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• Long John • Procol • Felice Taylor

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Song Of The Vagabonds - If See You Again - And Others

EDMUND HOCKRIDGE
Show Stoppers From The Twenties
MAL 720

MONKEES SCOOP **A track-by-track review of new LP and latest pic**

I'VE been listening to the next Monkees' LP "PISCES, AQUARIUS, CAPRICORN AND JONES LTD.," (RCA Victor) all weekend. There are only ten tracks, but they're varied and some are quite long, and the whole is enough to take this fourth Monkee LP into the NME LP Charts, like the other three have done.

I think "Cuddly Toy" will be the song most remembered, a joggy, easy-to-remember tune and lyric, with "What Am I Doing Hangin' Round?" another good song. There are one or two gimmicks, like to put over the straight ballad, "Don't Call On Me," there is initial chatter to identify with a night club, where a comper introduces the singer. "Star Collector" is a lyric about you, the fans; and "The Door Into Summer" is Dylan-Donovan in flavour.

Here is a track-by-track preview of the LP. As I had no sleeve notes, I have only surmised who takes the leads, because, except for Davy, it is often difficult to know for certain who takes the solos.

SIDE ONE

SALESMAN: A rather forced vocal here, by Micky (?), about a good-time salesman and his short, but happy life, during which he's always wearing a smile. The word "salesman" is held and sung over and over to end this track, which has good guitar backing, with a short drum break in the middle.

SHE HANGS OUT: Davy scurs this out, with others vocally behind, and a good guitar backing. It's about a girl who 'hangs out' outside shady places; a wayward girl who is in danger of getting her pretty little self in trouble. The question is asked "How old did you say your sister was?" A good tune with plenty of beat rhythm about it, the title being sung over and over to build it up until the gradual fade down and out.

THE DOOR INTO SUMMER: Deep guitar intro for a ballad in the Dylan idiom, sung by Peter. A mystical lyric about a man dreaming about a circus wagon in the sand fading through the door

By Allen Evans

into summer, and hearing a penny whistle band. Very moody and wistful track.

LOVE IS ONLY SLEEPING: Soft vocal, going into a high-pitched line... "Sometimes love is only sleeping", with Micky, I think, lead vocalising, with the others behind. Nice deep guitar in behind. Micky goes into deep voice to say "The moonlight kissed her eyes..." A tone poem about a sleeping girl.

CUDDLY TOY: The most tuneful item of the lot. Guitar intro. Davy either double-tracking or joined by Micky in duet. A jaunty jog trot tune, easy to remember and sort of soft-shoe in style. The lyric addresses a girl who thinks she's got a sole lease on the boy, and he's telling her she's not the only cuddly toy in his life, and she must have dreamed it if she thinks he's said she was the only girl in his life. A cute song you will remember and sing-along with.

SIDE TWO

HARD TO BELIEVE: Drum intro, then Davy takes up lead singing in this mild beat number, with banjo somewhere in behind (Peter?). Song says that love is more than just a game. Davy produces a 'big voice' sound at times and tells the girl that if she doesn't feel what he feels then he'll go on his way, but wants to say 'I love you' before he does.

WHAT AM I DOING HANGIN' ROUND?: Mike in lead. A very catchy country-sounding tune



The MONKEES filming at Columbia Pictures' "ranch" set for one of their TV films. Something is choking DAVY and PETER, and MICKY and MIKE investigate.

SONGS ABOUT A FICKLE FAN, CUDDLY TOY, SLEEPING LOVE

this, and a story in song about an American boy going to Mexico from San Antonio, Texas, meeting a Spanish girl and falling in love. He should be on the train back to San Antonio but he doesn't go, hence he's asking himself: "What Am I Doing Hangin' Round?" Other Monkees join in and song goes with a great swing.

DAILY NIGHTLY: A weirdo, with outer-space noises and far-away voice, echoing. Could be Davy or Micky. A low-key lyric about a city at night, friendless, eerie.

DON'T CALL ON ME: Chatter first to identify you are at a night club, with Peter announcing, like a comper: "And now from the

elegant Pump Room of the Holler House high over Chicago, asking that musical question... and then a love ballad, tenderly sung, I think by Mike, with a typically subdued 'supper room' combo in instrumental support.

STAR COLLECTOR: Starts with Davy saying 'Hello' and girl answering 'Hello,' then Davy

takes lead vocal with others making appropriate "answer" noises behind (a bit like Supremes!). Song is about a girl who goes after autographs of the stars, but singer doesn't really respect her because she only likes you if you're on top and soon forgets you if you lose fame. Very good "instrumental" breaks, from distorted piano, distorted voice, weird rhythm pattern which builds up very well and goes on after the song is sung, but is ended with a series of spoken Bye bye, bye-byes.

NEXT WEEK: 'CORONATION STREET' STAR TELLS ABOUT DAYDREAMER DAVY!

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Columbia DB8302

PAUL JONES
Sons and Lovers
Columbia DB8303

THE BEACH BOYS
Wild Honey
Capitol CL15521



Alma Cogan
Alma
Columbia SX6130



The Seekers
Seekers Seen In Green
Columbia SX6193 SCX6193



Bobbie Gentry
Ode To Billie Joe
Capitol T2830 ST2830



Frankie Vaughan
There Must Be A Way
Columbia SX6200 SCX6200

VOTE FOR YOUR STARS on the



THE World's largest and most important Poll starts now! Today begins the most exciting event of the year, when readers can vote for their favourite artists in the 16th NME Annual International Popularity Poll. The eyes of the music industry in every corner of the earth are focused on this great event—so make this a record year with your votes!

Many, many new and exciting stars have emerged in 1967—how do you rate them with personalities of previous years?

Before completing the coupon on the right, you are urged to read carefully the rules printed below.

To ensure fairest possible results, no previous announcement has been made regarding the Poll; this is your **ONLY** opportunity of taking part.

The coupon published right is the **ONLY** one acceptable and this must contain the usual signature and address of the person submitting it. All entries must be received not later than first post next Thursday (November 23).

No one reader is permitted to fill in more than one coupon. All coupons must be posted separately; envelopes containing more than one coupon will be disqualified.

Only in the first four **WORLD** categories can voting be made for artists of any nationality. Thereafter, your choice must be **BRITISH PERFORMERS ONLY**.

Artists born abroad, but who have continually worked here, are regarded as British.

In the Male and Female Singers sections, they can either be solo singers or singers with a group or band.

World's greatest pop Poll is on!

ROBERTS, JOHN WALKER and KEITH WEST.

Names in the Best New Group section (alphabetically) are: AMEN CORNER, JEFF BECK, BEE GEES, FLOWERPOT MEN, FOUNDATIONS, JIMI HENDRIX EXPERIENCE, HERD, MOVE, PINK FLOYD, PROCOL HARUM, TRAFFIC and TREMELOES.

It is not compulsory to fill in all spaces provided on the coupon, but your co-operation would be appreciated in completing as many as possible.

To make this election of world-wide importance, utmost consideration should be given to the many eligible artists in each category before casting your vote.

In all matters relating to this Poll, the NME Editor's decision is final. He reserves the right to disqualify unsatisfactory forms.

Every precaution is taken, safeguarding against more than one coupon in the same handwriting. To ensure the most accurate possible result careful scrutiny is made by the NME.

Vote-counting commences immediately, but the completion of this mammoth task takes time. Results will be announced as soon as possible, but next week a preliminary indication of those "leading the field" will be made.

The climax of the ballot is the great annual Poll Winners Concert. First details of this great event will be made in the NME shortly.

I DON'T COPY DIANA ROSS says FELICE TAYLOR

FELICE TAYLOR is a soft, gentle girl who pads about in tight boots and a slinky green cat suit, and who gets slightly angry only when you mention the names Diana Ross or Tamla-Motown. She reluctantly admits her "I Feel Love Coming On" hit sounds like something straight out of Detroit City, but adds sensibly: "That's what's selling!"

The thing that really stings Felice, although her voice hardly raises a whisper even when she mentions it, is the accusation that she models herself on Diana Ross.

Declared Felice, when I met her in the maze of offices they call President Records: "People say I copy Diana. It's not true! I wish they'd stop: it's only because I'm a soprano, and so is Diana. I just sing in my own voice—and I sing what's up to date."

The words that cropped up most in our conversation were "soft" and "gentle," which is surprising when you bear in mind that Felice's "I Feel Love Coming On" is a pretty hard driving record.

I asked her to name some of her favourite records and she came up with titles by Nancy Lewis, Della Reese and Esther Phillips, all of which she liked because they were either soft, beautiful, gentle, sexy or smooth. I could feel myself loosening my collar.

For a follow-up, Felice recorded—about two weeks ago in New York—a little ditty called "I Feel Your Love Coming Down On Me." She told me: "I can't really explain the story-line of this, except to say it's soulful and very different."

Felice has just changed record labels in the States, due to a verbal punch-up with her a-and-r man, but it probably won't affect the release of her follow-up single again being on President. (Everyone is jumping around feeling very gleeful and chuffed at President, which is a small label operating from London's Tin Pan Alley.)

Felice describes "I Feel Your

In an interview with ALAN SMITH

Love Coming Down On Me" as being "not a bit like Tamla."

"I have to get in my own bag," she told me, "and this next one definitely is in my own bag."

Before joining the U.S. Mustang label to record her current chart hit, Felice spent a little time in a little group called "The Sweets," which consisted just of her and her sisters.

"We didn't do too well," she smiles gently as she thinks about it, "and I guess it's not such a good idea working with your own sisters. But mainly I think we didn't do so good because we weren't being promoted. My sister Norma isn't in showbusiness at all, any more: she's a PBX operator."

One of these days—Felice is sure of it—somebody is going to give her a break with a number she wrote herself. "It's called 'Infatuated,'" she told me, "and I have a feeling I may be able to get it released soon."

The very lovely Felice was in Britain for only a few days this week, but she plans to come back next week to dig the London discotheque scene and to see if British people are really staid, conservative and old-fashioned.

"That's my first impression," she said, looking around the room with a soft, brown, sensuous gaze. "Is it true?"

I loosened my collar just a little bit more!

Even if you have included a British name in one of the World sections, this does not prevent you from voting for them again (if you desire) in the remaining applicable divisions.

Two sections are particularly unique: "New Disc Singer" and "Best New Group." These are the only divisions where readers must make their choices from lists compiled by the NME Editor.

Names of the Singers (alphabetically) are: P. P. ARNOLD, LONG JOHN BALDRY, GARY BROOKER, DAVE DAVIES, PETER FRAMPTON, ROBIN GIBB, ANITA HARRIS, JIMI HENDRIX, ENGELBERT HUMPERDINCK, MALCOLM

TOP TEN of BARRY ALLDIS

GOD ONLY KNOWS by the Beach Boys: By my standards this is one of the most beautiful songs ever recorded. The Beach Boys must surely be the perfectionists of the pop world.

YOU DON'T HAVE TO SAY YOU LOVE ME by Dusty Springfield: It's very hard to know which of Dusty's records to choose. So many of them are first-class. Love 'em all.

I WAS MADE TO LOVE HER by Stevie Wonder: I must have listened to this record hundreds



of times and yet I still think it's fantastic. Really gets inside of me.

WHAT I'D SAY by Ray Charles: I was the original Ray Charles fan. Knocks me out.

THE HAPPENING by the Supremes: This sound puts me in a great mood every time I hear it. One of the happiest noises around.

TODAY'S GREATEST HITS by Tony Bennett: Some of my favourite songs beautifully sung are on this LP, eg. When Joanna Loves Me, The Good Life, A Taste of Money.

DESIFINADO by Stan Getz and Charlie Byrd: Am very partial to bossa nova and when these two get together . . . a glorious melody line.

REACH OUT I'LL BE THERE by the Four Tops: This is definitely one of the most exciting records made. Has an invigorating atmosphere.

GIRL TALK by Neil Hefti: For late night big band sounds this can't be beaten. Uses lovely chord changes.

HELLO YOUNG LOVERS LP by Nancy Wilson: Nancy Wilson is one of those superb artists who soar above the rank and file of ordinary singers. On this LP she goes even further.

NME POLL FORM

WORLD SECTION (Any nationality)

TOP MALE SINGER	
TOP GIRL SINGER	
TOP MUSICAL PERSONALITY	Vocal or Instrumental.
TOP GROUP	

BRITISH ARTISTS ONLY

TOP MALE SINGER	
TOP GIRL SINGER	
TOP GROUP	
TOP VOCAL PERSONALITY	Male or female.
RHYTHM - AND - BLUES GROUP	
BEST NEW GROUP	One group from list printed on this page.
INSTRUMENTAL UNIT	Any size.
TOP TV OR RADIO SHOW	
BEST DISC - JOCKEY	
NEW DISC SINGER	One name selected from list printed on this page.
YEAR'S BEST BRITISH DISC	Name one British artist or group and one title only of any disc first issued in 1967.

I certify that this is my only entry in NME's 1967 Poll and I accept the Editor's decision in all matters relating to it.

USUAL SIGNATURE

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(Capital letters)

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TOP SINGLES REVIEWED BY DEREK JOHNSON

STUNNING
BEE GEES

*** "World"/"Sir Geoffrey Saved The World" (Polydor).
IT seems a little early for the Bee Gees to release another single, but that won't prevent it from being another big 'un—though possibly not another No. 1.

It's another hauntingly simple tune like "Massachusetts" and registers just as quickly—maybe because it immediately reminds you of something else (could it be "Secret Love"?).

And it's encased in a gorgeous backing of shimmering strings. But this time, between each of the stanzas, there's a contrasting instrumental passage of twangs and other raucous sounds.

The combined effect is quite stunning! It's melodic, delightfully harmonised and incredibly well produced. I can't get the tune out of my mind!

FLIP: Another absorbing track, with strong Beatle undertones—reminds me of "Penny Lane." But, of course, that's no drawback! Well-conceived lyric.

* TIPPED FOR
CHARTS
† CHART POSSIBLE

EARTHY DUBLINERS

*** "Maids When You're Young, Never Wed An Old Man"/"Quare Bungle Rye" (Major Minor).

A SPOKEN prologue informs us that this is a warning to young girls never to associate with old men! From which you might assume that it's a wee bit controversial, but you'd be wrong.

Naughty and a trifle spicy, perhaps—but only a prude would fail to be entertained by this rollicking happy-go-lucky treatment by the Dubliners.

It's typical of their style—jaunty and earthy, laced with a refreshing Irish sparkle, and containing a la-la chorus that everyone can join in.

FLIP: If you don't know what the title means—sorry, neither do I! But this lulling ditty, with its story-in-song lyric, is enormous uncomplicated fun!



TOM JONES in action during "Top Of The Pops."

Tom Jones will never
better this!

*** "I'm Coming Home"/"The Lonely One" (Decca).

THERE'S only one word to describe this latest Tom Jones epic—superb! It's as near perfection in a pop record as you could hope to achieve. The melody is beautiful and will soon be on millions of lips; the lyric is heart-lifting, caressing and in keeping with the festive season; and the lush full-orchestral scoring, with added choir, glows with a velvety smoothness.

Opens quietly, with Tom singing huskily and tenderly—and builds to an expansive climax, with

the lad positively overflowing at the prospect of coming home to his loved one! Another excellent performance of highly commercial Les Reed-Barry Mason material.

If there's one fault, it's the fade-out ending, but that's only splitting hairs. A smash—obviously!

FLIP: This is Tom in rocking, hip-swinging mood. He gives this beauty number everything he's got—and that's really something. Bustling backing.

POTTED POPS

SUSAN MAUGHAN: "To Him" (Phillips). A tender rockaballad, intimately and intensely sung by Susan. Builds steadily to an impassioned crescendo. Very pleasant tune, sentimental words and a gorgeous Wally Stott scoring.

PRECISIONS: "If This Is Love" (Track). A hoarse-voiced lead singer, a heavy tambourine-flecked beat, spirited chanting and a driving sense of urgency makes this sound like a Tamla disc. Great stuff for dancing.

BLUE RIVERS & THE MAROONS: "Witchcraft Man" (Columbia Blue Beat). Yes, it's blue beat all right—and as authentic as you could get. A compulsive nagging beat, an enthusiastic, repetitive vocal, and very little melody.

KENNY O'DELL: "Beautiful People" (London). A gay and light-hearted bouncer, with a sparkling rhythm that's impossible to resist. Kenny has a pleasing style and an effortless delivery. We could well be hearing more of him!

CANDY CHOIR: "Children And Flowers" (CBS). A new Kentish group making an extremely promising debut with a colourful rhythmic ballad. Appealing tune, attractively harmonised, enhanced by a glowing string backing. Nice!

FELIUS ANDROMEDA: "Meditations" (Decca). Opens with monk-like chanting, then breaks into mid-tempo, Enigmatic Procol-type lyric soloed by the leader, and dominated by an impressive cathedral-like organ. It was, in fact, recorded in a church. The resultant sound is rich and awe-inspiring.

PET REALLY GETS
THINGS HAPPENING!

*** "The Other Man's Grass (Is Always Greener)"/"At The Crossroads" (Pye).

THE verses of this Tony Hatch-Jackie Trent song are reflective and self-searching, and Pet Clark treats them in subdued vein. But all the time, you feel that something is about to happen—and sure enough, it does.

The chorus is one of those frothy slap-happy jingles that characterised many of Pet's hits prior to "This Is My Song," with a bouncy beat and an all-happening backing.

Pet sounds as vivacious as ever but, with all due respect to Mr. and Mrs. Hatch, I don't think it's one of their greatest songs. Still, Pet's new TV series starting this month could be the decisive factor.

FLIP: A wistful rockaballad, written by Leslie Bricusse, and delivered with remarkable depth of feeling by this fine artist. Imaginative scoring.

PEDDLERS

*** "You're The Reason I'm Living"/"Nine Miles High" (CBS). A Bobby Darin composition treated in Ray Charles style—that's the formula for this disc by the Peddlers, a British trio who must ultimately make the Chart.

It's an excellent song with a quick-to-register melody, and it's soloed in warm dark-brown tones, against a background of organ, strings and gently jogging rhythm. Very palatable indeed and—with plugs—could happen.

FLIP: An out-and-out r-and-b number, with the lead's fruity voice carried along on a tidal wave of swinging organ sounds. A finger-snapper.

Farlowe in
a frenzy

*** "Handbags And Gladraggs"/"Everyone Makes A Mistake" (Immediate).

SINGING with a deep conviction and inherent blues that makes him sound like a cross between Tom Jones and Long John Baldry, Chris Farlowe works himself into a frenzy of emotion in this off-beat Mike D'Abo song.

Opens quietly with just a harmonica accompaniment—then, as Chris' smoky tones swell to fever pitch, so the backing increases in depth. It's an unusual number, testing the singer's ability to the utmost.

I reckon it's an extremely worth-while disc, but it may prove too complex for the fans.

FLIP: This infectious beauty item finds Chris at his most rhythmic. Organ, tambourine, conga drum and handclaps carry him along, and the overall effect is exhilarating.



GARY HAMILTON

GARY HAMILTON: "Let The Music Play" (Decca). The combination of a Mike D'Abo composition and a Tony Meehan production make this an intriguing prospect. And it comes up to expectations! A fascinating lyric, engagingly handled by Gary—with a mid-tempo beat and scintillating backing.

PETER PUMPKIN PLEASES PEOPLE: "Would You Believe, A March?" (Page One). A Bill Martin-Phil Coulter number and, believe it or not, it IS a march! But, I'm glad to say, of the beauty variety. A real foot-tapper, with a catchy riff tune.

SUGAR 'N' DANDY: "Let's Ska" (Page One). More of that infectious and eminently danceable Caribbean rhythm. This duo sounds like a blue beat version of Peaches and Herb! Mid-tempo finger-clicking beat. Good fun!

VERA LYNN: "The Village Of St. Bernadette" (HMV). Formerly a hit for Anne Shelton, and in keeping with the coming Christmas season, this nostalgic ballad is right up Vera's street. Sentimental, square, and handled with expertise.

SYLVIA: "Make Me A Woman" (Fontana). This gal recorded some years back as Sylvia Sands, and it's good to welcome her back with this punchy, vigorous number. Exhilarating storming beat, and a great personality vocal.

PARLIAMENTS: "(I Wanna) Testify" (Track). A group that's big in the States with a juddering and dynamic hunk of r-and-b. Soloed with chanting support, backed by organ, twangs and a wallop beat. A bit dated by our standards.

PLATTERS: "Sweet, Sweet Lovin'" (Stateside). The hit group of a decade ago with a completely new sound. This is a vibrant up-beat item, sung with gay abandon by the leader, backed by spirited gospel-type chanting and swinging brass.

J. J. JACKSON: "Sho Nuff" (Warner Brothers). Here's a sizzling r-and-b opus with a driving beat and an unmistakable "coloured" sound. Invigorating attacking sound from the backing, and uninhibited chanting supporting the throaty singer.



The PEDDLERS (l to r) TAB MARTIN, TREVOR MORAIS and ROY PHILLIPS.

DANNY WILLIAMS
"Love Me"/"When You Were Mine" (Deram).

A soothing and sentimental ballad, with a romantic lyric—set to a slow waltz tempo, with a big build-up to the chorus. The melody is simple and whistleable, and Danny Williams handles it with conviction, aided by lush strings, drum tattoos and sing-along choir.

Another generous helping of sweet corn from—guess who?—the ubiquitous Les Reed-Barry Mason team.

FLIP: A more sophisticated styling of a quality ballad, part-written by Danny himself. Unobtrusive beat, busy backing and nostalgic quality.

TOPOL

"Shoshana"/"Donna Donna" (CBS)

Even though this is adapted from a traditional Israeli song, it's much more commercial than Topol's last disc. It's a catchy little jingle of a folk song, with the backing group joining in the roundelay chorus.

Just the job for community singing at your Christmas party—and it has an engaging hit, too.

But I'm afraid that chart-wise it won't be another "Rich Man." FLIP: Much more serious, this delicate folksy ballad. The lyric has a fairy-tale quality, and it's set to rippling guitars and strings.

MORE REVIEWS PAGE 14



NEW RELEASES

TOPOL

SHOSHANA c/w Dona Dona 3092

CALIFORNIA PINES

TWO WEEKS IN SEPTEMBER (Part 1)
Inspired by the film of the same name.
c/w Two Weeks in September (Part 2) 3074

THE EXECUTIVES

THE GINZA STRIP
c/w I'll Always Love You 3067

TONY DEL MONACO

SOME MAY LIVE
c/w Please Leave Me Now 3095

TAKE HOLLYWOOD AND
BROADWAY HOME ON

LP'S



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SWEET CHARITY (S) 70035

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ANDY WILLIAMS
BORN FREE (S) 63027

DORIS DAY
CALAMITY JANE/PAJAMA GAME (M) 63032

ORIGINAL SOUNDTRACK
MY FAIR LADY (S) 70000

TONY BENNETT
THE MOVIE SONG ALBUM (S) 62677

CHART SHOTS

THE TREMELOES	BE MINE	3043
SCOTT MCKENZIE	LIKE AN OLD TIME MOVIE	3009
FLATT & SCRUGGS	FOGGY MOUNTAIN BREAKDOWN	3038

CBS Records Limited 28-30 Theobalds Road London WC1

CHART BUSTERS

PETULA CLARK
The Other Man's Grass (Is Always Greener)
7N 17416



Noel Harrison
Suzanne
RS 20815

Margo and the Marvettes
When Love Slips Away
7N 17423

THE SEARCHERS
Secondhand Dealer
7N 17424

THE ROCKIN' BERRIES
Dawn (Go Away)
7N 17411

EARL GILL
Sunset
7N 17420

SHEA CRIBBEN & THE RIVIERA
Love And The Country
7N 17419

CHUCK JACKSON
Shame On Me
7N 25439

NME TOP 30

(Wednesday, November 15, 1967)

LAST WEEK	THIS WEEK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	1	BABY NOW-THAT I'VE FOUND YOU Foundations (Pye)	7	1
3	2	ZABADAK! Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	6	2
2	3	MASSACHUSETTS Bee Gees (Polydor)	10	1
4	4	THE LAST WALTZ Engelbert Humperdinck (Decca)	13	1
6	4	LOVE IS ALL AROUND Troggs (Page One)	5	4
5	6	AUTUMN ALMANAC Kinks (Pye)	5	5
15	7	LET THE HEARTACHES BEGIN Long John Baldry (Pye)	2	7
9	8	THERE IS A MOUNTAIN Donovan (Pye)	4	8
7	9	THERE MUST BE A WAY Frankie Vaughan (Columbia)	13	5
19	10	EVERYBODY KNOWS Dave Clark Five (Columbia)	2	10
18	11	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	4	11
11	12	SAN FRANCISCAN NIGHTS Eric Burdon & the Animals (MGM)	4	11
13	13	I CAN SEE FOR MILES Who (Track)	5	13
8	14	FROM THE UNDERWORLD Herd (Fontana)	8	8
12	15	HOMBURG Procol Harum (Regal-Zonophone)	7	5
10	16	HOLE IN MY SHOE Traffic (Island)	12	2
20	17	CARELESS HANDS Des O'Connor (Columbia)	2	17
14	18	YOU'VE NOT CHANGED Sandie Shaw (Pye)	7	14
19	19	ALL MY LOVE Cliff Richard (Columbia)	1	19
26	20	SO TIRED Frankie Vaughan (Columbia)	1	20
25	21	I FEEL LOVE COMING ON Felice Taylor (President)	2	21
16	22	I'M WONDERING Stevie Wonder (Tamla-Motown)	4	22
27	23	FLOWERS IN THE RAIN Move (Regal-Zonophone)	10	3
21	24	BIG SPENDER Shirley Bassey (United Artists)	5	24
17	25	WHEN WILL THE GOOD APPLES FALL Seekers (Columbia)	8	12
22	26	THE LETTER Box Tops (Stateside)	9	6
29	27	JUST LOVING YOU Anita Harris (CBS)	19	7
29	28	YOU KEEP RUNNING AWAY Four Tops (Tamla-Motown)	6	20
29	29	SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney (Stateside)	1	29
29	29	BE MINE Tremeloes (CBS)	1	29

Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	136	1
2	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	25	1
4	3	BRITISH CHARTBUSTERS Various Artists (Tamla-Motown)	5	3
3	4	BREAKTHROUGH Various Artists (Studio 2)	5	3
10	5	DISRAELI GEARS Cream (Reaction)	2	5
5	6	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	6	4
7	7	UNIVERSAL SOLDIER Donovan (Marble Arch)	5	7
6	8	SMILEY SMILE Beach Boys (Capitol)	2	6
8	9	DR. ZHIVAGO Soundtrack (MGM)	30	4
10	10	LAST WALTZ Engelbert Humperdinck (Decca)	1	10
11	11	THOROUGHLY MODERN MILLIE Julie Andrews (Brunswick)	3	11
11	12	MORE OF THE HARD STUFF Dubliners (Major Minor)	7	8
12	13	BEST OF THE BEACH BOYS (Capitol)	54	2
15	14	BEE GEES' 1st (Polydor)	3	13
13	15	RELEASE ME Engelbert Humperdinck (Decca)	23	6

Yours Sincerely

JIM REEVES



RELEASED NOW!

an LP on which **JIM REEVES** narrates the story of his life including such favourite songs as Mexican Joe, Yonder comes a sucker, Scarlet ribbons, The wreck of the Number Nine, The Fool's Paradise, Am I losing you, I grew up and others

© SF 7906 © RD 7906 12" stereo or mono LP record



RCA Victor Records, product of The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

5 YEARS AGO

TOP TEN 1962—Week ending Nov. 16

- 1 LOVESICK BLUES Frank Ifield (Columbia)
- 2 LET'S DANCE Chris Montez (London)
- 3 TELSTAR Tornados (Decca)
- 4 SWISS MAID Del Shannon (London)
- 5 VENUS IN BLUE JEANS Mark Wynter (Pye)
- 6 BOBBY'S GIRL Susan Maughan (Philips)
- 7 SHERRY Four Seasons (Stateside)
- 8 THE LOCO-MOTION Little Eva (London)
- 9 DEVIL WOMAN Marty Robbins (CBS)
- 10 RAMBLIN' ROSE Nat Cole (Capitol)

10 YEARS AGO

TOP TEN 1957—Week ending Nov. 15

- 1 THAT'LL BE THE DAY Crickets (Vogue-Coral)
- 2 LET'S HAVE A PARTY Pat Boone (London)
- 3 MARY'S BOY CHILD Harry Belafonte (RCA)
- 4 TAMMY Debbie Reynolds (Vogue-Coral)
- 5 REMEMBER YOU'RE MINE Pat Boone (London)
- 6 DIANA Paul Anka (Columbia)
- 7 BE MY GIRL Jim Dale (Parlophone)
- 8 GOT-TA HAVE SOMETHING IN THE BANK FRANK Frankie Vaughan and Kaye Sisters (Philips)
- 9 I LOVE YOU BABY Paul Anka (Columbia)
- 10 MAN ON FIRE/WANDERING EYES Frankie Vaughan (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, November 14, 1967)

Last Week

- 1 TO SIR, WITH LOVE Lulu
- 2 SOUL MAN Sam & Dave
- 3 INCENSE AND PEPPER-MINTS Strawberry Alarm Clock
- 4 THE RAIL, THE PARK & MANY OTHER THINGS Cowells
- 5 IT MUST BE HIM Vikki Carr
- 6 PLEASE LOVE ME FOREVER Bobby Vinton
- 7 YOUR PRECIOUS LOVE Marvin Gaye & Tammy Terrell
- 8 I SAY A LITTLE PRAYER Dionne Warwick
- 9 EXPRESSWAY TO YOUR HEART Soul Survivors
- 10 I CAN SEE FOR MILES Who
- 11 A NATURAL WOMAN Aretha Franklin
- 12 LET IT OUT Hombres
- 13 EVERLASTING LOVE Robert Knight
- 14 IT'S YOU THAT I NEED Temptations
- 15 NEVER MY LOVE Association
- 16 HOLIDAY Bee Gees
- 17 LOVE IS STRANGE Peaches & Herb
- 18 PATA PATA Miriam Makeba
- 19 LAZY DAY Spanky & Our Gang
- 20 LADY BIRD Nancy Sinatra & Lee Hazlewood
- 21 I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
- 22 KENTUCKY WOMAN Neil Diamond
- 23 I'M WONDERING Stevie Wonder
- 24 LIKE AN OLD TIME MOVIE Scott McKenzie
- 25 BOOGALOO DOWN BROADWAY Fantastic Johnny C.
- 26 KEEP THE BALL ROLLIN' Jay & the Techniques
- 27 SHE IS STILL A MYSTERY Lovin' Spoonful
- 28 GLAD TO BE HAPPY Mamas & the Papas
- 29 STAGGER-LEE Wilson
- 30 GET ON UP Pickett Equires

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New Musical Express

BEE GEES XMAS TV IN LIVERPOOL CATHEDRAL

THE Bee Gees are to star in their own hour-long Christmas special for ABC-TV to be fully networked on Christmas Eve. Titled "How On Earth," the programme will be filmed in Liverpool Cathedral on December 14. The Bee Gees are writing special seasonal material for the programme, which will also include their own arrangements of traditional Christmas hymns and songs. No other pop artists will take part in the show but actress Billie Whitelaw will link the musical items with Yuletide readings.

Negotiations are now almost complete for Spike Milligan to write the screenplay for the Bee Gees' first film, "Lord Kitchener's Little Drummer Boys." As previously reported the picture—in which the group will be acting and singing as well as writing the musical score—will be shot on location in Kenya in the spring.

The Gees fly to Paris on Monday morning for a hectic three-day schedule, during which they film segments for five different TV shows. They then fly to Bremen on Thursday (23rd) for an appearance in German TV's "Beat Club."

● Carnaby Street's specially-designed illuminations will be switched on by the Bee Gees this evening (Friday), after which there will be dancing in the street to other groups. Fans are promised free soft drinks and cigarettes.

New Tony Blackburn TV disc series



MIKE MANSFIELD

SOUTHERN-TV's "New Release" pop show—two editions of which have already been screened locally on a trial basis—has now been accepted by the full ITV network and will begin a 13-week series in the New Year. The show, which features new pop discs coinciding with their date of release, will be hosted by Tony Blackburn. The first half-hour edition will be transmitted during the first week of January, although the exact day of screening varies from one region to another. Most areas will see it on Tuesday nights starting January 2. The series is the brainchild of its director Mike Mansfield, who was also responsible for the "Countdown" and "As You Like It" pop shows.

CLIFF ON DES TV TOMORROW

CLIFF RICHARD is the special guest star in ATV's final "Des O'Connor Show" tomorrow (Saturday), for which Georgie Fame and Alan Price are already set. The following Saturday (25th), Des O'Connor guests with the Dallas Boys in ATV's "Golden Shot." In the December 2 edition of this series are Kathy Kirby and Eddie Calvert.

Frank Ifield is to star in another series of six half-hour ATV shows, beginning on December 15 and running until January 19—although the exact day of screening may fluctuate slightly according to region. The series replaces the currently-running Engelbert Humperdinck shows.

● Following this TV commitment Ifield pays a three-week visit to South Africa in early February, then travels direct to America for promotional appearances and recording sessions.

Cilla and Lulu signed for Val Doonican TV

CILLA BLACK and Lulu have been booked for guest appearances in BBC-1's "Val Doonican Show." Cilla joins Spanish star Raphael on Saturday, December 9, and Lulu is set for the following week (16th). As previously reported, Anita Harris guests in tomorrow's edition (18th), and the Shadows and Julie Felix are booked for November 25.

Adam Faith, Sylvia and U.S. r-and-b artist J. J. Jackson join Vikki Carr in tomorrow's "Dee Time" (18th), and Paul Jones is the first booking for the December 2 show. J. J. Jackson is also on the panel of "Juke Box Jury" next Wednesday (22nd), for which composer Les Reed is also set.

Matt Monro guests in the second edition of the "Petula Clark Show" on Tuesday, December 5—there will no guest in the opening show on November 28, which will be devoted solely to Pet.

Transmission has now been set for the new series of the "Rolf Harris Show." It takes over the Saturday-evening spot from Val Doonican for a 13-week run from January 6.

Other BBC-1 bookings include the Moody Blues and the Spinners in "Twice A Fortnight" tomorrow (Saturday); and the Scaffold, who join Long John Baldry in "Crackerjack" on Friday, November 24.

● After being booked for the show Brenda Lee and the Peddlers withdrew from last Saturday's "Dee Time" as the producer would not allow them to perform their latest disc releases.

STONES NEW LP IS IMMINENT

FULL details of the Rolling Stones' new LP, to be issued by Decca "in the imminent future," were revealed this week. Titled "Her Satanic Majesty Requests And Requires," it is the first album to be produced completely by the Stones themselves.

The group's marathon 12-minute track has now been split into two parts, making a total of ten tracks on the LP. Side One consists of "Sing This Song All Together," "Citadel," "In Another Land," "2000 Man" and the second part of the marathon "Sing This Song All Together And See What Happens."

The other side comprises "She Is A Rainbow," "The Lantern," "The Lady, The Lilies And The Lake," "200 Light Years From Home" and "On With The Show." All the numbers are Mick Jagger-Keith Richard compositions with the exception of "In Another Land," penned by Bill Wyman.

● As we closed for press a date had still not been fixed for the hearing of Brian Jones' appeal against sentence on drug offences.

★ POP-LINERS ★

THE Who, the Troggs and the Herd co-star in a giant New Year's Eve bill at London's Uppercut Club; the Who are also set for Hastings Pier on December 30 ● Booked for weeks in cabaret at Stockton Fiesta are the Alan Price Set (from January 7), Kathy Kirby (21st) and Andy Stewart (February 4) ● Dickie Valentine, currently playing Australian cabaret dates, hosts a 13-week series of Australian-TV spectaculars from next March ● Helen Shapiro married impresario Duncan Wheldon at Southport on Wednesday afternoon.

Colour TV starts with Streisand

THE highlight of the first full weekend of BBC-2's colour service on Sunday, December 3, will be an hour-long spectacular titled "Colour Me Barbra," starring Barbra Streisand in her own one-woman show. Earlier the same evening, the "Black And White Minstrel Show" can be seen in colour for the first time. Both programmes can, of course, be seen in black-and-white by viewers without colour sets.

Next Thursday's "Andy Williams Show" (23rd), in which Petula Clark was to have guested, has been postponed to make way for an Oxford Union debate—a revised date has not yet been set. On BBC-2 next week, Vikki Carr stars in "International Cabaret" (Tuesday) and the Womenfolk are in "Tonight In Person" (Wednesday). The second part of the "Jazz At The Philharmonic" concert will be screened on Tuesday, November 28.

TOM STEPS IN FOR MATT

TOM JONES has been booked to guest in ABC-TV's "Eamonn Andrews Show" on Sunday, December 10—he replaces Matt Monro, who is not now available. Set for the following week (17th) are Esther and Abi Ofarim and Peter Cook and Dudley Moore. Previously reported guests include Frankie Vaughan (this Sunday, 19th) and Sandie Shaw (November 26).

Anita Harris and the Rockin' Berries have been added to ABC-TV's "Christmas Show" to be screened in the Sunday-night variety spot on Christmas Eve. Lasting 90 minutes it stars Frankie Vaughan, Bruce Forsyth and Frankie Howerd.

DIANA ROSS • SEEKERS • TURTLES • SINATRA • SPOONFUL • SPENCER • SECOMBE

Pre-Christmas rush of big-name singles

NEW singles scheduled for release include discs by Diana Ross and the Supremes, the Seekers, the Turtles, Frank Sinatra and the Lovin' Spoonful. The Spencer Davis Group's first record for its new label has been set. Harry Secombe's next single is a song from his forthcoming musical "The Four Musketeers."

Latest from Diana Ross and the Supremes, "In And Out of Love," is issued by Tamla Motown next Friday (24th), which is also the revised date for "I Heard it Through the Grapevine," by Gladys Knight and the Pips. Simultaneously, the label releases the Miracles' "I Second that Emotion."

Also out next Friday are the Seekers' "Emerald City" and the Mike Sammes Singers' "Do You Hear What I Hear" (both Columbia), the Turtles' "She's My

Girl" (London), Frank Sinatra's "This Town" (Reprise), Harry Secombe's "Masquerade" (Philips) and the Lovin' Spoonful's "She Is Still A Mystery" (Kama Sutra)—plus Christmas party medleys by Mrs. Mills (Parlophone) and Winifred Atwell (Decca).

The Spencer Davis Group's first release on United Artists comes out on December 1. It is "Mr. Second Class," written by Spencer and featuring Eddie Hardin on vocal.

Wayne Fontana sings the Les Reed-Mitch Murray ballad "Gina," issued by Fontana on December 8. This is the song with which he came second in last year's Brazil Song Festival, and which subsequently topped the Brazilian hit parade.

The Shadows' next single is likely to be "To London" (Columbia), written by Hank Marvin. The track, arranged

by Mike Leander, features the group augmented by a large orchestra.

Besides the already-reported Foundations and Sandie Shaw albums, next Friday's LP releases include "Val Doonican Rocks But Gently" (Pye) and Herb Alpert's "The Lonely Bull" (A & M).

The Herd's drummer Andrew Steele makes his singing debut on the group's first LP "Paradise Lost"—which is also the title of its next single, issued by Fontana on December 1. The album also includes two Bach tunes sung by Peter Frampton—"Sad" (based on "Air in D") and "Air On The G String."

Amen Corner's LP and next single have both been delayed until the New Year, and are now likely to be issued simultaneously on January 19. The group's live EP, recorded last Friday at Romford Wykeham Hall, will be released in mid-February.

BERRY SPAIN TV SPEC.

Dave Berry has been signed to write and star his own hour-long Spanish-TV spectacular. Titled "Berry Well," it will be screened live from Madrid on March 8. The soundtrack will subsequently be issued as a Spanish LP. Dave also appears at the Montevideo Song and Film Festival in South America from February 6 to 14 performing new Graham Gouldman songs; Truly Smith is also set for this event.

POTMEN GROW A GROUP

The Flowerpot Men have formed their own four-piece backing group, the Sundial, to accompany them on all future engagements. These include—appropriately!—a visit to Birmingham's Flowerpot Club tomorrow (Saturday). The Deram group is set for a week's cabaret from November 26, doubling South Shields Latino and Sunderland Wetherall's.

U.K. STARS SURGE UP U.S. CHART

WITH Lulu's "To Sir With Love" at No. 1 in America for the fifth successive week, other potential British hits in the U.S. chart include Procol Harum's "Homburg" (up to No. 34), the Bee Gees' "Massachusetts" (up 26 places to No. 52) and two new entries—Dusty Springfield's "What's It Gonna Be" (89) and Dave Clark's "Red And Blue" (90).

TWO-PART DISC BOOK FROM BEATLES, FIRST TV DATE SET FOR NEW SINGLE

THE six songs from the Beatles' "Magical Mystery Tour" TV spectacular will be released by Parlophone on December 1 as a special package presentation, comprising two 7-inch records enclosed within a 32-page full-colour booklet. The group has now completed filming its promotional clips for its new single, and initial screening plans—both for Britain and America—have been announced.

The "Tour" disc package, available in both mono and stereo, will retail at 19s. 6d. Titles of the songs (three on each disc) are "Magical Mystery Tour," "Your Mother Should Know," "I Am The Walrus," "The Fool On The Hill," "Flying" and "Blue Jay Way."

The booklet includes a pull-out supplement containing the lyrics of all the songs; colour and black-and-white pictures of the Beatles in scenes from the film; and six pages of colour strip cartoons by Bob Gibson, relating the story of the TV show in pictures and words. The booklet is edited by Nems press officer Tony Barrow.

Of the songs in the collection, "Flying" is the first non-vocal track recorded by the group for Parlophone, although they previously waxed the instrumental "Cry For A Shadow" for Polydor in 1961. "Blue Jay Way" is written and

sung by George Harrison and dedicated to the city of Los Angeles. As previously reported, "I Am The Walrus" is also the 'B' side of the new Beatles single "Hello, Goodbye" out next week Friday (24).

In America Capitol will issue a Beatles LP with one side devoted to the "Tour" soundtrack material. The second side will consist of previously-issued singles—"Hello Goodbye," "Penny Lane," "Strawberry Fields Forever," "All You Need Is Love" and "Baby You're A Rich Man." For the U.S. market the accompanying book will be modified—larger, but with fewer pages.

Last Friday at London's Saville Theatre the Beatles filmed three TV promotional clips on "Hello Goodbye." The first of these will be screened in BBC-1's "Top Of The Pops" next Thursday (23).

The group's road manager Neil Aspinall flies to New York today (Friday), with several copies of the clips for transmission in U.S. TV's "Ed Sullivan Show" and other major networked series including "Hollywood Palace."

● The colour supplement of the "Observer" on November 26 will include a front cover and eight other pages on the Beatles.

new from

TOM JONES

I'm coming home F 12693

BILLIE DAVIS

Angel of the morning F 12696

DECCA

DANNY WILLIAMS

Love me DM 163

DERAM

GARY HAN

Let the music

WINIFRED

Party '68 F 1

THE S

Bird h



PROBY CAN STAY

P. J. PROBY has been granted permission to continue working in Britain "until further notice" and because of this the American singer has decided to remain here indefinitely. Last weekend he signed an agency deal with the Rik Gunnell Organisation, which also handles Alan Price, Georgie Fame and Long John Baldry.

A string of club dates are being lined up for Proby, who intends to concentrate on cabaret work. The above picture was taken immediately after P.J. had signed with the Gunnell office. Drinking a toast to the success of the deal are agent John Gunnell (left), Long John Baldry (centre) and P.J. Proby.

MAJOR HOLLYWOOD BOWL TV CONCERT FOR TOM JONES

TOM JONES is to star in his own solo concert at the huge Hollywood Bowl next April. The event will be televised throughout the States. The show will also be filmed for world-wide distribution and negotiations are already in progress for it to be screened by one of the major British TV companies. It is possible Jones will play several other concert dates in America at about the same time, but full plans will not be finalised until his agent Colin Berlin visits America next month.

Mini-Motown invasion — Supremes and Gladys set; Four Tops tour likely

A MINI Tamla-Motown invasion begins next weekend with the arrival of Chris Clark, followed a few days later by Gladys Knight and the Pips. The London cabaret season for Diana Ross and the Supremes in the New Year is now confirmed. Negotiations are under way for the Four Tops to play concerts here in March or April.

Chris Clark—one of the few white Tamla artists—arrives on November 25 for an eight-day stay during which she makes three London appearances at the Saville Theatre (26th), Blaizes (28th) and Speakeasy (December 1). Radio and TV dates are now being set. Joining Chris in the Saville concert are Felice Taylor, the Tangerine Peel and — as already reported—Eddie Floyd and Sounds Inc.

Gladys Knight and the Pips' promotional visit is from November 29 to December 6, including dates at Blaizes (1st), the Saville (with Joe Tex on December 3), and the Speakeasy (5th). They will also guest in Radio 1's "Top Gear" and Jonathan King's ATV show "Good

Evening." Other TV is being negotiated.

It is now confirmed that the Supremes will play a two-week cabaret season at London's Talk Of The Town in January, as exclusively forecast in the NME six months ago. Exact date of their opening is still subject to confirmation. Also currently being finalised are details of the Four Tops spring visit to Britain for concert appearances.

America's Felice Taylor is currently in Britain at the start of a European promotional tour. She will be here for a further ten days, undertaking TV and radio dates.

Bobby Vee flies into Britain at the end of this month for a two-week promotional visit in connection with his new Liberty single "Beautiful People" out next Friday (24th).

THREE WALKERS IN JAPAN

It was officially confirmed this week that all three members of the former Walker Brothers group will be reunited for a Japanese tour opening December 3. It had previously been announced that John and Scott Walker would undertake the tour together, and now Gary Walker has been added to the group. The three singers will, however, be performing individual acts and are not expected to appear on stage together.

ANITA'S LP Rhapsody

A nine-minute track described as "an incredible rhapsody of Beatles songs, classical music and the National Anthem" is part of the Anita Harris LP scheduled for December 8 release by CBS. Other tracks include a version of "Ave Maria" with only harp backing.

The concert takes place on April 17, four days after Tom completes his month-long cabaret engagement at Las Vegas Flamingo.

With the special permission of the British Musicians' Union and the American Federation of Musicians, the Squires will be accompanying Jones on all his U.S. dates. The group will be augmented by an orchestra of American musicians for Tom's appearances at New York's Copacabana, the Flamingo and the Hollywood Bowl.

Tom, currently engaged in a British concert tour, will be supported by the full Ted Heath Orchestra when he appears in Radio 1's "Saturday Club" on December 3. He is also set for BBC-1's "Top Of The Pops" on Thursday, November 30. Jones flies to Holland on December 5 for his own TV show.

'NO MORE RECORDS' —DISPUTE SHOCK

A DISPUTE between the Mechanical Rights Society and the British Record Producers' Association could slow down or even stop the production of gramophone records. The society, representing 200 music publishers, is demanding that copyright fees payable on each disc should be increased from 6½ to 10 per cent.

The record companies have turned down the demand. According to the BRPA's chairman, Dawson Payne: "If agreement cannot be reached within the next few weeks it is possible no new records will be issued—at any rate, for the time being."

The society's existing agreement with the record firms is being terminated on December 31. Discussions are now taking place in an attempt to resolve the dispute. If they fail the future of all New Year releases will be in jeopardy.

MOVE TO SCANDINAVIA

The Move is set for a one-week Scandinavian tour from December 11, playing concerts in Helsinki, Stockholm, Gothenburg, Malmö and Copenhagen. This is followed by British one-nighters at Nottingham Palais (December 21), Kensington Olympia (22nd), London Uppercut (23rd) and Bristol Locarno (28th).

Foundations' next single revealed

TITLE of the Foundations' follow-up to their current No. 1 hit was exclusively revealed to the NME on Tuesday—the day after recording was completed. It is "Back On Our Feet Again" written—as is the present chart-topper—by Tony Macaulay and John McLeod. The new single will be issued by Pye in January and is described as "completely different from the first disc."

The Foundations will undertake a string of promotional radio and TV appearances in January to tie in with the release of "Back On Our Feet Again." They then fly to America to promote the record there for two weeks.

Meanwhile, the Foundations' "Baby Now That I've Found You" was issued in the States this week on the new UNI label. The group is filming a promotional clip for screening on U.S. TV and is trying to fit in a fleeting three-day visit to America at the end of this month.

It was announced this week that the team's management will henceforth be handled solely by Barry Class, and that Ron Fairway is no longer associated with the group. Agency representation remains with the Robert Stigwood Organisation.

The Foundations did not, after all, appear in Bow Churchyard during last Saturday's Lord Mayor's Show. It was explained there were no facilities available for electrical equipment.

BALDRY—TV EXECUTIVE

Long John Baldry is planning to form his own TV production company with a view to filming a colour series of half-hour pop shows. He intends to shoot a pilot show in the New Year, which will then be offered to the principal TV companies in Britain, America and Japan. Top British attractions will be booked for the pilot, but Baldry himself is unlikely to appear.

IVY LEAGUE ABROAD

The Ivy League play three weeks of cabaret dates in Scandinavia from January 4, and are also set for a two-week engagement at Paris Olympia from March 11. The group is considering an offer of an eight-week summer season at Paris Lido from next July.

HUMP FILM DENIAL

DESPITE Press reports to the contrary there are still no plans for Engelbert Humperdinck to make his first film next year. Commenting on a story that shooting would begin in 1968, and that a musical director had already been engaged, the singer's manager Gordon Mills told the NME: "Nothing has been set, nor is even being considered."

Mills revealed he has been considering three offers from American companies for Engelbert to star in Hollywood movies, but that all had been rejected as unsuitable.

"If the right offer comes along next year, it is possible that we would accept it," said Mills. "But at the moment, there is nothing on the horizon." Humperdinck had also been inundated with offers of summer seasons and, if he accepts one, this would further reduce the possibility of a film debut in 1968.

Meanwhile, Engelbert stars in a concert at Bournemouth Winter Gardens on December 10. As previously reported, this venue and Portsmouth Guildhall were cancelled from his present tour itinerary when he was taken ill. A revised date for Portsmouth has not yet been fixed, and may not now take place until a Sunday after Christmas.

BRENDA LEE WAXES HERE

Brenda Lee was this week recording in Britain under the supervision of Mike Leander. She is cutting several tracks, from which her next single is likely to be chosen, in Decca's London studios.

YARDBIRDS AWAY AGAIN

The Yardbirds, who arrived back from America on Monday, are set for another lengthy U.S. tour from March 22 to April 28, to be followed by a short visit to Japan. A new single is not now expected until January.

TROGGS HOLLYWOOD MOVIE TITLE SONG?

THE Troggs are in line to record the title song for the soundtrack of a Hollywood movie. If the plan is finalised the number will be written by the group's lead singer Reg Presley. The Troggs, accompanied by their agent Danny Betesh, will visit Los Angeles during their U.S. tour in February—reported last week—to clinch the deal.

Betesh told the NME: "Two big American film companies have expressed interest and we are particularly keen on one of the offers." Added Reg Presley: "It has always been our ambition to break into films."

More Radio 1 pop stars

DAVE DEE, Dozy, Beaky, Mick and Tich co-star with Frankie Vaughan and the V-Men in Radio 1's "Pete Brady Show" every weekday afternoon from Saturday, November 25, to Friday, December 1. Also set for this period are the Barron Knights, the Peddlers, the Alan Bown, the Marmalade, Rose Brennan and the bands of Kenny Ball and Ken Mackintosh.

Dubliners nights

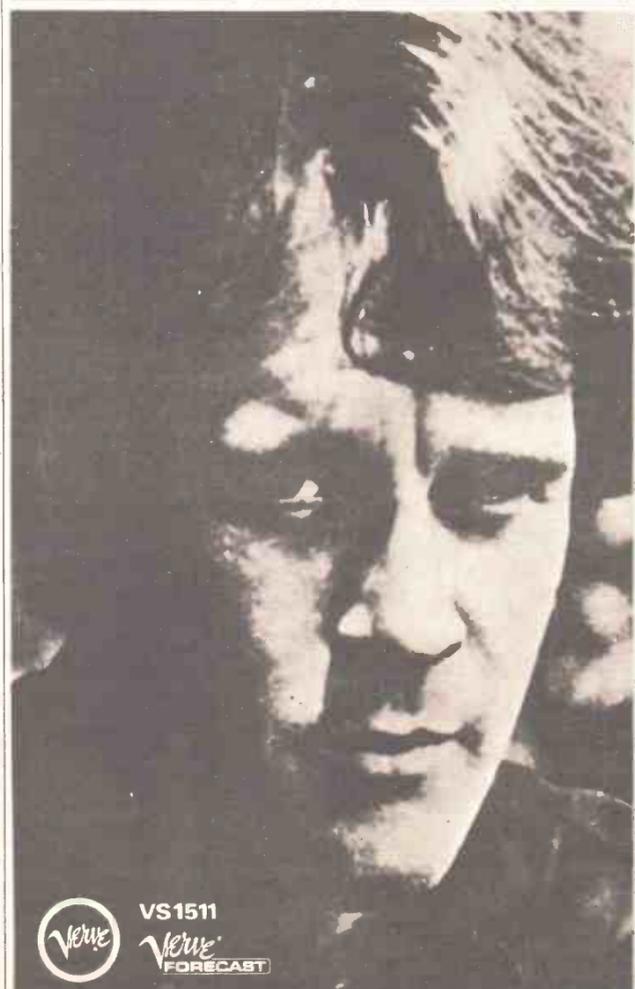
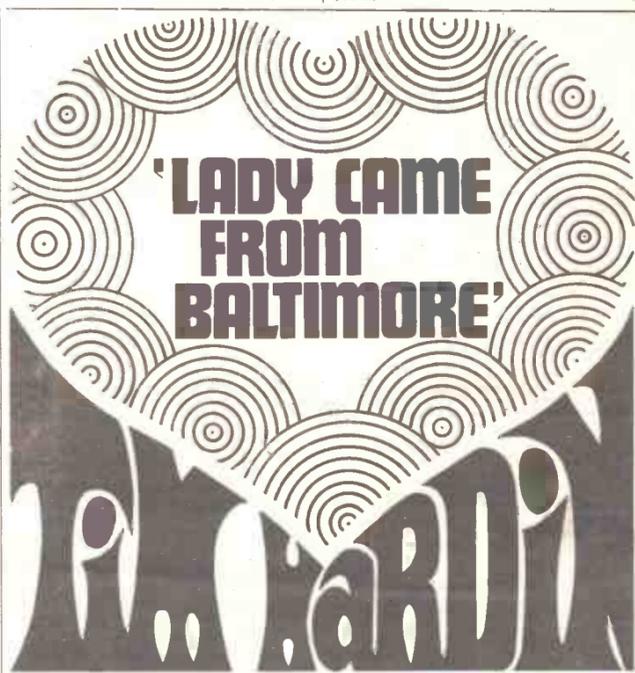
The Dubliners are set for another week in cabaret, playing Burnley Continental Casinos from this Sunday (19th). This is followed by one-nighters at Manchester Bill Fuller's (26th), Southport Grand Casino and Starlite (28th) and Coventry Bamba (30th). The group is currently completing its 13-day Irish tour.

STAR-SPANGLED SOCCER

Eight Radio 1 d-j's—Tony Blackburn, Simon Dee, Pete Brady, Dave Cash, David Symonds, Ed Stewart, Kenny Everett and Mike Lennox—take part in a charity football match at the Erith and Belvedere Ground this Sunday (19th) at 3.30 p.m. They play for Stuart Leary's XI against the TV Entertainers' XI, whose line-up includes several recording artists.

SCOTT, BACHELORS PUB SHOW!

Scott Walker and the Bachelors are among guests in a 45-minute Rediffusion show "Down At The Old Bull And Bush" to be screened on Christmas Day. Other artists in the programme—in the pattern of the "Stars And Garters" pub series—are Kiki Dee, Tommy Bruce, Kim Cordell, Bud Flanagan and Kenneth McKellar.



DECCA group records this week

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THE FALLEN ANGELS
I don't want to fall HL 10166

KENNY O'DELL
Beautiful people
HLZ 10167

DANA
Sixteen R 11030

LONDON

REX

THE ROKES
Hold my hand RCA 1646

THE FREEMEN
A hundred thousand welcomes
BL 2761

ALASDAIR GILLIES
When will you come home again?
BL 2762

RCA VICTOR

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wish to inform the public that the Tamla-Motown group of artists called "The Temptations" is not at present appearing anywhere in this country and has no connection whatsoever with a group called "The Fabulous Temptations" which it is understood is now performing in various parts of the country.

VS1511

NEWCAST

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MORE SINGLES Contd. from page 6

SIMPLE BEATLES SENSATIONAL!

"Hello, Goodbye"/"I Am The Walrus" (Parlophone). UNBELIEVABLE how the Beatles always succeed in creating a minor sensation out of something incredibly simple!

It's set to an urgent strumming beat, accentuated by maracas, clanking piano, occasional twangs and some solid Ringo drumming.

Supremely commercial, and the complete answer to those who feel the Beatles are going too way out.

FLIP: John growls the nonsense (and sometimes suggestive) lyric, backed by a more complex scoring incorporating violins and cellos.

Sweetcorn Cilla

"I Only Live To Love You"/"From Now On" (Parlophone). WELCOME back to Cilla after a lengthy absence from the recording scene.

But this latest one is absolutely oozing mass appeal and commerciality. It sounds like a Les Reed-Barry Mason song, but in fact is an Italian ballad with Norman Newell lyrics.

Set to a lilting waltz tempo, and with another of those catchy tunes you can't forget once you've heard them, it's in the unashamed sweetcorn sing-along category—with Cilla emoting expressively, framed in a scoring of strings, solo piano and join-in group.

FLIP: A more sophisticated routine, with a captivating exotic Latin beat, plus an amusing lyric. A good contrast from the top side—and a number that'll go over well in Cilla's cabaret act.

KATHY KIRBY

"Turn Around"/"Golden Days" (Columbia). Yet another Les Reed-Barry Mason song—my goodness, these boys are churning them out, aren't they? And this has the same immediate commercial impact as "The Last Waltz" and the new Tom Jones—though it isn't quite so catchy because of the lengthy verses leading up to the sing-along chorus.

FLIP: A Goffin-King song with more of a snappy beat. A vital, bubbling performance—with dancing strings, brass, tambourine and backing choir.

FOUR SEASONS

"Watch The Flowers Grow"/"Raven" (Philips). Opens with unaccompanied counter-harmonies, then breaks into a zippy mid-tempo, with the Four Seasons' familiar vocal blend as distinctive as ever—and Frankie Valli's falsetto prominently to the fore.

FLIP: Unlike the top side, this is a Crewe-Gaudio number, set to a mid-tempo jerk beat. And it's again outstanding for the ear-catching harmonic patterns.

Engelbert waltz

***** ENGELBERT HUMPERDINK: THE LAST WALTZ (Decca, LK 4901).

Here is the most improved artist of 1967, a real spellbinder. Of course, he was learning his business of singing a pop song with great confidence, attack and tunefulness during several very unsuccessful years as Gerry Dorsey. Given a new name by manager Gordon Mills and a song called Release Me, and bingo—he's a top star.

Other titles: The Last Waltz, Two Different Worlds, Walk Hand In Hand, A Place In The Sun, All This World And Seven Seas, Everybody Knows, Nature Boy, To The Ends Of The Earth.

***** HOLLIES: BUTTERFLY (Parlophone, PMC 7639).

Some interesting, weird sounds on this Ron Richard produced album, but also a lot of good, happy beat music as well. For instance, the first tune Dear Eloise is sung more or less in the Hollies style, but at the end it goes all distorted and slow. Quite effective. After that we get Oriental, churchy, outer space and other effects, but I must be old-fashioned because I liked the happier, beatier pieces like Away Away, Wish You A Wish, Charlie And Fred, and Step Inside. But I must admit interest in Try It, which I saw them record at EMI, complete with Bobby Elliott's brush beat recorded backwards. Good song. Try It, but then so is almost everything the Hollies do. On six tracks Johnny Scott arranged and conducted extra accompaniment.

THE SMOKE

"It Could Be Wonderful"/"Have Some More Tea" (Island). Written by the Smoke together with record producer Jimmy Miller, this is a forceful number in which the pounding beat doesn't detract from the strong melodic content.

Mainly soloed with supporting harmonies, it's very well arranged and performed. It's a disc that deserves recognition and, if Tony Blackburn and his mates latch on to it—well, it must stand a chance.

FLIP: A thundering beat, a provocative lyric and various psychedelic shudders. Not nearly as good as the top side, but an average 'B' side.

BONZO DOG DOO

DAH BAND

"The Equestrian Statue"/"The Intro And The Outro" (Liberty). Unfortunately, the Bonzo Dog's hilarious stage antics can never come across on disc, so maybe it's as well that they haven't attempted to make this disc too funny.

The story is of a statue in a town square, and all the goings-on around it.

Novelty lyric, set to a jaunty martial beat, with clavoline and a mixture of strange noises. Good entertainment value.

FLIP: A hilarious instrumental, in which the MC introduces all the members of the group—the real ones, plus Harold Wilson, Adolf Hitler and Princess Anne!



BONZO DOG DOO DAH BAND in typical pose.

LPs by Allen Evans

Other titles: Maker, Pegasus, Would You Believe, Postcard Elevated Observations, Butterfly.

***** ERIC BURDON AND THE ANIMALS: WINDS OF CHANGE (MGM-C-8052).

Starts with the Indian bit, backing of sitar and weirdo wind sounds, while Eric does a lyric summing up the current scene, bringing into it Ellington, Beasie Smith, Jelly Roll, Chuck Berry, Ray Charles, Presley, Beatles, Stones, Mamas and Papas, Ravi Shankar and Hendrix in a semi-monologue style. Poem By The Sea is soft, quiet blues; Faint It Black is a raver (and the only song not written by the Animals group); The Black Plague, a monologue about fear and faith,

against a moving instrumental backing. The slow-moving San Franciscan Night is impressive, too, done in Eric's half-spoken style. Good Times and It's All Meat move along faster, but it is primarily a new type LP for the Animals, with intricate musical tone patterns behind the monologues of Eric, who does them so well.

Other titles: Yes I Am Experienced, Man-Woman, Hotel Hell, Anything.

***** CREAM: DISRAELI GEARS (Reaction, 593003).

After you have recovered from the gaudy sleeve designs, you get the meaty, original sounds of the blast-off, out-of-this-world group, the Cream. Unlike their stage

shows, the sound is mercifully muted on this LP. But none of the exciting or tone patterns of the two guitars and crisp, driving drums is lost. The whole thing rides along with the smooth uncertainty of a giant sea wave, with that throbbing togetherness that the Cream's Eric Clapton, Jack Bruce and Ginger Baker capture. The vocals are well taken and put over with a lot of imagination by Jack and Eric. I liked the weird, absorbing We're Going Wrong best.

Other titles: Strange Brew, Sunshine Of Your Love, World Of Pain, Dance The Night Away, Blue Conditions, Tales Of Brave Ulysses, Swlabr, Outside Woman Blues, Take It Back, Mother's Lament.

***** BREATHLESS JERRY LEE LEWIS (London, HAS 8323).

A great set of 14 rocking tracks, quite a few of the favourites of rock age, like Good Golly Miss Molly, Lovin' Wreck, It Won't Happen To Me, Save The Last Dance For Me. He also gives you quieter, country songs, like How's My Ex Treating You, and does a big-voice duet with Linda Gail Lewis in Seasons Of My Heart. Needless to say, Jerry's piano is much to the fore.

Other titles: Breathless, I've Been Twistin', Teen Age Letter, Ramblin' Rose, When I Get Paid, I Can't Trust Me, Love Made A Fool Of Me, End Of The Road.

***** TEMPTATIONS: WITH A LOT OF SOUL (Tama Motown, TML 11057).

Strong lead vocalising by David Ruffin, backed by the other four coloured male singers, who make exciting sound patterns behind, something Tama groups do so well. Very energetic performance, with a rock steady band behind, including strings. I liked both the faster tempos You're My Everything and Aint No Sun Since You've Been Gone; and the slower, more insistent songs, like Two Sides Of Love, and No More Water In The Well.

Other titles: I'm Losing You, All I Need, It's You That I Need, Save My Love For A Rainy Day, Just One Last Look, Sorry Is A Sorry Word, Now That You've Won Me, Don't Send Me Away.



The HOLLIES (l to r) BOBBY ELLIOTT, BERN CALVERT, TONY HICKS, GRAHAM NASH and ALLAN CLARKE as they appeared in Sweden earlier this year.

ARETHA FRANKLIN

"Take A Look"/"Lee Cross" (CBS).

When it comes to sheer unadorned soul singing, Aretha Franklin has few—if any—equals. This is an intense bluesy ballad—both passionately and sensitively handled.

And it's rather more commercial-sounding than most of her discs, with a gently lilting beat, strings and humming group. Only thing that makes me squirm a bit is the blatant protest lyric.

FLIP: A real swingaroo, this one! Fast jerk beat, organ, hand-claps and gospel chanting—plus Aretha blowing her top like crazy. Vital and energetic.

WILSON PICKETT

"Stag-O-Lee"/"I'm In Love" (Atlantic).

Goodness knows how many times this traditional r-and-b number has been recorded, but it comes up completely revitalised in this breath-taking Wilson Pickett version.

It storms along at a frantic pace, with the singer socking out the words in a throaty growl—aided by a girl group chanting the title phrase over and over, plus fiery brass. A block-busting rave-up, leaves you limp.

FLIP: A heartfelt interpretation of a bluesy rockballad. The styling is gripping and soulful, which compensates for the poor material.

THE SOCIETIE

"Bird Has Flown"/"Breaking Down" (Deram).

A new group on the Deram label is always an exciting prospect, and the Societie maintains the label's reputation for pop progression and quality.

Produced by Hollie Alan Clarke, this medium-paced is noteworthy for the group's sensational harmonic blend, recorded most effectively on deep echo.

Can't say I was over-impressed by the material, but it's worth hearing for the performance.

FLIP: Clanking piano leads into a bouncy number that has a much happier feel than the title suggests. Another commendable vocal exercise.

FIFTH ESTATE

"Heigh-Ho"/"It's Waiting There For You" (Stateside).

Another group that's big in the States—but would you believe it?—one of the evergreens from Disney's classic "Snow White" cartoon. But don't be dismayed—it's been brought right up to date.

Enthusiastically sung, and set to a beat march beat, with brass band, piccolo, and even a touch of fugal influence in the instrumental passages. Lively and gay, but never a hit.

FLIP: A more orthodox beat-group number, with an ensemble vocal and mid-tempo beat. Nice tune to this one—good enough to be an 'A' side.

BILLIE DAVIES

"Angel Of The Morning"/"Darling Be Home Soon" (Decca).

From the performance point of view, this is one of the best discs Billie Davis has ever made—it's a mature, thoughtful and highly appealing rendition of a gentle ballad with a folksy flavour and descriptive lyric.

Acoustic guitar and fute are the main backing, but a couple of times it explodes briefly into a punch-packed crescendo. Not terribly commercial, but a credit to Billie.

FLIP: There's a touch of folk about this poignant ballad, too. Partly dual-tracked, with a delicious Mike Vickers scoring and a steady beat. Good!

EDWIN STARR

"I Want My Baby Back"/"Gonna Keep On Tryin' Till I Win Your Love" (Tama-Motown).

Take an established r-and-b artist like Edwin Starr, mix in the heavy punch-packed Tama beat (complete with rattling tambourine, clipped brass and slurr chanting)—and the result is 2½ minutes of electrifying, galvanic action. It swings like mad, sets your feet tapping subconsciously from the word "go," and is perfect discotheque material. Trouble is, we've heard it all before from Tama.

FLIP: This might have been the better 'A' side, as it's a bit different. A tuneful rhythmic ballad with a wonderfully happy feel. A blues-chaser!

AMERICAN GROUPS

COUNTRY JOE AND THE FISH

(Fontana, TFL 6081) feature some rather sharp-sounding electric music, with Country Joe (McDonald) taking the lead vocals, a country-folksy singer in the Dylan school. A different quintet, but the backing sounds a bit messy at times, and on Section 43 a bit churchy.

MOBY GRAPE (CBS, 63090) have a vigorous, insistent sound, with hard-voiced vocals with quite a bit of rhythm behind them. Group sings well together, and pound out the instrumental breaks. A bit like the Stones. The 11 tracks written by members of group.

PAUL REVERE AND RAIDERS (CBS, 63095) are strong on rhythmic singing and get a good, lively combined vocal-instrumental sound going, with neat harmony patterns. I liked their rousing Him Or Me—What's It Gonna Be, the softer Make It With Me, and Paul's humorous Ain't Nobody Who Can Do It Like Leslie Can.

HOMBRES

"Let It Out"/"Go Girl, Go" (Verve).

A disc that's currently a smash hit in the States. Lyrically, it's a sort of amusing c-and-w monologue—a cross between Red Ingle's "Temptation" and "Life Gits Teejus," drawn in Roger Miller style, and set to an insistent bluesy riff with organ and handclaps. A strange mixture, in fact.

Very well done, but I doubt if the material is suited to this market.

FLIP: A straight-forward rocker, handled as a duet with Jordanaire-like chanting, and sounding as though it was recorded seven or eight years ago!

ROKES

"Hold My Hand"/"Regency Sue" (RCA).

The British group that's being going a bomb in Italy, where it won three Gold Discs.

This is an English-language version of one of their Italian hits—an extremely well produced rhythmic ballad, spotlighting the Rokes' mellow harmonies and musical proficiency.

It makes enjoyable and satisfying listening, but I can't honestly see it having a startling impact over here.

FLIP: A cute lyric, colourfully dressed up in falsettos, with a light-hearted pseudo-Dixie backing, and set to a piledriving thump beat.



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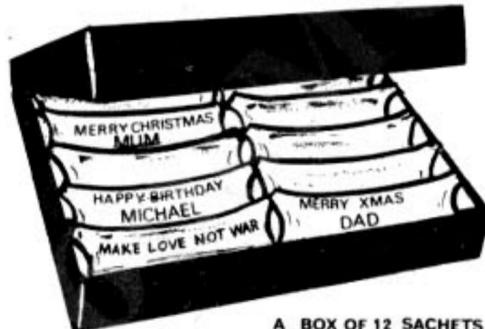
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'LOVE' SAVES TROGGS FROM 'AMEN' says REG PRESLEY

HERE comes the pop phoenix again! Arising from what so many cynics thought were their own ashes, the Troggs now have their sixth smash hit with "Love Is All Around." I had lunch last week with the one very good reason why they are still around—Reginald Maurice Presley, who wrote and sings their current single.

Reg has managed to retain the straightforward, gentle simplicity of his compositions through the months of 'psychewailia' and 'flower-power', although he has a sneaking suspicion that the 'love-generation' may have mistaken his message.

"It's not really psychedelic, or a hippy love song," admitted Reg. "I wrote one along those lines, all about 'purple flamingoes dancing on a cellophane moon,'" he grinned. "But it wasn't us really, was it? I find it hard enough to give up this," he waved his filter-tip fag at me, "without starting that LSD business!"

By **KEITH ALTHAM**

Reg is already enjoying the fruits of their resurrection and was still not, unnaturally, a little smug over collecting a bet the previous day from television personality Jonathan King.

"He bet us a champagne lunch twelve months ago that we would not last for a year in the charts," said Reg. "At the Savoy yesterday, I tried to get him to take the same bet for a meal next year, but he wouldn't have any. Actually I rather like Jonathan as a person. He says what he likes and is at least honest. What's more, he keeps his word."

There is already a world tour being negotiated for the Troggs towards the end of this year and they hope to round it off with appearances in America. More immediately they are drawing capacity crowds in English ballrooms and are "regularly ripped off the stage in places like Ireland!"

Mixed reaction

Reaction to the single from the fans has been mixed: "I think 'Love Is All Around' is selling to a far wider market than usual. A lot of older people are buying it," said Reg. "A lot of boys I've spoken to about it have said they're not struck, but the girls just stand there all 'ga-ga' when we do it."

The royalties Reg will get from this hit look like being ploughed back into Andover for, in spite of the fact he is living in a London flat, Reg's heart is still in Hampshire.

"I went back to my old works where I was a bricklayer last week," said Reg. "As soon as I got through the door I was greeted with 'Come for yer old job back?' I was happy to tell my old boss I was looking for a piece of land on which to build a house. I want to go back there to live. That's where all my old friends are and I want to live in a house built to my own specifications. I worked on houses for five years and I know just what can be done."

Recollecting the story Reg once told me about the foundations of the pyramids and his theory of the perfect "square," it would seem to me that workmen who take on this

job had better look to their bricks. Just how worried was Reg during the past few months when the Troggs future had been the subject of so much speculation and legal entanglement?

"I think I would only have really been worried if 'Love Is All Around' hadn't made it," Reg answered. "If this single had missed it might have been 'Amen' to the Troggs."

"It's very difficult to get up from a complete flop. We've never really had a complete flop since 'Wild Thing.' We don't count 'Hi Hi Hazel' because it was an old track issued off an early LP and we made no attempt to promote it. The worst of all our singles was 'Night Of The Long Grass' and that just made the Top Twenty, so you can hardly call that a miss!"

The group's new LP, "Cellophane," is out in a few weeks' time so I asked Reg if he was completely happy with the album?

"There are some nice things on it. I think it's the most progressive album we've made. 'Butterflies And Bees,' which Chris wrote and sings, is a great song and something quite different for us and 'Somewhere My Girl Is Waiting' is very much in the 'Wild Thing' style and so a favourite of mine. I think it could have been a single, but we didn't want to risk the possibility of getting another number banned."

Just for the record and the benefit of the BBC's "Keep Pop Clean" campaign, perhaps I should mention that this track includes—dare I mention it—"deep breathing!" And we don't want the kiddies to know about that kind of thing, do we?

Conversation became more general after this and Reg mentioned how he hoped to see John Lennon in "How I Won The War" that afternoon.

We also got on to how cruel children can be without realising it when they are very young. In true confessions style I admitted to cutting wasps in half as a toddler to witness one half walk away without the other and Reg owned up to pulling wings off butterflies and keeping them in a jam jar.

"Horrible, isn't it?" he said. "I think kids inflict pain on other things at that age because they have no real experience of what pain is themselves. I would never burn you with this cigarette, for example, because I know it would hurt and what it would feel like. I could never deliberately inflict pain on another person."

And that's Reg really—the sexy Trogg with the soft centre!



JONATHAN KING (centre) pays the bet he lost to the TROGGS—a champagne lunch at the Savoy.

WHO'S WHERE

(Week commencing November 17)

- KEN DODD**
London Palladium.
- SEEKERS**
Glasgow Alhambra.
- BACHELORS**
Newcastle Royal.
- FRANKIE VAUGHAN**
Stockton Fiesta (commencing Monday).
- ONE-NIGHTERS**
- ENGELBERT HUMPERDINCK**
Chester ABC (17th); Birmingham Odeon (18th); Ipswich Gaumont (19th); Peterborough ABC (21st); Belfast ABC (22nd); Dublin Adelphi (23rd); Aldershot ABC (24th).
- TOM JONES, KATHY KIRBY**
Hanley Gaumont (17th); Cardiff Capitol (18th, 19th); Bristol Colston Hall (20th); Exeter ABC (22nd); Plymouth ABC (23rd); Bournemouth Gaumont (24th).
- JIMI HENDRIX, MOVE, PINK FLOYD, AMEN CORNER**
Sheffield City Hall (17th); Liverpool Empire (18th); Coventry Theatre (19th); Portsmouth Guild Hall (22nd); Cardiff Sophia Gardens (23rd); Bristol Colston Hall (24th).
- BEE GEES, FLOWERPOT MEN, BONZO DOG DOO DAH BAND**
London Saville (19th).
- CLIFF RICHARD, SHADOWS, GEORGIE FAME, TRAFFIC**
London Royal Festival Hall (20th).

From YOU to US

Edited by **TONY BROMLEY**

- TRUDIE CABILL** (Sevenoaks, Kent): I am very pleased that the Dave Clark Five are back in the charts again with their record "Everybody Knows." Perhaps it is because this disc is so different from their usual style that the British public have again realised what a great group they are. They deserve to go to No. 1 and to continue as one of our top pop groups.
- MAC McINTYRE** (Kaysee Publicity, London): I read in the NME (October 28) that Les Reed wrote the music for Joe Brown's "Picture Of You." One of our clients is suffering from the delusion that he and one Peter Oakman wrote this number. I wonder if it is Johnny Bevan or Les Reed who is suffering from delusions. (Sorry, our mistake. Les Reed didn't write the number.—T.B.)
- J. RAMSDEN** (Stockport, Cheshire): I wish the Hollies would revert to their usual style on their next disc as it was such a pity to see them appear in the charts for such a short time with "King Midas In Reverse." If "King Midas" is part of the Hollies new progressive image then they are leaving their fans behind and I suggest they go back to the "Carousel" type of record which saw them where they belong—in the top three. It would be a pity to see this fine group fade into oblivion.
- J. M. KENN** (Drogheda, Eire): Groups have gone from bad to

worse over the past year. They no longer seem able to make records without a large collection of musicians to back them.

The Bee Gees are guilty of this and if they could perform their songs live it would make a difference but as it is they are taking credit that they are definitely not due.

This also applies to other groups such as the Hollies, Troggs, and Turtles not to mention the Beatles. I really think it is about time this fake trend stopped and groups relied on their own musical talents again.

YVES OUDENNEC (St. Brievc, France): I read in your paper that David Nock (FYTU October 28) likes Mireille Mathieu very much. In France every time you switch on the radio or TV it is Mireille Mathieu, I am tired of this.

Perhaps this boy would like to come to live in France and hear her all day long. It would drive him crazy.

BYRON PHILLIPS (Port Talbot, S. Wales): Why doesn't Madeline Bell get the recognition she deserves? Her latest LP "Bell's-A-Poppin'" is terrific with songs like "Soul Time," "I'm Gonna Make Me Love You" and "Picture Me Gone" all superbly sung. I'm sure with just a few plugs this grossly underrated singer could be in the charts.

LOIS HOLLANDS (Erith, Kent): I have always admired the Johnny

Mann Singers. They have produced some great records and "Up Up And Away" was an obvious hit but their latest record "Instant Happy" seems to be a straight copy of the sound and style of the Ray Coniff Singers.

I'm very much in favour of large singing groups but when it comes to one group copying another it is ridiculous, particularly as the Ray Coniff Singers were the first of this type to be recognised.

IRATE CELTIC SUPPORTER (Glasgow): In your article "Danger Who At Work" (NME, Nov. 11) you made a reference to Celtic FC.

Bounded by the confines of literary convention I can only describe this situation as nauseating. The perversities perpetrated by the Who, for whom there are no adjectives sufficiently vehement, are condoned by you, yet you have the audacity to place Celtic in the same category as these four non-descripts.

Gloat over your little triumph and continue your "educational articles" Mr. Altham but leave football and Celtic out of them, please!

(And you, sir, are to be congratulated on not having the courage to put your name on your letter. However this is understandable as a supporter of a team who have just played what must have been the most disgusting exhibition to disgrace a football pitch. I would personally rather play the Who—who at least make no pretence of being sportsmen!—Keith Altham).



TIM BUCKLEY

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As he neared I felt the ancient fear
That he had come to wound my door and jeer;
And I waited in my fleeting house

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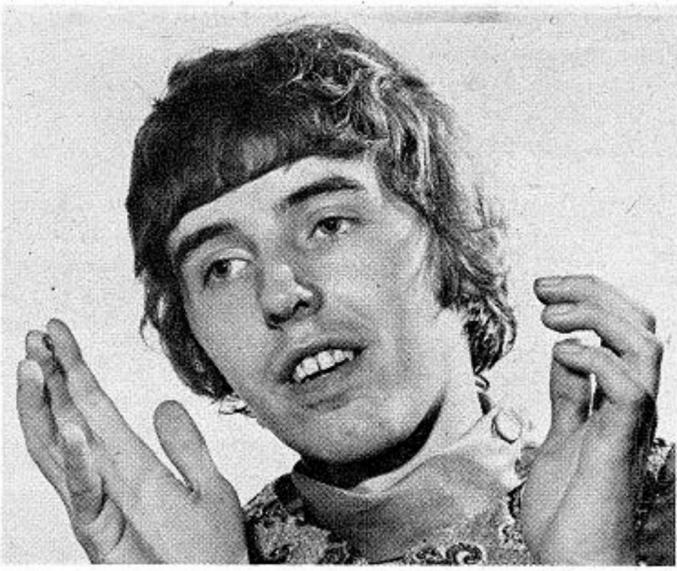
The final PROCOL HARUM

DAVE KNIGHTS is a worrier. He was a solicitor's clerk and he nearly joined the New Vaudeville Band.

"I've got a very normal background. I come from a working-class family, left school at fifteen, went to work as a clerk and taught myself to play the guitar. I hated being a clerk—no satisfaction in it. I only became a professional musician a year ago, when I had an offer from a group called the Establishment.

"I got out of the rut, made the break and starved a bit. But after a few months I realised that I was banging my head against a wall and that I was just one of the millions around. Nothing came along, I stopped playing, became unemployed and went to the Labour Exchange for three or four months in the great old tradition!

"And then a miracle happened. I saw an ad, answered it, the people said come around for a talk and it was Procol Harum. What I'd been searching for! The rest, as they say in crummy movies, is history."



Who is he?

So there was tall, retiring Dave Knights ensconced in a hit-making group playing the way he wanted to with people he liked and understood. Who is this person?

Let him explain: "I worry too much. That's my weakness. Worry about everything, myself, life in general, but luckily I can laugh at the funny side of it so I won't go grey yet. I don't care how people see me, what they think of me. Am I frightened? Not of death. Of dying? I'd hate to be ill for months and rot away.

"Pain frightens me, it does most people, but death we don't know about. I wouldn't fight. Not under any circumstances, war is so horrible. It's incredible that people see and enjoy war films.

"I went to see 'How I Won The War,' which is directed to make you realise what it's all really like. I could not go out and kill; I'd probably hesitate so long that I'd

DAVE KNIGHTS

By **FRANCES GAYE**

get killed myself!

"I've only ever thumped somebody once, somebody who really had a go at me. I'm usually very calm. I don't hate anybody but I do dislike people who do harm to others. But I don't dislike President Johnson, I pity him because he believes in what he's doing.

"Love? Yes, I've loved girls. I try to like people but I'm not a great talker and I don't rush over to make friends with people. I don't anger easily. In fact I can't

remember the last time I lost my temper. I suppose I'm essentially a quiet person. I keep things to myself.

"I like money. I want to be secure and not have to worry about money. I suppose I spend an average amount. I'm obviously living better but I don't chuck my money around. I buy clothes but I don't drink and eat myself to death.

"I like the luxuries, of course, but it's more important to me to remain healthy and happy. I'm careful, I don't give my money away or lend to everybody. I save it because I don't really have any extravagances.

"I used to be a Walter Mitty, daydreaming away in my solicitor's office. I used to think myself into other people's situations, into their jobs and wishing I was them. Things used to hurt me then. If something went wrong at work it would blow my mind for weeks.

Go far

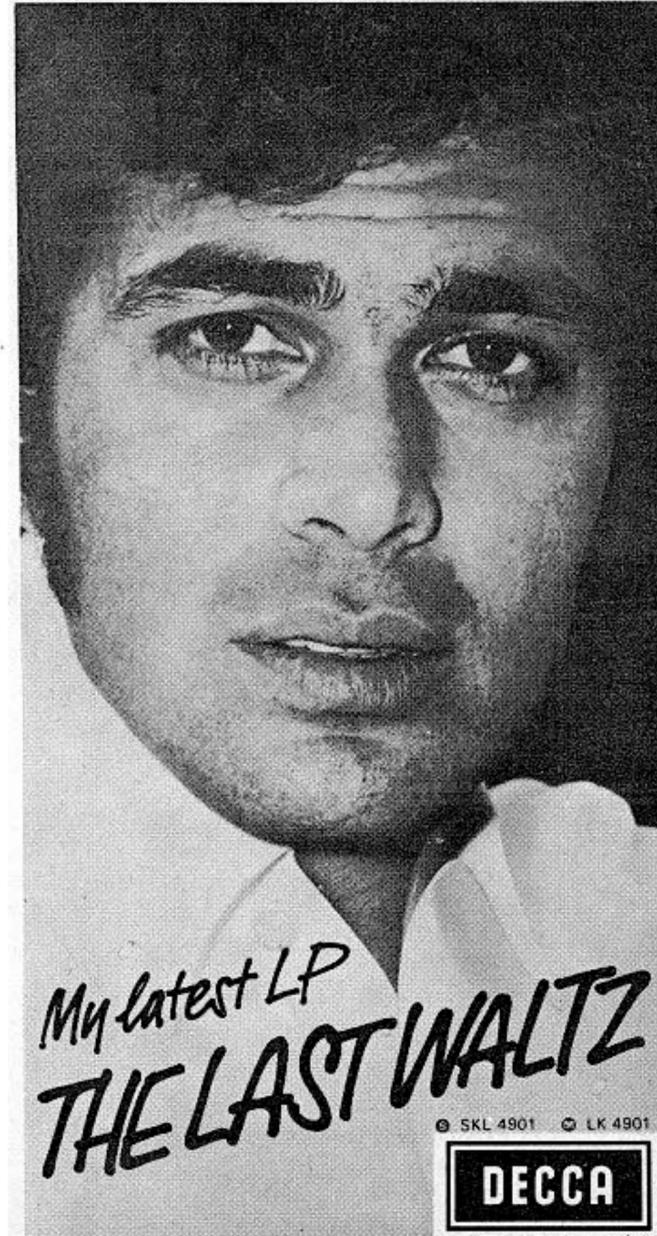
"What do I want to achieve? I want Procol Harum to go as far as we can and I would like everybody to like what we're doing. I want people to accept it. I don't like people who keep comparing us with others, who keep comparing 'Homburg' with 'Whiter Shade'.

"I think there's been a lot of jealousy from others in the business. When the slightest little thing went wrong with us they said we'd flopped and they only put round the bad things. I don't like that."

A pretty frank appraisal of himself by a generally reserved Dave Knights. Like all the Procols you have to go to him for information, he'll volunteer little without a lot of time and work from yourself.

Dave is a pleasant, balanced character with a face that is perpetually smiling at some private joke. Not a dominant personality but a very individual one. On occasions he still looks a little like a solicitor's clerk who's been thrown into a hustling, bustling, grabbing world and is blinking in amazement.

ENGELBERT HUMPERDINCK



My latest LP
THE LAST WALTZ

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Brian Holland, one of Motown's famous composing team, speaks to Alan Smith, and tells about

I NEVER thought I'd see the day when Tamla-Motown went psychedelic. I always felt there was something too soulful, thump-thump and down-to-earth about the Tamla sound for it to get involved with the flashing lights and tinkling-bells scene!

Things haven't yet gone that far (speaking personally, I'm glad to say), but when I spoke to Detroit this week, co-writer Brian Holland confirmed that his Supremes' "Reflections" hit is definitely meant to have "a psychedelic effect".

"It ain't a hundred per cent psychedelic," said the 26-year-old Brian in his Tamla office at West Grand Boulevard, Detroit—where he's also a production executive for the Company, as well as a composer—but that's what we were getting at.

"Diana and the other Supremes handled the song just the way we wanted. Diana knows what a writer has in mind straight away. She's a fantastic artist—quick, an' easy to work with."

Brian added that "Reflections" is only one out of dozens of songs he, his brother Eddie and their buddy, Lamont Dozier, have churned out in the past few months. What he didn't add was that almost every Tamla hit you've ever seen in the NME Chart has stemmed from this prolific team. The three of them turn out hit numbers almost quicker than money from the U.S. mint!

Modestly, Brian claims that none of the trio would be anywhere, but for the benevolence of Motown executive Berry Gordy, Jr. "He taught me all I know," says Brian.

Latest effort from the Holland-Dozier-Holland trinity, he tells me,

PSYCHEDELIC TAMLA!



The **FOUR TOPS**

Love" . . . the full list could almost fill this page.

Says the ever-generous Brian: "Sometimes it baffles me how we dream 'em up, but I don't think we'd have done so well without some great artists to perform our songs."

"The Tops, for instance, are vocally brilliant. In fact, vocally wise they are my personal choice because I've got such a great admiration for their entire style and delivery.



BRIAN HOLLAND

is the new Supremes' American single "In And Out Of Love."

"They dreamed this one up in a few hours at the office—just as they do most of their numbers.

"Songwriting's a job of work," says Brian, matter-of-factly. "We come in; we sit down; and we concentrate.

"I'm not trying to make it sound more simple than it is, but we've been working together for a long time now and we've got to the point where there's a spark between us. Don't think we write songs every week: it's just when the inspiration gets us. We don't push it."

"My brother's very businesslike; Lamont is cheerful; and I'm basically cheerful, too. So the way I see it, we get down to business and we have fun too!"

None of the trio has any idea of the numbers it's written over the past few years, although there may well be hundreds. "Reach Out I'll Be There" . . . "Seven Rooms of Gloom" . . . the Tops' "You Keep Running Away" . . . "Where Did Our Love Go" . . . "Baby

Long time

"Those boys have been in the business a long time. And they're very easy to work with. Most times we only have to record a number a few times and that's it . . . it's perfect.

"The most difficult we ever did was 'Reach Out,' because that was something of an experiment. I think it took about 1 hour 45 minutes before we were happy, but that was mostly because we had flutes and oboes and Arab-type drums all going in there together.

"Stevie Wonder is the most gifted singer we have. And he's a grown-up feller now, too . . . forget that 'Little' bit!

"Stevie has a really instinctive feel for his music, and plus the fact that he plays almost any instrument you can mention . . . well, he's a musician right through."

Outsiders often wonder if all this mutual adulation at Tamla is the real thing—particularly now that Motown has expanded from its



STEVIE WONDER

small beginning to become a bigger force in the record world.

It is. And mixed with it at Tamla today there's a new driving force, which is a genuine belief that the music of its big-name artists like the Supremes, Temptations, Stevie, Tops, Marvin Gaye and Co. can make at least a small contribution to understanding between the races.

Tamla's Berry Gordy puts it this way: "Our music is helping to bring white and black people together in a common interest. For that reason alone, we are proud of what we've achieved."



DIANA ROSS gets ready to bowl.



That looks good, thinks Diana.



Bingo! A strike for Diana!

Have you voted yet?

SEE NME POLL PAGE 4

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BLUE LONG JOHN

NINE INCHES longer than the average baby, a ghostly shade of blue from head to foot, slits for eyes like a doped Chinaman and a mop of stark white hair. The doctors, the nurses, the midwife and most of all the poor parents of little John William Baldry could hardly believe their eyes.

Here—if ever there was one—was a born loser. But, to throw in my week's ration of hackneyed clichés, every cloud has a silver lining and it's an ill wind that blows no good.

For, as time went by the blue gave way to a more normal salmon pink, the eyes opened and glittered grey-green, the stark white mane subsided into a less eye-catching but more appealing blond and, most of all, the 27 inches of baby Baldry grew and grew and grew . . . to a towering 6 foot 7!

Happy now

And now, the doctors, the nurses, the midwife, mum and dad, his bank manager, his dog Pluto, his cat Scrap, his budgie George, his musical director, his record company, his fans, the ladies and the International Fellowship For The Emancipation Of Tall Men are more happy with today's Long John.

For ten long years, Long John has waited patiently, if not unobtrusively, for the success and recognition he is now deservedly reaping with "Let The Heartaches Begin," his first Pye release and No. 7 in the NME Chart.

On behalf of the East London Society For The Prevention Of Cruelty To Short Thin Pop Writers and addressing my questions to Long John's chest, I this week led a one-man expedition to the top of Mount Baldry to probe the mind of the man himself. Unfortunately, those seasoned climbers Donovan and the all-seeing Who were unable to be with me.

It turned out to be a treacherous four-hour assault through some of the worst weather London could muster that took us through a pub, a record shop, a publicists' office, the back of a car, a flat in Cromwell Road and ended, in triumph, on the kerb outside Rik Gunnell's office.

I decided to start the expedition from a pub, always a good place to start anything from. A mile and a half away, to cries of "There he is!" I saw the tallest singer in approach. Did he think "Heartaches" would have been as big as it had turned out? "No, not at all. Everybody at Pye and the djs were saying it was going to happen and eventually I suppose I started believing it myself."

"But all the same I didn't expect it to go in straight away like that. We have been very, very lucky really. All the djs and television people have been very good to us. But even then it's always down to the public in the end."

Then it was up and out of the saloon, because we were off to appease a patient photographer who had been waiting ninety minutes for Long John.

Scattered

The session over, we made tracks for his publicists' office. Lunchtime typists and over-indulgent businessmen leaped into the gutter in surprise as the advancing Baldry scattered all before him. This was going to be no easy climb.

Why had it taken him so long to make the charts? "I really have no idea. It has just turned out to be a lucky year for me. I changed record labels and I suppose that did me a lot of good. As far as I can see it seems to have gone well because it's a record both the young kids and the mums and dads can enjoy."



BY NICK LOGAN

I was just making camp when he was up and off again. A photo session in the Cromwell Road was calling. Further hazards were to come. In the back of Long John's road manager's car, my pen grew wings and flew all over the page as we continued the interview. "It's not a change of style so much as a change of material, but I think I sing it in the same way I have always done."

"There were quite a lot of problems before. I think one or two of my records could have happened but there were difficulties. You see I've only just got a publicist with this record. I think that is one factor."

"But you should also remember that I've only been making records since 1964, and I've only had six singles and two LPs released. My last single before 'Heartaches' was 'Cuckoo,' a year ago."

"Now, the whole scene never stops turning. Quite frankly I'm worn out. I have been getting up early and running round all day. But I'm not doing one-nighters any more. I'm going to concentrate on cabaret although that decision was taken before the current success."

Had he set out to appeal to a wider audience? "It would be much nicer to appeal to everybody. I think every artist wants to be like that. Unless they are a really psychedelic

SHOCK FOR MONKEE FANS

THOSE Monkee fans who expected the boys' new album to jump in the charts with gusto this week had a big surprise when it didn't! However, their new single, "Daydream Believer," made a flying leap into the Top 100 at 33, and is fast following in their usual pattern of selling a quick million before hitting the No. 1 slot.

Actually the album, "Places, Aquarius, Capricorn and Jones, Ltd.," and containing much original Monkee material.

and avant garde group who don't want to appeal to the masses, every artist wants the widest possible recognition."

And who but Scrooge would deny recognition to Long John Baldry, a singer who has sung and worked with the best of them—the Beatles, the Stones, Acker Bilk, Alexis Korner, the late Cyril Davies, Manfred Mann, George Fame—and kept going through successive booms and declines, through skiffle, trad, r-and-b, the lot?

"I used to be a solo singer-guitarist and then I got involved with Alex Korner in 1962. Then Cyril Davies left to form his own group and I left with him as guitar-vocalist. When he died I took over, calling the group the Hoochie Coochie Men." (And few r-and-b fans could forget them.)

"Then the Steam Packet started with myself, Julie Driscoll and Brian Auger, and then it was just me with Bluesology and that finishes this weekend."

"In the early days the Stones would come down and sit in with us at Ealing. I used to know the Beatles back in their very early Liverpoolian days. In fact, they were my interval group on a number of occasions."

Balancing precariously on his left shoulder I made camp and began to probe. Did he feel resentful that many of the people he had worked with and known had gone on to world-wide recognition while he had remained a well-known figure on the British r-and-b circuit but meant little or nothing to the majority of pop fans.

Success

"No, not at all. I am very pleased for them all. And although I may not have had hit records I was not without success of my own. It is not as if I am a complete stranger on the scene. But the people I have been associated with have always been very kind to me since they made it."

"They have done me a lot of little favours over the years. The Beatles, for instance, put me in their TV show and the Stones have rowed me into various things. No one has ever been nasty since they made it. In my experience, they have never turned round and done a moody."

Four young ladies of above average height were waiting for us when we arrived at our destination. All had replied to an advertisement Long John had placed in the morning's "Times" personal column asking for an attractive girl over six feet to accompany him to receptions.

He explained: "I have trouble finding girls tall enough." The assorted ladies looked at him disbelievingly. "They are all too small, you see."

"Though I don't really mind being tall it does have its disadvantages. I don't clear all doors and some cars can be awkward. Also, in tube trains I get all the dirt and grease off the roof coming off on my hair."

"I would really like to be just a few inches shorter in my body. At the moment my trunk is as long as my legs, which isn't normal. When I was born I was the most unbelievable creature you have ever seen. I was 27 inches long, the normal is 18 inches."

"But it does have its advantages, too." I looked at the leggy females around us, but he was thinking along different lines. "If I go into any clubs like the Marquee, where it's all standing, I can see what's going on in any part of the room. Mind you it must be a bit of a drag for the people I'm standing in front of."

I had made it to the top, and as I walked in the shadowy wake of Baldry where flowers never grow and the sun never shines I knew just what he meant.

AMERICA CALLING



qualified for a Gold Disc — for sales in excess of \$1,000,000 — before release! But slow sales returns from dealers have so far held up its chart placing.

In New York, the LP has been on sale for the past two weeks, copies going almost as soon as boxes have been opened.

Meantime, the Monkees' series is still capturing quite a large percentage of Monday night viewers, despite the fact that its rating stands at 66 in the current 100.

Shirley Bassey, whose original intention was to remain in the U.S. after her successful stint at New York's plush Empire Room, cancelled her plans and flew home to England immediately after guesting on the Ed Sullivan Show last weekend.

However, the singer will most probably return to the U.S. next month when there's a strong possibility of a Carnegie Hall concert.

Expect Roy Orbison in Europe early in the New Year. Following Christmas at home in Nashville, Roy intends to do a continental tour, including TV engagements in England, France, Italy and Germany.

Now in Canada for a series of dates till November 22, marking his first concerts since a kidney infection, Roy will cut a new album in Nashville on his return home.

Dates are being set up for Jimi Hendrix to return here next year—likely arrival date February 2—for his first starring national tour. Opening on the East Coast, plus television, the Experience will play a string of concerts in California, including San Francisco and Los Angeles.

The group is expected to remain here for a month. Their current album, "The Jimi Hendrix Experience," is selling well.

Here right now is Dusty Springfield, whose arrival coincided nicely with her current hit, "The Look Of Love." Dusty went to California this week to guest on several major TV shows. She's also discussing offers for big night club dates, including Mr. Kelly's in Chicago.

The Who are back, too—their current visit coming hot on the heels of "I Can See For Miles And Miles," which hit the Top Ten this week. Major dates on the Who tour include the Cow Palace, San Francisco (18), followed by the Hollywood Bowl the next night.

Then they'll work their way East, playing two dates at New York's Village Theatre on November 25 and 26.

Due in at the end of the month from a South American tour—Herman's Hermits, badly in need of a new single, though their albums are keeping them in the charts.

The Hermits will fly to Miami on December 1 to start rehearsals for a guest spot on "The Jackie Gleason Show," to be aired in January.

Lulu will open at the Diplomat Hotel in Miami on March 22, with a return option for two years after that date.



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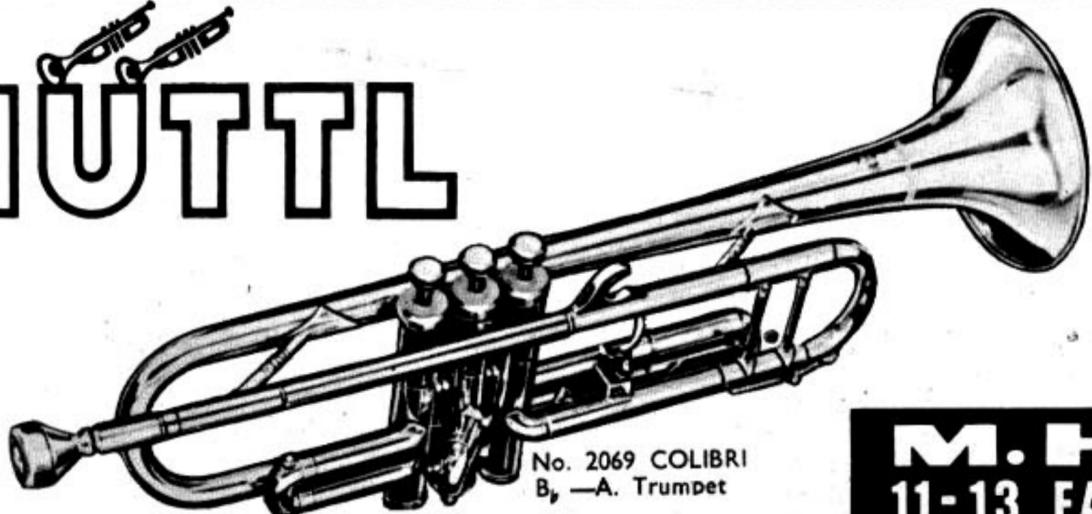
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DAVE CLARK FIVE WIN OUR EARS AGAIN!

FOR MORE than two years now the British public has apparently turned a deafish ear on almost every new record by the Dave Clark Five. But now that great British ear has pricked up, thanks to a record called "Everybody Knows" which climbs to No. 10 in this week's chart.

While young fans of the group in America, Japan, Australia, New Zealand, South Africa and all over Europe were dashing out to buy their latest record, recording youngsters in this country were rushing to buy Monkees' discs.

"For a while we thought we might never have another hit here," Dave admitted when I met him for lunch the other day, "but we never stopped trying. Every record we made during that time we pushed as hard as we could here. But it seemed that every 'miss' we had only made it more difficult."

Despite this, Dave had the consolation of knowing that each of his records would sell in its hundreds of thousands all over the world.

"After all," he continued, "sales in America alone represent 60 per cent. of the world market—and then of course there are the other countries abroad where our records sell well."

And sell well they must for Dave can now afford to work only eight weeks or so a year!

"Why should we work more, when most of it would go to the taxman anyway? When we first started we used to work solidly all the time, but now we've got time to sit back and organise things carefully."

Crossroads

Dave leaned back in his chair. "Our careers are at a very important stage at the moment," he continued thoughtfully. "We all realise we can't go on being a pop group for ever and now we want to make sure we make the right decision when the time comes."

But don't get the idea that Dave and the boys will be retiring completely. "We still enjoy working in America and our tours there are still successful. Because we tour there a lot and appear on TV there so often people here imagine that we might suffer from over-exposure."

"But America is such a vast size there are still many large

By
NORRIE DRUMMOND

cities where we've never played. We'll continue touring as long as we enjoy it."

The last time Dave was in the NME Chart was with "Catch Us If You Can" in summer 1965, when the film was released. But since then there had been no news of any other film plans.

"It all boils down to the same old problem of finding a suitable script for five people," said Dave.

"We were all pleased with the results of 'Catch Us If You Can.' It was a very successful film, but we could not do anything like it again. When it came out two years ago, it was in its way, something different. But since then tastes and techniques have changed tremendously."

Offers

"I've been offered many parts but there was only one I thought was right for me and I couldn't do that because I was in America, when filming started. For some reason the big-name producers only seem to be interested in using pop people to play the part of a pop singer."

"But any film I make must be away from that image. If I could get a small cameo rôle in a film starring a really first-rate actor, I'd do it for nothing!"

Until the right part does come along, Dave is contenting himself producing his own colour TV specials. "We're making them in this country and we'll be having star name guests in each of the six programmes."

The shows are being made primarily for America but it is possible that some of them will be seen over here.



The DAVE CLARK FIVE really enjoy their work (l to r) DENIS PAYTON, RICK HUXLEY, LENNY DAVIDSON, DAVE CLARK and MIKE SMITH.

Like most things he's involved in, Dave will carry the responsibility of the show's success or failure himself. He has never depended on managers or middle-men preferring instead to negotiate deals himself.

"We all prefer it that way then if something goes wrong we can only blame ourselves. The same applies to our records which we produce ourselves. If we had had a recording manager we may have been luckier here but who knows? We just like working things out on our own."

Since Dave Clark first appeared on the pop scene with "Glad All Over" he has received more criticism than anyone else I can think of. Yet never has Dave hit back at his attackers although he's had opportunity enough to do so. He is one of the gentlemen of pop—and a very shrewd businessman—a very rare combination indeed.

Life-lines of MIKE RAVEN

Professional name: Mike Raven.
Real name: Churton Fairman.
Birthdate: November 15, 1924.
Birthplace: London.
Personal points: 6ft. 3in; 13st. 7lbs; hazel eyes; dark brown hair.
Parents' names: Hilda and Austin.
Wife's name and occupation: Mandy. She used to broadcast with me on Radio 390; now a housewife.
Children's names: Cassandra (13), Luis (11), Michaela (10), Dolores (7), Dominic (5), Benedict (3).
Present home: Chelsea.
Instruments played: Flute and guitar.
Where educated: Public school and university.
Musical education: Entirely self-taught.
Age entered show business: 17.
First professional appearance: Dancing the male role in "Les Sylphides" in Wakefield.
Biggest break in career: Starting Radio K.I.N.G., which became Radio 390.
TV debut: Carrying a spear in

"Macbeth" at Alexandra Palace in the late 40's.
Own radio series: R-and-b show on Radio-1, Sunday nights.
TV acting appearances: Hundreds. I was an actor for about 9 years.
Biggest influence on career: Mandy.
Favourite colour: Black.



Hobbies: Amateur music-making in all its forms.
Favourite food: Steak.
Favourite drink: Wine.
Favourite clothes: Almost anything black. (Mandy and I always try to dress alike).
Favourite singer: Elvis.
Favourite actor/actress: Laurence Olivier, Jeanne Moreau.
Favourite instrumentalists: B. B. King, Leroy Carr.
Favourite composers: Beethoven, Steve Cropper, John D. Loudermilk.
Favourite group: Beatles.
Car: Cortina.
Miscellaneous dislikes: Ignorant birds who think they're clever and try to impress you.
Miscellaneous likes: All other birds.
Best friend: Mandy.
Tastes in music: Everything, except 30's dance music, 40's big bands and avant garde modern jazz.
Personal ambition: To convince the world that I am the all-round genius that Mandy knows me to be.

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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 - Burlington Bertie's Singing; 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; 7:30 Disc Drive; 7:45 The Shell Show; 8: Happenings '67; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Jimmy Savile; 9:15 '208' Turntable; 9:30 Just Denning; 10:00 Peter Murray Show; 10:30 Teen And Twenty Disc Club; 11: Dave Cash Show; 11:35 Ring The Bell; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.

THURSDAY 6:30 This Is It; 7:00 Jimmy Savile; 7:30 Colin's Choice; 7:45 Join The In-Crowd; 8:00 Jimmy Savile; 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 Savile's '15'; 11:30 Pops Till Midnight; 12: Pops Past Midnight; 12:30 Music In The Night.

FRIDAY 6:30 This Is It; 7: 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 Coca-Cola 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 Savile.

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 Dee; 10:30 Symonds on Saturday; 11: Saturday Special; 11:30 Record Round-up; 12:00 Alan Freeman Show; 12:30 Sam Costa's Corner; 1:00 Music In The Night.

DAVID WHITFIELD

e/o GRADE ORGANISATION Tel.: REG 5821

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The QUEEN talks to TOM JONES after the Royal Variety Show on Monday. Others from left are BERNARD DELFONT, President of VABP, the charity benefiting from the performance, VAL DOONICAN, VIKKI CARR, MIREILLE MATHIEU, KEN DODD. Below, it is the turn of SANDIE SHAW (in wig) and LULU to speak to the Queen.



Kind")....
Publicity handout says Jimmy Young is 39!...Penned by Sammy Cahn and Jimmy Van Heusen—title song for Julie Andrews' "Star" film....Actor Warren Beatty sends shivers up Cilla Black's spine....
"The Lesson," Vikki Carr's next single....Stephen Komlosy new business manager of Simon Dupree and recording manager Tony Macauley....MGM singer Tony Christie has covered Kathy Kirby's "Turn Around"....
Is Wayne Newton teenage answer to Liberace?...In "Batman" TV series, Eartha Kitt new Catwoman....How about retitled version of Frankie Vaughan's new hit for Mitch Ryder and the Detroit Wheels: "So Tyred"?!....

Seekers open in Glasgow

FRESH from their successful American tour, the Seekers received a warm reception from fans who packed Glasgow Alhambra on Monday, (Nov. 13), for the opening night of their month-long season.
The group registered strong with "Never Be Another You," "Angeline," "When Will the Good Apples Fall" and "Colours of My Life." There was a special applause for "Hey there, Georgy Girl," the song that took a trick on their American tour.
Judith Durham gave an appreciative audience a taste of her new single, "Again and Again," and the 45-minute act finished with "The Carnival Is Over." GORDON IRVING.

HAIL JIMI!

By Nick Logan

HAIL Jimi Hendrix, the personality, the contortionist, the wise-cracker, the exhibitionist. Hail Noel Redding and Mitch Mitchell, his traumatic Experience. How they were needed to close the package which opened at London's Albert Hall on Tuesday. The bill seemed as if it would never get off the ground.

Thank goodness for Hendrix the untamed and the unchained swinging down from the trees through Knightsbridge and Kensington to set the masses on fire in an ectoplasm of sound.

This was wild man Hendrix, blowing the mind, biting, rolling, caressing his guitar into maniacal regions of sound fantastic, through the sexy "Foxy Lady," the frantic "Let Me Stand Next To You" and the now classic "Hey Joe."

Unbeatable Hendrix value — and then into "Burn The Midnight Lamp," a preview of their new LP "Spanish Castle Magic," the softly swooned "The Wind Cries Mary" and into a sound-barrier breaking "Purple Haze."

Here was Hendrix the musician, but also Hendrix the comedian, wisecracking into the mike—"Like you now to plug your ears because I'm not responsible"—and caressing his curls like a housewife with a new perm; Hendrix the contortionist, rolling on his back on the boards kicking his feet in the air, skulking behind a wall of amplifiers like a scolded child; but most of all this was Hendrix the showman, the king-size personality.

And that was just what the rest of this group tour of first-timers lacked—personality. Too many groups, with often too little time to put themselves over in this vast auditorium nearly brought the whole bill flat on its face.

Perhaps the fact that for all the groups this was their first major tour and this was the first night of it counts as a point in their favour. And also, it should be mentioned, the Albert Hall isn't the easiest venue in the world in which generate atmosphere.

Took too long

With whistling mikes and an erratic spotlight the show took a long time to warm up and the Move closed the first half of the bill to only mild applause, taking almost the whole of their act to get in their stride.

They kicked off uneasily with the Byrd's number, "Rock 'n' Roll Star," followed with a short "Flowers in the Rain" and began to pick up slightly with a good rehashed version of the old Everly and Nancy Wilson hit, "The Price Of Love," Carl Wayne and Trevor Burton sharing vocals.

"Morning Dew," the Tim Rose number, was a good choice to follow but Chris Kefford's raucous vocal was drowned in all the wrong places by the group's overpowering backing. "Hold On," Carl Wayne on vocals, proved better and the group broke into a more characteristic sound with their hit "I Can Hear The Grass Grow."

On the whole not a very inspiring Move performance and I found Carl Wayne's posturing with the mike embarrassing and not very clever.

The Amen Corner, looking rather dated with swinging sax and almost Shadows-like guitar steps, played their first number "Let The Good Times

RECORD OF THE WEEK!

PETULA CLARK

THE OTHER MAN'S GRASS

(IS ALWAYS GREENER)

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ROYAL POP SINGERS

PLEASE OUR QUEEN

POP songs and pop singers boosted the music industry's prestige at the Royal Performance for the Queen and Prince Philip at the London Palladium on Monday, and which will be seen on ITV this Sunday.

After Rolf Harris fooled around and did a "Chuck Chuck" hen song, with his raving Boys and Girls dancing madly, as they did in Rolf's TV show, we had Lulu, looking very regal in a long white dress and with attractive ringlet wig and tiara, singing the fast "Boat That I Row" and the slower "To Sir With Love."

Sandie Shaw, in micro-mini dress and a new hair do (a wig of soft black curls which completely changed her appearance) sang "You've Not Changed" and then recalled the thrill of her Eurovision Song win with "Puppet On A String."

Val Doonican deservedly won hearty applause for his versatile singing of "I Gotta Be Walking On New Grass," "Rafferty's Motor Car" and the ballad he has in the current charts, "If The Whole World Stopped Lovin'."

The Rockin' Berries did well with "Tonight" and "Smile" before doing their "Juke Box Jury" bit, with Clive Lea getting big applause for his Steptoe and Son, Tommy Cooper and Norman Wisdom take-offs, even though his Harold Wilson impression was banned.

Vikki Carr left the stage to shouts of "Core from an audience that wanted much more than her "It Must Be Him" and "Some Of These Days/After You've Gone" numbers. She was absolutely wonderful! French charmer Mireille Mathieu had

By ANDY GRAY
a hard task to follow her, but she did with graceful charm and clear-voiced singing of "The Last Waltz" in French (her big hit in France) and "Till."

Ken Dodd, who with Tommy Cooper, stole the comedy honours, sang a ballad, "I Know I'll Make The Same Mistake Again," and then with his children's chorus of dancers, "We Are The Diddy Men," a riot of colour and fun. Harry Secombe was in good voice for his almost-operatic versions of "If I Ruled The World" and a song from the forthcoming "Four Musketeers" musical, "Masquerade."

Just before Bob Hope closed the show, Tom Jones bounced on in front of a huge orchestra, augmented by his Squires, to win big acclaim for "I Can't Stop Loving You," "I Believe" and the song that started everything for him, "It's Not Unusual."

Dickie Henderson made a wonderful comper for the brilliant Robert Nesbitt produced show that was well above average and had one of the best Royal audiences I've ever been a member of, possibly because the Queen and Prince Philip gave a lead in being so enthusiastic and receptive throughout.



ROLF HARRIS and his raver dancing GIRLS from his TV show.

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TAILPIECES by the ALLEY CAT

FOR first time since inception of NME Chart fifteen years ago, this week's Top 20 comprises all British discs!... Aretha Franklin may surprisingly beat Monkees in U.S. points table... Ex-world boxing champion Sonny Liston now managed by Sammy Davis Jr....

Recording manager Johnny Franz reveals half of next Scott Walker LP completed... Big feather in producer Norman Newell's cap: two Frankie Vaughan chart entries—plus Des O'Connor and Shirley Bassey... This year's biggest mystery: why Engelbert Humperdinck was not selected by Bernard Delfont for Royal Variety Show... Death of Frederick Johnson, trombonist with Ray Charles' orchestra... Their next singles: Hollies ("Dear Eloise"), Donovan ("Wear Your Love Like Heaven"), Bobbie Gentry ("Okolona River Bottom Band") and Nancy Sinatra



Falling: Seekers' "Apples"... ATV chief Lew Grade refused Shirley Bassey permission for "Top Of The Pops"...
Bob Miller's featured vocalist Rosanella often strongly influenced by Shirley Bassey... Press critics voted Harry Secombe "1967 Show Business Personality"... Odetta no connection with P.J. Proby's "O' Debtor!"....

On his TV show, Engelbert Humperdinck combined brilliantly with Frankie Vaughan last Wednesday... Cilla Black and Maurice Gibb of the Bee Gees raving over original Lorraine Ellison "Stay With Me," which Walker Brothers have also recorded... Winifred Atwell back on Decca....

Jackie Trent's former husband (agent Dru Harvey) has married Yvonne Sparrowhawk... U.S. critics praising Procol Harum in cabaret, particularly Gary Brooker's work... This week, Frank Sinatra entertaining British agent Harold Davison in California....



On Saturday's Simon Dee BBC-TV show, Kathy Kirby replaced Brenda Lee... In South America, Georgie Fame impressed by guitarist Baden Powell... "In And Out Of Love" Diana Ross and the Supremes' next single....

During February, Tom Jones guests in U.S. TV Jonathan Winters series... Unconfirmed report says Bob Dylan recording in Nashville under John Simon's direction... Throat operation lost Otis Redding £55,000 in cancelled dates....

"Sam" took Keith West 80 hours to record!... Les Reed and lyricist Barry Mason penned new singles by Tom Jones, Kathy Kirby and Danny Williams... Her latest release missing Dusty Springfield's personal promotion....

"Didn't I," first single by Kim and Kelly Braden—children of Barbara Kelly and Bernard Braden... Coincidence: Frankie Vaughan had two songs in NME Charts ten years ago — and today!... Cilla Black amusingly impersonated by Lulu (BBC-2 "Three Of A



HARRY SECOMBE who was also in the Royal Show, receives the Radio Luxembourg "Credit To Show Business, 1967" award from GEOFFREY EVERITT, 208 chief, at a luncheon at Park Lane Hotel last week.

("Tony Rome")... At welcome party for Bob Hope here, guests included Lulu....

At Erith football match, Tony Blackburn, Simon Dee, Mike Lennox and Dave Cash appear on Sunday for cricketer Stuart Leary's benefit fund... Bing Crosby's next record for Frank Sinatra's Reprise label... Veteran bandleader Ted Heath seriously ill....

No instant chart entry for Monkees' new single... Too sugary: Wayne Newton on Saturday's BBC-TV "Val Doonican Show"... Now confirmed: Diana Ross and the Supremes at Talk Of The Town for Bernard Delfont in January....

Judith Durham failed to impress on David Frost's TV show....



The whole package show on its first night at the Albert Hall on Tuesday. Groups are JIMI HENDRIX EXPERIENCE, MOVE, AMEN CORNER, PINK FLOYD, NICE, OUTER LIMIT, EIRE APPARENT and compere PETE DRUMMOND.



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TROGGS



The TROGGS (Back row l to r) RONNIE BOND and PETE STAPLES (front row) REG PRESLEY and CHRIS BRITTON

LOVE IS ALL AROUND

WORDS AND
MUSIC By
**REG
PRESLEY**

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I feel it in my fingers,
I feel it in my toes
Your love is all around
me,
And so the feeling grows.
It's written on the wind
It's everywhere I go.
So if you really love me,
Come on and let it show.
You know I love you,
I always will,
My mind's made up,
By the way that I feel
There's no beginning,
There'll be no end
'Cos on my love
You can depend.
I feel your face before
me,
As I lay on my bed

I kinda get to thinking
Of all the things you
said.
You gave your promise
to me
And I gave mine to you.
I need someone beside
me,
In everything I do.
You know I love you,
I always will,
My mind's made up
By the way that I feel
There's no beginning,
There'll be no end
'Cos on my love
You can depend.
It's written in the wind
It's everywhere I go.
So if you really love me,
Come on and let it show,
Come on and let it show.



**New
Musical
Express**

ERIC BURDON and the ANIMALS



'San Franciscan Nights'

ERIC BURDON (centre) with ANIMALS (l. to r.) VIC BRIGGS, JOHN WEIDER, DANNY McCULLOCH and BARRY JENKINS. They combined to write both words and music of their latest hit.

** Narration: This following programme is dedicated to the city and the people of San Francisco who may not know it, but they are beautiful, and so is their city. This is a very personal song, so if the viewer cannot understand it, particularly those of you who are European residents, save up all your bread and fly Trans-Love Airways to San Francisco U.S.A.! Then maybe you'll understand the song—it will be worth it—if not for the sake of this song, but for the sake of your own peace of mind.*

Strobe lights beam creates dreams,
Walls move, minds do too,
On a warm San Franciscan Night.
Old child, young child feel alright
On a warm San Franciscan Night.

Angels sing, leather wings,
Jeans of blue, Harley Davidsons too,
On a warm San Franciscan Night.
Old angels, young angels feel alright
On a warm San Franciscan Night

I wasn't born there,
Perhaps I'll die there,
There's no place left to go,
San Francisco.
Cop's face is filled with hate,
Heavens above, he's on a street called
love,
When will they ever learn.

Old cop, young cop feel alright
On a warm San Franciscan Night.
The children are cool,
They don't raise fools,
It's an American dream,
Includes Indians too.

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I GOT THROWN OUT!

MIKE LEANDER is a young and talented ex-"Vulture," law student and song-plugger, now in great demand by everyone from the Beatles to the Herd in his capacity as arranger, record producer or composer.

He is also a slow bowler, humorist, egotist and inclined to call people 'ducky' or 'dear' when stressing a point. He has an artistic dress sense, impeccable manners, a large amount of money in the bank and a Rolls Royce driven by racing driver Richard Lloyd who span off the track at Brands Hatch last Sunday and wrote off the entry.

For those of you who like lists: he wrote and produced Paul Jones' new single, "Son And Lovers," having already produced "High Time" and "I've Been A Bad Bad Boy." He arranged "She's Leaving Home" for the Beatles, and "As Tears Go By" for the Rolling Stones and Marianne Faithfull, for whom he also produced, "Come And Stay With Me," "This Little Bird," "Summer Nights" and "Yesterday." He produced a series of hits for Billy Fury including, "It's Only Make Believe," "In Thoughts Of You" and "Give Me Your Word." More recently he wrote and produced "Lady Godiva" and "Knight In Rusty Armour" for Peter and Gordon and arranged "The Day I Met Marie" for Cliff Richard and "From The Underworld" for the Herd.



says
MIKE LEANDER
before he became
top record
producer, composer
and arranger!

Big number!

Those are just some of the reasons Mike Leander has a large amount of money in the bank and a Rolls Royce. He also claims to be producing a "newie" for Ho Chi Min and "planning to record ERNIE, the multivac computer singing all the prime numbers from 1 to 71,329 in all minor keys." A humorist, as we mentioned.

"I began as the guitarist with a group called the Vultures when I was thirteen and at school," said Mike. "I did four years as a law student then went to work as a song-plugger with Freddy Poser. I used to sneak backstage at all the Farnes tours to see the artists like Billy Fury—and got thrown out. Ironic that I should later have become his record producer."

"John, Chas and the Gunners" as their drummer and they made a death disc called "Bobby" for Decca. The disc died a death but it brought together the team of Chas Mills and Mike Leander who work together now as lyricist and composer.

In 1961 he joined Decca as a record producer where his first big success was Dave Berry's "Memphis Tennessee" and after that he worked on a string of Karl Denver hits. Marianne Faithfull became another of his artists.

"I think Marianne was the most satisfying artist I worked for," said Mike. "She was the first of the 'pretty folk singers' and I managed to establish a sound with harpsichords and woodwind which became a pattern for a number of hits. She's one artist I'm sure will come back again on disc."

In his early days as an arranger-composer Mike would sing the note he wanted, find it on a piano, look the respective note up in a book and

write down the appropriate dot on the score.
"That way it used to take me about three days to do an arrangement," smiled Mike. "I'd get in the studio and some musician would completely throw me with 'Shouldn't that be a B sharp' and I'd say 'Oh Yes!' The fact remains though that I've now taught myself to read music a monkey could put down the dots."

Electronic

"If I have any talent it is the ability to think in terms of electronic sounds as well as music and an unlimited imagination. I quite often start with the most way-out and complex idea and bring it back so that it becomes familiar but retains originality. I don't condemn something that is uncommunicative because it is ahead of its time but it is easier to eat three square meals a day if you are commercial."

When McCartney and Lennon called Leander in to work on the arrangement for "She's Leaving Home" he went to their London home.

"They sang what they wanted and I made suggestions and notes," said Mike. "Then I went away and produced the arrangement independently for their approval. You don't have to ask my opinion of the Beatles—they were and still are the most important thing to happen in pop music."

Leander believes that there are no good or bad records but only records that are good or bad of their type. That is he believes "The Last Waltz" was good of its type and Anita Harris' "Playground" was bad of its type.

"It had no communication on any level," he says. "And it's all the more surprising when you realise what a beautiful interpretation Anita did of Tom Springfield's "Just Loving You."

If Leander is over critical of some he is just as hard on himself and claims to have "lost musical integrity" while working for Decca. All I can say in his defence is that he still provides the most sympathetic arrangements for his artists and for that he is deservedly rewarded.

He has just signed a contract with MCA operating on film and TV levels and as a producer will be responsible for all English products on a new record company being launched in the New Year embracing the labels of Coral, Brunswick and Universal.

"The sum involved in my signing the contract is undisclosed," says Mike. "There is, however, an ugly and vicious rumour, spread by the insidious Moroccan 'hype' chondriac, "All Khat" that the sum is undeservedly puny!"

A humorist, as I mentioned: **KEITH ALTHAM.**



BEE GEES (minus one) on ATV's "Good Evening."

KEITH ALTHAM VISITS THE 'GOOD' KING SHOW

It was a nice afternoon at "Good Evening" with Jonathan King last Friday, tele-recording in the enormous Elstree studios, where ATV shoot his series.

In the reception hall I met Billy Wright (my schoolboy hero when he was England's football captain, and Mrs. Thursday (who has formed a mutual admiration society with Jonathan).

I wandered down miles of corridors before arriving at studio A, where what appeared to be a black magic ritual was in progress. Approximately thirty feet in the air on a platform draped with black shrouds in the vast, dark studio were the Bee Gees, enveloped by clouds of white smoke from a dry ice machine.

Controlled

In the control room I watched director Robert Fleming controlling the array of monitor screens and saying: "Pan in on Jonathan. That's lovely. That's quite the loveliest thing we've done in the whole show. Let's go children... more smoke... roll VTR."

Jonathan materialised, looking deathly white, explaining he had been sick three times the night before and the Bee Gees were nice boys. I was introduced to producer Anthony Fleming and researcher Matthew Robinson then climbed down the iron steps from the control room to talk to the Bee Gees.

Barry Gibb explained that brother Robin was unable to make the show as he had delayed shock following that terrible train crash he was in at Hither Green. He went on to mention the recording session the previous

day, where they completed a number likely to be their next single.
"It's called 'Sinking Ships,' all about life and death. It has a connection with disasters like plane crashes—this must sound a bit sick but really it's not — you'd have to hear the record. We have to add strings to it yet."

There was an interesting fashion parade in which Jonathan displayed his "Smiley Smile" tee-shirt and observe that Vince Melouney had a guitar plectrum to match his emerald green shirt. Colin Petersen was accused of trying to bring back the rockers with his waisted, black leather jacket but they took the cracks good humouredly.

I questioned Barry about the likelihood of a record company trying to release their old Australian recordings which have not been released in Britain.

"I don't think so," said Barry. "Someone sneaked a copy of our Australian album over to the States and they were playing things like 'Claustrophobia' over the air there. But these old discs bear so little relation to what we are doing now it would be ridiculous for anyone to issue them."

Vince had a few kind words to say about all those comparisons with the Beatles' composition from which the Bee Gees have suffered undeservedly.

"If you are going to be compared with someone, I'd rather it was the Beatles than anyone else," Barry declared and added that if anyone was going to compare the flip of "World," which is "Sir Geoffrey

Saved The World," as sounding like a Lennon-McCartney composition, they might also give an ear to "Waltzing Matilda"!

As Jonathan and I left for the canteen, the King said: "Aren't they nice boys." They are, but I promised to hit him if he said it again.

"The whole of Elstree buzzes when I get here on a Friday," declared Jonathan in Kingly style. "Really though, doing this show is exhausting. My social life has gone completely to 'pot,' if you'll excuse the word. I haven't seen Scott or Sandie in months."

"I've upset a few people on the show, like the producer of that dreadful 'Penthouse' film who later called me on Frost's programme a 'jumped up pop singer,' as fine a description of me as I've ever heard. I think the person I most admire doing these interview programmes is Frost. I would like to develop into that kind of interviewer, doing that kind of programme."

"Good Evening" is probably the only show of its kind which is unscripted. That is I write all my own material and there is no teleprompter. I don't know how many writers Simon Dee has, for example, but I think it's about four."

"Get him!"

Jonathan was engaged by a studio technician in the canteen who asked if he had seen Jose Feliciano playing guitar the other night. "Yes he's great," said Jonathan. "Get him!" said the technician.

"Pressure from all sides," murmured Jonathan and loped back to the huge studio now fully lit and dripping with arc lamps. We were greeted by Spencer Davis.

My one overwhelming criticism about "Good Evening" is that Jonathan is so subdued. In real life he is an outrageous person, full of unusual attitudes and opinions. It would be refreshing to see someone like that given his head!

You might not like everything he said but I'm sure you would watch, fascinated, the young man who walked into my office two years ago for the first time and said: "Good afternoon. My name is Jonathan King. I'm a sensation!"



JONATHAN KING with SPENCER DAVIS.

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