

New Musical Express

EVERY
FRIDAY
6^D

PROCOL HOLLIES TRAFFIC

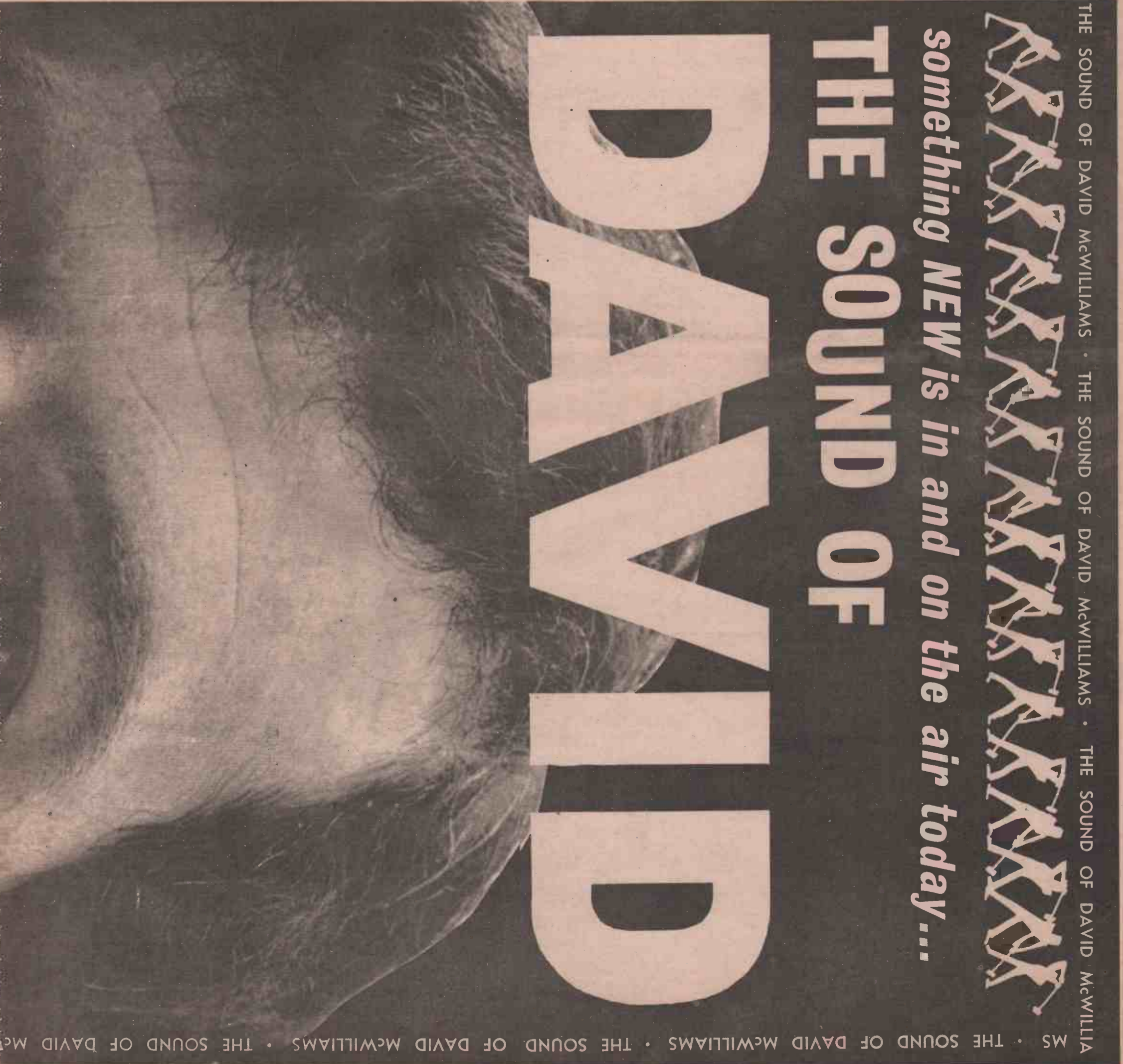
TOP POP NEWS Keith West
Anita Harris

TOM JONES — FULL TOUR
DATES & NMExclusive
CARTOON

Surprising facts about Cliff

No. 20
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No. 1082 Week ending October 7, 1967
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THE SOUND OF DAVID McWILLIAMS • THE SOUND OF DAVID McWILLIAMS • THE SOUND OF DAVID McWILLIAMS



Something NEW is in and on the air today...

THE SOUND OF

DAVID

1 Buttons

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PROCOL HARUM (l to r) MATTHEW FISHER, GARY BROOKER, BARRY J. WILSON, DAVE KNIGHTS and ROBIN TROWER.

HOLLIES TALENT IS WASTED BY SCREAMS

HIS face is craggy and lived-in—maybe a little too lived-in—and over the face there's an air of grumbling humour and a wild frizz of Hendrix hair. The name is Allan Clarke, the Hollie who until not so long ago tended to stand quietly in the valley of the shadow of Nash.

Says ALAN SMITH

Now, Allan is a character in his own right. He dreamed up the basic melody line for the Hollies' newest and umpteenth hit, "King Midas In Reverse," and he's developing a robust public image alongside that of Graham. It can only be to the good of the group.

I've been writing about the Hollies since the days of "Just Like Me" (which must be all of five years) but it was on a visit to Sweden not long ago that I began to see just how rapidly all of them—particularly Allan—have become far more interesting and objective beings.

It was, firstly, an awe-inspiring experience watching 14,000 gentle Swedes packed as close together as sardines on a Smorgasbord, standing silently in Stockholm's Gröna Lund fairground and then—at the end of each Hollies' number—roar-

ing and applauding so much it seemed as if the sky would burst. And it was a breath-taking sight watching the sea of open-air faces listening to every note of the group's clean, hard sound beneath the lights of the stilled Big Wheel.

The Hollies were delirious about the whole thing. They love Sweden (and so, incidentally, do most of the other groups who've toured Scandinavia). "Isn't it fantastic?" said Allan. "If only it was quiet like this in Britain. If only they'd listen..." Before any fans or NME readers take that as an implied insult, let me hasten to put the record straight.

The Hollies were unanimous, as they changed for the show, that whereas screaming is okay—silence is golden. "How can we get this over to people without

hurting anyone?" was their mutual appeal.

"There was a time when we loved screaming," said Allan as the mighty crowd gathered outside. "Now we get a tremendous kick out of trying new sounds on stage, or achieving the depth we're trying for on our records."

"We don't want to offend anyone. It's just that we feel there's no reason our act today shouldn't appeal to audiences of all ages and all kinds, and that if they saved their appreciation till the end of each number everybody would get twice the pleasure."

I saw what they meant at that Stockholm concert. When the group played and sang "Carrie Anne," they synchronised themselves with a tape supplying the steel band sound. For "Stop Right There" they sang with

Procol unmoved by new hit success

THERE are times in everyone's life when one feels it would be much nicer to be somewhere else. For instance when you're sitting in the dentist's chair do you ever imagine lying on a hot, sandy beach? Or if you've had a day when everything's gone wrong, don't you wish you'd stayed in bed?

I went through this experience the other day on my first meeting with Procol Harum.

I was ushered into their presence in a large office overlooking Oxford Street. The five of them—Gary Brooker, Matthew Fisher, Robin Trower, Dave Knights and B. J. Wilson—sat in a circle round the table. With them was songwriter Keith Reid.

The introductions were made and I was informed

Says NORRIE DRUMMOND

that the group would be visiting America soon, and that they would also be making a concert tour of Britain.

And so the interview began. What would they be doing on the tour? I enquired.

"We'll be playing," replied Gary, peering at me through dark glasses.

"Yes, but wouldn't they have something different to offer their audiences?"

"We'll just be giving concerts," said Keith Reid, peering at me over dark glasses. "A concert's a concert."

"Do you mean will we have flashing lights and lots of gimmicks, that sort of thing?" enquired Robby helpfully.

"Yes, exactly," I replied.

"No," said Robby, "we'll have nothing like that. Who would be on the tour with them, I tried."

"I don't know," said Gary.

I decided to talk to Keith and Gary about "Homburg." What were the lyrics about? I asked.

"That's up to you. They're about what you think they are or what he thinks they are or they think they are. It's up to the individual."

Everyone nodded solemnly in agreement. "If you do something yourself you don't know why you do it but the other person does. Once it's done you know you've done it but the other person knows why!"

If I had left then I wonder if they'd have known why! Anyway I persevered. But what was he, himself, Keith Reid—and not the "other person"—thinking of when he wrote the words of "Homburg."

"It was an idea."

Gary leaned forward. "You see, we have good ideas and bad ideas."

And what was "Homburg"? Good or bad?

"Oh, it was good."

Robby suddenly perked up. "We believe in our music. We all believe in the same thing. We are a unit and music IS our only belief."

Didn't any of them have any other beliefs as individual human beings? No response to that.

"You see," began Gary slowly, "we want to give the people who come to see us something great. We don't want people after they've seen us just to say 'they were very good' or 'they were great.' We want them to leave the theatre with a warm feeling down here," He clutched at something in the region of his heart.

"We want people to have an awareness," added Keith. "They might regard us as the pinhead in a mighty object."

Gary interrupted. "We give audiences what we feel. We have never compromised with our music—anything we've done we've had absolute faith in."

Procol Harum and Keith Reid are, I believe, sincere young men striving to widen the horizons of pop music but I question the wisdom of their negative attitude.



FOUR CHART BUSTING SINGLES



VAL DOONICAN
HIS DEBUT DISC ON PYE

If The Whole World Stopped Lovin'

7N 17396

NANCY SINATRA

Lightning's Girl

RS 20620

THE FOUNDATIONS

Baby, Now That I've Found You

7N 17366

HARPERS BIZARRE

Anything Goes

WB 7063



HOLLIES (l to r) GRAHAM NASH, ALLAN CLARKE, BOBBY ELLIOTT, TONY HICKS and BERN CALVERT.

They are progressing with every new disc

him one of the most intriguing stars I've met in a long, long time.

After the concert, for instance, I got involved with him in a conversation that veered from astral flights to infinity, karate, magic and hypnotism.

Bobby and Hollies' road manager Rod Shields were telling me, incredulously, about the time Allan hypnotised a woman journalist and sent her back to the age of 12. And Allan told me himself about someone else he hypnotised into feeling no pain — pin pricks didn't mean a thing — and something of the techniques he uses to make subjects drowsy.

vention prevailed and he settled for the shirt and trousers he stood up in.

I was surprised to hear a little-known number called "The Very Last Time" get such a big reception from the crowd. It was taken from an early EP and released as a single in Sweden, and was, in fact, the record that got them away there. "Stewball" was another big one with the crowd — and the Hollies haven't even released it in Sweden.

The next day most of the newspapers devoted a double-page spread to the concert, which gives some indication of the importance the group has attained.

Fourth visit

This was the fourth time the Hollies had played Sweden. Graham was telling me that the first time, they only just managed to get a few gigs in between the snowdrifts.

This time the weather couldn't have been better — which was a blessing, considering the Grona Lund folk park show was an open event.

Allan had a problem just before the show began — he'd sent all his clothes to the cleaners and they hadn't come back — and for a long time he pondered on whether he should wear the full length kaftan belonging to Willie (which just to confuse you is the name the Hollies call Graham!).

Allan came dangerously close to getting a pair of scissors and making the kaftan into a mini-skirt or a shirt, but in the end con-

I didn't spend much time in conversation with Tony, but then neither did anyone — he and his girl friend, Jane Lumb, were too engrossed in each other's company!

Bern Calvert, who has been with the Hollies now for 14 months, is a nice-guy who sits quietly and innocently and looking all alone and lost. The birds love it!

Being with them for these few hectic days made me realise just how different each member of the Hollies is. You never saw such a collection of people with different temperaments — and yet there's a magic link between them that seems to be producing more and more progressive music all the time.

If only all those British fans would sit back and stop screaming when they next go to a Hollies concert... they might well hear something to their advantage.

and over pre-recorded violin.

On a package show in this country the care and ingenuity they were using would have been a complete waste of time. Musicians' Union regulations would have meant using extra musicians instead of a tape — but even so the Hollies say they'd be only too glad to meet the extra cost if it were worthwhile. But then again, what's the use if everybody's too busy screaming?

So much for this week's sermon! How about swinging Stockholm, and the scene in general?

The Hollies were staying at the Forresta, a magnificent hotel etched into a hillside just outside the city. The view was tremendous — the hotel bar virtually overhangs the Baltic — and it was in these splendid surroundings that Messrs. Allan Clarke, Graham Nash, Tony Hicks, Bobby Elliott and Bern Calvert and I sat drinking and chatting the pre-concert hours away.

Graham told me how he now finds he's writing some of his best songs when he's feeling dejected. "The thing is, man," said Graham, "most of the

stuff I write is autobiographical. It's me. I mirror my life in the words I write.

"King Midas In Reverse," is all about a guy who touches everything and it turns to dust. That's me. That's the way I feel when I'm down."

Graham was in lighter mood when we eventually set out for a there-is-no-tomorrow dash for the Grona Lund. He was toting an airline overnight-bag and wearing a shawl that looked like my granny's best tablecloth, but he looked at perfect ease

and even the raised eyebrows of middle-aged Swedes failed to daunt his good cheer.

Allan has been sporting an Errol Flynn moustache with flower power accessories and a light ale to match. He is a good lad, is Allan — or Harold, as the others call him, for no accountable reason.

Harold still loves his jug of ale, but I would, however, like to apologise for any impression I have given in the past that his whole life revolves around alcohol.

On deeper examination I find

TRAFFIC DAVE MASON — POP FACE OF 1967

REMEMBER the teenage idol — all liquid eyes, milk teeth, Cupid's bow and simply oozing with the wonder ingredient, sex appeal? Eyes right and you will observe the new face of pop '67, Traffic's Dave Mason of the sleepy face and wide awake mind who sings and wrote "Hole In My Shoe," now No. 2 in the NME Chart.

Dave is not everybody's ideal of a ten by eight glossy, but he is a new and interesting personality who puts his talent into his music.

After meeting at the Traffic headquarters, just off Oxford Street, we departed for a curry with the

group at a nearby restaurant and while eating and arguing with the "upper caste" Indian waiters Dave slowly began to come out of himself.

By KEITH ALTHAM

MASON — POP

"Really, my music is an extension of myself," he said.

"The same applies to the rest of Traffic. We just want to express and communicate ourselves musically. I want to do this in an original manner and if you are true to yourself it must be original.

"The kind of people I admire who have done this successfully are Dylan and the Beatles."

Dave is naturally a ponderous person and you can almost see the wheels in motion as he considers a question before answering.

He has a passion for children's toys and spends many a happy hour pottering about a large London departmental store.

He was responsible for the

slightly bizarre dolls heads adorning the group's 'amps' during their Saville concert, which he had painted red and green. He was disappointed all the reviewers failed to mention them.

"I've got a toy mechanical robot and I'm buying two more of those dolls heads to paint and mount on four Roman fluted pillars in my room. I'm after a radio controlled model aeroplane now."

Well, that is Dave of the heavy eyelids, orange lace shirt and always something new and interesting hanging about his neck. His ambition is to buy a farm!

The previous evening the group

Continued on page 18



OTHER NEW SINGLES FROM EMI

EMI

ANNOUNCE THEIR FIRST IN THE COLUMBIA

SKA BLUE BEAT SOUL

BLUE BEAT SERIES

FOUR TOPS

You Keep Running Away

Tamla Motown TMG623

RUPERTS PEOPLE

A Prologue To A Magic World

Columbia DB8278

BARRON KNIGHTS

Here Come The Bees

Columbia DB8280

FOCUS THREE

10,000 Years Behind My Mind

Not so much a record — more an emotional experience

Columbia DB8279

THE BEES

Jesse James Rides Again

Columbia DB 101

LAUREL AITKEN

Rock Steady

Columbia DB 102

THE TAGES

Soon to arrive for their British Tour

Treat Her Like A Lady

Parlophone R5640

AL MARTINO

More Than The Eye Can See

Capitol CL15516

THE GENTLE PEOPLE

It's Too Late

Columbia DB8276

KEITH WEST LEARNS TO LIVE WITH THE KNOCKERS

"WE'VE got about 112 people on the next Excerpt from the Opera," said Keith West sniffing and sipping an orange juice he was sharing with a wasp—while I shared a sandwich with a fat sparrow in the open-air cafe on the edge of London's Serpentine.

By KEITH ALTHAM



It was Keith's idea to visit the Park in the early morning and have a more pleasant environment for the interview.

Later we trod the autumnal leaves around the perimeter of the lake and the green husks which once encased shiny brown conkers crunched underfoot.

"All this fresh air must do you good," affirmed Keith as though trying to convince himself. "I've got a dreadful cold—too much travelling, that's the trouble."

In spite of the pastel blue sky and one brave mariner out sailing, there was a chilling wind which blew Keith's hair into disorder and a passing ice-cream driver made loud derisive comments to his mate.

Keith obligingly leaped up and down like a flower-monkey and gibbered incoherently. We returned to the subject of the next single.

Murray said they did not like 'Revolution' which I wrote for Tomorrow and Murray actually said it was 'revolting'!

"Well that's O.K. because I didn't write it for them. I'm pleased that just a few thousand people bought the record who did understand it."

"Then Pete Townshend said that my Opera was badly done. I used to know Pete years ago when he was in a group called the High Numbers and we were called the Four Plus One."

"They used to come and listen to us because we were the up-and-coming sound. He wanted to write a pop opera but it turned out to be a beat version on one of his LPs. Anyway I'm not upset about what any of them say."

"It doesn't seem to work the other way though—I said that I did not like the Amen Corner's 'Gin House' in a paper and next thing I heard was that they were out to get me and someone called Andy Fairweather

wanted to 'bash' me." He blew his nose philosophically and shrugged.

So we walked on and around the lake and the old ladies in their saloon cars were delighted to have seen a real life "flower-child" out so early in the park as they drove by. Keith mentioned West Coast groups and Jefferson Airplane and Doors which

he likes and the Mamas and Papas which he does not, but wants to see and hear.

"Earning a bit of money is not going to make any difference to me," he said. "I haven't seen much of it yet anyway—people don't realise how long it takes to come through the channels. I'll still go to the

same places and meet the same people anyway."

At this point the surprising Mr. West pulled up a jacket sleeve purposefully and suggested, "How about going for a row on the lake and work off some energy?"

I had a nasty suspicion he was serious and hastily made for a taxi.

Ravi Shankar boosts growing sitar cult

AS the sitar cult grows in this country, so the great "guru," Ravi Shankar has commenced work as a New York professor! Starting this past week Shankar is now teaching two courses on the appreciation and theory of Indian classical music and culture during the Autumn term.

He is not actually teaching the sitar, but is using it frequently to illustrate his lessons. Still very much in its infancy here, outside of frequent use among rock groups, the sitar was nonetheless responsible for two sell-out Ravi Shankar concerts at the Philharmonic Hall just two weeks ago.

For an hour and a quarter each time, non-stop, Shankar played raga while hundreds of college students sat enthralled.

Shankar himself says he doesn't know for sure that his fans understand the sitar, and he's not too happy about the instrument's association with the hippies.

His classes, he feels, might bring about a better understanding.

Ravi Shankar will remain in this country for at least a year. When he's through teaching at City College, he will make a lecture tour of the United States. In the meantime, there's been



a tremendous rush on all his old World Pacific albums—his newest "Ravi Shankar in New York" is currently in the charts—and he will give three more concerts here at Lincoln Center on December 26, 28 and 30th.

DONOVAN TRIUMPH

DONOVAN is due in here from his West Coast successes within the next three weeks and may play a date at Carnegie Hall.

He's already given two live concerts—at Hollywood Bowl where he played to a near-capacity crowd of fifteen thousand and at the Cow Palace in San Francisco. He followed these up with a guest spot on the "Hollywood Palace" show.

Several New York dates have so far been offered though unconfirmed, but October 19 is a distinct possibility at Carnegie Hall, with a date in Hempstead, Long Island, the next day.

by ANNE MACKENZIE

★ NEW to the charts ★

Foundations began in the basement!

An all British soul band, the Foundations, breaks into the NME Chart this week at No. 25 with their first record "Baby, Now That I've Found You."

FOUNDATIONS (1 to 7) front: TIM HARRIS, ERIC ALLENDALE, CLEM CURTIS, TONY GOMEZ, back row MIKE ELLIOT, PETER McGRATH and ALAN WARNER.

Seven months ago, when the group was formed, the boys gave up jobs varying from decorating to surveying to concentrate on their music. They played in a basement coffee bar between serving the coffee, and when money ran low they were also eating and sleeping in the basement.

Fortunately they were playing underneath the office of someone who appreciated the sound and before they knew it they were auditioning, signing and recording.

In spite of the all-British tag their origins are international. Mike who used to play with Tubby Hayes and Ronnie Scott comes from Jamaica.

Clem was born in Trinidad. Tony Gomez spent the first ten years of his life in Ceylon and Eric Allendale came to Britain via the Dominican Republic.

The others are all born and bred Londoners.



Mammoth

"It's going to be another mammoth production with the orchestra and those two children Charmaine and Craig again," said Keith. "Wonderfully cheeky kids—they do those Fairy Snow and Smarties adverts on TV."

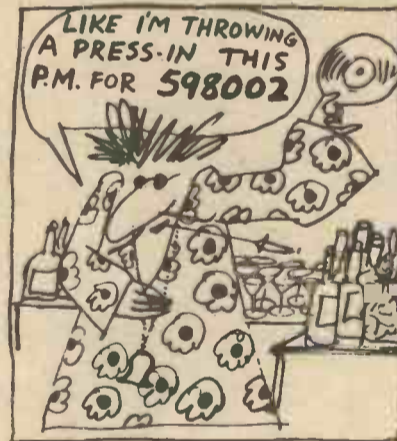
"All that business about Cliff Richard appearing in the Opera is not likely to happen. I understand his manager approached mine but I'm trying to produce something entirely new musically and in presentation."

"Having an old artist like Cliff in the production would be like going in circles. I think EMI were frightened I could not carry an LP on my own—but I will."

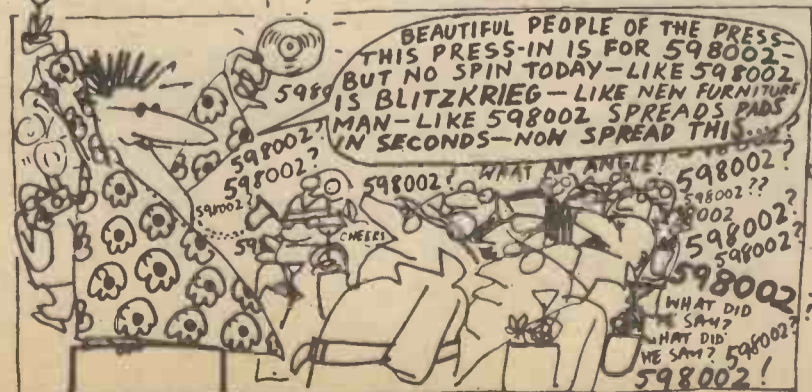
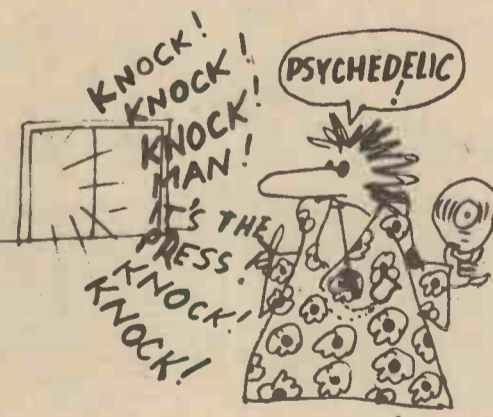
Keith's enthusiasm for fresh air was beginning to pall and as we got half-way round the water's edge he decided he would like a cigarette. There is a distinct dearth of cigarette machines in the middle of Hyde Park.

"One thing I'm beginning to learn is not to worry too much about what people say about you," he said. "Both Alan Freeman and Pete

THE SCENE... 'POSTROPHE CULES IS ON TOP—LIKE THE COOLEST D.J. SO FAR—LIKE ICE LIKE 598002 HAS BEEN GOOD FOR HIM



by RALPH STEADMAN and FRANK DICKENS



-598002 IS IN THE RECORD SHOPS NOW



-OR WAS IT 589002?



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THE SOUND OF DAVID McWILLIAMS • THE SOUND OF DAVID McWILLIAMS • THE SOUND OF DAVID McWILLIAMS

SEE WHAT THEY SAY

"One of the year's most outstanding LPs. This boy 'is going to be around for a long time. I hope he makes some singles which will deservedly take him into the charts". "DAILY MIRROR" COLUMNIST DON SHORT

"In my job I hear new singers almost daily, but David McWilliams is no flash in the pan. This collection of songs is one of the finest albums this year — and one for my library". "DAILY SKETCH" WRITER MIKE HOUSEGO

"There is a magical brilliance that lifts the whole thing into the sky. Put this record on your player and you will understand the ravings". "DISC & MUSIC ECHO" CRITIC PENNY VALENTINE

HEAR HOW HE SINGS ON HIS SINGLE

HARLEM LADY

The DAYS of PEARLY SPENCER

MM 533

AND HIS ALBUM

DAVID McWILLIAMS

on MAJOR MINOR MM LP 10

BRUCE WELCH, of the SHADOWS, in a **Question-time** with **ANDY GRAY, says**

We're happy, not hippy!

TWO weeks in Glasgow, then Coventry, over to Paris . . . and in the past six months Israel, Hong Kong, Japan, Australia, America, Yugoslavia and many other places. And big acclaim all the way.

Since 1958, first as the Drifters and then as the Shadows, they've been Britain's top instrumental group, the pioneers of it all. I had tea with guitarist-singer Bruce Welch recently and during a leisurely chat we discussed the continued success of the Shadows. Bruce and Hank, of course, are the two originals still with the group.

Q What has kept you on top for so long?

A Talent. I'm not boasting, just stating a fact, when I say we are playing better now than most groups. I say now, because in the beginning we were pretty ropey, but I suppose everyone else was. Another reason was that we were the first group to establish our own personalities. Besides being the Shadows, we

AND HERE TELLS YOU WHY...

were Hank, Bruce, Tony and Jet at first, and every newcomer has become known. Your NME helped with this, of course.

Q When the Beatles and many other groups arrived, how did you keep to the fore?

A We just went on improving. Besides, we have always been more of an instrumental group, anyway. I don't think we were rivals of the Beatles. We shared some fans, but had our own as well.

Q And you still have these same fans?

A Yes. They were about 13 when they started with us and they're 20 now. They're still following us, I'm sure, just as the Monkees' fans will follow them till they're 20.

Q What do you feel about flower-power?

A It's just another trend the Shadows have not taken part in and will survive. The next fad will probably be dustbin power. We won't go for that either.

Q And what about transcendental meditation?

A We've been doing it for years. Meditating, I mean. Daydreaming. What is it? Every time I read about a pop star these days he seems to be searching for something. Mostly for God.

We Shadows aren't searching for anything. We're peaceful and happy, thank you. But I read Lulu found God last week, and Paul McCartney saw God when he took LSD. Cliff found God four years ago and so they're all following Cliff. Great. Good luck.

We're not anti-religion. Of course not. But religion has started more wars through the ages than anything.

But worry sends people to religion . . . we're not worried . . . so we're not searching.

Q Have you split with Cliff?

A No. We haven't worked with him since April because he has been doing other things. We were together in Paris two weeks ago and we're making a film.

Q What's the film about?

A Haven't a clue. We were going to do one about war, but decided there are too many wars about. But Cliff and Peter Gormley (their manager) are reading scripts now.

Q During your world travels war seemed to chase you.

A You're not kidding! Three days after leaving Israel their war started. We flew into Hong Kong as the troubles started, had a Press conference and flew out without doing any concerts. And when we went to Hawaii for a holiday, we were surrounded by injured and war weary soldiers from Vietnam.



SHADOWS really do look happy without any flowery kaftans. BRUCE WELCH is up the ladder and on the ground are (l to r) JOHN ROSTILL, BRIAN BENNETT and HANK MARVIN.

And in Las Vegas we expected to run into a gang war, but fortunately didn't. We didn't gamble, just saw shows.

We enjoyed the Supremes, that Diana Ross is terrific. And the Kirby Stone Four, which is eight.

And our own Settlers did well there. They're back in London now.

Q What about your new single, "Tomorrow's Cancelled"?

A I thought you'd never ask. We got the title from a tee-shirt in Los Angeles. Some goon was wandering around with this written on his chest and we remembered it. Hank sang the tune over in our office in Savile Row and Brian said: "What about

this for the middle bit." So Hank and Brian are the writers and John and I said we'd publish it.

"Somewhere" we've been doing on stage for a long time and it always stops the show, so we put it on record.

Q Your "Jigsaw" album has sold well. What is your favourite track?

A "Friday On My Mind." We did that really well. We are pleased with the whole LP. It's sold as well as any album, I think.

We recorded the tracks over a period of four months, on Sundays, while we were in the Palladium pantomime.

Q John Wells, in his review of your single recently, called you the Grand Old Men of pop, yet younger than most groups. Any comment?

A We don't feel old. And we're not. Hank, John and I are all 25, I think, and Brian Bennett is 27, but we have no plans to pension him off! It's just that we've been playing professionally since we were 16.

Q What are your plans for the future?

A We never plan too far ahead. The film, and after that your guess is as good as mine. We only hope to go on playing well and that way keep happy.



SHADOWS as they appeared in Yugoslavia—at the Split festival this summer.

TOMORROW REVOLUTION

PARLOPHONE R5627



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1



FLOWERS



STL 5437

TL5437



Julie Felix

- New LP release — tracks include:
- San Francisco (Be sure to wear some flowers in your hair)
 - The Flower Lady
 - Saturday Night
 - Chimes of Freedom
 - The Gates of Eden
 - Don't Make Promises
 - Mexico
 - Dialogue
 - Berlin
 - The Great Brain Robbery
 - Somewhere there's gotta be me
 - Soldat





EMPEROR ROSKO



JOHNNY MORAN



TONY BLACKBURN



KEITH SKUES



ED STEWART (left) and PETE BRADY

Radio 1 BBC Pirate take-over...

BETTER THAN WE'D DARE HOPE FOR, BUT...

The NME VERDICT

By Derek Johnson

THE much-vaunted and eagerly awaited Radio 1 has now been in operation for best part of a week, and everyone has had the opportunity of formulating his own opinion of the new pop service. For my part, I listened non-stop throughout the first three days of its existence (surely a feat of endurance unsurpassed in the annals of NME history!), and I found that 247 metres was like the curate's egg... good in patches.

Undoubtedly Radio 1 is youthful, fast-moving, pop-laden and a complete reversal of Auntie BBC's former image. It's all very well for the stuffy critics of the national Press to look down their noses and dismiss it as "tripe."

But let's face it, the station has a job to do—namely, to dispense pop virtually all day long—and this it does. Relentlessly!

Of course, there are faults. The main one is over-enthusiasm on the part of the new d-j's—but this has to be expected in their desperate desire to please and establish their personalities.

There is also, with some of the newcomers, a certain lack of authority—but this is a problem which may well sort itself out as time progresses. At the moment, I get the impression of a bunch of eager youngsters excitedly playing with a new toy. What else can explain the infuriating

use of the Radio 1 station ident jingles every five minutes?

This was a necessity with the pirates, who needed to make themselves known to separate one from t'other. But the BBC has no such excuse, and is ridiculously over-doing it.

Also regrettable is the marked similarity between the majority of the programmes. This, I suppose, is inevitable where the mixture of discs and live performance is employed.

Too samey

And it isn't helped by the fact that several of the d-j's sound alike—largely due to their persistence in fast talking and hard selling.

It is also a pity that so many "record review" spots have been slotted into so many programmes. In a way, this is understandable, as critical reviews do not count as "needle time."

But I have already heard the new

Four Tops single reviewed four times (on one occasion I was invited to jot down the catalogue number at 7.30 in the morning!), and three of the so-called reviews consisted of "A great disc—a big, big, big hit!"

Three of the major weekday segments are the distinctively titled "Jimmy Young Show," "Pete Brady Show" and "David Symonds Show." But for all the variation between them, they might just as easily be called "Morning Swingalong," "Afternoon Swingalong" and "Evening Swingalong."

Admittedly, I can offer very little constructive criticism by way of an alternative—bearing in mind that the BBC is so hard pressed on "needle time." The answer must lie with the d-j's themselves—they must develop their personalities in such a way that the listener is able easily to distinguish between one programme and another.

And they must do it with a minimum of chat. A tall order, maybe—but that's what they're paid for!

I must also admit that I was pleasantly surprised by Jimmy Young's show, which I felt might well have "square" leanings. It proved to be not so way-out as some of the shows, but nevertheless quick-fire and beaty. However, the telephone interviews with listeners are a complete waste

of time—Jimmy chats amiably but aimlessly with his callers, and then hangs up, without so much as granting them a request record!

By far the most unorthodox of the new brigade is Emperor Rosko—surely radio's supreme egotist! There can be no two ways about this man—you either love him or hate him.

To my mind, his main ability is a flair for talking over the top of records, thus destroying the listener's enjoyment. This, plus a complete vocabulary of hippy talk, makes him unique amongst broadcasters on this side of the Atlantic. What a confidence trickster!

I thought Keith Skues coped competently with "Saturday Club," though lacking the presence and assurance which Brian Matthew always stamped on the show. Keith

is a worthy acquisition of the BBC's, but why he could not have been found another slot—instead of ousting Brian—I shall never know.

I quite enjoyed the Saturday evening pop magazine "Scene And Heard" compered by Johnny Moran, which struck me as informative and interesting, despite it being overloaded with chat. Sixty per cent talk is a bit much in a service devoted to "non-stop pop."

Furthermore, I am not convinced that its time slot—when most young people are going out for the evening, or watching the Monkees on telly—is a good one.

The Sunday afternoon marathon "Top Gear" was over-long, but

It was a good start, says Keith Altham

I GOT a basinful of "snap, crackle and POP" with my breakfast on Saturday from DJ Tony Blackburn opening up the new BBC 1 and very palatable he proved. "Mr. Pleasant" of the new wave DJs, Tony presented a varied selection of records in a relaxed and friendly manner incorporating a fine sense of the ridiculous.

His "music to adjust your sporrans by," played by a mass band of pipers, was a typical piece of goonery and the ability to pick out discs like Harpers Bizarre's "Anything Goes"—which should and probably won't—made a good early morning earful. I'm looking forward to next week's cereal!

Emperor Rosko came on in time to join me for lunch-time tomato soup, he comes on strong, has a highly individual fast talking style and except for the clanger about Mickie Most producing Eric Burdon's "San Franciscan Nights" (it was Tom Wilson) he knows what he is doing.

Tea-time provided Johnny Moran and company in "Scene and Heard," a news, views and music programme. Miranda Ward's interview with Frank Zappa was good and so is the idea of short rapid news items.

good! The choice of material was largely slanted away from the mainstream of pop (which made a pleasant change), the introduction in the form of dialogue between Pete Drummond and John Peel gave the show a touch of individuality, and the comperes proved that it's possible to be with-it without going raving mad.

Tony Blackburn's breakfast show is refreshing because it's the first time the Corporation has ever granted us solid pop at that hour of the day—and this, of course, would apply regardless of who was the comperer.

Tony himself is gay and good-natured with a tendency to laugh at his own jokes (of which there are few) and mistakes (of which there are many).

He comes across as a likeable, if somewhat nervous, young man—who, I believe, will soon recapture the full impact of his pirate days.

Other points which struck me during my epic listening session... Ed Stewart made a commendable job of "Easy Beat" (now officially re-titled

Continued on page 18

OH, THOSE AWFUL JINGLES

says ANNE MACKENZIE

RADIO 1 hasn't taken over where the pirates were forced to leave off—even with the help of their d-j's!

The BBC, sounding very like the old BBC, gave us a pretty mixed bag of programmes which are pleasant and inoffensive, ranging from solid pop to the old "family favourites" formula.

On Saturday evening they broadcast the opinion of the teenager in the street.

The replies ran along the lines of "I don't like it," and "It's not as good as the pirates, is it?"

Did the BBC really expect a favourable reception from those so loyal to the pirates?

I quite liked Radio 1, mainly because I heard a Frank Sinatra disc.

But oh, those horrible jingles—that's one thing they needn't have cribbed from the pirates!

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THE HERD

TRAFFIC

The Marmalade

Compere **RAY CAMERON**

★ ☆ ★ SPECIAL GUEST STARS ★ ☆ ★

THE TREMIELOES

SHEFFIELD, City Hall	October 28th	6.20 & 8.50	NOTTINGHAM, Theatre Royal	November 5th	5.30 & 8.00
COVENTRY, Theatre	October 29th	6.00 & 8.30	BIRMINGHAM, Town Hall	November 6th	6.30 & 8.45
NEWCASTLE, City Hall	October 30th	6.00 & 8.30	KETTERING, Granada	November 8th	7.00 & 9.10
LIVERPOOL, Empire	November 1st	6.15 & 8.35	MAIDSTONE, Granada	November 9th	6.20 & 8.30
KINGSTON, Granada	November 3rd	7.00 & 9.10	SLOUGH, Adelphi	November 10th	6.40 & 8.50
WALTHAMSTOW, Granada	November 4th	6.30 & 9.00			

TOP SINGLES REVIEWED BY DEREK JOHNSON

NEW FOUR TOPS DISAPPOINTING

*"You Keep Running Away"/"If You Don't Want My Love" (Tamla Motown).

PITY, but this isn't such a knock-out as some of the Tops' earlier discs. Performance is as vital and dynamic as ever, with the leader vibrantly and urgently shouting the blues, and the other boys lustily providing their familiar "slurp" chanting support.

The beat is vigorous, too—emphasised by brass and rattling tambourine. Trouble is that it's too closely allied to "Reach Out," but doesn't have the infectious catch-line of their No. 1 hit.

This, coupled with the similarity to all their previous work, means that it's a shade disappointing.

FLIP: A contrasting track, this. A powerfully emotive soul ballad with a plodding beat.

* TIPPED FOR CHARTS
† CHART POSSIBLE



FOUR TOPS (l to r) LEVI STUBBS, RENALDO BENSON, ABDOL FAKIR and LAURENCE PAYTON.

VANILLA FUDGE VERY DIFFERENT

Don't expect another frenzied stormer like "You Keep Me Hanging On."

*"Eleanor Rigby"—Parts I and II (Atlantic).

WHAT an incredible disc! Opens with a beauty organ chorus of "Three Blind Mice"—then a sudden sharp and dramatic chord, and we get down to the serious business of this Lennon-McCartney standard.

This is a slow and intense treatment—featuring some really sensational harmonies, and a tremendous depth of sound in the organ-dominated backing. It's plaintive and gripping, with an overwhelming sense of drama and atmosphere. Fantastic build-up to the final climax. Totally different from the Beatles' version, and not nearly as commercial as their last disc.

Beautiful Nirvana

†"Pentecost Hotel"/"Feeling Shattered" (Island).

IF this had been written and recorded by the Beatles, it would probably have been hailed as a masterpiece—but Nirvana still have to be discovered.

This is a beautiful self-penned number with strong classical connotations, both in the fugal strains and the line-up—cello, piano, horn, harp and string quartet. The lyric is well conceived, and the treatment switches back and forth from the delicate to the heavy. Very progressive. Do try and hear it.

FLIP: A contrasting number, principally featuring the lead singer accompanied by solo piano.

KIKI DEE

"Excuse Me"/"Patterns" (Fontana).

One of the best records Kiki Dee has made to date. It's a compelling ballad, with an impressive backing of sweeping strings and heavenly choir. But the principal feature is Kiki's superb rendition—she really makes the lyric come alive, extracting every shred of meaning from the somewhat moody words.

It's the sort of performance usually reserved for Vikki Carr, most noticeably in the big-build crescendo. May not be a hit, but it's a credit to her.

FLIP: A mid-tempo ballad which, if anything, has an even more lush scoring than the top side. Highly descriptive lyric, but the melody's not so hot.

LOU RAWLS

"Hard To Get Thing Called Love"/"I Don't Love You Anymore" (Capitol).

One of the truly great and genuinely authentic soul singers of our day. He has a rich fruity voice, but rarely indulges in shouting—he sings in controlled style, with immense feeling and a deep integral blues sense. All these qualities are clearly in evidence in this slowly rocking soul ballad, with a solid brass backing.

An object lesson for students of the blues, but regrettably rather poor material. Doubt if even his British visit will help.

FLIP: Everything I've said about the top side applies equally to this track. Similar in tempo, it's a fine performance of inadequate material.

Another big hit for Dave Dee

*"Zabadak!"/"The Sun Goes Down" (Fontana).

YOU'VE got to hand it to the Dave Dee group—they certainly know what the word "commercial" means! This latest epic is another beautifully produced disc—loaded with appeal, and yet completely different from anything they have previously waxed.

The basic influences are a blend between Afro-Cuban and Peruvian Incan. Add to this a catchy and continually-repeated chorus, some very attractive counter-harmonies, a pulsating beat with throbbing conga drums, and a lush string section in the background—plus a haunting tune that nags at the brain—and you've got a Hit. With a capital 'H'!

FLIP: A heavy thump beat, with raucous twangs and strange Amazonian chanting make this another unusual track. Strong enough for an 'A' side in its own right.

TOP GRADE SWEET-CORN

*"If The Whole World Stopped Lovin'"/"I'd Rather Think Of You" (Pye).

VAL DOONICAN'S first since joining Pye, and aimed straight at the thousands who enjoy Humperdinck-Vince Hill type of material. It's blatant and unashamed sing-along, with the backing group joining the soloist virtually the whole way.

Set to a lilting waltz beat, and with Val's dark-brown tones gliding effortlessly through the sentimental lyric, it's bound to do very nicely. I think the melody might have been a wee bit stronger, but it's top-grade sweet-corn!

FLIP: A fluffy and snappy little song, with an appealing descriptive lyric, dancing strings, clavichord and chanting girls. Happy-go-lucky!

ROBB & DEAN DOUGLAS

"Rose Growing In The Ruins"/"Gentle People" (Deram).

A rhythmic and very melodic ballad. The verses are quietly soloed, then the duo gets together for the expansive chorus, while the orchestra swells simultaneously.

Features an ear-catching vocal blend, and a simple tune that registers so quickly you can hum along with it almost at once. Maybe a shade corny (especially the bells in the backing), but extremely easy on the ear.

FLIP: A soothing and relaxing ballad, with an unobtrusive beat. But it would have been better if the organ hadn't tried to do a Procol Harum at the beginning.

POTTED POPS

†RUPERT'S PEOPLE: "A Prologue To A Magic World" (Columbia). Based on "Alice In Wonderland," and an excellent disc. Absorbing story-in-song lyrics with a melodic chorus, gentle rhythm, rippling celeste and fascinating organ sound.

IDLE RACE: "Imposters Of Life's Magazine" (Liberty). The boys generate a tingling, quivering sound in this highly original up-beat number. Unusual lyric set to a strident earthy backing—and quite a good tune, too.

KEVIN 'KING' LEAR: "Count Me Out" (Polydor). A sizzling, driving r-and-b item, sung in a throaty growl, with a ripe soul-band backing and gospel-style chanting. For a British disc, it sounds remarkably American!

GEORGE MARTIN ORCH: "Theme One" (U-A). The signature tune of Radio 1. Opens with epic-like organ chords, then breaks into a rhythmic march with blaring brass. Well suited for what it's intended to be.

JANE MORGAN: "This Is My World Without You" (HMV). A country-flecked sing-along, with a slowly swaying rhythm, and group joining in the chorus. Fairly tuneful, but we're getting so much of this sort of stuff!

HONEYBUS: "(Do I Figure) In Your Life" (Deram). Written, arranged and produced by the group's lead singer Peter Blumson, it's an intimately handled ballad, with a glowing backing of cellos and acoustic guitars.

AL MARTINO: "More Than The Eye Can See" (Capitol). Here's a switch! The king of sweet-corn slips out of his sing-along style for a snappy ballad that almost merits a "quality" tag. Swings along merrily, aided by vocal group.

GENE LATTER: "With A Child's Heart" (CBS). A delightful ballad, emoted with warmth and sincerity, rather like a husky Johnny Mathis. Backing consists of strings, concerto-type piano, gentle rhythm and unobtrusive brass.

GARY MILER: "My World Is Blue" (Pye). This is a very nice record—and "nice" is the operative word. Extremely well sung, wistful and appealing lyric, steady beat and tuneful quality—but lacking chart impact.

where the hit action is... on



3 HIT SONGS FROM THE NEW MUSICAL SWEET CHARITY

TONY BENNETT
BABY DREAM YOUR DREAM
c/w Country Girl
2970

BARBRA STREISAND
WHERE AM I GOING?
c/w You Wanna Bet
201998

MONTY BABSON
IF MY FRIENDS COULD SEE ME NOW
c/w Here Today, Gone Tomorrow
2996

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LP of "Sweet Charity" on

CHART SHOTS

ANITA HARRIS
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WITH A CHILD'S HEART
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CHRIS
AT THE ZOO



THE WORLD OF BROKEN HEARTS
RELEASED TODAY ON DERAM (DM 151)

MORE REVIEWS ON PAGE 13



LOU RAWLS

NEW SINGLE -
Hard to get
thing called Love
Capitol CL15515



Carry' On
Capitol T2632 (M) ST2632 (S)



Too much!
Capitol T2713 (M) ST2713 (S)

TOP SINGLES



Bill Cosby

Little Ole Man (Uptight - Everything's Alright)

WB 7072

Tommy Boyce & Bobby Hart

Sometimes She's A Little Girl

AMS 710

EPISODE SIX
I Can See Through You

7N 17376

GARY MILLER
My World Is Blue

7N 17388

SHIRLEY ABICAIR
So Goes Love

7N 17389

URSULA SANDS
Living In A Fools Paradise

7N 17390

TONY KINGSTON
Master Hand

7N 17392

JASON KNIGHT
Our Love Is Getting Stronger

7N 17399

NME TOP 30

(Wednesday, October 4, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	THE LAST WALTZ . . . Engelbert Humperdinck (Decca)	7	1
5	2	HOLE IN MY SHOE Traffic (Island)	6	2
3	3	FLOWERS IN THE RAIN . . . Move (Regal-Zonophone)	4	3
4	4	REFLECTIONS Diana Ross & the Supremes (Tamla-Motown)	5	4
13	5	MASSACHUSETTS Bee Gees (Polydor)	4	5
2	6	EXCERPT FROM A TEENAGE OPERA . . . Keith West	8	2
9	7	THERE MUST BE A WAY Frankie Vaughan (Columbia)	7	7
6	8	ITCHYCOO PARK Small Faces (Immediate)	8	3
7	9	LET'S GO TO SAN FRANCISCO Flowerpot Men (Deram)	6	5
12	10	THE LETTER Box Tops (Stateside)	3	10
11	11	THE DAY I MET MARIE . . . Cliff Richard (Columbia)	8	11
8	12	I'LL NEVER FALL IN LOVE AGAIN Tom Jones (Decca)	11	2
16	13	BLACK VELVET BAND . . . Dubliners (Major Minor)	5	13
19	14	ODE TO BILLIE JOE Bobbie Gentry (Capitol)	3	14
10	15	SAN FRANCISCO Scott McKenzie (CBS)	13	1
17	16	WHEN WILL THE GOOD APPLES FALL Seekers (Columbia)	2	16
14	17	JUST LOVING YOU Anita Harris (CBS)	13	7
23	18	FROM THE UNDERWORLD Herd (Fontana)	2	18
18	18	HOMBURG Procol Harum (Regal-Zonophone)	1	18
20	20	FIVE LITTLE FINGERS . . Frankie McBride (Emerald)	3	20
29	21	KING MIDAS IN REVERSE Hollies (Parlophone)	2	21
22	22	YOU'RE MY EVERYTHING Temptations (Tamla-Motown)	3	22
21	23	GOOD TIMES . Eric Burdon & the Animals (MGM)	4	21
24	24	LOVE LETTERS IN THE SAND . Vince Hill (Columbia)	1	24
25	25	BABY NOW THAT I'VE FOUND YOU Foundations (Pye)	1	25
26	26	YOU'VE NOT CHANGED Sandie Shaw (Pye)	1	26
22	27	HEROES AND VILLAINS Beach Boys (Capitol)	7	10
25	28	BURNING OF THE MIDNIGHT LAMP . . . Jimi Hendrix Experience (Track)	7	15
15	29	EVEN THE BAD TIMES ARE GOOD . Tremeloes (CBS)	10	5
26	29	THE LETTER Mindbenders (Fontana)	2	26
30	29	TRY MY WORLD Georgie Fame (CBS)	2	29

Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	19	1
2	2	SOUND OF MUSIC Soundtrack (RCA)	130	1
3	3	SCOTT Scott Walker (Philips)	5	3
4	4	BEST OF THE BEACH BOYS (Capitol)	48	2
5	5	DR. ZHIVAGO Soundtrack (MGM)	24	5
13	6	RELEASE ME Engelbert Humperdinck (Decca)	17	6
9	7	HIPSTERS, FLIPSTERS, FINGER-POPPIN' DADDIES Geno Washington (Piccadilly)	2	7
6	8	THE MONKEES ! HEADQUARTERS (RCA)	14	2
11	9	CRUSADE John Mayall (Decca)	3	9
11	10	WALKER BROTHERS STORY (Philips)	3	10
7	11	PIPER AT THE GATES OF DAWN Pink Floyd (Columbia)	9	3
10	12	RAYMOND LEFEVRE (Major Minor)	2	10
8	13	TOM JONES AT THE TALK OF THE TOWN . . (Decca)	15	4
15	14	FIDDLER ON THE ROOF . . . Topol and London Cast (CBS)	26	5
15	15	MORE OF THE HARD STUFF Dubliners (Major Minor)	1	15

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, October 3, 1967)

Last Week	This Week	
1	1	THE LETTER Box Tops
2	2	NEVER MY LOVE ASSOCIATION Bobby Gentry
3	3	ODE TO BILLIE JOE Bobby Vee & Bobby Vee
4	4	COME BACK WHEN YOU GROW UP the Strangers
5	5	LITTLE OLE MAN Bill Cosby
6	6	HIGHER AND HIGHER Jackie Wilson
7	7	REFLECTIONS Diana Ross & the Supremes
8	8	APPLES, PEACHES, PUMPKIN PIE Jay & the Techniques
9	9	HOW CAN I BE SURE Young Rascals
10	10	GIMME LITTLE SIGN Brenton Wood
11	11	TO SIR, WITH LOVE Lulu
12	12	DIG ROCK AND ROLL Music Peter, Paul & Mary
13	13	BROWN-EYED GIRL Van Morrison
14	14	FUNKY BROADWAY Wilson Pickett
15	15	DANDELION Rolling Stones
16	16	GET ON UP Esquires
17	17	EXPRESSWAY TO YOUR HEART Soul Survivors
18	18	MAKE A FOOL OF MYSELF Franki Valli
19	19	HEY BABY Buckingham
20	20	SOUL MAN Sam & Dave
21	21	GROOVIN' Booker T & the M.G.'s
22	22	YOU KNOW WHAT I MEAN Turtles
23	23	YOUR PRECIOUS LOVE Marvin Gaye & Tammy Terrel
24	24	KEEP RUNNING Four Tops
25	25	AWAY BUG LEAVE MY HEART ALONE Martha Reeves & Vandellas
26	26	THE CAT IN THE HAT Petula Clark
27	27	YOU'RE MY EVERYTHING Temptations
28	28	GETTIN' TOGETHER Tommy James & Shondells
29	29	IT MUST BE HIM Vikki Carr
30	30	WHAT NOW MY LOVE Mitch Ryder

HERE AND NOW!

MARGARET WHITING



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Maggie isn't Margaret anymore

a twelve track LP
featuring such favourites as
There's a kind of hush;
This is my song, Somethin' stupid
and Let's pretend

HAU 8332 12" mono LP record



London Records division of
The Decca Record Company Limited Decca House, Albert Embankment, London SE1

5 YEARS AGO

TOP TEN 1962 — Week ending Oct. 5

- 1 TELSTAR Tornadoes (Decca)
- 2 SHE'S NOT YOU Elvis Presley (RCA)
- 3 IT'LL BE ME Cliff Richard (Columbia)
- 4 SHEILA Tommy Roe (HMV)
- 5 RAIN UNTIL SEPTEMBER Carole King (London)
- 6 THE LOCO-MOTION Little Eva (London)
- 7 I REMEMBER YOU Frank Ifield (Columbia)
- 8 YOU DON'T KNOW ME Ray Charles (HMV)
- 9 SEALED WITH A KISS Brian Hyland (HMV)
- 10 DON'T THAT BEAT ALL Adam Faith (Parlophone)

10 YEARS AGO

TOP TEN 1957 — Week ending Oct. 4

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

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RINGO SOLO FILM

Beatles "Mystery" discs

BEATLE Ringo Starr is to have a solo acting role in a big-budget movie to be made by a major Hollywood company. Titled "Candy" and adapted from the best-selling satire of that name, it goes into production in the late autumn. Ringo will have the cameo role of a Mexican gardener, with other parts in the picture played by Richard Burton and Marlon Brando—but the title role has not yet been cast. The director is Christian Marquand.

The location of the film has still to be announced, but it is possible that Ringo will fly to America to film his contribution. It is also probable that he will have to curtail his meditation visit to India in order to meet filming schedules.

In accepting this solo part, Ringo is following in the footsteps of fellow Beatle John Lennon, who made his solo debut in "How I Won The War".

The Beatles' TV spectacular "Magical Mystery Tour" will include up to seven brand new compositions by the group. It is probable that two of the songs will be issued as the Beatles' next single, with the remainder forming a special EP release. The score includes an instrumental number—the first non-vocal composed by the group since it rose to stardom five years ago. Another track is "Bluc Jay Way," written by George Harrison during his visit to Los Angeles in August.

WRITING SCORE

Throughout this week, the Beatles have been engaged in extensive soundtrack recordings for the TV show. They will also be writing and recording all the incidental music for the spectacular but work on this cannot begin until editing has been completed, and the group is able to see exactly what is required.

The final decision on the exact number of new songs in the show has not yet been taken by the Beatles. An official statement from NEMS Enterprises says: "Apart from the title number, there will be four—perhaps six—new songs." As previously reported, the Traffic appear in a guest spot in the show.

The complicated process of preparing the incidental score is likely to take some weeks. This will probably mean that the Beatles' meditation visit to India is even further delayed, and may not now take place until November.

● The Beatles have rejected an offer of a million dollars to play two concerts at New York's Shea Stadium. It was submitted by U.S. promoter Sidney Bernstein, who presented the group's previous appearances at this venue. A spokesman for the Beatles commented: "The reason is that they cannot perform on stage the kind of music they are recording now".

● The title song from the film "How I Won The War", recorded by Musketeer Gripweed and the Third Troop, is released as a United Artists single next Friday (13th). Although it is largely instrumental, the voice of John Lennon—who plays Gripweed in the picture—is heard on the disc.

TREMS AT FIESTA

The Tremeloes are set for a week's cabaret at Stockton Fiesta, opening November 12. Other bookings for this venue, all one-week engagements, are Brenda Lee (November 19), Paul Jones (December 10), Helen Shapiro and Jet Harris (17th) and Billy J. Kramer (24th).

Names in the News

PROCOL HARUM . . .

have put back their U.S. promotional visit six days. They now fly to America on October 27 for a three-week visit. This delay will probably mean that the group will make its London concert debut before its departure.

THE HERD . . .

were this week making a colour promotional film for screening on television in America, where their "From The Underworld" single has just been released on Mercury. They guest in Radio 1's "Happening Sunday" this weekend (8th), and fly to Germany for a TV show in Bremen on October 14.

THE WHO . . .

are set for a three-week tour of U.S. colleges from November 15 to December 3. This will immediately follow their British package tour with the Tremeloes and Traffic. They return to Britain to play university dates at Hull (December 6) and Durham (8th).

AMEN CORNER . . .

star in their own half-hour radio show on BBC-Wales on October 20. They have also been booked for a live broadcast from Cardiff's Sophia Gardens on December 4. European radio and TV dates this month take the Corner to Belgium (9th), France (10th), Holland (23rd-24th) and Germany (25th-26th).

FOUNDATIONS . . .

have been booked for a five-day Scottish tour from November 15, immediately followed by a four-day visit to Northern Ireland (20th-23rd). On October 31st, the chart newcomers star in a Royal Performance of Billy Smart's Circus at London's Clapham Common. They entertain at the Lord Mayor's Banquet on November 11.

DUSTY SPRINGFIELD . . .

telephoned from Australia last weekend asking for a bass guitarist to be flown to Sydney to accompany her act at the Chequers Restaurant. Dougie Reeco accepted the engagement at short notice, and flew to join Dusty in time for her opening yesterday (Thursday).

VINCE HILL . . .

is to star in cabaret at Germany's Annual Press Ball, to be held in Cologne on October 20. Vince, who is at present on a fortnight's holiday in Spain, returns to the NME Chart this week with "Love Letters In The Sand."

JACKIE TRENT . . .

has been invited to take part in the Spanish Song Festival to be staged in Madrid in February. She will feature a song specially written for the event by her husband, Tony Hatch, and herself. Jackie and Tony are currently writing a new single for Petula Clark, who will make a brief visit to London later this month to record it.

McKenzie, John Walker, Animals — new releases

NEW single releases by Scott McKenzie, John Walker and Eric Burdon and the Animals have been scheduled. Scott's follow-up to his recent No. 1 hit is another John Phillips composition "Like An Old Time Movie," issued by CBS next Friday (13th). The same day, Burdon's U.S. hit "San Franciscan Nights" comes out on MGM. John Walker's second solo disc is "If I Promise," released by Philips on October 20.

Other new issues next Friday are Crispian St. Peters' "Free Spirit" (Decca), Graham Bonney's "Papa Joe" (Columbia), the Ivy League's "Thank You For Loving Me" (Pye), Peter, Paul and Mary's "The House Song" (Warner Brothers) and Los Bravos' "Like Nobody Else" (Decca), written by the Bee Gees.

Members of the Arthur Conley soul package, which opens a British tour on October 14, have new releases to coincide with their visit. Sam and Dave's "Soul Man" (Stax) comes out today, and Percy Sledge's "Pledging My Love" (Atlantic) is issued next Friday. Conley himself is to have a new single rush-released, but titles have not yet been decided.

The soundtrack LP from the new Walt Disney film "The Happiest Millionaire," starring Tommy Steele, is released today on Disney's Buena Vista label—which, at the same time, issues a Steele single from the movie, "Fortuity."

HENDRIX FOLLOW-UP

Jimi Hendrix' next single is likely to be another self-penned number "Little Miss Love", to be issued by Track early in December. He is currently engaged in a 15-day crash recording programme to complete his second LP, due out in January. The Hendrix Experience is booked for a five-day tour of Germany from December 13, playing TV dates in major cities.

BEE GEES FILM TV, RUSH DISC

THE Bee Gees fly to Australia in mid-November for two weeks location work on a German-TV film which is being built around the group. As previously reported, it was originally planned to shoot the film in Germany, but plans were shelved when the two Australian members of the group encountered work-permit problems. Guest artists will appear in the film, but these sequences will probably be shot in London. It is expected that the show will eventually be screened in this country.

Before leaving for Australia, the Bee Gees will—as reported last week—film their own spectacular for Southern-TV. One of the features of the show will be the group composing a new song in the studios, and performing it within minutes of completion.

The group's follow-up to its current "Massachusetts" hit was recorded this week, and is being released by Polydor on October 20. Titled "World", it is another composition by the Gibb brothers. Reason for the rush-release is that the Bee Gees are still uncertain whether they will be able to work in Britain after November 30 if their visa difficulties are not resolved.

They cancelled two dates in Scotland last weekend, as Barry Gibb was suffering from exhaustion and Colin Petersen had been involved in a car smash—both have now recovered. A new TV booking for the group is BBC-1's "Crackerjack" on Friday, October 13.

Spencer Davis re-think

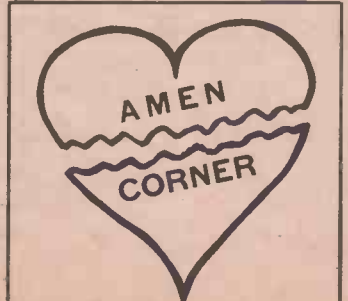
The Spencer Davis Group is to follow the policy of the Mamas and Papas, by breaking away from show business for a few weeks to "re-think its musical future and seek new ideas". (The team goes to Cornwall at the end of next week to remain out of the public eye until mid-November, when it will probably undertake a few selected concert dates in major cities.

LULU U.S. VISITS

Lulu is to make two return visits to America this year. She flies there on October 22 to appear in U.S.-TV's "Red Skelton Show." Another visit is at present being arranged for next month, when she will appear in the "Ed Sullivan Show." Her next single is likely to be "To Love Love"—a new American song—for release later this month.

Topol film musical

Topol is to star in a lavish film musical, which goes into production next summer, after he leaves the London cast of "Fiddler On The Roof". Titled "The Fabulous Rothschilds", it will be produced by Herbert Wilcox and will take 18 months to complete.



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All star pop line-up for ATV Sunday shows

THE running order of guests in ATV's Sunday night variety shows has now been set for the next two months. Appearing in the "Morecambe And Wise Show" on October 22 are the Small Faces and Bobby Rydell, and Tom Jones and the Hollies are set for the November 12 edition—Millicent Martin is resident in the series. Guests in the "Spotlight" shows include Robert Goulet (November 5), Phil Silvers and Barbara McNair (26th), Engelbert Humperdinck and Shani Wallis (December 17). As previously reported, the Royal Variety Show will be screened on November 19, and it has now been allocated a three-hour spot (7.25-10.25 pm).

The first of Engelbert Humperdinck's new ATV series—to be screened during the week beginning October 30, with the exact day varying according to region—features Shirley Bassey as guest star. The series is simply titled "Engelbert."

Tom Jones's ATV spectacular on Wednesday, October 17, will be devoted entirely to Tom (backed by the Squires) and will not feature guest artists. It runs 45 minutes.

The Foundations, who make their NME Chart debut this week, guest in Jonathan King's new "Good Evening" series tomorrow (Saturday).



FRANKIE VAUGHAN, ERIC BURDON and FELIX CAVALIERE (of America's Young Rascals) pictured on Tuesday at Radio 1's "Pop Inn," when it returned for a new series.

NEWS EXTRA PAGE 12

MAMAS, PAPAS, SCOTT ARRIVE: CONCERTS, TV

THE Mamas and Papas will co-star with Scott McKenzie in a concert (promoted by Tito Burns) at London's Royal Albert Hall on Wednesday, November 1. If the demand for tickets is sufficient, it is probable that they will play a second date at the same venue. A concert in Manchester is also being lined up. Negotiations are in progress for a leading British group to take part in the concerts.

These finalised details confirm the plans revealed in last week's NME. The Mamas and Papas with Scott McKenzie were arriving at Southampton yesterday

(Thursday) aboard the liner "France." They plan to spend a few days in London—probably undertaking some radio and TV promotional appearances—before flying to Majorca for a holiday. Before returning to Britain, they will play a concert at the famed Paris Olympia.

Reports that the Mamas and Papas were quitting the music business were finally dispelled this week, with the news that they have signed a new long-term deal with Dunhill Records. The NME understands that their existing contract has been re-written, giving them better terms.

Group member John Phillips has also been signed independently by Dunhill as an exclusive record producer.

The group's manager Lou Adler told NME: "The Mamas and Papas are on indefinite leave of absence from Hollywood. They will not record again until they feel more creative, and are able to come up with the right product." They have a new LP "Farewell To The First Golden Era" about to be released in the States, and were halfway through cutting another album when they decided to take a break to seek inspiration.

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FLOYD SPECTACULAR U.S., CONTINENT TOURS

THE Pink Floyd are to star in four concert spectaculars to be staged in major halls next March. They are developing a completely new-style show, incorporating a small orchestra and a choir of 100 voices. The shows, which will feature solely Pink Floyd compositions, will be at Manchester Free Trade Hall (March 2), Liverpool Philharmonic Hall (9th), London Royal Albert Hall (15th) and Birmingham Town Hall (16th). The group will also undertake a more orthodox one-nighter tour early next year,

probably with the Incredible String Band as one of the supporting attractions. Next week, the Floyd record their new single—another Syd Barrett composition. Much of the second half of this month will be spent in Europe, playing German and Belgian TV dates (17th-20th) and concerts in Paris (22nd-26th). They are also set for TV and concerts in Holland from November 8 to 12. The group leaves on November 20 for America, where it will stay for a month undertaking promotional radio and TV dates.

Anita film songs, U.S. TV

ANITA HARRIS has recorded soundtrack songs for two forthcoming British pictures. Both will be featured over the opening credits of the films, and are likely to be released together as her next single. They are the Hal Shaper-Jerry Goldsmith ballad "Comes The Night" (from the Dirk Bogarde film "Mr. Sebastian") and the Lionel Bart composition "Danger Route" (the title song from the new Richard Johnson movie).

Anita pays a 24-hour visit to New York on October 15 to guest in U.S. TV's "Ed Sullivan Show." She returns to the States on October 25 for a guest spot in the "Joey Bishop Show." She has been specially released from her filming commitments in "Follow That Nurse" to undertake these TV dates, but the film company is insuring her for £1 million during her absence.

Rediffusion is currently negotiating for Anita to star in her own TV series in the New Year, but no decision has yet been reached as it may conflict with her filming plans. Meanwhile, she will be seen by an estimated 100-million tele-viewers in three countries on October 15—on the same day, she appears in the Sullivan show, ATV's pre-filmed "Secombe and Friends" and a German-TV colour spectacular.

Hendrix-Move new dates, only one Rascal here

CHANGES in the tour schedule for the Jimi Hendrix-Move-Amen Corner package, plus two additional dates, were announced this week by promoter Tito Burns of the Harold Davison office. The tour now visits Coventry Theatre on November 19, and Nottingham Theatre Royal (originally planned for that date) on December 3. The package's appearance at Cardiff Sophia Gardens is brought forward two days to November 23.

Two extra dates have been added to the itinerary since the NME exclusively printed the first eight venues last week. They are BELFAST Festival of Arts (November 27) and CHATHAM Town Hall (December 1). Leicester De Montfort Hall will be visited at the end of October, but the date has not yet been finalised.

Reports in the national Press that the Young Rascals are in town this week are inaccurate. Group member Felix Cavaliere is here with the group's manager Sidney Bernstein to discuss a publishing deal. But the Rascals' British tour this month was cancelled owing to the illness of drummer Eddie Brigati. Burns told the NME: "They are now unlikely to tour Britain before next spring."

Ryans defy doc

Paul and Barry Ryan will defy doctor's orders to undertake radio and TV promotion this month on their first MGM single "Heart-breaker". The duo left hospital three weeks ago after having their tonsils out, and had been instructed not to sing before December—their film debut has been postponed until January for the same reason.

They guest in BBC-1's "Top Of The Pops" (next Thursday, 12th), "Dee Time" (14th) and "Crackerjack" (20th). They are also in Radio 1's "Pete's People" (tomorrow, Saturday) and the "David Symonds Show" (throughout next week).

SCOTT AND JOHN JAPANESE SOLOS

THE plan for Scott and John Walker to tour Japan together, both appearing on the same bill, look a step forward this week with the news that negotiations are nearing completion. However, the project for the two Americans to join forces for the finale of the concerts has been scrapped, as they are opposed to reviving their former Walker Brothers image.

Scott's manager Maurice King told the NME: "No final decision can be taken until Scott returns from Russia, as obviously he must approve the terms which have been offered. It is very likely that Scott and John will jointly star in a string of Japanese concerts—but strictly as soloists." If the visit is confirmed, it will take place—as reported last week—early in the New Year.

Scott is expected to return to London today (Friday), and early next week he goes into the recording studios to complete his first solo single. It is understood that the disc will be released before Christmas.

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ON ALL DATES FROM OCT. 26 — NOV. 11

AMERICAN SINGING SENSATION

GIGI GALON



ON ALL DATES FROM NOV. 12 — DEC. 3

TWICE NIGHTLY AT:

SLOUGH, Adelphi	Thurs., Oct. 26	MANCHESTER, Odeon	Wed., Nov. 15
NORTHAMPTON, A.B.C.	Fri., Oct. 27	WIGAN, A.B.C.	Thurs., Nov. 16
CHELTENHAM, Odeon	Sat., Oct. 28	CHESTER, A.B.C.	Fri., Nov. 17
WORCESTER, Gaumont	Sun., Oct. 29	BIRMINGHAM, Odeon	Sat., Nov. 18
HULL, A.B.C.	Tues., Oct. 31	IPSWICH, Gaumont	Sun., Nov. 19
LINCOLN, A.B.C.	Wed., Nov. 1	PETERBOROUGH, A.B.C.	Tues., Nov. 21
CAMBRIDGE, A.B.C.	Thurs., Nov. 2	BELFAST, A.B.C.	Wed., Nov. 22
PORTSMOUTH, Guild Hall	Fri., Nov. 3	DUBLIN, Adelphi	Thurs., Nov. 23
BOURNEMOUTH, Winter Gardens	Sat., Nov. 4	ALDRSHOT, A.B.C.	Fri., Nov. 24
LEICESTER, De Montfort Hall	Sun., Nov. 5	WOLVERHAMPTON, Gaumont	Sat., Nov. 25
DONCASTER, Gaumont	Tues., Nov. 7	DERBY, Odeon	Sun., Nov. 26
LEEDS, Odeon	Wed., Nov. 8	SHEFFIELD, Gaumont	Tues., Nov. 28
HANLEY, Gaumont	Thurs., Nov. 9	STOCKTON, A.B.C.	Wed., Nov. 29
CARDIFF, Capitol	Fri., Nov. 10	CARLISLE, A.B.C.	Thurs., Nov. 30
TAUNTON, Gaumont	Sat., Nov. 11	GLASGOW, Odeon	Fri., Dec. 1
EXETER, Odeon	Sun., Nov. 12	NEWCASTLE, Odeon	Sat., Dec. 2
BRISTOL, Colston Hall	Mon., Nov. 13	LIVERPOOL, Empire	Sun., Dec. 3

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NEWS EXTRA

YARDBIRDS OFF AGAIN

The Yardbirds arrived back in Britain last weekend from America—and yesterday (Thursday) the group returned to the States to commence a three-week tour of U.S. colleges. This week the Yardbirds recorded a new single under Mickie Most's supervision, and will spend the whole of November in Britain for TV and radio dates.

Their new LP "Little Games" is set for November 3 release, and their next single will be issued on Nov. 10.

New disc TV show?

A new disc firm, Rutland Records, is planning its own TV show to coincide with its first releases. Titled "Beat Party" and compered by ex-pirate d-j Mike Barron, it will feature several of the artists signed to the label—including Tony's Jynx, the Renaissance, the Fruit Pudding and Gary Scott. Also featured will be a film made during the Beach Boys' British tour last spring.

Musical director and producer is Anthony Hedley, who is currently negotiating for the show to be screened by one of the ITV companies during the Christmas period.

All the venues — another NME exclusive TOM JONES TOUR DATES



THE complete itinerary for Tom Jones' major autumn concert tour has—with the exception of one venue—now been finalised. The tour plays 20 different theatres throughout the country, including two-day visits to Glasgow and Cardiff. There are three London dates, one of which is the opening performance at Finsbury Park Astoria on Thursday, November 2. As reported last week, Kathy Kirby is also featured in the shows, with the Ted Heath Band accompanying both singers—Kathy will occupy all the first half, with Tom featured throughout the second half.

An important U.S. cabaret season has been set for Tom Jones. He stars at New York's famed Copacabana for four weeks, opening February 12. He is also being lined-up for cabaret seasons in Las Vegas and Los Angeles, but these will not take place until later in the year, and he will return to Britain immediately after his New York engagement. In January, Tom undertakes a whirlwind concert tour of seven European countries.

Here is the complete schedule for the Tom Jones concert tour—the eleventh time this year that the NME has exclusively revealed the entire date sheet for a major tour:—

- LONDON Finsbury Park Astoria (November 2)
- SHEFFIELD Gaumont (3rd)
- STOCKTON ABC (4th)
- LIVERPOOL Empire (5th)
- EDINBURGH ABC (6th)
- GLASGOW Odeon (7th-8th)
- MANCHESTER Odeon (9th)
- BIRMINGHAM Odeon (10th)
- LONDON Hammersmith Odeon (11th)

One additional date will be played on November 24, but the venue has not yet been confirmed. The three days which the tour will spend in Scotland (6th-8th) are a compensation for the week's variety which Tom had intended to play at a Scottish theatre this autumn, but which has now been temporarily shelved.



KATHY KIRBY

- LONDON New Victoria (14th)
- LEEDS Odeon (15th)
- NEWCASTLE Odeon (16th)
- HANLEY Gaumont (17th)
- CARDIFF Capitol (18th-19th)
- BRISTOL Colston Hall (20th)
- EXETER ABC (22nd)
- PLYMOUTH ABC (23rd)
- BOURNEMOUTH Winter Gdns (25th) To be confirmed
- COVENTRY Theatre (26th)

Cliff for Eurovision contest; not quitting

CLIFF RICHARD will represent Britain in next year's Eurovision Song Contest, to be staged at London's Royal Albert Hall on Saturday, April 6. Early in March, he will star in a special BBC-1 "A Song For Europe" presentation, featuring six songs from which viewers will be asked to select the Eurovision entry. Cliff will be striving to keep the championship which Sandie Shaw won for Britain this year.

Although a decision has not yet been taken, it is unlikely that the Shadows will accompany Cliff in the event, as it is accepted practice that singers are backed by a large orchestra. However, the Shadows are writing a song for consideration by the selection panel, which may ultimately be one of the six numbers on which viewers are required to vote.

The signing of Cliff Richard for this annual contest is a shrewd move by the BBC, as his popularity in Europe equals that of Sandie Shaw. The contest will be televised on the Eurovision network both in colour and black-and-white.

It is hoped that Cliff will have completed work on his next film by the time "A Song For Europe" is screened. This depends upon whether shooting starts promptly in January—but it is possible that a last-minute script change may further delay the picture. The NME understands that Cliff has now found a story which he likes even more than the projected "Battle Of Piccolo Hill" and, if this new screenplay is substituted, it will mean that initial preparations will have to begin again.

Not giving up

Cliff has now decided not to quit show business to become a teacher of religion. He told the NME this week: "I shall continue with my religious studies, but I now realise that I can be an entertainer as well as a Christian. Provided that the public continues to accept me, I am quite prepared to remain in the business for another 20 years. On reflection, it was foolish even to think of quitting."

Presenting the new-look TOM JONES following the operation which changed the shape of his nose. Tom had been advised to undergo surgery to ease his breathing. He commented: "I much prefer my new nose—my breathing is now fine."

CILLA, FRANKIE XMAS TV SPEC.

CILLA BLACK and **Frankie Vaughan** have been booked as star musical guests in ABC-TV's 90-minute Christmas spectacular, to be screened on Christmas Eve.

Titled simply "The Christmas Show," it co-stars **Bruce Forsyth**, **Frankie Howerd** and **Tommy Cooper**. With the exception of **Frankie Vaughan**, this is the same team that starred in the show last year.

● **Brenda Lee**, who arrives in Britain on October 29 for a three-week stay, makes a guest appearance in ABC-TV's "Eamonn Andrews Show" on Sunday, November 5. Set for the first edition this Sunday (8th) are **Juliet Prowse** and **Mary Tyler Moore**.

NME POINTS CHAMPIONSHIP — HUMP INCREASES LEAD

THREE-QUARTERS of the way through the NME Points Championship for 1967, **Engelbert Humperdinck** has taken a commanding lead over the **Monkees**. They are followed by **Tom Jones**, the **Tremeloes** and **Jimi Hendrix**. The **Beatles** have crept up to sixth position. Twelve of the leading 20 names are groups—and 14 of the places are occupied by British artists.

In the first nine months of this year, **Humperdinck** has already scored more points than last year's champions, the **Beach Boys**, registered for the whole of 1966. So far this year, the **Beach Boys** are placed at No. 25.

The table is compiled from the weekly NME Top Thirty, awarding 30 points for a No. 1 position, 29 points for No. 2 down to one point for No. 30. Leading ten positions in the 1967 Championship to date are:

1. Engelbert Humperdinck ... 902
2. Monkees ... 815
3. Tom Jones ... 719
4. Tremeloes ... 628
5. Jimi Hendrix ... 475
6. Beatles ... 474
7. Petula Clark ... 368
8. Diana Ross and the Supremes ... 361
9. Mamas and Papas ... 360
10. Hollies ... 357

These are followed by: 11. Sandie Shaw (355); 12. Cliff Richard (344); 13. Rolling Stones (341); 14. Move (340); 15. Four Tops (329); 16. Turtles (327); 17. Scott McKenzie (316); 18. Small Faces (311); 19. Procol Harum (309); 20. Cat Stevens (306).

The **Monkees** continue to lead the U.S. Points Table (704), followed by the **Supremes** (583), **Aretha Franklin** (545), the **Buckinghams** (520), the **Turtles** (495) and the **Beatles** (481).

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BING WITH ANDY, ANITA ON "JBJ"

BING CROSBY makes a rare TV appearance next Thursday (12th) when he guests in BBC-2's "Andy Williams Show"—also appearing in this edition are **Tennessee Ernie Ford**, **Kate Smith** and the **Young Americans**.

Shani Wallis tops the bill in the second of the new series of "International Cabaret" next Tuesday (10th). The following day (Wednesday) the **New Christy Minstrels** are showcased in "Tonight In Person."

Scenes shot on the set of the Cilla Black film "Work Is A Four Letter Word" are included in BBC-2's "The Impresarios" next Monday (9th). The programme deals with the work of **Peter Hall**, who directed the picture.

● New bookings for BBC-1's "Dee Time" include **Kiki Dee** (tomorrow, Saturday) and **Tom Paxton** (14th). Guesting on the panel of "Juke Box Jury" on Wednesday, October 11, are **Jimmy Savile**, **Ronnie Corbett**, **Anita Harris** and **Sheila Steafel**.

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MORE SINGLE REVIEWS

Contd. from page 8

Jefferson Airplane with Eastern touch

“White Rabbit”/“Plastic Fantastic Lover” (RCA).
OPENS with a lengthy instrumental intro featuring solo guitar, then breaks into a peculiar solo vocal with Eastern overtones—like an Arab calling the Moslems to prayer from one of those tall minarets. It's set to a bolero beat, and builds to a resounding climax.

The lyric is very off-beat and, all things considered, it's a strange disc. But after several spins, you gradually begin to get adjusted to it.

Technically, there's an excess of surface crackling, but that may have been just my copy at fault.

FLIP: The title implies a touch of psychedelia, and that's precisely what you get. Reverberating guitar sounds, walloping drums and a surrealistic lyric.

BARRON KNIGHTS

“Here Come The Bees”/“It's A Sin” (Columbia).
A bouncy number, with crisp brass, reverberating guitars, underlying cellos, an infectious danceable beat, and an enthusiastic styling by the Barron Knights.

The lyric is a send-up of the current flower scene—conjuring up a vision of swarms of bees descending upon people with flowers in their hair.

It's main fault is that, although amusing, the humour isn't strong enough to stand up by itself. While, if you assess it as an ordinary pop disc—well, that's it—it's ordinary. Cute, but not as good as their “imitation” medleys.

FLIP: The boys wrote this themselves—a delicate ballad, poignantly sung, and with the gentle guitar backing. Nice!

CASINOS

“When I Stop Dreaming”/“Please Love Me” (President).
The Casinos haven't yet come up with anything as good as their sole NME Chart hit “Then You Can Tell Me Goodbye,” and this is no exception. It's a powerful rockballad, in which the soloist displays a considerable blues feel, while the brass- and organ sound provides a rich backing.

The tune is hummable, but the presentation struck me as a wee bit draggy. Pleasant listening, but no great impact.

FLIP: The pace speeds up to mid-tempo, and there's more sparkle and “go” than on the top side. But unfortunately, the material is a big nothing.

DEL SHANNON

“Runaway”/“Show Me” (Liberty).
A brand new recording of Del Shannon's 1961 chart-topper, produced by Andrew Oldham, taken fractionally slower than the original. The beat is stimulating, and the scoring is much busier and more complex than in the early version. Oh, and Del's famous falsettos are cut to a minimum.

Always was a good song, and this is a great opportunity to add it to your collection if you don't already have it. But I doubt if Del will register the second time around.

FLIP: A sizzling, electrifying sound and a walloping beat, with Del warbling vehemently in dual-track. Reckon this should've been the ‘A’ side.

TALENTED NEWCOMER

DAVID McWILLIAMS

“Harlem Lady”/“Days Of Pearly Spencer” (Major-Minor).
HERE'S a new artist of considerable talent and versatility. He writes all his own material, and happily it's all fairly straightforward and not enigmatic.



DAVID McWILLIAMS

RASCALS NOT SO OBVIOUS

“How Can I Be Sure”/“I Don't Love You Anymore” (Atlantic).
I WAS rather surprised that the Rascals' “A Girl Like You” didn't make the charts, even though it wasn't as commercial as “Groovin'.” On the face of it, this new one is even less commercial—but a much more intricate and substantial disc.

When I tell you that it's largely in waltz-time with an accordion in the backing, you'll probably shudder.

But don't! Because there's also a sensitive solo vocal, unmistakable West Coast harmonies, a strong jazz feeling blended with the waltz rhythm, and deep-throated cellos weaving in and out of the backing. Not an obvious hit, as it takes time to register.

FLIP: A pleasant and uncomplicated track. A clip-clop rhythm accentuated by bongos, a delicious acoustic guitar sound—and, again, some colourful harmonies.

This initial sample makes concessions to the commercial market, in that it's been injected with a steady beat and an up-to-the-minute backing of cellos and woodwind.

Has a pleasant tune, and David sings it with great charm and personality. Shades of the early Donovan!

FLIP: A throbbing gallop-pace rhythm carries along this story-song. Pity he found it necessary to resort to vocal gimmicks.

BILL CROSBY

“Little Ole Man”/“Don't Cha Know” (Warner Brothers).

If you didn't already know, this re-vamped version of Stevie Wonder's hit “Uptight” is high in the U.S. Chart. It's really a parody, with a novelty lyric.

Bill is personable, competent and amusing (he's Scotty in the “I Spy” TV series), and also demonstrates quite a flair for r-and-b.

FLIP: This is “straight” r-and-b



SHIRLEY BASSEY

“Big Spender”/“Dangerous Games” (United Artists).

One of the show-stopping routines from the forthcoming musical “Sweet Charity,” which loses a great deal of its impact out of context of the show—even though Shirley gives it everything she's got.

She goes through her entire range—purring seductively, drawing sexily and growling viciously. Great swinging backing by Alyn Ainsworth.

If the record bag showed a picture of Shirley in one of her classic gownless evening straps (see above), it'd be a best-seller. But otherwise, no. Commercially, she's better on ballads.

FLIP: Varying between the provocatively tender and the shatteringly explosive, Shirley dominates this rhythmic ballad in superbly professional style.

LPS by Allen Evans

★★★★ JULIE ANDREWS: “THOROUGHLY MODERN MILLIE” (Brunswick, LAT 8685).

It's always an event when the best seller on the best selling LPs, Julie Andrews, happens along on a new album. She's in thousands of homes already, on “Sound Of Music,” “Mary Poppins” and “My Fair Lady” albums. And now I this original soundtrack LP of predict she'll be back again on “Thoroughly Modern Millie,” which goes back to the roarin' thirties and features such songs as Baby Face, Poor Butterfly, and Trinket Le Chalm (Jewish Wedding Song), plus two new songs to merge in sublimely—Thoroughly Modern Millie and the Tapoca—by Sammy Cahn and James Van Heusen. These are Julie's big number, plus Jimmy, a romantic tune which will be big. I should think. Carol Channing sings Jazz Baby and Do It Again, and the Vocal Blues Singers give out with Rose Of Washington Square. More razzamatazz music comes from the orchestra, including Japanese Sandman and Stumbling. Good album, with Andre Previn arrangements and Elnor Bernstein score.

★★★★ THE EVERLY BROTHERS SING (Warner Bros. 1708).

The restless, driving sound that accompanies most Everly numbers is there again, as the boys harmonise and urge each other on vocally through a dozen songs, from a rousing tribute to Mary Jane, to the rhythmic I'm Finding It Rough. They change the mood to a quiet, long track of A Whiter Shade Of Pale, with the organ backing just as the Procol did it. And there's a bit of San Francisco about Talking To The Flowers. Versatile LP.

Other titles: Bowling Green, Voice Within, I Don't Want To Love You, It's All Over, Deliver Me, Do You, Somebody Help Me, Mercy, Mercy.

★★★★ JOHNNY MANN SINGERS: WE CAN FLY UP AND AWAY (Liberty, LBL83052).

First class renderings of popular tunes by a vigorous mixed choir, which each week graces a big American TV show, I'm told. What I liked about the disc is that most of the songs are bang up-to-date, like Somethin' Stupid, Yellow Balloon, Monday, Monday, This Is My Song, instead of the more usual songs from Broadway shows or Hollywood films. Arrangements are by Johnny Mann and Allan Davies, and the orchestral backing is as good as the vocalists. Up-Up And Away, the surprise single hit, is on the LP.

Other titles: I Got Rhythm, Portrait Of My Love, Go Where You Wanna Go, Dedicated To The One I Love, Release Me, Joey Is The Name.

★★★ RAYMOND LEFEVRE (Major Minor, MMLP4).

Using the majestic orchestral style and voices as instruments, French Raymond LeFevre can quickly become a rival to Mantovani, James Last and other popular “big orchestral sound” giants on the album world of today. On this disc he presents twelve arresting versions of such semi-current tunes as A Whiter Shade Of Pale, Groovin', Release Me, Puppet On A String, together with several Continental numbers, which are equally acceptable. I found the drums a bit stereotyped, otherwise the music is most appealing. And he's getting plugs via Radio Caroline.

Other titles: Ame Cullne, Think Of Summer, Notre Roman, L'Important C'est La Rose, Nous Ne Sortirons Qu'au Printemps, Quand On Revient, Groovin', Adios Amor, Les Gens Du Nord.

★★★ GENE CLARK (CBS 62934).

Ex-Byrd Gene Clark joins the Gosdin Brothers on this low-key, folksy sounding album, on which they provide a string-twangy backing, and join in the vocals well together. I liked their happier Keep On Pushing to the more morbid Echoes, sort of Dylan-ish. Gene has two of the Byrds helping—Mike Clark on drums, and Chris Hillman on bass. But he needed no help from anyone as far as composing—he wrote all the tracks.

Other titles: Think I'm Gonna Feel Better, Tried So Hard, Is Yours Is Mine, I Found You, So Say You Lost Your Baby, Elevator Operator, The Same One, Couldn't Believe Her, Needing Someone.

BILL MCGUFFIE QUARTET: COLE PORTER FAVOURITES (Phillips, 7813).

Quiet piano music from Bill, with guitar, drums and bass adding to a smoochy-sound set of Porter classics, including I've Got My Eyes On You, Rosalie, Begin The Beguine.

BANJO'S BACK IN TOWN (Fontana, TL 5423) and played by the Banjoliers, directed by Jack Mandel, fans of this lively instrument will welcome the return. 12 tunes in all, from American Patrol to Limehouse Blues.

CHET ATKINS: IT'S A GUITAR WORLD (RCA Victor, RD 7882)

has an international flavour, with two tracks played with Indian musicians in January in Bombay and Ranjana, with French and Italian tunes added, plus Taste of Honey in new style.

ALBUM TIME ON PYE

- 1 **FRANK SINATRA**
Frank Sinatra
RLP 1022 (M) RSLP 1022 (S)
- 2 **THE KINKS**
Something Else By The Kinks
NPL 18193 (M) NSPL 18193 (S)
- 3 **PETULA CLARK**
These Are My Songs
NPL 18197 (M) NSPL 18197 (S)
- 4 **NANCY SINATRA**
Country My Way
RLP 6251 (M) RSLP 6251 (S)

- 5 **GENO WASHINGTON & THE RAM JAM BAND**
—LIVE!
Hipsters, Flipsters, Finger-Poppin' Daddies
NPL 38032 (M) NSPL 38032 (S)
- 6 **DEAN MARTIN**
Welcome To My World
RLP 6250 (M) RSLP 6250 (S)
- 7 **PETER, PAUL & MARY**
Album 1700
W 1700 (M) WS 1700 (S)

- 8 **ROY BUDD**
Roy Budd Is The Sound Of Music
NPL 18195 (M) NSPL 18195 (S)
- 9 **TRINI LOPEZ**
Now!
RLP 6255 (M) RSLP 6255 (S)
- 10 **DIONNE WARWICK**
On Stage And In The Movies
NPL 28101



1



2



3



4



5



6



7



8



9



10

TOM JONES

By NEIL SMITH

Here's how cartoonist Neil sees Tom Jones, as the King in a pantomime setting surrounded by courtiers. Well, not exactly! Elvis, for instance, has apparently fallen from favour and that isn't a toothpick Engelbert is holding! And the others? That's agent Colin Berlin with the appointments book, manager Gordon Mills looking after the treasury, his wife Queen Linda and publicist Chris Hutchins.



Frankie taking over from Jim?

If you can imagine someone as relaxed as Val Doonican, who sings like Jim Reeves and looks a bit like Dave Allen then you'll have some idea of what Frankie McBride (above) is like. Frankie is the young Irishman from County Omagh currently in the NME Chart with a tuneful ballad called "Five Little Fingers."

Although it's a pleasant enough record, "Five Little Fingers" is not the type of disc which one would normally associate with the hit parade.

In fact, there have been many Irish records much more commercial which haven't meant a thing in Britain. So why did "Five Little Fingers" make it here?

Philip Solomon, a man who knows more about the Irish scene than anyone and more about the British scene than most explained: "The public has been looking for someone to replace Jim Reeves and I think the people who bought his records have been buying Frankie's."

"And as you know, ballad singers are tremendously popular at the moment. The older people are buying more records and they want tuneful songs, pleasantly sung."

And that's exactly what Frankie aims to give the British public. Shortly he will be coming over here to rehearse a cabaret act before starting work in the North of England.

"Frankie has been working for a long time with a band called the Polka Dots," Philip continued, "and although he will probably go on working with them he will be more or less on his own when he comes over here."

"He's a very experienced singer—just the type of person for cabaret work."

"Five Little Fingers" naturally enough first started selling in Ireland. "It was a very slow process getting the record away," said Philip. "But we had faith in it."

"Record buyers in Scotland and the North of England started asking for it and then the Welsh latched on to it. It was a gradual, building-up process all along."

Would Frankie then be making a follow-up aimed specifically at the chart?

"He's made one already," said Philip, putting a record on his turntable.

"This is a song which was No. 1 in America seven years ago," he added. It was a typical Jim Reeves

UP THE (charts) IRISH!

type song which sounded much more commercial than "Five Little Fingers."

"I think it's much better than his last one, too," Philip agreed. "It has much more immediate appeal."

Could Philip foresee more Irish artists making it in this country?

"There is still a great deal of talent in Ireland—and for that matter in Scotland and Wales. We are looking for it all the time, and we always try to help unknowns if we possibly can."

by NORRIE DRUMMOND

and Flower Power. Naturally a lot of people who attend Dubliners' concerts are Irish but most are in fact intelligent, young people who like folk music.

"We do at least forty minutes in our show," said Luke, "and most of the audience knows no more than one or two songs—but all the others are new to them and they seem to like them."

Despite the fact that the band is now so much in demand in this country they refuse to move from Dublin. "It's as easy to fly to Manchester or Glasgow from Dublin as it is from London," they said.

How do they get on with other artists in the chart? "Very well," they agreed. "We've met lots of groups like the Small Faces and the Troggs and they all impressed us."

"We like lots of pop music—the Beatles, the Kinks and Spencer Davis are all very good."

In the near future the Dubliners will be taking their own special brand of music to Germany, Holland and America—countries which are all asking for them. Whether these places appreciate the band or not one can tell. But one thing is certain, the Dubliners will give them exactly what they give an audience anywhere.

They made no concessions when they broke into the British market and they have no intentions of changing anything now.



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'Everything's found in the Army'

—says Trooper Dennis Taft, 24, from Birmingham. Dennis is a radio operator and driver with his regiment, The Queen's Own Hussars. He first joined the Army in 1960, then left, and now is back again because, as he says, 'I liked the life and the pay's good.'



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The DUBLINERS (l to r) CIARON BOURKE, BARNEY MCKENNA, JOHN SHEEHAN, RONNIE DREW and LUKE KELLY.



DUBLINERS JUST SING FOR THE FUN OF IT

NOT so long ago the Dubliners were five not-so-young men who were happy playing in Dublin pubs for the price of a few pints of Guinness. Tonight (Friday) the band will be playing at London's Royal Albert Hall for enough money to enable them to buy shares in the brewery.

And it's a fairly safe bet that they'll be singing exactly the same songs tonight as they used to do in Dublin. Because the Dubliners sing the numbers they enjoy doing—the same songs they used to sing for fun.

The Dubliners enjoy their new found fame to the full. They love doing TV shows like "Top Of The Pops"; they're delighted that their records sell well but one thing does upset them. That's when some writers intimate that they're a bunch of drunken morons.

They admit that the pop scene is a new thing for them but they also feel that their drink image has been exaggerated. I think it's only fair to say they drink no more than the average Irishman.

Many people thought they would never have another hit after "Seven Drunken Nights," but "Black Velvet Band" has brought them back into the NME Chart at No. 13.

Yet the Dubliners themselves did not feel that the record was quite right for the British market.

"When our second record 'All For Me Grog' didn't make it many people wrote us off as one-hit wonders—and we thought we were," said Luke Kelly recently.

Yet despite "All For Me Grog" not making it very big the Dubliners were busily smashing box-office records all over Britain.

Their earthy, sometimes slightly vulgar songs appeal to that section of the public which is gradually tiring of records about San Francisco

THE WORLD OF BROKEN HEARTS
RELEASED TODAY ON DERAM (DM 151)

NURSE ANITA SETS PULSES RACING

NME drops in on the 'Carry On' film set

I WAS sitting talking to Anita Harris on the Pinewood film set of "Carry On Doctor" at the weekend—in a tiny canvas chair marked "Hattie Jacques"—when the chair began to rock and I found myself staring into the homely prune face of Sid James.

Sid had tripped, but after an apology and famous yuk-yuk laugh he found his feet quick enough to tell Anita: "Luv, I just saw yesterday's rushes. You were great. Great. What a performance!"

Anita glowed with happiness, and I can't say I blamed her. Praise like that from a hardy veteran like Sid is, as they say, praise indeed—particularly when you're a relative newcomer to the film world, and you also happen to be working with old hands like Frankie Howard and spidery Charles Hawtrey.

Anita has already completed her part in another film starring the "Carry On" team, "Follow That Camel," and this new "Doctor" role is a direct result of her success in it.

In the "Camel" movie she

By ALAN SMITH

played a belly dancer; on the set of this one I found her crisply dressed as a nurse. When we met she even laughingly took me by the hand and led me across the studios before pretending to take my pulse.

"So O.K. for the pulse," I remember thinking hotly, "now how's about my temperature?"

Until the weekend, Anita had the added strain of starring in the West End "Way Out in Piccadilly" revue as well as having to tumble out of bed in her South Kensington flat at 5.30 every morning in time to be at Pinewood around 7.

I say strain, but she puts it another way: "Doing both things together gave me a tremendous

feeling of exhilaration. I felt alert. Wound up.

"One morning last week I was driving to the studios when the car windscreen suddenly went blank. Just like that: blank. It'd shattered. I was travelling fast, but I remember I kept in perfect control and managed to get into the side of the road. The minute I got out of the car the whole windscreen caved in onto the front seat. Alan, believe me—I was never more grateful for feeling exhilarated and alert!"

Anita was in a cheerfully self-mocking mood about the tiny walk-on scene she had while I was at the studios—"my big moment," she kept calling it!—and it was during one of the frequent intervals between takes that we adjourned to the tea wagon for a cuppa and a custard pie.

Vegas dancer

Anita was telling me about the six months she spent in Las Vegas—as a dancer-singer—when she was a bright eyed young thing direct from being discovered by a talent scout at the Queensway ice rink in London.

She also told me, candidly, about the three-year treadmill she trod—singing in small clubs—before her co-manager Mike Margolis came on the scene and changed things.

"I was getting nowhere," added Anita as she looked at the floor, disconsolate at the memory. "It's no fun changing in the ladies' or having to go straight on after the stripper."

Anita's follow-up to "Just Loving You," is a little thing she wrote called "Playground," and as it's released today (Friday) I think we may well see her with two singles in the NME Chart within the next few weeks.

Add to this the fact that in the evenings this week she's begun work on a two-for-the-price-of-one



ANITA HARRIS and "Doctor" JIM DALE taking a break from filming "Carry On Doctor" and try some off-set song composing.

MATHIS MAGIC MISSING

WHAT on earth has happened to the Mathis magic? The American singing star opened his season at London's Talk Of The Town on Monday and what a disappointing performance it was. It may have been opening night nerves but Johnny was just not on form.

Even the enthusiastic applause of his staunchest fans seated round the stage seemed to grow quieter halfway through his act.

His opening number "Independent" was bright enough but his second, "Misty"—a number which he has made his own—was very poorly sung, and his version of "Up, Up And Away" did little to help him.

"The Most Beautiful Girl" was beautifully delivered but then downhill again with a song from "Dr. Doolittle" called "When I Look Into Your Eyes." And that's the way it seemed to go throughout his 45-minute spot. One good number then a poor one.

Even a medley of his hits which included "It's Not For Me To Say," "Twelfth Of Never" and "Wonderful Wonderful," seemed to lack their old sparkle.

"Maria" won a tremendous ovation but by then it was too late. And there was a tremendous feeling of disappointment throughout the theatre-restaurant.

A pity really because Mathis is a first-rate singer. He didn't deserve an opening like that.

NORRIE DRUMMOND.

WHO'S WHERE

(Week commencing October 6)

KEN DODD
London Palladium
JOHNNY MATHIS
London Talk Of The Town
DEL SHANNON
Batley Variety Club (commencing Sunday)

ONE-NIGHTERS
TRAFFIC, FLOWERPOT MEN, TOMORROW, VANILLA FUDGE
Chesterfield ABC (6th); Newcastle City Hall (7th); Liverpool Empire (8th); Croydon ABC (10th); Birmingham Town Hall (11th); Bristol Colston Hall (13th)

JACQUES LOUSSIER TRIO
Manchester Free Trade Hall (10th); Birmingham Town Hall (11th); Croydon Fairfield (12th)

JIMI HENDRIX, ARTHUR BROWN, JOHN'S CHILDREN, HERD
London Saville (8th)
JNR. WALKER and the ALL-STARS
Newcastle City Hall (13th)

NEXT WEEK
MONKEE DAVY
Exclusive interview



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Christmas album (featuring 'Ave Maria' with a girl-friend of hers accompanying on harp), and you see that here we have a very busy girl indeed!

Anita was just about to tell me how she became the first skater to do the Charleston on ice when Frankie Howard appeared, clad in an ankle-length striped nightshirt and talking about professionalism in the theatre today.

"He was on his way back to the set for a scene in which he played a long-suffering patient attended by

a "Dr. Kilmore," who turned out to be no less than the former golden boy of "Six Five Special," Jim Dale.

Anita and I followed, and we found little Charlie Hawtrey rehearsing a bit in which he played an expectant father who thinks he's having the baby. Bernard Cribbins was standing nearby, going on about having fallen off the operating table.

"It's a bit of a madhouse here, isn't it?", I said to Anita. "Yes," she said. "Isn't it marvellous?!"



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From YOU to US

Edited by
TONY BROMLEY

GEOFFREY WILLIAMS (Bristol): What a fantastic follow up to "A Whiter Shade Of Pale." No one believed that the Procol Harum could do it but "Homburg" proves that they have an amazing amount of talent and are not going to be just one-hit wonders. I hope that "Homburg" climbs to the top of the chart and repeats the performance of their first one.

ANDREW EGLETON (West Harrow, Middx.): Once again the British record buying public has ignored the talented Simon and Garfunkel and their beautiful new record "Fakin' It." Paul Simon is definitely one of the most underrated song-writers of the day. The only other writer of his calibre is the great Bob Dylan.

ALAN WHEELER (Romford, Essex): The new LP from Gene Vincent is great. His handling of songs like "I'm A Lonesome Fugitive" and "Love Is A Bird" is completely up to date and released as singles either of these songs could become a hit. It would really be something to see one of the rock 'n' roll giants back in the charts.

OLIVIA SMITH (Southampton): Why is it that quality artists never get the plugs that less talented performers get? Many of the better artists in the pop world, for example, Scott and John Walker, Lulu, etc., are avid admirers of the Jack Jones and Frank Sinatra class singers. It seems unreasonable that so many fans should class their idols' idols as square. What is needed is a little more tolerance and a respect for quality rather than quantity.

R. JONES (Winchester): With the possible exception of a couple of years when the Mersey sound was at its height the so-called English chart supremacy is a myth. American songs dominate the charts to an even greater degree than American artists. Time and time again English artists make carbon copies of original American discs. Even the Beatles sound American. Words such as honey and sidewalk appear continually in our songs and surely the main ambition of every English group is to become a success in the States. It is about time the English scene woke up and produced something original.

B. SHAW (Stourbridge, Worcs.): In reply to P. Pearson's letter (FYTU, September 30) I would like to say that a great many people enjoy the BBC's live pop shows.

They make a change from the continual stream of records that the pirates gave out and also they have given us people like Vince Hill who otherwise might never have been recognised.

ROBERT KARLIN (Stoke-on-Trent): Why is it that so many great records come in at the bottom of the chart and never get any higher? Eric Burdon's "Good Times" and Vanilla Fudge's "You Keep Me Hanging On" should both have got to the top. Everyone says they are great but somehow they don't sell. Of course there are some groups in this class who make it such as the Traffic but they are closed in on all sides by Engelbert Humperdinck, Tom Jones, etc.

MARJORIE MALONEY (Harrogate, Yorks.): I think that the Bee Gees are one of the best groups in pop today, so it baffles me that they have to appear on TV looking like a bunch of comics in Garbo hats and capes. Do they not share their fans' faith in their undoubted talent, that they should consider it necessary to ridicule themselves like this. It is about time that the fancy dress game stopped and groups relied on the music again.

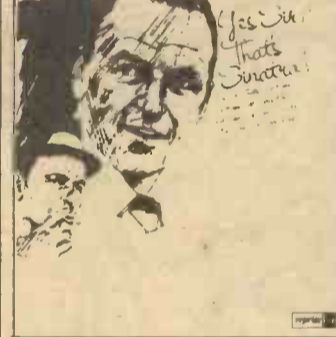


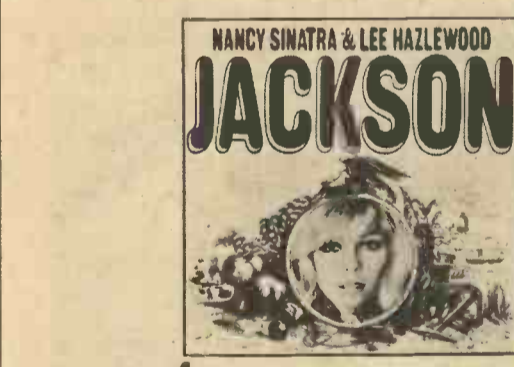

COMMON TO ALL

Radio debut: "Saturday Club"
Current hit: "Let's Go To San Francisco"
Present disc label: Deram
Other labels in the past: Pye
Recording managers: John Carter and Ken Lewis
Personal manager: John Martin
Musical directors: John Carter and Ken Lewis

AMEN CORNER
THE WORLD OF BROKEN HEARTS
RELEASED TODAY ON DERAM (DM 151)

IAN AT THE ZOO

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 4 NANCY SINATRA & LEE HAZLEWOOD Jackson REP 30083	 5 THE LOVIN' SPOONFUL Something In The Night KEP 306	

Life-lines of FLOWERPOT MEN



	NEIL LANDON	TONY BURROWS	PETER NELSON	ROBIN SHAW
Professional name:	Neil Landon	Tony Burrows	Peter Nelson	Robin Shaw
Real name:	Patrick Cahil	Anthony Burrows	Peter Lipscomb	Robin Scrimshaw
Birthdate:	July 26, 1944	April 14, 1943	March 10, 1946	October 6, 1943
Birthplace:	Kirdford, Sussex	Exeter	Exeter	Hayes, Middlesex
Personal points:	5ft. 9in.; 10st. 7lb.; brown eyes; brown hair	5ft. 10in.; 10st. 7lb.; blue eyes; brown hair	5ft. 10in.; 9st. 5lb.; blue eyes; light brown hair	5ft. 6in.; 11st.; green eyes; brown hair
Parents' names:	Margaret and James	Leslie and Iris	Alice Florence	Osmond and Constance Raymond
Brothers' / sisters' names:	John, Lilla, Tina	Michael	Jackie	—
Wife's name and occupation:	—	Jill, no occupation other than looking after the children	Rene	—
Children:	—	Amanda, Cindy	—	—
Present home:	Hampstead	London W.1	Southall, Middlesex	Hampstead
Instruments played:	Guitar, but only a little	Drums, piano	Twelve and six string guitar, banjo	Double bass, guitar
Where educated:	Ashford, Kent	Colston's School, Bristol	Dormers Wells Secondary Boys School	Barnhill Secondary Modern
Musical education:	Self taught	Self taught	None	Self taught
Age entered show-business:	7 years	5 years	13 years	11 years
First public appearance:	Singing for tanners in pubs	In a vocal group with my brother and a friend	Southall Hospital	Hayes Football Club, February, 1956
First professional appearance:	Frankfurt	Lonnie Donegan Show	Can't remember	3R's Club, Feltham
Biggest break in career:	Meeting Ken Lewis	Left leg	Meeting Tony Burrows	Meeting John Carter and Ken Lewis
Biggest disappointment in career:	Having the first of many things stolen from the van	Being mistaken for Ringo	Not being a Lord or a Lady	Meeting Neil!
TV debut:	"5 O'clock Club"	Lonnie Donegan Show	"Thank Your Lucky Stars"	"Thank Your Lucky Stars"
First important public appearance:	Talk Of The North	Palladium	Can't remember	Shepherds Bush Gaumont
London theatre or cabaret dates:	—	Astor with the Kestrels	My memory is just a blank	Shepherds Bush Gaumont
Discs in best sellers:	—	"Running Round In Circles", "Willow Tree"	—	"Peek-A-Boo", "Hi Ho Silver Lining" (vocal backing)
Compositions:	I tell people I have written four No 1 hits but that may be a bit of a lie	Too many to pick out individual ones	Several, including "Try A Little Love" and "Silly Girl"	Several, right now I am working on a mammoth commemorative suite which I hope to make into a "Popera"
Important engagements abroad:	Brussels TV show	All over Europe	Hamburg	Star Club Hamburg
Biggest influence on career:	Family	Recording "Let's Go To San Francisco"	My sister	Mother and Father
Former occupations:	Seaman	Sales clerk	Park keeper	G.P.O. Engineer
Hobbies:	Driving for pleasure	Music, sport (yoga)	Picking flowers and arranging them, yoga	Football, yoga exercises
Favourite colour:	Green	Blue	Cherry pink	Green
Favourite food:	Suprise — a chicken dish, steak	Steak and kidney pudding	T-bone steaks	Neil's
Favourite drink:	Bacardi and Canada Dry	Bacardi and Canada Dry	Empire sherry or rum and aniseed	Singapore Sling (sloe gin, ordinary gin and cherry juice)
Favourite clothes:	Anything unusual	Whatever I feel like wearing at the time	My ex-park keepers uniform	Tony's
Favourite singer:	Joe Tex, Dionne Warwick	Mama Cass	Big Bill Broonzy, Leadbelly	Tim Hardin, Tina Turner
Favourite actor / actress:	Anthony Quinn, Rod Steiger, Elsa Martinelli	Paul Newman, Michael Caine, Sarah Miles	Margaret Rutherford, Sidney Poitier	Albert Finney, Hayley Mills
Favourite bands / instrumentalists:	Jimmy Smith	Ravi Shankir, Joe Morello	Stan Kenton, Dave Brubeck	Jimmy Smith, Miles Davis
Favourite composers:	Lennon and McCartney	Lennon and McCartney	J. Sebastian	Carter-Lewis, Holland-Dozier-Holland
Favourite groups:	Beach Boys, Diazean Messengers	5th Dimension, Beach Boys	Lovin' Spoonful, Flowerpot Men	Mamas and Papas
Car:	In process of getting one	Viva 90	I don't drive	No, don't like driving
Miscellaneous dislikes:	Late night service in stations and transport cafes	Tepld bath water in hotels, always being asked the time by others	Tony rabbiting	Plastic spoons, car fumes
Miscellaneous likes:	Girls, cars	Hot bath water in hotels, driving, reading	Drinking	Telephones
Best friend:	Noel Redding	David of David and Jonathan	None	Peter Coleman
Most thrilling experience:	Seeing a dolphin swimming in front of the ship	Seeing San Francisco going up the NME chart	Making my first record	Seeing our record in the Top Ten
Tastes in music:	Varies	Various	Various	Various
Origin of stage name:	It's the name of a road where a mate used to live and I liked it	It's real	I was looking up in Trafalgar Square and there it was, Nelson I mean	Shortened surname
Pets:	No	Labrador dog called Jason	None	Cocker Spaniel called Amber
Personal ambition:	To go to San Francisco	To see the true meaning of "beautiful people" brought home to the world	That the flowers in the park where I worked make people happy long after I may be forgotten	For Neil to ask me to go to San Francisco with him
Professional ambition:	To come back from San Francisco	To play some part, however small in bringing my personal ambition about	To make the name of "Flower power" respected throughout the united nations, or at least throughout Regent's Park	For Neil to ask me to come back from San Francisco

Under 21?

Len Baker is. And he's been to the Med... the Far East... and down to Australia.

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FORGOTTEN FACTS ABOUT CLIFF

'Benders surprised by 'Letter' hit

By ANDY GRAY



I WAS chatting the other day to three young men—an interior designer, a 16-year-old drummer and the manager of a men's hairdressing saloon. We were talking about their record "The Letter" at No. — in this week's NME Chart.

The designer was Eric Stewart; the manager of the hairdresser's was Bob Lang and the drummer was Paul Hancox. Together they're the Mindbenders.

"Well, here we are back again with our annual hit," said Bob cheerfully. Not that the Mindbenders expected it would be a hit.

"We were really surprised when we heard it was in the chart," added Eric. "We thought it was a good record but not really quite right at this time."

"Mind you this is the first record Graham Gouldman has produced for us," said Bob, "and he did a great job. Just wait till you hear our follow-up."

"Graham wrote and produced the record. He's very talented."

"I wouldn't have said 'The Letter' would have been a hit but I'm almost certain the next one will be."

In the past few months since we last met, Bob, Eric and the group's

MINDBENDERS (l to r) BOB LANG, ERIC STEWART and new member PAUL HANCOX.

they tell

NORRIE DRUMMOND

former drummer Ric Rothwell have all branched into other businesses far removed from the pop scene.

Bob in partnership with a friend from Manchester has opened a men's hairdressing business, while Eric is busy designing people's homes.

Were they, then, planning to retire from pop completely like Ric? "Oh, no, not at all," said Bob emphatically. "We still enjoy playing gigs."

Although the Mindbenders haven't had a hit for a year, they have kept on earning as much as when they have had a record in the chart.

"We still live fairly comfortably," said Eric, "and apart from what we earn as a pop group we also have an income from our other interests."

As members of the old school of pop music, Bob and Eric have seen many phases come and go in the five years they've been playing together.

Unexciting

"I think the whole scene is so unexciting nowadays," said Bob, gravely. "Everything has changed. Even the fans are different nowadays."

"When we used to play concert tours with people like Herman's Hermits or Freddie and the Dreamers—they were always great fun, and everyone got on well together. The kids would be screaming out front, and everyone really enjoyed themselves."

"But the audiences now are so sophisticated," added Eric. "There are very few groups who get screamed at now."

Throughout our conversation the Mindbenders' new drummer Paul Hancox—sat quietly listening to the other two. "He's too young to remember those days," said Bob, nudging Paul, "He's just a lad."

I asked him if he had any interests outside the group. "No, I'm too theek," he replied in a heavy Birmingham accent. Bob and Eric howled with laughter. "You mean 'thick,'" Bob told him. "Not 'theek.'"

As they rose to leave I asked them what they liked about the pop scene now. "There are still many exciting things in pop," said Bob.

"Don't get the idea that we're old men decrying modern youth. There is so much talent about at the moment, but somehow all the fun and glamour has disappeared."

the Most Brothers from South Africa (one was today's big-time disc producer Mickie Most) and playing for them was a bass guitarist called Jet Harris, who joined the Drifters on that tour.

At Chiswick Empire in 1959 a shower of eggs, tomatoes and vegetables was thrown at Cliff and Shadows, and fire extinguisher was chucked down from gallery. Other shows brought violence from boys, cheers from girls.

According to David Winter's book, the reason why Tito Burns ceased to become manager of Cliff Richard when Cliff became 21 (in 1961) was that Tito saw a short, lucrative career for Cliff, whereas Cliff was thinking in longer terms. (I have been told the reason was that Tito wanted to split Cliff from the Shadows, but I have no proof of this. Any comment, Tito?)

Cliff Richard refused to take lucrative ballroom dates in 1959 because he didn't want people to dance while he sang.

In 1961, Cliff appointed Peter

Gormiey his manager and he's been with Cliff ever since. Peter never took any money for the first year as he reckoned earnings were Tito's work. Peter also managed Shadows.

Jackie Irving (now Mrs. Adam Faith) and Cliff went steady for three years. She was, the book says, ("the only girl Cliff dated seriously"). But Cliff was "not sure about marriage with Jackie." They ended going steady when "squabbles and rows began and multiplied."

There is a fascinating account of Cliff's doubt with, and final acceptance of, religion, and the many pressures and influences upon him in doing so, from the death of his father and his desire to communicate with him, his mother and sisters being Jehovah's Witnesses, his former school-mistress's part, until his public declaration at a Billy Graham meeting that "I am a Christian."

A very interesting book, illustrated with pictures taken during his career, which I can recommend as good reading.



A NEW book about Cliff Richard, "New Singer, New Song" by David Winter (Hodder and Stoughton, 18s.) traces his career, tells of his progress towards religion, and lists his recording, film and stage show achievements, and has several good pictures of him for good value.

Browsing through the fact-packed 160 pages, I was reminded of many interesting things, half-forgotten in the pace of modern pop.

When George Gangou, Cliff's first agent before the Grade Organisation bought him over, sent a recording of Cliff and the Drifters (Shadows' first name) to Norrie Paramor at EMI in the summer of 1958, he also sent a record by an opera singer. Norrie rang George and said he liked the record and George thought he meant the opera singer. But Norrie meant Cliff and Drifters.

In 1958, Cliff had a regular girl friend who wasn't happy about Cliff's aspirations to be a pop singer because he would never listen to what she said any more. He was thinking (and talking) about his future career all the time!

It's over nine years since Cliff's first hit (and record) "Schoolboy Crush" and "Move It," which became the A-side after starting as the B, in August, 1958.

In that year, Butlin's holiday camp at Clacton wanted a solo singer only. Cliff refused to go without his group at that time (not the one that became famous). So Butlin's gave in and five of them went, at £9 each plus free board and lodgings, on August 9, 1958.

A Newcastle lead guitarist called Hank Marvin joined Drifters for tour in the autumn of 1958. But he made the stipulation that he wouldn't join unless his mate, rhythm guitarist Bruce Welch did, too. Today they are the very wealthy, original Shadows.

Cliff was booked for his first tour as supporting act to the Kalin Twins. Another act on the bill was

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TAILPIECES by the ALLEY CAT

AFTER his BBC-TV performance from Talk of the Town last weekend, no entertainer in same class as Sammy Davis Jr. Declined: huge offer from Herb Alpert's company for U.S. issue of Procol Harum's records... Who will replace Engelbert Humperdinck at chart-top? Traffic are favourites, but Bee Gees cannot be discounted...

When Bernard Delfont announces Royal Variety Show names, expect Tom Jones and Vikki Carr to be included... Evelyn Taylor denies NME suggestion Allen Klein might become Sandie Shaw's U.S. manager... Is Cilla Black remaining with Nems Enterprises?...

In U.S., Rolling Stones' "We Love You" edited by Mick Jagger to 3 minutes 10 seconds... Nancy Sinatra's next vocal duet with Lee Hazlewood - "Lady Bird"... Visiting London: Felix Cavaliere (leader of the Young Rascals) and group's manager Sid Bernstein...

In Hollywood, BBC-TV producer Yvonne Littlewood discussed plans with Petula Clark for new series... Andrew Oldham and Tony Calder's heavy investment in Small Faces reaping rewards... Will Rosko take over from Jimmy Savile in time?...

U.S. Decca executive Hubert Stone here staff-searching... Engelbert Humperdinck's "Release Me" on Peggy Lee's next LP - also Al Martino's... Capitol hasn't renewed Mrs. Miller's contract... Nude photo of Nancy Sinatra taken by fiancée Ron Joy in "King" magazine... David Jacobs hopeful of footballer Bobby Charlton on

"JBJ" panel... Boston Tea Party new U.S. group!...

A film for Cat Stevens?... Recent NME contributor Terry Quinn now working for Simon Dee's BBC-TV series... Surprising flops: Young Rascals' "A Girl Like You" and Paul Jones' "Thinkin' Ain't For Me"...

Another label for Shirley Bassey sought by manager Leslie Simmons... For her next single, Petula Clark expected to reunite with Tony Hatch... British hit by Vikki Carr repeating in U.S....

Jackie Rae recording again under Tito Burns' direction... Aston Martin Dave Cash's pride and joy... Produced by Andrew Oldham, second-time hit for Del Shannon's "Runaway" in U.S....

On Broadway, Gwen Verdon starred in "Sweet Charity" - not Juliet Prowse as widely reported... Everton footballer Howard Kendall plays organ... Facially, doesn't Engelbert Humperdinck remind you of Frankie Vaughan?...

"Daily Mirror's" Don Short writing book on Sandie Shaw... Very improved singer: Billy J. Kramer... Joining composer Les Reed's music publishing firm - Jackie Rae...



Stars of last Sunday's Saville Theatre concert were the PINK FLOYD, top picture (l to r) RICK WRIGHT, ROGER WATERS, NICK MASON and SYD BARRETT and KEITH WEST and TOMORROW (l to r) JOHN ALDER, STEVE HOWE, KEITH and JOHN WOOD.

A book on Don Short would be very interesting... Your Alley Cat doesn't expect Kathy Kirby will help Tom Jones break concert box-office records... Hollies making slow progress...

Great scoop for David Frost's TV show last Friday - John Lennon and George Harrison discussing meditation... Waxed by Jimmy Tarbuck: title song of Leslie Bricusse's "Dr. Dolittle" film... According to Simon Dee, Radio One - Caroline lost!...

Mystery surrounds Gary Walker's future plans... In U.S., more Petula Clark concerts planned with Count Basie's orchestra... Isn't d-j Don Moss boring?...

Did new Hollies single borrow trumpet from Beatles' "Penny Lane"?... Footballer-singer Terry Venables' wife infatigating... Will Richard Chamberlain wax excerpt from Keith West's "Teenage OPERATION"?...

Clive Epstein named his son Henry Brian... "You Better Sit

Down Kids" Cher's next single, which Sonny Bono penned... Latest U.S. group: Wreck-A-Mended!...

Fast-rising British hits in U.S.: Engelbert Humperdinck's "Last Waltz," Bee Gees' "Holiday," Tremeloes' "Even The Bad Times" and Hollies' "King Midas"... Lyrics for Matt Monro's new single by Don Black (his manager), with Michel Legrand's music... "Big Boss Man" Elvis Presley's next release...



Excellent Peter Knight orchestral LP of Beatles' "Sgt. Pepper"... How much publicity will Move lose if they settle Harold Wilson's case out of court?... Bonzo Dog Doo Dah Band could answer Box Tops with "The Litter"!

U.S. singers Del Shannon and Lou Rawls here this week... J.

RECORD OF THE WEEK!

VAL DOONICAN IF THE WHOLE WORLD STOPPED LOVIN'

7N 17396

Hippies rave over Pink Floyd and Keith West

SAVILLE—Sunday, Oct. 1

THE beautiful people and hippies turned up in their shawls, embroidered jackets, Indian head-bands and beads to see the Pink Floyd at the Saville on Sunday night. Even the comper, Joe Boyd, was from U.F.O.

Rice (an Aldershot reader) thinks Val Doonican resembles Andy Williams and considers Shani Williams a double for Vikki Carr... Does Simon Dee get more wits than fan-mail?!

Why doesn't Malcolm Roberts revive some of Mario Lanza's hits? ... In New York, Cream a big success... No. 1 in Canada: Lulu's "To Sir With Love"...

Richard Chamberlain may reside here... Liza Minnelli signed by Herb Alpert's A & M Label... Alan Blakely of the Tremeloes to marry hairdresser Linda Stevens...

Rolling Stones may regret parting from Andrew Oldham... After eighteen months, Cilla Black back in cabaret... Flipside of Elvis Presley's next single revives Ray Charles' "You Don't Know Me."

A daughter for Mrs. Mike Pender, wife of Searchers' lead singer... D-j Tony Blackburn can thank Les Perrin for fantastic publicity job... Bobbie Gentry's hit should inspire P.J. Proby's "Owed To Inland Revenue"!

The Pink Floyd were one of the first groups to experiment with weird light effects and they now have it down to a fine art, or rather their lighting man has.

The flashing patterns and weaving silhouettes are an integral part of their music, which was very loud and mainly instrumental.

Tomorrow featuring Keith West are also in this vein and after "My White Bicycle" it seemed obvious that there wasn't going to be any "Except From A Teenage Opera." In fact it was very difficult to relate Keith West to the record at all.

By far the best performance of the evening came from Tim Rose. He looked far too "normal" to be there at all, but an electrifying version of his own song, "Hey Joe," almost put Jimi Hendrix to shame and had the audience whistling and shouting for more.

Also on the bill were the Fairport Convention and the Incredible String Band - which doesn't take itself seriously, and that's just as well.

ANNE MACKENZIE.

SCINTILLATING CILLA

BATLEY CLUB—All week

SCINTILLATING Cilla Black made a tremendous impact when she returned to northern cabaret at Batley Variety Club on Sunday. She is proving such a huge success that not a single seat is available for the whole week of her stay at the Yorkshire venue.

She constantly exchanged quips with the attentive and appreciative audience, and was even joined by one of them on stage for a comedy number about cubs and brownies.

Her carefully balanced programme began with "In My Dreams" and "What's A Nice Kid Like You Doing In A Place Like This."

Then she said: "I've not been in the North for two years and it's just like being at home. And now I'm going to do one of my favourites, 'Anyone Who Had A Heart.'"

Cilla, who wore a full length white dress edged with glittering multi-coloured stripes, had everyone clapping on "You've Got Your Troubles" and they joined in the choruses for "If I Had A Hammer."

Backed by a 12-piece orchestra for her 45-minute act, she included many of her famous numbers.

To cries of "more," she left with the orchestra playing "The Stripper" and she answered the audience's pleas by returning and stepping down from the stage to close with "Big Spender."

GORDON SAMPSON.



Furs for men still seem to be in - at least they are with DONOVAN pictured above at London Airport before leaving for his current trip to America. See story page 4.

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TRAFFIC

Continued from page 3

were recording at the Olympic studios in Barnes.

"The Small Faces—Ian, Plonk and Steve—turned up," volunteered Chris Woods. "They sat in on some drum tracks for us and we did some good things."

One particularly good thing was played to me later by record producer Jimmy Miller in their office—"Girl With No Face." It was by the group and extremely good and different from their previous things.

Their friendly drummer, Jim Capaldi (with the dangerous smile) has written a Spanish-flavoured track called "Dealer" and that, too, should be on their next LP.

Jim was particularly impressed with the Mothers Of Invention concert he had seen—"as good as Donovan," he said, "if not better!"

Back to the office where manager Chris Blackwell, sockless, tee-shirted and blue-jeaned, sat downstairs in conference and assistant, brother Muff Winwood, sat upstairs by a green telephone.

Chris Wood introduced me to fan club secretary Sally Myers, who bestowed badges and membership forms upon me. Management assistant, Penny Massot, looking for something to "turn me on" found a postcard picture of America's "first topless female band," which Chris Blackwell has been invited to "handle"—if that is the word.

They were with an accompanying letter, which said: "guaranteed to keep the audience's attention."

When last seen Stevie Winwood was inseparable from the postcard.

Radio 1 the — VERDICT

Continued from page 7

"Happening Sunday," but a rose by any other name, etc.)... Chris Denning's "Where It's At"... always worth hearing—tried too hard last Saturday, whereas it has previously shown that it has no need to... With 14 hours of airtime every week,



Jimmy Young

Pete Brady emerges as a reliable anchor man, but on Monday I cringed at being told no less than 15 times that his show continues until 4.30 pm... Although old enough to be their grandfather, Jack Jackson can still teach the youngsters a few tricks about professionalism... It's a charade to disguise "Children's Favourites" as "Junior Choice"—it still sticks out like a sore thumb amid the welter of pop.

These are isolated appraisals which, in assessing the new service, I feel entitled and obligated to make. But it doesn't alter the fact that Radio 1, as a whole, has achieved more than most people dared to hope.

No conclusion

Neither is it fair to jump to conclusions after less than a week's operations.

Comparisons, they say, are odious. But it is only natural that the comparison between Radio 1 and the pirates should crop up.

As yet, the BBC service hasn't struck the relaxed, informal, happy-go-lucky note of the off-shore stations.



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MONDAY
7.30 The World Of Millie; 7.45 Move In With The Baron; 8.00 Disc-A-Pop; 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; 10.00 Top Pops; 10.30 Jack Jackson Hit Parade; 11.00 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 Pop Parade; 9.15 The Intro Show; 9.30 Sam Costa Show; 10.00 Like Young; 10.30 Teen and Twenty Disc Club; 11.00 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; 11.00 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 Colin's Choice; 7.45 Move In With The Baron; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Sounds Alive; 10.00 Jimmy Young; 11.00 Brian Matthews' Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
FRIDAY
7.30 Disc Drive; 7.45 Stan Reynolds' Band Box; 8.00 The Go Shell Show; 8.15 Pop Parade; 8.30 The Coke Show; 8.45 Radio Bingo Show; 9.00 Don Moss Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10.00 Simon's Scene; 11.00 Brian Matthews' Friday Disc Show; 11.30 Pops Till Midnight; 12.00 Midnight With Cash; 12.30 Friday Night—Saturday Warning With Katie Boyle; 1.00 Pete Brady; 1.30 Jimmy Saville; 2.00 Music In The Night.
SATURDAY
7.30 Saturday's Requests; 7.45 Move In With The Baron; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Battle Of The Giants; 9.15 Six Of The Best; 9.30 Night and Day; 10.30 Symonds on Saturday; 11.00 Keith Fordyce; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Tony Blackburn Show; 1.00 Music In The Night.

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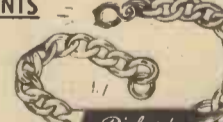

Compiled by Bill Woodward of Busby, Renfrewshire, Scotland.

ACROSS	27 Mr. Floyd.	6 Has his own time!
1 Much publicised city	28 Record label.	(two words)
at present (two	31 Member of group who	7 Possess.
words).	were "Happy To-	8 Had a big hit with
9 Before Hendrix.	gether."	"Edelweiss."
10 There was one who	33 A Turner?	12 Mr. Garfunkel.
sang.	34 Not odd.	15 Not before!
11 A Bachelors' hit.	35 Do they live in the	16 Happy optimistic
13 Era.	house that Jack built?	group.
14 One of the Supremes.	(three words)	20 Revenge
17 Female.	DOWN	21 Hit of 3 down.
18 Opposite of night.	2 Miss Harris.	25 "Out Of - - -"
19 Ken Dodd hit.	3 Miss Bass.	26 Mr. Stevens.
22 Sunday night with	4 See 5 down.	29 Marriot or Winwoo?
Dave?	5 Hollies girl - friend?	30 Musical hit.
23 Pitney or Barry?	(two words)	32 Was in "Till Death
24 Record label.		Us Do Part."

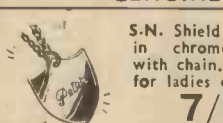
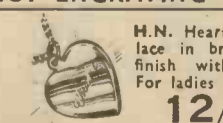
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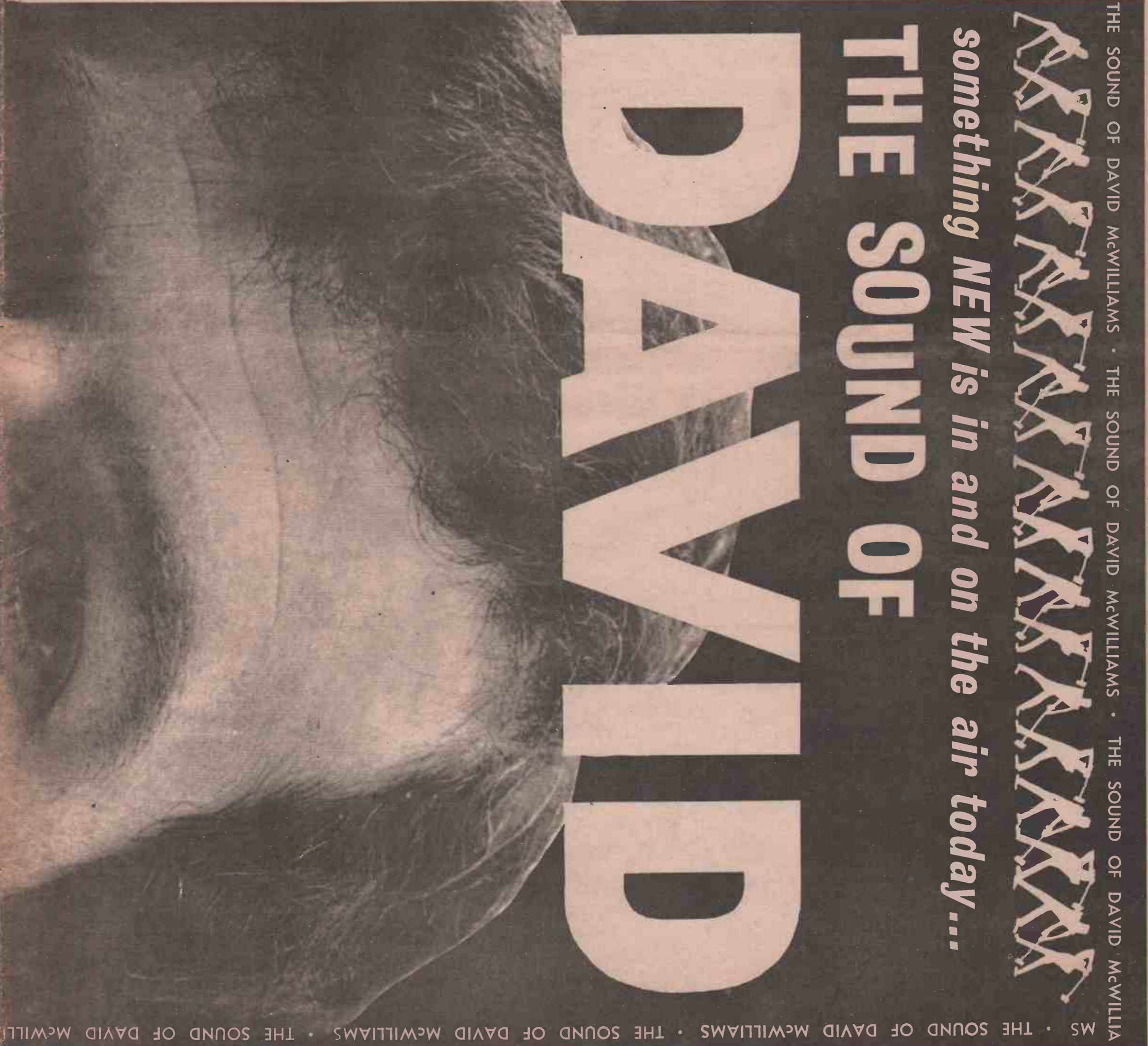
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