Procol unmoved by new hit success

Says NORRIE DRUMMOND that the group would be visiting America soon, and that they would also be making a concert tour of Britain.

And so the interview began. What would they be doing on the tour? I enquired.

"We'll be playing," replied Gary, peering at me through dark glasses.

"No, but wouldn't they have something different to enquire?"

"Well, just be giving concerts," said Keith Reid, peering at me over dark glasses. "A concert's a concert."

"Do you mean will we have flogging light and lots of gimmicks, that sort of thing?" required Robby helpfully.

"Yes, exactly," I replied.

"No," said Robby, "we'll have nothing like that."

"What would be on the tour with them, I think."

"I don't know," said Gary.

"I imagine," said Keith and Gary about Hamburg. "What were the lyrics about? I asked.

"That's my business. That's about what you think," they say. "We have good ideas, not they think they are. It's up to the individual."

If you do something yourself you don't know why you do it unless other person does. Once it's done you know why you've done it but the other person knows why."

It's bad left than I wonder if they'd be doing it now. Anyway I persevered. But what was he, himself, thinking of when he wrote the words of "Hamburg."

"It was an idea."

Hollies talent is wasted by screams

On sale Friday, week ending October 7, 1967

HIS face is craggy and lived-in—maybe a little too lived-in—and over the face there's an air of grumbling humour and a wild frizzle of Hendrix hair. The name is Allan Clarke, the Hollies who until not long ago tended to stand quietly in the valley of the shadow of Nash.

Now, Allan is a character in his own right. He dreamed up the basic melody line for the Hollies' newest and unimportant hit, "King Midas In Reverse," and he's developing a robust public image alongside that of Graham. It can only be to the good of the group.

I've been writing about the Hollies since the days of "Just Like Me" (which must be all of five years) but it was on a visit to Sweden not long ago that I began to see the Hollies in their proper perspective. Particularly Allan—have become far more interesting and obsessive beings.

It was, firstly, an awe-inspiring experience watching 14,000 jalopy Swedish packed as close together as saddles on a Somozahead, standing silently in Stockholm's Gernadehallen. These were real Hollies, the end of all Hollies number—starting and applauding so much that the sky would burst with their joy.

The Hollies were delicious about the whole thing. They love Sweden (and so, incidentally, do most of the other groups who've toured Scandinavia). "It was an idea." And that is what it was, for they were great.'

They might regard us as the pinhead in some ways, but that's their problem, not ours. For instance when you're there and you've had a day when everything's gone wrong, don't you wish you'd stayed in bed? I went through this experience the other day on my first meeting with Procol Harum.

I was ushered into their presence in a large office overlooking Oxford Street. The five of them—Gary Brooker, Matthew Fisher, Robin Trower, Dave Knights and B. J. Wilson—are in a circle around the table. With them was songwriter Keith Reid.

The introductions were made and I was informed that the group would be visiting America soon, and that they would also be making a concert tour of Britain.

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It's bad left than I wonder if they'd be doing it now. Anyway I persevered. But what was he, himself, thinking of when he wrote the words of "Hamburg."

"It was an idea."
They are progressing with every new disc

He is one of the most intriguing stars I’ve met in a long, long time.

After the concert, for instance, I asked him a few questions that seemed to me very illuminating and revealing.

Q: The Hollies have had a lot of success in America, but they’ve never really cracked it in Britain. Is that because of the beat craze, or because you’re just not well known?

A: Well, I think it’s both. I mean, America is a very different place, and there are a lot of other factors that come into play. But I do think that the Hollies have been a bit unlucky in Britain.

Q: A lot of people seem to think that the Hollies are a bit too serious, too detached. Is that true?

A: I suppose that’s true to some extent. But I also think that people underestimate the depth of our emotions. We’re not just superficially detached; there’s a lot of feeling going on inside.

Q: You’ve talked about the influence of Dylan and the Beatles. How does that compare to the Hollies’ work?

A: There are similarities, but there are also differences. The Hollies are more about the individual expression, while the Beatles were more about collective collaboration. But we all share a love for music and a desire to express ourselves.

Q: You’ve spoken about the importance of listening to music and reading. How do you think that has influenced your work as a songwriter?

A: I think that’s very important. I’ve always been a big believer in the power of words, and I think that’s why I’m drawn to music and poetry.

Q: You’ve also talked about the influence of films and literature on your work. Can you give an example?

A: Sure. There’s a scene in the movie “The Strange Case of Dr. Jekyll and Mr. Hyde” where the character is transformed into his evil alter-ego. That really resonated with me, and it became a kind of metaphor for the transformation that occurs in the songwriting process.

Q: You’ve said that you write about your life. Is that true?

A: Yes, I think that’s a fair statement. I try to draw from my own experiences and emotions to create something that’s authentic and genuine.

Q: You’ve also spoken about the importance of maintaining a sense of humor. How do you think that’s reflected in your work?

A: I think humor is a powerful tool. It can be a way of dealing with the serious issues of life, and it can also be a way of connecting with the audience. I’ve always tried to have a sense of fun and playfulness in my work.

Q: You’ve spoken about the importance of taking care of yourself. How do you think that’s reflected in your work?

A: I think that’s reflected in the way that I approach my music. I try to create something that’s uplifting and positive, something that will make people feel good.

Q: You’ve also spoken about the importance of collaboration. How do you think that’s reflected in your work?

A: Collaboration is key. I’ve always believed that the best music comes from working with other people, from bringing different perspectives to the table. It’s the only way to create something truly special.

Q: You’ve also spoken about the importance of staying true to yourself. How do you think that’s reflected in your work?

A: I think that’s reflected in the way that I approach my music. I try to stay true to my own voice and style, even when I’m working with other people. I think that’s the only way to create something that’s truly unique.
Ravi Shankar boosts growing sitar cult

A sitar cult grows in this country, so the great "guru," Ravi Shankar has commenced work as a New York professor! Starting this past week Shankar is now teaching two courses on the appreciation and theory of Indian classical music and culture during the Autumn Term.

Ravi Shankar will remain in the country for at least a year. The program was sponsored by the Indian City College, the American Homé, and the Friends of the Indian City College. In the meantime, there's been a tremendous rush on all his old World Pacific albums—he nearest New York dealer is unable to meet the demand for his records. The elderly guru has said that he will give three more concerts here before leaving for New Delhi.

DONOVAN TRUMPED

DONOVAN is due in here from his West Coast success within the next three weeks and may play a date at Carnegie Hall. He's already given two live interviews on television there, where he paid to a non-commercial set of Allen Ginsberg and all the City Poets in Dr. Facsimile. He followed these up with a great Sunset Strip show. Regular New York didn't see or hear him, but the music has been generally acclaimed as a trip. He and the band are conserving a little energy and may work off some energy there. It had not been announced how careful he was to observe and handle for a band.

by ANNE MACKENZIE

Seven months ago, when the group was formed, the boys gave up jobs varying from decorating to surveying to concentrate on their music. They played in a basement coffee bar between serving the coffee, and when money was tight they were also eating and sleeping in the basement.

When they eventually tried to go on the road, they were playing unorthodox offers of someone who appreciated the sound and before they knew it they were auditioning, signing and recording.

In the eyes of all British, he and the band are international. Mike who was played by Tabby Haywood and Ronnie Scott comes from Jamaica.

Clem was born in Trinidad. Tony Gomer spent the first ten years of his training in Cyril and Eric Alleneld came to Britain via the Domunc 407. The others are all local and bred Londoners.
SEE WHAT THEY SAY

“One of the year's most outstanding LPs. This boy is going to be around for a long time. I hope he makes some singles which will deservedly take him into the charts”. “DAILY MIRROR” COLUMNIST DON SHORT

“In my job I hear new singers almost daily, but David McWilliams is no flash in the pan. This collection of songs is one of the finest albums this year — and one for my library”. “DAILY SKETCH” WRITER MIKE HOUSEGO

“There is a magical brilliance that lifts the whole thing into the sky. Put this record on your player and you will understand the ravings”.

“DISC & MUSIC ECHO” CRITIC PENNY VALENTINE

HEAR HOW HE SINGS ON HIS SINGLE

HARLEM LADY

The DAYS of PEARLY SPENCER

MM 533

AND HIS ALBUM

DAVID McWILLIAMS

on MAJOR MINOR MM LP 10
BRUCE WELCH, of the SHADOWS, in a

We're happy, not hippy!

TWO weeks in Glasgow, then Coventry, over to Paris... and in the past six months Israel, Hong Kong, Japan, Australia, Yugoslavia and many other places. And big sections all the way.

Since 1958, first as the Drifters and then as the Shadows, they've been Britain's top instrumental group, the pioneers of it all.

But was it ever with guitarist-singer Bruce Welch recently and during a luncheon chat we discussed the group's future, their past, and the future of the Shadows, Bruce and Hank, of course, are the two originals still with the group.

What has kept you on top for so long?

A We're happy, not hippy. We're not anti-religion. Of course, we're not anti-religion. Of course, we're not the first to say we were up the ladder and on the ground are 10 or 15 groups. We've been doing it for years.

Besides the Shadows, we were Hank, Bruce, Tony and Jet at first, and every newcomer has become known. Your name helped us.

What about transcendental meditation?

A We've been doing it for years. Meditation, I mean. Daydreaming, what it is. Every time I read a pop star these days he seems to be talking for something. We're not searching for anything. We Shadow, aren't searching for anything. We're just happy, happy, happy. But I read Lulu found God last week, and Paul McCartney saw God when he took LSD. Cliff found God four years ago and so they're all following Cliff. Great. Good luck.

We're not anti-religion. Of course not. Religion has always been more through the ages than anything. But worry sends people to religion. We're not worried... so we're not searching.

Have you split with Cliff?

A No. We haven't worked with him since April because he has been doing other things. We were together in Paris two weeks ago and we're making a film.

What about your new single, "Fe-"...

A Everyone loves it. We got it from Columbia. But it's our own writing. I think the title is good. And our own writing, we did well. There, they're back in London now. And they're back in London now.

Your "Jigsaw" album has sold as well as any album, I think. We are pleased.

Have you split with Cliff?

A No. We're not worried. We're not worried. We're not worried.

We've been doing it for years. We're happy, thank you. But I read Lulu found God last week, and Paul McCartney saw God when he took LSD. Cliff found God four years ago and so they're all following Cliff. Great. Good luck.

And you still have these same fans?

A Yes. We were about 13 when they started with us and they're 20 now. They'll follow us all the way.

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We're not anti-religion. Of course not. Religion has always been more through the ages than anything.
The much-vaunted and eagerly awaited Radio 1 has now been in operation for best part of a week, and everyone has the opportunity of formulating his own opinion of the new pop service.

For my part, I listened non-stop throughout the first three days of the operation for best part of a week, and everyone has had the opportunity of formulating his own opinion of the new pop service. I found that 247 metres was like the curate's egg — good in patches.

Radio 1 is youthful, fast-moving, pop-laden and a complete contrast to NME history!, and I found that 247 metres was like the curate's egg — good in patches.

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"You Keep Running Away"/"If You Don't Want My Love"

Tambourine. Trouble is that "you keep running away"/"If you don't want my love" with blues, and the other boys lustily providing their familiar serenades back and drains somberly as would probably have been hailed principally ire delicate to the beaty. This, coupled with the similarity received, is a beautiful self-penned singer accompanied by solo piano.

FLIP: A contrasting FLIP: A contrasting record of the Beatles, "Shattered" (Island). It's the sort of performance usually reserved for Vikki Carr, most notice-

TONIGHT CARMEN

One of the truly great and sensibly well-honed vocalists of his day, he has a rich, full, warm, and honey-like voice. He is a master drummer, as well as a masterful percussionist. His artistry is truly prodigious. The beaty is well con-

SHATTERED (Island).

This review is for an 'A' side in its own right. Add to this a catchy and continually-repeated chorus, some very imaginative chorus harmonies, a pulsating beat with throbbing drums, and a fresh string section in the background—plus a haunting tune that marks the brain—and you've got a hit. With a capital H.

THE CLANCY BROTHERS

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THE CLANCY BROTHERS

The basic influences are a blend between Afro-Cuban and Peruvian

"Zabadak!"/"The Sun Goes Down" (Fontana).

The verses are quietly soloed, singing and gospel-style Chanting. For an A-side, it is quite remarkable, and it is not a wedding dress.

THE CLANCY BROTHERS

Another big hit for Dave Dee

"Zabadak!"/"The Sun Goes Down" (Fontana).

The basic influences are a blend between Afro-Cuban and Peruvian

"Zabadak!"/"The Sun Goes Down" (Fontana).
TOP SINGLES

Bill Cosby
Little Ole Man (Uptight - Everything’s Alright)

Tommy Boyce
Sometimes
She’s A Little Girl

Bobby Hart

ON SALE FRIDAY, WEEK ENDING OCTOBER 7, 1967

TOP TEN 1962 - Week ending Oct. 5

1. Our Love Is Getting Stronger
   - Bobby Hart
   - Bell Records

2. Sometimes
   - Sheila
   - London Records

3. Everything’s Alright
   - Brian Hyland
   - Decca Records

4. Ursula Sands

5. Sometimes
   - Gary Miller
   - London Records

6. I’ll Never Fall in Love Again
   - Tom Jones
   - Decca Records

7. Black Velvet Band
   - The Belladonna Band
   - Polydor Records

8. Let’s Go To San Francisco
   - Flowerpot Men
   - Decca Records

9. The Letter
   - Box Tops (Stereo)
   - Stax Records

10. Don’t That Beat All
    - Gladys Knight & the Pips
    - Atlantic Records

NEW MUSICAL EXPRESS *

(Wednesday, October 4, 1967)

TOP 30

1. Sgt. Pepper’s Lonely Hearts Club Band
   - The Beatles
   - Parlophone

2. Sound of Music
   - Rodgers & Hammerstein
   - RCA

3. Scott
   - Scott Walker
   - Philips

4. Best of the Beach Boys
   - Capitol

5. Dr. Zhivago
   - Decca

6. Bodyline
   - Gene Washington
   - Faccadlty

7. The Trumpets
   - RCA

8. Walker Brothers Story
   - Philips

9. Airplane at the Gate of Down
   - Pink Floyd
   - Columbia

10. Rainford
    - John Mayall
    - Decca

11. Tommy Jones
    - Major Minor

12. Rick Jones
    - Deram

13. Mike and the Mechanics
    - Vogue

14. The Monkees
    - RCA

15. You’ve Not Changed
    - Foundations
    - Pye

16. Reflections
    - Foundations
    - Pye

17. Sleeve
    - Deram

18. Jenny
    - Decca

19. When Will the Good Apples Fall
    - Seekers
    - Columbia

20. You’re My Everything
    - Temptations
    - Motown

21. Good Times
    - Eric Burdon & the Animals
    - Decca

22. Love Letters in the Sand
    - Vince Hill
    - Columbia

23. Baby Now That I’ve Found You
    - Foundations
    - Pye

24. You’ve Changed
    - Sandy Shaw
    - Pye

25. Burning Of The Midnight Lamp
    - Jim Hendrix
    - Track

26. Even the Bad Times Are Good
    - Tom Jones
    - Decca

27. The Letter
    - Mindbenders
    - Fontana

28. Try My World
    - Georgie Fame
    - CBS

Britain’s Top 15 LPs

1. Sgt. Pepper’s Lonely Hearts Club Band
2. Sound of Music
3. Scott
4. Best of the Beach Boys
5. Dr. Zhivago
6. The Monkees
7. You’ve Not Changed
8. Reflections
9. Sleeve
10. Jenny
11. When Will the Good Apples Fall
12. You’re My Everything
13. Good Times
14. Love Letters in the Sand
15. Baby Now That I’ve Found You

5 YEARS AGO

TOP TEN 1962 - Week ending Oct. 5

1. Take Five
   - Tommy Boyce & Bobby Hart

2. She’s Not You
   - Gary Miller

3. If I Should Lose You
   - Cilla Black

4. Sheila

5. Rain Until September
   - The Seekers

6. This Is My Life
   - The Dazzles

7. I Remember You
   - The Kinks

8. You Don’t Know Me
   - Ray Charles

9. Skedaddle With A Kind
   - Bruce Channel

10. Don’t That Beat All
    - Allen Fields

10 YEARS AGO

TOP TEN 1972 - Week ending Oct. 7

1. The Letter
   - Box Tops (Stereo)

2. Never Let Me Down Again
   - Billy Joe Royal

3. Uptight
   - Otis Redding

4. Girls Little Girl
   - Stevie Wonder

5. Reflections
   - Diana Ross & the Supremes

6. Apple Tree: Peach, Please, Pump
   - The Shadows

7. Mary’s Lou Is Coming Home
   - Dusty Springfield

8. Everything’s Alright
   - Brian Hyland

9. I’ll Never Fall in Love Again
   - Tom Jones

10. Black Velvet Band
    - The Belladonna Band

BEST SELLING POP RECORDS IN 11 CITIES

1. Ladies in Love
   - The Isley Brothers

2. Never Let Me Down Again
   - Billy Joe Royal

3. Uptight
   - Otis Redding

4. Girls Little Girl
   - Stevie Wonder

5. Reflections
   - Diana Ross & the Supremes

6. Apple Tree: Peach, Please, PUMP
   - The Shadows

7. Mary’s Lou Is Coming Home
   - Dusty Springfield

8. Everything’s Alright
   - Brian Hyland

9. I’ll Never Fall
   - Tom Jones

10. Black Velvet Band
    - The Belladonna Band

Here and Now!

MARGARET WHITING

Maggie isn’t Margaret anymore

A twelve track LP featuring such favourites as
There’s a kind of hush:
This is my song. Somethin’ stupid
And let’s pretend.

© HAU 8332 12" mono LP record

London Records division of
The Decca Record Company Limited
Decca House, Blackbird Lane, London, S.1.
RINGO SOLO FILM
Beattles "Mystery" discs

BEATLES Ringo Starr is to have a solo acting role in a big-budget movie to be made by a major Hollywood company. Titled "Candy" and adapted from the best-selling novel of that name, it goes into production in the late summer. Ringo will have the cameo role of a Mexican gardener, with other parts in the picture played by Richard Burton and Marlon Brando—but the title role has not yet been cast. The director is Christian Marquand.

The location of the film has not been announced, but it is probable that Ringo will fly to America to film the sequences in California, and he will have to learn his lines in Spanish to meet filming schedules.

All star pop line-up for ATV Sunday shows

The running order of guests in ATV's Sunday night celebrity shows has now been set for the next two months. Among the programmes will be the first television appearance of Lulu. Brian Fagan and the Animals, the Rolling Stones, Dusty Springfield, the Honeymooners, the Haymarket Singers, Miss Sally Struthers, Johnnie Ray and Nancy Sinatra with Frank Sinatra, Jr.

The first of Engelbert Humperdink's new ATV series—to be screened on Wednesdays at 9 p.m. beginning November 12—will also be added to the line-up.

TOP BESTSELLERS

AMERICAN SINGING SENSATION
GI8 GALON
ON ALL DATES FROM OCT. 26—NOV. 11

TUESDAY NIGHTS AT:
SLEIGH, Adwick
Mon., Nov. 7
PERRY HALL, London
Mon., Nov. 7
TOLLEROPE, Okehampton
Mon., Nov. 7
CREST, Oxford
Mon., Nov. 7
KENDOL, Reading
Thurs., Nov. 10
JACKSON, London
Thurs., Nov. 10
COVENTRY, London
Thurs., Nov. 10
BEETON, London
Thurs., Nov. 10
HOUGHTON, London
Thurs., Nov. 10
TODD HALL, London
Thurs., Nov. 10
CARTER, London
Thurs., Nov. 10
INDIANA, London
Thurs., Nov. 10
WILLOW, London
Thurs., Nov. 10
COURT, London
Thurs., Nov. 10
COVENTRY, London
Tues., Nov. 15
WINCHESTER, London
Tues., Nov. 15
REDONDO BEACH, London
Tues., Nov. 15
HENDON FOLLOW-UP.
"Bee Gees Film, Rush Disc, "Fly Away"

**RINGO SOLO FILM**

**Beatles “Mystery” discs**

BEATLES Ringo Starr is to have a solo acting role in a big-budget movie to be made by a major Hollywood company. Titled "Candy" and adapted from the best-selling novel of that name, it goes into production in the late summer. Ringo will have the cameo role of a Mexican gardener, with other parts in the picture played by Richard Burton and Marion Ross—but the role has not yet been cast. The director is Christian Marquand.

The location of the film has not been announced, but it is probable that Ringo will fly to Mexico to film the sequences. At the same time he will have to satisfy his obligations to meet existing schedules.

**BEE GEES FILM, TV, RUSH DISC**

The Bee Gees are to fly to Australia in mid-November for two weeks' bookings and a Capital TV film, the latest in a string of tours being built around the group. As previously reported, it was intended that the Bee Gees' film in Germany but plans were shelved when the two Australian members of the group encountered work-permit problems. Guest artists will appear in the film, but these sequences will probably be shot in Australia to conform to the industry's split-screen arrangement for the show. The group, who made their TV debut in November 1967, will be accompanied by their own manager, Maurice Kim, and are expected to arrive in Sydney from London on November 13.

**ANITA HARRIS**

ANITA HARRIS has recorded soundtrack songs for two forthcoming British pictures. Both are to be featured over the closing credits of the films, and are likely to be released together as a single. They are the Hal Shapiro-Jerry Goldsmith ballad "Comes The Night" (from the Dirk Bogarde film "Mr. Bachelor") and the Louis Bann composition "Danger Route" (the title song from the new Richard Johnson movie). The two songs, which are to be released on November 30, are expected to be the first of many. The singer, who recently returned from Australia, is currently in New York to discuss a publishing deal.

**MAMAS, PAPAS, SCOTT MCINTYRE**

**ARRIVE: CONCERTS, TV**

The Mexican and Papas will arrive in New York on November 20 to begin a six-week tour of the States. They are set for the November 21 edition of the "New York Scene" TV show, and are scheduled to perform on "Saturday Night Live" on November 26. They are currently in Hamburg, Germany, where they have sold out nine concerts, with an extra performance added on Monday. The group are also due to appear at the Astoria Washington, Seattle, and the Top of the West, Portland, Oregon, before flying back to London on November 5.

**AMEN CORNER**

**ON ALL DATES FROM OCT. 26 — NOV. 11**

ANITA HARRIS

ON ALL DATES FROM NOV. 12 — DEC. 3

**TOM v. THE BAND**

This week there are four new releases.

**JACKIE TRENT**

**New Musical Express**

On sale Friday, week ending October 5, 1967

**FOYD SPECTACULAR U.S., CONTINENT TOURS**

THE Pink Floyd are to star in four concert appearances to be held in major cities in March. They are developing a completely new style and sound, incorporating a small rock band and a full string orchestra, and have been working hard in the States preparing for what will be an epic Pink Floyd production.

**THE WHO**

THE WHO will appear at the Pink Floyd concert in New York on March 2, and have been invited to perform in New York for the first time. They are to play a one-nighter on Tuesday, March 7 at the Memorial Sports Arena, Philadelphia, and a two-nighter at the Madison Square Garden on March 10-11. They are also due to perform in London on November 19 and 20, and in Paris on November 21 and 22. The group leaves on November 20 by ship, after making a visit to New York, where it will only play to invited guests in the one-off professional engine and TV deal.

**DECCA**

**NEW SINGLE RELEASES**

**ALL STARR POP LINE-UP FOR ATV SUNDAY SHOWS**

The running order of guests in ATV's Sunday night music shows has now been set for the next two months. Among the performers will be The Swinging Blue Jeans, Tom Jones and the Holly's, Dusty Springfield, Van Heflin and Stuart Whitman (December 19), as well as the New Beatle compositions "Danger Route" and "Comes the Night." The first show, scheduled for November 19, will feature Dusty Springfield, Van Heflin and Stuart Whitman. The producer, who made the New Beatle's name in the show, will probably have the incredible string band as one of the supporting artists. Dusty, who made the first Beatle composition in the show, will appear with his "Comes the Night."
THE complete itinerary for Tom Jones’ major autumn concert tour has — with the exception of one date — now been finalised. The tour will encompass all the major cities throughout the country, including two-day visits to Glasgow and Cardiff. There are three London dates on, of which the opening performance at Finsbury Park Astoria on Thursday, November 2. As reported last week, Kathy Kirby is also featured in the shows, with the Ted Heath Band accompanying both singers — Kathy will occupy all the first half, with Tom featured throughout the second half.

**YARDBIRDS OFF AGAIN**

The Yardbirds arrived back in Britain last weekend from America — and yesterday (Thursday) the group returned to the States in order to complete a three-week tour of U.S. colleges. This week the Yardbirds received a new single under Mickie Most’s supervision. The single, the title track of their new album, “Little Games,” is due for release in November. Also featured will be several of Tom Jones’ hits, including “It’s Not Unusual.”

**NEWS EXTRA**

A new disc firm, Rutland Records, is planning its own TV show to coincide with its first releases. Titled “Beat Party,” and compiled by ex-Beatle Mike McCartney, the show will feature several of the artists signed to the label — including Tony’s, the Remains, the Fruit Pudding and Gary Scott. Also featured will be a film made during the Beach Boys’ British tour last spring.

**New disc TV show?**

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**Only one LP of the Sixties’ major acts will be released this Christmas**

An important U.S. cabaret season has been set for Tom Jones. He starts at New York’s famed Maxim’s for four weeks, opening February 12. He is also being booked for cabaret season in Las Vegas and Los Angeles, but these will not take place until later in the year, and he will return to Britain immediately after his New York engagements. In January, Tom undertakes a whirlwind concert tour of seven European countries. Here is the complete schedule for the Tom Jones concert tour — the eleventh time this year that the NME has exclusively revealed the entire date sheet for a major tour.

LONDON Finsbury Park Astoria (November 2)
SHIELDFIELD Gaiety (3rd)
STOCKTON ABC (4th)
LIVERPOOL Empire (5th)
EDINBURGH ABC (6th)
GLASGOW Odeon (7th-8th)
MANCHESTER Odeon (9th)
BIRMINGHAM Town Hall (10th)
LONDON Hammersmith Odeon (11th)

One additional date will be played on November 24, but the venue has not yet been confirmed. The three days which the tour will spend in Scotland (6th-8th) are a compromise for the week’s variety which Tom had intended to play at a Scottish theatre this autumn, but which has now been temporarily shelved.

**NME POINTS CHAMPIONSHIP — HUMP INCREASES LEAD**

**THREE-QUARTERS of the way through the NME Points Championship for 1967, Engelbert Humperdinck has taken the commanding lead over the Monkees. They are followed by Tom Jones, the Tremeloes and Jimi Hendrix. The Beatles have crept up to sixth position.**

In the first nine months of this year, Humperdinck has already scored more points than last year’s champion, the Beach Boys, put together for the whole of 1966. So far this year, the Beach Boys are placed at No. 25.

The table is compiled from the weekly NME Top Thirty, awarding points for No. 1 positions, 25 points for No. 2 down to one point for No. 30. Leading ten positions in the 1967 Championship to date are:

1. Engelbert Humperdinck
2. Cliff Richard and the Shadows
3. Tom Jones
4. Humerdinck
5. Jimi Hendrix
6. Beatles
7. Petula Clark
8. Diana Ross and the Supremes
9. Mambo and Papas
10. top 20

**BING WITH ANDY ANITA ON OBJ**

A rare TV appearance next Tuesday (7th) when the duo, appearing in this edition are Tempted Loon, Ken Smith and the Young Atlantis, will be following the same night’s performances of “The Impresarios.”

Scenes shot on the set of the popular dance show — “Teen Time” are included for the show's appearance in one of the Monday’s editions of “The Impresarios.”

The scheme was inaugurated to spot the potential for new artists. The show will be screened on Wednesday, October 2, and the following Monday, October 9.

**AMEN CORNER**

The world of broken hearts released today on Decca (DM 121)

**KEN AT THE ZOO**

Please rush me my FREE brochure of the '2000' range.

State your age. Under 17 not accepted. PRINT your full names and HOME address. County Court debtors not supplied.

**NEW MUSICAL EXPRESS**

**On sale Friday, week ending October 7, 1967**

**The complete itinerary for Tom Jones’ major autumn concert tour has — with the exception of one date — now been finalised. The tour will encompass all the major cities throughout the country, including two-day visits to Glasgow and Cardiff. There are three London dates on, of which the opening performance at Finsbury Park Astoria on Thursday, November 2. As reported last week, Kathy Kirby is also featured in the shows, with the Ted Heath Band accompanying both singers — Kathy will occupy all the first half, with Tom featured throughout the second half.**

**Cliff for Eurovision contest; not quitting**

**CLIFF RICHARD will represent Britain in next year’s Eurovision Song Contest, to be staged at London’s Royal Albert Hall on Saturday, April 6. In March, he will star in a special BBC1 “A Song For Europe” presentation, featuring six songs from which viewers will be asked to select the Eurovision entry. Cliff will be striving to keep the championship which Sandie Shaw won for Britain this year.**

Although a decision has not yet been taken, it is unlikely that the Shadows will accompany Cliff on the event, as it is accepted practice for British artists to be backed by a national orchestra. However, the Shadows are writing a song for consideration by the selection panel, which will consist of a group of former Eurovision winners and a panel of music critics, who will be selected by the BBC. The signing of Cliff Richard for the contest will be announced by the BBC, in its popularity on the television circuit, it is said, is the reason for the choice. Cliff has already made the Eurovision network both in colour and in Europe equals that of Sandie Shaw.

It is hoped that Cliff will have completed work on his next film by the time “A Song For Europe” is screened. However, his first priority is to work on the film, which is called “Battle Of Piccolo Hill” and, if possible, a last-minute number on which viewers will be asked to select the entry will be included.

The signing of Cliff Richard for the contest, it is said, will have been made by the BBC, in its popularity on the television circuit, it is said, is the reason for the choice. Cliff has already made the Eurovision network both in colour and in Europe equals that of Sandie Shaw.

Cliff has now decided not to quit show business, following a move to a new religion. He told the NME this week about his new faith — he said he was a Christian. Provided that the new religious move does not prevent him from working for the BBC, he will continue to present his programmes and make appearances.
MORE SINGLE REVIEWS

Contd. from page 8

Jefferson Airplane with Eastern touch

"White Rabbit"/"Plastic Fantastic Lover" (RCA).

OPENS with a lengthy instrumental intro featuring solo guitar, then breaks into a pulsar solo vocal with Eastern overtones—like an Arab calling the Moslem to prayer from one of those tall minarets. It is so a boisterous beat, and builds to a resonating climax.

The lyric is very off-beat, and all things considered, it's a strange ditty. But if you try a few spins, you gradually begin to get adjusted to it. Technically, there's an excess of instrumentation, and that may have got a bit out of focus.

FLIP: The title suggests it is a love story, and that's precisely what you get. Reverberating piano sound, wallowing drums and a Cancrinetic lyric.

BARRON KNIGHTS

"Here Comes The Sun"/"It's A Sin" (Columbia).

A boisterous number, with chop, two-off attacks, and a driving, insistent beat, to an insistent crying over the Banana Raities.

The lyric is a sort of the late 60's, and a vision of surrealism of what we've done to ourselves, a delusion we have with dreams in our hair. The title is a sort of dream that, although everyone wants it, Parris is where you've got that. It's certainly not a case of you and me.

FLIP: The boys wrote this themselves—a deliberate, conscious, imitative sound, just as they did on the Flip side.

CASINOS

"When The Summer Comes"/"Please Me" (Columbia).

The Casinos haven't yet come up with anything good as their one hit, "One Summer Night." One must hope, though, that they are an exception, because in which the vocal is concerned a considerable following, and the band is so well thought of that a good backing of a vocal record is a must...so here's hoping.

FLIP: The pace varies to add interest. One has to admire the effort, but unfortunately, the material is a bit muddled.

TALENTED NEWCOMER

DAVID McWILLIAMS

"Harlem Lady"/"Days Of Pearly Spencer" (Major-Minor),

"Harlem Lady" is a new type of blues with a strong, assertive, over-the-top, and highly satirical overtones. The lyric is very off-beat and, unfortunately, is no exception. It's main fault probably comes from the over-production, and it is not commercial as "Groovin." On the other hand, "Days Of Pearly Spencer" is a delicate imitation medleys.

SHIRLEY BASSEY

"Big Spender"/"Dangerous Games" (United Artists).

RAScALS NOT SO OBVIOUS

"Can I Be Sure?"/"I Don't Love You Anymore" (Atlantic).

THE RASCALS "A Girl Like You" didn't sell the record, even though it isn't, is commercial, in "Groovin." On the face of it, this new one is even more commercial—but a much more intricate and substantial number. It's a fresh concept that is in walk-tune with an arrangement that is as beautiful as Shirley's shoulders.

But don't! Because there's also a sensitive solo vocal, unmistakable through a quiet, long track of A Whiter Shade Of Pale. For readers who are not enigmatic, this album is released.

DAVID McWILLIAMS

"I'm In Love"/"Give Me Some" (Major Minor, MMLP 4).

"I'm In Love" is a ballad, poignantly sung, a delicate and personable melody. It is a pleasant and reasonable ballad touch. A slip-step rhythm accompanies to introduce a delicate and personable piano sound—catchy, snappy harmonics.

FLIP: This "I'm In Love" really catches the atmosphere, and suits the vocal. It is a pleasant and reasonable ballad touch. A slip-step rhythm accompanies to introduce a delicate and personable piano sound—catchy, snappy harmonics.

FLIP: "I'm In Love" is a surprisingly effective number, and I would say that it is a very commercial record. On the other hand, "Give Me Some" is a ballad, poignantly sung, a delicate and personable melody. It is a pleasant and reasonable ballad touch. A slip-step rhythm accompanies to introduce a delicate and personable piano sound—catchy, snappy harmonics.

DAVID McWILLIAMS

"Tell Me All You Know" (President).

This initial sample makes concessions to the commercial market, in that it's been injected with a steady beat and an up-tempo rhythm. The vocals are not that exciting, but the rhythm is lively enough to keep the listener interested. It's a pleasant and reasonable ballad touch. A slip-step rhythm accompanies to introduce a delicate and personable piano sound—catchy, snappy harmonics.

BILL CROSBY

"Little Baby"/"Doin' The Blues" (United Artists).

If you didn't already know, this re-mastered version of Stover Wanger's "Little Baby" is high in the U.S. charts. It really suits a party, and a party is where it belongs.

Bill's voice is personable, punctuated and sensible. He's steady in the "Doin' The Blues," and he is not again quite a far for a cop.

FLIP: This is "straight" R&B.
Frankie taking over from Jim?

If you can imagine someone as relaxed as Val Doonican, who sings like Jim Reeves and looks a bit like Dave Allen then you'll have some idea of what Frankie McBride (above) is like. Frankie was born in County Omagh currently in the NME Chart with a bound ballad called "Five Little Fingers." Although it's a pleasant enough song, and the country music on the album is not normally associated with the hit parade, it would not be a success in the chart.

"I have no idea," Frankie said, "but I'm sure we'll have more hits. The British record scene's more commercial than it was in America. I reckon people there care more about the British scene than the American. Frankie's theme song was "If You Can Imagine," and although he was only semi-popular in the British chart, his record has been recovering lately. Frankie is a very experienced singer and he's been working for a long time. He's very experienced and has had the experience of working in the North of England. Frankie hopes to give the British public something he's never had before. He's been working on his own and he's going to make a record away," said Philip.

"He's a very experienced singer," said Philip. "He's done some work with the Beatles, the Kinks and Spencer Davis groups like the Small Faces and the Who. But he's never been really successful with them. He's never been able to make a commercial record in the British market. He's never been able to make a record that would appeal to the British public. He's never been able to make a record that would appeal to the average Irishman. Tonight (Friday) the band will be playing at London's Royal Brewery.

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NURSE ANITA SETS PULSES RACING

NME ANITA SETS PULSES RACING

I WAS sitting talking to Anita Harris on the Pinewood film set of "Carry On Doctor" at the weekend—in a tiny canvas chair marked "Hattie Jacques"—when the chair began to rock and I found myself staring into the homely prune face of Sid James.

Sid had tripped, but after an apology and famous yak-yak laugh he found his feet quick enough to tell Anita: "Luv, I just saw yesterday's papers. You were great. Great. What a performance!"

Anita gloved with happiness and I can't say I blamed her. Prance like that from a hardy vet-eran the 3rd is, as they say, praise indeed—particularly when your relative newcomer to the film world is Sid James. A house-wife of 35 years working with old hands like Frankie Howerd and Spivak Charles Hawtrey.

Anita has already completed her part in another film starring the "Carry On" team, "Follow That Camel," and this new "Doctor" role is a direct result of her success.

In the "Camel" movie she played a belly dancer; on the set of this one I found heregressively dressed as a nurse. When we met the even laughingly took me by the arm and led me across the studios before pretending to take my pulse.

"So O.K. for the pulse," I remember jokingly, "how's about my temperature?"

Until the weekend, Anita had added strain on starting the new film. "Way Out In Fluorida" as well as having to tumble out of bed in her Snook Kensington flat at 3.50 every morning as if she were at Pinewood around 7.

I say strain, but she puts it another way: "Doing both things together gives me a tremendous feeling of exhilaration. I felt alert and worked up."

"One morning last week I was driving in to the studio when the car windshield suddenly went black. Just like that. I'd only been a week. I was traveling fast, but I remember I kept in perfect control and managed to get into the side of the road. The minute I got out of the car the windscreen caved in onto the front seat. Anita before me—I was even more careful for feeling exhilarated and alert!"

Anita was in a cheerful self-mockingly mood about the long walk-on scene she had while we was at the studios—my big moments—she kept calling if—and it was during one of the frequent in-tervals between takes that we ad-journed to the tea wagon for a cuppa and a custard pie.

"Vegas dancer" Anita was telling me about the six months she spent in Las Vegas with her husband Mike Marpiss, who turned out to be a great dancer—"bring a real great musician. A real great dancer, and brought Mike and lots of big Shows."

It was a bright early young thing direct from being discovered by a talent scout at the Queenway ice rink in London.

She also told me, candidly, about the three-year treadmill she went—"hustling in small clubs—before her manager Mike Marpiss came on the scene and climbed up on the radio."

"I was getting nowhere," added Anita, "she looked at the frac-tioning in the talent world, no fun changing in the lad's or having to go straight on stripper."

Anita's follow-up to "Just Lavin' You," a little thing she wrote called "Flingerman," and as it's released today (Friday) I think we may well see her with two sin-gles in the NME Chart within the next few weeks. Anita's success at the movies this evening this week she's begun work on a two-for-the-price-of-one Christmas album featuring "Anita Harris, with a duet of hers with Frank Ifield, "It's Not For Me To Say," and "another song composed for the members of the show that help us have a very busy show and indeed."

Anita was just about to tell me how she became the first singer to do the Charleston on Ice when Frankie Howerd appeared, glad in an ankle-length striped nightshirt and talking about professionalism and attitude.

"He won't start in on his way back to the set for a tow in which he played a long-suffering patient attended by a Dr. Kilmore," who turned out to be no less than Dr. Forrest J. Ackerman, "Six Fire Special," and "Anne Saraf."

Anita, and I followed, and we found little Charlie Hawtrey re-laying a bit in which he played an exasperated father who thinks he's having the baby. Bertie Cochran was standing neatly, getting on about having fallen off the stage.

"It's a bit of a madhouse here," he said to Anita. "Yes, she said, "isn't it marvellous?"

Nurse Anita sets pulses racing.
NEW MUSICAL EXPRESS

proves that they have an amazing Whiter Shade Of Pale."

What a fantastic follow up to "A..."

see one of the rock 'n'

It
to these
great.

only other writer of his calibre

the talented Simon and Garfunkel

performance of their first one.

to be just one -hit wonders.

From... "IT'S...

FRANK SINATRA

is completely up to date

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Sinatra

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like a bunch of comics

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and

of

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to go to San Francisco.

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neither

to ask me

come back from San Francisco.

From YOU TO US

Edited by TONY BROMLEY

OLIVIA SMITH (Georgianpoll): Why

is it a slight mystery why

Procol Harum have split

16

the group?

Many of the better efforts in the

trade and Frank Sinatra, lowish citizens. It

tattoo collection, laid on top of

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SID RUSSELL (Syracuse, Iowa): You

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By ANDY GRAY

A NEW book about Cliff Richard, "New Singer, New Song," by David Winter (Hodder and Stoughton, 16s) traces his career, tells of his progress towards religion, and lists his recording, film and stage show achievements, and has several good pictures of him for good value.

Bruning through the fast-paced 160 pages, I was reminded of many interesting things, half-forgotten in 160 pages, I was reminded of many

By ANDY GRAY

For the Mindbenders

NEW MUSICAL EXPRESS

Benders surprised by 'Letter' hit

I WAS chatting the other day to three young men—an interior designer, a 16-year-old drummer and the manager of a men's hairdressing salon. We were talking about their record "The Letter" at No. 3 in this week's NME Chart.

The designer was Eric, Stewart, the manager of the hairdresser's was Bob Lang and the drummer was Paul Hancox. Together they're the Mindbenders.

"We're really surprised when we heard it was on the chart," added Bob. "We thought it was a good record but not really quite right at this time."

"Mind you this is the first record Graham Gouldman has produced for us," said Bob, "and he did a good job. Just wish you hear our follow-up.

"We've had no release from pop completely like Bob -- 'I think, 'do we all,' and said immediately, 'The Letter' is a dance record."

"Well, here we are back again with our annual hit," said Bob cheerfully. Not that the Mindbenders expected it to be a hit.

"We were really surprised when we heard it was on the chart," added Graham. "The people who bought the record and bought the film and the stage show towards religion, career, song " by David Winter (Hodder and said he liked the record and

"The Record was published in 1967 and is a biography of Cliff Richard. The book covers his early life, his rise to fame, and his impact on the music industry. It also includes interviews with Cliff Richard and other musicians who knew him. The book is written in a conversational style and is accompanied by numerous photographs of Cliff Richard throughout his career. The book is recommended for those interested in learning more about Cliff Richard and his influence on popular music.
STARRS of last Sunday's Saville Theatre concert were the PINK FLOYD, top picture (2 to r) RICK WRIGHT, ROGER WATERS, NICK MASON and SYD BARRETT and KEITH WEST and TOMORROW (6 to r) JOHN ALDER, JOHN HALL, KEITH and JOHN WOOD.

A book on Don Short would be very interesting...Your Alley Cat doesn't expect Kathy Kirby will little Tom Jones' recent contract. In America, Thomas making slow progress.

Great news for David Frost's TV show this Friday-John Lennon and George Harrison discussing management...Ween by Jimmy Tarbuck's song of Leslie Bricusse's "Do, Detest" Dateline...According to down town, radio Mystery surrounds Gary Walker's appearance...In U.S. until Patti Clark concerned planted with Central Beatles' orchestras...Don't join Don Moss bowling.

Don't new Hollies single borrow from Beetles' " Penny Lane." Footballer-touring Terry Prowse friendly footballer...Short writing book on Sadie Shae...With Richard Chamberlain was seen in the "Nightingale Symphony."...J. Kramer...Joining composer Les Gordon now producing film-Jackie Ray...

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