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MAREWELL New York concert at Madison Square Garden this month by Cream sold-out in advance — with takings exceeding £40,000! . . . Frank Sinatra named by Fred Astaire biggest star in show business history Brian, Carl and Dennis Wilson, Mike Love and Al Jardine equal partners in Beach Boys — only salaried member is Bruce Johnston Correction: Lewis Rich (former lead singer with Herd) signed to Dick James' This label — not Philips . Johnny Arthey (arranger) and producer Bill Landis deserve praise for Barry Ryan's hit disc . 17-year-old Carinthia

Next to Simon and Garfunkel highest paid attraction is Jimi Hendrix Experience (followed by Diana Ross and the Supremes) on U.S. college circuit . . . Joe Cocker's hist released on Herb Alpert's label in America . . . Lulu's new single a Marty Wilde — Ronnie Scott composition . . .

From Canada, ex-NME editor Ray Sonin visiting London . . . Les Reed combined with lyricist Jackie Rae for "Please Don't Go," Donald Peers' latest single . . First time in cabaret: Tony Bennett backed by entire Count Basie Orchestra at

SING-A-LONG WITH **ENGELBERT**

ENGELBERT HUMPERDINCK, the singer you love to sing-along with, made his West End cabaret debut at the Talk Of The Town on Monday, and although he didn't quite make the impact he does in theatres, like at Blackpool, he left most of us happy after giving us six of his big hits and several new departures for him.

When he asks you to sing-a-long most of the words are known and it's fun warbling with him such numbers as "Release Me," "Last Waltz." "Man Without Love" and "There Goes My Everything." As this large theatre-restaurant caters for a big coach trade, the mums will have a whale of a time with Engel here.

here.

I liked too, his "King Of The Road" and "El Mondo, and his adventure into a slow, Negroid blues, "Baby Light My Fire." Humour is sparse, but a sudden Jerry Lewis take-off caused smiles and he asked his MD ex-Manfred Mann Mike Vickers, to pronounce "Les Bicyclettes" for nim

much augmented and a heavenly choir was singing well from somewhere I could not see. A pleasant, rather unambitious act sure to please most TOTT patrons. — ANDY GRAY.



Newly arrived in Britain to spend November here are the NAZZ group from America. Pictured at the airport on Tuesday are (I to r) CARSON VAN OSTEN, THOM MOONEY, TODD RUNDGREN and STEWKEY (that's his only

Your Alley Cat cannot wait for T ny Tim's diet book . . . Quarter-million sales by Leapy Lee's hit here . . . To follow-up, Mary Hopkin could consider reviving Frank Sinatra's "Very Good Year"!

Petula Clark's former recording manager Alan Freeman has married Shirley Bennett in Australia . . . Herb Alpert's A&M partner Jerry Moss here this week . . . Four Lads back on disc scene . . . On Sunday, Lulu is 20 . . . How will Herman's Hermits' U.S. fans react to Peter Noone's forthcoming marriage with Mirelle Strasser?

C. Smith two years before Frank Sinatra.

Is it romance for Jeff Beck and stunning model Celia Hammond?

Memo to BBC-TV's Bill Cotton Jnr: How about a series for Vera Lynn?

Can we expect Markene Faithfully.

Stone "? ...

According to Hunter Davies' new book on Beatles, first stars to gain John Lennon's interest were Frankie Laine and Johnnie Ray ...

Three songs for John Rowles penned by Les Reed and Barry Mason ... At Royal Show, Petula Clark plans to include Paul McCartney's "Yesterday" ...

How about Amen Corner's hit retitled for Pigmeat Markham: "High In The Sty"! ... In Canada, Anne Shelton co-starring with David Whitfield for stage dates ... Will Scott Walker wax: "With A Little Help From Johnny Franz "?!

Franz ''?! John Walker photographed beautifully on Tony Blackburn's show What is John Lennon's next trick? . . . Alleging contract

breach, Sandie Shaw suing French impresario Johnny Stark (who also manages Mirelle Mathieu) . . .

manages Mirelle Mathieu)
In "Finian's Rainbow," Petula
Clark's romantic interest Don
Francks looks similar to a younger
Frankie Laine — but sings like
Sammy Davis . London
twosome: Doris Day's son (record
producer Terry Melcher) and
screen actress Candice Bergen,
daughter of ventriloquist Edgar
Bergen . Not up to expectation:
Jack Good's much-heralded ITV
show

Last Thursday, Paul and Barry
Ryan were 20 . . Delicious dish:
Bruce Welch's bride-to-be, singer
Olivia Newton-John . . Big
surprise: why Bernard Delfont
overlooked appearance by Esther
and Abi Ofarim at Royal Variety
Show

U.S. Gold Disc for Engelbert
Humperdinck's "Man Without
Love" LP . . Come back Scott
McKenzie—all is forgotten! . .
For November 5 issue, suggest
Herb Alpert's hit retitled for

Arthur Brown, "This Guy's On Fire With You"...
Important MGM Arnold Maxin announcement expected soon
Composition of John Lennon and
Paul McCartney under consideration for Mary Hopkin's new
single
Can wonder boy

THE OWL

Run To The

Sun

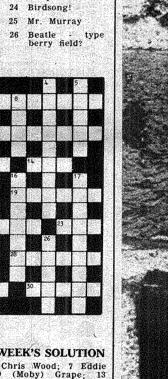
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WE'RE GETTING

WARMER

single ... Can wonder boy Gordon Mills inspire hit for Solomon King's next release? ... Why wasn't Tom Jones speaking to concert co-star Della Reese? ... In addition to Leapy Lee's "Little Arrows" 208's Geoffrey Everitt publishes flipside of Barry Ryan's hit ... "Downtown composer Tony Hatch lives with wife Jackie Trent in uptown Bromley home ... At Talk Of The Town, Engelbert Humperdinck's audience surpris-

At Ialk Of The Town, Engelbert
Humperdinck's audience surprisingly included Tom Jones on opening night. Kathy Kirby now
represented by Colin Berlin's
agency. Next week, Malco'm
Roberts waxes his hit in Italian...
For screen version of Charles
Dickens' "Christmas Carol,"
Leslie Bricusse writing words and Leslie Bricusse writing words and music . . In Holland and Denmark, Mary Hopkin expected to replace Beatles at No 1 . . . LP suggestion: "Tiny Tim At Talc Of The Town".



ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

Never"
15 The King of rock and roll? (2 words)
16 Pelt art to get the record (ana-

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ACROSS
6 Simple Paul?
7 See 14
10 Donovan's is mellow
11 Marvellous
12 She's sweet as apple-cidar!
13 Lit by Arthur Brown
14 and 7 Sings with 6 across
18 Pet mixes with the CID to show us how (anagen)

one more dance
29 Swinging "Hippy Hippy Shake'
group (2 words)
30 Miss Kirby

1 Not mountain high! (2 words) 2 Three pape:

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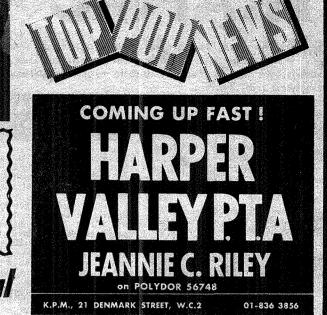
ACROSS: 1 Chris Wood; 7 Eddie (Cochran); 10 (Moby) Grape; 13 (Leapy) Lee; 15 (James) Last; 17 "Road To Cairo"; 18 RSG; 19 Ram Jam; 22 Jet (Harris); 23 Hite; 24 Timi (Yuro); 25 Mary Hopkin; 28 Pink (Floyd); 29 (Kenny) Everett; 33 (Herb) Alpert; 34 "Eleanor (Rigby)"; 35 (Little) Arrows."

DOWN. 1 Carl; 2 Reg (Presley); 3 (Sour Milk) Sea; 4 One; 5 Del (Shannon); 6 (Georgie) Best; 8 Delilah; 9 "Dear (Delilah)"; 11 Ryan; 12 Peter Tork; 14 O. C. Smith; 16 "Son (Of Hickory Holler's Tramp)"; 17 (Mick) Rossi; 20 Mickie; 21 Dean; 22 Jimi (Hendrix); 24 Tamla (Motown); 26 Andrew (Steele); 27 "Ode (To Billie Joe)"; 28 Paper; 30 Volt; 31 "(Tobacco) Road"; 32 "Turn (Turn Turn)."



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MUSICAL ideas and sounds have progressed far and wide since the days of Enrico Caruso and his lads. Now, it seems, we are in line for mobile music, courtesy of that talented trio, Traffic.

Steve Winwood came up with the idea recently of having a generator installed in the group's van so that they could just plug in and play anywhere,

anytime anyplace. This week, Jim Capaldi phoned e from the cottage in the depths lovely Berkshire and expanded

"We want to be very mobile so that we can play lots of clubs and gigs. This is what we've al-



worming and and are a property of the second

By RICHARD CHAN

want to do something of the concert type, but it's knowing how to approach it and what material to

"You've got to get the right material. It would be nice to promote our own concerts with special people on them. I'd have liked to have had Buffalo Springfield, but they've broken up. They were a ridiculous group, they had such a beautiful thing going on their last LP."

The scene of many good things,



We're trying to do some writing.
Jimmy Miller's coming down and
we may record down here. It's
going great.

alised it's Monday and gone off
to Birmingham. Steve has just shot
off in the jeep somewhere."

Jim said that he thought the

The TRAFFIC—now back to a trio — (I to r) STEVIE WIN-WOOD, JIM CAPALDI and CHRIS WOOD.

it's the new thing

say STEVE and JIM

"I think it has progressed in as far as it is more together," he explained. "So many early ideas are great and somewhere along the line you come back to them in a kind of circle

second LP is better. The next one will be even less like listening to a studio-recorded LP. Some things will sound almost live.

"It'll take about a couple of

Again, there are no plans for a al Doonican appearance in panto

where we rehearse, just blow or jam. The writing can't basically

get too far away from just blowing or jamming."

Asked if he was doing any writing, Jim replied "Yeah." Asked how much he had done, he answered: "Nothing!" and laughed.

"I did most of the words on the first LP and some on the second. Steve did it musically and I did the words, then Dave Mason did some of his own things.

"We're trying to work out a thing that's a chorus idea and thing that's a chorus idea and things are all added to it so that you can't technically pull it to pieces, you accept it for what it is."

How, I wondered, had things been since Dave had left again, and what difference did it make to

Sound's great

"We've got two or three things at the moment, but we are always ing quite well. It sounds better to me, but I suppose people will all say it sounds better with three. "It's much freer, but it always was free. It's a pity that we didvithout any specification, just as

things prewing for him at the moment and he has a strong hunch 1969 is going to be a very big year for him. He can't say anything yet, but he would like to be in films with a nice light role . . . maybe in something with the all-round appeal of "Finian's Rainbow" or "The Sound of Music."

Again there are no plans for a can tour, how does Jim feel about their return trip next year?

"We're going for maybe two months or so. We only came back because of the promoter really. Chris Blackwell had a word with

Doonican: 'I'm forty and corny' Green Apples" and all those kind of songs." Val is a Bee Gees admirer, and he says he got a great kick out of singing their "Massachussets" the other week. He told me: "I like good songs like anybody else. And there's a lot of good stimulating material being turned out by a lot of the groups. "Entertaining them the way they want me to is my job. And if I start giving them a load of rubbish or trying to act like a member of a group, that'd be the finish." Val says there are a lot of things brewing for him at the moment and he has a strong hunch 1969 is going to be a very big year for him He can't say anything until the song the say anything until the says anything them the way they want me to is my job. And if I start giving them a load of rubbish or trying to act like a member of the group, that'd be the finish."

TIME to speak to Mr. Honesty again—Val Doonican, who always anticipates possible knocks by saying exactly the same thing himself! For instance: "I sing corny songs, I know I'm 40, and I know my audiences want me to be the way I am." And: "Let's face it, if I'd started trying to rave it up, people would only laugh."

Val was taking time out to speak to me at a rehearsal room in London's glamorous W.10, where all the blood, sweat and tears of his Saturday TV show are wrung dry during the week. Singing, dancing and patter are looking as relaxed as a pair of

slippers by the fireside.

He says he doesn't like to pre-record; he works better knowing it's all happening right there and in 16 million homes. By Alan Smith

cent chart name, and obviously I need to be on TV in a series when ironed out over a period of five I bring a record out. People need days, and then he strolls on live to be reminded of me. The last looking as relaxed as a pair of single I had out didn't do a thing single I had out don't do a thing appeal to, because I stime."

Out next month, following his chart entry with "If I Knew Then What I Know Now," is a new Doonican album simply called "Val." Says he: "I do 'Little kids, teenagers, the lot."

a little, but you have to remember that when these 15 or 16 million family audiences viewers are watching and listening, most of

appeal to, because I study them. For instance, the other day I did two concerts in Chatham, and withtwo concerts in Chatham, and wunin one day all the 3,500 seats had
been sold. There were people there
from 6 to 95—mums and dads,
lide teepagers the lot.

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Robin O'Hood or a Dick O'Whittington, did you?"

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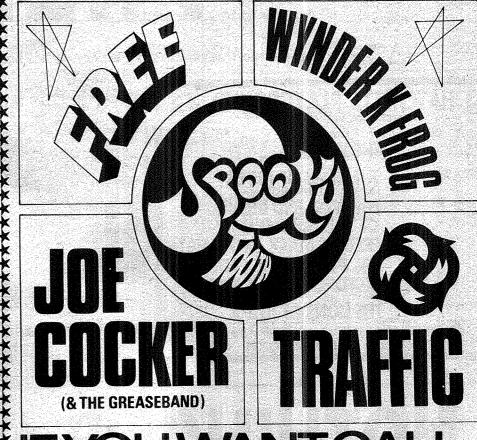
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RYANS PROVE IT'S TALENT—NOT MONEY THERE is more to the song holding the No 13 slot in this week's NME Chart than the fact that it is a hit record. Few new artists have en-

ioyed the lavish send-off that was Paul and Barry Ryan's happy lot — only for it all to flounder and sink in failure and finally in a mental conflict that saw the end of what looked initially such a gilt-edged investment.

now. The significance of "Eloise" is that at last the Ryan twins have found themselves and their true niches in pop — Barry with a singing style that is "him" and Paul, who wrote "Eloise," with a songwriting magic that is astounding all who work for

"We've swapped and changed arrangers, we've tried different styles. Now I think we have found the right thing," said Barry Ryan, over tea in the BBC canteen at Lime Grove where "Eloise" was getting its first TV exposure on "Top Of The Pops."

'Must happen'

also at "Top Of The Pops," then when his first solo single "Goodbye" was the featured New Release on the evening's show.

Then he was more apprehensive.

that faith.
"I liked 'Goodbye.' It was a nice song," said Barry. "Obviously I wasn't happy about it failing but if this one wasn't to be a hit I would be really disappointed.
"I have always been a frustrated soul singer and this is the nearest I have come to it. Before, we never stuck in one style. All our records have been totally different but now I shall continue in this style because I think at last I have found the right thing."

It is typical of Barry that he should have spent the best part of

It was a few days before the single broke open in the Charts.
"I know it will happen," said
Barry, "I have taken it for granted
this time."

Last time I saw Barry it was

Then he was more apprehensive. This time there was no thought of failure in his mind — and it was a strength drawn not from over confidence but from a conviction that here, at last, he had hit the right track. And, of course, subsequent events have justified that faith.

"I liked 'Goodhye' It was a

and extolling the of his songwriting ability.

Init happier than when he borrowed my NME and read a comment in the Alley Cat's Tail-pieces column to the effect that Paul Ryan had a potentially brilliant songwriting future. "That's great, that's really great," said Barry. "Wait 'til I ow him that.

Everyone was so worried about the control of the said Barry and the control of the

By NICK LOGAN

what Paul would do after the split. Now he is really writing some great stuff and whatever happens we are

What then did he feel the reaction would be to the fact that he had twice filled the Top Of The Pops New Release spot, even though his first effort was a flop? "Let's put it this way," he replied "If you have a kid you want to give it every opportunity you can. The only thing you can do is take what's offered.
"Do you think the guy who is

"Do you think the guy who is knocking you wouldn't take the opportunity if he had it. Besides Colin (Colin Charman, producer) likes the record. But I don't give a damn about knockers now. a damn about knockers now. "You should do what you think is right and if they don't like it

Barry and Paul are altogether much happier now and it is significant that after a period living apart, after the split, they have just moved into a new flat to-

Shown to Paul

There was a call requesting Barry's presence in the studio but on the way he called into his dressing room to show Paul his mention from the Alley Cat. When I could rescue my paper from others who wanted to look, we made our way down to the studio. My NME passed first to Joe Cocker, who was amused by his Tail-piece remarks, and thence to Muff Winwood, who was with

Joe Remembering other occasions when I had lost NMEs in these surroundings, I hung round till it was safely back in my hands. But alas, up came a third mem-ber of the Cocker entourage who whisked it out of my hands and whisked it out of my hands and rushed off never to be seen again. Moral: Take either none or more than two copies of the NME if you visit "Top Of The Pops" on a Thursday.

Moral 2 (for Paul and Barry): All the publicity and money in the world won't get you a hit record A good sone like "Floise". N=W(o) the charts



LOCOMOTIVE (I to r) MICK HINCKS, MIKE TAYLOR BOB LAMB, BILL MADGE and NORMAN HAINES.

Locomotive's coloured sound

THE picture accompanying this article will surprise many, for most people, having heard "Rudi's In Love," have the impression that the Locomotive are a coloured group. In fact they are very white and come from Birmingham.

The talented Tony Hall, who is promoting the disc which makes its NME chart debut at No. 28 this week, says: "This record is absolutely untypical of their sound. They call themselves a progressive music band. On stage, they play things like Electric Flag numbers, that's their bag."

The five-piece outfit was formed three years ago, but the personnel has completely changed. The manager of the Locomotive, Joe Simpson, used to be the leader, playing trumpet himself.

The group writes most of its own material and their stage act comprises a third of their own songs.

The sum of the leader is the six-foot tall drummer, Bill Madge (21), the tenor saxist who is a former clerk, Mike Hincks (20) the bass guitarist who likes driving, and Mike Taylor (21) the trumpeter who is rebuilding a canal barge.

And get shock when **BOY** fans kiss them!

came on all the dates with us, admitted they could have played five shows a day and filled, specially in Haifa, the Northern port, where some 2,000 were inside the cinema (capacity 1,500!!!) and 15,000 were outside being controlled by some 100 police so that we could get out after the show (and even then the coach driver panicked and we had a hairraising five minutes, with headlights flashing and horn blowing, tearing up a one-way street — the wrong way! with a mob of male fans racing after us on foot.)

THE Tremeloes started their sixth year of starring operations by making pop history. Along with the Marmalade, they were the first British pop group ever to tour

in Israel. The Beatles were banned a few years ago by that Government and the ban

has just been lifted. The Shadows did appear before the six-day war of 1967, but as a

On sale, Friday, week ending November 2, 1968

" musical ensemble.

I went with the groups to report this historic opening up of a fertile new area of operations for British pop groups.

Walsh and publicist Brian Long-ley both said: "Thank goodness

believed us when we told them

the fantastic things that are happening here."
I travelled to four shows in four

nights and saw packed houses cheering madly for both groups. The Trems have had seven No. 1

hits in Israel and so are tops, adored by all. The Marmalade were

adored by all. The Marmalade were new to them, but like the Trems, are now national heroes with the thousands of youngsters who will have seen them before the end of their 12 day, 14 show stint. Already the Trems have been booked to go back next April for the Independence Day rally to

Very new Poor Zemach, who has presented many big stars (Nana Mouskouri only a week or so before) had never seen anything like it before and neither had Haifa. Suddenly the youth had a new excitement and Israeli youth life is very exciting to start with!

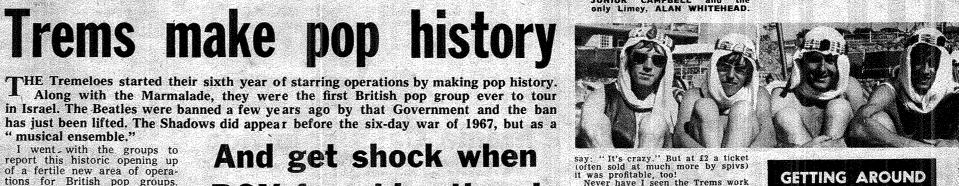
We did similar packers in Tel Aviv.

Beer-Sheba in the South, and in Jerusalem last Saturday pop won the accolade by playing at the magnificent, 2,500 seater concert hall, akin to the Festival Hall in London.

At the end the manager still couldn't believe it, He never thought it could happen; youngsters brought to a fever-pitch of excitement by the Trems, giving everything to a raving audience, after the Marmalade had broken the ice, with lead singer Dean Ford shattering every rule by charging up the aisle, followed by fans and some of the 100 police, round the back and down another aisle onto the stage!

The new-found excitment of pounding pop group music really got them going in this mountain town on the borders of hostile Jordan.

Yet no damage was done to the magnificent hall and once again the amazed (and often worried) Zemach broke into a momentary smile to



say: "It's crazy," But at £2 a ticket (often sold at much more by spivs) it was profitable, too!

Never have I seen the Trems work so well as at Jerusalem. Every hit (including their current No. 1 there, "I Gonna Try," not released in Britain) was greeted with shouts and cheers, and the combined effect of ace guitarist Rick West burning up the chords; Alan Blakely tearing about playing guitar, organ and tambourine almost at once; Chip Hawkes flashing the big smile, the high voice and the deep bass; and that debonair singling drummer Dave Munden wooing the skins; really brought a pandemondium of delight to the young Israelis.

And the Marmalade got almost as big a hand for their first-half, power driving numbers like "Wait For Me Mary-Anne," "Mr. Businessman," "Lovin Things," "Mony Mony," "Hey Joe " and a load of others.

Both groups did Tamla songs with great success and I shouldn't be surprised if Zemach will try to get T.M. artists to Israel, along with groups similar to the Trems, like the Hollies, Herman's Hermits, Dave Clark Flve — who play tuneful pop.

But I have to warn the groups going there of one thing that shocked the Trems and Marms rigid.

BETTING AROUND ISRAEL WITH NME'S ANDY GRAY

Leaving the airport they were pounced on, kissed, cuddled and told "We love you, we love you "before making it through to the coach — BUT BY BOYS, NOT GIRLS:

"Blimey, that was a boy kissing me," yelled confused Alan, and Chip added: "Me too, and pne tried to pull out some of my hair." Scottish Junior (Wullie) Campbell reported: "A bloke scratched my face and said he loved me, and then whipped my fags," he said, in amazement. It had been a strange contrast to a few minutes before in the BOAC VC10, as we dropped down into Tel Aviv airport. One of many Jewish Rabbis on board stood up and gave us a violin recital playing with great feeling and skill. As the Trem's

burly, ever-helpful guardian-road manager Roy (Albert) Farrant said:
"I've heard of 'Fiddler On The Roof,' but this is ridiculous!"

The first show was difficult for the Trems, too, because of the boy-adoration. After it, Alan Blakley told me: "It was about 90 per cent, boys out front and they kept throwing kisses to me and chucking up gifts, just like the birds do back home. I didn't quite know what to do back to them. To the birds we blow kisses, but I couldn't do that, could I? So I kept smiling."

Other shows however, had a more mixed audience and all the lads were high in praise of the lovely Israeli girls, most of them with such erected, elegant bearing due to the fact that they have to go in the Army for spells each year and if that is why they are so attractive, I say we should have girl-square-bashing introduced here!

Israel is a compact, sunny land, so the boys lived in a luxury Sharon hotel, on Herzlia Beach, amid the lush homes of ambassadors and tycoons some 20 minutes from Tel Aviv. There they enjoyed the heated sail water swimming pool, the table tennis and other sports most of the day (the Press, radio and TV boys (Continued on page 10)

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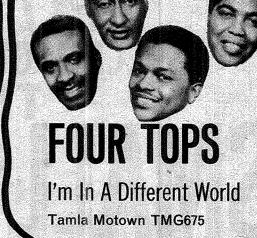
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* JOE COCKER WILL NOT BE APPEARING ON THESE DATES.

SEE LOCAL PRESS FOR DETAILS

TICKETS ON SALE AT APPROPRIATE THEATRES AND FOR THE ROUNDHOUSE AT USUAL AGENCIES AND FROM MIDDLE EARTH

Monkee arrested

in New York last Thursday in time to see the sad remainder of what was scheduled to be her welcome party!

Through no fault of her own, but namely the recent problems at Kennedy Air-



Mama Cass solo flop

A LL eyes were on mama cass two weeks ago when she made her much-awaited debut solo appearance in the Circus Maximus room at Caesar's Palace in Las Vegas. Suffering from ton-sillitis, Cass delivered her opening night show and the following day was admitted to a Los Angeles hospital, unable to complete her three-week engagement. Jose Feliciano was rushed in to fill

Hills. The charge:

at's happening in Vietnat he's still proud to be a erican and wasn't afraid to udcast the fact by weara shirt made from the nal flag. And then what ens, but he gets busted. It their flag and spread patriotism on every from amplifiers to teach

ere's the story: While in Australia, Mike was



party, finally got into the pretty Cottage Room at the 9.30 the same night, along with Peter Brown from Apple and sister Carol. air and only a four day trip to New York, Mary did get since "Those Were The Days" hit the top of the charts in one magazine, and the number 2 slot in two others, which meant that her now give it the extra kick it

needs to top a million.

So far, according to Capitol, this is Mary's only scheduled trip, but I strongly suspect it won't be long be-fore she comes here again to captivate America in the same

Screams are



TANDING on stage in front of hundreds of fans nightly gives Steve Ellis quite a thrill and he admits that he likes the girls to scream at him. But if he is recognised in the street, he often be

comes embarrassed. Steve couldn't explain why when we met for morning coffee the other day, but he

seemed quite genuine about the People go to the shows to have fun and I like to leap about and make them scream," Steve said. "The girls come to see us and

groups, that the music was the important thing and that the fans should be quiet and listen.

"Yeah, we do take the music seriously, but if they want to scream, why stop them?" Steve replied. "I think the group has improved musically a lot since we started.

"I don't know if you know, but I am the leader of the group and I often tell them at rehearsal to play something better than they're doing. "People come to see us, not to

says LOVE AFFAIR'S STEVE better of us.

"This is quite a good period for us, nobody's slagged us off recently!"

"Now we want to get away from the sound that we're identified with There."

"The girls come to see us and want to hear a good beat and scream. It's a great feeling standing up there with all the girls screaming at you."

Didn't the Love Affair feel, I wondered, like so many other groups, that the music was the important thing and that the fans should be quiet and listen.

"It got boring," Steve pointed out. "You arrive early, then sit around for hours, go on and do twenty minutes, then come off and twenty minutes, then come off and

hang about again.
"We didn't have anybody really to have a laugh with. We got the names as the bad boys of the tour — stink bombs and all that — and that was that. We didn't talk to Scott Walker and he didn't talk to

"I wish he could be more of a normal bloke, he doesn't need all this moody bit." We talked next about the Love People come to see us, not to see if we play well, but to see if we can play. They go and see the Who and they know Pete Townshend's a good guitarist. They see him, then come away saying 'He We talked next about the Love Affair's recording plans, and particularly, about what Morgan Fisher told me a couple of weeks ago. This was that the group plan to change their recording scene.

identified with. There was a song we were going to do as the next single, it's a kind of pub song but in the end we put it on the LP. "We'll probably do the next two or three the same as before then make the change," he revealed. "If we had put the other one out and it had flopped, people wouldn't have thought of it as our first flop, they'd have said 'Oh, that's their fourth record' and we would have

to start all over again."

Back, for some inexplicable reason, on the subject of tours, Steve said: "I'd like to do a tour with the Who and the Small Faces. That'd suit us down to the ground. "There was a song we were

going to do as a single, but it sounded too much like the Faces. I was singing in Cockney and then suppose people would have said I was copying Steve Marriott and that would have started all the that would have slagging off again."

RICHARD GREEN

New to the Charts by RICHARD GREEN

Simone and Soul -first 'Hair' hit

On sale, Friday, week ending November 2, 1968

Simone there in the NME Chart for the first time, scoring at last with her new single "Ain't Got No — I Got Life"...
the first hit. incidentally, from the musical "Hair."
Nina is no beauty, but the music
that bubbles from inside her is a in her broken voice can often so

each other than any of your average "soul singers" trading under the same name. She sings of



a shiver along the stiffest spine.
Until now, Nina's biggest claim to fame in the purely pop world was that she recorded the originals of the Animals' "Don't Let Me Be Misunderstood" and Alan Price's "I Put A Spell On You." But she has a massive following in the pop world, and her recent London Weekend TV special had an audience packed with half the faces in the business.

She is 35 and was born in Tyron, North California as one of eight children all musically in-clined. As a contralto herself, she was greatly impressed by the work of Marian Anderson, and by the time she reached high school she

training (including two years a New York's Juilliard School o

blues must certainly have plenty to

MALCOLM ROBERTS: from opera to the charts

A former bouncer in a strip club (of all places) makes his NME chart debut this week with a song that is as charming as the clubs are raw. The song is "May I Have The Next Dream With You" and the singer is Malcom Roberts.

A 23-year-old blond Mancunian, Malcolm began singnig professionally when he was 16 but he had toined the Manchester Operatic Society.

At school, he used to compete with another boy every morning to see who could sing hymns the loudest and he gained a reputation as a wag by always cracking jokes. He became a member of Manchester's Amateur Theatrical Society to improve his acting and later secured parts in "Coronation Street," "Maggie May" and "West Side Story," Malcolm studied the trumpet and cornet for five years, favouring the appeal of jazz veteran Dizzy Gillespie, and still has the odd blow today. Back to acting, and Malcolm appeared in "Henry V" and "Julius Caesar" with the National Youth Theatre, scoring heavily in both. This led to the "Coronation Street" appearances and more acting but

Six-footer Malcolm is also interested in songwriting and his talent in this direction was demonstrated when Paul Jones recorded "Thinkin" Ain't For Me," which Malcolm penned, He is currently writing a musical called "Up On The Hill" and co-wrote the "B" side of "May



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I'VE NEVER BEEN 100 PER CENT

get to know the person he is interviewing, and vice versa. He is against the kind of interviews that were a feature of the Bee Gees earlier days, and to some extent still are, where the group is installed in their manager's flat or office and reporters line up for their "fifteen minutes with the boys."

So this was the Vince Melouney interview I conducted on a dustbin-I'm not proud. Two builders were also in attendance, when I called round to Vince's Belgravia mews house, situated just round the corner from Brian Epstein's old place.

Brian Epstein's old place
In the upstairs living room,
Vince's wife Diane sat watching
the dripping of water from a hole
in the ceiling into a bowl strategically placed on the floor.
As there is a delightful little pub
at the other end of the mews, we
adjourned there, escaping from a
crowded and stuffy interior to sit
in the sun outside, with me on
dustbin!

Vince, whose dedication to his music has been mistaken for moodiness, and Colin, whose reticence at interviews has been mis-taken for shyness, have always been the shadowy Bee Gees, find-ing common links in their musical ideals and nationality against the brotherly closeness of the Gibbs.

Sincere

"I have never really felt 100 per cent a Bee Gee," said Vince, who is as honest as he is sincere. "Because the talent that I have doesn't come up to the standard of the Gibb brothers' talent and I don't think I am additions." don't think I am adding as much as they are. Within the context of what

within the context of what they are playing I realise that my ideas don't augment their ideas." Would it be a sad moment for him if, as Barry has said is pos-sible, the Bee Gees were to cease to exist as a group after two years? It is then, says Barry, that there will be another re-think on the group's future. "I would be unhappy that we might lose our friendship," said Vince. "But I think musically we

would be happier because in two years we would have had two years more knowledge and I am sure we would be terribly frus-

"I would say that if I had not joined the Bee Gees I would not have had the ideas that I have now. I have been very strongly

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Talking to NICK LOGAN

influenced by the Gibb brothers' compositions and very strongly influenced by Robert Stigwood through his ideas and the way he goes about dealing with situations.

"That is why I am not scared about how it may be. Over the past eight or nine years I have had a hell of a lot of letdowns and I have earned a hell of a lot of letdowns and I have earned a hell of a lot of letdowns and I wines scurrent interest and one

down as a musician.
"We've had happy times, We've

had a lot of great times together and those I will remember in times to come. There have also been a

lot of bad times, but owing to the way life takes you, you cannot ex-pect to be knocked out with what

Parcolan

The situation is preposterous—groundless, squalld, political allegations being made against an allunsuspecting singer. What irrelevance, maliciousness, stupidity and irresponsibility!

PATRICIA WENT (Leamington Spa): Regarding Howard Newcomb's (Casuals) statements to Alan Smith, I must write in defence of

money.

Progress

Vince's current interest, and one of which he talks with tremendous and infectious enthusiasm, is in a new young group called Ashton, Gardner and Dyke, named after "But I learned one thing in Australia, and I have always had this thing, that if I was in a group that didn't seem to be progressing I always left it even if they were earning big money. Because I would feel I was letting myself down as a misician

their surnames.
Tony Ashton and Roy Dyke were once with Remo Four and Kim Gardner is from Creation. All have been in the business seven or eight years, but they have been together for only a matter of

Produces

"Tony came to one of the Bee Gees sessions," said Vince. "I had already decided that I would go into production. We got talking is happening all the time.

"But the greatest thing for me in the Bee Gees has been the influence of the Gibb brothers on me and the travelling we have of time and I was very, very ex-

cross between jazz and blues, turning more to the jazz side. It is the kind of thing Vince himself would like to get involved in if, in the future, a Bee Gees breakup does come about.
"They have an individual thing

happening for them," he continued. "And because they are technically brilliant musicians, done over the past few years. cited." they can overcome the blatantly "The places we have been have Vince describes their ideas as a commercial obvious and they are

AZOTURIO TUS

their music had a hell of a lot of "This is what I am interested in because the harder you work

playing commercial music but with a brilliant feel and the use of a lot of unconventional styling.

"Personally I dig any music. Anything where a lot of thought has gone into it. Doesn't have to be jazz or blues or anything. And

the better a musician you become. But they have so much in this group. Not only brilliant musicians, they have a lot of character.

He says: "I dearly believe that for people to buy records you don't have to record blatantly commercial music. It all depends now melodious the melody is, what is happening in the background. The rhythm should augment the vocal and the vocal should aug-

ment the rhythm. "You can get so many beautiful things happening and it is still commercial. I think Arthur Brown is trying to do that. But a lot of groups that are making it, like the Doors and Jefferson Airplane, have gone out with weird ideas that haven't quite come off."

VINCE MELOUNEY — "The talent I have doesn't come up to the standard of the Gibb brothers."

by other groups and they lose their character, but these boys were separate from the usual group

Whatever his personal future, Vince will always be involved in

music, and his ideal is to perform at the Philharmonic Hall at the Lincoln Centre because no pop group has come up to a high enough standard to play there before. "To play there I would be the beniest grue in the world."

the happiest guy in the world.'

Influence

Like Colin, Vince is currently feeling the influence of the Band through their album "Music From The Big Pink." He says: "I am ced to the extent that I co see what they are doing and I respect that I've let their ideas influence me but I haven't used them; I've let their ideas augment

And he said suddenly: "I have just found out in the last few months that there are so many beautiful things in this world that I could never see before. I've learnt so much about people that I want to go on learning a lot more."

The guitarist who has passed through more groups than he can remember in search of his musical they have a lot of character. ideal will succeed because, more than anything, he has the will to.

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(for one week from the 3rd).

MATT MONRO: Wakefield Theatre
Club (for one week from the 3rd).

JOHNNIE RAY: Ollerton Bevercotes

Olivia (for one week from the 3rd).

Edited by TONY BROMLEY

show at Coventry. I'm sure the Love Affair and Scott would disagree with Howard Newcomb—they were both given a very good reception and put on a great act.

Unfortunately the Casuals have no personality or stage presentation
— so they did not get the response
from the audience they expected!

LYNDA CLARK (Leamington Spa):
About the Scott Walker show in
Coventry. What on earth does
Howard Newcomb mean when
he says, "The audience was lousy
..."? For once, people go to see a
show and they sit back to enjoy
the music, instead of drowning the
artiste(s) with screams and general hysterics. What thanks do they
get? ". Dead, Like stuffed
dummies."
Perhaps, although they would never

dummies."

Perhaps, although they would never admit it, the Casuals were scared! Yes, frightened that people may hear what they actually play and sing. Rubbish usually, and when live — FLAT!

Kindly tell Howard not to hurt his fans — surely they are important. After all they were only trying to appreciate instead of ruin the music of their idols.

WHO'S WHERE

ONE-NIGHTERS JOHNNY CASH: Glasgow Odeon (1), Walthamstow Granada (2), Bir-Waithamstow Granada (2), Birmingham Empire (3),

MOVE: Kings College London (1),
Leicester University (2),
TOM JONES: Manchester Odeon (1),
Birmingham Odeon (2&3),
DEE DEE WARWICK: Liverpool
Dino's (1), Nottingham Boat (2),
Purley Orchid (4),
INCREDIBLE STRING BAND: Brighton Dome (1), Royal Albert Hall
(2)

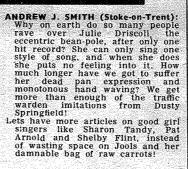
JOHNNY MATHIS: Royal Festival Hall (2), Coventry Theatre (3).

SHOW STOPPERS: Tottenham Royal (1), West Bromwich Adelphi (2), Leeds Spinning Disc (3), Barrow Club (4).

DUBLINERS: Liverpool Philharmonic Hall (1), Birmingham Town Hall (2), Croydon Fairfield Hall (3), Portsmouth Guildhall (4), Bristol Colston Hall (5).

Portsmouth Guildhall (4), Bristol Colston Hall (5). ARTHUR BROWN, WHO, JOE COCKER: Walthamstow Granada

week).
LEAPY LEE: Stockton Tito's (for one



JANE and SUSAN (Cardiff): Who do Ann Mullineye and Jane Rent think they are? (FYTU sept 21st). Who gave them the right to criticise the very talented Doors? They must both be thick to be able to sit down and knock this fabulous group. The Doors have MANY fans in Britain, and the quicker those two silly important MANY fans in Britain, and the quicker those two silly, ignorant little girls realise that the better! The Doors got to No. 1 in America with "Light My Fire" and "Hello I Love You," but, of course, they already know about that, don't they! If it's their worthless opinion that "It's an insult to British intelligence to be offered such drivel!" then they can keep it!

MIKE McEWAN (Forfar, Angus):
I'm thoroughly sickened with
Stuart Henry on Sunday mornings!
As a Scot I feel that he gives us a
terrible image, with his chronic
phony accent and self admiration.
As for his sentimental slushy lost
persons ad who does he think he persons ad, who does he think h is — Godfrey Winn?

> QUO (ICE IN THE SUN) rLUS WORLD **OF OZ**

> > D.J. . TOP DISCS

DANCING EVERY SATURDAY

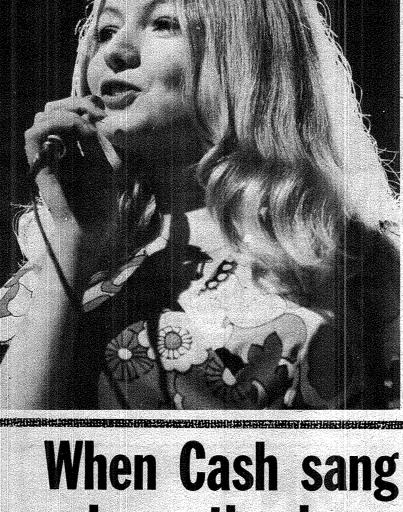
7.30-11.15 p.m 7/6 ADMISSION

SATURDAY, NOVEMBER 2nd, at 7.30 p.m. TUE INCOENIDIE I TE INCKEDIBLE TICKETS 25/-, 20/-, 15/-, 10/6, 7/6, 3/6 FROM ROYAL ALBERT HALL AND ALL AGENTS

ONLY 5/- DOWN for 4 LPs (Balance 8/- weekly). The 4 L.P.s, fresh from the makers, are posted to you, any where in Gt. Britain. Just send 5/- P.O. with a list of L.P.s and S.A.E for receipt

PRINT home address, christian names, surname (Mr/Mrs/Miss), and your age. Ove 17 accepted. County Court debtors' addresses not accepted. Any popular L.P. 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. A8L), 42-44 GT. CAMBRIDGE RD., LONDON, N.17



JETHRO TO TOUR HERE

A RATHER smashing deal has been negotiated in this country for Jethro Tull, who, it is reported, received a total of \$200,000 for signing with Reprise, all set to release their first album in January, though it's part sure ary, though it's not sure whether it will be their cur-rent British LP, "This Was." The four-man group make its first tour here January, and needless to will make a strong bid for the Also due in in January are Fleetwood Mac, whose future releases here will come out on the Blue Horizon label, due to the completion of recent negotiations with Epic.

Ballard twins

LORENCE Ballard, former member of the Supremes, who quit to go solo some time ago, has given birth to twins. Both girls, they were premature but everything's groovy. Florence now recording for ABC Records, is married to Thomas Chapman, a former member of Berry Gordy's Motown staff who now acts as her manager. She'll start work again by the end of the year.

Can't let a week go by without reporting on the progress of the Jeff Beck, and Ten Years After tours. it seems that every time one of the groups plays a date, the other one

record!
Thus, Philadelphia last
weekend, turned out to be a
groove when both groups hit
the Electric Factory at the
same time. That was called

When Cash sang looking down the barrel of a

THE most captive audience Johnny Cash has ever had was a few months ago when he and his show visited Folsom Prison and performed for the inmates. The programme was recorded and the resultant LP is a big hit in the album chart.

Talking about the event at his London hotel Johnny said: " All the prisoners were in the yard for the show except for five hundred tough nuts who are permanently in their cell. The response was so great that we asked if we could do another show and record it and they said 'any time.'

"I mentioned the idea two or three times six years ago and a date was set but later we dropped it. It would be a problem to do a show like that except that a preacher friend of mine — and 1 do have a friend who's a preacher - gives sermons every twelfth Sunday at the prison and I had also done a show at San Quentir

Old friend

'We had never had a reaction from an audience like we had from those men. When I did 'Cocain Blues,' they went wild. It was part of their life. I was singing about

Sitting in the room with Johnny, his lovely wife, June Carter, and I was Carl Perkins who is a member of Johnny's travelling show. "It was a different feeling to

stand there and play to those guys," he recalled. "They don't get much of that sort of thing. It was the first time we had sung and looked down the barrel of a snubnosed shotgun! Carl's new record, "Restless," was "In fact, the guards were very good and Carl spoke a little

walking around making sure the about it.
guys hollered when they had to." "This "This is the first time since Sun June told me that her ancestors had come from Addington, which is just outside Croydon, and that she wanted to go and look at the

is just outside Croydon, and that she wanted to go and look at the place, then she told Johnny to talk songs, putting some of the greats about his latest waxings. The couple have a nice relation-ship where they always appear to which really is quite pleasant,

getting at one another and came into force again as June said:
"On our last tour, the rockers quite happy. * came to see Carl, he was their man, but they liked John and went



Cash In The Holy Land' which we did in Israel," Johnny said. "I

took the tape recorder everywhere

with me and recorded the sounds of places like the market place in

Nazareth and the Wailing Wall in Jerusalem. At Mount Tabor, where

we were talking about Moses, I wrote a song called 'Ten Com-mandments. It has a 3D cover

showing the church where the sermon on the mount was deliv-

June mentioned the fact that

ered."

who also reviews the show for him . . . and I guess they felt

By RICHARD

(भागवार)

sorry for me and treated me well."

And then, the trio had to leave for the opening night of their tour in Manchester which I couldn't attend, but on Sunday at the London Palladium, Johnny really

wowed 'em.

He took over the second half He took over the second half and, as we expected, delivered a succession of his best-known songs, plus a few new ones. "I-Walk The Line," "Five Feet High And Rising' and "Ring Of Fire" were marvellous, then Johnny did "Fulsome Prison Blues" and "Cocain Blues" from the LP—and the fans went wild.

There were rockers mixing with

There were rockers mixing with country and western fans and smart-suited people, all enjoying the show and not displaying any

Appreciative

Johnny was well on form, backed by the Tennessee Three, and playing guitar himself. June joined him for "Jackson" which for Nancy Sinatra and Lee Hazelwood.

June had been on earlier with the Carter Family — her mother and two sisters — and sung songs which are best known in America They are a very good quartet and the full house showed its appreciation in no mean way.

Carl Perkins, with his peculiar habit of shrugging and doing a walking movement without even shifting from the spot, caused a near-riot from the more demonstrative section of the house with "Blue Suede Shoes," "I Got A Woman" and "Matchbox," a trio of songs guaranteed to excite.

Making their British debut, the Statler Brothers, a four-piece group, performed their hit "Flowers On The Wall," plus the spiritual "Great Thou Are' and "This Old House" and got a good feeling going. A word, too, for the Tennessee Three who backed the entire show and were real stalentire show and were real stal-

AN EXTRA

That's on the LP menu from RCA this month. What singlemindedness our great songwriters and artists seem to have!



Take the ever-smooth and swinging PETER NERO, for instance. His latest album is "PETER NERO PLAYS LOVE IS BLUE AND TEN OTHER GREAT SONGS" (S)SF7962 (M)RD7962. The title just about tells you everything really. Listening to that distinctive Nero sound will tell you the rest.

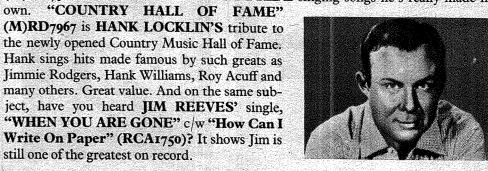
Another smoothie par excellence is HARRY BELAFONTE. His contribution to the RCA love-in is "BELAFONTE SINGS OF LOVE" (S)SF7963 (M)RD7963. That beautiful Belafonte voice is backed by some of the most exciting arrangements on disc at the moment, in such 'classics' as 'By the time I get to Phoenix'. Well worth a



The golden tenor of the Black & White Minstrels. JOHN BOULTER, sings "THE WORLD'S GREAT LOVE SONGS" (S)SF7968 (M)RD7968. This is a heart-warming collection of some of the truly unforgettable ballads, old and new. Think forward to Christmas, Mum will love this one.

Another unforgettable collection is AL HIRT's "UNFORGETTABLE" (S)SF7961 (M)RD7961. Al's highly individual trumpet sound is featured in eleven numbers—all of them million-sellers. Taking a slight rest from the love-stakes, there are two exceptional Country and West albums out this month. "MAKE MINE COUNTRY" (M)RD7966 is an album of CHARLEY PRIDE singing songs he's really made his

(M)RD7967 is HANK LOCKLIN'S tribute to the newly opened Country Music Hall of Fame. Hank sings hits made famous by such greats as Jimmie Rodgers, Hank Williams, Roy Acuff and many others. Great value. And on the same subject, have you heard JIM REEVES' single, "WHEN YOU ARE GONE" c/w "How Can I Write On Paper" (RCA1750)? It shows Jim is still one of the greatest on record.



The sensational show 'Hair' is rocking London right now, and if you've seen the show, or excerpts from it on TV, you'll know just how terrific the music is. You can get the ORIGINAL BROADWAY CAST RECORDING of "HAIR" (S)SF7959 (M)RD7959 in record stores now. And, if your budget's not quite up to an album this week, that fabulous artiste NINA SIMONE has recorded one of the show's liveliest numbers—"AIN'T GOT NO-I GOT LIFE" c/w "You Gotta Do" (RCA1743) You gotta hear it!

TOP STREETS REVIEWED BY DEREK JOERSON



PRETTY THINGS:
Private: Sorrow (Columbia).

This is a track from the Pretty Things' forthcoming album, which traces the life cycle of a man. Written by the group, it has a fascinating lyric — soloed with startling echo chanting.

The guitar work behind the vocal is extremely impressive, and nagging in its continual repetition of the same riff phrase. Gets a bit weird towards the end with the sound of marching feet accompanying the reading of a roll of honour — and that's no doubt because it has been taken out of the context of the LP. Interesting and thought-provoking, but maybe a shade too way-out.

wilson Pickett:

I Found A True Love (Atlantic).

Although the song itself isn't as memorable as such Wilson Pickett classics as "In The Midnight Hour." the shortcomings of the material can readily be overlooked. Because this is an electrifying, almost pulverlsing, disc.

Hares along at a frantic pace, with a supercharged beat and socking brass — and above all, there's Wilson blowing his top in one of the most galvanising r-and-b vocals I've heard for ages.

He shouts, urges, beseeches, screams—and sometimes even sings! And the overall effect is sheer dynamite. Having said that, I must add that it's not everyone's cup of tea, so hear it before you buy.

FOUR TOPS TAKE

FOUR TOPS: *I'm In A Different World (Tamla Motown). THIS year, the Four Tops have taken over from the Su-

premes as Tamla's most successful attraction. And it's significant that, although the label has been experiencing something of a recess, the Tops' discs have never failed to make a favourable impression.

I see no reason why this should be an exception, as it's typical of their fervent, compelling style.

It's an up-beat number, with the leader's hoarse bluesy tones soaring above the chanting of the other boys. The backing is punchy—noteworthy for the familiar heavy beat, biting brass and a magnificently scored string section

Indeed, such is the fire and vibrancy that the Tops inject into their performance, that the whole disc seems to come alive Material-wise, the group has recorded better—but it's still fairly catchy.

EDDIE FLOYD:

EDDIE FLOYD:

I've Never Found A Girl (Stax).
Despite many attempts, Eddie
Floyd has not been able to followup his Chart debut with "Knock
On Wood" — and I shall be very
surprised if he does so with this
latest offering.

It's a rhythmic ballad, slight under
medium pace, in which Eddie's soulful styling is backed by strings,
muted brass, background chanting
and an unobtrusive plod beat.

It's one of those discs that ex-It's one of those discs that exudes the so-called "coloured feel" in abundance — but, while I have nothing but praise for the performance, I'm afraid the material is extremely weak

* TIPPED FOR CHARTS † CHART POSSIBLE

HAPPENINGS:

†Crazy Rhythm (B.T. Puppy).

For the past year or so, the Happenings have been specialising in updating evergreens from the past, and this is their latest effort. I suppose everyone knows "Crazy Rhythm" — but you've certainly never before heard it performed like this, that's for sure

It's been infused with a sparkling West Coast sound, laced with falset-tos and counter-harmonies plus a snappy shuffle beat. And the scat vocal chorus at the start and finish has a very close affinity to bubblegum music.

This is a highly commercial and very catchy disc — ideal for discotheques, and equally suitable for enjoying in the privacy of your own home. If Radio I latches on to it, as I suspect it will, the Happening could have a hit



On sale, Friday, week ending November 2, 1968

Vehement Lulu

LULU: * I'm A Tiger (Columbia).

WRITTEN by Marty Wilde and Ronnie Scott, who are currently enjoying considerable hit parade success, this is right up Lulu's street. As the title implies, it's a song that calls for a vehement attacking approach — and nobody is more adept than the Scottish lass at turning on the dynamism. It's a bright mid-tempo number, with a bouncy beat, brass

and a chanting group as a fitting backing to the soloist's radiant and magnetic personality. The lyric is extremely repetitive, with the title phrase repeated over and over which, of course, means that it registers quickly.

But with all due respect to the composers, I don't regard it as a particularly outstanding song — certainly not as good as Lulu's last two, "Me The Peaceful Heart" and "Boy." But the sparkling performance, coupled with her immense popularity, will doubtless carry it.

EASY GOING KING OTIS

OTIS REDDING: *Champagne And Wine (Atlantic).

T IS ironic that Otis Redding's popularity should have doubled since his tragic death. Or perhaps I should say that public awareness of his talent has increased twofold. So it is fortunate that Atlantic still has a stockpile of his recordings upon which to draw.

This is Otis in relaxed, easygoing style — in complete contrast from the uninhibited rand-b raving at which he was equally adept. In many respects the tempo and the casual goodnatured treatment are similar to "Dock Of The Bay" — and even the melody is vaguely reminiscent from time to time but the material is not nearly

as strong. All the same, bearing in mine the cult which has grown around the name of Redding, I think it highly probable that this will find its way into the Chart — even though it's far from being the best track he ever recorded.

STAX PICKINGS

tributes a snappy soul treatment of "Where Do I Go" —
which, like Nina Simone's new
hit single, comes from the
musical "Hair." That immensely popular instrumental
unit Booker T and the M.G.s
offer "Soul Limbo," a record
which should set all the discotheques jumping from Land's
End to John O'Groats. And
there's a delicious soul ballad
titled "Private Number" with
a slow but solid beat, featuring
the combined talents of Judy
Clay and William Bell.

DEE DEE WARWICK:

~~~~~~

DEE DEE WARWICK:
I'll Be Better Off (Mercury).

Dee Dee Warwick is blessed with many of the qualities of her sister Dionne — though she lacks the warmth and intimacy that makes it sound as though she is singing to you alone. All the same, she makes a commendable job of this powerful beat-ballad. ful beat-ballad.

It's a soulful expressive styling encased in a rich scoring of strings, brass and chanting group Don't think the song really does her justice — but remember that she's in Britain right now to promote it. ful beat-ballad.

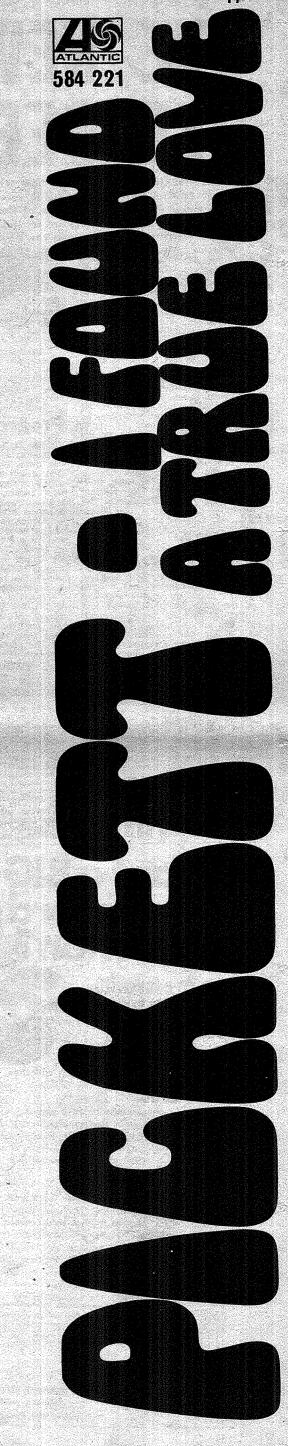
HARSH REALITY:
†Tobacco Ash Sunday (Philips).

A new British group with a gutsy blues sound. This is a slow r-and-b number, powerfully and intensely handled by the soloist, with a solid backing of sighing, organ and drums. They say comparisons are odious, but I couldn't help thinking of Procol Harum as I listened to this—I suppose it's because the singer is rather like Gary Brooker, and the organ sound is reminiscent of "Whiter Shade" Anyhow, this is a disc with considerable impact, and it could spring a surprise.

wayne newton:
Tom and Country (MGM).
I'm always intrigued by Wayne
Newton, because his voice is so babyish and unaffected, On this disc, he
is obviously trying to do a Bobby
Goldsboro — it reflects the reminiscences on a past romance, and is
intimately related by Wayne.
There's a lilting rhythm, sweeping
strings and heavenly choir. The tune
is quite appealing, and Wayne handles
the lyric with just the right degree
of poignancy and wistfulness. Nice,
but not quite in the Goldsboro class







**Box Tops** 

I Met Her In Church (Bell).

SOMETHING of a change for the Box Tops. This has a slowly rolling beat. clanking plano and organ — with hand-claps and shouts of "hallelujah" emphasising the revivalist gospel flavour. Soloed by throaty-voiced Alex Chilton, with spirited chanting from the other boys.

Only thing I don't like about it is when, in the middle passage, it breaks tempo and slows almost to a halt. Otherwise, the bounce beat is infectious and the repetitive chorus is easy to sing along with.

Can't be wholly optimistic of its chances, bearing in mind all the other potential hits that are being issued in the big pre-Christmas rush — and the fact that it's an album track won't help to boost sales, either.

But, apart from the middle

### New Singles

Paul Revere & The Raiders Cinderella Sunshine



Never An Everyday Thing

### Singles - off and running

Tammy Jones Come Back My Love

The Marmalade Wait For Me Mary-Anne Cupid's Inspiration My World

58-3707
Sly & The Family Stone M'Lady DIRECTION The Pattersons I Don't Want To Be A Memory The United States Of America Garden Of Earthly Roly Daniels Love Is A Symphony

It's Happening All Over Again

For Leonard Cohen's Album

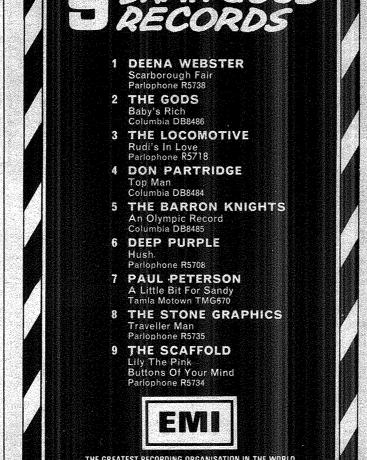
The Gun Race With The Devil

Anita Harris Le Blon

The Songs Of Leonard Cohen

(S) 63241

Bandwagon Breakin' Down The Walls Of Heartache CBS Records 28|30Theobalds Road LondonWC1



and a dramatic Prime Of Life. The organ is smooth and rich, thanks to Roy Phillips; Tab Martin's, bass rock steady without being too evident, Trevor Morias solid on drums. And Roy supplies a blues soul voice that marks him down for a first-class impersonator of the Negro sound.

Other titles: Coming Home Baby, On A Clear Day, Nobody Likes Me, I'm A Boy In Love, People, Still Of The Night, Just A Pretty Song, Lost Continent.

\*\*\*TOM SPRINGFIELD: SUN SONGS (Decca SKL 4967) We tend to forget that Tom Springfield was the lead singer in the famous Springfield trio. So why shouldn't he take time out from his distinguished composing career to quietly and intimately sing us a few Latin-tinged songs backed tastefully by a girl group and good orchestra? Tom has a pleasant voice and if it is not compelling it is interesting. He compelling, it is interesting. He would do well in cabaret of the small room, type and I found his sad and wistful mood rather fascinating. He sings in Spanish with great conviction Guantanamera and two of the best songs—Signars, Steinway and As Long As

Signora Steinway and As Long As There Is You—are his own com-positions. It's quite fun to make out all the foreign phrases in

PURE DIRT (Liberty LBS 83122)
This group comprises six Californians with a wide range of style and material. It's Raining





TOM SPRINGFIELD

20s flavour, Buy Me Some Rain shows pleasant folk harmonies, and the instrumental track Dismal Swamp is a good impression of Blue Grass music. It's a little difficult to categorise the Nitty Gritty Dirt Band since they display considerable talent for various music forms. Yet another style is evident in Call Again, which is pure pop. Also prevalent are the Nashville sound and other interesting mixtures. For those who like diversity, this is it.

it.
Other titles: Tide Of Love, Holding, You're Gonna Get It In
The End, Put A Bar In My Car,
Candy Man, Shadow Dream
Song, Song To Jutta, Teddy
Bears Picnic, Truly Right, I'll
Search The Sky.

HIS 13s 11d LP label has fou ■ good ones for you: TIJUANA CHRISTMAS (MFP 1266)

2267/8) is a double LP of Lewis Carroll's famous story, featur-ing Dirk Bogarde, Kenneth Con-nor, Tommy Cooper and many other stars. The two albums, recorded a few years ago, are priced at 27s 10d.

priced at 27s 10d. ROCK, ROCK, ROCK (MFP 1273) Group. Helley Berman (MFP 1269) i

versations and lets you in oh his side of them. On this 1965 recorded LP he does routines about air travel, morning after, flowers, department store, father

STUDIO 2 STEREO For collectors of these extremely well-produced and finely recorded albums there are four more Studio 2 Stereo discs from EMI's

Columbia label: MIKE SAMMES SINGERS WITH

ORCHESTRA (TWO 212) title this tuneful, swinging set "Love is A Happy Thing" and include Up Up And Away. Come Back To Me and Summertime.

NORRIE PARAMOR AND STRINGS: SOUL COAXING (TWO 207). Romantic sounding and lush music, using Michel Polnareff's noted ditty as a title tune, and adding eleven more top melodies.

BUE ACKER (TWO 230) makes clarinet magic of eight noted bluesy instrumentals like Royal Garden Blues. Mood Indigo and Festival Junction, aided by Stan Tracey's Big Brass.

JOE LOSS AND ORCHESTRA (TWO 224) go "Latin A La Loss," with a dozen driving cha, cha, tango, samba, pasa doble and Cuban beat numbers.

### TREMS,'LADE IN ISRAEL (Continued from page 3)

came out to them), and left each evening by coach for the dates, the longest being some 60 miles away (except for a free concert they were due to do on this Wednesday for the Israeli air force in the Sinai desert, to which they were being flown in jet fighter planes!) Because of the crowds, the ever-cautious Zemach had the boys in the theatre long before the show was due to start. Sometimes they see a film or have fun taking-off the Shadows (Junior Campbell as Hank, Graham Knights as John and Rick West as Bruce), doing the step-overs bit and all and sounding exactly like them! Or impersonator John Salter (Starlite booker) doing take-offs of various promoters he deals with in England

Now let's namedrop...

RICHARD HARRIS

The Yard Went On Forever

Stateside/Dunhill SS8001

### **MORE SINGLE REVIEWS**

Chewy Chewy (Buddah)

WY much closer to "bub-blegum music" than the title

of this disc, could you? This must be the first time composer has devoted an en-

chewing gum! To a large ex

tent, this is the continuin

story of "Yummy Yummy

and oft-repeated chorus, the word "chewy" replaces

ʻyummy.'' It's a happy-go-lucky dis

strong has had many singles re-leased since "What A Wonderful World," and on various labels, but none has aspired to the Charts— which seems to suggest that it was the song as opposed to Satchmo himself, that was primarily respon-sible for his No. 1 hit.

So theoretically, we have to look for another exceptionally strong song



NOCTURNES: Montage (Columbia). ROBERT HENRY HENSLEY: Montage (Polydor).

A song from the new film "How Sweet It Is" — and particularly Sweet it Is" — and particularly interesting in that it's a Jim Webb composition, and absolutely characceristic of his style. The lyric seems o ripple like a babbling brook — hen suddenly, it expands into a nassive crescendo.

changing semi-epic.

STEPPENWOLF

Magic Carpet Ride

Stateside/Dunhill SS8003

ANNOUNCING THE FIRST EDITION RELEASE ON THE

EM Stateside LABEL

SUNSHINE COMPANY: On A Beautiful Day (Liberty).

Ohio Express tribute to —

Reminded me a bit of Harpers Bizarre's "Feelin' Groovy" — it has the same jaunty gait and bluesbanishing effect. May not have the punch necessary for a hit, but I promise you I shall be playing it a lot.

I've got a feeling that Turquoise could emerge as one of our top groups, but I've got my doubts as to whether they will do so on the strength of this disc. It's earthy, raw, twangy, insidious — with the reverberating guitar sound, tambourine and harmonica suggesting the early Stones. tire lyric to the pleasures of

Even the lead singer's phrasing is a bit Jagger-ish — though I must admit that the Stones illusion fades when the other boys join in with harmonic support. Mid-tempo, compelling

LEMON TREE: It's So Nice To Come

DEAN MARTIN:
Not Enough Indians (Reprise)

If you feel like forty winks, put a Dean Martin disc on the turntable, and you'll have no trouble in dropping off! Actually, this is somewhat faster and liveler than most of his discs though Dipo still say, the vocal is gay and light-hearted.
All things considered, a re-cord that's guaranteed to get your party going with a swing because even if no-one dances to it, they'll certainly sing along with it. But the fact that it is too closely re-lated to "Yummy" could ham-per its chances in the hit par-ade.

along beat. Dean has a group sing-ing along with him, and the back-ing is completed by dancing strings and brass. Pleasant easy-on-the-ear

### \* Recommended \*

SHADROCKS: There Is (Jay Boy), A six-piece coloured group now resi-dent in this country. This is swing-ing commercialised r-and-b, genering commercialised rand-b, generating a sparkling effervescent atmosphere. Reminiscent of the Symbols. Spirited, blues chasing.

MAGICIANS: Painting On Wood (MCA). A strange disc, laden with changing tempos, weird effects, unusual instrumentation and a gripping lyric. But for all that, an extremely compelling routine—once you've heard it several times.

DAVE JUSTIN: Rachel (Polydor). Worthy of your attention, because it's composed by Raymond Froggatt — writer of 'Red Balloon'. This one is a more intense story.

THE GDM: Race With The Devil (CBS). A frenzied beat that'll leave you limp, strident fuzz guitar, shrieking brass in the background, and a berserk uninhibited vocal complete with demoniacal laughter. This one's a real sizzler! melody content and la-la choru that characterises Dave Clark's hit Competently handled by Dave

### One-Two-Three-Big-Appeal Singles! One of my favourite records of the week, this. It's light, fluffy, wispy — and the happy, couldn't-care-less lyric makes you feel good. Onebubblegum! A chart-breaking group with

Two-

THE HERD

a On sale, Friday, week ending, November, 2, 1968

And gaining fans fast. **APHRODITES CHILD** 'RAIN AND TEARS'

another one that's about to make it.

**SUNSHINE COTTAGE** 



Three — A lovely ballad with big chart potential.

RONNIE CARROLL 'LONELY AFTERNOON

Hear 'emyou'll want 'em!



(Week ending Wednesday, October 30, 1968) THOSE WERE THE DAYS.. Joe Cocker (Regal Zonophone) 3 THE GOOD, THE BAD & THE UGLY Hugo Montenegro (RCA)

Hollies (Parlophone) THIS OLD HEART OF MINE. Isley Brothers (Tamla Motown)

LES BICYCLETTES DE BELSIZE Engelbert Humperdinck (Decca) .Barry Ryan (MGM) ALL ALONG THE WATCHTOWER

Jimi Hendrix Experience (Track) 12 16 THE RED BALLOON....

Dave Dee, Dozy, Beaky, Mick and Tich (Fontana) 18 BREAKING DOWN THE WALLS OF HEARTACHE

19 LADY WILLPOWER....Gary Puckett & the Union Gap (CBS) YOU'RE ALL I NEED

Marvin Gave & Tammi Terrell (Tamla Motown) Nina Simone (RCA IF I KNEW THEN WHAT I KNOW NOW.... Val Doonican (Pye) Turtles (London)

MAY I HAVE THE NEXT DREAM WITH YOU Malcolm Roberts (Major Minor) Locomotive (Parlophone) .Cream (Polydor)

Britain's Top

HOLLIES GREATEST HITS. ..(Columbia Bee Gees (Polydo Soundtrack (RCA Simon and Garfunkel (CBS Tom Jones (Decca) THE GOOD, THE BAD & THE UGLY Soundtrack (United Artists) WHEELS OF FIRE (Double Album)......Cream (Polydor

# New Singles



Anan 7N 17642 Madena



**Dean Martin** Not Enough Indians



Marty Feldman Funny He Never Married 7N 17643



The Happenings

Crazy Rhythm BTS 45545

.. and other heavy names to watch for

MAMA CASS

California Earthquake

Stateside/Dunhill SS8002

THE MAMAS AND THE PAPAS JIMMY WEBB · GRASSROOTS · WINGS

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

EW

PICARDY

Montage

(from the film 'How Sweet It Is')

Stateside/Dunhill SS8004

THE GREATEST RECORDING

### 5 YEARS AGO 10 YEARS AGO 15 YEARS AGO

TOP TEN 1963—Week ending Nov. 1

1 1 YOU'LL NEVER WALK ALONE
Gerry and Pacemakers
(Columbia)

2 SHE LOVES YOU Beatles
(Durium)

TOP TEN 1958—Week ending Oct. 31
1 1 HEY JOE
Frankie Laine (Philips)
2 2 COME PRIMA Marine Marini
(Durium)

TOP TEN 1953—Week ending Oct. 30
1 1 HEY JOE
Guy Mitchell (Philips) (Parlophone)

2 3 DO YOU LOVE ME Brian
Poole and the Tremeloes
(Decca)

5 4 I Shirley Bassey (Columbia)

(Columbia)

(Durium)

(Durium)

Surfill Matrill

Guy Mitchell (Philips)

- 3 ANSWER ME
Frankle Laine (Philips)

(Columbia)

(Columbia) (Cocca)
5 4 1 Shirley Bassey (Columbia)
6 5 BLUE BAYOU Roy Orbison
(London)
7 5 A CERTAIN SMILE Johnny
(London)
8 4 ANSWER ME
David Whitfield (Decca)
3 5 WHERE THE WIND BLOWS
Frankie Laine (Philips)

(London)

13 6 SUGAR AND SPICE Searchers
(Pye)

4 7 THEN HE KISSED ME Crystals

Mathis (Fontana)

Mathis (Fontana)

Frankie Laine (Philips)

4 6 1 BELIEVE
Frankie Laine (Philips)

7 THEN HE KISSED ME Crystals

7 KING CREOLE Elvis Presley

5 7 KISS (Pye)

4 7 THEN HE KISSED ME Crystals (RCM)

9 8 BE MY BABY Ronettes (London)

10 9 MEMPHIS TENNESSEE Chuck

13 9 HOOTS MON Lord Rocking-ham's XI (Decca)

Tommy Edwards (MCM)

5 7 KISS

Dean Martin (Capitol)

11 8 POPPA PICCOLINO

Diana Decker (Columbia)

6 9 SWEDISH RHAPSODY

Mantovani (Decca)

8 10 THE FIRST TIME Adam Faith 9 10 VOLARE Dean Martin (Capi- - 10 CAN'T 1?

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POP U.S.

JOHN WELLS

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# PET NEW YEAR TV

most adventurous TV experiments ever screened on New Year's Eve, when she sings for BBC-1 viewers in a studio in Geneva — while the orchestra accompanies her in London. And the NME is able to report complete success" for the venture — be cause the show was telerecorded last weekend! The New Year's Eve special, with Morecambe and Wise as hosts, will be transmitted shortly before midnight. Among other guests are Val Doonican and Sandie

Owing to the pressure of commitments, Pet was unable to come to London for the recording. Arrangements were made with Swiss-TV for a closed circuit cable to link her with London, and she duly appeared on a giant screen in BBC's Television Theatre, where a capacity audience watched the show being filmed. Although this technique has been employed on at occasions in radio it is believed to

L INE-up of guests set for the daily "Radio One Club" series during next week includes Cliff Bennett and his Band and Alan cludes Cliff Bennett and his Band and Alan Freeman (Monday); the Troggs, Rick Dane and Barry Mason (Tuesday); the Marmalade and Alan Black (Wednesday); Amboy Dukes and Don Moss (Thursday); and Gulliver's People, Jimmy Young and Dave Cash (Friday). As previously reported, the resident hosts — from Monday to Friday respectively — are Keith Skues, Johnny Moran, Dave Lee Travis, Stuart Henry and Pete Drummond. Among guests already set for the following week are John Mayall's Bluesbreakers (November 12), Elmer Gantry's Velvet Opera (13) and the Move (14).

Gantry's Velvet Opera (13) and the Move (12).

Guesting in the "Dave Cash Show" every day next week are the Herd the Barron Knights, O'Hara's Playboys, Two Of Each, the Mike Stuart Span the Nite, People the Treetops and the Alex Welsh Band. The November 11-15 cast includes the Marmalade, the Moody Blues, the Searchers, Billy J. Kramer. Art Movement, Tangerine Peel and the bands of Kenny Ball and Alan Elsdon.

Booked for the "David Symonds Show" all next week are the Equals the Fortunes, Episode Six, Art Movement, the Loot, Tangerine Peel, Tony Christie and Selophane. Appearing throughout the November 11-15 week in the same series are the Alan Bown, A New Generation, Sons And Lovers, Roly Daniels and the Carrolls.

Set for the morning "Jimmy Young Show" are upid's Inspiration, the Flowerpot Men, Billy J. Gramer, Timebox, Katch 22, the Orange Bicycle and Terry Lightfoot's Jazzmen (all next week); Annity Fare, Status Quo, the Alan Price Set, Art Movement and the Alex Welsh Band (November 1985).

### DYLAN FILM ON VIEW

THE Bob Dylan movie "Don't Look Back" — which was filmed in 1965, mainly during his concert tour of this country — is to have its official British premiere at the National Film Festival in London on November 22. The 96-minute picture will also be screened the following day (23). As reported in last week's NME, the Rolling Stones' movie "One By One" is to be premiered at the same event or

November 29 and 30.

The Dylan film includes part of his concert at London's Albert Hall, extracts from his Press reception at the Savoy Hotel, and informal off-duty moments captured by the cameras during the course of the tour. course of the tour. Among other artist tured in the picture are Donovan, Joan Bae

### \* POPLINERS \*

MATT MONRO booked for ten days of con certs in Buenos Aires next April, when he will co-star with — and be accompanied by

he will co-star with — and be accompanied by
— the famous Nelson Riddle Orchestra.

Appearing at London Marquee Club this month
are Nice (5). Eelection (6 and 27). Spooky Tooth
(7 and 21). Muddy Waters Band (12 and 19). Joe
Cocker (14) and Jethro Tull (28). Cyril Stapleton,
Norrie Paramor, Joe Henderson, Sydney Lipton,
Lew Stone and Eric Winstone in big-band revival
concert at London Royal Albert Hall on Thursday,
November 14, promoted by ex-Radio 390 chief
Ted Allbeury. Amen Corner (November 8) and
Vanity Fare (22) at Trowbridge Town Hall; Dave
Dee group (16) and Tyrannosaurus Rex (23) at
Chippenham Neeld Hall. Status Quo at Rugby
Benn Memorial Hall next Monday (4). Scaffold
cabaret week at Stockton Fiesta from December

29.

# FACES, AMEN TOP PACKAGE Dave Davies, Spooky, Grapefruit, Rosko?

are to co-top a star-studded pack- Davies and his own group, Spooky Leicester, Manchester, Sunderland age, which will undertake a brief Tooth and Grapefruit. Emperor and Cardiff. eight-day concert tour next month playing two dates in London and six is believed that negotiations for all with the exception of Cardiff Sophia in major provincial cities, P. P. Arnold is understood to have already signed advanced stage. as one of the supporting attractions. At least three other big pop names 12 in London, returning to the capital firmed, it will be the first occasion

The tour will open on December will complete the line-up, and artists for the final show on December 22. on which he has taken part in a con-

Rosko is being sought as compere. It Venues have not yet been finalised, these acts have already reached an Gardens—at which the package will appear in a special charity show.

If Dave Davies' booking is confor whom promoter Arthur Howes is Between times, it will visit six pro- cert tour without the other Kinks.

# BEATLES £16,000 TV ALBUM

**P**AUL McCARTNEY or Ringo Starr will face the cameras for an unprecedented Beatles' TV commercial — lasting a minute-and-a-half — which is expected to be networked by all ITV stations throughout Britain on November 17. The commercial is booked for the peak advertising spot of the week — immediately after the news bulletin on a Sunday evening — and is to promote the Beatles' forthcoming double album, now titled simply "The Beatles." Scheduled time is 9.20 p.m. A total estimated cost of the project is expected to be almost £16,000, assessed at full-network rates.

# Nice are presenting own tour; new project with Jim Webb?

THE Nice is to promote its own concert tour, on which it will be accompanied by a full-size orchestra. The tour will occupy a two-week period in January, comprising eight concerts at major venues throughout Britain—and manager Tony Stratton-Smith told the NME that several orchestras are currently being approached. The group's next single and LP are set for release. American composer Jim Webb-of "Mac-Arthur Park" fame-has arranged to meet the Nice with a view to working with it on

The next Nice single is another instrumental titled "Brandenburger," which Immediate releases on November 8. It has been adapted by the trio from Bach's "Brandenburg Concerto No 3," and is actually part of the 19-minute track which occupies one entire side of the group's new

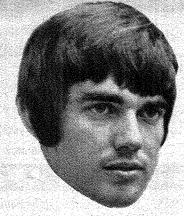
This lengthy track is a four-movement suite called "Ars Longa, Vita Brevis"—which has also been selected as the name of the LP. The disc is scheduled for November 15 release, and already has an ad-vance order of 20,000.

Jim Webb flies to London fron Paris next Tuesday (5) specially to see the Nice perform at the Mar-quee Club. He plans to meet the group after its act, and to discuss possible co-operative projects with

it.
Continental concert dates for the Nice in January take the trio to Brussels (24), Amsterdam (25) and The Hague (26), Prior to those engagements, it has been booked for the Christmas special edition of Radio 1's "Top Gear" on Sunday, December 22. Its BBC-2 "Colour Megor", Schowerse is heims Screened Pop" showcase is being screened on Saturday, November 16.

### WHO TOUR: NEW DATE

An additional date has been set An additional date has been set for the Who-Small Faces-Arthur Brown-Mindbenders tour, promoted by Danny Betesh. The package now plays London Roundhouse on November 16, as well as on the previous night (15), Remaining venues were reported in full in last week's NME.



DOORS ON TV The Doors and Jefferso Airplane star in a Granada-TV special to be nationally net-worked on Saturday, November 16, at approximately 10 pm (exact time varies according to region). The film covers the American groups' September visit to this country, and includes extracts from their concert at London Round

BECAUSE of the overwhelming demand to see Cream's farewell concert at London's Royal Albert Hall on November 26, a second performance will be staged at this venue earlier the same evening. The original concert is already sold out, and tickets for the extra performance will be on sale next week.

Cream returns to London next Tuesday, following its farewell tour of America—which has grossed

### MOVE LP. U.S., SCOTLAND

The Move this week began recording a new LP for simultaneous issue in Britain and America in January. Its U.S. release will coincide with the group's coast-to-coast tour of that country, which is now confirmed. The album will include compositions by Roy Wood and Dave Morgan, and will feature two songs by Trevor Burton—the first he has recorded. Before its American visit the Move undertakes six-day tours of Scotland (November 23-25) and Sweden (De-

### which includes such diverse ma terial as a West Indies-style number "Ob La Di Ob La Da"; a rocker, "Back Home In The U.S.S.R."; and the 20s flavoured "Rocky Racoon." The straightforward title "The Beatles" was forecast in the NME on October 12.

on October 12.

It had originally been intended that Paul McCartney would appear in the commercial, but it is thought that Paul would prefer Ringo to take part.

Total number of tracks on the

commercial will almost certainly

feature snatches of several tracks from the double set,

# Saturday" Dee Time"?

the 1969 Eurovision Song Contest - exclusively revealed in last week's NME - comes the announcement that she will begin her next BBC-1 series on Saturday, December 28. Lulu will star in 13 weekly shows, each of 45 minutes duration — and during the series, she will perform the six short-listed

The series will be live, and will feature several guest artists every week, Exact time spot has not yet been decided, but it is expected to be given an early-evening transmission slot — and there is every possibility that it will replace "Dee Time."

**Lulu show to replace** 

The NME understands that the Simon Dee series may be moved to a mid-week spot (Tuesday or Thursday at 6 pm, or both) — or alternatively, may be rested for the duration of the Lulu series. As previously reported, Cilla Black begins her next 13-week

# Cliff, Puckett, Diana, Tom, Val JACK GOOD: 13-WEEK

NEW singles by Cliff Richard, Gary Puckett and the Union Gap, Diana Ross and the Supremes, the Foundations and John Walker have been scheduled for release. Tom Jones' follow-up to "Help Yourself" will be issued by Decca on November 22, but the title has not yet been announced. Also set are new albums by Val Doonican, Sandie Shaw and Ohio Express.

number "Build Me Up Butter-cup" (Pye) and John Mayall's "The Bear" (Decca). Out on November 15 are Cliff Released next Friday (8) are the Foundations' recording of the Tony Macaulay-Mike D'Abo

Richard's "Don't Forget To Catch Me" (Columbia), the Supremes' "Love Child" (Tamla Motown) and John Walker's "Woman" (Philips). The Union Gap's new CBS single "Over You" is issued on November 22. Albums being issued next week include "The Sandie Shaw

Supplement " and Val Doonican's "Val" (both on Pye), Paul Mauriat's "Merci Mauriat" (Philips) and the Lemon Pipers' "Jungle Marmalade" and "The Ohio Express" (both on Pyelitariations) International).

An album of songs from the musical "Hair," performed by the London cast, will be released by Polydor in mid-November. Sleeve notes were written by TV producer Mike Mansfield.

Barry Ryan is to record an album of Paul Ryan's composi-tions, for release by MGM in the New Year.

# BEACH BOYS CONCERTS-ALL VENUES, FULL BILL

THE complete itinerary of the Beach Boys' concert tour has now been set by promoter Arthur Howes - it will play eight dates in this country, several more than originally anticipated. As forecast in NME, Barry Ryan, Vanity Fare and Bruce Channel are confirmed as supporting attractions on the bill — and the line-up is completed by Eclection, Sharon Tandy and compere Roger "Twiggy" Day. The Beach Boys will be accompanied by a specially-assembled 12-piece orchestra throughout the ten-day tour. The eight venues are as follows:

GARY PUCKETT and the Union Gap are now expected to open their three-week British concert tour on January 24, promoter Arthur Howes told the NME. Venues have not yet been set, but Howes is currently negotiating for two other big-name attractions to complete the bill. Union Gap will fly to Britain direct from Cannes, where it will be taking part in the annual Midem Festival The group will also undertake TV dates during its British visit. Howes also revealed that Stevie Wonder is now "virtually certain or a British concert tour in February, backed by his full orchestra but contracts have not yet been exchanged. However, he has not vet ded in agreeing an exact date for Aretha Franklin's return to this intry, although he anticipated that it would be fairly early in the New

Year.

Sam and Dave, Joe Tex, Arthur Conley and Clarence Carter will be the principal stars of the Atlantic label's soul revue—which opens a three-week British tour early next month—a spokesman for the record company announced this week. But Arthur Howes, who will be promoting the tour, told the NME that nothing had yet been finalised. "I am not even sure that those specific attractions will be taking part," he added.

dates —starting next week with a double booking at Stockton Tito's and Billingham La Ronde. Subsequent venues include Eccles Talk Of The North and Leigh Garrick (December 1 week), Birmingham Cavendish and Dolce Vita (8) and South Shields Latino and Newcastle

o cabaret engagements. Further lates are currently being set for him.

An isolated one-nighter for the Chart star is at Dunstable California on November 16. He is also set for a

HERMAN'S WEDDING

The marriage of Peter Noone — Herman of Herman's Hermits—and Mireille Strasser takes place next Tuesday (5) on his 21st birthday. The ceremony will be held at the Church of Immaculate Conception, Farm Street, Mayfair, at 4.30 p.m.

LONDON Palladium (December 1); BRISTOL Colston Hall (2); SHEFFIELD City Hall (4); MAN-CHESTER Odeon (5); BIRMING-HAM Odeon (6); CARDIFF Capitol (7); LONDON Finsbury Park Astoria (8); GLASGOW Odeon (10).

As exclusively reported in NME as long ago as July, the Beach Boys' next album will be recorded "live" at the London Palladium during their opening concert on December 1. For this occasion, heir backing will be augmented to a 30-piece orchestra.

Following their British tour, the Beach Boys fly to the Continent for concerts in Stockholm, Copenhagen, Amsterdam, Milan and Paris — and, at each venue, will be supported by a bill consisting of leading local artists.

# MINSTRELS AND

......

THE "Black And White Minstrel Show" will London's Victoria Palace on 🛭 May 24 — and will then travel to Scarborough for a 15-week summer season at the Futurist.

A new Minstrels' produc-tion "The Magic Of The Minstrels" will open at the Victoria Palace next November. But resident soloist Tony Mercer will not be taking part — he is leaving the George Mitchell Singers in favour of cabaret work.

Another West End hit show shortly to close is "Sweet Charity" at the Prince of Marian Manian Marian Marian Marian Marian Marian Marian Marian Marian Ma

## ITV's star-name autumn spectaculars scheduled

TOHN ROWLES and Joe Brown are principal guests in two London Weekend-TV spectaculars to be screened this autumn. Titled "Vikki Carr And Her Boy Friends" and produced by Tito Burns, they will be fully networked on Saturdays, November 16 (with

Brown and the King Brothers guesting) and December 7 (with Rowles and the Dallas Boys guesting).

The unexpected scheduling of these Vikki Carr shows originally planned for New Year transmission—has caused a re-shuffle of ITV's Saturday-night variety specials for the next two months. Other programmes now definitely set include London Weekend-TV's "Lulu Show" with Frank Ifield (November 9), ATV's "Mireille Mathieu Show" with Cliff Piohard (25) LW, TV's "Backplors Show" with Dickie Henderson (30)

rrank ineid (November 9), ATV's "Mireille Mathieu Show" with Cliff Richard (25), LW-TV's "Bachelors Show" with Dickie Henderson (30), ATV's "Mireille Mathieu Show" with Des O'Connor (December 21) and ATV's "Engelbert Humperdinck Show" (28).

Complete guest line-up for ATV's new Jimmy Tarbuck series comprises Engelbert Humperdinck (next Thursday, 7), Mireille Mathieu (14), Des O'Connor and the Rockin' Berries (21), Johnny Hackett (28). O. C. Smith (December 5) and Frankie Vaughan (12).

Billia Davis Graham Bonney

Billie Davis, Graham Bonney, Tangerine Peel and Roberta Rex guest in the first edition of Gran-ada-TV's "Discotheque" today (Friday). The Marbles and Susan

### FARE TO SCOTLAND

SERIES IN NEW YEAR

worked, with transmission beginning in either January or February,

have a nucleus of resident artists, with Chart guest stars every week.

ada-TV's "Discotheque" today (Friday). The Marbles and Susan Maughan are set for next week's edition (8). The show is hosted by Billy J. Kramer and produced by Muriel Young.

The Herd and Tages are added to Southern TV's "Time For Blackburn" screened in most areas on Friday, November 8 — and viewers will also see film of Tony Blackburn presenting his morning radio show. So far booked for the following week are Sandie Shaw and David Essex.

BOBBIE GENTRY and Marty Robbins are to co-headline a British concert tour next April for promoter Mervyn Conn. Also on the bill will be other American country-and-western stars. It is probable the entire package will star in its own TV special during its stay here.

The tour—expected to last between two to three weeks—will take

tween two to three weeks—will take
the form of a c-and-w convention,
and will be the first of its kind
to be seen in Britain.
Conn is also bringing over Chet
Atkins, Boots Randolph, Floyd
Cramer and Hank Snow for a tour
of similar length in February, Both
packages will also play continental
dates following their British
itinerary.

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### hour shows for Yorkshire-TV, the company which screened his "Master Of Pop' spectacular last Saturday. The NME understands that the Good series will be fully net-Format for the series has not yet been determined—and will not be until viewer reaction to last Saturday's show is analysed. But it is anticipated that the series will be similar in style to "Master Of Pop," and may even bear the same title. It is likely to

SERIES IN THE NEW YEAR, WITH TRANSMISSION PROBABLY COMMENCING IN MARCH. HE WILL STAR IN SIX HALF-HOUR SHOWS TO BE SCREENED AT A PEAK HOUR, WITH BIG-NAME GUESTS FEATURED IN EACH EDITION. THIS IS THE DIRECT OUTCOME OF THE TWO 30-MINUTE SHOWS WHICH SCOTT FILMED N AUGUST, AND WHICH WERE FAVOURABLY RECEIVED BY BBC-TV HEADS.

THE FIRST OF SCOTT'S TWO "PILOT" SHOWS WAS TRANSMITTED ON AUGUS 16. BUT THE SECOND HAS NOT YET BEEN ALLOTTED A SCREENING DATE. THIS IS DUE TO THE PROGRAMME CONGESTION CREATED BY THE OLYMPIC CAMES COVERAGE, BUT IT IS NOW LIKELY TO BE SEEN IN EARLY DECEMBER. FOLLOWING HIS TV SERIES, SCOTT IS EXPECTED TO UNDERTAKE A BRITISH CONCERT TOUR, PRIOR TO DEPARTING FOR JAPAN IN MID-JULY.

**TULIE** Driscoll and the Brian Auger Trinity make their first color TV appearance when they guest in BBC-2's "Show Of The Week"—starring Sacha Distel—on Sunday, November 10. Among others taking part in the show is jazzman Ronnie Scott—who is also the star of the same channel's in Jazz At The Maltings" on Thursday, November 14.

Thursday, November 14.

Tiny Tim will be seen in two further editions of BBC-2's "Rowan And Martin's Laugh-In." He appears with Cher in the show screened on Sunday, November 17, and will again take part in a December edition for which the exact date has not yet been set. Harry Belafonte guests with Rowan and Martin on November 24.

Tony Palmer's "All My Loving" pop music documentary—in which the Beatles and many other pop stars are featured—will now be screened in BBC-2's "Omnibus" magazine series this Sunday (3).

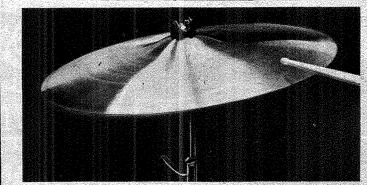
The Mothers of Invention will not now be seen in "Colour Me Pop" tomorrow (Saturday) — instead, this edition features extracts from the Eclection-Jethro Tull concert at Croydon Fairfield Hall. The November 9 show features the Fogsy Dew-O and Lew Prinz and the Bedrocks. ber 9 show features the Foggy Dew-O and Lew Prinz and the Bedrocks The Mothers' programme is now likely to be screened on November 23

LEETWOOD MAC is to star in a major French-TV spectacularis the special New Year's Eve Gala, which is networked throughout the entire country. The group flies to Paris on November 27 to telerecord the show and, while in the French capital, will also take part in a live

the show and, while in the French capital, will also take part in a live TV show that evening.

The group's next LP has been completed, but will not be released until the band returns from its American tour in February On the album, it performs a batch of self penned numbers, instead of leaning so heavily as in the past towards

Tonight (Friday), Fleetwood Mac plays Hornsey Wood Tavern, then appears at Kettering Tin Hat (November 2), Bradford Bluesville (November 2), Bradford B



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# info on this week's new releases from Decca

to start Nov-ember with a ember with a bang! Out of the blues bag comes SAVOY BROWN. with a solid train blues called 'Train to nowhere'.

This pounds along insistently, with the brass thundering around in back of the great vocal, and the number builds up into a monumental climax Just close your eyes and you're on that train, and don't believe that it's going nowhere-it's going to the top! On the Decca label, number F 12843 Interesting

sounds from a ATURQUOISE, whose new single, an ear-catching number titled HLU 10228 is

the result is too good to miss a note of On Decca. the number of this one is F 12842 From the States we have a new sound from a group with the unlikely name of PROFESSOR MORRISON'S LOLLIPOP. Their

single on the London label, titled 'You got the love', has it's roots in hard rock. There's a terrific auitarhook-linewhichtravelsrightthewaythrough

power to the driving suitably gritty, and the whole thing is very together indeed, and should be thumping great hit "Woodstock" has got very good chart prospects. number.

You have to listen to it, because the vocal and the instrumental parts are closely interwoven, and name is **THE DOUGH-**Don't miss out on the current Decca single from the beautiful **BILLIE DAVIS.** It's that NUT RING, who record on Deram, but the sound of their new single is definite-· ly way-in! 'Dance around Julie, is a bouncy, catchy, looning-about type record chorus-line. First time you 🌷

with a very infectious play this you'll be singing away from the fourth bar! It's a load of fun, this one, and the number to ask for is DM 215.

non-ravers PAT BRADY is an Irish exile, now a film actor in Hollywood, and has turned his talents to singing. His single on the Emerald label is a new Irish song called 'Eileen' which he delivers with great warmth and charm. Number is MD 1115.

Must slow down a bit for this week's record for

week, so keep an eye open for info! DEGG! group records 45 r.p.m. records

the beautiful BILLIE DAVIS. It's that

great number by Jon Hendricks, 'I want you to

be my baby', and Billie sings it with loads of

style. There's some super-soulful responses from

the back-up girl singers, too. An altogether groovy

A whole group of goodies in the pipeline for next

record the number is F 12823

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