

New EVERY FRIDAY 6^D Musical Express

MAMAS & PAPAS

mystery

MONKEES

amazing letter

TOP POP NEWS

BOX TOPS

ANITA HARRIS

★ FOUNDATIONS
★ HOLLIES

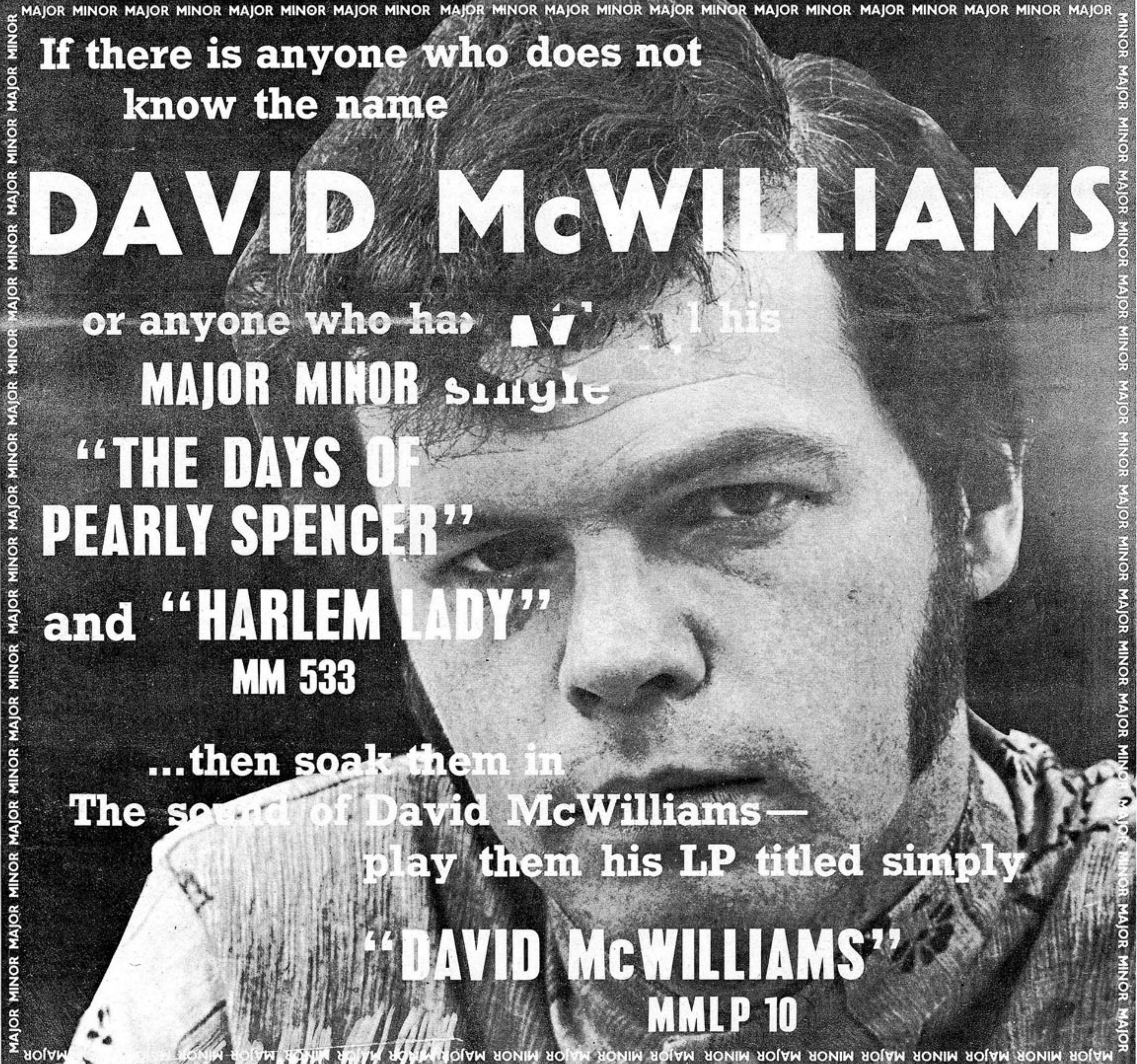
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or anyone who has heard his MAJOR MINOR single

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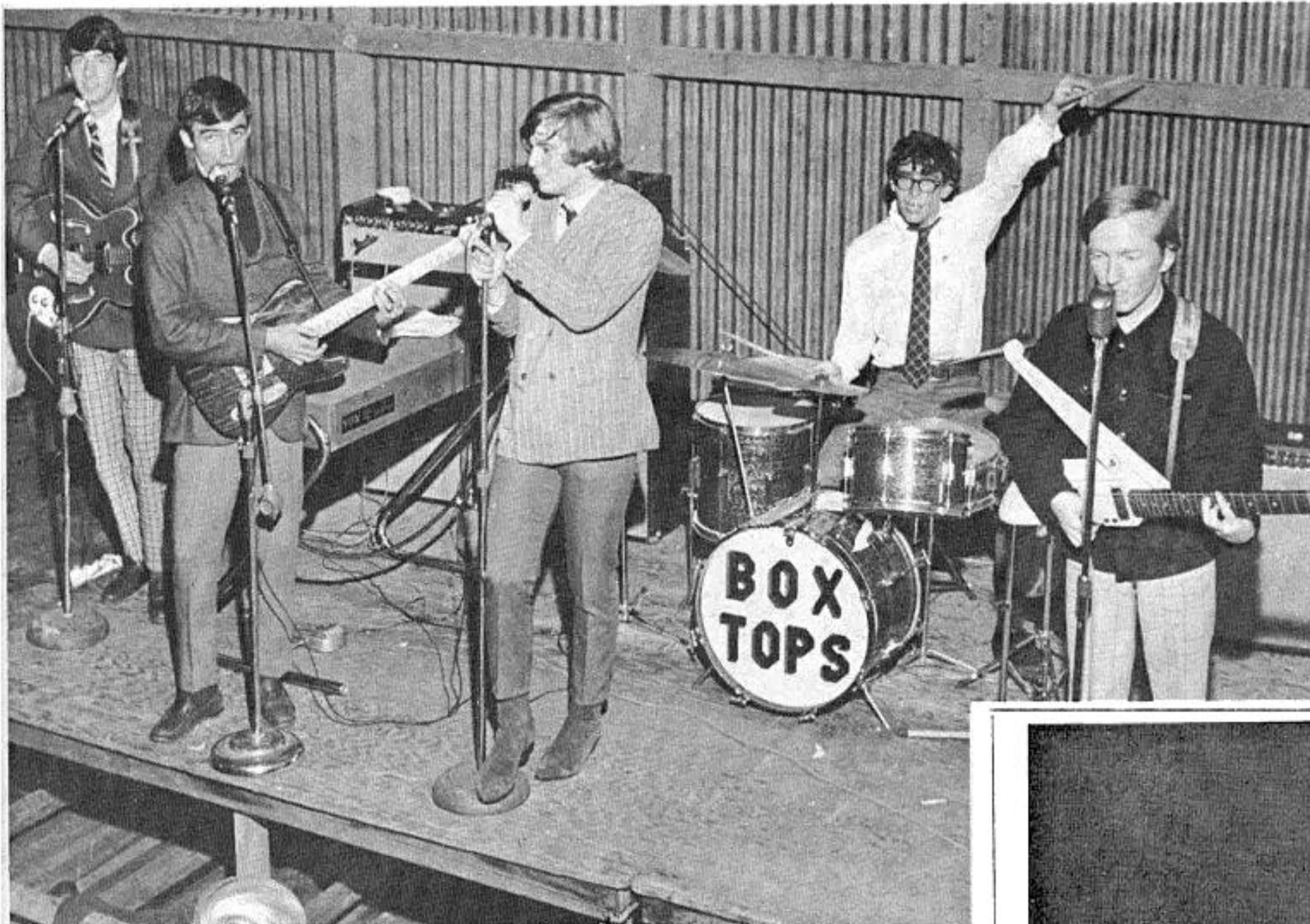
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MM 533

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The sound of David McWilliams —
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“DAVID McWILLIAMS”
MMLP 10

BOX TOPS IN ACTION

NMExclusive picture



The BOX TOPS at the Sock Hop in Memphis, with a "backcloth" of corrugated iron. L to r BILLY CUNNINGHAM, GARRY TALLEY, ALEX CHILTON, DANNY SMYTHE and JOHN EVANS.

THE Box Tops have the same hometown as Elvis Presley—Memphis, Tennessee. They have been playing in and around this city for two years, but "The Letter" is their first big hit.

So far it's well on the way to selling two million, and the boys are knocked out, specially with the word from Britain that things are going so good there. They hope to visit as soon as they can, but are pretty much in demand in America at the moment.

It looks as if the earliest they could make it to Beatlesville is January. At present they are doing one-nighters on their own over a wide area, and then they join the Beach Boys' tour in November for at least ten shows.

After that they go with the Young Rascals for three weeks, which brings them up to Christmas.

The festive season they plan to have at home in Memphis with their parents and friends.

The boys are all under 20. There's two of them 18—rhythm guitar Billy Cunningham, and lead singer Alex Chilton; and there's a trio of 19-year-olds—lead guitar Garry Talley, drummer Danny Smythe and bass guitar John Evans.

They have their first album ready for release any time, which, like the Beatles, has brass and violin backgrounds on some

**Pic and words
by BARNEY
SELLERS
in Memphis**

tracks. Alex told me: "We made the album with adults as well as teensters in mind."

They have an experienced manager in Roy J. McElwain, Junior, and he's fixed them with a contract with the American Sound Studio in Memphis, which is noted for the Memphis Sound.

"We hope to spread the Memphis sound abroad, and make it as popular as the Tamla sound and the Stax sound," declared Alex. Their big hit, "The Letter," is doing just that.

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FROM YOU TO US

Edited by
TONY BROMLEY

CHRIS SINCLAIR (Stockport): When will the Association get the recognition they deserve?

They are one of the most talented groups to arrive on the scene for a long time and their music is such a change from the complicated artificial sounds a lot of groups make nowadays.

Perhaps their new single "Never My Love," which is riding high in the American charts, will make it over here.

J. JOBES (South Shields, Co. Durham): I would never have believed that anyone could better a Beatles version of a Beatles song, but the Vanilla Fudge have done it. Their version of "Eleanor Rigby" puts the Beatles completely in the shade. This record must put the Vanilla Fudge right to No. 1.

JUSTIN WINTERS (Birmingham): So we have had two weeks of Radio 1.

It has given us some great personalities with top shows, such as Emperor Rosco and David Symmonds, who, after a dodgy start, settled down very well.

The most genuine d-j is Mike Raven who, unlike some, does not try to cram in as many words as possible before the start of each record.

My one complaint is that the producers seem to have employed only the pirates and BBC regulars. I'm sure there must be many d-js in the country who could have done as well given the chance.

TAKAO FUNADEKORO (1-5-5 Higashi, Omori, Ota-ku, Tokyo, Japan): I am a fan of the Walker Brothers and run a fan club for Gary in Japan. I wonder if any British fan of Gary could write to me and tell me about him—as he is very popular in Japan, and we seem to hear nothing about him any more.

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THE BIG MAMAS AND PAPAS MYSTERY

NOW you see them—now you don't! The Mamas and Papas have cancelled their projected concert at the Royal Albert Hall on October 30. Manager Lou Adler and leader John Phillips strongly denied the group is breaking up but Mama Cass made statements to the effect that the group would never appear in Europe again and that they might follow individual recording careers.

She then neatly put a stop to supposition and threw everything into reverse with an additional quote about the group possibly getting together for an album in six months time.

What is the truth—have we seen the last of this talented quartet? Personally I think not but there is more to the group's apparent dissatisfaction with their progress than meets the eye.

There are obviously differences of opinion within the group as to their future. John and Michelle were reported heading for Paris on Friday with Scott McKenzie.

Denny is thought to be heading for Tangier and Cass, reportedly suffering from "shock" after her arrest, is said to be on the way back to America.

Meanwhile a house has been rented in Majorca for the group. A good dose of transcendental meditation all round might be the answer.

The following interview was gleaned before their departure for destination unknown.

In spite of having met both John and Michelle at their house in LA Denny remained an enigma—but he proved to be a very "graphic" (John Phillips' description) char-

by
KEITH ALTHAM

acter—a sort of musical Spike Milligan!

At one point he adopted a very small elderly photographer hopping about on the outskirts of the throng and insisted he take his, (Denny's that is) photograph while he was watching.

Subsequently the little man became "Denny's photographer" and popped up, camera flashing, from all points of the compass.

Denny informed me of the activities of his close friend Zal Yanovsky who recently left the Lovin' Spoonful.

"Zelly's made a record but he's had enough of the group scene," said Denny. "He's got this little lizard called 'Mustapha' which he is very proud of, because it walks on its hind legs like a human being." There followed a credible impersonation of a lizard walking on its hind legs.

John courteously invited me up to his room for a chat along with Michelle and Denny who kept protesting I had claimed not to be a journalist. Very strange!

Michelle promptly fell upon a couch and went to sleep looking very lovely, tired and slightly pregnant. Denny surveyed the mess of tangerines, omelettes, and scampi left-overs on the dining table.

"Look at that old couple out in the Park," smiled John pointing to two people in the Park beneath their hotel window. "He was tickling her chin with a daisy earlier on."

We talked of the group's decision not to record any more discs until they had come up with some new and creative ideas.

"It was a sudden decision," said John, "we were recording in the studio I had built in my house.



London concert cancelled—split confirmed, and denied!

MAMAS and PAPAS during their London visit (l to r) DENNY, CASS, MICHELLE and JOHN.

Suddenly we realised we were doing the same old thing and we all started yawning.

"We realised that we could go on producing discs and probably the next album would sell a million, but so what! So we weren't doing anything new — we were not satisfying ourselves." Denny corrected the illustration,

"It wasn't quite like that," he said. "We were recording in John's house and then we would go downstairs and listen to the play-backs. We sat in the chairs and started shaking—we realised it was just the same old things we were doing."

The next album from the group is titled, "Farewell To A Golden

Era" and includes all their old hits.

"It's like we are washing our hands of the things that have gone and starting afresh," said John. "We started out getting everything together as a group of four in the Virgin Islands three years ago. Now we are going to another island and hoping to begin all over again."

It has been suggested that the Mamas and Papas are disbanding. The facts show that they have only ceased to be until Phillips and Co. come up with new ideas. Will they come through?

The answer to that question was supplied recently by a top recording executive who countered "Do you really believe a group as talented as this will turn up with nothing?" The answer must be a resounding 'No!'

WHO'S WHERE

- WHO'S WHERE**
(Week commencing October 20)
- KEN DODD**
London Palladium
 - JOHNNY MATHIS**
London Talk Of The Town
 - P.J. PROBY**
Dunstable Caesar's Palace (commencing Sunday)
 - ONE-NIGHTERS**
 - WHO, VANILLA FUDGE**
London Saville (22nd)
 - JL WALKER AND THE ALL-STARS**
Nelson Imperial and Morecambe Central Pier (20th); Dunstable California and Brighton Metropole (21st); Folkestone Tofts (22nd); Brixton Ram Jam (23rd); Sheffield Mojo (25th)
 - ENGELBERT HUMPERDINCK, ANITA HARRIS**
Slough Adelphi (26th); Northampton ABC (27th)

4

SENSATIONAL SINGLES

6

Tales of Justine
Albert H.M.V. POP1614

Lee Dorsey
Go-Go Girl STATESIDE SS2055

Marvin Gaye & Tammi Terrell
Your Precious Love
TAMLA MOTOWN TMG625

Soul Survivors
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Columbia TW0174

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An All Star Orchestra
Directed by Bobby Byrne
Command SCOM101

Gypsy Fire
Ron Goodwin and his Orchestra
Columbia TW0178

FEVER
DOC SEVERINSEN and his Orchestra
Command SCOM106

FOUNDATION REVIVE BRITISH SOUL SCENE

When it was on way out?



The FOUNDATION (front, l to r) PAT BURKE and MIKE ELLIOTT. (Back, l to r) ALLUN WARMER, TIM HARRIS, TONY GOMEZ, CLEM CURTIS, PETER MACBETH and ERIC ALLAN-DALE.

JUST as everyone was happily assuring themselves the British soul scene was on the way out—with the exception of that exceptionally talented Geno Washington Band—along came the Foundation, a seven-plus unit with their very first recording to make everyone think again. They are nicely placed at No. 10 in the NME Chart this week with "Baby Now That I've Found You."

Lead vocalist Clem Curtis, who comes from Bayswater (via Trinidad), talked to me of the good times that have come out of hard times for the London group.

"I can't believe that we've got so far with our very first disc," he said happily. "The group are not exactly teenagers' idols, but we are trying to provide a soul sound that has been missing on the British scene. Geno is great, but I think of him more as a showman and entertainer than a soul sound and it is the kind of sound we have on the single that we are going for as a band."

Doesn't matter

To say that this talented collection of musicians are "not exactly teenagers' idols" is probably something of an understatement, with one member in his late thirties and another hovering around forty years of age, but

By KEITH ALTHAM

then Clem emphasises: "Age is not important with a group like ours. You have to have experienced musicians to provide really good music and the music is the thing with us."

"With a number of good soul bands now out of action or moving over to the psychedelic scene, like Zoot Money for instance, we must have room to do something."

Nine months ago Clem was a painter and decorator with no aspirations of becoming a pop vocalist and more interested in athletics and sport.

"In fact, I was doing quite well boxing but," he extended a somewhat knotted brown hand, "I broke my hand. When someone suggested I try singing with the group I thought why not—I might as well try anything."

At that time the group were playing in a London coffee bar called the Butterfly and it was their constant rehearsals that drove Barry Class, who occupied the offices above, downstairs to find out what was going on. Barry owns a chain of disc shops and reckons he knows a good sound when he hears one and promptly offered to manage the group.

Enough for rent

"We did about enough work to pay for the rent at first," recalled Clem. "Did some tours with Edwin Starr and the Toys—at least I think that's who they were—and we auditioned for a few clubs like the Flamingo."

Clem claims that the musical influence in his family comes from his mother who has won talent competitions at Hammersmith Odeon and another aboard the S.S. United States for singing.

A great deal of the credit for this record must lay with the composers, John Macleod and young Pye Records recording producer Tony Macauley.

"It was Barry who contacted Tony and got things moving," related Clem. "We were very lucky to get a number as good as this for our first single and they have written another song for our follow-up."

Names to remember

Macauley and Macleod may be two names to keep in mind because last Friday I heard Long John Baldry sing one of their compositions, "Let Their Heartaches Begin" which is his new single on a TV show in Southampton. It is possibly the best ballad of its kind that I have heard this year and d-j Tony Blackburn goes right along with me!

The Foundations were seven but now they are eight.

"In fact we were originally eight," Clem explained, "but our tenor saxophone player Pat Burke had to drop out to take another job while we were going through a bad patch. Now he's rejoined us—great player!"

That's about the story. The group has not been a great many places or done a great many things yet, but if they can come up with another fine interpretation of a Macauley-Macleod composition they deserve every encouragement. Clem is a pleasant, modest and well spoken individual who does them credit as a Press representative. And so it was in the beginning. . . .

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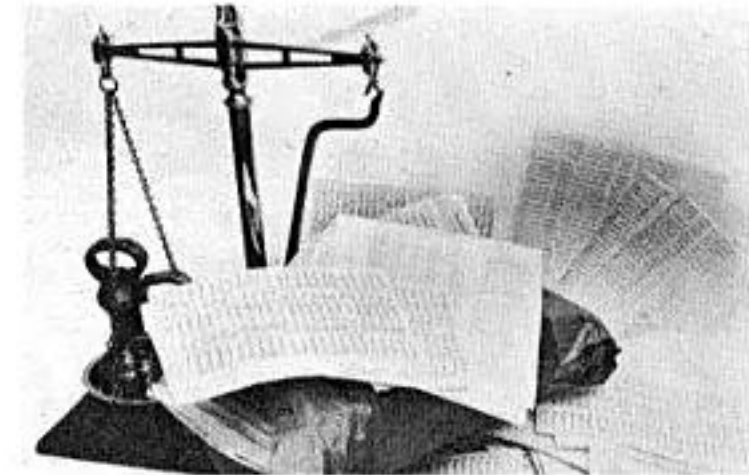
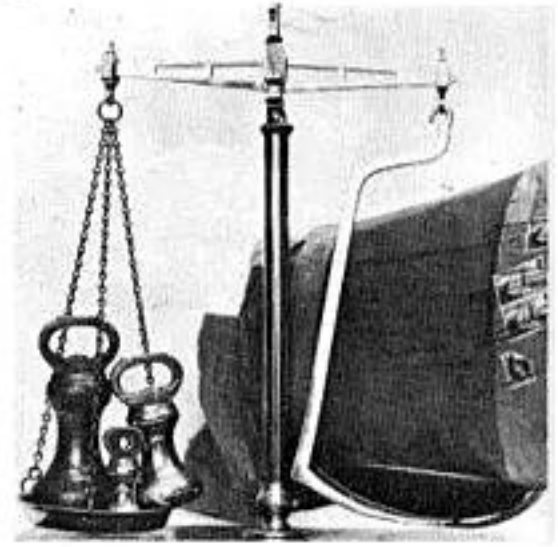
Name

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NME readers write most amazing letter



★
On the left, the adored MONKEES seem to be looking down at MAUREEN, JACQUELINE and SHIRLEY (below) and saying: "Thanks a lot." On the right is the parcelled-up letter, just as it arrived at the NME, on the scales and weighing some 10 lb.!



★
Here is the letter opened out—thousands of sheets of paper!

"Please let us meet Monkees"

61,309 times!

THE Monkees have had many trophies awarded them and presents given them, but no tribute can be more amazingly sincere than the letter sent to NME by three girls of Mintor Road, Northwood, Kirkby, Lancashire.

During their summer holiday, Maureen, Jacqueline and Shirley wrote the sentence: "Please let us meet the Monkees" 61,309 times, which comes to 367,854 words!

They parcelled up their work, took it to the post office, where it weighed ten pounds and the postage came to five shillings, and sent it to Andy Gray, the editor of NME.

They admitted in a covering letter that they enjoyed their immense, self-imposed task, because they felt it might bring them closer to Davy, Micky, Mike and Peter. And confessed it was the first summer holiday in which they hadn't felt bored!

The letter was inspired by the fact that NME took along a 14-year-old girl reader to see the Monkees at

their London Press conference in June because she had written "Please can I meet the Monkees?" to the NME. What chance have Maureen, Jacqueline and Shirley to meet the Monkees? Well, there's no news of another visit to Britain yet, but when there is NME must see what it can do. Otherwise we may have to write back "No" 367,854 times!

If the girls do meet the Monkees, the boys will find they have the same sort of zany fun about them. In a letter sending the picture on the right, they wrote: "We all agree about the photo—it's rotten. Well, at least we say its rotten of ourselves, but good of the other two. Hope you can follow that... After the letter we feel we've got more of a chance of meeting the Monkees than, say, the girl next door, because no girl lives next door!"

P.S. "Be lovable (Davy's orders)."



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If you think Richard Lester's 'HOW I WON THE WAR' is just another war film—forget it.

TOP SINGLES REVIEWED BY DEREK JOHNSON

STEVIE POWERS OUT ANOTHER HIT

"I'm Wondering" "Every Time I See You I Go Wild" (Tamla-Motown).

I SEE no reason why this should not be another big one for Stevie Wonder, particularly as his current British tour is proving such a fantastic success.

And there's also a brief harmonica solo. Most of the disc's appeal lies in its attack and drive, but I don't rate it as good as his last one, if only because it's singularly lacking in melody.

But its exuberance and dynamism is enough to carry it—and I'm quite convinced it's destined for the top half of the chart. Great for dancing.

FLIP: Another slice of bubbling enthusiasm from this supercharged artist. The familiar Tamla beat, blended with a throbbing Red Indian war-dance rhythm.

ANTHONY NEWLEY

"Something In Your Smile" "I Think I Like You" (RCA).

From the film "Doctor Dolittle" in which he stars, Tony Newley sings a lovely Leslie Bricusse ballad, which is obviously destined to become as big a standard as "Who Can I Turn To?"

Intimately and decorously handled by Tony, backed by lush strings and concerto-type piano, it's soothing and romantic—one of the most controlled vocals I've heard from Mr. Newley.

With the film not premiered until December, it's release is a trifle premature, but it's a disc to give lasting pleasure.

FLIP: Another sentimental ballad with a reflective lyric, from the same movie.

CREATION

"Life Is Just Beginning" "Through My Eyes" (Polydor).

Another one of those discs with strong classical overtones. It opens like a Haydn string quartet, then suddenly breaks into a thumping mid-tempo beat opus—though the cellos and fugal strains are still much in evidence in the scoring. The boys generate a good vocal sound, involving an absorbing harmonic blend—and the mixture of solid beat and classical influences comes across surprisingly well.

FLIP: Mainly a solo vocal, with chanting support from the other boys. This one's slower and rather moody—due largely to the minor key. Gripping!

* TIPPED FOR CHARTS
† CHART POSSIBLE

Donovan as you've never heard him before



DONOVAN

BLOSSOM TOES

"Look At Me I'm You" "What On Earth" "Mrs. Murphy's Budget-gar" (Marmalade).

A value-for-money single! The first side runs over four minutes, and the two titles on the flip total nearly 5 1/2 minutes.

Difficult to describe the disc in a few lines, because there are so many different styles, influences, sounds and ideas incorporated into the three tracks.

You've heard of the "Teenage Opera"? Well, this is a sort of "Teenage Compendium Of Modern Beat-Group Sounds".

I found the disc thoroughly intriguing from the word "go." Blossom Toes is a group laden with talent, which is exploited to full advantage. Give it a try, and I think you'll agree that there's more substance and original musical conception in this single than in many an album. Definitely worth while!



JOHN WALKER

John's latest much better than 'Annabella'

"If I Promise" "I See You In Love" (Phillips).

A SPARKLING disc from John Walker, which personally I prefer to his previous hit "Annabella." It's a real blues-chaser, with a bouncy Latin-flecked rhythm, emphasised by a delicious rippling guitar figure, flute and tambourine. And there's a fat, fruity brass section adding depth to the accompaniment.

A rip-roaring slap-happy song it receives a lively personality treatment from John, who goes up still further in my estimation as a result of this effort. Don't think the song has got what it takes to make the No. 1 spot—or even 2 or 3. But its zest, polish and uninhibited gaiety are enough to make it a comfortable hit.

FLIP: A bluesy approach to this beat-ballad, enhanced by organ, pizzicato strings and solo guitar. Sung with sincerity and deep emotion. Appealing!

PERCY'S BACK TO SLOW SOUL

"Pledging My Love" "You Don't Miss Your Water" (Atlantic).

I WAS sorry when Percy Sledge switched from his distinctive ballad style to up-tempo r-and-b numbers—which made him just one of many. Now I'm glad to find that he's reverted to the slow, soulful numbers at which he is an undisputed specialist.

This is an intense ballad, sensitively emoted with all the passion and integral blues feeling at his command—backed by a gospel-type girl group, sighing organ and guitar.

FLIP: Same sort of thing here, except that the organ is replaced by clanking piano, there's added brass, and the tempo is a sort of blues waltz.

MARVIN GAYE & TAMMI TERRELL

"Your Precious Love" "Hold Me Oh My Darling" (Tamla-Motown).

Very much slower than their previous work together, this is a delightful bluey ballad, with Marvin and Tammi interchanging lines—and then getting together in the hummable chorus.

The beat is slow but heavy, exaggerated by finger-snaps—and the busy backing consists of shimmering strings, clipped brass and solo piano. A disc which proves that the Tamla sound doesn't have to be fast in order to be effective.

It has great atmosphere and emits a cosy glow. I enjoyed it very much, and it must stand a chance of success.

FLIP: The pace speeds up to mid-tempo here, though the pattern is much the same. There's a fruity organ sound in the backing, and exhilarating duetting by the two principals.

KIM WESTON

"That's Groovy" "Land Of Tomorrow" (MGM).

Formerly with Tamla-Motown (where she had a hit with Marvin Gaye, remember?), Kim Weston is now an established MGM artist. But you'd never realise it, as this one sounds as though it's straight from the Motown book.

All the familiar trappings are there—a heavy jerk beat, dancing strings in the backing, and a bluesy styling of a rhythmic ballad, supported by "slurping" chanting.

The overall effect is satisfying, but the song isn't up to much, for all Kim's efforts.

FLIP: A rather more forceful approach from Kim, who literally belts her way through this medium-pace. The Tamla influence in the backing is retained.

"There Is A Mountain" "Sand And Foam" (Pye).

COMPLETELY different from any previous Donovan single release, it's a blend of South American bossa nova and West Indian calypso rhythm. Set to a pulsating beat, employing conga drums and maracas, with a repetitive flute riff throughout, it's a light-hearted song delivered in suitably happy style by this talented young performer.

It has a decidedly tropical feel, emphasised by the shouts of encouragement as Don wends his way merrily through the lyric, and great charm and atmosphere.

The tune is catchy, too—and all things considered, I reckon it's very probable that the disc will emulate its U.S. success.

FLIP: The more serious side of Donovan. A folksy ballad, with a beautifully descriptive and highly evocative lyric. And just an acoustic guitar backing.

BARRY MASON

"Rowbottom Square" "American Girl" (MGM).

Written by the "Last Waltz" team of Les Reed and Barry Mason, and sung by the latter, this is a cheerful number set to a martial rhythm (with a touch of tango and waltz interwoven).

Dual-tracked by Barry, it has a gay bustling backing, with shouts of "hey, hey" from the vocal group, hand-claps, and a wonderfully happy sing-along chorus.

FLIP: Another stimulating item with an amusing lyric. Has a heavy oom-pah beat that makes it sound like a Chris Andrews number. Highly entertaining.

MORE REVIEWS ON PAGE 10

Advertisement for CBS Records featuring various artists and albums like Bob Rogers, Roy Harper, Joann Bon and The Coquettes, Jackie Lomax, Mary McCarthy, Peter Janes, Scott McKenzie, Anita Harris, and Tim Rose.

Large advertisement for EMI Records featuring Stevie Wonder, JR. Walker & the All Stars, and other hits like 'I'm Wondering', 'Down to Earth', 'Up Tight', 'Shoot Your Shot', and 'Shotgun'.

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NME TOP 30

(Wednesday, October 18, 1967)

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS IN CHART	HIGHEST POSITION
2	1	MASSACHUSETTS	... Bee Gees (Polydor)	6	1
1	2	THE LAST WALTZ	... Engelbert Humperdinck (Decca)	9	1
3	3	HOLE IN MY SHOE	... Traffic (Island)	8	2
4	4	FLOWERS IN THE RAIN	... Move (Regal-Zonophone)	6	3
6	5	THERE MUST BE A WAY	... Frankie Vaughan (Columbia)	9	5
7	6	THE LETTER	... Box Tops (Stateside)	5	6
11	7	HOMBURG	... Procol Harum (Regal-Zonophone)	3	7
5	8	REFLECTIONS	... Diana Ross & the Supremes (Tamla-Motown)	7	4
10	9	FROM THE UNDERWORLD	... Herd (Fontana)	4	9
20	10	BABY NOW THAT I'VE FOUND YOU	... Soundations (Pye)	3	10
8	11	EXCERPT FROM A TEENAGE OPERA	... Keith West (Parlophone)	10	2
23	12	JAGGED	... Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	2	12
12	13	WHEN WILL THE GOOD APPLES FALL	... Seekers (Columbia)	4	12
16	14	ODE TO BILLIE JOE	... Bobbie Gentry (Capitol)	5	14
13	15	BLACK VAMPIRE BAND	... Dubliners (Major Minor)	7	13
9	16	ITCHYCOO PARK	... Small Faces (Immediate)	10	3
15	17	THE DAY I MET MARRIE	... Cliff Richard (Columbia)	10	11
18	18	KING MIDAS IN REVERSE	... Hollies (Parlophone)	4	18
14	19	LET'S GO TO SAN FRANCISCO	... Flowerpot Men (Deram)	8	5
29	20	YOU KEEP RUNNING AWAY	... Four Tops (Tamla-Motown)	2	20
21	21	AUTUMN ALMANAC	... Kinks (Pye)	1	21
19	22	PLAYGROUND	... Anita Harris (CBS)	2	19
23	23	JUST LOVING YOU	... Anita Harris (CBS)	15	7
25	24	YOU'RE MY EVERYTHING	... Temptations (Tamla-Motown)	5	22
17	25	I'VE NEVER BEEN IN LOVE AGAIN	... Tom Jones (Decca)	13	2
26	26	BIG SPENDER	... Shirley Bassey (United Artists)	1	26
21	27	YOU'VE NOT CHANGED	... Sandie Shaw (Pye)	3	21
27	28	FIVE MINUTE WARNING	... Frankie McBride (Emerald)	5	20
29	29	CAN SEE FOR MILES	... Who (Track)	1	29
30	30	LOVE IS ALL AROUND	... Triggs (Page One)	1	30

Britain's Top 15 LPs

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS IN CHART	HIGHEST POSITION
2	1	SOUND OF MUSIC	... Soundtrack (RCA)	132	1
1	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND	... Beatles (Parlophone)	21	1
3	3	SCOTT	... Scott Walker (Philips)	7	3
4	4	DR. ZHIVAGO	... Soundtrack (MGM)	26	4
5	5	BREAKTHROUGH	... Various Artists (Studio 2)	1	5
11	6	BEST OF THE BEACH BOYS, VOL. 2	... (Capitol)	2	6
5	7	BEST OF THE BEACH BOYS	... (Capitol)	50	2
8	8	MORE OF THE HARD STUFF	... Dubliners (Major Minor)	3	8
7	9	RAYMOND LEFEBVRE	... (Major Minor)	4	7
6	9	HIPSTERS, FLIPSTERS, FINGER-POPPIN' DADDIES	... Geno Washington (Piccadilly)	4	6
9	11	RELEASE ME	... Engelbert Humperdinck (Decca)	9	6
12	12	CRUSADE	... John Mayall (Decca)	5	9
13	13	UNIVERSAL SOLDIER	... Donovan (Marble Arch)	1	13
14	14	BRITISH CHARTBUSTERS	... Various Artists (Tamla-Motown)	1	14
14	15	PIPER AT THE GATES OF DAWN	... Pink Floyd (Columbia)	11	3

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, October 17, 1967)

- | | | | |
|----|----|------------------------------|----------------------------|
| 1 | 1 | TO SIR, WITH LOVE | Lulu |
| 2 | 2 | THE LETTER | Box Tops |
| 3 | 3 | NEVER MY LOVE | Association |
| 4 | 4 | HOW CAN I BE SURE | Young Rascals |
| 5 | 5 | EXPRESSWAY TO YOUR HEART | Soul Survivors |
| 6 | 6 | IT MUST BE HIM | Vikki Carr |
| 7 | 7 | SOUL MAN | Sam & Dave |
| 8 | 8 | LITTLE OLE MAN | Bill Cosby |
| 9 | 9 | GIMME LITTLE SIGNS | Brenton Wood |
| 10 | 10 | YOUR PRECIOUS LOVE | Marvin Gaye, Tammy Terrell |
| 11 | 11 | GET ON UP | Esquires |
| 12 | 12 | HEY BABY | Buckingham |
| 13 | 13 | A NATURAL WOMAN | Aretha Franklin |
| 14 | 14 | ODE TO BILLIE JOE | Bobbie Gentry |
| 15 | 15 | HIGHER AND HIGHER | Jackie Wilson |
| 16 | 16 | COME BACK WHEN YOU GROW UP | Bobby Vee & the Strangers |
| 17 | 17 | PEOPLE ARE STRANGE | Doors |
| 18 | 18 | APPLES, PEACHES, PUMPKIN PIE | Jay & the Techniques |
| 19 | 19 | INCENSE AND PEPPERMINTS | Strawberry Alarm Clock |
| 20 | 20 | PLEASE LOVE ME FOREVER | Bobby Vinton |
| 21 | 21 | LET IT OUT | Hombres |
| 22 | 22 | YOU KEEP RUNNING AWAY | Four Tops |
| 23 | 23 | LET LOVE COME BETWEEN US | James & Bobby Purify |
| 24 | 24 | LIGHTNING'S GIRL | Nancy Sinatra |
| 25 | 25 | DANDELION | Rolling Stones |
| 26 | 26 | I'M WONDERING | Stevie Wonder |
| 27 | 27 | BROWN-EYED GIRL | Van Morrison |
| 28 | 28 | ODE TO BILLIE JOE | King Curtis & His Kingpins |
| 29 | 29 | LOVE IS STRANGE | Peaches & Herb |
| 30 | 30 | THE LOOK OF LOVE | Dusty Springfield |

5 YEARS AGO

- TOP TEN 1962—Week ending Oct. 19
- 1 TELSTAR - Tornados (Decca)
 - 2 THE LOCO-MOTION - Little Eva (London)
 - 3 RAIN UNTIL SEPTEMBER - Carole King (London)
 - 4 SHEILA - Tommy Roe (HMV)
 - 5 RAMBLIN' ROSE - Nat Cole (Capitol)
 - 6 YOU DON'T KNOW ME - Ray Charles (HMV)
 - 7 SHE'S NOT YOU - Elvis Presley (RCA)
 - 8 VENUS IN BLUE JEANS - Mark Wynter (Pye)
 - 9 IT'LL BE ME - Cliff Richard (Columbia)
 - 10 WHAT NOW MY LOVE - Shirley Bassey (Columbia)

10 YEARS AGO

- TOP TEN 1957—Week ending Oct. 18
- 1 DIANA - Paul Anka (Columbia)
 - 2 THAT'LL BE THE DAY - Crickets (Vogue-Coral)
 - 3 TAMMY - Debbie Reynolds (Vogue-Coral)
 - 4 LOVE LETTERS IN THE SAND - Pat Boone (London)
 - 5 LET'S HAVE A PARTY - Elvis Presley (RCA)
 - 6 ISLAND IN THE SUN - Harry Belafonte (RCA)
 - 7 LAST TRAIN TO SAN FERNANDO - Johnny Duncan (Columbia)
 - 8 WITH ALL MY HEART - Petula Clark (Pye-Nixa)
 - 9 WANDERING EYES - Charlie Gracie (London)
 - 10 REMEMBER YOU'RE MINE - Pat Boone (London)

Royal Variety Show: big pop line-up



LULU



TOM JONES



VIKKI CARR



VAL DOONICAN



SANDIE SHAW

TOM JONES, Lulu, Val Doonican, Sandie Shaw, Rolf Harris and the Rockin' Berries have been chosen for their first appearance in the Royal Variety Show—they are among the 16 names selected for this year's event to be staged at the London Palladium on Monday, November 13, in the presence of the Queen and the Duke of Edinburgh.

Although the cast is predominantly British, the line-up also includes America's Vikki Carr and French singer Mireille Mathieu—both honoured for the first time in this annual event.

Ken Dodd and Harry Secombe are among stars who have previously appeared in a Royal Variety Show. The bill is completed by Bob Hope, Dickie Henderson, Tommy Cooper, Tanya the Elephant, the Bluebell Girls and the Rumanian Dancers.

As previously reported, the event will be televised in full the following Sunday (19th) by ATV, who



THE ROCKIN' BERRIES

have allocated it a three-hour time slot—although the show is only scheduled to run 2½ hours.

Tom Jones, who opens a nation-wide tour on November 2, will not need to cancel one of his concerts on the day of the Royal Show—in planning the tour November 12 and 13 were omitted from his date sheet to enable him to rehearse and take part in the Palladium event. The Rockin' Berries will, however, miss one date on their tour with Engelbert Humperdinck—at Bristol Colston Hall.

Val Doonican and Rolf Harris doubtless are honoured on the strength of their enormous TV success, while Sandie Shaw's morale-boosting Eurovision victory is officially recognised. Lulu's selection coincides with her current No. 1 hit in America, and Tom Jones must be regarded as an "obvious" choice. But again this year there is a total absence of any of the leading Chart groups.

AND VIKKI TV, CABARET

IN addition to the Royal Variety Show, Vikki Carr will make two television appearances and play five days in cabaret during her British visit next month. She guests in BBC-1's "Val Doonican Show" (November 11) and "Dee Time" (19th), and opens a five-day engagement at Dunstable Caesar's Palace on November 14. During her visit

Vikki will also discuss plans for a British concert tour in March.

Promoter Tito Burns, who arranged Vikki's dates, told the NME that he is also setting up a concert tour for Peter, Paul and Mary in mid-January. He added: "Their manager phoned me from the States this week and has given me the go-ahead!"

Mamas, Papas man hits at the break-up rumours

WIDESPREAD reports suggesting the Mamas and Papas have broken up irrevocably—and will never perform together again—were vigorously denied this week by their manager Lou Adler. The group has cancelled its projected concert appearance at London's Royal Albert Hall on October 30 and is at present on an extended holiday—but the team is expected to resume recording before the year's end.

Speaking from his hotel in Brussels, Adler told the NME: "The position is exactly the same as when the Mamas and Papas left America. They decided to take a break for an indefinite period. When they are ready to record again they will do so."

"They came to England to seek relaxation and, as you know, planned to do one concert. But with Cass' arrest they got into more aggravation in London than at home—so they pulled out of the concert so as to get started on their holiday right away. This wasn't in protest of the police action—it was simply to help them restore their peace of mind."

"There have been some very strange rumours about the group's future, and possibly Cass said some things she shouldn't have said in the heat of the moment. Time is a great healer, and I am sure that she and the other three will want to play Europe again on some future occasion."

"It's true the Mamas and Papas will probably be undertaking individual ventures in the future, but I'm confident they'll also be working together again both in the recording studio and at concerts."

Meanwhile, the group has split up—geographically! John and Michelle are at present in Germany, while

Cass and Denny have returned to America. Scott McKenzie, who has been travelling with the party, has been undertaking TV promotional appearances in Holland and starred in his own half-hour show for Belgian TV.

DISGUSTED

Referring to the Mamas and Papas' concert cancellation, promoter Tito Burns commented: "I am disgusted! All arrangements had been made and tickets were printed—both for October 30 and an additional concert on November 1. It's a let-down for me, and more especially for the fans—unethical and unprofessional."

ELECTRIC PRUNES' FIRST BRITISH TRIP

THE Electric Prunes, U.S. psychedelic group, is now confirmed for its first-ever visit to Britain. Vic Lewis of Nems Enterprises is bringing the group to this country for a 16-day tour opening with a one-nighter at Birmingham Plaza on November 25.

The Prunes headline a Sunday concert at London's Saville Theatre on November 26. Only other venues confirmed to date are London Speakeasy (28th), Cromer Royal Links doubling Norwich Gala Hall (December 2) and Bath Pavilion (4th).

AMEN OVERSEAS TRIPS SET

AMEN Corner's Australian tour is now confirmed—the group opens in Sydney on January 14, followed by 16 days of concerts and TV appearances in major cities throughout the country. This is followed by a six-day "look-around" visit to America—a full-scale promotional visit to the U.S. is being arranged for May.

The live EP which the Corner planned to cut at Sheffield Mojo has been postponed because the venue has been closed. The session will now take place at Romford Wykeham Hall on November 11, but the disc is unlikely to be issued before Christmas. Meanwhile, Amen's first LP is nearing completion and is tentatively set for

November 24 release by Deram.

Group member Andy Fairweather-Low collapsed last Saturday during a recording of BBC-Wales' "Victor Spinetti Show," and the group withdrew from its scheduled appearance. Andy was detained in Cardiff Hospital until Monday, suffering from laryngitis and exhaustion. After missing two one-nighters and a spot in Radio 1's "Pop North," the Corner resumed work last night (Thursday).

REPRIEVED BRITISH,

GOOD news week for the Bee Gees—two Australian members of the group be allowed to stay in Britain after a concert tour of Britain in March back end of January have now been finalised.

Constant representations had been made to extend the two Australians' work permits, which on November 30. If the expulsion order had not other three members of the Bee Gees—the group planned to quit Britain to enable the group to Germany.

Agent Robert Stigwood last week presented the detailed account of the Bee Gees' dollar earnings—million dollars so far this year. Home Secretary finally took the decision not to expel a group so valuable—payments crisis.

The Bee Gees will headline a three-week British tour, featured with a 30-piece orchestra and a performance similar to the one it is presenting in Saville on November 19. Guest artists are currently being announced shortly.

The group flies to Australia early in the New Year concert package, then travels direct to America for a major tour throughout the country. The Los Angeles—where the Gees will open a new 19, and winds up at New York's famed Carnegie Hall.

The Bee Gees are at present working on their spectacular "Cucumber Castle," which will be fully as well as being offered for world-wide screening.

TROGGS ESCAPE SWEDISH CRASH

THE Troggs were this week continuing their Swedish tour of being involved in a car crash immediately after their arrival in Stockholm on Tuesday. Driving from the airport their hired car crashed and they were taken to hospital from shock. The Troggs were not injured and were

The group carried on with its TV show the same evening before setting out on a five-day major city tour. It also filmed a sequence produced by Swedish TV's Peter Gouldmann—who directed the Beatles' promotional clips earlier this year—for possible inclusion in next week's edition of BBC-1's "Top Of The Pops."

The Troggs—who this week make their first NME Chart appearance since June—return to London on Sunday. They are booked for a five-day German tour from November 8. British one-nighters include Castleford Corinthian (November 1), Bridlington Spa (4th) and Nelson Imperial (25th).

HOLLAND RADIO

THE Hollies first broadcast in Radio 1 this Sunday backed by Orchestra. Tim Rose, Clockwork already rep and Amen's Procol Harum Gear" the (29th), when competing Drummond. line-up consists Cream, Blo Sharon Tand Another for the Hollies Club" in which Simon Big Sound a new booking include the Madeline Bell the Tremelo and the Ped In the T "Pop North Stevens and booked for r

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DORSEY STEPS IN

AMERICAN r-and-b star Lee Dorsey flew to Europe on Wednesday to join the Arthur Conley-Sam & Dave "Sweet Soul Music" package tour. Lee accepted the engagement as a last-minute replacement for Percy Sledge, who has dropped out of the tour with ulcer trouble and is flying back to America for an immediate operation.

Sledge collapsed in Sweden on Tuesday, and promoter Arthur Howes immediately contacted Dorsey at his Georgia home. Lee joined the package in Oslo and will remain with the tour for the remainder of its European and British dates.

The package returns to Britain on October 29 for a concert at Liverpool Empire. Subsequent dates include Sheffield City Hall (31st), Manchester Odeon (November 1), Gloucester ABC (2nd), Birmingham Odeon (3rd), Cardiff Capitol (4th), Coventry Theatre (5th) and Croydon Fairfield (6th). During his British visit, Lee will also undertake TV promotional appearances on his new Stateside single "Go-Go Girl," released today (Friday).

Billie Joe movie

A FILM based on the lyric of Bobbie Gentry's "Ode To Billie Joe" may go into production next year. Bobbie herself is writing the story and screenplay, and two Hollywood companies have already expressed interest in the project. She told the NME: "The record tells a story in capsule form, and the film would have the same tale but considerably extended."

Bobbie's first-ever visit to Britain last weekend was cut to 48 hours—she had to fly back to America on Saturday evening for a rush recording session and missed her scheduled appearance in BBC-1's "Dee Time." At the last moment her guest spot in Rediffusion's "Frost Programme" was brought forward to Thursday's edition—a fortunate switch as Friday's show (for which she was originally booked) was blacked out by a studio strike. During her visit Bobbie also recorded several Radio 1 interviews and attended a Press reception.

MATT: WEST END DATE

MATT MONRO is now confirmed for a four-week cabaret season at London's Talk Of The Town theatre-restaurant opening in March. He was originally due to appear at this venue in July of this year but stood aside to enable Shirley Bassey—who had no other available dates—to take over.

Now completing a cabaret booking in Australia, Matt holidays in Hollywood throughout November before returning to Britain for four months at the beginning of December. He is booked for weeks in cabaret at Greaseborough Social Club (from December 3), Edinburgh Pentland (10th) and Stockton Fiesta (January 14). He plays a fortnight at Batley Variety Club from February 11.

Several major appearances are being set for Matt during the Christmas period—including BBC-1's "Val Doonican Show" on New Year's Eve.

NEXUS FILMS in association with OXFAM and WAR ON WANT present a

CHARITY CONCERT

of poetry and popular music at the Royal Festival Hall, November 20th at 8 p.m., for the launching of THE INTERNATIONAL FILM FUND (FOR PUBLICISING THE MEANS TO ATTACK WORLD POVERTY)

Among those appearing are: 'The Traffic', Cliff Richard & The Shadows, Joe Harriet & the Indo Jazz Fusions, Georgie Fame & his band, Adrian Mitchell, B. S. Johnson, Stanley Baker, John Williams, Dame Peggy Ashcroft, Harold Pinter, Peter Porter, David Warner, Cy Grant, the Johnnie Scott Quintet, Stephen Spender.

Tickets available Royal Festival Hall (WAT 3191) from today (Oct. 20th) from 10s.

45 RPM RECORDS

new from DECCA

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SAM BAKER
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 MON 1009
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BARRY MCGUIRE
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 RCA 1638
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TIM
 Don't make
 DM 1
 DECCA

BEE GEES MAJOR AMERICAN TOURS

With their first-ever No. 1 hit comes the news that the Bee Gees and guitarist Vince Melouney—will be going ahead for the Bee Gees to undertake a major American tour. Details of the group's American tour at the



The chart-topping BEE-GEES.

Harum organ solo LP; Cliff, Dodd, Bachelors, Davies, Zal singles

PROCOL HARUM organist Mathew Fisher is to make an LP without the other members of the group. New singles by Cliff Richard, Frankie Vaughan, the Bachelors, Arthur Conley and Ken Dodd have been scheduled for release. Dave Davies' follow-up to "Death Of A Clown" will be another self-penned number. Former Lovin' Spoonful member Zal Yanovsky has his first solo disc out next week.

The Mathew Fisher solo album, to be produced by Denny Cordell for legal-Zonophone release in the New Year, will consist entirely of self-penned compositions. He will be featured mainly on organ, but on some tracks will play piano, harpsichord, bass, drums and guitar. The other members of Procol Harum will not appear on the disc, but mystery guests are planned for the LP, which will be primarily instrumental.

Cliff's follow-up to his current "The Day I met Marie" hit will be a romantic Italian ballad titled "All My Love," to be released by Columbia on November 10.

REMS FOLLOW-UP

The Tremeloes new single, out next Friday (27th) on CBS, is also an Italian song—called "Be Mine." Other October 27 releases include the Bachelors' "3 O'Clock Flamingo Feet" (Decca), Arthur Conley's "Whole Lotta Woman" (Atlantic) and Zal Yanovsky's "As Long As You're Here" (Pye-International). Ken Dodd's "The Same Mistakes" is issued by Columbia on November 3. Dave Davies' self-penned "Suzanne's Still Alive" will be released by Decca in mid-November. A Kinks album "Sunny Afternoon," including many of their past hits, is issued on Decca's cut-price Marble Arch label on November 17.

The Pink Floyd's new Columbia single will be either a 5-minute Richard Wright composition—or a 3-minute number by Syd Barrett. A decision will not be taken until both tracks have been completed this week. Engelbert Humperdinck has already

recorded his follow-up to "The Last Waltz," and Tom Jones cut his new single on Tuesday. Both will be issued in November but titles are not yet available. Frankie Vaughan will have a new single released on November 10—it is a revival of the oldie "So Tired" (Columbia).

The Foundations, who move into the NME Top Ten this week, are at present cutting their follow-up (another Tony Macaulay number) and their first LP. Their "Baby Now That I've Found You" hit is released in America this week and, if successful there, the group will undertake a U.S. promotional visit before the end of the year.

Kit Lambert has signed a deal in America under which the output from Detroit's Solid Hit Bound Group label will be issued in Britain by Track. The first release will be the Parliaments' "I Want to Testify."

Procol Hollywood deal?

Procol Harum's manager Tony Secunda flew to Los Angeles this week to negotiate a film deal for the group. The NME reported last week that Harum is planning to write its own film, and Secunda is seeking backing from one of the major Hollywood companies for this venture.

DAVE DEE U.S. RETURN

Dave Dee, Dozy, Beaky, Mick and Tich are booked for their second promotional visit to America. They fly to the U.S. on December 11 for ten days including TV appearances in New York and Los Angeles.

KINKS, FRANKIE JOIN DEE TV

THE Kinks and Jane Morgan have been added to the line-up of BBC-1's "Dee Time" tomorrow (Saturday), for which Frankie Vaughan and Rolf Harris are already set. Johnny Mathis and the Bachelors are booked for the following week (28th). Vince Hill joins John Walker in the November 4 edition.

The Troggs and Julie Felix guest in BBC-1's "Crackerjack" on Friday, October 27.

Radio 1 newcomer and former pirate d-j Stuart Henry debuts on the panel of "Juke Box July" next Wednesday (25th), joining Jackie Trent and Tony Hatch.

Tony Bennett, Count Basie and Lesley Gore are among guests in BBC-2's "Andy Williams Show" next Thursday (26th). Vince Hill stars in "International Cabaret" on Tuesday (24th). Theodore Bikel's "Tonight In Person" show—postponed from this week—will now be screened next Wednesday (25th).

The Alan Price Set has been booked for Jonathan King's ATV show "Good Evening" tomorrow (Saturday).

Sandie Shaw makes a guest appearance in ABC-TV's "Eamonn Andrews Show" on Sunday, November 26.

Amen Corner top the bill in a Granada-TV show featuring the pick of the acts from its recent "Firsttimers" series, to be fully networked on Tuesday, November 7. Max Bygraves composes the show, in which the Bonzo Dog Doo Dah Band is also featured.

Potmen to Ireland

The Flowerpot Men—currently touring Denmark, where they starred in their own TV show on Wednesday—have been booked for a guest spot in German-TV's "Beat Club" on November 6, and a short Irish tour opening on November 10.

The group's follow-up to its current hit will be another Carter-Lewis composition titled "A Walk In The Sky." It is tentatively set for release by Deram on November 10.

Who tour U.S. again

The Who have been set for an extensive U.S. tour early next year—they fly to New York on or about February 20, and play a string of concerts throughout the country until the end of March. This is in addition to their shorter tour of U.S. colleges which opens on November 15 for three weeks.

During the group's autumn visit to America, it will guest in U.S. TV's famed "Ed Sullivan Show." A new LP, titled "The Who Sell Out," is being issued in Britain during the second week of November.

MORE SHADS CLUBS

The Shadows have been booked for three weeks in cabaret at Edinburgh Pentland (from November 6), Eccles Talk Of The North (12th week) and Greaseborough Social Club (opening December 3).

Cliff Richard returns next Wednesday from his current Japanese visit, when he and the Shadows immediately begin ten days of concentrated rehearsals and soundtrack recordings for their Rediffusion pantomime "Aladdin," to be screened on Christmas Day.

STONES PLAY IT COOL ON POSSIBLE BEATLES TIE-UP

THE Beatles and the Rolling Stones may go into partnership together—according to the Beatles! The project would involve acquiring their own recording studio in which they would cut their own discs as well as producing records by other artists. Ultimately the idea could lead to the launching of a new label owned and operated by the two groups. But in a statement issued on Tuesday, the Stones described the suggestion as "premature."

A spokesman for the Beatles told the NME: "Paul McCartney and Mick Jagger have for some time been talking informally about the possibility of fresh business ventures—and this is one of them. The two groups are now seeking suitable premises, which would mean they no longer have to hire studios at EMI or Olympic."

"Besides giving them every facility to make their own records, they would also be able to produce—jointly or individually—discs by other artists. But there is no question of the Beatles and Stones recording together—their own discs would continue to be distributed by EMI and Decca respectively. The Beatles' association with Nems Enterprises would be unchanged—the prospect of their own label, featuring artists they would record independently, is merely a means of extending their careers."

Mick Jagger denied national Press reports that plans for a Beatles-Stones recording studio had already been finalised. "It is still only in the talking stage," he stressed.

RINGO IN ROME

It was announced this week that Ringo Starr will fly to Rome to film his solo role in the movie "Candy," details of which were revealed in the NME two weeks ago. He is due to arrive there at the end of November and will be filming for ten days. Ringo's part of Emmanuel, the Mexican gardener, is one of many cameo roles in the picture—the only part of any length is the title role, which is not yet cast. As most of the movie will be shot on location, Ringo will not be visiting Hollywood.

Over 40 offers have now been received for the screening rights of the Beatles' "Magical Mystery Tour" TV spectacular. These include bids from 11 European countries, Japan, Australia, South Africa and Mexico. All three of the major U.S. TV networks—ABC, NBC and CBS—are competing for the show, and the successful bidder will have to pay over one million dollars for the rights.

In Britain, the film is still in the final stages of editing and has not yet been shown to TV executives. It will not be known until early November which channel will screen the spectacular in this country, but the Beatles are anxious for transmission to coincide with Christmas.

As "Mystery Tour" is taking longer to complete than anticipated, the Beatles may postpone their meditation visit to India until the New Year. If the show is completed within the next two weeks the group will probably leave immediately for India. But if work continues into November—as seems likely—the group will delay its departure until after Christmas.

Another new business venture for the Beatles is the launching of the Apple Publishing Company—a music firm backed by them which will publish material written by other composers. World-wide catalogues are being acquired for the new company.

POPLINERS

Harry Secombe was unable to perform at the opening night of his two-week Glasgow Alhambra "Star-time" season on Monday due to an attack of laryngitis; the Bachelors took over the star spot at short notice.

Craig Douglas and Norman Vaughan in "Cinderella" at Brighton Theatre Royal this Christmas. Two additional one-nighters for Brenda Lee: Birmingham Castaways (November 6) and Southport Kingsway Casino doubling Grand Casino (7th). Simon Dee composes "Family Choice" on Radio 1 and 2 for two weeks starting next Monday (23rd). Allan Clarke of the Hollies visiting Sweden this week to produce recording sessions for local Lee Kings group.

NO 'OPERA' LP UNTIL THE SUMMER OF '68

THE first of the two "Teenage Opera" albums is unlikely to be released before next summer, according to its producer and co-composer, Mark Wirtz. This is due partly to Keith West's heavy commitments and also to the lavish nature of the LP. The second "Opera" album will not be issued before Christmas, 1968.

Wirtz described the two discs as "the biggest-ever pop production in recording history." Keith West will be the featured artist, but three other singing stars are being invited to take part. Leading actors are being sought for the speaking roles. There will be a symphony orchestra and choir.

Keith has now decided to remain as lead singer with Tomorrow for the time being, although he will at the same time also follow his solo activities. As previously reported his new single "Sam"—also from the "Teenage Opera"—is issued by Parlophone next month.



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99



BRENDA LEE

Where's the melody

05976



BRIAN COLL

Life turned her that way

MD 1085



DEFECTING GREY

MORE SINGLES

Contd. from page 6

Eric's American hit should do well here

* "San Franciscan Nights"/"Gratefully Dead" (MGM). I WAS surprised that "Good Times" didn't climb higher in the Chart, an obvious sales factor. I don't like it better than the last one, but it clearly has enormous topical appeal.

After a novelty "Dragnet"-type opening (which I could have done without), it settles into a jitting ballad, with colourful—and at times, exotic—lyric, warmly and sensually handled by Eric Burdon.

It's a haunting, if basically simple tune, enhanced by superb guitar work from the Animals. Tailor-made for the U.S. market—hence its success there—but should do well here, too.

FLIP: More like the Animals of old, this, a nagging mid-tempo beat, twangs and rasps galore, and Eric blues-shouting as only he can. Insistent, compelling.

CHRIS BARBER'S BAND

"Cat Call"/"Mercy, Mercy, Mercy" (Marmalade). This is a Paul McCartney composition, and Paul himself helped out with the production of the disc. Otherwise, it's typical Barber trad—a slow-ish number with a steady beat, and the front line going to town weaving delicate patterns around each other.

There are a few concessions to commerciality—an organ and humming in the background, and a razzamatraz ending with shouts of encouragement from the audience. A whistling tune and pleasant to listen to—but, despite the Beatle associations, not the stuff that hits are made of.

FLIP: Like the top side, an instrumental—but this time, not written by Paul. Another slow number, featuring some excellent solos—especially Chris' muted trombone.



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JULIE FELIX

"The Magic Of The Playground"/"Somewhere There's Gotta Be Me" (Fontana).

In spite of the similarity between this title and the new Anita Harris hit, the two discs are totally different. This has a decided folk flavour, as you might expect, with Julie Felix handling the thought-provoking lyric with assurance and conviction.

There's a mid-tempo beat, which occasionally breaks into a carousel rhythm.

Attractive John Cameron scoring. Altogether, a very palatable disc. FLIP: A self-searching lyric, with a treatment that switches from a subdued whisper to a crashing crescendo. Considering it's a 'B' side, it's exceptionally good.

JIMI HENDRIX AND CURTIS KNIGHT

"Hush Now"/"Flashing" (London). A track recorded by Jimi Hendrix some while ago in New York, and bearing no similarity to his current style—in fact, it sounds decidedly dated.

I can't honestly commend this disc, as it's very ordinary r-and-b of no great merit. But it is noteworthy for some scintillating guitar work by Jimi—its one redeeming feature.

Clearly a case of issuing an old record to cash in on the artist's current success.

FLIP: A driving thundering instrumental with an insidious beat.

BRENDA LEE

"Where's The Melody"/"Born To Be By Your Side" (Brunswick).

Little Miss Rhythm has been absent from the British charts far too long—partly because of the upsurge of our own girl singers, and also because of the material with which she has been lumbered.

And despite her forthcoming visit to this country, her new disc doesn't strike me as hit parade potential.

Brenda is as vivacious and sizzling as ever, aided by a swinging hand-clapping beat and a bustling brassy backing. A great performance—but the song's a great big nothing!

FLIP: It may be the 'B' side, but it's the better track! Has an infectious revivalist quality, an irresistible beat, and is right up Brenda's street.

KENNY BALL'S JAZZMEN

"Before I Was A Man"/"Brazil" (Pye).

The trad line-up is augmented by cellos and additional brass for this snappy number with its catchy join-in chorus. The lyric has an appealing reminiscent quality, and you'll find yourself singing along with the quick-to-register tune.

FLIP: Here's the old Latin-American favourite adapted to up-beat Dixieland style.

JOHN MAYALL'S BLUESBREAKERS

"Suspicious"—Parts I and II (Decca).

Although widely appreciated on the club circuit, John Mayall's outfit is one of the most under-rated r-and-b groups in Britain, from the point of view of mass appeal.

This double-sided disc from the Bluesbreakers is an excellent example of their style and technique, while at the same time demonstrating why their following is limited—as it is not particularly commercial.

It's a mid-tempo blues item in the 12-bar pattern, with a plodding compulsive beat, twangy guitars, nasal vocal and sax riffs. It's raw and earthy, with a genuine feeling of authenticity.

Should go down a treat in discotheques, and among those who enjoy the giddy excitement of unadorned r-and-b.

BARBARA RUSKIN

"Come Into My Arms Again"/"Just A Little While Longer" (Parlophone).

A very talented young lady who writes all her own material. Only trouble is that many of her songs come into the "quality" bracket, and therefore stand little chance in the chart race.

FLIP: Barbara sounds a bit like Jackie Trent on this vital bubbling number. More beaty than the top side, with tambourine underlying the gal's lively chirping.

BRENTON WOOD

"Gimme Little Sign"/"I Think You've Got Your Fools Mixed Up" (Liberty).

Another U.S. hit of the moment, though I doubt if it will happen here. I dig the infectious "walking" rhythm, and the pulsating backing of brass, clanking piano and organ, plus background strings. It's in the r-and-b vein, though the vocal is clearly gospel-influenced.

FLIP: Very similar to the top side, except that the beat is more heavily accented, giving it a jerk quality.

DAVID McWILLIAMS

(Major Minor, MMLP 10).

Served by superb instrumental backing, laid on by Mike Leander, who produced the LP, newcomer David McWilliams sings sadly and sentimentally through a dozen folk tunes, not unlike Donovan or Dylan in style, but probably singing better than both of them. At 22, he certainly has an easy assurance and as he has composed all the tracks, a great future as a song-writer as well as artist.

Titles: Days Of Peary Spencer, Can I Get There By Candlelight, For Josephine, How Can I Be Free, Brown Eyed Gal, Mariena, For A Little Girl, Lady Helen Of The Laughing Eyes, Time Will Not Wait, What's The Matter With Me, There's No Lock Upon My Door, Tomorrow's Like Today.

BEST OF THE BEACH BOYS

Vol. 2 (Capitol, T 20956). This gives more examples of the wide harmony range and inventive sound reproduction of the Brian Wilson boys, with recording manager Brian getting 12 out of 14 composing credits. The recordings cover periods from 1963 to 66.

Titles: Surfer Girl, Don't Worry Baby, Wendy, When I Grow Up, Good To My Baby, Dance Dance Dance, Then I Kissed Her, Girl From New York City, Girl Don't Tell Me, Little Girl I Once Knew, Mountain Of Love, Here Today, Wouldn't It Be Nice, Good Vibrations.



The BEACH BOYS, whose latest album is reviewed here, seen backstage during this year's NME Pollwinners concert (l to r), MIKE LOVE, AL JARDINE, BRUCE JOHNSON, DENNIS and CARL WILSON.

LPs by Allen Evans

BRITISH MOTOWN CHARTBUSTERS

(Tama Motown, TML 11035). Here are 16 tracks every Motown fan will want to have in his album collection. Not all of them got into the NME singles charts, but all of them have claims to be in this great collection of Tama sound. Among the composing credits the names Holland, Dozier, Holland appear together frequently with the others being McCoy, Stevenson, Moy, Whitfield, Grant, Strong and even Bob Dylan.

Artists and titles: SUPREMES (You Keep Me Hangin' On, The Happening, Love Is Here And Now You're Gone); STEVIE WONDER (Blowin' In The Wind, I Was Made To Love Her); FOUR TOPS (Standing In The Shadows Of Love, 7 Rooms Of Gloom); MARVIN GAYE / KIM WESTON (I Take Two); MARVELETTES (When You're Young And In Love); TEMPTATIONS (I Know I'm Losing You); JIMMY RUFFIN (What Becomes Of The Brokenhearted, Gonna Give Her All The Love I Got); JR. WALKER AND ALL STARS (How Sweet It Is); MARTHA AND VAN-DELLAS (I'm Ready For Love, Jimmy Mack); GLADYS KNIGHT AND PIPS (Take Me In Your Arms And Love Me).

DEAN MARTIN: WELCOME TO MY WORLD

(Reprise, 6250). Dino has an intimate, easy-flow vocal style which many find, these days, as attractive as Sinatra's himself. Martin seems to bring out LP after LP and all are good. On two tracks he seems to be doing a little tribute to Tom Jones and Engelbert Humperdinck—and maybe he is.

Titles: Chapel In The Moonlight, Release Me, I Can't Help Remembering You, Turn To Me, Wallpaper Roses, Little Ole Wine Drinker Me, Green Grass Of Home, Place In The Shade, Pride, Welcome To My World.

JULIE FELIX: FLOWERS

(Fontana, FL 5437). This young American lady has developed into one of our finest folk singers over the past three years of living in Britain. With a soft backing from conductor John Cameron (who also looks after Donovan), her opening number, Phil Ochs' The Flower Lady, is a thing of delight. She also makes a great job of John Phillips' San Francisco, Donovan's Mexico and Saturday Night, Dylan's Gates Of Eden and Chimes Of Freedom, and her self-composed Berlin and Great Brain Robbery. An album to increase her stature.

Other titles: Dialogue, Soldat, Somewhere There's Gotta Be Me, Don't Make Promises.

CLIFF RICHARD: GOOD NEWS

(Columbia SX 6167). Here is Cliff enjoying himself as he sings religious songs, from the spiritual Good News to the 23rd Psalm (Crimond), known in most churches. Norrie Paramor produces, and conducts and arranges several tracks, with Mike Leander and Bernard Edubinghouse arranging and conducting others. Don't think the LP is starchy. There's lots of swinging, joyous sounds, on tracks like Go Where They Send Me, with Cliff singing against a girl group about the Nativity. He sings some of the songs on Elvis's religious LP, which he has long admired.

Other titles: It Is No Secret, We Shall Be Changed, What A Friend We Have In Jesus, All Glory Land and Honour, Just A Closer Walk With Thee, The King Of Love My Shepherd Is, Mary What You Gonna Name That Pretty Little Baby, When I Survey The Wondrous Cross, Take My Hand Precious Lord, Get On Board Little Children, May The Good Lord Bless And Keep You.

GENE PITNEY: JUST ONE SMILE

(Stateside, SL 10212). Another well-produced album by this talented American hit singer, who varies the intensity and pace but never the quality of his performance. I liked his controlled version of Les Reed's Twenty-Four Sycamore, and his dramatic quality in Losing Control. Backing throughout is good, with no less than five arrangers and five producers (including Gene) working on the finished result.

Other titles: Just One Smile, Where Did The Magic Go, Leave My Laurie Alone, Cold Light Of Day, Lonely Drifter, The Comedian, Another Page, In Love Again, She Believes In Me, Ask Me How Much I Love You.

HERMAN'S HERMITS: HUSH ALL OVER THE WORLD

(Columbia, SX 6174). Herman is a vastly improved singer from his early days and he used his tuneful voice and easy sense of rhythm to full advantage here, backed by the Hermits vocally and instrumentally, plus extra strings, brass and reeds on occasions. The album swings off well with There's A Kind Of Hush All Over The World, and offers ten more attractive tracks, including his No Milk Today hit. Also interesting is Herman's Jezebel (a little light) and lulling You Won't Be Leaving. I also liked the Leckenby-Hopwood (two Hermits) song, Gaslit Street. Best LP from this top group yet.

Other titles: Saturday's Child, If You're Thinking What I'm Thinking, Dandy, Little Miss Sorrow, Child Of Tomorrow, Ratler, East West.

HERBIE GOINS AND NIGHTMERS: NO. 1 IN YOUR HEART

(Parlophone, PMC 7026). Florida-born jazz-pop singer Herbie Goins, son of a Harlem gospel singer, is fast making a reputation for himself since setting in Britain, and this Tama-sounding, power-packed set will help his reputation. Equally at home with the fast song, like Outside Of Heaven, and the slow blues (I Don't Mind), he emits a great deal of soul as he sings his songs, backed by his instrumentally exciting Nightmirs, and at times a girl vocal group.

Other titles: Look At Granny Run Run, Pucker Up Buttercup, Coming Home To You, No. 1 In Your Heart, Satisfaction, Good Good Lovin', Cousin, Thirty Six-Twenty, Two-Thirty Six, Turn On Your Love Light. FOR XMAS Ideal presents for small sisters and brothers at Xmas are the magnificently produced Disneyland Storyteller LPs, complete with story book sleeves, lavishly illustrated and costing only 25s. Six subjects covered are BAMBI (ST 3903), DUMBO (ST 3904), PINOCCHIO (ST 3905), ALICE IN WONDERLAND (ST 3909), PETER PAN (ST 3910) and THE JUNGLE BOOK (ST 3948).

HAPPENINGS

"Why Do Fools Fall In Love"/"When The Summer Is Through" (B. T. Puppy).

A No. 1 hit for Frankie Lyman and the Teenagers back in 1956, now revived by a group that's all the rage in the States.

Entirely different from the original—which was a fast-moving toe-tapper—this is taken at an easy pace, with a backing of harp, flute, and double-time tambourine.

The vocal features counter-harmonies and falsettos, and could easily be mistaken for the Four Seasons.

Can't say that the song benefits from this treatment, and the Happenings are unlikely to happen here. FLIP: A mid-tempo ballad with a nostalgic, lyrical quality. Again, the styling resembles the Seasons.

JERRY LEE LEWIS' VINTAGE ROCK

"Turn On Your Love Light"/"Shotgun Man" (Philips).

COME hell or high water, nothing deters Jerry Lee Lewis from his unswerving path of unashamed rock 'n' roll. And of its kind, this is great.

It's vintage Lewis—a frantic raver, which will have you dancing about uncontrollably. And King Rock is supported by a punch-packed brassy backing.

All right, so maybe it's dated but I defy anyone to ignore the sheer dynamism of this disc. You'll have to be really energetic to dance to it—it leaves you breathless just to listen!

FLIP: This one isn't quite so hectic, and the beat is a sort of fast-jerk. But it's still pretty exhausting, and shows that Jerry has lost none of his fire.

JIMMIE RODGERS

"Child Of Clay"/"Turnaround" (A & M).

Those of us who know Jimmie Rodgers from his "English Country Garden" hit wouldn't have thought him capable of handling material like this. It's a very good record, with a searching philosophic lyric that holds the attention all the way.

It's sung sombrely and intensely apart from the big-build chorus, which swells explosively with heavenly choir and shrieking brass. It's a very modern-type record, unlike most of Jimmie's discs. If only the melody were a bit stronger!

FLIP: The title may not be known to you, but I'm sure you'll recognise this song. A folksy ballad with a gentle beat, tenderly warbled by Jimmie. Enchanting!

POTTED POPS

ROY HARPER: "Mid-Spring Dithering" (CBS). A debut disc from a new folk singer—though his work is laced with jazz leanings. This song owes a great deal to Dylan but, of course, is none the worse for that. Shows a lot of promise.

KATCH-22: "Makin' My Mind Up" (Fontana). A cheery bouncer, spotlighting some colourful harmonies and a swinging brassy backing. The tune is like a pepped-up "Gettin' To Know You." Not chart material, but a cut above the average.

CROCHETED DOUGHNUT RING: "Two Little Ladies" (Polydor). You could expect almost anything from a group with a name like this. What you get is a delightful story-in-song, set to a jazz-tango beat, with a few psychedelic effects thrown in.

RON GRAINER ORCHESTRA: "The Prisoner" (RCA). The dramatic title music from ATV's new Patrick McGoonan series, played by the composer and his orchestra. Sets just the right mood for the intrigue of the plot.

THE STATIC: "When You Went Away" (Page One). An appealing boy-and-girl duet, with a contagious jiggling beat and acoustic guitars supplying a country flavour. Then in the second chorus, it suddenly speeds into double time.

SAM BAKER: "I Believe In You" (Monument). A soulful ballad with a slowly plodding beat, blues-shouted by Sam, with organ, piano and brass backing. It's a new song—not the Peggy Lee standard. Has that "coloured feel."

BRIAN COLL: "Life Turned Her Away" (Emerald). Another hunk of corn from the same stable as Frankie McBride. It's Irish-country, with the plaintive lyric warbled in deep sob-in-the-throat tones, set to a slowly tilting rhythm.

SOL RAYE: "While I'm Here" (Deram). This smoky-voiced newcomer has a voice incredibly like Nat "King" Cole, and he sings this rockabilly with warmth and tenderness. One for the sentimentalists, unlike the usual Deram output.

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ARTHUR CONLEY



JULIET PROWSE vamps a Toy Soldier in "Sweet Charity," while "Thoroughly Modern Millie" stars MARY TYLER MOORE, JULIE ANDREWS and CAROL CHANNING go all '20s on us!



SAM and DAVE and, on right, PERCY SLEDGE

STAX PAX PUNCH!

FOR soul fans in Britain the Stax tour is a big event and the atmosphere at the "Soul Explosion" show was just great on the opening night at Finsbury Park (London) Astoria. The artists are well worth the enthusiasm and appreciation.

The first half started fairly quietly with such artists as Sam Baker and Linda Carr putting over standard hits as "Sunny," "You Can't Hurry Love" and "You Thrill Me." Percy Sledge was greeted enthusiastically but never seemed to get off the ground. Opening with "Warm and Tender Love" and then into "It Broke Me Up" and "When A Man Loves A Woman," he should have done well but his voice was strained and barely audible above the orchestra. Still, the audience forgave him.

Arthur Conley came bouncing on stage in a purple suit and tore straight into a soul-type "Shake Rattle And Roll." This really brought the audience to life. "I Was Born," a slow number, had Arthur on his knees and the audience on its feet. His latest record "A Whole Lot Of Woman To Satisfy My Soul" was followed by a fantastic version of

"Sweet Soul Music" during which he did impressions of Louis Armstrong, Otis Redding and, of course, Sam and Dave. The audience went wild and were really warmed up for the top of the bill. Indeed, Arthur stole the show.

Sam and Dave opened with "You Don't Know Like I Know," then went into "Funky Broadway," "Soul Man" and "When Something Is Wrong With My Baby," which has become one of their standards. Their final number was "Hold On" and they held on as long as possible but finally the curtains had to come down! They were good, but I have seen them better. They fooled around too much.

All the acts were backed by the Sam and Dave orchestra, which made a good sound and kept the whole show moving without a break.

A. McK.

Swedish Tages eye-openers!



THE TAGES, top Swedish group, are making a big impression on the first week of a four-week tour of Britain. They have a driving, compact sound, do rhythm-and-blues well and all sing in support of lead singer Tommy Blom (top left above). They feature ten numbers, including their current Parlophone release "Treat Her Like A Lady."

One of the chief assets is their "immediate-lighting" effects, stored in two "posts" each side of the stage, which turn their white suits and white backcloth into many different shades while they are performing and changing to a brilliant white light at the end of each number.

At Boston, Lines, on Saturday, after their show, they were chased down the street by screaming girls, reminiscent of early Beatles days.

A.G.

Ladies get the laughs

THREE highly amusing actresses are making London a brighter place this autumn—Julie Andrews and Carol Channing in "Thoroughly Modern Millie" at the new Odeon in St. Martin's Lane, and on the stage at the Prince of Wales, Juliet Prowse romps gaily around as "Sweet Charity."

Both entertainments are great fun. "Millie" is a skit on the 20s, with a twist by introducing a hilarious Chinese white slaving gang, headed by Beatrice Lillie, who is terrific, as is Carol Channing as a madcap multimillionaire who sings "Do It Again" while taking part in a trampoline act.

Julie Andrews is her delightful best as an innocent in the bad city, singing sweetly about her "Jimmy" (played with scatty charm by James Fox) and looking after dumb-brunette Mary Tyler Moore, who puts paid to her chances with her prim-and-athletic boss (John Gavin).

There are good songs in this care-free romp of 2 1/2 hours, clever dancing and slapstick comedy to vie with "It's A Mad, Mad World." It's a hoot you shouldn't miss.

Juliet a charmer

Juliet Prowse is so full of vivacious charm as Charity on the Prince of Wales stage that you just must fall for her. The musical "Sweet Charity" is based on the Italian film "Cabiria," whose star, Giulietta Masina, has doubtless inspired Juliet, as she impersonates a lot of her actions.

Charity works in the low-down Manhattan Fan-Dango ballroom as a rent-the-body girl. Her first boy friend throws her into a lake and takes her bag, but she makes out better with Oscar, a shy guy (played by Rod McLennan, recently the badie in the Talk of the Town show). Yet even he lets her down in the end.

But before he does we have Cy Coleman-Dorothy Fields show-stoppers like "Hey Big Spender," (by the tough ten-cents-a-dance gang, a really hilarious number); the dynamic Rich Man's Frug dance, featuring Sheila O'Neill; more laughs penned by Neil Simon, with Charity hiding in the wardrobe of an Italian film star (John Kenton) while he makes love to his girl friend; "The Rhythm Of Life," a skit on flower-power religion; "Baby Dream Your Dreams," gorgeously sung by two of the 'girls', Josephine Blake and Paula Kelly, two remarkable artists; "Sweet Charity" by Rod McLennan, and "I Love To



STEVIE WONDER and JR. WALKER at a party for them in London. They both have done packed-out tours of Britain.

TAMLA + HUMOUR IS GREAT!

TAMLA-MOTOWN'S Jr. Walker and the All Stars blasted their way to success at the Saville, London, on Sunday. Combining a full-blooded Tamla sound with humour, they soon made friends with the audience and had them dancing in the aisles as they pounded out "Pucker Up Buttercup," with Junior singing and playing sax like crazy.

Another smash hit was "How Sweet It Is" and after their seven numbers, the crowd cheered for more. Whereupon saxman Jr. Walker moaned that even "road runners" got tired and said he couldn't do any more. The All Stars refused to quit, so he switched off their amplifiers and they switched them on again. Eventually, after more fooling and with the persuasion of the compere, he went to town again with "Shot Gun," shooting down his lead guitar, to the delight of the now standing audience.

It was a great show. Jr. Walker, in orange suit, is a lively showman as well as solid musician. His All Stars—two guitars, organ, drums—were perfect backing and their music, as on their latest album, is the best around to dance to these days.

Also on the bill were Jimmy Cliff, a so-so Negro singer who works hard and dances well, but got too emotional over "When A Man Loves A Woman"; Amboy Dukes and the Shakedown Sound, a good group, specially with "High Life" and "Gun The Man Down," producing a great blue-beat sound so popular with dancers; and Freddy King (instead

Cry At A Wedding" by comic Laurie Webb... and those are just some of the good things in this smash hit.

But it is Juliet Prowse's night. She is enormous. You may not have liked her on the "Eamonn Andrews Show" but you'll love her as Charity. And you'll have to fight for seats.

ANDY GRAY

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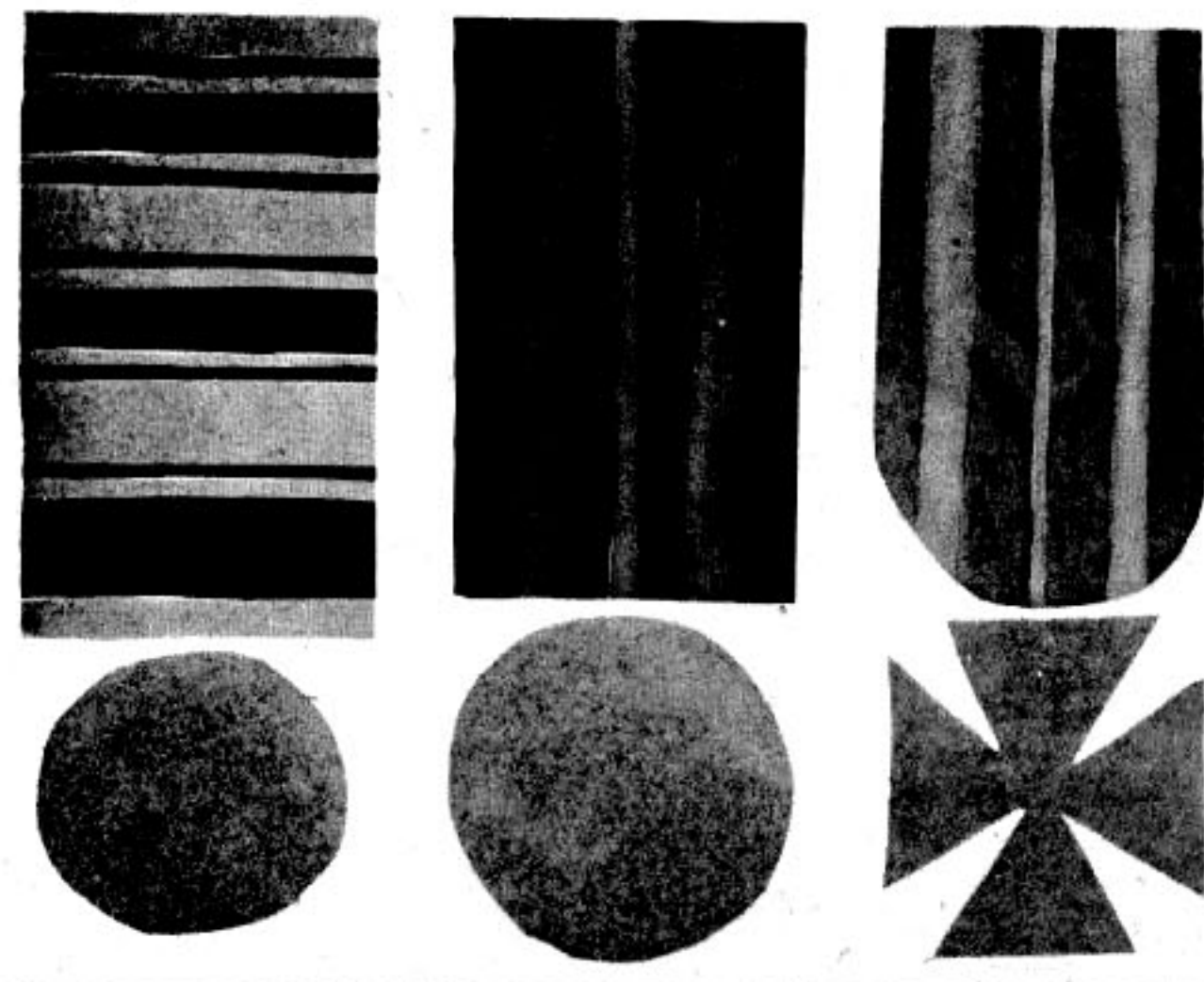
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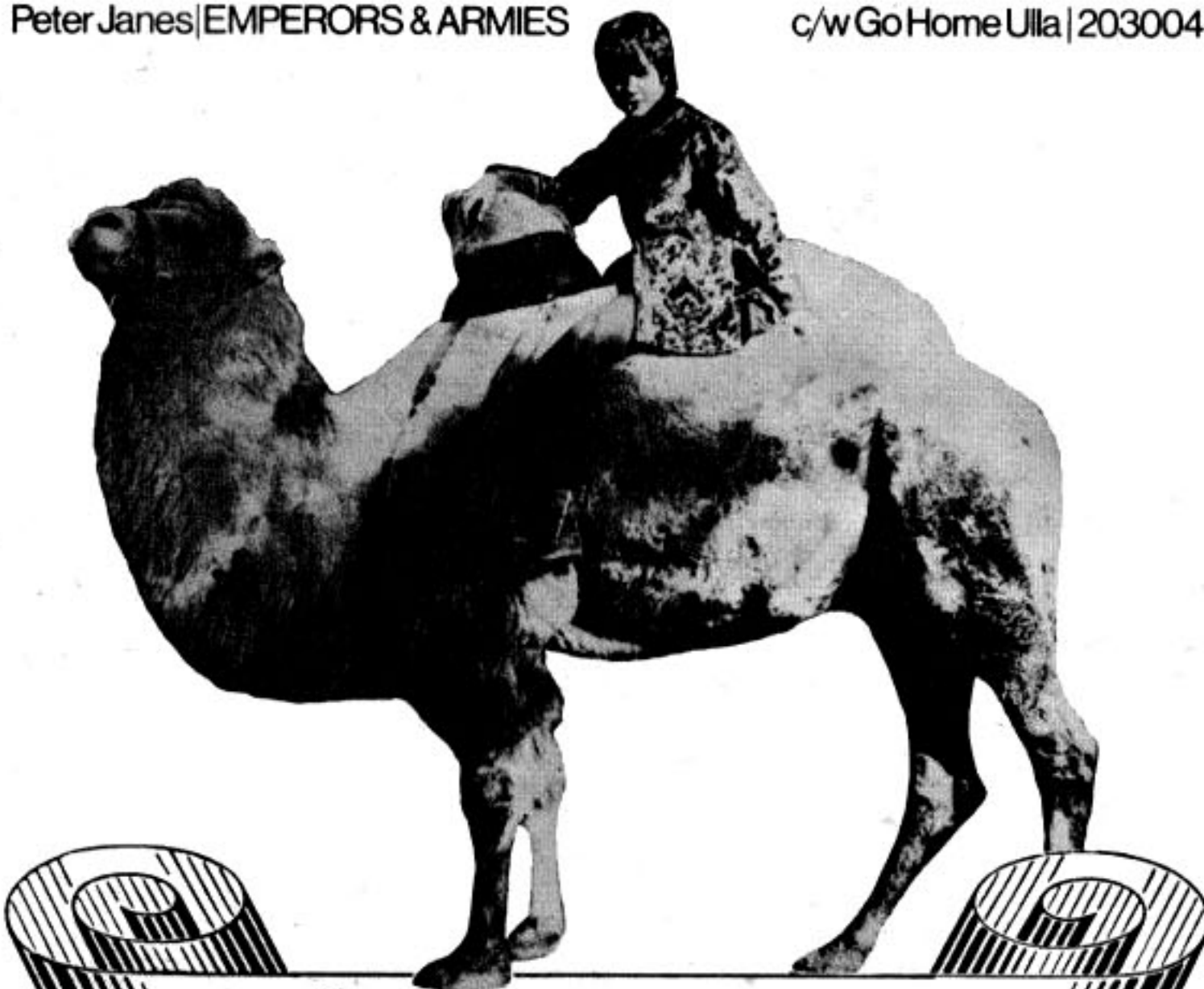
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LULU

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NOW that "To Sir With Love" has hit the No. 1 in the U.S. charts, Epic is rushing out its first Lulu album, to coincide with her one-day visit here to guest on the "Ed Sullivan Show" on October 22.

The title of the LP is also "To Sir With Love," not to be confused with the soundtrack of the movie, which is available on another label.

As we understand it, Lulu's commitments in England are so heavy, that in order to do the Sullivan Show, she'll have to fly in the same morning, and back to England immediately afterwards.

Epic is hoping this isn't so—everybody in the country is so excited about Lulu that they'd like to arrange some kind of reception.

● The Young Rascals are still slogging heavily away on their fourth album, which is to be a mixture of both Eastern and Western influences, with lots of sitar from Felix Cavaliere. Every track on the LP is Rascals written, among them some country music.

As of now, it looks like the group will return to England in March for a tour. Here they've cut down a lot of their personal appearances, preferring instead to pour all their concentration into the recording studio, where they've been spending up to eight hours a day every day.

● Donovan dates are still subject to change and as of now there are two new ones set for New York, both to be confirmed. First is the Academy of Music on November 3, and a second possibility is the Philharmonic Hall at Lincoln Centre the following week.

The rest of Donovan's itinerary is Brooklyn (October 20), Hopedale, Long Island (21), Amherst, Mass. (22), St. Louis (27), Minneapolis (29), Pittsburgh (November 4), Philadelphia (5), Columbus, Ohio (10), and if he doesn't play New York there will be a final date in Chicago on November 11.

Donovan flew into New York from a date in Rhode Island at the beginning of this week. Throughout almost his entire trip so far he has remained incommunicado except for concerts.

● Bobbie Gentry surprised everybody with her three-day trip to England last week, which followed a private visit to New York, during which time she was involved in fashion shootings for Vogue and several other top magazines, and was honoured with a private cocktail party.

Because of this sudden change in schedule, Bobbie's recording dates have been put back and she confessed that more often than not, in order to catch up with herself, she's been up writing new material all night!

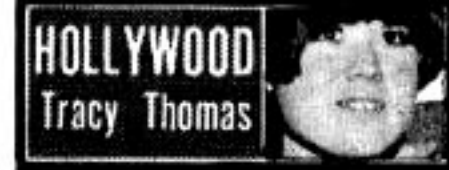
She's hoping to finish off this month in the studio, before flying to South America.



BOBBIE GENTRY pictured in London last week.

● One group doing extremely well here—though very few people seem to hear about it—is the New Vaudeville Band, who will have completed a three-month stay in the U.S. at the end of October, during which period they played all kinds of dates from State Fairs to their present two-week season at the Tropicana in Las Vegas!

The outfit will fly home on October 28, after wrapping up their current Vegas stint.



sees the wandering

SEEKERS IN CALIFORNIA

A SMALL, but tremendously enthusiastic, crowd turned out for the Seekers' first and only concert in the Southern California area.

Though the Australians have had two major hits in the United States ("Georgy Girl," one of the ten best selling records so far this year, and "I'll Never Find Another You," which was one of the ten best-sellers of 1965) it was the records which have been hot items and well-publicised rather than the group itself, so that in Hollywood no large fan following has been built up.

As there was no one else on the bill, only hard-core Seeker fans attended. There were only a few hundred people in the audience here, although the group has had much better attendance elsewhere in America, particularly on the various college campuses where they've played.

The evening's entertainment was a well-balanced programme of the Seekers' many disc hits, a dozen soft folkish tunes, comedy provided mostly by Athol Guy, and a bit of frivolity engaged in by the whole group—a sort of take-off on the typical hero-villain melodrama.

The quartet was consistently excellent, obviously enjoying their music and each other. The crowd saw this and demonstrated their admiration with (relatively) thunderous applause.

Judith Durham's voice was, of course, the major attraction and rightly so. Miss Durham also added a bit of glamour wearing a short white, jewel-edged dress, changing half-way through to a long peach-coloured crepe gown. Her lead singing on "Turn, Turn, Turn" brought extended applause, as did the Seekers' two U.S. hits.

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ANITA HARRIS as she appeared in Southern TV's "New Releases."

Keith Altham attends debut of ITV's 'New Releases' Anita pioneers TV show for newcomers

NEW artists and groups other than those featured in the NME charts deserve a showcase on TV. But, apart from the slot known as "Tip For The Top" in "Top Of The Pops," there is little chance for newcomers. With the simple title—"New Releases"—TV producer Mike Mansfield is hoping to provide the right showcase with a new series beginning in January on Southern TV and which may later be networked. Mike is one of the few with the heart and interest in pop music able to select records likely to prove of interest to viewers.

Last Friday I went to Southampton to see a one-shot production of "New Releases," shown in the South on Monday as a trailer for the series. A most impressive format it proved.

The programme featured Anita Harris, the Who (an excellent and amusing film shot in Scotland), Paul and Barry Ryan, Long John Baldry, Barry Mason (who wrote the "Last Waltz") and dj Tony Blackburn who was a very competent compere.

The basic idea of this show is that after each artist has performed the number (in the Who's case Keith Moon was their representative) the artist joins compere Tony in a forum to discuss the merits of the record and stay to criticise the others.

Tony, for example, was placed in the unenviable position of having to look Anita Harris in the eye (not difficult) and declare he did not like "Playground" (very difficult) because it was "too complicated in the middle!"

Hated it

"Frankly I hated doing it because she is so nice," said Tony, "but we all have opinions and no one can like everything" (except possibly Jimmy Savile on "JBJ" and as the point of the discussion is controversy I had to speak my mind.

"If anyone but Anita had recorded this number I do not think it would have been a hit!"

This aspect of the show will certainly arouse comment and I personally welcome a little honesty from djs like Tony as long as it is tempered with constructive criticism.

During the afternoon rehearsals I spoke to composer Barry Mason who wrote the number he performed, "No 1 Row Rowbottom Square," concerning an area of Wigan where he was born.

"Wiganalia is going to be the very next big thing," he assured me, "and 'Agoy'—a kind of Yoga in reverse—is to be used by all the 'wiggles' as this new culture sweeps the country."

Like brooms I imagine! The Ryan brothers arrived in the studio looking somewhat shaken following an accident the previous night in which their car crashed into Buckingham Palace gates (they get in everywhere!) and were not terribly happy about their new single, "Heartbreaker."

Unfair

"I think it's unfair that we have to release a single that we don't even like ourselves," said Paul.

By 6.30 a.m. Mike Mansfield was well on the way to a nervous breakdown as neither Anita Harris nor Keith Moon had shown up.

I managed to cheer him up by relating how Keith usually shows up for an interview the week after it has been arranged!

Anita was first to appear full of apologies, gastric 'flu and tales of traffic congestion for three miles outside Southampton.

After cuddles all round all was forgiven and Anita ran through "Playground" on set without putting a foot wrong.

On the stroke of "he can't do this to me" the demon choir-boy turned up, immaculate in scarlet jacket and cravat with some strange tale of having come via the Blue Boar on the M.1 and the group's previous show over-running.

"Mooney" then managed to liven proceedings by declaring on the show that Barry Mason's record was "more for me Mum" and that the Who's new single, "was originally recorded for an LP but taken off because we liked it better than those that were on before we took those off that were on there before those that we took off!—if you get me?"

Needless to say—nobody did. Long John Baldry seemed quite convinced that he was on the Eammon Andrews show and said of his new single, "Let the Heartaches Begin" (composed by



PAUL and BARRY RYAN singing their new release, which even they don't like!

Macleod and Macaulay who wrote the Foundations' current hit), "We think our 'newey' will jump straight in at No. 1."

The irony of this remark is that it is the first thing I have heard him sing which deserves to do just that.

After the show had been taped and the cast had watched a re-run the general feeling was that Mike had come up with a very nice idea for a new show and that Tony Blackburn has a promising TV future.

Finally, in a small reception room where drinks and eats were being supplied Anita and Albert—the only receding Afghan in the World (fur falling out all over the place) sat and talked.

A spokesman for Albert said that he liked Anita's new single and "thought it very uncomplicated for a dog!"

Some months ago Anita completed her first LP "Don't Play In My Orchard" which received justifiable attention both on TV and radio but seemed to indicate that her professional and sophis-

ticated approach inclined more toward family audience and cabaret work—the offers in this direction promptly poured in.

"I received offers to appear on Harry Secombe's show and Val Doonican's because of the LP," said Anita. "Then suddenly on top of everything, 'Just For You' broke and I found myself with all those other TV offers that come with a hit record, plus the tour with Engelbert."

"I'm now in the lucky position of having to turn down TV because of other commitments and also because I am conscious that you can be over-exposed—I think this happened to Millicent Martin for a while."

"We planned that I should go to America for a short visit this week to promote 'Just For You' but the film company won't release me, even under cover of insurance for a million pounds. I have to be on the Pinewood set on Monday for 'Carry On Doctor' and that's that."

Anita admitted that she is a

little worried about her tour with Engelbert which is due to open at Slough next Thursday.

"Much of Engelbert's material and mine is very similar," she said, "I hope we don't seem to clash. The other frightening thing is that Slough is quite close to Pinewood and all the film crew have threatened to turn up in force."

The possibility of Kenneth Williams, Frankie Howerd or Bernard Breslaw out front (her co-stars in the film) would certainly make a lively evening of it all.

We turned to the subject of her new single which she co-wrote with co-manager Mike Margo's.

"It was recorded at the same time as 'Just For You,'" said Anita, "but we decided that as the most popular things on my LP seemed to be the small gentle ballads like 'Inch Worm' we would release 'Just Loving You' first."

Danger

"The danger with your own compositions is that it is very difficult to assess their potential—naturally we are biased about this one."

A new LP is also imminent from Anita on which one of the featured items will be a Beatles suite. Anita objects to the word medley!

Barry Mason joined us and sang over one of his own compositions to Anita who requested he send it over to her office in the morning.

"There's a story for you—there's a story for you," declared Anita's other co-manager Brian Lane.

"Anita Harris' next single sung to her by hit composer Barry Mason."

Keith Moon brought things nicely back into perspective, by placing his Scotch on the table beside me, and dropping his copy of The Beano in which he had been deeply engrossed—"Beryl the Peril's not all she used to be" he observed.

Mooney rather took over the evening after that. I can dimly recollect him, Barry Mason and I singing "The Last Waltz" horribly off key around a piano in a Southampton night club and a hair raising ride back to London in his Bentley with the stereo blasting out Beatle music played backwards with Mr. Mason, Mr. Lane and Mr. Moon singing something like "Wigan together now for forty years!"

It was quite a trip.



Chatting during a break in the show are producer MIKE MANSFIELD (left), KEITH MOON of the Who and NME's KEITH ALTHAM. "New Releases," which had a one shot debut on Monday (Oct. 16), begins a regular series on Southern TV in January and, if successful enough, will later be networked.

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WEDNESDAY 6:30 This is it; 7:00 Wednesday's Requests; 7:30 Disc Drive; 7:45 The Go Shell Show; 8:00 "Happenings"; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Jimmy Saville; 9:15 "2008 Turntable"; 9:30 Just Denning; 10:00 Peter Murray Show; 10:30 Teen and Twenty Disc Club; 11:30 Dave Cash Show; 11:35 Time To Meet David Gell; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music in the Night.

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SATURDAY 6:30 This is it; 7:00 Saturday's Requests; 7:30 Saturday's Requests; 7:45 Move in With The Baron; 8:00 Peter Murray's LP Parade; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Battle Of The Giants; 9:15 Six Of The Best; 9:30 Night and Day; 10:30 Symonds on Saturday; 11:30 Keith Fordyce; 11:30 Record Round-up; 12:00 Alan Freeman Show; 12:30 Tony Blackburn Show; 1:00 Music in the Night.

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