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TAIL-PIECES ALLEY CA

Tom Jones — flipside of his new single . . . Record Saturday-night viewing audience of 17½ million for BBC-TV "Val Doonican Show" on October 26 . . . Eight names in Top 10 making chart debut — Hugo Montenegro, Barry Ryan, Joe Cocker, Mary Hopkin, Marbles, Bandwagon, Leapy Lee and Jose Feliciano . . .

Biggest-ever test for Gordon Mills: a follow-up Leapy Lee
hit . . On his next single,
Ronnie Hilton backed by Leeds
football team including Billy
Bremner and Jackie Charlton . In Miami cabaret, salary for iny Tim second only to Frank

marry Linda Gray ... Agency launched by Bob Miller: his partners are Lord Derby and Peter Dulay ...

Billy Strange will produce Nancy Sinatra records, after her split with Lee Hazlewood ... According to Mary Hopkin, for her follow-up disc Paul McCartney has invited songs from Donovan, Brian Wilson, Randy Newman, Paul Simon, Nilsson and the Bee Gees ... U.S. country hit for Ray Price—with cover version of Solomon King's "She Wears My £45,000 home for Barry Gibb in Buckinghamshire . . . Have you got a Lulu in your tank? . . .



David compositions waxed by Gene Pitney NME's New York correspondent June Harris handling U.S. publicity for Arthur Brown and Julie Driscoll . . . Belgravia

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Relaxing at "Top Of The Pops" (I to r) chart-makers LONG JOHN BALDRY and BARRY RYAN, with Barry's brother, PAUL and deejay ALAN FREEMAN.

Brc hers hit first entered U.S. Top 30 . . Mel Cornish brilliantly produced last week's Sandie Shaw BI 2-TV show with Nilsson guest-storing . . With help from frinds Larry Page and Rolling Stones' road manager Ian Stewart, NI E feature writer Keith Altham moved to new Ensom home.

NI E feature writer Keith Altham moved to new Epsom home ... n. London, Shel Talmy producing LP by Lee Hazlewood ... "American Boys" next Petula Clark U.S. single ... Ringo Starr's step-father specialises in Billy Daniels impression ... Promotion of current Dusty Springfield single displeases her ... Tom Jones considering move to Weybridge, where Engelbert Humperdinck and their manager Gordon Mills now live ... How about Tariq All's cover version of Rolling Stones' "Street Fighting Man?"



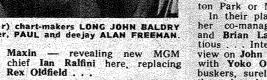
In last week's article on Long John Baldry it was stated that a proposed concert to aid the Olympic fund organised by the Grade Organisation and Bernard Delfont did not materialise. We have since learnt that the performance did in fact take place and we apologise for any inconvenience and embarrassment caused.

LEYTON TOWN BATHS HIGH ROAD E.10

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Barry Mason writing music for Roger Moore's "Crossplot" film
. Lulu close friend of Cynthia Lennon . Infanticipating: Dionne "A Girl Most Likely" Jeannie
C. Riley's next single . . . Composer Mark Wirtz and wife-model
Ross Hannaman await happy event
. . . Manager Wesley Rose planning come-back by Roy Orbison

Music publisher Cyril Simons and McA chief Brian Brolly hosting party for Petula Clark and Sacha Distel after Royal Variety Show. Manager Albert Grossman preparing live appearances for Bob Dylan. Next month Lord

Jack Good on Columbia LP

Death of Malcolm Hale, lead guitarist with Spanky And Our Gang

Death of Bobby Darin's business manager Edgar Burton

Will racehorse owned by Richard Harris and Jim Webb run at Kemp. view on John Lennon's relationship with Yoko Ono? Among street buskers, surely Don Partridge not the only talented performer? Will Jim Webb like the idea of



film? Beatles' Apple executive Ron Kass once played trombone in Herb Alpert's Tijuana Brass LP suggestion: "Tiny Tim's Tribute to Helena Rubin-

TO GIVE/MY LOVE HAS

UP 2254 A sensational recording

of the great Frankie Valli song.

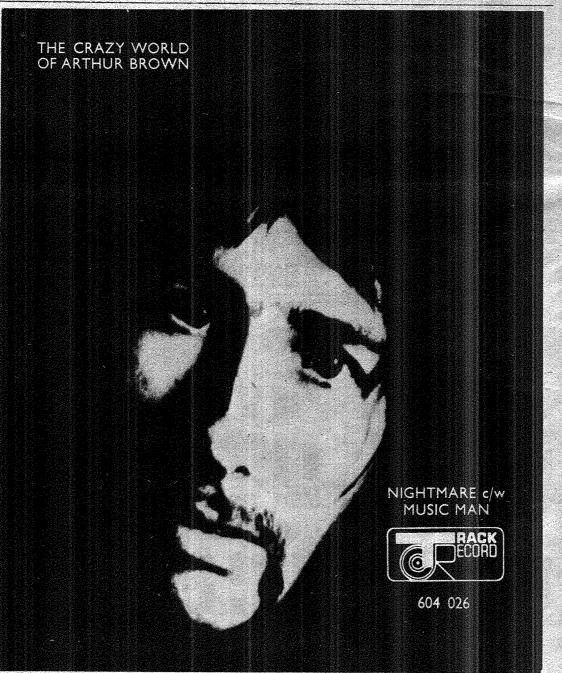
TWO FACES

New U.S. version of Mary Hop-kin's current hit by Johnny Mathis . After several years, Neil Sedaka leaves RCA . How about Beatles' famous LP retitled "Dr Christian Barnard's Lonely Hearts Swap Band"?

Darin in Direction label . Next Connie Francis LP produced by Shelby Singleton, who is responsible for Jeannie C. Riley's hit . On second thoughts, isn't Dusty Shirley Among the wedding guests were MD Johnny Hawkins, agent Cyril Berlin and singer Alan Dean, who was once a star here.

Darin in Direction label . Next Connie Francis LP produced by Shelby Singleton, who is responsible for Jeannie C. Riley's hit . On second thoughts, isn't Dusty Springfield's favourite musician Ginger Baker?

After seventeen years, Connie Francis and personal manager George Scheck parting company Constant Stuart Henry exposure helped boost Scaffold's new hit Des O'Connor can't tell talk from mutter!



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REPORT

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ust to prove they can play anything, well almost, JIM1 tries a broom bass. NOEL

T was the man they call "the walking hill" — burly ex-Animal Chas Chandler who transformed the unknown guitarist playing at the Club Wha in New York's Greenwhich Village into the Super Star that he is today. Chas feels that he has now done all he can for the Hendrix Experience and has sold his interest in the group to his partner Mike Jeffries but the still looks back with justifiable pride at the accomplishments he he still looks back with justifiable pride at the accomplishments he helped engineer for what must be one of the most unlikely idols of our Age.

recommended Chas

NEW MUSICAL EXPRESS

It was Linda Keith - at that time Rolling Stone Keith Richards' girl friend who first bought Jimi to the attention of who was playing out his

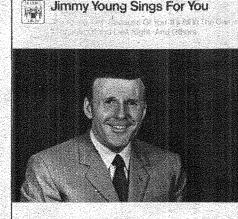
the impression we were all still using gas over here — he was all for coming to London." sign him up before I even heard him play," Chas told me. "We had

Chas eventually took all the other Animals down to see Jimi

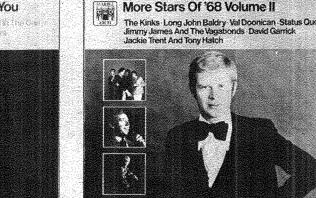
did a version of 'Hey Joe' — a number I was planning to record as my first independent venture at London Airport and was nearly

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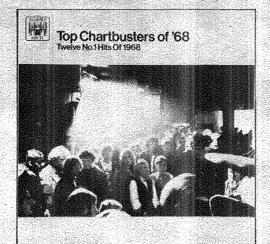
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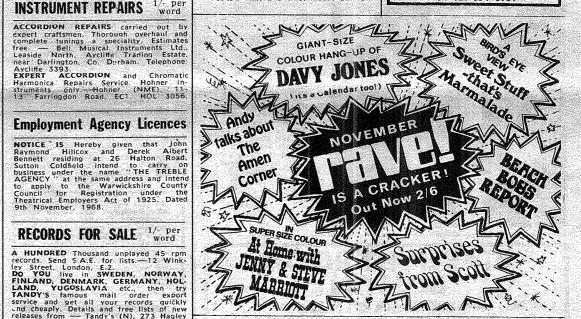
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as told to Keith Altham put on the first plane back when the immigration officers discovered he had no work permit.

artist — that clinched it.

"As soon as I convinced Jimi that he could buy amplifiers in England — he seemed to be under

up a one-week provisional visa and and although they raved about his

nearly the end," said Chas.

PAPWORTHS FOR RECORDS

and free lists.

A Fleetwood Spencer

35 She counted to ten

DOWN

1 American underground group
2 Brings poetry to
pop, nevertheless:
3 Helule, helule:
4 Not up to date?
5 Quiet song by Deep
Purple
6 Alias James Marcus
Smith
Talf a jump from

18 Where journalists
and artists meet
21 Move's Mr. Burton
29 Needed for wind instruments

Next week Town) ''; 42 Eddie; 43 Adam; 44 Nash

TIGER LULU'S SO HAPPY FOR

MARTY

GRANDMOTHER clock near the kitchen, pictures in the hall. Lulu talking. "I love 'I'm a Tiger'... grrr! My recording manager Mickie Most, says it's one of those cute novelty songs like 'Mellow Yellow' or Nancy Sinatra's Boots' — and he's right.

But the big knock-out for me is that it was co-written by Marty Wilde. A few years ago Marty and I did a pantomime together, and we got very very friendly, although as time went on we drifted apart. But I love him! I think he's a lovely person . . . and so talented

I'm really glad!

"I don't think 'I'm A Tiger' is what you'd call a singers' song, but it shows that Marty is becoming a really great songwriter who can switch from something really sad, like 'Jesamine,' to something really bright and happy.

'Kick out of hits'

"You know I still get a fantastic kick out of having hits. Tell me 'Tiger' is No. 23 in this week's NME Chart and I go overboard. Sometimes people come up to me and say: 'What do you worry about hits for? You're established. You've got films and TV, you should worry.'
"Anybody who says that doesn't understand me. Come to think of it, they probably don't understand most artists. We all like success. Of course we do. Of course we like to see our name in the Charts.

"Anybody who has singles released and then says: 'I don't care if they're hits or not! simply isn't being true to himself.
"One of the loveliest things

songs to sing, and there'll be all that judging bit and everything.

"The series will be completely different to last time, though, because it's going to be live... we hope every Saturday at 6.15. This knocks me out, because it will have a live atmosphere and it's going to be young... just watch it and see what you think!

make a mistake... then it's great, because everybody makes mistakes."

Little Lu still bubbles the more sophistication there than there used to be.

"Cheek," she says. "This bloke from one of the glossies came to see me the other day, and suddenly he starts acking if I thought

Spontaneous

I love it. What if I do forget the lines? We're not even gonna have scriptwriters. I think it's nicer just to be spontaneous. And if you do

"Cheek," she says. "This bloke from one of the glossies came to see me the other day, and sud-denly he starts asking if I thought the Pill should be on sale for 12-

a while. How do you? . . . particularly as I never like to offend anyone. Then I told him he was very much mistaken if he thought

"One of the loveliest things about success, though, is having the money to achieve the things you've always dreamed about. I always wanted a big brass bed with lace and walls of navy blue, and now I've got them.

"I think I've become more aware of fine things and a pride in owning them. I love collecting pictures, for instance, and I have them framed by the man who used to do them for Brian Epstein.

"Right now, though, I'm not getting much time to think about



obsessed with sex.

"It makes me sick, the way these magazines and papers go on about bosoms and behinds and everything all the time." Says ALAN SMITH

It all sounded very worldly-wise, and she must have realised it.

"I'm 20 now," said Lulu suddenly. "But it's funny, isn't it people still think I'm about

Next week

Another bumper 20-pager with Part 2 of the JIMI **HENDRIX STORY** and brother TOM reviewing **DUSTY'S LATEST LP**

Continued From Page 16 good fun.

Top of the bill on my night was comedian Des O'Connor who, with an hour's act, took the cabaret right up to midnight with the bars and waitresses working overtime all the while

to midnight with the bars and waitresses working overtime all the while.

Des (and justifiably, too) had packed the place to capacity with the sort of people you'd find in pubs almost anywhere in the country, good, honest hard workers who wanted a few pints (ten on average) and a good night out.

Mostly they came in pairs — the men in conventional suits the girls smart dresses. There were no hippies, no teeny boppers and strange for me, being a Londoner, not a bouncer in sight. I was told they weren't necessary.

During my evening I had the pleasure of chatting to the man who gave birth to this incredibly successful club, James Corrigan who, by coincidence, was this night celebrating the fact that it was exactly ten years ago to the day when he first arrived in Batley with his charming local born wife Betty, no home and just £3 5s in his pocket.

He now has His and Hers Rolls Royces, a beautiful house and so much money he need never work again. He's lost most of his Yorkshire accent but none of the shrewdness A shrewdness shown at its best when he booked Louis Armstrong.

Before that Batley had been a

shrewdness. A shrewdness shown at its best when he booked Louis Armstrong.

Before that Batley had been a successful high-paying club. Afterwards, after reportedly paying £14,500 a week for the jazz king, Batley was up there among the world's highest paying venues attracting international stars, the latest being Eartha.

"I lost money on Louls," said James, "but that was because I asked too high an admission price (£2 5s to £1). If I'd made it just a few shillings lower I could have broken even or made a small profit.

"As it is I did make a profit from all the publicity the booking earned the club. It was certainly well-worth while from every point of view."

The normal admission fee to the club is 10s per person with a table booking fee, needed on busy nights, of 4s. Incidentally, there's no gambling at Batley.

The only other expense you have is an annual membership fee of 5s 6d and it takes just a few days to come through. Take my word for it, if you can manage it—Pop Up North—it's quite an experience. And that goes for artists too.



On sale, Friday, week ending November 16, 1968

a group had to be found to back him who were almost as wayout as Jimi and musically sound.

Brian Auger at Blaises and French pop star Johnny Halliday was in the audience. "When Jimi was playing in New York he had a trio but I felt the drummer was not good enough and he had a brilliant guitarist — a boy called Randy Catifornian who is now making a high page 1.

sixteen,

"Back in England I had been approached by Noel Redding who wanted to join the newly formed Animals as he had heard there was a vacancy for a lead guitarist.

"I told him that the vacancy had not been filled but I was looking for a bass player for Jimi. I took Noel round to a hall where Jimi was rehearsing and lent him my bass, when I came back an hour later he was 'in.'"

Chas had also heard that Georgie Fame and the Blue Flames

had broken up and about a new and brilliant young drummer they had called Mitch Mitchell.

and brilliant young and an additional and called Mitch Mitchell.

Along with a few other hopefuls when played drums for Jimi who was so impressed with his bass drum work that he was immediately signed up as the other member.

"Things began happening in the contradiction as everyone else and that it would give them something to talk about.

to leave out. It was time for the big bad guitar-man to meet the British Press.

"There was obviously going to be a confusion when the Press met him face to face," admitted Chas, "in spite of the fact we had built



A press reception was organised at the Bag Of Nails and those that Jimi could not impresss with his incredible musicianship he managed to grab with his guitar antics
— playing with his teeth and
leaving the instruments still vibrat-

the Paris Olympanibiggest theatres in the world. Inat biggest theatres in the world. Inat was to be our first gig."

The wild man of pop as he was becoming known to the musical trade press was already making a big noise and drawing plaudits from established "in" musicians like Eric Clapton.

The Experience did a week in Germany where Chas advised Jimi Germany where Chas advised Jimi Germany where Chas advised Jimi and heard "Wild Thing."

It brought me back to my seat that point

It brought me back to my seat and, I too, realised at that point Chas had something more than just a clever guitarist up his sleeve. "I wanted the Harold Daylson Agency to book Jimi," Chas told me, "so I invited agent Dick Katz down to the Scotch of St. James one evening to hear Jimi in a

"Jimi broke a string on his first number but still managed an incredible set. I turned to Dick and

"Dick was glued to the stage —
he is a musician himself — 'That
had not escaped my attention,' he
said, 'I can't wait to hear him

signed up as he would be a giant!
After Jimi had played 'Like A
Rolling Stone' I noticed Kit
Lambert get up the other side of
the club and almost knock over a

independent Track label."

Everything was geared for something sensational to break—the machinery and the men were in motion and Chas knew he had made the breakthrough after the Experience played Hounslow Ricky that same night as the press

Animals," said Chas. "I'd never seen an audience like it — you could have heard a pin drop

"They were transfixed by Jimi and you could almost hear a quick intake of breath when he came on stage, and make a slight movement backwards. They were both frightened and excited and that was exactly what we wanted."

Apart from Jimi's playing there was already considerable comment

Isley Brothers 5 year gap since 'Twist'

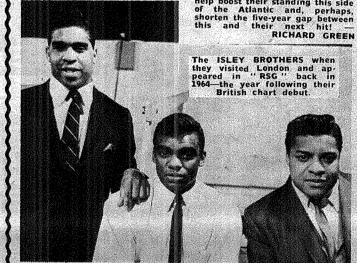
The Isleys have made a few trips to Britain and stirred up quite a bit of excitement with their fast-moving stage act and unique vocal harmonies. Since their last visit, though, little has been heard of them.

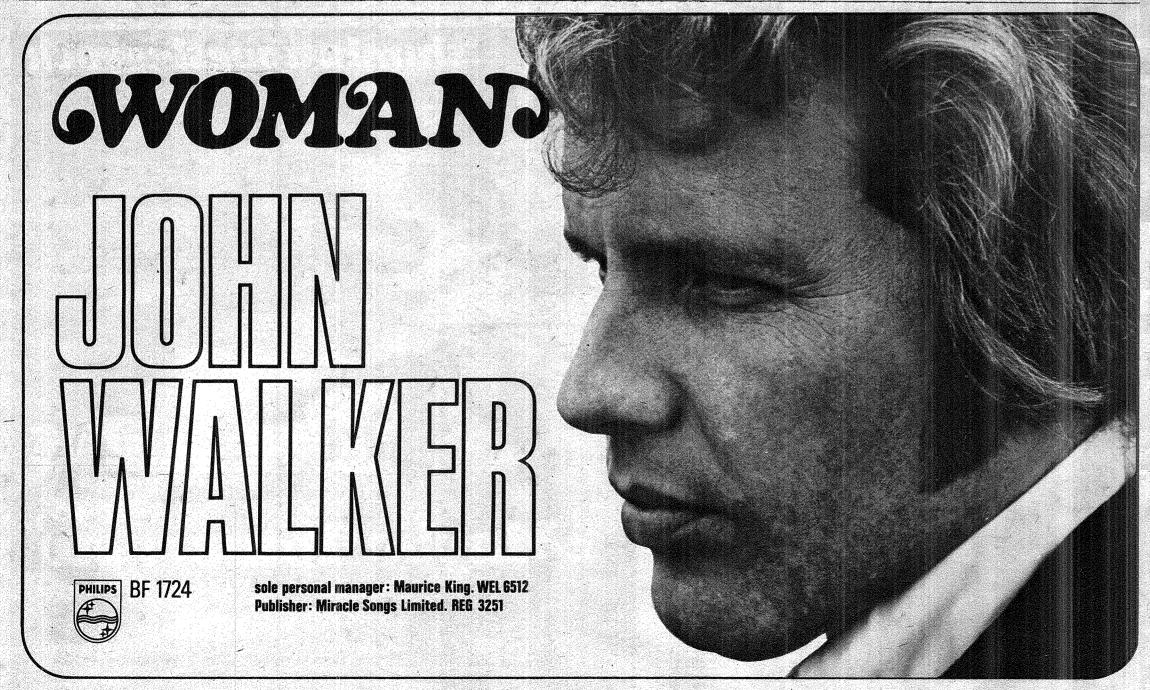
Since then Ernie Maresca and Lulu have been successful with their versions of the rousing song which has become an r-and-b standard.

By that time established as favourites, the the Isleys toured across America drawing capacity crowds on soul packages and on their own in clubs and ballrooms. The three brothers, O'Kelly, Rudolph and Ronald, hail from Ohio and, as is common in many cases of the early years of r-and-b stars, began by singing in church

It wasn't until five years af "Shout" was recorded that the brothers entered the charts here and there has been another gap of similar length between their first and second British hits. Little information has been released by Tamla Motown on the
brothers since early last year but
there is a move afoot to bring
them over for some personal appearances ere long. That should
help boost their standing this side
of the Atlantic and, perhaps,
shorten the five-year gap between
this and their next hit!

RICHARD GREEN









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FOR MUTUAL FREEDOM

THE Hollies are losing Graham Nash. He is leaving the group which has stayed at the top for six years, is one of Britain's most consistent hit-makers, and is currently No. 1 of the NME LP charts and has a Top Ten singles hit with "Listen To Me." Graham has been a founder-member of the group, formed in late 1962, and often thought of as the leader.

The other four Hollies are relieved about Graham's departure. And Graham is happy to have made up his mind, finally, to go. So the parting is an amiable one. A bit sad, but inevitable.

Graham leaves the Hollies in December (see news pages). But already the other four Hollies are recording an album without Graham.

Spokesman for the others

I talked to Allan Clarke, who was speaking for the other Hollies — lead guitar Tony, bass Bern Calvert, and drummer Bobby Elliott — and himself. And I talked to Graham. What they told me made sense. First of all Allan

Graham has been drifting away from us musically for some time now. It came to a head when four of us wanted to do an album of Bob Dylan songs. Graham didn't. He told us he would quit the group rather than do it, because he felt it was wrong. We accepted his resignation, because we felt it was right.

We started recording without him. We did seven tracks in three days on what we call as a working title "The Hollies Sing Bob Dylan," which we hope will be as successful as our current No. 1 album. In Graham we are losing a good

Allan went on to say that there will be a replacement for Graham, but stressed that they are not looking for a carbon copy of Graham, but a rhythm guitarist-singer with his own personality and individuality.

Another freedom Allan will now have is to allow other artists to sing his compositions. Before I used to keep any songs I wrote for the Hollies, but now we are offering

musician, singer, rhythm guitarist, spokesman, ideas man and friend. But we are gaining freedom to do what we feel will bring us our future success, to play and record songs we want to play and record Also we will be able to tour. which we like doing, and entertain, which is our life. We are performers and feel we must perform. Graham was against touring. He wanted to be a songwriter and not

And he wanted us to do way-out songs on our records, which we were against. Graham's idea of a good song for us was "King Midas In Reverse." Our idea was "Jennifer Eccles," which he hated. It is obvious that Graham couldn't be happy with the rest of us, or us with Graham. We are sorry it has happened, but now that it has we have to make the best of it and

them to others. Gordon Waller has recorded one of my songs, 'My Life Is Over With You,' and this is the first song I have had recorded by another artist," Allan told me, adding quickly "But I won't let my songwriting interfere with our performing."

More personals

NMExclusive

T was a big decision for Graham Nash to resign from the Hollies. For one thing, he is giving up a financial gold-mine, even though he is taking with him what he terms "a lot of bread"

WILL

NEW

HOLLY

THAT

from his five years of top earnings.

But he feels he must have his freedom to do what he wants to do in the future. This is what We've been through so much together, it will be strange not being a Holly any more. But I have lots of ideas to work out. And my musical

difference with the group was getting wider.
This Bob Dylan LP idea was bad, in my opinion, because the Hollies sound is not enough for it. We argued about it and got nowhere.

So Hollies fans can look forward The songs I'm writing are not commercial enough to seeing them more often in future. And to being able to buy more of those easy-on-the-ear, swinging, catchy and tuneful numbers they have been giving us on records for five years now. for the Hollies. It's true 'King Midas' was me and the other four were 'Jennifer Eccles.' The rift started a year ago

pany, Gralto (GRaham, ALlan and TOny). If I wrote a song, the three of us got the credit. If two wrote it, the other one got the credit, too. That was okay

as long as we were all writing, but I found I was writing most of the songs and the other two were getting equal credit. I didn't want to share three ways any more and Actually, I feel I am losing nothing by leaving the Hollies, but gaining a great deal — my freedom to do what I want.

Go to America

I shall go to America and sing with some of my friends. No, not for recording, just for pleasure and experimentation. No, not Mama Cass, who I'm sorry to hear has throat trouble. Just some friends. I have two more shows to do with the Hollies

(See news pages.)

Then I go my way as a solo singer and songwriter. I've made enough bread not to have to earn
money for a while. During this period of not
working I'll work out the plans in my mind.

Graham Nash has done a great deal for the
British pop industry, too, and NME and all his
friends wish him luck in his future career.

WHO, BROWN, COCKER GIVE ALL

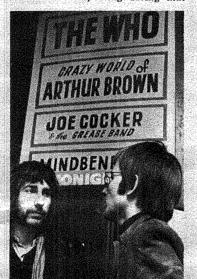
through the night as Messrs Townshend, Moon, Daltrey and Entwistle brought the Who-Arthur Brown-Joe Cocker package opening night to a guitar-smasning drum-crashing, trouser-splitting climax at Walthamstow Granada on Friday!

But the group had looked far from happy with their first house performance and the long face of a murderous-looking Pete Townshend, returning to the Who's dressing room, told its own story.

On sale, Priday week ending Movember 16, 1969

On sale, Friday, week ending November 16, 1968

"They'll really knock into each other and get themselves together for the second house," commented a perceptive spectator in the wings. And that was just what they did -in an act that underlined how far ahead the Who are when it comes to entertaining an audience. The thing about this highly com-bustible package of touring talent, compiled by Kit Lambert and Chris Stamp, is that all are 100 percent, artists and, as David Coleman was fond of repeating during that



A view from back stage as well as front

all we can ask is that the performers achieve, or better, their

formers achieve, or better, their own personal bests.

Earlier, in the dressing room, after I had experienced a typical Moon welcome and Pete Townshend had complained that the reviews of the tour hadn't been very good so far (on the opening night!), Roger Daltrey descended from the chair he was standing on, generously offered me his drink and, when I mentioned "Magic Bus," remarked that the Who would prefer to be known as an album group!

at Who would prefer to be known as an album group!

In the past albums hadn't worked for them. "Quick One' was the nearest we got to something good," admitted Roger, "and live albums are no good because there is so much leaping about on stage and it wouldn't come over. But the next album we hope will be it!"

audience was rising to go home.

It was nice to see so much frenzied effort, and it means that when Keith tears shirt and trousers in shreds (to reveal black underpants!), when Townshend rams mike into guitar is and then guitar into floor, it comes over not as a distractive gimmick but m as an integral part of the act.

"I'M glad we're

Pop opera

This is the pop opera Mr. Townshend has had in mind for many moons and it now nearing completion. "He's been talking about it for so long people think he's all mouth," said Roger, "but he really has written some fantastic stuff.

"For a while it seemed he was up against a brick wall and his writing was at a standstill. Now suddenly he has soared above it and got it all together."

I had my early doubts about their

and got it all together."

I had my early doubts about their performance when I later watched the Who do the second house. But the momentum picked up and there was a marked improvement as they went through "Can't Explain," "Summertime Blues," "Tattoo" and the mini-opera from the "Qu.c. 'One" LP, until all the attack and fire of the Who at its best was there on the shattering finale of "Magic Bus," which went on and on, even after the curtain had closed and the

be pulled by the money.

"We will spend a let of time in the States and in Europe but we will leave a lot of time for England, too. Like we started here and I am English and it cannot be true that English audiences will remain permanently hostile to new forms of music."

"Anyway if all the good groups are copping out of England, the audiences are just not getting a chance. I think we have a responsibility to play here in England."

"I'M glad we're not staying in the same hotel as them," sighed Arthur Brown earlier in the day, as we sat and listened to the

mounting crescendo from the Who's adjoining dressing room.





Incredible

Who's adjoining dressing room.

Did Arthur think package tour audiences were his audiences? "It's becoming increasingly obvious that we haven't got an audience," Arthur replied, "I'd much prefer people to know what we are doing before they arrive and not come if they don't like it.

"Really an audience has to see us four times to understand us."

At the end of this tour, the Crazy World is playing better than ever now that organist vincent to Crane is back in the line-up. "He is really incredible," says Arthur. "I may be biased, but he is one of the top organists, if not the top, in the country. He has so many directions and Carl Palmer, the drummer, too, is brilliant. When he joined us he was a soul man but his mental outlook has changed."

I wondered if there had been any trouble from the safety brigade over and the larger potential of the American market; could it happen to the Crazy World?

"America is so big that, whereas in England you may find five ideal places to play, you will find eighty or maybe more in America," said Arthur. "Obviously we are going to

Agency: Arthur Howes, Eros House, 29/31 Regent St. London W.1

*no hidden meaning folks; just a device to catch your eye

regulation!

I left him talking about the men in white coats who had stood in the wings armed with fire extinguishers during his first house performance. Perhaps that was not totally unconnected with the gremlin that hit Arthur's second house act. Lights were dimmed, the audience sat in tense expectation waiting for the curtains to open. They stayed shut and an apologetic compere, Tony Hall, returned with the news that Arthur's fire had gone out and was at that moment being rekindled!

Arthur soon made his delayed appearance with head afire and, livinging in on a colourful luminous cloak, he went through "Nightmare," his next single, into an act that followed closely the pattern of his "Crazy World" LP.

As Arthur said, it is difficult to understand the Crazy World on first viewing and it was a pity that most of the all-important words went unheard. My only other criticism was that we didn't see enough of the Brown body-jerking, which is an act in itself!

"Fire," the finale, brilliantly embodies all that is best in the Crazy World of Arthur Brown. Strobe lighting was used towards the end with the effect of slowing down Arthur's death dance across the stage and making it utterly compelling viewing.

The show is worth seeing just for this spectacular piece of theatircals and, if the audience lost Arthur earlier on, this won them all back to send him off to deserved applause.

Arthur's group warrant special mention, as do Joe Cocker's Grease Band, who were tremendous and heard to best advantage on Joe's opener, the Moby Grape's "Can't Be So Bad."

Get inside

Joe Cocker's ability to get inside a song and wring every onnee out of it was expressed best through the beautifully moving Dylan number "I Shall Be Released," and his natural closer, "With A Little Help."

We all know Joe has a great future. It should be known that the Grease Band has, too.

Earlier Joe seemed apprehensive, saying that they'd have to feel their way through this, their first tour and base the act on audience reaction. And by the second house he had dropped "Let's Get Stoned" in favour of "Marjorine."

But he was still not happy. "Four numbers are just not enough time to get us over." he said.

Also on the bill were a new-look Mindbenders, who seemed to be on and off in a flash, but managed to show promise, and Yest; a new group, who seemed to lack a direction. They have a good brain behind them, however, in their manager — Roy Flynn, of Speakeasy fame.

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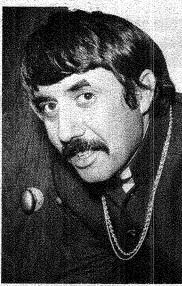
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NME'S JOHN WELLS

VISITS THE NORTH'S

TOP NIGHT SPOT



| EE HAZELWOOD was just not what I had expected. His rendition of "Jackson" with Nancy Sinatra conjured up a picture of a big, Johnny Cash-type character with a serious personality. When we met for afternoon tea in his suite at the London Hilton, Lee turned out to be small, chubby, clad in casual, almost hippy clothes, and possessed of a quick wit.

We talked first about the recent Nancy Sinatra TV show which Lee had produced.

"We just took the money and went nowhere near the studios when we were making it," he revealed. "We turned the photographers loose in Southern California. It was just our little baby and

"It took three months to make and we did it like twelve separate poems so that any segment could be pulled out. Every show has its own way of doing things and you can't put them down for doing

Lee, over here to plug his new album "Love And Other Crimes," is currently preparing three more TV specials. One will be called Spring Thing" and feature Noel arrison, Bobbie Gentry and Shirley Bassey, another he is not quite sure about, and the third will involve his lady friends.

We'll call it something like 'Ladies and Lee,' although that's not definite," Lee told me as he led over to a huge laden ey and poured a drink. He ed at Hyde Park's permanent raffic iam twenty-six floors below.

We want to include Nancy. Ann-Margret, Mama Cass, who is my favourite beautiful lady in the whole world, Colleen Lanza, Mario Lanza's daughter, and a girl group I've just signed called Honey Ltd. "I'd love to do a record with

Record News free every month, it's packed with news of all the latest

releases, special offers,

By RICHARD GREEN

scratchy voice. I don't know what's happening with the Mamas and the Papas now. She just keeps making records and they just keep being hits."

Lee is full of praise for Nancy's

singing and he explained why.
"I go to Nancy's house two days before a recording session with a guitar and teach her the lyrics," he began. "Then I come back with Billy Strange, set the key, do the arrangements, then record.

"Who can sing her songs better than her? I'm the best Lee Hazelwood writer of Lee Hazelwood songs and Nancy knows how them. Other people have write Lee Hazelwood

Nervous

girl artist as has been in the States for a long time. When we screened her TV special in private for the critics, I was so nervous I didn't want to go, but I did for her.

"All the critics loved it. They didn't use five dollar words, they just used simple terms to describe it. At the ninth showing, her father cried. He was sitting there with

cried. He was sitting there with tears running down his cheeks." I asked Lee how he managed to sing in tune with Nancy and other ladies.

Julie Felix and she didn't seem too happy with the key, so I told her to lower it if she wanted to. She brought it down two full steps and

That's when they decided we

and June Carter got the Emmy fo that song, we got the money!"

Lee's next project is a part in
the TV series, "The Virginian,"

but he won't be singing.
"Doug McClure's a buddy mine and he just told me that he was gonna fix me a part," Lee smiled. "I said 'okay,' then he fixed it with the producers and that was it. He's gonna sing and I'm gonna act. "That's the best way of doing things — just let them happen and

uled to appear at the Fillmore East with Country Joe and the Fish at the end of December, after playing some dates with Country Joe in Scandinavia later

CINAL note to the Cream's

SPEAKING of Gold Discs, Glen Campbell just hit three for a trio of albums, the last one not being issued till a week ago, but with advance figures more than qualifying it for its award!

The three albums that struck gold for Glen are "Gentle On My Mind," "By The Time I Get To Phoenix" and "Wichita Line

TOP RIGHT: Batley Variety Club owner JAMES CORRICAN proudly poses by some of the names he's captured for the club who include Val Doonican, Roy Orbison, Frankie Vaughan, Gene Pitney, Lulu, Cilla Black and Louis Armstrong. TOP LEFT: CORRIGAN and Rolls at club entrance which belies the vastness of the interior seen above.

BATLEY: Municipal Borough; population 39,980; early closing day Tuesday; London 187 miles, Leeds 8. No starred hotel. No all night garages. This was Batley until Jim Corrigan built and opened his £120,000, 1,700-seater Variety Club a little under

grime.

Then suddenly, we're in the centre of Batley. Around a corner and at the bottom of the road an oasis of brilliant colour, gleaming cars, laughing people, flashing neons.

Batley Variety Club.

skirts) at the tables only.

Prices? A few pennies above local pub prices and cheaper than West End bars. Food too, is served at the tables and scampi and chips, the most expensive meal they do is 65 6d. But it's served without ceremony on disposable paper dishes with plastic knives and forks.

We arrived there just after eight and the four-hour non-stop cabaret was already in full swing and just about the only sort of act I didn't see on stage were jugglers. And provided you went there with the

MONKEE PIC

HE Monkees' long-awaited first feature film, "Head," opened in New York this week, not with a huge Broadway splash, but rather quietly at two theatres — one uptown, the other in the Village.

"Head" appears to be an extension of the Monkees TV series though, for a first full-length feature it offers a great deal more than say the conventional debut

of other pop stars.

It does have half a dozen Monkee songs, some (or one) of which will no doubt happen, and a couple of marvellously off-beat scenes, such as its opener, when Davy, Micky, Mike and Peter jump off a suspension bridge and the camera pans into

bridge and the camera pans into some slow motion, colourful underwater shots.

All in all, it's fairly good fun and quite entertaining — even if it has been released a little late in the Monkees' career.

DUSTY SPRINGFIELD'S first Station Fields affective was issued here this week, with advance orders totalling over 150,000 and a big rush by deejays to be the first to play it on the air. the air.
"Son Of A Preacher Man," like most of the tracks in Dusty's

CLEETWOOD MAC'S next tour here will start on December
Manager Clifford Davies was
New York this week to set
the launching of Blue Horizon
cords in this country, distritied through Epic,
It will feature Fleetwood as
first album release

upcoming album, is a new, softer, very groovy Dusty

award.



Variety Club puts Batley

IN A PLAIN BROWN WRAPPER

TOHN LENNON and Yoko Ono's album "Two Virgins," with the controversial cover, will be released in the United States and Canada on January 1 in a plain brown

Madison Square Garden concert was the \$104,000 gross it achieved, the presentation of a platinum disc — and Eric Clapton's new look — silk suit, shirt, and slightly tinted glasses:

Apple production.

The nude photos sales appeal may be diminished, though, since "Rolling Stone," a popnewspaper originating from San Francisco, printed both pictures in its most recent issue

CANNED HEAT SURPRISE The last time I spoke with Bob "The Bear" Hite, of Canned Heat, he said the group was planning a wild Christmas song, but that he Bob just couldn't seem to keep

'Christmas. Christmas the Chipmunks, you know, Alvin and all that with the

"Why don't we do a Christmas song with the Chipmunks? At first, we were a little afraid because we thought people might put us down. Then we said: 'What the heck.' I think it will really be trippy-Chipmunks and Canned Heat!

high-pitched voice, were on our own record label, we thought

I honestly couldn't, so Bob went on: "It will be a funny 'Sock it to me. Alvin!' It's



On sale, Friday, week ending November 16, 1968

THE WORLD'S TOP

VOTE FOR THE STARS

THE world's largest and most important Poll starts now! Today begins the most exciting event of the year, when readers can vote for their favourite artists in the 17th NME Annual International Popularity Poll. The eyes of the music industry in every corner of the earth are focused on this great event — so make this a record year with your votes!

Many, many new and exciting stars have emerged in 1968 but how do you rate them?

Before completing the coupon on this page, you are urged to read carefully the rules printed below. To ensure fairest possible

results, no previous announcement has been made regarding the Poll; this is your ONLY opportunity of The coupon published below is the ONLY one acceptable and this

must contain the usual signature and address of the person submitting it. All entries must be received not later than first post next Thursday (November 21).

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TOP GIRL

SINGER

TOP MUSICAL

TOP GROUP

TOP MALE

SINGER

TOP GIRL

TOP GROUP

TOP VOCAL PERSONALITY

RHYTHM - AND

BLUES GROUP

BEST NEW

GROUP

INSTRUMENTAL

UNIT

TOP TV OR

BEST DISC

JOCKEY

NEW DISC

SINGER

YEAR'S BEST

BRITISH DISC

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WORLD SECTION (Any nationality)

BRITISH ARTISTS ONLY

One group from list printed on this page

One name selected from list printed on this

Name one British artist or group and one title

I certify that this is my only entry in NME's 1968 Poll and

I accept the Editor's decision in all matters relating to it.

CUT OUT and send to NME POLL, 112 STRAND

LONDON, W.C.2, by first post November 21

One and only opportunity! Thereafter, your choice must BRITISH PERFORMERS ONLY. Names of the Singers (alphabetically) are: GRAHAM BONNET, ARTHUR BROWN, JOE COCKER, JULIE DRISCOLL, RICHARD Artists born abroad, but who have continually worked here, are regarded as British. HARRIS, MARY HOPKIN, SOLO-MON KING, LEAPY LEE, DES O'CONNOR, DON PARTRIDGE, JOHN ROWLES and BARRY In the Male and Female Singers sections, they can either be solo

singers or singers with a group or British name in one of the World sections, this does not prevent you from voting for them again (if you

desire) in the remaining applicable Two sections are particularly unique: "New Disc Singer" and "Best New Group." These are the only divisions where readers must

> To make this election of worldwide importance, utmost consideration should be given to the many eligible artists in eacl category before casting your vote

DOLLS and STATUS QUO.

section (alphabetically) are: BRIAN AUGER TRINITY, CASUALS, CUPID'S INSPIRATION, EQUALS,

FLEETWOOD MAC, HONEYBUS, LOCOMOTIVE, LOVE AFFAIR, MARBLES, MARMALADE, PAPER

It is not compulsory to fill in all

In all matters relating to this Poll, the NME Editor's decision is He reserves the right

Every precaution is taken, safe guarding against more than one coupon in the same handwriting. To ensure the most accurate possible result careful scrutiny is made by the NME. Vote-counting commences immediately, but the completion of the

nammoth task takes time. Results will be announced as soon as possible, but next week preliminary indication of those leading the field "will be made." The climax of the ballot is the great annual Poli Winners Concert. First details of this great event will be made in the NME shortly.

JIMI HENDRIX **STORY**

Contd from page 3

in the musical press about the suggestive quality of his act. "To me there has never bee anything wrong with his act," said Chas. "It was just good clean healthy sex! He was never vulgar but it was obvious that we were going to come up against trouble.

"On his first major tour with the Walker Brothers we had the Rank circuit up in arms over the

act. They sent down investigators and when I knew they were there we toned down the act. When they

The first night we knew we to pull something sensational to get a good press reaction and so "Of course, we all maintained i

wore a bandage the second hou to make it look good.
"In fact we soaked it in petro and deliberately set light to it the organisers were running round in circles trying to find the culprit

and examine the guitar which had mysteriously disappeared.

"I distinctly remember Tito Burns waving a fist at me and shouting." You can't get away utility. shouting, 'You can't get away with things like this Chas — if we find that guitar I'll have you prosecuted. Underneath his overcoat could just make out the charred end of an electric guitar!" NEXT WEEK WE'LL TELL YOU

THE INSIDE STORY ON HOW THE JIMI HENDRIX EXPERIENCE SET THEIR INVASION PLANS FOR EUROPE AND AMERICA. THE TRUTH ABOUT HE MONKEES TOUR AND HOW CHAS FOUND HIMSELF IN A CONNECTICUT COUNTY JAIL PROTECTING

ISITABUE THAT GRANNY'S DEAF? AND

IS IT TRUE THAT HER CAT'S GOT NINE? AND IS IT TRUE ME UNCLE ALF, HE'S GOT SEVEN YEARS THIS TIME?"

Thus, the opening lines of the most remarkable record to be released this week. Titled "SON, SON" c/w "Baby" (RCA1762) it's by THE LIVERPOOL SCENE.



The 'SCENE' is a group - but unlike any other group you ever saw, or heard. They are six poets/songwriters/singers/painters/musicians, and their music incorporates blues, poetry and space-age soul. They got together - in their present line-up-about two years ago. Every one of the Liverpool Scene is a remarkable individual in his own right:

Adrian Henri – poet, painter and singer. 5 books published and shortly to have one man show of his paintings. Andy Roberts - guitarist, singer and composer. One-time casual member of 'Scaffold'. Co-wrote "Baby" with Adrian Henri. Mike Evans – saxophonist, poet and composer. Has a book, "The City & Slum Goddess" to be published in January. Mike Hart guitarist, singer and composer. Wrote the words and music for "Son, Son" Percy Jones - bass, and Brian Dodson - drums, provide sensational rhythm backing. They, too, have written music as a team. Well, obviously with talent like that, The Liverpool Scene must become one of the most influential sounds on the whole field of pop music. Listen out for them - and those great lyrics—"What is it cousin Dora 'leaps before she looks'?" "And why does my big brother Keep all them books on his wardrobe top?" "And Grandpa's eaten his crusts, Why doesn't his hair curl?" Hear the record. you might find an answer!



Also out this week is the debut disc of NORMA LEON-"WHEN THE SWALLOWS FLY" c/w"Alistair Moon" (RCA1763). An experienced cabaret artiste, Norma has a great record here. The A side was written by the Gibb brothers of the Bee Gees, and the B side by that very successful team of Richard Kerr and Joan Maitland. As well as having a terrific voice, by the way, Norma is an accomplished pianist, organist and guitarist!

NILSSON, the amazing song-writer/singer who's recently been on tour here, has a new release-"MOURNING GLORY" c/w "Rainmaker" (RCA1765). Nilsson wrote the A side himself, and co-wrote the B side. Considering how many great hits he's written for other people, he really deserves a smash with this one. And he could just get it!



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KEITH PROWSE (DIRECT TRADING)

wrapper.
Capitol Records, who distributes records on the Apple label in America, refused to distribute John's album because

of the nude photos (front and back views) of John and Yoko. Corporation, was in London with Tiny Tim, he arranged the distribution rights with Apple. The album will be released here under the Tetragrammaton label, with the note that it is an

in New York **B**EATLES "Yellow Submarine" film, already acclaimed by several movie critics, should be a whopper! Capitol is issuing the sound-track, which introduces the four new songs by the Beatles. Completing the LP will be several Beatle standards and there should be no doubts that this will mark their 18th Gold Discaward in its most recent issue.

couldn't tell me about it. Be the news inside.

He bubbled: "This idea we have for a Christmas record is

so far out! You know how

every year you hear on all the

III HOIIYWOOD

PETE TOWNSHEND KEEPS THE

Evil genius? Volatile? Unmerciless? Hydra headed Monster?

ROB DYLAN has something of a reputation as an evil genius, D constantly attacking, unmercilessly, anyone who comes into contact with him. He is the 20th Century hydra-headed

An impression that Dylan is insecure and needs to attack to defend comes over. He is constantly surrounded by people — mainly of his own choosing — and likes to become involved.

The film opens with "Subterranean Homesick Blues" being played, then Dylan arrives at London Airport for his British tour. He is faced with some inane questions from (supposedly) local newspaper reporters and undergoes

GREEN

BOB at his London Press conference—a filmed report of which forms a major part of his film.



Review by **RICHARD**

Your Tears."

In one scene, Dylan sits at a typewriter composing a song while Joan Baez sings "Love is Just A Four Letter Word." Someone mentions the time. It is after seven a.m. and Dylan has been sitting there all night working

night working.

The travelling to concerts, the actual performing and the wheeling and dealing that goes on to secure the right money for a TV show are





RACE WITH THE DEVIL



YOU to From

ERA NICHOLLS (Burnham-on-Crouch, Essex): Alley Cat's observation that the latest Presley record has failed to make the charts will raise no averbrouge among require listen. eyebrows among regular listen-ers to BBC radio.

ers to BBC radio.

The record was doomed before it was even released. It was given a glowing review on "What's New" and a promise of plenty of airtime, but in five weeks it her back it has been also been al ignored; only old record, have been played on request

closer to a total ban, but protests from Presley's fans are met with accusations of "Hitlerism." No one, it seems, it

"Eloise" have been plugged from the day it was issued, while releases by other world famous artists are completely ignored? Presumably it is because they do not conform to the tastes of the "Top Of The Pops" team. The example of this which stands out like a sore thumb is Hendrix's "All Along The Watchtower." This has cata-

Edited by TONY BROMLEY

groups, such as the Cream and the Rolling Stones. Their chart entries seem to be given relatively little exposure com-pared to those of Engelbert Humperdinck, Tom Jones, etc. So please, can't we have a bit more of an even spread over the Top Twenty and new releases on the programme? You've got very little competition, "Top Of The Pops," so come on, give us a fair cross-section of the sounds of the scene today, and stop plugging your own particular favourites!

COLIN CHARMAN, producer of "Top Of The Pops" says, "We are featuring Jimi Hendrix this week. He hasn't been able to appear before as he has been in America. As for Engelbert and Tom Jones, we reflect records in the Top Twenty and if these

protest against the review that the NME gave to James Brown's latest recording, "Say It Loud, I'm Black And I'm Proud."

I fear that Derek Johnson has read more into the lyrics than it really contains. It is not a hymn of arrogence and superjority, but should also appreciate that over the years, since slaves were introduced into the United States, the black American has been made to feel his skin has been the mark of Cain, and all

with other lyrics it would be a bad pop record.) SUE VALASEK (Chicago, Illinois):
I have seen the Cream twice in concerts, the last time being part of their farewell tour. I am saddened and disappointed that shall never see them together

(Derek Johnson comments; Even

again as a group.

I am glad, though, that I did have the opportunity of seeing them and buying their records. I hope that, after the split, they'll continue to be in the public eye. They have given their fans the best of themselves and for this we thank them. They were (and still are) the cream!

By KEITH ALTHAM

type voice on the record. We were just all enjoying ourselves.

"Mind you, I still don't know what 'Magic Bus' is all about. "It was recorded at a time when we had just returned from our first trip to America having been conned left right and centre and no one really wanted to make a single except Kit Lambert whose job was to see that we did.

On sale, Friday week ending November 16, 1968

groups (saving the enormous potential of the Small Faces) who remain to face us "live" from the stage. Their

continued success is largely due to the tall boney figure of

Pete Townshend who cares so intensely about what he is

doing.

Last week he finished tracks with the group for their next album, "Deaf, Dumb and Blind

Boy" which is likely to give the

group an entirely new signifi-cance from that of "the guitar

them at the time.

been labelled in the past.
"Magic Bus" was written about "It's very difficult to know just the same time as "My Genera-tion" admits Pete. "I can no "It's very difficult to know just what is going to be a hit for us now, especially in America where we were not able to do those discs like 'Happy Jack' 'Pictures Of Lily' and 'I'm A Boy' which were a novelty in England because they had the strange attraction of being 'sweet songs' sump by a violonger sit down with a straight face and write things like that although I was quite serious about ing 'sweet songs' sung by a vio-lent group.

"In America we have to find in-stant hits and that's really what 'Magis Bus' is,"

When I interviewed Pete he was clutching an old poster of "Gone

When I interviewed rete ne was clutching an old poster of "Gone With the Wind" in one hand — which he sacriligously referred to as "that cowboy picture" — and a pint of bitter in the other. He held forth at some length about the deficiencies of Radio 1. "Radio I was supposed to re-



said Pete emphatically. "The reason so little is happening that is new is that the ex-Pirate DJs who helped to make groups like us and the Stones are not allowed to

feature that kind of new talent any more.

"John Peel is the only DJ I "John Peel is the only DJ I know who has a free hand and that's basically why his programme is better than anything else — most of the discs on the other shows are selected by programmers with one eye on the charts and not a musical idea in their head. "Groups like Steppenwolf who had a great disc released, Born to be Wild are hardly ever played on the BBC — they don't know they exist. Because it is so important and is virtually a monimportant and is virtually a monopoly it also inhibits what you write and you have to ask yourself

write and you have to ask yourself if they will play it.

"To an extent that was why we released 'Dogs' — because we knew they would pass it as fit for human consumption. They make me incredibly cross and angry when they dictate to the very people who they were supposed to replace (the pirate DJs) how it should be done."

There is no doubt that Pete is



ican underground paper "Rolling Stone" became so heavy he almost sank under his own intellectual weight and the inner man lay bare and almost embarrassingly vulner-

Pete. "Everything just came spilling out — sometimes I get so involved that I wish I could preserve Keith's humorous approach to matters, I say about ten paragraphs and he comes along and destroys with one word lunatic

volvement that Pete has with his new album, "Deaf Dumb And Blind Boy" which makes it so difficult

He has been working on the project for nearly two years and has obviously thought long and deeply over the problems.

"I wanted to get an apprecia-tion of things through the eyes of someone or something that was not preconditioned by the bias of the senses," said Pete. "I thought of looking at life through the eyes of animals, adolescents and finally the deaf, dumb and blind boy.

"The boy registers everything in the form of musical vibrations. That is if he is struck a blow he does not feel pain — he experiences something like the chord of G. In the beginning he is abused by his family, raped by an uncle and given drugs like LSD to help his condition.

develops a technique which enables him to become a pin-ball playing champion. His sight begins to come back and he becomes obsessed by his own reflection in a mirror—then his hearing is re-

together

because the album contains ideas and attitudes which are very im-portant to me personally and by placing them in front of the Who they have destroyed them. It helps you put something into perspective sometimes if you can take some-thing you really care about and laugh at it. In a small way the album is a solution to the way that might achieve divinity because have no faith in evolution and sci-

Shocked? Puzzled? Sickened point out that a great deal of the

Casuals—a 'Toy' for Xmas

says ALAN SMITH

FOR various reasons (one of them being that in the past week or two, he and the rest of around preparing for the release of their "Jesamine" follow-up), it was only possible to interview Big Casual John Tebb this week via the detached distance of a telephone line. This was a diabolical mistake. The NME moved end . . . temporarily has about eight million telephone numbers including that old favourite 01-240-2266: . . . and by the end of our conversation it was as if we'd conversed on them all.



The forth member of the group BOB O'BRIEN, now without



Three of the CASUALS (I to r) ALAN "PLUG" TAYLOR, JOHN TEBB and HOWARD NEWCOMB in Decca's recording studios,

This is a tremendous Chris Andrews number — one of his best in fact — and if it doesn't jump into the NME Chart almost instantly then something is wrong somewhere It breaks with the Casuals' sad and lonely "Jesamine" image, but it's so strong I see no danger

According to John: "We've had 'Toy' in the can since before 'Jesamine' was released. It was a difficult business knowing which to put out first.
"A lot of songs have come our

way since 'Jesamine' got into the charts, but we still kept faith in 'Toy.' It could be a big flop — you can't take anything for granted you can't take anything for granted
— but we're as certain about it
as we could be with any number.

"If we're lucky, of course, we
may even have two singles in the
Chart . . 'Jesamine' is still selling very well indeed, more than
we ever could have thought."

The Casuals are still commuting
between Britain and Italy and this

weekend they'll be flying there for a week's radio and TV promotion. Other British groups can forget the Italian scene for a while — TV technicians there have banned all non-spaghetti artists, and the Casuals get through only because they've been resident there.

"In fact," says John, "we're resident all over the place!

"London is our base at the

moment, but I've got a home in Milan and one in Australia, where my parents are, and we've all got a sort of home in Lincoln — where I'm from anyway—because Howard's parents live there and we sometimes stay for a few days.
"We've also got a place in Halifax, which is Plug's parents' house, and in Clydebank, where Bob comes from. We've got it blanned to act to Poly's place for

planned to go to Bob's place for the new year and have a real Scottish Hogmanay. "Christmas? A 'Toy' in the charts is all I want from Santa



RICHARD HARRIS WORKS TO RECUPERATE!

RICHARD HARRIS, actor acclaimed singer ("I've a great trend for breaking trends") is more obviously Irish than you might imagine, is built big, square and solid like a barn door from which you occasionally find your questions bouncing back in your face. Ask a silly question and he is not above telling you it is so!

Dat's a stupid question personal appearances. I do them on my days off. I made 16 appearances on American TV for 'A Tramp Shining' and these are my first free days since April

"Of course I have far less free time — my fan mail costs me a fortune, and the secretaries, but I don't mind dat — it's all tax deductable. Now that I'm recognised as a singer it opens up new areas of opportunity for me. I'm offered musicals and all costs. musicals and all sorts — makes me a more valuable property, see! "I work really to recuperate, I find dat when I stop working I get into trouble so I work to keep

His next album

After several appointments post-poned (keeping Mr. Harris in one place longer than five minutes is apparently an endless problem) I arrived at his London garden flat to find him meditatively sprawling out on his chaise longue listening to the tapes of his new album, "The Yard Goes On Forever." secretary is a charming lady, Joey Gould, whom I last met in Los Angeles when she was in charge of the Monkees for

lowing Richard's latest clang-n the "Eammon Andrews which was to divulge his answering the intermin-alls while her boss shrewdly or Ireland, Joey regards Rich-

mentioned to Jim Webb (com-oser of "MacArthur Park" and Il Richards' recent records) that was to interview Richard, eaded with me to avoid Harris sound like an Irish

KEITH ALTHAM

Jim explained Richard was a sensitive individual with well above

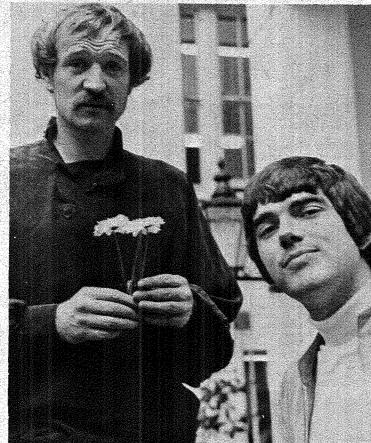
tend to get publicity rather than the man beneath I taxed Richard about an artists' behaviour and the responsibility he has to his

"Dat's a load of old rubbish," said Richard firmly. "The public have no right to change a man's

Transistors

those little transistorised radio sets which the kids carry around them and so they were able to hear people like Buckley, Baez and Dylan making their protests about

IN-DEPTH LOOK AT THE ACTOR-SINGER



brainwashed — not the artist."

Not much of the Irish peasant about those remarks and Richard has some further thought on mis-

"There was a girl who was a professor working on the set of the film 'The Molly Macquires' which

"It it communicates and moves people that's all right. If you want to be educated you can always go and buy an LP of Larry Olivier reading the Bible!"

There is no doubt in my mind that Richard finds a great release for his more emotional nature in the involvement with limited.

ture in the involvement with Jim Webb's song and he looks upon the young composer rather like a kid brother. He is proud to the point of vanity over his discovery

Politics out

Webb three years ago before he wrote 'Up Up And Away' or 'Phoenix' and I said the first time

ing us now with long records—
they've just done a seven minute
single. Actually it's a three minute
record with a four minute fade."
The last remark I hasten to add
was like some of Richard's other
under more for the effect they

quotes more for the effect than the sense — he has the highest regard for the Beatles' work.

He is however most sincerely annoyed by the recent single releases

PRIME MINISTER **BOOKS**





DETAILS are still being worked out, but I hear that the huge Fifth Anniversary "Top Of The Pops" show next January will come live from the Albert Hall instead of the BBC's Studio G at Lime Grove.

No surprise if producer Johnnie Stewart gathers the greatest TV poptalent line-up of all time for the celebration

MET Peter Noon (Herman of the Hermits) this week and was more than a little surprised to discover he wasn't away somewhere exotic on honeymoon.

Pete tells me he's much too busy working on a new television and cabaret act to bother about such things as honeymoons.

After successful years as pop stars, Herman's Hermits break into the Club business at Middlesbrough Astoria next week.

HAD a small celebration with Malcolm Roberts after his "Top Of The Pops "appearance and he told me he has notched up almost 50 major network television bookings over the past two years.

Not bad for a singer who has only now made it into the charts for the

My favourite television performer is about to make a long overdue return visit to England.

Gracie Fields, now a bouncing 70-year-old, returns for two weeks cabaret in Batley beginning December 1, and for several TV shows. There cheering on opening night will be Cilla Black, Gracie's greatest fan



Major Minor Records are proud to announce the signing of an exclusive contract with



his first release, the follow-up to Hold Me Tight',

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S/MMLP33 RAYMOND LEFEVRE Volume Three



Holly's the name. "On With the Game, the song.

TF980 fontana

WATCH THEM-They're both aynamile. DAVE CLARK FIVE: * Live In The Sky (Columbia)

WRITTEN by Dave Clark and Mike Smith, this is a

faction of living in England — and to prove it, the disc features snatches of the 1966 World Cup Final crowd chant-

ing "England . . . England." Paradoxically, though, instru-mental phrases from the "Battle Hymn Of The Republic" keep cropping up — I couldn't quite figure that out! Anyway, the beat is jaunty

catchy mid-tempo number about the joys and satis-

TOP SINGLES REVIEWED BY DEREK JOHNSON

New Supremes GIMMICKS GALORE FROM real corker! PATRIOTIC DC5

DIANA ROSS & SUPREMES: * Love Child (Tamla

THIS hasn't been a particularly good year for Diana Ross and the Supremes in the British charts, but I shouldn't be at all surprised to see them achieve their highest 1968 rating with this disc. Because it's a real corker!

It storms along at a sizzling pace, with the delicious Diana's seductive tones riding smoothly over the bustling orchestral backing—and with the other two gals chipping in with spirited

An unusual feature is that it's actually a story-in-song about an illegitimate child—which must be the first breath of controversy in which the group has been involved! Not that you pay a great deal of notice to the lyric, because it's the sparkling, stimulating overall sound that counts. Undoubtedly the best Supremes disc for some time—and, for a change, not written by Holland-Dozier-Holland or any of the other familiar Tamla names.

NILSSON: Mourning Glory (RCA).

Note the play on words in the title—very punny, and deliberately so. This is the tale of a junkle who's down and out, and is reduced to sleeping in doorways—yet nobody takes any notice of her plight.

From which you'll gather that it's pretty sombre and morose tale. So it is, and you've got to be in the right mood to take it. But beauti-ully handled by composer-singer farry Nilsson, with an imaginatively-

Head (Philips).

How nice to welcome back my old mate Marion Ryan to the disc scene. And still sounding as full of verve and vitality as a teenager! I'd like to be able to say she's got a hit on her hands, but I don't think she has —even though it's a Teddy Randazzo number.

Nevertheless, it's a gay, fun-packed number which proves an ideal showcase for Marion's radiant personality and pep. An up-tempo swinger, with a busy all-happening backing and a vocal group singing



RAY CHARLES POURS OUT MINIATURE MASTERPIECE

RAY CHARLES: †Sweet Young Thing Like You (Stateside).

A MARKED contrast from the plaintive "Eleanor Rigby "—though, as you might expect from the great Ray Charles, still essentially bluesy. It is, in fact, an r-and-b ballad—with Ray pouring his heart out in his familiar soul-flecked style, aided by gospel chanting from the Raelets and a punchy brass backing.

I wouldn't have said that the material is really worthy of Ray's great talent—but at least he succeeds in transforming a mediocre song into a miniature masterpiece. A superb example of meaningful interpretation—full of intensity, and fairly beaty, too. But in the long run, the material could let him down.

DIANA ROSS (left) and SUPREMES MARY WILSON and CINDY BIRDSONG

Robert Knight is best-known for being the guy who had the original U.S. hit version of "Everlasting Love," while Ray Stevens recently came close to the Chart with "Mr. Businessman." Now these two American singers are in direct competition with a song written by Ray

with a touch of sensationalism (and this usually makes for sales appeat)—about a young couple who've been forced into marriage because a child is due, but they're not really suited to each other. And, even though such a lyric must be considered in questionable taste, I found it gripping, heart-searching and compulsive listening.

petition with a song written by Ray. The lyric is slightly controversial, with a touch of sensationalism (and

Both artists treat it dramatically and powerfully, and the near-identical scorings are massive and enveloping — with fanfare trumpets, crashing cymbals and heavenly choir. I have a slight preference for the Knight disc, if only because it's a bit beatier. But they're much of a muchness.

Isn't It Lonely Together: ROBERT KNIGHT (Bell) and RAY STEVENS

there are gimmicks a-plenty, and certainly nothing has been spared in an attempt to create instant Above all, it's essentially a happy record, and I'm confident it will provide the Five with another hit. Though maybe not as big as "Red Balloon."

ogether now!'

* TIPPED FOR CHARTS † CHART POSSIBLE

and toe-tapping, and the melody

is quick to register—specially the sing-along chorus, which

prompts Mike to call out "All

From which you will gather that

MOLES: We Are The Moles (Parlophone).

The publicity handout issued by EMI tells me very little about this disc or the Moles. It simply says:

"A very secret record, no details of composers or artists." Based upon the old rhyme about the mole who lives in his hole, it's a repetitive piece of commercialised rand-b, with twangs galore and organ.

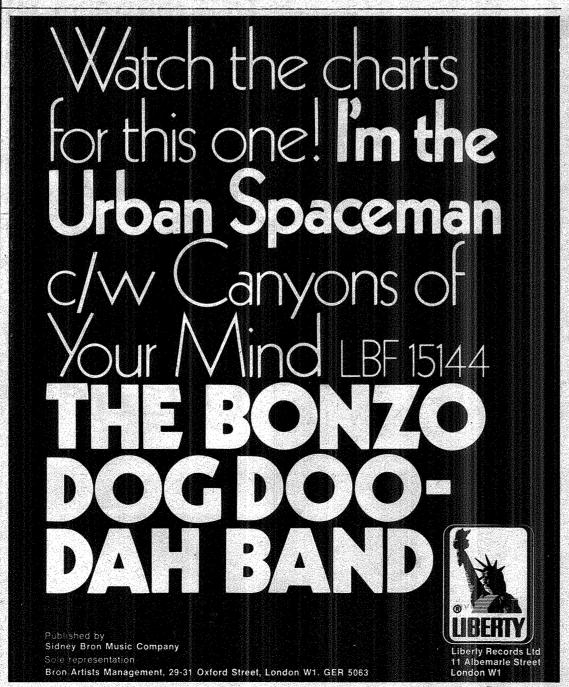
It's a double-sided item, but the routine on the "B" side is quite different from that on the plug side. I suspect this is a well-known group in disguise, having a bit of fun in one of their less serious

MORE SINGLES ON PAGE 12

DAVE CLARK

And although he is a c-&-w specialist, this isn't noticeably countrified It's a poignant and nostalgic ballad, sensitively handled in subdued style — with a backing of strings, solo guitar and humming group. Unobtrusive beat, too Pleasant if a triffe melancholy.

John D. Loudermilk has



On sale, Friday, week ending November 16, 1968

LPs reviewed by ALLEN EVANS

****LOCAL GENTRY. BOBBIE GENTRY (Capitol, T 2964)
Another softly sung, intimate-sounding LP from the girl from the Mississippi delta country, who recorded three of the tracks in London — Sweete Peony, Sittin Pretty and Ace Insurance Man, all written by

Peony, Sittin' Pretty and Ace Insurance Man, all written by Bobbie (along with two other songs). The rest of the LP was made in America. Perry Botkin Jr. and Shorty Rogers did the arranging and conducting. Included are lovely versions of Lennon - McCartney's The Fool On The Hill, Here There And Everywhere, and Eleanor Rigby. Another beautiful performance from the clever Miss Gentry. Other titles: Casket Vignette

Other titles: Casket Vignette, Come Away Melinda, Papa's Medicine Show, Recollection, Peaceful.

****MAMA CASS WITH BIG THREE (Roulette, RCP 1002) That lovely, big girl Mama Cass Elliot wails out on this LP sound a cross between Mae West, and Sophie Tucker in such songs as Wild Women, Come Along, Young Girl's Lament. This is the group with which Cass sang before she joined the Mamas and Papas, and if the work is a bit rough.

and if the work is a bit rough, it is sincere and entertaining. Folksy and with a good rhythm, to it is sold at a budget price.
Other titles: The Banjo Song,
Winken Blinken And Nod,
Grandfather's Clock, Come
Away Melinda, Nora's Dove,
Tony And Delia, Ho Honey
Oh, Rider.

****SOLOMON BURKE: I WISH I KNEW (Atlantic,

One of the best soul-beat singers around, who can turn on the raving, big-voiced dramatics for What'd I Say, Get Out Of My Life Woman, Save It, and turn them off for the soft sultry numbers like Since soft, sultry numbers like Since I Met You Baby, Shame On Me, and Why Why Why. Great soul

Plus a pre-hear of the

LOVE AFFAIR (1 to r) REX BRAYLEY, MAURICE BACON, STEVE ELLIS, MICK JACKSON and MORGAN FISHER.

LOVE AFFAIR'S FIRST

This is the hit that got the group away, and then came the admission that they hadn't played instruments on it. This version, between the street of the stre

RAINBOW VALLEY features a good beat, with echo effect vocal and choral singing. Quite dramatic. Morgan Fisher's organ to the fore.

rhythm to put over this compelling song. TOBACCO ROAD is God's gift to the

blues singers and Steve makes a real meal of it. Good effect from jerky chords between un-accompanied vocal bits. And Fisher's organ really gets a work-out, too.

THE TREE is a rave-up instrumenta and the shout-it-out vocal comes in second.

HANDBAGS AND GLADRAGS has th

singer "in pain" as he says bye bye to/his baby. There's a softer backing with good guitar here. It's a long track.

BUILD ON LOVE is a slow blues, with guitar-piano accented backing

PLEASE STAY has a slow, churchy country sound to it, an appeal to a gtrl not to depart. I liked the plane work.

TALE OF TWO BITTERS is a send-up

to end up, with a honky-tonk piano and a Cockney chorus vocal about slipping out to the boozer for a pint. Real knees-up stuff.

All in all, an interesting, varied and well thought out first LP from the Love Affair.

ALMOST a year after their first hit, the Love Affair group has completed its first album, entitled "The Everlasting Love Affair" (CBS S63416). I have just been

however, is by the Love Affair, I'm assured, although there is an orchestra and girl vocal group on some tracks. A good steady beat from Maurice Bacon's drums, and good vocal by Steve Ellis, the lead vocalist.

HUSH has a gimmicky Indian sound to the instrumental and an echo vocal ending with a raving mass of sound.

60 MINUTES is a compelling blues song, with an instant plea for sixty minutes of time of some-body. A long track and very arresting

arresting.

COULD I BE DREAMING is a happier song, with a meaty beat backing and a piano solo. The lyric is confused, like someone coming out of a dream.

FIRST CUT IS THE DEEPEST is a

bluesy song about a girl who has done her man wrong. Good choral effect on the title line, and Mike Jackson makes his bass heard.

so sorry has a heavenly chorus effect as the title words are falsettoed out. It's a sort of calypso about a car smash and a man with with a good musical sound. Good lead guitar work by

every new album Other titles; I Wish I Knew, Meet Me In Church, By The Time I Get To Phoenix, Then You Can Tell Me Goodbye.

****GOLDON HITS OF SHIR-LEY BASSEY (Columbia, SX

Just as I was wondering what had happened to Shirley since she married an Italian, along comes this album to remind us what a great singer La Bassey is. Here are 14 numbers which trace her career with the EMI organisation, and every track is

a winner.

Title and year; 1959: The Party's Over; 1960: As Long As He Needs Me; 1961: Reach For The Stars, Till, Climb Every Mountain, You'll Never Know; 1962: What Now My Love; 1963: What Kind Of Fool Am I, I (Who Have Nothing); 1964: Goldfinger, Who Can I Turn To; 1965: Once In A Lifetime, With These Hands, and No Regrets.

***MASON WILLIAMS: THEM POEMS (Joy, 118) Recorded live at the Land of Oden, which seems to be a haunt of folk-singer fans who laugh easily (very easily) at Mason Williams' performance of some crazy Them poems, and humorous asides, about such things as Scalable Albert Stricker things as Sand Pickers, Sticker Gitters, Toad Suckers, Banjo Pickers, Whisker Flickers, etc. You get 22 items in all, but I found it rather hard to take Perhaps it is a bit local in its humour. But Mason puts ove his songs tunefully and plays guitar and banjo well.

***SACHA DISTEL: THE This young Frenchman, who made such a hit on BBC-2 recently with his own spectacular, sings pleasantly through 12 numbers in English recorded

with the aid of such arranger conductors as Mike Vickers, Harry Robinson, Bernard Ebbinghouse, Fank Barber and Jacques Denjean. A Man And A Woman, I Wish You Love, Writing On The Wall and the title tune are standouts.

Other titles: Can't Take My
Eyes Off You, By The Way I
Still Love You, Sweet As
Sugar, This Guy's In Love
With You, Believe Me I Will,
La Da Da Da Dee, Remembering, I Live.

****FRANK IFIELD: HAPPY TRACKS (Columbia, SCX 6276) This breezy, country album by Frank Ifield was recorded in Nashville, with Jim Hall arranging and conducting half the tracks and Norrie Paramore the rest (Norrie even took the colour sleeve cover picture). likes the tender Maurie, a song by Micky Newbury, who wrote Funny Familiar Forgotten Feel-ings; and It Don't Work That Way, Hey Little Bird and Baby Doll. Good orchestral backing throughout

Other titles: Happy Tracks, You And Me And Happiness, Oh Such A Stranger, Roses Moonlight And One Little Bottle Of Wine, Innocent Years, I'm Learning Child, Crazy, Up Up And Away, Good Morning Dear, (You've Got) Morning In Your Eyes.

throughout.

****MATT MONRO: IN-VITATION TO BROADWAY (Capitol, T 2683)

Matt sings better all the time and on this latest LP, he charms with 11 songs from Broadway musicals, best of which are Sunrise Sunset (from "Fiddler"), Hello Dolly, Impossible Dream ("Mancha"), and Put On a Happy Face ("Birdie"). But all are given de luxe treatment, specially with backings by Sid Feller and Billy

May.
Other titles: Look For Small
Pleasures, Stranger In Paradise, Apple Tree, I'll Only
Miss Her When I Think Of
Her, Come Back To Me,
Walking Happy, If She
Walked Into My Life.



DUETTISTS MARVIN GAYE / TAMMI
TERRELL (Tamla Motown,
TML 11084) seem to egg on
each other to greater efforts,
as you can hear on their
single hit, You're All I Need,
which is featured here as the
title tune. To this hit song
they add 11 more great duet
numbers like Ain't Nothing
Like The Real Thing, Memory
Chest, Come On And See Me
and Give In You Can't Win.
BETTY EVERETT / JERRY
BUTLER (Joy 123) are also
great partners on this "Delicious Together" LP. Jerry
and Betty sing to each other,

and Betty sing to each other, and then merge their voices beautifully in a beat-filled eleven tracks, with a swing band behind them. I liked their Fever, I Can't Stand It, Let It Be Me, and Our Day Will Come

Will Come.
HINES, HINES & DAD
(CBS, 63413) is a top
class American coloured
cabaret and stage act, comcabaret and stage act, com-prising Maurice and Gregory Hines duetting and singing against each other in such songs as Simple Melody, We Got Us, More, and a "Fiddler On The Roof" medley among several other numbers. Dad (their father) plays the drums on stage with them. This LP is an "in performance" disc and is very good.

SOME XMAS IDEAS

KEN DODD: DON'T LET TONIGHT EVER END (Columbia, SX 6296) turns on the sugar charm with 13 hand-picked tunes, like Dancing With Tears In My Eyes, World Of Love, Back In Your Own Back Yard, Lush accompaniment from several con-

ductors.

DES O'CONNOR: I PRETEND
(Columbia, SX 6295) is another comedian who puts over a song with great charm and appeal. He gives you 14 here, with top drawer backing from Alyn Ainsworth and his orchestra. Sunshine Of Love, Heartaches, All I Need Is You and his very long-running single hit, I Pretend, are included.

FREDDIE DAVIES: TO WISH YOU A MERRY CHRISTMAS (Major Minor, MMLP37). Sometimes this comedian, the noted Mr. Parrot Face, does his raspberry lisp in the song, as in Christmas Alphabet, but he also sings Sleigh Ride Winter Wonderland and other songs straight. Quite interesting and entertaining, with Nicky Welsh conducting.

Nicky Welsh conducting.

LIBERACE: LOVE ALBUM
(Dot, LPD 520). What better
time for love than Christmas?
and here is Lee with a
swinging piano LP, playing
songs with "Love" in the
title. Purely instrumental.

JIMMY SMITH: CHRISTMAS COOKIN' (Verve, VLP 9231) is for those who like the jazz versions, with Jimmy at the organ and surrounded by a host of top jazz musicians Danceable and good to listen

SAY IT WITH FLOWERS: DOROTHY SQUIRES (President, PTL 1023) brings back the big-voiced favourite, beginning and ending this popular song LP with her own Say It With Flowers song. The sleeve is most attractive, too, with a special card on which you can write your greeting beside a bunch of gorgeous red roses.

SBL7859). The French Swingles group which uses creates some interesting sounds of a jazz-classical nature. On this disc are Christmas songs of America, Germany, France, Norway, Holland, Czechoslovakia, Italy, Spain, Argentine, Russia, Denmark and Sicily. ROGER DENE (Columbia SX

and rhythm accompaniment disc called "Hit Parade Party," and comprising 15 tunes, including Dellah, Rosie, Congratulations, etc. Roger is an East End pubpianist and knows how to play the way a party likes it.

MRS. MILLS (Parlophone PMC 7066) is another nignist who

7066) is another planist who gets things swinging and here are her "Party Pieces," 16 of the tunes she gets most requests for, including She'll Be Coming Round The Moun-tain, Lambeth Walk, Me And My Girl, etc. With Geoff Love

BIG BEN BANJO BAND (Columbia, Studio 2 Stereo,
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Norrie Paramor and featuring
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Lady to Magic Moments,
from Cigareets, Whusky and
Wild Wild Women to With A.
Little Bit Of Luck Little Bit Of Luck.

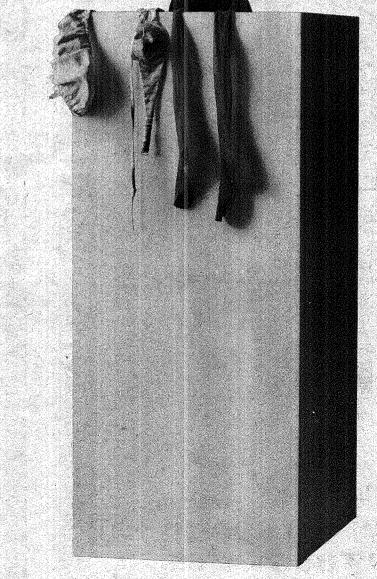
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Other LPs in this series come without the books, just discs.

She's new... but oh! oh! oh! so nice.

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New Singles

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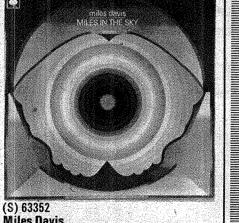
Gerry Marsden In The Year Of April



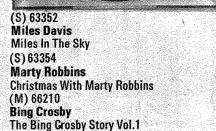


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WITH A LITTLE HELP FROM MY FRIENDS

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MAY I HAVE THE NEXT DREAM WITH YOU

LES BICYCLETTES DE BELSIZE Engelbert Humperdinck (Decca)

Marvin Gaye & Tammi Terrell (Tamla Motown)

Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)

Britain's Top 15 LPs

THE SEEKERS AT THE TALK OF THE TOWN....

THE GOOD, THE BAD AND THE UGLY

18 I IF I KNEW THEN WHAT I KNOW NOW....

THOSE WERE THE DAYS

ALL ALONG THE WATCHTOWER

ONLY ONE WOMAN

LIGHT MY FIRE

LITTLE ARROWS

MY LITTLE LADY.

HARPER VALLEY P.T.A..

AIN'T GOT NO-I GOT LIFE

18 26 THE WRECK OF THE ANTOINETTE

A DAY WITHOUT LOVE

SUNSHINE COTTAGE.

ELECTRIC LADYLAND...

SOUND OF MUSIC

THIS WAS.

BOOKENDS.

FELICIANO

THE GRADUATE

THE WORLD OF MANTOVANI

LISTEN TO ME.

ELENORE.

JESAMINE

26 21 RUDI'S IN LOVE...

HEY JUDE.

25 25 MAGIC BUS.

22 YOU'RE ALL I NEED

LILY THE PINK.

22 28 THE RED BALLOON.

.Barry Ryan (MGM)

Mary Hopkin (Apple)

.Jose Feliciano (RCA)

Bandwagon (Direction)

Long John Baldry (Pye)

Jimi Hendrix Experience (Track

.Marbles (Polydor)

Leapy Lee (MCA)

..Turtles (London)

.Tremeloes (CBS)

.Casuals (Decca)

Hollies (Parlophone)

Jeannie C. Riley (Polydor)

Malcolm Roberts (Major Minor

..Locomotive (Parlophone

.Beatles (Apple

.Scaffold (Parlophone)

.Love Affair (CBS)

.Herd (Fontana)

Soundtrack (RCA)

Jethro Tull (Island

Bee Gees (Polydor

.Soundtrack (CBS)

Soundtrack (Disneyland) 26

Tom Jones (Decca)

...Engelbert Humperdinck (Decca)

.(Decca)

Jose Feliciano (RCA

Dave Clark Five (Columbia)

Soundtrack (United Artists)

Simon and Garfunkel (CBS)

...Jimi Hendrix Experience (Track)

Joe Cocker (Regal Zonophone)

CRIME YES — BUT LOCOMOTIVE SAID NO TO PORNOGRAPHY!

EEW of the people who have put the Locomotive's "Rudi's In Love" into the NME Chart will realise that they have bought a song about a West Indian crime syndicate known as

the Rude Boys. Four of the Locomotive, one got lost, travelled down by train rom their home town of Birmingham last week and in the Park Lane flat of their publicist Dave Reay, once in the World Of Oz, lead singer Norman Haines told me the fascinating background to the group's hit, which he wrote.

"If you listen to the words it's all about gun running, fighting and retributing," said Norman. "The Rude Boys are the mafia of the West Indies, an organised crime syndicate who are racially anti-

Leaving crime

"Rudi, who is one of the gang turning his back on crime for he girl he's fallen in love with." Locomotive, who prefer not to be known as a pop group but as a progressive music band, featured ska heavily in their act of several months back, but eventually found the music too restrictive.

"You get one good song and about 14 artists cover it to within an inch using the same backing with different words," says Nor-

here was another reason, too. "Much of it is becoming very pornographic," said Norman. "They use a lot of double mean-

ings."

Manager Jim Simpson offered his short summary of the group's policy on the matter: "Thuggery yes—pornography no." Birmingham - based Locomotive has been in existence for two years but in that time the personnel has changed completely. Norman, like Taylor and Bill Madge joined

Their first single, "Broken Heart," was released by CBS but the company later rejected "Rudi's In Love." "They thought it would upset people when they found out we were white," said Norman. Instead they took it to EMI and

EMI Cuffigur

By NICK LOGAN



Broken Heart" (it is reviewed on this page) and Locomotive naturally enough deplore their decision.

Soul was out

Neither "Broken Heart" "Rudi" are representative of the group as it is now. "'Rudi' did when I wrote it," said Norman, "but that was in February when we featured a ska show. We liked the music very much and it was obvious that the soul thing was

obvious that the soul thing was getting played out.

"Last year we had a Christmas party and I used to live above a record shop. I went down and whipped out a few ska records to play and they went down well.

d they took it to EMI and "We'd already done a few a hit. Skatellites things on stage. We ow CBS has re-released the old started doing a lot more ska things

COLLIMBIA SX 6293 (M) SCX 6293 (S)

truth

EMI

Selling a bomb

IN THE STATES!

Not many

"Most coloured groups in Birm-ngham are doing soul stuff any-way; there aren't many groups in whole country playing ska. "Coloured audiences are very

appreciative, too. They come out o have a good time and enjoy But they are also very critifit they don't like you they will hrow ashtrays at you."

The group's attitude to ska now

is that it is more of a relaxation than a vocation and say that they currently play a lot of underground material, numbers by groups like Electric Flag, Spirit on the new music."

until it was almost all of our and Blood, Sweat and Tears,

has given us more scope to work in," says Norman. "Bill the tenor player does a lot of avant garde playing. We don't use a lead "I used to work in this record shop now and again and they had a very big coloured customer scene. They used to come in and order these records months before they were released so we knew which were the good ones and could do them in the act well before they were released." bers. We are doing a lot of our own arrangements and are rapidly replacing these numbers with our

Norman lives in Smethwick, an area with a heavy coloured population, and manager Joe Simpson says he can do such a Jamaican

thing.
They had not, as CBS feared, met any adverse reaction to the fact that they are a white group playing a coloured sound. "Black people hear it and think

"There was one group that used rehearse next to us. What we we're coloured, but when they find out we're white they are flattered did one week they would do the next. So we had to move to an old church hall out in the wilds to get away from them."

Locomotive hope to be Locomotive nope to be considered an album group and plan to get their first LP out as soon as possible.

They have a problem in that EMI want the album to contain a heavy sampling of ska as that is the sound that is selling for them at the moment.

First group

the words," said Bob.

"We were the first group

Birmingham to start playing like this and the others used to come along and hear us and copy down

them at the moment. The group hopes to reach a compromise and do just three or four ska tracks with the rest presenting their image as of now. Their next single will not be ska.

Are they worried that by turning away from a hit formula into something untried, they may lose the ground "Rudi" has made for them. "Rudi" may have given a wrong impression of the group," says Norman. "But we hope they!

ROUND THE WORLD HITS

FRANCE: THOSE WERE THE DAYS

— Mary Hopkin; 2 MONIA — Peter
Holm; 3 HEY JUDE — Beatles; 4
FIRE — Arthur Brown; 5 BABY
COME BACK — Equals; 6 THE
GOOD THE BAD AND THE UGLY
— Hugo Montengro; 8 RAIN AND
TEARS — Aphrodite's Child; 10
TIGER — Brian Auger Trinity.
MALAYSIA: 1 HEY JUDE —
Beatles; 2 THE FOOL ON THE
HILL — Sergio Mendes and Brasil
'66; 3 DANCE TO THE MUSIC —
Siy and Family Stone; 4 PEOPLE
GOT TO BE FREE — Rascals; 5
MARIANNE — Cliff Richard; 6
YESTERDAY HAS GONE — Cupid's
Inspiration; 7 THOSE WERE THE
DAYS — Mary Hopkin; 8 FIRE —
Arthur Brown; 9 DO IT AGAIN —
Beach Boys; 10 YOU KEEP ME
HANGING ON — Vanilla Fudge.
A U S T R A L I A; 1 HEY

HANGING ON — Vanilla Fudge.

A U S T R A L I A: 1 HEY
JUDE/REVOLUTION — Beatles; 2
THOSE WERE THE DAYS — Mary
Hopkin; 3 MARY MARY — Monkees;
4 HARPER VALLEY P T.A. — Jeannie
C. Riley; 5 HOLD ME TIGHT —
Johnny Mash; 6 LITTLE ARROWS —
Leapy Lee; 7 LET'S TAKE A WALK
—Tommy Leonetti; 8 ON THE ROAD
AGAIN — Canned Heat; 9 ELENORE
— Turtles; 10 LAMENT OF THE
CHEROKEE INDIAN RESERVATION
— Don Fardon

NEW ZEALAND: 1 REVOLUTION

— Beatles; 2 JESAMINE — Casuals;
3 HEY JUDE — Beatles; 4, 1, 2, 3,
RED LIGHT — 1910 Fruitgum Co.; 5
THOSE WERE THE DAYS — Mary
Hopkin; 6 FIRE — Arthur Brown; 7
IVE GOTTA GET A MESSAGE TO
YOU — Bee Gees; 8 HUSH — Deep
Purple; 9 THE LITTLE BELL THAT
CRIED — Simple Image; 10 CINNAMON — Derek.

HOLLAND: 2 HEY JUDE —
Beatles; 3 THOSE WERE THE DAYS
— Mary Hopkin; 4 ONLY ONE
WOMAN — Marbles, 5 MY LITTLE
LADY — Tremeloes; 6 WITH A
LITTLE HELP FROM MY FRIENDS —
Joe Cocker; 7 NEED YOUR LOVE SO
BAD — Fleetwood Mac; 8 I SAY A
LITTLE PRAYER — Aretha Franklin;
9 I'VE GOT DREAMS TO REMEMBER
— Otis Redding.

BELGIUM: 1 HEY JUDE —
Beatles; 2 THOSE WERE THE DAYS
— Mary Hopkin; 3 CAMP — Sir
Henry and Butlers; 4 MONIA —
Roland W. and Peter Holm; 5 HELP
YOURSELF — Tom Jones; 6 ON THE
ROAD AGAIN — Canned Heat; 7 LES
BICYCLETTES DE BELSIZE — Engelbert Humperdinck; 8 FIRE — Crazy
Word of Arthur Brown.

SINGLES REVIEWS PAGE 8 Kenny keeps standard

EW artists maintain such a high standard of consistency as Kenny Lynch, yet he has surprisingly few hits to show for it. And this is another good 'un — a rhythmic ballad, with a catchy tune and a

As ever, Ken's in exceptionally good voice, successfully capturing the happy mood of the lyric, while a crisp brass section supplies a fruity and solid backing.

It's one of those numbers you find yourself whistling after the disc has ended—so, with a bit of luck and the help of Radio 1, he could get a touch with it.

bouncy infectious beat.

LOCOMOTIVE: Broken Heart (Direc

LOCOMOTIVE: Broken Heart (Direction).

This was recorded by Locomotive in 1967 before the group moved to its present label, and presumably Direction has seen fit to issue it to cash in on the success of "Rudi's In Love." However, it's very rarely that old tracks of this kind meet with any Chart success, and I can't honestly see this being an exception.

Mind you it's a pleasant enough Mind you, it's a pleasant enough disc—a bluesy rockaballad, powerfully and expressively handled by the leader, supported by background chanting, brass, vibes and a rich organ sound.

But the fact that it would never have seen the light of day, but for the group's current hit, speaks volumes!

GERRY MARSDEN: In The Year Of

GERRY MARSDEN: In The Year Of April (Nems).

My compliments to Gerry Marsden for such an impressive rendition of this reflective, and rather wistful, ballad. For the most part, he warbles quietly and confidingly—but when he lets rip with the big belt, you'll be surprised by the power and resonance of his voice.

The song was arranged and co-written by Richard Hewson, who scored Mary Hopkin's chart-topper —though this is totally different in conception. It's lush and expansive, with solo plano and strings providing a pseudo-concerto effect, and there's also a swaying rhythm.

LINDA THORSON: Here I Am (Ember).
This is the delectable chick who's taken over from Diana Rigg as Steed's help mate in "The Avengers." And you know something—she can sing, too! She may not be another Lulu, but she has a pouting come-hither style that'll make the boys' toes curl up.
And Kenny Lynch's lyric is well suited to her provocative delivery.

JACKIE TRENT: Hollywood (Pye).
Strange that Jackie Trent has
only ever had one hit record—
and that went to No 1. It's also a pity, because she persistently comes up with very good discs, thoroughly deserving Chart status.

Like this one—it's typical of the material with which Pet Clark has frequently appeared in the hit

~~~~~

## JOHN, SCOTT **TOGETHER**

JOHN WALKER: †Woma (Philips).

AN extremely interesting disc by John Walker — because he wrote it hin self, and it was produced b Scott Walker. The outcome i a highly appealing romantic ballad, with a gently lilting rhythm and a lush orchestr

rhythm and a lush orchestral scoring.
Performance-wise, it's just about the best thing John has ever done.
A thoroughly delightful rendition of a tender and intimate lyric. But I'm not altogether convinced about the melody line—after hearing it a couple of times, it doesn't strike me as quite strong enough to come into the "quality song" bracket, But definitely a quality performance.

PEACHES & HERB. Let's Make A Promise (Direction).

Known as "America's sweethearts of soul," Peaches and Herb specialise in cosy blues-tinged romantic duets. Or at any rate, they used to! Because this is a complete change of style.

boy and girl exchanging lines in exhilarating r-and-b fashion—against a background of socking brass and a frantic gallop-pace beat.

A vigorous energetic discotheque track. But the duo loses much of its identifiable in the second process of the second process.

## SHOP WINDOW

Manchester group LIFE'N'SOUL promises great potential, if the intriguing beat-ballad "Here Comes Yesterday Again" (Decca) is any criterion—a fascinating vocal blend and a massive orchestral backing.

Top Australian girl singer TONI LAMOND emotes the haunting continental ballad "Silent Voices" (Philips), and I had to look twice at the label to make sure it wasn't Vikki Carr. . SIW MALMKVIST offers "The Man Who Took The Valise Off The Floor Of Grand Central Station at Noon" (Atlantic)—a bouncy sing-along with a Dixie flavour, which doesn't really live up to its eye-opening title.

Peter Sully sings his self-penned "My Idea" (Polydor), a philosophic ballad in which the lyric is more notable than the melody—and the backing is tinged with a classical influence "People People" is the debut disc by Columbia quarter Lace—it's a repetitive beaty ballad with a catchy phrase that compels you to join in, but the voices seemed a bit under-recorded. Sleepy is the name of a group, and "Rosie Can't Fly" (CBS) is an enchanting and wispy little ballad with a touch of folk—beautiful lyric, plus an unusual rippling backing.

No, "I'll Forget You" (Action) by JOHN ROBERTS isn't a sentimental ballad—it's a block-busting raver with a hand-clapping beat, and it hits with the force of a sledgehammer . . A novelty song with an amusing lyric, "Son Son" by RCA's LIVERPOOL SCENE is a series of awkward questions from an inquisitive child—sounds like Scaffold material, but isn't!

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7 7 1 Shirley Bassey (Columbia) 8 8 MORE THAN EVER Malcolm (Philips) 6 8 CHICKA BOOM Guy Mitchell

Billy J Kramer (Parlophone)

5 9 BLUE BAYOU Roy Orbison (London)

Vaugnan (HMV) (Philips)

7 9 WHERE THE WINDS BLOW (London)

Frankie Laine (Philips) (London) (London) Frankie Laine (Philips)

8 10 MEMPHIS TENNESSEE Chuck 9 10 KING CREOLE Elvis Presley 10 MOULIN ROUGE Mantovani

## 15 YEARS AGO

11 15 A MAN WITHOUT LOVE....

1 1 YOU'LL NEVER WALK ALONE 1 1 IT'S ALL IN THE GAME 21 ANSWER ME Frankie Laine Gerry and Pacemakers Tommy Edwards (MGM) (Philips) 4 3 LOOK AT THAT GIRL Guy ham's XI (Decca)

4 3 SUGAR AND SPICE Searchers (Pye)

5 4 BE MY BABY Ronettes (London)

6 5 A CERTAIN SMILE Johnny Mathis (Fontana)

7 5 DON'T TALK TO HIM Cliff Richard (Columbia)

8 5 SWEDISH RHAPSODY Mantovani (Decca)

8 6 POPPA PICCOLINO Diana Decker (Columbia)

7 7 MOVE IT Cliff Richard (Columbia)

7 7 MOVE IT Cliff Richard (Columbia)

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5 7 I BELIEVE Frankie Laine (Philips)

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1 HEY JUDE, Beatles
1 HEY JUDE, Beatles
2 THOSE WERE THE DAYS, Mary
Hopkin
3 LOVE CHILD, Diana Ross &
Supremes
4 MAGIC CARPET RIDE, Steppenwolf
5 HOLD ME TIGHT, Johnny Nash
6 WHITE ROOM, Crean
7 LITTLE GREEN APPLES, O. C.
Smith
8 WHO'S MAKING LOVE, Johnnie
1 JOHN, Dion
10 ELENORE, Turtles
11 FIRE, Arthur Brown
12 OVER YOU, Gary Puckett/Union
6 Applemension
14 FOR ONCE IN MY LIFE, Stevie
Wonder BLINDNESS, Fifth
16 Dimension
17 CHEWY CHEWY, Ohio Express
18 WESTERN UNION MAN,
16 TY Butler
18 WESTERN UNION MAN,
16 TY Butler
19 ASSTERN UNION MAN,
16 TY Butler
17 CHEWY CHEWY, Ohio Express
18 ALWAYS TOGETHER, Delis
18 SUZIE Q, Creedence Clearwater
18 Revival
19 SUZIE Q, Creedence Clearwater
19 REVOLUTION, Beatles
10 SUZIE Q, Creedence Clearwater
19 REVOLUTION, Beatles
10 SUZIE Q, Creedence Clearwater
10 SUZIE Q, Creedence Clearwater
10 SUZIE Q, Creedence Clearwater
11 EGRIL WATCHER, O'Kaysions
12 FOOL FOR YOU, Impressions
13 WICHITA LINEMAN, Glen Camp16 HI - HEEL SNEAKERS, Jose
17 FOOL FOR YOU, Impressions
18 WICHITA LINEMAN, Glen Camp19 Bell
11 LOVE HOW YOU LOVE ME,
11 BONDY, VINGON
12 BONDY, VINGON
13 BONDY, VINGON
14 EANG TI LOUD, James Brown/
15 Famous Flames
16 Feliciano
17 BANG-SHANG-ALANG, Archies
18 SAY IT LOUD, James Brown/
18 BRING IT ON HOME TO ME,
18 CHEWAND IT ON HOME TO ME,
18 BRING IT ON HOME TO ME,
18 CHEWAND IT ON HOME T  $\frac{1}{10}$   $\frac{1}{10}$ 



Winter Wonderland







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# THE STARS

THE Tremeloes, the Dave Dee group, the Moody Blues, the Marmalade, Shirley and Johnny, the Idle Race and Kenny Ball's Jazzmen are among artists appearing in Radio 1's "Jimmy Young Show" every morning next week (18-22), Guesting daily morning next week (18-22). Guesting uany in this series throughout the week beginning November 25 are Cupid's Inspiration, the Troggs, the Equals, the Searchers, Frank Ifield, Episode Six, the Montanas, the Western Union and Alan Elsdon's Jazzband.

Booked for the afternoon "Dave Cash Show" are Billy Fury, Simon Dupree and the Big Sound, Cupid's Inspiration, the Merseys, Brian Poole, Spencer's Washboard Kings and the Acker Bilk Band (all next week); Status Quo, the Marmalade, the Showstoppers, Vanity Fare, the Barron Knights, the Rebel Rousers, Amboy Dukes, the Migil Five, the Treetops and Terry Lightfoot's Jazzmen (November 25-29).

Peter Sarstedt, Idle Race, the Freshmen, Kaleidoscope and Episode Six are in the "David Symonds Show" all next week (13-22). Throughout the following week (25-29). Tony Brandon steps in for David Symonds — and he introduces the Tremeloes, Simon Dupree and the Big Sound, Jimmy Powell and the Dimensions, Sons and Lovers, the Orange Bicycle and O'Hara's Playboys. Reason for David Symonds' absence is that he will be hosting "Breakfast Special" for a week, while Tony Blackburn is on holiday.

Status Quo, Malcolm Roberts and the Richard King Set appear in "Pete's Sunday People" this weekend (17) — and the following week's line-up (24) includes the Settlers, Acker Bilk and Dennis Loits. Guesting in "Pete's Saturday People" on November 23 are the Tony Hatch Orchestra with Jackie Trent, the Roy Budd Trio and Simon Dupree and the Big Sound.

Joe Cocker and the Grease Band, Spooky Tooth and Andromeda are showcased in "Top Gear" this Sunday (17), The cast for the following week (24) includes Fleetwood Mac, the Family, David Ackles and the Gun.

Julio Driscoll, the Brian Auger Trinity and the Idle Race join Vanity Fare in "Saturday Club" tomorrow (16), Gene Pitney and Manfred Mann guest the following week (23). So far set for the November 30 show are the Kinks and Brian Keith. Booked for the afternoon "Dave Cash Show"

# Jools, Trinity to U.S.: Monkees TV

JULIE DRISCOLL and Brian Auger and the JULIE DRISCOLL and Brian Auger and the Trinity fly to Los Angeles this weekend to spend 10 days filming their appearance in the Monkees one-hour colour TV special produced by Jack Good, previously announced. Format of the show has been decided as a satire on the "manufactured" Monkees, although it is expected that Julie and the Trinity will make a straight appearance. The special will be networked in the U.S. in January, but as yet there are no plans for British transmission.

During their visit the group hopes to make at least two California concert appearances, probably at Fillmore West and the Whisky A Gogo. TV and radio promotion in New York may follow before returning to Britain.

## \* POPLINERS \*

LOUIS ARMSTRONG, hospitalised in New Ly York with a kidney complaint, was reported this week to be "much better"—he has, however, cancelled all life engagements until next spring. Appearing on Spanish-TV's principal pop show "Teleritimo" are Long John Baldry (next Tuesday). Kinks (December 3). Status Quo (10) and Gene Washingon (17). Decca group Turquoise signed by Canadian promoter Martin Cane for two-month season at his Montreal discotheque, beginning in January. Scaffold top charity concert, organised by Keystone Committee of National Association of Boys' Clubs, at East Grinstead Genet this Sunday (17). Danny Williams cabaret weeks at Nottingham Parkside (from November 24), Stockton Tito's (December 1), Sheffield Happy Wanderer (15), Ollerton Beavercotes (22), Blackburn Cavendish (January 5) and South Shields Latino and Newcastle Dolce Vita (19). Two more cabaret weeks for John Rowles at Middlesbrough Showboat (from December 9) and Bedington Domino (15). Don Partridge at Birmingham Dolce Vita for week from this Sunday (17). Grapefruit for three-week Japanese tour in February. Love Affair, Vanity Fare, Easybeats, Freedom, David McWilliams, Kenny Lynch and Ed Stewart appear at charity discotheque at Dorking Halls, Surrey, next Wednesday (20). David Essex in "Magic Carpet'" pantomime at Guildford's Yvonne Arnaud Theatre from December 23. Deena Webster joins Dave Dee group in Scoutis' charity concert at London Royal Albert Hall tonight (Friday).

# DEC.8—NASH QUITS HOLLIES

next month! His last appearance with the group will be at the all-star "Save Rave" charity concert at the in the process of sorting out a replacement for Graham, London Palladium on Sunday, December 8, which Graham and have two or three names on our short list. Meanhimself is organising. He is to devote his future career to  $\,$  while, the group is already recording backing tracks for a song-writing and record production, though it is likely he new album, which will be completed after the newcomer will also record as an artist in America.

The NME understands Graham is tired of live performances. He is anxious to develop many new ideas the Hollies is a London University ball tonight (Friday)

disagreement between Vince and the Gibb brothers, as he wanted

Apple company had announced that Melouney would record for them-

with a group he has formed called Ashton, Gardner and Dyke. But Stigwood declared: "He is still under contract to Polydor Records and myself, and we have that to decide to the contract to

Records and myself, and we have yet to decide on future policy." Stigwood flew to Germany on Tuescday evening for discussions with Melouney.

It is not now expected that the Bee Gees' movie will go into production before late February, as Vince has now to be written out of the script, it had been planned to start work on the picture immediately after Christmas. Instead, the group will complete work on its new couble-album, titled "Masterpiece," for January release.

Also lined up for the interim period are two 60-minute colour TV specials to be produced for world-wide distribution by Associated London Television.

**SCOTT JOINS** 

CCOTT WALKER has

Sunday, December 8.

XMAS PLAY

FOR D'ABO

MICHAEL D'ABO, of the Manfred Mann group, is to play the title role in the new production of "Gulliver's Travels" which opens a Christmas season of matinee

performances at London's Mermaid Theatre on December

19. It is a straight acting role for which Long John Baldry was originally being sought.

As previously reported, Andrew Oldham — former manager of the Rolling Stones

— is jointly presenting the

agreed to appear at the

Scott joins a host of other pop names who will give their services free at the show, in

support of the Invalid Child-ren's Aid Association, He will be backed by the Ronnie Scott

is selected?

Only other scheduled appearance for Graham with which he has been formulating for several months—and attended by the Queen Mother. See also page 4.

# DEC. 1 — VINCE LEAVING GEES Gees: film delay, double LP, TV specials

week. He will play his final date with the Gees on December 1-the last day of their current German tour. The group is to continue as a quartet, with Maurice Gibb taking over as lead guitarist. Vince's departure means a further delay in the production of the group's film "Lord Kitchener's Little Drummer Boys," which has now been put back a further eight weeks. During this interim period the Gees will complete work on a double LP and film two colour TV specials. Commented Stigwood: "For some time there has been a musical

# Driscoll-Auger in own colour show

case on Christmas Eve. Julie Driscoll and the Brian Auger Trinity are to star in their own half-hour colour special. Lulu is to make a guest appearance in BBC-1's Val Doonican series, and several big-name guests are being set for her own series on the same channel. The Casuals are booked for a string of major TV dates to promote their new single. Harry Secombe is to star in his own Christmas show, with Shani Wallis guesting. Also newly booked for TV spots are the Who, Malcolm Roberts, Brook Benton, Kathy Kirby and Eartha Kitt. Joe Brown has landed his own

Roberts, Brook Benton, Kath
TV series.

ATV's "The Bruce Forsyth
Christmas Show" will be fully
networked at 9 p.m. on December
24. Cliff Richard is the special
guest star, and among others
appearing are Anita Harris and
Kenny Lynch.

Julie Driscoll and the Brian
Auger Trinity are showcased in
BBC-2's "Colour Me Pop" on
Saturday, November 23. Guesting
in the programme is the Alan
Price Set. It was recorded prior
to Alan leaving the group.

Joe Cocker guests in the first of
Lulu's new BBC-1 shows on Saturday, December 28. Among other

day. December 28. Among other guests being lined up for the series are the Jimi Hendrix Experience and Traffic. Meanwhile, Lulu is added to the guest list for the "Val Doonican Show" on Saturday, November 23.

November 23.

Latest star names booked for BBC-2's Friday-night "International Cabaret." series include Malcolm Roberts and Nana Miskouri (November 29), Brook Benton (December 6), Enrico Macias (13), Eartha Kitt (20), and Kenneth McKellar and Susan Maughan (27).

daughan (27). Kathy Kirby stars in ATV's Satur-

Maughan (27).

Kathy Kirby stars in ATV's Saturday-night variety special on December 14 — she replaces Raphael who will not now be visiting Britain at this time, Kathy also guests in ATVs "Jimmy Tarbuck Show" on Thursday, November 28.

The Casuals are booked for Thames-TV's "Eamonn Andrews Show" (next Thursday, 21), BBC-1's "Wednesday Show" (November 27), BBC-1's "Crackerjack" (29) and Southern 'TV's "Time For Blackburn" (for London transmission on November 29).

Shani Wallis flew into London yesterday (Thursday) to record a guest spot for a Harry Secombe special, which will be screened in BBC-2's "Show Of The Week" series on Sunday, December 22, Shani also guests in London Weekend TV's "Frost On Sunday" (November 24).

Nina Simone pays a nine-day visit to Britain from December 2 for TV appearances, among which is "Frost On Sunday" on December 2 for TV appearances, among which is "Frost On Sunday (17).

The Who guests in BBC-1's "Crackerjack" on Friday, November 22, Among other new TV bookings are Dizzy Gillespie in BBC-2's "Jazz At The Maltings" (next Thursday, 21), and Gerry Marsden in BBC-1's "Wednesday Show" (December 4). Rosemary Clooney and Buddy Hackett are the guests in the "Dean Martin Show" which occupies BBC-1's "Wednesday Show" (December BBC-1's "Wednesday Show" in the "Dean Martin Show" which occupies BBC-1's "Wednesday Show itime" spot on November 27.

It was revealed this week that Joe Brown is to star in his own series of six half-hour shows, to be transmitted by London Weekend TV early in the New Year.

XMAS ENGEL

ENGELBERT Humperdinck is to star in his own hour-long show, to be broad-cast by Radio I and 2 on Christmas Day afternoon. Among guests he will introduce are the Casuals, the Move and Billie Davis.

# CLIFF FOR XMAS EVE TV SPECIAL

CLIFF RICHARD and Anita Harris are star guests in ATV's Bruce Forsyth show-

to be filmed in December for world-wide distribution. It will be a one-hour colour show, and negotiations are already in progress with several British TV companies with a view to it being screened in this country.

Titled "The Rolling Stones Rock 'n' Roll Circus," it is being directed by Michael Lindsay-Hogg, who previously directed the "Ready, Steady, Go" scries. Guests already set for the show include Traffic, Taj Mahal (an American blues singer-guitarist) and Dr. John (an American "underground" singer specialising in Creole Indian swamp music).

appear in the special, which will be filmed before an audience. In keeping with the title of the show, animals and clowns will also be featured — and the NME understands Mia Farrow has agreed

be featured — and the NME understands Mia Farrow has agreed to appear as a clown.

The Rolling Stones are spending this weekend in the recording studios. A spokesman for the group told the NME: "If they come up with any suitable new material, it will be included in the TV special. It is also fairly certain they will feature at least two tracks from their new LP in the show."

It is hoped that the spectacular — the Stones' first — will be tracemitted in this country during the Christmas period.

Meanwhile it was announced this week that the group's long-delayed album "Beggar's Banquet" will be issued by Decca next Friday (22), with a simultaneous release in America. As reported last week, the original "lavatory wall" sleeve has been scrapped, 

I the lengthy world tour which was to have occupied the first four months of next year, This is at the special request of America's ABC-TV which wants to bring forward production of Tom's internaional television series to Janu-

Ine pilot show for the series was filmed at ATV's Elstree Studios last month — and was seen by US TV executives last week. They were so impressed they are now anxious to schedule the full series for transmission from February onwards.

ager Gordon Mills is having to pull him out of bookings in Israel and Australia, as well as major supper club dates in America and Canada. It is expected he will now fulfil these commitments later in 1969. Earlier this year Tom signed

a lucrative three-year deal with ABC-TV under which — in association with Britain's ATV — he is to star in 39 specials.

production was to have begun in the spring, but owing to the extremely favourable reaction to the pilot show this is now being

Tom's guest appearance in US TV's "Ed Sullivan Show" was cancelled last Sunday because of the musicians' dispute in New York, However, he flew to America at the weekend for business discussions and to film the

# CASUALS, BRUCE, DOLLS, PET 45's

accompanied by strings! Also scheduled are new singles by the Beach Boys, the Move, the Casuals, Manfred Mann, the 1910 Fruitgum Co., Bruce Channel, John Rowles, the Paper Dolls, Solomon King and Petula Clark. Cliff Bennett is the first artist to "cover" a track from the Beatles' new double-LP. A new single by the nowdefunct Seekers revives a former Springfields hit. Among new albums scheduled for release are discs by Esther and Abi Ofarim, the Kinks, Aretha Franklin and Jeannie

companied on a single — is issued by CBS on November 29. Also out that day are the Move's first single to be produced by Jimmy Miller, titled "Blackberry Way" (Regal Zonophone) — and Roger Miller's first disc since his recent serious first disc since his recent serious illness, "Vance" (Mercury)

illness, "Vance" (Mercury)

Among singles scheduled for next Friday (22) are the Casuals' "Toy" (Decca), Manfred Mann's "Fox On The Run" (Fontana), Solomon King's "Goodbye My Old Gal" (Columbia), Bruce Channel's "Mr. Bus Driver" (re-issued by Bell), the 1910 Fruitgum Co's "Pop Goes The Weasel" (Pye-International), the Paper Dolls' "Someday" (Pye), the Seekers' "Island Of Dreams" (Columbia), John Rowles' "Say Goodbye" (MCA) and Petula Clark's "I Want To Sing With Your Band" (Pye).

More November 29 releases include

More November 29 releases include the Beach Boys' "Bluebirds Over The Mountain" (Capitol). Stevie Wonder's "For Once In My Life" (Tamla Motown), Arthur Conley's "Aunt Dora's Love Soul Shack" (Atlantic) and Dee Mullins' "The Continuing Story Of Harper Valley PTA" (Polydor). On the same day, Parlophone issues Cliff Bennett's version of the Lennon-McCartney song "Back In The USSR."

"Back In The USSR."

First of the December 6 releases to be announced is Grapefruit's "Someday." This marks the group's debut on the Stateside-Dunhill label, following three discs issued by RCA.

Among new albums scheduled are the Kinks' "Village Green Preservation Society" (out next Friday on Pye) and the Ofarims' "Up To Date" (issued by Philips on November 29).

In response to public demand,
Matt Monro's "The Impossible
Dream" is issued by Capitol next
Friday. It is a track from his "Invitation To Broadway" LP, which has
prompted considerable interest following several broadcasts.

MNWO new British concert dates have been set for Donovan — he stars

TWO new British concert dates have been set for Donovan — he stars at London Royal Festival Hall on January 31, and the following day appears at Manchester Free Trade Hall. The only other British date set for Donovan at present is a guest spot in Cilla Black's new BBC-1 series in January.

On Tuesday, Donovan returned from his latest U.S. tour which grossed over half-a-million dollars during the past month. He played 28 capacity concerts, including one at the Hollywood Bowl and two at New York's Carnegie Hall.

Yesterday (Thursday), Donovan was recording a new single under Mickie Most's supervision. It will be chosen from four of his own compositions, and will be issued by Pye well before Christmas.

A ten-day European concert tour

IFIELD 'TOWN' RETURN

# QUO IN AUSTRALIA

commencing March 6. The group will spend ten days playing concerts in six major cities, then undertakes a week's cabaret in Melbourne followed by four days of concerts in New Zealand. Its "Ice In The Sun" hit is currently at No. 6 in the Australian charts.

THE SYMBOLS have been signed for their fourth U.S. tour commencing in late January — it will last for a minimum of 12 weeks and will be the longest they have yet undertaken. This is the direct outcome of their third American tour — from which they returned last weekend — and which included a five-day season at Las Vegas Tropicana.

Jose Feliciano's projected concert tour of Britain next February is definitely OFF! Impresario Vic Lewis of Nems Enterprises has heard from the Ministry of Agriculture, which — under the quarantine regulations — has refused to allow Jose's guide dog into this country. The blind singer has therefore cancelled his visit.

Already booked for their next visit is a three-week residency at Las Vegas Flamingo, followed by 28 days in Los Angeles, during which they will play cabaret, club and TV dates. The Symbols will also pre-record six 20-minute shows for screening by U.S.-TV.

The itinerary also includes cabaret in San Francisco and New York, as well as dates on the college circuit. More immediate booking for the Symbols is a ten-day Scandinavian tour commencing November 39

This tour will follow Quo's two-week visit to Japan in February, now confirmed. Other overseas trips for the group include a visit to Madrid-on December 10 for two TV shows, a televised concert in Sweden on Boxing Day, and a club tour of Germany opening January 1.

Immediately after the German tour Status Quo will play a string of four week-end concerts in Britain, in which it will be backed by a 16-piece students' jazz orchestra. Venues are being set in London, Birmingham, Manchester and Brighton.

The group is spending this week in the studios recording its next single. Under consideration are several com-positions by Marty Wilde and Ronnie Scott writers of "Ice In The Sun"

LATE NEWS: Status Quo has landed its own Spanish-TV series of six half-hour shows, to be screened in February and March.

# TURTLES, FOUR TOPS DUE Canned Heat, Little Richard coming

THE Turtles—who leap to No. 12 in the NME Chart this week with "Elenore"—are coming to Britain early next month for concerts and TV dates. The Four Tops return to Britain in January for concerts and club appearances, followed by continental dates. Canned Heat embarks on its second British tour early in the New Year—and at about the same time, Little Richard is expected in this country. These are the latest tour plans arranged by promoter Arthur Howes-who also announces that Stevie Wonder's British tour will open on March 7. However, his plan for a December package co-topped by the Small Faces and Amen Corner—revealed in the NME two weeks ago—is postponed until 1969 due to lack of suitable venues.

It is expected that the Turtles will arrive here during the first week of December. They will play mainly club and ballroom dates, although one or two major concerts will be organised - if theatres are available at such short notice. The group will also

undertake TV appearances.
The Four Tops are due in Britain in January at the beginning of an extensive European tour, although an exact date for their arrival has not yet been set. Howes intende to arrange concerts here intends to arrange concerts here for them, as well as one or two dates at selected clubs. Little Richard flies in on Janu-

ary 20 and Canned Heat is timed to arrive about the same time. Both attractions are visiting primarily for ballroom dates. Although Stevie Wonder's British opening is finalised for March 7, no firm date has yet been set for Aretha Frankhas yet been set for Aretha Franklin's opening here. As previously reported, Howes is also promoting a British tour of Gary Puckett and the Union Gap, due to begin on January 24.

Both performances of the Beach Boys' opening date at the London Palladium on December 1 are now sold out. Box offices at most of the other venues on the group's tour open this weekend, and all theatres on the Beach Boys' itinerary are accepting postal applications for tickets.

A new picture of the TURTLES. In the back row (left to right) are JOHNNY BARBETA, AL NICHOL and JIM PONS. The bespectacled character is MARK VOLMAN, and next to him HOWARD KAYLAN.

# ... AND JEANNIE C., **TEANNIE C. RILEY flies to London next Tuesday**

for a brief promotional visit. She will be appearing in BBC-2's "Late Night Line-up" next Wednesday (20) and BBC-1's "Top Of The Pops" sday (20) and BBC-1's "Top Of The Pops" next Thursday (21). Other TV spots and severa radio dates are being set for her.

The Byrds are to undertake a three-week tour

in February, opening with a major London concert—probably at the Royal Albert Hall. This was announced by Vic Lewis of Nems Enterprises, who is setting up the group's itinerary.

Jr. Walker and the All Stars arrive in Britain

on January 10 for a 3½-week tour co-promoted by Danny O'Donovan, Henry Sellers and Rik Gunnell. They open with a double booking at Warwick University and Birmingham University on January

Ben E. King begins a seven-week European tour in February, over half of which will be devoted to club and ballroom dates in Britain. First booking set for him is on February 21, when he doubles

THE Jimi Hendrix Experience will now definitely tour Britain immediately after its lengthy string of European concert dates early next year. Noel Redding-the group's bass guitarist—flew back to London on Tuesday for three days, and told the NME exclusively that the tour is almost certain to begin in London next February.

The group—which rises to N 9 in this week's NME with "A Along The Watchtower"—is play January concerts in Copenhagen, Berlin, Hamburg, Cologne, Frankfurt, Munich, Zurich, Vienna, Nuremburg and Dusseldorf — and possibly Stockholm and Helsinki. "Then we'll come back to England for a tour," Redding revealed. "It will start in London, probably at the Poyal Ecotival Hall The

at the Royal Festival Hall. Thereafter we hope to play Newcastle Liverpool, Manchester, Glasgow Cardiff or Bristol, and maybe

Bournemouth."

The trio then returns to America for further concerts which it will promote itself, following successful ventures in this field this month.

When the group comes back to Britain in December, Redding begins work on an album with former Flowerpot Man Neil Landon, on which they will both sing.

"We have written a lot of songs together," he added, "and a number of them will be included in the LP. It will probably be called 'Fat Mattress' and be released

manager Peter Walsh has signed a world representation agency deal with the Small Faces, and flew to South America at the weekend to negotiate tours there by all three groups.

This week, Walsh flies on to New York to discuss a Small Faces tour of the U.S. next spring.

next spring.

Also in line is a first tour of Japan for the Faces in March of 1969, lasting at least three weeks. The

Tremeloes are now confirmed for their debut there in February, again for at least

Annual Control of the Control of the

4,500 SEATS AT THE **BEATLES' CONCERTS** 

on details of their three concerts at London's Roundhouse starting December 15 or 16 - a world exclusive in last week's NME. The shows will definitely take place at the venue — although there will be a total of only about 4,500 seats available — but seat prices and the charity involved have not been finalised. George Harrison has not renewed his three-year contract with Northern Songs. Former British Railways chief Lord Beeching has been approached by the Beatles to run their Apple Organisation.

Apple Press Officer Derek Tay

Vanity Fare pays a promotional visit to New York in January to pro-

lor confirmed this week that th lor confirmed this week that the Beatles' concerts will be filmed. Director will probably be Michael Lindsay-Hogg, formerly of "RSG," who produced the recent Beatle clip for "Hey Jude."

Taylor added that in connection with the concerts the Roundhouse had been booked from December 14-23.

Lord Beeching has already had

Lord Beeching has already had talks with John Lennon and Paul McCartney at Apple's London offices, and it is thought they would like to use his business ex-HERMAN'S HERMITS have been lined up for a string of TV dates, to tie in with the release of their new Columbia single "Something's Happening" on November 29. They guest in London Weekend-TV's "Frost On Sunday" (December 1) and BBC-1's "Wednesday Show" (4) and "Crackerjack" (13). Also being set are appearances in Southern-TV's "Time For Blackburn" and BBC-1's "Top Of The Popps" perience to streamline their company activities. However he said this week that if he agrees to join basis only.

## NAZZ GO BACK

Trems' manager
signs Faces

TREMELOES - Marmalade manager Peter Walsh has signed a world representation agency deal with the Small Faces and flow to South the South Sacre and flow to Sacre and flow The Nazz—the U.S. group banned by Britain's M.U. from recording in the country — was returning to America yesterday (Thursday) to record in New York. It had planned to remain in Britain for TV appearances, but was unable to obtain the necessary work permit

> THIS SATURDAY, NOVEMBER 16th, 7:30 to 11:30 WESTMINSTER TECHNICAL COLLEGE VINCENT SQUARE, LONDON, S.W.1

## **ALEXIS KORNER** Plus JOHN DUMMER'S BLUES BAND

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*** 

LIGHT SHOW BY DUFFY TICKETS 8/6 (7/6 STUDENTS' UNION)

# In form this week's new releases from Decca

about them

afraid to hear? 'Isn't it lonely together?' The

a lot of people believing in it (I'll refrain from namechecks) But own up, you'd really like your consciences left in peace. wouldn't you? No chance of that with Ray-his songs are brutally truthful and he's not afraid to say exactly what he means. So why should you be

by putting out three! They're all different, they're still wary of discussing. Ray brings it right out into all very good, and there's plenty of room to tell you the open, and he handles it with such sensitivity that it couldn't possibly offend anyone. It's an al-First, we've a new RAY STEVENS single. together beautiful song. Ray writes such clever He doesn't make all that many records, but he's fyrics, no-one would be surprised if his talent stophad some huge hits in the States. It's hard to say ped there, but he's also a great singer and arranger. why he hasn't quite. You really must stop and listen to this one, bemade it here yet, especially cause it's a brilliant song, beautifully produced, as his last single, and Ray deserves an enormous hit with it. On the 'Mr. Businessman', had Monument label, the number is MON 1026. THE WEB have so many fans in the business

it's ridiculous— everyone who everyone who nowsmusicraves about them. They also have a huge following in the clubs, and a very successful album, clubs, and a very

'Fully Interlocking'. They have to be one of the it starts quite mildly, the lead singer sounding records, we've gone to the other extreme this week which is all too common, but which people are most talented groups on the scene. But it's impossible to put them into one particular bag because their material is so varied. I really believe they could come up with a musical version of the telephone directory and make it sound great! However, their new single is a crazy, catchy, up-tempo fun number called 'Baby, won't you leave me alone' which is so infectious that you'll only have to hear it once and it will be buzzing round your head for the rest of the day. Lead singer John L.

Watson sounds like velvet even with his tongue in his cheek! This should be the one to see The Web up in the charts, and an awful lot of people are going to say 'I told you so'. On Deram, the number is DM217.

There's a great sound coming from the North of England, and it's from the LIFE'N' SOUL a very talented group of boys whose new single on the Decca label is the third of this week's new releases. Titled 'Here comes yesterday again',

plaintive and controlled, and then suddenly it builds up into a thundering chorus, with a thumping hook from the brass. It's all very huge, and even



with the change of mood it's very together indeed. The number is F12851.

Now you know where it's at this week, watch out for Info next week to find out what's happening!

**DEGCA** group records

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