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MONKEE LOW-DOWN!

SAMANTHA JUSTE and TRACY (Hollywood) THOMAS

give you the latest scoops on

DAVY·MICKY·MIKE·PETER!

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No. 20

FIVE LITTLE FINGERS

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What's It Gonna Be?

Dusty Springfield



A Smash Hit

BF1608

Hey! Hey! the MONKEES are back



and this is how they'll look

"Monkees Marooned" is the title of one of the shows in their new series, and above are two shots from it. They don't seem to have changed much visually since they were here for those fantastic Wembley concerts, but their ideas have. The boys are reported to be personally contributing more to the present series, and are much happier with it.

Pressure of work has changed them, reports

Tracy Thomas
from Hollywood

IT'S MONKEETEERS NOW!—all for one and one for all

MIKE NESMITH sat at the controls of the jet prop plane and zoomed down from the sky over Houston, Texas. Inside, Micky Dolenz, Davy Jones and Peter Tork fastened their safety belts and carried on gagging as the flower painted aircraft roared toward the runway. In Dallas, enthusiastic fans threw flash cubes at the stage and the sharp corner of one gashed Micky in the eye.

Micky once mentioned the name of a brand of vegetable soup . . . and ended up with hundreds of soup cans lovingly posted from all over America.

Think of the Monkees as fun-loving know-nothings, and you couldn't be more wrong. Some of their private conversations are now deeper and more intellectual than ever.

Faintly criticise one Monkee . . . and the others are liable to jump down your throat in his defence.

These were some of the impressions, memories and thoughts I got from model girl, "Top Of The Pops" personality and friend of the Monkees, Samantha Juste when we chatted over a cuppa at her Westminster flat this week.

Brewed up

"Scuse me," said Sammy as she stopped styling a hairpiece and settled down to brewing up, "and I hope you don't mind Sam." Sam turned out to be a gentle Siamese cat which sometimes curled up on my arm while I took notes.

It's a cosy flat—snug from the rain sweeping the murky River Thames below; a coloured piano in the corner; home-ey knick-knacks strewn around—but as far as Samantha is concerned it's a long way from where she'd like to be right now.

"I'd jump at the chance to go to the States," she told me wistfully, if understandably, "but I've got contracts here, and it's one of those things."

"The last time I was in America, with the Monkees, was . . . well, tremendous. I saw so much with Micky and the rest of the group that everything became one mad whirl."

"I saw some of the new TV shows being done and they seemed great. It's hard to tell, mind, because they were being done in bits and pieces."

"I saw one in which the boys were dressed as Arabs and another in which they were in an art gallery, but I didn't see any of the dramatic episodes some people are talking about."

"Micky hasn't mentioned them—and frankly, I don't think the Monkees could be serious long

Says MONKEE friend, SAMANTHA JUSTE

to ALAN SMITH

hair. I was terrified.

"Micky is marvellous with fans. When he was in Britain he went out into the park signing autographs, and he handled everything marvellously. They just do as he says."

"I think his secret is that he doesn't try to talk down to fans, he talks to them. He is a very sincere and patient person and he has a lot of understanding."

"Yes, zany would be a good word to describe Micky! He really is. When I was in America we went to the wedding of his best friend—Micky was best man—and he was really hilarious at the reception."

"I also met his sister, whom he calls Coco Sunshine. She's almost as full of fun as he is!"

"If there's one thing that still annoys me, it's this thing that the Monkees are amateurs musically. It's rubbish."

Revisit

"Micky had been with lots of groups before he joined the Monkees. It seemed that every time we got to a place he'd say he'd been there before with a group he used to be in."

"I forgot what it was called, but Micky and the rest of them used to travel around in a Volkswagen."

"Micky is now a really tremendous drummer, particularly after all the experience he got on that long American tour, but Davy is playing drums a lot, too."

I asked Samantha if she thought Davy might eventually take over as Monkees' drummer. "I don't know," she mused, "but I suppose it could happen."

"Micky's singing lead vocal on more and more songs, and it's difficult to do that when you're drumming as well."

"This thing about playing their own instruments . . ." she laughed.

"The Monkees really are so determined about it. It means a tremendous lot to all of them, and they always reject suggestions that other musicians dub in instrumental



enough! They find life too much of a giggle.

"This is how they manage to pack everything in—by thinking of the TV shows, the recording sessions, the travelling, the concerts, the interviews and everything as a lot of fun."

"Maybe it sounds corny, but I honestly haven't met a group before who really get on so well behind the scenes. You know how it is with a lot of groups—they have bitter arguments—but the Monkees have this tremendous togetherness."

Comrades

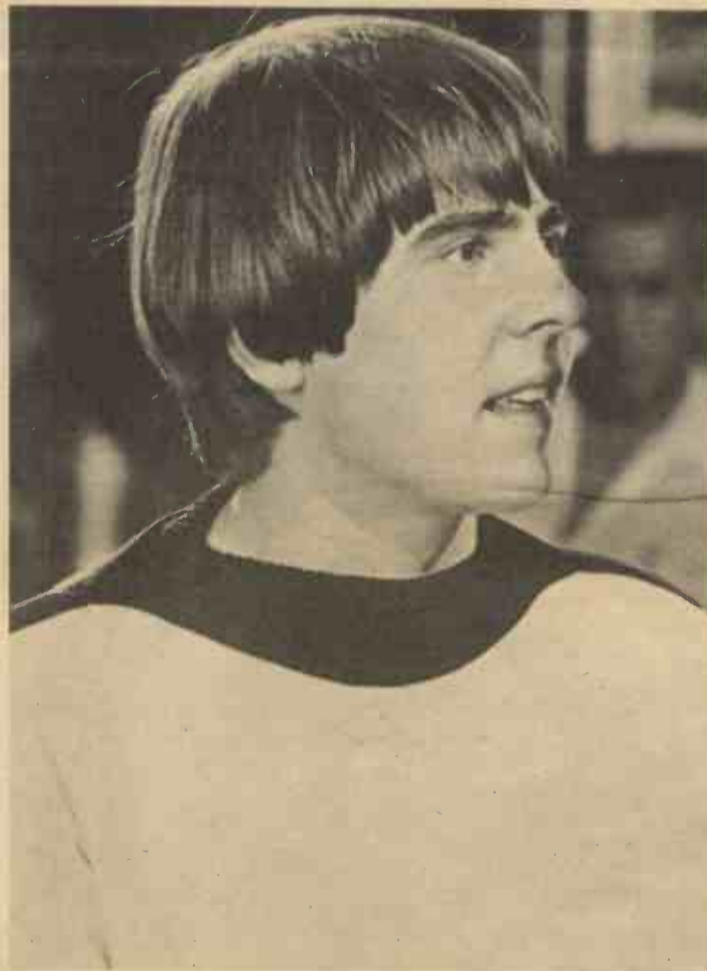
"They would stick up for each other through thick and thin."

It's no secret that Samantha and Micky are steady friends, but she says she finds it embarrassing to answer questions on the topic.

"Anything I might say about our friendship could be taken the wrong way, I suppose," she told me, "and some of the fans hate me enough already. It's an awful feeling."

"Normally I get on fine with the fans at 'Top Of The Pops,' but when I came out of the studios last Thursday I was physically attacked."

"I think one or two girls started it, but it seemed to catch on and in a moment it seemed as if there were about 30 girls pulling at my



tracks while they're away on tour.

"In fact, being on tour hardly seemed to affect their recording plans at all. While I was with Micky they would do a few concerts, then record a vocal for one of the LP songs, then do a few more concerts, then travel to the film studios and do part of a TV show, then go on tour again, then do more recording."

"Davy grew a beard part of the time I was in America, but I can't say I really liked him with it. Micky had one, too, but that was all over his face—because he didn't shave!"

"Davy grew one that just came on his chin and a little bit over his mouth."

"I remember when we got to New York, the Monkees didn't play the biggest venue, Shea Stadium. The boys really are terribly fair and considerate towards their fans—they felt it wasn't right to do a show in a place which was so big that people would be paying money

just to see them as tiny dots in the distance."

"Being in slightly smaller places has disadvantages in that the fans always seem to get on to the stage somehow, but the Monkees think it's worth it."

Dampened!

"I remember that at one town Micky was hit by a paper cup full of Coke and ice, and the Coke ended up floating on the top of his drums. He just laughed!"

"Peter Tork is a little difficult to get to know, and so is Mike. But they're terribly nice when you do get to know them."

"The thing with Mike is that he's very protective towards his wife Phyllis, and he's built up a resistance because he hates people to pry into his private life."

"Peter has a very intellectual mind and often used to get involved with Micky in conversations which

A MONKEE here, a Monkee there, here a Monkee, there a Monkee, everywhere Monkees, Monkees, Monkees!

That's the way it's been this past year. Davy, Micky, Peter and Mike have hardly let up their fast paced lives for a moment, travelling from Hollywood all over North America and Europe, in person and via television.

But the Monkees who are now facing their second season as successful TV performers and their second year of recording as a tremendously successful group are not entirely the same ones who first appeared in the NME last December.

The most obvious change in the quartet is that they are all older, in years, maturity, wisdom, perception. They have undergone a great deal since the initial flush of fame and fortune, and have come out ahead.

The once gay, mad, showy, bouncy, boyish Davy Jones, has softened into a young man. His spectacular manner has been subdued by over use into a pleasant, relaxed concerned cordiality.

Relaxed

The ever lasting hangers-on, the ever-present crowd of yes-men that follows every rock and roll star, are still around, but Davy appears much more at ease when he can slip away from a large crowd and talk in twos and threes. He is becoming a person, instead of a personality.

Peter remains the same peculiar mixture of maturity and childishness. He is a deep conversationalist and has a great deal of knowledge and loves to expound on his thoughts and theories. But he occasionally slips into his precocious-child manner, which manifests itself in hilariously silly jokes and tricks, and serves as an outlet for the tensions which build up inside him.

In contrast to the paling of Davy's public plumes, Micky stays the "zany" Monkee he has been since the beginning. Recently he discarded his Indian trappings, his summer image. "They just weren't me."

He's still looking for "me." But he's keeping his frizzy hair. "All my life I've hated my curly hair. Now suddenly, it's in style!"

Underneath the frizz is a half-grown man who, like young people all over, is searching for "a reason to believe." He is constantly exploring new avenues of religious and philosophic thought, although his quick mind jumps from one

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Contd. on Page 3

on your TV screens this Saturday

to another as fast as he can turn a page.

Who knows what's going on in the mind of Mike Nesmith? He keeps to himself, doesn't talk much in public other than exchanging greetings. He appears to be the same quiet, self-contained man he has always been to his fans. He is taking an increasing interest in producing records, and seems well-suited and conditioned for a life-time in the music business. So they are when they're here in Hollywood. On TV, they are the same charming, quick-witted foursome that won so many hearts this past year. As people, they are going through a lot of changes.



Right: Monkees will have their fans jumping for joy, too, when their TV series returns to BBC TV on Saturday. Below: MIKE, PETER and MICKY seem amazed at their athletic prowess, but they landed safely enough!



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BEE GEES HAPPENED EVERYWHERE — BUT

HERE!

says **NORRIE DRUMMOND**

Saville theatre on November 19," Maurice promised.

That date will be one of the most ambitious in the group's career. "We're having a thirty-piece orchestra and a hundred extras to enact scenes from mythological and historical events."

Some will be dressed in Greek costumes, others in Peter Pan-type costumes.

At the moment the Brothers Gibb are working on a special composition called "World" which will be heard for the first time at the Saville.

The entire show may be filmed and used to promote "World," if it is issued as their next single.

Now that the Bee Gees are achieving the recognition they deserve in Britain, they hope to spend more time working here. "After all it is our home," they said.



BEE GEES (l to r) BARRY, ROBIN and MAURICE GIBB, VINCE MELOUNEY (behind Maurice), and COLIN PETERSEN. This corrects the mistake in our Life-lines feature two weeks ago. (Napier Russell picture).

THEY arrived in Britain from Australia just six months ago and although they didn't exactly set the pop world alight here, they became one of the top groups on the international scene.

Almost every other country — including America — wanted to know about them. Top name artists clamoured to record their compositions; their record sales abroad ran into millions — yet the public in this country treated them almost with indifference.

But now people are beginning to sit up and take notice thanks to a little ditty called "Massachusetts" which has shot to number 13 in this week's NME Chart, giving the Bee Gees their first really big British hit.

Despite the fact that the Bee Gees never worry about hit records here, they have always striven to make No. 1.

"That was our first intention on leaving Australia," said Barry Gibb, when we met recently in their manager Robert Stigwood's plush house near Grosvenor Square. "We wanted to make it here, and then start concentrating on America and the Continent — but somewhere along the line everything started working out the other way."

Sitting on either side of Barry, on an enormous mustard-coloured settee, were his younger twin brothers Maurice and Robin. Their manager, Robert Stigwood, who describes himself as a "fun-loving, show-business magnate," sat near the telephone and every so often would start reciting the sales figures of "Massachusetts."

I asked Maurice how they had come to write a song about "Massachusetts" which they have never visited.

"We worked out the basic melody in about five minutes

when we were in New York. Robin and I began, then Barry started throwing in ideas. I'm not quite sure why we thought of Massachusetts in the first place because we weren't even sure how to spell it."

Most of the Bee Gees song-writing takes place in the recording studio just before a session. "We may all have ideas beforehand," said Barry, "but we're never sure what the end product is going to be like until we're in the studio."

Although their "New York Mining Disaster" was a medium-sized hit, their follow-up "To Love Somebody" failed to make it despite numerous plays and

TV plugs. In fact, everyone raved about it—but no one bought it.

"Everyone told us what a great record they thought it was," said Robin. "Other groups all raved about it but for some reason people in Britain just did not seem to like it."

"I think the reason it didn't do well here," added Barry, "was because it's a soul number. Americans loved it but it just wasn't right for this country. Yet

most people who have heard Massachusetts tell us they prefer 'To Love Somebody.'"

"To Love Somebody" was a good record but 'Massachusetts' is a commercial record." So far the Bee Gees have played very few dates in Britain. Why was this I asked them.

"Firstly because we just haven't had the time," said Barry. "We've been filming TV shows and travelling

abroad so much it's just been impossible to do much here.

"The dates we have played have all been great. We found that all types of people were coming to see us. From teenyboppers right up to adults—and this is exactly what we want."

"We want everyone to come and see us—not just one particular age-group."

This is one of the reasons why they have avoided the flower scene. Instead they wear what they describe as "fantasy clothes," multi-coloured suits, shoes with curled up toes, etc. "We'll be wearing that type of thing when we play at the

WHO'S WHERE

(Week commencing September 29)

KEN DODD

London Palladium

P.J. PROBY

Birmingham Castaways (commencing Sunday)

CILLA BLACK

Batley Variety Club (commencing Sunday)

JOHNNY MATHIS

London Talk Of The Town (commencing Monday)

ONE-NIGHTERS

PINK FLOYD, KEITH WEST AND TOMORROW

London Saville (October 1)

JAMES BROWN

Royal Albert Hall (3rd)

TRAFFIC, FLOWERPOW MEN

Finsbury Park Astoria (4th); Chesterfield ABC (6th)



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SCOTT WALKER HIDES AWAY IN A GLOOM-WORLD

But it's penetrated for a few hours by **Keith Altham**

BIG Louey is the first person you meet when calling at the secluded terrace house, off London's Regent's Park—the latest home of Scott Walker. He's Scott's all-purpose receptionist, a gentle giant, whose duties include sorting out the people his boss does and does not want to see.

If you're a lucky one then you're ushered into the gloom-room, which is heavily curtained and invited to have: "Coffee with sugar and biscuits?"

As eyes adjust from the mid-day glare to the twilight world of Walker it is possible to distinguish Scott's newly appointed publicist Brian Sommerville perched in one corner like a giant owl, clutching a phone and wearing his best "I'm worried about Scott" face.

Like some reproving headmaster admonishing an erring prefect late for Assembly, he officially declared me six and a half minutes late.

Retreat

We scurry down the stairs to find the "head-boy," who is in retreat, in the basement bedroom.

A tap upon the door proves superfluous as the stereo is in full blast and so Brian cautiously enters to find Scott sitting with his back toward us, crouched unto himself with guitar in lap.

Brian touched him lightly upon the shoulder and Scott jumped several feet in the air—half turning with a look of sheer terror as though expecting to be confronted by Dracula—or Jonathan King!

"Don't do that Brian," he smites, "you terrified the life out of me." Brian mumbles apologetically that it seemed the only way to establish contact above the thunder of the stereo and exits.

Scott switches off the stereo, on the smile and out the hand. He begins conversation in a rapid nervous manner to break the ice—in much the same manner as some people offer cigarettes—and fills the soundless room with talk.

"I moved down here because 'Big Louey' likes the TV on all the time," he explained. "The brain damage was getting too much—I saw everything from Elsie Tanners' wedding to the Epilogue.

"I was knocked out—no don't put that—'overwhelmed,' with the success of the

album. I never thought it would get this high in the charts.

"Y'know it's the kids that are coming through for me. At Blackpool they came to hear Scott—they knew every track on the album and they wanted to hear them.

"We did the concerts with Ronnie Scott and the big band and we hit them with everything.

"Previously they had only been blessed by something as sophisticated as Tom Jones and the Squires. I threw away the first two numbers to pacify the screamers and then I said: 'Now we listen' and they did," he spread his hands to indicate surprise and satisfaction.

What of those incredible "yes he will release a single," "no he won't release a single" stories which appear with trite regularity.

"No single," declared Scott emphatically, "I've proved you don't need it. The next thing is another album 'Scott 2'—I'm working up to four phases—for which I have recorded three tracks.

"I am writing all the material myself, apart from two numbers, which mean something special to me, 'Windows Of The World' and 'Come Next Spring.' It's going to be very 'Kafkaesque' (good word for a brain-storm)—amusing, cynical and sad!"

Agonised

Probably the most consistent criticism I have heard of Scott's work is that he appears so nervous. He staggered on to the stage for the "Billy Cotton Band Show" TV spot with his head bowed, tie askew and suit ruffled as though someone had screwed him up into a ball, and tore a magnificent rendition of Brel's "My Death" from his agonised body.

That he had to perform this beautiful number in an atmosphere of "I've Got A Lovely Bunch Of Coconuts" is comment enough on the deplorable lack of first-class presentation for a vocalist on TV (Dusty Springfield's show about the only exception) but Scott's nerves stem from more than lack of sympathetic production.



"There's nothing I can do about it," admitted Scott. "It's me. I know I'm out there on my own and everything depends on me—it's not Maurice King (his manager) or Brian or two other guys—it's me.

"I'm scared the voice will crack—I'm frightened I won't communicate what there is in the song for me.

"You know how I live—I'm down here like a hermit. It's like throwing a hermit out into the middle of Times Square when I get on stage."

On the recent Dusty Springfield TV show on the announcement of his name he shot from the shadows like a rabbit from a burrow and lurched into "Mathilde"—wonderful to hear and painful to watch. His hands shook and body quivered as he concentrated on pitch and delivery.

"That was the first TV I had ever done on my own," said Scott. "Although it was transmitted later—I am gaining confidence—I thought 'Cotton's Show' was better for me.

"At Blackpool I was considerably improved. What I'd really like to do now is a half hour show of my own—not something like Dickie Valentine's show where they put him out in the open with lots of white space—but something with sympathetic settings to the songs."

Re-enter publicist Sommerville to be questioned by Scott about an invitation which the Cuban government have extended to him to visit their country.

"This follows the trip I am taking to Moscow," said Scott. "I just want to look at the country, their people, customs and culture. I'd like to go."

What personal appearances after his vacation to Russia?

"I'd like to do some big concerts," said Scott. "I saw Aznavour at the Croydon Fairfield Halls recently—that would be a good venue."

A French newspaper lying on the carpet provided a further topic for conversation—Jaques Brel—the French composer-vocalist whom Scott venerates.

"Apparently the French have ex-

pressed interest in my interpretation of Brel's work," said Scott, "a show at the Paris Olympia is in the air for me.

"Did you know that Brel has given up his singing and composing now. He has decided that he has said all he can in that field and now he is working on a film which deals with the story of a teacher accused of assaulting one of his pupils?"

We also discovered that although Scott does not speak French he had a German girl-friend who used to translate Brel's work for him.

"She had a poodle," recalled Scott. "It used to hate me—sat there staring at me all day long—never took its eyes off me."

Scott considers his work anti-LSD and anti-flower power.

"I want people to face the realities of life and not escape from them," he said.

"I want them to know there are disappointments, unkindness and heartbreak.

"Gary Leads phoned me up the other day after listening to the album. (He is getting a group together) he said, 'That's an elbow for LSD,' meaning a put-down."

NEXT WEEK
BRUCE WELCH
 tells why the
SHADOWS
 are happy
 and not hippy

Stan Getz Quartet VLP 9178 SVLP 9178

Tim Hardin VLP 6002 SVLP 6002

Howard Tate VLP 9179 SVLP 9179

Encyclopedia of Jazz In the '60's—Vol. 1 VLP 9177 SVLP 9177

Janis Ian VLP 6001 SVLP 6001

Connie Francis MGMC 8050 MGMCS 8050

Arthur Prysock VLP 9176 SVLP 9176

Count Basie and his Orchestra VLP 9173 SVLP 9173

The Walter Wanderley Trio VLP 9180 SVLP 9180

Lainie Kazan MGMC 8046 MGMCS 8046

Bill Evans Trio VLP 9172 SVLP 9172

Every Mothers' Son MGMC 8044 MGMCS 8044

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TOP SINGLES REVIEWED BY DEREK JOHNSON

Anita switches to punchy beat

"Playground"/"Bad For Me" (CBS).

A BIG bouquet to Anita for attempting something totally different from her present hit. It's a punchy mid-tempo item, with a sizzling guitar beat, pounding kettle drums and biting brass.

But the electrifying backing doesn't detract from the husky enchantment of the gal's voice, or the vibrancy of her approach.

It's a self-penned number, brilliantly executed—both by the soloist and the accompanying orchestra. But in view of the fast tempo, it doesn't have the melodic impact of "Just Loving You."

FLIP: Anita employs her full and very considerable range in this jazz-tinged sophisticated swinger. Shows off her versatility to utmost advantage.

DOORS

"People Are Strange"/"Unhappy Girl" (Elektra).

I could never quite fathom why the Doors' "Light My Fire" was such a big hit in the States, as it struck me as a very ordinary disc.

This one has slightly more appeal for the British market—a relaxed solo vocal and an absorbing lyric, set to a jogging bounce beat, with honky-tonk piano and twangs galore.

FLIP: Again, the lyric is the most outstanding aspect of this track. Mid-tempo with a rich organ sound, but the rhythm section is uninspired and mechanical.

OTIS and CARLA R-and B GAS!

"Knock On Wood"/"Let Me Be Good To You" (Stax).

WHEW—what a raver! A sensational r-and-b duet, taken at a frantic pace—with Otis Redding shouting vehemently in those unmistakable throaty tones, and Carla Thomas proving the perfect foil as she gives out with all the spirit in her rhythmic bones.

The beat is furious, infectious and insistent, and the brass section swings like mad. R-and-b at its best—a gas! Should go down well at discotheques, but I'm not so sure about it being a smash chart hit, as its release is a little premature after the Eddie Floyd version. But great!

FLIP: Much lighter and more easy-paced. A cute interchange of lyrics, set to a jogging beat, with brass and solo piano.

HERB RACES DANCERS

"A Banda (Ah Bahn Da)"/"Miss Frenchy Brown" (A & M).

JUST about the most up-beat number the Tijuana Brass has waxed as a single. All the accepted Alpert trappings are there—the captivating Latin beat, the vibes and the two trumpets playing in unison.

But the tempo is so breathtaking that you'd need to be an athlete to dance to it!

A pleasant tune, and a dynamic feel to the disc—but doesn't have the irresistible quality of, say, "Spanish Flea."

FLIP: A finger-clicking bouncy beat, in which the Latin influence is laced with a touch of Dixie—and with Herb's solo trumpet well to the fore.

SETTLERS

"Major To Minor"/"I Love 'Oo Kazoo, 'Cos 'Oo Love Me" (Fye).

One of the most under-rated groups in the country, I reckon—probably because they've always played second fiddle to the Seekers.

But this time, they've abandoned their folk-beat style for a snappy swinger, laced with counter-harmonies. Pity the melody isn't a bit stronger, as otherwise it's splendid.

FLIP: A kazoo is, of course, the posh name for a comb-and-paper instrument. So you won't be surprised to know that this is a 1920s-styled Charleston.

ROYAL GUARDSMEN

"Wednesday"/"So Right To Be In Love" (Stateside).

It was the gimmick impact of "Snoopy" that rocketed the Guardsmen to fame, and if they had stuck to their distinctive style they would have carved their own individual niche in the music business.

But here there's no attempt at comedy or originality—this is the popular West Coast sound which we hear on so many discs these days.

FLIP: There's some juicy organ and colourful harmonies on this happy-go-lucky medium-pace, with a jogging beat. But again, nothing out of the ordinary.



The new PROCOL HARUM line-up (l. to r.): MATTHEW FISHER, GARY BROOKER, BARRY J. WILSON, ROBIN TROWER and DAVE KNIGHTS.

SPINE-TINGLING HARUM — ANOTHER HIT

temporary lyrics with a Bach-Handel fugal strain.

But whereas the last one owed a lot to "Air On A G String," this latest effort seems to lean heavily on "Sheep May Safely Graze."

The main melody line is taken by clanking piano, with that spine-tingling organ playing a background rôle—and the beat, emphasised by crashing cymbals, is more pronounced than before.

It's another disc that gets right into your blood—obviously a smash!

FLIP: A complete contrast, almost in the Good-Time idiom. Barrelhouse piano, swirling organ, bouncy beat and an ensemble chorus. Both sides are Keith Reed - Gary Brooker compositions.

"Homburg"/"Good Captain Clack" (Regal Zonophone).

THIS follow-up to Harum's No. 1 could well have been titled "A Paler Shade of White," because it's very similar to the group's first disc. The chordal structure is much the same—and so is the fusion of con-

Beach Boys breakaway

"Gettin' Hungry"/"Devoted To You" (Capitol).

AN interesting disc, this—featuring two of the Beach Boys, who also wrote it. And as the whole group produced it, all those familiar electronic sounds and fascinating tempo changes are well in evidence.

Of course, the lack of voices restricts the familiar counter-harmonies that we associate with the whole group, and there's not a great deal of tune to it. Very well conceived, scored and interpreted, but doesn't strike me as an obvious hit.

FLIP: This swaying c-and-w ballad, originally waxed by the Everlys, is sung perfectly straight—with a very attractive vocal blend. For some reason, there are strange noises, chattering and giggling in the background.

FRANKIE VALLI

"I Make A Fool Of Myself"/"September Rain" (Philips).

Frankie's been making quite a name for himself in the States as a soloist.

He emotes this self-analysing rhythmic ballad in those familiar high-pitched tones, carried along on a wave of handclaps and shrieking brass.

FLIP: The beat is much more heavily accentuated here—it reminds me of Motown without the trimmings!

Gimmicks will carry Nancy

"Lightning's Girl"/"Until It's Time For You To Go" (Reprise).

DON'T think this is one of Nancy's best discs, but the novelty aspect is sufficient to ensure its success. It's set to a crashing throb beat (to simulate thunder, I suppose), with fuzz-guitar, rattling guitar and a catchy join-in-chorus—plus a touch of psychedelia in the scoring.

Nancy handles the lyric in that sultry provocative style which characterised "Boots"—and the spoken asides at the end of each verse will make your toes curl.

Not very strong melodically, but loaded with gimmicks—and that should be enough.

FLIP: Nancy displays all the sensitivity and expression at her command in this charming styling of the Buffy Sainte-Marie ballad, with lush strings.

* TIPPED FOR CHARTS
† CHART POSSIBLE

GARY LEWIS & THE PLAYBOYS

"JMI"/"Needles And Pins" (Liberty)

A regular U.S. chartster for years, Gary has never made the grade here—largely because, I think, his discs are too "samey."

Apart from a few quiet and expressive passages (enhanced by cellos), this is the mixture as before.

FLIP: The old Searchers hit, with an arrangement identical to that of the Liverpool group

LIONEL MORTON

"First Love Never Dies"/"Try Not To Cry" (Philips).

A very good record by the former leader of the Four Pennies. It has a nostalgic folksy quality and an atmospheric stringy backing—all of which enhances Lionel's convincing handling of the poignant lyric.

FLIP: This one's in much the same style—perhaps even more folksy.

MORE REVIEWS ON PAGE 10

Her Fantastic Follow up to
JUST LOVING YOU

Anita Harris SINGS Playground

Written by Anita Harris & Mike Margolis and Alan Tew
Produced by Mike Margolis and Alan Tew

C/w B.A.D FOR ME
2991

where the hit
action is... on





Nancy Sinatra

Lightning's Girl
7S 20620

The Settlers

Major To Minor
7N 17375



JOHN FRED & HIS PLAYBOY BAND

Agnes English
7N 25433

MAXINE BROWN

Since I Found You
7N 25434

ROY REDMOND

Good Day Sunshine
WB 2075

NME TOP 30

(Wednesday, September 27, 1967)

| LAST WEEK | THIS WEEK | | WEEKS IN CHART | HIGHEST POSITION |
|-----------|-----------|--|----------------|------------------|
| 1 | 1 | THE LAST WALTZ . . . Engelbert Humperdinck (Decca) | 6 | 1 |
| 2 | 2 | EXCERPT FROM A TEENAGE OPERA . . . Keith West (Parlophone) | 7 | 2 |
| 8 | 3 | FLOWERS IN THE RAIN . . . Move (Regal-Zonophone) | 3 | 3 |
| 6 | 4 | REFLECTIONS . . . Diana Ross & the Supremes (Tamla-Motown) | 4 | 4 |
| 11 | 5 | HOLE IN MY SHOE . . . Traffic (Island) | 5 | 5 |
| 3 | 6 | ITCHYCOO PARK . . . Small Faces (Immediate) | 7 | 3 |
| 5 | 7 | LET'S GO TO SAN FRANCISCO Flowerpot Men (Deram) | 5 | 5 |
| 4 | 8 | I'LL NEVER FALL IN LOVE AGAIN Tom Jones (Decca) | 10 | 2 |
| 14 | 9 | THERE MUST BE A WAY Frankie Vaughan (Columbia) | 6 | 9 |
| 7 | 10 | SAN FRANCISCO . . . Scott McKenzie (CBS) | 12 | 1 |
| 12 | 11 | THE DAY I MET MARIE . . . Cliff Richard (Columbia) | 7 | 11 |
| 22 | 12 | THE LETTER . . . Box Tops (Stateside) | 2 | 12 |
| 19 | 13 | MASSACHUSETTS . . . Bee Gees (Polydor) | 3 | 13 |
| 10 | 14 | JUST LOVING YOU . . . Anita Harris (CBS) | 12 | 7 |
| 9 | 15 | EVEN THE BAD TIMES ARE GOOD . Tremeloes (CBS) | 9 | 5 |
| 20 | 16 | BLACK VELVET BAND . . . Dubliners (Major Minor) | 4 | 16 |
| | 17 | WHEN WILL THE GOOD APPLES FALL . . . Seekers (Columbia) | 1 | 17 |
| 13 | 18 | WE LOVE YOU . . . Rolling Stones (Decca) | 6 | 4 |
| 26 | 19 | ODE TO BILLIE JOE . . . Bobbie Gentry (Capitol) | 2 | 19 |
| 25 | 20 | FIVE LITTLE FINGERS . . Frankie McBride (Emerald) | 2 | 20 |
| 21 | 21 | GOOD TIMES . Eric Burdon & the Animals (MGM) | 3 | 21 |
| 15 | 22 | HEROES AND VILLAINS . . . Beach Boys (Capitol) | 6 | 10 |
| 16 | 23 | I WAS MADE TO LOVE HER . . . Stevie Wonder (Tamla-Motown) | 12 | 3 |
| | 23 | FROM THE UNDERWORLD . . . Herd (Fontana) | 1 | 23 |
| 17 | 25 | BURNING OF THE MIDNIGHT LAMP . . Jimi Hendrix Experience (Track) | 6 | 15 |
| | 26 | THE LETTER . . . Mindbenders (Fontana) | 1 | 26 |
| 27 | 27 | THERE GOES MY EVERYTHING . . . Engelbert Humperdinck (Decca) | 18 | 2 |
| 24 | 28 | YOU KEEP ME HANGING ON . Vanilla Fudge (Atlantic) | 7 | 16 |
| | 29 | KING MIDAS IN REVERSE . . . Hollies (Parlophone) | 1 | 29 |
| | 30 | TRY MY WORLD . . . Georgie Fame (CBS) | 1 | 30 |

Britain's Top 15 LPs

| | | | | |
|----|----|--|-----|----|
| 1 | 1 | SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . Beatles (Parlophone) | 18 | 1 |
| 2 | 2 | SOUND OF MUSIC . . . Soundtrack (RCA) | 129 | 1 |
| 3 | 3 | SCOTT . . . Scott Walker (Philips) | 4 | 3 |
| 4 | 4 | BEST OF THE BEACH BOYS . . . (Capitol) | 47 | 2 |
| 6 | 5 | DR. ZHIVAGO . . . Soundtrack (MGM) | 23 | 5 |
| 5 | 6 | THE MONKEES ! HEADQUARTERS . . . (RCA) | 13 | 2 |
| 7 | 7 | PIPER AT THE GATES OF DAWN . . . Pink Floyd (Columbia) | 8 | 3 |
| 8 | 8 | TOM JONES AT THE TALK OF THE TOWN . . (Decca) | 14 | 5 |
| | 9 | HIPSTERS, FLIPSTERS, FINGER-POPPIN' DADDIES . . . Geno Washington (Piccadilly) | 1 | 9 |
| | 10 | RAYMOND LEFEBVRE . . . (Major Minor) | 1 | 10 |
| 11 | 11 | WALKER BROTHERS STORY . . . (Philips) | 2 | 11 |
| 12 | 11 | CRUSADE . . . John Mayall (Decca) | 2 | 11 |
| 10 | 13 | RELEASE ME . . . Engelbert Humperdinck (Decca) | 16 | 6 |
| 9 | 14 | ARE YOU EXPERIENCED . . . Jimi Hendrix (Track) | 19 | 3 |
| 13 | 15 | FIDDLER ON THE ROOF . . Topol and London Cast (CBS) | 25 | 5 |

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, September 26, 1967)

| Last Week | This Week | |
|-----------|-----------|---|
| 1 | 1 | THE LETTER . . . Box Tops |
| 2 | 2 | ODE TO BILLIE JOE . . . Bobbie Gentry |
| 5 | 3 | NEVER MY LOVE . . . Association |
| 3 | 4 | COME BACK WHEN YOU GROW UP . . . Bobby Vee & the Strangers |
| 4 | 5 | REFLECTIONS . . . Diana Ross & the Supremes |
| 6 | 6 | APPLES, PEACHES, PUMPKIN PIE . . . Jay & the Techniques |
| 7 | 7 | HIGHER AND HIGHER . . . Jackie Wilson |
| 10 | 8 | FUNKY BROADWAY . . . Wilson Pickett |
| 9 | 9 | DIG ROCK AND ROLL MUSIC . . . Peter, Paul & Mary |
| 14 | 10 | BROWN-EYED GIRL . . . Van Morrison |
| 16 | 11 | GIMME LITTLE SIGN . . . Brenton Wood |
| 13 | 12 | YOU KNOW WHAT I MEAN . . . Turtles |
| 18 | 13 | LITTLE OLE MAN . . . Bill Cosby |
| 26 | 14 | HOW CAN I BE SURE . . . Young Rascals |
| 8 | 15 | YOU'RE MY EVERYTHING . . . Temptations |
| 11 | 16 | THERE IS A MOUNTAIN . . . Donovan |
| 17 | 17 | I HAD A DREAM . . . Paul Revere & the Raiders |
| 19 | 18 | GETTIN' TOGETHER . . . Tommy James & Shondells |
| 22 | 19 | MAKE A FOOL OF MYSELF . . . Frankie Valli |
| 29 | 20 | DANDELION . . . Rolling Stones |
| 21 | 21 | GROOVIN' . . . Booker T. & the M.G.'s |
| 22 | 22 | TO SIR WITH LOVE . . . Lulu |
| 20 | 23 | TWELVE THIRTY . . . Mamas and Papas |
| 24 | 24 | HEY BABY . . . Buckingham |
| 25 | 25 | LOVE BUG LEAVE MY HEART ALONE . . . Martha Reeves & the Vandellas |
| 27 | 26 | THE CAT IN THE HAT . . . Petula Clark |
| 27 | 27 | GET ON UP . . . Esquires |
| 28 | 28 | EXPRESSWAY TO YOUR HEART . . . Soul Survivors |
| 15 | 29 | SAN FRANCISCAN NIGHTS . . . Eric Burdon & the Animals |
| 30 | 30 | KNOCK ON WOOD . . . Otis & Carla |

5 YEARS AGO

TOP TEN 1962 — Week ending Sept. 28

| | | |
|----|----|---|
| 1 | 1 | SHE'S NOT YOU . . . Elvis Presley (RCA) |
| 6 | 2 | TELSTAR . . . Tornados (Decca) |
| 2 | 3 | IT'LL BE ME . . . Cliff Richard (Columbia) |
| 4 | 4 | ROSES ARE RED . . . Ronnie Carroll (Phillips) |
| 14 | 5 | SHEILA . . . Tommy Roe (HMV) |
| 3 | 6 | I REMEMBER YOU . . . Frank Ifield (Columbia) |
| 5 | 7 | THINGS . . . Bobby Darin (London) |
| 12 | 8 | THE LOCO-MOTION . . . Little Eva (London) |
| 7 | 9 | BREAKING UP IS HARD TO DO . . . Neil Sedaka (RCA) |
| 9 | 10 | DON'T THAT BEAT ALL . . . Adam Faith (Parlophone) |

10 YEARS AGO

TOP TEN 1957 — Week ending Sept. 27

| | | |
|----|----|---|
| 1 | 1 | DIANA . . . Paul Anka (Columbia) |
| 2 | 2 | LOVE LETTERS IN THE SAND . . . Pat Boone (London) |
| 3 | 3 | LAST TRAIN TO SAN FERNANDO . . . Johnny Duncan (Columbia) |
| 5 | 4 | WITH ALL MY HEART . . . Petula Clark (Pye-Nixa) |
| 4 | 4 | ISLAND IN THE SUN . . . Harry Belafonte (RCA) |
| 6 | 6 | WATER WATER/HANDFUL OF SONGS . . . Tommy Steele (Decca) |
| 8 | 7 | WANDERING EYES . . . Charlie Gracie (London) |
| 7 | 8 | ALL SHOOK UP . . . Elvis Presley (HMV) |
| 9 | 9 | PARALYSED . . . Elvis Presley (HMV) |
| 10 | 10 | TAMMY . . . Debbie Reynolds (Vogue-Coral) |

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TOM JONES WITH KATHY, HEATH BAND

More Hendrix—Move package venues

DETAILS of Tom Jones' autumn concert tour have now been set by promoters Gordon Mills and Colin Berlin. Tom will be accompanied by the full Ted Heath Band, and Kathy Kirby will be featured as an additional attraction. The tour opens at London's Finsbury Park Astoria on Thursday, November 2 and subsequently plays a further 20 venues—the complete line-up is now being finalised. It will be Tom's first British tour for two-and-a-half years, and he will occupy the whole of the second half of the show—Kathy will be on stage for most of the first half, also backed by the Heath Band.

Tom's own musical director Johnny Harris will conduct the Heath Band, as Ted himself will not undertake the tour. When the plan was first exclusively reported in the NME on July 1 it was originally proposed to book a big-name American band to accompany Tom—however, this project had to be abandoned owing to Musicians' Union permit difficulties.

The tour coincides with the 21st anniversary of the formation of the Ted Heath Orchestra. Among cities included in the concert schedule are Manchester, Newcastle, Liverpool, Sheffield and Birmingham.

CORNER, HERD AT SAVILLE

Amen Corner makes its London concert debut at the Saville Theatre on Sunday, October 15, when it joins a bill headed by Junior Walker and the All-Stars. The Herd are added to the previous week's line-up (8th) topped by Jimi Hendrix. Tim Rose joins the Pink Floyd-Keith West concert this Sunday (1st). Negotiations are in progress for Scott McKenzie to appear at the Saville on October 22, for which the Who is already set.

The directors of Nems Enterprises this week appointed the company's managing director, Robert Stigwood, licensee of the Saville Theatre. Stigwood told the NME on Wednesday: "We shall certainly maintain Brian Epstein's policies concerning the theatre, and Sunday pop concerts will of course continue."

AMEN DEBUT LP

Next Wednesday (4th) Amen Corner starts recording its first LP for late November release—it will consist of 16 tracks. Recording of the group's live EP at Sheffield Mojo has been put back to October 22.

PROCOL U.K. TOUR IN JANUARY

PROCOL HARUM WILL UNDERTAKE ITS FIRST-EVER BRITISH CONCERT TOUR IN THE NEW YEAR. IT WILL OPEN IN LATE JANUARY AND CONTINUE UNTIL THE SECOND HALF OF FEBRUARY. AN ITINERARY IS CURRENTLY BEING DRAWN UP BY PROMOTER TITO BURNS IN ASSOCIATION WITH THE GROUP'S MANAGER, TONY SECUNDA.

SUNDAY AT THE SAVILLE
OCTOBER 1: 6 p.m. & 8.30 p.m.
PINK FLOYD TOMORROW
featuring KEITH WEST
INCREDIBLE STRING BAND
Special guest: TIM ROSE
BOOK: TEM 4011
A NEMS PRESENTATION
in association with Brian Morrison Agency

AMEN SWITCH TO JIMI'S TOUR

MORE dates and venues have been set for the package co-starring the Jimi Hendrix Experience and the Move, promoted by Tito Burns of the Harold Davison Organisation. It is still not certain whether the Turtles will participate in the tour, but Amen Corner have now been added. As previously reported, the tour opens at London's Royal Albert Hall on November 14.

Herd with Who-Trem-Traffic

THE Herd, who make their NME Chart debut this week, have been added to the Who-Tremeloes-Traffic package tour as a replacement for Amen Corner which has, as reported above, now joined the Who-Tremeloes-Traffic package would have clashed with the release of the group's second single, on which it is anxious to undertake radio and TV promotion.

Co-promoters Danny Betesh and Peter Walsh have accordingly released Amen Corner from the tour—which as previously reported opens at Sheffield City Hall on October 28. An additional date has now been added to the schedule—the package plays Liverpool Empire on November 1.

To avoid confusion it should be pointed out that this is the second tour which Traffic will undertake this autumn. Before commencing its trek with the Who and the Tremeloes, Traffic tops a bill (promoted by Tito Burns) which also features the Flowerpot Men, Tomorrow with Keith West, and the Vanilla Fudge. Venues are: Finsbury Park Astoria (next Wednesday, 4th), Chesterfield ABC (8th), Newcastle City Hall (7th), Liverpool Empire (8th), Croydon ABC (10th), Birmingham Town Hall (11th), Bristol Colston Hall (13th), Wolverhampton Gaumont (14th), Leicester De Montfort (15th) and Ipswich Gaumont (17th).

The Herd is to visit America in late November for six days of radio and TV promotion, to tie-in with the release of its LP which is now nearing completion. Meanwhile, the group's lead singer Peter Frampton was this week taking a screen test under the supervision of MGM director Roy Rowand. If successful he will land a dramatic role in the film "Sergeant Major," starring Ty Hardin, which goes into production in Spain in January.

MAMAS, PAPAS SHOW WITH 'FRISCO SCOTT?

THE Mamas and Papas arrive in Britain next week and during their stay will undertake at least one London concert with Scott McKenzie, whose British visit was reported in last week's NME. Lou Adler, manager of both attractions, flew into London on Wednesday evening and immediately entered into discussions with impresario Tito Burns regarding British appearances.

The NME understands the Mamas and Papas will co-star in at least one concert at London's Royal Albert Hall. Further dates may be set depending on the length of the group's visit.

National Press reports implying the Mamas and Papas had quit the business "for at least a year" were strenuously denied by Burns. He told the NME: "They are simply taking a six-week holiday to make a break from their usual surroundings, and will be playing selected concerts in various countries during their travels."

It was originally feared the Mamas and Papas would be unable to visit Britain this year, as group member Michelle Gilliam is expecting a baby in February. However, as their trip is primarily intended as a holiday her doctor has now given her clearance to travel.

TOMORROW ON - OFF SPLIT ON AGAIN?

KEITH WEST is considering leaving Tomorrow—the group with which he is lead singer—in order to pursue a solo career. He had previously announced he would continue to work with the group, but the success of his current hit single—coupled with LP recording and preparations for stage and movie productions of the "Teenage Opera"—are now occupying too much of his time.

Keith begins a tour with Tomorrow next Wednesday (4th), co-starring with Traffic and the Flowerpot Men. It is likely he would leave the group as soon as the tour ends, provided a new lead singer can be found. He would continue to act as Tomorrow's record producer.

Subsequent dates, with another six or seven still to be set, are:

- BOURNEMOUTH Winter Gardens (November 15)
- LIVERPOOL Empire (18th)
- NOTTINGHAM Theatre Royal (19th)
- PORTSMOUTH Guildhall (22nd)
- BRISTOL Colston Hall (24th)
- CARDIFF Sophia Gardens (25th)
- MANCHESTER Palace (26th)
- BRIGHTON Dome (December 2)

An uncommon feature of the tour is the large number of unusual venues—plus the fact that it will not play any cinema dates. Its appearance at Liverpool Empire is on a Saturday, meaning that the theatre is out of use for the remainder of that week. It is also a rare occurrence for a pop package to visit Brighton Dome.

Burns told the NME: "I am still not sure if the Turtles are coming to Britain. If they do, they may still appear on this package—but I am quite sure the line-up is strong enough without them." Reports from America suggest some upheaval within the group, which has now been reduced to a five-man team. Jim Tucker has left.

Orbison in Europe

Roy Orbison will visit six European countries early in the New Year, ending with a two-week stay in Britain. He appears at the Midem Festival in Cannes early in January, followed by a TV spectacular in Italy and promotional visits to Germany, Holland and Belgium.

Orbison arrives in London at the end of January for one concert appearance and a major TV guest spot. This will be followed by his first-ever British cabaret date. Roy's next single, the self-penned "She," is released by London on October 13.

KINKS TOUR ABROAD

Big overseas plans have been set for the Kinks, who visit Scandinavia in November, and tour Australia and the Far East in January. A promotional visit to America is also being negotiated.



Introducing GIGI GALON, a new American singing sensation who is shortly to make her concert debut in this country. She has been signed as principal supporting attraction for the second half of Engelbert Humperdinck's autumn concert tour, replacing Lulu—who, as reported last week, has withdrawn from the bill to avoid the risk of throat strain. Anita Harris is the main supporting artist for the first stage of the tour from October 26 to November 11, with Gigi taking over at Exeter Odeon on November 12 and continuing until the final date at Liverpool Empire on December 3. It will be the first British visit for 23-year-old Gigi, who has been closely compared to Vikki Carr.

Savile for BBC radio

Jimmy Savile makes his first BBC broadcast on Tuesday, October 17, when he hosts "Be My Guest" on Radio 1 and 2. The BBC's long-overdue decision to use Jimmy was first revealed in the NME four weeks ago. Cliff Richard hosts "Be My Guest" next Tuesday (3rd).

SUPREMES HERE?

Unconfirmed reports suggest Diana Ross and the Supremes will visit London next week on their way to Rome, where they will attend the Italian premiere of the film "The Happening" in which they sing the title number. It is also reported that the group may record while in this country.

Helen film title

Title of the film in which Helen Shapiro plays an old-time vaudeville star—reported in last week's NME—will now be "A Little Of What You Fancy." It is being made by Border Film Productions, for probable distribution on the Rank circuit. Leading man Anthony Booth has withdrawn owing to illness and is replaced by Mark Eden.

Piano man's panto

Joe "Mr. Piano" Henderson co-stars with comedian Cardew Robinson in the pantomime "Jack and the Beanstalk" at Lewisham Concert Hall for three weeks from Boxing Day.

POP-LINERS

GENE PITNEY has put back his October promotional visit to Britain and now plans to arrive here on November 5 for a one-week stay; he will undertake his next British concert tour in the spring. Scott Walker, who visits Russia next month on a "cultural tour," has now received an official invitation from the Cuban Government to visit its country. Sandie Shaw performs before Princess Margaret at a gala concert in Brussels tonight (Friday). Chris Denning begins twice-weekly Radio Luxembourg shows for EMI Records next Wednesday (4th). Ruby Murray and David Whitfield head two-week tour of Canada from October 16 in "Britons On Tour" package. Kinks play Hull Skyline on Wednesday, October 18. Friday-night Love-Ins at Rugby Benn Memorial Hall feature the Flowerpot Men (October 6), Bee Gees (13th) and Manfred Mann (27th). Original Drifters have been withdrawn from their date at Doncaster Top Rank on October 27 and are replaced by the Trogs. U.S. group Moby Grape makes its film debut in 20th Century-Fox's "The Sweet Ride," performing two of its own songs on screen. Leslie Bricusse screen musical "Dr. Dolittle," starring Rex Harrison and Anthony Newley, has world premiere attended by the Queen at London's Marble Arch Odeon on December 13. Danny Williams switched from BMV to Doram. After meeting of its creditors, London's Tles Club closed on Tuesday.

THE 4 KINSMEN

It looks like the daybreak F 22671

PETER LEE STIRLING

Goodbye Thimblemill Lane F 12674

THE NEWFOLK

Alone F 22675

JIM BEAN'S BRASS BAND

Born to lose F 12676



new
DECCA
this
45 r

THE 23rd

Michael Angelo DM 150

Harum, Traffic, Frankie, Anita: BBC-1 Dee TV

PROCOL HARUM, Traffic, Frankie Vaughan, Anita Harris and the Dave Dee group are among latest bookings for Simon Dee's Saturday evening BBC-1 series "Dee Time." Traffic and Anita are booked for tomorrow's edition (30th), when they are joined by American singer Margaret Whiting. Set for the following week (October 7) are Dave Dee, Harry Secombe and Josh White. Procol Harum guests on October 14, and Frankie Vaughan appears in the October 21 show.

Procol Harum also makes a guest appearance in the first edition of BBC-1's "Crackerjack" which returns for a new series on Friday, October 6. The group, which guested in "Top Of The Pops" yesterday (Thursday), is also booked for the next two editions of this show on October 5 and 12.

Disc-jockey Chris Denning returns to the panel of BBC-1's "Juke Box Jury" next Wednesday (4th), when his fellow panellists are Bob Monkhouse, Julia Foster and Pat Gardine.

Latest guest bookings for Val Doonican's new Saturday-night series are Anita Harris (November 18th) and the Shadows (25th).

ATV SUNDAY NIGHT PLANS

ATV has now finalised its Sunday night variety plans for the rest of the year—the "Morecambe And Wise Show" will be screened on October 1 and 22, November 12 and December 10; "Spotlight" is transmitted on October 8, November 5 and 26 and December 17; and "Secombe And Friends" is scheduled for October 15 and December 24. There will be only two live Palladium TV shows—on October 29 and December 3. A full recording of the Royal Variety Show will be seen on November 19.

Millicent Martin is resident in the Morecambe and Wise series, and guests in the first edition (this Sunday, 1st) include Freddie and the Dreamers and Jimmie Rodgers. The October 8 screening of "Spotlight" features Benny Hill, Noel Harrison and Abbe Lane. Anita Harris is among Harry Secombe's guests on October 15. Starring in the live "London Palladium Show" on October 29 are Max Bygraves and French singer Mireille Mathieu.

Running order of guests in the new Des O'Connor series has now been set—Frankie Vaughan and Malcolm Roberts (tomorrow, Saturday), Nina and Frederik (October 7), the Maori Castaways and Warren Mitchell (14th), the Dallas Boys (21st), the New Faces (28th), Vince Hill and Mireille Mathieu (November 4), Kenneth McKellar (11th), and Georgie Fame and Alan Price (18th).

The Barron Knights join Anita Harris in ATV's "Golden Shot" on Saturday, October 7. The Dave Clark Five guest on October 21. From this weekend, Midland and Northern viewers will see this series the following day—Sundays at 4.55 pm.

SOUTHERN: BEE GEES SPEC

The Bee Gees are to star in their own spectacular for Southern-TV. It will be filmed in October for screening the following month. The show is being built around the Bee Gees, but will also feature guest artists who have recorded their compositions—including Lulu, Julie Rogers and Esther and Abi Ofarim. Producer Mike Mansfield is hoping to secure national networking for the show.

Another "New Release" programme is being screened by Southern-TV to local viewers on Monday, October 16, hosted by Tony Blackburn. It is the second show under this title to be produced by the company—the first was transmitted early in September. The programme features artists performing their latest records coinciding with the date of release. As previously reported, it is hoped these trial programmes will persuade ITV to accept a fully-networked series of "New Release" in January.

BBC-2 NEW CABARET SHOWS

HERB ALPERT and the Tijuana Brass, Phil Harris and Claudine Longet (Mrs. Andy Williams) are among the guests in BBC-2's "Andy Williams Show" on Thursday, October 5.

A new series of 26 "International Cabaret" shows begins on BBC-2 on Tuesday, October 10. Guesting in the first programme are Esther and Abi Ofarim and Spanish singer Raphael. Subsequent guests include Jane Morgan, Billy Eckstine and Wayne Newton. The entire series is being recorded in colour at London's Talk of the Town.

Cliff and Shads TV panto

CLIFF RICHARD and the Shadows' ATV Christmas spectacular—plans were exclusively revealed in the NME four weeks ago—will be a television adaptation of the pantomime "Aladdin," in which they starred at the London Palladium last year. It will probably be screened on Christmas Day.

The TV show will be based on the panto, with the same musical score—composed entirely by the Shadows—but slightly condensed to fit into a 90-minute slot. The NME revealed last week that work on Cliff's next film had been delayed until the New Year because of the lavish nature of the TV presentation.

WALKERS REUNION FOR JAPAN TOUR?

JOHN and Scott Walker may soon be reunited as the co-stars of a Japanese concert package which could well set the formula for a subsequent British tour. Co-managers Barry Clayman and Maurice King are considering an offer from Japan for the two American stars to appear on the same bill. Scott has already agreed to the venture and John will give his decision this weekend.

If the tour materialises John and Scott would be featured in the concerts as soloists, but would close the shows as a duo—singing the hits which they scored as members of the Walker Brothers team.

The Japanese visit is scheduled to begin early in the New Year. Commented Barry Clayman: "If we accept, and the project proves successful, it could well be John and Scott will tour Britain on similar lines in the early spring."

The two singers have not met since the announcement in May that the Walker Brothers had broken up. While this latest development does not imply the group may re-form, it does suggest that their future careers may well bring them closer together again.

WONDER, KINKS, FUDGE, TOPS, MATT, VAL — NEW SINGLES

FOLLOW-UPS to recent hits by Stevie Wonder and the Vanilla Fudge have been scheduled for release. Also set are a new Four Tops single and Val Doonican's first disc since joining Pye. The Kinks' long-awaited new release is another Ray Davies composition. Out shortly are singles by the Dave Clark Five, the Young Idea and Matt Monro.

Stevie Wonder's "I'm Wondering" is issued by Tamla Motown on October 20. The same label releases the Four Tops' "You Keep Running Away" next Friday (6th). Both discs are Holland-Dozier-Holland compositions.

The Vanilla Fudge has recorded a double-sided version of the Lennon-McCartney number

"Eleanor Rigby," which comes out on Atlantic next Friday. The same day marks the release of Val Doonican's "If The Whole World Stopped Lovin'" (Pye).

The Kinks' "Autumn Almanac" (Pye), released on October 13, features the group augmented by a brass section. Coupling is "Mr. Pleasant," previously issued as a single in America. A new Dave Davies solo single is planned for November release.

Also out on October 13 are the Dave Clark Five's "Everybody Knows" (Columbia), on which Dave is featured singer; and the Young Idea's "My Lovin' Luggage Man" (Columbia), written by Les Reed and Barry Mason.

The title song from the new Hayley Mills film "Pretty Polly" is Matt Monro's new Capitol single on October 13. Matt is currently playing cabaret dates in Australia but returns to Britain in November to promote the new disc.

RADIO VAUGHAN

Frankie Vaughan represents Britain in a broadcast featuring Top Ten artists from eight European countries to be aired on Radio 1 and 2 on Tuesday, October 17 (8 pm). Today (Friday) Vaughan starts recording an LP under Norman Newell's supervision, for Columbia release in November. He plays a one-night cabaret date at Leeds Capitol on October 22.

STONES BREAK WITH OLDHAM — OFFICIAL

AFTER months of speculation the Rolling Stones have finally announced they have broken away from recording manager Andrew Oldham and will in future produce all their own discs. Although the Stones-Oldham split is now official this situation has existed for some months. The move also means Mick Jagger will no longer produce other artists' records for Oldham's Immediate label.

The Stones recently returned from America where they had discussions with their business manager Allen Klein and worked on the sleeve design for their next LP, scheduled for November release. It will be the first disc officially produced by themselves.

Andrew Oldham will now devote his time to his Immediate recording and publishing companies. He now manages the Small Faces, and other artists on his label include Chris Farlowe and P. P. Arnold.

TRAFFIC IN BEATLES MAGIC TV SPECIAL

THE Beatles have now completed their fortnight's filming for their self-produced "Magical Mystery Tour" TV spectacular. A further three weeks will be spent in editing and soundtrack recording.

The Traffic has been invited by the Beatles to take part in the show, and will accordingly film an insert featuring its next single "Round The Mulberry Bush." This is also the title song, written by the Traffic, from a forthcoming film.

Many offers have been received from TV companies throughout the world for screening rights of the Beatles' TV show, but it has not yet been decided on which channel it will be transmitted in Britain. The group flies to India at the end of October on its meditation visit, but will return home in time for Christmas.

A clip from John Lennon's film "How I Won The War" will be included in Jonathan King's new ATV series "Good Evening" tomorrow (Saturday), together with an interview with its director Dick Lester.

BURDON'S U.S. PLANS

During their previously reported U.S. tour, Eric Burdon and the Animals will play three concerts with Sonny and Cher (October 19-21) and a four-day cabaret engagement at Los Angeles Whisky-A-Gogo (25th-28th). The tour opens on October 10.



Has JIMI HENDRIX joined the Liberal Party? Or has Liberal leader JEREMY THORPE joined the Jimi Hendrix Experience? The two leaders—one musical, the other political—got together backstage at London's Royal Festival Hall on Monday night, after Hendrix had starred in a big guitar festival at the venue. (N.B. There is no truth in the rumour that Jimi Hendrix has been booked for a Party Political Broadcast on behalf of the Liberal Party!)

Seekers Xmas: Dodd TV and Australia

THE Seekers will be the principal guest attraction in BBC-1's "Ken Dodd Show" to be screened on Christmas Day. They will telerecord their contribution on December 17 before flying home to Australia for Christmas. While in their homeland the group will film a colour-TV spectacular, "The Seekers' Scrapbook," which will trace its career since its formation. The show may subsequently be screened in this country.

The Seekers left for America on Monday and were appearing on Joey Bishop's U.S.-TV show in Hollywood yesterday (Thursday). They begin their lengthy college tour tomorrow (Saturday), returning to Britain on November 5. They then play a four-week season at Glasgow Alhambra from November 13.

The Seekers have now completed work on their new LP for November release, and have also cut a Christmas single. Another self-penned solo single by Judith Durham will be issued by Columbia on November 3. The group will undertake personal appearances in Australia and New Zealand throughout January and February.



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MORE SINGLE REVIEWS

Continued from page 6

Amen Corner latest is so much better!

*"The World Of Broken Hearts"/"Nema" (Deram). I WAS never wildly enthusiastic about "Gin House," although I can well understand why it was a hit. Personally, I much prefer this one—much more thought has gone into the styling, and the fascinating scoring holds the attention throughout.

Basically, it's a moody ballad with a slow beat—and there's a continuous build-up to a shattering crescendo.

Unfortunately, there's still something lacking—can't quite put my finger on it, but you always expect that little bit more and it never comes. Still, pretty good!

FLIP: Some scintillating organ work on this fast-moving opus—plus falsettos, fuzz-guitar and tempo changes. An unusual and worth-while 'B' side.

SAM and DAVE NEED BREAK

"Soul Man"/"May I Baby" (Stax). ONCE Sam and Dave succeed in registering in Britain, I reckon they'll be here to stay—because they have few, if any, equals as r-and-b duetists.

This title more or less speaks for itself... a nagging mid-tempo jerk beat, rasping brass, tambourine, and an intense interchange of lyrics.

Not much tune to it, but it's loaded with feel. Thoroughly groovy, and should go over big with dancers. But it's not their best disc, so I doubt if it will happen.

FLIP: A soul ballad, set to a steady plodding beat. Sung with heartfelt emotion in quivering blues style. It's impassioned and utterly sincere—but again, almost tuneless!

POTTED POPS

JIMMY JOYCE JAMBOREE: "Bonnie & Clyde" (Warner). Title song from the film, treated in happy-go-lucky 1920s style, with banjo and jangle-box piano.

O'HARA'S PLAYBOYS: "Ballad Of The Soon Departed" (Fontana). It may be called a ballad, but it's taken at a swinging pace, with a fruity organ sound and lusty vocal.

HONEYBOY MARTIN: "Dreader Than Dread" (Caltone). An insidious blue beat, in which the amateurish muted sound provides an authentic flavour. Lyric is spoken with chanting support, in the Prince Buster style.

NEWFOLK: "Alone" (Decca). A plaintive ballad with a subtle beat. The ensemble vocal has been waxed on deep echo, and the resultant harmonic blend is really beautiful. Impressive!

PEEF SHOW: "Your Servant, Stephen" (Polydor). The lyric is actually a letter written to a father,



The AMEN CORNER (l to r) DENNIS BRYON, ALAN JONES, NEIL JONES, ANDY FAIRWEATHER-LOW, MIKE SMITH, BLUE WEAVER and CLIVE TAYLOR.

asking for his daughter's hand in marriage. Convincingly handled by the soloist—but a rather weak tune.

CHAPTER THREE: "Cold And Lonely Hours" (CBS). A new all-male trio with a haunting ballad, in which acoustic guitars, flute and cellos supply a wispy backing.

BILLY STRANGE: "A Few Dollars More" (Vocalion). Title theme from a new film, recorded as an imaginatively-scored instrumental. Gallop-pace rhythm and a busy bustling treatment provide a feeling of adventure.

THE 23rd TURNOFF: "Michael Angelo" (Deram). Sounds like someone got hold of a highly original lyric, and then scored it in brilliant Deram style—but somehow forgot about the melody.

PLAYGROUND: "At The Zoo" (MGM). Even though this Paul Simon number is given a more commercial beat-group sound than the original Simon & Garfunkel disc, I still can't see it happening. I much prefer the original.

PETER LEE STIRLING: "Goodbye Thimblemill Lane" (Decca). One of those lyrics that looks back to the singer's childhood. Infectious joggling beat and an intriguing backing of clavichord and cellos.

VERDELE SMITH: "There's So Much Love All Around Me" (Capitol). A gentle hushed-voice opening quickly erupts into a punch-packed climax.

DES O'CONNOR: "Careless Hands" (Columbia). The cheeky-faced comedian shows he really can sing, as he warbles this sweet-corn single.

PICCADILLY LINE: "Emily Small" (CBS). A rhythmic ballad about a girl who's drifting through life without realising her full potential. Catchy beat and an inspired lyric—but like so many discs, the tune's gone for a burton!

RONNIE DOVE: "I Want To Love You For What You Are" (State-side). The U.S. star tries his hand at soul singing, aided by gospel choir, in this slow-beat ballad. It doesn't come off!

SOUNDS ORCHESTRAL: "Our Love Story" (Piccadilly). The keyboard wizardry of Johnny Pearson weaving fugal patterns, before switching to tinkling jazz, backed by caressing strings and—in the latter stages—a zippy beat.

DANDY: "Somewhere My Love" (Giant). Well, what do you know! The umpteenth version of the "Dr. Zhivago" theme proves to be the most unusual. Believe it or not, this is a blue-beat treatment—and it works!

CARRI CHASE: "Magic Music Box" (RCA). This gal is worth watching! She oozes personality and appeal in this lively medium-pacer. And the clever scoring showcases her work to advantage. Not a hit song, but a good performance.

LPs by Allen Evans

INSTRUMENTALS

RAVI SHANKAR IN NEW YORK (Fontana, TL 5424). The sitar virtuoso playing two Ragas (one 25 minutes long and one side) and a Nata (15 minutes) with Alla Rakha on tabla (percussion), weaving magical sounds.

SANTO AND JOHNNY: PULCINELLA (Philips, BL 7759). Soft guitar playing, with lush orchestral backing, of a dozen noted Italian tunes. Molto romantico!

PEE WEE HUNT: 12th STREET RAG (Musie For Pleasure, MFP 1151). Breezy trad jazz with gutsy trombone (Pee Wee's) and flippant clarinet, and some good vocals by Walter (Pee Wee's real name).

RAMSEY LEWIS: MOVIE ALBUM (Chess, CRL 4531) on piano here, with his trio men, plus orchestra and voices, giving new life to movie tunes like China Gate, From Russia With Love, Emily.

AHMAD JAMAL: STANDARD-EYES (Chess, CRL 4530). Tender-fingered piano playing from this commanding jazz musician, backed by drums and bass. Ahmad captures tune-moods perfectly.

SOUNDS ORCHESTRAL (Piccadilly, NPL 38030) turn their magical formula to "Sounds Latin," John Schroeder directing Johnny Pearson (piano) and a dreamy orchestra through Latinised Puppet On A String, Call Me, Sunshine Superman and other good tunes.

WORLD OF WALT DISNEY (Fontana, DLT 203) is a double album, featuring 22 tunes made famous in Disney films, sensitively and spiritedly played by Tilsley Orchestra.

NORRIE PARAMOR ORCHESTRA (Studio 2 Stereo) give top treatment to the hits of Cliff Richard, from Living Doll to Finders Keepers. Norrie has long been one of our best orchestra directors, but his many other duties keep him away from baton-leading too much.

JOE LOSS BALLROOM ORCHESTRA (HMV, CLP 3633) plays the World Championship Ballroom Dances, all in strict tempo, for which Joe and his musicians are famous. Edelweiss is among the waltzes, and there are foxtrots, quicksteps, jive, pascha doble, rumba, tango, samba and Viennese waltz represented.

TONY HATCH SINGERS AND SWINGERS (Pye, NPL 18194) presents "Showcase," special Hatch arrangements for instruments and voices of 12 top film

and stage musical tunes, including Flash Bang Wallop, If I Were A Rich Man, and Wives And Lovers.

CYRIL STAPLETON ORCHESTRA (Pye, NSPL 18189) play the top tunes of the year in "Golden Hits Of '67," with Somethin' Stupid, This Is My Song, I Was Kaiser Bill's Batman, and A Man And A Woman.

FOLK ALBUMS

PETER, PAUL AND MARY (Warner Bros. W1700) is titled "Album 1700," 12 varied tunes, all sung perfectly, from the vigorous Rolling Home, to the soft Leaving On A Jet Plane (by Mary), the whispered House Song, the fun-tune I Dig Rock And Roll Music, and the wistful Bob Dylan's Dream.

FOLK DANCES FROM SOUTH AMERICA (Philips) covering Brazil, Argentina, Uruguay, Bolivia, Paraguay, Chile, Peru and Columbia played and sung by artists of each country.

THE RAILROAD (RCA Victor, RD 7870) is a vintage recording, mostly done in the 1920s, featuring 16 songs about the railroad in America, with a distinct country sound throughout, each sung by different artists, including the Carter Family, Blind Alfred Reed, and the Johnson Brothers.

MALVINA REYNOLDS (CBS, 62932) sings her own compositions and plays guitar as well. The grey-haired lady of Berkeley, California, makes a good job of her hit tunes, such as Little Boxes, What Have They Done To The Rain, and other thoughtful, peaceful songs.

RICH ST. JOHN (Polydor, 623034) titles this LP "Thru His Eyes." London-born singer-guitarist recorded this set of self-composed songs in Copenhagen. The playing, singing and lyrics are not too good, but the messages do come across.

3 CITY 4 (CBS, 63039) offer 12 well chosen and well sung folk songs on their "Smoke & Dust Where The Heart Should Have Been" album. The one girl, three men group merge well vocally and instrumentally and do accents well, like Cockney in Keep Me Busy,

THE TINKERS (Pye, NPL 18180) are a Scottish-Irish trio, one girl, two men, who sing pleasantly mostly Irish folk tunes, like Father Murphy's Air, The Rifles Of The IRA, and The Reluctant Patriot, which is about Princes Margaret and Tony joining the IRA and bringing in the Queen and Prince Philip!



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Question-time WITH

Eric Burdon

the chief
Animal,
conducted by
**KEITH
ALTHAM**

The musician today has a greater chance than ever before of communicating through the channels of discs, tapes, TV and radio to make people aware.

I don't want to see Race hatred flaring into a full scale war—it is happening. The Tibetan historians forecast a major disaster for the World next year—I don't want it to happen.

Red China is being ignored as a world power when it represents hundreds of millions of people. I believe they must be represented and not ignored.

I believe that the Stones and the Beatles and ourselves should try and go to this country to play to the young people and talk to them.

In fact, I am going to suggest to the Beatles this week that we do that. There are millions of people there waiting to be turned on.

? ? ?

Q How important do you think Frank Zappa and the Mothers of Invention are to present-day pop music?

A I regard them as the modern-day classical music. Zappa is a man who communicates his message of love in a violent manner. He'll be photographed sitting on a toilet with a bunch of flowers if he believes it will wake people up. He is very important.



ERIC BURDON (right) with ANIMALS (l to r) JOHN WEIDER, DANNY McCULLOUGH, BARRY JENKINS, VIC BRIGGS.

IT should, of course, be Eric Burdon and the "anything but the Animals," because this new group has about as much connection with the original group by that name as the Bachelors have with the Mothers of Invention.

Burdon and his band are into something new. You may like it or you may not but they at least deserve a good hearing.

Eric's records are still struggling to get up and live here, in America he is high in both the singles and album charts. Although the group still command a large audience on live appearances in Britain they are still striving to establish themselves in the charts. Question time with the man bearing the Burdon.

? ? ?

Q Why are your records failing to register in Britain as successfully as they are in America?

A Firstly because Britain is not as aware of what we are trying to communicate as the Americans. The whole world still needs a kick up the pants—the Americans are one move ahead. Secondly, in the case of "Good Times" I never wanted to release it as a single but my management and record company were afraid I would offend England if I released "San Franciscan Nights." They thought I had offered enough insults to England.

I don't give a damn, I know what I am doing is right and I can wait for them to come round. The records are reflecting the mood I am in. But "Good Times" should have gone out here as the B side of "San Franciscan Nights."

? ? ?

Q It has been inferred that you do not care about success in England. Is this true?

A If I wanted to I could get on a plane tomorrow and live in America, where I am guaranteed good record sales. I could get a house where everything in it works—hot and cold taps that run—and a society which understands what I am trying to do. I'm here in a house where nothing

works including the taps and people constantly misunderstand me. Because I am English and because I care.

? ? ?

Q Another criticism of the group has been that they look scruffy on stage?

A I suppose they do, but they bath quite regularly. It's on their itinerary—Manor House—Saturday "have bath"!

We care about what we wear on stage—it's chosen quite carefully. I always take a change of clothes with me—Barry wears his everyday gear—depends how much you perspire really.

? ? ?

Q Do you believe that your recent marriage or that of Danny McCulloch's will affect the group's popularity in the U.S.?

A Our fan letters have zoomed since the marriages. No, I don't believe the kind of people buying our records in the States are the kind who worry about your marital status.

The Stones are more in that category where they have a strong following amongst the high school kids—we have a strong college following.

? ? ?

Q What do you think would help the group re-establish their chart superiority?

A What we really need is another live show like RSG. We enjoy "Top Of The Pops," but we feel like we're cheating with backing tracks and may be this comes over on the screen. The boys are musicians they want to show they can play.

? ? ?

Q Do you feel that entertainment for entertainment's sake is no longer enough?

A There are things that I believe likely to happen in this world which I would like to try to prevent.

COMPOSER BRICUSSE CARRIES KEYBOARD!

WHENEVER songwriting teams are mentioned the Beatles immediately spring to mind. But there is at least one other—just as successful, equally prolific . . . the Bricusse-Newley partnership.

Remember "Stop The World I Want To Get Off," "The Roar Of The Greasepaint, The Smell Of The Crowd," "Piccolwick" and the lovely songs "What Kind Of Fool Am I?" and "Who Can I Turn To?"

These are just a few of the achievements of this amazing duo.

I found one half of the team, Leslie Bricusse, at the May Fair Hotel, relaxing after a hard days work, in his penthouse suite which is suitably equipped with a magnificent hi-fi unit.

Leslie explained he must have music even if it meant providing his own. He carries a small electronic keyboard with him and has used this to compose many of his songs.

Leslie has just completed the mammoth task of writing dialogue, music and lyrics to an 18 million dollar musical of the "Dr. Doolittle" book. The film is to have its world charity premier before the Queen in December.

It is the biggest thing he has written and, incidentally, the first time anyone has written an entire musical on their own.

"In this film we have aimed at pleasing everybody," said Leslie. "We have got Rex Harrison playing the part of Dr. Doolittle and, of course Tony Newley is Matthew Mugg a comic character who is part of Doolittle's conscience.

"We use live animals in the film and this will please the kiddies."

I asked Leslie how he worked with Tony Newley.

"We never quarrel! We seem to have something between us which tells us when things are not just right.



LESLIE BRICUSSE

"Fortunately, we have the convenience of experimenting on the set and if it doesn't turn out right we start all over again."

"There is this marvellous relationship between us! Tony is like a brother to me. Between our two families there is a "four cornered" relationship.

"My wife is very friendly with Tony's wife and, of course, I get on with Tony. We are all very good friends and even our son, Adam, is great friends with Tony's family.

"I admire Tony as a friend, and as a performer as well. First and foremost he is a performer.

"He once said to me that there is nothing else in the world like getting up in front of an audience and singing.

"Within the next five years, Tony is going to be really big! It could happen with "Dr. Doolittle."

"It is strange that although he has made fifty films and played Broadway, he is not yet really known in America.

"Of course, he is known well by the acting profession and they respect him for his tremendous talent, but the American public have yet to really discover him."

I asked Leslie why Newley lived in America instead of England. "England has certain frustrations for him and for me.

"America is where it happens really big and he feels he can be more successful over there. He is living in Beverly Hills at the moment."

The Bricusse-Newley team will work until they drop. If the world forgot them, they would still be writing and performing for their own satisfaction. Their consciences wouldn't let them do anything else.



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I'LL NEVER CHANGE NOW says FRANKIE

FROM YOU TO US

Edited by **TONY BROMLEY**

"WHAT," I asked Frankie Vaughan when the top hat-and-cane chart star and I chatted in Bournemouth this week, "do you think you'll be doing in your career 10 years from now?"

By **ALAN SMITH**

"Give me the Moonlight," sang Frankie in that familiar voice, "give me the girl..."

I say to them: 'Right. Now what would you like me to sing?' They shout out the names of all those old favourites I do and they love them, and I'm not going to pretend any otherwise—it's very, very flattering.

It was a joke against himself. Frank has been singing this oldie twice-nightly for more years than he can remember, but he has no intention of dropping it from his act now that he's keeping NME Top Thirty company with hippies like the Move and the Jimi Hendrix Experience.

"Actually, I think half the secret of 'There Must Be A Way' doing so well in the chart is that it's a 'singalong' song. People get involved with it. It's easy to sing to. Come to think of it, there are a lot of good numbers in the hit parade like that at the moment. After all the beat stuff I think people find them refreshing.

"I hope I'll be giving the public 'Give me the moonlight' twenty years from now," stressed Frank. "And 'Green Door' and 'Garden Of Eden.' I've no apologies to make. People come along to be entertained by me, and I like them to go away happy. Joe Public likes good fun music—and that's what I like to provide.

"I still don't know what I'm going to do for a follow-up. I never was one for rushing out records for the sake of it. And I'm not changing now. The first thing I have to consider when I find a number to record is whether it fits my personality. Basically, I'm a performer, an entertainer.

"No, I don't feel trapped by my image. I sing these songs, I feature my top hat and cane, and I enjoy being what I am. When I go on stage I remind people of the kind of material I do, and

"We're still very busy trying to get an LP out soon and it'll probably turn out to be 12 songs we all love. When I say 'we,' I mean people like the V-Men and my recording manager, Norman Newell. Norman has got some great ideas. He knows what's right."

many "moonlights" ago, in which he surprised many people by bursting forth in an almost operatic voice. I couldn't remember the title, and neither could he.

"But I know the one you mean," he said as he gazed thoughtfully out of the window. "I did it for America because they seemed to like me using a full voice. Maybe they saw me as a new Mario Lanza, I don't know. Anyway, it was obvious that that style wasn't so commercial, so that was that. I still might do something like it on a future LP, though."

I also jogged the Vaughan memory about films. What, I wondered, had happened to the screen aspirations of the man who once went to Hollywood to star in a picture opposite the late-lamented Marilyn Monroe.

"I still want to make pictures," he told me. "The reason I haven't done any lately is that it's not that long since I broke free of the Hollywood contract I had for six years. Now I'm free to take up movie offers again, and I'm looking for a good musical with a likeable role. That's what I want—something likeable."

Boys' clubs

Next month Frankie sets out on yet another of those famous, annual tours in which he visits boys' clubs around Britain. "I don't think I'll ever give up trying to help these clubs," he told me quietly, "because the work they are trying to do is very much a part of me."

"I was a bit of a hard case when I was at school in Lancaster—I got into a lot of trouble—and I remember I joined the local lads' club on the advice of my headmaster."

"That got me interested in boxing, at which I represented my club, and it also got me interested in music and in singing. From there I went on to dance bands, and eventually into the record world, where I am today."

"When you think about it," he smiled, "I suppose I owe everything to being with that boys' club. It set me on the right road."

It's top hat and cane for ever



EVERY MOTHER'S BEST FRIEND

MGM 1350

PUT YOUR MIND AT EASE

Traffic's British stage debut was well worth waiting for

TRAFFIC have been a long time getting it all together but last Sunday's debut at the London Saville proved that it has been well worth the wait. Playing on the small stage piled with amps and cardboard concrete ramparts, somewhat ironically left behind by the "Midsummer Night's Dream" Company who play the theatre during the week, the group began with "Smiling Phases" led by Stevie on organ.

They then proceeded to prove their talents as multi-instrumentalists by switching instruments until no one was sure who played what. Following their version of "I'm Feeling Good" during which Stevie appeared to fall in, out and over his electric organ there was sustained applause for about four minutes. They deserved it.

Their other numbers included "Coloured Rain," "Hole In My Shoe," "House For Everyone," "Paper Sun" and another group original "Dear Mr. Fantasy" in which Stevie almost set light to the place with his guitar work.

Amongst those applauding the best "new thing" for a year were Brian Jones, the Hollies, Zoot Money, Keith West, Jonathan King, the Herd, John Mayall and that well-known "voice from the stalls" Noel Redding.

Most interesting revelation about the group is their unit value and particularly the influence of Dave Mason's work on vocals and sitar—he looks like some one carved him out of a totem pole but his communication is far from wooden. Chris Wood is a solid assistant on sax and flute although his expression going for a falsetto note is akin to someone shot in the posterior with an arrow. Drummer Jim Capaldi keeps up with everything thrown at him and that is no mean feat. He looks strangely like Coventry City manager Jimmy Hill with his new beard.

Also on show were Wynder K. Frogg who plays better than good organ interpreting his own material

says KEITH ALTHAM

like "Free Loader," and Nirvana, who have a lady cellist, a gentleman French horn and a vocalist who cares what he is singing. "Pentecost Hotel" and "Tiny Goddess" were their best numbers.

The show was compered by DJ David Symonds who is fine when he is being enthusiastic and abysmal when he makes smutty, unnecessary jokes.

BUT WE HAD DIFFICULTIES ADMITS STEVIE

FOLLOWING the first house I asked Stevie back in his dressing-room how he thought the first performance had gone.

"Fine—there were difficulties but we're working them out," he smiled. "We weren't too worried because the audiences in Sweden, where we tried out first, were so appreciative."

He then went on to be wildly enthusiastic about the Mothers of Invention concert he had seen the previous night. Later Chris Wood dedicated "Dear Mr. Fantasy" to Zappa from the stage. Strangely enough Nobby Stiles also got a dedication as a "beautiful person!"

Enter manager Chris Blackwell to exclaim, "I played every number out there tonight"—which summed up his involvement. Enter Noel Redding with bottle of sauterne and approached three young French girls in the room with his party piece—"I speak French y'know—Paris, Eiffel Tour, Menu!" He followed this with "I also speak incoherently." They seemed impressed with his linguistic ability.

Dave Mason floated in and out of the room and was pined with drink by Noel—"I don't usually drink but as you asked me," he smiled reaching for a glass. He does most things sadly.

I spoke to Penny Masso because she is beautiful and says so and has just come back from Ibiza and Formentera, two Spanish Islands I love—she works for Stevie's management. Should the Pink Floyd's still be looking for Syd Barrett, he too is apparently on Formentera.



The TRAFFIC backstage during Sunday's Saville concert (l to r) DAVE MASON, CHRIS WOOD, JIM CAPALDI and STEVIE

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AMEN CORNER

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DON'T COMPARE ENGEL TO

TOM JONES

says manager and friend of both, GORDON MILLS to Norrie Drummond



IN June last year a record called "Stay," by a new singer, Engelbert Humperdinck, appeared in the shops. Many people in the music business who heard the record were convinced that it was in fact Tom Jones singing under an assumed name—and who could blame them? "Stay" was released on Decca—the same company Tom records for; the record was produced by Tom's manager, Gordon Mills, who was also managing the new singer, and there was a certain similarity in the voices.

But as everyone, of course, now knows, Tom and Engelbert are two highly individual artists—and comparisons between both singers now tend to upset their manager.

"They're both entirely different characters," Gordon Mills told me. "Tom has a dynamic, strident voice, whereas Engel has a softer—more balladeer-type voice."

Ten years

Although Gordon has known Engelbert for more than ten years it was not until last year that Gordon agreed to manage him.

When they first met, Engelbert was playing the usual round of working men's clubs for something in the region of £12 a night, while Gordon was playing the same type of dates with the Viscounts.

"How could I ever have imagined managing him at that time?" said Gordon. "Neither of us was doing particularly well, and I had no thoughts on management. Then, of course, later all my time was taken up with Tom."

Engelbert and Gordon moved into a flat together in Cleveland Square. "They used to call it Rock 'n' Roll House," recalled Gordon. "People like Billy Fury, Joe Brown, Terry Dene, Frank Ifield and Johnny Gentle used to have rooms there."

Life began to brighten up for both of them. Pop music was becoming much more accepted with

TV shows like "6.5 Special" and "Oh Boy." More radio shows were being devoted to pop; bookings were getting better—and so was the money.

Engelbert was signed by Granada TV to be one of the resident singers in their series "Song Parade."

"He was doing reasonably well at the time," Gordon continued, "but I noticed that he was getting much thinner. I suggested he should go for a check-up, but he continued working."

Then one day he collapsed in Manchester. "For 18 months he was unable to work."

Hospital visits

Although Gordon Mills did not mention it, Engelbert told me recently that Gordon was one of the very few people who visited him in hospital.

The next few years were tough for Engelbert. Both he and Gordon got married (they were "best men" at each other's weddings) and remained the best of friends.

"Engelbert and Patricia really had a hard time," added Gordon. "Their first child was born, and it got even tougher."

"By the time the second child came along, he had had to apply for National Assistance."

Meanwhile Gordon had been plugging away with Tom Jones, and by last year he felt he had the ability and knowledge to try to help Engel.

"I couldn't have taken on another artist until I had established Tom. It wouldn't have been fair to Tom or the other person. I had learned to manage someone through working with Tom, and so when I felt I really would be able to help another singer it had to be Engel."

"He recorded 'Stay' for Decca, and a few weeks later I was approached by the recording company who asked me if Tom could take part in the song contest at Knokke le Zoute. I told them

Tom didn't enter contests, and suggested they use Engelbert."

The rest, as they say, is history. Fame on the Continent through personal appearances and a record called "Dommage" and then on January 13 this year "Release Me" was issued.

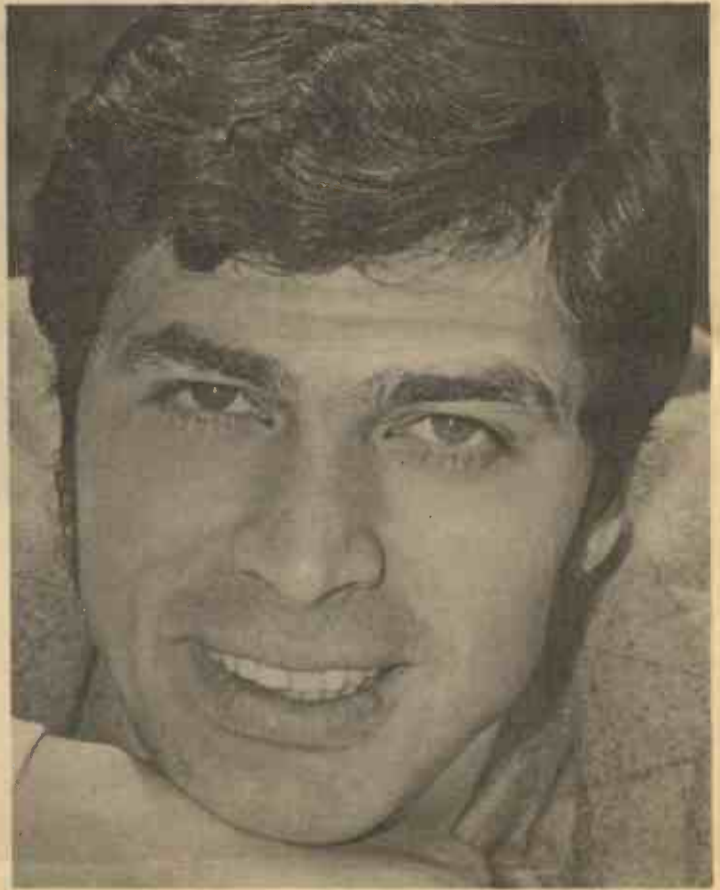
Very few artists have had such vast acclaim in such a short period of time. "Engelbert has a head start on anyone hoping to achieve what he has in a year, simply because of his 12 years experience behind him. He is a professional through and through, and a person full of warmth and sincerity."

Although Gordon is now manager of the two highest-paid artists in British show business he is quick to praise others who have helped him.

"Colin Berlin, who is agent for both Tom and Engel, has always helped us enormously. In fact, around both artists, I feel I have the best people in every field from recording to publicity looking after their affairs."

To Gordon Mills his artists are more than just clients, more in fact than friends. They are his life. He fights tooth and nail for what he believes is best for them.

"I don't believe," he said, thoughtfully, "that any man can say he has more than three truly genuine friends. And I'm very happy to say that I have two of the best."



MONKEES contd. from page 2

were too deep for me—some of the words they'd use were fantastic. But I think this is proof that the Monkees are extremely intelligent as well as being nice and happy-go-lucky people.

"Right now, for instance, Micky is reading a book about anti-gravity, and the scope of some of the other subjects he reads about is incredible."

"He's also got a very practical and mechanical mind: he's not so interested in cars at the moment, but he told me he was seriously thinking about buying a gyrocopter to hop about in!"

Micky takes an interest in Sam-

antha's work here in Britain—apart from photographic modelling she is now also involved in the flourishing Carnaby Card boutique discount scheme—but apart from letter-writing it looks as if their work will be keeping them apart for a while yet.

When they do meet again, Samantha may take Sam the Siamese along and introduce him to Micky's own moggy, which is called Brendan.

"I think they'd get along marvellously!" she laughed, with a warm smile that cheered me up no end as I stepped out into the cold and a passing monsoon.



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FLOWERPOT MEN to ALAN SMITH



FLOWERPOT MEN (l to r) PETER NELSON, ROBIN SHAW, TONY BURROWS and NEIL LANDON.

CONVERSATION wasn't actually in full bloom when I met the Flowerpot Men on safari in Shepherds Bush the other day. In fact, it just about wilted and died under the hot arc lights of the BBC's "Top Of The Pops" studio in London's Lime Grove!

Strain—that's what it must have been. I got the impression this new "Let's Go To San Francisco" group was still bowled over and dazed by the unexpected Chart success of its first hit.

Lead singer Tony Burrows also had something else on his mind when we spoke: he's making public appearances bedecked in an assortment of beads and a flowered shirt,

but he's adamant he doesn't want people to think he's that much of a free-thinking hippy in his private life.

Said the sad-eyed, moustachioed Tony: "I've become a public and professional Flower Person—but my private life's another matter. I've got the responsibility of a wife and family. I have to conform in some

ways. "No, we're not phoney flower people in the group. I certainly haven't changed my ideas to cash in on the Flowerpot Men image.

"I might dress differently, but that's another thing. It smells of insincerity if people suggest we've just jumped on a bandwagon, and insincere is what we're not."

If there was one Flowerpot man

you couldn't miss at "Top Of The Pops" it was the other married member of the group, Peter Nelson (who was once the Peter in Peter's Faces).

On this occasion he looked more like Chief Sitting Bull—wearing a Red Indian head-band and a topless rig-out that consisted of little more than a thin strip down the middle of his naked chest—and I should imagine he was glad of the heat in the studio. There's getting to be quite a nip in the air these days.

At the moment he's hiring it from a theatrical outfitters at about £3 10s. a week, but he told me he may have something similar run up for him very soon.

Although he's quite happy with the name of the group, Peter told me he resents the fact that labels like "hippy" and "flower people" are being thrown around so much at the moment.

"Why do people want to put everybody in special compartments?" he asked, scratching his bare chest. "I share a lot of the flower philosophy, but I don't go the whole way."

Making up the rest of the Flowerpot Men are Robin Shaw, who looked like a Buddha in a purple pyjama top, and the likeable ex-Ivy Leaguer with the lived-in face, Neil Landon.

Like the rest of the group, they're forgetting the idea of a follow-up single until after their tour with Traffic coming up soon.

"'Frisco is still doing O.K.," Tony told me, "and apart from that, we haven't even got time to get into the studios!"



Seven MOTHERS OF INVENTION backstage at London's Royal Albert Hall last Saturday (l to r, back row) leader FRANK ZAPPA, JIMMY EARL BLACK, ROY ESTRADA, SUZY CREAMCHEESE, (front row) RAY COLLINS, DON PRESTON and BUNK GARDNER.

MOTHERS WOO IN-CROWD

THE forty-year-old Flower Children in the Royal Albert Hall's half-full audience for the British stage debut of America's Mothers of Invention last Saturday hung on every word of leader Frank Zappa, applauded every mind-shattering sound (even when it was a mistake), laughed at the crudest of jokes.

This was the greatest send-up (or down) of pop music, of the audience, America and the group themselves I've ever witnessed. As musicians they were fantastically good and the entire act was unbelievably professionally presented.

But, frankly, what was the point of it all? An entire concert of biting ridicule, both verbal and musical—however well done—is just a bore. J.W.

LPS By ALLEN EVANS

★★★★GLADYS KNIGHT AND THE PIPS (Music For Pleasure, 1187).

Tamla sound for 12/6! There's a bargain. However there's no mention of Tamla on the sleeve, but the sound is there on the LP, though the disc, recorded in 1965, could well not be a Tamla-made disc, I don't know. The group's recent single hit, Take Me In Your Arms Again And Love Me, isn't on this platter, but there are a dozen good numbers, featuring the strident, insistent voice of Gladys, backed vocally by the male Pips, and an orchestra including strings. I liked You Broke Your Promise, a slow blues; and the advice on how to keep a man in Morning, Noon And Night.

Other titles: Letters Full of Tears, Operator, I'll Trust In You, I Really Didn't Mean It, Every Beat of My Heart, Room In your Heart, Guess Who, Runnin' Around, Darlin', What Shall I Do.

IN THE NIGHT

The Deram label, always striving to produce something new, comes up with DSS—Deramic Sound System (22 magnetic tapes, 12 reverberation systems and 12 British-made signal-to-noise reduction systems)—and to promote it with a series of "In The Night" albums, which I found excellently recorded with a depth of sound reproduction which enlivens the fine performances.

I can recommend any or all of these tuneful LPs—

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AMERICA CALLING

Punch-up for Elvis!

IT was big punch-up time for Elvis in Memphis last weekend! Flying to the aid of his dad, Vernon, El swung a hefty right at his father's ex-employee, Troy Ivy who, according to Presley senior, showed up at Graceland and "threatened to whip me for not keeping him on."

After Troy departed, El's father put in a quick call to Elvis, who showed up at Graceland in time for his return.

El says Troy was very violent and tried to take a swing at him. In return Presley decked him with one punch and was challenged to a fight.

It all ended well, though, and no arrests were made.

Outside of his real-life feudin' and fightin', all goes well for Elvis and Priscilla in Hollywood.

Having completed "Speedway" with Nancy Sinatra, which will be released during the early part of 1968, Elvis's next movie will be titled "Stay Away Joe," a comedy, in which it's reported he'll sing only two or three numbers.

As far as his social life is concerned, times are quiet for the Presleys—rumours are unconfirmed that Priscilla is expecting.

Super Who

FANTASTIC, super, sensational Who on the "Smothers Brothers Show" last weekend! They were so great that to date, they had the best shot on American television by any British act!

The Smothers Brothers were knocked out, too—they'd like the Who to make a return appearance during their November tour here, and a date is currently being set up for them.

Not only was it a great shot, but it was beautiful promotion for the Who's new single, "I Can See For Miles," which is beginning to take off like crazy.



NEW YORK June Harris

CHAS CHANDLER arrives in New York this week to discuss the next Jimi Hendrix tour here, which will take place in February, and almost entirely on the college circuit.

Also coming in the same month in 1968 are the Spencer Davis Group, who cancelled out of a college tour in October, preferring to come in next year instead, and the Who will then return as well.

Herman's Hermits will come back to play their first-ever college tour next February, for which extensive dates are already being set up. However, the Hermits will probably return before that date—December is mentioned as likely—for two major television shows and some concerts in Puerto Rico and Mexico which have been offered, though not confirmed.

Even before this, though, the Hermits have received an offer to visit the court of the Shah of Persia in Teheran next month, and play a concert there. This, too, is being considered.

THE new Chuck Berry album, "Live At The Fillmore Auditorium," cut during a three day stint at the home of psychedelia just a few weeks ago, is a smash!

The album is old Berry, the best he's done in some years, and initial reviews have been great—together with the advance order from San Francisco alone, which totals over 10,000.

Chuck's on the East Coast this week, for a one nighter at the Bitter End in New York.



HOLLYWOOD Tracy Thomas

SAN FRANCISCO came to the Hollywood Bowl last weekend, and the Bowl will never regain its former austerity.

The music was original San Francisco—Jefferson Airplane headlining and the Grateful Dead taking the first hour.

The real stars were the members of "Headlights," begun by two men and a girl, the people who ran the first light show in Frisco, and then developed it to a fine art at the Fillmore Auditorium.

The trio and their helpers used a movie screen in the centre of the Bowl for part of the show, then also flashed pictures and lights on the massive seashell-shape Bowl itself.

It seemed unlikely that anything could make the 17,500-seat Bowl (which was three-quarters full) anywhere near as intimate and involving as the Fillmore, but Headlights almost did.

The main attraction on stage was the dancers. Both groups were uncomfortable without the usual web of people writhing around them and invited the audience to come up on stage, though the security police tried to stop them.

NEW to the charts

HERD puts Orpheus into the hit list!

"FROM The Underworld," a song based on the legend of Orpheus and composed by Ken Howard and Alan Blaikely gives London based group the Herd their first chart success.

The lyrics on the record, which enters the NME Chart this week at No. 23, draw parallels between Orpheus, who lost his lover Eurydice through defying the Gods and the modern pop singer who is idolised then forgotten by a fickle public. The music creates the atmosphere.

The group is made up of Andy Brown on organ, Andrew Steele on drums, Gary Taylor bass guitar and 17-year-old singer and lead guitarist Peter Frampton.

Unlike many other groups the Herd don't believe in flower power, beads and bells. They state emphatically that they are just a pop group and are going to stay that way.

For the year and a half that they



The HERD (l to r) ANDY BROWN, PETER FRAMPTON, ANDREW STEELE and GARY TAYLOR.

By Anne Mackenzie

have been playing together they have made one other record "I Can Fly" and were resident at the Marquee Club for a while but gave this up to concentrate on recording success.

Looks as if this was a good idea.



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MONDAY
7:30 Let's Go; 7:45 Move In With The Baron; 8:00 Discs-A-Poppin; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Sam Costa's Corner; 9:30 Battle Of The Giants; 9:45 Line Engaged; 10:30 Top 20; 10:30 Jack Jackson Hit Parade; 11:15 That Boy These Grooves; 11:15 Pepsi-Cola Clubland; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.

TUESDAY
7:30 Monkeys Requests; 7:45 Move In With The Baron; 8:00 Impact; 8:30 The Go Shell Show; 8:45 Radio Bingo Show; 9:00 Sam Costa Show; 9:15 The Intro Show; 9:30 Sam Costa Show; 10 Like Young; 10:30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.

WEDNESDAY
7:30 Disc Drive; 7:45 The Go Shell Show; 8:00 Happenings; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Jimmy Saville; 9:15 '208' Turntable; 9:30 Just Denning; 10:00 Peter Murray Show; 10:30 Teen And Twenty Disc Club; 11 Dave Cash Show; 11:15 Time To Meet David Gell; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.

THURSDAY
7:30 Radio Reveille Show; 7:45 Move In With The Baron; 8 Jimmy Saville; 8:15 It's Pop-Pye Time; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 David Jacobs' Startime; 9:30 A Date With Cathy; 9:45 Sounds Alive; 10:00 Jimmy Young; 11 Brian Matthew's Pop Parade; 11:15 Jimmy Saville's '15'; 11:30 Pops Till Midnight; 12 Pops Past Midnight; 12:30 Music In The Night.

FRIDAY
7:30 Disc Drive 7:45 Radio Reveille Show; 8 The Go Shell Show; 8:15 Pop Parade; 8:30 Jimmy Saville; 8:45 Radio Bingo Show; 9 Don Moss Show; 9:15 Peter Murray Show; 9:45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11:30 Pops Till Midnight; 12 Midnight With Cash; 12:30 Friday Night—Saturday Warning With Katie Boyle; 1:00 Pete Brady; 1:30 Chris Denning Late Show; 2:00 Music In The Night.

SATURDAY
7:30 The World Of Millie; 7:45 Move In With The Baron; 8 Peter Murray's LP Parade; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9 Battle Of The Giants; 9:15 Six Of The Best; 9:30 Night and Dee; 10:30 Symonds on Saturday; 11 Keith Fordyce; 11:30 Record Round-up; 12:00 Alan Freeman Show; 12:30 Ravin' Hits; 1:00 Music In The Night.

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Studies in expressions from the BEATLES as stripper JAN CARSON teases them a bit. RINGO and JOHN are giving her the eye, but PAUL and GEORGE are keeping their eyes on the camera. Would Maharishi approve? That bears meditating over!

RECORD OF THE WEEK!

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chester, Herman's Hermits' Gold Discs stolen....

Previously waxed by Love, "She Comes In Colours"—Rolling Stones' forthcoming release.... This year Engelbert Humperdinck stars—in 1957, his manager Gordon Mills a pirate in Palladium pantomime.... Frankie McBride hit helped by Dave Allen TV appearance....

Will Move consider revival of Who's "Legal Matter"?...Has Allen Klein been appointed Sandie

Shaw's U.S. manager?... Singer Ed Ames speaks six languages....

On Dave Allen's Sunday TV show, Shirley Bassey's dress left little to imagination.... Mick Jagger no longer producing Chris Farlowe's records.... A son for Clive Epstein's wife....

George Harrison now a vegetarian.... Engelbert Humperdinck wasted on Sunday's Bruce Forsyth TV show.... How about Tom Jones' "Nobody Nose The Trouble I've Seen"?!

TAILPIECES by the ALLEY CAT

LAST week, titles for Scott Walker's first solo single waxed with producer Johnny Franz. Under consideration is one of Tony Bennett's earlier hits.... Before current Frankie Vaughan success was recorded, Gordon Mills turned it down for Engelbert Humperdinck.... Recovering from stomach operation: Roy Orbison....

Over credits of Frank Sinatra's "Tony Rome" film, Nancy Sinatra sings title song.... How does Mick Jagger feel about Alain Delon, screen co-star for Marianne Faithfull?.... Every night this week, Beatles recording under George Martin's direction....

Variety Club lunch honouring Topol on October 10.... This week, Connie Francis sings for President Lyndon B. Johnson at White House.... Box Tops no connection with Twiggy!....

Your Alley Cat ventures to guess Jimmy Savile's age—43.... For the second time, Rosemary Clooney seeking divorce from Jose Ferrer.... Death of Martin Block, leading New York d-j....

Doesn't new Elvis Presley single remind you of Nat "King" Cole's "Pretend"?.... If it's good enough for Shirley Bassey to appear on Engelbert Humperdinck's TV show, she should remember his name.... Is Gordon Mills launching new singer?....

Now confirmed: last month's Alley Cat forecast of Tom Jones' new nose.... Dedicated to Chris Andrews' composing style?—Sandie Shaw's "You've Not Changed".... Singing Postman should consider covering Box Tops' "The Letter"!



For sale: Frank Sinatra's London flat—apply Harold Davison.... Film title song by Norman Newell and Cyril Ornadel for "Along The Way," which Jonny Ross has recorded.... W. C. Rosenberg (a Hull reader) thinks George Brown should now revive Sam Cooke's "Twisting The Night Away"!

How does Tom Jones feel about speed of Engelbert Humperdinck's success?... On Friday, Cliff Richard in audience watching

Dickie Valentine at Talk Of The Town.... On Hughie Green's "Opportunity Knocks" ITV series, Jimmy Crawford Four very impressive....

"Travelling Shoes" Guy Mitchell's come-back single.... Andrew Oldham awaits arrival of Lou Adler, who produces records by Scott McKenzie—also Mamas and Papas.... First solo disc by Zal Yanovsky (formerly of Lovin' Spoonful), "As Long As You're Here"....

Label switches: Danny Williams joins Deram — RCA capture Jack Jones.... Tomorrow (Saturday) NME's Alan Smith marries

former dancer Mavis Peyman.... On his BBC-2 show, Stanley Baxter cracked: "If he ever turns professional, Simon Dee will be unbearable!"....

100 recordings of Bill Martin-Phil Coulter "Puppet On A String".... Micky Dolenz developing electronic sounds.... 750th performance of Joe Brown-Anna Neagle "Charlie Girl" tomorrow....

Jack Jones marries actress Jill St. John on October 9.... One year since Mindbenders' last chart entry.... Will Traffic now revive Robert Parker's "Barefootin'"?....

For Scottish TV song contest, Max Bygraves enters "Buchanan".... Herd from same stable as Dave Dee's group.... Where should he stick them: Frankie McBride's "Five Little Fingers"?

"I'm Wondering" Stevie Wonder's next single.... Lulu's U.S. hit penned by Don Black and Mark London.... Popular music publisher Sid Green suffered heart attack....



Current Paul Jones single his first without Mike Leander's assistance.... As a boy, Colin Petersen of the Bee Gees appeared in Max Bygraves' "Cry From The Streets" film.... Geno Washington attended same school as Aretha Franklin....

In American LP chart, Bobbie Gentry likely to replace Beatles at No. 1.... Efforts by Allen Klein to sign Troggs failed.... In Man-



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