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No. 1141 Week ending November 23, 1968

STONES RYAN ENGELBERT

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ENGEL FALLS IN LOVE WITH HIS NEW HOME

RECLINED on a red silk sofa, sipped tea from fine china and stared deeply into the brown eyes of Engelbert Humperdinck, while he tried to appease his healthy appetite with minuscule watercrust sandwiches—Piccadilly Ritz Hotel style. We talked of the home he had moved into only the night before in St George's Hill, Surrey's answer to Beverly Hills.

"It's marvellous after renting so many flats, to have my own house at last," he said. "Now I feel secure. We've waited a long time for the right place and now we've got it. I liked this house immediately because it has a happy atmosphere, and it'll be even better by the time I'm finished with it!"

"I'm going to take out all the wood panelling — it's too gloomy — and knock down a few walls. On the top floor I'm going to have a games room and somewhere to show home movies. I got used to them in Blackpool this summer."

He asked Engelbert about decorations. "When I get the time I want to furnish it traditionally," he said, looking round the rather old-world Ritz decor with approval, saying: "I love those chandeliers. I'd like that pendule furniture in the bedrooms." He described the house as "not large and rather homely; it has seven bedrooms, three bathrooms, two reception and one swimming pool." Something of an understatement, he thought.

"The swimming pool is outdoor and heated," said Engelbert with pride, "but I'd like to be able to throw a marquee over it so I can use it in the winter as well." He would also like a tennis court, he's going to have one made somewhere in the three-acres of ground surrounding the house.

Garden pest

Engelbert is immensely happy with his new garden. The last time he had one was a Chelsea one. Now he says: "I think that's mine — I can walk on it! Before I used to come out of my front door on to the street. Now I've got a gardener to look after my grounds. My wife's quite interested in the garden, but he won't let her touch it."

Altogether Engel enjoys the thought of being part of Popland's landed gentry. "I've had my share of the town. I like a nice quiet place. But he confesses: "I miss the noise of the traffic that used to put me to sleep!" "We moved on from the house to discuss how he's enjoying his present cabaret stint at the Talk Of The Town. "I always love a challenge," he told me, "and

cabaret lets me get closer to the audience. I can loosen up and ad lib a bit.

"Of course there's always one guy who tries to bring me down and show off to his girlfriends," Engelbert shook his head sadly and added: "If he kept his big mouth closed he'd be more of a man." Although he could, Engel does not answer back. "That would bring me down to his level and spoil everyone's enjoyment, so I just ignore trouble makers."

Engelbert's act at the Talk Of The Town includes big beat numbers and songs which he'd have loved to record if somebody else hadn't, like Jose Feliciano's "Light My Fire."

"I try to put over my own approach to his songs. At the end of my act I sing "Release Me" and it still gives me the same thrill as when I first recorded it," he believed him.

Engel obviously feels some affection for his songs: "I wouldn't record a number unless I felt it meant something. It's sadnesse that makes people happy. They want to identify with the song."

So is he quite happy to go on singing "sentimental" ballads? "There's no point in change just for the sake of it," he answered sensibly. "People don't want anything new unless it's completely

different. When the cabaret finishes this Saturday—"I thought four weeks would be a drag but it's just flown"—he's off to the States to appear in Ed Sullivan and Jerry Lewis shows.

He is also planning to go to Rhodesia and South Africa, where he has a lot of fans. The political situation doesn't seem to bother him, he's only interested in entertaining.

As for Humperdinck's long-term ambitions? "I want to act, but I don't feel I'm ready yet. I need to experience more of life." He doesn't see himself playing Macbeth although "I appeared as Mark Antony in a TV show but my skinny legs let me down."

Ideally I'd like to be a Steve McQueen or Paul Newman, tough but sensitive," and he rolls his eyes to show the enormity of the suggestion. "I'd love to do a Western. We've had lots of scripts submitted but I'm a patient man and, like the house, I'll wait until I get the right one."

He also wants to travel the world singing to all the people who buy his records. "I have a responsibility to them to show them I'm not just a puppet who makes hit discs."

Which brought us to what his next "hit" is going to be. "I'm not sure, it could be a Reed-Mason number but I haven't decided yet. It will almost certainly be up-tempo though."

of the ordinary. Ballads suit me best and so they're my first love."

Engelbert had finished off the large plate of sandwiches and was on to his third cup of tea. "Eating compensates for lack of sleep," he said looking quizzical. He was worn out, as he had just come from rehearsing the Royal Variety show in which he sang four numbers! He finds it very difficult to relax now, mainly because he enjoys his work so much. "I took ten days off for a rest and was bored stiff," which is really rather sad. When he does take time off he's a dedicated darts and dominoes player, both good pub games but hardly ever go for a drink in town."

Time flew

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TAIL-PIECES BY THE ALLEY CAT

WHY did Manchester United manager Sir Matt Busby persuade famous soccer star George Best to decline £7,000 for making a pop disc? Does Bernard Delfont realise it took 25 years to show business before Petula Clark appeared at Royal Variety Show? Your Alley Cat was fooled—by Gene Pitney rehearsed with Phil Tate's orchestra before "Miss World" TV programme.

In U.S. Points Championship, Beatles strongly challenging Aretha Franklin also Gary Buckett and the Union Gap for top place. In Las Vegas cabaret, Frank Sinatra earning £40,000 weekly. In Belgium for TV, Barry Ryan escaped car crash injury.

Danny La Rue latest signing to Larry Page's Parlophone label. An old Foundations song flipside of Paper Dolls' new single. One year since Procol Harum's last chart entry.

Not related: new Scaffold chart entry and Danny the Red! On BBC-TV Rowan and Martin "Laugh In" Cher amusing—but Tiny Tim, ridiculous Locomotive members of NUR?



CILLA BLACK met the Australian end of the BBC "Family Favourites," deejay GRAHAM WEBB, at a Sydney night club.



ROYAL VARIETY SHOW COMMENTS: Why didn't Val Doonican share competing with Des O'Connor? Choice of material by Diana Ross and the Supremes debatable. Loud backing often drowned Engelbert Humperdinck. Visibly racked with nerves: Petula Clark. Pop stars provided Ted Rogers plenty of laughs with Englebert Humperdinck. At Royal Show, Anita Harris and Jackie Trent in audience. Their next singles: Jimi Hendrix Experience "Crossroads Traffic," Status Quo "Technicolour Dreams" and Canned Heat "Going Up the Country." Fannom Andrews Show "Technicolour Dreams" and Driscoll and the Brian Auger Trinity much-needed "Cairo" plug.

It was not for Tom Jones—when manager Gordon Mills originally declined Lulu's "Tiger." According to Leslie Grade, good business by Cliff Richard and the Shadows at London Palladium Paper Dolls, and their publicist David Cardwell have reunited.

New Love Sculpture group signed by Colin Berlin. Next single from Otis Redding one-time hit for James Brown, "Papa's Got A Brand New Bag." John Lennon and Yoko Ono could consider reviving John Preston's "Running Bear."

Manager Tony Lewis reveals hit disc has doubled Malcolm Roberts' cabaret salary. Many U.S. d-j's playing Ringo Starr's original version of Jackson's hit. How about Richard Harris' new single retitled by Harry H. Corbett and Wilfred Bramble: "Stephie's Yard Went On Forever?" Disc comeback by Crayvelles on Pye "Miss World" (Penny Plummer) curvy—but Gene Pitney flat. On first day of Christmas, will Don Paul (his manager) receive Don Partridge in a pear tree?



CHARLES and INEZ FOXX entertaining a packed club at Hatchett's playground in London's Piccadilly. Among the spectators on the left is EMPEROR ROSKO. Spot him?

THE OWL Run To The Sun UP 2240

WE'RE GETTING WARMER

POPWORD

Compiled by Julie Logan, Leytonstone, London

CLUES DOWN

- Where all the lights went one night
- Peter the pianist
- Late pop show, initially blues group (2 words)
- Leading British jazz-jazz (2 words)
- Started year as four, now reduced to trio
- Started with Kenny in "Nice Time"
- Searchers hit them with needles
- String instrument
- First of Len Barry's numbers?
- Mother
- Aussie singer
- Vikki
- You could say they have chart status
- Follows love
- Pink lady
- It's the end product of all the effort
- Instrument
- "Only Knows"
- The early Dylan was blowing in it
- Les the songwriter
- "This... This... Is Your Half a pop duo

CLUES ACROSS

- Chorus
- Freddie's sleepers
- Fleetwood M a c leader
- Hit, dedicated to London Transport perhaps (2 words)
- Status Quo liked this in the sun
- Member of Ike and Tina's group
- Fowl found in a blues shack
- Mr Wood
- Big singer, from Gordon Mills' stable
- A gigress?
- Paul Williams has one
- A star?
- Mr Smith
- Famous theatre
- Group to transport you?
- Not poetry
- Arthur's environment (2 words)
- Four Seasons hit duo
- Bee Gees LP
- He's currently in the Chart (2 words)
- Finish
- Faces' hit soldier
- Comedian-singer

ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

ACROSS: 1 Fleetwood; 5 Hopkins; 7 Gilmar; 8 Driscoll; 11 Cream; 13 Dylan; 15 Set; 17 Revolution; 19 Stone; 20 Such-A-Night; 22 Ofarim; 24 Ska; 25 Deram; 28 Doll; 30 Ian; 31 Record; 32 Steve; 33 Rex; 34 Jeremy; 35 Dusty.

DOWN: 1 Faces; 2 Election; 3 Tremeloes; 4 Old; 5 Hush; 6 Proby; 8 Lea; 10 American; 12 Rev; 14 Nancy; 15 Session; 16 Alvin; 18 Interviews; 21 Trevor; 23 Middle; 24 Silk; 26 Monday; 27 Pete; 29 Reed; 32 Sly.

Neil Smith's TINY TIM

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RIDE MY SEE-SAW Recorded by THE MOODY BLUES on DERAM DM 213

NOTHING BUT A HEARTACHE Recorded by THE FLIRTATIONS on DERAM DM 216

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ASK-IN with CHART-TOPPER BARRY RYAN

IT was the general consensus of opinion that Paul and Barry Ryan were born into the pop business with golden microphones in their mouths. It was my opinion that it was one thing that worked against them, for the attitude of the Press and consequently much of the public, was that they had been "spoilt"!

This very fact made me sympathetic towards their cause. Their privileged position as Marion Ryan's children seemed to be the greatest single obstacle to their success. Apparently everyone loves a loser who makes good. But no one loves a favourite who wins.

The fact that the two boys were twins paradoxically worked against them, for one seemed to inhibit the other at an interview and no strong personality emerged.

Barry Ryan has now made it as a solo singer against all odds and emphasised the fact that the Ryans have always had genuine

stand on our own two feet. WHY DO YOU DECIDE TO ISSUE "GOODBYE" AS YOUR FIRST SINGLE WHICH WASN'T ONE OF YOUR BROTHER'S SONGS?

Because at that time Paul hadn't written anything. Much later he wrote "Eloise," but we didn't think it was quite right. Then at a recording session I did two numbers and we had an hour left and so we filled in with "Eloise."

I knew it was not an ordinary song—it's about three songs rolled into one. I thought I'd try it to see how it turned out. It came out just right.



Mother and son doing well! BARRY RYAN with his mother, MARIAN, who started out on a now disappouring career last week—and it's the new slim-Marian, too.

Conducted by KEITH ALTHAM

talent by singing his brother Paul's composition "Eloise" to No. 1.

In the following Ask-In, Barry reveals himself as a strong individual with ideas of his own. DO YOU THINK THAT THINGS WERE MADE TOO EASY FOR YOU AS THE RYANS?

We started in show business when we were 17. It was all a bit of a farce. We'd lig on the Palladium, sing a song and come off—wheezy, we've been on the Palladium. If I'd have seen two 17-year-olds on the London Palladium with their first record I would have wondered what the hell was going on.

We were straight from our long run of kipping on the beach in Israel and into the big time. It was all too easy!

Difficult

With a blaze of publicity our first record—"Don't Bring Me Your Heartaches"—was a hit record. Naturally it went to our heads. Then things got more difficult and our records didn't make the charts and I thought, watch it, you're getting carried away. Now we've got a No. 1 for the first time on our own merit.

For the first time I've been able to sing a song as though I meant it and Paul has been able to write one as if he meant it. Now I really appreciate what I've got. I've had three years hard. I'm a little harder, a little cynical and I won't get carried away again.

ARE YOU CONSCIOUS THAT YOU HAVE HAD A RUNNING BATTLE WITH THE PRESS OVER YOUR INITIAL "PRIVILEGED" POSITION?

The only thing that was made for us to begin with was a lot of TV dates and a lot of trouble and mental strain—unintentionally, of course—but we went through some pretty stinking scenes! There were times when we thought we might as well pack it in because of the "schindie" remarks in the papers. Now we've got proof that we can



Gutsy, not camp—that's the kind of pictures someone phoned BARRY RYAN to have taken! Well, here he is aggressively attacking his No. 1 chart hit, "Eloise."

No chance. Paul is a writer and I am a singer and that is the way we want it to go on. We're even going to cut out having pictures taken together.

Marriage?

AS AN ELIGIBLE BACHELOR HOW DO YOU RELATE MARRIAGE TO THE POP BUSINESS?

It's really an unworkable situation. If I got married it means sticking to someone because I love her, and not flying off to the other ends of the earth for two weeks without her. You have to give up one or the other—with me at present it's the other!

HAVE YOU EVER CONSIDERED COMPOSING YOUR OWN SONGS?

I tried it once and it was a complete disaster. I can't play piano—but then neither can Paul. Strangely enough, it is being unable to hit the "correct" chords that gives Paul his greatest help. Clive Westlake said: "If Paul ever learns to play the piano, he's had it." Paul does everything wrong, technically and right emotionally. He just works out the notes on the keyboard by trial and error.

At this point the phone rang and Barry answered it with apologies. Someone was advising him to have lots of "gutsy" publicity photos taken with no "camp" poses among them.

"See what I mean?" smiled Barry. And he smiled the smile of one who knows!

The Beach Boys

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THE SEEKERS

Island Of Dreams

Columbia DB8509

RICHARD HENRY

Oh Girl

Regal Zonophone RZ3014

Jimi — the phenomenon who was replaced



The ACCIDENT THAT HELPED HENDRIX CONQUER the WORLD

WITH his first three hit singles, "Hey Joe," "Purple Haze" and "Wind Cries Mary" Chas Chandler, who produced the records and managed the Jimi Hendrix Experience had established the enigma of "the gentle wild-man" and Jimi himself was looking around for fresh fields to conquer.

"Britain had been our first target and Europe was our second," Chas told me. "It was in Munich in those few first experimental appearances that I realised his enormous visual attraction and there that the 'smashing routine' really began by accident.

"Jimi was pulled off stage by a few over enthusiastic fans and as he jumped back on the stage he threw his guitar on before him. "When he picked it up he saw that it had cracked and several of the strings were broken — he just

went barmy and smashed everything in sight. "The German audience loved it and we decided to keep it in as a part of the act when there was a good Press about or the occasion demanded it." It was in Sweden that Jimi



By **CHAS CHANDLER** as told to Keith Altham

finally established himself as a legend on the Continent and following a Beach Boys concert, which attracted a crowd of over 8,000 (a record for that venue), Jimi brought in a staggering attendance of 17,000. "I had always maintained that

Despite what some daily papers had to say SUPREMES WERE POP HIT OF ROYAL VARIETY

says NICK LOGAN

DIANA ROSS and the Supremes were the pop hit of the 1968 Royal Variety Show in my book, despite the claims of certain daily papers. They received a far from "cool reception" and the references to equality and Martin Luther King may have surprised, but hardly carried the force to leave the audience stunned, as was claimed.

Last but not one of the bill, the Supremes deserved their placing and were welcomed like old friends when the curtains drew back to reveal Diana, Cindy and Mary in floor-length silver gowns with a 26-piece orchestra behind them.

Diana to the fore, they went into showtype medley, which included Barbra Streisand's "People," before the pace quickened, Tamla-type rattling tambourines and brass struck up, and they attacked "Love Child," their current single, and then, with big applause when the audience recognised the opening bars, their old hit "Baby Love."

Finale was a big belting version of the West Side Story song "Somewhere," with Diana soaring high and the smoky voices of Cindy and Mary complementing her from behind. It was during this number that we got the reference to Martin Luther King — but to say that brought them the "coolest" reception of the evening is ridiculous. Indeed, the pop personalities in the show acquitted themselves very well.

Joined in

Engelbert Humperdinck was received with warm applause as he went into that great singalong "Release Me," backed by a 30-piece orchestra and six singers, plus a gentleman next to me, who was so moved that he joined in the chorus! Engelbert looked a little nervous, but his act, which included a good version of "King Of The Road," and a medley of "Dance To My Ten Guits" and "Live Without Love," ended with tremendous applause as the orchestra played him out to the strains of "Release Me."

White-clad Pet Clark was best on "I Couldn't Live Without Your Love." Paul McCartney's "Yesterday" and her own smash hit "Downtown." Her well-known and amusing "Typically English" song added a touch of variety to a good act but her "We'll Gather Lilacs" was perhaps a doubtful choice. Comper Des O'Connor was one of the comic hits of the night and also found time for a couple of songs. "When You're Smiling" and his current hit "One Two Three O'Leary," which he remarked had made the NME Chart that morning.

Moving

Val Doonican made a couple of appearances, once in familiar bright sweater to join Arthur Askey in a comedy routine ending with a comedy duet, and later wearing suit and tie to sing two songs, "Dream On," a moving version of "Little Green Apple."

Val remarked that it was on the same Palladium stage four years ago that his career took a sudden successful turn and, for "Apples," he would like to use the same chair he had sat on during that performance in 1964. The pop contingent was completed by France's Sacha Distel, who was announced by Des O'Connor as a "treat for the ladies." "Man And A Woman" and "By The Way, I Still Love You" were competently performed. Also on the bill (in order of appearance) were: Lionel Blair and Almi Macdonald, jugglers Valenti and Valenti, the Czechoslovakian State Company, Ted Rogers, Maniars De, Mike Yarwood, The Black and White Minstrels, the Irish Girl Pipers, Ron Moody and closing the bill, Frankie Howard.



Royal Variety shots: DIANA ROSS (centre) with SUPREMES CINDY BIRDSONG (l) and MARY WILSON display three very different hairstyles. On right: ENGELBERT HUMPERDINCK and VAL DOONICAN rehearse.



driver's seat

That's a whole lot of percussion in front of you. Inviting, isn't it? You must get behind one of the fantastic new Premier outfits soon. You've heard about the swing to Premier by many of the best drummers in the business, including a lot of the top Americans. Well... there are reasons for this and here they are: — A stack of wonderful new

features like new Everplay heads, new fittings and new accessories have helped to improve even the fabulous sound you always could get from Premier outfits. What's more — all these new things are not just gimmicks. They're real improvements answering the genuine needs you drummers have. We checked them out with

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Country Joe & the Fish turn it on. With "Together" they turn it even more so.



VANGUARD

Their new LP "Together" (SVRL19006) and their other two — "Electric Music for the Mind and Body" (S/TFL6081) and "I feel like I'm fixin' to die" (S/TFL6087) — make their whole scene.

from you to us

Edited by TONY BROMLEY

And this letter does not come from a foolish bloke with pictures of Jools on his bedroom wall. I'm a bird!

SUE and HOWARD (Romford) write the continuing story of disappointed fans. On two occasions recently we have been to a club in Edmonton intending to see a particular group and it has not turned up. On the first occasion the Alan Bown were due to appear on September 30, and on the second time, October 28, the Nice were due to appear. On each occasion the club has claimed that it was not its fault: the Alan Bown had to fly to Sweden early and the Nice could not play because of doctor's orders. The club also claims that they were not given sufficient notice to withdraw their publicity.

Also, we happen to know that Jethro Tull and Spooky Tooth, who were due to play there, didn't turn up. We are not taking sides with the groups or the club, but are thoroughly sick of going to see groups at certain places, maybe miles away from home, who don't turn up!

AUDREY WHITE (Shefford, Beds): Vera Nicholls (FYTU, Nov. 16) has my sympathy. My husband and I are very great fans of Jim Reeves. Need say more? To my knowledge his latest release has been played only four times. Repeated requests were ignored as usual. But bear this in mind, dear Auntie BBC: the records of Jim, and no doubt those of Elvis, will still be selling long after the so-called stars, pushed to the top of the charts by you, have been forgotten!

MALCOLM J. REID (Glamorgan): After playing the Seekers new LP "The Best Of The Seekers" on which they sing "Island Of Dreams," I then played the Springfields' original version of this song and if I hadn't I'd have said that the Springfields were singing on both records! The Seekers sing exactly like the Springfields did.

What a great pity that both of these groups ended in the same way! Let's hope that at least one of these groups will get together again.

Editor's note: The Seekers' recording manager was Tom Springfield, hence the likeness.

DAVE BARNETT (Faversham, Kent): May I or behalf of the many Hollies fans, say how sorry we were to read of Graham Nash's intention of leaving the group. Over five years he has done a great deal in helping the Hollies to the top of the pop ladder. He will surely be greatly missed! Although very sorry, we do not condemn his decision but send our very best wishes for his future.

DOROTHY WIGGINS (Ealing): Vera Nicholls' remarks about the latest Elvis single seem to apply also to Radio Luxembourg. I listen for about an hour each weekday evening and during this period it was played only once. But nobody could hear it as Tony Prince seemed to talk the whole way through it! I would almost certainly have bought it but I don't feel inclined to buy a single that I haven't heard!

SANDRA KELLY (Rutland): The comments of the drummer of the Deep Purple group in "America Calling" cannot go without answering. He makes the English record-buying public sound like mindless twits! I think the exact opposite is true. No matter how much Radio One plugs it or how many rave reviews it receives, a record will not sell if the sensible British public don't like it. Sounds like cattiness on the part of the no-British-hit Deep Purple!

CHRIS TAYLOR (Rochdale, Lancs): I feel I must disagree rather violently with Andrew J. Smith (FYTU, Nov. 2) on the subject of Julie Driscoll. Smith says Jools can only do one sort of singing. What a load of guff! Jools can sing in at least twenty different styles of music and very wonderfully, too! She can sing — ska, pop, bluebeat, jazz, blues, soul, folk, gospel, rock — you name it! Also she always sings with a great DEAL of feeling; her voice is terribly expressive and full of soul. Jools' voice spreads itself around a great many different moods and ideas for listeners to soak up. She is nothing short of a great singer.

June Harris in New York

JULIE DRISCOLL and the Brian Auger Trinity were due to arrive in Hollywood this week to undertake their special guest spot in the upcoming *Monkees* spectacular. Taping is expected to take place over the next two weeks. Under-stand that producer Jack Good has agreed to give Julie and Brian a lengthy spot in the show, which will be telecast over in the New Year.

At the moment, plans for the group to remain in the U.S. until around December 15 and dates, which had been held back pending the clearance of work permits, are now being confirmed to tie in with their visit including the strong possibility that they'll appear in concert with the *Crazy World of Arthur Brown*, whose tour opens on November 28 in Anaheim, California.

Julie Driscoll and the Brian Auger Trinity's new single, "Road To Cairo," was released on A&O this week.

APOLOGIES to George Martin. The Beatles' new *Yellow Submarine* album, featuring the soundtrack from their movie, is not all Beatles as I reported last week.

In fact, the second side of the LP features all George Martin instrumentals of Beatles material. It just wasn't made clear to me at the time—but it's still a great album.

HAD a late breakfast early last week and it looks like Gary and the group will finally make their long-planned trip to England in February.

They're practically all set to fly to the MIDEA convention in the South of France in January, and told me that dates are currently being set up for their first British tour immediately after that.

JAMES BROWN is scheduled to play at Madison Square Garden tonight (Friday), headlining a show called "Black And Everybody's Proud." Based on James' hit single "Say It Loud—I'm Black And I'm Proud."

Other acts on the show include Count Basie, Clay Tshaw and the Ramsey Lewis Trio.

AT least this tour has been different for Spencer Davis! Following a great date at the Kenetic Playground in Chicago, in which they went down a bomb, Spencer was remarking about this "bomb" to the rest of the group after they boarded the plane to fly to their next date.

One of the passengers evidently thought they had a bomb on board and reported it before they knew where they were. Spencer and the boys were pulled off the plane by the FBI and interrogated for an hour. All was well, though, after the FBI finally accepted the difference in expressions between the two countries.

Spencer, in New York this week for three dates at Harlow's, has a new dimension to his activities. As a German language expert who graduated from the University of Berlin, he has been acting as guest professor of the German class at the invitation of different universities. The same night, he's been graduating from the schoolroom to the stage!

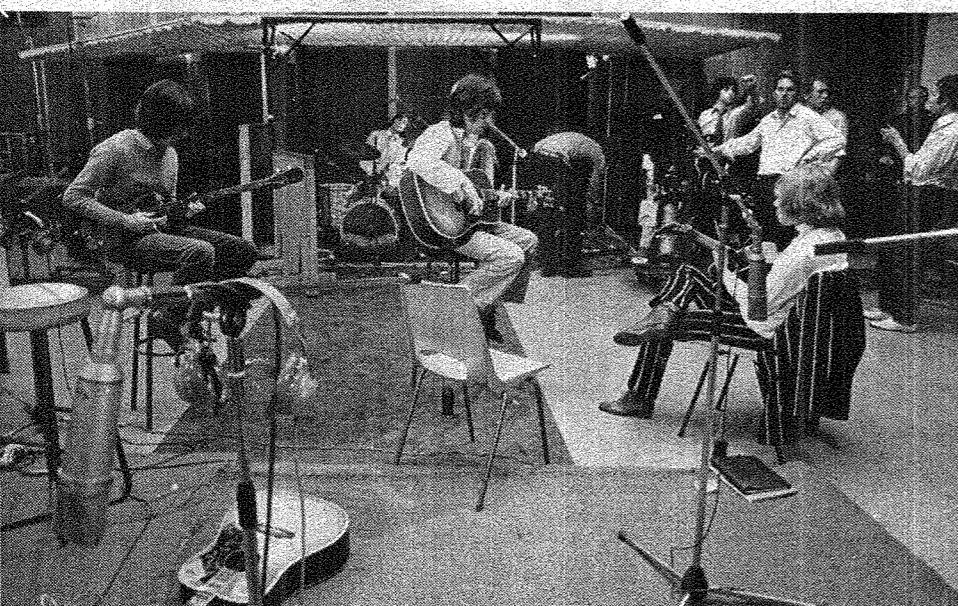
STONES FILM (NO) BUT ALBUM YES

COMING not-too-early, I hope (the official London premiere is at the National Film Theatre on November 25) — the Rolling Stones in "One Plus One" produced by Jean Luc Goddard, I sneaked into a private screening last week and was never certain whether I was supposed to be provoked, disturbed or titillated. So I fell asleep!

As far as the Rolling Stones are concerned, I would say it is the most criminal waste of talent I have ever seen on celluloid. The Stones, who are in my opinion the most visually and audibly exciting group in the world, are shown here on a recording session for "Sympathy With The Devil," which is the best track on their current LP and one of the finest songs yet from Jagger and Richard.

They are shown repeatedly working on this track with all the frustration there is in getting it together in a studio. But nowhere do the dramatics of the song come over or are the Stones presented as people. We are treated at great length to a back view of Brian Jones's head, for example, which I cannot find as interesting as his face. The main action, if you can call such a sedentary pace active (the film of John Lennon's one-hour smile would seem a stirring epic in comparison), consists of several acts titled "Sights And Sound" and "Under the Beach The Stones," and presents subjects like "Black Power" for your consideration.

I will not bore you with the other heavy intellectual diatribe, the visit to the pornographic book shop, the erotic readings over which are not and other delights. No doubt I have completely missed the point and all those intellectuals who see it next week will troop out full of conviction, analogies, and symbolism I have missed. The cat sat on the mat—thank you.



The ROLLING STONES as seen in "One Plus One," during the recording of their LP, reviewed in the next column.

says KEITH ALTHAM

I KEEP changing my mind about "Beggars Banquet" which is the Rolling Stones new album in the sleeve which has now been passed fit for human consumption. The first time I heard it four weeks ago Mick took the precaution of getting me "stoned" before I listened to it, thus ensuring I could remember little of it afterwards.

At that time I thought it was great. Last night I thought it was just good. This morning I thought it was better. One thing is certain — SYMPATHY FOR THE DEVIL is a Rolling Stones classic—brilliant lyric and beautifully built. If I could do it justice in words I would be writing songs like it. Someone said it was a rock 'n' roll album. Which is like comparing Jagger to Bing Crosby as far as I am concerned. What it is is a Rolling Stones album. EXPECTATIONS might be a cowboy song and all the critics are going to trip merrily over another referring to the country and western influences— a country lament with letter inscriptions as Mick describes DEAR DOCTOR! (By the way, how many of you know Tex Ritter is in town?)

All those who have been "outcasts all their lives" have produced JIG SAW PUZZLE, which Jimi Hendrix and Dylan will enjoy, amongst others. Pearls before the swine indeed.

Danny the Red's theme song starts the second side, STREET FIGHTING MAN, with the most metallic of the world's grinding on and Jagger's gutting words to a time. But maybe you were not in San Francisco or Chicago or Paris or Prague or Berlin, and maybe you think the students are just a coincidence anyway. What do you mean you can't hear the words? Can't you feel it in the air?

Ramblin' Mick Jagger turns up on "DIE, SOUL AND LIVE" with a facedible String Jagger on STRAY CAT. Someone has not been listening to the words again I'm glad to say.

Finally, Mick Jagger, his orchestra and chorus, play a vocal tribute to the Earl of March with SAULT OF THE EARTH. Now I'm back to believing the album is great — it's getting better all the time.

NEW to the charts Bonzo Dog doo it!

THE most pleasing sight my eyes have beheld for a long sock is that Band, fair taking the NME Chart by storm with their "I'm The Urban Spaceman."

As President of the Unofficial Bonzo Dog Doo Dah Band Fan Club, I am mightily chuffed, as I am sure are the thousands of others who have been caught by the power of Bonzo Doggers.

For those who enjoyed their album "Gorilla" and who have been tickled by their hilarious stage antics, it seemed that the Bonzos would never succeed in capturing the essence of what is essentially a visual act and put it down on three minutes of circular black plastic. Happily they seem to have done so.

The unique Bonzos—who at the last roll over answered to the names Vivian Stanshall, Neil James, Rodney Slater, Larry "Legs" Smith and Roger Ruskin Spear—had their foundations in a London Art College when several of the students decided to form a group merely to let steam off.

The Bonzos' idea of letting off steam became the reality of the youth of the East End when, three years ago, they took up residency at Hackney's Deagon pub with an act a little bluer than their act of today.

Only Viv and Rodney remain from the original line-up and it is estimated that six members of the band now outnumber present members by 4 to 1.

Two years ago they turned professional and Hackney proved too small to hold them and the Marshes!

Viewers may remember them from the TV series "Do Not Adjust Your Set," though the time limits of the box never really let them be seen at their best. That series is to return to the screens on Christmas Day, incidentally.

Also, those who thrilled to "Gorilla" will be pleased to note that the Bonzos' second album, titled "The Doughnut In Granny's Greenhouse," is being released by Liberty on December 6, and should be in everyone's stockings!

As singles success has been eluding them, I was beginning to fear that the Bonzos would never reap the vast audience they deserve. Now the "Urban Spaceman" has made it for them, get ready for a Bonzo Dog blast off! NICK LOGAN.



GUN (l to r) PAUL CURTIS, ADRIAN CURTIS and LOUIS FARRELL.

Gun in!

NO one is more delighted than I that the Essex trio of drummer Paul and Adrian Curtis have made the charts for the first time this week as the Gun with "Race For The Devil."

The first time I heard the Gun was as the opening act on Scott Walker's recent tour. "Good try but not very together," I thought. Approximately three weeks later I heard their single and thought it was the most promising thing since the Cream. At a recent Press Reception I spoke to CBS producer Johnny B. Good (Johnny B. Good from the times he used to bark Scott Walker on organ), who cut the record with the boys, I agreed with him that it was a bit single but needed some fast promotion to crack the market.

Three days later in the Shaftsbury Avenue bar, HQ of the Musical Press, I was approached by their manager, Peter Chipperfield (Chips to friends), who introduced me to a straggly, ginger moustached character. It proved to be bass guitarist Paul Curtis.

"First of all I'd like to apologise for our performance on the first night of the Scott Walker tour—nothing went right," said Paul. "We didn't really get it together until a few days later. I actually suggested the title of the number to my brother Adrian. I told him, I was going to write a song called 'Race With The Devil.' A few days later he said 'listen to this, and there was my song.'"

"People have often underestimated the importance of stereo in the U.S. which is very good and receives a lot of attention. Some stations, of course, do not play albums and so we released singles over there for that 40 per cent who did not. Generally pulling them off LPs."

"All kinds of weird and incorrect significances were attached to the songs he wrote. I asked Chas when it was that they were in the league of superstars.

"Everything seemed to move so fast but I think it was on their first major tour here with the Moore, which opened at the Royal Albert Hall, that it really hit them," said Chas.

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"Surprisingly enough I did not get excited — I must have had a sixth sense about him because I just said 'look if you don't lower the lights the boys don't go on — and then you will have a riot. I'm the group's manager.'"

AMERICA CALLING

IT was one of those famous Hollywood premieres with limousines, television cameras, crowds of fans and star after star all adding to the excitement of the opening of the Beatles' "Yellow Submarine" cartoon film. It's been a long time since so many stars have turned out for a premiere connected with pop.

The reaction to the animated cartoon was tremendous. Because of some of the London reviews, people were hesitant about turning-out. But all those who did walked out of the theatre so joyful the excitement was electric!

Decked out in wild and wonderful gear for the opening were the Association, Beach Boys, Clingers, Denny Doherty, Michelle Phillips, John Phillips (Mamas and Pappas), Sally Field, Sajid Khan, Peter Fonda, John Phillip Law, Mick and Samantha Dolenz, Dickie Smothers, Tommy Boyce and Genie the Tailor.

George Harrison has been in town for several weeks recording Jackie Lomax. When asked if he would be attending the premiere, George said "No, I've already seen it twice."

It's still a special treat to have Beatles in town, but George isn't mobbed any more like he used to be. In fact, he spent one afternoon seeing the famous foot and handprints at Grauman's Chinese Theatre and walking down the Hollywood Boulevard visiting the "head"

Members of the group are Vangelis Papathanassiou, born in Volos, Greece, on August 29, 1943; Demis Roussos, born on June 15, 1947, in Egypt of Greek parents; and Lucas Sideras, born in Athens on December 5, 1944.

Vangelis plays organ, drums, vibraphone and several Greek instruments; his father is a painter and his mother a singer; he studied

art and classical music at college, and is said to speak fluent English and French.

Demis speaks English, French, Arabic and Greek, first studied music in Egypt from the age of eight, then continued in music college in Athens. He plays trumpet, double bass and organ and—would you believe—bouzouki.

Finally, Lucas — whose mother is a classical pianist who is the drummer with the group, and who says he has devoted himself to pop music as a reaction against his classical background.

Strangely, Aphrodite's Child originally decided to base themselves in England, and not France, after leaving Greece a year or two ago.

But a Paris transport strike held up the group and Vangelis, Demis and Lucas met a Philips Records producer, Pierre Sberre, who signed them immediately. —ALAN SMITH.

Ann Moses
Editor of "Tiger Beat"
in Hollywood

shops. Only one girl appeared to recognise his famous face and she was too excited to even approach him.

The invitation to appear in the film tentatively titled "An American Movie," is a special honour for the band, because of their feats. The Airplane best represents America in popular music.

The film assignment comes mid-way through the band's final 1968 American tour and following an appearance on the Smothers Brothers' comedy hour.



GUN (l to r) PAUL CURTIS, ADRIAN CURTIS and LOUIS FARRELL.



APHRODITE'S CHILD — (l to r) VANGELIS PAPATHANASSIOU, DEMIS ROUSSOS and LUCAS SIDERAS.

by Mickey Mouse



Jimi would be a huge commercial success and an event like Sweden confirmed my conviction that he would be the biggest artist of his kind in the world.

In the initial period of his success Chas encouraged Jimi to speak his mind with the Press and they were only too anxious to defend someone who had affronted the dignity of the Establishment. Jimi was soon in with the West Coast and the hippy element.

"The initial impact was made previously with Jimi's first appearance on the Monterey Festival which created quite a stir," said Chas.

"I can vouch for that myself as I was there when he brought a ten thousand capacity audience to its feet with his guitar antics and incredible improvisation."

"Somehow Jimi was synony-mous with stereo and that was how we had to project him in the U.S."

"People have often underestimated the importance of stereo in the U.S. which is very good and receives a lot of attention. Some stations, of course, do not play albums and so we released singles over there for that 40 per cent who did not. Generally pulling them off LPs."

"All kinds of weird and incorrect significances were attached to the songs he wrote. I asked Chas when it was that they were in the league of superstars."

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TOP DJ AIMS FOR TOP OF THE CHARTS!



The DJ—MURRAY KASH, Canadian by birth, now living in London. His record is for release this week. Titled "SLEEPING BEAUTY" c/w "Everything's O.K." (RCA1767) it's a deeply moving lyric spoken against a beautifully arranged backing. Murray's dark brown voice has just the right richness and quality to make this record quite outstanding. Many of you will be regular fans of Murray's show on BBC, and will know that he is a world-wide authority on folk and country music. He is married to talented comedienne, Libby Morris — when this record gets the success it deserves, they'll both be laughing!

Another debut this week is DAVE HUNTER with "LOVE ME A LIFETIME" c/w "She's A Heartbreaker" (RCA1766). Dave was born in Glasgow in 1946, "just missing St. Valentine's Day!" As well as singing, he plays the drums — in fact he used to be with a Glasgow group called The Arrow. The A title is by Richard Kerr and Joan Maitland. Richard Kerr also produced the disc, and that must get it off to a good start.

There are two shows in London right now which also got off to a good start, "Oliver" and "Hair". The albums from both shows are selling like the proverbial hot cakes. "OLIVER" (S)SB6777 (M)RB6777 is a sumptuous 8-page album of the original soundtrack recording. Fabulous listening — and a fabulous present, remember!

"HAIR" (S)SF7959 (M)RD7959 has all the excitement you'd expect of the original Broadway Cast recording. No wonder this show has created such a stir. The music is new, different and very, very well presented. One of the most important show albums of the decade.

Have you caught up with the sensational "FELICIANO" (S)SF7946 (M)RD7946 yet? Feliciano has had such a successful run in the singles charts of late you might have missed the album. It has all the great Feliciano numbers, like "Light My Fire" and "California Dreamin'", performed in the unique blues-rock style of this amazing artist.

What about the man who helped make Hendrix and took an important part in establishing what, at one time, was the third greatest group in the world — The Animals. Will he stay in the business?

Chas smiled and threw up his hands. "It's all I know," he smiled. And the smile was the smile on the face of a tiger. Chas has achieved too much now to be under-estimated in the pop business and it is certain we'll be hearing a lot more from the big man.

NEWSFLASH! WEDNESDAY, DECEMBER 11th

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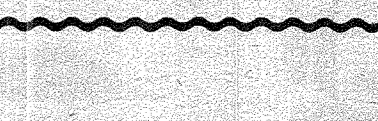
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NEWSFLASH! WEDNESDAY, DECEMBER 11th

THE FLIRTATIONS



The double-image **TURTLES GO TOPLESS**

— and almost bottom-less as well!

ON their appearance at San Francisco's Fillmore Auditorium the Turtles closed their set by dancing along with 12 girls, who were dressed in the original sailor costumes from the old-time flick "Anchors Away," with fireworks blasting from the stage and the American Flag flashing across the huge white walls as part of the light show.

When they went into the sophisticated Scene club in New York, they finished their show by stripping their shirts off alongside the two topless go-go dancers they hired, and dancing around the stage. This is the new Turtles show, which is blowing some dusty minds!

Until most recently, the group was considered by most booking agents to be the typical "happy-together" rock ensemble, perfect to book into any teenybopper rock concert. But definitely not appropriate to the "heavy" underground scenes at the Fillmore or the Scene.

That was the old Turtles. The new Turtles are not only packing teenage concerts, but have been playing many of the "underground" houses throughout the country, with some pretty exciting results.

Reason why

I talked last week with comedian-vocalist Mark Volman and lead singer Howard Kaylan and they explained the "why" of their changing image. Howard told me, "There's a tremendous satirical overtone that comes with everything we're doing now. We have changed from being a rock and roll group to a parody of a rock and roll group!"

"The fact is, here is a group that looks like the Mothers of Invention and they're singing a song like 'Eleanor.' That's a parody in itself. Before we were pretty limited in where we could play, and now everybody is saying 'There is more to this group than meets the eye.' Now we're getting put on the bill with groups like Blue Cheer."

Unlike groups like Blue Cheer, though, the Turtles have not changed so drastically musically as to fall into the psychedelic band and like Mark said, "The psychedelic thing isn't going to last. It's just

By **ANN MOSES**
in Hollywood

one of those things. I can listen to it and dig it and I'm interested in all the groups that are doing it. "But people are finding out more and more that all these imitation Cream groups are just imitation Cream groups and if you're not going to have the real thing, why have it at all. Obviously, I listen to a group to be entertained. We have our own way of entertaining and it seems to be working." Working it is!

So far the Turtles have had eleven Top Ten US hits. When it all began four years ago, they never dreamed of such success.

Howie recalled: "We were very excited when we first started because we thought, wow, we have a chance to do what everybody else has done."

Easy way

Mark added: "And it was an easy way to make 40 dollars a week and not have to work in a gas station. After 'You Baby' is when we all sort of stepped back and said, 'Wow, we're really in this,' because we hadn't had a chance to stop."

"We'd had 'It Ain't Me Babe,' 'Let Me Be' and 'You Baby' within eight months and everybody was saying 'You're a big group, and we're thinking, 'Wow, what's happening?' It was after 'You Baby' that we got the flamed where we were and we crumbled together for the past two years, has finally succeeded, they feel, in their newest album called

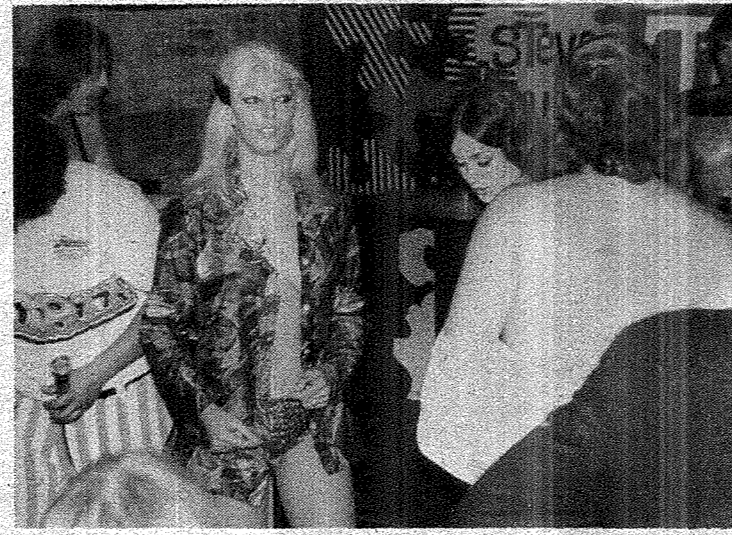


Then there followed a period without hits, a hard blow to any group. They went through an Indian music kick unsuccessfully before realising it really wasn't their bag. "We put out 'Can I Get To Know You Better,'" Mark admitted; "grasping to get back into that commercial thing. We were grasping for a hit because the group was falling apart in front of our faces."

At the same time they felt a need to break out from the pressures and demands and restrictions of managers, producers, record companies, etc. Little by little, they tried to contribute more as a group to each single and album.

This group of five who have been together for the past two years, has finally succeeded, they feel, in their newest album called

Since John and Yoko started it, everyone is going mad these days. Dig the TURTLES in their Adam outfits. JIM PONS is in front with behind (l to r) MARK VOLMAN, JOHNNY BARBATA, HOWARD KAYLAN and AL NICHOLS. On the right, the girl topless dancers with the not-so-slow TURTLES.



WHO'S WHERE

WEEK BEGINNING NOVEMBER 25
CREAM: Royal Albert Hall (26)
PENTANGLE: Sheffield City Hall (26)
Her Majesty's Abchurch (29), Newcastle City Hall (1)
RAVI SHANKAR: Manchester, Free Trade Hall (28), Liverpool Philharmonic Hall (27), Belfast Sir William Whitla Hall (28), Dublin Liberty Hall (30)
BEACH BOYS: BARRY RYAN, VANITY FARE: London Palladium (1)
CABARET/SHOW
FRANK IFIELD: London Talk Of The Town (From the 25th for four weeks) (and below, all from November 24 for one week)
FREDDIE AND THE DREAMERS: Middlesbrough Excel Bowl
JOHNNIE RAY: Liverpool Litherland and Tio's
DANNY WILLIAMS: Nottingham Parkside

Next week: **BEACH BOYS SPECIAL**



Auntie Ivey introduces her boys—The Iveys.

Ron, Pete and Mike are young lads who come from Wales. Tom comes from Liverpool. They've just released their first single.

It's called Maybe Tomorrow. On the other side is a number called Her Daddy's a Millionaire. Now you know what to do to make Auntie happy.

Maybe Tomorrow/Her Daddy's a Millionaire—Apple 5

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Any LP each month and any single each week for **ONE YEAR**, from the CBS catalogue.

90 THIRD PRIZES

Any LP and any single from the CBS catalogue. Just imagine it! A record collector's dream come true. You just walk into the record shop and take your pick out of the marvellous CBS range. You really must get a catalogue and entry form—now!



Here are 21 of the great CBS releases

- LEONARD COHEN "SONES OF LEONARD COHEN" (S) 63244
- JOHNNY CASH "AT FOLSOM PRISON" (S) 63236
- GLY AND THE FAMILY STONE "DANCE TO THE MUSIC" (S) 63242
- MIKE BLOOMFIELD, AL KOPPEL, STEVE STELLS "OPEN SESSION" (S) 63236
- TONY BENNETT "YESTERDAY I HEARD THE GAIN" (S) 63251
- BIG BROTHER & THE HOLDING COMPANY "CLEAN THIRLLS" (S) 63292
- FRANK SINATRA "THE ESSENTIAL FRANK SINATRA VOL. 1 (M) 63172 VOL. 2 (M) 63173 VOL. 3 (M) 63174
- THE FUGGLES "THREE IN A CELL" (S) 63241
- ANDY WILLIAMS "MONEY" (S) 63211
- CIMON & GRACIEUX "WONDERFUL MORNING 3 AM" (S) 63270
- THE LOVE AFFAIR "EVERLASTING LOVE AFFAIR" (S) 63216
- MARSHALLS "THERE'S A LOT OF ABOUT" (S) 63216
- RAY CONNIF "TURN AROUND LOOK AT ME" (S) 63242
- GARY PUCKETT AND THE UNDISCOVERED COUNTRY "INCREASING" (S) 63249
- BARBARA STREISAND "CHRISTMAS ALBUM" (S) 63156
- JOHNNY BATES "LOVE IS BLUE" (S) 63251
- GERSHWIN "Rhapsody in Blue" AMERICAN IN PARIS
- LEONARD BERNSTEIN (piano) NEW YORK PHILHARMONIC conducted by LEONARD BERNSTEIN 7208
- BERLIOZ: SYMPHONY FANTASTIQUE
- NEW YORK PHILHARMONIC conducted by LEONARD BERNSTEIN SPR 21—17164
- TCHAIKOVSKY: PIANO CONCERTO NO. 1 IN B FLAT MINOR
- GREEN: PIANO CONCERTO IN A MINOR
- NELSON FREIRE (piano) MUNICH PHILHARMONIC ORCHESTRA conducted by PROUDL KEMPE SPR 21—20 04
- TCHAIKOVSKY: VIOLIN CONCERTO
- MENDELSSOHN: VIOLIN CONCERTO
- ISAAC STERN (violin) PHILADELPHIA ORCHESTRA conducted by EUGENE ORMANDY 7203
- RODRIGO: GUITAR CONCERTO
- CASTELNUOVO-TEDESCO: GUITAR CONCERTO
- JOHN WILLIAMS (piano) PHILADELPHIA ORCHESTRA conducted by EUGENE ORMANDY 7203

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NME3

ISLEY, MOTOWNERS, REX, IDLE RACE LPs reviewed by ALLEN EVANS

ISLEY BROTHERS: THIS OLD HEART OF MINE (Tamla Motown TML 11034) This is a real sock-it-to-me album and I think the best ever from the Isleys...

BRITISH MOTOWN CHARTBUSTERS (Vol. 2) (Tamla Motown TML 11082) All Tamla records make fantastic listening and are virtually unbeatable for dancing...

TYRANNOSAURUS REX: PROPHETS, SEERS & SAGES, THE ANGELS OF THE AGE (Regal Zonophone, LRZ 1005) The group comprises Mark Bolan (guitar, vocals) and Steve Peregrin (drums, vocals)...

CHAMBER BROTHERS: THE TIME HAS COME (Direction, S/63407) Willie, George, Lester and Joe Chambers, four Negro brothers from Mississippi...

MAMAS & PAPAS: GOLDEN ERA (Vol. 2) (State-side SL 5002) Many fabulous sounds have been produced by the Mamas and Papas...

STEPPENWOLF (RCA, RD 7974) This five-man U.S. group is currently shooting up the American 45 charts with Magic Carpet Ride...

JIMMY JAMES & THE VAGABONDS: OPEN UP YOUR SOUL (Pye NSPL 18231) Another LP from Jimmy James who surprisingly has still had no chart success...

THE IDLE RACE: BIRTH-DAY PARTY (Liberty, LBL 83132 E) This English group, comprising Roger Spence, Jeff Lynne, Dave Pritchard and Gregg Masters...

THE WIND IN THE WILLOWS (Capitol T 2956) A new American group of two girls and five chaps who play a variety of instruments from piccolo through harpsichord to bassoon...

MOMENTS SPENT, UPTOWN GIRL (S&S, My Uncle Used To Love Me But He Died, There Is But One Truth Daddy, The Friendly Lion, Paradise Blues, Djinni Judy, Little People, She's Fantastic And She's Yours, Wheels Off Change) David's Look Of Love, and Bricusse's 'When I Look In Your Eyes...

WALKING PATSY: WALKING PATSY (Mercury, 20126 SMCL) A swinging set of country songs from the girl who died in a 1963 plane crash...

DELIA REESE: I GOTTA BE ME (Stateside, SSL 10261) Clipped, authoritative singing, with a big beat, by the girl who made quite a hit when touring with Tom Jones...

CONNIE FRANCIS: CONNIE AND CLYDE (MGM CS 8088) 13 songs from the Thirties, sung with great verve and volume by Connie Francis...

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AND DUSTY SPRINGFIELD'S COMPOSER BROTHER TOM

REVIEWS HER Black and White LP



DESPITE the fact that it was a family affair, Tom Springfield was at pains to achieve an objective standpoint when the NME got him up to its record room last week to review Dusty's new LP.

Tom scribbled notes industriously during the playing of DUSTY... DEFINITELY (Philips SBL 7864) and afterwards commented: "Yes, it's good. It's probably the best thing she's done."

Of Dusty's singing, Tom said: "It really is getting better and better. She's obviously getting her voice much more forward, though perhaps a little too forward in places on the coloured side."

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ONLY WANNA LAUGH: This is a Dusty-Springfield-on-Broadway type track I saw her do this in her first series at the Talk Of The Town...

WHO (WILL TAKE MY PLACE): I've heard this song before. She sang it over the phone to me because she wanted to change one word...

I THINK IT'S GONNA RAIN TODAY: Yes I like this. It's a weirdie-1930s type song by Randy Newman, one of my favourite songwriters...

THE GIRL'S IN LOVE WITH YOU: I think this is my favourite so far. No offence to Herb Alpert, who probably sold ten million records...

CUPID'S INSPIRATION: This is the subject of ALAN MCMURDY'S LP sleeve. Alan lives at Green Walk, Ainsdale, Southport.

AT YOUR OWN CONVENIENCE: This is one of those slow, wandering type songs she did some on the last album. I found my attention wandering a little bit because it's a bit long...

THE CORE: "Down To The Core" is the title given to this BEATLE cover by the Rolling Stones...

P. J. PROBY: P. J. PROBY has a cover designed by his longtime Polish fan, ANNA MARIA MISIUREWICZ...

JULIE DRISCOLL: In triplicate comes ALAN A. WILLIAMS, 11 St. Annes Crescent, Giffach, Bargoed, Glam.

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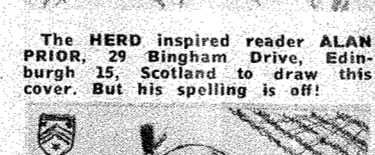
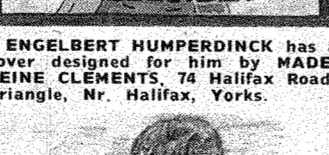
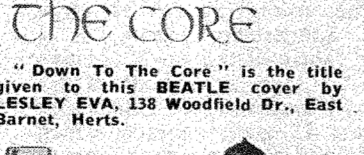
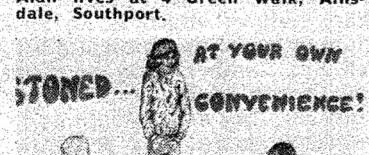
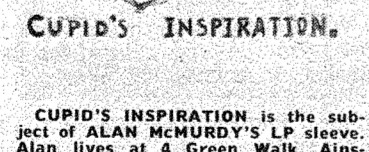
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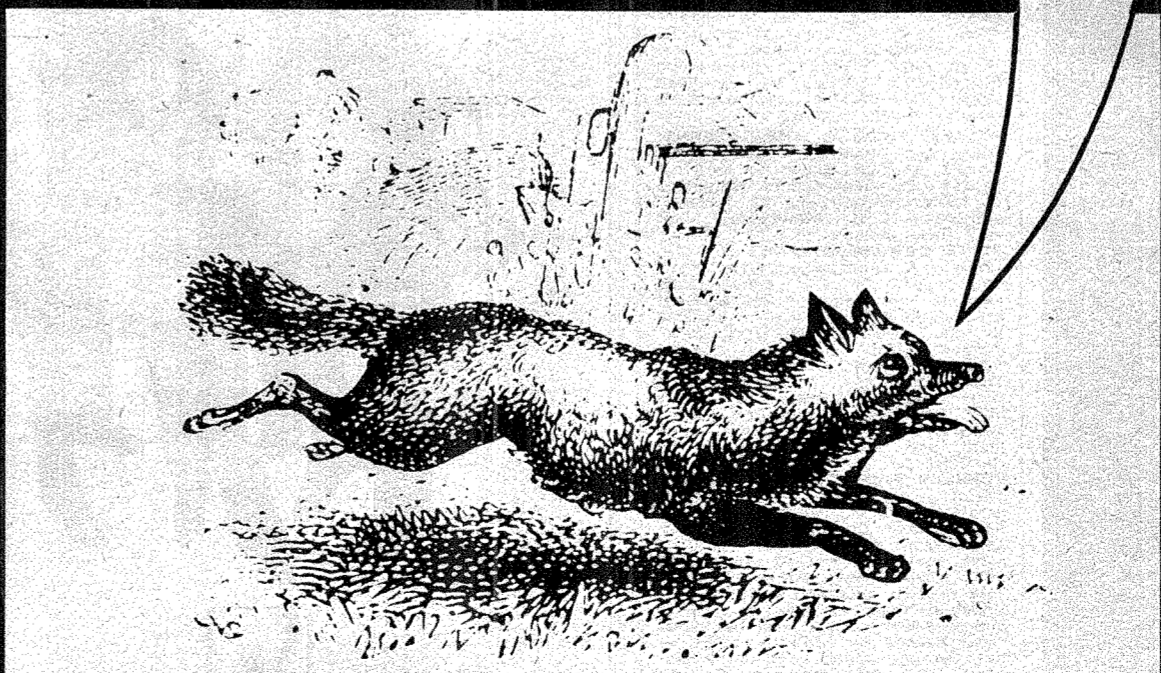
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MORE LP COVERS DESIGNED BY NME READERS



The pack is after MANFRED MANN'S wild new single 'FOX ON THE RUN' TF985 fontana



NEXT WEEK BEACH BOYS WELCOME supplement including Who is producing B. B. singles these days? ORDER YOUR NME NOW

TOP SINGLES REVIEWED BY DEREK JOHNSON

What a bumper bundle! With the Christmas rush hotting up to fever pitch, this week sees the release of the biggest concentration of potential hits I've encountered all year. Tom Jones, Union Gap, Manfred Mann, Cliff Richard, Casuals, Arthur Brown, Gene Pitney, Nice, Johnny Nash — these are just some of the names fighting for recognition. Not to mention previous chart entrants like the 1910 Fruitgum Co., John Rowley, Plastic Penny and the Nice.

Obviously, with such intense competition, some will fall by the wayside. And accordingly, I have taken this into consideration in allotting my tips for the Chart — particularly as there is another huge batch of big names to come next week. I realise the disc companies are anxious to cash in on the Christmas spending spree, but I can't help feeling that many artists must suffer as a result of the market being inundated in this manner. — D.J.

TOM JONES — ANOTHER GREAT HIT



UNION STICK TO STYLE

GARY PUCKETT & THE UNION GAP: * Over You (CBS)

REMEMBER writing that "Lady Willpower" could well be re-titled "Daughter Of Young Girl"—and this new one could very well be first cousin to both the Union Gap's previous hits, because many of the chords and musical phrases are distinctly similar. But maybe this is a good thing, because it gives the group an individuality that makes it instantly recognisable.

This one isn't quite as fast as the last two, and the lyric is rather more intense—but the treatment is equally powerful and attacking, while the orchestral backing is just urgent and solid.

Gary Puckett's mellow authoritative voice is encased in a voluminous sound punctuated by staccato chords. It's a very good and well produced pop record. As I say, the melody may bear some relationship to the Gap's earlier hits, but it's still good enough to provide the group with its Chart hat-trick—even though it may not do as well as the last two.

MADLINE BELL: Hold It (Philips)

Another polished performance by Madeline Bell. It's a rhythmic ballad, impressively emotive in bluesy style, backed by a driving beat and a massive orchestral scoring that builds to a huge eruptive climax.

But you need to hear it three or four times before its full impact hits home. Good — but bearing in mind the gal's continual lack of recognition, I can't be too optimistic about it.

Wildest single of '68

CRAZY WORLD OF ARTHUR BROWN: * Nightmare (Track)

STARTS quietly, with a snatch of mood music accompanied by heavy breathing — like a sequence from the score of "Dr Kildare." Then suddenly all hell breaks loose. And if you thought Arthur Brown emerged as a pretty frenzied character in "Fire," you ain't heard nothing yet, buster!

This must surely be the wildest and most berserk single of 1968. Arthur's vocal becomes more and more fervent and demoniacal as the track progresses, almost to the point of blowing his top—while the Crazy World sets up a barrage of sound, dominated by some super-charged swirling organ work that's positively phenomenal.

It's a record to leave you limp with exhaustion—more than psychedelic, it's almost psychopathic! Certainly won't appeal to everyone, but those who dig it will be so fanatic about it, that they're sure to boost it into the Chart.

TOM JONES: * A Minute Of Your Time (Decca)

HE'S done it again! Maybe not a No 1 this time, but certainly a wallop great hit for Tom Jones. After his incursion into rhythmic hip-swinging territory with "Help Yourself," Tom now reverts to one of those big romantic ballads with which he is so closely associated. This was written by Clive Westlake (composer of Dusty's "Count To Ten" hit)—though I must say the swaying lilt and cloying sentimentality make it sound like a continental song.

THE NICE: Brandenburg (Immediate)

Do I hear old Johann Sebastian Bach turning in his grave, who he's been lying these past 200-odd years? Well, if he is, he's got no right to — because this adaptation from one of his classic Brandenburg Concertos is contemporary, tasteful and technically immaculate.

In fact, I didn't know the Nice had it in them, because the performance is brilliant. Those of you who have heard the Jacques Loussier Trio play Bach will know what to expect.

The melody is haunting and quick to register, and the hummable chorus is repeated three or four times as a group sings along with Tom—which, of course, increases its commercial impact.

As usual, an impeccable performance—with the familiar husky tones laced with occasional sobs and deep breathing that'll make the girls swoon with ecstasy.

CLIFF'S OFF TO A SHAKY START

CLIFF RICHARD: * Don't Forget To Catch Me (Columbia)

CLIFF'S last two singles haven't done any too well, in comparison with his regular Top Ten appearances of the past. And this new disc has an immediate disadvantage, in that it's a track from his new LP "Established 1958," which many of his fans will possess already.

All the same, I've got a feeling that this could give him his highest Chart placing since "Congratulations," because the material is more closely allied to the dictates of the hit parade than were his last two releases.

It's an easy-going number, with a jaunty joggling beat, casually but effectively handled by Cliff—who receives vocal support from the Shads, although the label doesn't give them credit (except as composers).

The tune is basically simple and immensely catchy, and it's in the sing-along vein. Not a song to be handed down to posterity, but having sufficient instant appeal to carry it up the Chart, I would think.

* TIPPED FOR CHARTS † CHART POSSIBLE

MANFRED WORTH THE WAIT

MANFRED MANN: * Fox On The Run (Fontana)

THE Manfred's releases are few and far between, and therefore all the more welcome when they do eventually come. And the boys have got a head start on this one, because it was written by Tony Hazzard, who composed the group's No. 1 hit "Pretty Flamingo."

What's more, it possesses much of the distinctive quality of that chart-topper. Charges along at a crackling pace, and is noteworthy for its absorbing lyric, brilliant harmonic blend, ear-catching backing in which flute is prominent, and a catchy tune in which you can join right from the outset. Quite apart from its obvious commercial potential, there's much more to it — listen out for those complex harmonies, that clever key change and those startling alterations in tempo.

A real cracker, this one — and of all the numerous big-name releases out today, I would think this stands as a good chance as any of getting to the top. My compliments, gentlemen.



THE SOUND OF

GARY PUCKETT AND THE UNION GAP

CHARTBOUND AGAIN WITH THEIR U.S. SMASH HIT SINGLE

OVER YOU

3714



CBS Records 28130 Theobalds Road London WC1

POTTED POPS

MARK WYNTER: She's A Woman Now (Pye). Pretty song with a bouncy beat, penned by Mitch Murray and Peter Callander. Personally styling, partly by duet track, with a sparkling accompaniment. Pleasant tune, too. Good record!

FAIRYROY CONVENTION: Meet On The Ledge (Island). A folk flavoured track from the group's new LP. A song brimful of youthful awareness and expression. Beautiful vocal texture, introspective lyrics, throbbing acoustic guitars.

J. J. JACKSON: Courage Ain't Strength (Warner). A jaunty number with a naggie jerk beat, handled in throaty bluesy style by J.J., aided by punchy brass and spirited chanting from a girl group. Repetitive join-in chorus. Catchy!

LARRY CUNNINGHAM: Snowflake (King). A re-release for the Christmas market. Larry's deep Revere-like tones are well suited to this wispy Ned Miller song. Has a luffy beat and a seasonal lyric, and makes easy listening.

BELOVED ONES: Lands Of Shadow (CBS). A French group known in its own country as Les Irresistibles. This is an English-language beat-ballad, expressively handled by the lead singer. The sombre lyric receives a suitable moody backing.

DR. FEELGOOD & THE INTERNS: Sugar Bee (Capitol). A compelling r-and-b workout, great for dancing. Hears semi-shouted duet, supported by guitars, organ and an insistent mid-tempo beat. Atmospheric, but very little melody.

DIANE LAWRENCE: Treat Me Nice (Jolly). A come-hither lyric that's tailor-made for the honey-cued voice of this seductive Jamaica-born lass. Medium-paced, with a backing in the authentic blue-beat style. Penned by Neil Christian.

DAVEY CLINTON: Can I Bring Back Yesterday (Nones). A soaring ballad with a pulsating crescendo, steady beat, expansive scoring and wistful lyric. By the Don Black-Mark London team, and powerfully rendered by the Irish lad.

POPULAR FIVE: I'm A Love Maker (Mint). A fruity r-and-b sound dominates this upbeat r-and-b finger-clicker. Uninhibited solo vocal, gospel-type chant support, and a solid backing of biting brass and gutty saxes. Swings like mad.

THE BLUES: Milk And Honey (Bell). Unusual blend of influences here. Mainly country-blues, with the nasal vocal backed by hillbilly fiddle — but also the added polish of a big-band orchestral scoring. Snappy joggling beat.

MORE SINGLES ON PAGE 12

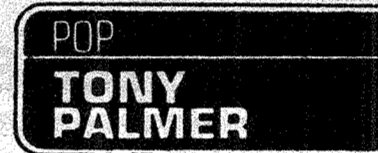
First time on Liberty — Hit bound again!

The Searchers

UMBRELLA MAN
Over the Weekend
LBF 15159

Liberty Records Limited, 11 Albemarle Street, London W1

'REVOLUTIONISING THE RECORDING INDUSTRY'



The Hendrix religion

MANY of the more progressive and stimulating sounds of pop come from comparatively small and inexperienced record companies—such as Electra, Apple and, in particular, Track Records. With the current release of the latest Who single "Magic Bus" (Track 604024), the latest Hendrix single "All Along the Watchtower" (Track 604025) and the latest Hendrix LP "Electric Ladyland" (Track 613.008/9), Track Records have a major triumph on their hands not only commercially, but, more important, artistically, for each record is, in its different way, a pop work of genius.

Listen, for example, to the Hendrix single. The song is by Dylan—a haunting, apocalyptic fantasy of horsemen riding out of a forest at night, towards a barbed-wired encampment; the sound is by Hendrix, orgasmic, spluttering, aching, as if the entire fabric of the world is being torn apart. It is an assault savage and sexual, masturbatory and cruel. Out of the 12 giant cabinets which house 48 loudspeakers—each one of them loud enough to fill the Albert Hall with sound—comes a noise which must be like the roaring one hears moments before being disintegrated by an exploding hydrogen bomb.

Two years ago, Hendrix was a down-and-out in Greenwich Village. The grandson of a Cherokee Indian from Seattle, Washington, he is the Black Elvis. His music is electric

religion. Peula Clark called him a great big hoax' and the Daughters of the American Revolution' tried to have him prosecuted for obscenity. On a recent visit to Stockholm 30 leading hotels refused to book him. On stage, he looks like a bird of paradise, with his multi-coloured clothes, his witchcraft charms dangling abundantly from his sweating neck and his hair standing up as if in fright of his face. His new LP has a cover photo of 21 nude women, snapped by David Montgomery, who also photographs the Queen.

But this bombast—aural and visual—cannot hide a fantastic virtuosity of guitar playing. The guitar speaks—unmistakably and unashamedly—of a pent-up violence and anger, felt by Hendrix's entire generation. Listen also to the stabbing, choking, breathless pounding of "Magic Bus," Stravinsky's Symphony in 3 Movements has got nothing on this—relentless, cursing, rhythmically devious, tight, fearful.

With records like these, Track have now cornered 6 per cent of the British market at a gross of nearly half a million pounds a year. Arthur Brown's single, "Fire," will shortly be a million seller and got to No. 2 in the American charts—all of which is an amazing triumph for Chris Stamp and his partner Kit Lambert, son of Constant and godson of Sir William Walton. Together, they are revolutionising the recording industry by demonstrating that quality alone counts, which, with careful promotion and devoted musical production, can bring just rewards.

Future plans include an opera and a full-time orchestra. Technically, they are already in the future. While everybody talks about making stereo singles, Track have actually done it. Jimi Hendrix's new single, although the label doesn't admit it, is in stereo.

THE OBSERVER

MORE SINGLES REVIEWED BY DEREK JOHNSON Continued from page 8

CONTRAST BY THE CASUALS

CASUALS: † Toy (Decca) THIS comes as something of a surprise after the haunting poignancy of that delightful ballad "Jasmine," because it's a complete contrast—a bouncy ball number with a brash all-happening backing. And all credit to the Casuals, who might well have been tempted to stick to a winning formula, rather than revealing the other side of their talents.

Johnny Nash tough going

JOHNNY NASH: † You Got Soul (Major Minor).

A CHANGE of label for Johnny Nash since his recent Chart success on Regal Zonophone. And I suspect he's going to find it tough going with this new one, for two reasons—firstly, my personal opinion is that the material isn't quite as strong as "Hold Me Tight"; and secondly, there are so many other potential hits knocking at the Chart doors in the pre-Christmas rush.

It has a medium-slow beat in the "rock steady" idiom, with pronounced ska overtones. Johnny's rendition is competent to a degree, and the success in injecting the soul feeling that the title demands—indeed, the effect is heightened by soulfully chanting girls in the backing.



THE CASUALS (l. to r.): Bob O'Brien, Howard Newcomb, John Tebb and Alan "Plug" Taylor.

GENO WASHINGTON & THE RAM JAM BAND: Bring It To Me Baby (Pye).

A sparkling and wonderfully happy disc—probably the most commercial single that Geno Washington has ever waxed.

There's an irresistible driving beat, guaranteed to compel even the most staid squares to tap their toes; an oft-repeated and extremely catchy chorus you can all join in; pungent brass in the backing; chuckles, laughter and a swinging party atmosphere.

In fact it sounds like a cross between the Foundations and the Tremeloes! Even despite the competition, I wouldn't be surprised to see this in the Charts.

Then comes a jazzy razzamatazz passage, producing a torchy treatment. And the grand finale breaks into covoring waltz-time, with a choir taking the melody line, while the soloist trills and shrills.

TIMEBOX: Girl Don't Make Me Wait (Decca). I regard the Timebox as one of Britain's most under-rated groups, and this new single showcases it to splendid advantage. It's a scintillating up-beat number, with a melody that quickly assimilated—powerfully sung, mainly in unison, with a lavish orchestral scoring that somehow doesn't seem out of place despite the thumping beat.

JOHN ROWLES—DIFFICULT TASK

JOHN ROWLES: † Say Goodbye (MCA). AFTER smash hits with his first two releases, John Rowles came unstuck with the third—and now he faces the difficult task of losing ground. Under the circumstances, I think he might have been well advised to save his

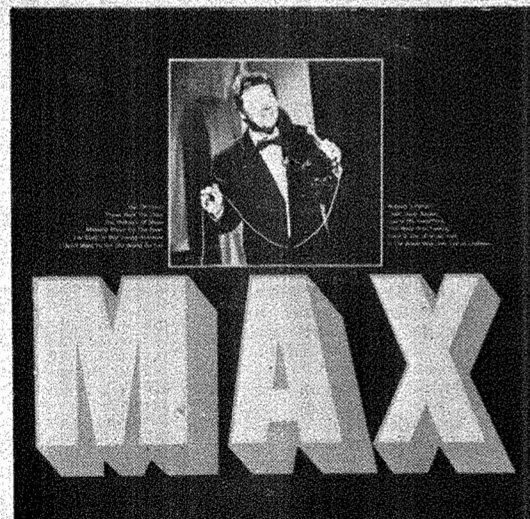
bid until after the Christmas rush, even though this is a much stronger song than "The Pain Goes On Forever." It's a powerful, punch-packed Italian ballad with new English lyrics, John's delivery varies between sensitive and the forceful white Mike Leander's strings and woodwind arrangements.

ment is both colourful and imaginative. And the singer's rich-toned voice is also backed by a girl group. The song, vaguely reminiscent of "If I Only Had Time," gathers momentum throughout—and all things considered, it really is a very good record. I'm keeping my fingers crossed.

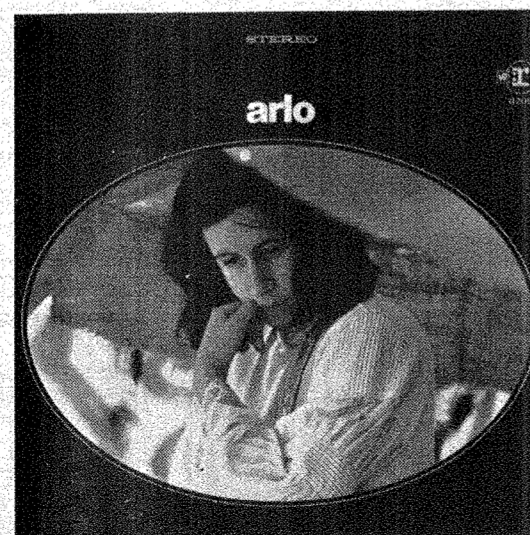
FIVE GREAT NEW ALBUMS



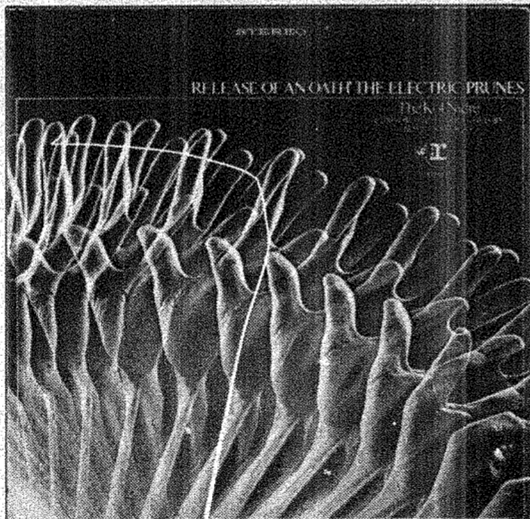
The Kinks The Kinks are The Village Green Preservation Society NPL 18233 (M) NPLS 18233 (S)



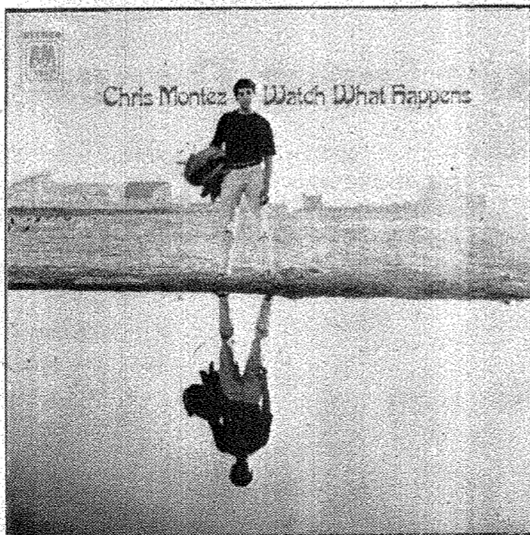
Max Bygraves Max NPL 18270 (M)



Arlo Guthrie Arlo RSLP 6299 (S)



The Electric Prunes The Release Of An Oath RSLP 6316 (S)



Chris Montez Watch What Happens AML 925 (S)

Distributed by Pye Records (Sales) Ltd., A.T.V. House Great Cumberland Place London W.1.

Predictable Pitney hit

NE PITNEY: ★ Yours Until Tomorrow (Stateside). TYPICAL, almost predictable, Gene Pitney material. It's one of those intense, beseeching rockballads in which he specialises—and his dramatic interpretation is suitably imploring and heartfelt building up to the big-belt quivering climax.

The gentle beat is sufficient for dancing, without being overbearing—and the lush strings-and-piano accompaniment is scored in pseudo-concerto style. The song is by the Goffin-King team which usually implies a melody you can yet your teeth into—and this is no exception. Wouldn't describe it as a knock-out—but on the other hand, Gene has carried lesser material into the Chart before now.

PERCY SLEDGE: Come Softly To Me (Atlantic). The husky soul-flecked voice of Percy Sledge is supported by the rich tonal quality of a bluesy organ, slow plod beat, background brass and rather unnecessary strings in this melodic number. I've always been a great admirer of Percy's—but in this case, I can't help feeling that the sing (a revival of an oldie, which many of you will recall) is hardly suited to this type of soul treatment.

SHOP WINDOW

A sizzling dynamic r-and-b routine called "Judge Baby, I'm Back" (direction) features CLIFF NOBLES really socking it to us—it's energetic, vital and infectious, with a vigorous beat that no party can afford to be without. RICHARD HENRY belts the poignant lyric of the rhythmic ballad "Oh Girl" (Regal Zonophone), which he co-wrote, backed by thundering drums, clanking piano and effective choral and orchestral support. "Our Love Has Gone" (Parlophone) is an untypical Chris Andrews number, in that it's a lilting rockballad with a plaintive lyric—which is warmly and appealingly emoted by WILLIAM E. KIMBER.

Kate is not a girl soloist but a five-man group, and the boys command attention with their impressive up-tempo item "Hold Me Now" (CBS), which is one of those busy all-happening treatments similar to the Love Affair's hits. Seven-piece Cambridge-based group The Committee achieves a rich, full sound in the vibrant fast-paced "The Hard Way" (Liberty), and the result sounds like the Foundations with strings! Roger Whittaker's triple-tongued whistling technique combines with a poppy beat and a Conzack flavour in his self-penned "Russian Whistler" (Columbia). Despite the questionable taste of the story-in-song "The Man Who Called Himself Jesus" (A & M), the STRAWBS generate an electrifying folk-beat sound, reminiscent of the Byrds at their prime. On the new Crab label, there's a genuine hunk of exotic Caribbean blue-beat from the VERSATILES, who churn out a rhythm that's almost hypnotic in its compulsive appeal. "Moonlight, Clear De Lune" (Decca) by the ROBERTO MANN ORCHESTRA AND CHORUS is based upon the Debussy piano classic, and is now supplied with words, added strings and a gently swaying rhythm.

WHAT'S NEW FROM THE PHILIPS GROUP?

.....singing a sad song: KIKI DEE NOW THE FLOWERS CRY TF 983

.....that explosive singer: MADELINE BELL HOLD IT BF 1726

.....a group with appeal: OEDIPUS COMPLEX HOLDING MY HANDS OUT BF 1716

THAT'S WHAT'S NEW!

rush release EMI



dave clark 5 LP 5 By 5 Columbia SX6309

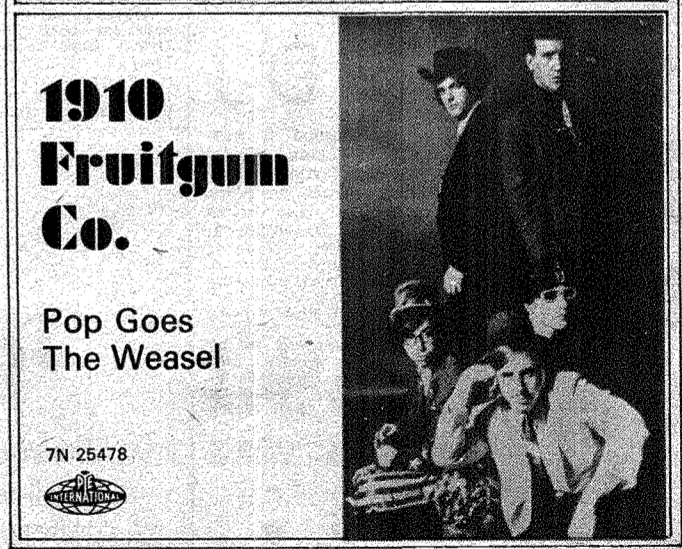
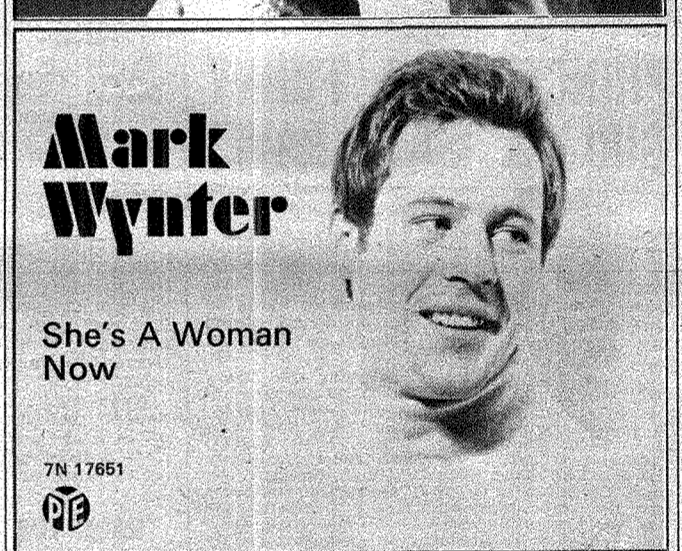
NME TOP 30

Table with 3 columns: Rank, Song/Artist, and Chart Position. Includes entries like ELOISE (Barry Ryan), THE GOOD, THE BAD AND THE UGLY (Hugo Montenegro), THIS OLD HEART OF MINE (Isley Brothers), etc.

Britain's Top 15 LPs

Table with 3 columns: Rank, LP Title/Artist, and Chart Position. Includes entries like HOLLIES GREATEST HITS, ELECTRIC LADYLAND (Jimi Hendrix Experience), THE SEEKERS AT THE TALK OF THE TOWN, etc.

New Singles



5 YEARS AGO and 10 YEARS AGO charts. Lists top ten records from 1963 and 1958 respectively.

15 YEARS AGO chart. Lists top ten records from 1953.

BEST SELLING POP RECORDS IN U.S. Lists top ten records from the Billboard chart as of November 19, 1968.

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SATURDAY CLUB AXED

BBC's longest-running pop radio series "Saturday Club" is to end on January 18. It will be replaced the following week by a two-hour disc show (10 a.m. to noon) hosted by Kenny Everett who, in turn, is to relinquish his daily early-evening series "Foreverett" from December 27.

Reason for "Saturday Club" being axed after a ten-year run, according to BBC spokesmen, is that its role has now been taken over by the daily "Radio One Club".

The new line-up of hosts for "Radio One Club" from next week is Keith Skues (Mondays), Alan Freeman (Tuesdays), Dave Lee Travis (Wednesdays), Pete Drummond (next Thursday), then Emperor Rosko takes over the resident Thursday spot; and Stuart Henry (Fridays).

PRINCESS TO 'FUNNY GIRL' & 'SAVE RAVE'

THE film version of the hit musical "Funny Girl" — starring Barbra Streisand — is to have its European premiere at London's Leicester Square Odeon on Wednesday, January 15. Princess Margaret will attend the event, which is in aid of the Invalid Children's Aid Association, and Barbra Streisand is flying to London for the premiere. A soundtrack album from the film is being issued by CBS on January 21.

Princess Margaret is also attending the "Save Rave" concert at the London Palladium on Saturday, December 28. In addition to the complete bill for the show has now been finalised, including: The Beatles, The Scaffold, Love Affair, the Paper Dolls, the Bonzo Dog Doo Dah Band, Madeline Bell, the Eric Deane Band, and the production number from the stage musical "Hair". Compères are Tony Blackburn, Emperor Rosko and Alan Freeman. The show is produced in off-beat style by Fred Perry.

Room for Beach Boys. Although all tickets have now been sold for both performances of the Beach Boys' opening night at the London Palladium on December 1, promoter Arthur Howes told the NME that a limited number of standing places will be available on the night.

Radio Luxembourg has signed a new d.j.—former trainee physicist Dave Christian, 19, from Worthing. Roger "Biggie" Day is quitting the station to concentrate on work in this country, including his comping duties on the Beach Boys' tour, opening December 1.

Don Wardell told the NME: "Dave is a graduate of our training course, and in future, we intend to sign only youthful well-educated d.j.'s to the station. We want no ex-hippies. Any ex-hippies still around won't probably have much to offer."

A top Canadian d.j. is also expected to be signed to the Luxembourg roster shortly, and Wardell added that the station is still looking for another young British announcer. Would-be d.j.'s are invited to send a tape of their voice to 208 in London.

Line-up of resident names in Luxembourg is now Tony Prince, Paul Burnett, Noel Edmonds and Dave Christian.

POPLINERS. C. SMITH, 5th Dimension, Everly Brothers visits early in New Year by promoter Dick Katz of Harold Davison Organisation.

Long John Baldry and Anita Harris co-star in cabaret week at Stockton Fiesta from Sunday, December 1. Move, Pink Floyd, Cliff Bennett, Tony Brandon and Rick Dane in all-day rave at Liverpool Stadium on Saturday, December 7.

Solomon King leaves for South Africa this Sunday (24). Robin Hall and Jimmie Macgregor, George Chisholm and Karin Twins in stage version of White Heather Club playing next week at Liverpool Royal Court, followed by Manchester Opera House (December 2 week), Aberdeen Her Majesty's (December 11 for 3 weeks) and Newcastle Theatre Royal (January 6 for three weeks).

Joe Cocker, Mike, Jag and Love Sculptors in Coventry Coliseum Arts' ball at Coventry Luciano next Thursday (28). Further details in NME's January 6, 1969. Cat Stevens cutting two albums for February release.

NINE POLL SPEISE AS THE ENTRIES POUR IN

Jones v. Presley; Peel v. Blackburn, Savile; Mary strong

ELVIS PRESLEY fiercely challenged by Tom Jones for one of his crowns... Lulu likely to outvote Dusty Springfield as world's top girl singer... Joint disc-jockey champions Tony Blackburn and Jimmy Savile facing strong challenge from John Peel... Field wide open in newcomers sections involving singers Mary Hopkin and Joe Cocker—also groups the Casuals, Brian Auger Trinity, Fleetwood Mac and the Love Affair.

These are the immediate highlights from the first section of coupons analysed in this year's great NME International Poll.

HOLLIE SEARCH — 25 AUDITIONS

THE Hollies have not yet named a replacement for Graham Nash, who—as exclusively reported in last week's NME—leaves the group on December 8. So far, 25 applications have been received from musicians currently playing with established groups.

A spokesman for the Hollies told the NME: "We are seeing and auditioning all likely applicants and are determined not to rush into a selection we would later regret. If necessary, we will wait six months before we bring out a new record."

Roberts going to Malta gala

MALCOLM ROBERTS is to make a guest appearance in the Malta Song Festival, which runs for a week from December 5—the will perform his complete cabaret act at the event. An extensive string of Northern cabaret dates is being lined up for Malcolm to follow his Malta visit, starting at Wakefield Theatre Club for the week of December 15.

His hit single "May I Have The Next Dream With You?" is being released this week in Australia, New Zealand, France, Spain, Italy, Germany and Scandinavia. For the Italian market, Malcolm has re-recorded the song with Italian lyrics.

Animals re-unite. The original Animals — rated two years ago as the world's No. 3 group behind the Beatles and the Rolling Stones — are to reunite for one performance only. They will star in a charity show in their home town at Newcastle City Hall on Sunday, December 22, compered by Emperor Rosko. The line-up includes: Burdon (vocals), Hilton Valentine (lead guitar), Chas Chandler (bass), John Steel (drums) and Alan Price (organ).

Vanity Fare and the Larry Page Orchestra star in a Saturday Club tomorrow (23). The Foundations are added to the November 30 line-up. So far booked for the December 7 show are Chris Farlowe and the Thunderbirds and the Paul Williams Set.

On Radio 2 tomorrow (Saturday), the Bacharach star in Cabaret Time and Julie Felix guest in Melody Time. Eartha Kitt hosts the "Be My Guest" series next Tuesday (26) on Radio 1 and 2.

BALDRY U.S. CABARET; 'MEXICO' FOLLOW-UP

LONG JOHN BALDRY is almost certain to make his U.S. cabaret debut in February. His manager Stephen Komlosy flies to America on December 19 to finalise Baldry's tour—which is expected to last six weeks, and to include major TV appearances. Long John records his follow-up to "Mexico" next week—it is a John Macleod-Tony Macaulay composition titled "One Cigarette Burning Through," for Pye release in mid-January.

After guesting in a Spanish TV spectacular this week, Baldry cancelled his projected holiday because of the pressure of work. He returned to London yesterday (Thursday) and immediately booked his show in Hamburg. From there, he travels to Zurich for a guest spot in a Swiss TV show on Monday, then

flies back to London to record. Baldry has appointed Ken McCarthy as his musical director, and has also hired seven musicians to form his regular backing group. They will accompany Baldry on his cabaret, and it is hoped that provision can be made for them to work with him in America.

JAGGER TV TALK ON HIS NEW FILM; 'CIRCUS' DATE

MICK JAGGER appears on television tomorrow (Saturday) talking about the Rolling Stones' film "One Plus One" — and excerpts from the movie will be screened at the same time. Jethro Tull has been added to the guest list for the Stones' own TV spectacular, first details of which were revealed last week — the special will be rehearsed on December 10, and filming takes place the following day (11) at the Intertel Studios before an audience of "several hundred."

The Stones' film "One Plus One" is the main contribution to BBC-2's "Release" magazine tomorrow. Extracts from the picture — premiered at the London Film Festival at the end of next week — will be shown, and Mick Jagger will discuss the venture with coproducer Ian Quairrier.

It was revealed this week that three ITV companies are already negotiating for the British screening rights of "The Rolling Stones' Rock 'n' Roll Circus" special. However, it will not now be ready for Christmas transmission — the Stones plan to show it to prospective buyers on January 1.

Executive producer of the TV show is 32-year-old Californian Sanford Lieberson, who acted in the same capacity for Mick Jagger's recently-completed film drama "Performance." The Stones themselves are financing the project, which stems from an idea of Mick's.

Among December 6 issues are Traffic's "Medicated Go" (Island), Pink Floyd's "Point Me To The Sky" (Columbia), Billy Fury's "Lady" (Parlophone) and Mireille Mathieu's version of the Humperdinck hit "Les Bicyclettes De Delfzijl" (Columbia). Released at the same time are Deep Purple's U.S. hit "Kentucky Woman" (Direction) and Chicken Shack's "When The Train Comes Back" (Blue Horizon).

Tom Jones' latest LP "Help Yourself" is released by Decca next Friday. Albums out on December 6 include Richard Harris' (Stateside), Dunhill) "Christmas Album" (A & M), Esther Ofarim's "Polk Songs Of Israel" (Columbia), and the Somers-Hunt Christmas album "Tamilia Mowtown"—plus the Mamas and Papas' "Golden Era, Volume II" and Mama Cass' "Both on Stateside-Dunhill, issued on January 3 is Sly and the Family Stone's "Mr. Lady" (Direction).

The Nice has been invited to open a new 2,000-capacity Berlin club on December 9 or 16, depending on the group's availability.

HERMAN, FOUNDATIONS, FARE, THE GUN, CUPID ON RADIO 1

HERMAN'S Hermits, the Foundations, Cupid's Inspiration and Vanity Fare head an impressive line-up assembled for Radio 1's "David Symonds Show" throughout the week beginning Monday, December 2. Also appearing during the same period are Wayne Fontana, Peter Sarsted, Tony Rivers and the Castaways, Idle Race, the Bunch and the Gun.

Booked for the afternoon "Day Cash Show" from Monday, December 2 to Friday, December 6 are Manfred Mann, Cliff Bennett and his Band, the Nerve, the Fortunes, Art Movement, the Cymbaline, Tangerine Peel and Kenny Ball's Jazzmen.

Among guests in the morning "Jimmy Young Show" during the December 2-6 period are Simon Dupree and the Big Sound, Billy J. Kramer, David Garrick, Timebox, Orange Bicycle, the Bystanders, Katch 22 and the bands of Acker Bilk and Terry Lightfoot.

Geno Washington's Ram Jam Band and Peter Sarsted join Gene Pitney and Manfred Mann in "Saturday Club" tomorrow (23). The Foundations are added to the November 30 line-up. So far booked for the December 7 show are Chris Farlowe and the Thunderbirds and the Paul Williams Set.

Vanity Fare and the Larry Page Orchestra star in a Saturday Club tomorrow (23). The Foundations are added to the November 30 line-up. So far booked for the December 7 show are Chris Farlowe and the Thunderbirds and the Paul Williams Set.

On Radio 2 tomorrow (Saturday), the Bacharach star in Cabaret Time and Julie Felix guest in Melody Time. Eartha Kitt hosts the "Be My Guest" series next Tuesday (26) on Radio 1 and 2.

LOCOMOTIVE ILL

Locomotive lead singer Norman Haines collapsed on stage last week-end, while the group was performing at a London discotheque. He was ordered to rest his voice for a few days. It is not yet known whether Norman's illness will prevent the group from flying to Switzerland and Belgium this weekend for TV projects — "Rudi's in Love."

MARMALADE, SPECTRUM COVER PAUL'S 'OB-LA-DI'

MARMALADE (CBS) and the Spectrum (RCA) this week recorded cover versions of "Ob-La-Di, Ob-La-Da," which is one of the tracks on the new Beatles' double-LP. Both singles are being rush-released and it is hoped to have them in the shops today (Friday). Booked for "Top Gear on Sunday," December 1, are the Driscoll who, the Brian Auger Trinity, the Nice, the Bonzo Dog Doo Dah Band and the Aynsley Duganne Trio.

Marmalade is appearing this week at Newcastle La Dolce Vita, and the group flew to London in the small hours of Monday morning for the recording session — the group had to charter a plane, and to make special arrangements for Teeside Airport to remain open after midnight. The Spectrum cut its disc on Monday evening.



STATUS QUO was this week presented with a Gold Disc to mark one million sales of its world-wide hit "Pictures Of Matchstick Men." The award was made by its recording manager JOHN SCHROEDER, who is here seen holding the trophy. The group has a new single released in America by Chess next Friday (29), coupling "Technicolor Dream" with "Spicks And Specks"—it is being issued simultaneously in eight European countries. But Quo's next British release is not expected until January, when both a single and an LP will be issued. Before the group's U.S. tour in March it will undertake a six-day promotional visit to New York in January.

JAGGER TV TALK ON HIS NEW FILM; 'CIRCUS' DATE

MICK JAGGER appears on television tomorrow (Saturday) talking about the Rolling Stones' film "One Plus One" — and excerpts from the movie will be screened at the same time. Jethro Tull has been added to the guest list for the Stones' own TV spectacular, first details of which were revealed last week — the special will be rehearsed on December 10, and filming takes place the following day (11) at the Intertel Studios before an audience of "several hundred."

The Stones' film "One Plus One" is the main contribution to BBC-2's "Release" magazine tomorrow. Extracts from the picture — premiered at the London Film Festival at the end of next week — will be shown, and Mick Jagger will discuss the venture with coproducer Ian Quairrier.

It was revealed this week that three ITV companies are already negotiating for the British screening rights of "The Rolling Stones' Rock 'n' Roll Circus" special. However, it will not now be ready for Christmas transmission — the Stones plan to show it to prospective buyers on January 1.

Executive producer of the TV show is 32-year-old Californian Sanford Lieberson, who acted in the same capacity for Mick Jagger's recently-completed film drama "Performance." The Stones themselves are financing the project, which stems from an idea of Mick's.

Among December 6 issues are Traffic's "Medicated Go" (Island), Pink Floyd's "Point Me To The Sky" (Columbia), Billy Fury's "Lady" (Parlophone) and Mireille Mathieu's version of the Humperdinck hit "Les Bicyclettes De Delfzijl" (Columbia). Released at the same time are Deep Purple's U.S. hit "Kentucky Woman" (Direction) and Chicken Shack's "When The Train Comes Back" (Blue Horizon).

Tom Jones' latest LP "Help Yourself" is released by Decca next Friday. Albums out on December 6 include Richard Harris' (Stateside), Dunhill) "Christmas Album" (A & M), Esther Ofarim's "Polk Songs Of Israel" (Columbia), and the Somers-Hunt Christmas album "Tamilia Mowtown"—plus the Mamas and Papas' "Golden Era, Volume II" and Mama Cass' "Both on Stateside-Dunhill, issued on January 3 is Sly and the Family Stone's "Mr. Lady" (Direction).

Donovan, Traffic, Pink, Pigmeat, Fury, Frank, Nancy new discs

NEW singles by Donovan, Traffic, Pink Floyd, Pigmeat Markham, Paul Jones, Billy Fury and Nancy Sinatra have been scheduled for release as well as a Christmas disc by Frank Sinatra. A bumper bundle of new albums includes discs by Tom Jones, Esther Ofarim, Richard Harris, Herb Alpert, Stevie Wonder and Sly and the Family Stone. The Mamas and Papas have a new LP coming out next month—and so does Mama Cass as a soloist.

Donovan's new single, released next Friday, "Atlantis" (Polygram), "On The West Coast" (Pye), and the same day are Paul Jones' "Aquarius" (Columbia), Pigmeat Markham's "Suck It To Me" (Chess), Nancy Sinatra's "Good Time Girl" (Reprise), the Sandpipers' "Let Go" (A & M) and Frank Sinatra's "Whatever Happened To Christmas" (Reprise).

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The Nice has been invited to open a new 2,000-capacity Berlin club on December 9 or 16, depending on the group's availability.

Aretha for concert week in February

THE Isley Brothers are coming to Britain for a 16-day club-and-ballroom tour — they are due to arrive here on December 6 and are scheduled to continue until December 22, although there is a strong possibility of the group remaining here over Christmas. Aretha Franklin's British visit is now set for the first half of February, and will comprise of a week of concerts in London and the Provinces. January visitors include soul singers Arthur Conley, Clarence Carter and Joe Tex. Also being negotiated is a March visit by Martha Reeves and the Vandellas.

Discussions are currently taking place between the Tamala group and two leading British agencies, and at press-time it seemed probable that at sunrise King and Mary Arnold would clinch the Isleys' British representation.

In addition to a string of one-nighters, it is expected that the Isleys will guest in two or three major TV shows including London Weekend TV's "Frost On Sunday" and BBC-1's "Top Of The Pops"—and possibly BBC-1's "Dee Time."

Aretha Franklin will arrive here during the first or second week of February, immediately following her appearance at the Midem Festival in France — and a week-long string of concerts will be arranged for her as soon as the exact date of her visit is known. Wilson Pickett will be here at about the same time — he is also attending the Midem event, and is likely to play three or four concerts.

Arthur Conley and Clarence Carter begin a ten-day British visit on January 2, during which they will be appearing in three concerts in two in London and one in the Provinces. It is possible they will be accompanied by James Thomas. TV dates are also being arranged.

Cliff Richard is due to appear on a four-day visit, at the outset of a 14-day European tour. Other U.S. acts include Marko and the Vagos, the Vagabonds, and the King-Armid agency is setting up a March tour.

C and W CONVENTION. Marty Robbins and Skeeter Davis are to appear in Britain's first-ever C&W Convention, to be staged by promoter Jerry Carr at Wembley Empire Pool on April 5. Other artists being invited to take part in the event include Johnny Cash, Bobbie Grier, Glen Campbell, Slim Whitman, Jeannie C. Riley and Gene Locklin. The convention, in which several major disc companies are reported to be co-operating, will last all day.

THE first edition of the "Rolf Harris Show" — to be filmed on Saturday, January 4 — will be screened during the maiden voyage of the "Q.E.2," which leaves Southampton on December 23. Esther and Abi Ofarim are the star guests in the show, and while at sea they will also film their own colour special for BBC-2.

"Dee Time" switches to a new Monday evening spot from December 30, replacing Michael Aspel's "Monday Show," which ends the previous week. Another show being added is David Jacobs' "Wednesday Show" which finishes on December 27. It is replaced on January 1 by "Quiz Bingo" hosted by Jimmy Savile. Both the Dee and the Savile shows will be screened at a slightly later time than the existing Monday and Wednesday shows.

BBC-1's "How It Is" ends its Friday evening run on December 27. It is being rested for three months, and will then be brought back as a late-night show.

Basie special. On BBC-2, "Flower Drum Song" is the Hollywood musical screened next Wednesday (27); the Count Basie Orchestra stars in an extended 60-minute edition of "Jazz At The Matings" on Thursday, December 5; and the Count Basie Orchestra begins a fortnightly Sunday-night series titled "Music, Music, Music" on December 7.

Tom Jones is now set to guest in LWT's "Frost On Sunday" on December 22. He will be joined by Caterina Valente and Herman's Hermits. Subsequent bookings include Judy Turner, Johnny Ray and Nina Simone (8); Abba Lane (15); and Jackie Trent (22). Appearing in this Sunday's show (24) are Guy Mitchell, Fran Jeffries and Shani Wallis.

Jackie Trent also guests in Thames TV's "Mike And Bernie's Show" on Wednesday, December 4. The following day (5), Marty Wilde appears in ATV's "Jimmy Tarbuck Show."

Esther and Abi Ofarim guest in the BBC-1's "Sunday Night Club" on London Weekend TV networks on Saturday, November 30. The duo is also set for the guest spot in BBC-1's "It's Topical" on December 3.

Claudio Ljungh Danckworth record their own hour-long special for BBC-TV on Sunday, December 1, but transmission details have yet been set.

New Chart entrants, the Gun, will appear in "How It Is" on Saturday (Friday). Cliff Richard is in BBC-1's religious series "Songs Of Praise" on Sunday, December 1.

DUSTY 'PREACHER' DISC

Dusty Springfield's current U.S. hit single "Son Of A Preacher Man"—which she recorded at the Atlantic studios in Memphis, under Jerry Wexler's supervision—is being issued in Britain by Philips next Friday (29). Dusty, who is currently in America for TV promotion on the disc, returns to Britain on December 3 to begin promotion here.

TV dates already lined up for Dusty on the new single include BBC-1's "Top Of The Pops" (December 5), London Weekend TV's "Frost On Sunday" (8), Southern TV's "Time For Blackburn" (13 in most regions, but screening date varies in some areas) and BBC-1's "Dee Time" (21). She is also set for Radio 1's "Pete's Saturday People" on December 7.

Rolf, Ofarims' Q.E.2 TV; Simon stays, Tom date

THE first show in BBC-1's new Rolf Harris series is to be filmed on board the Cunard liner "Q.E.2" during her maiden voyage — and an Esther and Abi Ofarim special will be filmed at the same time. Simon Dee's series "Dee Time" is not, after all, being dropped — it moves to Monday evenings to replace the Michael Aspel series, which is being axed. Tom Jones's guest spot in LWT's "Frost On Sunday" has been put back one week — and other bookings for this series include the Dubliners, Jackie Trent, Guy Mitchell and Johnnie Ray.

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info on this week's new releases from Decca

We have some big news this week, starting off with the new single from TOM JONES. Quite different from his last one, this is a big slow ballad titled "A minute of your time". The song is charged with emotion, and Tom is in his element, giving it everything he's got. A massive orchestral arrangement completes this beautiful record, and it's sure to be leaping up the charts in no time at all! On Decca, the number is F12854.

THE CASUALS waited some time before their last outing really took off — for one thing they weren't in the country so they couldn't promote it — but it finally got the chart success it deserved. It's for sure they won't have long to wait before the new single, "Toy", is way up there in the charts. This Chris Andrews-penned

Another new one from a chart-making group is "Girl, don't make me wait" from TIMEBOX. This is really marvelous, the song is different from "Begg'n", their last single, and yet they've main-

tained their identity, and kept that terrific urgency in the backing which make the record rare along. The chorus is tremendous, makes you want to sing! On Deram,

this is a definite hit, and the number to ask for is DM 219. Finally, a great new single from THE ROBERTO MANN ORCHESTRA & CHORUS. This is for playing when you want to feel nice and peaceful. Titled "Moonlight clair de lune" and as you can imagine it's sweet and soft and soothing. This is also on Deram, the number is DM 218. Be in with the Info crowd next week!

song is an ideal follow-up for them, and you can hear how very together they are as a group. Listen at the end for what sounds like the hippest top band ever! It's a really super record, one you mustn't miss. Also on Decca, the number is F22852.

Lokfast advertisement. This is a unique snare drum stand. It's part of the all new range of Lokfast. This is a unique snare drum stand. It's part of the all new range of Lokfast. This is a unique snare drum stand. It's part of the all new range of Lokfast.

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FABULOUS! FANTASTIC! FENOMENAL!!! THE ICAA SUNDAY CLUB PRESENTS THE SAVE RAVE at the London Palladium on Sunday, 8th December, 1968. Includes list of artists like Madeline Bell, Bonzo Dog Doo Dah Band, The Eric Delaney Orchestra, etc.