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# MEET A BEE GEE

# —No. 4 'I'm a bit of a raver' admits

# Maurice Gibb

to **ALAN SMITH**

**I**F I were a film casting director I've a feeling I could visualise Maurice Gibb as the brown-eyed, brown-haired, 5ft. 6in. son of an Indian chief, what with those high cheekbones that dip inwards to give him the lean, hungry, proud look of a brave out to kill wagon-train master who speak with forked tongue.

Maurice sees himself in another light. He would have loved to have been Clyde in "Bonnie And Clyde," playing the Warren Beatty rôle with fervour because it struck him as a real, human thing.

His deep-set eyes light up as he speaks fluently, articulately, about his hopes and his inner thoughts on success and the lifetime stretching in front of him.

"It's a nice idea," he told me, "to talk about things like this once in a while. I like people to know I'm not just a face in a photograph."

The first time I met Maurice he was carrying an old single by Lorraine Ellison, "Stay With Me Baby," which he thrust on to the record player with urgency and delight.

Seconds later I was listening to a full-blooded, screaming, beautiful, agonised, ecstatic, sobbing, sexual, soaring performance of a song that prickles the hairs at the nape of the neck.

## Romantic

It was one of the most incredible records I've ever heard, and I raved, Maurice raved, even the man there from the BBC World Service raved. When I heard that Cilla and Lulu were also raving, that was it. My mind was made up. I asked Warner Brothers to rush me a copy as soon as they could, and I raced home and also thrust it on to the record player with urgency and delight.

Lorraine Ellison's "Stay With Me Baby" may now be heard screaming through our house and right out into the road, probably to the great chagrin of our neighbours Ron and Marge on one side, and the nice old boy on the other.

That an emotionally supercharged record like this should appeal to Maurice doesn't surprise me at all. He has a great sense of the romantic and he admits to it readily.

"When I meet a girl," Maurice told me gently, "I treat her as a

girl should be treated. I even go as far as walking on the outside of the pavement. I find I get very romantic, and I don't swear and I treat her with respect.

"I like small girls, preferably blonde, with a sense of humour." When he added that his steady girlfriend was a happy person who was also in show business, I took a calculated guess and asked him did he mean Lulu. This was before news of their romance found its way into the papers.

Maurice's eyes widened with undisguised surprise. "You're right!" he exclaimed, "How did you know?" I shrugged one of my I-just-happen-to-be-a-genius shrugs, and gave him my word I wouldn't break the news.

We talked about many things, Maurice and I. He's quick-witted and cheerful, and his conversation isn't limited to pop music or buying an 'ouse for 'is muvver.

He says he believes in God, but dislikes the hypocrisy of many churchgoers; thinks politics is the biggest bore that ever happened to the world; can't see himself splitting with the other Bee Gees, although he would like to do other things as well; would like everybody in the group to act; is obsessed by cars, although he is still waiting to pass his driving test; has a Rolls-Royce and a Morris Cooper S with "backed-out windows and all that—"; likes the Bachelors for their professionalism; and says his greatest dream is to own a motion picture company.

Maurice looks back with happy nostalgia on how he and the other Bee Gees were scared stiff at the audition they did for Robert Stigwood soon after they arrived in Britain.

"We did our nightclub act," says Maurice, "and he watched and listened and never smiled once. Then he said, 'Be at my office at six o'clock,' and we were, and we signed contracts."

Maurice also looks back with a slight sense of awe on the way he and the rest of the family just packed up and came to Britain, without anything definite to look forward to, on only £200 between them.

"We stayed in a crummy hotel in Hampstead," says Maurice, "and one day my dad went to see the Seekers' manager, Eddie Jarrett, to see if he could help. He said sorry, he couldn't do anything. After that dad went to see Robert Stigwood at Nems—and here we are."

## Surprised

There they are, indeed... still selling well with "Massachusetts," and not only that, but high in the sky with "World."

Maurice might well be inclined to celebrate this with a great, big, swinging humdinger of a party, except that he isn't that keen on parties.

"I don't mind a celebration now and again," he told me, "—in fact, I'm a bit of a raver. But many times I like to be on my own and play a bit of the old 'Monty Varni'."

"Know something? Everything surprises me. You mention Lulu, and I'm really surprised. Say a well-known girl record reviewer has got false teeth, and there I am again—really surprised! Some people would shrug and say, 'Oh yeah, so what?' Not me. Everything surprises me."

Maurice loves subtle humour and also doing his own impressions of other people, but there's an intensely serious side to him. When he heard about the death of Brian Epstein the shock and suddenness of it had a deep and traumatic effect.

Apart from death, the greatest personal blow to him has been failing his driving test three times.

Bitterly, Maurice recalls how in

the middle of the first driving test he took, the examiner said: "You're one of the Bee Gees, aren't you—the ones getting deported?" (This was at the time of work permits trouble regarding Colin Petersen and Vince Melouney.)

"I was just about to say this applied to only two of the members," alleges Maurice, with an acid edge to his tongue, "when this bloke says: 'Then why the hell are you taking your test?'"

"That got me. My blood really boiled, and I thought, 'Right, mate.' I gave it to him at 80. We were going along like there was no tomorrow."

"When he got out, he said, 'Mr. Gibb, I'm happy to say you've failed.'"

More out-of-this-world matters often concern the agile mind of Maurice Gibb, who at 17 admits to feeling far more mature than his years.

He tells of spiritualist seances in which "an English guy named Noel, who was killed in a motor-bike crash when he was 22," has given the Bee Gees advice and prophesied their future in the charts.

## Sensible

"There was another time," says Maurice, "in which we got in touch with a German baron by means of using a glass and letters of the alphabet. But it didn't really work. Either he couldn't spell, or he couldn't speak English."

The things that worry Maurice include death; his nose; the gold in his front tooth; making a wrong move and embarrassing himself when he's with a girl; and being in clubs and being stared at.

"I hate that," says Maurice. "I used to go to clubs a lot, but I don't like feeling conspicuous. Now I don't go so much, I suppose people will think I'm big-time. But I'm not."

Maurice is right. He isn't. Straightforward, confident, uncertain, impulsive, romantic, nostalgic and the most mature and sensible 17-year-old I've ever met... yes.

Big-time... never.



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# YOU HAVE TO BE TOUGH TO SURVIVE SAYS GENE PITNEY

**TOUGH**, hard-bitten Gene Pitney, the star with a dollar sign in each eye, the Sir John Wilder of pop. That is how many people inside and outside of the business see the 26-year-old American singer with seven hit-making years at the top of his profession. But all that is far from the truth, as those who have worked with and know Pitney will tell you.

Businesslike, shrewd and efficient Gene may be — his lengthy prominence at the top is evidence of that—but he is not the unapproachable, backstabbing, ruthless tycoon many people see him as.

Indeed, under that veneer of toughness he is a sometimes soft and an often generous and kind character.

The truth is that Gene is purely and simply a hardened professional in a ruthless profession who abhors incompetence and amateurism in all forms. And in the knife-edge world of pop, as Gene learnt early in life, unless you generate an air of toughness you just do not survive.

Gene's early background and his struggle to succeed in what he had always wanted to do taught him this. All the heartbreaks and disappointments of coming up the hard way left an indelible imprint in his mind.

## Trapper

He came from a not very well off family in Hartford, Connecticut, where his father worked in a local aviation factory and the young Gene, taught by an old trapper, earned his pocket money stalking and trapping mink and fox in the forests of New England.

One not so well known fact about the young Pitney is that during these years he became a fully-trained taxidermist.

**NICK LOGAN**  
probes behind the facade



GENE PITNEY discussing his current hit "Something's Gotten Hold Of My Heart" with its writers DAVID and JONATHAN.

## ...but he has his soft spots!

Anyway, Gene's sights were set higher than his small hometown. He wanted to be a singer, to write songs, and for that he knew he would have to get to far-off New York.

So, with a strong will to succeed, he went to work in the New England tobacco fields, slaving under canvas covers in temperatures of up to 100 degrees to raise his fare.

Many, many times Gene made the trip to New York with a bundle of demos under his arm, tramping his way round the doors of all the major song publishers only to be turned away time after time.

Each time he would go home to Hartford a little more disappointed and disheartened but never thinking of giving up he would return to the tobacco fields

to raise his fare yet again.

And gradually, as the publishers began to recognise and remember the fresh-faced kid at their doors, his persistence began to pay off. Schroeders, the big New York publishers, eventually listened to and liked one of his demos and released a record by the young New Englander.

## A bomb!

It went like a bomb and soon the former tobacco picker and trapper, still just a teenager, found himself with self-penned hits on his hands like "Town Without Pity" and "The Man Who Shot Liberty Valance" and writing other hits for stars like Ricky Nelson and Roy Orbison.

Out of the heartbreaks and the struggles he had carved what was

to become the fantastic Pitney success story.

But in those days he was just a young inexperienced pop singer with a penchant for chart-topping hits and at the mercy of any shrewd operators who happened to be around.

The image of him as a tough operator himself grew up about three years ago when Gene paid out 3,000 dollars to buy himself out of all his existing contracts. Since then he has managed himself and negotiated all his own contracts.

But the image was a false one. Even now, say his friends, before he goes on stage Gene is as nervous as a kitten and behind those ultra-professional and polished television and stage performances is a tense wound-up person.

Also unfounded is the idea that Pitney now only works to rake in more and more cash for his already monumental pile. In fact he has

long since passed the stage where he has made enough money not to need to work and now only tours because he genuinely wants to and because he hates idleness.

And groups that have toured with him know that the unapproachable image is false too.

## Happy

Gene makes it his business to get to know everybody on the tour working on the assumption that if you have a happy group of acts you have a happy and good tour.

Every act he books he becomes immediately responsible for and on opening nights will go round all the dressing rooms to meet all the stars and lay on drinks for them during the tour.

"If I am headlining a tour I somehow seem to become a sort of father figure to the acts," says Gene. "I seem to be becoming the 'Granddaddy' of the tour business."

But though the ruthless image is a false one, it is Gene himself who is partly responsible for building it up, largely as a facade for his own self-protection.

But no character is flawless and like everyone else Gene has his weaknesses. The main one is his complete lack of ability to delegate authority to anybody else. This stems from his burning desire to want to do everything himself, to be at the centre of it all, and with such a large concern happening around him this can be something of a difficulty for those working with him.

## Kindness

He is also a kind and generous person—"One of the kindest people I have ever met" says his friend and publicist Robin Britten.

Robin took over Gene's publicity three years ago. He was just beginning in the business and the young American was his first signing. Without any security and not knowing Robin at all, Gene immediately offered to put a large amount of money into the business.

Another facet of Gene's character which is only now being revealed is that of the family man. He was married earlier this year and now has a four-month-old baby son Todd.

Before that, and here is one sphere where he can be described as ruthless, Gene was known as one of the best lady killers in the business, always being able to attract a host of beautiful females around him.

With seven years at the top behind him and a No. 3 hit in the NME Chart this week with "Something's Gotten Hold Of My Heart," the Pitney formula can certainly be seen to be paying off.

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# 'MY MAGIC FLOWS IN MY BLOOD'

OUT of the blue beyond, the strains of a thousand harps sigh softly on the wind and through a crack in the clouds a tiny figure descends to the watching, waiting millions. The traveller on the seas of dissent and hate, voyager through the skies of love, is home again on mother earth. Donovan, will-o'-the-wisp wing-footed prophet and poet of pop, has returned from beyond with his latest offering.

The watching millions sway in gentle apprehension. The singer strums his guitar and begins: "First there is a mountain then there is no mountain then there is."

When it is all over he holds court and begins to talk.

About the sound of his records: "It should be the artist himself. The microphone should be in his mouth and in his head."

## Inadequate

"There's just me and my guitar. That's the way it all begins. Whatever I use is just me and how I feel at that time or that year or that month."

Flower power: "Love Power" and "Flower Power" are very inadequate phrases to try to say how big this movement is be-

## DONOVAN

talking to NICK LOGAN

cause it began a long, long time ago. The only thing is that it gets halted with wars and people tend to think that it's a new thing.

"You see all this civilisation has to go. It will fall because it is very loosely built. There's no basis, there's no faith. It's on sand and it will sink. But what's being built in the hearts of youth is a strong foundation, for a good life."

About Bert Jansch: "I met

him when I started singing in pro clubs in London. They didn't let me sing a lot, because I sounded like a cowboy singing cowboy songs.

"But Bert's roots are in traditional music, which is great because the traditional music of Scotland is a migratory thing and ended up there.

"But Bert is a great revolutionary writer. Having his roots in traditional music, he had centuries of things to go on. And as to guitar, the Edinburgh Scottish folk singers are about the veterans of the scene. They are all fantastic guitarists."

## Truth

About his influences: "There's only one thing in the end and that's singing truth in a pleasant way. Everyone's striving for this. The influences rebound off each other.

"When I hear Dylan's latest record, or Bert's or Paul's I get sort of an inspiration to go on if I'm feeling dragged, or even go into new things.

"The influence is so healthy that people shouldn't really call it comparison. That's 'cause

everybody's the same anyway. All the writers are trying for the same thing.

"Paul Simon is about the nearest, I suppose, in sweetness to me, although he comments a lot politically and cynically.

"But he's getting into a pleasant thing. We all have our different thing, which is good, but the influence is very helpful."

About his American tour: "This is the first tour that ever began which I knew had a direction and which I knew how to do. The whole thing was successful in that I sang what I felt and thousands of people returned it like a mirror."

About his "magic" as a performer: "I don't think it's like a reincarnation thing, but it's in the blood of my race. It's Celtic, Scottish and the minstrelsy. The magic that you hear in tales and things was all based around the Celtic mythology of England.

## Source

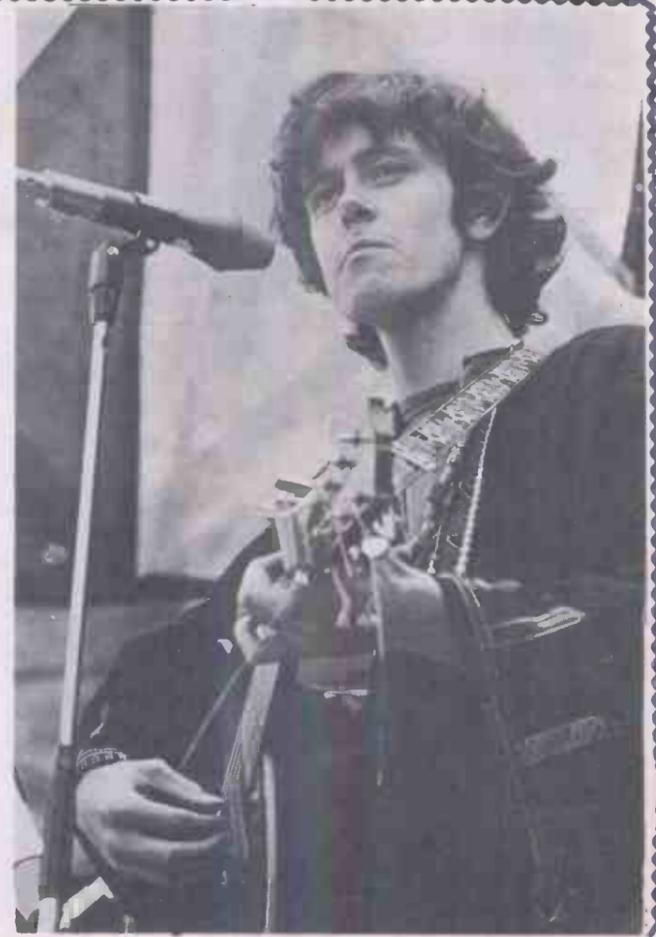
"I just drain from that source. So the magic is here. Some people would call it miracles; I like to call it magic."

About Gypsy Dave: "He's of a travelling kind. Maybe it's in his blood. His bonal structure looks gypsy, but it's a nickname for him. He's been in the whole travelling scene.

"He's the basis, like Ringo is the weight of the Beatles. He's the anchor. While I'm away in the clouds dreaming he's very solid. It's a great arrangement.

"He has this religious thing. You look at him and you can imagine that you see a saint. That's how it is. He's got fantastic will and he exercises it as well to perform tiny miracles, like growing hair on the back of someone's head."

About the Maharishi: "He's



a great guy, and there's a lot of speculation about whether he's just another one but the thing is I wouldn't even speak with him if he wasn't simple. I met the man and I knew that he was what I instinctively knew was a holy man. He's straightening everybody out.

## Influence

"It's going to be a fantastic influence on the writers he's speaking with. But it's not the influence of a change. He's not going to change them from how they feel anyway. He's just going to heighten their intensity."

About song-writing: "When I'm working a lot I don't write. I like quiet times, when I'm by myself, but sometimes they just come squeezing out. They come from a source so vast—so many songs are underneath in my head—that I just pull them down and when I feel that they are there I try to put them into something and make them and shape them into songs. But I can write anywhere."

The poet thus spake, and hav- spoken returned whence he had come into the clouds to pull down more goodies from the skies.

## Christmas Special

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# THE WALKERS HAVE A YEN TO BE

GARY, SCOTT and JOHN—when they were BROTHERS.

# BROTHERS AGAIN!

MEANWHILE back at Scott Walker's new flat "Big Louey" ("Call Me Ralph") is still doing "remarkable" things with scrambled eggs and fending off the fans from the door. The curtains are still drawn against the intruding daylight and Scott has personally blacked in his bedroom windows against any blitz! There is a fly whisk on the bedroom wall and an antelope head in the lounge which his publicist claimed was for "stag parties."

Scott is bitterly disappointed over the ludicrous ban being imposed on his new single "Jackie."

By Keith Altham

Officially, of course, no ban has been imposed and the TV and radio controllers have come up with that masterpiece of evasion "that the disc's promotion is left to the individual discretion of the producer."

Which hardly explains why an astute producer like Johnny Stewart should tele-record Scott for "Top of the Pops" and then not use the film. Scott might justly complain that "someone up there doesn't like me."

A slight case of "ban the bum" perhaps! As Scott says, "I explained to them that an 'ass' was a donkey. What sickens me is that you can show TV documentaries on prostitution or homosexuality and no one makes a murmur but refer to them in a song and you are off the air."

"I released 'Jackie' because I felt it was a beautiful idea—the man reaching back for his childhood—and it was the only single I felt I could release and retain my integrity."

"After saying I would not release a single I can at least

## Gary comes back into the scene

AT last the third Walker Brother is about to re-emerge. Following the appearances of John and Scott in the NME Chart, Gary has—after seven months—come out of hiding to reveal his future plans.

He has formed a group called the Rain and their first record should be out just after Christmas.

"I've been sitting back watching the scene," said Gary. "I've been trying to assess which way the trend has been going."

And Gary's decided that he's going to have no flowers, nothing psychedelic, no gimmicks, just plain, simple, commercial pop music. "We've already recorded four or five tracks," added Gary, "and at the moment we're trying to decide which one to release as our single."

The other members of Gary's group are John Lawson (bass), Mike Williams (rhythm) and Joey Mullen (lead guitar).

"I've only got an average voice," admitted Gary, "but I think four average voices with talent have a good chance of success."

live with myself having put this record out. Frankly I did not expect it to be a hit but at least it got a lot of people off the hook who have helped me and were being pressured about a single.

"A lot of people wanted me



to change the lyrics on this song but I won't do it. I won't compromise a song about which there is absolutely nothing wrong."

"Frankly the hypocrisy over the censorship of this single horrifies me and the few people like d-j Simon Dee who have taken a stand over the matter deserve a medal."

Like a great many of our more prominent pop artists—the Beatles and the Rolling Stones among them—Scott has decided that his work should be a sincere projection of his own beliefs.

"I don't believe in love songs any more," said Scott. "At least not the old romantic clichés—I want to write and sing songs that are about more important issues."

There has been a large amount of criticism in the trade press recently from fans writing in to complain of Scott's hide and seek attitude toward them. Does he feel that he has over done the miserable "I want to be alone" image?

"I've gone through a complete transition period recently," he said. "I'm really terribly happy," he added miserably, but brightening. "And I've cleared up a lot of problems with my management."

"Boris the monster" has been working fantastically hard for me," he referred to manager Maurice King, "and you can print that because he thinks the nick-name is funny too!"

Perhaps the most ironic story concerning Scott's flight from the public to the privacy of a new residence, was that he awoke last Saturday afternoon following an all-night recording session to find what sounded like a riot going on outside his windows.

## Big noise

"At first I heard all this chanting and yelling and I thought I'd left the TV on," said Scott. "Then I got up and looked out the window and thousands of people were walking past my front gate."

Scott has unfortunately discovered that his home backs on to one of the more popular football grounds and so he shares his weekends with several thousand supporters.

What of future Walker plans? "I might appear in cabaret at London Talk of the Town in May," said Scott, "and the next album will be compiled of my own compositions and Jacques Brel who has now given me personal permission to use any of his material, through Mort Shuman who writes the

English translations. The next album won't be quite so doomy—more frantic!"

Also discussed were the emergence of the Bee Gees—"a breath of fresh air on the group scene" and the Herd which he also likes. He also recounted a strange meeting with Sergeanne Colon—the man who wrote the "Angelique" novels—in Moscow.

"He's a fantastic man," said Scott. "He's over sixty but looks in his mid-forties and claims that the reason for his youthful appearance was a series of injections given to him some years ago."

Finally Scott mentioned the reformation of the Walker Brothers for one tour in Japan only in the New Year.

"It's a ridiculously good offer which I just can't afford to turn down and money from the tour will set me up back here so I can afford to do a lot of those things I really want to."

"Japan is a fantastic place and we are bigger out there than we have been anywhere in the world."

"John and I have already met and gone out for an evening together. Gary will be a gas and the whole thing is one big rave."

"It's just too good a job to turn down but it's a one time only tour, then back to solo careers here."

HAROLD DAVISON & TITO BURNS PRESENT

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TOP SINGLES REVIEWED BY DEREK JOHNSON

FOUR TOPS 'RENEE' HAS MORE SPARKLE

"Walk Away Renee"/"Mame" (Tamla-Motown). THIS was a U.S. hit for the Left Banke, though it didn't register here. Must say I prefer the Four Tops' version which—despite the limitations of the Tamla sound, with its heavy beat and insistent tambourine—has more character and sparkle than the original.

The group's styling is similar to their previous hits—a soulfully spirited solo vocal with chanting support, plus a shrill bustling backing.

The song is catchy and grows in appeal with each spin. I expect this to increase the Tops' tally of hits, though I don't reckon it'll be a huge one.

FLIP: Here's a switch for the Tops. Jerry Herman's popular Broadway song (not unlike "Hello Dolly") given an infectious finger-clicking Dixie treatment.

ITALIAN MAZE

THE MAZE: "Catari Catari" (MGM).

HERE'S an old Neapolitan folk song, which you have probably heard Lanza or Gigli sing, given the contemporary beat-group treatment. Delicious counter-harmonies and falsettos, reminiscent of the Byrds at their best. Although the song loses some of its inherent colour and appeal in this adaptation, it's still a lovely tune. And exceptionally well presented.

MORE REVIEWS ON PAGE 12

Giant new voice

SOLOMON KING:

"She Wears My Ring" (Columbia).

GORDON MILLS' new discovery—a veritable giant of a man with a voice and personality to match. Although attributed to Boudleaux and Felice Bryant (the Everlys' writers), this is adapted from the popular light classic "La Golondrina." Very melodic and set to rockabilly tempo, it's backed by strings and heavenly choir. Handled with warmth and sincerity by Solomon King, in spite of the sugary lyric. The gorgeous tune must give it a 50-50 chance.

BRENDA & THE TABULATIONS

"When You're Gone" (London).

A wistful rockabilly powerfully emoted by Brenda, with background walling from the Tabulations, glowing strings and vibes. Apart from the distraction of the overbearing heavy plod beat, the sound is hauntingly moody—in keeping with the soul-searching nature of the lyric. Worthwhile for the soloist's impassioned vocal, but the material is of negligible value.



FOUR TOPS (l to r): LAWRENCE PAYTON, ABDUL FAKIR, LEVI STUBBS, RENALDO BENSON.

SYMBOLS

"(The Best Part Of) Breaking Up" (President).

A revival of a spirited number that made the U.S. Chart four years ago. The boys treat it in "commercial r-and-b" style, singing with gusto and incorporating a really colourful harmonic blend. It's a catchy tune, the thumping beat is completely irresistible, and the boys give out a vitally exciting sound. Almost in the Foundations category, and could very well register.

BLUE BEAT IS TOO MONOTONOUS

DESMOND DEKKER AND THE ACES:

"Sabotage"/"It Pays" (Pyramid).

WITH all due respect to Desmond Dekker, I have always found blue-beat a rather monotonous form of armchair listening—and a fairly insipid type of dance.

I suspect the success of his "007" can largely be attributed to the impact of the title. This new one is in the basic blue-beat pattern—a compelling rhythm that throbs away like an aching tooth; a soloed vocal with the Aces chanting the title word over and over; very little melody; and an unaffected enthusiasm that exudes a genuine West Indian authenticity. Dancers may approve, but it doesn't strike me as a hit.

FLIP: Same goes for this track, which is neither better nor worse than the top side—in fact, it sounds very much the same!

JACKIE WILSON

"Since You Showed Me How To Be Happy"/"The Who Who Song" (Coral).

I've long been an admirer of Jackie Wilson's uninhibited r-and-b singing, and I was delighted to see him making a chart comeback in the States. This is a wonderfully enjoyable record—bubbling, vigorous and generating a wonderfully happy feel.

Much more commercial than many of his specialist discs—his singing moderates from the wild and abandoned to a more controlled level, and he's ably supported by a contagious shuffle beat, brass, strings and chanting girls. Sounds a bit Tamla-ish.

FLIP: More frantic, this track. Storms along like crazy with a thundering beat, and Jackie giving out forcefully. Again, there's that Motown influence.

\* TIPPED FOR CHARTS
† CHART POSSIBLE

Exhilarating Californians

"Sunday Will Never Be The Same"/"Can't Get You Out Of My Mind" (Decca).

EVEN though it failed to make the Chart, I was very impressed with the Californians' debut disc three months ago. And this new one maintains the standard. An ear-catching vocal blend; a scintillating arrangement employing guitars, harpsichord and soaring strings; a chugging double-time beat; and a very pleasant and whistleable tune with which you'll doubtless already be familiar—that's the formula for this exhilarating record that's guaranteed to give you a lift if you're feeling down in the dumps.

FLIP: Despite the poignant lyric, this is another lively number—featuring counter-harmonies, twangs and a bouncy beat. A short track, but good for a "B" side.

FINDERS KEEPERS

"Friday Kind Of Monday" (Fontana).

A commendable performance by Finders Keepers. It's one of those discs that makes you feel good to be alive—a supercharged beat; an authoritative vocal styling by the leader, embellished by some incredibly good falsetto chanting; and an overall effect of exhilaration and youthful joie de vivre. These boys have certainly derived the utmost from this Greenwich-Barry number, which isn't one of the team's more memorable compositions.

"LIVE FOR LIFE"

The English adaptation of the theme song from the new French film "Vivre Pour Vivre." I've already reviewed versions by Tony Hatch and Manuel and his Music of the Mountains, and three other recordings have now been released. Trisha Noble (formerly known as Patsy Ann Noble) sings the haunting melody in intimate seductive tones, rather like a subdued Connie Francis—an extremely attractive MGM disc.

But if you prefer a more jazzy interpretation, try the exotic Carmen McRae-Herbie Mann styling on Atlantic, in which maracas and vibes inject a gentle bossa nova rhythm.

Alternatively, there's an intricately-scored treatment featuring the tinkling pianos of Ferrante and Teicher (United Artists), with added strings and a Sammes-like vocal group. As I said previously, I see no reason why this number should not become another "Somewhere My Love."

CBS RECORDS NEW RELEASES
THE PREGNANT INSOMNIA WALLPAPER IS THE WAY IN 58-3132
MIKE & BERNIE WINTERS TIMOTHY OF TOYLAND 3129
ROB CHANCE AND THE CHANCES-R AT THE END OF THE DAY 3130
LEAPY LEE BOILED BEEF & CARROTS 3131
ELAINE DELMAR WHAT LOVE CAN DO 3191

CBS RECORDS 15 SPECIALS FOR XMAS
ANDY WILLIAMS HOLLY 3104
THE TONTS CARE OF CELL 44 3087
MARTY WALDE MAN IN A SHOP 3088
THE GLOVES GIVE ME MY FREEDOM 58-3084
THE MICKEY FINN GARDEN OF MY MIND 58-3086
THE REDDERS YOU'RE THE REASON I'M LIVING 3055
THE LOVE AFFAIR EVERLASTING LOVE 3125
THE LOCOMOTIVE BROKEN HEART 58-3114
ELMER GANTRY'S VELVET OPERA FLAMES 58-3083
THE UNION GAP FEATURING GARY PUCKETT WOMAN, WOMAN 3110
THE TREMELOES BE MINE 3043
FRASHER & HERB LOVE IS STRANGE 58-3096
TONY BENNETT FOR ONCE IN MY LIFE 3064

CBS RECORDS 3 VERY SPECIAL ALBUMS
ANDY WILLIAMS LOVE, ANDY (S) 63167
THE TREMELOES CHIP, DAVE, ALAN & RICK (S) 63138
SCOTT MCKENZIE THE VOICE OF SCOTT MCKENZIE (S) 63157
CBS Records, 28-30 Theobald's Road, London, W.C.1

A Reader's Letter taken from the New Musical Express, Dec. 9, 1967.
LINDA ROOKES (Southsea): Chris Farlowe's "The Handbags And Gladrags" is one of his most beautiful and sensitive records. Written, arranged and produced by Mike d'Abo, it shows where Mike's talent really lies.
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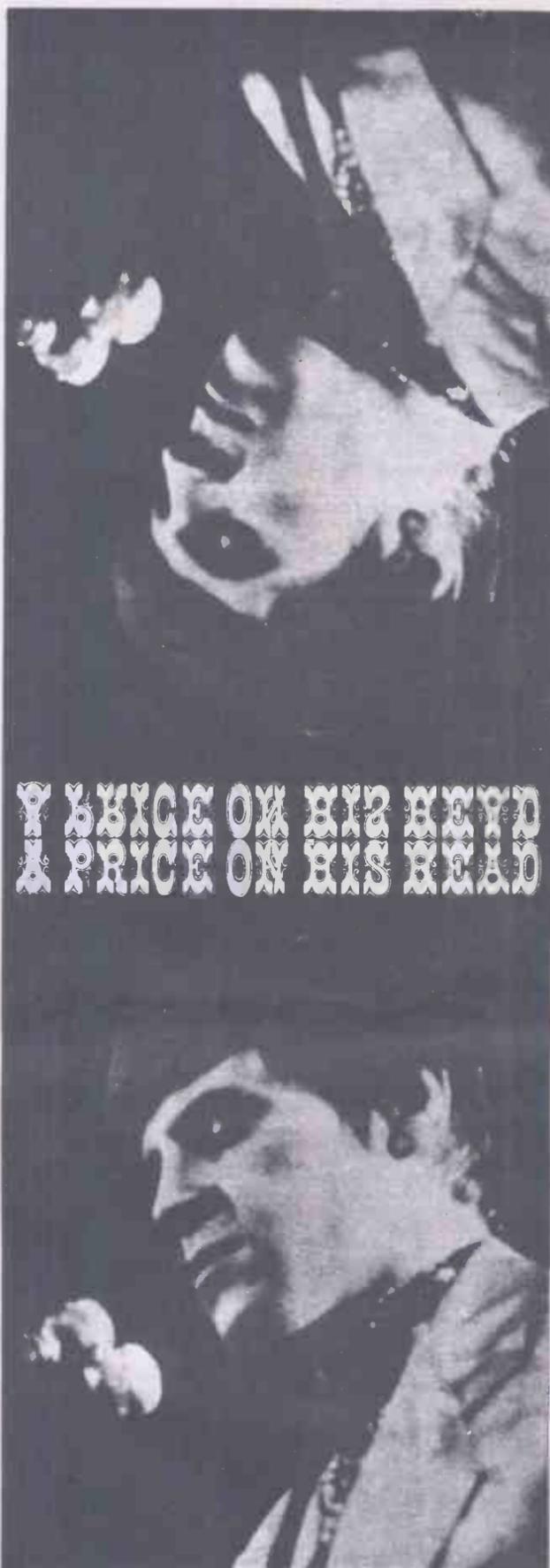
# NME TOP 30

(Wednesday, December 13, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	HELLO GOODBYE . . . . . Beatles (Parlophone)	3	1
2	2	LET THE HEARTACHES BEGIN Long John Baldry (Pye)	6	1
4	3	SOMETHING'S GOTTEN HOLD OF MY HEART . . . . . Gene Pitney (Stateside)	5	3
3	4	EVERYBODY KNOWS . Dave Clark Five (Columbia)	6	2
5	5	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	8	5
6	6	CARELESS HANDS . . . . . Des O'Connor (Columbia)	6	6
7	7	I'M COMING HOME . . . . . Tom Jones (Decca)	4	7
10	8	WORLD . . . . . Bee Gees (Polydor)	4	8
8	9	ALL MY LOVE . . . . . Cliff Richard (Columbia)	5	8
	10	MAGICAL MYSTERY TOUR (EPs) Beatles (Parlophone)	1	10
13	11	DAYDREAM BELIEVER . . . . . Monkees (RCA-Victor)	4	11
17	12	THANK U VERY MUCH . . . . . Scaffold (Parlophone)	3	12
9	13	THE LAST WALTZ . . . . . Engelbert Humperdinck (Decca)	17	1
15	14	HERE WE GO ROUND THE MULBERRY BUSH . . . . . Traffic (Island)	3	14
19	15	KITES Simon Dupree & the Big Sound (Parlophone)	3	15
11	16	LOVE IS ALL AROUND . . . . . Troggs (Page One)	9	4
12	17	BABY NOW THAT I'VE FOUND YOU Foundations (Pye)	11	1
21	18	IN AND OUT OF LOVE Diana Ross & the Supremes (Tamla-Motown)	3	18
14	19	I FEEL LOVE COMING ON . Felice Taylor (President)	6	14
	20	WALK AWAY RENEE . . . . . Four Tops (Tamla-Motown)	1	20
16	21	ZABADAK! Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	10	2
20	22	THERE MUST BE A WAY Frankie Vaughan (Columbia)	17	5
26	23	TIN SOLDIER . . . . . Small Faces (Immediate)	2	23
28	24	JACKIE . . . . . Scott Walker (Philips)	2	24
	24	SUSANNAH'S STILL ALIVE . . . . . Dave Davies (Pye)	1	24
	26	THE BALLAD OF BONNIE AND CLYDE Georgie Fame (CBS)	1	26
18	27	THERE IS A MOUNTAIN . . . . . Donovan (Pye)	8	8
22	28	SO TIRED . . . . . Frankie Vaughan (Columbia)	5	18
24	29	BIG SPENDER . . . . . Shirley Bassey (United Artists)	9	24
23	30	AUTUMN ALMANAC . . . . . Kinks (Pye)	9	5

## Britain's Top 15 LPs

1	1	SOUND OF MUSIC . . . . . Soundtrack (RCA)	140	1
3	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	29	1
7	3	VAL DOONICAN ROCKS, BUT GENTLY . . . . . (Pye)	2	3
4	4	BRITISH CHARTBUSTERS . . . . . Various Artists (Tamla-Motown)	9	3
3	5	BREAKTHROUGH . . . . . Various Artists (Studio 2)	9	3
6	6	LAST WALTZ . . . . . Engelbert Humperdinck (Decca)	5	5
5	7	DISRAELI GEARS . . . . . Cream (Reaction)	6	2
	8	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Track)	1	8
9	9	DR. ZHIVAGO . . . . . Soundtrack (MGM)	34	4
8	10	BEST OF THE BEACH BOYS, VOL. 2 . . . . . (Capitol)	10	4
14	11	REACH OUT . . . . . Four Tops (Tamla-Motown)	4	11
	12	GREAT WALTZES . . . . . Roberto Man (Deram)	1	12
11	13	TOM JONES AT THE TALK OF THE TOWN . . . . . (Decca)	19	4
15	14	BEST OF THE BEACH BOYS . . . . . (Capitol)	58	2
18	15	UNEQUALLED . . . . . Equals (President)	4	8



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### 5 YEARS AGO

TOP TEN 1962—Week ending Dec. 14

- 1 RETURN TO SENDER Elvis Presley (RCA)
- 2 LOVESICK BLUES Frank Ifield (Columbia)
- 3 SUN ARISE Rolf Harris (Columbia)
- 4 THE NEXT TIME Cliff Richard (Columbia)
- 5 BOBBY'S GIRL Susan Maughan (Philips)
- 6 GUITAR MAN Duane Eddy (RCA)
- 7 LET'S DANCE Chris Montez (London)
- 8 SWISS MAID Del Shannon (London)
- 9 ROCKIN' AROUND THE CHRISTMAS TREE Brenda Lee (Brunswick)
- 10 TELSTAR Tornadoes (Decca)

### 10 YEARS AGO

TOP TEN 1957—Week ending Dec. 13

- 1 MARY'S BOY CHILD Harry Belafonte (RCA)
- 2 WAKE UP LITTLE SUSIE Everly Brothers (London)
- 3 I LOVE YOU BABY Paul Anka (Columbia)
- 4 MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)
- 5 MY SPECIAL ANGEL Malcolm Vaughan (HMV)
- 6 BE MY GAL Jim Dale (Parlophone)
- 7 SANTA BRING MY BABY BACK TO ME Elvis Presley (RCA)
- 8 ALONE Petula Clark (Pye-Nixa)
- 9 REET PETITE Jackie Wilson (Coral)
- 10 LET'S HAVE A PARTY Elvis Presley (RCA)

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

By courtesy of "Billboard" (Tuesday, December 12, 1967)

Week	Last Week	
1	1	DAYDREAM BELIEVER Monkees
5	2	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
8	3	HELLO GOODBYE Beatles
7	4	I SECOND THAT EMOTION Smokey Robinson & Miracles
2	5	THE RAIN, THE PARK & OTHER THINGS Cowells
3	6	INCENSE AND PEPPER-MINTS Strawberry Alarm Clock
4	7	I SAY A LITTLE PRAYER Dionne Warwick
13	8	BOOGALOO DOWN BROADWAY Fantastic Johnny C.
9	9	IN AND OUT OF LOVE Diana Ross & the Supremes
12	10	YOU BETTER SIT DOWN KIDS Cher
11	11	MASSACHUSETTS Bee Gees
22	12	WOMAN, WOMAN Union Gap
6	13	TO SIR, WITH LOVE Lulu
15	14	KEEP THE BALL ROLLIN' Jay & the Techniques
20	15	SKINNY LEGS AND ALL Joe Tex
21	16	SHE'S MY GIRL Joe Tex
30	17	HONEY CHILE Turtles
18	18	LAZY DAY Martha Reeves & Vandellas
26	19	SUMMER RAIN Spanky & Our Gang
16	20	PLEASE LOVE ME FOREVER Johnny Rivers
14	21	I CAN SEE FOR MILES WHO Bobby Vinton
10	22	AN OPEN LETTER TO MY TEENAGE SON Bobby Vinton
	23	BEND ME, SHAPE ME Victor Lundberg
	24	NEON RAINBOW Box Tops
	25	YESTERDAY Ray Charles
	27	BY THE TIME I GET TO PHOENIX Glen Campbell
	27	JUDY IN DISGUISE John Fred & His Playboy Band
	28	DIFFERENT DRUM Stone Poneys
	29	CHAIN OF FOOLS Aretha Franklin
	30	NEXT PLANE TO LONDON Rose Garden

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## Stones 'Mother Earth' label, Marianne signed

THE Rolling Stones' own record label—plans for which were exclusively revealed in the NME two weeks ago—is to be called Mother Earth. It will be pressed and distributed by Decca and it is likely Marianne Faithfull will be first artist to appear under the new banner. Mick Jagger will supervise recordings for the label, but the other Stones will also produce discs jointly and individually.

The group's business manager Allan Klein flew back to America last week after setting up the project and acquiring premises. Arrangements were completed so smoothly that the new label is likely to swing into operation much earlier than originally expected—probably within the next two months. Additional staff will be taken on to run the new company.

The Stones themselves will not appear on the Mother Earth label because of their long-term deal with Decca; they will, however, cut all their future material in their own studio. The label will concentrate mainly on new talent discovered and developed by the Stones.

It is still not clear whether the Beatles will be involved in the Stones' project. They have admitted that they are "interested" in the venture, but suggestions of a possible business tie-up between the two groups are still described as premature. Speculation that the Beatles would launch their own record label next year, called Apple, were dismissed by a spokesman this week as "guess work."

● Brian Jones' nine-month jail sentence for drug offences was set aside by the Appeal Court on Tuesday afternoon. Instead, he was fined £1,000 and placed on probation for three years. A spokesman for the Stones commented: "We are all pleased he is free. All we want to do now is put it behind us and get down to some hard work."

● Beatle Ringo Starr was arriving back in London yesterday (Thursday) from Rome, where he filmed his cameo role for the film "Candy." The Beatles have now indefinitely postponed their meditation visit to India, originally scheduled for January; it is now planned vaguely for "some time next year."

## SANDIE COLLAPSES : DOCTOR STANDS BY

SANDIE SHAW is having daily medical treatment to help her complete her current season at London's Talk Of The Town, due to last until December 30. Immediately her engagement ends she will enter hospital for an abdominal operation. A spokesman for the West End theatre-restaurant commented: "We are just crossing our fingers and hoping Sandie can get through the month."

Sandie collapsed on Sunday at rehearsals for BBC-1's "Christmas Night With The Stars" and was taken to Hammersmith Hospital for treatment. Her scheduled spot in the Christmas show was cancelled, but BBC-TV is still hoping that she will be able to film a segment for the programme.

## Dee men crash in blizzard

FOUR members of the Dave Dee group were involved in car accidents during blizzards last weekend. Beaky and Dozy were taken to hospital and treated for concussion, cuts and bruises after their car had skidded and crashed. Dave Dee and Mick, driving in another car, escaped unhurt when their vehicle skidded off the road.

The group missed dates at Manchester and Wakefield on Saturday and Sunday, but were able to resume engagements at Ringwood on Monday.

● The Small Faces cancelled a promotional visit to Holland and Belgium this week, after being involved in a car accident on Monday on their way to London Airport. Steve Marriott spent a night in hospital suffering from concussion, but the other members of the group were allowed home after treatment for shock. The Faces are planning to holiday in Ibiza over Christmas.

### ★ POP-LINERS ★

JOHNNY WALKER, top disc-jockey with the outlawed Radio Caroline and recently voted No. 4 in the NME Popularity Poll, is quitting the station "for private reasons" ● Matt Monro weeks in cabaret at Greaseborough Social Club (from this Sunday, 17th) and Birmingham Castaways (from February 11) ● Frank Ifield, accompanied by his wife Gillian, sails for South Africa on February 10 to begin a four-week concert tour ● Dubliners in cabaret for a week from this Sunday (17th) at Sheffield Cavendish ● NME's Keith Altham reports latest pop news in Radio 1's "Scene And Heard" for four weeks from tomorrow (Saturday) ● Pudders cabaret weeks at Luton Caesar's Palace (from January 21) and Glasgow Piccadilly (from February 4) ● Stuart Henry comperes Radio 1's "What's New?" (all next week) and "Family Choice" (January 1 week). ● Although banned by BBC-TV and restricted by Radio 1, Scott Walker will sing his "Jackie" hit in Rediffusion's "Down At The Old Bull And Bush" Christmas show.

# DUSTY SPRING TOUR, WEST END RETURN, BIG TV SPEC.

DUSTY SPRINGFIELD is to undertake a British concert tour in April. Negotiations are nearing completion for her to play a return cabaret engagement at London's Talk Of The Town. Guest appearances at two major continental festivals have been fixed. Dusty is also set for two weeks in cabaret at provincial venues, as well as a headlining appearance in an ATV spectacular. A new single and LP will be recorded immediately after Christmas.

Impresario Tito Burns of the Harold Davison Organisation—who is also Dusty's agent—told the NME he is currently setting up a short British concert tour for her in April. It is expected to last two weeks, visiting major cities throughout the country. If discussions are completed satisfactorily, Dusty will return to the Talk Of The Town in May for a month's cabaret season.

Dusty returns to Britain from America on or about next Wednesday, bringing with her six new songs from which her next single will be chosen. Remaining tracks will be included in her next LP. Recording sessions begin at the end of this month.

On January 7, Dusty stars in a "Spotlight" spectacular which ATV is filming in colour for transmission in America—it will be screened in Britain in early spring. She is also set for weeks in cabaret at Birmingham Castaways (from January 14) and Batley Variety Club (from 28th).

Dusty will star in the gala cabaret at the annual Midem Festival, Cannes, on January 23. She is also booked for an appearance at Holland's famous Grand Gala du Disque in Amsterdam on March 8.

As reported last week, Dusty pays another visit to America on February 7 to guest in Jonathan Winters' TV special, and it has now been decided she will remain in the States for two or three weeks to fulfil other radio and TV engagements. A further U.S. visit is set for mid-March, when she will play brief cabaret seasons in Baltimore and Los Angeles, plus a Canadian date in Vancouver.

### DUPREE U.S. BOUND

SIMON DUPREE and the Big Sound are to visit America at the end of January for promotional appearances on their "Kites" single, which is being released in the U.S. this month on the Tower label. It is still uncertain whether Jacqui Chan—who is featured on the disc—will accompany them on the visit. The group will also pay a return visit to Sweden after its American trip.

Simon is planning a short concert tour for the group in the spring, heading a package of up-and-coming artists. The March-April period has been set aside for this project.

The group has completed recording its LP "Once More Into The Breach, Dear Friends," for mid-January release.

## Vikki Carr March dates

VIKKI CARR will star in a British concert tour in March, co-headlining with a major British attraction. The tour is being organised to follow her appearance in Holland's Grand Gala du Disque on March 8. Although it was hoped Vikki would play British concert dates earlier this year—immediately following the success of her "Let It Be Him" single—she was unable to free herself from previous U.S. commitments. She has now advised promoter Tito Burns that she will be available next March for concerts and he is accordingly setting up an itinerary.

Burns told the NME Vikki will also make TV appearances—as well as playing a few selected club dates—during her British visit. He revealed he is negotiating for her to return to London's Talk Of The Town theatre-restaurant for a month-long cabaret season next autumn.

## Lulu, Scott 'Town' cabaret?

LULU—voted by NME readers as Britain's top girl singer—is expected to make her debut at London's famed Talk Of The Town early in the New Year. Contracts have not yet been signed, but the plan is for Lulu to open a four-week cabaret season at this venue in February—immediately following the previously-announced season starring Diana Ross and the Supremes. Likely opening date for Lulu is February 12.

Discussions are also taking place with a view to Scott Walker starring at the Talk Of The Town. If finalised, he would open in mid-spring—either preceding or following the Dusty Springfield season reported above.

## Hectic New Year for Spence

AN extensive schedule of British and overseas dates has been lined up for the Spencer Davis Group in the New Year. During January and the first half of February it will be playing venues throughout this country—mainly clubs and ballrooms, but also including a short eight-day concert tour. The group also undertakes radio and TV exposure on its new "Mr. Second Class" single out December 29.

Spencer and the group fly to America during the third week of February for ten days of promotional appearances on the same disc. This will be followed by their previously-reported U.S. college tour throughout March.

The group is due back in Britain in early April for more one-nighters and TV spots, lasting about a fortnight. The rest of the spring will be devoted to touring Europe—opening with a ten-day promotional visit to Germany, followed by a three-week Swedish tour and ending in a three-week trip to Hungary, Yugoslavia and Czechoslovakia.

### UNKNOWN HERE, STAR THERE

James Royal is the latest British singer to make a big name for himself on the Continent. Currently in the French Top Twenty, he is to make four TV appearances in France within the next three days. In this country, CBS Records is launching a big promotional campaign on Royal next month.

### OTIS REDDING

OTIS REDDING—who was killed when his private plane crashed into a Wisconsin lake on Sunday—was due to tour Britain in April, with Carla Thomas and his full band. Said promoter Arthur Howes: "I don't expect that Carla will now come on her own. There will be no replacement tour. How can you possibly replace Otis?" A FULL TRIBUTE TO OTIS REDDING APPEARS ON PAGE 14.

### Matthew a son

Seeker Keith Poiger became a father last Wednesday when his wife Pam presented him with a baby son—to be named Matthew. As reported last week, the other three Seekers leave for Australia next Monday (18th), but Keith will not join them until early January, just before the group's tour opens in Melbourne.

### JIMMIE RODGERS STILL ILL

American c-and-w singer Jimmie Rodgers was still in a critical condition on Wednesday after sustaining a fractured skull last week. The cause of his injury is unknown, but it seems he was struck during a robbery attempt. Rodgers—best known for his "Honeycomb" and "English Country Garden" hits—is in a California hospital where he has already undergone two operations. The incident has caused the postponement of the film "Catch a Robber by the Toe," in which he was to have starred.

## BEACH BOYS WITH RAVI IN PARIS SHOW THIS WEEK

THE Beach Boys arrived in Paris on Wednesday to take part in a gala charity concert tonight (Friday) in aid of UNICEF. BBC-1 is filming the event and will screen excerpts on Wednesday, December 27. But it is not yet clear whether the Beach Boys' contribution will be included in the TV transmission.

Those taking part in the concert who will definitely be seen in the TV excerpt include Lena Horne, Victor Borge, Johnny Halliday, Ravi Shankar, Marlon Brando, Elizabeth Taylor and Richard Burton.

Following their Paris concert, the Beach Boys fly to London—they are expected here on Sunday morning. Primary object of their visit is to discuss their proposed British concert tour with promoter Arthur Howes. As previously reported, this is tentatively planned for mid-spring. The group will, however, also undertake a few radio interviews during its 48-hour visit.

● A second UNICEF concert is being staged in Paris on December 23 with Petula Clark, the Scaffold and Paul Jones among the stars. It is being transmitted by French TV, but there are no plans for it to be screened in this country.

### FAME CONCERTS IN MAYFAIR

GEORGIE FAME'S Christmas booking at the London Mayfair—originally planned as a cabaret engagement in the restaurant—has been changed to a concert season in the adjoining theatre. He opens on Friday, December 22, and gives one performance nightly at 8 p.m. until January 13—with additional shows at 10.45 p.m. on Saturdays, December 30 and January 6.

Georgie will be backed by his own nine-piece band for this "Beat-'n'-Blues" presentation.

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# TRAFFIC TRIO'S MONTH IN AMERICA:

## DAVE PLANS

TRAFFIC will spend the whole of March touring America. The group will undertake TV, radio and club dates, and there is a strong possibility that it will also record there. This is the first engagement to be finalised for Traffic as a trio, following the departure of Dave Mason who—as reported last week—leaves at the end of this month.

No plans have yet been made for the group covering the first two months of next year. It will take an extended Christmas holiday until January 18, and it is probable that Traffic will then play a string of British club and ballroom dates—though there is also the chance of a few concert appearances.

Exclusive confirmation that Dave Mason was quitting Traffic was announced in our last issue. He will remain with Island



DAVE MASON

Records as a producer, writer and arranger—and, in this capacity, will still be indirectly involved with Traffic. He also plans to produce solo discs by himself for the Island label, and may eventually make personal appearances as a solo artist.

Dave plays his last date with Traffic next Thursday during the group's three-day visit to Lisbon, but his final British appearance with the group will be at London Roundhouse tonight (Friday).

Final word on the move from Dave himself: "I wanted to do something on my own. When a thing becomes too easy, I lose interest in it. I could have gone on making hits with Traffic for ever, but I wanted a challenge."

A spokesman for Traffic told the NME: "We fully understand Dave's motives in wanting to leave. His departure will not affect the group's musical concept in any way."

# POP TV CHRISTMAS, BIG STAR NEW YEAR

THE two special editions of BBC-1's "Top Of The Pops" surveying all the major hits of 1967 will be screened on Christmas Day and Boxing Day—and as well as all the chart-toppers—the Rolling Stones have filmed a sequence for the shows. Exact transmission time of the Beatles' TV spectacular has been announced. Cliff Richard's first-ever film is to be shown this weekend. TV appearances have been set for the Scaffold, the Dave Dee group and Simon Dupree and the Big Sound. Ken Dodd returns with his own series in the New Year. Details of ATV's Sunday-night plans for 1968 have been revealed.

The two 45-minute editions of "Top Of The Pops" tracing 1967 in retrospect will be screened on Christmas Day (mid-afternoon, preceding the Queen's Speech) and Boxing Day (5.25 pm). The Rolling Stones were this week recording a segment for inclusion in one of the shows. The normal Thursday "Top Of The Pops" will be transmitted on December 28 as usual.

As exclusively reported in last week's NME, the Beatles' "Magical Mystery Tour" is to be screened by BBC-1 on Boxing Day—exact time can now be given as 8.35 to 9.25 pm. It will be repeated in colour on BBC-2 early in January, but the precise date has not yet been scheduled.

### NEW SERIES

The Scaffold guests in the first edition of BBC-1's new Saturday night revue "At The Eleventh Hour" on December 30. Group member Roger McGough will be resident in the show for its entire run—he will be featured reading his own poetry, much of which has been published in book form.

Latest bookings for "Crackerjack" include the Dave Dee group and Roif Harris (Friday, December 22) and Simon Dupree and the Big Sound (29th). Trisha Noble guests in "The Nixon Line" on Wednesday, December 27.

The film "Expreso Bongo"—in which Cliff Richard made his movie debut playing the role of pop idol Bongo Herbert—is being screened by BBC-1 this Sunday evening (17th).

On BBC-2 next week, Domenico Modugno stars in "International Cabaret" (Monday). Betty Grable and June Haver are in the Hollywood musical "The Dolly Sisters" (Wednesday), and the Osmond Brothers and the Good Time Singers guest in "Andy Williams' Christmas Show" (Friday). Pat Boone is the star guest in tonight's edition of the Williams' show.

## ATV: Tom, Topol, Clark, Shads

ATV's Sunday-night variety shows for January include "Spotlight" with Phil Silvers and Barbara McNair (7th); the "Morecambe And Wise Show" with the Moody Blues and Tommy Leonetti (14th); and "Piccadilly Palace" with Millicent Martin, Topol, Bruce Forsyth and Dudley Moore (21st). A live "London Palladium Show" will be screened on January 28.

This pattern of Sunday viewing will be continued for the rest of the winter. Only other details so far released are Tom Jones in "Spotlight" (February 18), and Eddie Fisher, Connie Stevens and Roy Castle in another edition of the same series on March 24.

Filming of further "Spotlight" shows continues for the next two months. The Shadows and Dickie Henderson star in the show taped on January 21, and the Dave Clark Five and Kenneth McKellar are set for the February 4 recording. Both these shows will be transmitted in Britain in the spring. Guest artists set for the "Frank Ifield Show" include the Kaplins (screened during Christmas week; exact date varies according to region), Janie Marden (January 1 week), Jackie Trent (8th) and Trisha Noble (15th). Additional bookings for "The Golden Shot" are Solomon King (tomorrow, Saturday) and Jackie Trent (December 23).

David Jacobs is to compare ATV's "All Kinds Of Music" immediately before the Queen's Speech on Christmas Day. Cast includes Vince Hill, Malcolm Roberts, Roy Budd, Andee Silver and the New Faces.

Feature films to be screened by ATV in the New Year include Bing Crosby and Bob Hope in "Road To Hong Kong" (January 6), Doris Day in "Love Me Or Leave Me" (March 3) and Judy Garland in "I Could Go On Singing" (March 16).

## ABC: DODDY MUSIC BOX RETURNS

ABC-TV is bringing back "Doddy's Music Box" for an eight-week run starting Saturday, January 20. The first series of this Ken Dodd show was screened last winter and featured many top pop guests. A similar pattern will be followed for the new series, although guest names have not yet been announced. The Dodd programmes will follow the three-week "Mike And Bernie's Show" beginning on December 30, details of which were announced last week.

Latest bookings for ABC-TV's "Eamonn Andrews Show" include Dora Bryan (this Sunday, 17th) and Carmen McRae (January 28).

Gerry Marsden hosts a Christmas party in the children's ward of Guy's Hospital next Tuesday. Rediffusion is filming the event for screening next Thursday (21st).

## Tom, Traffic, Frankie, Tremeloes — and more—in your Radio 1 Xmas

TOM JONES and the Squires, Frankie Vaughan and the V-Men, the Tremeloes and Vince Hill are among stars appearing in Radio 1's mid-morning "Jimmy Young Show" on Christmas Day and Boxing Day and throughout the remainder of that week to Friday, December 29. Also set for this period are Brian Poole and the Unity, Mrs. Mills and the Joe Loss Orchestra.

Booked for the same week in the evening "David Symonds Show" are Simon Dupree and the Big Sound, the Alan Price Set, the Herd, Alan Bown and Elmer Gantry's Velvet Opera.

Appearing daily (except Sunday) in the afternoon "Pete Brady Show" from Saturday, December 23, to Friday, December 29, are Georgie Fame and his Band, the Easybeats, Billy J. Kramer and the Remo Four, the Peddlers, the Honeybus, Jackie Lee, and the Alex Welsh Band.

Herman's Hermits are added to the Christmas edition of "Saturday Club" on December 23, and the Spencer Davis Group joins Cat Stevens in the following week's show (30th).

Traffic's appearance in the Sunday afternoon "Top Gear" is put back one week, and the group now guests in the Christmas Eve edition. Other new Radio 1 bookings include Ken Dodd in "Pop North" (Thursday, December 28) and Georgie Fame in the "Joe Loss Show" (Friday, December 29).

Former Radio Caroline d-j Tom Edwards takes over the Monday "Mid-day Spin" spot on January 1 from Simon Dee—who as already reported loses his residency on the show after 18 months.

Because he is broadcasting for 12 1/2 hours from Monday to Friday, Pete Brady is being relieved from compere duties in the Saturday edition of the "Pete Brady Show." Rick Dane takes over.

## Frampton out of movie

Herd lead singer Peter Frampton has been pulled out of the film "Sergeant Major" in which—as reported two months ago—he was to have played a dramatic acting rôle. The group's managers Ken Howard and Alan Blaikley feel it would be more desirable to accept a movie in which all the Herd would be featured. A film offer involving the entire group, for shooting next spring, is currently in negotiation.

## SYD GREEN DIES

Syd Green, one of the best-known "song pluggers" in the business, died suddenly on Wednesday. He had been with Chappell & Co. since 1922, heading the Edwin Morris division of that company before becoming professional manager of Famous Chappell.

## PARAMOR GOES INDEPENDENT

NORRIE PARAMOR is to leave the EMI Organisation in February, after 17 years' association with the firm to set up his own independent recording company. Under the project he will be involved in record producing, music publishing and launching new talent.

As Columbia label chief, Paramor steered Cliff Richard and the Shadows to disc fame. He was responsible for hits by Frank Ifield, Helen Shapiro, Ruby Murray, Eddie Calvert and the late Michael Holliday. His activities also involved producing discs by visiting U.S. stars including Judy Garland, Al Martino, Kay Starr and Gene Vincent.

At the special request of EMI, Norrie will continue to record Cliff, the Shadows and Frank Ifield following his resignation. He will also remain an EMI artist in his own right, on discs featuring his own orchestra and the Big Ben Banjo Band.

## FLOYD SPRING AWAY

The Pink Floyd will spend most of the spring touring Europe and America. Practically all March will be devoted to a continental tour, followed by a two-month return visit to the States. The group will spend the first two weeks of 1968 recording a new single and LP. The Floyd will promote the single during February before departing on its overseas commitments.

## Pitney in Festival

Gene Pitney will take part in the annual Midem Festival in Cannes, which opens in the last week of January. Although final details have still to be worked out it is planned he will later fly to London from the South of France to begin his British tour in February.

# BRAZIL, ARGENTINE, HAWAII, 'FRISCO, L.A. FOR THE TREMELOS

MASSIVE tour plans for the Tremeloes—covering the major cities of North and South America—were confirmed this week by their manager, Peter Walsh. U.S. bookings include concerts in Hawaii, San Francisco and Los Angeles. In South America the group will play concerts at stadiums in Buenos Aires, Montevideo, Sao Paulo and Rio de Janeiro. The Tremeloes' next single—which reverts to the "happy" style of "Here Comes My Baby" and "Even The Bad Times Are Good"—was being completed on Wednesday for January 5 release (CBS). Details are being finalised for the group to make a three-week British package tour, headlining with other artists, from March 10.

The Tremeloes' U.S. return follows their successful visit there last summer, when they played ballroom dates while "Silence Is Golden" was in the "Billboard" Top Five.

The Tremeloes now return to America for club dates, opening in New York on January 24 with a week at the famed Whisky-A-Gogo.

On January 31 the group goes to Chicago for further club dates plus local TV appearances, then on to San Francisco for a week's club residence (Feb. 2) and Hawaii for five days of TV and concerts (16th).

Between the Los Angeles and Hawaii commitments Peter Walsh is hoping to finalise a short U.S. package tour for the Tremeloes, with other artists.

From Hawaii the group will fly direct to Buenos Aires, Argentina, for a few days holiday before opening its South American tour with a major concert at a football stadium.

Further dates are Montevideo, Uruguay (Feb. 26), Sao Paulo, Brazil (March 1), and Rio (3rd). During this period the Tremeloes will appear at seven concerts and make five TV appearances.

Released by CBS this week is the group's LP "The Tremeloes."

### PROCOL IN OPERA HOUSES

Procol Harum visits Italy from next Monday (18th), playing four concerts at opera houses before returning to Britain on Christmas Eve. The group is to have a new album and a single—which was being chosen this week from 25 compositions written by group member Gary Brooker with co-manager Keith Reid—released in January.

### YARDBIRDS AWAY AGAIN

The Yardbirds are off on their travels again next year! They are set for a ten-day tour of Sweden and Norway from January 8, and begin a four-week tour of Holland on April 2. This will be followed by a month-long visit to Australia for TV and concerts.

## Shad Hank solo, new Beach Boys single, rush Baldry LP, Fury

SHADOW Hank Marvin has his first solo disc issued after Christmas. The Beach Boys' follow-up to "Wild Honey" has already been scheduled. Also set are singles by Billy Fury, the Byrds and Unit Four Plus Two. Long John Baldry's new LP is being rush-released much earlier than expected. Release date of the Herd's album has been announced.

"London's Not Too Far" is the title of Hank Marvin's solo debut, issued by Columbia on December 29. Out the same day is Billy Fury's "Beyond The Shadow Of A Doubt" (Parlophone).

The Beach Boys' new single "Darlin'" is released by Capitol on January 5. Issued today (Friday) on Fontana is "Loving Takes A Little Understanding" by the Unit—previously known as Unit Four Plus Two. The solitary big-name release set for next Friday (22nd) is the Byrds' "Goin' Back" (CBS).

Final four titles for Long John Baldry's LP "Let The Heartaches Begin" were completed last weekend. Although originally planned for January 5 release, Eye is now rushing to get the disc into the shops before Christmas. It is likely to be available by next Wednesday (20th).

The Herd's "Paradise Lost" LP, comprising six Howard-Blakley compositions and six self-penned numbers, will be issued by Fontana on January 5. The group's current single of the same name is released on the Continent in January. The Herd will make promotional TV appearances throughout Europe in the New Year before flying to America to work on their previously reported U.S.-TV series.

Albums rush-released today (Friday) include "The Voice Of Scott McKenzie" and Andy Williams' "Love, Andy" (both on CBS) and Cat Stevens' "New Masters" (Deram).

Olga Records, the largest independent disc firm in Sweden, is opening in London next month. The label will spotlight top Swedish groups. First release is the Hep Stars' "Wedding" (January 19).

### STOP PRESS—THE BEE GEES' FOLLOW-UP TO "WORLD" WILL BE ANOTHER GIBB BROTHERS' COMPOSITION "SWAN SONG," COUPLED WITH "SINKING SHIPS," MID-JANUARY ISSUE.



It's no joking matter when you become a Dad for the fourth time! At least HARRY SECOMBE (right) looks more serious than usual in this picture with WAYNE FONTANA—taken on Tuesday just after Harry's wife, Myra, had presented him with a 7th girl. The two artists met at Radio 1's "Pop Inn"—where Wayne was promoting his new "Gina" single, and Harry was featuring "Masquerade" from the musical "The Four Musketeers" (reviewed on page 19).

## THE CALIFORNIANS

Sunday will never be the same F 12712

## GODFREY WINN

l pass F 12713

## HARRY H. CORBETT

with the Unidentified Flower Objects

Flower Power Fred F 12714

## TWO & A HALF

I don't need to tell you F 22715



## DOUBLE FEATURE

Handbags and glad rags DM 165



## BOOTS RANDOLPH

Big Daddy MÓN 1011



## BRENDA & THE TABULATIONS

When you're gone HL 10174

## THE GENTLE TOUCH

Among the first to know HLR 10175



## JACKIE WILSON

Since you showed me how to be happy Q 72496

## COUNT BASIE & HIS ORCHESTRA

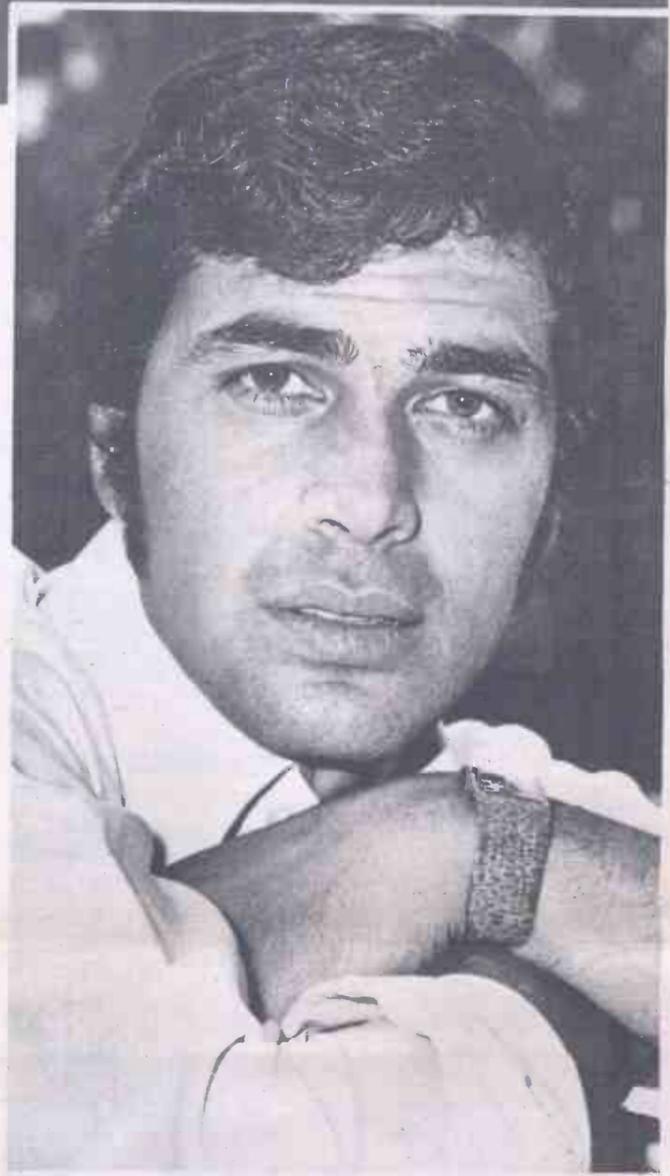
Green onions Q 72497



New Musical Express Special

SALUTE TO THE NEW SINGING STAR OF 1967

Engelbert Humperdinck



LAST week the NME readers voted Engelbert Humperdinck the top New Singer of 1967 by a huge margin of nearly 3,000 votes, and thus summed up for me what I am setting out to say in this NME salute to him—THAT ENGELBERT HUMPERDINCK IS UNDOUBTEDLY THE MOST IMPORTANT SINGING FIND OF THE YEAR AND POSSIBLY OF THE DECADE. Yet only in January he was almost unknown. I knew of him as Gerry Dorsey and wondered, when he changed his name in mid-1966 to Engelbert Humperdinck, how anyone could make a cumbersome name like that famous.

He went to the 1966 Knokke Song Contest with that name and although he became a success on the Continent and had a huge hit there with "Dommage Dommage" it didn't do anything for him here.

But now, in December, 1967, it is a household word (or couple of words). He has proved that if you have the voice, the song, the personality and the will to win, you can make any name famous.

He has proved that you can improve out of all recognition in less than a year, too. He's shown us, too, that one No. 1 can be followed by another within a year, at a time when No. 1's are hard to come by.

If anyone has gained confi-

By Editor ANDY GRAY

dence and ease from success it is the tall, elegant, wide-smiling, deep-toned Engelbert Humperdinck.

I saw him as "Special Guest Star" in the Walker Brothers package show at the end of March. I wasn't very impressed.

He sang well enough his one hit at that time, "Release Me," but his backing group and presentation seemed unworthy and he himself looked ill at ease in a show that was primarily beat.

Eights months passed and late in October I went to see Engelbert Humperdinck on stage again this time starring in his own show, a production skilfully built

round him and befitting a ballad singer.

I had heard glowing reports of Engelbert's performances during the summer when he packed theatres at top seaside resorts, so I expected a lot.

I got it!

Engelbert was easily the star of the night. And his drawing power was most evident in front of the Adelphi Theatre, Slough. There were about six queues on the broad forecourt, all four and six abreast and stretching for what looked like miles.

They were waiting on a cold and rather windy night to see Engelbert. The first show had

overrun a bit, partly due to the fact that he likes to give his adoring audiences as much of himself as he possibly can.

After a thoroughly entertaining supporting bill, I marvelled at Engelbert's act and his improvement in the months since I'd seen him before.

He added to the controlled, relaxed and so vibrant singing some sly comedy and a remarkably good impression of Frankie Vaughan, plus an easy style of communicating with his audience.

I came away from the theatre that night convinced that in Engelbert Humperdinck we have a new star of great magnitude ready to take his place in the world's sparsely-populated hall of entertainment fame.

ENGELBERT HUMPERDINCK

Bounding up the charts

His New LP THE LAST WALTZ

SKL 4901 LK 4901

12" stereo or mono LP record



DECCA

THE LAST WALTZ

- Dance With Me
Two Different Worlds
If It Comes To That
Walk Hand In Hand
A Place In The Sun
Long Gone
All This World And The Seven Seas
Miss Blaine E. S. Jones
Everybody Knows
Nature Boy
To The Ends Of The Earth

# ALL ABOUT ENGELBERT

## "I'm the luckiest guy on earth"

## AND THIS IS HOW IT ALL BEGAN

"I'M definitely one of the luckiest men on earth. More things have happened for me in the last year than I could ever possibly have dreamed," so says one of the most phenomenally successful names in show business, Engelbert Humperdinck.

"Sometimes when I wake up in the mornings I just can't realise all that's happening. It may sound corny but believe me there are times when I just can't believe it's real."

Certainly, few artists have achieved as much in less than a year than Engelbert. "The song contest in Knokke Le Zoute last year was a major turning point for me," Engel told me. "I began getting lots of work on the Continent thanks to the TV exposure I got at Knokke."

By the end of last year he was dividing his time between playing clubs in the North of England and doing cabaret abroad. The only difference was that when he played in Holland or Belgium he was a major star.

His record "Dommage Dommage" went to No. 1 in both countries and although it was frequently played here it failed to make the chart.

"I just wish the British public would accept me the way the Belgians have," I remember he told me after a visit to Antwerp.

And he didn't have long to wait. At the beginning of January "Release Me" was issued. "I had a feeling about the song," Engel recalled. "I knew it was

The ultimate—his own TV show—and it all happened in just over a year.

By  
**Norrie Drummond**

a good song but I didn't know whether other people would."

He was right though. The public did like it and three weeks later it entered the NME Chart. "I remember how great I felt when I was told the news. I had got myself a hit record at last. I began to feel that at last I was getting recognised."

The next major break for Engelbert was when Dickie Valentine who was scheduled to appear on "Sunday Night At The London Palladium" was suddenly taken ill. He was asked at the last minute to take Dickie's place.

### Terrified

"I was terrified," he went on. "There was I with only one hit record about to step on to the most famous stage in the world. But I got through it and almost as soon as I got back to my dressing room people were phoning up to congratulate me."

That one TV was one of the major factors contributing to his success.

"If I hadn't spent all those years playing working men's clubs gaining experience I



The major turning point for ENGELBERT — the 1966 Knokke Song Contest in Belgium, with him in the Decca team were (l to r) EDEN KANE, JIMMY WILSON, CHLOE WALTERS, TRULY SMITH. The MD at the piano is ARTHUR GREENSLADE.

couldn't have done it."

The public recognised this. They knew that here was someone who was more than just a

singer. This was an artist who had that indefinable quality—stardom.

And it only took long enough for everyone to buy "Release Me" to boost it to No. 1—and past the million sales mark.

"When 'Release Me' reached No. 1 my life-long ambition had been achieved. If I hadn't had another hit after that I wouldn't have worried because I had done what I set out to do. But naturally there is always something else to strive for.

### Wanted hit

"When I first started all I wanted was a hit. And when I got that I wanted a No. 1 and that's the way it goes. Everyone's always got to have ambition.

"Success is something every-

one longs for. I had to wait a long time and I often became disheartened but I think it did me a lot of good. I'm sure I wouldn't have been nearly so successful if I had had a hit five year ago.

"It's the same old story about the right person, being in the right place at the right time. All three must have been O.K. when 'Release Me' came out."

The problem of following up an enormous hit like "Release Me" worried Engelbert a great deal. "It was such a difficult record to follow. We had to find a song with a strong melody line but also very different from 'Release Me'."

And they did find what they were looking for in "There Goes My Everything" which just failed to make No. 1. After that of course came "The Last Waltz"

which once again climbed to the top of the chart giving Engelbert his second Gold Disc.

"It's a tremendous feeling when you realise that a million copies of your record have been sold. You sit down and try to imagine a million records or a million people. You think about the people who went out, paid their money and bought your record and you realise how much you owe them.

"The past 12 months have been some of the happiest in my life. I set out to make a name for myself in this business and I made it. What more can anyone ask than to achieve a life-long ambition?"



ENGELBERT being directed in a "clinch" scene with TRICIA MONEY during rehearsals of his Palladium panto opening next Tuesday (December 19).



Dear Engelbert,  
Les Read, Barry Mason,  
Bert Corri and all the  
staff at DONNA MUSIC  
wish to thank you for  
making  
**'THE LAST WALTZ'**  
the  
**HIT STANDARD OF THE YEAR**  
PS.—Many thanks also for your  
great recording of  
**'EVERYBODY KNOWS'**

## BIG DATES

IN June last year a singer called Engelbert Humperdinck released a record called "Stay." He followed this with "Dommage, Dommage" which reached No. 1 on the Continent but made no impression on the British charts. Then came his third record . . . . .  
January 13: "Release Me" is issued.  
February 4: "Release Me" enters the NME Chart at No. 15.  
February 5: Engelbert Humperdinck makes his first appearance on "Sunday Night At The London Palladium."  
March 4: "Release Me" gives Engelbert his first British No. 1. It stayed at the top for six weeks.  
March 31: Engelbert begins a British tour with the Walker Brothers and Jimi Hendrix.  
April 2: Engelbert appears at the Palladium for the second time.  
April 8: "Release Me" reaches the million mark.  
April 16: The tour reaches Leicester where Engelbert is given a standing ovation by a packed house.  
May 12: Engelbert's first LP "Release Me" is issued.  
May 20: The release of "There Goes My Everything."  
May 27: "There Goes My Everything" enters the NME Chart at No. 16. Reaches No. 2.  
June 4: Engelbert goes to Brussels for a concert date.  
June 12: Engelbert makes a five-day visit to the States for TV appearances.  
August 12: Engelbert returns to

Knokke-le-Zoute for an appearance at the Casino there.  
August 18: Release of "The Last Waltz."  
August 26: "The Last Waltz" enters the NME Chart at No. 14.  
September 9: Engelbert is at No. 1 again. "The Last Waltz" also stays at the top for six weeks.  
September 23: "The Last Waltz" gives Engelbert his second gold disc.  
October 26: Engelbert begins his tour with Anita Harris. It is a sell-out.  
November 3: Engelbert's own weekly TV series begins.  
November 12: Engelbert's second LP "The Last Waltz" is released.  
December 2: Engelbert is voted Top New Singer in the NME Poll.  
December 19: Engelbert begins his season in the title rôle of "Robinson Crusoe" at the London Palladium.

### ... and albums

RELEASE ME. Side 1: Release Me, Quiet Nights, Yours Until Tomorrow, There's A Kind Of Hush, This Is My Song, Misty Blue.  
Side 2: Take My Heart, How Near Is Love, Walk Through This World, If I Were You, Talking Love, My World, Ten Guitars.  
THE LAST WALTZ. Side 1: The Last Waltz, Dance With Me, Two Different Worlds, If It Comes To That, Walk Hand In Hand, A Place In The Sun.  
Side 2: Long Gone, All This World And The Seven Seas, Miss Elaine E.S. Jones, Everybody Knows, Nature Boy, To The End Of The Earth.

THE BURLINGTON-PALACE MUSIC GROUP  
is proud to have  
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Songs recorded by  
**ENGELBERT HUMPERDINCK**  
**"RELEASE ME"**  
**"THERE GOES MY EVERYTHING"**  
AND NOW AVAILABLE FOR FANS  
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# ALL ABOUT ENGELBERT



Backstage at Leicester during his recent smash tour five very pretty girls visit ENGELBERT—his sisters. From l to r they are BUBBLES, CELINE, TILLEY, PEGGY and DOLLY.

## NEXT MOVE MUST BE INTO FILMS

1967 is only the first Year Of Engelbert Humperdinck. It is the year in which millions have come to recognise his talent but in the years ahead he will consolidate his position as one of the world top singers.

His next move must obviously be into films. With his Latin-lover looks and an acting ability that has still to be tapped, Engelbert could become as big a star on the screen as he is already on stage.

Already his manager Gordon Mills has received a number of offers for Humperdinck from some of the world's top movie makers.

When he visited Hollywood in June during a fleeting U.S. trip, MGM executives wined and dined him at their studios and offered him a contract on the spot.

The film could be a musical—but not the sort of light hearted pop film that has previously been used just to get hit-makers on the screen. Those days are gone and in any case Engelbert is a mature character and will need a film to please all his public as well as the critics.

It is hoped that work on his first picture can begin in 1968 but Gordon Mills is determined that he will not do one until it is the right one.

There is (needless to say) no shortage of things for him to do when the Palladium pantomime run ends in April. He must make another visit to America for further TV appearances—they are buying his records out there by the million so it is important for him to show his face.

He has also been asked to do concerts in America and this is a project his agent Colin Berlin is currently working on.

But there are so many other countries to cover that he could do with time for a world tour in the New Year. Remember—he is now established as a big hit seller in thirteen countries.

There is also another British concert tour to be arranged and he has been invited to star in a top seaside summer show.

So it could be a film, America or a British season next summer. But first and foremost in 1968 must come a holiday for the man who hasn't had a day off in '67.

## Happiest when he's with his fans

HE bounds on stage, a tall, lean-looking figure in a black, tight-fitting suit. He grabs the hand mike, tosses aside the stand, and belts into his opening number. Four thousand pairs of mainly female eyes are riveted on him as he leaps and paces from one side of the stage to the other.

A barrage of screams goes up as he drops to one knee, and a hundred pairs of teenage arms in the stalls spring outstretched towards him. Young mothers bounce their children on their knees in time to the music, while older women clutching their shopping bags smile benignly and gaze in awe at their idol.

From the back of the stalls a young girl walks slowly down the aisle to the stage and stands with arms stretched upwards. The singer walks slowly towards her and takes her hand in his. Two, three, four more come forward.

A mother brings her toddler down and lifts him on to the stage, and all of them wait silently and patiently as if for some sacred blessing. He lays a hand on their heads or shakes their hands before an attendant moves them on.

This, then, is the world of Engelbert Humperdinck. This is where he is completely at ease, coolly confident, and supremely happy. This is his career, his hobby, his whole life.

Nothing is more important to him. Keeping his public happy is what really matters.

Throughout his act—twenty-five minutes or more—they keep coming forward. The band plays the opening bars of his last number "The Last Waltz," the audience sits enraptured, and then it's all over.

Engelbert walks towards his dressing-room. This is the last night of his 34-day tour at Bournemouth Winter Gardens. He is hot and tired, but doesn't have time to change before someone knocks on his door.

Local fan club secretaries, relatives of the theatre manager and friends of friends all want to meet him and get an autograph. He is charming and patient with all of them. They all leave the dressing-room swearing everlasting allegiance to their idol.

### NORRIE DRUMMOND on Engelbert the artist

"Why shouldn't I see as many fans as possible?" he says after they're gone. "It's the least I can do to sign a few autographs."

There's another knock at the door and five or six more teenage girls in a state of near-collapse are ushered in.

One of them—a buxom lady with dyed blonde hair—throws her arms around his neck and plants a kiss on his cheek. The others just stand there toying nervously with their programmes and autograph books. He answers their questions and they rush out of the door as fast as they can to talk about him in the corridor.

### Lucky guy

"They're wonderful people," he sighs, settling into a chair again. "I'm very lucky with the fans I've got."

Why does he appeal to teenagers as much as he does to older people, I ask him.

"A very difficult question," he says, frowning. "I know that I have fans from the age of six or seven right up. But why this is I really don't know."

1966 has been a fantastic year for him, but what, to his mind, were the highlights?

"The first Palladium show I did was very important. Then the tour with the Walker Brothers, the TV series, this tour and the pantomime

at the Palladium—all of them are important.

"Everyone dreams of playing the Palladium just once in their lives, and I've got three and a half months there."

"I've always admired true professionals, and in the last year I've had the pleasure of working with

so many of them. People like Frankie Vaughan, Shirley Bassey and Dickie Valentine. Now I'll be working with Arthur Askey at the Palladium. These are the people I truly admire."

And nothing upsets Engelbert more than when he himself is slightly less than perfect.

His manager **GORDON MILLS** his agent **COLIN BERLIN**

combine in congratulating  
**ENGELBERT HUMPERDINCK**

on his fantastic year of success  
and wish him every success for the future



ENGELBERT and ANITA HARRIS during the tour.

# MORE SINGLE REVIEWS

Continued from page 6

## EVERY MOTHER'S SON

"Pony With The Golden Mane"  
(MGM).

A hit U.S. group whose previous discs have been largely psychedelic, but this new one is more subdued, apart from a strange cacophony in the middle. It's a charming little song with an enchanting lyric, set to a gentle mid-tempo beat, and spotlighting some sensitive guitar work behind the vocal. Enjoyable, though not my idea of hit material.

## LEAPY LEE

"Boiled Beef And Carrots"  
(CBS)

The old Harry Champion music-hall specialty brought up to date. A lively medium-pacer, with a modern brass sound and chanting girls. Leapy Lee's rendition is a great piece of showmanship, and from all the shouts and chuckles behind him, it sounds as though they had a ball cutting this disc. What's more, the party atmosphere comes over! Produced by Les Reed and Barry Mason.

## UNCLE TOM COBLEY'S ENSEMBLE

"How Now Brown Cow"  
(Major Minor)

After the Dubliners, I never know what to expect next from the Major Minor label! This turns out to be a swinging instrumental—a gay little riff jingle set to a bouncy beat, with brass and twangs—plus la-la girls voices. A happy-go-lucky disc ideal for party dancing, but by no means world-shattering.

## FRANCOISE HARDY

"On Se Quitte Toujours" (Vogue). That other French charmer Francoise Hardy effectively employs her seductively husky voice in a dreamy ballad. It's light and wispy, with a lilting rhythm. She seems to be whispering in your ear, singing for you alone.

## MORGAN-JAMES

"If It Comes To That"  
(Phillips)

Most of the Morgan-James Duo's previous discs have been too arty-crafty to be commercial. This toe-tapping up-beat item makes some concessions to the pop market, though I still think their jazzy styling will be more appreciated by fellow musicians and more mature fans. It's a knock-out routine by the boys, though.

## O'HARA'S PLAYBOYS

"Island In The Sun"  
(Fontana)

I'm sure everyone will be familiar with this Harry Belafonte favourite. This revival by O'Hara's Playboys is tastefully handled. Two singers interchange lines and inject a pronounced blues feel into it, and there's a slowly-lifting organ-flecked backing. Soothing and relaxing, though I could have done without the background audience noises.

## POTTED POPS

**THE LOVE AFFAIR:** "Everlasting Love" (CBS). A young British group, with ages ranging from 15 to 17, who—like the Monkees—were formed by answering a newspaper advert. And they have the same brand of youthful vitality and exuberance as the Monkees in this sparkling up-beat item.

**PAPER BLITZ TISSUE:** "Boy Meets Girl" (RCA). You may have seen the group perform this Ron Grainer in BBC-TV's "Wednesday Play" this week. A biting reverberating sound, with vocal on deep echo. A competent beat-group disc.

**ORIGINAL AFRICANS:** "Mr. Full Stop" (President). Despite the name of this group, this is authentic Caribbean music! Basic blue-beat, with the leader chatting amiably while the other boys chant the title phrase.

**PLASTIC PENNY:** "Everything I Am" (Page One). Strongly recommended, this one! A throbbing rockabilly, intensely emotive in bluesy style by the soloist, with a subtle strings-and-piano scoring. Very pleasant tune.

**EWAN & JERRY:** "Tennessee Waltz" (Giant). A duet version of an old favourite set to an insidious slow blue-beat. I'm afraid the treatment detracts considerably from the melody, but there's no ignoring the hypnotic beat.

**SAND PEBBLES:** "Love Power" (Track). An exciting platter, lustily handled in frantic r-and-b style by the leader, aided by spirited chanting, a storming beat and a sizzling powerhouse backing. Dynamic, stimulating!

**FIVE TOWNS:** "Advice" (Direction). A slow soul ballad, throatily sung in heartfelt style by the leader, with mournful chanting and sighing organ. Main attraction is its name-dropping lyric, bringing in all the top r-and-b stars.

**STATE OF MICKY & TOMMY:** "Frisco Bay" (Mercury). Yet another song about San Francisco, flowing as smoothly and appealingly as the McKenzie-Flowerpot hits. Hummable tune, attractively harmonised, with an imaginative scoring of rippling guitars and strings.

**JIMMY SMITH:** "Mickey Mouse" (Verve). Apart from a brief introductory vocal, this is all instrumental. And a real swinger, too! Scintillating organ wizardry that'll keep your toes tapping from start to finish.

**JOHN MACLEOD SOUND:** "Russian Roulette" (Spectrum). A new label debuts with a disc by one half of the successful Macleod-Macaulay composing team. A colourful and thoroughly fascinating instrumental, incorporating both West Indian and Russian influences.

**AMBOY DUKES:** "Judy In Disguise" (Polydor). A driving up-beat number with an infectious rhythm. Walloping drums, strident brass and an unexpected harmonica passage support the solo vocalist. A blues-chasing happy disc.

**MIDAS TOUCH:** "The Rhythm Of Life" (Columbia). One of the show-stoppers from "Sweet Charity" with a complex vocal pattern, featuring a tongue-twisting

exchange of harmonies between the boys and girls. An absorbing novelty.

**JOHNNIE LEE:** "Because You're Mine" (CBS). A revival of the old Mario Lanza specialty, dressed up in modern style with a lush backing of strings, choir and rockabilly beat. Sensitive handling by this promising artist.

**JAMAICAN COUSINS:** "Just A Little Love" (President). As the group's name suggests, this is raw unadulterated blue-beat. Mid-tempo, with a gnawing insistent rhythm and repetitive riff phrase. But virtually no tune!

**BALTIMORE & OHIO MARCHING BAND:** "Lapland" (Stateside). Novelty instrumental, with the front line consisting of penny whistles, comb-and-paper and assorted shouts and burps. Catchy little jingle set to a beasty march.

**TINKERBELLS FAIRYDUST:** "Lazy Day" (Decca). A relaxed jog-trotter with a descriptive lyric. Beautifully harmonised, but its main appeal lies in the imaginatively scored pseudo-classical backing with fugal undertones.

**STONE PONEYS:** "Different Drum" (Capitol). A bubbling and tuneful rhythmic ballad, featuring the resonant Cher-like tones of the girl leader, with a rippling backing of strings and clavoline. Written by Monkee Mike Nesmith, it's a well constructed song, and the group does it full justice.

**PEACHES & HERB:** "Love Is Strange" (Direction). A swinging



Three girls trying for a place in the charts are (l to r) FRANCOISE HARDY, TRULY SMITH and SALENA JONES. Their latest singles are reviewed on this page.

r-and-b duet between this well-matched boy-and-girl team. A crisp and punchy backing supports them. The hummable tune registers quickly. Very enjoyable.

**ETHNA CAMPBELL:** "The Spinning Wheel" (Polydor). A tender and uncomplicated treatment of this age-old ballad. Charming and sensitively sung, with velvety strings and an unobtrusive beat. Soothing and folksy.

**CHUCK JACKSON:** "Shame On Me" (Pye-International). What you might call a blues sing-along! Hoarse-voiced Chuck semi-speaks the sentimental verses, then a rich-voiced gospel-type choir joins him in the hummable chorus. A bit sugary by Chuck's standards—but tuneful and commercial.

**CARNEY HALL:** "The Bells Of San Francisco" (Polydor). Opens with a peal of bells, then breaks into one of those gentle-people lovin' lyrics with a Christmassy flavour. Must be a mickey-take, with references to reindeer wearing flowers in their ears!

**LOUIS PRIMA & PHIL HARRIS:** "Bare Necessities"/"I Wanna Be Like You" (Buena Vista). Two numbers from the soundtrack of Walt Disney's "Jungle Book," both gay and light-hearted. Good entertainment value—especially for kids.

**TRULY SMITH:** "The Boy From Chelsea" (Decca). One of Britain's potential chart stars with a scintillating version of a Goffin-King number. Vibrant personality performance, with a busy backing and choral support. Good!

**MRS. MILLS:** "Party Hit Parade" (Parlophone). Similar in style to Winnie's disc, but more closely angled at Chart material. Titles are "Green Green Grass Of Home," "Release Me," "There Must Be A Way," "There Goes My Everything," "Edelweiss" and "The Last Waltz."

**MORECAMBE & WISE:** "The

Twelve Days of Christmas" (Pye) in which Eric and Ernie get into a right old mix-up with this traditional Yuletide song. Very amusing, and good entertainment for your party guests.

**SALENA JONES:** "The Glory Of Love" (Decca). A standard ballad, set to a slowly swaying beat and enclosed in a lush shimmering backing. A catchy tune worthy of revival, and sensitively emoted by this talented artist.

A charming and dainty song with a gentle beat, "Mr. Snowman" is warbled by a kiddies' group, the Little Singers Of St. Peter on United Artists... Written by Joy Webb of the Joystings, "Noel" (Regal-Zonophone) is not the old carol but a new Christmas song as light and fluffy as falling snow, and engagingly performed by the Sunbury Junior Singers... For a good giggle at your Yuletide get-together, try Freddy Davies singing the jogtrotter "Sentimental Songs" (Major Minor) in his familiar "Parrot-Face" lisp.

## FOR CHRISTMAS

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# OTIS STOPS HEART OF SOUL

• Tributes from Eddie Floyd and Geno W.

**T**HE heart of Soul music stopped this week. Headlines that spelled out "Otis Redding Dies In Air Crash" brought a numb, sudden shock to fans and stars alike. At 26 the tall, chunky man they affectionately called "Big Otis" was gone for ever.

The first picture that came to my mind when I heard the news was of Otis doing his famous "I'll-get-there-in-the-end" walk as the audience at Hammersmith Odeon went wild for the high-spot of his act, the Stones' "Satisfaction" (writes Alan Smith).

They loved him. Otis was the King, the Master. It may have been the Stax roadshow, but it was more like "The Otis Redding Show with the assistance of Arthur Conley, Eddie Floyd, etc."

When it was over, I went backstage and tried to interview him. It was tough because—as I wrote at the time—Otis seemed to have worked himself to such a pitch that he found it almost impossible to concentrate on my questions.

During that same tour a tremendous film was made which should—must—be seen by anybody to whom the name Otis Redding held a certain kind of magic.

By unhappy coincidence an imported LP, "The History of Otis Redding" (Volt Records) was made available this month through Polydor. Included on it are some of the greatest Otis hits, from the fever-pitch "Satisfaction" to the smoky pathos of "My Girl."

It will stand as a memorial



OTIS goes down on his knees to power out a vocal as musicians rip out the music behind.

to a powerhouse personality who helped to give Soul music an almost permanent place in the British charts.

Otis' NME Chart hits began in 1965 with "My Girl," which reached No. 7, followed by "I Can't Turn You Loose" and "Sad Song" in 1966 (which both reached No. 21); then "Shake" in 1967 (up to No. 24); and "Tramp" (with Carla Thomas) which got to No. 16. Another Otis recording, "Satisfaction," has been a long and steady seller.

No words of mine can match the tribute to Otis I got this week from Eddie Floyd, the usually cheerful guy who toured Britain with him recently.

His voice overcome with emotion, Eddie told me: "The last time I spoke to Otis was in the States. I was joking with him about him training for his pilot's licence. Now I will never forget that day—he wasn't flying himself, but he died in his own plane."

"I can say only this: I've lost my brother. We as soul brothers are as one; I don't know if you understand that... he wasn't the only one... there was the great Sam Cooke... I don't know my own destiny, either."

Eddie was obviously overcome with emotion, but he asked me to remind everybody of the others who died when the light, two-engined plane plummeted into Lake Monona. He knew them all.

Killed with Otis were members of his backing group the Bar-Kays—Jimmie King, 18; Ron Caldwell, 19; Carl Cunningham, 18; and Phalin Jones, 18—plus the pilot and Otis' 17-year-old valet, Matthew Kelly. Otis leaves a widow, Zelina, and three children.

Geno Washington said this week: "The man was real. Soul is an overworked word these days, but Otis Redding had a barrellful of it."

We at Polydor were shocked to hear the news of the tragic death of Otis Redding. He was rapidly gaining the public's affection and had become one of the greatest draws to come out of the U.S. music scene in recent years. His death is a great loss. The Bar-Kays have already shown their great potential and it is no less regrettable that they should have died at a time when their careers showed such promise.

Our deep sympathy goes out to Mrs. Redding and her children, as well as to the families of the Bar-Kays. — RONALD RENNIE, Managing Director, Polydor Records Ltd., London.



By Nick Logan

★★★★ PROCOL HARUM (Regal Zonophone, LRZ 1001).

I had thought Procol Harum a promising but nevertheless rather overrated outfit who just happened on a very beautiful smash hit sound—until I heard this album. What a group, what talent! Not every track is brilliant, but for two alone—Cerdes (Outside The Gates Of) and Repent Walpurgis—this LP would be worth the money. Cerdes, which closes side one, opens with a bluesy organ, a soulful Gary Brooker vocal and whips into a fantastic Cream-Hendrix-like wailing wall of sound with some unbelievable guitar work by Robin Trower.

The oddly-titled Walpurgis, the final track, is a long undecipherable cacophony of sound written by organist Matthew Fisher featuring more brilliant reverberating Trower guitar, Brooker on piano, and rising to a crescendo of beautiful almost classical sounds in a barnstorming finish.

Standouts among the rest, all Brooker-Reid compositions, are She Wandered Through The Garden Fence and two short good-time singalong numbers Good Captain Clack and Mabel. Denny Cordell produced, this outstanding set will stand in history as a signpost to the future of pop.

Other titles: Conquistador, Something Following Me, A Christmas Camel, Kaleidoscope, and Salad Days (are here again).

★★★ DAVE CLARK FIVE: EVERYBODY KNOWS (Columbia, SX 6207).

On the face of it, this looks pretty good value. Everybody Knows, Tabatha Twitchit and You Got What It Takes, plus a number of group compositions are featured on this sixteen track album. Unfortunately it's all rather dated stuff and the group compositions sound too much like old B-sides to me.

One gleam of hope, however, is the final track on the album, the Dave Clark-Mike Smith composed Inside And Out. A marvellous, orchestral very un-Dave Clark-like sound makes this easily the best track on the album. It's a great futuristic sound and the highest compliment I can pay it is that it could almost be mistaken for the Beatles. But why couldn't we have heard more of this sort of thing on the rest of the LP?

Anyway, if the group can make more records like this their recent chart come-back will long continue.

Other titles: Blueberry Hill, Beautiful Baby, Sitting Here Baby, I'll Do The Best I Can, At The Place, A Little Bit Strong, Good Love Is Hard To Find, Lost In His Dreams, Go On, Bernerdette, Got To Have A Reason, and Play Me Around.

★★★ CHER: WITH LOVE (Liberty, LBL 83051E).

This isn't the best that Cher can present. A good many of the tracks are pretty nondescript material handled disappointingly by Cher with the same Spectorish-backing at different levels behind each. She sounds better though on the folk classics, There But For Fortune and The Times They Are A-Changin' where her crystal-clear voice comes over well. Her current release, You Better Sit Down Kids, is also featured here, along with an unusual version of Hendrix's Hey Joe. Standout tracks also are Mama (When My Dollies Have Babies), despite the title, and the Graham Gouldman composition Behind The Door, with its varied tempo changes and solid Sonny Bono production.

Other titles: But I Can't Love You More, Sing For Your Supper, and I Will Wait For You.

# Mayall's Bluesbreakers song a night!

**J**OHAN MAYALL (34) has had considerable album success recently although a single hit has eluded him. But he hasn't given up trying. Almost every night he and his Bluesbreakers write a new number.

John told me about his method when we met the other day. The soft, monotoned voiced, sleepy-eyed, bearded and long-haired musician talked freely and interestingly about his work and his life in an accent just tinged with Manchester, where he grew up. He sounded slightly like Paul McCartney at times. And looks like one of Robin Hood's men.

"We write all our songs on stage," he said. "I have a tape recorder on the organ every night and everything we do is recorded. We usually do one brand new number a night. I just say to the boys: 'Let's try one in D—or some other key—and make it sound like a train song, or a hardship song, or a bird song.'"

"Then we all get going and later that night, when I get home to my Bayswater flat, I play it over and if it seems worth it, I put words to the tune. Originally, I've just sung any old words, but now I write something from what's happened to me. All my songs are about my life."

I mentioned one from his new LP, **THE BLUES ALONE** (Ace of Clubs, ACL 1243), reviewed recently, called "Cancelling Out," which tells of girls who want to talk about their troubles instead of being womanly, so he decides to cancel out that sort of chick. He laughed: "Yeah, that's about four or five girls, one in Brum, one in Bristol, others in other towns. They're a waste of time."

"But I must admit my one excess in life is women. I get to know them quicker than men, maybe because I want to. I don't drink and I'm dead against drugs. My idea of relaxing is having a few friends into my flat and drinking coffee and playing records and my tapes."

## Critical

"From my tapes of our performances I can spot if anyone in the band is playing cliches and tell him to cut it out. It helps our performance by being able to check up on it in this way."

"Records I like to play are mostly by Otis Rush, Freddie and Albert King, Sonny Boy, Little Walter, Booker T, Jack McDuff, Otis Span."

John is a very self-sufficient person. When younger he used to live in a tree in the garden of his Manchester home. He made himself a comfortable house in a big branch. Today he still does most things for himself. Like cutting his own hair. The rather dirty leather trousers he was wearing when we met were made by himself on his sewing machine. He had spent a lot of time reshaping a guitar, because his other one had been stolen in Holland.

"I bought the guitar on a Saturday and played it. Sounded okay. On Sunday I cut it up and reshaped the wood so the large lugs were gone and it had a distinctive look about it. Then I decorated it with coloured stones I collected during the summer at some beach or other. I like doing things and it saves me money."

I asked John if he had any idea of his financial status. From his appearance—uncombed hair and apparel which made him look like a gypsy: beads, good luck charm, leather jerkin, high leather boots, wide leather belt, red and black sweater, he seemed to me the kind of fellow who wouldn't have a clue how much he was worth. I was wrong.

"I pay out about £400 a week to my five musicians and three road managers. Petrol for the two coaches—one to carry the gear and the other for us to ride in—is about



JOHN MAYALL

£40 a week. I draw £80 a week but I have some set expenses to pay which means I'm left with about £30. I have about £120 savings in

the bank," he revealed frankly. John doesn't book himself. He leaves that to the expert Rik Gunnell Agency. But he knows all about his various contracts, especially the one with Decca.

He's looking forward to his first trip to the States, which will be purely promotional. He has got over the high cost of air fares for the six going—only the musicians are on this jaunt—by doing a deal with London Records and a West Coast impresario, but apart from that doesn't expect to make anything out of the trip, which starts on January 9 and will last for five weeks.

And he doesn't think he's taking coals to Newcastle by taking blues to the States. "My band is well known there and they'll pay to hear the band more than the blues. Besides we write our own material. It isn't as if we're trying to flog them their blues music." **ANDY GRAY.**

To

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# SCAFFOLD ARE CHEERFULLY BATTY!

**THE** Earl of Arran believes it's something to do with him. There's a postmistress in Heswall, Cheshire, who thinks it's all part of the message. I have a letter from a Lancashire NME reader Gordon Jackson, who says he heard Radio 1 call it a tribute to Brian Epstein.

In a moment of rampant ego I even thought it might be about me—I did go to Aintree once, and if you strain your cauliflower ears hard it could well be a reference to the Aintree Alan.

But no such luck. The Scaffold's mysterious "Aintree Iron" gets mysterier, folks, and no amount of listening close to "Thank U Very Much" on the record player is going to reveal its dark secret.

Being 's'ow Merseyside is still the place I call home — and because I find the Scaffold such first-class chaps to get on with—I had hoped that with a nod, a wink and a dig in the elbow they might have been persuaded to tell me just what an Aintree Iron really is. It would have been a treat to start this article with the "I Am Able To Reveal" bit.

## Secret

Unfortunately, no. I spent almost an hour with Scaffold's Mike McGear, Roger McGough and John Gorman in a tiny office in London's Denmark Street the other day, and no amount of fiendish torture or even downright grovelling could impel them to part with the secret.

John Gorman tried to fox me with fiendish, decadent talk about the song really referring to "The Aintree Eye-In."

"You see," said John, without so much as a smile, "it's a reference to violence in Aintree and getting a bash in the eye."

Mike McGear (only his name has been changed, to protect the innocent) said something about it really being "Aintree Eye-On,"



SCAFFOLD (l to r) JOHN GORMAN, MIKE MCGEAR and ROGER MCGOUGH.

## and they're having a ball with Aintree Iron mystery

meaning have one's eye on attractive young ladies and thus saying thank you for one's early desires.

I was just trying to work this one out when Roger McGough (who say little, but makes up for it with brilliant writing) said it was a diabolical shame that the other two were confusing the issue.

The plain truth was that what people were taking for the "Aintree Iron" in "Thank U Very Much" was really the Aintree Iron, which was a symbol of great religious significance.

By this time I was beginning to feel a bit like Napoleon XIV, and suggestions that the line in the song that has everybody talking meant Aintree Irons, from the days of the Slave trade, or that it was a reference to ship mooring facilities at Aintree docks (in Beechers' Brook on

the Grand National course?) didn't do anything to ease my throbbing head!

All I can suggest is that the Scaffold probably made the whole thing up, and that they're having a tremendous time making us wonder what the heck it's all about!

It might adequately sum up John, Mike and Roger to simply say that they're cheerfully batty, and leave it at that.

## Comedy

But they're more than this. Between the three of them there's an incredible, electric atmosphere of comedy inventiveness that bounces from one to the other almost quicker than pen can touch paper. Just wait till they get their own TV show—that'll show you.

Don't expect to see the Scaf-

fold at your local dance hall in the near future. The group has already had plenty of offers in this direction, but it has, sensibly, turned them down. They're all lovers of the pop scene—particularly Mike, who's a cool dresser and who goes for people like the Beatles, Hendrix, and the Hollies—but, it hardly makes sense that a group which specialises in listenable humour should simply be danced to. So I can't say I blame 'em.

John is vaguely sorry about it—"It would be marvellous to have about 20 people squeezing at the front, looking up at me sighing and saying: 'Isn't John great?', while there were big fights and fists flying at the back."

Away from the show business world, John has a good little thing going for him: he owns a small dress factory which he's built up from nothing (no John, not brick by brick!), and also a shop called "Through the Look-

says **Alan Smith**

ing Glass" in Hackins Hey, a Liverpool suburb.

None of the Scaffold is sure about having to live in London: as John sees it, everyone in London spends their time looking for where it's all happening.

"We've done it ourselves," he says. "It's all happening at Tooting," people say, so we belt over there looking for it. When we get to Tooting everybody says: 'You're too late, the action's moved to Blackheath. It's a rave. Get there quick.' Many's the time we've spent driving through the night looking for where it was all happening."

As John and Roger had been making with the gags so much on this occasion, I thought I might try the usually charm-and-cheer Mike on a serious note.

According to Mike, one of the best things about his own success is that it has made his dad so much happier, now that both his boys have been successful.

## Contract

"All we need now," says Mike, "is to get a record contract for our talking Scottie dog Hamish. He imitates parrots. We're also training him to dance . . . just the stuff to give the troops."

In a moment of genuine seriousness he told me his greatest fear would be to lose his eyes—he once got acid in his eyes in a laboratory experiment—because it meant so much to him to see the colours of autumn and spring.

We also chatted about sleeping ("Our Paul sleeps with his eyes open, I used to tickle him when I was a kid to see if it was for real"), and recurring dreams.

"I have this dream," said Mike, "in which I keep imagining I see a nude Aintree Iron . . ." I thought it was time to go!

## NEXT WEEK

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613./612.002  
613./612.003

EUKS7/EUK 257

EKS7/EKL 4009  
ILPS 9061/ILP 961  
MGMS/C 8052

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**THE VANILLA FUDGE**  
**THE CREAM: DISRAELI GEARS**  
**THE BLOSSOM TOES: WE ARE EVER SO CLEAN**  
**THE WHO: SELL OUT**  
**JIMI HENDRIX EXPERIENCE: AXIS: BOLD AS LOVE**  
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**ERIC BURDON & THE ANIMALS: WINDS OF CHANGE**

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NSPL/NPL 18193 **THE KINKS: SOMETHING ELSE**  
PCS/PMC 7039 **THE HOLLIES: BUTTERFLY**  
SCX/SX 6157 **PINK FLOYD: PIPER AT THE GATES OF DAWN**  
  
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# A PAGE ABOUT DISC JOCKEYS

Life-lines of

## TOP TEN

★ JIMMY SAVILE by Neil Smith

## TONY 'BIRDBRAIN' BRANDON



TONY BRANDON

**Professional names:** Tony "Bird-brain" Brandon.  
**Real name:** John Anthony Nigel Stewart-Killick.  
**Birthdate:** December 12, 1938.  
**Birthplace:** Portland, Dorset.  
**Personal points:** 5ft. 9in.; 11st.; bloodshot-blue eyes; dark brown hair.  
**Parents' names:** Jean and Frank.  
**Brothers' names:** Hugh and Peter.  
**Present home:** South Kensington.  
**Where educated:** Portsmouth Grammar School.  
**Musical education:** Singing in a cathedral choir.  
**Age entered show business:** 17.  
**First public appearance as an amateur:** Aged 17—in a discovery show.  
**First professional appearance:** In a revue.  
**Biggest break in career:** Joining Radio Luxembourg.  
**Biggest disappointment in career:** When Radio London closed down—I had been on the ship for only four months.  
**TV debut:** As Time Goes By in 1961 as a comedian.  
**Radio debut:** Workers' Playtime.  
**Own radio series:** Own show on Luxembourg and The Birdbrain Saga on Big L.  
**Personal manager:** Roger Easterby.  
**TV acting appearances:** Compact.  
**Biggest influence on career:** Acker Bilk.

### Washed dishes

**Former occupations:** Journalist, dishwasher.  
**Hobbies:** Playing scrabble, golf (very badly) and travelling.  
**Favourite colour:** Blue.  
**Favourite food:** Curries, seafood and pigs trotters.  
**Favourite drink:** North-country beer.  
**Favourite clothes:** Casual.  
**Favourite singers:** Brook Benton, Tom Jones, Della Reese, Guy Darrell.  
**Favourite actor and actress:** Donald Pleasance and Susan Hayward.  
**Favourite bands:** Basie, Quincy Jones, Acker Bilk.  
**Favourite composers:** Lennon-McCartney, Jackie de Shannon, Les Reed.  
**Favourite groups:** Stones, Creation, Pink Floyd, the Family.  
**Miscellaneous dislikes:** Flying, hot food served on cold plates, chipped beer mugs.  
**Miscellaneous likes:** Sincere people, live appearances, quiet holidays.  
**Best friend:** Roger Easterby.  
**Most thrilling experience:** Getting a job with Radio Luxembourg.  
**Tastes in music:** Pop obviously but also some slightly more serious stuff.  
**Forthcoming disc projects:** A record coming out on Polydor in January.  
**Origin of stage name:** I completely messed up a record request on Luxembourg and next day a letter came "Dear Birdbrain..."  
**Personal ambition:** To be successful.  
**Professional ambition:** Have my own comedy show.

## JOHNNY MORAN



JOHNNY MORAN

**WHERE AM I GOING LP** by Dusty Springfield: I went to the session when she was recording this LP. It's a much more mature Dusty than we have heard before.  
**RIVER DEEP—MOUNTAIN HIGH** by Ike and Tina Turner: This is a classic pop record of our time. Soulful, with lots of meaning. Will last and last.  
**FOUR TOPS REACH OUT LP** by the Four Tops: I chose this one because of the marvellous version featured on it of "Walk Away Renee." They sing it superbly, with a great amount of feeling.  
**HE TOUCHED ME** by Barbra Streisand: This is from one of her LPs. A very warm and emotional song, and she is a highly talented singer. An artist in the truest sense.  
**SCOTT LP** by Scott Walker: This is very exciting. Here is real evidence of the emergence of a new talent, and this is only the beginning, folks!  
**YOU'VE LOST THAT LOVIN' FEELIN'** by the Righteous Brothers: I must make it up to the Righteous Brothers. When this came out I went on "Thank Your Lucky Stars" and voted it a miss. It was a prerecorded show for the following week and I spent the next seven days kicking myself. The more I played it the more I realised just what a fantastic record it was.  
**THE VERY THOUGHT OF YOU** by Tony Bennett: It's so hard to choose one from the many great songs he has recorded. I think this is the best; it has a wonderful emotional quality about it.  
**STRAWBERRY FIELDS FOREVER** by the Beatles: This is the governor group, and if I have to pick one track this is it.  
**BABY I NEED YOUR LOVING** by the Four Tops: Unfortunately this was not the big hit it deserved to be. A marvellous record which is very moving. I think it is my favourite one that the Four Tops have ever done.

**EVERYONE'S GONE TO THE MOON** by Jonathan King: I have chosen this one because Jonathan is, or so he tells me, the true pop poet of our time.

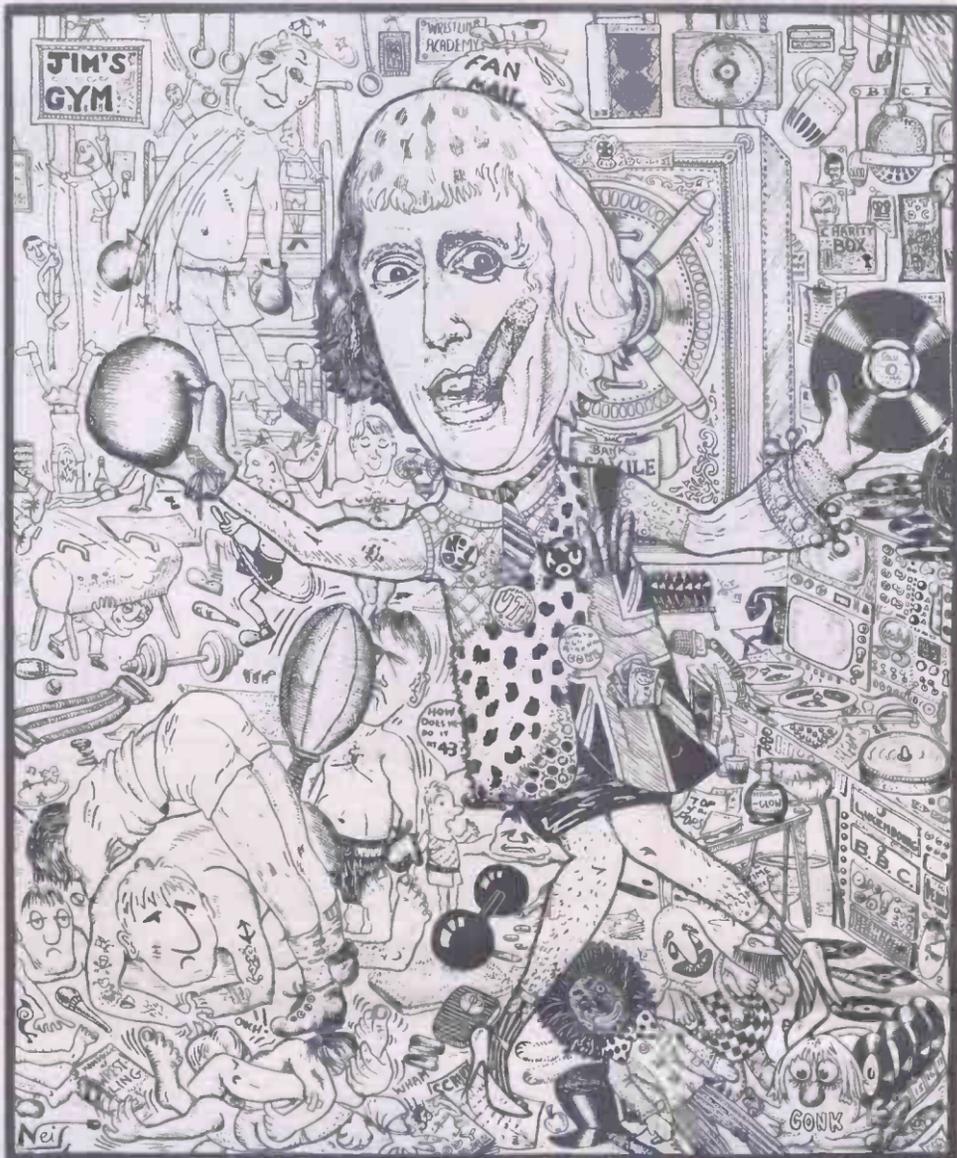
Andy Swan

22 RUE BAYARD  
 PARIS 16<sup>e</sup>  
 From the office  
 of the Emperor.  
 PRESIDENT ROSKO

Just received the good news  
 that Henry Henderson that I  
 made #5 many thanks.  
 Hope with more air time  
 next year to go even higher.  
 many thanks. Rosko

## EMPEROR AND PRESIDENT ROSKO!

NME received this note from deejay ROSKO, who seems to call himself President as well as Emperor now! He says he hopes 'with more air time' he can go higher in the Poll next year. Like Jimmy Savile above, he is an extrovert who really works hard to get what he wants.



The world of top disc jockey JIMMY SAVILE is so full of action and incident that a cartoonist might wonder where to start on him, but Neil Smith is always one for getting as much detail about his "victims" as possible, so he takes Jimmy in his stride.

He depicts him in "Jim's Gym" (there's a pun for our Scandinavian readers!) with the accent on one hand to his punch and wrestling activities, and on the other hand, his disc-boosting work, with that huge safe behind him with all his lolly locked away (except for a few pounds in his pocket).

A big bag of fan mail and a charity box are in evidence, for Jimmy does a great deal for charity and gets a lot of post. Cigars and two-tone hair are not forgotten, and at his feet is a collection of dolls and gonks. His rig-out is startling, as Jimmy's usually is. And under it all is a big heart and a mind which is always positive and kind, never negative and nasty. That's Jimmy Savile, folks!

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from you to us

**T**HE majority of the letters this week referred to the banning of Scott Walker's new single "Jackie." Your vote is unanimous. It should never have been banned. Here are just three.

**IAN BAILLIE (Glasgow):** Auntie BBC strikes again. This time it is Scott Walker's single "Jackie" that has fallen foul of the BBC's antediluvian attitude.

The record doesn't offend or embarrass me and it certainly doesn't make me want to smoke opium.

Just what are the BBC trying to protect us from by banning this disc? You can switch on the television any night of the week and hear far worse.

You can see an "X" film in any cinema. So why try to prevent us from listening to a record which tells us nothing we don't know already?

**ANN GRIMSLEY (Walsall, Staffs.):** Surely it is up to the record buying public to decide whether or not Scott Walker's "Jackie" is suitable listening, not the BBC?

Scott is a very good singer and I doubt if he would have recorded this Jacques Brel composition if he had considered it in bad taste.

He doesn't need singles to be successful—he proved that with his LP. He released this song because it means something and it is about time the BBC attempted to understand instead of short-sightedly condemning a song on the basis of two or three words.

Edited by TONY BROMLEY

**C. SMITH (Manchester):** How surprised I was to hear of the BBC's decision to drop Simon Dee from "Midday Spin" over an argument concerning the banning of Scott Walker's "Jackie."

I am glad that Simon Dee stuck to his guns concerning freedom of expression on pop records. It is great to hear a disc that is different especially when the voice is as unique as that of Scott Walker. The record should not have been banned.

**LINDA WALKER (Huddersfield):** I really don't understand how on earth Elvis Presley keeps his title as World Singer and Musical Personality. His fans must be very loyal, I can't remember when he last had a hit.

Cliff Richard and John Lennon should have topped these poll categories. When will people realise that Elvis has had it?

**PER HASSE ANDERSON (Stavanger, Norway):** I am very disappointed to see that the Bachelors haven't yet made the charts with "Three O'Clock Flamingo Street."

Many people said that the Bachelors should try something different but now that they have and come up with their best for some time, what happens? They fail to make any impression. Surely they deserve more appreciation than this?

**C. MORE (Chester):** Brian Jones' adverse comments on the art of entertaining (NME December 9) show just how far he is removed from the everyday world.

When people like myself have to work from nine to five and then trudge home through the ice and snow is it communication we want?

No! It's entertainment. Brian Jones, who lives an entirely different life from the average person, will never be able to impose his philosophy on the general public. They will merely look elsewhere for entertainment.

**G. NOE (London):** Thank you NME for Alan Smith's very true article on Tom Jones.

People are always too ready to knock Tom Jones for his sexy wiggle. They forget that when he is singing everything is forgotten except the terrific feeling and emotion he puts into a song.

I have always thought that he was a sincere dynamic singer. He has a beautiful voice and whether he is singing ballads or up-tempo songs he puts everything into them.

AMERICA CALLING

Orbison's back with a bang!

**ROY ORBISON** grossed \$90,000 in his recently completed Canadian tour, and there's been an increase of like wow in his fan mail.

Orby, who just had a new album released titled "Cry Softly Lonely One," in addition to being represented with the movie soundtrack of "The Fastest Gun Alive," is now back in Nashville wrapping up yet another LP for release early in the New Year.

He then heads out on his umpteenth European tour in January which will include dates in England, Italy and France.

And Ray Charles

**RAY CHARLES** just wrapped up an exciting season at New York's Copacabana Club, while Vikki Carr made her debut at the lush Persian Room last week.

For Charles, who has seemed to be making something of a comeback in recent months on the personal appearance circuit, including a super sensational shot on the Ed Sullivan Show and an earlier one on a Nashville special, lines went clean around the block for every single performance.

He has an entire show built around him, and is using it to showcase the talents of Billy Preston who you'll remember in England as being a 16-year-old accompanist for Little Richard in the not-so-long-ago days.

Ray Charles, still one of the greatest talents this country has ever offered, is also enjoying chart success with "Yesterday," a tune he says he digs simply for the greatness of its lyrics.

Vikki Carr is doing equally well at the Persian Room, drawing enormous enthusiasm, especially when she sings "I Must Be Him." Although we're still waiting for a follow up release from Vikki, she doesn't have to worry too much—her album of the same name has just hit the top ten with a bullet.

TOM JONES MILLIONS

**C**OULD be that Tom Jones will rack up a million dollars next year just from America alone! In addition to his four-week engagement at the Las Vegas Flamingo next March, Tom is being set for a series of concert dates throughout the rest of the U.S. These are currently being negotiated, but one so far set is the Hollywood Bowl on April 17. And, of course, there'll be all those record sales.

**T**HE Young Rascals may start work on their first movie early in the New Year, which would temporarily shelve plans for their world peace tour.

In the meantime, they've completed a short promotional film for their new single, "It's Wonderful," yet another fantastic single.

They've also finally completed that long-standing album, "Once Upon A Dream," which will be released very soon now.

**R**AN into an interesting bunch of people from the West Coast this week, called The Sunshine Company, who recently scored with their first album and single in the U.S. charts.

They're something different in folk—and the way music is going to go in the New Year, complex electronic sounds with simple lyrics. The best way to describe exactly what they're doing would be to imagine Jimi Hendrix or the Cream singing a Donovan composition!

The Sunshine Company, one of the most important new groups in America, are enormous Beatle fans. Despite some criticism on the Beatles' release, "Hello, Good-bye," their message to the four was simply, "Anything you do is all right by us. You lead the way."



Two folk successes

**O**N the folk scene, Judy Collins did a sellout concert at Carnegie Hall last weekend (9th), including all stage seating. She'll appear on "The Smothers Brothers" New Year's Eve Show and then go out on another concert tour.

The biggest sensation in the folk field is Arlo Guthrie—son of the late Woody Guthrie, who has a tremendous album titled "Alice's Restaurant"—which is hurtling up the charts. He's kicking off a two-week stint at the Bitter End in the Village on December 20th.



ROY ORBISON is happy about his Canadian tour.

Donovan, Traffic, Davis help movies

**P**OP music is now an integral part of the British film. Even if the film is not about pop you can be almost sure that a pop name will crop up somewhere in the credits. Paul McCartney scored "The Family Way," Nancy Sinatra sang "You Only Live Twice," Lulu appeared and sang in "To Sir With Love," now we have "Poor Cow" and "Here We Go Round The Mulberry Bush."

"Poor Cow" starring Carol White and Terence Stamp was scored by Donovan. Also included in this sad story of an East End girl are Donovan's "Colours," "Be Not Too Hard," his composition with Christopher Logue, "Poor Love." Each song tells a story during one of the scenes and does so more effectively than dialogue in a film which like "Kathy Come Home" is more of a colourful documentary.

Combined with this we have background, and often foreground, music from the radio. The pop programmes used in the film are composed by DJ David Symonds and give out with everything from "Peek-a-Boo" by the New Vaudeville Band to "Let's Go

have definitely gone to No. 1. With slight modifications the tune is used throughout the film. One particularly funny dream sequence shows Adrienne Posta, who you may remember had a couple of records out a year or two ago, as a 1930's heroine being madly pursued by our hero Barry Evans. For this "Here We Go Round The Mulberry Bush" is played at the rate of a silent movie piano.

The Spencer Davis Group also play a large musical part and appear on screen as the group at a youth club dance. Between them Spencer Davis and Stevie Winwood composed all the numbers for the film, but unfortunately most of them are rather indiscernible, used mostly as background to dialogue, apart from the instrumental scoring from the erotic and extremely funny dream sequences.

"Here We Go Round The Mulberry Bush" is the song and the film. If you don't already like the song you will when you've seen the film.

says ANNE MACKENZIE

To San Francisco." This has been done before in TV plays and films by the author of "Poor Cow," Neil Dunn, and each time the music captures the atmosphere perfectly.

"Here We Go Round The Mulberry Bush" uses a similar technique but relates it to a lighter subject—a 17-year-old boy's first and subsequent brushes with the opposite sex until he eventually realises the rules of the game.

The title song by the Traffic, had it been released with the film, would

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# WITHOUT 'KITES' SIMON DUPREE WOULD HAVE QUIT!

discovers

**NORRIE DRUMMOND**

I'M very glad that Simon Dupree and the Big Sound eventually made it with "Kites" not just because they're good lads but simply because if "Kites" hadn't made it we wouldn't have heard any more about them!

"If 'Kites' hadn't been a hit we were going to give up the business completely," explained Simon when I met him and his brother Philip this week.

"We set out in this game to make a hit record," Simon went on, "and we all gave up good jobs which we could always go back to. We've been making very good money for the past two years but that wasn't what really mattered.

"We just had to get a hit. We could have continued for a long time making a very good living as just a band but what we wanted was the recognition."

### The reason

The major reason for this desire—this need—for a hit stems largely from the fact that their father used to be a musician.

"He was trumpeter in various bands for forty years without really getting anywhere," continued Philip. "He died without ever having achieved any success. But don't misunderstand me: he was always happy and he led a very contented life."

Now that the Big Sound has made it, doors which were previously locked to them have amazingly swung open.

"We're not condemning the situation but the whole pop business set-up is such a vicious circle. And what you need to break into that circle is a hit. But once you're in you're accepted.

"TV producers begin to take notice. Offers come in from countries all over the world."

And although "Kites" is proving a big hit, the amazing thing is that the group hated it.

"We were in a music publisher's office listening to tapes," said Simon, "and we thought we'd heard everything. But someone spotted another pile literally covered in dust.

### A joke?

"We played through them and eventually came to 'Kites.' We thought it was a joke but our manager John King rather liked the number.

"Even after we'd recorded it and added the Chinese effect we still didn't think it stood a chance. But he was right and from now on I think we'll leave him to pick our singles."

Simon and the band have been playing together for two years now and in that time have become one of the highest paid groups in the country.

"Almost everywhere we've played the promoter has asked us back for more money," said Philip. "I think this is because we are musicians."

Between the six in the group they play 25 instruments. "It's great actually," added Simon, "because anything we record we can play on stage. We never have to get involved with session



SIMON DUPREE and the Big Sound (l to r) PHIL SHULMAN, PETE O'FLAHERTY, ERIC HINE, SIMON (seated), RAY SHULMAN and TONY RANSLEY.

### No need for session men

men and that means that EMI are very generous with the time they allow us in the studio."

Simon Dupree and the Big Sound is very much a family business. Apart from Simon—real name Derek Shulman—and Philip, there's a third brother Ray, the group's lead guitarist who also plays piano and violin.

"We've always been musically inclined," added Philip, "because it's always been in our family."

Their brother-in-law is also their manager and to add to all that their sister is also a songwriter.

### Together

"The three of us, Philip, Ray and I have been playing together in various groups for years," Simon went on. "And from there I suppose we just grew. Eric (Hine) joined us as organist. Then Tony (Ransley) our drummer and Pete (O'Flaherty) on bass came in.

"It was quite a step for us to become full-time professionals," Simon admitted, "but we progressed very nicely and our name became known.

"We had a lot of faith in our earlier records like 'I See The Light' and 'Day Time Night Time' but they didn't happen.

"And we thought it would be a record rather like one of those that would have been a hit for us—something brash with strong beat. Instead it was a nice quiet little song like 'Kites.' It shows you just how wrong you can be."

And I'm pretty glad you were, Simon.

**JUST OUT!**

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**HELEN SHAPIRO, JET HARRIS**  
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**SUNDAY**  
Music Scene '67; 6.00 Paul Burnett; 8.00 Don Wardell; 8.45 Radio Bingo Show; 9 Don Wardell; 10.15 I Wanna Know; 10.45 Take Fifteen; 11 Top 20; 12 Midnight With Matthew; 12.30 Music In The Night.

**MONDAY**  
6.30 This Is It; 7.00 Monday's Requests; 7.45 Join The In-Crowd; 8.00 Discs-A-Poppin'; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Tony Blackburn Leg Show; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10 Top Pops; 10.30 Jack Jackson Hit Parade; 11 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Mickle Most Show; 12.45 Music In The Night.

**TUESDAY**  
6.30 This Is It; 7.00 Tuesday's Requests; 7.45 Join The In-Crowd; 8.00 Impact; 8.30 The Shell Show; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 David Symonds; 9.30 Sam Costa Show; 10 Like Young; 10.30 Teen and Twenty Disc Club; 11 David Jacobs' Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

**WEDNESDAY**  
6.30 This Is It; 7.00 Wednesday's Requests; 7.45 Join The In-Crowd; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Tony Blackburn Leg Show; 9.30 Night and Day; 10.30 Symonds on Saturday; 11 Saturday Special; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Stay up with Sam; 1.00 Music In The Night.

**THURSDAY**  
6.30 This Is It; 7.00 Jimmy Saville's Birth-day; 7.30 Collin's Choice; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Tony Blackburn Leg Show; 10 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's '15'; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.

**FRIDAY**  
6.30 This Is It; 7.00 Beauty-Go-Round; 7.15 Friday's Requests; 7.30 Disc Drive; 7.45 LP Spin; 8 The Go Shell Show; 8.15 Pop Parade; 8.30 Jimmy's Club; 8.45 Radio Bingo Show; 9 Don Moss Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10 Simon's Scene; 11 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Jimmy Saville's Bedroom.

**SATURDAY**  
6.30 This Is It; 7.00 Saturday's Requests; 7.45 Join The In-Crowd; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9 Battle Of The Giants; 9.15 Tony Blackburn Leg Show; 9.30 Night and Day; 10.30 Symonds on Saturday; 11 Saturday Special; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Stay up with Sam; 1.00 Music In The Night.

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**NME CRITICS AT LATEST SHOWS Harry lovable 'Musketeer'**

**YOU** will be disappointed if you go to "The Four Musketeers" at the Theatre Royal, Drury Lane, expecting Harry Scoble's goon-type humour to predominate. This show is more musical than comical farce but it does swing along happily from beginning to end.

Lovable Harry comes to Paris to find his sweetheart, Constance, a lady-in-waiting to Queen Anne. But Constance, after enjoying the high life and luxuries of Paris, is loath to return to the arms of country-bumpkin D'Artagnan. Never being one to give up, Harry determines to join up with the sophisticated, fearless Musketeers.

Sheer bulk replacing skill, he passes all the tests with flying colours.

Although humour is not the main ingredient of the show, many parts are extremely funny, notably the scene at the thermal Baths with Harry dressed to kill in an enormous pair of white bloomers, too big even for him. This was one time when the actors themselves couldn't move for laughing.

Unfortunately the songs have not got that magic quality which makes them jingle around your brain even when you have left the theatre. All are pleasant, but few are outstanding.

D'Artagnan scores heavily with "Masquerade," but then the public are already familiar with this tune from the Royal Variety Performance, a few weeks back. Romantic, but a little dull, is "What Love Can Do" sung by Constance (Stephanie Voss).

**Amusing Joan Baez**

**JOAN BAEZ** showed that not only is she a folk singer of international repute, but also a fine entertainer when she made one of only two British appearances at Leeds Odeon on Tuesday night.

She had the capacity audience absorbed from the moment the curtain went up on her two-part, 85-minute performance. They listened so attentively that one hardly dared to breathe.

Dressed in an all-black velvet outfit with white stockings, the controversial American who took occasional sips of water between songs, displayed some clever acoustic guitar work as she accompanied herself on an amazing variety of numbers from the religious "The Pilgrim Of Sorrow" to the Beatles' "Yesterday" and "Eleanor Rigby" and the Bobby Darin hit "If I Were A Carpenter."

She linked her songs with some amusing remarks and called for everyone to join in on some of her more popular album tracks.

She also sang in Japanese and Italian and asked for all house-lights to be switched on during the second half when she called for requests from her followers.

These included "With God On Our Side," Bob Dylan's anti-war composition—which drew solid applause for long after she had finished the last note—and the traditional English folk songs "Silver Dagger" and "Mary Hamilton." **GORDON SAMPSON.**

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