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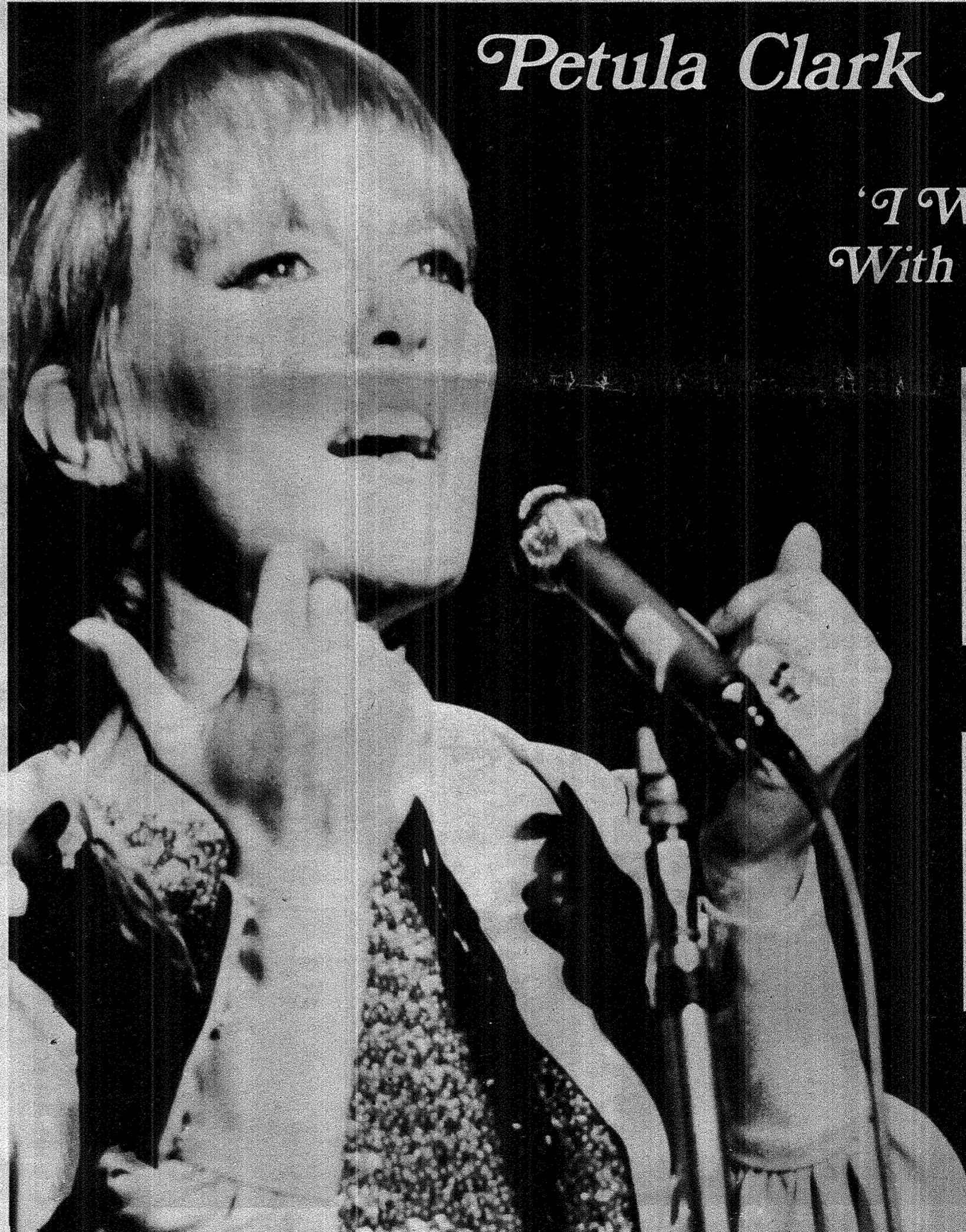
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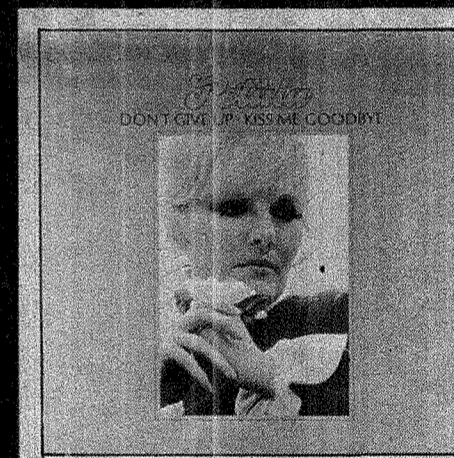


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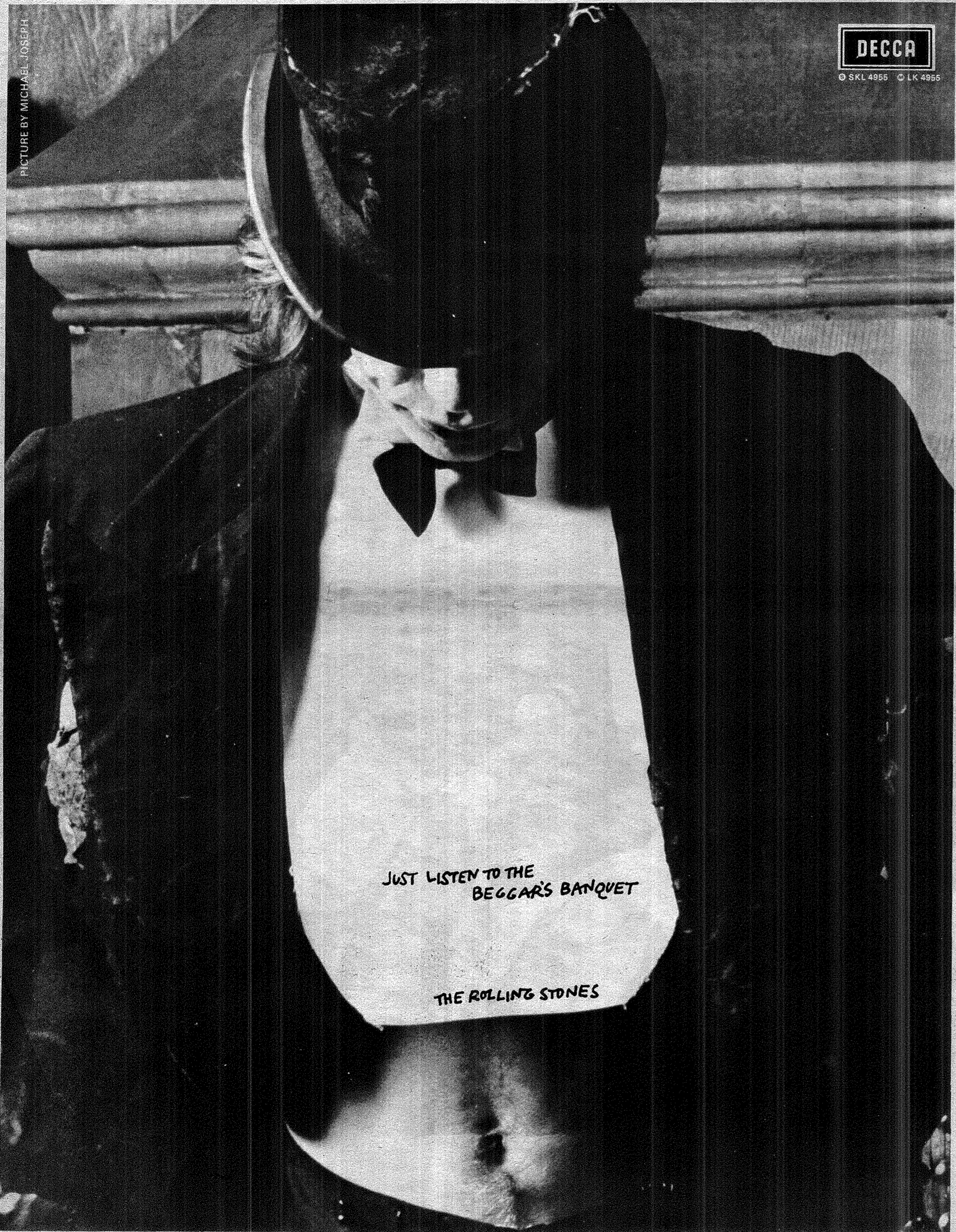
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TAIL-PIECES BY THE ALLEY CAT

STAGE return next July planned for Elvis Presley might result in manager Col. Tom Parker considering London debut... Agent Norman Weiss booking U.S. tour for Ginger Baker's group... after split-up of Cream... British discs approaching U.S. Top 30: Deep Purple's "Kentucky Woman," Richard Harris' "Yard," Joe Cocker's "Help From My Friends," Eric Burdon's "White Houses," Dusty Springfield's "Son Of A Preacher Man" and Petula Clark's "American Boys"...

Harold Davison considers follow-up of Barry Ryan (again penned by brother Paul Ryan) better than "Eloise"... Overseas, Beatles' "Hey Jude" and Mary Hopkin's "Days" sweeping charts... For hat-trick of Des O'Connor hits, praise to producer Norman Newell... Beatles (in America) prevented Mary Hopkin reaching No. 1... In Israel, Paul and Barry Ryan were known as the Beat Twins five years ago... For her Engelbert Humperdinck NME article, writer Jan Nesbit praised on "Scene And Heard"...

NEW TO THE CHART

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It's never happened before—EIGHT groups (names above) enter the charts together on ONE disc! That's the KASENETZ KATZ SINGING ORCHESTRAL CIRCUS, whose "Quick Joey Small" is in at No. 26.



A new coloured duo enters the NME Chart this week—JUDY CLAY and WILLIAM BELL of the Stax team. Their "Private Number" is at 29 this week.

McCartney voted top, with Harold Wilson second and John Lennon third... Two U.S. Gold Discs for Richard Harris' "MacArthur Park" single and LP... Mel Torme's "Christmas Song" Herb Alpert's next vocal single... Chris Hutchins (this publicist) says Tom Jones received telephone call from Frank Sinatra... next week Robin (Bee Gee) Gibb marries Molly Hullis, former Nems secretary... Wedding bells for Dave Cash and his secretary Dawn Lane next spring... Will Dusty Springfield take advertisement to congratulate Lulu this year? LP suggestion: "Mia Farrow Sings Kenneth Tynan!"... Here this week: Beatles' U.S. agent Norman Weiss... In his night-club act, Eddie Fisher closes with current Mary Hopkin hit... How old is Malcolm Roberts? Current Val Doonican hit ideal for Pat Boone... At Donovan's Herts. cottage, four group drop-outs jammed with him... John Sebastian (ex-Spoonful), Dave Crosby (ex-Byrds), Steve Stills (ex-Buffalo Springfield) and Graham Nash (almost ex-Hollies)...

NINA SIMONE, who has a big hit with "Ain't Got No—Ain't Got No" at No 6 this week, arrives in Britain on Tuesday.

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NME POPWORD

Based on girl artists and compiled by Julie Logan, Leytonstone, London

ACROSS

2. Girl who had a cat named dog
5. Marvin's ex-partner
7. Formerly Mrs. Sinatra
9. and 35 across Anglo-French miss
10. She's a "10 down"
12. Dreamt a little dream
14. First lady of jazz?
17. Was singing star of "That Was The Week That Was"
18. She ain't got no...
19. Sharon of Atlantic label
20. Figured in Paul's life
21. Sings with Tiger and Copper
22. Used to be known as P.P.
25. "It Must Be Him" lady
27. Jazz singer
29. What she was before Banks
30. Pierce little singer?
31. Married to songwriter Tony
33. Chart partner of Mr. Bell
34. Soulful Miss Thomas
35. See 9
37. Tom's sister

DOWN

1. Not Simon or Dave
3. "Lollipop" girl (2 words)
4. Miss Yuro
6. Ding-dong singer who has backed 37 across
8. She felt love coming on
10. Not a papa
11. A Liverpool lass (2 words)
13. Has a famous dad
14. Made a soul version of "I've Got You Babe"
15. Miss Baron
16. Misses Wilson and across
22. America's Sandy on
23. A regular on David Jacob's TV show
26. Tells tale of the PFA
28. Jefferson's Grace
31. The girl from Vauxhall
32. Chart-topping miss this year
36. "Crossroads" singer

ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

ACROSS: 2. Dreamers; 5. (Peter) Green; 7. Bus Stop; 12. Ice (In The Sun); 13. Kettle; 14. Chicken (Shack); 15. Roy; 17. Solomon (King); 18. Lulu; 20. Set; 21. (Ringo) Starr; 23. Ocie; 26. Palladium; 29. Traffic; 31. Prozac; 34. Crazy World; 38. "Bag (Doll)"; 40. "Idea"; 41. Barry Ryan; 42. End; 43. "Tin Soldier"; 44. Ken Dodd.

DOWN: 1. Massachusetts; 2. News; 3. RSC; 4. Pinewood Mac; 5. Annie Ross; 6. Nice; 8. (Jonathan) Routh; 11. Needles (and) Pins; 14. Collier; 16. One (Two Three); 19. (Frank) Zappa; 22. Rolf (Harris); 24. Carr; 25. (Status) Quo; 27. A Fair; 28. Lily (The Pink); 30. Record; 32. Organ; 33. God; 35. Blowing In The Wind; 36. Reed; 37. Land; 39. Abi.

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Read the twelve-page special report in today's "Times" — Friday, November 29th. It will review discs, record players, transistors, tape recorders, television and Hi-Fi equipment.

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PAUL RECALLS INSPIRATIONS OF LP

PAUL McCARTNEY has been talking about "The Beatles" new double-album and he is understandably and humanly chuffed at the cover versions of his songs. He appreciates that "Ob-la-di, Ob-la-da" is currently the fave rave, but I've a feeling he has reservations about the number of versions and whether this could affect the hit chances of one or the other. (And why shouldn't he worry about things like that; is there shame in success?)



BEATLES CHART HISTORY BY GETTING DOUBLE LP, IN

There is now no secrecy over the real composing credits for various Lennon-McCartney numbers. Paul is obviously "Ob-la-di," and he also admits to tracks like "Martha My Dear."

"It's definitely about my dog Martha," he says, "but that's only because the thought happened to come into my head when I was writing the song."

"You see, I never usually write a song and think, 'Right, now this is going to be about something specific.' It's just that the words happen. I never try to make any serious social point. Just words to go with the music — and you can read anything you like into it."

THANKS to Harold Wilson and Roy Jenkins and the new extra purchase tax, the price of the Beatles' double album now tops up to £3 14s 10d, a hefty sum which seems to have had no effect whatsoever on its phenomenal placing in this week's NME Chart at 22.

For an EP to make the Top 30 is an achievement. For an LP to show itself in the singles list is tremendous. But when an expensive double-package like this is sought and bought and borrowed by so many, then superlatives are superfluous and the triumph virtually speaks for itself.

HELTET SKELTER: I read a review of a record which said that the group really goes wild with echo and screaming and everything, and I thought 'That's a pity, I would have liked to do something like that.' Then I heard it and it was nothing like, it was straight and sophisticated. So we did this. I like noise.

HONEY PIE: My dad's always played fruity old songs like this, and I like them. I would have liked to have been a 1920's writer because I like that top-hat-and-tails thing.

WHY DON'T WE DO IT IN THE ROAD: We've always been a rock group, the Beatles. It's just that we're not completely rock 'n' roll. That's why we do 'Ob-la-di' one minute and this the next. When we played in Hamburg we didn't just play rock 'n' roll all evening, because we had these fat old businessmen coming in — and thin old businessmen, as well — and saying play us a mambo or a rumba. So we had to get into this kind of stuff.

I WILL: This is pretty smoochy stuff. We have to do it. That's why there's a great variety on this LP and in everything we do.

"We just haven't got one bag, the Beatles. On one hand you'll get 'I Will' and then you'll get 'Why Don't We Do It In The Road.' It's me feeling both of them, the same feller, and I explain it but there we are."

BIRTHDAY: "The Girl Can't Help It" was on television. Fats Domino, Gene Vincent and Eddie Cochran were in it, and we wanted to see it, so we started recording at 5 o'clock and just did a backing track, a very simple 12 bar blues thing with a few bits here and there. We had no idea what it was going to be. We'd just say 12 bars in A then we'll change to D then we'll do a few beats in C. Just like that.

These pictures of the BEATLES are presented as four large, full-colour portraits inside "The Beatles" album cover, together with a "wall newspaper" picture sheet of the boys.

recording at 5 o'clock and just did a backing track, a very simple 12 bar blues thing with a few bits here and there. We had no idea what it was going to be. We'd just say 12 bars in A then we'll change to D then we'll do a few beats in C. Just like that.

We went back to my house and watched the film, and then back to the studio and made up the album because it was instantaneous. It's a good one to dance to.

HELTET SKELTER: I read a review of a record which said that the group really goes wild with echo and screaming and everything, and I thought 'That's a pity, I would have liked to do something like that.' Then I heard it and it was nothing like, it was straight and sophisticated. So we did this. I like noise.

HONEY PIE: My dad's always played fruity old songs like this, and I like them. I would have liked to have been a 1920's writer because I like that top-hat-and-tails thing.

At the time of the review I hadn't seen the wrapping, but it is, of course, a beautiful one and what could be nicer than pure virgin white after the complications of "Puppet"? It was conceived in the mind of Beatles' friend Jeremy Banks and many of the pictures are by his friend and photographer John Kelly.

As usual, many of the dailies had a field day with descriptions of Paul in the nude — the album sleeve contains a large poster montage of pictures plus four colour head-shots — even though the photograph in question is a mini-one and is hardly any more offensive than bathing trunks.

This is not to say that Paul does not like to shock, or that he enjoys the experience. HE DOES. It is a natural part of his humour and a pleasure he derives from watching the reaction of conventional people when their social patterns and plaster-gesso-on-the-wall thoughts are suddenly put into question.

But Apple Press Officer Derek Taylor probably summed it up when he looked at the "Paul goes nude" reviews of the new album and said, with some anguish: "All this work, all these tracks, all this talent — and all their dirty little minds focus on is one tiny picture!"

HERMAN'S HERMITS

Something's Happening

Columbia DB 8504

THE MOVE

Blackberry Way

Regal Zonophone RZ 3015

A GREAT NEW LENNON/McCARTNEY SONG

OB-LA-DI OB-LA-DA

by THE BEDROCKS

Columbia DB 8516

STEVIE WONDER

PAUL JONES

The Lettermen Put Your Head On My Shoulder Capitol CL15671

Mary Love The Hurt Is Just Beginning Stateside SS2135

Mia Farrow Lullaby From "Rosemary's Baby" Part 1 Dot 116

The International Bell As Much As I Love You (Lo Mucho Que Te Quiero) Bell BLL1039

Aquarius (From the controversial musical 'Hair') Columbia DB 8514

For Once In My Life Tamla Motown TMG 679

RICHARD BARNES

Look Away Columbia DB 8507

ROGER JAMES COOKE

Not That It Matters Anymore Columbia DB 8510

Ronnie Hilton & The Leeds United AFC Glory Glory Leeds United Columbia DB8506

Bobby Darin Change Bell BLL1040

EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

ALAN SMITH BRINGS YOU

THE CRAZY SCAFFOLD AND A WILD JEANNIE

SEEM to have spent the last ten days with the Scaffold, with butties at Tony Barrow's and baby minding in Chelsea and being trapped in A Heated Box at "Top Of The Pops" and grooving around Lewisham concert hall and finishing up with chicken pie and lemon meringue in a Kings Road establishment at 1.30 o'clock on Sunday morning.

It's a year since "Thank U Very Much." With "Lily The Pink" in the Chart the buzz is now that Scaffold is a "Christmas" group, likely to have hits only when people are in happy spirits at this time of the year.

With happy spirits now around it's a bottle, the buzz just has to be wrong. A hit a year would be all very nice and probably as good as a pension, but Scaffold deserves more than that.

And Roger McCough, who haven't changed much, a bit, but not much. Mike McGear remains cheerful and friendly, although in true McCartney fashion there is a door to his mind that stays tightly closed.

Mournful

John Gorman wears a long heronbone coat with all the savoir faire of a wet washing line, topped off with an ankle length string of scarf and the mournful face that hides a million smiles. He is an exponent of smile-and-song, John tells me that he and Roger were recently on holiday together in Majorca and yet the rumours about them are completely true. Didn't they share the same hotel together?

ROUND THE WORLD HITS

- AUSTRALIA:** 1 HEY JUDE—Beatles; 2 HOLD ME TIGHT—Johnny Nash; 3 LITTLE ARROWS—Leapy Lee; 4 MARY—Monkees; 5 ELENORE—Turtles; 6 THOSE WERE THE DAYS—Mary Hopkin; 7 LAMENT OF THE CHEROKEE RESERVATION INDIAN—Don Fardon; 8 HARPER VALLEY P.T.A.—Jeannie C. Riley/Bobbi Martin; 9 MEXICAN WHISTLER—Roger Whittaker; 10 OVER YOU—Union Gap.
- HOLLAND:** 1 HEY JUDE—Beatles; 2 THOSE WERE THE DAYS—Mary Hopkin; 3 ONLY ONE WOMAN—Marbles; 4 SAY A LITTLE PRAYER—Aretha Franklin; 5 MY LITTLE LADY—Tremeloes; 7 ON THE ROAD AGAIN—Canned Heat; 8 NEED YOUR LOVE SO BAD—



SCAFFOLD (from top) ROGER MCGOUGH, JOHN GORMAN and MIKE MCGEAR.

exponents of smile-and-song, John tells me that he and Roger were recently on holiday together in Majorca and yet the rumours about them are completely true. Didn't they share the same hotel together?

He says: "I'm still a director of that rock factory in Liverpool, although I can't get there as often as I would wish. At the moment I've taken leave of absence of my mind because I wanted to concentrate on the Scaffold. There were difficulties as well, because when we were being pop stars — as we are now for the second time in our lives — I used to be going home every Thursday night to get the wages done for the following Friday.

I also got a secretary, but her father caught up with me and I had to take the choice of becoming more involved with the two hairy twits here."

The two hairy twits look happy about it, and I got involved in a conversation with Mike about how they came to record an oddie like Lily The Pink.

He says: "We thought it might just go big with the ailies, until we went to the Revolution in London and somebody put it on the record player and we ducked under the table with embarrassment."

"But the most ridiculous bloody thing... in spite of the Doors and the Electric Prunes and the poppy Switche-On Turnstiles. That Carousal suddenly they started dancing to it and really groovin'."

Going well

Says Roger, the words tumbling out: "Everything is going well but we need time from time to time just to get ourselves organised and get some of the other things we want to do sorted out. I've written a television play, and Jonathan Cape also have a paperback of mine coming out in the spring."

After this we adjourn to Chelsea, where Mike and John and Roger say hello to two nice people with a bouncing baby and a rooftop flat looking over London, then I say goodbye until last Thursday, when I find them in a small room at "Top Of The Pops" without windows and as hot as Hellfire. ("I've had vays of making you laugh"). I also have hazy memories of later charging around the BBC club waving a vintage "Thank U Very Much" badge — but the less said of that the better.

Then to Lewisham on Saturday, for a packed house and an almost completely new Scaffold act including a telling Roger McCough tribute to Martin Luther King.

Then to a boozier in the West End where Mike McGear bravely fought off a cold with pints of ale; and then to a meal in Chelsea with the Scaffold and some friends of depth and difference. And then home to steering a bit dodgy. And then to bed... to dream of the Scaffold! A curse on anyone who says I don't get around!



Clinking tea cups in the "Top Of The Pops" canteen — two charming chart-makers: LULU, at No. 9 with "I Am A Tiger" and JEANNIE C. RILEY at No. 10 with "Harper Valley P.T.A."

PARAGON Publicity use a Rolls and a chauffeur to get me to Jeannie C. Riley ("it belonged to the Beatles," says the man proudly, "but the black windows have been taken out and it spoiled it").

Miss C. Riley is sitting on a settee in a sort of short red, white and blue dress, all sexy-eyed and quiet.

My eyes look into hers, and as my pulse quickens I try to ignore the slight distractions between us, like the fact that she is not interested and that 58 other people are in the room and a photographer is on my toe.

I'm not sure if she's big-time, not at first, but then I get her alone with 35 people in the next room and we talk the matter over.

"Well WHO-HEEEEE!" yells mah Southern Jeannie, suddenly slapping her thigh and breaking into a deep-throated chuckle matched by a swirl of dark hair and eyes suddenly shining and alive.

"Well, you sho' got that thang wrong. You made yo' first mistake!"

Am I wild by nature — not morally wild, you understand, but ah like wild music and to give you an example, you give me the Beatles' Hey Jude and Revolution and it's Revolution for me. And ah like wild colours. Ah wild things. Ah ah wanna go all the time, go-go-go-go. Be free. FLAH, ah a bird.

Mah next single is not a follow through of "Harper Valley P.T.A." It's called "The Girl Most Likely." It's all about the girl most likely to end up in a high glam scene. "Ah know!" They judge by the way ah look, not the way ah am.

"Ah write songs myself but ah have never recorded one, because at the moment ah'm singin' in a philosophical vein."

According to Jeannie's biography, Architecture is one of her groove scenes. "About a year ago," she says, "Ah was in Nashville and ah went down a road at night and ah went over a hill and all of a sudden, oh, there it was."

"A power station."

"The whole countryside was lit up with this power plant, and it was so amazing ah just couldn't stand it and ah had to stop the car." And then I sat there a while till ah felt better. "But it was a strange sensation, of kind of claustrophobia, but

ah wanted to lock the doors to keep somethin' from grabbin' me."

"Later ah heard it had a psychological effect on me because ah wanted to be great ah wanted 'be a star, and that ah saw mahself in those lights."

"Now, it's only certain things that do that for me. A huge big old insurance building doesn't do a thing for me, but if it's got historic interest or it's somethin' like that power plant! ... then that's it. WHO-HEEEEE! ... then that's it."

The biggest positive reaction was heard for Davy's black-on-white dance number, which was followed by heavy applause.

"Head" can be enjoyed on one level as purely a series of free-wheeling adventures with great coloured effects (none of them new as far as I could see). One reviewer, Kevin Thomas found the message the Monkees were trying to get across.

"As intensely personal as this fast-moving picture is, it remains accessible because Rafelson (producer) defines his own sense of reality the way so many of us do — with images

WHO'S WHERE

- Week beginning Nov 30
- BEACH BOYS:** BARRY RYAN, VANITY FARE: London Palladium (1), Bristol Colston Hall (2), Sheffield City Hall (4), Manchester Odeon (5), Birmingham Odeon (6), Cardiff Capitol (7).
- BANDWAGON:** Ritz Ballroom Bourne-mouth (30), Corn Exchange Devises (30), Kemington Surrey Tavern & London Blues (1), Bath Pavilion (2), Sheffield Down Broadway & Doncaster Atic (3), Swansea Top Rank (4), Leigh Garrick (5), Manchester Princess and Domino (6), Nantwich Clockwork Orange & Manchester Twisted Wheel (7).
- PENTANGLE:** Edinburgh Usher Hall (30), Newcastle City Hall (1), Belfast Ulster Hall (3), Leicester De Montfort Hall (5), Brighton Dome (6).
- SCAFFOLD:** Nottingham University (30), London University (6).

CABARET/SHOW

- All for one week from December 1.
- LEAPY LEE:** Manchester Talk of The North & Leigh Garrick.
- ANITA HARRIS:** Stockton Fiesta.
- FREDDIE F. DREAMERS:** Carlisle Newby Grange.
- JEANNIE RAY:** Barnsley Baba and Bradford Lyceum.
- DANNY WILLIAMS:** Stockton Tito's.

Next week

SUPER ISSUE

INCLUDING FULL

POLL RESULTS

SUPPLEMENT

AMERICA CALLING

AFTER Mrs. MILLER, TINY TIM HERE WE GO AGAIN...

HERE we go again! First it was MRS. MILLER... then TINY TIM... and now it's THE LEGENDARY STARDUST COWBOY. His first record "Paralyzed" is choc full of rebel yells, drum rolls, bugle solos, anguished cries and unintelligible gibberish — which should make it a sure hit!

When a Fort Worth, Texas, radio station played it for the first time the station received 82 phone calls in one hour requesting a repeat and it sold 100,000 copies in its first three days of release.

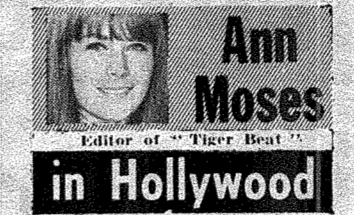
This latest "hit" was recorded by the Legendary Stardust Cowboy, a 23-year-old country-western singer who declines to give his real name, probably to protect the really like Tiny Tim, he made his debut on national television on Rowan and Martin's "Laugh In" comedy show.

The Legendary Stardust Cowboy has been writing and singing western songs since he was 13. He is from Lubbock, Texas. About his unusual singing style, he says: "People's tensions are relieved when they hear me. I figure that on a cool windless night I can be heard a half mile away."

When he places the Monkees in snatches of westerns, war pictures or even harem epics he is not spoofing these genres but is instead using them to make us aware of what pop culture tells us about ourselves.

"I've missed that." On another level: "Rafelson regards the Monkees, so obviously patterned after the Beatles, as losers, and he counterpoints their escapades and songs with a gallery of his own favourite losers — Victor Mature, Timothy Carey, Annette Funicello, etc."

As intensely personal as this fast-moving picture is, it remains accessible because Rafelson (producer) defines his own sense of reality the way so many of us do — with images



Ann Moses Editor of "Tier Beat" in Hollywood

Monkee message

THE Monkees film "Head" was premiered this week in Hollywood and received a mixed reaction from the opening-night audience. You could hear the MONKEES in the audience laughing hysterically at certain "in jokes" in the film, while the remainder sat idly by.

The biggest positive reaction was heard for Davy's black-on-white dance number, which was followed by heavy applause.

"Head" can be enjoyed on one level as purely a series of free-wheeling adventures with great coloured effects (none of them new as far as I could see). One reviewer, Kevin Thomas found the message the Monkees were trying to get across.

"As intensely personal as this fast-moving picture is, it remains accessible because Rafelson (producer) defines his own sense of reality the way so many of us do — with images



THE STARDUST COWBOY when he appeared in "Laugh In."

UNFAIR and

INCREDIBLE as it sounds, Gene Pitney had never done a cabaret before he appeared at Batley Variety Club earlier this year. Now he has decided that cabaret is his forte.

"I was surprised at the audience," Gene told me. "I found that I have an older audience than I thought. I knew I appealed to a wide range, but didn't realise that many were over the forties."

Gene was paying one of his regular visits to Britain last week and, at his invitation, I went to his hotel for afternoon tea — which turned out to be afternoon vodka.

He led me up to his room with a friend and his publicist's attractive secretary. There, he flopped on a bed, ordered drinks and began telling stories about his golfing exploits.

Eventually, we settled down to some serious chat. Gene telling me: "Don't let's be serious." But we were, and began.

Gene said that cabaret was his scene, he really enjoyed the work and was able to include some different songs in his act.

"I have to sing the same songs whenever I tour," he pointed out. "They want to hear me sing my hits all the time."

Call out

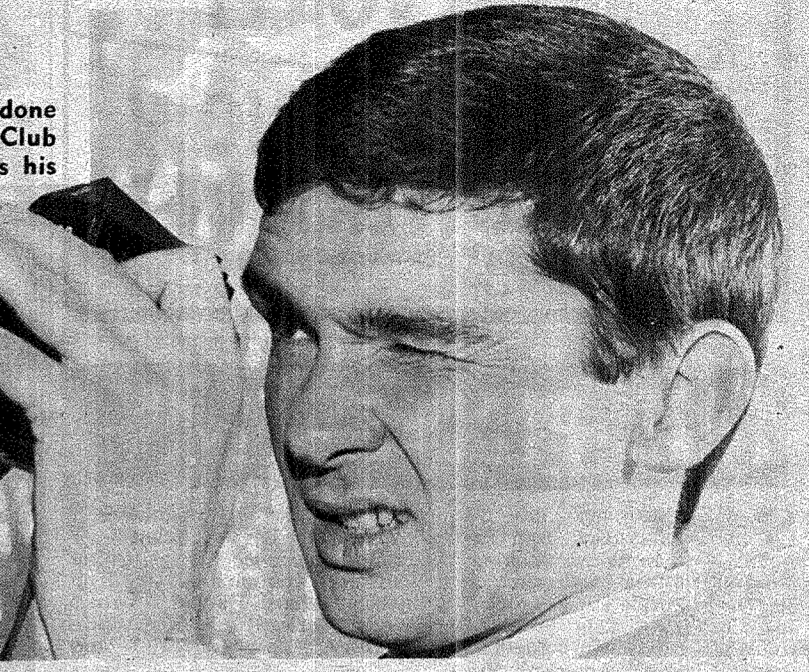
"Whatever I sing, I can't please them all. They call out 'Backstage, Gene, Backstage,' so I include that one. Then I find that someone else wants me to sing the one I've had to leave out to put that one in. I would like to include some different songs in my act, but they won't let me. In cabaret, I do a longer spot so I'm able to do something new."

Gene always travels on the tour coach while many artists prefer to use their own transport.

"They're wrong not to travel on the coach," he thought. "You get to know everybody and relax the atmosphere. I've travelled several times with the Mike Cotton Sound and as soon as the coach leaves, out come the cards and the drink."

"I manage to fit in a tour every year," he agreed. "People who won't tour are wrong for two reasons. First, they don't give their fans a chance to see them, and second, there is a feeling of insecurity on their part."

"People like the Rolling Stones and the Beatles only have to give



At a recent "Top Of The Pops" show GENE PITNEY saw a different view of the cameras and did some shooting himself... but, as usual, our photographer was on hand.

INSECURE that's how GENE PITNEY brands stars who won't tour

By RICHARD GREEN

So Gene is constantly on the search for new material. He plans sometimes as much as six months in advance for a single, but admits that sometimes he gets pushed and has to get things together in a week. He is now back in America cutting an album.

Gene has stayed popular here for a number of years and part of his popularity is due to the fact that he is readily available to tour.

"I manage to fit in a tour every year," he agreed. "People who won't tour are wrong for two reasons. First, they don't give their fans a chance to see them, and second, there is a feeling of insecurity on their part."

"People like the Rolling Stones and the Beatles only have to give

Away

Gene spends a lot of time away from home because, as he says, he doesn't like to stay on one circuit which is what he would be doing if he remained in America.

Stay

Gene spends a lot of time away from home because, as he says, he doesn't like to stay on one circuit which is what he would be doing if he remained in America.

THE NEW SINGLE FROM

THE TREMELOES

THE BOB DYLAN SONG

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distortion, whatever the volume setting). Like separate bass and treble controls. Like a fully transistorised amplifier. Like a tape-recorder playback extension. Like a top quality BSR playing deck. The price? A modest 24 gns. (Stand, 3½ gns.)

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The best sound around



U.S. TRIP WAS LIKE NIGHTMARE, SAYS HIT-MAKER MICKIE MOST

CONQUERING an almost total horror of flying, Mickie Most jetted to America recently to see, as he put it, "my troops in the field." These included Donovan, Jeff Beck and Terry Reid, all of whom are currently fave raves across the Atlantic. And about Terry, Mickie forecasts great things. But first his trip...

... was woken at midnight in the Waldorf Astoria in New York by Jeff Beck and Peter Grant in the adjoining suite," Mickie began. "They persuaded me to go to Boston the next day to see Jeff play. Thousands of weird-looking people were outside the club, called the Tea Party, and inside they were all bowing, with arms outstretched, and wailing: 'Beck, hail Beck.' It looked as if the Marquee had been planted in Boston." Mickie had received me in his penthouse office in Oxford Street. He wore a black shirt with monogrammed initials on the

breast pocket in white. While he spoke, he paced about the spacious room or alternatively sat with his feet on his desk, now and then being interrupted by one of the three telephones — two white, one red. "I flew to Houston the next day to see the opening of the Cream-Terry Reid tour," he went on. "You're only allowed two drinks on the way to Houston in case you hijack the plane to Cuba. It's ridiculous." When we arrived at the Coliseum there were about fifteen thousand kids there and, to my horror, no amps or drums or anything. The Cream were going to



MICKIE MOST — "When a truck drove on stage in the middle of the act my nerve ran out"

be two hours late and we had to go on earlier than expected. I managed to borrow some equipment and Terry went on an hour and ten minutes late to volleys of abuse.

"He came off seventy minutes later to a standing ovation. While he was playing, the huge shutters at the side of the stage opened and a truck drove onto the stage, which is a bit distracting to an artist. Three guys rushed on and built a block of flats at the back with the Cream's equipment!"

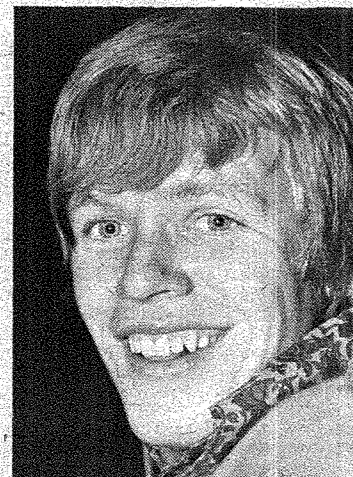
"By this time, my nerve had gone. I ran out. Trying to find a drink in Houston is like being struck by lightning. I found a wine shop and bought some, then got stopped by the police who said I'd have to leave town to drink it. It was like a nightmare!"

More Donovan

BACK to New York for Donovan's Carnegie Hall concert the next day went Mickie. Two concerts, instead of the one arranged, had been fixed by popular demand.

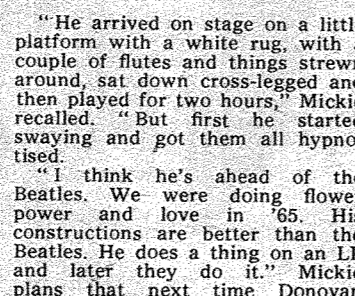


JEFF BECK — "Finished up walking off with about nine thousand guitars."



HERMAN — "Everyone said he'd be a one-hit wonder, so far he's had three out of three hits this year," says Mickie

— but he returned with some fascinating stories about Donovan, Jeff Beck and Terry Reid, as Richard Green reveals



TERRY REID — "In one year he'll be the biggest thing in the record business," claims Mickie.

"He arrived on stage on a little platform with a white rug, with a couple of flutes and things strewn around, sat down cross-legged and then played for two hours," Mickie recalled. "But first he started swaying and got them all hypnotised."

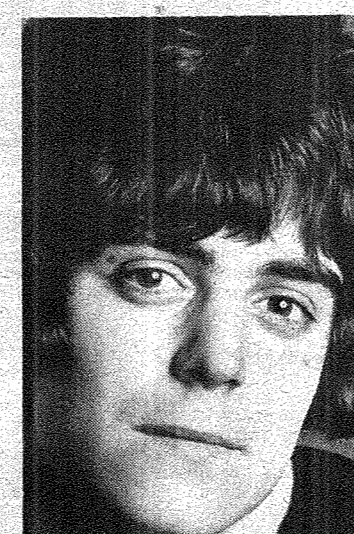
"I think he's ahead of the Beatles. We were doing flower power and love in '65. His constructions are better than the Beatles. He does a thing on an LP and later they do it." Mickie plans that next time Donovan plays in America, he will play the first half solo and for the second part have a tape recorder playing backing tracks with him. And he is also interested in Don's desire to own a schooner with a recording studio on-board.

Broken

After New York, Mickie travelled to Philadelphia to see Jeff again. Mr. Beck's guitar had got broken somewhere along the line, so two guys were flown in from Chicago with a huge selection of instruments for Jeff's selection.

"The last thing I remembered of that scene," Mickie said, "he bought them all! He finished up by walking off with about nine thousand guitars!"

Mickie's current big scheme is to get Terry Reid away. "In one year, Terry, I think, is going to be the biggest thing in the record business." He's gonna be enormous," he said with the confidence that has proved him right many times before. "The perfect avenue for him would have been where Jose Feliciano has gone. Jose takes hit songs and makes his own little scene with them, and that's what Terry does. I've got a couple of



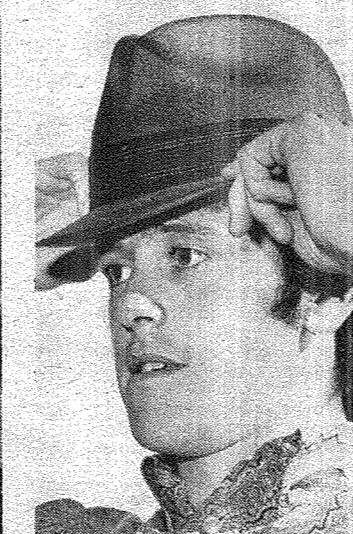
HERMAN — "I'm into something good" and all the papers said he'd be a one-hit wonder. But four years later, he's still there. What happened to groups like Gerry and the Pacemakers and Billy J. Kramer and the Dakotas that people said were here to stay?

songs that would be a hit for him but they're not in the direction I want to push him in.

"I've got to make him appeal to the Underground as well as the people that live above it. He will be an artist that will last."

"Arthur Brown can't last, not because of his ability, but because of the road he's already started to tread down."

"The first record I did with Herman was 'I'm Into Something Good' and all the papers said he'd be a one-hit wonder. But four years later, he's still there. What happened to groups like Gerry and the Pacemakers and Billy J. Kramer and the Dakotas that people said were here to stay?"



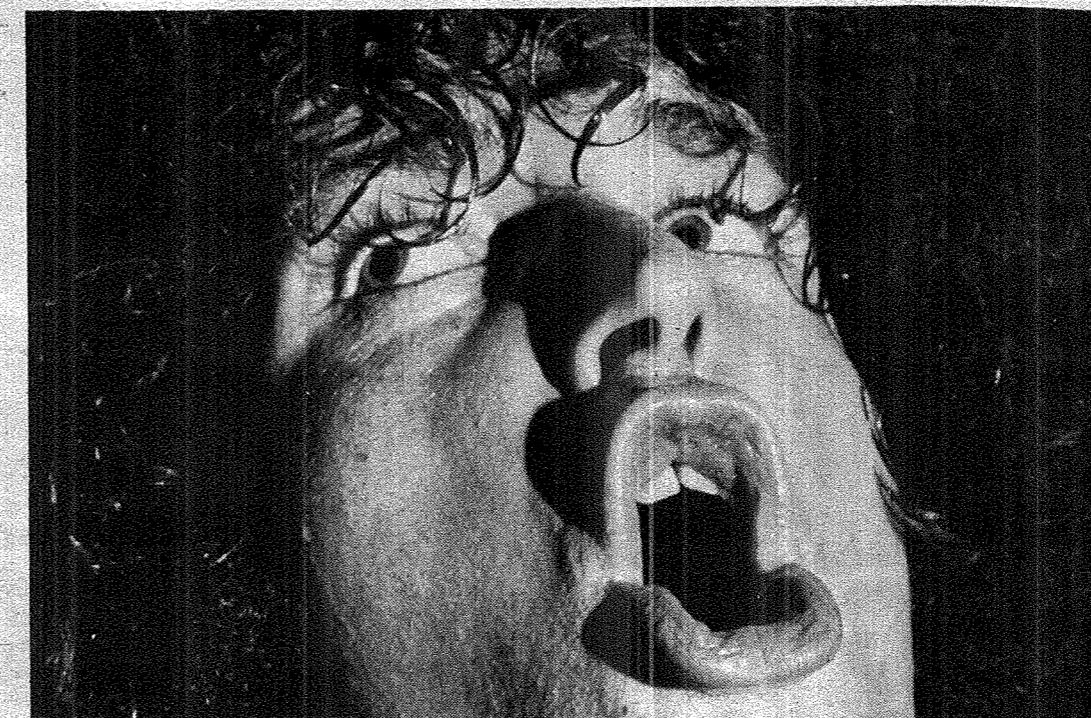
DOVANON — Says Mickie: "I think he's ahead of the Beatles."

"Herman has had three hits out of three this year and his fourth is gonna be a big hit for Christmas."

As if to lend weight to Mickie's point, behind me were five gold discs won by Herman's Hermits.

Mickie played me, at ear-splitting level, I might point out, Donovan's new single, "Atlantis," then some tracks from Terry Reid's album.

He also said that in America, Jeff's "Truth" LP has sold 150,000 and is in the Top Twenty; Donovan's "Hurdy Gurdy Man" LP is well over 300,000 and in the Top Twenty; and Terry's "Bang Bang" LP has done 57,000 in two weeks! Mickie certainly produces the



HIT SINGLE WAS JUST A FLUKE says JOE

THERE really should be a law against people playing darts in pubs when I'm trying to interview Joe Cocker. The fiendish indoor sportsmen almost lost me an eye, an ear and a foot the devotion to the little arwos!

Joe had arranged to meet me in the Ship, almost next door to the famed Marquee, and a stopping-off point for visiting musicians and friends.

As I walked through the door, a large gentleman of Irish descent threw a dart at the board and missed my left eye by about an inch. Joe saw the incident and laughed, an act which is designed to help the afflicted in their time of need.

Eventually, I reached the bar and we began to talk, first about Joe's recent No. 1 hit, "With A Little Help From My Friends."

"That was a fluke," Joe began. "It was just one of those things that happen. We're working hard on the LP now, that's more important to me than a single because people will be able to listen to us as we are."

"We haven't decided on a follow-up yet. We won't be doing Dylan's 'Peace Of Rage' as one paper said. We've got a few songs."

As Joe stopped talking, another

JOE New LP is much more important he tells

RICHARD GREEN

dart bounced off the board and hit my foot. This time about five people laughed as I leaped backwards and hit the wall.

Having seen Joe in action many times, I was wondering how he developed his curious arm waving technique. Whenever he's on stage he seems to be playing an invisible guitar.

"That's just what happens when the music starts," Joe explained. "It's like tapping your foot or something, I just do it to the music. I keep in time with it."

Joe's bass guitarist, Chris Stainton, who has been with him for three years, came over to say hello and accept liquid. He was happy about everything, especially

the Olympic darts expert who, by rock had found the knack of Green baiting.

Those of us who enjoy listening to Joe and the Grease Band should be thankful for the good sense of ace record producer Denny Cordell. It was he who made up Joe's mind for him to stick to the pop world.

"I sent a tape to Denny from Sheffield because I'd seen what he'd done for other people and thought he'd be the person to know if we were any good," Joe explained. "I thought, 'If he says the tape is rubbish, that's it, we pack it in.'"

Fortunately, Denny liked what he heard, contacted Joe and arranged a recording session. The result — "Margarine" which brought Joe to the fore but didn't quite make it.

Relentlessly, they pressed on regardless of the pressures surrounding them and stage with A Little Help From My Friends" was born or created or something.

Joe has found that since his hit, some people act differently towards him.

Changed

"Some people's attitudes have changed, yeah, but, again, people really accept us as us," Joe told me. "That's what we want, for people to take us as we are."

There'd be no point in us changing, going on suits or anything. People like the Shadows who wear smart suits are playing to a different audience.

To demonstrate what he meant about clothes not mattering, Joe took me down the road to the Marquee where he was appearing. The place was packed and a mighty cheer went up as Joe and his band went on stage.

Numbers like "I Shall Be Released" — "Let's Go Get Stoned" and "Can't Be So Bad" really were marvelously performed. Nobody cared that the boys were wearing any old gear or that a string of profanities issued forth from lead guitarist Jerry McCullough's lips when one of his strings broke.

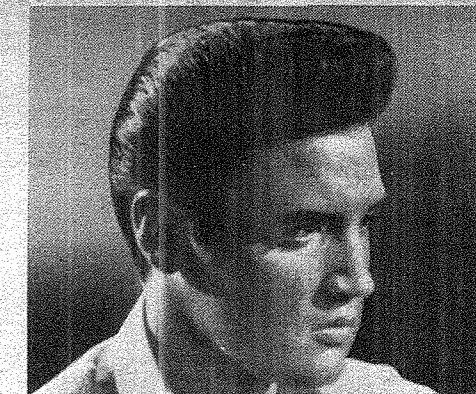
Joe has been described as a blues singer, a soul singer and a singer's singer. I asked him what he was. "Thank you Joe Gees for your simplicity and beauty!" "I gotta rock," he replied with a broad grin.

BEATLE-SCOOP FOR SPECTRUM! PREVIEW OF NEW ELVIS FILM! NEW FELICIANO RELEASE!

This week's releases are certainly action-packed. Pride of place must go to SPECTRUM with "OB-LA-DI OB-LA-DA" c/w "Music Soothes The Savage Breast" (RCA1775). This, of course, is one of the sensational tracks from the new Beatles album! All the boys in SPECTRUM agreed that the song was a smash the first time they heard it. Lead-singer Colin Forsey takes up the story—"Within four hours we had the studio booked. We started recording at midnight, and staggered out at seven in the morning—and I still don't know what the title means!"

Well, everyone who's heard this disc knows what it means—SPECTRUM for top of the charts, and fast!

The latest ELVIS PRESLEY film "Live a little, love a little" is due for release in the States soon. It's packed with great numbers and two of them are released this week! "A LITTLE LESS CONVERSATION" c/w "Almost in Love". (RCA 1768) The A side is a real solid up-tempo number, loaded with action. The flip is a beautiful ballad, with The Jordanares providing the backing. A chart certainty!



That powerhouse of blues talent JOSE FELICIANO has a new release of "HI-HEEL SNEAKERS c/w "Hitchcock Railway" (RCA 1769). You might have heard 'Hi-Heel Sneakers' before — but never like this! Slow, moody and chock-full of soul. Only Feliciano could have made this sensational disc — it's rocketing up the US Top Twenty!

Interesting solo debut this week. It's the very talented BUD LOGAN. You've heard Bud before — as lead singer with the Blue Boys, who were Jim Reeves' backing group. Bud's first solo release is "WHAT AM I DOING HANGIN' ROUND" c/w "I Was Losing You" (RCA 1770). Having heard this disc, I don't think Bud will be hangin' round for long — he should be straight into the charts!

Heard THE LIVERPOOL SCENE yet? Their disc "SON, SON" c/w "Baby" (RCA 1762) is as unusual and exceptional as you'd expect from a group made up of painters, poets, singers, songwriters — and all first-class musicians!



5 FANTASTIC NEW EP's NOW RELEASED

EP 6403 Andy Williams *Can't Take My Eyes Off You; So Nice; Music To Watch Girls By; Sweet Memories*

EP 6404 The Clancy Brothers & Tommy Makem *Wrap The Green Flag Round Me; Boys; Green In The Green; Johnson's Motor Car; The Foggy Dew; Who Fears To Speak Of Easter Week; The Boys From County Cork*

EP 6402 The Tremeloes *My Little Lady; Helulu Helulu; Suddenly You Love Me; Even The Bad Times Are Good*

EP 6401 Anita Harris *Dream A Little Dream Of Me; Just Loving You; Tuppenny Bus Ride; Anniversary Waltz*

EP 6400 Mrs. Robinson; Simon & Garfunkel *Mrs. Robinson; April Come She Will; Scarborough Fair/Canticle; The Sound Of Silence*

CBS RECORDS
CBS Records
28/30 Theobalds Road London WC1

WOMAN'S OWN EXCLUSIVE! HOW THE BEATLES MADE MARY HOPKIN INTO A STAR

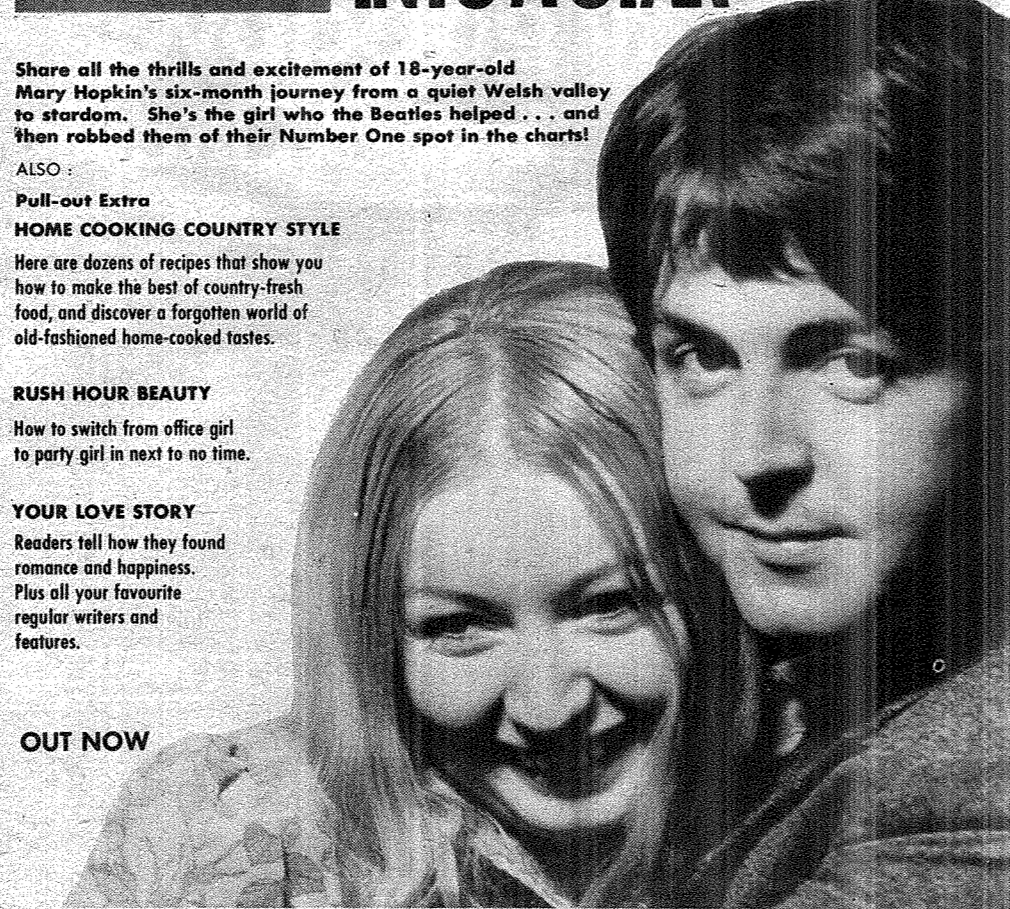
Share all the thrills and excitement of 18-year-old Mary Hopkin's six-month journey from a quiet Welsh valley to stardom. She's the girl who the Beatles helped... and then robbed them of their Number One spot in the charts!

Also: Pull-out Extra HOME COOKING COUNTRY STYLE

RUSH HOUR BEAUTY

YOUR LOVE STORY

OUT NOW



from you to us Edited by TONY BROMLEY

PETER R. LAWRENCE (474 Marin Drive, Burlingame, California): I am writing to say that I think that the new Beatles LP is the greatest thing to come out of a recording studio in recent years! I am really overwhelmed with their latest thing. They never cease to amaze me, and thousands of other people I am sure!

I am a Limey and it makes me feel proud to see so many English groups come to this country and do well.

I live near San Francisco and would be more than pleased to write to anybody interested. I thank you and your staff for a smashing paper.

D. BEASLEY (Birmingham): Why does the Beatles, in creating a superb and unique double album, spoil such a masterpiece with the strictly they call "Revolution 9." As a Beatles fan I do not think I will be alone in my expression of disappointment at the inclusion of eight minutes of abomination to the ear. Why, oh why?

DAVID ROBINSON (Manchester): How I agree with Alan Smith in his review of the Beatles new LP, when he said that "Revolution No 9" was a pimple on the face of the album.

It is a noticeable sore, which grows bigger every time you hear it. Now Lennon McCartney could have allowed this rubbish to ruin such a brilliantly inventive album beyond my comprehension, by reminding us, on a couple of his recent programmes, of the great days of Rock.

SUSAN WARNER (Selby, Yorks): Having just bought the Bee Gees new LP "Idea", I must say what a beautiful LP it is! If you listen to Barry Gibb singing "Swan Song" you will see what I mean. It reduced me to tears, I feel Barry Gibb has put a part of himself into the song. Thank you Bee Gees for your simplicity and beauty!

TOP SINGLES REVIEWED BY DEREK JOHNSON

Soulful Dusty — at her very best

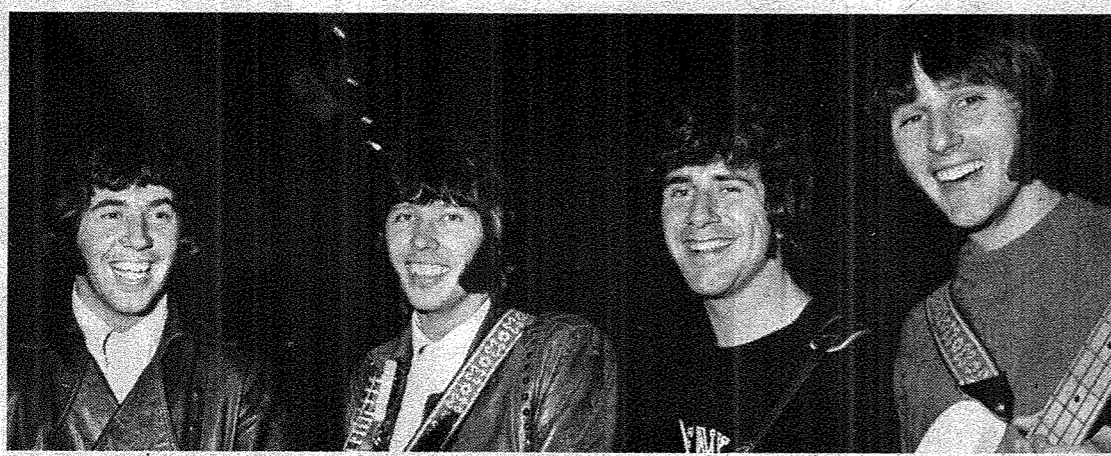
* Son-Of-A-Preacher Man (Philips) DUSTY is currently shooting up the U.S. Chart with this disc, which was recorded in Memphis under Jerry Wexler's supervision. In America, of course, it's released on the Atlantic label — which is highly appropriate, because its intense soul-flecked sound is typical of the Atlantic output.



Dusty is often said to come closer to the genuine "coloured feel" than any other white artist, and few would argue with that after hearing this record. It's a medium-slow and very bluesy ballad, in which our gal is backed by gospel-ish chanting, rasping brass and a steady beat. The tune is repetitive—but, like so much soul material, is all the more compelling and insistent as a result. This is Dusty at her very best, though maybe not at her most commercial. Nevertheless, it is so very good—and so completely different from her recent chart failures—that I feel confident it'll be a hit.

MOVE LATEST — BETTER

* Blackberry Way (Regal Zonophone). AS I recall it, the Move's last single laid something of an egg. This one is appreciably better, though, and normally I would have no hesitation in tipping it for the Chart — though I have a slight reservation right now, due to the intensive pre-Christmas competition from a host of big-name artists. All the same, I'm going to stick my neck out and vote for it. A mid-tempo number with a walloping beat and a heavy bass sound, it features a strongly projected Carl Wayne solo, backed by spirited vocal support from the other lads. There's also a very attractive and well-scored strings theme in the background.



Herman adds sparkle

HERMAN'S HERMITS * Something's Happening (Columbia).

TREMS GO ALL SOMBRE

* I Shall Be Released (CBS). GONE is the happy-go-lucky, foot-stomping style of the Tremeloes. Instead, we find the boys in uncharacteristic mood — both sombre and serious — for this Bob Dylan number. According to the accompanying hand-out, the lads have set out to prove that they're as competent with a straight song as anyone else — though personally, I'd have thought that "Silence Is Golden" proved that point. However, despite the absence of the familiar

lively beat and party atmosphere, the group's treatment of this hauntingly melodic song is colourful and competent. The verses are soloed, then — in the chorus — those unmistakably distinctive harmonies come into play. And it's all enclosed in a smooth and mellow backing provided by the Keith Mansfield Strings, with a slow but solid beat. The change of style following the Trems' last few discs is so sharp as to be almost staggering. But the performance and the material are hit-worthy.

1910 FRUITGUM CO.: Pop Goes The Weasel (Pye-International). The Fruitgum Co.'s official new release was reviewed last week — "Goody Goody Gumdrops" on the Buddah label. This week's disc is a sort of left-over on their previous label, though personally I rate it as much more commercial and appealing than "Gumdrops." It's nothing more nor less than the old nursery rhyme transformed to the infectious bubblegum idiom.

Canned Heat disappointing

CANNED HEAT: Going Up The Country (Liberty). I've been eagerly awaiting Canned Heat's follow-up to "On the Road Again"—and, now that it's arrived, I must confess to being a trifle disappointed. It's a solo vocal for guitarist-harmonica player Al Wilson, who also wrote it. Basically, it's an up-beat 12-bar blues in the traditional format—that's to say, the second line is a repeat of the first line, with the pay-off in the third line. Okay for dancing, but failing to provide the substance I would have expected, if it makes the Chart, it will be largely on the strength of the last one.

PAPER DOLLS: (50c) (Pye). The girls have already had one or two major TV plugs on this new disc, and this is bound to boost their efforts to secure a Chart return. I reckon they must stand a fair chance, because this is easily their best release since "Something Here In My Heart." What's more, it bears a marked similarity to that hit record — which maybe isn't surprising, considering that it was again written by the Tony Macaulay-John Macleod team. It's an exceptionally bright number, receiving a vivacious and vibrant styling from the Paper Dolls, and backed by a bustling all-happening orchestral arrangement.

* TIPPED FOR CHARTS † CHART POSSIBLE

ROGER MILLER: Vance (Mercury). Nice to welcome Roger Miller back after his enforced absence. But really, Rog, I could have done without this sickly goo. It's a monologue, ostensibly about the singer's child who is rather fragile and delicate. Spoken in a low Southern drawl—admittedly with sincerity and conviction—and with a suitable backing of stringy mood music and gentle beat. Only thing in its favour is that at least it has a happy ending. But this treatise is too sweet for my taste!

MORE SINGLES ON PAGE 14

FAIRPORT SOON! island ILPS 9092 CONVENTION

SEEKERS: Island Of Dreams (Columbia). If you're looking for a present for mum and dad (or even grandma), you won't go far wrong with this disc, because it's as square as you can get. One of those big-voiced ballads, on which Solomon King is able to unleash the full extent of his lusty belting, it has a poignant lyric and a massive orchestral backing. This version is warbled relatively quietly, then it breaks into the pulsating sing-along chorus. Sounds almost like a Reed-Mason song, but isn't.

"It seems someone's been buying our long player, — Thanks —"

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SCOTT — HIS OWN WORST ENEMY

Now he adds flying to his other fears



By KEITH ALTHAM

IT has been some months since I last spoke to the incredible disappearing Scott Walker and when a wee small voice, apparently coming via the communications satellite, squeaked "Eskot" over the phone I was at a loss to determine whom it was. "Iskot" reaffirmed the voice.

"Whom?" I enquired for the third time above the din of NME typewriters. "SCOTT," belted the voice in exasperation, "don't tell me you've forgotten already?" There then followed a "force-five" conversation in which we agreed to meet later.

Publicist David Sandison was amazed at Scott's arrival in his offices — he has some difficulty in finding Scott at the best of times.

"He never ever recognises me," complained David. "Maybe it's because I always look different when he sees me."

Scott arrived on cue complete — with dark glasses and do it yourself disguise kit — "Hi!" he said to the assembly and moved on through into chief publicist Les Perrins unoccupied office.

"Was that him?" asked David pleasantly.

There are those among us, including myself, who feel that Scott Walker should be an International Super-Star by now but the greatest single factor working against this seems to be Scott himself.

He is not only loathe to make single records, public appearances and promotional visits but has now developed the almost traditional pop-artist's pathological fear of flying.

Terrified

"I'm terrified of it," admitted Scott. "I won't go up at all. I was reading an article about it the other day in which actors like Paul Newman, Jackie Gleason and Joanna Woodward all admitted the same thing — it just gets worse and worse each time you have to fly."

"At one time they used to fill me full of scotch and tranquillisers but now not even that works."

"I had several bad experiences flying in rain storms with the Walker Brothers — remember one where I threw a book up in the air and it hit some old lady on the head and Gary Leeds screamed!"

"I've tried to analyse it but

can't. One reason they gave in this article was that the fear was due to you having something left undone on the ground. Maybe you shouted at your Mother or had an unhappy love affair — things like that."

Does this mean that Scott will never be able to make appearances abroad?

"Well there's always the train — but that can be a pretty long drag across Europe. I suppose if I do Japan I will have to fly but my doctor advises me to have a nurse with me and keep me under constant sedation."

Progress

Many critics seem to be under the impression that Scott is trying to carve out the kind of status and success for himself which is attributed to quality artists like Tony Bennett and Jack Jones. Is that how Scott sees his progression?

"I don't want to be put in any kind of compartment," winced Scott. "Seventy five per cent of the artists in this Country are in a particular category and they deserve to be because that's what they want."

"If you listened to my single you might get that impression that was the way I was going — but if you listen to my albums you must see that I'm not."

Television is one medium that we are likely to be seeing more of Scott in when his own series begins in the New Year.

I asked him what kind of form the presentation would take and what happened to the second of his BBC shows with Blossom Dearie and Salena Jones which we have yet to see.

"I think the reason I taped two was that the BBC had heard my reputation for being unreliable and

did it. If that upset some people I'm sorry."

Was it the kind of tour you planned to do and will you ever do another?

"I don't think I will — I didn't enjoy it. I'm in a bad frame of mind to consider another because it was not what I intended it to be. A number of the acts I wanted could not travel because of previous bookings and TV and things."

"That sounds like I'm denouncing the acts we had on the tour — I'm not. The Casuals had an excellent lead singer in John Tebb and Cupid's Inspiration had a good lead singer."

"Your act was only 20 minutes long and virtually the same as those concerts you did earlier in the year — were your public getting value for money?"

Good singers

"That sounds like — were they getting their pound of flesh? I never guaranteed a 40 minute act — I only ever do 20 unless its cabaret and then I do about 30."

"If I went to see Jacques Brel I would be glad I had seen him at all. How much am I worth for 20 minutes?"

"You have to remember too that although I did the same numbers at Brighton Dome a lot of people had not seen those concerts and I was singing them for the first time to people all over England."

Most artists have some happy memory of a tour. Was there anything that Scott could recollect like that?

"I'll tell you the funniest thing on the tour," said Scott a grin splitting his face from ear to ear. "You know my road manager Mike — the one with the obsession about his pop star image?"

"There was a bomb scare at Chesterfield and he dashed into my dressing room and yelled —

Wasted?

Do you feel that would be a waste after conquering your nerves on stage?

"Everything goes hand in hand in this business: if you don't put out a single you are under pressure from the public who pressure my record company who pressure my manager who pressures me. It's the thing I can't abide about this business and it's the thing that will eventually stop me."

And with that, the demon pop singer leaving a salutatory "Peace" upon the breeze for his publicists' benefit disappeared out the office without so much as a puff of smoke or a trap door to aid him.

the dynamic sound of John Rowles 'Say goodbye' b/w 'M'lady' MU1049 mca

GREAT NEW SINGLE FROM MARMALADE 'OB-LA-DI OB-LA-DA' 3892 CBS Records 28/30 Theobalds Road London WC1

New from CBS CBS Records 28/30 Theobalds Road London WC1 New Singles 3092 Re-issue Topol Dona, Dona 3860 Kenny Bernard Victim Of Perfume And Lace 55-3859 Sylvia Day You Don't Understand 3856 Simon's Secrets I Know What Her Name Is New Albums A Fabulous Collection Of 16 Great Tracks 8-63452 Various Artists Groov'y Baby Includes: Peaches & Herb - Love Is Strange; Sly And The Family Stone - M'lady; The Bandwagon's Breakin' Down The Walls Of Heartache; The Chambers Brothers - Time Has Come Today; The Glories - Give Me My Freedom; Cliff Nobles And Co.'s - The Horse, Etc. 7-63208 Duster Bennett Smiling Like I'm Happy

DAVE CLARK, HARRIS, BOWN, BECK

LPs reviewed by ALLEN EVANS

DAVE CLARK FIVE: 14 TITLES (Columbia, SX 6293) One side "Golf" and one side "Snow" take your pick. All the tracks have that organ-driven, guitar crisp sound and the vocals, Mike Smith on solos. Dave has added musicians and vocal backing as needed, to build up blues numbers like "Please Stay" into whacking big productions which come off better still, with a raving "Just A Little Bit Now, Red Balloon" and some great joy sounds on the instrumental parts of "Best Days' Work" A happy piece of pop, always from producer Dave Clark.

JEFF BECK: TRUTH (Columbia, SX 6293) The Yardbirds' former lead guitarist Jeff Beck now leads his own group, completed by bass Ron Wood, drummer Mick Waller and vocalist Rod Stewart. After their first album, this comes as something of a disappointment. Although complete, the whole LP lacks atmosphere and becomes mildly boring. The two outstanding tracks, "Rock My Pimsool" and Beck's "Bolero" are examples of their better work and although the former has been re-recorded, they were both previously released as B-sides of singles.

Other titles: "Paster Than The Speed Of Life, Tighten Up Your Wip, None Of Your Doing, Spiritual Fantasy, Disappointment Number (Unknown), Lost Home, Return By Trial And Error, Hedge Podie Strained Through A Leslie, Resurrection, Reflections."

COUNTRY JOE AND THE FISH: TOGETHER (Vanguard SVL 19006) This is the third album to be released by the Fish in under a year. They were, and probably still are, potentially one of the best underground groups. This LP shows, however, how hard it is to create new and good ideas as one emerges into the supposedly less enlightened, more comfortable commercial world. Only two tracks, "Susan" and "Streets Of Your Town" (neither of which feature Country Joe McDonald) does the distinctive organ and guitar style of the Fish come through. The rest resembles rather self-conscious, satirical songs from an amateurish revue.

Other titles: "Rock & Soul Music, Mojo Navigator, Bright Suburban Mr and Mrs Clean Machine, The Fish Moan, Harlem Song, Waltzing In The Moonlight, Away Bounce, My Bubbles, Cetacean, An Untitled Protest."

THE SANDIE SHAW SUPPLEMENT (Pye, NPL 18232) Those who enjoyed Sandie Shaw's recent, way-out TV series, after which this LP is named, will hear again some of the songs she sang in those six weeks. I must admit the startling visual presentations of the songs on TV have made them along a lot, but they are still interesting on this album. Even without the signs of Sandie as slave girl, etc. on TV, as if to compensate, husband Jeff Banks, I am told, has designed the sleeve. I liked Sandie better when she sang like "Remember Me" and "Scarborough Fair" which rather tax her voice. Kenny Woodman does a good arranging-conducting job.

Other titles: "Homeward Bound, Right To Cry, The Same Things, Our Song Of Love, Words, Change Of Heart, Arrangements Man Amour, What Now My Love."

DECCA OF THE BACHELORS (World, SFA 2) Here is one of a Decca series of "The World Of..." discs, presenting the best work of some of the label's best performers. The Irish Bachelors never give a bad performance and although I get the feeling some of these tracks have been issued before on LPs (there is no sleeve information about them), they make up an attractive album, mixing their girl songs, Charmaine, Marie, Diane with The Unicorn, Sound of Silence, and "You Were Meant For Me." Happy, uncomplicated singing. Other titles: "If Ever I Would Leave You, My Foolish Heart, Love Isn't Love, No Arms Can Ever Hold You, He's Got The Whole World In His Hands."

MORE XMAS PARTY SUGGESTIONS JOE HENDERSON (Mercury Living Presence Stereo, LPS 16501) Lush Johnny Arthey orchestra setting for pianist Joe Henderson to play some top hits of 1968, including "Man Without A Country" and "The Christmas Song."

BANJO PARTY TIME (Mercury Living Presence, MPP 1279) is conducted by Geoff Love, who has picked old-time favourite tunes, like California Here I Come, Lily Of Laguna, etc. and gives a banjo band a singalong disc, them a lilting swing with his music.

JACK WARNER (Music For Pleasure, MFP 1275) Here is Sergeant Dixon of Dock Green giving us some of his lighter work from the days when he was a concert party entertainer and radio comedian. You can't help laughing. Frank And His Tank Bunker Up O' Rat Boles, etc. will amuse newcomers and bring back memories for elders.

HARRY SCOTCOMBE (Philips, SBL 7863) in more serious vein for the more serious moments of your Christmas get-together. Here the operatic voice of this Welsh entertaining wizard is given over to a stereophonic selection of religious songs under the title of "I'll Walk With God," and including "Ave Maria."

SOUL CHRISTMAS: ROOKER T AND MGS (Stax SBL 912) present the usual Xmas songs like "White Christmas and Jingle Bells in an unusual way, with plenty of soul. Comes off, too."

RICHARD HARRIS SINGS: THE YARD WENT ON FOREVER (Stateside, SL 5001) Another inspired set of musical experiences from the pen of Jimmy Webb, sung in a high, frail, tremulous voice by actor Richard Harris. The vocal side with great majesty by a girl group and times, all very very dramatic and compelling. An irritating high-pitched, high-pitched creep in some of the tracks, and in others the music fades and comes slowly back with a vengeance. Despite his lack of voice, Harris puts over all his messages, specially in "Gypsy" and "Went On Forever" and "Hymns From Grand Terrace," a very long story song.

Other titles: "Watermark, Interim, The Hive, That's The Way It Was, Lucky Me."

THE ALAN BOWN, OUTWARD BOWN (Music Factory, CUBL 3) Augmented by a trumpet player called Alan Bown, this seven-man group have come up with a good album. All but three of the titles are originals and the instrumental side is completely their own, including exciting guitar music interspersed with organ and punchy brass. The vocal side of the group is particularly good, Toyland and Dylan's All Along The Watchtower.

Other titles: "Magic Handkerchief, Mutiny, Sally Green, Penny For Your Thoughts, Story Book, Technicolor Dream, Love Is A Beautiful Thing, Violin Shop, You're Not In My Class, My Girl The Month Of May."

WOUT STEENHUIS: WOUT (Studio 2 Stereo, TWO 231) This noted Dutch guitarist who now lives in England has several interesting albums on the market, but none better than this relaxing, pleasing set of 12 tuneful melodies, backed by a lush orchestra directed by Roland Shaw. I liked a Latin number "Shaw, I Liked A Latin Number" by Jelmel - C. Bossa, and John and She's Leaving Home. The kwela-type "Play Girl is catchy, too."

Other titles: "Body And Soul, No Time To Place, Two Sleepy People, Summertime, Linda Lou, Autumn Leaves, Vanessa."

HUGO MONTENEGRO AND ORCHESTRA (RCA Victor, RD 794) With the surprise single monster hit of "The Good, The Bad And The Ugly" (featuring here), comes this LP of soundtrack music from three Western movies connected by the Man With No Name - A Fistful Of Dollars, For A Few Dollars More and The Good, The Bad And The Ugly. Good brass-emphasised instrumentals with a feeling of the open air. Whistling is sometimes used to useful effect, and voices as instruments. Guitar and strings merge well, too. Hugo Montenegro conducts Ennio Morricone's music with great skill.

Other titles: "March With Hope, Story Of A Soldier, Ecstasy Of Gold, Fistful Of Dollars theme, Hang 'Em High, For A Few Dollars More, Aces High, Vice Of Killing Six Seconds Of Love, What Square Dance, Titoli."

STEPPENWOLF: THE SECOND (Stateside, SL 5003) Their first LP since Dunhill has come under the Stateside banner

MORE SINGLE REVIEWS Contd from page 6

MARMALADE COVER BEATLES LP TRACK

Ob-La-Di Ob-La-Da (CBS). THERE'S always a rush to cover tracks on a new Beatles album and, more often than not, one or two of the covers find their way into the Chart. And this is undoubtedly one of the more immediately commercial items in the collection. Penned mainly by Paul McCartney, it has a pronounced Caribbean influence - indeed, it's virtually a calypso. And the Marmalade succeed in injecting just the right degree of sunshine and carefree abandon into it. The beat is insistent and finger-clapped, the treatment is gay and fun-filled. Easy listening, it is, but it's a startling (and expensive) sleeve. I liked Sandie better when she sang like "Remember Me" and "Scarborough Fair" which rather tax her voice. Kenny Woodman does a good arranging-conducting job.



Perfect for Pet. PETULA CLARK: I'll Want To Sing With You (Pye). ALTHOUGH written by Jackie Trent and Tony Hatch, this sounds like a Chris Andrews song, because it's full of West Indian calypso magic. A bubbling, blues-chasing disc with a vigorous bouncy beat, and the perfect vehicle for Petula Clark's radiant personality. There's a constantly repeated la-la chorus which you can all join in, a vocal group encouraging Pet all the way, rattling tambourine - in fact, all the ingredients to make a swinging party disc. It's not a song to stand the test of time, in that it's somewhat trite and inconsequential but it's fully in keeping with the festive season. Therefore, a possible hit, but not a big one.

FOUR NEW SINGLES FROM THE PHILIPS GROUP

SON-OF-A-PREACHER MAN BF 1730. A SENTIMENTAL NARRATIVE NUMBER. Roger Miller. Vance MF 1069. FOR FANS OF THE B.B.C. SERIES Belle, Sebastian and the Horses L'Oiseau (The Bird). Vocal and orchestral versions BF 1728. A CATCHY SONG WITH FOLKY FLAVOUR. Julie Rogers. Tar and Cement BF 1727.

AND SIX LP'S THAT MAKE THE SCENE

Dusty Springfield. Definitely SBL 7864. Esther and Abi Ofarim. Up to Date SBL 7868. Country Joe and the Fish. Together SVRL 19006. Dave Dee, Dozy, Beaky, Mick and Tich. Golden Hits STL 5441 TL 5441. Manfred Mann. Mighty Garvey STL 5470 TL 5470. Blue Cheer. Outsideinside SBL 7869.

NME TOP 30

Table with 3 columns: Rank, Title, Artist. Includes entries like ELOISE, THE GOOD, THE BAD AND THE UGLY, THIS OLD HEART OF MINE, BREAKING DOWN THE WALLS OF HEARTACHE, LILY THE PINK, AIN'T GOT NO - I GOT LIFE, ELENORE, ALL ALONG THE WATCHTOWER, I'M A TIGER, HARPER VALLEY P.T.A., WITH A LITTLE HELP FROM MY FRIENDS, IF I KNEW THEN WHAT I KNOW NOW, MAY I HAVE THE NEXT DREAM WITH YOU, ONE TWO THREE O'LEARY, LIGHT MY FIRE, THOSE WERE THE DAYS, ONLY ONE WOMAN, BUILD ME UP BUTTERCUP, YOU'RE ALL I NEED, LITTLE ARROWS, BEATLES (LP), A MINUTE OF YOUR TIME, RUDI'S IN LOVE, RACE WITH THE DEVIL, URBAN SPACEMAN, QUICK JOEY SMALL, DON'T FORGET TO CATCH ME, MEXICO, PRIVATE NUMBER, LOVE CHILD.

Britain's Top 15 LPs

Table with 3 columns: Rank, Title, Artist. Includes entries like THE BEATLES, THE BEST OF THE SEEKERS, ELECTRIC LADYLAND, HOLLIES GREATEST HITS, SOUND OF MUSIC, THE GOOD, THE BAD AND THE UGLY, THE GRADUATE, THE SEEKERS AT THE TALK OF THE TOWN, THE WORLD OF MANTOVANI, FELICIANO, BEST OF THE BEACH BOYS VOL. 3, THIS WAS..., IDEA, VAL, DELILAH.

NEW SINGLES



Nancy Sinatra Good Time Girl RS 20789



Frank Sinatra Whatever Happened To Christmas RS 20790



Pigmeat Markham Sock It To 'Em Judge CRS 8085



Sergio Mendes & Brasil '66 Scarborough Fair AMS 739

5 YEARS AGO

- TOP TEN 1963-Week ending Nov 29. 1 SHE LOVES YOU Beatles (Parlophone). 2 DON'T TALK TO HIM CMT Richard (Columbia). 3 YOU WERE MADE FOR ME Freddie/Dreamers (Columbia). 4 YOU'LL NEVER WALK ALONE Gerry/Petersons (Columbia). 5 SECRET LOVE Kathy Kirby (Decca). 6 I'LL KEEP YOU SATISFIED Billy J. Kramer (Parlophone). 7 SUGAR AND SPICE Searchers (Decca). 8 BE MY BABY Ronettes (London). 9 MARIA ELENA Los Indios Tabajaras (RCA). 10 I ONLY WANT TO BE WITH YOU Dusty Springfield (Philips).

10 YEARS AGO

- TOP TEN 1958-Week ending Nov 28. 1 HOOTS MON Lord Rockingham's XI (Decca). 2 IT'S ALL IN THE GAME Tommy Edwards (MGM). 3 IT'S ONLY MAKE BELIEVE Conway Twitty (MGM). 4 A CERTAIN SMILE Johnny Mathis (Fontana). 5 COME PRIMA Marino Marini (Dunmuir). 6 TOM DOOLEY Longie Donegan (Pye Nixa). 7 BIRD DOG Evelyn Brothers (London). 8 MORE THAN EVER Malcolm Vaughan (HMV). 9 LOVE MAKES THE WORLD GO ROUND Perry Como (RCA). 10 MOVE IT CHH Richard Mitchell (Columbia).

15 YEARS AGO

- TOP TEN 1953-Week ending Nov. 27. 1 ANSWER ME Frankie Laine (Philips). 2 ANSWER ME David Whitfield (Decca). 3 SWEDISH RHAPSODY Mantovani (Decca). 4 POPPA PICCOLINO Diana Decker (Columbia). 5 HEY JOE Frankie Laine (Philips). 6 I BELIEVE Frankie Laine (Philips). 7 CHICKA BOOM Guy Mitchell (Philips). 8 I SAW MOMMY KISSING SANTA CLAUS Jimmy Boyd (Columbia). 9 DRAGNET Ted Heath (Decca). 10 LOOK AT THAT GIRL Guy Mitchell (Philips).

BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Billboard" (Tuesday, November 26, 1968). Last Week. 1 LOVE CHILD, Diana Ross & The Supremes (Motown). 2 HEY JUDE, Beatles (Capitol). 3 MAGIC CARPET RIDE, Steppenwolf (Mercury). 4 WERE THE DAYS, Mary Hopkin (Polygram). 5 ABBRAHAM, MARTIN AND JOHN, Dion (Mercury). 6 WHO'S TALKIN' IN MY LIFE, Stevie Wonder (Motown). 7 MICHITA LINEMAN, Glen Campbell (Mercury). 8 HOLD ME TIGHT, Johnny Nash (Mercury). 9 WHITE ROOM, Cream (Polygram). 10 STORMY, Classics IV (Mercury). 11 LOVE, HOW YOU LOVE ME, Bobbi G. (Mercury). 12 LOVE, HOW YOU LOVE ME, Bobbi G. (Mercury). 13 COLLINS, Judy (Mercury). 14 ELENORE, Turtles (London). 15 HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye (Tamla). 16 LITTLE GREEN APPLES, O. C. (Mercury). 17 LITTLE GREEN APPLES, O. C. (Mercury). 18 MIDDNIGHT CONFESSIONS, Grassroots (Mercury). 19 LITTLE ARROWS, Leapy Lee (MCA). 20 PROMISES, PROMISES, Dionne Warwick (Mercury). 21 BRING IT ON HOME TO ME, Eddie Floyd (Mercury). 22 SEE SAW, Aretha Franklin (Mercury). 23 BANG-SHANG-A-LANG, The Miracles (Mercury). 24 BANG-SHANG-A-LANG, The Miracles (Mercury). 25 HJHEEL SNEAKERS, Jose Cuervo (Mercury). 26 CUMMINS, Tompkins & Over 'You', Gary Puckett & The Union Gap (Mercury). 27 OVER 'YOU', Gary Puckett & The Union Gap (Mercury). 28 QUICK JOEY SMALL, Kasenetz-Katz Singing Circus (Buddah). 29 ALWAYS GETTING BETTER, Dionne Warwick (Mercury). 30 SHAME, Magic Lan- (Mercury).

While Europe-wise the sun's been shining for APHRODITE'S CHILD and 'RAIN AND TEARS' it's been a bleak, wet summer over here. Now the local forecast is BRIGHTER WEATHER AHEAD!

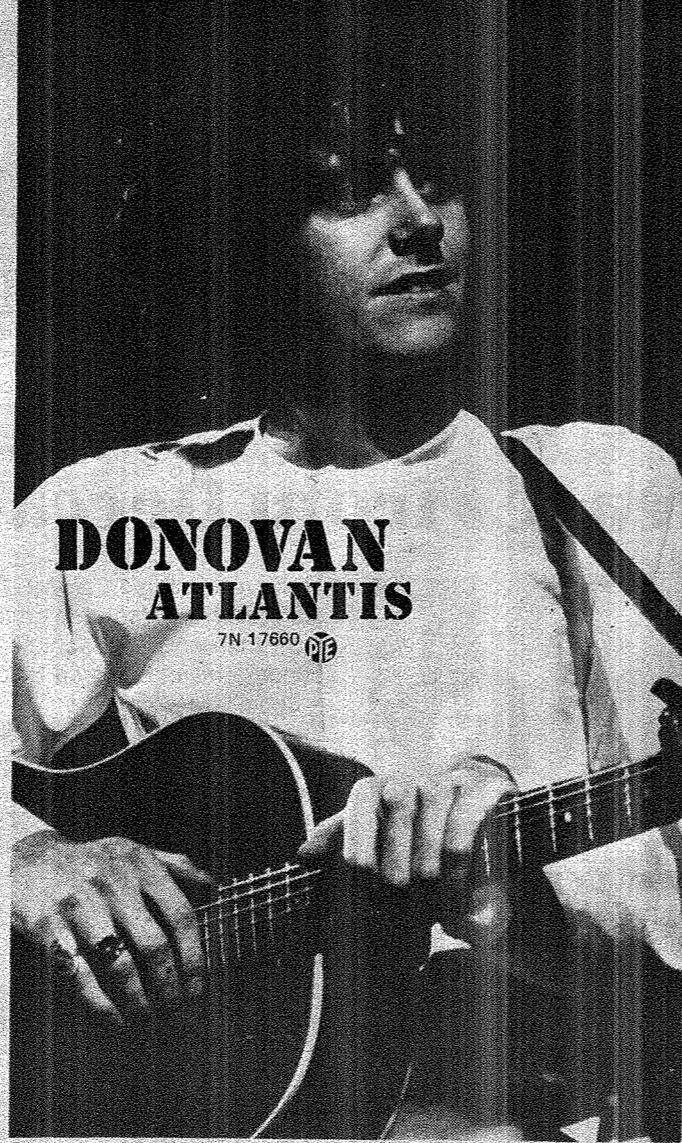


CREAM'S FAREWELL NIGHT OF EMOTION

THIS was the night the devoted came to pay final homage to the Cream: the night when a sell-out 5,000 rose to their feet at the end and stamped and clapped themselves silly for more. Then got more, and demanded still more, and got that too. And still it wasn't enough! This was a night to tell your younger brothers and sisters and your children about... When the Cream said an electric emotion-charged farewell, London's Albert Hall on Tuesday. Whether it was the best of the Cream or not doesn't matter. The emotions took control. I am left with memories of "Crossroads," "Spoonful," "I'm So Sad," "Sunshine Of Your Love" - Jack's tormented face - Ginger's passionate "I Wanna Take You Higher" - and Eric - well he was just Eric, and that says it all. Now we have lost the Cream - as far as "live" in Britain is concerned. And I am left with sympathy for those unable to obtain tickets (they will have a chance to see the televised recording on BBC-1 - see news pages) and with pity for those who never experienced Cream. Save The Cream was the desperate, angry plea that went up when it was all over: NICK LOGAN.

FRANK AT 'TALK'

FRANK IFFIELD opened his second season at the Talk Of The Town on Tuesday with a competent if not inspired performance. The audience lapped it up, joining in with him, attempting to yodel or just clap the emotions. Frank sang a mixture of standards like "St Louis, Love Walked In" and "How To Succeed In Business Without Really Knowing" and his past hits, including "I Remember You," "Wayward Wind," "She Taught Me How To Yodel" and Roger Miller favourites "Engine Number Nine," "Lil' Green Apples" and "King Of The Road." A slight concession to pop was his version of "Only Knows What He Wants And He Doesn't Want It." Frank ended his act with what has almost become his theme tune, "Waltzing In The Moonlight" and as traditional at the Talk Of The Town, left the audience calling for more. JAN NESBIT.



DONOVAN ATLANTIS 7N 17680

ELVIS KEEPS HIS CROWNS Lulu—world title JIMI IS WORLD RUNNER-UP

DESPITE a valiant attempt, Tom Jones has failed to eclipse Elvis Presley—and the American star retains both his world crowns. Last week it looked like a neck-and-neck race, but gradually Presley's lead widened and has continued to do so. The other main highlight of this year's NME International Poll is a resounding victory for Lulu, who reaches a milestone in her career by gaining Dusty Springfield's title as World's Top Girl Singer.

The most exciting battle from start to finish was the New Group division, which resulted in a hair's-breadth victory for the Love Affair—just ahead of the Casuals and Fleetwood Mac, who netted the same number of votes to share the runner-up position.

In her first show business year, Mary Hopkin adds yet another triumph to her name. Besides being voted Britain's Best New Singer, Mary was second only to the Beatles with "Those Were The Days" as the top record of 1968. Savile and Tony Blackburn tied for first place in the disc-jockey section—but this time, Jimmy has forged ahead, but only by a small margin. Surprisingly, Kenny Everett edged out John Peel for third position.

Plaudits for Jimi Hendrix (runner-up for Elvis Presley's World Musical Personality title)—also for the Fleetwood Mac, who are placed second to the Rolling Stones (Rhythm-And-Blues Group).

In several sections the positions at the top were unchanged from last year, but it is noteworthy that "Top Gear" this time rose to second place in the TV and Radio Programme division.

Next week's NME will contain an exciting 8-page pull-out supplement. This will include tabulated placings in each section, pictures galore, messages from the stars, Andy Gray's detailed survey of the complete Poll, plus many other exciting features.

This supplement is a free bonus—so make sure of your copy now by placing an order.

NME POLL: The Verdict

The official winners and runners-up in each category are as follows:

- WORLD SECTIONS**
- MALE SINGER:**
1. Elvis Presley; 2. Tom Jones
- FEMALE SINGER:**
1. Lulu; 2. Dusty Springfield
- MUSICAL PERSONALITY:**
1. Elvis Presley; 2. Jimi Hendrix
- VOCAL GROUP:**
1. Beatles; 2. Beach Boys
- BRITISH SECTIONS**
- MALE SINGER:**
1. Tom Jones; 2. Cliff Richard
- FEMALE SINGER:**
1. Lulu; 2. Dusty Springfield
- VOCAL GROUP:**
1. Beatles; 2. Hollies
- VOCAL PERSONALITY:**
1. Cliff Richard; 2. Tom Jones
- RHYTHM-AND-BLUES GROUP:**
1. Rolling Stones; 2. Fleetwood Mac
- NEW GROUP:**
1. Love Affair; 2. Casuals and Fleetwood Mac (tie)
- INSTRUMENTAL UNIT:**
1. Shadows; 2. Cream
- DISC-JOCKEY:**
1. Jimmy Savile; 2. Tony Blackburn
- NEW SINGER:**
1. Mary Hopkin; 2. Joe Cocker
- TV OR RADIO PROGRAMME:**
1. "Top Of The Pops" (BBC-TV); 2. "Top Gear" (BBC Radio)
- BEST 1968 BRITISH DISC:**
1. Beatles' "Hey Jude"; 2. Mary Hopkin's "Those Were The Days"

COCKER TOPPING ALBERT HALL BILL; U.S. VISITS

JOE COCKER is set for two visits to America during the first three months of next year. He is also to star in a concert at London's Royal Albert Hall in February. Joe and the Grease Band will spend most of the first half of December completing their next single and first album, both of which are due for release by Regal Zonophone early in the New Year.

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BEACH BOYS UNION ROW

AS we closed for press on Wednesday, it seemed unlikely that EMI would be permitted to record the Beach Boys' opening concert—at the London Palladium this Sunday (1)—for subsequent release as an LP. Earlier this week the British Musicians' Union and the American Federation of Musicians, under their reciprocal exchange agreement, had the union from taking place. Negotiations are still taking place in the hope of overcoming the veto, but latest reports indicate that chances are slim.

Promoter Arthur Howes told the NME: "This will not affect the audience in any way. The Beach Boys will, of course, still play their concerts as planned—and at the Palladium, they will still use the 30-piece orchestra which was intended as their recording accompaniment."

Also affected by a union dispute is Engelbert Humperdinck, who was due to appear on U.S.-TV's "Ed Sullivan Show" this Sunday. He is now unlikely to fly to America, as the New York musicians' strike—which prevented Tom Jones from appearing in the same series two weeks ago—is still in progress.

24-HOUR SERVICE AT XMAS

LATEST ON RADIO

LOCOMOTIVE, the Move, Chris Farlowe, Geno Washington's Ram Jam Band, Raymond Froggatt, the Paul Williams Set, Nilsson and Jigsaw are among guests appearing daily in Radio 1's "David Symonds Show" from Monday, December 9, to Friday, December 13. Guesting in the "Jimmy Young Show" throughout the same period are Status Quo, Vanity Fare, Grapefruit, the Beachers, Friday Brown, the Rebel Rousers and the bands of Alex Welsh and Terry Lightfoot.

Booked for the afternoon "Dave Cash Show" during the week beginning December 8 are Cupid's Inspiration, Bruce Channel with Dr. Marigold's Prescription, Billy Fury, Brian Auger and the Trinity, the Mud, the Peddlers, the Timebox, Orange Bicycle and the Mike Stuart Span. These same artists also appear in the Saturday afternoon show, hosted by Pete Myers, on December 7.

Line-up for John Peel's "Top Gear" for the remainder of this year's Election, Spooky Tooth, Blossom Toos and the Wicked Walrus (Sunday, December 8); Jethro Tull, the Pentangle, Pink Floyd and Duster Bennett (15); Traffic, Tyrannosaurus Rex, Fairport Convention and Andy and the New Masters (22); the Gun, the Pretty Things and Honeybus (29).

The Gun's late addition to "Saturday Club" tomorrow (30). Other new bookings for this series include Roger James Cooke and the Ray King Soul Band (December 10); the Tremeloes and Cliff Bennett and his Band (21).

The "Cherry" will feature a 24-hour service on Christmas Eve and Christmas Day when they will remain open throughout the night.

DISCS UP AGAIN

RECORD prices are up AGAIN. The increase was applied last Friday in Chancellor Roy Jenkins' "mini-budget," in common with all articles subject to Purchase Tax—including record players, transistors and tape recorders. The average price of a pop single is increased by 21d. to 8s. 6d., while most pop albums go up by 11d. to 37s. 5d. The tax increase on cheap-label LPs is, of course, correspondingly smaller. The new Beatles double-album is now priced at 74s. 10d.—an increase of 1s. 10d.

★ POPLINERS ★

PETULA CLARK—who this week completed six months of filming on "Goodbye Mr. Chips" with Peter O'Toole—flies to Los Angeles in February to star in another U.S. TV special. It will subsequently be screened here by BBC-TV. Cabaret weeks at Middlesbrough Variety Showboat for Lulu (from December 15) and Sandle Shaw (from January 12). Locomotive at Doncaster Top Rank on Friday, December 13. Christmas season for Columbia Pictures—starting Sham Watters and Harry Secombe—at Manchester Gaumont, Newcastle Pavilion, Leeds Majestic, Nottingham Odeon, Cardiff Capitol and Sheffield Odeon (all opening December 22); at Glasgow Gaumont (from December 23). Spanish group, Pops Top, flies into London on December 16 to film "Colour Me Pop" for subsequent transmission. Mark Winger in the "Cherry" at Nottingham Theatre Royal from December 24.

TOM JONES TV SERIES FOR PEAK SUNDAY-NIGHT SPOT

TOM JONES' major television series—which, as previously reported, goes into full production in the New Year—will be networked throughout Britain by ATV on Sunday nights from February 9. Many top international acts are being lined up to guest in the series—first to be signed are Diana Ross and the Supremes and Peter Sellers. As a prelude to the series the Tom Jones special filmed 1. September as a "pilot"—with Mireille Mathieu, the 5th Dimension and Juliet Prowse guesting—is to be transmitted on Sunday, January 12.

The series represents the first part of the lucrative three-year deal which Jones signed earlier this year with America's ABC-TV, in association with Britain's ATV. Although chiefly designed for the American market, the shows will be screened in this country only two days after U.S. transmission—the first edition goes out in the States on February 7.

The hour-long shows will replace the currently running "Frost on Sunday," which is scheduled to complete its present run on January 5. The Tom Jones pilot is screened the following week (12), and the next three Sundays—before the start of the Jones series proper—see the return of ATV's "London Palladium Show."

Tom is committed to filming a minimum 13 shows this winter—although this could be extended to a maximum of 18 shows—and they will be screened on the ITV network at a peak hour in all regions. They will be seen nearly every Sunday from February 9, although the weekly sequence will be interrupted for an occasional Palladium show.

Filming is expected to occupy Tom until the end of April, when he plans to fly to Las Vegas where he would appear exclusively revealed in the NME two weeks ago, this had to be postponed one week to Saturday, January 4. In the show, guest artist Leapy Lee "to receive" his "Little Arrows" Gold Disc from Engelbert Humperdinck.

Replacing the Humperdinck show in the Saturday-night spot on December 28 will be a London Weekend TV Cien Laine special. On the same day, there will also be limited networking of a Harlech-TV spectacular comprising all Welsh artists—Mary Hopkin and Amen Corner are already set, and others being sought are Harry Secombe and Shirley Bassey.

Another TV booking for Engelbert is in Thames TV's "Opportunity Knocks" on Christmas Day. This is a special, seasonal edition, and Humperdinck's association with the show is in fact that—when he was known as Gerry Dorsey—he failed an audition for the series!

The Cream's farewell concert, filmed at London's Royal Albert Hall on "Tuesday," is to be screened by BBC-1 on Sunday, January 6. Original plan was for it to be shown on BBC-2, but this channel switch will ensure a far larger viewing audience.

The Beach Boys spend most of tomorrow (Saturday) at BBC-TV's Lime Grove studios, recording some of their all-time hits for the gala Christmas editions of "Top Of The Pops." The group arrives in London today (Friday), and a BBC camera crew will follow the Beach Boys from the time they disembark at the airport until after they record their "Top Of The Pops" numbers—and this film of their activities in London will be screened on "Saturday Night Pop" on Saturday, December 14.

The Jimi Hendrix Experience makes a rare TV appearance when it guests in the second edition of Lulu's "Colour Me Pop" on Saturday, January 4. As already reported, Joe Cocker is the star guest in the first show on December 28.

Booked for the afternoon "Dave Cash Show" during the week beginning December 8 are Cupid's Inspiration, Bruce Channel with Dr. Marigold's Prescription, Billy Fury, Brian Auger and the Trinity, the Mud, the Peddlers, the Timebox, Orange Bicycle and the Mike Stuart Span. These same artists also appear in the Saturday afternoon show, hosted by Pete Myers, on December 7.

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STOP PRESS

THE ROLLING STONES APPEAR IN LONDON WEEKEND

THE GUN'S FAREWELL CONCERT TOMORROW (30) TO PROMOTE THEIR NEW ALBUM.

info on this week's new releases from Decca

TEN YEARS AFTER have put out a double A disc, which means that both sides are just as fantastic! Both written by Alvin, "Hear me calling" is insistent and subtle, staying in your head for hours after you hear it. "I'm going home" is a complete rave. If there's any justice, this disc should bring a super-talented group the recognition they deserve in their own country. On Deram, the number is DM 221.

It's new name time: are you ready for MARTIN HUMMINGBIRD? His thing is soul and gospel music, and he's spent a lot of time leaping across to the States digging the sounds. He's now an expert on the subject, and his single "You really know how to hurt a guy," makes it clear that he knows what soul is all about! Make a point of hearing this, it's good. It's on Decca and the number is F-12855.

FIRE is fun! So is the latest outing from this talented threesome, titled "Round the gum tree". It's fast, snappy and infectious, and should catch on in a big way. On Decca, number F-12856.

You all know MARTY FELDMAN so there's no need to tell you he's hilariously funny. His single "A joyous time of the year" is certain to cheer you up if you're feeling a bit Novemberish. On Decca, the number is F-12857.

THE CURIOSITY SHOPPE may have a Dickensian name, but they have a very up-to-date sound—futuristic even!

DUSTY BACK WITH BBC

DUSTY SPRINGFIELD is to star in her own series for BBC-TV next spring. It will be her second series for the Corporation, although she has more recently starred in an ATV series. Likely producer of the new Dusty show will be Stanley Dorfman.

It was also confirmed this week that Dusty will delightfully play her third cabaret season at London's Talk Of The Town towards the end of next summer. It will last for four weeks.

Illness ends Gees tour

THE Bee Gees' German tour came to an abrupt end early this week, when Barry and Robin Gibb were both ordered to bed suffering from acute tonsillitis—and the remainder of the group's tour, which had a further six nights to run, was promptly cancelled. A spokesman put the loss at £50,000.

Vince Meloney, who is shortly to leave the group, has now returned to London. But he is still officially a member of the group, and will be until he has discussed his future with manager Robert Stigwood.

SCOTT MOVIE SONG

Scott Walker is to sing the title theme for the soundtrack of the Western movie "The Rope And The Colt"—to be sequet to the film "The Good, The Bad And The Ugly." Scott will record the song in Paris on December 9, and it will be issued in Britain as a single to coincide with the premiere of the picture.

BARRY REJECTS BIG FILM OFFER

BARRY RYAN is being inundated with offers of cabaret and summer season engagements and he has also been offered a lead role in a major film—but his agent Harold Davison has rejected them all because he wants Barry to concentrate on his recording career.

After touring with the Beach Boys for the first 11 days of December, Barry goes into the studios to complete his first LP, which consists almost entirely of Paul Ryan compositions. It will be issued at the end of January at the same time as his next single.

On December 16 Barry flies to America for a hectic schedule of TV and radio promotion work taking him up to January 30.

ARETHA BREAKS LEG

Aretha Franklin has broken her right leg, following a fall in her Honolulu hotel last week. Although she is expected to be in plaster for another six weeks, she is still making live appearances—in a wheelchair! Plans for her European visit in the New Year are unaffected.

FAIRPORT SOON! CONVENTION

island ILPS 9092

BEATLES SHOWS: VENUE SWITCH Fan Club Xmas disc; 'Hey Jude' hits 6 million

THE Beatles' eagerly-awaited concert appearances are NOT now expected to take place at London's Chalk Farm Roundhouse. Paul McCartney told the NME that discussions with the venue's management "are on the verge of breakdown," and that the Beatles are already searching for a suitable alternative venue. In view of this late decision, it now seems probable that the concerts themselves will have to be delayed until after Christmas—although the group is still hoping to fit them into the originally planned December 14-21 period. Paul added that the concerts could now conceivably take place in the group's home-town of Liverpool, instead of in London.

PITNEY, TOPS, ISLEYS British tours are taking shape

GENE PITNEY is to undertake another British concert tour early in the New Year. The Four Tops are now expected to arrive in Britain on January 10 for a string of concerts, including three London dates. A host of pop stars is being lined up for a mammoth New Year's Eve party at London's Alexandra Palace. The Turtles have postponed their British promotional visit until January or February. Roy Orbison plans to spend the whole of next spring in Britain, playing cabaret and concerts. A full itinerary has been set for Jr. Walker and the All Stars, and many dates have been arranged for the Isley Brothers' December visit.

Promoter Arthur Howes is to present another Gene Pitney concert tour in the New Year, probably starting on January 24 and lasting four weeks. But the exact opening date could be varied slightly, according to the availability of supporting attractions with which Howes is currently negotiating.

Hammersmith Odeon, Finsbury Park Arena and the Royal Albert Hall are the three likely London venues for the Four Tops, who commenced a short British tour on January 10. It is expected that two or three provincial dates will also be arranged.

Joe Cocker, the Small Faces and Amen Corner are the first of many pop stars to be announced for the Alexandra Palace party on December 31. The event will continue all night, and many other big names—including the Rolling Stones—are being approached.

Owing to the pressure of commitments in America, the Turtles are now unable to come to Britain in December. They have promised Arthur Howes that they will fulfil their obligation "as soon as possible in the New Year."

Roy Orbison spent three days in London last weekend, discussing his extensive British cabaret tour, due to start in April. Roy will be here for at least three months, and will also undertake some concert appearances.

The full schedule for the January tour by Jr. Walker and the All Stars is as follows: Warrington (10), Wigan (11), Warrington (12), Wigan (13), Warrington (14), Wigan (15), Warrington (16), Wigan (17), Warrington (18), Wigan (19), Warrington (20), Wigan (21), Warrington (22), Wigan (23), Warrington (24), Wigan (25).

Among other bookings being set for the Isley Brothers by Ronnie Jones of the Maurice King-Mary Arnold agency are four dates in Scotland from December 21 and TV appearances in "Top of the Pops" and other shows.

Promoter Roy Guesst is currently visiting America to finalise arrangements for a Joan Baez concert tour of Britain early in the New Year.

The new Presley disc is a revival of a former Beatles "Hey Jude." Freddie and the Dreamers have their second single issued within two weeks. Also out are discs by Crispian St. Peters (his first for a year), Vince Hill and Gordon Walker.

The new Presley disc is "A Little Less Conversation" (RCA) from the soundtrack of his film "Live A Little, Love A Little." On the same label is Feliciano's latest single "Hi-Heel Sneakers." "The Blues" comes out on Liberty next Friday, priced 66s. 2d. A new Doors album will be issued by Elektra in January, but the title has not yet been announced.

The Dubliners' "Cherry" (Atlantic) is released on January 17. "Cameo" (Mercury) is released on January 17. "The Blues" (Liberty) is released on January 17. "The Blues" (Liberty) is released on January 17.

DECCA group records

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The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

NEW DISCS

ELVIS, JOSE, OTIS Heat's double LP

NEW singles by Elvis Presley and Jose Feliciano are rush-released today (Friday). The next Otis Redding disc is a revival of a former Beatles "Hey Jude." Freddie and the Dreamers have their second single issued within two weeks. Also out are discs by Crispian St. Peters (his first for a year), Vince Hill and Gordon Walker.

Marion Ryan's got Something to Smile about...

"Her new single, 'Better use your head' is a beauty."

PHILIPS BF1721



The Beach Boys are back!

 <p>CAPITOL T21142 (M) ST21142 (S)</p>	 <p>CAPITOL T20956 (M) ST20956 (S)</p>	 <p>CAPITOL T20856 (M) ST20856 (S)</p>	 <p>CAPITOL T2859 (M) ST2859 (S)</p>
 <p>CAPITOL T2458 (M) ST2458 (S)</p>	 <p>CAPITOL T2895 (M) ST2895 (S)</p>		



Back the Beach Boys!

The Beach Boys



Bluebirds over the mountain

Latest Single
CL15572



BRUCE JOHNSTON
Born Bruce John-
ston, Chicago; June
24, 1942; 5ft 8in,
blond hair, plays
guitar; entered
show business at
19; influenced by
The Four Freshmen;
likes girls and travelling;
dislikes phoney.

DENNIS WILSON
Born Dennis Carl
Wilson; Los Angeles;
December 4, 1943;
5ft 10in, blond hair,
blue eyes; plays
guitar, drums; entered
show business at
15; influenced by
surfing; likes girls
and money; dislikes
loud people and
crummy groups.

CARL WILSON
Born Carl Dean
Wilson; Los Angeles;
December 21, 1948;
5ft 10in, blue eyes,
light hair; plays
guitar, drums; entered
show business at
14; influenced by
Chuck Berry; likes
girls; dislikes people
and phoney.

AL JARDINE
Born Alan Jardine;
Lima, Ohio; March
9, 1942; 5ft 10in,
brown hair; plays
clarinet, bass; entered
show business at
19; influenced by
The Four Freshmen;
likes Hawaii and
walking along the beach;
no specific dislikes.

MIKE LOVE
Born Michael Edward
Love; Los Angeles;
March 15, 1941;
6ft, 12st 15lb,
blue eyes, blond hair;
plays saxophone; entered
show business at
19; influenced by
The Four Freshmen;
likes parties, night
dancing; dislikes in-
articulate girls.

New Musical Express

SPECIAL WELCOME TO THE

BEACHBOYS

With a new single tipped for the charts, a hit LP, TV dates and a nationwide concert tour — the Beach Boys have arrived — today!

4 extra pages of BB news, features and pictures

FACTS COMMON TO ALL

First public appearance: Long Beach, California.
Biggest break in career: Getting a contract with Capitol records.
TV debut: Local Los Angeles station.
Radio debut: Radio KFVB in Hollywood.
First important public appearance: Ed Sullivan show and our English promotional visit.
Albums: "Surfin' Safari", "Surfin' USA", "Little Deuce Coupe", "Surfer Girl", "Shut Down", "All Summer Long", "The Beach Boys' Christmas Album", "The Beach Boys Concert", "The Beach Boys Today", "Summer Days (And Summer Nights!)", "Beach Boys Party", "Pet Sounds", "Best Of The Beach Boys", "Best Of The Beach Boys (Vol 2 and 3)", "Friends", "Wild Honey", "Smiley Smile", EPs: "Beach Boys Concert", "4 By The Beach Boys", "Surfin' USA", "Fun Fun Fun", "God Only Knows".
Origin of stage name: Capitol's Voyle Gilmore thought of it.
Present disc label: Capitol.
Recording manager and musical director: Brian Wilson.
Major awards: Key to the City of Sacramento, and group of the year and record of the year awards in the US.

Then I Kissed Her" (5); "Heroes and Villains" (10); "Wild Honey" (29); "Darling" (11); "Do It Again" (2).
Albums: "Surfin' Safari", "Surfin' USA", "Little Deuce Coupe", "Surfer Girl", "Shut Down", "All Summer Long", "The Beach Boys' Christmas Album", "The Beach Boys Concert", "The Beach Boys Today", "Summer Days (And Summer Nights!)", "Beach Boys Party", "Pet Sounds", "Best Of The Beach Boys", "Best Of The Beach Boys (Vol 2 and 3)", "Friends", "Wild Honey", "Smiley Smile", EPs: "Beach Boys Concert", "4 By The Beach Boys", "Surfin' USA", "Fun Fun Fun", "God Only Knows".



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BEACH BOYS USE POWER TO DO GOOD

BRUCE was tired. He'd been up half the night mastering the Beach Boys' new single, "Bluebird Over The Mountain," and he had risen early to check out a Porsche he wanted to buy on his way in to my office. When he walked in and gazed over the Hollywood hills from our sixth floor suite, he perked up, enthusiastic over the eighty-degree, crystal clear day.

And so we began our Ask-In session . . .

I UNDERSTAND YOU AND CARL PRODUCED "BLUEBIRDS OVER THE MOUNTAIN"?

Yes, Carl and I co-produced it. And I arranged the tune. It's not that Brian isn't producing any more, it's just that we are all kind of contributing more. Brian and I were working on something today that could be our next single.

Carl and I have been working together, and Mike and Denny have, too.

I really dig the new single, because if you walk into a club it will be sounding good. And you can dance to it.

IS IT A NEW STYLE FOR THE BEACH BOYS?

It's a super-danceable thing. It has kind of the vocal of "Sloop John B" and it has a taste of the Otis Redding-Wilson Pickett trumpet sound in the middle.

It has a really funky guitar solo like Eddie Carter and at the end it has a complete orchestra with the Beach Boys singing tight four-part harmony.

I like it, but I just look at a single now as a free advertisement and a way to introduce people to check our album out. This next album is called "Beach Boys 20-20," because it's the BB 20th album.

Sometimes I wonder how they keep their sanity

says road manager **DICK DURYEA**

DICK DURYEA — son of actor Dan Duryea, much beloved as Westerns — is the Beach Boys' tour manager, at present in London getting things together prior to the group's arrival this week. Dick is an equable young American with a slight tendency to eruptions in order to get the boys moving. He uses his childhood associations with the Hollywood movie industry to stabilise him within the capricious world of wanderings and wanderings which are the Beach Boys.

"After all my years working with the boys I have to respect their talent and ability to produce, but sometimes I wonder how they manage to hang together long enough to keep their sanity," smiled Dick over a beer with me last Friday.

"They really work very hard and in sustained bursts. In the recording studios they might go in one evening, spend \$4,000 in recordings, and scrap the lot next day because they feel they're not good enough.

"Coming to Britain is not really a very good commercial proposition for money elsewhere in the world. But they have never forgotten the tremendous welcome they got on their last British tour — they genuinely love England. More than anything else it is a chance for them to say thank you personally to the millions of loyal fans they have here.

Brian won't be coming of course, but then he just doesn't like travelling and only made that one appearance on stage in Hawaii last year as a lark. It didn't really come off as well as they hoped because he just had not had the time to rehearse with them."

When the Boys arrive at London Airport today (Friday) they will have approximately 5,000 lb excess baggage in the shape of the 20 channel PA system they are bringing over to use on stage at all their concerts.

"It really is an incredible system," enthused Dick. "You can hear perfectly in almost any part of a theatre, no matter how big it is. It's so good, in fact they have had a duplicate system made — they designed it themselves and hire it out to other groups in the States."

In addition to their plans for recording "live" at the London Palladium concert the group intend to do a number of TV appearances on this visit and because of their plans to produce an album from the

ASK-IN conducted by Ann Moses in Hollywood

Editor of "Tiger Beat"

ARE YOU ALL PRODUCING YOUR OWN SONGS ON THE ALBUM?

It's not like the one the Monkees are doing. We are all working together and are all kind of overlapping into each others things. Like if Dennis writes a song and he wants to follow through and produce it, then it's cool because he knows that we are all involved but he knows what he wants to achieve.

DO YOU FEEL EACH OF THE BEACH BOYS IS CAPABLE OF PRODUCING NOW?

Yes. I think after six years that something has worn off on us. We've all picked up things over the years.

I really think the song that Brian is doing now is going to be a big hit. It's an old song, re-arranged. It's about 40 or 50 years old.

THE DOORS WERE RECENTLY BANNED FROM A PARTICULAR MIDWEST CONCERT HALL BECAUSE IT WAS ALLEGED JIM MORRISON WAS MAKING LEWD ACTIONS AND DERIDING SOME

He calmed everyone down. Now we aren't so uptight. I'm pleased that all the attention has been taken away from him, because he attracted the people he wanted to attract.

Now that the attention is going some place else, he can meditate in peace without it being a heavy thing, with all the celebrities going down to meditate.

The other Beach Boys and I learned his method and now we do it, but don't have to advertise it.

ARE YOU PLANNING ANY CHANGES IN YOUR STAGE SHOW FOR YOUR EUROPEAN TOUR?

It's going to be a completely different show. We are going to combine all the Beach Boy tunes into a medley so they don't take up so much time. Then we are going to do some of the newer songs.

Also, we have a back-up band. In England we have a 12-piece orchestra and for outside England a 12-piece orchestra. We wear suits, while sylvet with big hair bottoms.

The only thing wrong is that we want the show to be a half-hour, which is too short.

We think it should be at least 50 minutes. Actually it should be an hour. I bet we could do an hour-and-a-half show.

POLITICAL FIGURES VERBALLY. DO YOU FEEL A POP GROUP IS RIGHT IN EXPRESSING ITS VIEWS TO A CAPTIVE AUDIENCE?

It's like an early Rolling Stones thing. I think that someday they are going to ban concerts with rock groups if they get involved politically. I think when you've got a lot of people together, you should do something good. But I think Morrison's crazy! I'd like to make a film of Morrison and out to Hitler.

DIDN'T THE BEACH BOYS DO ESSENTIALLY THE SAME THING ON THEIR MAHARISHI TOUR, ONLY WITH A DIFFERENT PURPOSE?

I think that the Maharishi gave us something and we tried to pass it on to the kids. Okay, I know, the Doors were putting Nixon down, so we are doing the same thing that he is doing, but we are using the power in a different way. We're trying to do some good.

We tried to give the Maharishi to anyone who might be interested because we weren't going to make any money on the tour. The Maharishi have gone to the Maharishi foundation. But it didn't work out. I think that we should have presented it just as a lecture and not had the concert. The Beach Boys attracted people who didn't care about the Maharishi that much. They came to see us and they got bored with him.

WHAT EFFECT DID THE MAHARISHI HAVE ON THE GROUP?

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I UNDERSTAND YOU'LL BE DOING FOUR BENEFIT SHOWS FOR UNICEF. HOW DID THIS COME ABOUT?

It was our idea. We think the only hope for this world is for kids to grow up being cool. I think that helping the underprivileged kids helps the world to benefit.

DO YOU HAVE ANY PLANS IN ENGLAND OTHER THAN YOUR CONCERTS?

You know, we are trying to set up our record company on a full-time basis. We won't be touring as much next year, because we'll have to cut down on it to work on the label.

Make sure, though, that you put in that we're not breaking up. Things are really shaping up here, which is neat. A lot of people are recording at the Beach Boys' studio in Hollywood. We can't even book any time there because it's so busy.

The Fifth Dimension record there, the Monkees, Donovan, the Cream. It's so full we can't get in!

So when we get to London we may record.

Oh, and we want to look around for some new talent for our label. You might tell any producers or would-be artists to come around or leave their material at the London Hilton.

WHAT HAVE YOU BEEN DOING YOURSELF, MUSIC-WISE?

Do you know that I did an arrangement of "A Little Help From My Friends" and when I heard Joe Cocker's version I just died because it was so close to the one that I was going to do.

I think that's groovy because it just proves I was right. I was originally going to record "Bluebirds Over The Mountain" for my own album. It's an old song, written in 1957.

ARE THE FANS OF THE BEACH BOYS UNIQUE?

They really are! We just keep getting new ones, along with holding the old ones. I thought that by now all the Beach Boys fans would be dead! But they aren't, they're growing!

It just amazes me when our road manager comes back and says that we sold out. I remember when we were in Chicago about two months ago we sold out two concerts.

I had thought that it would be all heavy blues in Chicago and that we would die. And we sold out two concerts!

It was so funny, this girl came up to me outside the hall and didn't know I was in the group. She had to go home for some reason, so she gave me her two tickets.

Well, I didn't have any cash on me and I was so hungry, so I sold the two tickets and got five dollars for a piece. Then I went out and got a groovy dinner!

HOW LONG DO YOU SEE THE BEACH BOYS AS A CONCERT ATTRACTION?

I thought that by now people would be saying: No, we shouldn't go see the Beach Boys because it will be the same old show over again." But they don't.

And look at Peter, Paul and Mary, who have lasted longer than the Beach Boys. They are really my favourite group.

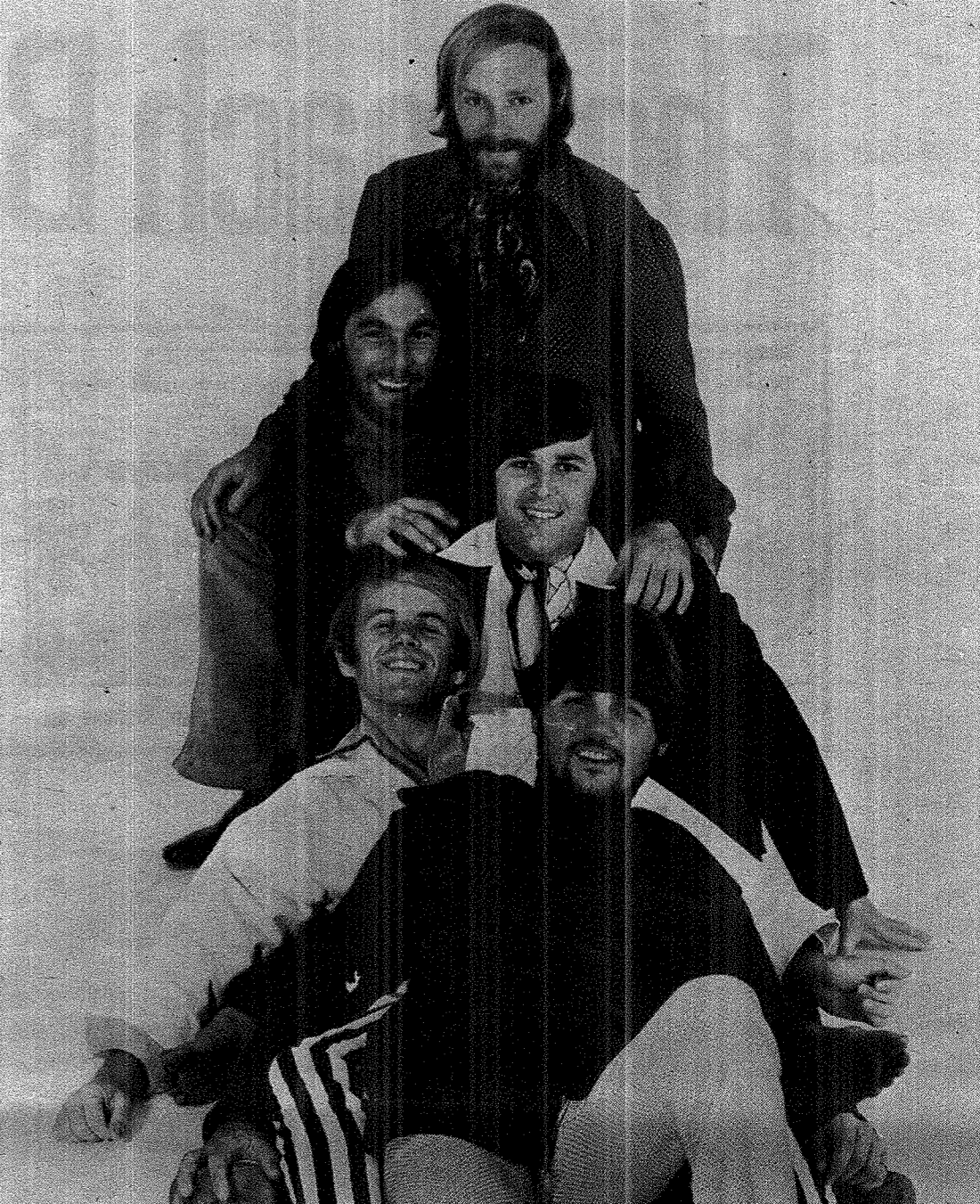
If I had the chance, I'd like to be in the Four Freshmen recording wise, but appearance-wise I would like to be in Peter, Paul and Mary. I don't think that the people will stop liking us until the hits stop.

JUST FOR FUN, HAVE YOU A SECRET AMBITION THAT NO ONE WOULD GUESS AS BEING A PART OF BRUCE JOHNSTON?

Yes, I'd like to be a record bootlegger. I'd like to bootleg records. I don't like to illegally press records and make 40,000 copies of someone else's record and not have to report it to the government.

It wouldn't be for the money. It would just be for the excitement!

Carl really gets bugged at me when I tell him my secret ambition, but, honestly, I've always wanted to be a record bootlegger on the side!



Derek Johnson reviews their latest single **GOOD CATCHY POP—BUT IT'S NOT USUAL STYLE**

* Bluebirds Over The Mountain/Never Learn Not To Love (Capitol).

IF YOU were asked to take the blindfold test, you'd have difficulty in recognising this as the Beach Boys. The group's previous discs have been divided into two categories—surfing and electronics wizardry—and this latest release comes into neither bracket.

Indeed, the celebrated harmonies are not heard until the final 15 seconds of the disc, when the boys imitate a train whistle! Despite all this, it's a jolly good pop record, notable for its quick-to-register tune and its heavy thumping beat.

stage appearance, at least six new numbers are expected from them. For some strange reason the TV appearance in France has just been cancelled, revealed Dick. "Maybe it's something to do with the credit squeeze!"

I asked Dick if touring with the boys now was as hectic an experience as it had seemed for him on their last tour, when he appeared regularly in their dressing rooms hopping about like the white rabbit out of Alice in Wonderland with a stop watch around his neck, crying: "We're late — we're late!"

Such were Dick's vibrations, on that tour when he had to "move 'em that tour when he had to "move 'em out," even the plegmatic Dennis was stirred to remark: "When Dick says 'go,' I leave the world!" "It's not really that bad," Dick

told me when I reminded him of his driving force. "The trouble on that occasion was that we were only doing a 30 minute act and we had been used to doing upwards of an hour in America, so had to make sure the tempo was taken up and all the 'tuning up' — and usually relaxed thing on stage was cut out. That's what I'm paid for — to keep things moving."

One sensational piece of news that Dick revealed to me was that the Beach Boys are very seriously considering a tour of U.S. bases in Vietnam.

It's quite possible we may be the first major group to entertain our troops next March," Dick revealed. "We'll be in the East for a tour at this time and have gone into the possibility of doing some concerts in

Vietnam. The only difficulty is that the authorities insist you spend at least 17 days there. We would be flown round the bases by helicopter."

The Beach Boys' new single is the first which Carl Wilson and Bruce Johnston have produced for the group. It also brought about a tale of strange coincidence when John Walker walked into the bar where we were to meet for a chat.

When John split from the Walker Brothers over a year ago he returned to Los Angeles and cut a demo disc with his sister and wife Kathy. He brought the disc back to Britain and played it, and some other tracks, he had recorded, to me. I said at that time I was more impressed with that number than anything else he had done. John was reluctant to have the

disc released because he foresaw difficulties over promotion. John's disc was, and still is, for that matter, "Bluebirds Over The Mountain," the Beach Boys' latest choice for a single.

"I don't believe it," smiled John when I introduced him to Dick and broke him the news. "Never mind. I still stand by my new single, 'Woman', which Scott produced for me. It's the first solo thing I've done which I'm really proud of."

Finally Dick broke me the news that the latest Beach Boys' photographs, in which Dennis and Bruce are sporting beards, are now out of date. They both shaved them off just a few days ago. Hair today and gone tomorrow — that's the way it is with the Beach Boys.—**KEITH ALTHAM.**