



# NMExclusive TV director, BARRY CAWThERAY, filming the Walkers' Japan visit,

**GARY WALKER** — alias "Leeds," alias "Baby Beads"—was sitting on a large suitcase in manager Maurice King's London flat at 8 a.m. on a miserable Saturday morning. A self-administered dose of nose drops had proved ineffective.

"I've had this 24 hour flu for three days now," he sniffed as we piled into Maurice's vast Pontiac. A near fatal brush with a 73 bus reminded Gary that he had forgotten to pay his car insurance. "Do you know it costs me over £100 to insure—a MINI!" he reflected sadly.

We stopped outside a block of modern flats in South West London. "We're picking up Scott," explained Maurice. This didn't surprise me for although I had only recently been at Scott's place in Regent's Park, he finds it necessary to move almost monthly as the fans discover his latest hideout.

The glass door of the ground floor flat was opened by Ralph Garnett, alias "Big Louey" and generally spoken of as one of the best road managers in the business.

We descended into the gloom of the den, and in the dim red light it was just possible to discern a very hairy pad indeed. Swedish style decor—a large kitchen, bar and an even larger stereo operating at maximum volume—countless records and, huddled in a corner, a familiar figure. Scott Walker, alias "Engel," alias "International Cabaret Star" (a send-up title conferred on him by Big Louey), shook his head ominously.

"What a night, man. Didn't get to bed at all!" It appeared that after a night's celebration on the town, Scott had headed, with un-named girlfriend, towards Covent Garden market, where he knew that certain pubs operated a special "porters" licence. "But they figured we didn't look like workers so we had to split."

**Shut up!**

He frowned: "I gotta feeling this is a jinx light." This observation was greeted with heartfelt cries of "Shut up Engel" and "Get in the car."

Pausing only to hear a possible trick from his next album "Scotti," a Tim Hardin composition shatteringly well sung, we made our way to London Airport.

Having got past a large crowd of fans and customs, we boarded the plane for Copenhagen. Gary ceremoniously continued the nose-dropping ritual and Scott fell promptly and soundly asleep. John was due to meet up with us in Japan, having flown from Los Angeles, where he had spent Christmas.

On arrival in Denmark, where we were due to change planes Scott stag-



Flashback to when they were WALKER BROTHERS (l to r) GARY, SCOTT and JOHN.

## SCOTT CHATS UP RUSKY BIRDS — IN SLAVIC!

gered drowsily to the airport lounge, observing that the Danish people are beautiful... like children. He settled feet up, hat over his eyes, on two chairs in the Main Concourse, and proceeded to sleep through a babel of multi-lingual flight announcements, call chimes, crying babies and "jolly" music.

None of us was looking forward to the next "hop" of the flight over the Baltic, Moscow, across the Volga to Tashkent.

The six English musicians (rhythm section of the Walker Brothers' backing group) who, along with road managers Bobby Hamilton and Louey and John Walker's personal manager Barry Clayman made the party 13, were all eagerly anticipating stretching our legs on Soviet soil.

On landing, however, our passports were removed by a very large Russian officer indeed, clad in what organist Johnny B. Great laughingly called "Gestapo gear." The officer appeared totally unmoved by the chirpy repartee, which slowly died on our lips as we made our way to the ornate, but sombre, airport building.

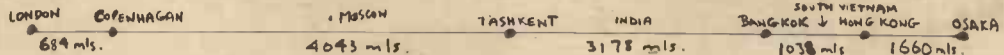
It was 2 a.m. local time and very cold. Although we were in an "International" airport, it was impossible to obtain a cup of tea or a drink—

or even buy a post card. The only "divertissement" offered was an exhibition of photographs of the October revolution! Fortunately the equanimous Gary Leeds got our spirits rising by claiming emphatically that a picture taken in Red Square in 1912, was in fact the first known photograph of the Small Faces. Certainly the callow youth alongside Lenin bore an uncanny resemblance to Stevie Marriott!

### Meeting

Scott, meantime, had embarked upon one of his "meet the people" expeditions, and was discovered in an out-of-bounds administrative office talking earnestly (and occasionally in actual Slavic tongue) to a group of "homely" women, who eyed him uncertainly throughout.

We flew on through the night—over the Himalayas, across India, dividing our time between sleeping and searching for a bottle of champagne and a large chunk of salami, purchased by mistake by Barry Clayman in Copenhagen. Certain subversive elements in our party went so far as to suggest that these items had been removed by a foreign power, but they turned up eventually, having been



# sends us this brilliant report of it BROTHERS AGAIN!

secreted by laugh-a-minute Leeds, during one of his not infrequent practical joke phases.

We touched down at Bangkok about 11 o'clock the following morning; the scorching temperature 89 degrees!

From Bangkok we flew over the Mekon River and looked out at South Vietnam. Although the New Year truce was operative at the time, we were flying in a regular civilian air corridor. Ironically, at this point in the journey, we were served champagne and offered orchids with the New Year compliments of Thai Airlines before partaking of a four course "festival" luncheon.

### Last leg

After a spectacular landing at that most spectacular city, Hong Kong, we embarked upon the last leg of our journey to Osaka, Japan.

On arrival, we were greeted by a frenzied crowd of two thousand fans waving banners, proclaiming: THE SUN'S GONNA SHINE AGAIN, WELCOME JOHN, SCOTT, GARY and HERE COMES GARY.

Conquering hero Engel, arms raised high above his head to acknowledge the welcome, stepped down from the plane in an explosion of flash bulbs. Leeds followed, glancing sheepishly from the crowd to his boots, wearing his best heel-kicking "gee, shucks!" expression.

We were rushed through the customs formalities, then drove along an impressive network of flyovers and underpasses in a police escorted motorcade to our hotel.

En route, we were overtaken by a car, in which we could see the lanky, waving figure of John Walker, whose American plane had landed within minutes of our own.

Rehearsals began at 10 am in the Osaka Festival Hall, a two thousand seat theatre, similar in design to the Royal Festival Hall on the South Bank in London. A Japanese brass section joined the band, along with interpreter, who winced visibly as he relayed Scott's musical admonitions.

New Year in Japan is a three day, shutdown operation. Not only are shops, bars and restaurants

closed, but the live entertainments tend to start very early in the day. The Walkers first concert began at noon!

It was shortly before this time that we came face to face with Gary's much heralded, but so far unseen "fab gear" for the show. Purchased at heaven knows what cost from guess which shop in Baker Street, it could cruelly but truthfully be described as something Bernie Winters might have got away with on the opening night of colour television.

The indescribably styled jacket was bright saffron (so you need no longer wonder where the yellow went!), the shirt was dark red, the trousers turquoise. Before the show Leeds tried to persuade Engel to wear an identical coat—in a sort of "bluminous" shade.

But Scott decided the effect was not so much Beau Brummel as Bo Peep. So, mumbling "I'm so conservative," settled for a black suit.

At this point John entered, decked royally in purple frock coat and white lace ruffs; he towered majestically over everything and inspected the many good luck cards and presents sent in by the fans.

It must be said, in Gary's defence, that his sartorial judgement proved sound with the audience. They loved it. And they loved him, for in Japan Gary can do no wrong; he is a big, big star, probably the most popular Walker Brother.

After the concerts we flew to Tokyo and checked in at the swish Hilton, where much of the Bond "You Only Live Twice" movie was shot. Mysteriously, dozens of diminutive, kimono-

clad fans appeared round every corner, sighing.

The two concerts were held the following afternoon at the gigantic Korakuen Stadium and each attracted an audience of ten thousand coke-drinking, popcorn chewing, appreciative young Japanese. The first show was recorded for television and at eight o'clock the same evening we dutifully arrived at the Hilton's tenth floor President Suite as guests of the Japanese tour promoters.

### King size

Gary accepted a large brandy and John an even larger scotch as they settled down to watch their telefilmed show. Numerous 'phone calls to Engel's room failed to persuade him to watch the show "en famille."

The programme was greeted by the boys with alternate bouts of cheers, criticism, cringing, and general falling about. Very nearly drowned in a sea of cheers came "Land Of 1,000 Dances," "Make It Easy On Yourself," "My Ship" and many others. The Walker Brothers have had four No Ones in Japan in the last few months and could undoubtedly have as many more as they wished.

As our Japanese hosts said—till now the kids in Tokyo have associated that stadium with the Beatles, who had a big success there over a year ago. From this week, however, there can be no doubt that for thousands of Japanese pop fans, it will be re-dubbed: "Korakuen, where the Walker Brothers played!"

**NEXT WEEK**

**More about the WALKERS**

**Visit to the home of a ROLLING STONE**

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NME Exclusive

# Early BEE GEE pictures

## with captions by themselves . . .



WE thought for a laugh we'd get the Bee Gees themselves to pen the captions to these Australian snaps of the group, taken a few years ago. Here are their efforts and beneath them what actually was going on in each picture. The first is from Barry Gibb for the picture on the left:

*"Excuse me, Tom, but you're sitting on our big brother."*

And the NME's caption. MAURICE (left) and ROBIN pictured with TOMMY STEELE. The three Gibbs at that time in Australia (1960), had their own TV show running and Tommy gave them a box for his concert in Brisbane, inviting them to meet him in his dressing room, where this picture was taken, after the show.

For the picture on the right, Robin Gibb came up with: *"Clothes really maketh the man."*

What it actually represents: (L to r) MAURICE, ROBIN and BARRY performing in a Sydney restaurant in 1963. "I remember," Robin reminisced, "that there were only about two people in the audience."



MORE EARLY BEE GEE PICTURES NEXT WEEK

## ALL ABOUT THE GHOSTLY GIBBS

by Nick Logan

OUTSIDE, beyond the undrawn curtains, evening was prematurely descending over the rain-lashed cobbled street. A stuffed leopard and a stag's head loomed threateningly over the dimly lit room. Bee Gee Barry Gibb, standing in for Boris Karloff, was recounting the tale of his brother Robin's ghost.

"One night Robin was in bed in the house he's just bought when he heard a noise from the next room. It sounded like somebody picking up the phone to ring and then putting it down again. He heard this twice.

"He sat up in bed and suddenly the figure of a man who looked like a sailor appeared at the door. He had these awful staring eyes. Then he was gone."

A blazing log fire and a swirling mist were all that we needed to

complete the scene. Barry continued: "Mum and dad have got a ghost, too, at their place. Some fellow was murdered at the house a long time ago and he appears every now and again."

Maurice Gibb, who had been quietly listening throughout, offered his own ghostly tale. "Colin and I stayed in this old hotel once. I was sitting on the bed reading at night when I felt something pressing down on the bed, as if someone had sat down beside me.

"I tried to turn round and shout out to Colin. But I couldn't speak or move."

Maurice gave us a frozen expression and looked suitably tongue-tied to illustrate the point. "It's always like that. You just can't speak when ghosts are there."

"There's one in this place too," said Barry, breaking in. "A guy called Timothy Fenston. He was an explorer and hunter who had this place before Robert (Robert Stigwood, Bee Gees' manager). These are all his things," said Barry, pointing to the leopard, the stag, the tiger skin rugs and the huge paintings of animals that dominate the room. "He was a big fellow,

about 20 stone, and he died in a plane crash a couple of years ago.

"He often appears in the top room here. It was Robert who first saw him up there."

Maurice took over the story. "One evening, there was a crowd of us sitting up there talking when I felt him sit down next to me. The seat sort of went down and I could feel he was there. Everyone else felt it, too, but we couldn't say anything."

"Another time we were sitting down here watching 'Magical Mystery Tour'—I've got this videotape thing that you can record television programmes on and play them later—when again I felt the

(Continued on page 14)

# HANK B. MARVIN

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# PETER TORK PRAISES NME READERS' MONKEE FACES!

## —But refuses to judge them TEN WINNERS NAMED



ABOVE: PETER TORK examines entries to NME's "Monkee Faces" contest with editor ANDY GRAY. LEFT: Peter gives Churchill V-sign to NME readers.



Here is one of the better drawings submitted—perhaps the best, though the judge did not pick a No. 1, just the best ten. It comes from Christine Westley, of Teddington, Middlesex, aged 15.

WHEN editor Andy Gray showed the Monkee Peter Tork some of the better "Monkee faces" drawn by NME readers in the hope of winning LPs, he first commented: "Gee these are the BEST?"

Then he smiled broadly and said: "No, that is unkind. They are very good... some of them. Look, that one is remarkable. Hey, what went wrong there?" and he indicated the crazy drawing below. "That's good of Davy," he chortled.

But when Andy suggested Peter judge the contest in his stead, Peter remarked: "Not me. I'd hate to say which should win. I'd pick them all. It would help our LP sale as you'd have to buy every contestant an album."

And as there were many hundred entries, it would be costly. So editor Gray was stuck with the tough job of selecting the ten winners and here they are alphabetically, which by sheer coincidence, worked out at three from the North, two from the Midlands and three from the South of England, one from Scotland — and one from Portugal (NME really gets around!).

Stephanie Brittain, 1a, Antrobus Road, Sutton Coldfield, Warwickshire. Margaret Gullion, 29, Brendon Road, Wollaton Road, Nottingham, NG8 1HW.

Laurence Law, 57, Heath Road, Bebington, Cheshire.

Moirra S. M. McKenzie, 71, Moira Terrace, Edinburgh, 7, Scotland.

June Nelson, 2, Ann Avenue, Kelloe, Nr. Ferryhill, Co. Durham.

Christine Sharpe, 12, North Avenue, Eastbourne, Sussex.

Brenda Smith, 10, Rattray Road, Brixton, London, S.W.2.

A. Sykes, 72, Clough Road, Droylsden, Manchester.

Francisco de Ula Ja Thaes, Pua 20-1127, Espinho, Portugal.

Christine Westley, 23, Springfield Road, Teddington, Middlesex.

They will be receiving their free copies of the Monkees' "Pisces, Aquarius, Capricorn And Jones Ltd" album shortly. Thank you all for entering, sorry you couldn't all win and hope it gave you a bit of fun.

## PETER'S PART IN TV SERIES WILL CHANGE

HE sat cross-legged on the Big Executive Desk, surveying us all with confidence but occasionally giving himself away by tearing nervously at one of his multi-coloured mocassins. Around his neck he wore beads ("I like them") and his bearded face smiled the most when he was asked questions about fans, shaving, or the fringed handbag around his waist.

Peter Tork was meeting the Press — not the zany stumbler from the Monkees' series, or the fellow you saw teeny-bopping around your "Top Of The Pops" screen last Thursday.

This was a gentle and articulate Monkee who talked like Websters' Dictionary... who almost lost his temper with a photographer, but controlled himself nicely... and who revealed himself as more unlike his public image than any fan could imagine.

He went into shuddering detail about the reason for his beard ("After the third day of shaving I start to take pieces out of my skin"); gagged that the reason for the handbag was that "it has all the advantages of a woman's purse combined with the masculinity of these leather fringes"; and treated us to a discourse on the fan situation and transferred repressions.

About the character he plays in the Monkees' series, Peter says: "He's changing. He has changed already, and in the last two shows we did, I made him a bit more on the ball. Suddenly he's surprising people."

### Beats Cliff

I was once of the opinion that Cliff Richard held the world's speed-speaking-to-reporters record, but Peter Tork beats him into the ground.

Tork talk is many-syllabled, flashing deep into his mind before jumping out again. It goes like this...

"The unrequited love felt by fans is really transferred repression, maybe substituting for thwarted love at home.

"For instance, I am sure that if a girl had been told she could not go out tonight... it would add another decibel to her screams for me.

"Last night I had disturbed evidence of my own lack of freedom. I was at a party and I explained to a photographer he would have to excuse me but I wanted some privacy and I was going to have to ask for no pictures. He scowled and said 'Paul McCartney wouldn't have minded.' How do you counter that?"

"I am now a musician, then an actor, here a songwriter, now a director, photographer, artist, traveller, pop star... so many things.

"There is a pop star in Britain who has put us down and I am not naming him but I envy his guts while at the same time I think there must be something missing in his life. He seems to put everything down. I hear his film isn't that hot either."

I asked him if he meant Paul Jones; he just smiled.

I was in the BBC's "Top Of The Pops" studio last Thursday when Peter made his surprise appearance (smuggled into the premises by Screen Gems' Cyril Black who deserves a medal or something) and I must say I wondered what it was all about.

All that dancing about didn't seem to be the real Peter Tork; and it wasn't. "I didn't think I was

By ALAN SMITH



ready to be the real me" was his apologetic answer.

He cheerfully pointed out he'd been in London for three days—anonously digging the scene at the Speakeasy, Granny Takes A Trip and Apple—before people latched on to him and began chasing him around.

I was one of the chasers (our Mr. Thorkelson can be notoriously good at keeping himself to himself), but it paid off. After talking to Peter in that journalists' battlefield they call a reception, I received word he'd chat to me privately at greater length.

It was here, away from the madding crowd, and close to the sweet curling smoke of the joss stick he waved about as he spoke that I tried to find out how his mind progresses these days.

### On ground

First we stayed on the ground by talking about former Monkees' TV director Jim Frawley, "whom I liked, and who started with a great deal of will. But Micky thought he was too square."

Then came this bit of self revelation: "Micky didn't feel Frawley was freaking out, Micky is freaking out, though... and he has already passed the stage where I hope to be."

"I have a great admiration for Micky. The difference between us is that he doesn't talk about it so much, whereas I do. I talk about it increasingly—probably to compensate.

"My fault is impatience; in truth, intolerance. I become irritated by those things I do not understand."

Earlier, almost under his breath, Peter had mentioned that recently religion had come to play a major part in his life. Then somebody asked him if he'd had his mini-car delivered yet, and the topic was lost.

I asked him again now—and for the next fifteen minutes it was almost impossible to stop the flow of thought and opinion of religion that rushed from his mind. It dominates him.

"My mother was Roman Catholic but broke away when she was 14. The only church I got to as a



This is the crazy entry that caught Peter's eye, with Davy to be turned upside down and Mike Nesmith turning out to be a chick instead of the rugged individual he is! It's from David and Paul Owen, 47, Clifton Street, May Bank, Newcastle - under - Lyme, Staffs, and for giving us a smile wins them an LP too. On the left of the drawing is Peter holding it up for our cameraman, Barry Penke.

youngster was a little bit of Congregational in New England... you know, maybe a couple of Easters and a Christmas.

"Suddenly it hit me that it was not possible to have the answer to religion if it meant somebody else couldn't have it... it's not possible to have religion which is exclusive. That was when I discovered Zen."

He talked about the trials and eventual satisfactions of following the Zen philosophy, giving me as an example of his own necessary self-discipline the fact that as a child he once struggled with a three finger piece of piano playing for days on end.

### Joss stick

I tried to get on to another topic for a while, and he waved his joss stick about and sat there in his orange trousers and red and yellow shirt and said: "Say, don't you want to talk religion any more?"

When he left the building there was a fair-sized crowd of girls waiting (how do they ever find out where the stars are?! ) and he signed his way happily towards a black Rolls in which one particular girl friend waited.

One fan burst into hysterical tears, and another called out proudly to her friends: "I could have touched him! I could! But I didn't!"

I don't quite know how to put this—there must be a profound sentiment somewhere—but I couldn't help smiling at the private and public contrasts in the life of Peter Tork.



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# JIM CAPALDI talks about TRAFFIC LIFE WITHOUT DAVE



Drummer JIM CAPALDI in action.

TRAFFIC is now on the move again—but as a trio. So it was that I scaled the eight flights to drummer Jim Capaldi's Earl's Court flat (never sure whether to knock or stick a Union Jack in the 'summit' door mat) to discover how concerned they were over Dave Mason's departure.

"It was a blow," admitted Jim. "But one that we will recover from. Chris has taken over bass guitar—he's got blisters already to prove it and we've been at the cottage this week working and rehearsing. You could say that the major difference will be that we will now have an act where there was none before."

"It was a surprise when Dave said that he wanted to quit, but he has always been out on his own in a way. If you listen to our 'Mr. Fantasy' album you can tell that there are two kinds of songs

## to KEITH ALTHAM

—those that we wrote together and those that Dave wrote on his own.

"It's rather sad that the last track we did, 'I Hope I Never Find Me There' is the only exception and the first time we really all got together on the same wave length!"

It was decided not to replace Dave as they all felt it would take too long to "clue-in" a new member. The musical problems of a trio should be greatly relieved by the multi-instrumental talents of Chris Woods and Stevie Winwood, who appear to be able to play anything you can pluck, pedal, thump or suck.

But what of other problems? It has been said, not unkindly, that Traffic are a difficult group to interview. In spite of their



DAVE MASON

about his brother Muff's marriage on Monday and he was absolutely convinced it was Saturday he was getting married."

And so it was that Chris Wood arrived, wearing a grey Army coat down to his ankles which looked as though it might have previously belonged to Herman Munster. With Chris was "Count" Albert the performing road manager.

A knock at the door and an attractive girl, with tawny hair tumbling about her shoulders, tight black leather trousers and a huge white, hairy coat, entered carrying armfuls of clothes. She was from the Fly-by-Night clothes' designers. There was a beautifully embroidered blue jacket for Chris to wear on stage, and some other silks and satins ordered by Jimi Hendrix. Jim Capaldi admired a white ruffled shirt. "That's mine," she cooed sweetly.

## Spasmodic

Conversation became spasmodic. We batted the Beach Boys about the room and out the window as a subject.

"They're just moving into new things," said Jim. "I liked 'Smiley Smile' because you got the impression you were hearing them as they really were. Just playing in a room and grooving to themselves."

"Magical Mystery Tour" came under discussion.

"I thought it was very clever," said Jim. "Everything the Beatles do now takes you back in time. That little fairisle pullover that McCartney wore through the film—that was the kind of thing I wore when I was about eight years old."

The Zodiac sign of "Taurus" got into the act somehow.

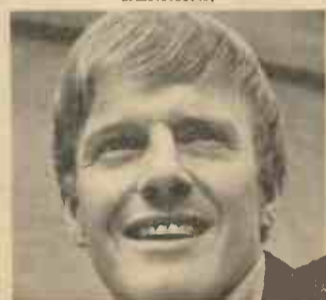
"Dylan is a Gemini-Taurus and so is McCartney," informed Jim. "Stevie is a Taurus and so is Dave Mason. One of their major characteristics is supposed to be unpredictability."

So I helped myself to a copy of Jim's book "Bob Dylan by Daniel Kramer" (very good it is too) and left abruptly. We Gemini-Taurus have to live up to expectation!

## Life-lines of KEITH SKUES



KEITH SKUES and (below) CHRIS DENNING.



## CHRIS DENNING'S TOP TEN

**MY GUY** by Mary Wells: This was one of the first Tamla-Motown records to make the charts and really have an impression on the teenagers in Britain.

**STOP IN THE NAME OF LOVE!** by the Supremes: I chose this one because when I first heard it I got a tremendous thrill up and down my spine—due to an old army vest I was wearing.

**EVERY TIME WE SAY GOODBYE** by Ella Fitzgerald: This is so superb, one of the greatest ever written by Cole Porter, and the way she sings it is beautiful.

**MY KIND OF TOWN** by Frank Sinatra: I picked this one because it's fun yet plaintive at the same time. By my standards Frank Sinatra is still the greatest male vocalist of this era.

**IF I FELL** by the Beatles: 90 per cent of the material that the Beatles do is brilliant, but for me

this is the best one they have ever written, produced and sung.

**RIVER DEEP—MOUNTAIN HIGH** by Ike and Tina Turner: Great. This is the most exciting record ever made. It's so fantastic.

**SINCE I DON'T HAVE YOU** by the Four Seasons: I love everything Bob Crewe produces and his talent combined with the voices of the Four Seasons adds up to a knock-out disc.

**REACH OUT I'LL BE THERE** by the Four Tops: These guys are one of my top groups. All their material is first class but this has the edge over the rest.

**ALFIE** by Cilla Black: Difficult to choose between this and "Anyone Who Had a Heart." Cilla is talented even beyond her singing. She could develop into one of the greatest female entertainers of our time.

Professional name: Keith Skues.  
Real name: Richard Keith Skues.  
Birthdate: March 4, 1939.  
Birthplace: Timperley, Cheshire.  
Personal points: 5ft. 5 1/2 in.; 10st.; blue eyes; dark brown hair.  
Parents' names: Richard and Doris.  
Sister's name: Margaret.  
Present home: Grove Park, Kent.  
Instruments played: Gramophone and piano.  
Where educated: School.  
First public appearance: Granada-TV when I was 12.  
First professional appearance: British Forces Network in 1958.  
Biggest break in career: Joining the BFN after I left the Air Force.  
Biggest disappointment: None.  
Own radio series: "Skues Me" on BFN; "Skewball Show" on Radio London and "Saturday Club" on Radio 1.  
Personal manager: Arthur Howes.  
Biggest influence: Determination.  
Former occupation: RAF.  
Hobbies: Photography, journalism, flying, mountain-climbing, genealogy.  
Favourite colour: Blue.  
Favourite food: Weetabix.

Favourite drink: Whisky and dry ginger, Horlicks.  
Favourite clothes: Suits.  
Favourite singers: Sinatra, Peggy Lee, Ella Fitzgerald.  
Favourite actor/actress: Peter O'Toole and Julie Christie.  
Favourite bands/instrumentalists: Ted Heath, Northern Dance Orchestra, Billy May, Ray Conniff.  
Favourite composers: Lennon-McCartney.  
Favourite groups: Beatles, Episode 6. Car: Skuesmobile (Sunbeam Rapier).  
Miscellaneous dislikes: Having to wait for half an hour for a train to travel back to Grove Park from London; fade-out endings on records.  
Miscellaneous likes: Girls, presenting a good show.  
Most thrilling experience: Getting "Saturday Club"; climbing to the top of Mount Kilimanjaro without the use of oxygen.  
Tastes in music: Middle of the road—I'm not a raving pop type.  
Personal ambition: To buy an English-type country house in southern England.  
Professional ambition: To have my own radio and TV shows.

So much Love

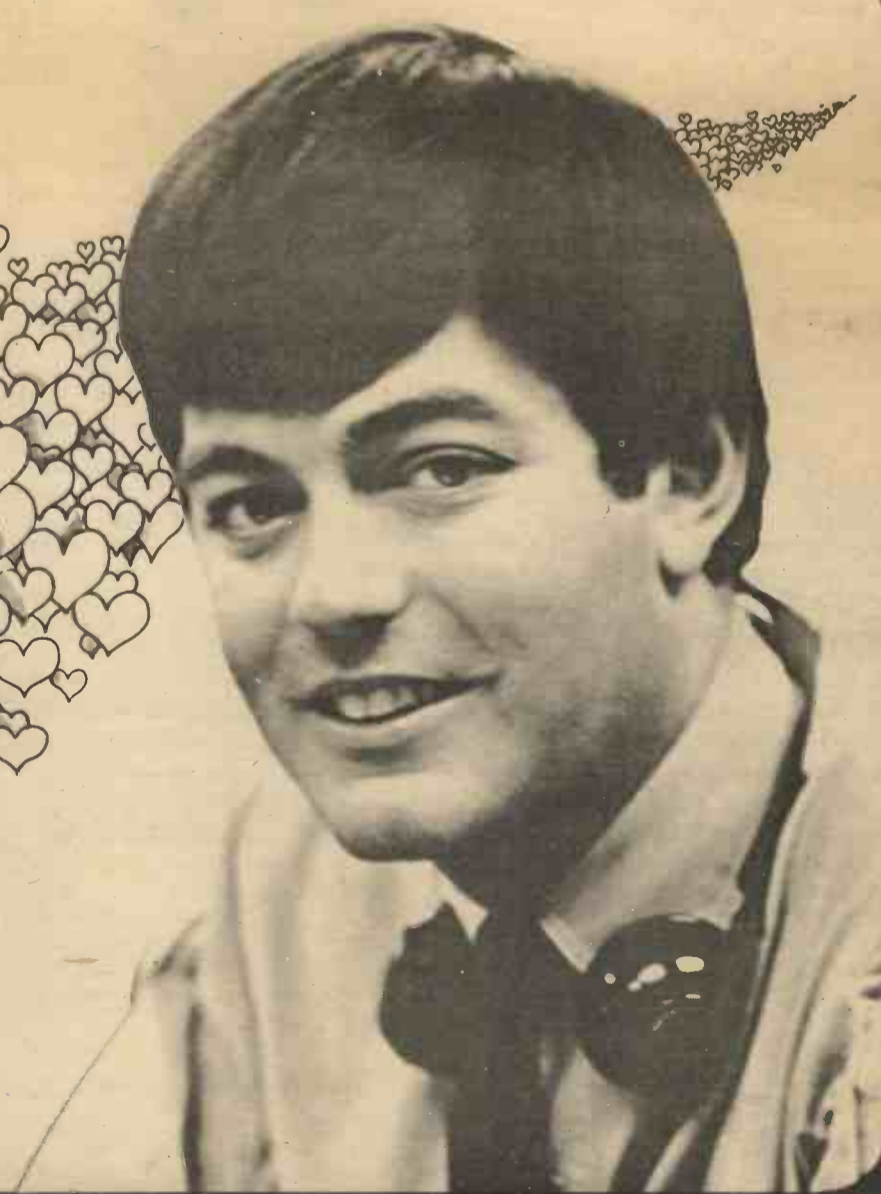
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TOP SINGLES REVIEWED BY DEREK JOHNSON

TREMELOES ARE SPARKLING AGAIN

"Suddenly You Love Me"/"As You Are" (CBS). A SPARKLING track from the Tremeloes, equally as good as "Even The Bad Times Are Good." and in much the same style. It exudes a wonderfully lighthearted atmosphere, with organ, rattling tambourine and handclaps providing a sizzling backcloth to the boys' spirited vocal.

There's a touch of Latin-Americana about it—not surprising, as it's adapted from an Italian song, with English lyrics by Peter Callander. The tune is simple and catchy, and the Tremeloes sound as though they're having a whale of a time.

FLIP: This is a double-A side, meaning that it's regarded with equal importance. Much slower than the coupling, it's a rhythmic ballad with a descriptive lyric, admirably showcasing the group's distinctive vocal blend. With two value-for-money sides, this will do infinitely better than their last disc.

LOUIS ARMSTRONG

"What A Wonderful World" (HMV). How Louis Armstrong succeeds so appealingly in applying his throaty, gravel-edged voice to such a lovely ballad is a mystery. But he does!

It's a soothing rockaballad, pursuing the old adage that the best things in life are free, deliciously warbled by Satchmo.

Backing consists of velvety strings and slowly lilting rhythm. An easy-going, inoffensive disc—but not a hit.

CLINTON FORD

"The Last One To Say Goodnight" (Pye). I always enjoy Clinton Ford reviving the old music-hall favourites or belting out the pub songs. Although this ballad is extremely well done, it seems so untypical somehow.

It's a Spanish-style ballad, with lush strings, choral voices, solo guitar and Tijuana brass. With the current vogue for ballads, it will doubtless meet with widespread approval.

FROM TAMLA

I ALWAYS regard MARTHA AND THE VANDELLAS as a more earthy and authentic edition of the Supremes, clinging more closely to basic r-and-b and soul than the more polished commerciality of Diana Ross and the gals.

This new one, "Honey Chile," is an uninhibited styling of an intense blues number, sung with heartfelt sincerity by Martha, aided by that familiar slurping chanting—and backed by an insistent heavy Motown beat. Mid-tempo, snappy, but lacking in tune.

Of the two Tamla offerings this week, I prefer Chris Clark's "I Want To Go Back There Again." You'll already be familiar with the song (written by Berry Gordy), which proves the perfect vehicle for Chris' smoky tones.

This girl's got rhythm surging through her blood, and when her vocal dynamics are dovetailed to a corking tambourine-accentuated beat, the joint really jumps! A great disc, though its chances may be hampered by the tune having been recorded before.



MANFRED MANN and HANK MARVIN

\* TIPPED FOR CHARTS
† CHART POSSIBLE

YOUNG RASCALS

"It's Wonderful" (Atlantic). I'm afraid this disc isn't nearly as wonderful as the title suggests! It's vibrant and energetic, with a compulsive beat that'll go down well in discotheques.

What's more, the vocal—soloed, with falsetto chanting—is thoroughly enjoyable. But don't go looking for a melody, because there ain't one! And why it was found necessary to inject all those discords and pseudo-psychedellic effects, I really don't know.

A great deal of effort went into this complicated production, but it doesn't add up to much.

DON CHARLES

"If I Had The Chance" (Parlophone). I have long considered Don Charles to be one of our most underrated singers, and this disc proves my point. It's a big-build beat-ballad, with a lilting rhythm, soaring strings and choral voices.

Sounds like one of those impassioned continental ballads—but it isn't! Warmly, expressively emoted, it's melodic, sentimental and square—and very good of its kind.

Manfreds should do well with Dylan tune

"Mighty Quinn"/"By Request—Edwin Garvey" (Fontana). AS with the Tremeloes, I'm sure the Manfreds will far much better with their latest release than they did with their last one (which was "So Long Dad," remember?).

This is a new Bob Dylan song, and thoroughly intriguing it is, too. Mike D'Abo handles the lyric forcefully, with fascinating harmony support from the other lads—and there's a punch-packed backing, in which walloping drums and organ are prominent.

As with much of Dylan's material, the melody isn't outstanding—but there's more than enough in the lyric and the superb performance to guarantee a well-deserved Chart return for Manfred.

FLIP: A Mike D'Abo composition—and a real hoot. It's a mickey-take on the nauseating pre-war style of pop, with its pium-in-the-mouth vocals, insipid tea-dances and off-key harmonies. Very cleverly done!

KENNY LYNCH

"Mister Moonlight" (HMV). I always welcome a new Kenny Lynch release, because his discs are invariably stamped with quality, and this is no exception. Trouble is that quality is no open sesame to the hit parade—quite the contrary, in fact.

This is loaded with more commerciality and instant appeal than many of his discs—it's fast-moving, bustling and lively, with an all-happening backing.

Coupled with a vital personality performance from Ken, it might just do the trick.

IN BRIEF

CHRISTOPHER COLT: "Virgin Sunrise" (Decca). A philosophic deep-thinking lyric which, though absorbing, is a wee bit involved. Startling backing with shuffle beat and unusual instrumentation. Reminiscent of Donovan in his enigmatic days. Needs a lot of spins before it begins to register.

AL GREENE & THE SOUL MATES: "Back Up Train" (Stateside). And 'soul' is the operative word here! A plaintive blues ballad, with Al pouring his heart out—sometimes tenderly, sometimes almost viciously. Gospel chanting enhances the authenticity. Even the added strings have a bluesy quality!

NOCTURNES: "A New Man" (Columbia). An attractive mid-tempo ballad with a well-conceived lyric, pleasantly sung by this promising group—the boys and girls interchange lines most effectively. And their performance is splendidly offset by a great organ sound in the backing. Worth hearing!

AL MARTINO: "The Glory Of Love" (Capitol). A standard ballad that's revived in the new film "Guess Who's Coming To Dinner." You're bound to be familiar with the tune—and when I say that it's a typical Martino sweet-corn sing-along, that just about sums it up. Give it to Mum!

YELLOW BELLOW ROOM BOOM: "Seeing Things Green" (CBS). A five-piece group from the North, making an impressive debut with the perky number showcasing their falsetto harmonies. I like the thrilling flute obligato, too. Just a suggestion of classical influences in both song and performance.

Hank sings song he wrote for Cliff!

HANK B. MARVIN: "London's Not Too Far"/SHADOWS: "Running Out Of World" (Columbia).

THIS poignantly haunting number was originally written by Hank Marvin with a view to Cliff Richard recording it. But now that he's committed it to wax himself, Hank sounds remarkably like Cliff at times!

The famous Marvin guitar isn't featured at all—it's just Hank singing (and very competently) to a gorgeous fluffy backing of celeste and smooth strings.

It's very pleasant listening—easy on the ear and relaxing. Though I'm not wholly convinced that it's the stuff hits are made of.

FLIP: Hank rejoins the Shads for this bouncy number, which he duets with Bruce Welch. It's a hummable tune with an infectious beat. Good "B" side.

MARTY WILDE

"By The Time I Get To Phoenix" (Philips).

GLEN CAMPBELL

"By The Time I Get To Phoenix" (Ember).

A beautiful, country-flavoured ballad, which I keep playing over and over because I just can't get it out of my mind. The lyric is wistful, plaintive and descriptive, and the melody is really delightful.

Although Marty Wilde's is a cover version of the U.S. original, I think I have a slight preference for it, because his interpretation is more intense and meaningful.

But, of course, you may go for the more subdued and intimate styling of Glen Campbell's original.

The scoring on both discs is well nigh perfect, employing sighing strings with solo horns, flutes and oboes. Glen's disc is already high in the U.S. Chart, and I feel that either could make the grade here—though, with the benefit of local promotion, Marty probably has a slight edge.

EDDY ARNOLD

"Turn The World Around The Other Way" (RCA).

I suppose you could describe Eddy Arnold as King Corn of country-and-western! In fact, apart from the slight country flavour in the song and the Southern drawl in his voice, this could be Al Martino or Donald Peers!

It's an unashamed sweet-corn sing-along, with a vocal group joining Eddy all the way. It's hummable, gently swaying, undemanding and completely square.

ROGER WHITTAKER

"Early One Morning" (Columbia). This is a traditional British folk song, up-dated by Roger Whittaker and set to a gently jogging beat. Good vehicle for his rich dark-brown tones, and for his ability as a whistler.

Backing comprises sweeping strings and clavichord. This has been a great song for 200 years or more, and still is—but despite its modernisation, it doesn't strike me as Chart material.

LETTERMEN

"Goin' Out Of My Head" and "Can't Take My Eyes Off You" (Capitol).

Two songs for the price of one, presented in medley form and recorded in live performance by the Lettermen. First number is the former Dodie West-Little Anthony hit, and the other has been recorded by the Four Seasons. Excellent ensemble renditions, which really get the crowd going—and the electric atmosphere comes across on the disc. The flip is the oldie, "I Believe."

MORE REVIEWS ON PAGE TEN

CBS SHOWCASE THE MOST FANTASTIC VALUE EVER 20 ARTISTS 2 RECORDS FOR 38/-

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CY COLEMAN: IF MY FRIENDS COULD SEE ME NOW (S) 63075
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THE PEDDLERS: FREEWHEELERS (S) 63183

NEW SINGLE RELEASES

- THE TREMELOES: AS YOU ARE/SUDDENLY YOU LOVE ME 3243
THE YELLOW BELLOW ROOM BOOM: SEEING THINGS GREEN 3205
THE DETOURS: RUN TO ME BABY 3213
THE BRELLO CABAL: THE MARGARINE FLAVOURED PINEAPPLE CHUNK 3214
DANNY STREET: LONGING 3107

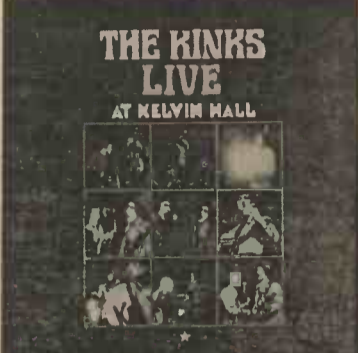
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## AND SINGLES

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Le Plus Difficile      VRS 7027

**THE McTEGGARTS**      **THE MOVEMENT**  
Subla Bay      Tell Her

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# NME TOP 30

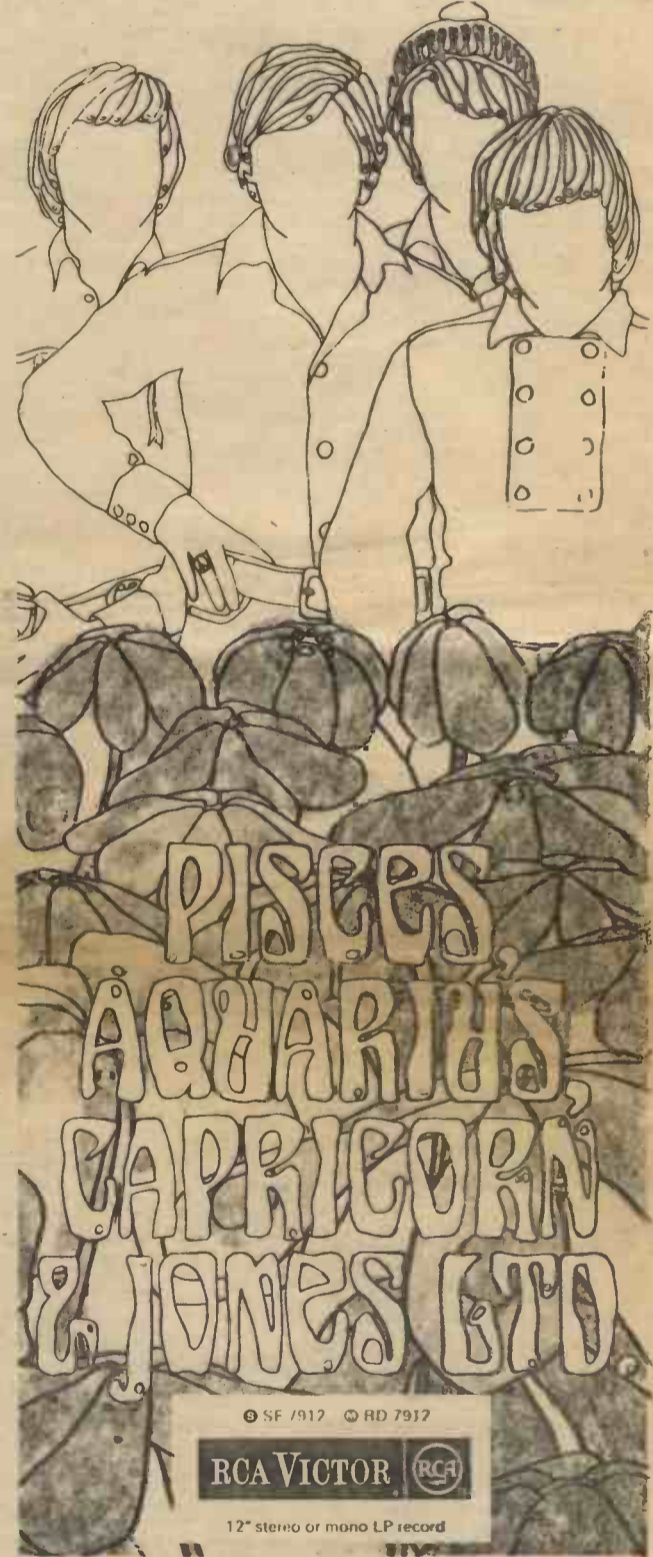
(Wednesday, January 10, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	HELLO GOODBYE . . . . . Beatles (Parlophone)	7	1
5	2	DAYDREAM BELIEVER . . . . . Monkees (RCA-Victor)	8	2
6	3	WALK AWAY RENEE . . . . . Four Tops (Tamla-Motown)	5	3
2	4	MAGICAL MYSTERY TOUR (EPs) Beatles (Parlophone)	5	2
12	5	THE BALLAD OF BONNIE AND CLYDE Georgie Fame (CBS)	5	5
4	6	I'M COMING HOME . . . . . Tom Jones (Decca)	8	4
7	7	THANK U VERY MUCH . . . . . Scaffold (Parlophone)	7	7
9	8	WORLD . . . . . Bee Gees (Polydor)	8	8
11	9	KITES Simon Dupree & the Big Sound (Parlophone)	7	9
3	10	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	12	2
8	11	SOMETHING'S GOTTEN HOLD OF MY HEART . . . . . Gene Pitney (Stateside)	9	3
10	12	CARELESS HANDS . . . . . Des O'Connor (Columbia)	10	5
13	13	HERE WE GO ROUND THE MULBERRY BUSH . . . . . Traffic (Island)	7	13
17	14	IN AND OUT OF LOVE Diana Ross & the Supremes (Tamla-Motown)	7	14
22	15	TIN SOLDIER . . . . . Small Faces (Immediate)	6	15
16	16	AM I THAT EASY TO FORGET Engelbert Humperdinck (Decca)	1	16
18	17	THE OTHER MAN'S GRASS . . . . . Petula Clark (Pye)	4	17
14	18	LET THE HEARTACHES BEGIN Long John Baldry (Pye)	10	1
15	19	ALL MY LOVE . . . . . Cliff Richard (Columbia)	9	8
20	20	EVERLASTING LOVE . . . . . Love Affair (CBS)	1	20
21	21	PARADISE LOST . . . . . Herd (Fontana)	1	21
20	22	SUSANNAH'S STILL ALIVE . . . . . Dave Davies (Pye)	5	20
22	22	JUDY IN DISGUISE John Fred & his Playboy Band (Pye Int.)	1	22
24	24	EVERYTHING I AM . . . . . Plastic Penny (Page One)	1	24
25	25	GIMME LITTLE SIGN . . . . . Brenton Wood (Liberty)	1	25
19	26	THE LAST WALTZ . . . . . Engelbert Humperdinck (Decca)	21	1
16	27	EVERYBODY KNOWS . . . . . Dave Clark Five (Columbia)	10	2
21	27	JACKIE . . . . . Scott Walker (Philips)	6	18
30	29	CHAIN OF FOOLS . . . . . Aretha Franklin (Atlantic)	2	29
23	30	LOVE IS ALL AROUND . . . . . Troggs (Page One)	13	4

## Britain's Top 15 LPs

1	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	33	1
3	2	SOUND OF MUSIC . . . . . Soundtrack (RCA)	144	1
2	3	VAL DOONICAN ROCKS, BUT GENTLY . . . . . (Pye)	6	2
7	4	REACH OUT . . . . . Four Tops (Tamla-Motown)	8	4
6	5	BRITISH CHARTBUSTERS . . . . . Various Artistes (Tamla-Motown)	13	3
4	6	THEIR SATANIC MAJESTIES REQUEST . . . . . Rolling Stones (Decca)	4	4
5	7	LAST WALTZ . . . . . Engelbert Humperdinck (Decca)	9	3
9	8	TOM JONES' 13 SMASH HITS . . . . . (Decca)	2	8
8	9	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Track)	5	8
13	9	PISCES, AQUARIUS, CAPRICORN & JONES LTD. . . . . Monkees (RCA-Victor)	2	9
10	11	DISRAELI GEARS . . . . . Cream (Reaction)	10	2
15	12	MR. FANTASY . . . . . Traffic (Island)	2	12
10	13	BREAKTHROUGH . . . . . Various Artistes (Studio 2)	13	3
12	14	TOM JONES AT THE TALK OF THE TOWN . . . . . (Decca)	23	4
15	15	DR. ZHIVAGO . . . . . Soundtrack (MGM)	37	4

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### 5 YEARS AGO

- TOP TEN 1963—Week ending Jan. 18**
- 1 DANCE ON Shadows (Columbia)
  - 2 RETURN TO SENDER Elvis Presley (RCA)
  - 3 THE NEXT TIME Cliff Richard (Columbia)
  - 4 BACHELOR BOY Cliff Richard (Columbia)
  - 5 DIAMONDS Jet Harris-Tony Meehan (Decca)
  - 6 GLOBETROTTER Tornadoes (Decca)
  - 7 LIKE I DO Maureen Evans (Orlote)
  - 8 COMIN' HOME BABY Mel Torme (London)
  - 9 LOVESICK BLUES Frank Ifield (Columbia)
  - 10 GUITAR MAN Duane Eddy (RCA)

### 10 YEARS AGO

- TOP TEN 1958—Week ending Jan. 17**
- 1 GREAT BALLS OF FIRE Jerry Lee Lewis (London)
  - 2 MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)
  - 3 ALL THE WAY Frank Sinatra (Capitol)
  - 4 OH BOY! Buddy Holly (Coral)
  - 5 MY SPECIAL ANGEL Malcolm Vaughan (HMV)
  - 6 PEGGY SUE Buddy Holly (Coral)
  - 7 KISSES SWEETER THAN WINK Jimmie Rodgers (Columbia)
  - 8 KISSES SWEETER THAN WINK Frankie Vaughan (Philips)
  - 9 REET PETITE Jackie Wilson (Coral)
  - 10 I LOVE YOU BABY Paul Anka (Columbia)

### BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Billboard"
- 1 HELLO GOODBYE Beatles
  - 2 JUDY IN DISGUISE John Fred & his Playboy Band
  - 3 DAYDREAM BELIEVER Monkees
  - 4 WOMAN, WOMAN Union Gap
  - 5 I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
  - 6 CHAIN OF FOOLS Aretha Franklin
  - 7 BEND ME, SHAPE ME American Breed
  - 8 I SECOND THAT EMOTION Smokey Robinson & the Miracles
  - 9 GREEN TAMBOURINE Lemon Pipers
  - 10 SKINNY LEGS AND ALL Joe Tex
  - 11 HONEY CHILE Martha Reeves & Vandellas
  - 12 BOOGALOO DOWN BROADWAY Fantastic Johnny C.
  - 13 IF I COULD BUILD MY WHOLE WORLD AROUND YOU Marvin Gaye & Tammi Terrell
  - 14 DIFFERENT DRUM Stone Poneys
  - 15 MONTEREY Eric Burdon & the Animals
  - 16 SUSAN Buckingham
  - 17 SUMMER RAIN Johnny Rivers
  - 18 NOBODY BUT ME Human Beinz
  - 19 WHO WILL ANSWER Ed Ames
  - 20 IT'S WONDERFUL Young Rascals
  - 21 YOU BETTER SIT DOWN KIDS Cher
  - 22 NEXT PLANE TO LONDON Rose Garden Classics IV
  - 23 SPOOKY Come See About Me Jr. Walker & the All Stars
  - 24 LOVE ME TWO TIMES
  - 25 MY BABY MUST BE A MAGICIAN Marvelettes
  - 26 LOVE POWER Sandpebbles
  - 27 TELL MAMA Etta James
  - 28 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU Letterman
  - 29 AM I THAT EASY TO FORGET Engelbert Humperdinck

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## DONOVAN, HOST OF RADIO 1 STARS

**DONOVAN** makes one of his rare broadcasts when he co-stars with Traffic in Radio 1's "Top Gear" on Sunday afternoon, January 21—also set for this edition are Tom Rush, Peter Green's Fleetwood Mac and the Chicken Shack. The Foundations, new chart group Plastic Penny and the Bonzo Dog Doo Dah Band join the Cream and P.P. Arnold in this Sunday's show (14th). So far booked for January 28 are the Move and John Mayall's Bluesbreakers.

The Tremeloes, Herman's Hermits, and the Swinging Blue Jeans are among artists appearing daily in the "Pete Brady Show" from Monday, January 22, to Friday, January 26. Also set for this period are Kenny Lynch, the Peddlers, the Californians and the bands of Chris Barber and Terry Lightfoot. The same guest list will be featured in "Rick Dane Presents" on Saturday, January 20. Tom Jones and the Squires, the Dave Dee group, the Alan Price Set, Frank Ifield and Vince Hill head a strong line-up for the "Jimmy Young Show" every morning during the week beginning Monday, January 22. Also appearing are the Marmalade, the Montanas, Jackie Lee, Mills and Alan Eldon's Band.

Booked for the "David Symonds Show" during the week of January 22 are Manfred Mann, the Moody Blues, the Flowerpot Men, the Symbols, the Freshmen and Peter and the Wolves.

The Dave Dee group and Kenny Lynch guest in "Parade Of The Pops" on Wednesday, January 24, and the Morgan James Duo is set for next week's show (17th). In another lunchtime series "Pop North," the Spencer Davis Group is booked for Thursday, January 25, and Amen Corner for the following week (February 1).

The Tremeloes, Danny Street and Bob Miller's Millermen appear in the Pete Murray series "Pete's People" on Saturday, January 20. Earlier the same day, P. P. Arnold is added to the "Saturday Club" bill starring Manfred Mann.

● Roger Moffat takes over from Tony Hall as compere of the "Joe Loss Show" from Friday, January 26, when the Tremeloes are guest attraction.

## HOLLY TRACKS ROW—NOW OLD PITNEY, ORBISON TRACKS?

A DISPUTE has arisen over the issue of the 20 newly-discovered Buddy Holly tracks which as the NME revealed last week have been secured by Rutland Records with a view to release in this country. Holly's former manager, Norman Petty, claims all rights to Buddy's recordings belong to him, and that Rutland has no authority to issue the discs. Rutland retort by stating that these tracks—allegedly purchased from a friend of Holly's—do not come within Petty's control.

Rutland chief Anthony Hedley told the NME that to overcome the problem of not being able to use Buddy Holly's name, the songs will be issued under a fictitious name. He added that early tracks by Roy Orbison, Gene Pitney, Jerry Lee Lewis and Roger Miller were in his possession and he also proposes to release these under fictitious names. He added: "It will, of course, be quite easy to recognise the singers in question."

Norman Petty's British representative, Alan Paramor, said: "I have no doubt the recordings obtained by Rutland are authentic. But they are the property of Buddy Holly's estate, and we do not feel Rutland has any right to issue them even under an assumed name. A understand action is being taken in New York."

**STOP PRESS—TOM JONES WILL INTRODUCE GUEST STARS DIANA ROSS AND THE SUPREMES, MIREILLE MATHIEU AND HENRY MANCINI WHEN HE HOSTS HIS OWN GERMAN-TV COLOUR SPECTACULAR IN MUNICH NEXT SATURDAY. THE PREVIOUS DAY, TOM IS ONE OF THE STARS OF THE BAMBI AWARDS TV SHOW IN THE SAME CITY.**

### ★ POP-LINERS ★

**DON WARDELL** is next month giving up his position as Radio Luxembourg's chief announcer—which he has held for 19 months—to take up an executive post at the company's London headquarters ● U.S. Chart star Janis Ian cancelled her British promotional visit, due to have started this weekend; hopes to come here in March ● Gordon Waller to Camoes January 23 to take part in the Midem Festival ● Dusty Springfield cuts new single (for mid-February release) on January 25, before flying to America February 4 for four weeks of TV and club dates ● Dave Dee group, Eric Burdon and the Animals and Yardbirds in All-Night Fave at Birmingham's Bingley Hall Friday, January 26 ● Terry Lightfoot re-formed his Jazzmen and cabaret bookings are being lined up for the band ● Peter Callander resigning as professional manager to Shapiro-Bernstein, and next month enters full time song-writing partnership with Mitch Murray ● Trogs play Newcastle Mayfair next Tuesday (16th) ● Equals begin ten-day German tour today (Friday).

# POP-PACKED TV SHOWS COMING UP SOON INCLUDE— SUPREMES, BALDRY, TREMELOES, ANITA, BACHELORS, GEORGIE

**DIANA ROSS** and the Supremes are to make two more television appearances in addition to their spot in the Palladium TV show. Long John Baldry, the Tremeloes, the Bachelors and Anita Harris are among star names lined up for Ken Dodd's new series. Booked for guest spots in BBC-1 shows are Simon Dupree, Spencer Davis, Manfred Mann, Lulu and Georgie Fame. Tony Blackburn is set for two further TV appearances as a singer. Sandie Shaw headlines a BBC-2 spectacular next week. The group formed and managed by the Beatles' Apple publishing company, Grapefruit, makes its TV debut tonight (Friday).

Besides co-starring with Tom Jones in ATV's "London Palladium Show" on Sunday, January 28, Diana Ross and the Supremes guest in ABC-TV's "Eamonn Andrews Show" the following Sunday (February 4). The Tamla group will also be seen in BBC-2's "Andy Williams Show" on Friday, January 19, when other guests include Eddie Fisher and George Chakiris.

One of the highlights of the Supremes' Palladium TV appearance will be a singing routine with Tom Jones. The NME understands the group specially asked for an opportunity to work with the British star.

Guest list for ABC-TV's "Daddy's Music Box"—which starts a networked eight-week run on Saturday, January 20—includes the Tremeloes, the Bachelors and Salena Jones (20th); Herman's Hermits, Billy Fury and Julie Rogers (27th); Long John Baldry (February 3); and Anita Harris (10th). David Hamilton will be resident in the series.

Booked for BBC-1's new Alan Freeman show "All Systems Freeman" tonight (Friday) are Manfred Mann, Long John Baldry, Kenny Lynch, Amen Corner, Marty Wilde, composer Les Reed and Tony Blackburn. Latest bookings for Blackburn's own Southern-TV series "New Release" include Glenn Weston and Grapefruit (tonight, Friday), P.J. Proby (19th) and Eric Burdon and the Animals (26th).

### DUSTY AND DUD

Set for BBC-1's "Rolf Harris Show" are Georgie Fame, Roy Budd and the New Faces (Saturday, January 20); Lulu (February 10); and Nancy Wilson (March 2). As exclusively reported in the NME two weeks ago, Dusty Springfield guests in tomorrow's show (13th), when she is joined by the Dudley Moore Trio.

Appearing in "Dee Time" tomorrow (Saturday) are Herman's Hermits, Tony Blackburn, The Morgan-James Duo, Allan Sherman and jazz trumpeter Maynard Ferguson. So far booked for the January 20 edition are Long John Baldry, the Spencer Davis Group and Simon Dupree and the Big Sound.

Transmission of the "Smothers Brothers Show," in which Nancy Sinatra and Frank Sinatra Jr. are the principal guests, has been put back one week—it will now be screened on Sunday, January 21. Appearing in the programme shown this Sunday (14th) will be Shirley Jones and Noel Harrison.

Other new BBC-1 bookings include Rosemary Squires in "The Nixon Line" (next Wednesday, 17th) and the Spencer Davis Group in "Crackerjack" (Friday, January 19).

Sandie Shaw tops the bill in BBC-2's "International Cabaret" next Monday (15th), for which pianist Roy Budd is another booking. Also on BBC-2 next week, Trisha Noble guests in the "Dick Emery Show" (Monday) and Gene Kelly stars in the Hollywood musical "It's Always Fair Weather" (Wednesday).

● Frank Ifield joined Dusty Springfield in the ATV "Showtime" spectacular, filmed last Sunday primarily for screening in America. It will be screened in this country in the spring.

● Carmen McRae's appearance in ABC-TV's "Eamonn Andrews Show" has been brought forward one week to Sunday, January 21. As already reported, Engelbert Humperdinck is the star guest in this weekend's show (14th).

## Tony Bennett dates

THE complete itinerary for Tony Bennett's concert tour with the Buddy Rich Band has now been finalised by impresario Harold Davison. It includes five dates in London and one each in Manchester, Glasgow and Leeds. Tony and Buddy will also spend two days filming their own hour-long colour spectacular for ATV, to be screened both in America and Britain.

As reported last week, the concert tour opens at London's Hammersmith Odeon on March 9, and the following day Tony and the Rich Band star in the Palladium TV Show. Remaining tour dates are: London New Victoria (11th), Hammersmith Odeon (13th), London Royal Festival Hall (16th), Hammersmith Odeon (17th), Manchester Free Trade Hall (18th), Glasgow Odeon (19th) and Leeds Odeon (20th). March 14 and 15 will be devoted to filming the colour TV show. The Buddy Rich Band plays a concert on its own at Chatham Town Hall on March 7.

## Ringo solo TV debut in Cilla show duet

**RINGO STARR** is to make a solo guest appearance in BBC-1's "Cilla Black Show" on Tuesday, February 6—the first time, with the exception of interviews, that any Beatle has performed alone in another artist's show. Ringo will appear in a sketch with Cilla and sing a duet with her, as well as sing on his own.

Cilla herself invited Ringo to appear, and he accepted immediately. Her series, arranged by Brian Epstein shortly before his death, will have one of the biggest-ever budgets for a BBC-TV variety series. As reported last week Tom Jones is the star guest in the first edition on January 30. Cilla returns to London on Sunday following her holiday in Switzerland, and starts rehearsing for the series almost immediately.

Other new guest bookings for the series include U.S. singer Roger Miller (February 13) and Lulu (20th).



**CLIFF RICHARD**, who will represent Britain in this year's Eurovision Song Contest, seen chatting with **SANDIE SHAW**, who won the event for Britain in 1967 with "Puppet On A String." The two stars were pictured at a reception to launch Southern-TV's new pop series "New Release"—Sandie guests in the show on January 26, and Cliff will be seen at a future date.

## SCOTT, GARY JAPAN RETURN—NO JOHN

**SCOTT** and Gary Walker have been rebooked for another tour of Japan, playing a string of 12 concerts in mid-August. But unlike their current tour of that country this return visit will be without John Walker—who as forecast last week has confirmed he is quitting Britain for good, and has now returned to America.

Both Scott and Gary were due to return to Britain today (Friday). But 48 hours later, Scott flies out again for a string of TV appearances in Belgium. Manager Maurice King revealed this week that he is at present negotiating for Scott to write the title song for a major Hollywood film. It is probable Scott would also sing the number over the opening credits.

### ERIC'S TWO-PART STEREO 45

Eric Burdon and the Animals' next single will be "Sly Pilot." Exact release date has not yet been fixed but MGM plans to issue it early next month. The number takes up both sides of the disc and—as a new departure for single releases—at is planned to issue the disc both in stereo and mono.

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# New discs: patriotism plus Dave Clark, Tamla, Roy, Equals

**DAVE CLARK'S** follow-up to "Everybody Knows" will be another Les Reed composition. Tamla singles by the Marvelettes and Marvin Gaye are scheduled for release, plus new discs by Roy Orbison and the Equals. A bumper bundle of Herb Alpert records is issued next Friday. Two new songs, both titled "I'm Backing Britain," have been rush-released this week.

New singles out next Friday (19th) include Roy Orbison's self-penned "Born To Be Loved By You" (London) and the Marvelettes' "My Baby Must Be A Magician" (Tamla-Motown). Another Motown disc, out the following Friday (26th), is Marvin Gaye's "You."

The Dave Clark Five's next single, issued by Columbia on February 2, has again been written by Les Reed. Titled "No-one Can Break A Heart

## Roy, Equals

Like "You," it features a vocal by guitarist Lenny Davidson—as does the group's current hit. A track from the Equals' hit album "Unequaled Equals"—which reached No. 8 in the NME LP Chart—will be issued as a single on February 9. It is titled "Baby Come Back" (President).

Three discs by Herb Alpert and the Tijuana Brass are released by A & M next Friday (19th)—"Herb Alpert's Ninth" (LP), "Brazilia" (EP) and "Carmen" (single).

Two new singles have been rush-released this week to boost the "Backing Britain" campaign. Bruce Forsyth has recorded the Jackie Trent-Tony Hatch composition "I'm Backing Britain" (Pye), which sells at the cut price of five shillings. The Bulldogs have waxed a

number of the same name, penned by Tommy Connor and issued by Deram.

First releases on the new Trend label—launched by Foundations manager Barry Class and distributed by Saga—will be the Explosion's "Speak To Me" and the Ways and Means' "Breaking Up A Dream," both out February 9.

A new record label, Spark, is to be launched by Southern Music Publishing Company next month. Its releases will be pressed and distributed by Decca.

Coupling of the Foundations' new Pye release "Back On My Feet Again"—out next Friday—will be the number on the "A" side of Herman's Hermits' latest single "I Can Take Or Leave Your Loving."

Procol Harum's "Homburg" has now passed one million in world-wide sales, so qualifying for a Gold Disc. This total includes 350,000 sales in Italy, where the single reached No. 1.

# HERD PACKAGE WITH JOHN FRED AND LOVE AFFAIR?

**THE Herd** is to headline its first-ever concert tour in March, co-starring with another top British attraction still to be named. The tour, jointly promoted by Danny Betesh and Peter Walsh, is likely also to feature new Chart entrants John Fred and his Playboy Band and the Love Affair as additional attractions. The package will be of three or four weeks duration and is planned to have an "entirely new concept" in format.

## Baldry British concert tour and world trip, 'Heartaches' sequel

**LONG JOHN BALDRY** will star in an eight-day concert tour in March, for which venues are currently being set up. His follow-up to "Let The Heartaches Begin" has been named and will be issued next month. Baldry is to undertake a six-week promotional world tour starting at the beginning of April, during which he will record in several languages. A string of concerts in Poland is also being finalised.

The British concert tour in March will be a pop package jointly promoted by Arthur Howes and Baldry's business manager Stephen Komlosy. Long John will headline the bill—the first time he has done so—and there will be three or four other attractions.

There is a possibility Simon Dupree and the Big Sound may tour with Baldry—the group will definitely tour for Arthur Howes, but he may decide instead to include it in his Gene Pitney tour.

Long John Baldry's next single, for mid-February release by Pye, will be "Hold Back The Daybreak." It is another Tony Macaulay-John Macleod composition. First TV promotion will be in ABC-TV's "Daddy's Music Box" (February 3).

In early April Baldry sets out on a six-week world tour—visiting Norway, Sweden, Denmark, Germany, Australia and Japan. Besides making radio and TV appearances he will record in the language of some of the countries he visits.

A short promotional visit to America is tentatively set for the last week in February, and negotiations are in progress for Long John to play a series of concerts in Poland for ten days from March 13.

This weekend Baldry is in Bremen for an appearance in German-TV's "Beat Club." He plays dates in Scotland next Monday and Tuesday, and spend the latter part of next week recording his new single. Between times he is also working on the pilot show of his new TV series in which—as previously reported—he plays the role of a show business tycoon.

## McKENZIE, GENTRY, SARAH, SATCH TO ITALY, MAY ALSO VISIT BRITAIN

**SCOTT MCKENZIE**, Bobbie Gentry, Sarah Vaughan, the Four Seasons, Wilson Pickett, Dionne Warwick and Louis Armstrong are all set to take part in Italy's famed San Remo Song Festival at the beginning of February. Also appearing are Paul Anka, Timi Yuro, the Sandpipers, Mireille Mathieu, Francoise Hardy and possibly the Cowsills.

This annual festival—the 18th of its kind—was originally a contest to choose Italy's entry for the Eurovision Song Contest. But it has now developed into an international showcase for Italian compositions. This is the first time for many years that no British attractions have been booked for the festival.

It is likely that several of the participating U.S. stars will visit Britain on their way back to America. The Sandpipers have already announced their intention of doing so, and it is probable Scott McKenzie and Bobbie Gentry will join them. The Four Seasons may fly to London briefly to discuss their previously-announced April concert tour here.

Kink's manager Robert Wace has signed a new Bristol group, Qcar Bicycle, which debuts on January 26 with "On A Quiet Night" (CBS).

### George in India

**BEATLE** George Harrison arrived in Bombay on Monday to supervise the recording of local Indian music for inclusion in the soundtrack score of the film "Wonder Wall." The NME exclusively reported two weeks ago that George is writing all incidental music for the picture.

Harrison has now completed much of the basic score and has also arranged and conducted some sequences. He will not be performing on the soundtrack himself, however, because of contractual restrictions. He expects to be home in ten days.

Betesh told the NME this week: "It is almost certain the John Fred Band will be included. I booked them tentatively during my American visit before Christmas and—in view of their Chart debut in this country—I have now taken up the option. The only problem is the size of the group—it's a nine-piece outfit, and that's a lot of air fares!"

The Love Affair is under agency contract to Peter Walsh and is described by the promoters as "an obvious attraction for the bill." Another new Chart group, Plastic Penny, is also available—but it is more likely that it will be included in a second package tour currently being prepared by Betesh and Walsh, starring the Tremeloes.

It is likely that the Herd tour, the group's first as starring attraction, will be presented as a full-scale production on a line of a "pop revue." In this way it is planned to depart from the traditional format of one act following another.

● Snow prevented the Herd from appearing on Belgian-TV on Tuesday. The group arrived at London Airport at 8 am, but at lunch-time was still waiting for a plane! It was then decided to shorten its European promotional tour and to leave for the Continent when weather conditions improved.

### Plastics wax Beatles

The Plastic Penny, which makes its NME Chart debut this week, is currently recording tracks for its first album "Two Sides Of A Penny" (Page One) for provisional release in mid-February—the LP includes two Lennon - McCartney compositions, "Foot On The Hill" and "Yesterday." The group features its "Everything I Am" hit next week in Radio 1's "Parade Of The Pops" (Wednesday) and BBC-1's "Top Of The Pops" (Thursday).

# MONKEES PLAN 'MAGICAL' TV SHOWS, INTERVIEWS

**THE next Monkees' TV series** will almost certainly be inspired by the Beatles' "Magical Mystery Tour," Peter Tork admitted in an interview with the NME at the weekend. He added that the current series will definitely be the last in the present format, and that future shows will have "little or no" plot! Other shock plans for the comedy series: more and more shows directed by the Monkees themselves—director James Frawley has been dropped—and serious interviews in which members of the group talk to people they admire.

Said Tork, speaking at a London Press conference hosted by Screen Gems: "We thought the present shows were losing their impetus. They were getting harder to act. We felt yoked by the plots."

"We want our shows to be fun, simple... but inventive, fresh and interesting. Did you see 'Magical Mystery Tour'? Did you like it? Good. That's what we like."

He said there would be an increasing use of amateur film and that in the shows "anything can happen." Tork also hinted that future Monkees' TV shows might feature one member of the group at a time: as a first step he, Davy, Micky and Mike had been writing, directing or editing various episodes.

He added: "We could not do more shows like those in the past. We must go as far afield as possible on the lines of 'Magical Mystery Tour.'"

"We also have in mind five minute interviews with someone we respect. Some have already been filmed; I want to do Pete Seeger; Davy has spoken to a guy he admires called Charlie Smalls. We also plan Tim Buckley and Frank Zappa."

Peter also revealed that in the future he hopes to concentrate more on folk music, particularly on the Monkees' forthcoming albums.

On the group's next album it was also hoped to feature individual tracks by the various Monkees.

Peter returned to the U.S. this week after spending almost 10 days holidaying in Britain; Davy Jones was skiing in Switzerland, but is due back in London soon.

### SUNDAY TV POP CHAT

Alan Price, Ray and Dave Davies and Cat Stevens are guests in BBC-1's "Meeting Point" this Sunday (January 14). They will be talking about their work as songwriters, and will also be asked if any of their numbers were written from personal experiences.

## Traffic tour of decision

**IN a string of seven ballroom appearances**, Traffic is set to make its debut as a trio. Immediately after, the group will decide whether to remain as a three-piece unit or to take on a replacement for Dave Mason, who left at the end of December to concentrate on record producing. Traffic feels it can only assess the need for an extra member by seeking public reaction.

The depleted group makes its debut at Salisbury City Hall on Saturday, January 20. This is followed by High Wycombe Town Hall (23rd), Worthing Assembly Hall (25th), London University (26th), Dunstable California (27th), Bath Pavilion (29th) and London Marquee (30th).

It is now confirmed that Traffic's next single will be a track from its "Mr. Fantasy" LP, titled "No Face, No Name, No Number." This will be released early next month, possibly during the first week of February. The track has already been issued in France.

● Muff Winwood, agency head of Island Records, married bio-chemist Zena Dally in Birmingham on Monday. Stevie Winwood was best man.

### Procol date change

Procol Harum, which returns to the club and ballroom circuit this month, now makes its first personal appearance of the year 11 days earlier than expected—at London Speakeasy next Tuesday (16th). This is the venue at which the group played its first-ever club date last June. Also booked for the Speakeasy are America's Captain Beefheart and his Magic Band (January 27) and the Jimmy McGriff Quartet (February 4).

U.S. soul singers James and Bobby Purify have been set to tour Britain between February 2-18; the duo will promote its single "Do Unto Me."

## Dave Dee—M.U. Rhodesia row

**DAVE DEE**, Dozy, Beaky, Mick and Tich have withdrawn from a lucrative 10-day concert tour of Rhodesia in the spring because the Musicians' Union was opposed to the visit. The trip had been tentatively agreed between Dave Dee and a Rhodesian promoter, but had to be called off when the group was threatened with expulsion from the Union.

A spokesman for the MU commented: "We are opposed to the tour simply because we are against racial discrimination. This Union ruling has been in operation for a long time, and negotiations for the tour should never have been started."

Dave Dee countered: "The whole purpose of accepting the booking was that we would have played to non-segregated audiences. This would have been something of a breakthrough—to say nothing of the £10,000 we would have earned."



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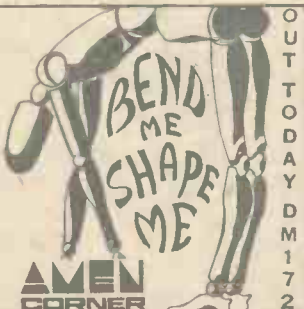


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# ARETHA FRANKLIN'S GOSPEL ROOTS

IT'S truly staggering the way America manages to go on time after time presenting the world with so many brilliantly talented coloured female vocalists. The whole thing is like an endless conveyor belt with no stop button (and, praise be, they never find one).

If you need evidence try a few names: Dionne Warwick, Nina Simone, Esther Phillips, Etta James, Carla Thomas, Tina Turner, Bessie Banks, Supremes, Patti LaBelle, Betty Everett, Ko Ko Taylor, Mary Wells, Martha and her Vandellas . . . I could go on and on.

Some have already made their mark on the minds of the public, some have yet to do so. And all of course have been long known and long revered by a small minority. No doubt there are many more waiting to come off the conveyor belt and now attending high school in Memphis or working in car factories in Detroit.

The latest to hit this country out of the seemingly bottomless pit of talent is one of the most exciting girl vocalists to come our way for a long time—Miss Aretha Franklin.

It was the old Otis Redding hit "Respect" that first brought Aretha to light over here. She followed that with "A Natural Woman" which didn't achieve the same status but now here she is back again with us and in the NME Chart at No. 29 this week with the great double-sided "Chain Of Fools"/"Satisfaction."

### Church choir

The history of Aretha's career follows a pattern which crops up time and again among singers of the same type.

Born 25 years ago one of the five children of Rev. C. L. Franklin, pastor of New Bethel Baptist Church in Detroit, Aretha started singing in her father's choir at the age of eight.

This invaluable training in the field of gospel music at an early age proved a tremendous influence on her musical style, and the roots of gospel are still present today in her singing.

At the age of eleven, Aretha was made featured soloist by her father when the choir went out on tour of the States.

And for four years the young singer created such a sensation on tour round the nation's churches



Gold discs for ARETHA FRANKLIN—and Atlantic Records' JERRY WEXLER looks happy about it too!

that she was hailed as the new queen of gospel music.

Encouragement came from famous gospel singer Clara Ward and Sam Cooke, another young singer destined for bigger things, and by the age of eighteen Aretha was already a big night club attraction, having added a feel for the blues to her experience as a gospel singer.

Aretha signed with Columbia

By NICK LOGAN

Newcomer." Columbia, it seemed just did not know what to do with their newly acquired star. A marked silence from Aretha and Columbia followed.

And it was only when her Columbia contract expired in late 1966 that she began to get the public attention she deserved. What brought about the change was her signature on a new contract with Atlantic and the resulting close association with Jerry Wexler, Atlantic Executive Vice-President.

Wexler took Aretha under his

wing and gave her freedom to record the material she felt was her. "I Never Loved A Man The Way I Love You" was one of her first cuts on the new label and it proved how right Wexler's decision was.

The record shot into the American Top Ten and stayed in the charts for a total ten weeks before, due to incredible public demand, her exciting version of "Respect" was unleashed.

This was the record that brought her into the British charts for the first time and took

her to No. 1 in the US Top Ten.

Both singles, plus her "I Never Loved A Man" LP, have since earned Gold Discs for Atlantic in the States.

Aretha still lives in Detroit with her children and husband, Ted White, who is also her manager. In her leisure time she enjoys horse-riding, swimming and polishing her expertise at the piano.

But she gets most pleasure, she says, from simply making people happy. And she just needs to go on making records to do that.

## More singles reviewed by DEREK JOHNSON TONY BLACKBURN ROCKABALLAD

\* "So Much Love"/"In The Night" (MGM)

A GOFFIN-KING rockaballad, exceptionally well presented by Radio 1's top disc-jockey. It's enveloped in a pungent brassy backing, with a girl group adding depth in the chorus.

I like Tony Blackburn's approach—it's refreshingly straight forward without resorting to gimmicks, yet he still succeeds in delivering the lyric with warmth and meaning.

It's a polished professional performance of a song that's by no means outstanding—and with the bashing it's obviously going to get on the air, it must be an odds-on chart favourite.

FLIP: Tony does full justice to the picturesque lyric of this medium-pacer, though the backing tends to swamp him in the pulsating crescendo.

## 'Bend Me' rivalry

### AMERICAN BREED

† "Bend Me, Shape Me"/"Mindrocker" (Stateside).

### AMEN CORNER

\* "Bend Me, Shape Me"/"Satisfek The Job's Worth" (Deram).

A SMASH hit in the States for the American Breed, this is a widdle of a number that gets you going right from the opening bars, and leaves you limp and breathless at the end. The tune is vaguely familiar, but I can't place it.

Anyway, the boys sock it out lustily, carried along on a thundering beat—and exploding into a catchy and repetitive chorus that you'll soon all be singing.

Amen Corner's version isn't a "cover job" in the accepted sense, in that the treatment is quite different—and incidentally, it's good to see the boys slip out of the doleful style of their last two discs.

The frenzied beat is retained, but there's a rawness and spirit much more akin to real r-and-b than on the more glossy U.S. disc.

I reckon Amen have got themselves another hit, but the Breed's disc is very good and certainly can't be discounted.

FLIPS: An hypnotic thump-beat number from the U.S. group, completely devoid of melody. Amen's coupling doesn't have much tune either—but the intensity of the performance is shattering. Both flips rate equally.

### BILLY NICHOLLS

† "Would You Believe" (Immediate)

A powerful and compelling rhythmic ballad, sung with a sense of urgency by Billy Nicholls. But the real credit goes to producers Steve Marriott and Plonk Lane for creating such a sensational sound behind the vocal.

It's always fluctuating, ever changing, and you never know what to expect next—there's strings, fanfare brass, thundering drums, concertina and a fugal choir reminiscent of the Swingle Singers. Really makes you sit up and take notice.

### LEE HARMER'S

POPCORN

"Love Is Coming" (Page One). These boys have got a good sound going! Nothing complicated or madly progressive—just a solid beat-group treatment of a peppy up-beat item.

Features the lead vocalist with background falsettos, set to a pounding beat laced with cymbal crashes and twangs. But for all its vigour, it isn't overpowering—it's controlled and palatable. With, by the way, a catchy tune.

### RAMSEY LEWIS

"Soul Man"/"Struttin' Lightly" (Chess).

Here's that keyboard wizard Ramsey Lewis displaying his inherent feel for jazz piano playing. A brilliant instrumental treatment of the Sam and Dave hit, with background handclaps to boost the beat and supply a night-club atmosphere. The added brass section is somewhat unnecessary, as it detracts from the intimacy. A stimulating finger-clicking disc of strictly limited appeal.

## POTTED POPS

Billy Vera and Judy Clay soulfully duet a poignant ballad "Storybook Children" (Atlantic), colourfully scored with sweeping strings and mellow brass. . . . A sensitive and tasteful performance of "With This Ring" by Columbia's Glenn Weston is based upon Bach's memorable "Air On A G String." . . . An intense blues ballad "When She Touches Me" (Stateside) is powerfully emoted by Mighty Sam, with girl gospel group and punchy backing. . . . A clean-cut uncomplicated styling of the jaunty finger-clicker "Dancing Out Of My Heart" (Decca) makes an impressive debut for Tam White.

I recommend the beautiful folk-flavoured "Bird Song" (Monument) by Bergen White, with its haunting quality, classical influences, cellos and harpichord. . . . From Australia, the Groop make a block-busting impact with their up-beat raver "Woman You're Breaking Me" (CBS). . . . I like the dream-like texture of "Friend" (Direction) and the flowing sweet-soul approach of three-piece girl group Squabby and the Reflections.

An ear-catching vocal blend, a wowing organ, strange oscillations, an underlying throbbing beat and an intriguing lyric are the ingredients of "Pictures Of Matchstick Men" (Pye) by the Status Quo. . . . The throaty-voiced lead singer of the Wildweeds is showcased in the bouncy Monkee-like "It Was Fun" (Chess). . . . The insidious nagging rhythm of the Moped's "Whisky And Soda" (Columbia Blue Beat) is tailor-made for ska fans—it's authentic Caribbean music.

The Billie Davis hit "Tell Her" is revived in frantic style by the Movement on Pye—it has an earthy feel, a compulsive beat and a stimulating effect. . . . Shades of the Foundations in "Don't Change It" (Decca) by Fearn's Brass Foundry—it's a guaranteed blues-chaser, with a sparkling treatment and catchy tune. . . . "Margarine Flavoured Pineapple Chunk" is the signature tune of southern-TV's "New Release" series, penned by Anita Harris and played in scintillating style by the Brello Cabal on CBS. . . . One of those nonchalant off-handed French ditties "Le Plus Difficile" is warbled with gay abandon by Vogue's Jacques Dutronc.

### CEDARS

"For Your Information" (Decca). An accomplished and worth-while new group which I commend to your attention. This is a tingling up-beat number, sung with gusto and fire, and featuring some brilliant acoustic guitar work.

It has a strong gipsy hora quality, with Middle Eastern undertones, and the overall effect is immensely satisfying to the listener. Cheery, finger-clicking, blues-chasing and a credit to the Cedars. Not everyone's meat, so hear it before you buy.

### ESQUIRES

"And Get Away" (Stateside). A characteristic American r-and-b group sound, with most of the Esquires singing in high-pitched falsetto—contrasting with the solo deep voice.

It's a happy fun-packed disc, guaranteed to set your toes tapping and hands clapping. And it almost bursts its seams with the full sound of blaring brass and dancing strings.

But for all that, the styling's a wee bit dated.

### THE SHOES

"Farewell In The Rain" (Polydor). A group of which Polydor has high hopes, and with some reason. The singer of the Shoes has a peculiar voice rather like a friendly bullfrog, and there's an unaffected air of good humour and enthusiasm about the entire performance.

The rhythm is primarily West Indian, with throbbing drums and an infectious insistence. And needless to say, the Shoes have a lot of soul!!!



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# DAVE CLARK'S LOVE SCENE WILL MAKE YOU SIT UP



Water ski-ing and riding sequences for Big Five Films' "Hits In Action," starring the Dave Clark Five. From left: DAVE ready to ski and watching someone else. The Five on their white horses and MIKE SMITH showing how easy it is.

WHILE the Beatles' film has been getting all the publicity recently, another group has also written, produced and sold its own movie. The Dave Clark Five's first attempt at film-making, a 20-minute colour short called "Hits In Action," is to be released on one of the major movie circuits in the summer, and last week Dave invited me round to his Mayfair flat to see it.

Dave and the group's singer Mike Smith were, oddly enough, discussing "Magical Mystery Tour" when I arrived. Both had enjoyed it, but were talking more about its commercial value. "Obviously it's been successful financially," said Dave, "but do you judge it by how much money it made, or by the number of people who liked it?"

"The 'Carry On' series or the Bond films might be regarded as corny, but they're tremendous box-office."

"The reviews 'Mystery Tour' got were far too harsh," added Mike. "I can understand why some

people didn't understand it because there was no plot, but I just sat back and watched it. It certainly wasn't boring, and I thought the time passed very quickly."

"Anyway, I'm sure our attempt won't raise much controversy," smiled Dave. "Judge for yourself."

He flicked a switch, and the screen slid silently down from the ceiling. "We made this about a year ago, so don't laugh too loud," he added, as the film started.

"Hits In Action" has no dialogue, and simply shows the group romping around in a variety of situations, but Dave has used established techniques to their fullest.

## YOU SIT UP

By Norrie Drummond

We see them racing in E-types; horse-riding along a beach; fooling around in a gymnasium and water-ski-ing—all accompanied by a background of their hits.

### Lovely blonde

The most outstanding scene in the film is one where Dave falls into a clinch with lovely blonde model Monika Dietrich in what appears to be an underground cavern, but is, in fact, in Madame Tussaud's waxworks. There are some remarkable close-ups of their eyes and lips as they finally meet—with "Come Home" playing in the background.

"I wanted that scene to be interesting by being mildly startling," said Dave. "I wanted

people to sit up and remember it." Another eye-opening scene is the one in the gymnasium where actress-singer Dana Gillespie, noted for her ample charms, appears as a masseuse.

"We tried to inject different emotions into the film," Dave continued. "There's the slapstick scene at the end where Rick runs into the street wearing only a towel."

"There's the excitement of the scenes with the E-types and when we went water ski-ing. And there are scenes which are just pleasant."

"Hits In Action" is exactly that—pleasant. And that's all that Dave intended. "We didn't try anything extraordinary. We just set out to make a film which would entertain without being pretentious in any way."

"We're all happy with the results, but we wouldn't attempt directing a full-length film."

### Star guests

Dave has already written the story-line of their next feature film, but for that he will engage an established director. "An actor can only reach his best with a director who really knows his job."

Any day now Dave is expecting to start work on his six TV specials which will be seen on TV here later this year.

"The first two have already been written, and I have ideas for the others, and I'll be starting on them down at Pinewood studios just as soon as we can finalise the list of guest artists."

"The problem is that all the people we want as guests are film actors and actresses, and it's just a



DAVE CLARK and model MONIKA DIETRICH in a romantic scene filmed at Madame Tussaud's.

case of fitting them in whenever they're free from their other commitments."

With all his filming work taking up so much time, did this mean that Dave would become less involved in the pop scene? "Not in the least," he said firmly. "We are first of all a pop group, and as long as people want us we'll be exactly that. Records and personal appearances are the most important things for us, but there is absolutely no reason why we shouldn't be involved in other things."

"After all, we'll be singing—and probably dancing, too—in the TV series."



There's no dialogue to the DAVE CLARK FIVE'S film "Hits In Action," but then with scenes like this, who needs dialogue? The film, a 20-minute colour short, has been written and produced by the Five to be released on one of the major movie circuits in the summer.

### WHO'S WHERE

- (Week commencing January 12)
- ENGELBERT HUMPERDINCK London Palladium.
  - FRANKIE VAUGHAN Glasgow Alhambra.
  - BACHELORS Liverpool Royal Court.
  - VINCE HILL, DES O'CONNOR Manchester Palace.
  - LONNIE DONEGAN Glasgow Kings.
  - NEW VADEVILLE BAND Birmingham Alexandra.
  - MATT MUNRO Stockton Fiesta (commencing Sunday).
  - DUSTY SPRINGFIELD Birmingham Castaways (commencing Sunday).
  - ONE-NIGHTERS PETER, PAUL and MARY Glasgow Odeon (18th); Newcastle City Hall (17th); Birmingham Odeon (18th); Bristol Colston Hall (19th).

## HOW OUR DISCS ARE SELLING ROUND THE WORLD

AUSTRALIA: 1 THE TWO OF US Jackie Trent and Tony Hatch; 2 THE LAST WALTZ Engelbert Humperdinck; 3 MASSACHUSETTS Bee Gees; 4 GIMME LITTLE SIGN Brenton Wood; 5 TO SIR, WITH LOVE Lulu; 6 ALTERNATE TITLE Monkees; 7 JUDY Elvis Presley; 8 SNOOPY'S CHRISTMAS Royal Guardsmen; 10 HELLO GOODBYE Beatles.

HOLLAND: 1 HELLO GOODBYE Beatles; 3 ZABADAK Dave Dee, Dozy, Beaky, Mick and Tich; 4 WORLD Bee Gees; 5 MAGICAL MYSTERY TOUR Beatles; 6 HOLIDAY Bee Gees; 7 EVERYBODY KNOWS Dave Clark Five; 9 DAYDREAM BELIEVER Monkees; 10 HOMBURG Frocol Harum.

FRANCE: 7 MASSACHUSETTS Bee Gees; 10 HELLO GOODBYE Beatles.

MALAYSIA: 1 TO SIR, WITH LOVE Lulu; 2 SAN FRANCISCO Scott McKenzie; 3 MASSACHUSETTS Bee Gees; 4 THE LAST WALTZ Engelbert Humperdinck; 5 EXCERPT FROM A TEENAGE OPERA Keith West; 6 EVEN THE BAD TIMES ARE GOOD Tremeloes; 7 THE LETTER Box Tops; 8 ZABADAK Dave Dee, Dozy, Beaky, Mick and Tich; 9 DON'T DO THAT AGAIN Alan Price Set; 10 ODE TO BILLY JOE Bobbie Gentry.

SINGAPORE: 1 TO SIR, WITH LOVE Lulu; 2 MASSACHUSETTS Bee Gees; 4 DON'T GO OUT IN THE RAIN David Garrick; 5 BABY NOW THAT I'VE FOUND YOU Foundations; 6 ITCHYCOO PARK Small Faces; 7 FLOWERS IN THE

RAIN Move; 8 EVERLASTING LOVE Robert Knight; 9 SNOOPY'S CHRISTMAS Royal Guardsmen; 10 SAN FRANCISCO Scott McKenzie.

BEIRUT: 1 I DIG ROCK 'N' ROLL MUSIC Peter, Paul and Mary; 2 THE LETTER Box Tops; 3 HELLO GOODBYE Beatles; 4 MASSACHUSETTS Bee Gees; 5 BABY NOW THAT I'VE FOUND YOU Foundations; 6 LADY BIRD Nancy Sinatra and Lee Hazlewood; 8 LET THE HEARTACHES BEGIN Long John Baldry; 9 SAN FRANCISCAN NIGHTS Eric Burdon and the Animals.

PUERTO RICO: 3 TO SIR, WITH LOVE Lulu; 4 DAYDREAM BELIEVER Monkees; 6 YOU BETTER SIT DOWN KIDS Cher.

To Bert Berns who will return but whose music will be with us always

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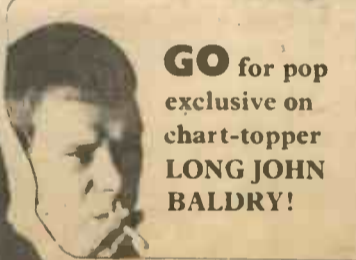
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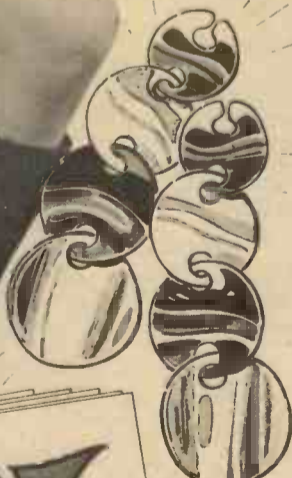
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The HERD in action.

## IMPRESSIVE FIRST ALBUM FROM HERD

says Allen Evans

**THE HERD** have come up with a most interesting album, varied and imaginative, under the title **PARADISE LOST** (Fontana, TL 5458). Produced by the go-ahead Steve Rowland, the composing credits go to Howard Blaikley (6) and the group: Frampton-Bown (4), Frampton (1) and Steele (1).

Peter Frampton emerges as the artist of the LP, gaining both lead guitar and vocal praise from this reviewer. But the whole Herd group is excellent and producer Rowland has added some good brass and string work where he thought it was needed to augment the Herd.

Here is a track-by-track run down on it.

**PARADISE LOST** - Peter Frampton takes the vocal lead in this intense, dramatic song about a young boy losing his innocence. Plenty vocal and instrumental help, with the brass ending the Howard-Blaikley song with a low-down jazz bit.

**SAD** - Gary Taylor takes the vocal, making it sound like a hymn. Impressive but a bit starchy. Based on Bach's Suite in D. Strings and brass plus group.

**SOMETHING STRANGE** - Andy Bown's much lighter voice singing solo on this Flamenco-sounding (guitar by Peter) track. A banjo is added, too.

**ON YOUR OWN** - The most requested song when the Herd are on stage. Peter Frampton sings solo, with group backing. About the loneliness of being on one's

own. Wistful guitar and pleading vocal.

**SHE LOVES ME, SHE LOVES ME NOT** - Peter and Andy take the vocal on their own song, and Peter does the guitar solo, with Andy adding the organ solo in this haunting pop-jazz fugue.

**FARE THREE WELL** - Gary takes lead vocal, and Peter second voice in this spiritual, which is the second most requested stage number. All full brass backing and chimes. Drummer Andrew Steele wrote this version from a public domain tune, which has a cod introduction by him, dedicating the number to the "dear listening banana loving public" (reference to the fact that the Herd throw bananas to their audiences on occasions).

**SIDE TWO** starts with **FROM THE UNDERWORLD** - Peter vocalising in this big-voice, big-sound former single hit. Bit of the Tijuana brass about it, too.

**ON MY WAY HOME** - Peter sings a simple song about present-day life and thoughts and happenings while walking home, with a surprisingly fast fade-out, as if they got fed up with it quickly!

**I CAN FLY** - Peter again, in a vigorous, beaty tune, with the group behind in full support. Inspirational and happy sounding.

**GOODBYE GROOVY** - A mickey-taking, BBC-accented announcement by Andrew Steele leads to a song by him, with a tinge of the 30s about it, yet beaty enough not to be. Harmonica to get it swinging. Good track.

**MIXED UP MINDS** - Peter and Andy sing this fast, jogy tune about the crazy things of today. Amusing and clever duet, mixing the words "mixed up minds" and "confusion" harmoniously. After this and before the final track comes an 8-bar "Ode To Oppy," with producer Steve Rowlands on it too, a thank you to Ronnie Oppenheimer for backing the Herd in the beginning.

**IMPRESSIONS OF OLIVER** - Jazzy instrumental by Bown and Frampton, with full orchestra of 15 brass, string bass, piano and percussion backing Peter on guitar, Andy on organ and Andrew on drums. Gary isn't on this as there was no part for electric bass. Sounds good and proves versatility of Herd as composers.

### \*\*\* BOBBIE GENTRY: ODE TO BILLIE JOE (Capitol, T2830).

On this wonderful LP - what a sultry-smooth singer this Bobbie is - she sings about herself in Chickasaw County Kid (which she is). This has a novel rhythm about it. She also sings about the Mississippi Delta, her neck of the woods, which must be musically beat-filled. I loved her dreamy voice in I Saw An Angel Die, and Hurry Tuesday Child. And the hillbilly pleading in Papa Woncha Let Me Go To Town With You. And, of course, there's her Ode hit. Bobbie has a fascinating blues sound and I like it a lot. Other titles: Sunday Best, Niki Hoeky, Bugs, Lazy Willie.



BOBBIE GENTRY

### \*\*\* CAT STEVENS: NEW MASTERS (Deram, DML 1018).

Produced by Mike Hurst, with no less than five musical directors, Cat Stevens proves that he is a forceful beat singer, whether he is singing a fast one about having a party with Kitty, or a slow, big-voice ballad about Northern Wind. Or his quiet I'm So Sleepy, or the Tijuana-fast Laughing Apple. Cat has written all the songs on this 12-track LP, a remarkable achievement in itself. I liked his double-tracked Ceylon City, and his Dylanesque Blackness Of The Night. Other titles: Smash Your Heart, Moonstone, First Cut Is The Deepest, I'm Gonna Be King, Come On Baby, and I Love Them All.

### FILM AND SHOW ALBUMS

**THE BOY FRIEND** (Parlophone, PMO 7044). A new recording by the cast at the Comedy theatre, the music and lyrics by Sandy Wilson lose none of their 1930's charm, and Nicholas Bennett, Cheryl Kennedy, Tony Adams, Marion Grimaldi and others put over the numbers with great tunefulness. Another version of **THE BOY FRIEND** by the original London cast (Anne Rogers, Anthony Hayes, etc.) is available on the Music For Pleasure label (MFP 1206).

**HAPPIEST MILLIONAIRE** (Music For Pleasure, MFP 1208). The eleven songs are put over by the Mike Sammes Singers and an orchestra conducted by Camarata with much appeal.

**DOCTOR ZHIVAGO** (Music For Pleasure, MFP 1200) film music, by Maurice Jarre, is sensitively played by the Metropolitan Pops orchestra, conducted by Nicholai.

**GONE WITH THE WIND** (MGM-C-8058). The music of Max Steiner on this original sound-track recording is very inspiring and the sleeve notes explain what occurs during the playing of the items.

**SHOW TIME SPECIAL** (HMV, CLP 3642) brings back the ever popular George Mitchell Minstrels of Black and White fame, featuring Tony Mercer, Dai Francis and John Boulter in 44 well-known tunes from hit shows.



By Allen Evans

### \*\*\* SEEKERS: SEEN IN GREEN (Columbia, SX 6193).

The Australian folk quartet are still leaders when it comes to interesting songs, interestingly sung. They have fun with 59th Street Bridge Song (Feeling Groovy), and Judith Durham puts a lot of dramatic intensity into her solo, If You Go Away. Bruce Woodley has a nice, wistful vocal on Angelina Is Always Friday, and In Rattler (the sleeve notes say Judith is making a pot of tea during this track!). And I liked the ensemble work on Love Is Kind Love Is Wine, and Colours Of My Life. (I tried to play The Sad Cloud several times but the needle kept jumping.) Many other musicians are used in a backing capacity. Other titles: If You Go Away, All I Can Remember, Chase A Rainbow, On The Other Side, Cloudy, Can't Make Up My Mind.

### \*\*\* FROM HANK, BRUCE, BRIAN AND JOHN (SHADOWS) (Columbia, SX 6199).

Someone has a good idea for a sleeve - this Shadow's latest LP has four stamps with member's heads on them and a custom's form on the back with the names of the 14 tracks and "Value: Priceless." This may be going a bit too far, but as always the Shads produce top class instrumentals, simple and yet so attractive, of favourites like San Francisco, The Letter (both with vocals, plus The Day I Met Marie and A Better Man Than I). The rest are instrumentals, varying

from the swinging Evening Glow to the wistful A Thing Of Beauty. Other titles: Span Crackle And How's Your Dad, Naughty Nippon Nights, Wild Roses, Tokaido Line, Hoxly Cow, Alentejo, Let Me Take You There.

### \*\*\* FRANKIE VAUGHAN: THERE MUST BE A WAY (Columbia SX 6200).

This evergreen vocalist - he had two single hits in the charts recently and below, on the NME chart page, he had two others in the "Ten Years Ago" chart - proves that the years have lent much to his voice and vocal delivery and taken nothing away from it. Backed by the lush Arthur Greenslade orchestra, Frank sings a dozen top standards, from which it is difficult to pick any standout - they're all good! Titles: There Must Be A Way, I Can't Begin To Tell You, Call Me Irresponsible, I Don't Know Why, That Old Feeling, There I've Said It Again, Maybe You'll Be There, Serenata, If I Had A Dozen Hearts, Time After Time, The One I Love Belongs To Somebody Else, I'll Never Smile Again.

### \*\*\* GENE PITNEY: GOLDEN GREATS (Stateside, SL 10216).

The clear-voiced Pitney sings his versions of eleven big hits, varying from country-and-western (Green Grass Of Home, Cryin', Mission Bell), to Tamla (Stop In The Name Of Love, Baby I Need Your Lovin'), and goes back a bit to the evergreen David Whitfield hit, Cara Mia. Gene also makes a good job of Graham Gouldman's Bus Stop. But I had to check the speed of my player while running this disc - it seemed to be fast and I wondered if I was on 45 instead of 33. It wasn't, but consequently Gene's voice seems higher and sharper than usual to me. He seems to be in a hurry. Good backing work by conductor-arranger Jimmy Wisner. Other titles: Groovy Kind Of Love, Chunt Me In, Lovin' Feelin', Time Won't Let Me.

### IN BRIEF

**EDDIE COCHRAN** (Liberty, LBL 83072F) is sadly missed since his untimely death in 1960. On this "Cherished Memories" LP are 14 reasons - well sung and played (he was also an ace guitarist) with compelling expertise. Specially liked are I've Waited So Long (soft, caressing) and Weekend (a rocker in the old style).

**ESTHER and ABI OFARIM** (Philips, BL 7825) sing their native Israeli song, Hora, with great spirit, and follow it up with other folk tunes in French, German and English. This attractive married couple are equally impressive as duettists or soloists. They sing Morning Of My Life, Lonesome Road, Wanderlove and Cinderella Rockerella (which they did on the Doonican TV show).



The LOVE AFFAIR (l to r) LYNTON GUEST, MAURICE BACON, REX BRAYLEY, MICHAEL JACKSON and STEPHEN ELLIS.

# Love Affair in dock as Chart news came

**THE** Love Affair, a new group formed less than six months ago, were standing in the dock at Bow Street Magistrates Court when they heard the news that their first record, "Everlasting Love" had entered this week's NME Chart at No. 20.

The group was arrested before Christmas following a photo session on top of the statue of Eros in Piccadilly Circus, and charged with insulting behaviour and causing an obstruction. But they pleaded not guilty and their case has been adjourned until February 6.

The Love Affair came into being as a result of an advertisement which appeared in the NME last year.

The ad was taken by drummer-comedian-character actor Max Bacon, uncle of the group's drummer, 15-year-old Maurice Bacon.

And so the other members were recruited—Stephen Ellis (singer), Mike Jackson (bass), Lynton Guest (piano and organ) and Rex Brayley (lead guitar).

The group, whose average age is only 17, has already made several major TV appearances. Last week they appeared on "Top Of The Pops" and the day before they starred in Granada-TV's "First Timers."

One of the first groups to appear on the scene in 1968, the Love Affair seem likely to have a successful future—despite that court case. **NORRIE DRUMMOND.**

## New to the Charts

### JOHN FRED SOUNDS LIKE NEGRO SOULSTER

But he's white and could start new rock craze

**THE** first thing that surprised—nay, bowled me over—about this picture is that John Fred turns out to be as white as this sheet of paper! The second thing is that John is in appearance young, fresh-faced and reasonably conventional.

So forgive me if, on listening to his "Judy In Disguise" hit, I hadn't taken John for a most mature Negro soul singer! He's got that kind of raving voice. John is an up-in-the-clouds 6ft. 5ins., and comes from Baton Rouge in the U.S. He is now 23 but made his first record at the age of 18, when he joined Paula Records in the States. He plays harmonica and as well as singing writes most of his own material.

Listen closely to "Judy In Disguise" and you may well agree

with me that it's a cheerful satire on the Beatles' "Lucy In The Sky." The tempo and the mood are different, but there are plenty of "Lucy"-type phrases like "lemonade pie."

The song will be released by Pye again in a couple of weeks as part of John Fred and the Playboy Band LP, "Agnes English." The "Agnes English" title track (about a girl from Carnaby Street) was released as a single last September, but didn't get off the ground.

Incidentally, is rock 'n' roll on the way back? That was one of the thoughts that hit me as I listened to the get-up-and-go beat of "Judy In Disguise."

There's also a cover version of the song by Amboys Dukes, on Page One. **ALAN SMITH**

**BRENTON WOOD ON PAGE 4**



JOHN FRED (crouching) and his PLAYBOY BAND.



BRIAN KEITH poses in front of (l to r) MIKE GRAHAM, PAUL RAYMOND, NIGEL OLSSON and TONY MURRAY. They make up the PLASTIC PENNY group.

# Plastic Penny make it with 'wrong number'

**THE** Plastic Penny's version of "Everything I Am" (Page One), which jumps into the NME Chart this week at No. 24, is described by record producer Larry Page as "a slight case of sorry, wrong number!"

On a recent promotional trip to the U.S. Larry heard "Everything I Am" by the Box Tops and confidently predicted a big hit for the group. He was then told that he had been listening to the wrong number and that "Neon Rainbow" was to be the A side.

Although "Neon Rainbow" was also released in Britain, they neglected "Everything I Am." Convinced it was a hit number, Larry gave the song to Brian Keith, the lead vocalist with Plastic Penny. Somewhere, someone is kicking themselves for missing out this catchy ballad!

The group is a mini-United Nations. Brian is a Scot, born in Glasgow; Tony Murray (bass guitar) Irishman, born in Dublin; and drummer Nigel Olsson spent most of his childhood in Wales. The other members are Mike Graham (lead guitar), who was born in Sunderland, and Paul Raymond (organ and piano), from St. Alban's, Herts,

who previously played organ and piano with Tony Jackson.

In addition to having the Troggs creator, Larry Page, behind them with his label, the group also have Herman's agent Danny Betish, and the Beatles' music publishing company where Lionel Conway, their manager, is. Backed by this formidable team we are likely to be hearing a lot more from the group.

Three of the group previously recorded with the Universals—Paul Raymond, Tony Murray and Brian Keith. The flip side of the disc, ("No Pleasure Without Pain") was written by Paul and Brian.

Underlining the fact that the Penny's record has something special to offer is the fact that America's Bell Records, who released the Box Tops disc, are anxious to release the Plastic Penny's version now in the States.

**KEITH ALTHAM**

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# TREMELOES by Neil Smith



NME cartoonist Neil Smith strikes again—this time it's the TREMELOES, recently voted No. 3 in the NME Poll Best New Group Section, and No. 5 in the Charts-Points of 1967. Visualised as "rockers" by Neil are (l to r) RICK WEST, CHIP HAWKES, DAVE MUNDEN and leader ALAN BLAKELY. The Trens are aiming at the Chart again with their new single, "Suddenly You Love Me," reviewed on page 6.



ELVIS PRESLEY and NANCY SINATRA enjoy a chat during their forthcoming "Speedway" film.

## Bee Gees had no Xmas Eve

Continued from page 3

seat go down beside me. He must have wanted to see the Beatles." "Things like that happen here all the time," said Barry. "Lights go on and off; doors open and shut." At that moment an unused match and a still smouldering fag end which had hitherto been lying happily side by side in the ashtray suddenly came into contact and burst into flame!

I asked Barry if such things frightened him. "No, not at all," he replied. "They mean no harm. Usually it's people who in their life were searching for something which they never found. And so they return to go on searching for it. Timothy is quite friendly. We reserve a seat for him now."

We left the friendly Beatle-fan ghost to rest and turned to more down-to-earth matters, such as the Bee Gees' recent trip to Australia for Christmas and the story behind reports that Barry and Robin had collapsed from exhaustion on the plane home.

"We set off the day before Christmas Eve," said Barry, "but due to the time difference we arrived on Christmas Day. We missed Christmas Eve altogether!" "It was supposed to be a holiday but there were people waiting for us to arrive—Press and television people were wanting us all the time. Not that we mind interviews. It's great that somebody is taking an interest in you."

### No let-up

"Then we went on to Sydney, where it was just Press and photographers morning, noon and night. We were beginning to get very tired and weary, but we were loving every minute of it. We did manage to have Christmas Day to ourselves with Robert Stigwood's family, but when we left Australia we had had barely any sleep."

Suddenly the door burst open and in stalked Bee Gee drummer Colin Petersen, resembling a mad cowboy, his long blond hair flaying out from under a large Mexican bandit-type hat. Barry and Maurice turned to stare.

"What are you looking at?" asked Colin menacingly as he strode across the room.

"Nothing," said Maurice blandly, "except that every time we see you you're wearing something different." Colin shrugged, ambled round the room, then bounced on to the settee and sat silent.

Barry picked up where he had left off: "We just cannot sleep in planes. Robin is as nervous as a kitten. You hear of so many crashes. I know that you can say there is more chance of a crash on the roads, but it can happen in the air, too. Or on a train like Robin in the Hither Green tragedy. He could well have been killed."

"I hate flying," went on Barry. "It just worries me because it's not a natural thing to do. We were due to stop at Istanbul, anyway, but we had been flying for 28 hours solid and we were really fagged out. About an hour or so before we got there we just couldn't keep awake any longer."

"Robert advised we should go to hospital for a check up. They told us there we were suffering from mental and physical exhaustion. So we decided to rest up. There wasn't much else we could do."

"There's only one place to visit and that's the Blue Mosque and they wouldn't let us in because Robert's secretary was wearing a mini-skirt."

As we were talking, Colin had disappeared as mysteriously as he had arrived. Then the door flew open again and in came Robin, all smiles. Barry introduced us and I said we'd met before. "Ah yes, I remember. That weekend in Paris," Robin drawled, in mock sophistication. Merriment reigned.

I asked the three of them about the forthcoming Bee Gee tour, of which much has been forecast and much is expected. "We're starting on March 27 at the Albert Hall with a 60-piece orchestra and then we go on tour with 30 musicians," Barry informed me. "The Bonzo Dog Doo

Dañ Band and another group will do the first half and we'll have the second to ourselves.

"We want to have an orchestra so we can get the actual effects we have on our records. We think the kids are sick of groups not reproducing their disc sound on stage accurately."

"We want to make the whole tour a sort of glamorous thing. Our aim is to bring show business back into show business."

"A lot of people have taken the prestige out of it because of the drug thing and the idea that you have to get stoned every night. A good guitarist doesn't need drugs to play just as a good reporter doesn't need drugs to write."

### New disc

We moved on to talk about the group's new record, "Words." Said Maurice: "It's very soft and nice." Quoth Barry: "We are constantly striving for something different. You can't say 'World' and 'Massachusetts' were original, but for not striving for originality, but for melody. I think pop people have been ignoring melody."

Maurice joined in: "They want something they can whistle to. Take 'Massachusetts.' And the lights all went down in Massachusetts," he sang. "That was the phrase there that caught on. Something in a song has to be repetitive."

"That's what the Beatles did on their records," said Robin, treating us to a rendering of repetitive phrases from a number of hits.

After the song break, I asked the brothers what they thought was the most exciting prospect they had facing them.

"The movie," Barry replied without hesitation. "It's called 'Lord Kitchener's Little Drummer Boy' and is all about the five of us as a vaudeville act at the turn of the century. We get press-ganged into the army and shipped over to Africa for the Boer War."

"It will be a comedy film but it will also have death and drama and tragedy. We want to make people laugh and cry. People love to cry."

"They are the sort of films the public wants. Anyone can make a sex film, a blue film. That is the opposite to what we want to do. Look at 'The Sound Of Music.' 'South Pacific.' They are the type of films that are the most popular and run for ever!"

"We'll be writing the basic script, the skeleton of it. Then we'll hand it over to an experienced scenario writer. If we don't like the finished film we won't release it. That was where the Beatles went wrong."

### Enthusied

Maurice upped and played us a record—"Hush" by Billie Joe Royal—and began enthusing, as Maurice is wont to do over certain records.

The phone rang. It was Robert Stigwood. He had just bought a home projector for showing full length movies and wanted to know what films they would like to see.

"Get 'The Long Ships,'" shouted Robin. "Genghis Khan," roared Maurice. The next ten minutes were spent on requests for almost every film ever made—but no sex films, of course!

All that over, a clutch of Bee Gee fans, awaiting patiently in the street outside, made its presence heard. Barry drew aside the lace curtains to give them a wave.

I commented on the group's white Rolls-Royce, which with its old model body and smoked windows looked like a sophisticated gangster's dream.

"Isn't it great," said Barry. "Robert gave us that for giving him a Gold Disc!"

TAKE A TIP FROM EMI

# Solomon King

is going to be **BIG** in 1968

**SHE WEARS MY RING**  
Columbia DB8325

Recorded by Peter Sullivan  
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NEW to the charts

BRETTON WOOD

## OVER BIG HURDLE!

NOT so long ago Bretton Wood was leaping over hurdles but now he's jumping into the NME Chart with "Gimme Little Sign" at No. 25 this week. Brenton, who was born in Louisiana 27 years ago, made quite a name for himself in amateur athletics and is now making his name as a singer.

His first record "The Oogum Boogum Song" was a hit in America and now his second, "Gimme Little Sign" is giving him his first hit in this country.

At the age of two, Brenton was taken by his parents—along with their 11 other children—to California, where the Wood family settled.

Brenton's first job as a professional singer was with a group called the Quotations. He was still at college at this time but the group made a reasonable living playing in local clubs and dance-halls.

Apart from singing, Brenton Wood is also an accomplished pianist and dancer, and British audiences will get a chance to see Brenton in action when he arrives for a promotional visit on January 21.

His first LP "Gimme Little Sign" is being released on Liberty on January 26.

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**MONDAY**  
 6.30 This Is It; 7.00 Monday's Requests; 7.45 Join The In-Crowd; 8.00 Discs-A-Poppin'; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Tony Blackburn Leg Show; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.00 Top Pops; 10.30 Jack Jackson Hit Parade; 11.00 That Boy These Grooves; 11.15 Sounds Like Tomorrow; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.45 Music In The Night.

**TUESDAY**  
 6.30 This Is It; 7.00 Tuesday's Requests; 7.45 Join The In-Crowd; 8.00 Impact; 8.30 Sounds Like Tomorrow; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 David Symonds; 9.30 Sam Costa Show; 10.00 Like Young; 10.30 Teen and Twenty Disc Club; 11.00 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

**WEDNESDAY**  
 6.30 This Is It; 7.00 Wednesday's Requests; 7.30 Disc Drive; 7.45 Sounds Like Tomorrow; 8.00 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 "208" Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11.00 Dave Cash Show; 11.15 Music '68; 11.30 Pops Till Midnight;

12.00 Pops Past Midnight; 12.30 Music In The Night.

**THURSDAY**  
 6.30 This Is It; 7.00 Jimmy Saville's Birthday; 7.30 Collin's Choice; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Tony Blackburn Show; 10.00 Jimmy Young; 11.00 Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

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**SATURDAY**  
 6.30 This Is It; 7.00 Saturday's Requests; 7.45 Join The In-Crowd; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Battle Of The Giants; 9.15 Tony Blackburn Show; 9.30 Night and Dee; 10.30 Symonds on Saturday; 11.00 Saturday Special; 11.15 Musica '68; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Sam Costa's Night Cap; 1.00 Music In The Night.

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Wedding bells for a SMALL FACE—organist IAN McLAGAN (22) was married secretly to former "Ready, Steady, Go!" dance star SANDY SARGEANT (20) last week. Photopost picture shows them after the ceremony.

# JANIS IAN

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AT LUTON CESAR'S PALACE

# LULU'S A LULU!

LULU pranced on to the stage at Cesar's Palace at Luton on Sunday and won over a packed room of happy winners and diners with eleven songs in 35 minutes, a great start to a fortnight's engagement.

All in white, with a belted creation featuring a feather boa mini-skirt and showing us plenty of pleasantly plump leg, the wee Scots lassie poured lots of vivacious self-assurance into her songs, sung in her well-known "sore-throat" voice, which combines just the right mixture of rasp and clarity to be original and make her the NME readers' new Top British Female Singer.

Backed by the lively Johnny Harris, who arranged her songs and led her own swinging eight-piece band, Lulu belted out "I'm Gonna Dance All Night," her silver-slippered feet proving just that.

Helped by the U-shaped layout of the tables, the good-value 3-course meal for 25s. and the congenial atmosphere of Cesar's (best air conditioning I've ever encountered), Lulu had fun with "Lulu's Back In Town," "Hallelujah I Love Him So" (dedicated to stagesider Maurice

Gibb? ? ?), and then into a dreamy number.

Lulu became loud, lusty, was still lovely with "Call Me" and took a false exit after "Something Better" from "Sweet Charity."

Thoroughly warmed up, she now did her current number, "Love Loves To Love Love," then a song about a young man crying, next "Boat That I Row," slower for "To Str With Love" and then a rip-roaring finale of "Shout."

Good act from a talented teenager who has a long way to go yet.

The house band is very lively at this popular Luton rendezvous and I hear the pianist has written a "Back Britain" number called "Make Britain Great In '68." Monday admissions are being donated to the "Back Britain" fund, too. Swinging!

ANDY GRAY

## TAILPIECES by the ALLEY CAT

FOR their season at Talk Of The Town this month, Diana Ross and the Supremes receiving record salary from Bernard DeFont. In U.S. album chart, Monkees replaced at No. 1 by Beatles. For British Top 30, your Alley Cat tips entry of Gordon Mills' new vocal discovery Solomon King.

Will Tom Jones ever learn what Frank Sinatra has forgotten about singing? In Argentine, Tremeloes' "Bad Times" battling with Engelbert Humperdinck's "Release Me" for No. 1. At Las Vegas, Johnnie Ray and Britain's Diana Dors co-starring in cabaret.

Personalities at Lulu's Luton cabaret opening: Matt Monro, U.S. comedian Frank Fontaine, composer Dnn Black, singer Valerie Masters, and Maurice Gibb, Colin Peterson and Vince Melouney of the Bee Gees. Both sides of Freddie Ryder's new single penned by Marty Wilde. By the time Mark Wirtz and Keith West complete "Teenage Opera" LP, will it be middle-aged?

Daughter for Lionel Morton's wife Julia Foster, who co-stars with Tommy Steele in "Half A Sixpence" film. One year since Jimi Hendrix chart debut. Blackburn Rovers are not Tony Blackburn's backing group! "Coming Home" new Tom Jones racehorse. At Beatles' Apple boutique, Peter Turk bought a jacket. Eric Delaney's personal manager Derek Boulton married Swedish interpreter Siv Lilya on New Year's Eve.

Leading New York agent Norman Weiss forecasts big success by Tom Jones in U.S. cabaret.

German bride for Randy Newman, composer of Alan Price's "Simon Smith" Seekers' personal manager Eddie Jarrett operating from Peter Gormley's office. 67 recordings of Leslie Bricusse's "Dr. Dolittle" songs. British impresario Jarvis Astaire reports sensational performance by Diana Ross and the Supremes in Miami cabaret. Dick James' music publishing partner Edward Silver holidaying in Barbados with Kathy Kirby and her manager Bert Ambrose. Now wearing a beard: Herb Alpert.

Back from New York, Maurice Kinn greatly impressed by Four Tops at Copacabana. Colour TV improved Beatles' "Magical Mystery Tour". Davy Jones has frequently dated Deanna Martin—another of Dean Martin's daughters.

After long delay, Foundations enjoying first U.S. hit. At Hirt and clarinettist Pete Fountain waxed separate LPs of Bert Kaempfert compositions. How did Tony Hatch react to Les Reed and Barry Mason writing next single for Petula Clark?

Most of the oldies on Tony Blackburn's shows are his jokes. Is Plastic Penny's hit dedicated to Simon Dee? Reunited again:

The late Nat "King" Cole's former vocal protegee Barbara McNair highlighted "Spotlight" TV show. Your Alley Cat doesn't expect Elvis Presley to retain poll crowns.

Big business for Jimmy Tarbuck pantomime co-starring Anita Harris at Coventry. Facially, isn't Frank Ifield like a younger Burt Lancaster? Congratulations to agent Jackie Green—on impressive array of Lulu U.S. cabaret dates.

For Palladium pantomime, Engelbert Humperdinck received good-luck telegram from Cliff Richard. In U.S. LP chart, Beatles hotly pursued by Rolling Stones. Noted composer Mitchell Leigh writing Broadway musical with Vikki Carr in mind.

Songwriter Bert Berns (who died recently) was Neil Diamond's recording manager—also the McCoy's. Joint birthday party for Vera Lynn's music publisher-husband Harry Lewis and Radio Luxembourg chief Geoffrey Everitt last night (Thursday). Ron Goodwin musical score for Herman's Hermits' "Mrs. Brown" film.

Most of the oldies on Tony Blackburn's shows are his jokes. Is Plastic Penny's hit dedicated to Simon Dee? Reunited again:

John Lennon and his father Freddie Lennon.

Frank Sinatra's reconciliation with Mia Farrow was forecast by your Alley Cat. MGM label signed Eddie Simon, guitarist brother of Paul Simon. "Tinker And The Crab" (Donovan's composition) waxed by Noel Harrison.

Worth a spin: Petula Clark's current hit flipside—Leslie Bricusse's "Crossroads Of Love". In Peaches and Herb vocal duo, new Herb Fame partner is Marlene Maek—who replaces Francine Day. England's soccer captain Bobby Moore names his favourite singers: Tony Bennett and Peggy Lee.

Unlikely Elizabeth Taylor bought five copies of Anita Harris' "Anniversary Waltz". His current hit George Fame's biggest for 18 months. Retailed version of Donovan's success suggested for Love Affair: "There Is A Fountain"!

## From YOU to US

Edited by

TONY BROMLEY

JOHN L. RANSLEY (London): Many Rolling Stones' fans must have been baffled, as I was, by the last few grooves on the first side of "Their Satanic Majesties Request."

It just sounds like an electronic noise gone wrong if played at the normal speed, but flip the speed control from 33 rpm to 45 and what do you get? A short but sweet version of "We Wish You A Merry Christmas."

PETER ROE (Thurston, Leics.): So the Four Tops have a hit with "Walk Away Renee." I can't understand why the better and original version by the Left Banke didn't make it, unless it is that British record buyers haven't yet woken up to the new American groups.

The Doors' "Light My Fire" and Jefferson Airplane's "Somebody To Love" also failed to make a strong impression. Let's hope this year these groups, and also Love, Grateful Dead and Country Joe and the Fish, are recognised over here. MICHAEL FLYNN (London): At last Britain has produced a girl singer comparable to the American greats like Ella Fitzgerald, Vikki Carr and Jo Stafford. I am referring to Anita Harris. I have liked her from the beginning but her new LP proves finally what an enormous talent she has. It is years since I have heard anything so beautiful.

F. KENNETT (Hull): In the fifties we had Bo Diddley, Chuck Berry and Jerry Lee Lewis. Not only did these artists play exciting music, they also knew how to get the audiences really with them.

With the exception of the Beatles, Tom Jones and a few others, today's pop is rubbish. I think very soon teenagers will realise this and there will be a big rock 'n' roll revival.

PAULINE THOMPSON (Sheffield): What does the Alley Cat mean by saying "Does Tony Blackburn think he's funny?" (NME December 23).

I enjoy his programmes every morning before I go to work. Some of his jokes may be corny but at that time of day no one is in the mood for slick humour. I think he does his job very well. He certainly makes my day.

PETER KAY (Sheffield): I am very surprised that the Procol Harum LP has not yet entered the LP charts. It is one of the most progressive albums ever made. Half the tracks on it could have been big singles for the group. Not only are the songs good, as is the piano and organ work, but the

guitar playing from Robin Trower is remarkable. He could well take over from Hendrix and Clapton. For those who think the Procol Harum are one-hit wonders just listen to this LP.

Another TV pop show has been launched. Here are some of your opinions on the subject.

ANDREW SMITH (Stoke-on-Trent): I found Alan Freeman's new TV show "All Systems Freeman" an exciting and refreshing change from the usual pop TV. It was not quite as fast moving as I expected it to be but I shall

certainly continue to watch it. It is the best thing on at the moment.

DAVID WILKINSON (West Parley, Dorset): Never have I seen a programme so blatantly artificial and boring as "All Systems Freeman." The way Alan Freeman was flicking switches and waving his arms about as if he was producing the show! Do they really expect us to believe he carried off the whole thing by himself? And does he really have to interrupt good records with interviews and inane chatter.

CLIVE HOWARD (Bilston, Staffs.): On the whole I found "All Systems Freeman" an enjoyable programme. When interviewing the Beach Boys, however, why did he only speak to four of them? If it is a question of time wouldn't it be better if he had less in the show so that each item could be properly dealt with.

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