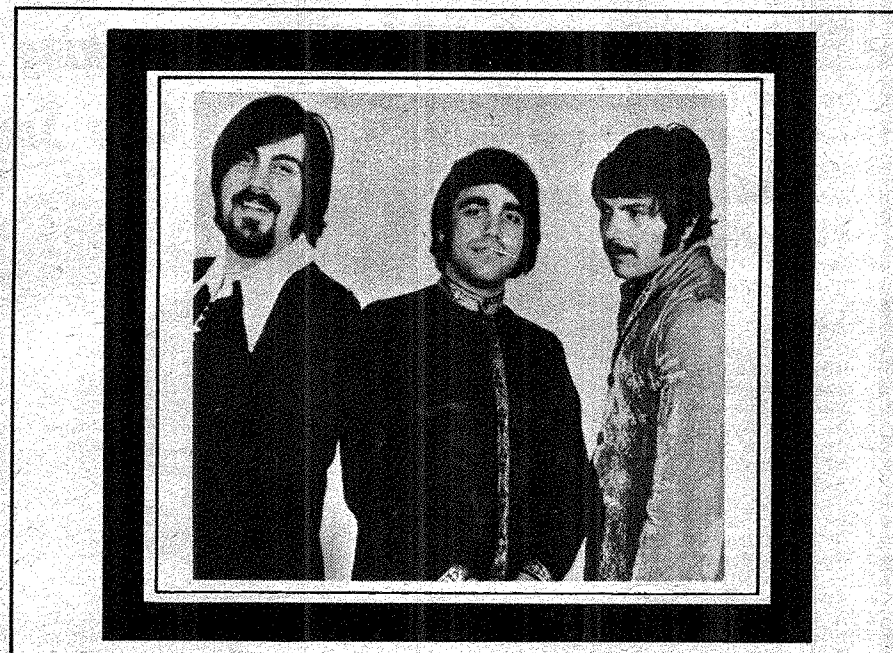


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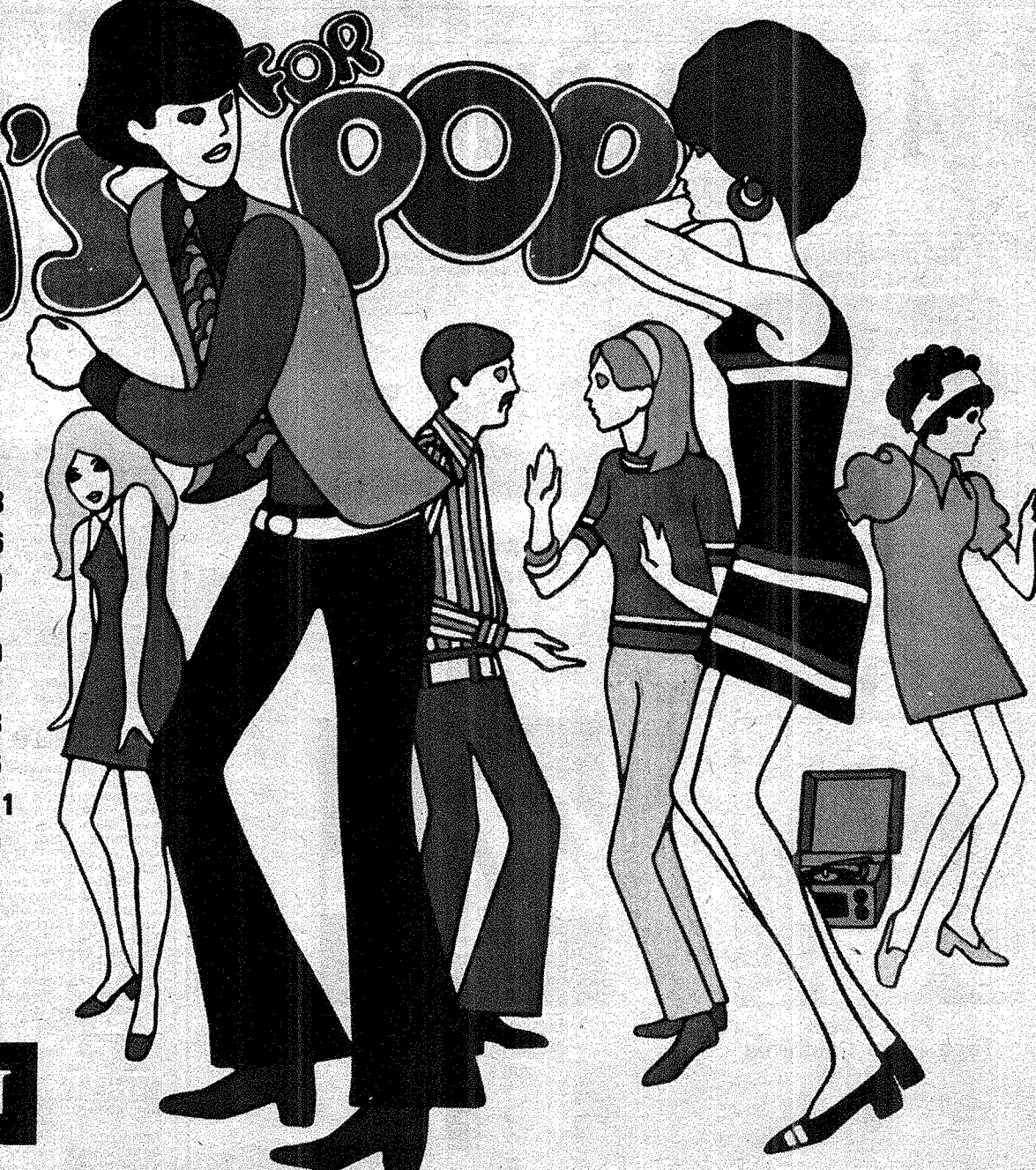
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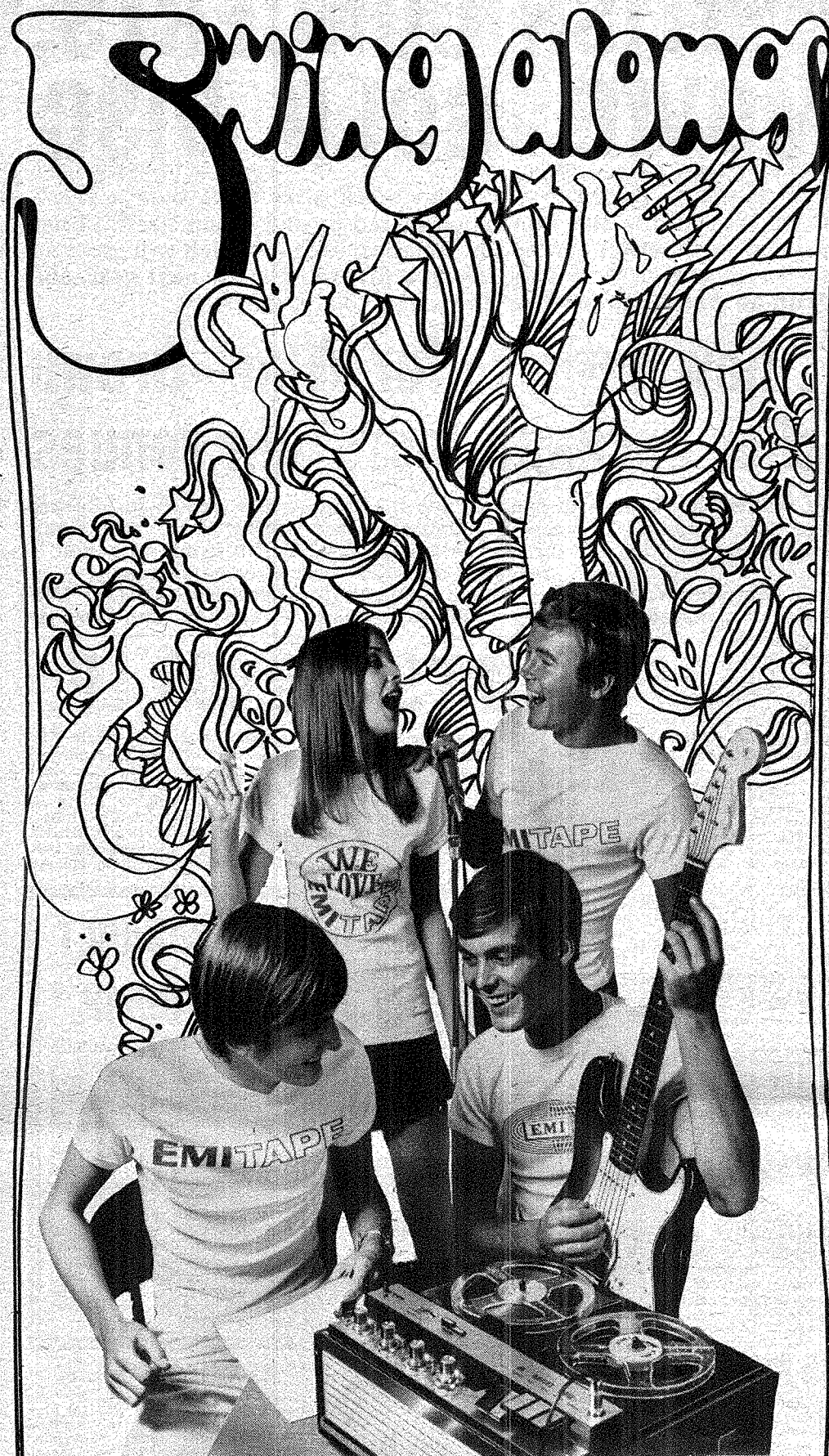
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- God Bless: TINY TIM rslp 6292 39/8
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- Om: CECIL McCARTNEY scx 6283 36/6
- Waiting for the Sun: DOORS eks 74024 39/11
- Kafunta: P. P. ARNOLD imp 017 37/9
- In Search of the Lost Chord: MOODY BLUES sml 711 36/8
- Ten Years After: UNDEAD sml 1023 36/8

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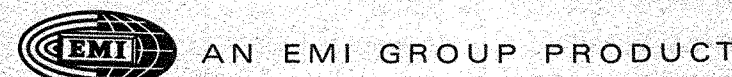
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MORE SINGLE REVIEWS Contd from page 6 DES HAS ANOTHER GIANT HIT

DES O'CONNOR: "One, Two Three O'Leary (Columbia). My word, it'll be interesting to see what happens to this — bearing in mind that it's something of a contrast from "I Pretend." Actually, it's based upon a children's musical game that used to be very popular in years gone by, more especially in Scotland.

Barry Mason and the late Michael Carr have transformed it into a lilting and romantic ballad with a strong melodic appeal. Des O'Connor's inherent charm is quite irresistible, and his individuality is perhaps even more evident than in his last hit. The smooth arrangement consists of strings, harpsichord and humming — and the easy-going rhythm is thoroughly infectious. It's one of those songs you simply can't get out of your mind once you've heard it, and I have no hesitation in predicting another giant hit for Des.

BOBBIE GENTRY: "The Fool On The Hill (Capitol). HERE'S a switch! Bobby Gentry has adapted this Lennon-McCartney classic to her distinctive Chickasaw County style — and the experiment has come off incredibly well.

Mind you, the treatment isn't as blatantly hillbilly as was "Billie Joe," in that the impressively arranged strings and subtle brass add a certain polish to it. I must say that, if you didn't know otherwise, you might well imagine that the song had been specially written for Bobbie's throaty drawl and that's pretty good evidence of how well she copes with it. This song has never been in the NME chart as a single — but this omission could now be rectified.

IMPRESSIONS: Fool For You (Buddah). Although the Impressions have never appeared on Tamla much of their work has Motown flavour about it — probably due to the heavily accented beat that dominates their discs — and the fact that the lead singer resembles Marvin Gaye. This is a relatively slow, soulful ballad featuring the leader supported by slurr chanting and an enveloping backing of crashing tympani, shrieking brass and torrid saxes. An effective sound but — despite the song being written by Curtis Mayfield — the material hasn't got what it takes.

EDDY ARNOLD: Then You Can Tell Me Goodbye (RCA). A standard country ballad by one of the best-known c.e.w. writers, John D. Loudermilk — and performed by the country king, Eddy Arnold. And as you might expect, the outcome is pure Nashville.

Eddy's rich relaxed tones glide smoothly through the wistful lyric, framed in a soothing backing of strings, muted brass, gentle lilting rhythm and background brass. Highly sentimental and therefore designed mainly for the squares — of which there are plenty of course. You'll already be familiar with the tune, which is very pleasant indeed.

LYN AND GRAHAM MCCARTHY: Scarborough Fair Canticle (RCA). Last week I reviewed Deena Webster's version of this Simon and Garfunkel old-world ballad (which was a US hit for the duo), and now comes an equally charming treatment by Lyn and Graham McCarthy.

Beautifully handled with harpsichord and oboe supplying a medieval flavour — and really, it's a question of which version you happen to prefer. Me? I'll still settle for Paul and Art.

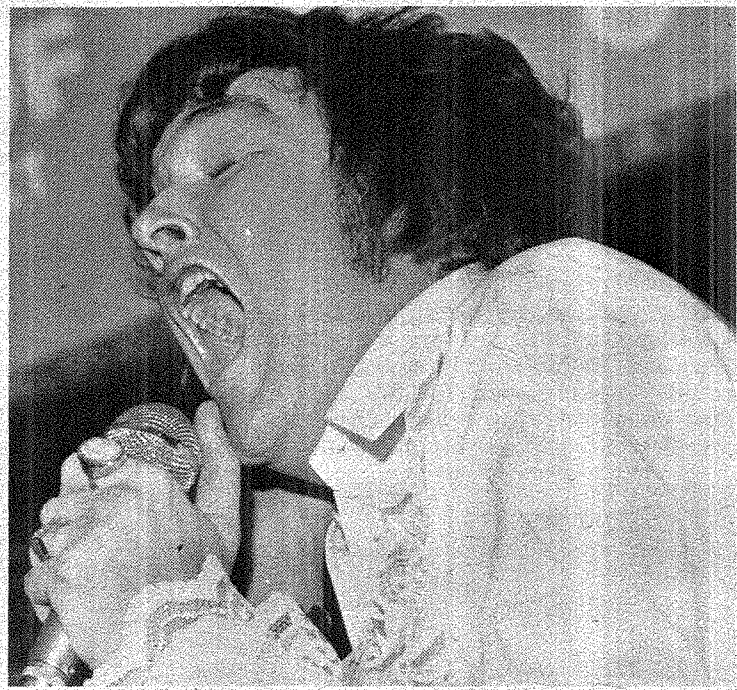
POTTED POPS

ROMFORD GOLDEN SUNSHINE BAND: Alberto The Great (MGM). Sparkling happy-go-lucky instrumental ideal for parties. Snappy infectious beat in the bubbly style but the Latin flavour and solo trumpet infuse a touch of the Herb Alpert.

PAT MCGEEGAN: Mr Lonely One (Emerald). One of those wistful ballads that seem to be the speciality of Irish singers. This has a hummable melody and builds to a throbbing crescendo complete with sweeping strings and chanting girls.

WALLY SCOTT CHORALE: We Will Meet Again (Philips). Theme from the prize-winning Czech film "Closely Observed Trains." Beautiful interchange of harmonies. Has a martial beat like "Little Drummer Boy," plus a poignant lyric concerning lovers parting.

JULY: Hello Who's There? (Major Minors). A catchy repetitive tune, a walloping beat, a novelty lyric and gimmicks galore. A very commercial disc presented in long-jerk in-check style. Thoroughly entertaining, with the added advantage of being equally suitable for singing alongs, dancing or armchair listening.



P. J. PROBY in action.

PROBY ON A REAL WILDIE

P. J. PROBY: "The Day That Lorraine Came Down (Liberty). ALTHOUGH P. J. Proby's British hits have been restricted almost entirely to powerful beat ballads, we all know his ability as a rocking raver on stage. Indeed, some of his early discs — particularly those he waxed in Hollywood — were real wildies. And on this latest disc, Jim reverts to his basic style.

It's quite different from what we normally expect from Proby, and incorporates several different influences — hillbilly rock (reminiscent of "Billie Joe"), gospel and r-and-b. A scintillating performance, backed by an infectious shuffle beat. By the way, the accompaniment includes the Yardbirds and the Family Dog, which can't be bad — and excellent use has been made of the additional violins, violas and cellos.

Not convinced that the song itself is sufficiently outstanding to make the big time, but I'm full of praise for both the treatment and the production.

NEW CHRISTY MINSTRELS: Chitty Chitty Bang Bang (CBS).

The title number from the new Dick Van Dyke movie, adapted to the folksy style of the New Christy Minstrels. It's treated as a light-hearted roundelay with the girls weaving harmonic patterns around the boys, who take the main melodic line.

Set to a bouncy beat, with a banjo prominent in the backing, it's a wonderfully gay disc — rather like Comfit with a dash of folk! But not chart material.

FACTORY: Path Through The Forest (MGM).

The hand-out supplied with this disc describes it as a bridge between today and tomorrow's music — a musical journey of vision and time with various telephonic, traumatic experiences en route. Which is perhaps a bit pretentious!

This is actually what we tend to categorise as "underground" music although 18 months ago, we would have dubbed it "psychedelic."

Storms along with a driving drum beat, while the lead singer sounds like he's locked in a cupboard!

And it's positively laden with strident swangs and electronic effects. But unhelpfully the melodic content is virtually nil. Plenty of excitement though.

LARRY WILLIAMS: Shake Your Body Girl (MGM). This is one of those compelling r-and-b discs, in which the verses are blues-shouted, and the chorus consists largely of dance instructions. The beat is absolutely electrifying, while the former rock star Larry Williams stamps his personality on the routine in no uncertain terms.

Very little melody to it, but a disc that's a "must" for discotheques and parties.

ART MOVEMENT: Loving Touch (Decca). A full, gutsy sound, combining a spirited ensemble vocal and a scorching backing of fiery brass, dancing strings and rattling tambourine. The beat is pounding and infectious and the overall effect is immensely satisfying.

Not convinced that the song itself is sufficiently outstanding to make the big time, but I'm full of praise for both the treatment and the production.

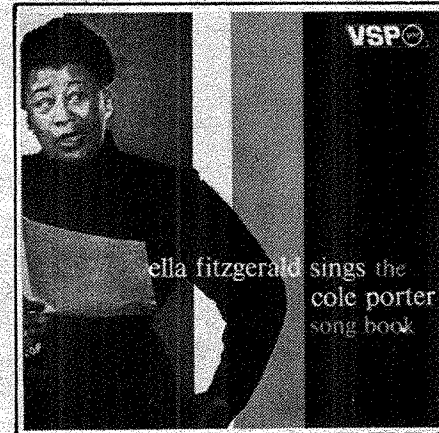
FLAMMA SHERMAN: Love Is In The Air (SNB). A joint name that conceals the identity of four girls. A fluffy wispy number with a contagious mid-tempo beat, which is noteworthy for its outstanding vocal blend and counter-harmonies. Nice!

JOHN BROWLEY: And The Feeling Goes (Polydor). Yes, I like this! It's in the joggling Good-Time idiom, and is strong both lyrically and melodically. Full marks to John for his personality treatment, partly dual-tracked, and for writing such catchy material.

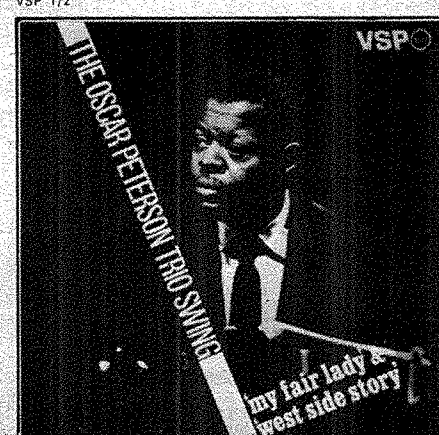
GRANT MORGAN: I Could Cry (Mercury). A typically tuneful Les Reed-Barry Mason rockabilly with a pulsating chorus. Grant is a Californian who sounds a bit like P. J. Proby, specially when belting. Strong enough to have been a hit for Engelbert, but not for an unknown, I'm not so sure.

JAMES BOYS: The Mile (Direction). An up-tempo r-and-b instrumental with a driving rock beat. Little more than a riff repeated over and over, but there's a fat juicy sound from the brass and some very attractive guitar work. One for the discotheques.

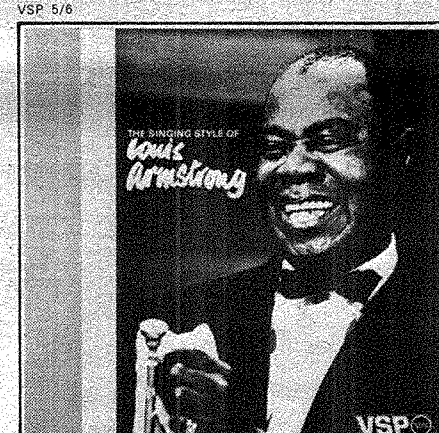
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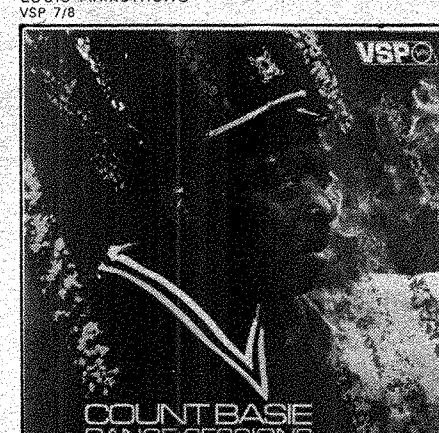
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5 YEARS AGO

- TOP TEN 1963—Week ending Oct. 25
- 1 YOU'LL NEVER WALK ALONE Gerry and the Pacemakers (Columbia)
- 2 DO YOU LOVE ME Brian Poole and the Tremeloes (Decca)
- 3 SHE LOVES YOU Beatles (Parlophone)
- 4 THEN HE KISSED ME Crystals (London)
- 5 I Shirley Bassey (Columbia)
- 6 BLUE BAYOU Roy Orbison (London)
- 7 IF I HAD A HAMMER Trini Lopez (Reprise)
- 8 THE FIRST TIME Adam Faith (Parlophone)
- 9 BE MY BABY Ronettes (London)
- 10 MEMPHIS TENNESSEE Chuck Berry (Pye Int.)

10 YEARS AGO

- TOP TEN 1958—Week ending Oct. 24
- 1 STUPID CUPID / CAROLINA MOON Connie Francis (MGM)
- 2 MOVE IT Cliff Richard (Columbia)
- 3 COME PRIMA Marino Marini (Durium)
- 4 KING CREOLE Elvis Presley (RCA)
- 5 BIRD DOG Everly Brothers (London)
- 6 IT'S ALL IN THE GAME Tommy Edwards (MGM)
- 7 A CERTAIN SMILE Johnny Mathis (Fontana)
- 8 BORN TO LOATE Poni-Tails (HMV)
- 9 VOLARE Dean Martin (Capitol)
- 10 MORE THAN EVER Malcolm Vaughan (HMV)

15 YEARS AGO

- TOP TEN 1953—Week ending Oct. 23
- 1 HEY JOE Frankie Laine (Philips)
- 2 LOOK AT THAT GIRL Guy Mitchell (Philips)
- 3 WHERE THE WIND BLOWS Frankie Laine (Philips)
- 4 I BELIEVE Frankie Laine (Philips)
- 5 KISS Dean Martin (Capitol)
- 6 LIMELIGHT Frank Chacksfield (Decca)
- 7 SWEDISH RHAPSODY Max Termini (Decca)
- 8 ANSWER ME (Decca)
- 9 LET'S WALK THAT-A-WAY David Whitfield (Decca)
- 10 MOTHER NATURE Nat Cole (Capitol)

BEST SELLING U.S. RECORDS IN U.K.

- By courtesy of "Billboard"
- Last This Week (Tuesday, October 22, 1968)
- 1 HEY JUDE Beatles
- 2 LITTLE GREEN APPLES O. C. Smith
- 3 FIRE Crazy World of Arthur Brown
- 4 THOSE WERE THE DAYS Mary Hopkin
- 5 GIRL WATCHER O'Kaysions
- 6 MIDNIGHT CONFESIONS Grassroots
- 7 OVER YOU Gary Puckett/Union Gap
- 8 HARPER VALLEY P.T.A. Jeannie C. Riley
- 9 ELENORE Tammy C. Taylor
- 10 I'VE GOTTA GET A MESSAGE Bees Gees
- 11 ROLL ME TIGHT Johnny Nash
- 12 SUZIE Cream
- 13 CREEDENCE Clearwater Revival
- 14 PIECE OF MY HEART Company
- 15 MY WHITE ROOM Big Brother/Holding Company
- 16 WHITE ROOM Cream
- 17 HEY WESTERN UNION MAN James Brown/Famous Flames
- 18 HEY WESTERN UNION MAN Jerry Butler
- 19 LOVE CHILD Jerry Butler
- 20 ALL ALONG THE WATCHTOWER The Watchtower Experience
- 21 TIME HAS COME TODAY Jmi Hendrix Experience
- 22 SHAPE OF THINGS TO COME Max Frost/Troopers
- 23 FOOL FOR YOU Impressions
- 24 MAGIC CARPET RIDE Steppenwolf
- 25 I SAY A LITTLE PRAYER Fifth Dimension
- 26 SWEET BLINDNESS Aretha Franklin
- 27 COURT OF LOVE Unifones
- 28 THE FOOL ON THE HILL Unifones
- 29 IN-A-GADDA-DA-VIDA Iron Butterfly

NME TOP 30

(Week ending Wednesday, October 23, 1968)

- 1 THOSE WERE THE DAYS... Mary Hopkin (Apple) 8 1
- 2 LITTLE ARROWS... Leapy Lee (MCA) 8 2
- 3 JESAMINE... Casuals (Decca) 9 2
- 4 HEY JUDE... Beatles (Apple) 8 1
- 5 MY LITTLE LADY... Tremeloes (CBS) 5 5
- 6 WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker (Regal Zonophone) 3 6
- 7 LISTEN TO ME... Hollies (Parlophone) 4 7
- 8 LES BICYCLETES DE BELSIZÉ Engelbert Humperdinck (Decca) 6 8
- 9 THE GOOD, THE BAD AND THE UGLY Hugo Montenegro (RCA) 4 9
- 10 A DAY WITHOUT LOVE... Love Affair (CBS) 6 9
- 11 ONLY ONE WOMAN... Marbles (Polydor) 3 11
- 12 THE RED BALLOON... Dave Clark Five (Columbia) 5 6
- 13 LADY WILLPOWER... Gary Puckett & The Union Gap (CBS) 11 6
- 14 LIGHT MY FIRE... Jose Feliciano (RCA) 5 14
- 15 THE WRECK OF THE ANTOINETTE Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) 5 15
- 16 HOLD ME TIGHT... Johnny Nash (Regal Zonophone) 10 5
- 17 CLASSICAL GAS... Mason Williams (Warner Bros.) 7 10
- 18 ICE IN THE SUN... Status Quo (Pye) 8 14
- 19 ALL ALONG THE WATCHTOWER Jimi Hendrix Experience (Track) 1 18
- 20 THIS OLD HEART OF MINE... Isley Brothers (Tamla Motown) 1 20
- 21 ELOISE... Barry Ryan (MGM) 1 21
- 22 I'VE GOTTA GET A MESSAGE TO YOU... Bees Gees (Polydor) 11 4
- 23 I SAY A LITTLE PRAYER... Aretha Franklin (Atlantic) 11 4
- 24 MARIANNE... Cliff Richard (Columbia) 4 23
- 25 HELLO, I LOVE YOU, WON'T YOU TELL ME YOUR NAME? Doors (Elektra) 7 17
- 26 MAGIC BUS... Who (Track) 1 26
- 27 SUNSHINE OF YOUR LOVE... Cream (Polydor) 2 26
- 28 IF I KNEW THEN WHAT I KNOW NOW... Val Doonican (Pye) 1 28
- 29 ON THE ROAD AGAIN... Canned Heat (Liberty) 11 9
- 30 HARPER VALLEY P.T.A... Jeannie C. Riley (Polydor) 1 29
- 31 BREAKING DOWN THE WALLS OF HEARTACHE Bandwagon (Direction) 1 29

Britain's Top 15 LPs

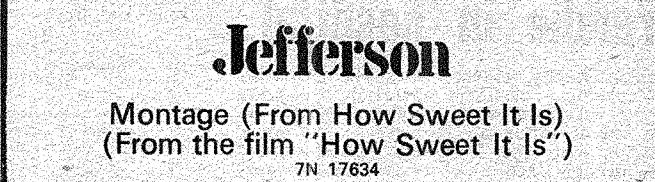
- 1 HOLLIES GREATEST HITS... (Parlophone) 11 1
- 2 THE SEEKERS AT THE TALK OF THE TOWN... (Columbia) 7 2
- 3 IDEA... Bees Gees (Polydor) 5 3
- 4 BOOKENDS... Simon and Garfunkel (CBS) 14 1
- 5 SOUND OF MUSIC... Soundtrack (RCA) 185 1
- 6 DELILAH... Tom Jones (Decca) 14 1
- 7 TRAFFIC... (Island) 2 7
- 8 THIS WAS... Jethro Tull (Island) 1 8
- 9 THE WORLD OF MANTOVANI... (Decca) 2 9
- 10 WHEELS OF FIRE (Double Album)... Cream (Polydor) 11 4
- 11 A MAN WITHOUT LOVE... Engelbert Humperdinck (Decca) 14 3
- 12 IN SEARCH OF THE LOST CHORD... Moody Blues (Deram) 13 5
- 13 BOOGIE WITH CANNED HEAT... (Liberty) 11 5
- 14 WAITING FOR THE SUN... Doors (Elektra) 6 8
- 15 JOHNNY CASH AT FOLSOM PRISON... (CBS) 6 12



David Essex Just For Tonight 7N 17621



Clinton Ford The Sounds Of Goodbye 7N 17628



Jefferson Montage (From How Sweet It Is) (From the film "How Sweet It Is") 7N 17634



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Engelbert, Pet, Supremes, Val, Des, Minstrels chosen ROYAL VARIETY SHOW CAST

ENGELBERT Humperdinck, Diana Ross and the Supremes and Petula Clark have been selected for their first appearance in the Royal Variety Performance—to be staged this year at the London Palladium on Monday, November 18, in the presence of the Queen Mother. Also taking part are Des O'Connor and Val Doonican, both of whom have previously appeared in this event.

Among other names in the bill are French star Sacha Distel, Aimé Macdonald and Lionel Blair, the Black and White Minstrels, guitar Manitas de Plata and Ron Moody. The line-up is completed by Morecambe and Wise, Arthur Askey,

the Czech State Song and Dance Ensemble, the London Irish Girl Pipes and two speciality acts.

For Engelbert, it is a belated honour, as many felt he deserved selection last year. Petula Clark's recognition is also long overdue. Beat music is, however, again sadly ignored—apart from the inclusion of Tamla group, the Supremes. A surprise omission is Cliff Richard, who is resident at the theatre where the show is to be held.

A tele-recording of the entire show will be screened by BBC-1 on Sunday, November 24. But plans for it to be transmitted live in colour on BBC-2 have been scrapped.

LULU'S SONG FOR EUROPE Cream farewell concert on BBC-TV

LULU will be Britain's representative in next year's Eurovision Song Contest, to be staged in Madrid in April. The Cream's final concert before the group disbands — at London's Royal Albert Hall on November 26 — is to be filmed by BBC-2 for subsequent screening as a colour special. Running order of guests in the new Julie Felix series has now been decided. The Mothers of Invention are to star in their own BBC-2 show next month. Des O'Connor has been set for five major TV appearances. Also booked for TV spots are the Show Stoppers, the Bachelors and Frank Ifield. The Bee Gees and Sonny and Cher will be seen in forthcoming editions of the Rowan and Martin series. The BBC has now acquired a second U.S. TV Herb Alpert special.

Lulu has been chosen to perform the six songs, on which BBC-1 viewers will vote to select Britain's entry in next April's Eurovision Song Contest.

She thus follows in the footsteps of Sandie Shaw (1967 winner with "Puppet On A String") and Cliff Richard (1968 runner-up with "Congratulations").

Lulu will sing the six short-listed numbers in "A Song For Europe" in February, and will then go to Madrid to perform the winning song in the final.

It was announced this week that the Cream's farewell concert on November 26 will be filmed in full, and that a 45-minute edited version will subsequently be screened as a BBC-2 colour special. The Robert Stigwood Organisation will have marketing rights throughout the world, and expects to secure international screening for the show. Stigwood revealed this week that, despite reports to the contrary elsewhere, the Cream's decision to disband is "quite irrevocable."

Lulu, Ohio, Charles, Mac newies; Gees, Dee LPs

NEW singles by Lulu, Ohio Express, Ray Charles and Fleetwood Mac have been scheduled for release. The Fourmost's debut on their new CBS outlet is set. Marion Ryan returns to the recording scene next week. Also coming out are albums by the Bee Gees, the Dave Dee group and Roger Cook.

12-MINUTE LP TRACK-AMEN

A 12-minute sequence recorded live at Cardiff's Sopleigh Gardens — before a specially invited audience — is to be included on Amen Corner's next album. This is intended as the group's tribute to its home town. The remainder of the tracks will be studio recordings, and work on the LP — for release in the New Year — commences next week.

Tentative date for the Corner's next single release is December 6 — the record will be selected from one of four titles already recorded. The entire group will holiday in the West Indies for two weeks during the Christmas period.

MATT OVERSEAS PLANS

Matt Monro returns to Australia in January for concerts in Perth, followed by four weeks of cabaret in Sydney.

ROWLING HOME

John Rowles is set for a ten-day concert tour of New Zealand in February — his first return to his home country since finding fame in Sydney. Chequer's new movie, *Move*, is set for release in Australia. Morecambe and Wise spend a week's holiday with their parents before flying back to London.

ALMA COGAN

The consecration of the Tomb of Alma Cogan, who died in 1966, takes place at Busby Cemetery next Monday (28) at 11.30 a.m.

BEE GEES TOP POLL

THE Bee Gees have topped a poll of leading European disc-jockeys, conducted by the Italian magazine *Giovanni* — they beat the Beatles by 15 votes in the Most Popular Group category. One of this, the Gees are planning to fly to Italy on November 20 for a few days, during a break in their German tour. The group returned from concert dates in Vienna last weekend, and planned to spend this week cutting a new single — but Barry Gibb's illness caused a postponement of the session.

As previously reported, the Bee Gees' special train for this purpose, the Gees will take a one-week holiday prior to commencing work on their full-length movie, *The Drummer Boys*. This is now scheduled to go into production on December 9.

RICHARD HARRIS 'HAMLET' SHOW

RICHARD HARRIS will play the title role in "Hamlet" in London's West End next year, with Faye Dunaway of "Bonnie and Clyde" fame—cast as Ophelia. It will be a modernised interpretation of Shakespeare's tragedy, with a musical score by Jim Webb.

Revealing his plans at the weekend, Harris—who will also promote the production—added that Jim Webb will employ a symphony orchestra, a beat group and electronics in his score. The show will be filmed live at the theatre by Paramount Pictures, who are backing the venture.

Meanwhile, the new Richard Harris single "The Yard Went On Forever"—penned by Webb, and released here by RCA next Friday—is causing controversy in America, where many disc-jockeys are refusing to play it. It is an anti-Vietnam song, based on a speech by the late Robert Kennedy.

Pentangle concert for major movie

THE first performance in the Pentangle's forthcoming British concert tour — at London's Royal Albert Hall on November 5 — is to be filmed for inclusion in a major movie. Extracts will be included in the new three-million dollar John Cassavetes production, "The Hustlers," for which the group is writing the incidental score. Cassavetes is writing, directing and starring in the picture, which also features Ben Gazzara and Peter Falk.

In addition to the tour itinerary already announced for the Pentangle, eight extra venues have now been set. They are Cambridge (Nov. 10), Liverpool (Philharmonic Hall (13), Birmingham Town Hall (15), Sheffield (16), Aberdeen (Her Majesty's (20), Belfast (Ulster Hall (December 3), Leicester De Montfort (5) and Brighton Dome (6).

Freddie in hospital

Freddie Garrity entered hospital yesterday (Thursday) for a cartilage operation, following an injury sustained while playing football. He will be out of action for four weeks but hopes to resume with the Dreamers in cabaret at Middlesbrough Exce Bowl (November 24 week) and Carlisle Newby Colchester (December 1 week).

Freddie's Southern-TV "Little Big Time" series begins next Wednesday (30), but all the programmes have already been recorded. The title from the series will be the group's next single, to be released by Columbia on November 8.

★ POPLINERS ★

JACKIE TRENT and Tony Hatch leave for Hollywood on November 12 to spend week with Frank Sinatra, while he cuts his previously reported album of their compositions. The husband-and-wife team is now confirmed for three weeks of concerts in Australia in February. Cabaret weeks at Wakefield Theatre Club for Johnny Ray (from this Sunday), Matt Monro (November 3), Lulu (10), O. C. Smith (17) and Kathy Kirby (December 15). ● 2,200-seater Middlesbrough Showboat Variety Club opened by Joe Brown and Bruvvers on Thursday, November 14. ● Move to Australia for two-week cabaret season at Sydney Chequer from November 14. ● Morecambe and Wise spend a week's holiday with their parents before flying back to London.

Save Rave tickets

Tickets for the all-star "Save Rave" concert—to be staged at the London Palladium on Sunday, December 8, in the presence of Princess Margaret — go on sale next Monday (28). From that date, they can be obtained from Cecil Roy (24, Old Brompton Road, London, S.W.7, Telephone: 01-548 2850). As previously reported, the star line-up includes Mama Cass, the Hollies, the Jimi Hendrix Experience, Eric Burdon and the Animals, the Small Faces, the Move and the Scaffold.

BEATLES DOUBLE ALBUM TRACKS & PRICE

WORLD-WIDE sales of the Beatles' "Hey Jude" are now nearing the five-million mark. The group's eagerly awaited double-LP will now definitely be ready for November 16 release by Apple—it will retail at 75s, and will have a playing time in excess of 90 minutes.

Apple Records announce that, by the beginning of this week, "Hey Jude" had sold 4,738,000 copies in the world market—and that the five-million mark should be reached next week. This exceeds the Beatles' previous biggest seller, "I Want to Hold Your Hand," which registered sales of 4½-million.

Although title and details of the group's double album have not yet been released, it is likely to be packaged in a cardboard box—together with a complete set of all lyrics.

The NME understands that among the tracks likely to be included in the set are "Blackbird," "Rocky Raccoon," "Mother Nature's Son," "Sexy Sadie," "Yer Blues," "Don't Pass Me By," "Everybody's Got Something To Hide," "Ob La Di, Ob La Da," "Not Guilty," "Back In The USSR," "Why's The New Mary Jane," "Helter Skelter," "Wild Honey Pie," "Cry Baby Cry," "Goodnight" and "White Malice." "Gentle Weeps."

Further tracks which the NME believes will be included are "Julia," "Martha My Dear," "Class Onion," "Savoy Shuffle," "Piggies," "I'm So Tired," "Happiness Is A Warm Gun," "Birthday," "Long Long Long," "Dear Prudence," "The Continuing Story of Bungalow Bill," "Why Don't We Do It In The Road" and "I Will."

It is probable that the double-LP will comprise up to 30 tracks, so there is every reason to suppose that all the above-listed 29 titles will be featured.

RYAN, FARE WITH BEACH BOYS; GARY, MASON, BANDWAGON COMING

BARRY RYAN and Vanity Fare have been booked as supporting attractions on the Beach Boys tour which, as previously reported, opens at the London Palladium on December 1. Gary Puckett and the Union Gap will be here for a concert tour in the New Year. Chart stars Mason Williams and Bandwagon are set to make their British debut. O.C. Smith returns to this country next month for TV and cabaret and the Doors and Jefferson Airplane are now confirmed for more concerts here in March. This weekend, Johnnie Ray begins his first British tour for over four years.



With Barry Ryan and Vanity Fare now definite for the Beach Boys bill, it is likely that the singer Bruce Channel—who is returning to Britain for an extensive ballroom tour during November—will be added to the package.

Gary Puckett and the Union Gap are coming to Britain for a three-week tour promoted by Arthur Hovav early in the New Year. The original plan had been for them to tour here this autumn, but U.S. commitments prevented the group from coming at this time.

MASON WILLIAMS will make his British debut in February, when he plays a concert at a major London venue for the Chairman Agency. Along with him, he will be here for eight days in mid-February and in addition to his concert will undertake TV and radio promotion. He is at present writing script for the new series of "The Smothers Brothers Show."

BANDWAGON

BANDWAGON, which makes its NME Chart debut this week, arrives in Britain on November 27 for a three-week club and ballroom tour. Dates so far set for the U.S. folk piece group include Leigh Garrick (December 2), Manchester Princess and Domino (6) and Nantwich Clockwork Orange and Manchester Twisted Wheel (7).

O. C. SMITH plays his second visit to Britain next month, arriving on November 15. So far, he has been guest appearances in BBC's "Wednesday Show" (13), "ATV's" "Jimmy Tarbuck Show" (14), as well as a cabaret week at Wakefield Theatre Club (from 27).

JOHNNIE RAY appears in London

JOHNNIE RAY appears in London this Sunday (27). He is set for two weeks in provincial cabaret. He stars at Wakefield Theatre Club (from this Sunday), Orléans Bow-cotes Club (November 3) Webbington Country Club (10), Leigh Garrick (13), Bolton Empire (14), Liverpool Litherland Bowl doubling (15), and Barnsley (16). He is also appearing at the Marmalade Theatre on December 19 for a season of afternoon performances. It is being staged by immediate manager chief Andrew Oldham—former manager of the Rolling Stones—in conjunction with Bernard Miles.

SPENCER'S NEW MEN

SPENCER DAVIS has now engaged two musicians as replacements for drummer Dave Hynes (22) and bassist Dee Murray, both former members of the Mirage.

The new group flies to Germany tomorrow (Saturday) for concerts in Dusseldorf and Berlin. It opens its five-week tour of America and Canada on November 1. During the last week of January, it flies to Australia for a series of concerts. Spencer announced this week that he has resigned from his management and agency business. He is now managed by Peter Walsh, who also handles the Tremeloes and Marmalade.

BALDRY IN 'PANTO'

Long John Baldry is to star in the Christmas presentation of "Gulliver's Travels"—his first straight acting role—opening at London's Marmalade Theatre on December 19 for a season of afternoon performances. It is being staged by immediate manager chief Andrew Oldham—former manager of the Rolling Stones—in conjunction with Bernard Miles.

HENDRIX: BRITISH CONCERTS, FANTASY MOVIE, GOLD DISC

THE Jimi Hendrix Experience—which returns to the NME Chart this week after more than a year's absence—is to star in a string of British concerts this winter, promoted by the group itself. Prior to this the Experience will promote and star in six major concerts in America, each of which will gross an estimated 50,000 dollars. Also in line for the trio is a starring role in a film to be made next year, and Jimi is currently having discussions with an American producer to finalise this project.

Faces now definite for Who—Brown—Cocker package tour; new venues

FIVE more venues have now been finalised for the Who—Brown—Joe Cocker package tour—and, as exclusively forecast in last week's NME, the Small Faces have been added to the bill for all the extra dates. A fifth name attraction is the Mindbenders who will play all the dates, including those already announced — at Walthamstow Granada (November 8), Slough Adelphi (9) and Bristol Colston Hall (10). As previously reported, Cocker misses the Bristol date — and the Alan Bown is now set to replace him.

ANITA'S £15,000 LP

ANITA HARRIS—whose new Clive Westlake-David Most single "Le Blon" is inspired by the name of a Brazil beach—is confirmed for a two-week concert tour of South America next April. The deal for her recent triumphant appearance at the Rio de Janeiro Festival, which has also resulted in Anita's "Antonio" single jumping to No. 1 in Brazil this week. Anita's forthcoming double "Bacharach To Front" album is believed to be one of the most expensive productions in British recording history — when recording finished at the cost had reached £15,000, including a 140-piece backing by a symphony orchestra.

The South American concert tour will begin on April 4, and will feature Anita with several major South American artists. According to Anita's co-manager Brian Lane: "This Bacharach tribute was to have been one LP until we realised there were at least 27 major hits by the composer. We have condensed these to 24 but we have managed to fit in a number like 'Say A Little Prayer,' 'San Jose' and 'This Gal's (Guy's) In Love With You' into the LP."

Also featured will be a new version by Anita of her one-time Bacharach single, "Trains and Boats and Planes."

LEAPY TV SERIES PILOT

A pilot edition of Leapy Lee's projected TV series—exclusively reported in the NME three weeks ago—is to be filmed by the London Weekend company next month. The show is styled on Johnny Carson's U.S. TV series, with Leapy deeply involved in many stunts and gimmicks—an ever greater extent than Dave Allen in his TV series.

Quo world plans set

WITH Status Quo's "Ice In The Sun" rapidly climbing the U.S. chart, the group's visit to America has now been finalised. It flies to New York on November 28 for a whirlwind six-day visit, incorporating five TV and 11 radio shows. The following is follow-up release, which was being recorded this week for simultaneous issue in Britain and America on December 10.

A hectic schedule of continental dates has been lined up for Quo from December 11, including brief visits to Sweden, Norway, Denmark and Switzerland. The group then flies to Frankfurt for three days of cabaret and two appearances in Germany-TV's "Beat Club."

On Boxing Day, it travels to Malmö in Sweden to star in a televised concert. Quo then returns to Germany on January 1 to commence ten days of club and TV dates.

The group's new LP, as yet untitled, is nearing completion and will be issued before Christmas. One side is devoted entirely to seven new compositions by Marty Wilde and Ronnie Scott's trio, "Ice In The Sun", while the other side features original numbers penned by members of Quo.

WHO ONE NIGHTERS

The Who play one-nighters at Nottingham Sherwood Rooms (November 12) at Albany City Hall (22) and Manchester University (30). The group flies to Holland for a concert in Utrecht on November 23.

Solomon group ban

Solomon King, who is due to appear in South Africa in December, learned this week that his backing group—the Blues Brothers—will not be allowed to accompany him on the tour. This is because they are members of the Musicians' Union, which is not permitted to perform in the country. The group is playing to segregated audiences. Said Solomon: "As far as I'm concerned, the visit is still on."

DOZY TO WED

Dozy of the Dave Dee group is to marry next month. His bride-to-be is Yvonne Skinner, and the ceremony takes place on November 25 at Charlton, Wilt.

MARBLES IRISH DEBUT

Marbles are set for their first appearance in Ireland, when they begin a four-day tour of that country next Thursday (31) backed by Bluesology. The group's first LP, produced by Barry Gibb, is due to be completed this weekend—it comprises four new Bee Gees numbers, four standards and four group compositions. Marbles' quest in Granada-TV's "Hats Off" on Wednesday, November 6.

STOPPERS NIGHTERS

Latest one-nighter dates for the Show Stoppers include: Ken Clegg (tonight, Friday), Southend Pavilion (Saturday), Nottingham Sherwood Rooms (next Tuesday), Chesham South 20 and London Samantha's (Wednesday), Tottenham Royal (November 3), West Bromwich Adelphi (2), Leeds Spinning Disc (3), Barrow 99 Club (4), Nantwich Civic Hall and Chester City (5), Manchester City (6), Manchester Belle Vue (10), Stoke Golden Torch and Birmingham Cedar (11), Walsley (12), Manchester Imperial (16), Crystal Palace Hotel and London Blaises (17), and London Sybil's (20).

U.S. CABARET FOR HUMP

ENGELBERT Humperdinck returned to London on Sunday following his brief trip to America, during which he received many offers of engagements there. During his visit, he was asked to star at Las Vegas Caesars Palace at short notice, as a replacement for hospitalised Mama Cass. He was unable to accept because of other commitments.

A spokesman told the NME there is little doubt Engelbert will undertake substantial U.S. cabaret bookings next year. Before this, however, he will start in a British concert tour in March.

THANK YOU TONY HAZZARD

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info on this week's new releases from Decca

This is a very un-average week—most of the new releases are really unusual. And very difficult to sum up in a few words! **LIONEL BART**, the man behind so many hit musicals, comes forward as a solo artist, with a single called *'Isn't this where we came in?'* It opens with some hilarious dialogue, and breaks into a very catchy song. Lionel really knows song-writing, and he proves himself a more-than-competent singer too. On Deram, the number is DM 212.

Nobody has to tell you that **THE MOODY BLUES'** current album is a great big hit. One of the tracks from it has been released as a single in the States, and it's roaring up the charts so fast it's just got to be their new single here! *'Ride my see-saw'* is a super-paced number, hard-driving and with loads of power. It's on the Deram label, number DM 213.

EPISODE SIX have come up with a knock-out! It all happens on *'Lucky Sunday'*, but it's too much to sink in first time. After a couple of plays it glides into place. An inspired production, and you're not going to believe the drummer! Listen to this on Chapter One, number CH 103. We've got a string of Emeralds this week, and very nice they are too! **THE FLAMINGOS** have a number one in Sweden with their up-dated version of the Neil Sedaka hit, *'Happy Birthday sweet sixteen'*, and are ready to move into the charts here. You don't have to be just sixteen to dig it, either! Number of this Emerald single is MD 1110.

FRANK MURPHY has the reputation of being Ireland's finest tenor, and his single, *'Boys of the County Down'*, is a tribute to the winners of the All-Ireland football final. On the Emerald label, number MD 1111.

PAT MCGEEGAN has a single out called *'Mr. Lonely One'*, and he's not going to be lonely for long with a beautiful record like this to his credit! Another Emerald, the number is MD 1112.

Great sounds from a young group called **DEEJAY & THE KERRY BLUES** who have a great version of *'My elusive dreams'*. This is one of the best songs on the current Tom Jones album, and it's destined to be a single winner for DeeJay and co. MD 1113. Keep listening and keep looking out for Info!

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TREMELOES

'Twist And Shout' started it... now they've been over five years at the top

TRIBUTE TO THE TREMS

New Musical Express



HAVING FLOPS TAUGHT US A LESSON, BUT..

Even the bad times were good

REALLY, this would be the Tremeloes TENTH anniversary (move over, Cliff) if you took it right back to the days when Brian Poole and I started singing in school together. We just sang as a vocal duo, and I suppose we had a right fancy for ourselves as the next Everly Brothers! After a while—when bass guitars were just coming out, and most people hadn't even heard of them—Brian and I made one up ourselves with four strings that we lowered a bit.

It's funny thinking about how you start in a small way like that, and then have a bit of luck and become well-known. There must be so many groups who start off and then get fed up and fall away, when they might have got somewhere if they'd only had a bit of persistence.

Brian and I used to sing at parties and show off and so on, but we didn't have a name until we got Alan Howard to come in. I was still singing lead vocal with remember we made up the bass from an old banjo.

Alan was also a friend of mine at school — Brian and he and I were all in the same class — and then afterwards we wanted an extra member, so we got another bloke in from school. Scotty, we called him. Scotty's full name was Brian Scott and he was one of the older boys and he played lead guitar. I was still singing lead vocal with Brian, but it was during the next couple of months that we realised

I wasn't going to be much good! So Brian took over completely. Then we took Dave in, to play the drums. We knew Dave as a friend. He was round the corner at Dagenham County High School, but although he didn't play the drums, we talked him into it. He was interested in music and he just came along and had a go on a little set I had at home.

Recalls ALAN BLAKELY

Contd next page



Starlite Artists Ltd

To The Tremeloes

Congratulations to a great group

Very happy to have been associated with you for the past five years

Wishes for further success during the next five years

Best wishes
Peter Walsh

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TRIBUTE TO THE TREMS

Cont'd from page 9

As a drummer, Dave was 'orrible at first. 'ORRIBLE! He was terrible for a couple of years, and we used to think, Gawd, we made a bit of a mistake here. But he gradually fitted in, and then Dave and I used to do vocal backings as well. In those days, it wasn't heard of. You know — a group was just a group, and there was a singer out in the front. Full stop.

People used to say to us, you're a bit different in your group, aren't you — you all 'ave a little sing.

It wasn't really until the Beatles became popular that people thought of more than one microphone on the stage, was it?

Looking back, I remember Dave was a right rocker when we met him. One of your 'Teddy Boys', 'angry round corners'!

When we started, there was only really the Shadows, and Russ Sainy and the Nu-Notes around, and I can't think of any more! That's right going back, that is. Even Russ Sainy and the Nu-Notes had a double bass on stage. You can imagine what a rock group was like with a double bass. Well, that's how it was then.

In fact, we used to walk into a place with the kind of guitars you accept now, and they were so new, people couldn't believe what they were. Spanish guitars were all most people knew about then.

We were known as the Rhythm Revellers for a while — I don't even like to admit it, but one of the dads dreamed it up, and I suppose we didn't know much better! Then we got a tremlo sound, and we were so knocked out we decided to call ourselves the Tremelos, spelt like that.

I suppose most people know how we got on records. Brian went



BRIAN POOLE leading the Tremelos in their first professional booking — at Butlins, Ayr, in 1960. (L. to r.) ALAN HOWARD — who left the group two years ago and now runs a dry cleaning business in Dagenham — plus founder members ALAN BLAKELY and BRIAN POOLE with DAVE MUNDEN on drums. Note the original spelling of their name.



An ecstatic South American welcome for the TREMELOES last summer when they arrived there at the start of a first triumphant tour. They return for an even bigger tour of South America later this year.

'First full time job an honour'

along to his optician, Mr. Cremin, and they got talking, and it ended up with Brian meeting another client of Mr. Cremin's — Mike Smith, who was a record producer, then with Decca. That's how we got with Decca, although now, of course, we're with CBS.

Those were the days! I suppose we were already local celebrities, although we didn't travel much further afield because we had one of the fathers doing the bookings for us, and he used to ring up the local dance halls.

I remember we did an audition for Butlins, though, and through that, we met our manager Peter Walsh, whom we've been with ever since. I remember he sent us to the farthest Butlins there was — in Ayrshire, when we wanted to go to Clacton.

It was a great feeling at Butlins, knowing you were a full-time group. Just to know you had to get up in the morning and you were earning money because you were a musician — that was great.

The great thing you've got to remember is that nowadays there's loads of things you take for granted because there's loads of professional groups, but in those

days, to be a professional musician was something. It was a right thing, it was. Almost an honour. The first record we ever made was 'Twist Little Sister'. That was five records before 'Twist And Shout', and we did it on 'Thank Your Lucky Stars' with Brian wearing glasses and us looking all nice and lovely and right nice boys.

Rick remembers that, don't you, Rick? Rick wasn't with us then, and he saw us on telly. We thought we were going to take the world by storm with that one, we really didn't think that much of the first few records that followed, but we really thought 'Twist Little Sister' would do it.

'Twist And Shout' was a big one for us, and it was funny because we only learned it to do on stage. But it did so well we went into the studio and recorded it for a bit of a joke, then they phoned up and said it was fantastic and they were going to release it.

There was criticism of us covering a Beatles number at that time and let's face it, they were justified.

Mind you, we hate all our old recordings now, like 'Do You Love Me'. I suppose it's only natural, because your tastes change. Those records, you know,

like 'Twist And Shout' and 'Do You Love Me', we did those live in the studio, with our own microphones and everything. No dubbing at all. All taken in one go, the singing and the guitars altogether. That's not heard of today.

I suppose I liked doing it that way because of the atmosphere, and I honestly think we still feel that atmosphere is more important than the actual technical bits.

I'm getting confused in time, though, because after our first record 'Twist Little Sister' we did a number called 'Blue'. Mind you, we were doing all rubbishy numbers about that time. We were green, and we just did what the record company told us to. They'd give us a number and say 'That's

your new record!'

We did session work for other people then, too. Dave, Brian and I did some work for Charles Blackwell the MD, and we were on the backing of Mike Sarnes No. 1 'Come Outside' and John Leyton's 'Wild Wind'.

I reckon that at one time we were the busiest session group around. They said that what they liked about us was that instead of the sound of a lot of these older session blokes who go in — real sessiony stuff — we had a real group sound.

We were also on Jimmy Saville's 'Ahab the Arab' and Tommy Steele records, and the Vernons Girls 'Locomotion'.

(Cont'd. opposite)



Tattilfilarious — KEN DODD dusts off the group's first Gold Disc which he presented to them for 'Silence Is Golden' last year.

5 YEARS OF HITS

BRIAN POOLE AND THE TREMELOES

1963

July 3 — "TWIST AND SHOUT" . . . reached No 4

Sept 11 — "DO YOU LOVE ME" . . . reached No 1

Nov 27 — "I CAN DANCE" . . . reached No 21

1964

Jan 29 — "CANDY MAN" . . . reached No 8

May 13 — "SOMEONE" . . . reached No 2

Aug 9 — "TWELVE STEPS TO LOVE" . . . reached No 30

1965

Jan 13 — "THE THREE BELLS" . . . reached No 16

July 21 — "I WANT CANDY" . . . reached No 30

TREMELOES

1967

Feb 1 — "HERE COMES MY BABY" . . . reached No 4

April 26 — "SILENCE IS GOLDEN" . . . reached No 1

Aug 2 — "EVEN THE BAD TIMES ARE GOOD" . . . reached No 5

Nov 15 — "BE MINE" . . . reached No 29

1968

Jan 17 — "SUDDENLY YOU LOVE ME" . . . reached No 6

May 8 — "HELULE HELULE" . . . reached No 10

Sept 28 — "MY LITTLE LADY" . . . reached No 10



Good reason to celebrate. The TREMELOES manager since they first began in show business, PETER WALSH, is joined by CBS British chief KEN GLANCY (right) in pouring champagne for the group at a special dinner to commemorate their first big CBS hit 'Here Comes My Baby'.



The TREMS always pride themselves on achieving a stage sound as good as their records, and here they are working hard at it during a hectic moment at the Wembley concert.



An unusual shot of the TREMS, looking slightly more serious than we normally see them, pictured across the road from Alan Blakely's Dagenham, Essex, home. This is one of the group's favourite pictures.

Cont'd from previous page

What we all liked then was that we were mixing with all the stars and the right crowd. I think we've always been a bit star-struck, really. I mean it! We always get right happy when we meet someone who's famous, whereas some people say we should be used to all the glamour bit. But we're not. Sometimes I have to stop myself getting autographs!

I remember when 'Twist And Shout' gave us our first hit, we were in Liverpool at the time, and we went into a coffee bar and held out the NME to some woman and said: 'Look at that, missus. In the actual charts, we are!'

'She looked at us and said, "Who are you then, the Mersey-beats?" I remember we were so delirious, we smashed that NME right through. Like kids we were, running along the road with happiness, and grabbing hold to have a look and tearing it into ribbons with the excitement.

After that we got to No. 1 with 'Do You Love Me' — five years ago this month — and then we followed it up with 'I Can Dance' which was 'Do You Love Me' Part Two. That was a mistake, that was. But we recovered and went on to do well with 'Candy Man'.

We got over that and did 'After' that came 'Someone,'

NEXT LP IS WAY OUT

WAS publicist for Brian Poole and the Tremelos for a year before returning to journalism at the time of their biggest hits together like "Do You Love Me," "Candy Man" and "Someone"—and to see the Tremelos still up there in the NME Charts becomes even more of a personal pleasure as I see them score time and time again.

Being out there in the public eye may not, in fact, realise that their image is a completely true one. Yes, they ARE happy. Yes, they ARE good-natured. Yes, they are completely good-natured normal lads.

Their music is completely them, and this is why I feel that in future it will be as punchy and alive as it ever was. I worry for them when they get a guilt-complex about their commerciality and start to talk about experimenting with progressive sounds.

Any honest pop musician (plus just about every sound engineer you care to ask), will tell you that the Tremelos

says ALAN SMITH

have a technically clean and exciting sound that takes a lot of beating. It is no understatement to say that a Tremelos' live performance almost always sounds as good as the record.

All of them have a deep-seated thing about being completely involved in their own discs, and if you ever hear a true 'The Tremelos aren't on their hit' story, then I'll walk down Oxford Street naked.

They are beginning to write more songs than in the past, although with sense and modesty they have no intention of foisting one of their own numbers on you until it comes out as the best thing they have ever written.

Next January will see the release of the Tremelos' next album; this week they are in Israel, soon they return to South America and the U.S., and then there's a whole string of big cabaret dates and a new single.

Christmas hit — but we were definitely dropping out of favour. We did 'After Awhile' with Norman Petty, and it just didn't do anything. 'Twelve Steps To Love', which scraped in and was a slight boob!

We got over that and did 'Three Bells', which was a

thought we had it made. I'm not saying we were Big-Time, because I don't think anybody ever has, or ever will, accuse us of that. But we just felt too secure. And the balloon burst.

Brian and ourselves started to grow apart in musical ideas and clothes and so on, and he went off to record with a big orchestra. I suppose the split was inevitable. I felt we were knocking our heads against a wall and I couldn't really visualise the future with Brian as part of us, and I suppose he felt

TREMELOES FIVE YEAR STORY AS TOLD TO ALAN SMITH

TALENTED NUTTERS — THAT'S THE TREMS I KNOW

THE last time I saw the Tremelos, they were alive and well and rolling with laughter. But then they usually are, and so are the people who happen to be with them.

The ability to project their humour to other people is one of the group's major assets and although they now intend to convert their music into something more serious, I very much doubt if their buoyant enthusiasm will lose any of its force.

To travel, as I once did, sixty miles on an unlit country road at speeds approaching sixty miles an hour at times in order to make a gig in time, only to find a political rally blocking the streets was enough to reduce me to a carpet-chewing rage.

But the Tremelos found humour in the situation — which, of course, had to be taking place in Ireland — and had to be restrained from getting out of the car and joining in with the crowds who were singing and dancing to a pop group which had been hired by the politician in question.

As happy as ever

Even after this ordeal, the foursome got to the mammoth dance hall only a few minutes late, unpacked and went on stage looking as happy as ever and showing none of the signs of the enormous strain that had been put on them during the past few days.

You should see the state of this support group," yelled Alan, almost falling over himself with laughter. "They've got all this Mickey Mouse equipment and there's about four guitars plugged into the same amp!"

Yet a few minutes later, the Tremelos were offering to lend the same group some of their gear when a hitch developed on stage. The supporting act were genuinely surprised, and very grateful, that a band of the Tremelos' stature should even notice them, let alone offer assistance.

You may remember that, a few months ago, the Tremelos introduced the fifth member of the group in the shape of George, the mechanical drummer. The contraption had come from Japan via America and became an integral part of "Helule Helule."

Announcing the number in an Irish club, Dave told the audience in all seriousness that there were little people inside George working him.

Incredible as it sounds, a girl asked if she could see them! The resultant mirth in the dressing room was enough to have induced a smile even from the most miserable of people.

I am constantly surprised that the Tremelos manage to carry on as long as they do without collapsing. I cannot recall one occasion when they have admitted defeat or even moaned about the pressures that are piled upon them.

Considering the fact that they are among the world's top pop attractions, the Tremelos put in more than their fair share of appearances.

KNOW says **Richard Green**

"We don't mind working, it's all for the money," Dave joked when I put the point to him. Then he added seriously: "I reckon if the kids buy your records, they're entitled to be able to see you."

"What's the point in doing all this moody bit about not doing shows because ballrooms are played out. We could work seven nights a week. If we wanted, we've never found the places empty."

Shrewdly, the Tremelos believe in working on a percentage basis and, thus, always come away from a date with a fair bit of the folding stuff in their wallets. It's a mark of their popularity that they can practically always break the guaranteed figure.

Gradually emerging from within the group's framework is the songwriting partnership of Len and Alan. They were responsible for "Helule Helule" and the group's current hit, "My Little Lady."

"We usually write together," Chip revealed. "I shoot round to Alan's house and we compose on his piano. We don't always work that way, though. He might think of something and he jots it down, then when we meet up, we work something out of his idea and put some of mine in as well."

Record production has been taking up more of the Tremelos' time lately and they are showing an increasing interest in the techniques involved. They gave a helping hand to their former leader Brian Poole and have supervised sessions by smaller groups as well.

Rank high

As musicians, the Tremelos rank high and while Rick, Len and Alan stand out front and play guitars, Dave's drumming up back is as good as can be heard in most places on most nights.

"I suppose we practise about as often as there is time to," Rick explained. "In the studio, we get a lot more ideas for the way things should be played in future, and at rehearsals we can normally get a new number off pat."

"Lately, we've been learning quite a few new numbers and we're gradually slipping them into the act. The songs we're learning now are more advanced than those we have been doing, but I don't think the fans will mind. We're not changing completely, just becoming a bit more serious in our approach."

As I said earlier, it seems highly unlikely that the Tremelos' happy-go-lucky attitude will ever disappear completely. They enjoy themselves too much for an eventuality of that sort.

Thank goodness there are some talented nutters left. The pop scene would be unbearably dull without people like them.

TO THE TREMELOES

After eighteen months' happy and successful association. Looking forward to seeing you once again in America early '69.

Keep sending those hits. Here's to the next five years. Congratulations and kindest regards

AL GALICO
MAINSTAY MUSIC INC.
 101 West 55th Street
 New York.

SINCERE THANKS TO EVERYONE FOR FIVE GREAT YEARS

THE TREMS

For the past five years I've had to live with all the comments from those people who knock our so called simple approach to music. It'll be great, one day, to silence the knockers and show them we're capable of producing far more complicated sounds. However, we set out, first and foremost, to sell records and ENTERTAIN. All this way-out stuff is all right, but just because we're so-called 'commercial' doesn't mean we're thick from the neck up! — **RICK.**

Sometimes I wish I could forget about showbusiness, and for a couple of hours think about something else. I'm so tired up with the group, either in performing or songwriting, I often find it difficult to make intelligent conversation with anyone outside. If I meet an old friend, for example, I find that within a few minutes I'm talking about the group, our ambitions; where we're going; what we're doing. I even dream about the group and showbusiness nearly every night. Whether this is a good thing or not, I don't know! — **CHIP.**

In the early days, life seemed pretty uncomplicated and easy going. After we had a few hits, we thought we had it made. Then, almost overnight, the whole thing seemed to collapse. Having had the opportunity of a second chance, we're now determined this time to make the most of it. People think we're totally happy-go-lucky and couldn't-care-less, but this is all surface. Deep within we worry about every record and performance, and carefully calculate every move. Some days, in fact, my mind is so full of ideas of what I want to do I go to bed at night and feel my mind is going to explode. — **ALAN.**

Sometimes on stage, with the others up front playing to the screaming birds, I seem so divorced from what's going on. I think all drummers must get a completely different outlook to what's happening on stage, as there isn't the same contact with the crowd. Perhaps because of this, I'm the only one of the Tremelos who enjoys doing the rounds of the clubs. I enjoy meeting other people, and it more than makes up for the lack of contact on stage. If I had my way, I'd spend half my time with the Tremelos and the other half driving fast cars. — **DAVE.**