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interview and picture

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...now turn to page 5



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TEM 1801

NME celebrates the MONKEES' first

DAVY JONES

"CUMMUN have a cup of tea," was the greeting I received from Davy as I walked on to Stage 7 at Columbia Studios, headquarters of the Monkees' television show. He extended his hand, and began to lead me to the further end of the stage, where the Monkees are housed in individual trailers.

Entering the doorway, I slowly manoeuvred myself sideways past the huge double sleeping bunker towards a small blue wicker chair nestled in the corner between the edge of the dressing table and the wall. I gently squeezed into a comfortable position, and Davy handed me a white paper cup brim full of piping hot tea.

He sat down at the dressing-table and made a quick inspection of his image in the mirror. "How are you then?" he inquired, as he began fishing for something in the drawer.

Settled back

He asked me to excuse him while he quickly ran a comb through his pudding-basin-cut hair. Finishing off the operation by inserting a parting in the centre, he gave a satisfied nod, and settled back once again in the chair.

He now looked like a mischievous schoolboy who had just planted a home-made bomb in the headmaster's study.

TAKING A SIP OF TEA, HE APOLOGETICALLY SAID HE JUST HAD TO MAKE ONE TELEPHONE CALL TO HIS DAD. THE CALL WAS PLACED. FOR THE NEXT 15 MINUTES OR SO DAVY CHATTED HAPPILY TO HIS DAD AND SISTER BERYL IN MANCHESTER.

"I try to call him at least once

DAVY—the latest picture from Hollywood.

By JANE MARSHALL
direct from the Hollywood film set

a week," Davy explained, as he replaced the receiver. "We always talk about the same things, but it's good just to hear his voice and know he's well."

Taking another swig of tea, he then began to arrange some cigarettes into a small jar on the dressing-table.

"It's nice and cosy in here, isn't it?" he said, looking around the trailer proudly.

Noticing that the dominant colour was blue, Davy hastily confirmed that this was his favourite colour, "almost everything I own is blue," he told me.

"Hey, did I tell you I'm buying a farm?" he asked me excitedly.

"It's in Malibu, actually, not too far from the beach. It's really groovy. I have about 14 acres of land, and about 200,000 acres surrounding it, which I hope to buy up eventually" he laughed.

"MEANWHILE, I'M GOING TO GET SOME HORSES, AND BUILD SOME STABLES. THE HOUSE IS A GAS, AND THERE ARE TWO GUEST HOUSES, SO EVERYONE CAN COME OUT AND STAY."

He began to make neat piles of the various magazines and

papers lying on top of the dressing-table.

I asked him about the new house he had bought in the Hollywood Hills.

"I haven't had the time to do much to it, since we left on the tour a few days after I moved in, anyway. Now with the farm, I'll probably be spending most of my time out there."

A sudden knock at the door interrupted his thoughts.

"Who's there?" Davy yelled. "You're in the next shot Davy. We're ready for you," the voice answered.

Vanished

"Be right back," he told me jumping up. With a quick glance in the mirror, and an apologetic look back at me he vanished.

At this point I wasn't absolutely certain whether I could get out of the chair anyway, let alone go on the set to watch the scene.

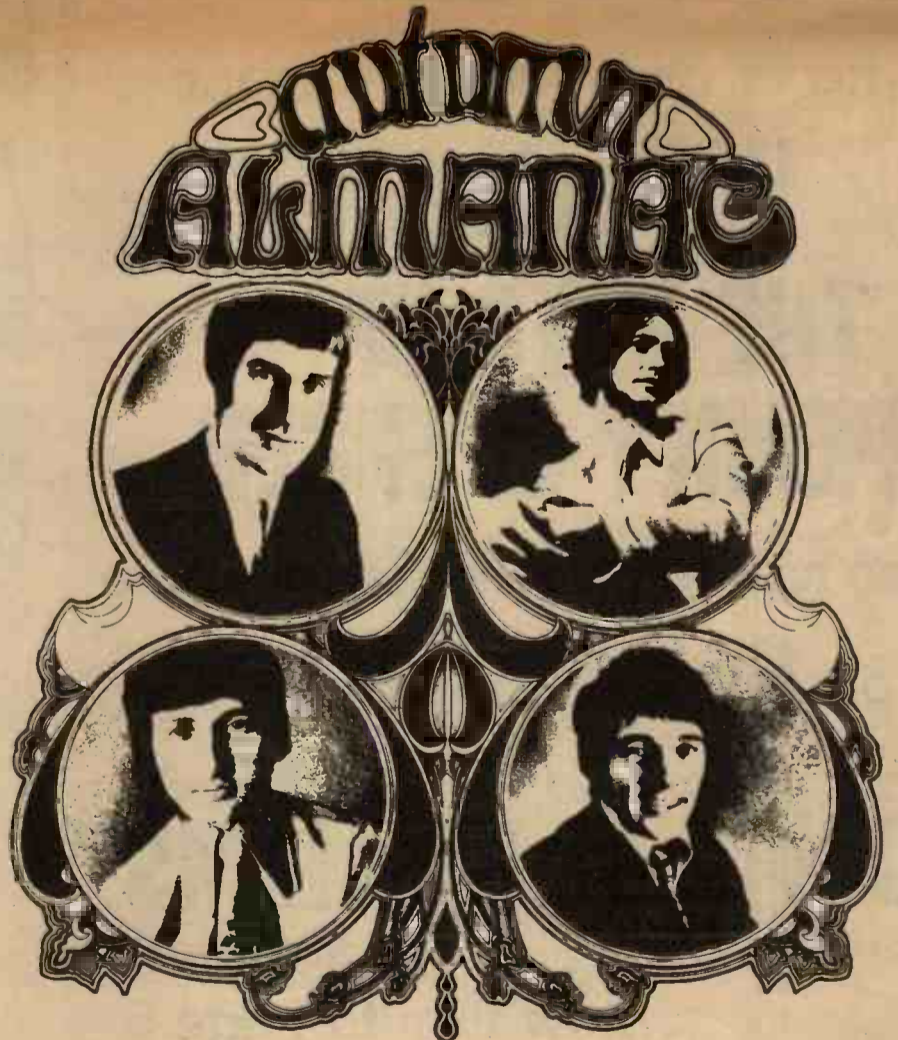
However, the sudden joyous thought of being a permanent fixture in Davy Jones' dressing-room seemed rather appealing. Nevertheless, an attempt to move was made, I think rather from shock.

I'D SUDDENLY HEARD A HEAVY EARTH SHATTER-



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British anniversary with an exclusive

INTERVIEW

ING THUD OUTSIDE OF THE TRAILER. BRAVELY POKING MY HEAD OUT OF THE DOOR, I SPOTTED MICKY FURIOUSLY JUMPING UP AND DOWN.

"I'm just testing my new tennis shoes" he told me calmly, waving cheerfully.

I told him I never realised he was so energetic, and how super that he had decided to take up tennis. He gave me a puzzled look.

"Tennis!" he muttered, "Who said anything about taking up tennis."

Hastily changing the subject, I asked how the helicopter he was building was coming along?

"Outa sight, man it's the grooviest thing ever," he excitedly told me.

Then, wrinkling up his nose,

he gave me another quizzed look, and again muttered "Tennis," and wandered off scratching his head.

Davy returned. Taking a swig of tea, he began telling me about his new shop, ZILCH, soon to be opened in New York.

"I'M GOING TO SELL ONLY INDIAN GEAR, BEADS AND SHOES. EVERYTHING IS GOING TO BE JUST UNIQUE. WE ARE JUST GOING TO HAVE ONE GARMENT OF EACH DESIGN, AND THEN CUSTOMERS CAN SELECT ANY BUTTONS OR TRIMMINGS, WHICH THE GIRLS IN THE SHOP WILL SEW ON WHILE THEY WAIT."

"It's being managed by Herb Neil, a very good friend in New York, and I am going to

with zany interruptions from MICKY

commute back and forth and spend as much time in the shop as possible."

He stopped. All the bubbly enthusiasm that had whelmed up while he spoke about the shop disappeared.

He looked over to me and smiled, "You know my dad made me hungry, he was telling me what he was eating for dinner. Let's go and eat."



No, this wasn't our reporter's method of keeping MICKY in one place long enough for a chat. It's just a scene from one of their new series.

and what a year it's been!
ANNE MACKENZIE RECALLS THE IMPORTANT DATES

Oct. 14, 1966.—British release of the Monkees' first record, "Last Train To Clarksville."

Dec. 30—"The Monkees" TV series begins in Britain.

Dec. 31.—Release of "I'm A Believer."

Jan. 7—"I'm A Believer" enters the NME Chart at No. 29.

Jan. 20.—Release of "Monkees" LP. Both the LP and "I'm A Believer" already well above the million mark in the States.

Jan. 21—"I'm A Believer" reaches No. 1 in the NME Chart.

Jan. 22.—Monkees perform live for the first time at the Cow Palace, San Francisco. The show was a sell-out.

Feb. 4—"Last Train To Clarksville" enters the NME Chart at No. 26, but doesn't go higher.

Feb. 6.—Micky Dolenz arrives in London.

Feb. 7.—Mike Nesmith arrives in London. Both Micky and Mike appear on "Top Of The Pops" and do interviews.

Feb. 11.—Monkees announce that in future they will be playing on their discs instead of session musicians.

Feb. 13.—Davy Jones arrives in London, then goes to Manchester to see his family. Davy also meets the Press.

Mar. 25.—Release of the Monkees' second LP "More Of The Monkees."

Apr. 1.—Release of "A Little Bit Me, A Little Bit You." NME announces that the Monkees' British concerts are definitely on.

Apr. 8.—"A Little Bit Me, A Little Bit You" enters the NME Chart at No. 8. Reaches No. 3.

Contd. at foot of next page



Pipe-smoking MIKE, pictured relaxing off set, and PETER with his usual smile.

IT'S A SWINGING OCTOBER!



The Beach Boys
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Cliff Richard
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Columbia SX6167 ~ SCX6167 ~



Herbie Goins & The Nighttimers
No. 1 In Your Heart
Parlophone PMC7026 ~



Oscar Toney Jr.
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Stateside SL10211 ~ SSL10211 ~



Gene Pitney
Just One Smile
Stateside SL10212 ~ SSL10212 ~



British Motown Chartbusters
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Tamla Motown TML11055 ~



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GRAHAM BONNEY
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new singles

ROLF HARRIS
I've Never Seen Anything Like It
Columbia DB8285

STEVIE WONDER
I'm Wondering
Tamla Motown TMG626

JONNY ROSS
Push A Button
Columbia DB8282

BEE GEES MAY GIVE YOU 'WORLD' NEXT!



BARRY GIBB was sitting on the floor whitening a pair of boots, while Maurice sat playing "Morningtown Ride" on the guitar. Their brother Robin was having his hair combed by a driver called Jim, and Colin Petersen and Vince Melouney were discussing what clothes to wear. That was the scene in the Bee Gees dressing room at BBC-TV's Lime Grove studio when I popped round to see them recently.

Also present were the group's manager Robert Stigwood (who was sitting in the corner reading a teeny-bopper magazine) and a covey of road managers, personal assistants and drivers.

The group was preparing to tape "Massachusetts" for a "Top Of The Pops" programme. All of them are more delighted with the success of "Massachusetts" than they were when their first hit "New York Mining Disaster" entered the chart—and that's not just because "Massachusetts" is selling better.

"It's simply that this is our first really big British hit," explained Barry, knocking his jar of whitening over. "Wouldn't it be nice if we got to No. 1?"

The others nodded in agreement. Maurice looked up from his guitar. "We've just finished a song called "World" which will probably be our next single."

The group intends that the public will hear the song for the first time when they play at the Saville Theatre, next month.

Excited

"We're all very excited about the Saville show," continued Barry wiping up the mess he had made. "It's now beginning to take shape and it's really going to be something that people have never seen before."

The BEE GEES (l. to r.): MAURICE, BARRY and ROBIN GIBB, COLIN PETERSEN and VINCE MELOUNEY.

By NORRIE DRUMMOND

Manager Stigwood dropped his magazine and suggested we all adjourn to the restaurant for refreshments.

Over a plate of spaghetti, Barry tried to explain to me the success of the Bee Gees. "There are a few reasons," he began. "Firstly I think we give the public melodies. And secondly we don't attempt to preach at anyone."

There are so many groups which try to change the world. We, I think, are simply a pop group which writes all its own songs. We write songs about people and situations—we tell stories in our songs but we don't give sermons."

How come?

How was it, I asked Barry, that someone like himself who was just 21 had such an awareness of life.

"I've no idea," he confessed. "I assume that some people have it and others don't. I've always been interested in people and I suppose that helps. Some people are sensitive and sentimental while others aren't, it's the same type of thing."

"I don't think it's necessarily because we've seen more than some people our age. It's more a case of being interested in the other bloke—a sort of understanding if you like."

The conversation rolled round to the Bee Gees compositions. Was Barry happy with the recordings of their songs made by other artists, I enquired.

"To be honest, Norrie, not really. I think every songwriter must feel as we do, but somehow no one who has recorded one of our numbers has made as good a job as we had hoped. When you write a song you have an idea of how it should be sung but it doesn't work out that way if someone else records it."

"No one so far has been able to get the proper feel of a song. Maybe in time we'll come to accept that this is the way it's got to be. Playwrights must feel the same way I suppose when they see an actor portraying the characters they have created."

Despite the fact that several artists have recorded very beautiful Bee Gees' songs, no one has yet had a hit with one, so there may be something in what Barry says.

Clothes

The conversation changed to the more light-hearted subject of clothes.

In the past week the group has been widely criticised for the outrageous clothes they wore on TV. Recently several magazines described them as "buffoons" — a word which amuses them immensely.

"We tried to wear something a little bit different," said Barry smiling. "But it didn't work and so we'll now try something else."

In what ways have their lives changed in the past six months I asked.

"Hugely," Barry answered immediately. "After all, when we arrived in London, we had nothing. We were unknown. We had no recording contract and no work."

"We could have been sleeping on park benches now but fortunately everything turned out well—much better than we had ever hoped."

It's our gain too that the Bee Gees decided to come and settle here. They are a group with an enormous talent and I feel that a long and exciting career is just beginning for them.

Question-time

with FRANKIE VAUGHAN

"WE'VE been together now for forty years" is a favourite Frankie Vaughan song.

Although seventeen years isn't even half that period, it's still a long time to be in show business, to be still topping bills and, even more surprising, to have records in the charts. Frankie, in fact, seems to have been with us always! And we're happy to think he'll be with us for a long time to come.

Conducted by
ANNE MACKENZIE

We're a very tolerant nation, and we have put up with a lot. Thank God the Nazis aren't here—they wouldn't have stood for it.

I don't want to be thought of as a knocker, and a lot of people have taken exception to what I say, but I just wish that the kids would get a hold of themselves and realise that it isn't worth getting involved, that anything to do with drugs and free love must be wrong.

Q You're still very interested in boys' clubs, aren't you?

A I'm very actively concerned with the boys' clubs. The kids there get involved in something rather than hanging about street corners in their weekend clothes.

The clubs aren't regimented, though. There is plenty of room for the individual, but they all muck in together and get something worth while out of it.

Q What about your own plans for the future?

A Well, before this record got into the charts I was fully booked till next spring. Now I'm having to fit in slots whenever I can, but I'm still sticking to my original plans which were made as far back as last spring.

Q Will there be a follow-up to "There Must Be A Way"?

A We've just completed an LP which will be released at the end of this month, and a single which was recorded at the same time as "There Must Be A Way" will be coming out soon.

Q Is this next single specifically aimed at the chart?

A No. We just did a bunch of songs that we love and were right for me. Naturally I hope it will be a chart success.

Q What has kept you at the top for so long?

A All I can say is that it's the public. Although I'd like to think it was my showmanship as an entertainer that has kept them interested for so long.

Q How does it feel to be back in the charts?

A Very nice. It's very nice indeed to make a record and have it get into the charts. I believed in this song and did not record it with any thought of a chart success.

It was just a great song for me to perform, the sort of thing I can put over in cabaret, and I'm glad that people are buying it. Record shops have told me that the kids are buying it, too.

Q What do you think of the pop scene just now?

A I'm very thrilled with it. There are great opportunities for good songs and good arrangements to get into the charts again.

Q And what about flower-power?

A I'm very suspicious of the whole flower-power scene. These young people try to denounce what we call a civilised life and I know,



personally, that this never works. Unfortunately, those connected with it admit to drugs, and that isn't a proper scene in any language. I'm glad to see that the Beatles have given them up.

If the flower people want to dress the way they do, that's fine. Go along with the trends, but those in the public eye should try to set a good example.

MONKEES' YEAR

Continued from page 3

Jun. 4.—Monkees win Hollywood's Emmy Award for the best comedy series of 1966/67.

Jun. 10.—Davy Jones exempted from U.S. call-up, because he is responsible for supporting his father.

Jun. 17.—Release of "Alternate Title."

Jun. 24.—"Alternate Title" enters the NME Chart at No. 21. Reaches No. 2.

Jun. 28.—Monkees arrive in Britain for their first British live performance.

Jun. 30.—Release of "The Monkees! Headquarters" LP. Monkees first British concert at the Empire Pool, Wembley.

Jul. 1.—Monkees appear at Wembley again.

Jul. 2.—and again. All shows were sold out.

Aug. 5.—Release of "Pleasant Valley Sunday."

Aug. 19.—"Pleasant Valley Sunday" enters the NME Chart at No. 22. Reaches No. 10.

Sept. 30.—Monkees second series begins in Britain.

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David McWilliams is a 6 ft. tall Irishman, born on the fourth of July, 1945, in Cregagh, Belfast. He has blue eyes and dark hair and an incredible talent for singing the beautiful songs he writes. He drinks beer and cares little about the ways of the world.

Seven years ago he was expelled from Ballymena Technical School for drinking wine between lessons.

He was 'put out' of engineering training college at the age of 18 for not turning up regularly—he spent the absent days sitting by the seashore thinking up songs.

David followed his father into the engineering trade as a fitter in a torpedo factory. But that didn't last a day longer than the two-year apprenticeship he had signed on for.

His talent lay in music—not in building torpedoes, and he waited for the chance to earn a living writing and singing. The chance came when a man way up in the record business heard David making a demonstration disc and was so impressed that he persuaded a top manager to listen to him.

Now his talent is being praised by the people who know top pop stars, disc jockeys, producers and promoters. They have all heard his Major Minor single "HARLEM LADY" and "THE DAYS OF PEARLY SPENCER" and his album "DAVID McWILLIAMS"

Have you?



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 Sun., Oct. 15th LONDON, Hammersmith, Odeon
 Sun., Oct. 29th LIVERPOOL
 Tues., Oct. 31st SHEFFIELD, City Hall
 Wed., Nov. 1st MANCHESTER, Odeon
 Thur., Nov. 2nd GLOUCESTER, A.B.C.
 Fri., Nov. 3rd BIRMINGHAM, Odeon
 Sat., Nov. 4th CARDIFF, Capitol Theatre
 Sun., Nov. 5th COVENTRY Theatre
 Mon., Nov. 6th CROYDON, Fairfield Halls

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SAM & DAVE SHOW

Life - lines of

THE HERD



ANDY BROWN PETER FRAMPTON ANDREW STEELE GARY TAYLOR

Real name:	Andrew Steven Brown	Peter Frampton	Andrew Roy Malcolm Steele	Graham Taylor
Birthdate:	March 27, 1947	April 22, 1951	August 2, 1941	November 28, 1947
Birthplace:	City of London	Beckenham, Kent	Hendon, Middx.	Wilton-on-Thames
Personal points:	5ft. 11ins.; 9st. 12lbs.; blue-green eyes, brown hair	5ft. 8ins.; 8st. 3lbs.; grey-blue eyes, mousey hair	5ft. 10ins.; 10st.; green eyes, dark brown hair	6ft. 2½ins.; 10½st.; grey-blue eyes, blondish hair
Parents' names:	Pauline and Edward	Peggy and Owen	Joan and Roy	Helen and Robert
Brothers' / sisters' names:	Francis, Michael and Lorely	Clive	Timothy	Peter and Mary
Wife's name and occupation:	—	—	Susan, a photographer's agent	—
Present home:	Beckenham, Kent	Bromley with parents	West Kensington, London	Streatham
Instruments played:	Organ, bass guitar, guitar, piano, harmonica, recorder	Guitar, bass, piano, organ, harmonica, drums	Drums	Bass, guitar, piano
Where educated:	Beckenham Grammar School	Bromley Grammar School	Wembley, Norfolk, Wimbledon	Waynesflete County Secondary Modern
Musical education:	5 years classical piano	2 years Spanish guitar, music studies up to O-level	2 years' tuition with Eddie Taylor	Piano and violin tuition
Age entered show business:	17	8	20	17
First public appearance:	School play in 1957	Local Scout Gang Show, West Wickham in 1959	French Lycee, S. Kensington, January, 1962	School carol service at age 13
First professional appearance:	Westerham Community Centre about 3 years ago	Shirley Poppy, 1962	Wimbledon Art College (aged 16)	Wimbledon Art College (aged 16)
Biggest break in career:	"Underworld" entering the charts and meeting Steve Rowland	When "Underworld" made the Top 20	Royal Command Performance, 1965	Being managed by Howard and Blaikley
Biggest disappointment in career:	"I Can Fly" not making Top 30	Perhaps when my name was misprinted, Peter Hampton	Having my drums stolen after above	Chart failure of first record
TV debut:	"As You Like It" I think	"RSB"	"Discs-A-Go-Go," 1964	"Beat Club" in Germany, Dee Time
Radio debut:	I can't remember	"Saturday Club"	"Pop North," 1967	"Pop North"
First important public appearance:	Fairfield Halls, Croydon, last year, I think	Marquee, London	Royal Command Performance, 1965	Every appearance is important
London theatre dates:	Saville	Saville	Palladium and Saville	Saville
Biggest influence on career:	Billy Gaff	Myself	—	The call of the stage
Former occupations:	Advertising production, cartooning	Schoolboy	Trainee rep.	Student
Hobbies:	Drawing, Jimmy Smith records, girls, drinking, talking to people I like	Songwriting, no time for any others	Musical mainly, all ball sports, interior decoration	People
Favourite colour:	Olive green at the moment	Blue	Red and black	Puce
Favourite food:	I am a vegetarian, asparagus	I don't like food it bores me	Good and English	Expensive
Favourite drink:	Real orange juice, whiskey	Tea—brewed not stirred	Americano and "Parfait Amour" (a liqueur)	Depends on mood
Favourite clothes:	Socks	Crisp	No preference—buy on sight	Clothes that look expensively untidy and suits
Favourite singer:	Pete Townshend and Julie Driscoll	Ray Charles and Jonathan King?	Sammy Davis, Sinatra, Torne, Charles	Aretha Franklin, Tom Jones
Favourite actor/actress:	Donald Pleasence, Robert Shaw, Audrey Hepburn, Sarah Miles	John Lennon, Jane Asher	Dirk Bogarde, Steve McQueen, Oliver Reed, Sophia Loren, Audrey Hepburn, Sandy Dennis	Donald Pleasence, Julie Christie
Favourite band/instrumentalists:	Brian Auger, Oscar Peterson, Oliver Nelson, Kenny Burrell	Beatles, Kenny Burrell, Jimmy Smith	Buddy Rich, Joe Morell, Oliver Nelson, Jimmy Smith	Jacques Loussier, Peter Nero
Favourite composers:	Lennon-McCartney, J. S. Bach	Lennon, Jagger, Brown, Frampton	Nell Hefti, Bacharach, Oliver Nelson	Lennon - McCartney, Holland-Dozier-Holland
Favourite groups:	Brian Auger with Julie Driscoll, Beatles, Who	Jimi Hendrix, Beatles	Hollies, Cliff Bennett, the Move	Marmalade, Vanilla Fudge
Car:	—	—	Haven't got one—but a TR 4 would do	—
Miscellaneous dislikes:	Transport cafes, warm whiskey, English cigarettes	Cheese, patronising people, hangups, being sick	Bad organisation and manners, PVC underwear, badly run parties and "in crowd" people	Opulence, music
Miscellaneous likes:	Julie Driscoll, thin girls, grapefruit, French cigarettes	Big candles	Richard Wansborough, ex-drummer of the Band of Angels	Seeing our record make the Top 20
Best friend:	I have few people who I am fond of	Quite a few good friends	Richard Wansborough, ex-drummer of the Band of Angels	Waking one morning to find not a pimple on my face
Most thrilling experience:	Buying my first guitar	Playing in my first group	Seeing our record make the Top 20	Pop, some jazz, light classical
Tastes in music:	I love all music except c-and-w and Trad	Not opera but just about most other types	Many and varied but mostly jazz	My girlfriend
Pets:	Eight cats and a Hammond organ	Leo our Boxatian	—	—
Personal ambition:	To make money and to buy my mother and father a big house, to progress musically	To be wealthy but also happy	To succeed to the point where money isn't so important and ideas can be given free rein	To become an entertainer in the true sense
Professional ambition:	To make at least 6 hit records, to act professionally	To become a personality who is liked by the public	Again money is important, to go to America to study percussion by the masters	Ditto

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 Personal managers: Ken Howard and Alan Blaikley
 Musical director: Herd "en masse"
 Important engagements abroad: Germany, Holland
 Forthcoming disc projects: New single and an LP

LAST WEEK'S POPWORD ANSWERS

Across: 1 San Francisco; 9 Jimi; 10 Nun; 11 Ramona; 13 Age; 14 Diana; 17 She; 18 Left; 19 Tears; 22 Allen; 23 Gene; 24 EMI; 27 Eddie; 28 CBS; 31 Turtle; 33 Ike; 34 Even; 35 Alan Price Set, Down; 2 Anita; 3 Pontella; 4 Anne; 5 Carrie; 6 Simon Dee; 7 Own; 8 Vince Hill; 12 Art; 15 After; 16 Tremeloes; 20 Vendetta; 21 Rescue Me; 25 Time; 26 Cat; 29 Steve; 30 Gigi; 32 Una.

TRAVEL IS NIGHTMARE FOR SMALL FACES

THE Small Faces—most often through no fault of their own—find great difficulty in getting from place to place, i.e. interviews, photographic sessions and gigs. And so it was last week that I went to them or rather to Ronnie "Plonk" Lane's pad just off Earls Court.

What with a lively discussion between him and his father on the Beatles' new philosophy of life—Ronnie is one of "verac-tual" meditators—a sneak pre-view of the new Beach Boys "Smiley Smile" LP and his lovely girl-friend "Susie" to look at, it proved a very pleasant rainy afternoon.

Having relieved me of my rain-coat Ronnie settled into his arm-chair and talked of the Faces' travelling problems.

"Last week we arrived at Norwich to find the promoter had us down to play the day before," said Ronnie, "all the publicity was for the day before so only a few kids turned up—then we missed a gig at Streatham completely.

Missed turn

"That was because we were returning from a Paris TV show and Steve's French taxi driver missed the airport!

"At least the driver missed the turnoff on the motorway and because it was a motorway they had to go right to the end to turn round, by which time the plane had gone. Anyway, by that time we'd realised we were at the wrong airport and went for the right one.

"Poor Steve arrived at London around midnight with no money, stranded. We'll have to make it up to them and play the gig another time."

Seeing the Small Faces on stage is becoming something of a rarity these days and I asked Ronnie if this was a deliberate policy to play less ballrooms and clubs. This week they are off promoting in Europe and next month there are only two bookings for live performances.

"Let's face it, ballrooms and clubs are a bit of a drag now," said Ronnie, "we've done two-and-a-half years hard of those kind of dates. Anyone who wanted to see us must have had the chance by now."

"When I was a kid I never wanted to go to see the big groups



SMALL FACES during a recent TV appearance (l to r): IAN McLAGAN, STEVE MARRIOTT, RONNIE "PLONK" LANE and KENNY JONES.

who you saw on TV all the time—I went to see the inner circle groups like Nero and the Gladiators, the Pitdown Men and I used to stand with me mouth agape while Jimmy Page played guitar for the Crusaders.

"We have to get out and about to find new ideas for our songs. Steve and I took a cabin cruiser down the Thames recently—The Maid Maureen—two ideas for songs came out of that.

"We got as far as Reading, hit every mudbank between there and Thames Ditton.

"We've got a tour in Australia being negotiated for a couple of months time and a loon-up in the Philippines before that. You've got to get out and do things or you find a brick wall when you're looking for new songs. "Itchycoo Park" was written on our last European tour."

Talking ceased for a while and listening began as Ronnie's vegetarian lunch was brought in by Susie, and he set about his cauliflower and cheese sauce while the new Beach Boys' album "Smiley Smile" was playing.

This album is going to stand some Beach Boy fans right on their heads because much of the material and interpretation is straight out of the Mothers of Invention land.

It might well have been titled

Keith Altham interviews 'PLONK' LANE & DAD

"Music To Get Stoned By" or "How High Brian Wilson?" Let me add, hastily, that it is brilliantly played—has a deliberate ambiguity so that you can enjoy it even if you miss the point, and is another masterful piece of production.

A great deal is satirical, and "Vegetables," in which the listeners are invited to write letters naming their favourite vegetable after which they'll feel better, is one of the most outstanding tracks.

Other titles include the "dreamy" "She's Going Bald"—Frank Zappa for Pope; "Getting Hungry"—the Mike Love/Brian Wilson opus issued as a single here; "Wind Chimes"—which sounds like what it says; "With Me Tonight" and an extraordinary instrumental.

Ronnie summed it all up quite succinctly between mouthfuls of

cauliflower. "A lot of people won't be able to see the wood for the trees. It sounds as though Wilson recorded the whole thing at home.

"I understand he has a recording studio built into his house—that's the way to do it, man. The Beach Boys were getting too intricate and intellectual — there's some nice, simple things here, it's nice!"

Following a brainful of Beach Boys I got a mindful of Ken Nordine and his "Colours" album available here on Philips.

A spoken narrative of the verbal associations of colours, e.g. "Olive is over-used, Lavender is an old, old, old woman, Burgundy moves slowly" against musical settings it is a great deal more clever than I can make it sound in cold print.

"It's Steve's LP," said Ronnie, "Great isn't it?"

It was about this time that it all began to happen, for as Steve was lighting a cigarette (he likes to roll his own) his dad arrived.

Mr. "Plonk" Lane proved to be a stocky, bespectacled, grey-haired man with a Volkswagen.

He is a very pleasant, down to earth person who has obviously worked very hard as a lorry driver but in no way resents his son's success and there is a good warm relationship between them.

The discussion began in reference to the Beatles' recent TV appearances and their attitudes toward Yoga and meditation.

Dad took the part of a very typical parent and Ronnie was careful not to express himself too forcefully and offend his father, but very clearly it illustrated the old and the new attitudes. This discussion, if not verbatim is, a fair reflection of the conversation.

"I don't think Lennon and Harrison should have done those programmes" ("Frost Programme"), said Mr. Lane. "The average man in the street doesn't have the time for all this deep thinking."

"A lorry driver comes home, watches a bit of TV, and then goes to the local for a drink and game of cards with the lads."

"He doesn't want to sit there meditating on the state of the world. His immediate concerns are his family, his wage packet and his car."

"And you know, as well as I do, that all these material things won't bring him happiness," said Plonk. "Not the car, not the TV or the money. This idea isn't deep at all. All the Mahareshi and the Beatles suggest is that people would live better, more effective lives, if they sat down for a few minutes each day and thought about things."

"Young people are desperately unhappy doing jobs they don't like and now they are asking, why should we? I was unhappy in the factory where I worked. During your life-time you went through two world wars and there wasn't much time to think about things, but now there is and the chance to do something about it."

"But you're an exception," countered Mr. Lane, "you've worked hard and you have talent. Most kids don't even want to entertain themselves today or anyone else."

"You only think that because I'm your son," said Ronnie. "The milkman could have done what I've done if he had wanted to know and made the effort."

Normal

"Ultimately what will happen is that the teachings of people like Mahareshi will be adopted into the normal education."

"But you can't impress abstract and collective ideas upon individuals" said Mr. Lane. "It's very difficult to convince a docker that he should be learning Yoga when he's fighting for a wage increase to keep his wife and children."

"All this is relative to the individual," said Ronnie, "it would help them put things in perspective. It is happening. It will happen. The acorn is there in the ground and from acorns you get oaks."

And that ended the debate of Lane versus Lane as I regretfully had to leave. I returned five minutes later to get my raincoat (Ronnie gets more raincoats that way).

"Don't put that in the copy," grinned Ronnie. Incidentally, Ronnie, that red biro you write all your songs with and which you lent me—I still have. (I get more biros that way).

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TOP SINGLES REVIEWED BY DEREK JOHNSON

FOLKSY SCOTT MCKENZIE -
A SMASH HIT

*"Like An Old Time Movie"/"What's The Difference—Chapter II" (CBS).

A BEAUTIFUL record from Scott McKenzie, bearing no relation whatever to "San Francisco" or the flower movement. It's folksy and poignant, with a gentle beat.

BOBBY HEBB

"Everything Is Coming Up Roses" / "Bound By Love" (Phillips).

This isn't the standard ballad so often recorded in the past, but a brand new swinger from the Penn-Oldman team. It's driving r-and-b, with Bobby Hebb giving out in throaty tones, indulging in occasional shouts, screams and spoken asides.

It's the real stuff, all right—a real piledriver. But not so different from scores of other discs in similar vein.

FLIP: Another authentic r-and-b number, with a jogging jerk beat, and Mr. Hebb laughing and chuckling his way through the happy lyric. Crisp brass sound.

JONNY ROSS

"Push A Button"/"Along The Way" (Columbia).

Don't worry—this isn't a song about the H-bomb! It deals with the age of automation, and is treated in grandiose big-ballad style—with cascading strings, concerto-type piano and heavenly choir.

Exceedingly well sung by Columbia's new hope, who displays a remarkable vocal range. The lyric is thought-provoking, though—like most ballads—the tune takes several plays before it begins to hit home.

But I can't see it in the chart. FLIP: The title song from a new film, with a happy-go-lucky good-to-be-alive quality.

Opens with just an acoustic guitar backing—then, when it slips into tempo, the strings join in as well.

I honestly think that the scoring of the string section is the best I've heard on any pop record—it's absolutely gorgeous. The John Phillips lyric is equally attractive, and Scott handles it tenderly.

Not so obviously commercial as his recent No. 1, but a disc that's a credit to pop—and it thoroughly deserves to be a smash.

FLIP: A self-penned item, and an extension of the 'B' side of "Frisco." A philosophical lyric, expressively sung, with rippling guitar and background strings.

Sizzling
Los Bravos

† "Like Nobody Else" / "Wearing A Smile" (Decca).

IT'S just about a year ago that Los Bravos were in the forefront with "Black Is Black"—and their sound today shows very little change.

It's a mixture of reverberating guitars, wallowing drums, tambourine, maracas, organ and background brass—in fact, the lot.

The vocal is soloed with falsetto chanting—from which you'll see that this disc has got just about everything. It's also got a Bee Gees composition, which should enhance its chances, even though it's not one of their best. A vibrant and sizzling, if unprogressive, sound.

FLIP: This track's even more frantic, with the drummer positively going berserk. Pity in a way, as it's a pretty tune, and it's better without such an uninhibited backing.

ROMANTIC IVYS

"Thank You For Loving Me" / "In The Not Too Distant Future" (Pye).

YES, I like this one—it's an extremely easy-on-the-ear romantic ballad, set to a slowly-paced beat.

But it's principal quality is the Ivy League's interpretation—delightfully sung with falsettos and counter-harmonies weaving in and out of the main melody line, and a slight classical influence in the scoring.

It's soothing and hummable, and a thoroughly professional job. Doesn't strike me as having a great deal of chart impact, but I hope I'm wrong.

FLIP: An up-beat number, with a heavily recorded bass exaggerating the beat—and despite the pace, an underlying rich cello sound. Good contrast from the top side.

GRAHAM BONNEY

† "Papa Joe" / "My Jenny" (Columbia).

A very commercial disc from young Graham Bonney, which could well hit the high spots if the Radio 1 d-j's latch on to it.

There are several in-la passages which you feel compelled to join in, a backing group having a ball, a brass section, and an irresistible toe-tapping beat.

This, plus Graham's forthright and unpretentious style, makes it well worth while.

FLIP: Same applies here, except that it's a straight forward medium-pacer with a nostalgic lyric. A pleasant tune, competently handled, with an impressive backing.

CRISPIN

ST. PETERS

"Free Spirit" / "I'm Always Crying" (Decca).

Incredible how Crispin St. Peters made such a tremendous impact in the first half of 1966, then faded right out of the picture. Now he's back again—with a number he hasn't written himself.

It's a snappy bouncer, with a very commercial catch-line, and the title phrase continually repeated in multi-track. The tune is simple and registers quickly, and the beat makes you want to dance. But for all its qualities, I can't be too optimistic about its chances.

FLIP: Largely dual-tracked, this is a peppy number, with twangy guitars and rattling tambourine. Strong personality performance from the singer.

EQUALS

"Give Love A Try" / "Another Sad And Lonely Night" (President).

Try and dig this one if you can! It's a bluesy rockabilly with a really fascinating lyric.

The lead singer is backed by echo chanting and a deep rich sound—no doubt caused by the Equals employing two rhythm guitars instead of the usual one.

The song suggests love as the answer to the world's problems—it's a message we've heard before, I know, but this time it's wrapped in a very acceptable package.

FLIP: Despite the title and the wistful lyric, the tempo speeds into up-beat here. A very ordinary song, but the presentation lifts it out of the rut.



The WHO (l to r) KEITH MOON, JOHN ENTWISTLE, ROGER DALTREY and PETE TOWNSHEND.

EAR-SHATTERING WHO
WORTH WAITING FOR

* "I Can See For Miles" / "Someone's Coming" (Track).

IT'S been quite a while since we last had a single from the Who, but their fans will undoubtedly think that it's been well worth waiting for—because it's right up their street. You could scarcely mistake it for any other group.

The boys generate an ear-shattering wall of sound—with penetrating rasping guitars, heavy-handed drumming and constant cymbal-crashing, and Pete Townshend's vocal riding smoothly above the all-happening backing.

Strident, repetitive, raucous and beaty—but it's also charged with dynamite and laden with atmosphere. Not quite so tuneful as some of their hits, but another big one.

FLIP: The throbbing mid-tempo beat is augmented by a trumpet section on this track. It's quite a catchy tune, too—and the lyric is novel and cute.

• TIPPED FOR CHARTS
† CHART POSSIBLE

Young Idea sparkle

† "Mr. Lovin' Luggage Man" / "Room With A View" (Columbia).

AFTER making their chart debut with a Lennon-McCartney song the Young Idea switch to a Les Reed-Barry Mason original. And what a sparkling disc it is, too.

The lads sing brightly, spiritedly and with bags of gusto—aided by a scintillating, bustling Arthur Greenslade accompanist, and an enthusiastically enchanting group.

It's punchy, exhilarating and danceable. But regrettably not one of the best tunes to be written by these composers. I can only give it a 50-50 chance.

FLIP: An ear-catching vocal blend is the principal feature of this rhythmic ballad. Absorbing lyric, too, and I like the occasional switch to double-time emphasised by tambourine.

MUD

† "Flower Power" / "You're My Mother" (CBS)

I know that CBS is expecting a lot from the new British group whose name is Mud! But will they come from nowhere like the Flowerpot Men? I doubt it, if only because their debut disc isn't so obviously catchy.

All the same, it's pretty good, with a peace-and-goodwill lyric and an ear-catching ripping backing. Clearly it's in the idiom of the day, and I can't discount the possibility of it hitting the chart.

FLIP: A great beat here—mid-tempo accentuated by thumping drums and hand-claps. But there's virtually no tune, and the lyric doesn't live up to the promise of the title.

MATT MONRO

"Pretty Polly" / "Release Me" (Capitol).

The title song from the new Hayley Mills film, sung by Matt Monro over the credit titles in the picture.

An exquisite and descriptive ballad, beautifully sung, with lush strings and a gentle beat. It's tender and caressing, and another impeccable performance by Matt.

FLIP: The Humperdinck hit as you'd never recognise it. Treated here as a sophisticated swinger, with a punchy Basie-like backing, it's a great styling.

MUSIC EXPLOSION

"Sunshine Games" / "Can't Stop Now" (Stateside).

A group that's a sensation in the States right now. To me, they have a rather dated sound that's a cross between the early Kinks and the early Stones—in fact, the lead singer sounds like the poor man's Jagger.

Certainly they generate an exhilarating noise—it's wild unadorned r-and-b, with the organ-twangs-drums backing creating a shuddering, electrifying effect.

The tune is simple and quickly assimilated, but if this gets into the chart it'll be a retrogressive step.

FLIP: A heavy tambourine-emphasised beat (almost like Motown) dominates the backing—otherwise it's very much the mixture as before. Okay for energetic dancing.

JOHN'S CHILDREN

"Go-Go Girl" / "Jagged Time Lapse" (Track).

If you can resist the compulsion to dance to this disc, you must be a Radio 3 listener! It's a sizzling hunk of r-and-b, blended with psychedelic effects and oscillations, and strings—surprising, but effective—in the background.

Ideal for discotheques, but the writer of big-name releases coming out simultaneously may prevent it from making the Chart.

FLIP: You'd expect something way-out from this title—and you'd get it. Not so much from the treatment, as from the lyric, which is very surrealistic. Unusual!



PAUL (right) and BARRY RYAN.

Paul and Barry
update an oldie

* "Heartbreaker" / "Night Time" (MGM).

THIS has always been a popular sing-along number—I remember playing the original on BFN many years ago. Which shows how old it is! And me! But let me assure you that there's nothing dated or corny about this version.

It's set to a swinging jingle beat—which, together with the biting brass, suggests a Tijuana influence.

And there's a backing girl group to offset the Ryans' personable duet.

It's a happy-go-lucky number and a guaranteed blues-chaser. And if you don't already know the tune, you'll soon pick it up. Stands a good chance.

FLIP: Written by Sharon Sheeley and Chris Curtis, it's a wistful ballad with a slow beat. Attractively harmonised on echo, with a colourful backing.

FLIP: Again very folksy, but with rather more of a beat. Ensemble vocal, featuring the trio's distinctive vocal blend, and with a reflective lyric.

PETER, PAUL &
MARY

"The House Song" / "Bob Dylan's Dream" (Warner Brothers).

After their venture into the rock'n'roll idiom with their last single, Peter, Paul and Mary revert to the authentic folk style with this new one. Soloed by Peter—who sometimes sings so softly you can scarcely hear him—and with the other two chanting sweetly in the background, it's backed by strings, acoustic guitars and oboe.

It's wispy and relaxing, with a thoughtful lyric, and is eminently listenable. But it's not chart material.

FLIP: Again very folksy, but with rather more of a beat. Ensemble vocal, featuring the trio's distinctive vocal blend, and with a reflective lyric.

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REVIEWS
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NME TOP 30

(Wednesday, October 11, 1967)

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

Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	20	1
2	2	SOUND OF MUSIC Soundtrack (RCA)	131	1
3	3	SCOTT Scott Walker (Philips)	6	3
5	4	DR. ZHIVAGO Soundtrack (MGM)	25	4
4	5	BEST OF THE BEACH BOYS (Capitol)	49	2
7	6	HIPSTERS, FLIPSTERS, FINGER-POPPIN' DADDIES Geno Washington (Piccadilly)	3	6
12	7	RAYMOND LEFVRE (Major Minor)	3	7
15	8	MORE OF THE HARD STUFF Dubliners (Major Minor)	2	8
6	9	RELEASE ME Engelbert Humperdinck (Decca)	18	6
10	10	WALKER BROTHERS STORY (Philips)	4	10
9	11	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	1	11
8	12	CRUSADE John Mayall (Decca)	4	9
11	13	THE MONKEES! HEADQUARTERS (RCA)	15	2
11	14	PIPER AT THE GATES OF DAWN Pink Floyd (Columbia)	10	3
13	15	TOM JONES AT THE TALK OF THE TOWN . . . (Decca)	16	4

something for everyone on ace of clubs



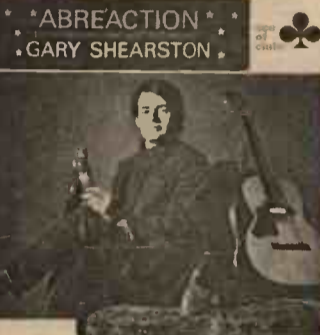
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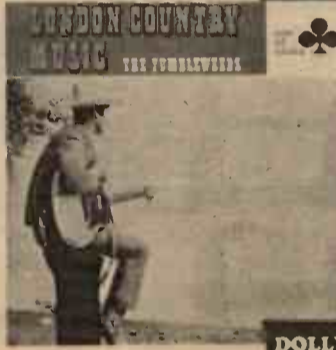
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5 YEARS AGO

TOP TEN 1962 — Week ending Oct. 12

1	1	TELSTAR	Tornados (Decca)
4	2	SHELLA	Tommy Roe (HMV)
4	3	RAIN UNTIL SEPTEMBER	Carole King (London)
6	4	THE LOCO-MOTION	Little Eva (London)
2	5	SHE'S NOT YOU	Elvis Presley (RCA)
3	6	IT'LL BE ME	Cher Richard (Columbia)
8	7	YOU DON'T KNOW ME	Ray Charles (HMV)
13	8	RAMBLIN' ROSE	Nat Cole (Capitol)
12	9	WHAT NOW MY LOVE	Shirley Bassey (Columbia)
7	10	I REMEMBER YOU	Frank Ifield (Columbia)

10 YEARS AGO

TOP TEN 1957 — Week ending Oct. 11

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

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" Tuesday, October 10, 1967

Last Week	This Week		Artist
1	1	THE LETTER	Box Tops
2	2	NEVER MY LOVE	Association
11	3	TO SIR, WITH LOVE	Lulu
5	4	LITTLE OLE MAN	Bill Cosby
3	5	ODE TO BILLIE JOE	Bobbie Gentry
6	6	HIGHER AND HIGHER	Jackie Wilson
4	7	COME BACK WHEN YOU GROW UP	Bobby Vee & the Strangers
9	8	HOW CAN I BE SURE	Young Rascals
10	9	GIMME LITTLE SIGN	Brenton Wood
20	10	SOUL MAN	Sam & Dave
8	11	APPLES, PEACHES, PUMPKIN PIE	Kin Peay
19	12	HEY BABY	Jay & the Techniques
23	13	YOUR PRECIOUS LOVE	Buckingham
15	14	DANDELION	Marvin Gaye & Tammy Terrell
17	15	EXPRESSWAY TO YOUR HEART	Rolling Stones
16	16	GET ON UP	Soul Survivors
12	17	DIG ROCK AND ROLL MUSIC	Peter, Paul & Mary
—	18	A NATURAL WOMAN	Aretha Franklin
24	19	YOU KEEP RUNNING AWAY	Four Tops
13	20	BROWN-EYED GIRL	Van Morrison
14	21	FUNKY BROADWAY	Wilson Pickett
7	22	REFLECTIONS	Diana Ross & the Supremes
—	23	PEOPLE ARE STRANGE	Doors
29	24	IT MUST BE HIM	Vikki Carr
—	25	LIGHTNING'S GIRL	Nancy Sinatra
21	26	GROOVIN'	Booker T. & the M.G.'s
—	27	LET IT OUT	Hombres
—	28	LET LOVE COME BETWEEN US	James & Bobby Purify
—	29	ODE TO BILLIE JOE	King Curtis & his Kingpins
30	30	WHAT NOW MY LOVE	Mitch Ryder

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New Musical Express

FLOYD JOIN HENDRIX; FUDGE CANCELS DATES

THE Pink Floyd have been booked as an additional attraction on the Jimi-Hendrix-Move-Amen Corner package tour, for which two additional dates have been set by promoter Tito Burns of the Harold Davison Organisation. Vanilla Fudge have dropped out of their current tour due to the illness of the lead singer—but they expect to undertake London dates later this month. The Mamas and Papas' London concert with Scott McKenzie has been brought forward by two days.

As it is now quite definite that the Turtles will be unable to join the Hendrix-Move-Amen tour, promoter Burns has added the Pink Floyd to the line-up. The package opens at London's Royal Albert Hall on November 14 and—in addition to the dates already exclusively reported in the NME—two new venues set this week are NEWCASTLE City Hall (December 4) and SHEFFIELD City Hall (5th).

Mark Stein, lead singer and organist of Vanilla Fudge, collapsed last weekend as a result of nervous strain and exhaustion. By agreement with the promoter, the group withdrew from its tour with Traffic, the Flowerpot

Men and Tomorrow, and has been replaced throughout this week by the Mindbenders. It is possible the Fudge will be able to play some of the later dates on the itinerary.

Meanwhile, Vanilla Fudge plays a Sunday concert at London's Saville Theatre on October 22. They will occupy the whole first half of the show, with the Who featured throughout the second half. The group also plays London's Speakeasy on October 19, and other London club dates are being lined-up—as well as concerts in Sweden, France and Germany.

The Mamas and Papas—Scott McKenzie concert at London's Royal Albert Hall, originally planned by Burns for November 1, has been brought forward to Monday, October 30. It is still probable that they will play a second date at this venue later the same week, but the plan to visit Manchester has now been scrapped.

The American stars flew this week to Paris, where McKenzie is making promotional appearances. The Mamas and Papas then travel to North Africa for a few days, where Scott will rejoin them, before they all go to Majorca for a fortnight's vacation.



An exclusive picture of the BOX TOPS taken during a one-night stand in Memphis. The group, whose "The Letter" hit jumps to No. 7 in this week's NME Chart, comprises (left to right) ALEX CHILTON, BILL CUNNINGHAM, DANNY SMYTHE, GARY TALLEY and JOHN EVANS. An in-action picture of them, plus article, in NME next week.

Names in the News

BEE GEES . . .

have completed writing all the new material for their Southern-TV spectacular—now officially titled "Cucumber Castle"—to be filmed at the end of this month. At their London Saville concert on November 19, they will occupy the entire second half of the show, employing a 30-piece orchestra and 25 extras. No further news has been received from the Home Office regarding the expiry of the work permits issued to the two Australian members—at present they will be unable to reside in Britain after November 30, but it is hoped that this order will be rescinded.

PETULA CLARK . . .

pays a fleeting visit to London next week to record a new single, before flying to New York to guest in U.S. TV's "Ed Sullivan Show" on October 22. She begins her new BBC-1 series early in December, as exclusively reported in the NME in the spring, and while in Britain will also film a colour-TV spectacular. Pet is booked for six months of cabaret engagements in America next year, including New York, Las Vegas, Lake Tahoe and Los Angeles.

FRANKIE VAUGHAN . . .

will have a new single released by Columbia on November 10, but titles have not yet been chosen. His LP "There Must Be A Way" is included in the November supplements. Frankie guests in ATV's "Golden Shot" tomorrow (Saturday) and the same evening is in Radio 1's "Pete's People." Transmission date of his guest appearance in Engelbert Humperdinck's ATV series will be during the week of November 6, with the actual date varying according to region.

HERMAN'S HERMITS . . .

have now decided NOT to accept the invitation from the Shah of Persia to perform at his Coronation at the end of this month, as the date would clash with the group's holiday. Following the Hermits' ten-day visit to Brazil in mid-November, they will undertake an eight-day Mexican tour from November 30, followed by a guest spot on U.S. TV's "Jackie Gleason Show" in Miami on December 9.

DICKIE VALENTINE . . .

has been booked for another series of six half-hour ATV shows to be screened next summer. Following his recent highly-successful season in London's Talk of the Town theatre restaurant, Dickie has been engaged for a return eight-week season at this venue next autumn. Currently on a four-month visit to Australia for cabaret, concerts and TV, Dickie returns to Britain in February.

GENE PITNEY . . .

arrives in Britain on November 2 for ten days of concentrated promotion on his new Stateside single "Somethin' Gotten Hold Of My Heart" (released on October 27). On Saturday, November 4, he guests in ATV's "Golden Shot" and Radio 1's "Pete's People." Three BBC-1 bookings for Gene are "Juke Box Jury" (8th), "Top Of The Pops" (9th) and "Dee Time" (11th). He broadcasts throughout the week of November 6 in Radio 1's "David Symonds Show."

ANITA HARRIS . . .

will not now visit New York this weekend to guest in U.S. TV's "Ed Sullivan Show." Although it had been proposed to insure her for £1 million during the trip, the film company making "Follow That Nurse"—in which she stars—has decided not to release her. Anita will be seen in ATV's "Secombe And Friends" this Sunday (15th), which was filmed during the summer.

Lulu U.S., LP, film offer

LULU pays a whirlwind 24-hour visit to New York on Sunday, October 22, to guest in U.S. TV's "Ed Sullivan Show"—her "To Sir With Love" single is currently No. 3 in the U.S. chart. Her trip creates a precedent for any artist appearing with Sullivan, as it is a requirement of the show that guests should rehearse for four days.

A further promotional visit to America is set for December when Lulu will make radio and TV appearances, including a spot in the "Red Skelton Show." She is currently considering an offer of a leading role in a big-budget British feature film to be shot in the New Year.

Her new LP "Hey Lulu," released late next month, includes the Bee Gees' composition "To Love Somebody" and Lennon and McCartney's "Day Tripper." As previously reported, her new single "To Love Love" is issued by Columbia on October 27.

Lulu failed to make a one-night appearance at Nantwich Civic Hall last Saturday—she completely forgot the booking and spent the evening at home. Police dispersed a crowd of 1,000 angry fans at the venue, which the singer has now promised to visit at the earliest possible opportunity.

Herd: big U.S. TV series

THE Herd, who climb into the NME Top Ten this week, will be resident in the first six shows of a new U.S. TV series "But British—New Wave," to be filmed in Hollywood in the New Year. The shows will be produced in colour for coast-to-coast screening, and other British attractions are being booked for guest appearances during the initial run. The Herd are due to fly to America on January 6 and will undertake a short college tour, as well as TV and radio guest spots, before going to the West Coast to work on the series.

The group originally planned a U.S. promotional visit early in November, but this had to be postponed when it was booked for the Who-Tremeloes-Traffic tour. The Herd's first LP, scheduled for early December release in Britain, will be issued in America to coincide with their visit.

Lead singer Peter Frampton passed his screen test for a rôle in the new British film "Sergeant Major"—starring Ty Hardin—and has been signed as juvenile lead. Shooting begins in Britain in February, and moves to Spanish locations in April.

One-nighter dates for the Herd prior to joining package tours include Stockport Tabernacle (this Sunday, 15th), Newport College (20th), Tunstall Golden Torch (21st), Stoke Beau Brummell (22nd) and Bolton Palais (26th). They are also featured in Radio 1's "David Symonds Show" throughout next week.

Hump "Waltz" LP.

With Engelbert Humperdinck's "The Last Waltz" currently topping the NME Chart for the sixth successive week, Decca is to issue an LP of the same title early next month—it will be Engelbert's second album. By Wednesday of this week, the single had notched nearly 950,000 sales in Britain alone, although the record has already qualified for a Gold Disc on the strength of world sales.

Felice Taylor, the U.S. singer whose President release "I Feel Love Coming On" is currently being heavily featured on Radio 1, arrived in Britain on Wednesday for a promotional visit. She will be here until October 26.

SUNDAY SAVILLE
AT THE
OCTOBER 15: 6 p.m. & 8.30 p.m.

JR. WALKER
AND THE ALL STARS

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in association with Rik & John Gunnell

STAR LINE-UP FOR JULIE FELIX TV



AN impressive list of guest artists has been lined up for BBC-2's colour series of ten half-hour Julie Felix shows. Transmission begins on Wednesday, December 6, and the programmes are being tele-recorded in the following order—although it is not definite that they will necessarily be screened in the same sequence.

The Bee Gees and Josh White (first show), Tom Paxton and Alex McAvoy (2nd), Manfred Mann (3rd), Pedro Soler and Spike Milligan (4th), the Incredible String Band (5th), Miriam Makeba (6th), and Brooke Benton and Los Paraguayos (7th). Guests for the eighth show are still unconfirmed, but the remaining bookings are the Corries and the Stars of Faith (9th), and Donovan and Jose Feliciano (10th).

Title of Julie Felix's new single, for October 27 release by Fontana, has been changed to "The Magic Of The Playground." It was originally called "The Playground," but has been altered to avoid confusion with Anita Harris' new hit. Julie's "Flowers" LP is issued next month.

Jimi Hendrix guests in Jonathan King's new ATV series "Good Evening" tomorrow (Saturday). Latest bookings for ATV's Saturday night "Golden Shot" show include Gigi Galon (October 28), Mark Wynter (November 11) and Lonnie Donegan (18th).

Ex-Procol Freedom film

Former Procol Harum members Bobby Harrison and Ray Royer announced this week that their break-away group, Freedom, has been signed by British Lion films. It will appear in a colour feature film "The Attraction," which will be submitted as an entry for the Cannes Film Festival in April.

FRITZ TURNS PRODUCER

Fritz Fryer, former vocalist-guitarist with the Four Pennies, joined Philips Records this week as assistant producer to executive a-and-r manager Johnny Franz. He will assist in the production of discs by such artists as Dusty Springfield and Scott Walker.

Jackie and Tony TV spec

Jackie Trent and Tony Hatch star in their own hour-long colour spectacular for German TV—titled "The Music People." It will be screened live on November 6, and will feature all their own compositions. Next week, the duo is recording its "The Two Of Us" single in German and Italian for release on the Continent.

All-star live Radio

MORE bookings were announced this week for Radio 1's daily "David Symonds Show." Artists featured every evening from Monday, October 23, to Friday, October 27, include Eric Burdon and the Animals, the Flowerpot Men, the Mindbenders, Dave Berry and the Cruisers, the Swinging Blue Jeans and Cliff Bennett and the Rebel Rousers. Set for the week beginning October 30 are the Alan Price Set, the Geno Washington Band, Jeff Beck and Simon Dupree and the Big Sound.

Procol Harum, the Flowerpot Men, the Migil Five, Mark Wynter, Rog Whittaker and Susan Maughan are booked for the "Pete Brady Show" every afternoon (except Sunday) from Saturday, October 21, to Friday, October 27. Appearing the following week (from October 28) are Unit Four Plus Two, the Tremeloes, Guy Darrell and the Chris Barber Band.

The Tremeloes are also in the "Jimmy Young Show" every morning during the week of October 23, when they are joined by the Bee Gees, the Karl Denver Trio and the Acker Bilk Band. The line-up for the October 30-November 3 week includes Frankie Vaughan, the Flowerpot Men, the Fortunes, the Montanas and Billy J. Kramer and the Dakotas.

The Who make a rare broadcast when they guest in "Saturday Club" on October 21. The Geno Washington band and the Ferris Wheel are also featured. The following days (22nd), Procol Harum are in "Happening Sunday"—and the Foundations and the Settlers are in the October 29 edition of this series.

The Move and the Soul Sisters join Amen Corner in "Top Gear" on Sunday, October 22, when Pete Drummond's co-compere is Rick Dane.

Guesting in the Pete Murray series "Pete's People" on Saturday, October 21, are the Bee Gees, the Marmalade and the Ivy League. Booked for the following week (28th) are Georgie Fame and his Band and the Dave Dee group.

The Fame band also appears in "Monday Monday" on October 23, joined by the Moody Blues and Neil Christian. The Alan Price Set is the first booking for the October 30 edition.

You can hear the latest pop news reported by NME's Derek Johnson in Radio 2's "Roundabout" today (Friday), and Keith Altham in Radio 1's "Scene And Heard" tomorrow (Saturday).

JOHN WALKER TV, EUROPE —TOURS BRITAIN IN MARCH

JOHN WALKER is set for several important TV dates to promote his new Philips single "If I Promise," out next Friday (20th). He guests in ABC-TV's "Eamonn Andrews Show" on Sunday, October 29, and in BBC-1's "Top Of The Pops" (November 2) and "Dee Time" (4th). He will also appear in Rediffusion's "The Frost Programme" in mid-November, and a string of Radio 1 bookings are being lined up.

John is also set for TV appearances in five European countries where his "Annabella" is currently a best-seller—France (November 8), Belgium (9th), Austria (10th), Norway (21st) and Sweden (December 3).

Plans for John's Australian concert tour in January are now being finalised by his manager Barry Clayman and booker Cyril Berlin. Negotiations are continuing for the singer to visit Japan in the New Year, immediately following his Australian tour. As previously reported, he may co-star with Scott Walker.

It is officially confirmed that John will undertake his first British concert tour as a solo artist in March. It is expected he will be one of the starring attractions in a major package.

Nems new signings

The Rokes, a British group which has become one of Italy's top pop attractions, have been signed by Nems Enterprises. The group pays a two-week visit to Britain from November 10 to November 17. RCA single "We Love You". Nems director Vic Lewis flies to America at the end of this month to arrange the release of the disc in the States, and TV appearances there by the group. Nems have also signed their first d.j. Mike Quinn, to a management contract—he will compere the London Saville concert on October 22, starring the Who and Vanilla Fudge. Folk singer-composer Eric Anderson has been signed by Nems' North American associate company, Nempcor.

45 RPM RECORDS

new from DECCA

CRISPIAN ST. PETERS Free spirit F 12677 DECCA	THE ACCENT Red sky at night F 12679 DECCA	IC Anniversary F 12678 DEC
BRENDA MAY I shouldn't care about you F 12681 DECCA	LOS BRAVOS Like nobody else F 22682 DECCA	FRANK CHA AND HIS OF I've never seen a F 12680 DEC

PROCOL REJECT FILM OFFER, WILL WRITE OWN MOVIE

PROCOL HARUM have declined an offer to star in the new British film "Seventeen Plus," to be produced by the company which made the Paul Jones movie "Privilege." The group has opted out of the picture as it would have meant curtailing its U.S. promotional visit, which is regarded as particularly important in the campaign to establish Procol Harum in America. As a result of this decision, the group has now announced that it will write its own film, on which it hopes shooting will commence in the late spring—a story line has not yet been formulated, but it will be a major showcase for the Harum.

Although the group has postponed its U.S. visit until October 27, it will not—after all—play a London concert this month, as there is not a suitable theatre available at such short notice. Procol arrive back from the States in mid-November and immediately embark upon two weeks of recording sessions.

A spokesman for the group told the NME that it will now play "at least one" London concert in the November-December period, and will also spend a further fortnight on the Continent during this time. As previously reported, Harum will star in a major British concert tour starting at the end of January.

Manager Tony Secunda flew to America yesterday (Thursday) for talks with A. & M. Records—the U.S. outlet for the Harum and the Move—regarding promotion of both groups in the States. Procol's "Homburg" single notched 90,000 sales within two days of release in America.

KEITH "OPERA" FILM? LP AND NEW SINGLE

KEITH West's next single, for mid-November release, is another excerpt from "A Teenage Opera". Titled "Sam" (Parlophone), it incorporates a balalaika orchestra and a vocal insert by five-year-old Penny Gold. The duration of the track is over 5½ minutes!

Record producer and co-composer Mark Wirtz has opened negotiations with Universal Pictures, with a view to the opera being filmed in its entirety. He flies to America next week to complete discussions with the movie company, and to promote the first opera excerpt which is being rush-released in the States.

Today (Friday), Wirtz flies to Germany to record the distinctive

sound of German church bells—this is needed for inclusion in the "Teenage Opera" LP, now nearing completion. In addition to this album, Keith West is shortly to begin work on his own solo LP, independent of his group Tomorrow.

A statement issued by Sparta Music claims that Wirtz is under an exclusive writing agreement with them, dating back to 1964. The statement adds that publishing and writers' royalties from the "Teenage Opera" song are not being paid until the outcome of the matter is decided.

On Wednesday, Wirtz completely denied the allegation. "It is completely untrue," he told the NME. "A similar claim was quashed last year."

NEW RELEASES —

McKenzie, Beach Boys, Donovan, Wonder, Hendrix, Judith Durham

FULL details of tracks on new LPs by Scott McKenzie and the Beach Boys were revealed this week. Donovan's current U.S. hit is set for release in Britain. Judith Durham's second solo single has been scheduled, and the new Stevie Wonder disc is to be rush-released. A controversial old recording by Jimi Hendrix, cut in New York, is being issued.

Scott McKenzie's first LP—to be issued by CBS within a month—includes a Donovan composition "Celeste," on which Donovan himself plays guitar. The album also features two Tim Hardin numbers, "Reason To Believe" and "Don't Make Promises"; a John Sebastian song "It's Not Time Now"; four compositions by John Phillips of the Mamas and Papas; and two self-penned items. The disc is titled "The Voice Of Scott McKenzie."

"SMILEY SMILE"

The new Beach Boys album "Smiley Smile" (Capitol), issued on November 1, includes three tracks previously released as singles—"Good Vibrations," "Heroes And Villains" and the Mike Love-Brian Wilson duet "Getting Hungry." New tracks are "Vegetables," "Fall Break," "Back To Winter" (instrumental), "Wind Chimes," "Whistle In," "Little Pad," "With Me Tonight" and "Wonderful."

Donovan's self-penned U.S. hit single "There Is A Mountain" comes out on Pye next Friday (20th). Released the same day are Marvin Gaye-Tammi Terrell's "Your Precious Love" (Tamla-Motown), Barry Maguire's "Masters Of War" (RCA), the Happenings' "Why Do Fools Fall In Love" (B.T. Puppy) and Kenny Ball's "Before I Was A Man" (Pye).

Judith Durham's second solo single,

the self-penned "Again And Again," is issued by Columbia on November 3. Because of his current British visit, Stevie Wonder's new single "I'm Wondering" is brought forward and now comes out next Friday on Tamla-Motown.

Sounds Inc. have been signed by Arthur Howes' independent company Gentry Records, and their first release under the Polydor-Gentry banner is issued on October 27. It is the self-penned "How Do You Feel," the group's first-ever vocal single.

A track recorded in New York several years ago by Jimi Hendrix and Curtis Knight, "Hush Now," is planned for release next Friday by London-American. Jimi's co-manager Chas Chandler told the NME that he is taking legal advice on the matter.

DAVE DEE—NO PANTO

Dave Dee, Dozy, Beaky, Mick and Tich have withdrawn from the pantomime "Babes In The Wood," in which they were to have starred at Southampton Gaumont this Christmas. The NME understands that the group was dissatisfied with the financial terms which were offered.

Dave Dee has been signed as an independent record producer for the Camp label—the outlet of the new Double-R recording company, headed by Steve Rowlands and Ty Hardin.

CLIFF JOINS CILLA

CLIFF RICHARD—who, as reported last week, will be Britain's representative in next year's Eurovision Song Contest—will feature the six short-listed British entries in one of the editions of Cilla Black's new BBC-1 series.

He will sing the six "A Song For Europe" contenders on February 27. Then, after viewers have voted for their choice, he will return the following week (March 5) to perform the winning entry. Full details of Cilla Black's first-ever TV series are reported on page 12.

Cliff flies to Japan this weekend for his TV appearances in Tokyo, returning to London at the end of October. He travels to Hanover on November 9 to star in a German TV colour spectacular.

Burdon U.S. tour dates

Eric Burdon and the Animals commenced a four-week U.S. tour on Wednesday, and from today (Friday) are playing three days at Chicago's Cheetah Club. After two university dates, they play two days at San Francisco's Fillmore Auditorium (19th-20th) and a one-nighter at California's Oakland Auditorium (21st). Subsequent engagements include Los Angeles Whisky A Gogo (25th-28th) and the annual Artists and Models Ball (29th), and the University of California (November 4). The group spends four days recording in Los Angeles from November 5, before playing its final date at the Cheetah Club in that city (9th).

Gordon Mills & Colin Berlin present

AN EVENING WITH THE DYNAMIC...

TOM JONES



Musical Director: JOHNNY HARRIS

TED HEATH Orchestra

DIRECTED BY RALPH DOLLIMORE

SPECIAL GUEST STAR

KATHY KIRBY



TWICE NIGHTLY AT:

FINSBURY PARK, Astoria	LEEDS, Odeon
Thurs., Nov. 2	Wed., Nov. 15
SHEFFIELD, Gaumont	NEWCASTLE, Odeon
Fri., Nov. 3	Thurs., Nov. 16
STOCKTON, A.B.C.	HANLEY, Gaumont
Sat., Nov. 4	Fri., Nov. 17
LIVERPOOL, Empire	CARDIFF, Capitol
Sun., Nov. 5	Sat. & Sun., Nov. 18 & 19
EDINBURGH, A.B.C.	BRISTOL, Colston Hall
Mon., Nov. 6	Mon., Nov. 20
GLASGOW, Odeon	EXETER, A.B.C.
Tues. & Wed., Nov. 7 & 8	Wed., Nov. 22
MANCHESTER, Odeon	PLYMOUTH, A.B.C.
Thurs., Nov. 9	Thurs., Nov. 23
BIRMINGHAM, Odeon	BOURNEMOUTH, Gaumont
Fri., Nov. 10	Fri., Nov. 24
HAMMERSMITH, Odeon	COVENTRY, Theatre
Sat., Nov. 11	Sun., Nov. 26
LONDON, New Victoria	
Tues., Nov. 14	

group records this week 45 RPM RECORDS

<p>ROY ORBISON She HLU 10159 </p>	<p>ANTHONY NEWLEY Something in your smile RCA 1637 </p>
<p>THE RON GRAINER ORCHESTRA The prisoner RCA 1635 </p>	<p>THE JOHNNY HAWKSWORTH ORCHESTRA Raquel RCA 1636 </p>

NEWS EXTRA

'NEW RELEASE' STARS

The second of Southern-TV's "New Release" trial shows—to be screened next Monday (16th)—features the Who, Anita Harris, Paul and Barry Ryan, Long John Baldry and Barry Mason, with Tony Blackburn as compere. Although this show is only screened locally, a fully-networked series is expected to begin in January.



CILLA BLACK

CILLA'S OWN TV SERIES

CILLA BLACK is to star in her own series of BBC-1 spectaculars early in the New Year. There will be nine weekly shows, each of 50 minutes duration, transmitted live from the Television Theatre. The opening edition is screened on Tuesday, January 30, and the series continues until March 26. This major engagement for Cilla is the outcome of lengthy negotiations between Nems Enterprises director Bernard Lee and BBC-TV's Head of Variety chief Bill Cotton Jnr.

Titled "The Cilla Black Show," the series will showcase every aspect of the artist's versatility. In addition to her singing spots, Cilla will also be featured in dance routines and comedy sketches. She will introduce guest performers, and interview guest celebrities from all walks of show business.

Immediately prior to January rehearsals for the new series, Cilla will take several weeks holiday on the Continent. Her holiday in Portugal at the end of August was interrupted by the death of Brian Epstein.

Throughout this month, Cilla is engaged in a concentrated series of recording sessions, from which a new single is planned for November release. She will also complete her third LP, scheduled for rush-release by Parlophone before Christmas.

During November, Cilla is required in the film studios for soundtrack dubbing on her picture "Work Is A Four-Letter Word," in which she co-stars with David Warner. The movie will have its world premiere in London next spring.

Cilla is to star in a special concert at Belfast's Sir William Whitla Hall on Friday, December 1, as part of the two-week Queen's University Festival celebrations. It will be her only personal appearance for the remainder of this year.

Bobbie on TV tonight

BOBBIE GENTRY was arriving in Britain yesterday (Thursday) on a whirlwind visit for appearances to promote her current Top Twenty hit "Ode To Billie Joe." She is able to stay here for only four days, due to pressure of commitments in America. She makes her British TV debut in Rediffusion's "The Frost Programme" tonight (Friday), and will probably appear in BBC-1's "Dee Time" tomorrow. She has been lined-up for a string of interviews in Radio 1 shows including "Saturday Club," "Pete's People," "Happening Sunday" and "Late Night Extra." Bobbie will also film an insert for BBC-1's "Top Of The Pops" and other TV dates are being negotiated.

On tomorrow's "Dee Time" she would join Procol Harum, Tom Paxton and the Ryan twins. Set for next Saturday's edition of this series (21st) are Frankie Vaughan and Rolf Harris.

Latest bookings for BBC-1's "Juke Box Jury" include Jackie Trent and Tony Hatch (October 25), and Pete Murray (November 22). On Friday, October 20, Dave Dee, Dozy, Beaky, Mick and Tich join the Ryan twins in "Crackerjack."

The Who perform their new "I Can See For Miles" single in BBC-1's new late-night Saturday series "Twice A Fortnight" on October 21.

Vic Damone, Juliet Prowse, Dick Shawn and the Osmond Brothers guest in BBC-2's "Andy Williams Show" next Thursday (19th). Also in BBC-2 next week, Johnny Mathis stars in "International Cabaret" (Tuesday) and Theodore Bikel is in "Tonight In Person" (Wednesday).



SONNY and CHER are the guest stars in next Tuesday's edition of BBC-1's "The Man From U.N.C.L.E." (19th), sub-titled "The Hot Number Affair." In this still from the show, they are seen with agent Napoleon Solo, alias ROBERT VAUGHN.

Hollies world-wide tour plans and LP

WORLD-WIDE plans for the Hollies have now been finalised. They fly to Los Angeles on November 13 to guest in three major U.S. TV shows hosted by the Smothers Brothers, Joey Bishop and Mike Douglas. They then undertake a 12-concert tour of principal cities throughout the States.

The group is also due to visit Japan for TV appearances, in conjunction with concerts in Singapore, Hong Kong, Hawaii and possibly the Philippines. The exact date of this trip has not yet been fixed. It will take place either before the Hollies' visit to America or on their way home from the States.

They will definitely play a three-week concert tour of major British cities in March, for which plans are now being discussed. Prior to this, they fly to Germany in January for a string of ten concerts.

With their new single "King Midas In Reverse" currently at No. 18 in the NME Chart, the Hollies were this week completing work on their next LP—titled "Butterfly"—for late November release.

FAME DOWN UNDER

Georgie Fame is to visit Australia in January for concerts and TV—the tour is still being finalised, but is expected to last three weeks. Meanwhile, Georgie plays a week in cabaret from November 1 doubling Durham Collingwood and Consett clubs.

BRENDA LEE—RADIO, TV, CABARET DATES

BRENDA LEE, who arrives on October 29 for a four-week stay, is now set for three TV appearances during her visit—ABC-TV's "Eamonn Andrews Show" (November 5), and BBC-1's "Juke Box Jury" (8th) and "Dee Time" (11th). She also guests in Radio 1's "Saturday Club" on November 11, and other TV and radio dates are under negotiation.

The U.S. singer also plays two weeks in cabaret—at Brighthouse Ritz doubling Wakefield Savoy (November 12 week) and Spennymore Top Hat doubling Stockton Fiesta (19th week). She plays one night in cabaret at Leigh Garrick and Bolton Casino on November 8.

Move one-nighters

One-nighter dates for the Move this month include Lewes Town Hall (tonight, Friday), Nottingham University (tomorrow), Southport Starlite Casino (next Tuesday), West Bromwich Adelphi (27th) and Nelson Imperial (28th).

The group's follow-up to "Flowers In The Rain"—another Roy Wood composition "Cherry Blossom Clinic"—is issued by Regal-Zonophone on November 3.

CREAM U.S. ONE-NIGHTER

The Cream fly to America on December 21 for a one-night engagement in Chicago. They will perform at a party thrown by an oil tycoon and will be away from Britain for only 24 hours.

STAR TURN-OUT FOR LENNON FILM

ALL four Beatles will attend the premiere of Dick Lester's controversial film "How I Won The War," in which John Lennon has a starring rôle, at the London Pavilion next Wednesday (18th). All the Rolling Stones are also expected to be present at this gala event.

Among other artists who have accepted invitations to the premiere are Procol Harum, the Who, Cilla Black, Sandie Shaw, Anita Harris, Marianne Faithfull, Cliff Richard and the Shadows, the Ryan twins and Adam Faith—as well as disc jockeys Tony Blackburn, Alan Freeman, David Jacobs, Pete Murray, Mike Raven and Pete Drummond.

fontana

TF 873

Dave Dee, Dozy, Beaky, Mick & Tich

MORE SINGLE REVIEWS Contd. from page 8

Lyrical Kinks—a big hit

* "Autumn Almanac" / "Mr. Pleasant" (Pye).

THERE are few groups more capable of painting vivid and descriptive verbal pictures than the Kinks. This follows the tradition of "Waterloo Sunset" by latching on to every-day happenings and giving them an absorbing lyrical quality.

TYPICAL ORBISON

† "She" / "Here Comes The Rain Baby" (London).

BY his yardstick, Roy Orbison hasn't had a particularly successful year in Britain. But now he's returned to his familiar format of a self-penned ballad that builds steadily to a power-packed climax.

Starts quietly, with the Big O singing sensitively and intimately—then towards the end, as the beat intensifies, he switches to dual-track and brings his unmistakable falsetto into full use.

It's typical Orbison, and a pleasant tune—maybe not quite so melodic as some of his big hits, but probably good enough to give him a small hit.

FLIP: A plaintive love song, set to a slowing liting waltz rhythm—with guitar, strings and humming group. In view of Engelbert's current success, this would have made the better 'A' side—if it wasn't for the whistled chorus!



ROY ORBISON when he appeared on the Palladium show during his last visit here.

Instrumental themes

Now that "With A Song In My Heart" has been shelved, we've got the bubbling "A Swingin' Choice" as the new signature tune of Radio 1's "Family Favourites," and you can get it on Parlophone by Brian Fahey and his Orchestra—a splendid big-band showcase. On Pye, there's the jazzy theme from TV's "Man In A Suitcase" brilliantly scored and performed by Ron Grainer—and on the same label, the Barry Gray Orchestra plays the lively and haunting music from the new puppet series "Captain Scarlet," complete with outer-space effects.

The composer Ennio Morricone conducts the orchestra in the theme music from the movie "For A Few Dollars More" (RCA), which features a shuffle beat, a superb guitar solo taking the melody line, and a whistling chorus. The Frank Chacksfield Orchestra and Chorus offers "I've Never Seen Anything Like It" (Decca) from the eagerly awaited movie "Doctor Dolittle"—it's a bright-and-breezy routine which obviously gets the full production treatment in the picture.

Ray Davies takes the lead, and the other boys join in with carefree abandon. Like most of the Kinks' discs, this is loaded with commercial appeal—a catchy, if somewhat familiar, tune; a bouncy beat and a fruity sound in the backing.

I wouldn't class it as one of their very best discs, if only because the melody has a certain similarity with past releases. But a big one for sure.

FLIP: A jaunty oom-pah beat carries along this highly original story-in-song. It's a fun disc, and easily strong enough to be an 'A' side in its own right.

Spine quivering

ARETHA FRANKLIN

† "A Natural Woman" / "Never Let Me Go" (Atlantic).

A POWERFUL soul-packed disc that makes your pulses race and your spine quiver. I was a bit surprised that "Respect" did so well in this country—a superb disc, but a bit out of keeping with British trends.

Same goes for this one—and now that Aretha Franklin is established here, I hope this will also click.

Intensely emotive in heartfelt style, and set to a finger-clicking broken beat, it's backed by gospel chanting, brass riffs and shimmering strings.

Like so many releases these days, it depends on the air-time it gets on Radio 1. But I've got a feeling the d-j's will like this one, so it could happen.

FLIP: The tempo slows right down for this impassioned soul ballad, warbled with all the feeling and sincerity at her command, with organ prominent in the backing.



The TROGGS with record producer LARRY PAGE, centre. (L to r) PETE STAPLES, REG PRESLEY, RONNIE BOND and CHRIS BRITTON.

POTTED POPS

CHRIS CLARK: "From Head To Toe" (Tamla-Motown). Take a husky-voiced charmer with rhythm in her very bones, set her against a typically contagious Tamla backing, and you've got a supercharged disc that almost jumps off the turntable.

JIMMY ROSELLI: "All The Time" (U-A). This week's special offer on the sweetcorn counter! A big-voiced rockballad, scored in concerto style, with a liting rhythm and a choir singing along in the chorus. Square but good.

LIBBY MORRIS: "Bye, Yum, Pum, Pum" (Polydor). One of the songs from the new Tommy Steele film "The Happiest Millionaire." As the title implies, it's a novelty number, and Libby injects bags of personality into her sultry treatment.

ROLF HARRIS: "I've Never Seen Anything Like It" (Columbia). A sparkling routine from "Doctor Dolittle," making ideal material for Rolf, supported by a boy-and-girl chorus. It's fun-packed and lively, reminiscent of "Flash Bang Wallop."

EPISODE SIX: "I Can See Through You" (Pye). A thundering beat, with a double-time tambourine and a great guitar sound, underlines this well-written number. And there are a couple of tempo breaks, with the group supported only by flute.

THE FAMILY: "Scene Through The Eye Of A Lens" (Liberty). Produced by hit-maker Jimmy Miller, this has a Traffic quality about it. Intriguing lyric, with an unusual sitar-like sound emanating from the twin-necked guitar, and a punch-packed second half. Sensual and startling.

DUFFY POWER: "Davy O'Brien" (Parlophone). Here's a saucy number, engagingly handled by the

CHART RETURN FOR NEW STYLE TROGGS

* "Love Is All Around" / "When Will The Rain Come" (Page One).

NOW that the dispute with their record company is settled, the Troggs will need to battle to recapture lost ground, as their last release didn't register. And I reckon they might well make it with this one. Certainly they should, as this is easily the best of their last three issues.

A Reg Presley composition, set to a fairly slow rhythm, with an appealing scoring of guitars, violins and cellos—plus a melody that takes a little time to register, but once you've got it in your mind, it sticks there! Reg sings warmly and sincerely—departing from that rather stilted style which has characterised many of the group's discs.

FLIP: Tempo speeds for this pulsating mid-tempo item, with ethereal chanting supporting the lead vocal. It's virtually a Peruvian trend—shades of "Zabadak"!

singer, set to a lively jog-along beat. Duffy sings in rhythmic big-voiced style, and I'm sure the girls will love his provocative approach.

LEWIS & CLARKE EXPEDITION: "I Feel Good" (RCA). A disc from the same stable as the Monkees—and it has the same youthful freshness. A wonderfully happy disc reminiscent of "Even The Bad Times Are Good," with a touch of Mexicana thrown in.

DANNY WILLIAMS: "Never My Love" (Deram). A new-look Danny on a new label. A rhythmic ballad, convincingly handled—with a delicious backing of cellos, clanking piano, humming group and tambourine. His most commercial for ages.

BRENDA MAY: "I Shouldn't Care About You" (Decca). A heart-searching lyric, receiving a dramatic interpretation from this newcomer.

Varies between the tender and the big belt. Very nice song, with an outstandingly lush backing.

JEANNIE LAMB: "This Is My Love" (CBS). Usually associated with jazz, Jeannie offers an unashamed pop ballad here. And a great job she makes of it, too. Pity the material isn't a shade stronger. Worth a listen, though.

JOE LOSS ORCHESTRA: "Elizabeth I & II" (HMV). Always a trend-setter, Joe comes up with something completely unexpected. It's a madrigal, with harpsichord dominating the backing, but set to a stomping beat with blaring brass.

CALIFORNIANS: "Follow Me" (Decca). A brash and vital sound from this British group. Extremely colourful harmonies enhanced by a finger-snapping beat and a pretty good tune. Makes you feel happy! It's a swingaroo!

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DON'T CARE ABOUT TOP BILLING



MOVE (l to r): BEV BEVAN, ROY WOOD, CARL WAYNE, CHRIS KEFFORD and TREVOR BURTON.

— says lead singer CARL WAYNE in an interview with Keith Altham

THANK goodness for Carl Wayne of the Move! It is a long time since I have found anyone new to the scene so pleasant, co-operative and articulate to interview. This was our first confrontation, and I must admit to having doubts about it; in view of the Move's more notorious activities, I was fully prepared to find him with axe in one hand and flower in the other, cow-bell round his neck and full-sized nude likeness of Harold Wilson tattooed on his chest!

I found him, in fact, in the bar of a London pub, with an orange juice in front of him, quietly writing a letter. He was dressed in a sub-dubbed open-neck shirt, casual trousers and white shoes. Harold Wilson might do well to meet this young man and discover just what is going on in the minds of the new generation.

"Yes, I can see us making headlines for about the next two years," smiled Carl, ruefully. "This unfortunate business with the Prime Minister was certainly no publicity stunt, though. The good thing has been that the publicity has got our name known all over the world.

The bad thing is that it has cost us a lot of money and been something of an embarrassment to both sides.

"We don't exactly go looking for trouble, but it seems to find us, because that's the kind of people we are. The pop musicians we really admire in this business are those who don't really care a X!?! for the establishment. Groups like the Stones, the Who and the Small Faces, who create excitement on stage and off.

"I like people with some swagger to their personalities, like football manager Tommy Docherty or actor Richard Harris, who always seem to be in trouble, but have the

courage to be themselves. Townshend and Marriott are like this—they have a 'to hell with it all' attitude.

"Some people claim that artists like Tom Jones and Humperdinck are slowing the scene down. Nuts to that. They are where they are because people want them. I like Tom Jones because even when he comes on stage in a tuxedo he still carries his natural self air about him. You get the feeling it's 'good old Tom the bricklayer,' and he gets what he's doing across.

"If the kids want to rave they'll rave, and if someone puts out a tour with the Faces, the Who and us we'll bring back the kind of excitement Haley and his Comets used to generate in the old days."

Carl admits that he likes what he calls "cocky people"; people who have the strength of character to express their individuality through

their performance.

"Did you see Bassey in that dress doing 'Hey Big Spender' the other night on TV?" he enthused.

"Now she's got this kind of 'front,' and so has Abbe Lane. "For me the greatest of them all was Proby—and still is for that matter. I went to see him up in Birmingham recently and he's still got it! But he made a mistake and now he only has to make one false move and the Government deports him. They can't deport us—we're British!!!" he added with some satisfaction.

First tour

The Move are, in fact, about to embark on their first British tour. It's somewhat surprising that it is their first when you consider they have been established for a year with three big hit records. Carl emphasised they were waiting for the right tour and the right time.

"We had umpteen offers, including the Walker Brothers last tour," said Carl. "We turned that down because they refused to let us smash TV sets on stage, a part of our act at the time.

"Anyway we've dropped that now—we made our point with it.

"This tour with Hendrix should be great. We really dig him. And Trevor from our group and Noel from the Experience are good mates. It should be a very happy tour.

"We really don't care about this top billing business, but we believe we've achieved enough to co-headline, which is the arrangement."

Perhaps another surprising thing about this group is that they have yet to release their first LP.

"We've been getting a lot of things together," said Carl. "It should be out before Christmas but they'll be no sensational techniques

—just us playing to entertain as we do on stage. No bassoons running backwards, strings or tapes.

"I mean, what can you do that's new after the Beatles anyway? They come out with a new LP and kill for about six months everything everyone else was going to do! You can't out Beatle the Beatles."

Annoyed

There are a number of things Carl does not like, including DJs who accuse them of not being able to reproduce their sound on stage. They will, can and have! He favours the direct method of approach when insulted and quite recently offered to alter the shape of Jonathan King's face at "Top Of The Pops" following deprecative remarks Jonathan had made about the group. It makes a change from the Love Generation anyway!

Later I felt it was a good thing that we got on so well and that I like the Move as a group. I've always been a sucker for a right-hook and when it comes to well-built individuals like Carl who sips orange juices, I am extremely careful!

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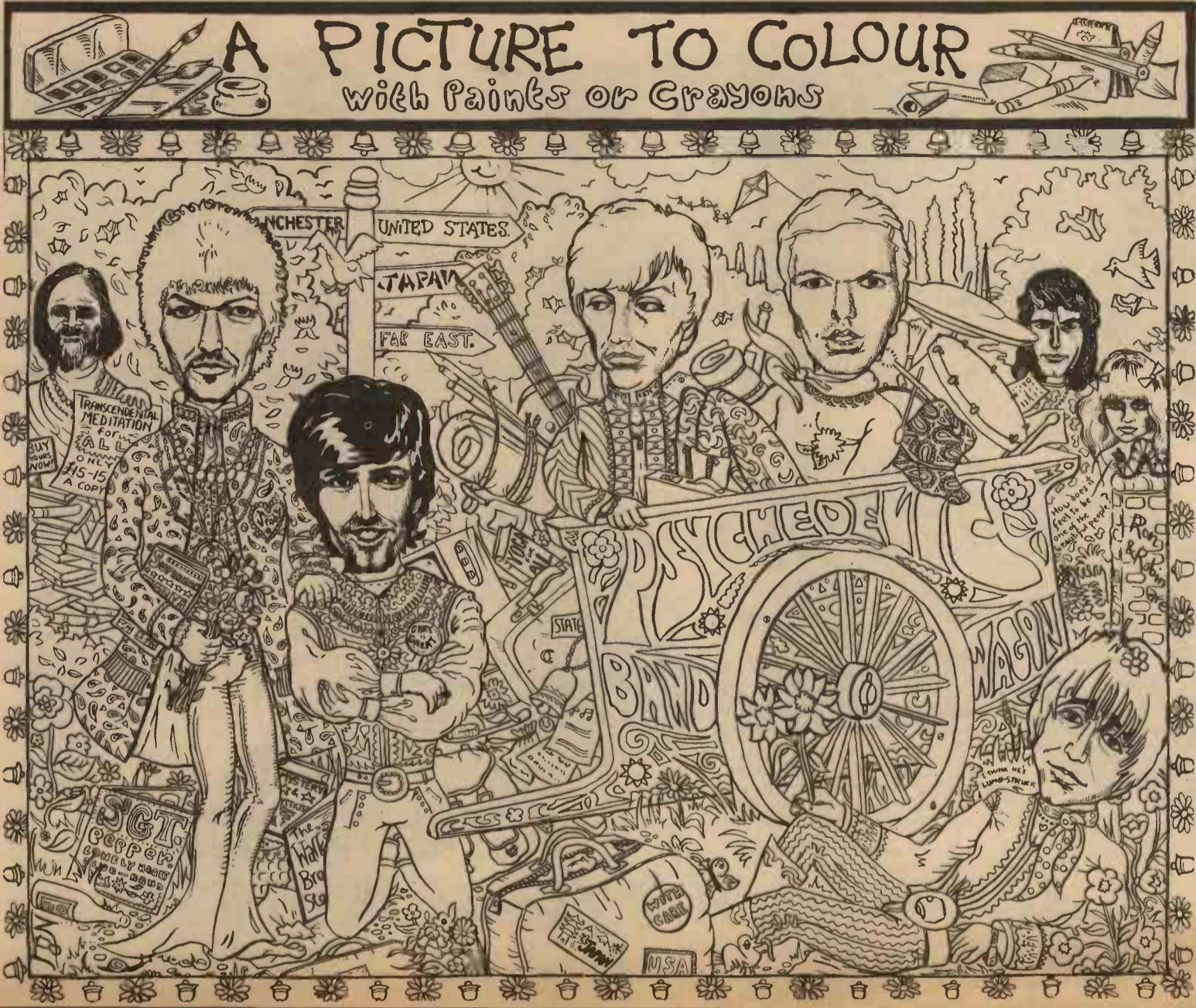
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HOLLIES

By Neil Smith

FROM YOU TO US

N. R. KNOWLES (Ripley, Derby): Is the pop music scene a closed shop? It seems that the only people we ever hear about are the already rich and famous, and that there is no place for up and coming talent. There is a mine of untapped talent which, given the break, could make it really big and add some life to the charts.

J. JAMES (Harrow): I am very pleased to see that the *Heard* are at last getting some recognition. I have been watching them on stage at the Marquee for over a year and they are one of the few groups I could go to see again and again. They have a great musical talent and I hope that their next record will be one of their own compositions such as "Have You Ever Been On Your Own" or "Mixed Up Minds."

RUTH FELL (Dewsbury): While listening to the B sides of three early Byrds' records recently, I realised the considerable talent of Gene Clark who wrote the songs, "I Knew I'd Want You," "She Don't Care About Time" and "Feel A Whole Lot Better." I also managed to get a copy of Gene's solo record "Echoes" and was completely staggered by the sound. It's a Dylan-like song with an intriguing backing and a beautiful vocal. The Byrds lost a lot when Gene Clark left, but I do hope he gets the attention he deserves as a solo artist.

JAN WALLIN (Gothenburg, Sweden): After having seen John Mayall's Bluesbreakers I must comment on what a marvellous group they are. On the show here they had to do four extra numbers, including their latest release "Suspicion," because the audience wouldn't let them go. I have seen Jimi Hendrix, the Cream, the Hollies, the Traffic and other top English groups but none of them got anything like the appreciation given to John Mayall.

G. J. BUETON (Southall, Middx.): I am glad to see that Bobby Vee has reached the American Top 3 with his record "Come Back When You Grow Up," after such a long absence from the charts. He is now a very polished artist and I hope this record will put him back on the map in Britain.

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AMERICA CALLING

Ex-Supreme goes solo

EX-SUPREME Florence Ballard has just signed a five-year solo recording contract with Tamla-Motown, and will shortly start work on her first sessions for the label. In the meantime, her replacement Cindy Birdsong, who looks so much like Florence that when they're on stage you can hardly tell them apart, has been working with the Supremes since early July on all their dates, including Las Vegas and Hollywood.

Before joining the group, Cindy was with Patti La Belle and the Bluebells and she stayed with them for six years before making the switch. She has yet to record with Diana Ross and the Supremes—their current hit "Reflections" was cut before Florence left, and it is also understood Florence attended the session for their next single.



STONES U.S. TOUR

TALK is, that immigration permitting, the Rolling Stones will return here for a November tour! There had been rumours of such before their visit here two weeks ago, but now it is understood that plans are going ahead for the group to make their first concert tour in two years, providing they can get the necessary clearance.

Because American sympathy is with Keith Richard and Mick Jagger, if they do tour, it could turn out to be their most successful and biggest grosser yet.



WILSON PICKETT

Picked for Europe

WILSON PICKETT has been set for a 10-day tour of Europe, which will include at least one date in London, from March 1-10. Producer Dick Aken, president of APO, Pickett's management corporation, flew into London yesterday (Wednesday), to tie up details for the trip which, he told the NME, will be Wilson's first trip abroad in something like three years. "We signed the contracts this week," he told me. "One definite date is the Grande Gala du Disque on March 8, and we've had offers from all the major European countries. The Wilson Pickett Show will play at least one date in London at a venue to be set up. Unfortunately, though he'd like to, he can't stay in England for the full ten days."

TRIBUTES TO WOODY

WOODY GUTHRIE, the father of folk music, died in New York last week, after a 13-year illness which completely paralysed his central nervous system. For the three years before his death he remained almost completely incommunicado in hospital, refusing to see even Bob Dylan, who had made a special journey from Woodstock, after composing a tribute titled "Song For Woody," which later wound up on an album.

Guthrie is best known for his compositions "This Land is Your Land," "Gamblin' Man" and "So Long It's Been Good To Know You," although in all, he is believed to have written well over 1,000 folk songs. Shortly before his death, Donovan recorded one of his children's songs, which will be released on a new album. There is still a great deal of unpublished and unrecorded Guthrie material, which was taped shortly after he entered hospital and still has to be transcribed. However, in the few days since his death, there has been a tremendous rush on available stuff by all folk singers.



SCOTT MCKENZIE



MAMA MICHELLE



PAPA JOHN



MAMA CASS



PAPA DENNY

SCOTT TELLS WHY JOHN GETS SO 'ANGRY'!

NMExclusive

By Keith Altham

PERHAPS the most refreshing discovery to make of Scott McKenzie, who arrived in Britain for a few days' promotion with the Mamas and Papas recently, is that he has that invaluable quality of being able to laugh at himself.

"They're calling my first album 'The Voice Of Scott McKenzie,' which is about the subtlest thing I've very heard," Scott declared drily.

"However, I suppose it could have been worse. It might have been 'The Nose Of Scott McKenzie' or 'The Ear Of Scott McKenzie.' At least they are concerned with promoting my voice this time and not that flower power nonsense, which just got out of all proportion."

In addition to the album, which should be released within the month "the voice of S.M." can also be heard on his forthcoming single, "Just Like An Old Time Movie," released this week and reviewed on page 8.

Different follow-up

"Isn't it a great production job?" enthused Scott. "We wanted to do something different from 'San Francisco' and John wrote this specially for me. I wrote the flip-side, 'What's The Difference,' which has the strangest string sound since Mantovani started."

Returning to the album, I discovered that Scott has included two of his favourite Tim Hardin compositions — "Reason To Believe" and "Don't Make Promises"; a Donovan composition called "Celeste," and a John Sebastian number, "It's Not Time."

"Don was actually in the States when we cut his composition and he plays guitar on the track," said Scott. "John Sebastian's song, which he wrote and recorded with the Lovin' Spoonful, has an interesting story behind it."

"It includes lines like 'We've taken sides in anger and we can't back down' and in fact it refers to an occasion when the group were rehearsing with one another in New York and two of them had a row and walked out. That was when John wrote the song and I think it's one of the most beautiful he has ever written."

In addition to these tracks there are also four John Phillips compositions and two of Scott's own compositions.

We talked about his immediate impressions of England on this his first visit here.

"It's funny but I feel as though I've been here before," he revealed. "It's the first time that I've ever felt like that about a place. Maybe it's because my grandparents on my mother's side were English."

The episode with Cass at Southampton, when she was arrested, was unpleasant but I guess the police are the police wherever you go in the world!

Apart from his healthy outdoor activities, Scott has also visited the Speakeasy to see and hear Eric Burdon.

Scott maintains that he does not like "promoting myself," which implied he is not a "pushy" person, but in spite of this he is anxious to meet the Press in this country and other European countries and he talks abstrusely of "media, communication and concern."

For this reason he is not joining the Mamas and

and the arrest that made us all angry

SCOTT MCKENZIE and the Mamas and Papas arrived at Southampton docks aboard the liner France last Thursday, to find themselves confronted by a posse of police and plain-clothes men who promptly arrested Cass—with some difficulty.

When I arrived at their Press reception late that afternoon Michelle was still tearful and full of the tale.

"Cass is in jail, and I still can't believe it," said Michelle. "I just burst into tears and ran to John, yelling, 'They're taking her away.' We asked one officer to produce a warrant, and he said he did not need one. Then three of them tried to pull Cass out of our car and into their own. Finally, three officers won the tug of war and took her off. We went to the police station and they refused to let me see her even."

The following day the charges against Cass of stealing two blankets and keys from a hotel in Kensington—as though that warranted detention in prison overnight—were dismissed. Cass held her own Press reception at the Royal Garden hotel to explain.

In spite of it all she asserted that our English policemen were wonderful, although she was less appreciative of the hotel which had brought the charges.

"I was kept in the 'nick' overnight," asserted Cass, and repeated the word "nick" at well-chosen intervals, as it was a new English word she had just learnt.

Papas on their holiday in Majorca but going on to "somewhere in Scandinavia" to meet people.

Our final note was one of good humour again. I asked him how he made out shopping with the ten franc note which John slipped him as English currency the previous night?

"Did he say that?" laughed Scott. "Now that's ridiculous. Nobody gives me any money! They don't trust me. In fact I did go shopping though—down the King's Road. I bought a white lace shirt."

He strived to get some of his own back on John by revealing: "He is very angry about all these people making new LPs." Scott was referring to the Mamas and Papas decision to not record until they can come up with something new.

"He's very angry with the Rolling Stones and when he heard the Beatles were recording he was furious. In fact, when he sees Paul McCartney he is going to pop him right in the eye!"

This attitude, which I have heard John himself repeat, is, I hasten to add, a large scale "put on" and very much an "in" joke among the group. Phillips and McKenzie are both "gentle" men in the finest sense of the word.

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SCOTT WALKER and JONATHAN KING arriving late at the Saville on Sunday for the JIMI HENDRIX concert. Below is Jimi with MAMA CASS ELLIOTT and his EXPERIENCE (1 to 4) MITCH MITCHELL and NOEL REDDING in Jimi's dressing room later.



RECORD OF THE WEEK!

THE KINKS

AUTUMN ALMANAC

7N 17400

JIMI TOO OFTEN?

PERHAPS Jimi Hendrix has been booked to the Saville too regularly. Or perhaps we can get used to having his brilliance and finding a fire lacking. His Saville performance on Sunday was comprised of his old favourites—"The Wind Cries Mary," "Burning Of The Midnight Lamp," "Foxy Lady" and the ever popular "Wild Thing"—and this was partly the trouble.

We've come to expect the numbers and while dazzled by his dexterity and range we're satiated by the number of times we've heard the items.

Still, Hendrix is a ventriloquist of the guitar, committing adultery with it one minute, torturing it the next. Interspersing the act with wry comments, playful insults and indiscreet electronic whines.

"Foxy Lady" was a shattering number and I'm surprised the cardboard ruins—left from "Midsummer Night's Dream"—didn't crumble under the blast. Mitch's drum solo fizzed inconsistently and left one slightly disappointed.

Not a sensational set from Hendrix, merely superior to almost anything else around!

Arthur Brown did his famous impression of a flaming Christmas pudding. At times I'm convinced he's Lord Sutch in drag, at others Pinocchio on a spree!

He leaps and looms, creeps and threatens and throws in little poems of dubious taste. He has a truly incredible voice which deserves better material.

"I Put A Spell On You" is droll, and "Give Them A Flower" is hilarious. His single "Devil's Grip" is better on stage than disc. Brown is an entertainer and a good one but his music seems of little value.

Could be big

The Herd will one day be very big. They are a talented, integrated, good looking group. I believe them to be a potentially very important group but they continually disappoint.

They attempt, bravely, to entertain, and they deserved a more sympathetic reception from the audience. Half way through they awarded bananas which is about what some of the audience deserved.

"Que Sera" was nice, "From The Underworld" showed how much it depended on excellent production but was bravely attempted. Six out of ten for a good effort. Should do well if they persevere.

A group called the Eire Apparat also appeared. Their main contribution to the evening was a bass guitarist who did an imitation of Roy Hudd doing an imitation of Mick Jagger and a massacre of "Morning Dew"—a sin that cannot be forgiven.

Comper Len Marshall was trying against difficult odds. Occasionally he was extremely trying. J.P.

TAILPIECES by the ALLEY CAT

TOPPING the bill at this year's Royal Variety Show—Bob Hope. Artist taking part also will be French singer Mireille Mathieu. Deal now concluded for Herb Alpert's A & M label to issue Procol Harum records (also the Move) in America. Memorial service for Brian Epstein at St. John's Wood on Tuesday.

In U.S., Bobbie Gentry has finally topped Beatles in LP chart. New A side for Elvis Presley's next single revives Ray Charles' "You Don't Know Me". Allen Taylor (a Glasgow reader) thinks Foundations' lead singer sounds like Stevie Winwood.

No wonder Bernard Delfont is smiling—fantastic Johnny Mathis Talk Of The Town figures. Steve Lawrence and Eydie Gorme record in future under Don Kirshner's direction for RCA release. Winifred Atwell back from Australia.

Brian Somerville (former publicist with Walker Brothers) now handling Scott Walker in same capacity. Everly Brothers' next single competes with Wayne Newton's "Love Of The Common People". Lulu strongly fancied to oust

Box Tops from U.S. No. 1. Her former label reviving Bobbie Gentry's duet with Jody Reynolds, "Requiem For Love". Two fast-rising Hollies U.S. hits. Doris Day's talented son Terry Melcher producing new Ilford Subway group.

From Talk Of The Town, Norman Newell may record live Johnny Mathis performance for LP. Few d-j's superior to Don Wardell. How about Mairishi Farrow? Very impressive: George Harrison's appearances on David Frost's TV shows. Current Frankie Vaughan hit a U.S. flop for Jimmy Roselli. British soloist David Sarch (who handled Cass Elliott's case) known to friends as Screaming Lord.

At New York's Waldorf-Astoria, Shirley Bassey cabaret season this month—Petula Clark next spring. Pat Jacobs (wife of David Jacobs) an interior decorator. Image for Bee Gees needed. Was "Heroes And Villains" worth Beach Boys' efforts? On Nancy Sinatra's own U.S. TV show, Dean Martin and her father Frank Sinatra are special guests. Sheila Southern's British pianist Derek Cox writing arrangements for Buddy Rich's new band.

Modestly, producer Stewart Morris not accepting praise for Sammy Davis' brilliant BBC-TV shows. Happy birthday Cliff Richard (tomorrow, Saturday). Will Frankie Vaughan consider revival of Swinging Blue Jeans' "Hippy Hippy Shake"?

At Andover, Troggs plan to convert railway station (which Dr. Beeching closed) into discotheque. While Spencer Davis thinks again, great Stevie Winwood progress. EMI cocktail party for

Death of Woody Guthrie, noted U.S. folk singer. Graham Nash of the Hollies shaved off his beard. Allan Clarke minus his moustache. Pete Murray (on Radio 1) slammed Vanilla Fudge's "Eleanor Rigby".

Last week-end, Procol Harum lead singer Gary Brooker bedded with virus infection. This week, Judy Garland and former husband Sid Luft expected here. Mamas and Papas unlikely to revive Richard Rodgers' "Small Hotel".

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STEVIE WONDER
Nelson Imperial (14th); Blackpool Locarno (16th); Southampton Top Rank (18th); Bristol Locarno (19th).

JR WALKER and the ALL-STARS, AMEN CORNER
London Saville (15th).

Jimmy's BBC Radio debut



JIMMY SAVILE—voted by NME readers as Britain's No. 1 d-j—makes his BBC Radio debut next week. He presents "Be My Guest" on Tuesday, October 17, when he'll be talking about his other career—wrestling. Our picture shows Jimmy being interviewed between press-ups by JOHN MUIR.

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NO greater welcome to London could have been given to the Dubliners than the one the audience gave them at the Royal Albert Hall last Friday (October 6).

Their bawdy Irish pub repertoire gained enthusiastic applause from an audience which, it is only fair to say, consisted of a more than liberal sprinkling of exiles from their native land.

Leaving their big hit as a finale, they built up the tension superbly with their Irish folk songs taking the entire second half of the programme. But when they did eventually get around to "Nights" they disappointed the audience by not including the last two verses.

David McWilliams, the boy with the big publicity campaign behind him, is an artist of considerable talent, voice and musical composition, but his debut was in the wrong concert.

His reception was good, but would have been better had the audience not come hell bent on hearing Irish folk music.

With the right audience David's response would have been tremendous. The other group on the bill, the Kerties, was a rather ordinary folk group with a fairly good girl singer who, at times, reminded me of Judith Durham.

In general it was a good evening's entertainment, well compered by Dominic Behan, who held the attention of everyone in a way only he can do. T.B.

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FRIDAY
7.30 Disc Drive; 7.45 Stan Reynolds' Band Show; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.45 Cash's Corner; 10.00 Simon's Show; 11.30 Pops Till Midnight; 12.00 Music In The Night.
SATURDAY
7.30 Saturday's Requests; 7.45 Move In With The Barons; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.45 Cash's Corner; 10.00 Simon's Show; 11.30 Pops Till Midnight; 12.00 Music In The Night.
SUNDAY
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TUESDAY
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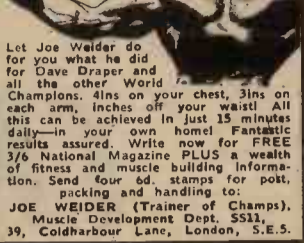
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