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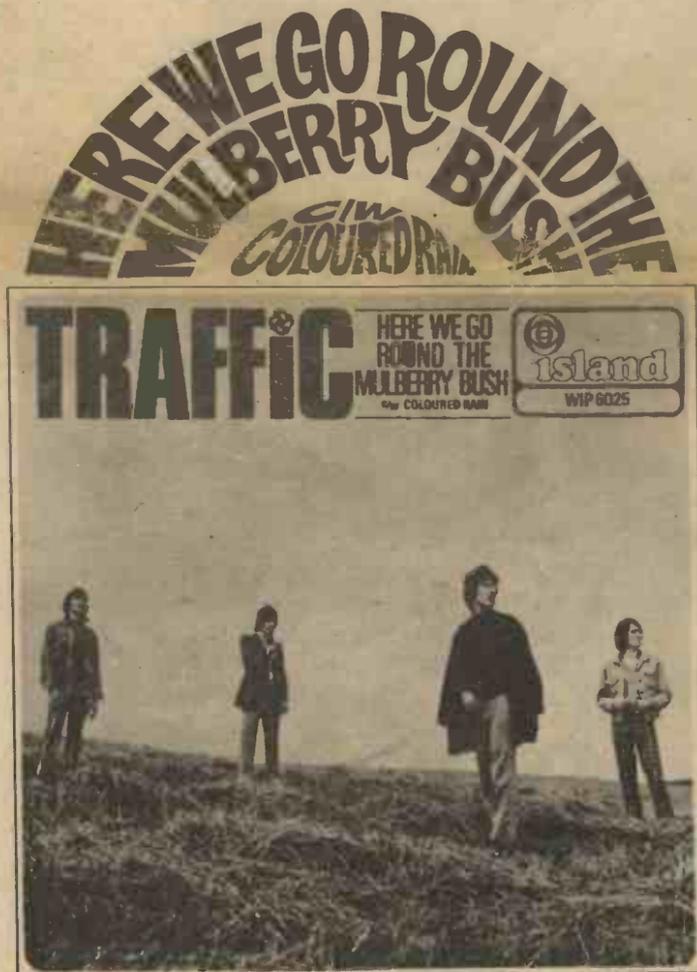
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No. 1

BARRY GIBB

LITTLE Barry Gibb had butterflies dancing about in his stomach the day he stepped out on to the stage of Manchester Gaumont, pulling his six-year-old twin brothers behind him and clutching tight to the guitar his dad had bought him for Christmas.

The audience smiled and muttered appreciatively; the lights went down; the butterflies danced some more; and then Little B.G. and the twins plunged headlong into their interpretation of Paul Anka's "I Love You Baby" and Tommy Steel's "Wedding Bells."

When they finished, the audience clapped and roared and the manager told them they were great and gave them a prize of a shilling each.

"It wasn't the money that spurred us on, then," says Barry today, "and it isn't now. We just wanted to be a success."

Over the years, Little B.G. has become a big (6ft. tall, 11st.) Bee Gee with a deep conscience, a sense of humour, and a look in his eyes that asks to be respected as a man of intelligence.

His conscience strikes him most when he appears with the group and sees bouncers pick up girl fans and fling them around without regard for their feelings or femininity. He feels personally responsible. He says it makes him feel sick inside.

For this reason, Barry revels in the story of Australian singer Normie Rowe, who once stopped in the middle of his act in order to fell a bouncer he'd seen whirling a girl around like a top before flinging her into the stalls.

Barry grinds his teeth and sits on the edge of his seat as he recounts the tale. "He got what was coming to him," he smiles with satisfaction. "Some of those heavies are so sadistic they frighten me to death."

As an act, three-fifths of the Bee Gees were born the day Barry first strummed his Christmas-present guitar and found tiny Maurice and Robin joining in with him.

Amazed

"It was amazing," he says, in the warm, rounded Northern accent that 10 years in Australia couldn't take away. "I just started singing and trying to play, and suddenly I found the six-year-old twins with me doing three-part harmony."

"This," I thought, "could be something." So we kept at it, and I fiddled with the guitar till I found my own chords. I still play that way.

"After that we did the talent show at the Gaumont, then a few other things. About a year later, the fretboard warped!"

Barry still suffers from butterflies in the stomach before a show, except that now the butterflies have to flutter around in a fug of cigarette smoke.

"I get the whole bit when I'm waiting to go on," he told me. "I smoke and I tremble and I walk around all over the place. Any artist who tells you he doesn't get nerves is either lying or completely uninterested in his performance."

Normal

Barry led a fairly normal life in Manchester around the age of 10 or 11. The family lived in a nice semi-detached in Keppel Road, Chorlton-cum-Hardy, and he went to Oswald Road School.

He later remembers his mother being a great friend of Herman's mother—"Pete's mum was married in my mum's wedding dress"—and of Herman being shy of girls and always telling them he had to go home to play his trumpet. That was in West Didsbury, where, maybe, dating girls and trumpet playing are as compatible as they could be.

When Barry's father and mother told him the family was emigrating to Australia, he remembers he didn't really worry about leaving his friends and the neighbourhood he knew.

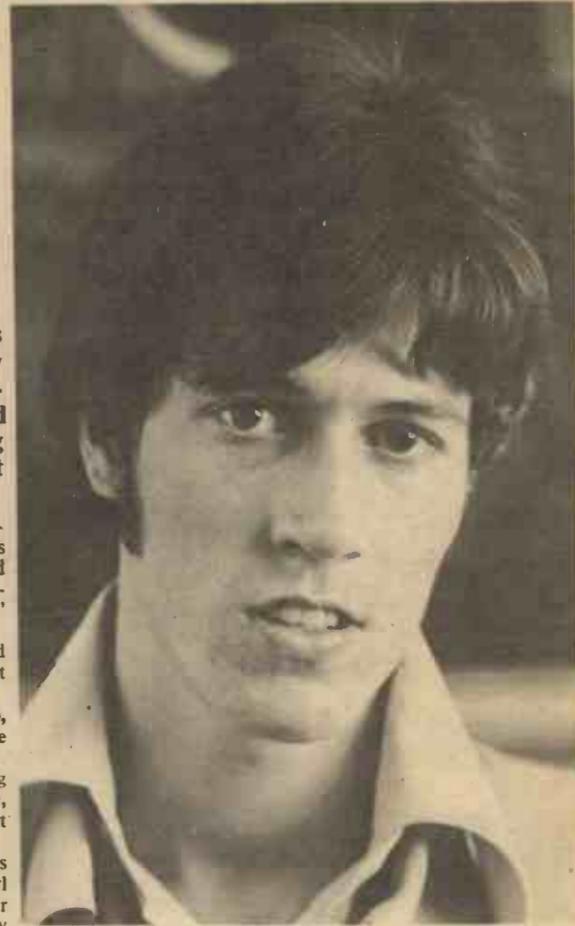
"I just accepted it," says Barry. "It was like a big adventure, going half-way around the world."

"I was 12 when we got to Melbourne, I left school at 13, and after that I didn't have an education. I don't really know much at all. All I can do is write and read. Mathematics and history? Forget it."

"Show business has always been in my blood, but I did get an ordinary job once. It was in Brisbane, and I had to cart materials to a tailor's in a case. The tailor would give me the money and I would have to take it back to the office."

"I got sacked because I went home one day and forgot to hand the money in. I really did forget, but they thought I'd nicked it. So they sacked me."

Most Bee Gee fans know the big



By Alan Smith

break for the group was a children's hour series on Brisbane's BTQ7 TV station, but then the kiddies welfare department interfered in their activities and it eventually fizzled out.

Barry recalls how they afterwards did a year and a half at a place at Surfers' Paradise (he was about 14, the others 10 or 11) singing all kinds of material from "My Old Man's A Dustman" to "What'd I Say."

"Big artists would come to top the bill there," he says, "but we were so young and sweet we were killing their acts and doing great! We thought: if we can do this well—why not have a crack at Sydney?"

"We then went to Sydney and got a recording contract and made the first of 15 flop singles in a row."

Barry adds, bitterly: "People would tap us on the head and say: 'Go play with your toys.' They thought we were just kids who would never make it. There's no special love for the English, either. The Australians are very Americanised now."

"Eighteen months ago we got into the Australian Top 10 with 'Wine And Women'; then 'I Was A Lover, A Leader Of Men'; then 'Spicks And Specks'."

"'Spicks And Specks' was No. 1 when we decided to leave Australia. But we went without one word of Press."

Father of Barry, Robin and Maurice is Mr. Hugh Gibb, who used to be a drummer with his own Hughie Gibb Orchestra on the Mecca circuit until he took his boys to Australia. He has managed them and (this they admit readily), pushed them along over the years.

Mr. Gibb was in the vast penthouse flat of Bee Gees—agent Robert Stigwood (where Barry and I sat talking), and he negotiated the animal skins over the floor to bring us the latest magazines from Australia.

Several minutes elapsed while Barry and his father muttered, understandably, at the way one particular magazine ignored the Bee Gees, or seemed to delight in playing them down. One Aussie columnist seemed to believe Normie Rowe and the Easybeats were the latest rave in Britain.

"See what I mean?" asked Barry. "We have hits in the States; we've been No. 1 here; and we get write-ups like that. What can you do?"

This natural exasperation hits him only once in a while. Usually, if he can, he likes to take life calmly.

He describes himself as very religious. "I don't like church," he told me, "but I am very religious. I just happen to think it's a very personal thing."

A habit

"To go to church to learn—yes. But after that, I think too many people just go out of habit."

"It's the same," he volunteered, suddenly, "with sex in films. I hate to see it. I'm not saying I turn away, but I simply don't believe a woman should show off her body as an excuse for having no talent."

Barry is genuine about his fiercely moral point of view, but don't think of him as a humourless fuddy-duddy. He loves comedy—especially the 'Carry On' films—and he hates realism or death.

"I adore Biblical epics," he admitted, as he sat forward, drumming his fingers on his knee. "They're fantastic."

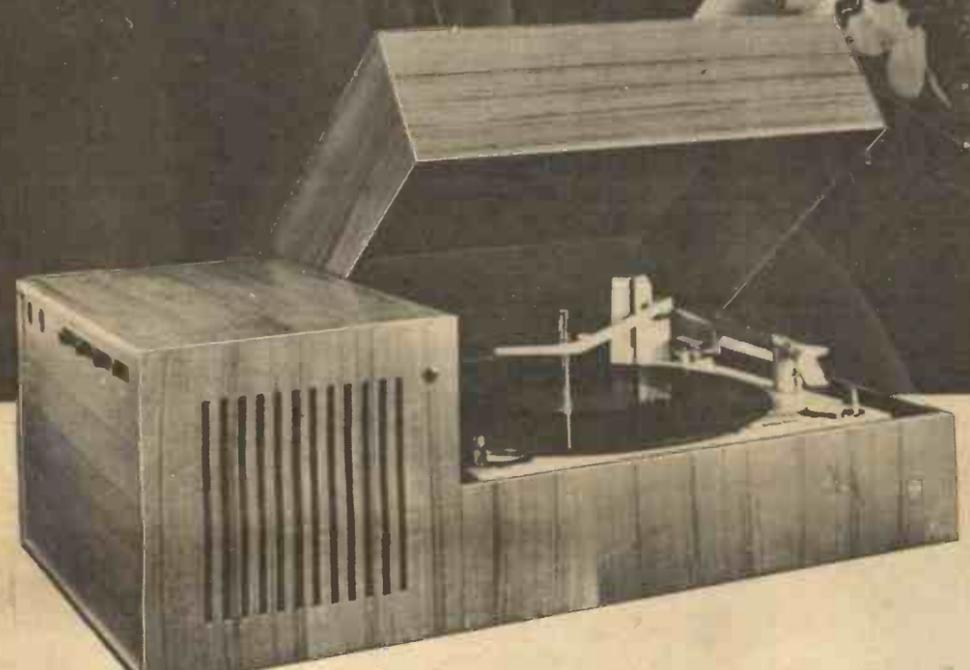
He believes in life after death; that throughout life we are auditioning for something higher; that death is something he should not be afraid of; and that people who think there is nothing to follow have got "a heck of a cheek."

Barry is also convinced of the existence of unidentified flying objects, that in ten years the Negroes in this world will wage war on the whites;

Contd. on page 17

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NORRIE DRUMMOND LUNCHES WITH JOHN, PAUL AND RINGO, WHO ARE WORKING AGAIN

THE crudely written sign on the door read "Magical Mystery Tour" and from within came the strains of "She Loves You" being played on a barrel-organ. A handful of young girls waiting patiently outside eyed me up and down as I pushed open the door and entered.

The small room was hot and smoky. Long strips of film hung from steel coat-racks and dozens of LPs lay scattered around the floor. Empty coffee cups were dotted everywhere and ashtrays spilled over with cigarette butts.

That was the scene last weekend in a small studio in the heart of Soho where the Beatles are at work editing their TV film.

John and Ringo were sitting on a table watching the film through a viewfinder, while Paul was synchronising the sound of the barrel-organ. George was having a day off work.

"Ah, Drummond's here. Must be time for lunch," said Paul, switching off the music.

The three Beatles pulled on their jackets and with road manager-bodyguard-friend Mal Evans and Peter Brown, the late Brian Epstein's personal assistant, we left for a small Italian restaurant about two blocks away.

Anyone walking through Soho

following us with a film camera could have made a wonderful short just by filming the expressions of passers-by. Some looked and recognised. Others looked and puzzled. But most just stared. And as we entered the restaurant one middle-aged lady almost choked over her spaghetti.

People again!

"You know, it's just great to be back at work again," declared Paul, as we settled down at our table. "For the past eight weeks we've been working regularly — just like

people! "We start at about 11 every morning. Have an hour for lunch and finish about seven in the evening. What's more we work seven days a week."

Just last week Peter Brown called George at home and his wife Patti declared quite proudly: "Oh no, George isn't here. He's out at work."

"Magical Mystery Tour" was the Beatles' first attempt at editing and directing their own film. Had it been as successful as they hoped?

"Well, we probably won't be finished for another couple of weeks," replied John, "but we're

happy with what we've done so far."

"Film-making isn't as difficult as many people imagine," added Paul. "It's a matter of common sense more than anything. We'd never directed anything before and we didn't know about editing but we're learning. "Magical Mystery Tour" was an experiment and so far it's been successful."

Did this mean that in future the Beatles would write, produce and direct their own full-length films in future?

"Mystery Tour is almost a full-length movie," said Ringo, looking up from his plate. "I imagine that we could make a film for cinema-showing sometime. We'd like to make our next film that way."

"We learned so much from working on our own," continued Paul. "When we were making 'Help' with director Dick Lester he used to ask us to do the same scene over and over again and at that time we thought it was just because our acting wasn't up to much but now we realise that it wasn't necessarily so."

Edit down

"When a film is being made you generally shoot about ten times as much film as is used in the finished product. Then of course it has to be edited down."

As the main course arrived conversation changed to Ringo's forthcoming film role in "Candy" in which he plays the part of a Mexican gardener.

"Yes that's me all right," he declared in a mock American accent. "I'll be starring with Burton and Brando. Ringo Starr they call me with the emphasis on Starr."

And then more seriously: "Candy is a young girl who goes around making love to lots of men and I'm the first. We'll be filming in Italy for about two weeks from the beginning of next month. Yes, I'm looking forward to it. Although it's only a small part I'm pleased."

"You see it's what they call a cameo role and of course the other names in the film should help it a lot."

Naturally this led to the subject of John's appearance in "How I Won The War." Was he happy with the rather mixed reception the film had received?

"I think the reviews were fair. I was happy with my part. It was an experience."

COMMON asks



Colonel McCARTNEY!

The conversation moved to more general topics. All three of them were completely knocked out by "Bonnie And Clyde" when they went to see it. One of the best films I've ever seen," declared John.

They also went to see "The Oldest Profession" recently. That's the film which is billed as a "Lusty, Lustful, Luscious, Eyeful" the star of which is Racquel Welch.

"We sneaked in there the other week," said Ringo, "thinking that no one would see us. But when the lights went up we found we were

(Continued on page 17)

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CLIFF'S NEW 'EYES' MAKE HIM SNEEZE!

CLIFF RICHARD raced into the room, pumped my hand in greeting, smiled, took out his handkerchief, blew hard, put it back again, looked up . . . and we were OFF! I found myself asking him questions as fast as the crack-crack-crack of a machine gun on a cold night and taking down the answers at a speed I haven't used since Birkenhead Magistrates Court, 1961!

It was only later that I realised Cliff is almost always like this behind the scenes. The leisurely image he projects with hits like "All My Love" is belied by the fact that, away from the public, he would make a spinning top appear to be in slow motion.

Cliff moves. Maybe he's inspired by his dedication and beliefs, but for some time now I've noticed him charging about and burnin' up the old fuel-cells and loving every minute of it. Every time I interview him he seems like a man heading to put out a fire.

Slowed

This week Cliff has been slowed down by his new contact lenses, which might seem an unbelievable situation, until I tell you they're causing him to blow his nose a lot!

Come to think of it, all that sounds a bit Irish and maybe I should let him explain himself.

Says Cliff: "About a year ago I got some contact lenses, and I just couldn't wear them. Recently I was told that some German lenses were the best in the world, so last week I went to Germany and had them fitted.

"Now they're fine, but it's naturally taking a while to get used to them and I find the strain affects my nose and makes me sneeze. I think they'll be OK eventually."

Another side effect of this tem-

by
Alan Smith

porary strain is that Cliff is having to narrow his eyelids slightly—Oriental fashion—and it struck me that a quick tour of Japan right now would probably bring him even more acclaim than last time.

He was pretty good-humoured about all this, and he made the very valid point that contact lenses would be invaluable to him in his TV and film work.

Cliff has never had any objection to wearing spectacles—he's had enough pictures taken with specs. (see right)—but he's always found them a big disadvantage trying to make out signals from cameramen and directors.

"I don't see people when I haven't got glasses or contact lenses," he laughs, "I see vague blurs!"

We then got down on the more serious business of talking about his career and records, and Cliff settled down in a chair as he pushed back the sleeves of his light check

jacket and crossed one dark-suede booted foot across the other. An occasional glance towards the door (where the Shadows were rehearsing for a TV show with him this week) kept alive his restlessness and obvious urge to be back there burning up his carbohydrates.

Cliff has just finished work on his full-length feature film for the Billy Graham Organisation, "Two A Penny." He describes his part in this as "the best thing I've ever done."

"I'm not saying it will be the best film I've appeared in," he added, "because that depends on the judgement of the public. Next week we're going to show it to some of the big circuits. We just hope we can get a national screening."

Dramatic

"This my first important dramatic rôle—in "Serious Charge" I suppose I had only about four lines—and now I find I've developed a taste for serious parts. I love them. There's a chance I may appear in a serious TV play, and frankly, I can't wait to get my teeth into it!"

"There are some songs in 'Two A Penny,' and apart from those I've written, I'm also heard singing 'Twist And Shout' against the



CLIFF RICHARD, without his contact lenses, after a charity concert this week, in which he appeared with the SHADOWS for the first time in several months. With him are (l to r) HANK MARVIN, BRUCE WELCH and BRIAN BENNETT.

background of a pub scene. "I loved the dramatic opportunities in this film. There are some wonderful acting chances in it, and one of the best is at a moment when my mother (played by Dora Bryan) discovers I've been on drugs. My

reaction at that time took a lot of thinking about.

"I think," he reflected, "it comes off well."

On the subject of his best achievements, Cliff mused that he regards his recent "Marie" single as the best he's ever made, even though it wasn't a particularly big seller.

"It's funny," he thought aloud—"People kept coming up to me and saying what a fantastic record 'Marie' was, even though it didn't get too high. But here's "All My Love" doing well and nobody's saying anything!"

Cliff is, as always, brimming over with pride for the undisputed musical genius of Mike Leander, who has lately been making the backings of his records more than ever like works of art.

We also talked at length about his strong urge to make a concert tour with the Shadows, in which both he and they would work on their own and together;

about a version of Little Richard's "Girl Can't Help It" he's recorded;

about how he sees a great deal of his future career devoted to making religious films, because he can work for Christianity more effectively that way;

America

about him visiting America next summer to stay with the producers of "Two A Penny";

and about how he now loves to sit at home and write songs with the help of a tape recorder and his "Rhythm Ace" drum rhythm machine (I gotta get one of those).

Suddenly Shadows Bruce Welch came in, talked business, said hello/goodbye, and was then gone, with Cliff following fast behind him after shaking my hand and saying here's-to-the-next-time.

He's like a whirlwind, that Cliff Richard. It is my firm contention that every journalist who interviews him should have at least a day off for rest, recuperation and listening to some of his more relaxed records.



VIKKI CARR'S FRIGHTENING 'ROYAL' NIGHT

By Lynn Harris

"THE most frightening experience of my life," was how Vikki Carr described appearing in the Royal Variety Performance. But when I telephoned her at the Londonderry Hotel the day before she returned to America she was her effervescent warm-hearted and very likeable self again.

"I hadn't been too worried about appearing until I was actually waiting in the wings to go on and I heard Dickie Henderson announce me as a star from America. Then it shook me to realise that I was representative of all those people back home. For a few seconds I was paralysed."

Vikki was married in London a year eight months ago and I asked her how she liked marriage.

"Absolutely marvellous! My husband is actually over here with me now but he was even more nervous than I was. During rehearsals he

was standing with me in the wings when I suddenly realised he had disappeared. I found him back in the dressing room smoking, which is a thing I've never seen him do before."

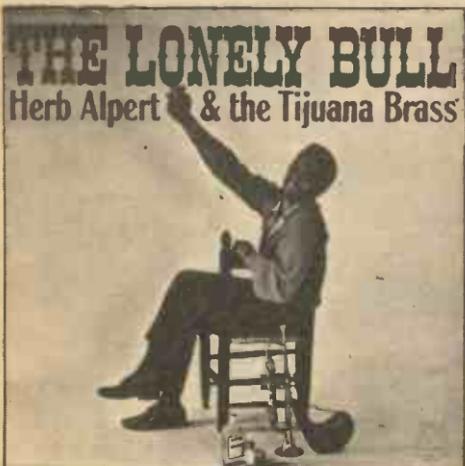
Vikki was still thrilled about the enormous success of "It Must Be Him," which reached No. 3 both in the NME Charts and in America. For a singer who is mainly an album artist I wondered if she would be issuing a higher proportion of singles.

"No, I don't think so, albums will still be the main outlet for my

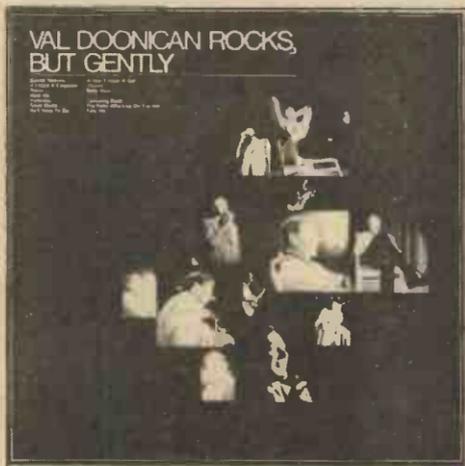
records but I do have a new single coming out on December 21 called "The Lesson." The lyrics and music have both been written by Mack David who also wrote the lyrics for "It Must Be Him."

It's quite possible that Vikki will be over here again in the New Year. In December she's playing three weeks in New York and in January three weeks at the Century Plaza. In February she is doing two television spectaculars and a television special. April will find her for four weeks in Las Vegas and in March she will probably be starting her first continental tour of Germany, Italy and France and then possibly coming to England for some concert dates.

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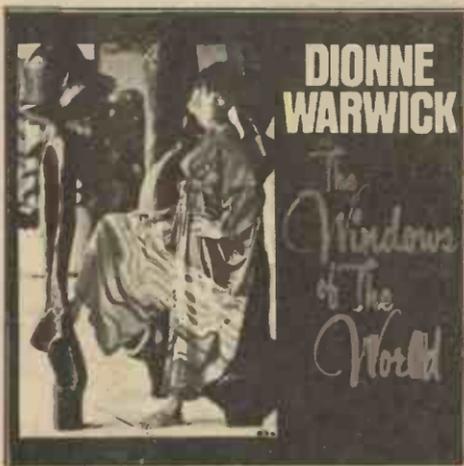
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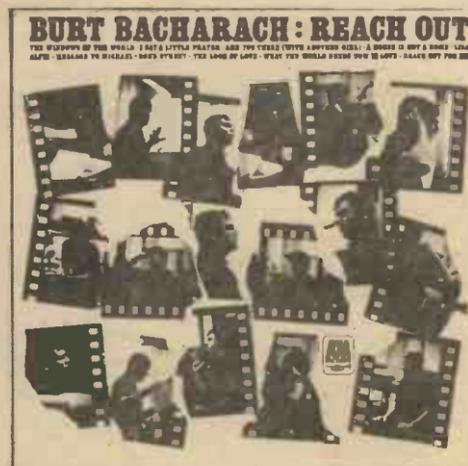
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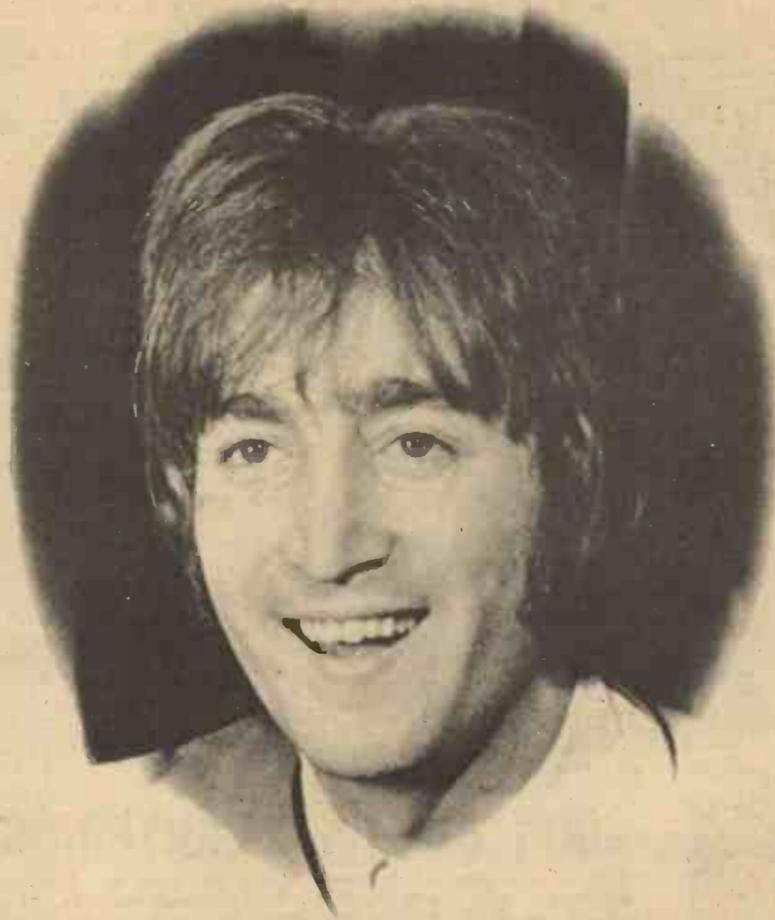
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He's made hits for SHIRLEY BASSEY, KEN DODD, TOPOL, DES O'CONNOR, MATT MONRO and many others, but..

I TURNED FRANKIE VAUGHAN DOWN TWICE

QUESTION: "What do Shirley Bassey, Frankie Vaughan, Topol, Ken Dodd, Des O'Connor, Marlene Dietrich, Johnny Mathis, the Sadlers' Wells Opera, Richard Burton, Elizabeth Taylor, Pet Clark, Julie Andrews, Russ Conway, Noel Coward, Foundations hit writer Tony Macaulay, Matt Monro, "Teenage Opera" producer Mark Wirtz, Gracie Fields and Judy Garland have in common?"

Answer: NORMAN NEWELL.

This amiable former sheet music salesman-turned-songwriter and record producer has recorded, or been an influence in the lives of, all these names.

Four hits

Now he's back in the news as the producer of no less than four discs in the current NME Chart—Frankie Vaughan's "So Tired" and "There Must Be A Way," Des O'Connor's "Careless Hands," Shirley Bassey's "Big Spender"—plus the news from Ken Dodd and Topol. It's an achievement to be proud of.

However, genial Norman (now an independent disc producer) plays himself down as "a frustrated poet who hates being a failure." In fact, his loathing of failure is one of the reasons he's excited about Vaughan's return to chart success lately.

According to Norman: "I originally turned down FRANKIE VAUGHAN twice at auditions. I was with EMI at the time, and I simply didn't feel he had that something special. It wasn't that he couldn't sing competently: I was just looking for Quality X. "When I first heard ADAM FAITH, I remember thinking: 'He's got this quality. He's no Caruso, but he's distinctive.'"

"Anyway, I don't think Frankie took it badly about me turning him down. Why should he? He did fine on his own. And now that

says his ace recording man **NORMAN NEWELL** ▶



KEN DODD, a strange mixture.

we're working together we get on marvellously.

"In England I don't feel we have a reputation of album artists of distinction, as in the States, where they have people like Tony Bennett and Jack Jones.

"I think Frankie Vaughan could help to fill that gap. I think he could be the greatest... we've just finished an album together, and if anybody has any doubts—just listen to it.

"When Frankie records with me I don't have to tell him anything. There is no argument, no fuss. I give him as fine a backing as I can and then I leave the rest to him."

Because he writes songs as well as producing ("Portrait Of My Love," "More," and thousands of others), Norman finds his biggest problem is that most music publishers don't bother to send him their best songs.

"I have a lot of artists, and I can't write them a hit every week," laughs Norman. "I defy anybody

to do that." (This even though he wrote the words of "Portrait Of My Love" in five minutes in a recording studio!)

He describes **KEN DODD** as "the strangest mixture of character I've ever encountered, and I don't think he'll be offended."

Ken, it seems, phones him up with a title and asks him if he could have a song written around it. Norman travels to Birmingham for a business discussion with Dodd and then ends up discussing the complexities of the book of "Dr. Zhivago," which isn't the sort of material tackled by thick-heads!

"I don't," says Norman Newell, "think anyone realises the mind there is behind the face of Ken Dodd. We did 'Tears,' 'The River' and a 'B' side in one afternoon, but I've known us make a record and then him want to re-do it because he isn't happy."

Exciting!

SHIRLEY BASSEY he describes as "the most exciting girl I've met in my life."

Says Norman: "She is recording at the moment better than ever in her life before. My hope is to make her a fantastic album artist. If we succeed, I think it will largely be because Shirley has become almost a dramatic actress on record.

"For instance, she has just recorded a version of the Tony Hatch song "Call Me," which she herself wanted to do as a terribly slow, touching song. It was her idea completely. It has all the loneliness in the world.

"I adore Shirley Bassey, but I expect we shall split up again. We have before; we will again!

"She is an exciting, fabulous person to be out with—the only woman who compares with her is Marlene Dietrich. They both have



NORMAN NEWELL with some lucrative 'souvenirs'—covers of albums he's produced.

this great presence.

"Shirley can be a very amusing person, but she does get bad-tempered. Who doesn't? . . . particularly an artist of her quality.

"It is a tragedy she is not in the movies. She could be a female

Sidney Poitier."

He smiled again. "As for records," said Norman, "I intend to see she has two or three fantastic world albums before we split up the next time!"

According to Norman Newell, **DES O'CONNOR'S** NME Chart

By **ALAN SMITH**

début with "Careless Hands" is "an accident."

He adds: "I wanted to record the score of 'Half A Sixpence' for the 'Music For Pleasure' label, and I thought Des would be just right for it. I think he's great, anyway: one of my ambitions is to write a show for him.

Simple hit

"Anyway, when I went to see him about it, Des said he'd really love to make a single. I wasn't completely convinced, but Des suggested he do 'Careless Hands,' and I thought: 'Oh well, O.K.' Now it's in the charts—as simple as that!"

Norman Newell—this man of many hits—was 25 before he decided to write his first song. Before that he sold sheet music in a Charing Cross Road store.

"Really," he said, good-humouredly, "I wanted to be an actor. I'd have been marvellous. God, could I have pulled the wool over their eyes!"

Modestly, he believes a great deal of his success in the world of music rests on a lucky start—Norman was the man who recorded (in Britain) that classic disc of the Jimmy Brown song by the French group, Compagnons De La Chanson. It sold three million.

He may believe it's luck, but I put down his incredible recording achievements to two things: sensitivity, and a friendly and human understanding of his artists.

From YOU to US

Edited by **TONY BROMLEY**

D. J. WADE (St. Helens, Lancs.): As a dedicated fan of the Beach Boys, with every one of their albums in my collection, I must protest deeply against the latest "Smiley Smile."

After co-writing and producing the fantastic albums "Pet Sounds" and "Shut Down Vol. 2," how could Brian Wilson turn out such utter trash as this?

If this is the progressive Beach Boys, give me the era of '66/'67, when their interchanging harmonies on songs like "God Only Knows" and "Good Vibrations" led them to ultimate popularity. After striving so hard to reach the top it seems a shame to throw it all away by turning out a second rate LP like this.

M. HERBERT (Dublin): Having bought "Smiley Smile," the Beach Boys new LP, I was knocked out by it!

From the start the Beach Boys have gone from complex stage to a more complex one and the singing on this LP is superb. It can only be described as a technical masterpiece.

TREVOR GRIFFITHS (Blandford, Dorset): I am a great admirer of Alan Price's skill as a musician but I am afraid his latest single "Shame," leaves me cold.

The last two discs, "Simon Smith" and "The House That Jack Built," were outstanding and it seemed likely that there were better things to come but this one doesn't live up to it.

I hope that his next one will recapture his old style.

R. C. COMBER (Glasgow): So Radio 1 is to sack the "pirate" DJs who have failed to live up to the BBC's ideals. Surely this is the worst thing they could do.

Firstly Radio 1 will doubtless lose many of the listeners who make a point of tuning in only to their favourite DJs' programmes but also with only a few chosen regulars the programmes will become monotonous.

Would it not be a better policy for the BBC to keep up a sufficient staff of DJs to enable frequent changes, particularly on the 2-3 hour shows and thus avoid monotony and irritation which will eventually result in people turning off altogether.

DONALD DARBOCH (Greenock, Renfrewshire): With the current success of ballad singers like Engelbert Humperdinck and Tom Jones, I am eagerly awaiting the chart recognition of the very talented Malcolm Roberts. He has the ease and polish of a true professional and carries off all his songs to great advantage.

Once he captures that elusive hit he will be well on the way to the title "Britain's Top Male Singer" which he thoroughly deserves.

L. ANDREWS (Blackwood, Mon.): Why do some pop artists release one record on top of another with no breathing space. Apart from the fact that we are always seeing the same artists promoting their latest singles it surely spoils the chances of chart success for the second record.

Frankie Vaughan, the Bee Gees, Anita Harris and the Traffic are all doing this. Undoubtedly these artists are

popular but this cannot help them at all.

I think Engelbert Humperdinck is quite right to delay the release of his new record until 1968. By that time the record buyers will be ready for it.

PATRICIA ANNE (Castleford, Yorks.): I think its about time the Bee Gees got the recognition they deserve, specially after proving themselves with a great record like "Massachusetts." It was an obvious No. 1.

I first saw the group on a ballroom date and I have never seen such a good stage act. They were also very friendly off stage signing autographs and chatting to the fans.

J. WELCH (Winchester Hants.): I am very surprised at the lack of exposure given to blues artists in this country.

Groups like the Cream, John Mayall's Bluesbreakers, Peter Green's Fleetwood Mac, and the Chicken Shack play real music and not rubbish like a great many popular groups.

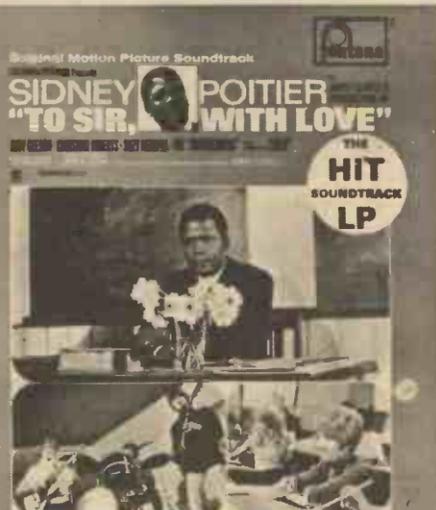
LPs like the Cream's "Disraeli Gears" and John Mayall's "Crusade" clearly show how talented these groups are and it's about time they were recognised.

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DAVY WANTS TO LIVE IN 'CORONATION STREET' ONCE AGAIN

reveals his friend

JENNIFER MOSS, who plays Lucille in the series, to **ALAN SMITH**

ONE of Davy Jones' most treasured ambitions is to come away from America and all the showbiz glitter of life with the Monkees and—just for a while—return to his rôle as Ena Sharples' grandson in "Coronation Street."

Davy was thinking aloud about this pet idea of his when we met in London last summer. We spent a good few minutes in which he cheerfully discussed ways he could be woven back into the TV series if ever he got the opportunity. (Which I personally doubt, as he's probably too heavily contracted in the States, and I know his management don't like the Monkees going off on various personal projects.)

However, Davy still keeps a very strong "Daydream Belief" that one day he'll be able to walk back into the Granada TV studios in Manchester and take up exactly where he left off—and if you don't believe me, just ask his good friend Jennifer Moss.

Jennifer is the young actress who plays Lucille in "Coronation Street." She worked with Davy in the series and in several radio plays a few years ago.

They went steady for a while: in fact, both of them have told me of the days when Davy was on tour in a play, and he'd phone her up long distance and try to impress her with a posh accent!

According to the chatty, friendly Jennifer, who is just back from a stay in America as Davy's house guest—"He often has a lot of fun talking about just how he could be re-written into the show."

Just joked

"In fact, when we were talking, he jokingly suggested the story could be that Ena Sharples' grandson was visited in Los Angeles by Lucille, where she got into some trouble, so the two of them escaped back to Manchester!

"But," Jennifer added hastily, "he was only joking! I didn't get into any trouble in Hollywood, thank you."

She went on: "I remember I worked with Davy over seven years ago, in a BBC-TV play called 'June Evening,' which has just been revived in London."

"Davy played my 11-year-old brother in this drama, which was all about a coal strike in Bolton in 1920. He had a lovely part in

which there was one beautiful scene in which he stole the whole show.

"After that we did a lot of radio together in Leeds, and also a play called 'There Is A Happy Land,' in which he had a really marvellous part. There was no special reason why we worked together so often. But we did, and so we got to know each other very well.

"David hasn't changed very much. Oh, I know he's got more self-confidence and he tends to organise things now, but underneath, and away from other people, he is still the same Davy. He still talks about the same things and the same people and places, like Newmarket, where he was a jockey."

Davy's hopes

Jennifer popped away for a moment to appear in another scene in "Coronation Street," and when she came back we talked about Davy's hopes for the future.

I told her that from conversations with him, I got the impression he was unhappy about his lack of freedom—particularly in not being able to make a film on his own occasionally.

Jennifer commented: "I know, love, but there are many things I've been offered which I've had to turn down. You have to learn to accept these things when you're in a TV series."

"You see, Davy demands things and at the moment he's getting them. I know what he's like because he and my father have the same birthday and they're both Capricorn. They both have the same personalities—rather impatient and wanting their own way."

"At the moment David doesn't know exactly what he wants, as far as his life is concerned, but in time I know he'll find out."

"I have a tremendous belief in him as a person and as an actor. I feel that whatever he would have done he would have been successful, even if he had stayed a jockey."

"When we were about 15 or 16 we went out together, and I suppose there was something between us, but" (she laughed), "you have to be realistic. Now we're just firm friends. He's there; I'm here."

"I know how he feels about me, because when I was in the States his secretary said to me: 'You know, David is very fond of you.'"

"I said: 'Oh, really?' and she told me that David told her I was to be his house guest, and he wanted me looked after because I was a very nice English girl and he wanted me to stay that way!

"David was, and is, a very thoughtful person. While I was in the States he looked after me like a guard dog. I had a car laid on and everything."

"I had a wonderful time and I found that when you meet American people in their homes, they're fine. But on a different level, life there is so synthetic and gold-plated."

"I wouldn't say Davy worried too much about that aspect—he's come to accept it."

"But something that does upset him is when 12- and 13-year-old girls get too excited and won't let him alone."

"You have to realise that Davy is basically a very moral person. He has a very moral attitude to life and his career."

Continued on page 13



DAVY JONES on motor-cycle for a Monkee TV scene, watched by JENNIFER MOSS in Hollywood

PYE RECORDS HAS FIVE SINGLES IN THIS WEEKS TOP TEN!

1. THE FOUNDATIONS Baby, Now That I've Found You
2. LONG JOHN BALDRY Let The Heartaches Begin
8. THE KINKS Autumn Almanac
9. DONOVAN There Is A Mountain
10. VAL DOONICAN If The Whole World Stopped Lovin

From The N.M.E. Charts
W/E 24/11/67.

TOP SINGLES REVIEWED BY DEREK JOHNSON

TRAFFIC KEEP UP INTRIGUE

there are constant breaks in the rhythm, when all manner of absorbing things happen.

The organ is gutty and fruity, and on one occasion gives out like a ship's siren. The whole record swings along with an uninhibited eagerness, and works up to walloping fever pitch—apart, of course, from those sudden breaks. In fact, on first hearing, you're never quite sure what's going to happen next. The vocal is spirited and alive, and the whole thing has an irresistible carousel flavour. As the title song from a film, it must be big.

FLIP: A much more bluesy number, with an intense and impassioned vocal by Stevie, and again that swirling organ. A touch of psychedelia in the instrumental passages.



TRAFFIC (l to r) STEVIE WINWOOD, JIM CAPALDI, CHRIS WOOD and DAVE MASON.

DIANA'S A REAL CORKER!

DIANA ROSS AND THE SUPREMES

"In And Out Of Love"/"I Guess I'll Always Love You" (Tamla-Motown).

IT'S amazing how, within the limitations of the Motown sound, Diana Ross and the girls always manage to come up with something slightly different from their previous disc. Of course, they have a remarkably individual quality—you couldn't possibly mistake them for anyone else, thanks mainly to Diana's distinctly seductive appeal.

She's on the top of her form in this latest Tamla corker. It's bouncy, contagious and sparkles with an unabated lustre throughout. And despite all the time-honoured Motown trappings, the tune is sufficiently original for it not to be confused with any of their earlier hits. As Tony Blackburn would say, "a chart-bound sound"!

FLIP: Like the top side, a Holland-Dozier-Holland composition. Another exhilarating finger-clicker, but not quite so catchy as the main title.



ROLF HARRIS with his daughter BINDI and LULU.

ROLF HARRIS

"Pukka Chicken"/"Here Comes The Bees" (Columbia).

Fun and games from the versatile Rolf Harris, doing a Percy Edwards as he clucks and cock-a-doodle-oo his way through this self-penned novelty number like a berserk rooster.

There's a jiggling yakety backing and the sound of kiddies laughing. An amusing routine, but the novelty soon wears off.

FLIP: We've heard this one before from the Barron Knights—about a swarm of bees descending upon the flower people. Bubbling and bouncy.

Beach Boys revert to surf-party sound

"Wild Honey"/"Wind Chimes" (Capitol).

NOT the best of the Beach Boys by any means. In fact, apart from the whizzing and oscillating that permeates the whole disc, it breaks away from their progressive approach and reverts to something akin to their surf-party days.

The beat is vigorous and forceful, and Brian Wilson's exuberant semi-shouted vocal is swept along compulsively by organ and clanking piano. It has more than enough rhythmic appeal and commerciality to bulldoze its way into the Chart.

But by the standards which this group has set itself, it's more than a shade disappointing. Not a great deal of tune, either.

FLIP: A beautiful reflective ballad, with incredible harmonies simulating the fluctuating sounds of the wind. Uncommercial, but exceptionally well done.

ZOMBIES

"Care Of Cell 44"/"Maybe After He's Gone" (CBS).

In this song, we have to imagine that the singer's girl-friend is in prison, and he is writing her a letter explaining what wonderful times they will have together when she gets out! Despite the depressing nature of the subject, and its questionable taste, it's extremely well treated.

Sincerely rendered by its composer Rod Argent, enhanced by colourful Beach Boy-type harmonies, with a mid-tempo beat, clavichord and a delicious string scoring.

FLIP: A plaintive tale of lost love, wistfully and delicately sung—and then exploding into a big-bash in the chorus. Again, a delightful harmonic blend.

SANDY POSEY

"Are You Never Coming Home"/"I Can Show You How To Live" (MGM).

Having convinced us that she is a woman, Sandy Posey summons up every shred of her femininity in this beseeching ballad.

I don't dig the sickly spoken opening, but once it breaks into tempo and the lass begins warbling in dual-track, it becomes very acceptable—mainly for Sandy's expressive sob-in-the-throat delivery, not unlike Connie Francis.

Full marks for her performance, but the material is rather dull, ordinary and hardly hit-worthy.

FLIP: Written by Sandy herself, and sung on deep echo, this has a throbbing beat and—surprisingly for a 'B' side—a stronger melody than its coupling.

* TIPPED FOR CHARTS

† CHART POSSIBLE

TURTLES WALLOW

"She's My Girl"/"Chicken Little Was Right" (London).

I RATHER thought the Turtles' last release would make the Chart, but it failed to do so, and consequently I can't be too hopeful about this one—specially with such intense seasonal competition around.

Wouldn't say it was one of their better records, either. It's mostly a mid-tempo, rhythmic ballad, soloed by the leader—and it doesn't really come alive until the reprise, when stringy descants and discords give it a psychedelic flavour.

And if you're looking for trouble, there are drug connotations in the lyrics.

FLIP: Oh, this side's much more fun. It's like a hoedown square-dance adapted to a heavy-beat twangy r-and-b treatment. Good vocal blend here.

HARPERS BIZARRE

"Chattanooga Choo Choo"/"Hey, You In The Crowd" (Warner).

The evergreen Glenn Miller favourite given a new look by this underrated U.S. group. Opens with train noises, then settles into a contagious chugging beat, with Harpers Bizarre employing some really beautiful vocal harmonies. Brittle brass adds punch to the number, which swings along like crazy.

FLIP: Ostensibly an in-person performance of a bright bouncer with a "It's Not Unusual" type of rhythm. Enthusiastic ensemble vocal, full backing.



SEEKERS (l to r) BRUCE WOODLEY, ATHOL GUY, JUDITH DURHAM and KEITH POTGER.

FAIRY-TALE FROM THE SEEKERS

"Emerald City" (Columbia).

HERE'S the Seekers' seasonal offering—don't think it'll do quite as well as "Morningtown Ride" last year, but it's an obvious chart-buster.

The melody is based upon the last movement of Beethoven's Symphony No. 9 (which in turn is a Goethe poem given a choral treatment), but here it's become an enchanting ballad with a lovely fairy-tale lyric, admirably suited to Judith Durham's crystal-clear voice.

There's a kiddies' choir joining in the chorus, and a rippling accompaniment. It's hummable, undemanding and refreshingly uncomplicated.

Owing to the rush nature of this release, regret I haven't yet heard the flip.

MIKE FELIX

"Blueberry Hill"/"I Don't Think You Want Me Any More" (Decca).

I expect you remember Mike Felix singing this old r-and-b standard when he was with the Mergil 5—and now he comes up with a more peppy solo version. He sings in ripe fruity tones, not unlike Fats Domino, and he's backed by a swinging accompaniment of crisp brass and a gutty tenor sax.

FLIP: A Chris Andrews song, this is best described as a blues rock-ballad. Passionately handled by Mike, with a plod beat and a full organ-and-brass backing.

SMOKEY ROBINSON & THE MIRACLES

"I Second That Emotion"/"You Must Be Loved" (Tamla Motown).

Don't know why the Miracles have never caught on in Britain, as their style is as typically Tamla as other more successful groups on the label.

This is a mid-tempo jerk-beater with all the usual Motown trimmings, but sounds much like all their previous discs.

FLIP: And precisely the same remarks apply to this track, which could easily be a continuation of the top side. But of great appeal to dancers.

THE FANTASTIC JOHNNY C

"Boogaloo Down Broadway"/"Look What Love Can Make You Do" (London).

A disc that's in the U.S. Chart, and the title almost speaks for itself. A penetrating jerk beat, with a semi-shouted r-and-b vocal. Spirited, with a genuine coloured sound. Not much tune, but a beat you simply can't ignore.

FLIP: He's still boogaloo-ing on this side! The mixture as before. I had to look twice to make sure I hadn't put the top side on again!



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KEITH WEST

Another 'Opera' triumph

KEITH WEST

"Sam"/"Thimble Full Of Puzzles" (Parlophone).

ANOTHER saga of village life, in which a story-in-song is dressed up in majestic symphonic style—and again taken from the "Teenage Opera." It's as massive a production as Keith West's first hit, with 80-piece orchestra, blaring brass, sweeping strings, kiddies' choir and even train noises.

For this is the story of an engine driver—and, for good measure, there's a touch of Christmas in the lyric, and a solo from a seven-year-old girl.

A shattering five-minute-plus production that's every bit as good as the first one, and has even more fireworks to offer. Unfortunately, it doesn't have such a catchy or commercial chorus as "Grocer Jack." But clearly, another triumph.

FLIP: An instrumental performed by Mark Wirtz' Mood Mosaic, this is a jaunty little jingle, lavishly dressed up, and with a jogging, hand-clapping beat.

CBS GOES IN A NEW DIRECTION WITH A NEW LABEL

THE FIRST 3 RECORDS RELEASED NOVEMBER 24th ARE:—

- THE GLORIES GIVE ME MY FREEDOM 58-3084
- ELMER GENTRY VELVET OPERA FLAMES 58-3083
- OTELLO SMITH & THE TOBAGO BAD BOYS MY HOMETOWN 58-3082

DIRECTION IS THE WAY IN

CBS RECORDS

MORE REVIEWS PAGE 12



NEW SINGLES

FRANK SINATRA

This Town
RS 20631

THE LOVIN' SPOONFUL

She Is Still A Mystery
KAS 210

HARPERS BIZARRE

Chattanooga Choo Choo
WB 7090

ROY HUDD

Artificial Jumpin' Spider Seller
7N 17434

PUSSYFOOT

Dee Dee Do Your Dance
7N 17395

THE JOHNSTONS

I Never Will Marry
7N 17430

JON LEDINGHAM

Without An E
7N 17422

MAX BYGRAVES

Strollin'
7N 17427

THE SANDPIPERS

Cuando Sali De Cuba
AMS 712

NME TOP 30

(Wednesday, November 22, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	BABY NOW THAT I'VE FOUND YOU Foundations (Pye)	8	1
7	2	LET THE HEARTACHES BEGIN Long John Baldry (Pye)	3	2
10	3	EVERYBODY KNOWS Dave Clark Five (Columbia)	3	3
2	4	ZABADAK! Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	7	2
4	4	LOVE IS ALL AROUND Troggs (Page One)	6	4
4	6	THE LAST WALTZ Engelbert Humperdinck (Decca)	14	1
3	7	MASSACHUSETTS Bee Gees (Polydor)	11	1
6	8	AUTUMN ALMANAC Kinks (Pye)	6	5
8	9	THERE IS A MOUNTAIN Donovan (Pye)	5	8
11	10	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	5	10
9	11	THERE MUST BE A WAY Frankie Vaughan (Columbia)	14	5
17	12	CARELESS HANDS Des O'Connor (Columbia)	3	12
19	13	ALL MY LOVE Cliff Richard (Columbia)	2	13
12	14	SAN FRANCISCAN NIGHTS Eric Burdon & the Animals (MGM)	5	11
13	15	I CAN SEE FOR MILES Who (Track)	6	13
29	16	SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney (Stateside)	2	16
21	17	I FEEL LOVE COMING ON Felice Taylor (President)	3	17
20	18	SO TIRED Frankie Vaughan (Columbia)	2	18
19	19	WORLD Bee Gees (Polydor)	1	19
19	19	I'M COMING HOME Tom Jones (Decca)	1	19
14	21	FROM THE UNDERWORLD Herd (Fontana)	9	8
18	22	YOU'VE NOT CHANGED Sandie Shaw (Pye)	8	14
18	23	DAYDREAM BELIEVER Monkees (RCA-Victor)	1	23
15	24	HOMBURG Procol Harum (Regal-Zonophone)	8	5
27	25	JUST LOVING YOU Anita Harris (CBS)	20	7
16	26	HOLE IN MY SHOE Traffic (Island)	13	2
24	27	BIG SPENDER Shirley Bassey (United Artists)	6	24
22	28	I'M WONDERING Stevie Wonder (Tamla-Motown)	5	22
25	29	WHEN WILL THE GOOD APPLES FALL Seekers (Columbia)	9	12
30	30	WILD HONEY Beach Boys (Capitol)	1	30

Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	137	1
2	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	26	1
4	3	BREAKTHROUGH Various Artistes (Studio 2)	6	3
5	4	DISRAELI GEARS Cream (Reaction)	3	4
3	5	BRITISH CHARTBUSTERS Various Artistes (Tamla-Motown)	6	3
10	6	LAST WALTZ Engelbert Humperdinck (Decca)	2	6
6	7	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	7	4
7	8	UNIVERSAL SOLDIER Donovan (Marble Arch)	6	7
8	9	SMILEY SMILE Beach Boys (Capitol)	3	6
10	10	UNEQUALLED Equals (President)	1	10
15	11	RELEASE ME Engelbert Humperdinck (Decca)	24	6
13	12	REACH OUT Four Tops (Tamla-Motown)	1	12
13	13	BEST OF THE BEACH BOYS (Capitol)	55	2
9	14	DR. ZHIVAGO Soundtrack (MGM)	31	4
11	15	THOROUGHLY MODERN MILLIE Julie Andrews (Brunswick)	4	11

BEST SELLING POP RECORDS IN U.S.

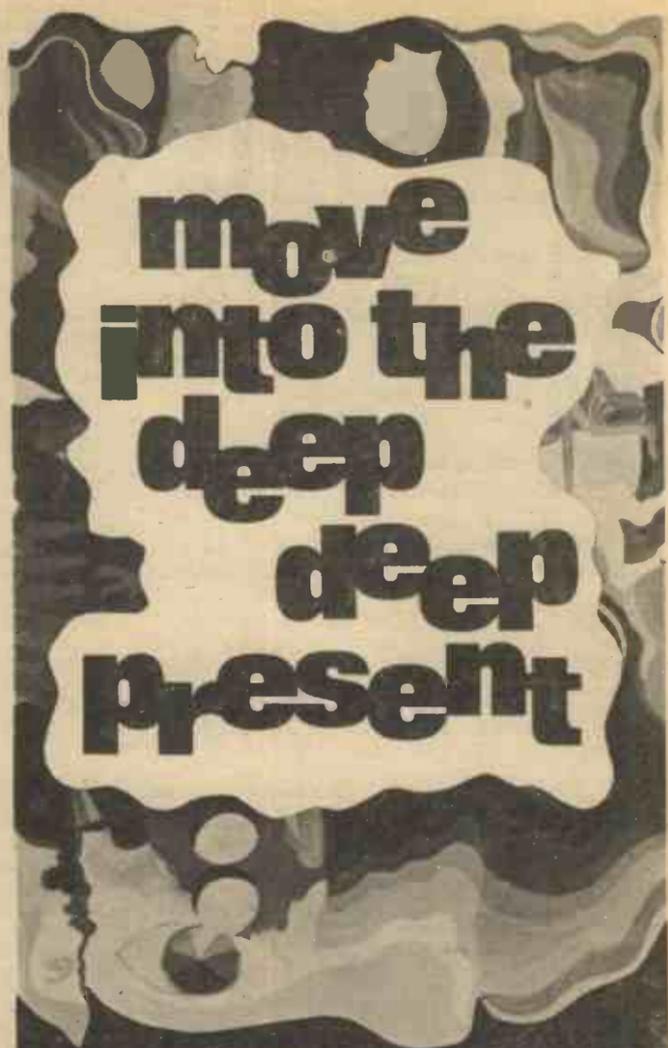
By courtesy of "Billboard" (Tuesday, November 21, 1967)

3	1	INCENSE AND PEPPER-MINTS Strawberry Alarm Clock	1	1
1	2	TO SIR, WITH LOVE Lulu & the 4 Kings	1	2
4	3	THE RAIN, THE PARK & THE GARAGE Other Things	1	3
2	4	SOUL MAN Sam & Dave	1	4
2	5	DAYDREAM BELIEVER Monkees	1	5
6	6	PLEASE LOVE ME FOREVER Bobby Vinton	1	6
8	7	I SAY A LITTLE PRAYER Dionne Warwick	1	7
5	8	IT MUST BE HIM Vikki Carr	1	8
10	9	I CAN SEE FOR MILES Who	1	9
9	10	EXPRESSWAY TO YOUR HEART Soul Survivors	1	10
7	11	YOUR PRECIOUS LOVE Marvin Gaye & Tammy Terrell	1	11
18	12	PATA PATA Miriam Makeba	1	12
13	13	EVERLASTING LOVE Robert Knight	1	13
14	14	IT'S YOU THAT I NEED Temptations	1	14
12	15	LET IT OUT Hombres	1	15
21	16	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips	1	16
17	17	YOU BETTER SIT DOWN KIDS Cher	1	17
18	18	AN OPEN LETTER TO MY TEENAGE SON Victor Lundberg	1	18
19	19	LAZY DAY Spanky & Our Gang	1	19
25	20	BOOGALOO DOWN BROADWAY Fantastic Johnny C. Jay & the Techniques	1	20
26	21	KEEP THE BALL ROLLIN' Lee Hazlewood	1	21
22	22	KENTUCKY WOMAN Neil Diamond	1	22
29	23	STAGGER-LEE Wilson Pickett	1	23
24	24	LIKE AN OLD TIME MOVIE Scott McKenzie	1	24
20	25	LADY BIRD Nancy Sinatra & Lee Hazlewood	1	25
28	26	GLAD TO BE UNHAPPY Mamas & Papas	1	26
27	27	SHE IS STILL A MYSTERY Lovin' Spoonful	1	27
28	28	SECOND THAT EMOTION Smokey Robinson & Miracles	1	28
29	29	IN AND OUT OF LOVE Diana Ross & the Supremes	1	29
30	30	WATCH THE FLOWERS GROW Four Seasons	1	30

5 YEARS AGO

10 YEARS AGO

TOP TEN 1962—Week ending Nov. 23	TOP TEN 1957—Week ending Nov. 22
1 1 LOVESICK BLUES Frank Ifield (Columbia)	3 1 MARY'S BOY CHILD Harry Belafonte (RCA)
2 2 LET'S DANCE Chris Montez (London)	2 2 LET'S HAVE A PARTY Elvis Presley (RCA)
3 3 SWISS MAID Del Shannon (London)	1 3 THAT'LL BE THE DAY Crickets (Vogue-Coral)
6 4 BOBBY'S GIRL Susan Maughan (Phillips)	9 4 I LOVE YOU BABY Paul Anka (Columbia)
3 5 TELSTAR Tornados (Decca)	5 5 REMEMBER YOU'RE MINE Pat Boone (London)
9 6 DEVIL WOMAN Marty Robbins (CBS)	7 6 BE MY GIRL Jim Dale (Parlophone)
7 7 VENUS IN BLUE JEANS Mark Wynter (Pye)	4 7 TAMMY Debbie Reynolds (Vogue-Coral)
7 8 SHERRY Four Seasons (Stateside)	8 8 GOT-TA HAVE SOMETHING IN THE BANK FRANK Frankie Vaughan and the Kaye Sisters (Phillips)
11 9 NO ONE CAN MAKE MY SUNSHINE SMILE Everly Brothers (Warner Bros.)	11 9 WAKE UP LITTLE SUSIE Everly Brothers (London)
8 10 THE LOCO-MOTION Little Eva (London)	6 10 DIANA Paul Anka (Columbia)



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SHOCKS, SURPRISES IN INITIAL NME POLL VOTES COUNT

BLACKBURN, TOM, HUMPH, LULU, PROCOL LEADING THE FIELD

DUSTY SPRINGFIELD is strongly challenged by Lulu for her World and British crown... Disc-jockey Jimmy Savile in danger of being outvoted by Tony Blackburn... Beatles expected to regain World Vocal Group honours from Beach Boys... First successes for Tom Jones, Engelbert Humperdinck and Procol Harum—these are some of the sensational indications from the first 1,000 coupons analysed in the great 1967 NME International Poll.

Despite his leanest hit parade year since springing to fame, Elvis Presley is likely to retain his World Top Singer and World's Outstanding Personality titles — although in the first section, Cliff Richard and Tom Jones are hotly pursuing him.

Last year's Rhythm-And-Blues champions, the Spencer Davis Group, are virtually certain to yield—with the Rolling Stones favoured to repeat their 1965 winning position.

Clear-cut victories are confidently forecast in these British sections: Vocal Group—Beatles, Instrumental Unit—Shadows, TV or Radio Programme—"Top Of The Pops," and New Disc Singer—Engelbert Humperdinck.

For the first time since 1959, Cliff Richard is in danger of losing his top British Male Singer award—to Tom Jones. But Cliff has a slight lead over his Welsh challenger as top British Vocal Personality.

There is a terrific fight for supremacy in the Best New Group division. The Tremeloes, Traffic, Bee Gees and Procol Harum are dividing the majority of votes already cast and any of them could emerge victorious.

There is, however, more hope for Procol Harum to defeat the Beatles' "All You Need Is Love" with their "Whiter Shade Of Pale" as this year's Best British Disc.

DUSTY v LULU

Biggest shock in the Poll has been the heavy voting for Lulu in the World and British Top Girl Singer sections. In both categories Dusty Springfield is slightly ahead, but the margin is so close either girl could win on the last lap.

The fiercest battle of all involves disc-jockeys Jimmy Savile and Tony Blackburn. On the coupons analysed, they shared an equal amount of votes. Who will finally succeed is anybody's guess.

A large team is handling the colossal task of tabulating the thousands of coupons received. The outcome will only be known when their work is completed.

It must be repeated that comments and observations made in this story are based solely on the coupons received at the end of last week. The next issue of the NME will announce all the winners and runners-up.



It looks as though TONY BLACKBURN will be placed much higher in the Disc-Jockey section of the NME Poll than the number on his shirt indicates! Tony was pictured just before taking the field in a charity football match at the Erith and Belvedere ground last Sunday. Our soccer expert reports Jimmy Greaves need have no fears about losing his place in the England team!

Baldry plans 'Story of my Life' LP

LONG JOHN BALDRY is planning to cut a live LP tracing the story of his career. It would be recorded at London's Marquee before a specially invited audience in January. The album would open with Baldry singing folk material to his own guitar accompaniment, then highlight the various stages of his career over the past ten years.

Meanwhile, Long John's studio-recorded LP "Let The Heartaches Begin" is scheduled for January 5 release by Pye. The singer this week collected £500 from his agents, Rik and John Gunnell, which they pledged to him two months ago if his current single reached the Top Ten.

Troggs Argentine triumph trip

THE Troggs are planning a visit to Argentina in the New Year, as the result of a major award they have received from the South American country. In the annual festival of international records known as the 'Mar Del Plata', the Troggs were acclaimed as "the new interpreters of youthful rhythm in international dancing music." The group this week received gold diplomas from Argentina.

Troggs' agent Danny Betesh flies to America on Sunday to finalise the U.S. section of the group's world tour in February. It was originally planned that on completion of their American tour the Troggs would fly direct to Japan—and later Australia. But it is now likely the schedule will

be revised to include Argentina. The group's debut in cabaret is now confirmed—doubling Stockton Fiesta and Spennymoor Top Hat for the week of January 28. It is currently engaged in preparing a special 40-minute cabaret act.

DAVE CLARK TOUR AND BIG TV DEAL

THE six half-hour spectaculars which the Dave Clark Five are filming for U.S. TV will be screened in this country by ATV, probably beginning in April. The shows—produced and directed by the group, which also stars—are being shot in colour for the American market, although they will be seen in Britain in black-and-white.

Dave Clark told the NME: "The series will be filmed in London and we should have the first one finished by mid-January. I understand they will be seen in the States from the end of February onwards. There will be two major guests in each edition, but not from the pop world."

The six specials are being made by the group's own company, Big Five Films, which recently completed its first cinema film "Hits In Action." This movie "short" was shot in colour and Cinemascope and will be released in Britain on one of the major circuits in the spring.

The Five—which shoots up to No. 3 in this week's NME Chart—is planning a British concert tour in March, exactly three years after their last British tour. Said Dave: "It will only be a short tour, but we feel the time is now ripe to take the plunge."

The group's follow-up to its "Everybody Knows" hit has already been recorded, with Mike Smith returning as solo vocalist. An LP comprising 16 tracks and bearing the title of the current hit single is issued by Columbia in December.

Scott shocker, 'Clyde' Fame, Gentry, Mamas, Tops releases

SCOTT WALKER'S first solo single runs the risk of being banned from broadcast—because of its highly controversial lyrics. Georgie Fame's new disc was inspired by the success of the "Bonnie And Clyde" movie. Tamla singles by the Temptations and the Four Tops are scheduled for release, plus follow-ups from Bobbie Gentry, the Mamas and Papas and the Easybeats. Spencer Davis' new one has been put back four weeks.

"Jackie" is the title of Scott Walker's solo debut on Philips, released next Friday (1st). Composed by French writer Jacques Brel, it has an English lyric by Mort Shuman. There is already widespread speculation that it will receive only restricted air-play.

Inspired by the record-breaking film, Mitch Murray and Peter Callender have penned "The Ballad Of Bonnie And Clyde," which Georgie Fame has waxed for CBS release next Friday. The disc is produced by Mike Smith—and not by Georgie's usual producer, Denny Cordell.

Other singles out next Friday include the Mamas and Papas' "Glad To Be Unhappy" (RCA), the Temptations' "It's You That I Need" (Tamla Motown), the Easybeats' "The Music Goes Round My Head" (United Artists), Ray Charles' version of the Lennon-McCartney ballad "Yesterday" (Stateside), James Brown's "Get It Together" (Pye-International) and Andy Williams' "Holly" (CBS).

Bobbie Gentry's "Okolola River Bottom Band" is issued by Capitol on December 8, and the same day Tamla Motown releases "Walk Away Rene" by the Four Tops.

The Spencer Davis Group's first single for United Artists has been deferred until after Christmas. Titled "Mr. Second Class," it now comes out on December 29.

Two new Tamla Motown albums rush-released today (Friday) are Stevie Wonder's "I Was Made To Love Her" and Gladys Knight and the Pips' "Everybody Needs Love."

Another Dusty series

Dusty Springfield will definitely star in another TV series in the late summer of next year—offers from several companies are under consideration and it has not yet been decided on which channel she will appear. Other 1968 plans for Dusty include return visits to Australia and Japan, and another cabaret season at London's Talk Of The Town.

Kinks U.S. talks; riot

Kinks leader Ray Davies visits America for one week from December 18. He will have discussions in New York with the group's business adviser, Allen Klein. The other members of the Kinks are likely to join Ray later in the week for one or two promotional appearances before returning to London on Christmas Eve.

Belgian police stopped a Kinks concert in Mielrecht last Sunday when a crowd of 2,000 teenagers appeared to be out of control. The group was forcibly removed from the stage, and drummer Mick Avory was carried off bodily!

Anita film date

ANITA HARRIS, Pat Boone and Julie Andrews star in films to be released shortly. Anita plays a belly dancer in the comedy "Carry On Camel," which opens in the West End at London's Leicester Square Theatre on December 14. General release is on the Rank circuit on January 14.

Pat Boone has the male lead in "Perils Of Pauline"—a remake of the old melodrama series—which goes out on Rank general release with "The War Wagon" from December 31.

Julie Andrews and Mary Tyler Moore—Dick Van Dyke's TV "wife"—are among the stars of the '20s musical "Thoroughly Modern Millie" which will open for indefinite seasons at major centres from December 17. It will be seen at Rank cinemas in Brighton, Southampton, Portsmouth, Manchester, Leeds, Sheffield, Belfast and Dublin.

Radio 1 into De

THE Tremeloes, the Dave Dee group, the Ferris Wheel and the David Symonds Show every day to Friday, December 8. The Tremeloes Show on the Friday of that week.

Lulu is a late addition to "Saturday Club" tomorrow (25th). Other new bookings for the series include the Flowerpot Men and Guy Darrell (December 2), the Moody Blues (9th) and the Shadows (16th). Tom Jones' appearance with the Ted Heath Orchestra has been put back, and will now be the highlight of the Christmas edition on December 23.

Frankie Vaughan and the V-Men, the Move, Brian Poole, the Orange Bicycle and the bands of Joe Loss and Humphrey Lyttelton guest in the daily "Jimmy Young Show" during the week beginning December 4. Line-up for the "Pete Brady Show" every afternoon (except Sunday) from Saturday, December 2, to Friday, December 8, includes the Swinging Blue Jeans, Simon Dupree and the Big Sound, Billy J. Kramer, the Peddlers and Freddie and the Dreamers.

Traffic and Cat Stevens are set for the Sunday afternoon show "Top Gear" on December 17, for which the Bonzo Dog Doo Dah Band and the Honeybus are also booked. The December 3 line-up for this show comprises the Moody Blues, the Pretty Things, the Alan Bown, Blossom Toes and Tim Rose. Eric Burdon and the Animals co-star

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New Musical Express

Proprietors: New Musical Express Ltd.

15-17 LONG ACRE, LONDON, W.C.2

Phone (for all Depts.) 01-240 2266 (10 lines)

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NEW YORK: June Harris 315 West 57th Street, New York N.Y. 10019. Phone: 757-7107

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AFTER £ SHOCK—FEWER U.S. STARS?

DEVALUATION of the £ may result in fewer big-name American artists visiting Britain in future. Some U.S. stars already booked for dates in this country are asking for their contracts to be re-negotiated; other provisional bookings may have to be scrapped if revised terms cannot be agreed.

The drop in the value of Sterling means promoters will have to pay more to book stars from overseas, which will mean them either cutting profits or increasing theatre admission prices. It is considered unlikely that prices will go up, as the reduction in the standard of living could also bring about a slump in attendance figures.

Promoter Arthur Howes told the NME: "I am having to pay Eddie Floyd—who arrived in London this week—£700 more than the figure originally agreed because his contract is in dollars. Obviously these substantial increases cannot be accepted indefinitely. I think the Americans appreciate our position, and will be willing to come to a mutual understanding on relatively lower fees. Meanwhile, I have a string of U.S. stars due to visit Britain in the coming months—including Otis Redding and Carla Thomas, the Four Seasons and Gene Pitney—and I am having to re-open discussions with all of them to negotiate revised terms."

RICHER TOM JONES

The current success of British entertainers abroad, and of British records on the international market, assumes a new importance with devaluation. Their earning capacity is greater because British artists visiting America are paid in dollars, which now have an increased value in this country. A Board of Trade spokesman commented: "We are fully aware of the major contribution being made by pop music towards the balance of payments problem, and they will be given every encouragement to maintain their good work."

One result of devaluation was that Tom Jones became £60,000 richer overnight! As previously reported, he recently signed a three-year cabaret deal with the Las Vegas Flamingo, guaranteeing him one million dollars. This would formerly have been worth £357,000—but with the new rates of exchange, its value is boosted to £417,000. Other British artists being paid in dollars will benefit similarly.

Devaluation is unlikely to lead to any price increase in records. Although the raw material used in the manufacture of discs is imported, it accounts for only a very small proportion of their total cost. A seven-inch single will probably cost about a halfpenny more to manufacture, but this is expected to be absorbed by the recording companies without being passed on to the public. However, the additional cost of importing American and foreign films could eventually cause an increase in cinema prices.

Eckstine, Brook Benton here

BILLY ECKSTINE is likely to play a three-week cabaret season at London's Talk Of The Town theatre-restaurant from January 1. Contracts have not yet been signed owing to complications incurred by devaluation, but the NME understands Eckstine's engagement is "virtually set." He would follow Sandie Shaw's month-long season opening on December 4. Diana Ross and the Supremes are now expected to open their stint at the Talk Of The Town on January 22.

Brook Benton arrives in Britain on Monday for a one-month stay, during which he plays weeks in cabaret at Dunstable Caesar's Palace (from December 10) and Glasgow Piccadilly (17th). Next Tuesday, he records a guest appearance in the "Julie Felix Show" for colour screening on BBC-2 in December, and he is also set for BBC-1's "Dee Time" on December 2.

★ POP-LINERS ★

GENE PITNEY, accompanied by his wife Lynne, pays a short return visit to London in mid-December for further TV appearances on his current hit; the couple are currently holidaying in Jamaica ● Wayne Newton, who switches from Capitol to MGM on January 1, has been recording at MGM's London studios throughout this week ● Guy Darrell marries 18-year-old secretary Lyn Webster at Northfleet, Kent, on December 2 ● Ivy League for ten-day promotional visit to Scandinavia from next Wednesday (29th), and five days in Denmark and Holland from January 10 ● Julie Felix in midnight charity show "An Evening with David Frost" at London's Prince of Wales Theatre next Tuesday (28th) ● Tony Rivers and the Castaways perform before Queen Mother at London University President's Ball on December 1 ● Truly Smith in her own Dutch-TV series of four monthly 45-minute shows in Amsterdam starting January 15 ● Billy J. Kramer plays a month's cabaret in Australia from mid-January ● Andy Stewart, George Chisholm and the Alexander Brothers in all-Scottish bill at London's Victoria Palace this Sunday (26th), filmed by BBC-2 for screening on St. Andrew's Night (next Thursday).

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SEEKERS, PETULA, CILLA, DES TV DATES

TRANSMISSION date for the Seekers' first-ever TV series has now been set—it will be screened by BBC-1 on Tuesday evenings starting April 2. With Petula Clark beginning her eight-week series next Tuesday (28th), and Cilla Black following for a further eight weeks on January 30, viewers are ensured a major BBC-1 pop show every Tuesday until the end of May.

The Tremeloes and Millie join Cilla Black and Wayne Newton in "Dee Time" tomorrow (Saturday). Later the same evening, the Scaffold guests in "Twice A Fortnight."

Julie Felix, who withdrew from this week's "Juke Box Jury," is now set for the December 6 edition of this series. Other new panelists include Aimi Macdonald (next Wednesday, 29th) and composer Barry Mason (December 13).

The Beverley Sisters take over the resident singing spot in David Nixon's series "The Nixon Line" from next Wednesday (29th). Felice Taylor guests in "Crackerjack" on Friday, December 1.

● WITH the opening of BBC-2's full colour service on December 2, several classic Hollywood musicals will be screened in colour next month. These include "Singing In The Rain" (Gene Kelly), "Lilli" (Leslie Caron), "Three Little Words" (Fred Astaire), "Meet Me In St. Louis" (Judy Garland) and "Can-Can" (Frank Sinatra).

On BBC-2 next week, Juliet Prowse stars in "International Cabaret" (Tuesday), and Lena Horne and the Osmond Brothers guest in the "Andy Williams

Show" (Thursday). ● DES O'CONNOR and the Dallas Boys are booked for ATV's "The Golden Shot" this Saturday (25th), with Kathy Kirby and Eddie Calvert set for the following week (December 2). Also on ATV tomorrow, the Herd guest in Jonathan King's Saturday-evening series "Good Evening."

The Seekers have withdrawn from the "London Palladium Show" on Sunday, December 3, because of the difficulties in travelling from Glasgow where they are appearing in variety. As previously reported, Shirley Bassey stars.

Astrud Gilberto guests in the first edition of the "Frank Ifield Show" to be screened by ATV during the week beginning December 11—exact day of transmission varies according to region.

Tom Jones' appearance in ABC-TV's "Eamonn Andrews Show" has been brought forward one week. He now guests on Sunday, December 3.

CLIFF TV PLAY, TOUR WITH THE SHADOWS

CLIFF RICHARD and the Shadows will almost certainly make a British concert tour together next spring—they would visit selected venues in principal cities, playing mainly weekend dates over a two-month period. Negotiations are in hand for Cliff to make his TV acting debut in a straight play early in the New Year. Only one or two of the Shadows may participate in Cliff's next film, shooting of which is now likely to be delayed until the late spring or early summer.

Plans for the concert tour have not yet been finalised, but it will probably begin immediately after Cliff has appeared in the Eurovision Song Contest on April 6. He and the Shadows are anxious to confine their touring to weekends so as to leave the mid-week period free for recording.

Several approaches have been made to Cliff to star in a non-musical TV play, and scripts and ideas are now under consideration. Cliff told the NME: "There is one suggestion in which I am particularly interested—I would appear in a half-hour play which I hope would give me a strong and challenging role. This is something I have always wanted to do, and I hope to start work on the play soon after Christmas."

Because of the failure to find a suitable script, shooting on Cliff's next film will not now begin in January as originally planned. With other commitments already being lined up it is probable that the movie will not now get under way until June. Scripts are still being studied and have been narrowed down to three.

There is a strong possibility not all the Shadows will appear in the next Cliff Richard picture. "One or two of the boys are not very keen on film work," Cliff revealed to the NME. "So we may arrange to have parts written for just a couple of them. This could well prove to be an advantage, as it isn't easy to keep finding roles for a four-piece group."

This weekend Cliff—whose "All My Love" hit jumps to No. 13 in the NME Chart—stars in a spectacular which ATV is filming for screening in America. It will be shown in Britain in the Sunday-night variety spot in February or March.

TV abroad for Amen

AMEN CORNER has been signed to star in two TV series abroad—one in Australia, the other in Belgium. The group's much-delayed visit to Australia has now been confirmed, and it opens with a concert in Melbourne on February 20 followed by dates in other principal cities.

During Amen's Australian visit four days will be devoted to filming six 30-minute shows for TV screening there. A spokesman for the group added: "They will not be lavish spectacles. There will be no guest stars—just the Corner performing an act for half-an-hour."

Before this commitment the group flies to Belgium at the end of January to take part in a series of six 40-minute shows, which Belgian TV is tele-recording for February transmission. These showcase the local star Francois Diepe. The Corner will be the resident musical attraction.

MOVE DASH TO HAMBURG

As next Tuesday (28th) is a "rest day" for the Jimi Hendrix-Move package tour, the Move is flying to Hamburg to guest in a German-TV pop show. The group is also set to co-star with Hendrix in the Zurich Pop Festival in Switzerland next May. A decision has still not been taken regarding titles or release date for the Move's next single.

Beatles world TV, 'Sub' writ bid

THE Beatles' promotional film clip on their new "Hello Goodbye" single will be screened in nine different countries within the next week—starting with German-TV's "Beat Club" tonight (Friday). The sequence will be transmitted in colour in US TV's "Ed Sullivan Show" this Sunday, and other countries showing it within the next few days include Sweden, Italy, France, Holland, Belgium, Denmark and Hong Kong.

The first broadcast of all six songs from the Beatles' "Magical Mystery Tour" TV spectacular will be in Radio 1's Chris Denning Show "Where It's At" tomorrow afternoon (Saturday). The programme also includes a conversation with John Lennon.

An application was being made in the High Court this week for an injunction to prevent the Beatles' cartoon film "Yellow Submarine" from being released. The action is being taken by Peacock Productions Ltd. A spokesman for Nems Enterprises commented: "The matter is in the hands of our lawyers."

● The film clip was being screened in colour in BBC-2's "Late Night Line-Up" last night (Thursday).

DODDY YES TO BLACKPOOL

It is now officially confirmed that Ken Dodd will star in "Big Show 1968" at Blackpool Opera House next summer, as forecast in the NME eight weeks ago. The Bluebell Girls are also set for the show, which opens on June 15.

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HOLIDAY OFF: U.S. TRIP ON

THE Foundations are giving up their Christmas holiday in order to pay a brief promotional visit to America. Owing to long-standing commitments in Britain the group has no free time—apart from the Christmas period—until the latter half of January. But because "Baby Now That I've Found You" is on the verge of the U.S. Chart the Foundations are anxious to make their American debut as soon as possible.

For this reason the group has decided to relinquish its Christmas break to pay a four-day visit to the States from December 24. As previously reported it is already set for a longer U.S. visit at the end of January, and manager Barry Class flies to New York next week to finalise both trips.

Also being lined-up is a full-scale European promotional tour for the Foundations, to take place in the first half of February. This would tie in with the issue of their new single "Back On Our Feet Again," set for simultaneous British and continental release in January.

swings December

group, the Barron Knights, the Marcie among artists appearing in Radio evening from Monday, December 4, does are also set for the "Joe Loss (8th).

with the Alan Price Set in "Happening Sunday" this weekend (26th). Other new Radio 1 bookings include Vince Hill in "Parade Of The Pops" on Wednesday, December 6—and David and Jonathan in "Pop North" the following day (7th).

PRUNES DATES!

THE Electric Prunes open their 16-day British visit tonight (Friday) with a date at Cambridge Corn Exchange. Other venues include Nottingham Britannia Rowing Club (tomorrow), Beacontree Roundhouse and London Speakeasy (next Tuesday), Edgware White Lion and London Middle Earth (December 1), Norwich Gala and Cromer Royal Links (2nd), Bath Pavilion (4th), London Marquee (5th), and Leyton Baths and Forest Gate Lotus (9th). The group plays Glasgow on December 8, but the two venues are not yet finalised.

Harpers here?

U.S. group **Harpers Bizarre** is to pay its first visit to Britain in the New Year. The group arrives early in January for a 17-day stay, devoted mainly to radio and TV promotional appearances, but may also undertake a few selected concert and club dates.



DAVE DEE, DOZY, BEAKY, MICK and TICH this week signed a new three-year contract with Fontana. The deal covers world-wide distribution, with the exception of America where the group's outlet is Liberty. Under the watchful eye of Fontana boss **JACK BAVERSTOCK** Dave signs the agreement while other members of the group look on.

Bee Gees' Albert Hall start to spring tour

IT WAS exclusively revealed to the NME this week that the Bee Gees' spring concert tour of Britain will open at London's Royal Albert Hall on March 27. The tour has been extended from three to five weeks, running until the end of April and incorporating every major city in Britain.

The group will be backed on the tour by a 30-piece orchestra, as it was in its Saville Theatre concert last Sunday. Supporting attractions and the complete itinerary are now being lined up by Bee Gees' agent Robert Stigwood, who is promoting the tour. The group will not be making further stage appear-

ances until the tour begins. On December 4 the Gees begin filming their Southern-TV spectacular "Cucumber Castle," which has now been extended by 15 minutes to an hour-long show. It is being shot simultaneously in colour for world-wide distribution. Filming is taking place in a castle near Maidstone.

Interesting feature of the show will be a take-off of the Beatles' contribution to the "Our World" international TV hook-up. The group will impersonate the Beatles, and is trying to re-unite the same audience present at the "All You Need Is Love" session.

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RCA VICTOR



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'Turn around'

MGM1365



MORE SINGLE REVIEWS

Continued from page 8

DAVE DAVIES
SUSANNAH'S STILL ALIVE

NEW HIT SINGLE
 ★
 7N 17429

WAY-OUT FLOYD

*** Apples And Oranges **/ "Paint Box" (Columbia).

THE most psychedelic single the Pink Floyd have yet come up with. The vocal rises in octaves as it progresses, until it's roaring into the heights.

And behind the falsetto harmonies there's a perpetual growling, shuddering noise, coupled with a reverberating organ resonance. It takes several spins before you get to grips with it, and then you realise that a great deal of thought has gone into it.

Although much of the track is way-out, there's a catchy and repetitive chorus which should prove a reliable sales gimmick.

FLIP: An interesting lyric which holds the attention all the way, set to a hammering beat.

RONNIE CARROLL

"Time"/"Loving" (Phillips).

Composer Tom Springfield has given Ronnie Carroll his most commercial disc for ages. He croons the heartbreak lyric engagingly, while a group sings along with him—and there's a soothing string accompaniment.

Hit potential, but with so many big discs around, I'm none too sure.

FLIP: A slowly swaying beat-ballad, with Ron spelling out the title word and turning on all his charm in the process. Suits him down to the ground.

POTTED POPS

JOHNNY DUMAR: "Nobody In This World" (Polydor). Here's an artist to watch! An exceptionally good-looking boy, with bags of appeal and a voice to match. An Elvis-like vibrato is prominent in his styling of this glowing rock-ballad.

ELMER GANTRY'S VELVET OPERA: "Flames" (Direction). A subtle blend of blues, soul and pop make this new British group a very commercial proposition. It's a fiery, dynamic sound with a driving beat. Perfect for discotheques.

KIM & KELLY BRADEN: "Didn't I" (Columbia). The daughters of Barbara Kelly and Bernard Braden duetting an up-beat finger-snapper, with a sparkling all-happening backing. It's a happy-go-lucky sound, and the girls are equally vibrant.

SVENSK: "You" (Page One). A husky-voiced soloist whispers the lyric, to the backing of clavoline, deep-throated strings, assorted jangles and tinkles, and a steady beat. Not outstanding material, but an ear-catching sound.

TIM ANDREWS: "Sad Simon Lives Again" (Parlophone). A very good disc indeed, and I hope it gets the recognition it deserves. A poignant lyric, warmly interpreted by this promising newcomer, and set to a brilliantly-scored pseudo-classical stringy backing. Compelling mid-tempo rhythm.

BAR-KAYS: "Give Everybody Some" (Stax). A hit U.S. instrumental group, generating plenty of atmosphere in this pounding and insistent jerk-beat item. Features organ, twangs, brass, honking sax and background chatter.

RICHARD BOONE: "Boone's Blues" (Verve). A soloist with the Count Basie Orchestra, which supports him in this amusing and extremely clever workout. It's basically an ingenious scat vocal, backed by slurring saxes and punchy brass.

ROMEO & THE EMOTIONS: "Don't Want To Let You Go" (Caltone). The muffled amateurish sound of this slow blue-beat number somehow gives it an authentic quality. Naggish rhythm, pleasant harmonies, but a nothing of a song.

TONY CHRISTIE: "Turn Around" (MGM). I reviewed Kathy Kirby's version of this Les Reed-Barry Mason song last week. Tony's treatment is expressive and impressive, with strings and choral support. But Kathy's popularity gives her the edge.

SKIP BIFFERTY: "Happy Land" (RCA). This switches back and forth between a meditative ballad and a storming up-tempo bouncer. It's vital and alive, with a bustling backing. But I wish it was all beauty without the slow lapses.

SOUL MERCHANTS: "Whole Lot Of Lovin'" (President). These boys really live up to their name in this contagious jerk-beat number. Solo vocal with chanting support, catchy tune, and liberally laced with that "coloured feel."

BLOSSOM DEARIE: "Once I Loved" (Fontana). Not the usual tongue-in-cheek material we've come to expect from her. An



PINK FLOYD (back row, l to r): ROGER WATERS, SYD BARRETT; (front) NICK MASON and RICK WRIGHT.

Vince adds polish to the sweet-corn

† "Why Can't I Remember"/"Why Or Where Or When" (Columbia).

NOT a revival from Vince Hill this time, but it's still in the sweet-corn sing-along style of his chart successes. A German tune with a new English lyric, it's a tuneful ballad with a slowly jogging rhythm, plod beat, sweeping strings and humming group.

Vince emotes convincingly, and he manages to create a polished end product out of corny material. It's highly sentimental, but—because the tune is not known—it doesn't click as quickly as the oldies with which he's previously been associated. Might make it.

FLIP: A bright and breezy number, co-written by Vince, who solos the verses—then it's all together in the chorus. Swaying waltz-time rhythm. Pleasant!

KINKY DAVE DESERVES HIT

DAVE DAVIES

*** "Susannah's Still Alive"/ "Funny Face" (Pye).

THIS strikes me as a much more likely hit than did "Death Of A Clown" when I first played it. It's an excellent pop record—well produced and very commercial.

The tale of an unwanted lady who finds solace in hard liquor, it's given a spirited rip-roaring treatment by Dave Davies, who sings in duakrack throughout.

And he's supported by a sensational Kinky backing—it's action-packed and electrifying. The beat is supercharged, and the sound is so full and solid that you could cut it with a knife.

On top of all that, there's a catchy riff melody that you'll soon all be singing.

FLIP: Not quite so overpowering, this one. A steady jog-trotting beat, and Dave—who wrote both sides—ringing the changes in his interpretation.

Frank follows Nancy's lead

FRANK SINATRA

† "This Town"/"This Is My Love" (Reprise).

FOLLOWING in his daughter's footsteps, Frank Sinatra chooses a Lee Hazlewood composition for his new single.

Opens quietly, with just a wailing harmonica backing Frank, and then steadily builds into an enveloping wall of sound, with the master's unmistakable tones riding serenely on top of the bustling orchestra.

Towards the end, it develops into quite a swinger.

There's a bluesy feel to it, rather like his "That's Life" earlier this year—which, you may recall, wasn't a hit. This one strikes me as over-produced.

FLIP: This is the smoochy, romantic Sinatra—and in this capacity he's unbeatable. A quality song with a gentle rhythm and gorgeous stringy backing.

LOVIN' SPOONFUL

† "She Is Still A Mystery"/ "Only Pretty, What A Pity" (Kama Sutra).

Many of you must have a secret crush on a girl you see in the train each morning, or in the café at lunch-time, but you never get to talk to her. That's the idea behind this lyric, and doubtless it will have self-identification appeal to many fans.

It breaks away from the Spoonful's usual Good-Time style, in favour of a stomping thump beat and a veritable volume of sound.

FLIP: A thundering gallop-pace rhythm, highlighted by clanking piano and frantic drum thumps, but with a contrasting middle passage sounding like "Sparky's Magic Piano"!

JEFFERSON AIRPLANE

"Ballad Of You And Me And Poonie"/"Two Heads" (RCA). Not nearly as good as the Airplane's last couple of releases. It's super-psychedelic, with strange howling noises and an enigmatic lyric (what you can hear of it, above the cymbal crashing and general welter of sound).

The thumping beat is insidious, and there's a traumatic atmosphere that has an hypnotic effect.

FLIP: This lyric sounds like a description of a Picasso painting! Wailed in bluesy style, with a strident beat and a suggestion of Eastern influence.

THE MARMALADE

"Man In A Shop"/ "Cry" (CBS)

The title character has a beautiful dummy in his window, which compels all the wishful-thinking girls to cluster around gazing at its luscious attire—then it's replaced by another dummy which doesn't have the same magic.

The Marmalade make a very good job of this medium-pace, aided by an imaginative backing.

FLIP: This is sub-titled "The Shooob Doroorie Song"—this being the phrase which the boys chant over and over, while the leader tackles the lyric. Good sound.

TIM HARDIN

"Lady Came From Baltimore"/ "Black Sheep Boy" (Verve).

A folksy story-in-song about a con man who falls in love with his prospective victim. Sung in effortless unaffected tones, with an easy-going rhythm and unobtrusive strings.

FLIP: Acoustic guitars and a shuffle beat underline this tale of the return of a prodigal son. Both sides self-penned, of course.



TIM ANDREWS
SAD SIMON LIVES AGAIN
 Parlophone R 5656

TONY HALL ENTERPRISES

THE TICKLE
SUBWAY (SMOKEY POKEY WORLD)

Regal Zonophone RZ 3004



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq, London W.1

SANDIE THOUGHT QUEEN LOOKED JUST LIKE A PRINCESS

I WENT several rounds with Eve Taylor and Sandie Shaw over dinner last Friday, where among other things we discussed her performance at last week's Royal Command Performance. Miss Shaw was late and stood her ground defensively in the doorway.

"Don't shout at me," she shouted at Eve, "my watch has been 25 minutes slow all day."

"I only wanted to catch you to remind you to bring my camel hair coat back with you," shouted Eve. "Sit down and eat your food before it gets cold." Miss Shaw and Miss Taylor shout at one another constantly—it's their way of showing they like each other.

While I ate a splendid omelette Eve shouted at me about the NME charts. Basically Eve likes the charts when her artists are ascending and hates them when they show a drop. It seems to me a perfectly natural attitude for any manager.

Miss Shaw parked her lovely fur coat (she calls it "the dog") over a chair and began to eat her meal. I talked to her about her debut at the Royal Command. Did the Queen speak to her?

"I think she was warming up on me," smiled Sandie. "She seemed just a little embarrassed and asked me whether I enjoyed being a singer and how I felt when I won the Eurovision Song Contest."

Blasé

"It's funny, when we were backstage rehearsing and things, Vikki Carr and I were strolling around all nonchalant. 'So we're performing for Royalty,' we said blasély. But as soon as we met her and saw her in the box we were more excited than anyone. I was dashing around in my curly wig asking everyone if they noticed anything different and when she stood up in her box in that lovely dress she looked just like a Princess!"

"Oh put that down," laughed Eve, waving a fork, "that's marvelous—the Queen looked just like a Princess!"

"Well, she did," Sandie insisted. "She looked lovely. And when it came to the National Anthem I was singing so loud I must have deafened that Tom Jones in front of me!"

Apparently Sandie had also been putting in a lot of work on her

reports **Keith Altham**

curtsy with choreographer Douggie Squires.

"I thought I'll show that Douggie when I took my curtsy," said Sandie. "I think I overdid it—trying to be a bit too flash."

Why did Sandie decide to adopt that curly hair-style instead of her more familiar, natural style? Miss Taylor suddenly went in search of the apple sauce.

"I wanted a change," Sandie explained, and glanced knowingly after her manager, "but it wasn't as good as a rest!"

Over dinner I discovered also that Sandie thought Tommy Cooper and the dance routine with Bruce Forsythe, Lionel Blair, Dickie Henderson and Harry Secombe were the best things in the show. And that she does not intend to wear long boots to cover her long legs in the winter because "they make me look like cat-woman!"

After dinner we travelled in Eve's MG sports car to the recording studios where I was introduced to everyone: "That's Bill Street our engineer. That's Ken Woodman, our arranger, and I'm the interferer!"

Eve distributed a couple of copies of Sandie's new LP "Love Me."

"Can't I have one?" pouted Sandie.

"I've only got two more," said Eve. "One's for me and one is for your mother."

"Oh, I'm sure she needs it more than I do," sulked Sandie.

"At least if she never sees her daughter she can hear her," retaliated Eve, and nodded at me: "Put that down!" So I did. But I've not the slightest doubt that Sandie finally ended up with her copy of the LP.

One of the session musicians in the studio eyed Sandie's mini-skirt through the control room window and gave her what might be loosely termed an appreciative glance.

"Oh well, at least he'll be on

form tonight," laughed Sandie.

Enter composer Chris Andrews to supervise the production of his new composition "Show Me," one of the numbers Sandie is tracking as a possible new single. Chris was wearing a heavy brocade, blue Edwardian jacket which would have done credit to Beau Brummel. Things are apparently good for Mr. Andrews.

Big stuff

"I left my Silver Cloud Rolls parked outside," he said with about as much nonchalance as Paul Getty declaring himself another million to the good.

"Show Me" is a very catchy little number, to which Eve demonstrated a quick vaudeville "shuffle" in the control room.

Just before my departure I discovered from Sandie that it only took her three days to realise she was a "Times" reader and like myself greatly admires that masterful columnist Patrick Campbell. I just happened to have a Corgi edition of his collected works in my case and having read it, turned it over to Sandie. "Marvelous! Now I can read in bed on Sunday morning!" she told me.

For five days I have been labouring to construct a pun about Sandie Shaw taking Patrick Campbell to bed with her but nothing occurs that would not take me before the Press Council or bring about a phone call of unparalleled volume from Eve. So I'll end it there!



SANDIE SHAW enjoys a joke told her by choreographer DOUGGIE SQUIRES during Royal Performance rehearsals.



ELECTRIC PRUNES ARRIVE

The ELECTRIC PRUNES group, who got in the NME Charts in May with "Get Me To The World On Time," arrived from America this week for appearance here.

DAVY (Continued from page 7)

Sharks don't worry Monkees

Part of Jennifer's reason for being in the States was to convalesce (after a recent knee operation), and she certainly managed to get plenty of sunshine while she watched filming of the Monkees' series.

"We spent a lot of time in San Pedro, on the coast not far from Los Angeles," she told me. "The Monkees were filming an episode for the TV show. They were all dressed up in pirate costumes, and the shooting took place on a marvellous old sailing ship, built in Norway in 1908."

"Honestly, those Monkees have no fear at all! Davy was clowning around at the top of the mast, without turning a hair. "And Peter Tork was fooling about at the edge of the gangplank. There were, believe it or not, sharks in the water below him. But he didn't seem to care less!"

"Micky Dolenz? Oh, well, Micky is just as mad as a hatter. He drives his car at unbelievable speed: enough to drive anybody out of their mind!"

"I adore Peter Tork. He really is one of the most super people I've ever met. The day we said 'Hello' he seemed to play his guitar and sing to me for hours—talk about romantic!"

"Peter is very talented; intelligent, too. We spent a long time

talking about such things as classical music and reincarnation. We have similar views about life and death: he believes there will always be a Peter Tork, and I believe there will always be a Jennifer Moss. Peter talked to me a lot. He put me right on a lot of things."

"I didn't meet Mike Nesmith enough to talk to him a lot—we were on a boat and I don't think he felt very well. But he was very pleasant and polite."

Much as she may admire the other Monkees, Jennifer does, understandably, have the greatest affection for the young actor she grew up with and knew so well before he went on to world fame as a pop star.

She still calls him David (not Davy)—and she obviously feels sympathy for the predicament that keeps him in America when occasionally he'd love to be back in the homespun surroundings of "Coronation Street."

Jennifer concluded, as she left for another scene in the TV series: "David took me on to New York after Los Angeles, and as I was leaving him he told me he wished he was going all the way to England."

"I think he often gets very, very homesick," she said, sadly.



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A PAGE ABOUT THE LATEST ALBUMS

SKY-HIGH WITH BEATLES

AWAY in the sky, beyond the clouds, live four or five magicians. By casting Wonderful Spells they turn the Most Ordinary Coach Trip into a Magical Mystery Tour.

So runs the opening notes on the sleeve of the Beatles' new "Magical Mystery Tour" six-track EP, mini-LP or extended single, whatever you like to call it!

The Beatles are at it again, stretching pop music to its limits on beautiful sound canvases, casting wonderful spells beyond the clouds to turn the dull plastic disc into a magical mystery tour of sounds fantastic, sounds unbelievable!

The four musician-magicians take us by the hand and lead us happily tripping through the clouds past Lucy in the sky with diamonds and the fool on the hill, into the sun-speckled glades along Blue Jay Way and into the world of Alice in Wonderland, where the walrus softly croons, "I am the Eggman," and Little Nicola cries back: "No, no you're not."

This is the Beatles out there in front and the rest of us, a cast of millions, in their wake. This is Sgt Pepper and beyond, heading for marvellous places.

Get aboard

If you're ready, then climb aboard. **MAGICAL MYSTERY TOUR** sets us off and John and Paul sing about taking us away. There's a lot of rollicking Sgt. Pepper type roll and swing about this one, with an almost Herb Alpert trumpet going away in the background, a piano break in the middle and we fade out to tinkling bells and what sounds like the clatter of milk bottles.

There's a sort of sadness and more immediate appeal to the next hearing **YOUR MOTHER SHOULD KNOW** and Paul is urging us all to get up and dance to a song that was a hit before your mother was born, and that was a long time ago. George breaks in here to sing a couple of verses, and the whole makes a nice easy to sing along with track.

Into the world of Alice in Wonderland now and you can almost visualise John crouching on a deserted shore singing **I AM THE**

WALRUS to some beautiful haunting strings from away on the horizon and a whole bagful of weird and eerie Beatle sounds like a ringing doorbell and somebody sawing a plank of wood. A fantastic track which you will need to live with for a while to fully appreciate.

Off again into the sky and Paul tells us of **THE FOOL ON THE HILL** watching the sun going down and the world spinning round. A strong McCartney vocal for this one with an off-key penny whistle piping out behind him.

We are now **FLYING** on a very short and very odd instrumental. Some tricky guitar work with chanting voices in the background and the whole thing soars away into the skies in a crescendo of tinkling piano and very weird sound effects.

Heading home now and we cruise

down **BLUE JAY WAY** with John almost chanting the chorus line "Please don't be long, please don't you be very long." A church organ starts this one off and for a minute it sounded like "A Whiter Shade Of Pale," but John, sitting in "Blue Jay Way," leads us off into a whirlpool of sound and off away home.

We are back from beyond the clouds and down on mother earth to reality. The "package," taken from the soundtrack of "Magical Mystery Tour," comes as two 7-inch records enclosed within a 32-page colour and black and white booklet, with stills from the "Tour" and a colour cartoon tracing its progress.

It will cost you 19s. 6d. and you can buy it on December 18. Happy travelling!

NICK LOGAN

FILLED WITH SWEET SOUL

ON the fifth floor of ATV House in one of the small warrens that make up the beehive that is Pye Records, two tired men listened to an old record player grinding out the end product of weeks of sweated labour.

Filling the tiny office with sweet soul were the No. 1 from nowhere Foundations group, and the two attentive listeners, probably the hottest songwriting property in the country at the moment—Tony Macaulay and John Macleod.

With John also getting his first hearing of the completed LP, I joined them for a pre-hear of the new album which is due for release today (Friday).

Tony, the team's writer-producer, explained that he and John, writer and arranger, had spent weeks slaving over the album, working to all hours to get it completed to schedule, and that he was playing it on his rather ancient record player instead of on the studio's full stereo so I could get a realistic impression of how it would sound to the average record buyer.

The first three tracks I heard had a distinctive discotheque feel, not at all a weak copy of the soul sound as Foundations' knockers would

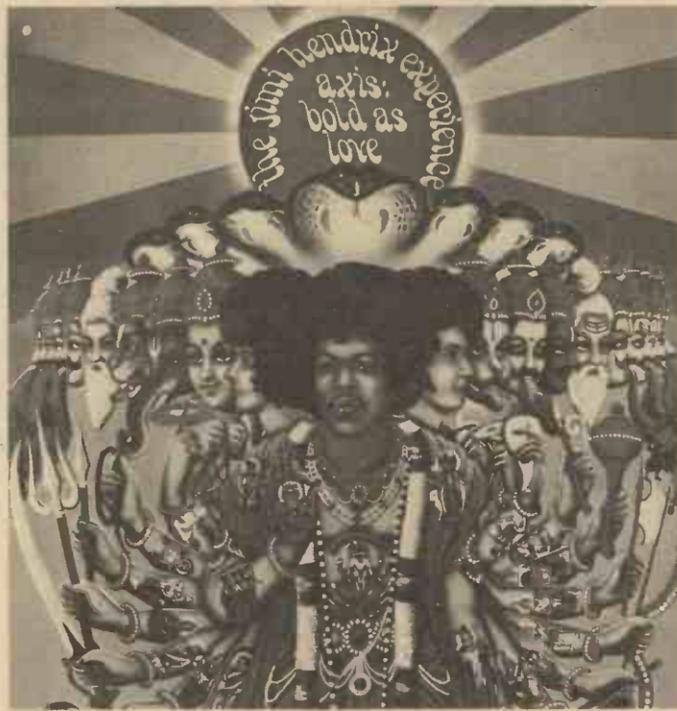
have us believe, but a pretty authentic version. The tracks: Joe Tex's **Show Me**; **Jerking The Dog**, a Rufus Thomas oldie; and a slower American number from the group's stage act, **A Whole New Thing**.

The **Writings On The Wall**, a Macleod and Macaulay composition with vocal backing and a Four Tops type of swing to it, was more like the Foundations we know. A more British sound, despite the Tamla drum breaks, and a good number.

Macleod and Macaulay again on **Mr. Personality Man**, one of my favourites on the album, and a great big sloopy-type sound. This could have made a good single.

Side two kicks off with **Baby Now That I've Found You**, and if you haven't already heard that you've been living in a cave. The only difference here from the single is that Tony has added more bass guitar.

I Can Take Or Leave Your



JIMI HENDRIX cover, said to cost £3,000. This is just the top half of a magnificent coloured painting.

UFO COULD BE JIMI!

NEXT time you spot an unidentified flying object crackling across the night sky with electric blue flames streaming out behind, look closely, for it just might be that traveller in time, space and sound—Jimi Hendrix.

His latest album "Axis: Bold As Love" (Track), released on December 1, cost approximately £10,000 to produce and the incredible sleeve accounted for £3,000 of that amount! It depicts Jimi as a Pharaoh-like figure, with a snake in one hand and a flower in the other, surrounded by traditional Indian figures and demi-gods. Without a doubt the most impressive sleeve for an LP I have ever seen.

The album begins with drummer Mitch Mitchell conducting a mock interview with space-man Hendrix, who blasts off into the air with an alarming variety of electronic guitar sounds guaranteed to stand the fur up on the back of the cat's neck and reduce Frankie Vaughan fans to neurotic heaps.

IF A SIX WAS NINE is the stand-out track on the first side, combining brilliant guitar-antics with Hendrix defying the laws of gravity and convention and turning his world from white to black. "It's my world to live and I ain't agonna copy you," he sings, "I want to wave my free flag."

And for those older people who can only hear a confusion of electronic sound from these amplifiers and discordant shrieks from the guitar, what can we say to convince them? How do you explain the riot of the colour red to a blind man?

UP FROM THE SKIES is more musical science fiction coupled with imaginative lyric and instruction to "Let Your Fancy Flow." **SPANISH CASTLE MAGIC** is an invitation to take a trip on a dragonfly and the strings on Hendrix guitar vibrate almost as quickly as those gossamer wings.

LITTLE WINGS has both Oriental and Indian influences and reflects the gentler plaintive aspect of Hendrix work.

On the second side, **CASTLES IN THE SAND** has an obvious message, and is another potential single. Almost Dylanesque in composition the lyric might have been considered slightly sick if the sincerity were not apparent. **YOU GOT ME FLOATING** is a dancing, wheeling, reeling, feeling and thinking song.

SHE'S SO FINE is a Noel Redding composition which he sings backed with harmonies from Mitch and Jimi.

LITTLE MISS LOVER indicates how important are the basic rhythm patterns established by Mitch and Noel and maybe "Bold As Love" is the answer to how you might convey colour to a blind man.

KEITH ALTHAM.

THE SEEDS (Vocalion, VA-N 8070) claim to be the originators of the flower generation, and one must bow to Sky Saxon—he gets all 12 composing credits (some with others), takes vocals, plays piano, organ, sitar, draws the cover design. And the music isn't bad, either, but not spellbinding.

HAPSHASH AND THE COLOURED COAT (Minit, MLL 40001) is a real weird album of distorted sounds pressed onto orange plastic, featuring the music of Guy Stevens, played by the Human Host and the Heavy Metal Kids. Empires In The Sun take one whole side, other side has four tracks. Danceable at times, very avant garde.

LOVIN' SPOONFUL (Kama Sutra, KLP 402) sing and play John Sebastian's music for the film "You're A Big Boy Now." Zal is on this one, which was recorded some time ago. Good mood stuff.

VENTURES (Liberty, LBL 83046) offer their "Golden Greats," deep throated guitar instrumentals from their long career, including Tequila, Wipe-Out, Rebel-Rouser and Walk Don't Run.

ASSOCIATION (London, HAT 8342) quite softly sung harmony singing, with imaginative instrumental backing, with various members of the sextet taking lead vocals, and all singing well together. Rousing Windy and Wasn't It A Bit Like That, and wistful On A Quiet Night are standouts.

SPIRITUALS

For those who like rip-roaring spiritual LPs, I can recommend six issued by the new (to Britain) President label (which has the single hit, I Feel Love Coming On by Felice Taylor). The albums are all by coloured artists—**BROOKLYN ALLSTARS: JESUS LOVES ME** (PTL 1011); **PROF. HAROLD BOGGS: I BELIEVE** (PTL 1010); **THE SOUL OF THE CONSOLERS** (PTL 1009); **SWANEY QUINTET: STEP BY STEP** (PTL 1014); **MME. EDNA GALLMON COOKE: AT THE GATE** (PTL 1013); and **BROTHER JOE MAY: THAT'S ENOUGH** (PTL 1012).

LPs by Allen Evans

★★★★ **JOHN MAYALL: THE BLUES ALONE** (Ace Of Clubs, ACL 1243).

Here is something to cheer up the thousands of Mayall fans on a week of deflated spirits—a cheaper label release of more terrific blues works of the all-rounder to em' all-rounders, John Mayall, who plays harmonica, guitar, piano, drums and does the vocals on the first track, **Brand New Start**, and throughout after that, except for drummer Keef Harvey, he records on various tapes and merges all the sounds (he'll get the MU on to him!). Oh, and he composed all the 12 arresting songs on the album, **Standouts** for me—**Down The Line**, **Marsha's Mood** (some great piano), and the vocal-organ work on **Broken Wing**.

Other titles: **Please Don't Tell**, **Sonny Boy Blow**, **No More Tears**, **Catch That Train**, **Cancelling Out**, **Harp Man**, **Brown Sugar**, **Don't Kick Me**.

★★★★ **TEN YEARS AFTER** (Deram, SML 1015)

Here is a group called Ten Years After, which deserves to be better known. Their instrumental work is very absorbing and imaginative, with Chick (he has no other name) on organ, Alvin Lee on lead guitar, Ric Lee (no relation) a crisp, urgent drummer, and Leo Lyons on a throbbing bass. Alvin takes the vocals with a relaxed insistence. They have a way of making the sound ride along, and Alvin plays a powerful lead guitar, as well as composing four of the nine tracks.

Titles: **I Want To Know**, **I Can't Keep From Crying Sometimes**, **Adventures Of A Young Organ**, **Spoonful**, **Losing The Dogs**, **Feel It For Me**, **Love Until I Die**, **Won't Want You Woman**, **Help Me**.

★★★★ **VINCE HILL: ALWAYS YOU AND ME** (Columbia, SX 6185).

Another well chosen set of a dozen songs, from San Francisco to Sunrise Sunset (from "Fiddler"), Vince Hill gives us top performance versions of romantic ballads, with a lush orchestral backing on this Bob Barratt production.

Other titles: **Always You And Me**, **Here There And Everywhere**, **Wives And Lovers**, **Guess I'll Never Learn**, **Sunny Afternoon**, **So Nice**, **Girl Talk**, **Kiss Tomorrow**, **Goodbye**, **My Cup Runneth Over**, **Adios Amor**.

★★★★ **MOODY BLUES: DAYS OF FUTURE PASSED** (Deram, SML 707).

Here is a new type group LP, with Peter Knight conducting the London Festival Orchestra behind the Moody Blues, and the whole LP covers a day, from dawn until night, on seven tracks. The com-

posers are Redwave and Knight, and the whole is quiet and arresting, with strong bluesy undertones, and varied vocal and instrumental sound patterns. Recorded by the Deramic Sound System.

★★★ **BLOSSOM TOES: WE ARE EVER SO CLEAN** (Marmalade, 607001).

Produced by Giorgio Gomelsky (who was behind the Yardbirds), this is a restless, somewhat distorted set of beat tunes, done with a lot of "holding back" in the sound department, though I liked their Telegram Tuesday, What On Earth and Mister Watchmaker, Wistful on the whole, and sometimes a bit dull, nevertheless this Cheshire quartet has the right sound to succeed.

Other titles: **Look At Me I'm You**, **I'll Be Late For Tea**, **Remarkable Saga Of Frozen Dog**, **Love Is**, **What's It For**, **People Of The Royal Parks**, **Mrs. Murphy's Budgeter**, **I Will Bring You This And That**, **When The Alarm Clock Rings**, **Intrepid Balloonist's Handbook**, **You**, **Track For Speedy Freaks**.

FOR CHILDREN

Ideas to solve presents problems for younger children—a very good dramatisation by Pauline Grant of the famous Anna Sewell book **BLACK BEAUTY** (Music For Pleasure, MFP 1193), enacted by Central School of Speech and Drama students. Three more from Disneyland—**SEVEN DWARFS AND THEIR DIAMOND MINE** (DQ 1297), **MOTHER GOOSE NURSERY RHYMES** (DQ 1211E), and **MICKEY AND THE BEANSTALK** (DQ 1248)—all with music. **CHILDREN'S FAVOURITES** (MFP 1175), stories and songs by Jessie Matthews, Jon Pertwee and Enid Heard.

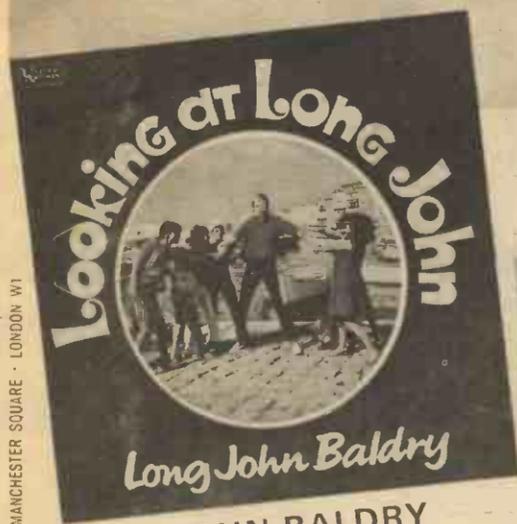
CHRISTMAS LPs

With a sleeve resembling a packaged LP, with "ribbon" and card to say who the album is **TO AND FROM**, you get all the Christmas hit songs—**Mary's Boy Child**, **Little Donkey**, **Rudolph**, etc., produced by Geoff Love on Music For Pleasure MFP 1196. Same label offers **CHRISTMAS CAROLS** from Guildford Cathedral on MFP 1104. And another low-priced Yule LP by Wally Stott, orchestra and chorus is **CHRISTMAS BY THE FIRESIDE** (Marble Arch, MAL 689).

GROUPS

EVERY MOTHER'S SON (MGM, C-8044) get a good, full vocal sound going on this 11 track LP, ten songs being written by Dennis and Lary Larden, lead guitar and lead singers respectively of the New York quintet. Instrumentally crisp and enterprising. Move over, Beach Boys.

PRESENTING....



LONG JOHN BALDRY
Looking at Long John
United Artistes ULP1146 M SULP1146 S
The latest album from hit maker Long John.



SHIRLEY BASSEY
And We Were Lovers
United Artistes ULP1160 M SULP1160 S
Containing the hit song "BIG SPENDER"



....TWO GREAT LPs!

I'LL NEVER GET STALE said FRANKIE—in 1957!

HOARSE whisperings of subdued Scouse came down the lines from Leeds. On the other end of the phone an almost speechless Frankie Vaughan. Speechless—not because this week he has accomplished the amazing double of having two hits in the NME Chart a whole ten years after a similar triumph—but because Frankie was suffering from a very bad cold!

He lamented: "I've had it now for three or four days and I've been feeling pretty bad. I'm a little better now but I'm still a bit hoarse."

"The doctor's told me that I've got to stay in bed during the day but I haven't missed any shows at all. I love my work and nothing will keep me off the stage. As long as I have something of a voice left I'll be out there singing." The words of a true trouper!

With "There Must Be A Way" still riding high after 14 weeks in the charts, "So Tired," Frankie's follow-up, this week strides up to the No. 18 slot in the NME Chart.

And believe it or not, ten years ago when today's hippies were swopping bubble gum cards and drinking school milk, a younger raving Frankie was celebrating a similar success!

Teenage idol

The double-sided "Man On Fire/Wandering Eyes" and a little ditty with the Kaye Sisters called "Got-ta Have Something In The Bank Frank" were the champions of the Frankie, the teenage idol, in those days.

Then, Frankie was asked by an NME interviewer if he thought his fans would desert him one day for younger, newer singers. He replied that there was little chance of his going stale. He would always have something new for his audiences.

And how those prophetic words have weathered the course of time!

After 16 years in show business, I asked Frankie with which section of the public he thought his appeal now lay. "I wish I could say. It's very difficult to answer because I know I still have a lot of new teenage fans."

"A lot of older 'teenagers' grew up with me and now have families. But I set out to be a family entertainer and the audiences I like playing to best are family audiences."

Why did he think he was now doing so well in the NME Charts, keeping company with people like the Who, Traffic, the Herd and the Bee Gees?

Frankie confessed himself baffled. "I just don't know. I suppose maybe it's

By **NICK LOGAN**

because I'm singing in the way that I want to sing and the songs are the type that I love doing. They are really good songs.

"But there is definitely a public for ballads these days and these things come and go in cycles. I have sung all sorts of songs over the years in all sorts of tempos. Fortunately what I'm doing now is right for today's market. I wish I could put my finger on the reason why."

"I think the public has had a bellyful of almost computer-like sounds from groups. They started off very uninhibited and they become better and better and more professional which was a good thing."

"Then they went off on a psychedelic kick and got far out. And the general public started to want to return to a good melody—something they could whistle or sing along with. I think there is now a demand for that kind of song."

But will it last? I asked him. "There is always room for good songs. Way back before I started people like David Hughes, David Whitfield, and Dickie Valentine were big balladeers and when I started I went on a beat thing. Now I've moved on to ballads and they've come back."

How did he feel about having two hits in the charts at the same time? "It's wonderful and I'm very thrilled. When we went into the studios to cut the discs they allowed me to sing three of my favourite songs—'There Must Be A Way', 'You're Nobody Till Somebody Loves You' and 'So Tired.'"

"When we'd finished, my recording manager Norman Newell turned round and said, 'You have got two hits there.' It was great to have that enthusiasm but I couldn't believe it myself. But to have his confidence was tremendous."

"There's nothing greater in my mind than to have a hit and these are real quality songs. I'm really thrilled about it all."

How important is a hit to him? "I don't think it is that important for me to have a hit. I did fantastic business here last spring without a hit."

"I am primarily a performer and I have been getting my box-office and my work on the strength of being a performer and an entertainer."

"On the other hand a hit single does lend a certain magic to a performer and that means added attraction. Before I became nationally known a hit was important to me. But it is not so important today."

I asked him if he thought he could make it a hat-trick and if he couldn't, whether it would worry him. "I never know. I never look ahead. I just go on and sing what I like to sing."

"I love my work and I am grateful for these hits. I have had my share over the years and now I'm glad to see young artists getting hits." A typical remark from the magnanimous Mr. Vaughan.

Better now

"I was surprised to see 'There Must Be A Way' getting such a grip on the charts and I'm surprised 'So Tired' has gone in so well after such a short time. But I really felt this one would. It's a much better record than 'There Must Be A Way' and, on the whole, the material I am doing now is far superior to anything I've done in the past."

"I just think they are great songs with a very good arrangement and I enjoy singing them."

Finally let's end on a Vaughan quote from ten years ago: "I don't keep singing the same kind of songs. I try to be as versatile as possible. I suppose you're wondering whether the facts that my fans are growing up will affect my career. Let's face it, I don't appeal to any particular age group. I can count upon all ages to support me at theatres and to buy my records."

I wonder if a future NME writer will be using quotes from this article in ten years time when Mr. Vaughan is still swinging and the hippies of today are tomorrow's mums and dads? Hope so!



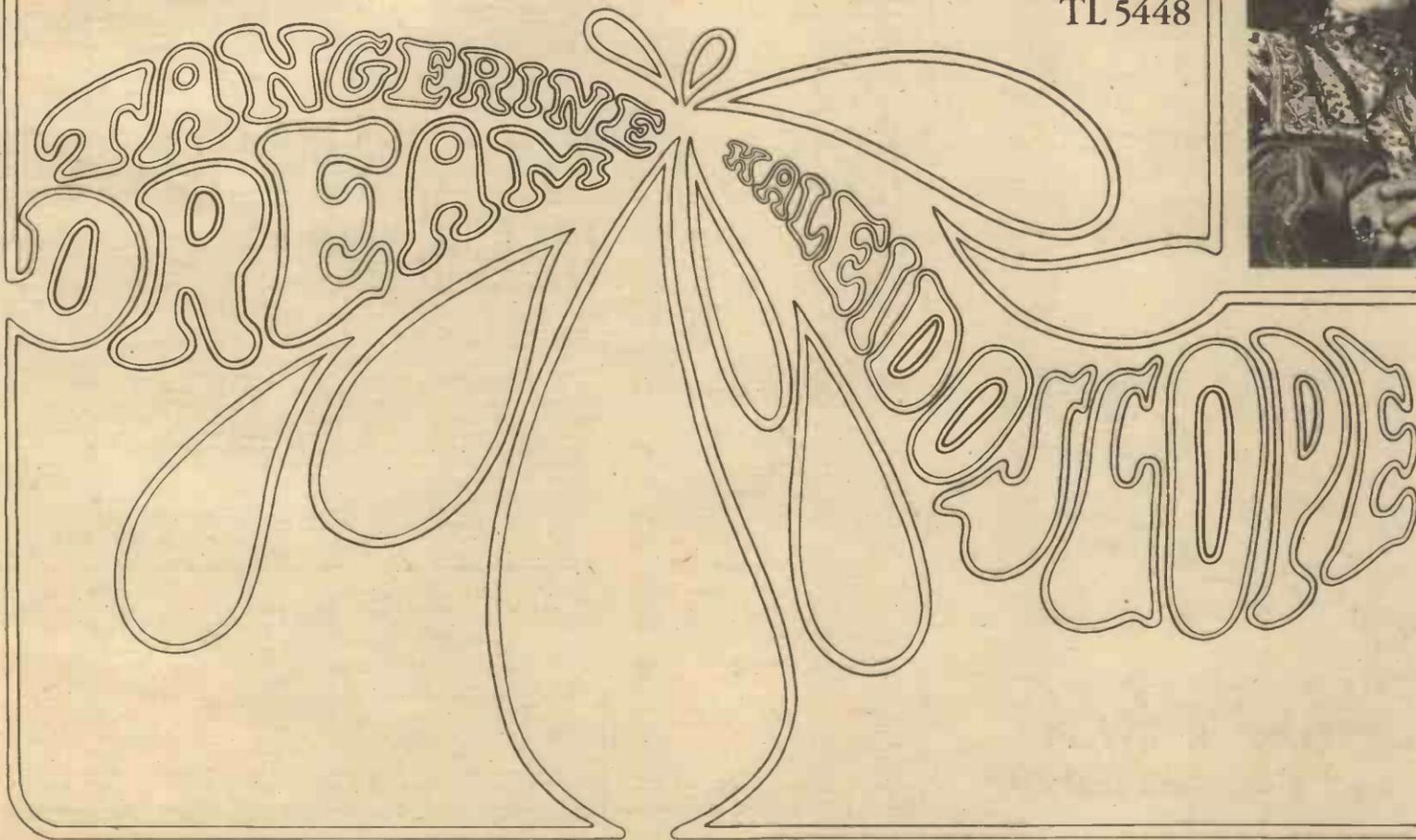
NEXT WEEK

**?-TIME WITH PETER FRAMPTON
THE 17-YEAR-OLD HERD STAR**

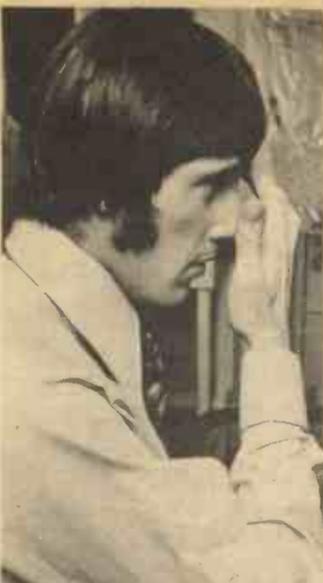
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BIG DATES OF THE KINKS



MICK AVORY is wondering if he's put on enough make-up before a stage show.

HERE'S another in our popular series of "Big Date" reminiscences for major groups—and for yourselves. Quite a few of the entries in the past diary of Kinks will bring memories to you.

1964

- Aug. 14.—The Kinks enter the NME Chart for the first time at No. 19 with their third record "You Really Got Me."
- Sept. 11.—Kinks at No. 1 with "You Really Got Me."
- Sept. 25.—Kinks enter U.S. Top Hundred for the first time with "You Really Got Me."
- Oct. 9.—Kinks join tour with Billy J. Kramer.
- Oct. 11.—Release of "All Of The Day And All Of The Night."
- Oct. 30.—"All Of The Day And All Of The Night" enters the NME Chart at No. 29. Reaches No. 3.
- Nov. 24.—Kinks appear on U.S. TV's "Red Skelton Show."
- Dec. 11.—Kinks placed second in NME Pollwinners Best New Group section and sixth British Vocal Group.

1965

- Jan. 1.—Kinks appear on BBC-2's "Beat In The New Year."
- Jan. 15.—Release of "Tired Of Waiting For You." First LP "Kinks" enters LP chart.
- Jan. 22.—"Tired Of Waiting For You" enters the NME Chart at No. 13.
- Feb. 12.—"Tired Of Waiting For You" gives Kinks their second No. 1.
- Feb. 23.—Kinks appear at Paris Olympia.
- Mar. 12.—"Kinda Kinks" enters LP chart at No. 5.
- Mar. 26.—Release of "Everybody's Gonna Be Happy" a Ray Davies composition.
- Apr. 2.—"Everybody's Gonna Be Happy" enters the NME Chart at No. 21. Reaches No. 19.
- Apr. 11.—Kinks appear in the NME Pollwinners Concert at Wembley.
- Apr. 30.—Kinks tour with the Yardbirds begins.
- May 21.—Release of "Set Me Free" composed by Ray Davies.
- May 25.—Dave Davies is knocked out by Mick Avory's cymbal on stage during the tour. The Kinks leave the tour and are replaced by the Walker Brothers.



- May 28.—"Set Me Free" enters the NME Chart at No. 22. Reaches No. 9.
- June 17.—Kinks fly out for a four week tour of the States and Canada.
- July 30.—Release of "See My Friend" another Ray Davies composition.
- Aug. 13.—"See My Friend" enters the NME Chart at No. 18. Reaches No. 15. Kinks to Germany for a concert in Berlin.
- Sept. 2.—Kinks begin tour of Scandinavia.
- Nov. 18.—Release of the Ray Davies composition "Till The End Of The Day."
- Dec. 10.—"Till The End Of The Day" enters the NME Chart at No. 26. Reaches No. 8. Kinks placed fourteenth in British Vocal Group section of the NME Pollwinners Contest.
- Dec. 23.—Kinks appear in Christmas pantomime version of "Ready Steady Go."

1966

- Jan. 7.—Kinks placed fifteenth in the NME Points Table.
- Feb. 25.—Release of "Dedicated Follower Of Fashion," written by Ray Davies.
- Mar. 4.—"Dedicated Follower Of Fashion" enters the NME Chart

Compiled by ANNE MACKENZIE



Left: DAVE DAVIES brushes up his long locks before another show, while on the right RAY DAVIES adjusts his guitar sling and PETE QUAIFFE picks up his instrument ready for action.



1967

- Jan. 17.—Kinks placed sixth in the NME Points Table.
- May 6.—Release of "Waterloo Sunset."
- May 13.—Ray Davies states that he is leaving the Kinks to concentrate on writing and producing. The group's manager Robert Wace denies this. "Waterloo Sunset" enters the NME Chart at No. 17. Reaches No. 2.
- May 16.—Ray Davies says that he will not after all be leaving the Kinks.
- July 8.—Release of Dave Davies' solo record "Death Of A Clown" composed by Dave and Ray Davies.
- July 22.—"Death Of A Clown" enters the NME Chart at No. 28. Reaches No. 4.
- Aug. 11.—Kinks to France for three days of cabaret engagements.
- Oct. 13.—Release of "Autumn Almanac."
- Oct. 21.—"Autumn Almanac" enters the NME Chart at No. 21.
- Nov. 8.—"Autumn Almanac" reaches No. 5, its highest position.
- Nov. 24.—Dave Davies' second solo single "Susannah's Still Alive" issued.

- at No. 25. Reaches No. 4.
- Mar. 10.—Kinks to Belgium for tour. Ray Davies ill and unable to go with the group.
- June 3.—Release of "Sunny Afternoon."
- June 10.—"Sunny Afternoon" enters the NME Chart at No. 22.
- June 12.—Kinks on Spanish tour.
- June 15.—Kinks begin Norwegian tour.
- July 8.—"Sunny Afternoon" makes No. 1.
- Sept. 16.—Pete Quaife, bass guitarist with the Kinks, leaves the group and is replaced by John Dalton. "Well Respected Kinks" LP enters the LP chart at No. 5.
- Oct. 7.—Kinks cancel their autumn tour plans.
- Nov. 18.—Release of "Dead End Street."
- Nov. 26.—"Dead End Street" enters the NME Chart at No. 26. Reaches No. 6.
- Dec. 3.—Pete Quaife rejoins the Kinks.
- Dec. 10.—Kinks placed twelfth in British Vocal Group section of the NME Pollwinners Contest and sixteenth World Vocal Group.

WHO'S WHERE

- (Week commencing November 24)
- KEN DODD** London Palladium.
 - SEEKERS** Glasgow Alhambra.
 - BACHELORS** Newcastle Royal.
 - FRANKIE VAUGHAN** Stookton Vaughtan.
 - FLOWERPOT MEN** South Shields Latino and Sunderland Wetherall's (commencing Sunday).
 - FRANK IFFIELD** Coventry Theatre.
 - ONE NIGHTERS** Aldershot ABC (24th); Wolverhampton Gaumont (25th); Derby Odeon (26th); Sheffield Gaumont (28th); Stockton ABC (29th); Carlisle ABC (30th).
 - TOM JONES, KATHY KIRBY** Bournemouth Gaumont (24th); Coventry Theatre (26th).
 - JIMI HENDRIX, MOVE** Bristol Colston (24th); Blackpool Opera House (25th); Manchester Palace (26th).
 - EDDIE FLOYD, FELICE TAYLOR** London Saville (26th).

NEXT WEEK BEE GEE ROBIN

Kathy Kirby

TAKES HER MAGNIFICENT

TURN AROUND

UP THE CHARTS

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Life-lines of

Professional name: Ed Stewart.
 Real name: Edward Stewart Mainwaring.
 Birthdate: April 23, 1941.
 Birthplace: Exmouth, Devon.
 Personal points: 6ft. 1in.; 168lbs.; blue eyes, brown hair.
 Parents' names: Peggy and Ray.
 Brothers and sisters names: John, Michael and Susan.
 Present home: London.
 Instruments played: Double bass, euphonium.
 Where educated: St. Edwards, Oxford.
 Age entered show business: 9.
 First professional appearance: BBC North American Service (paid 10/6).
 Biggest break in career: Breaking into full-time radio.
 Biggest disappointment in career: Never studying the piano to become really competent.
 Radio debut: Radio London—Stewpot Show.
 Personal manager: Harold Davidson.
 Important engagements abroad: Hong Kong for 4 years as a dj.

deejay ED STEWART



Biggest influence on career: My ego, money and a love of my job.
 Former occupations: Selling records.
 Hobbies: Most sports especially cricket and squash.
 Favourite colour: Green.
 Favourite food: Good curry.
 Favourite drink: Wine.
 Favourite clothes: Casual.
 Favourite singers: Ray Charles, Georgie Fame.
 Favourite actor and actress: Richard Burton and Brigitte Bardot.
 Favourite bands: Count Basie and Jimmy McGriff.
 Favourite composers: Cole Porter, Ray Charles, Holland-Dozier Holland.
 Favourite groups: Beatles, Supremes, Dave Clark, Kenny Everett.
 Miscellaneous dislikes: B.O., clipped poodles, potatoes, whiskey.
 Miscellaneous likes: Women, darts, Everton, my fans.
 Best friend: My stomach.
 Most thrilling experience: My first interview with Louis Armstrong.
 Tastes in music: Everything except west-coast and psychedelic music.
 Pets: Girl-friend.
 Personal ambition: To get to the top.

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AMERICA CALLING

ELVIS REMEMBERS MOTHER

AS the holiday season approaches, Elvis and the Colonel are once again preparing Christmas specials to be broadcast over the United States radio.

The religious-minded pop star also tapes an Easter programme every year in memory of his mother, Mrs. Gladys Presley. Both holiday shows consist of a half-hour of selections from El's religious and/or Christmas albums (of which there are now five). This year Elvis will be heard on over two thousand stations all over the U.S., centred primarily in the Bible Belt state of Texas (154 stations) and Georgia (126).

The date for the programmes are Sundays, December 3 and 10. Meanwhile back on the set of Elvis' latest MGM pic, "Stay Away Joe," co-star Katy Jurado is playing her first comedy role, while well-known comedian Bur-



gessa Meredith is playing an Indian!

After an autumn full of very little, pop-music-wise, Hollywood is preparing a winter to keep us all out dancing and listening and grooving.

It all begins this weekend with Donovan and Judy Collins concerts, with a giant treat at the Hollywood Bowl: the Association, Evely Brothers, the Who and Eric Burdon and the Animals (to name a few!).

Then next week, the Procol Harum revitalise the Strip at the Whiskey A Go Go. Add on a bunch of concerts and dances with local and national groups and our holiday season will be a swinging one. (They might even start calling it "Swing Los Angeles.")

DONOVAN DOUBLE LP

IN an unprecedented move for the label, Epic Records is shortly to release a two-album Donovan set, which will also become available as two individual LPs, each bearing a separate title!

Wearing a kaftan, surrounded by flowers, and with incense burning on a table beside him, Donovan made his Philharmonic Hall concert debut in New York last weekend, to a quietly appreciative full-house. Extremely well backed by the Midnight String Quartet and using to a great extent both Latin and jazz beats, he was on stage for an hour and 45 minutes, purveying his new "flower" form of songs—basic, simple lyrics with absolutely no ambiguity involved.

He did little talking—what he said was mostly humorous—but he brought home the point that he is one of the finest contemporary writers in the pop field.



Even without this No. 1, Sam and Dave are one of the biggest r-and-b acts in the country, constantly headlining their own packages and, when they're not recording, spending best part of their time on the road.

They loved England. "It was great," they both agreed, "and this time, more than on our first trip, we were struck by the fact that if British fans dig your music, they don't put it into any special category, but come and see you for what you are without there having to be any segregation."

HOLLIES BUSY

Following appearances on the Coast and in the Mid-West, the Hollies will be coming into New York around December 6. One of the first things they did when they got here was an appearance on "The Joey Bishop Show," on which they not only did very well, but waived their fee, donating it to charity!

The group will precede their visit to Manhattan with a guest spot on "The Mike Douglas Show" from Philadelphia on December 5, on which they are expected to sing their new single "Dear Eloise," released hot on the heels of "King Midas In Reverse," which was not, unfortunately, one of their bigger records.

The Hollies will wind up their present tour with a date at the University of Buffalo on December 9, followed by a concert in Washington the next day.

PAST HITS

Of his past hits, he included only "Mellow Yellow" and "There Is A Mountain," in addition to "Universal Soldier," and the rest of the time he relied entirely on other Donovan compositions which are unknown here except through his albums.

He didn't even sing his new single here, "Wear Your Love Like Heaven," very much in the tradition of his past four hits, and issued this week, but he did perform the flipside, "Oh Gosh." He finished his show with "Mellow Yellow," during which he picked up all the flowers and threw them into his respectful audience.

"Wear Your Love Like Heaven" will also be the title of one of the LPs, the other being "For Little Ones." Collectively, the title on the two album package will be "A Gift From A Flower To A Garden," and every song on it is a Donovan composition.

Following New York, Donovan returned to the West Coast, where he gave concerts in Anaheim and three shows in the Haight Ashbury section of San Francisco, thus wrapping up a trip here that lasted almost two months. He will probably return to America in the Spring of next year.

ENGLAND GREAT

Sam and Dave stepped off the plane from their English tour to be greeted in New York last week by a huge reception thrown by Atlantic Records, where they received a Gold Disc for "Soul Man," which hit the top of the U.S. charts while they were away, and has now sold well over a million.

NEXT WEEK

GENE PITNEY

BEATLES (Continued from page 3)

sitting next to a bloke who used to work on Radio Caroline!"

What about the criticism the group had received regarding the lyrics of "I Am A Walrus," the "B" side of their new single. "It always seems to happen now that people misinterpret what we write or say. We're happy with the words and I don't see how they can offend anyone. Do you think they're obscene?"

Also to be released shortly is a special presentation pack containing the six records from "Magical Mystery Tour," along with a 32-page colour booklet.

"We wanted to do this because when we were young we couldn't think of anything to buy people for presents at that price," said Paul. (The package costs 19s. 6d.). "The only things you could get were either ties or soap and talcum

powder. But we think that the pack is a good present."

"Yes, it's a lovely gift for someone," added Ringo.

"And that's what you're getting," replied John.

"Well, it's about time we got back to work, men," declared Paul, draining his coffee cup. "Lunch break's over."

As we walked back through Soho, Paul suddenly spotted Billy, an old friend of the boys. Billy is about sixty and wanders around Soho with a bottle on his head and a carnation behind each ear.

"We'd have loved him for the film," whispered Paul, as he, John, Ringo and Billy broke into a chorus of "Singing The Blues!" "Long live the Beatles," shouted Billy, as they continued down the street, "and — the Stones!"

BEE GEES (Continued from page 2)

that war is futile, any way, but that people have always fought and they always will; and that everyone needs some kind of purpose in life.

He told me: "I want to live, and I live to want."

He shows fear in his eyes when he talks about a seance he experienced in which the question was asked: "What is there after death?"

He says, chillingly: "The glass shot off the table."

Barry the Bee Gee is more than a pop star—he's a thinking person who knows his own inadequacies, wants to improve, but knows that some of his faults are with him for ever.

and the way they worried him deeply.

"The reason we split up was, I suppose, 50-50 between us. It was a long and deep relationship, but I can't see it being patched up. The kind of person I am—obsessed with my career—it runs my whole life."

"I think I talk a bit too much, although I'm always careful what I say. I can't be nasty to anyone."

Barry is, finally, a man with an overwhelming dedication to making the Bee Gees a name to be reckoned with in the pop world. He believes that to do this one of the things they must always do is to act their records.

"You have to believe in what you sing," says Barry. "This is why I believe Negroes to be the best singers in the world. They've been shunned for so long."

"Now, they sing out their heart-ache."

FELICE TAYLOR'S TOP TEN

AND I LOVE HIM by Esther Phillips. This is my type of song. It sounds so soothing. The soft, silky way Esther does it is the way I would think of approaching it myself. It's a beautiful record.

HOW GLAD I AM by Nancy Lewis. This is beautifully, beautifully done. The performance—well, it's just so smooth and soulful, I don't know what else to say.

UPTIGHT by Nancy Wilson. This is the version I love the best. It's beautifully fast and sexy and oh, I just feel I want to get up and get with it. This is my kind of music.

YOU KEEP ME HANGING ON by Diana Ross and the Supremes. Beautiful, and I love the sexy breathing in between. The whole sound and song turn me on.

FEVER by Willie John. Willie's version is real soft and smoochy. His voice sounds like a little boy's. I guess that makes it more appealing.

RECOVERY by Fontella Bass. She's got a fantastic high voice, but she still manages to sing soft. This record also has memories for me, because I was at the Chess



Records studios when she was there recording it.

WEDDING BELLS by Etta James. Oh, this has so much soul. It's several years old, but I really love it and I often sing it myself.

MISTER SANDMAN. I think this was by the Four Aces—is that right? I was rather young, but I remember my mother singing it a lot around the house, and I think it's a nice appealing song. I could see myself doing a nice, soft, jazzy version. Somehow

I'm always reminded of this song around Christmas.

SOMEDAY by Della Reese. This is a real soothing record. She did a marvellous job. She really sells this song.

AND I LOVE HIM by Nancy Wilson. I've been thinking. I really like the Esther Phillips version, but the Nancy Wilson one is much better. Nancy gives it a magic, soft, really sexy sound.

NEXT WEEK

HOW THE STARS FILLED IN NME POLL COUPON!



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TAILPIECES by the ALLEY CAT

PYE have never had it so good—with Foundations (1), Long John Baldry (2), Kinks (8), Donovan (9), Val Doonican (10), and Sandie Shaw (22)... Apart from "Sound Of Music," only Beatles and the Monkees have topped LP chart this year... EMI issuing Mireille Mathieu's French version of Engelbert Humperdinck's "Last Waltz" here....

His name undecided yet, but Cliff Richard's personal manager Peter Gormley launching sensational new singer... Special praise to Tony Macaulay and co-writer John Macleod for current 1 and 2... Longest 1967 chart run: Anita Harris' "Just Loving You" (20 weeks)....

"Little Red Donkey" (by Reg Presley of the Troggs) recorded by Freddie and the Dreamers... In U.S., topside of new Beatles single "I Am The Walrus"... Phil Sawyer parting company from Spencer Davis group?....

Ten million viewers watch Monkees weekly, claim BBC... Tony Macaulay engaged to secretary Anya Wilson... Devalued this week: Shirley Bassey's "Big Spender"....

How many of the Foundations played on their No. 1 hit?... Tom Jones' singing considered distasteful by Scott Walker on "JBI"... Jo Bergmann (once a publicist with Beatles) now working for Rolling Stones....

"Best Of The Animals" LP in U.S. chart 56 weeks... Is Monkees' hit dedicated to Harold Wilson?... Praise for David and Jonathan's composing talent....

Catchy: "The Plague," flipside of Scott Walker's first single... In U.S. Keely Smith attacks charts with Tony Hatch-Jackie Trent "Open Your Heart"... On Monday, Joe Brown's tonsils removed.

Wedding bells soon for Mark Wirtz ("Teenage Opera" composer) and Ross Hannaman, a singer-model... Mike McGear took his parents Mr. and Mrs. James McCartney to see performance by Fourmost... Back with a vengeance: Gene Pitney....

Recent hit by Johnny Mann Singers is title of Johnny Mathis' next LP... Why did Ken Dodd decide against covering Bobby Vinton's current U.S. success?... Spoiled by Jimmy Edwards: talking contribution by Frankie Vaughan to Sunday's Eamonn Andrews TV show....

Next month, Davy Jones' girl friend (singer Lynn Randell) tours Australia with Trini Lopez... Confirmed from Nashville: Bob Dylan has recorded again, but Bob Johnston supervised session....



Co-star of "Bonnie And Clyde" film, FAYE DUNAWAY, turned on the Christmas illuminations in Carnaby Street at the weekend. Seen interviewing her is SIMON DEE and between them is the guy who gets into so many pictures this week—BARRY GIBB.

Trent's vocal duet with Tony Hatch in Australian Top 10... Penned by Bob Hilliard and Carl Sigman, "Careless Hands" (Des O'Connor's big seller) original Mel Torme U.S. hit in 1949....

New Peter Gormley singer signed by Mike Sloman for U.S. Decca... Publicist Les Perrin working wonders for Lulu... Surprising chart exit of Tremeloes' new single.

Almost a certainty Long John Baldry will overthrow Foundations at No. 1 next week, but Dave Clark Five cannot be discounted... Your Alley Cat tips chart entry for Scaffold's "Thank U Very Much"... Is Sandie Shaw the poor woman's Marlene Dietrich?....

ROYAL VARIETY TV COMMENTS: Bad planning—Lulu followed by Sandie Shaw, then later Vikki Carr followed by Mireille Mathieu... Exaggerated body movements of Tom Jones comical... Lovable, but Harry Secombe out of tune... Instead of plugging records, Val Doonican and Sandie Shaw should have sung best performance numbers... Rockin' Berries entertaining... Ken Dodd's mention of Simon Dee was priceless... "Last Waltz" by Engelbert Humperdinck in English would have been more appropriate than Mireille Mathieu in French... Vocal highspots: Tom Jones and Vikki Carr... Amateurish—Sandie Shaw... Musical director Billy Terment deserves praise... Bob Hope's description of Tom Jones very amusing—Richard Burton with rhythm!....



BEE GEES at the Saville (l to r) BARRY, MAURICE and ROBIN GIBB, VINCE MELOUNEY and COLIN PETERSEN.

RECORD OF THE WEEK!

DAVE DAVIES SUSANNAH'S STILL ALIVE

7N 17429

BEE GEES HERE TO STAY says NICK LOGAN

NO one leaving London's Saville on Sunday could have been in two minds about it—the Bee Gees have arrived and they're here to stay!

They got the full treatment. Hysterical fan worship, the fainters, the screamers, adulating Beegeeboppers rushing the stage and waving their arms in ecstasy at the footlights. The normally sedate Saville can rarely have seen scenes like it.

From the start we knew what to expect with the pre-curtain patter running something like: "I'm going to scream the loudest"—"No, I'll scream louder than you"; and "I'm gonna scream for Robin. Who you gonna scream for?" All highly intellectual fun!

The atmosphere was electric and it intensified further when compere Tony Hall told us that the crowd from the first house were so knocked out they were still dancing in the street outside and that the boys were celebrating their success with champagne in the dressing rooms.

And then the screams went up and all hell was let loose as the curtain rose on five shadowy Bee Gees in darkness while the 30-piece orchestra behind them broke into the haunting "New York Mining Disaster."

Shattering

Then up went the lights, and up went the ear-shattering screams, and there was Barry and Robin, breaking straight out of "Mining Disaster" into a rave-up "Every Christian Lion-Hearted Man," with some beautiful organ sounds from Maurice on melotron.

A short piece of "You Keep Me Hanging On" showcased a fantastic fudge guitar from Vince Melouney and then it was on into "Hi Heel Sneakers," Barry taking vocals.

"Words" brought Barry back into the limelight and the screams broke out again for Robin's tear-jerker vocal on "Gilbert Green."

Screams of "Robin," "Maurice" or "Barry" punctuated each song break and the predominantly Monkees-type audience were by now doing their pieces.

Wild applause greeted "To Love Somebody," the group's second record which somehow flopped, and the three Gibb brothers roared through it into the Cream's "Strange Brew," featuring more tremendous Vince Melouney guitar.

Then it was into the finale with Robin on the beautiful "Massachusetts," with full orchestral backing, and then Barry on the group's new record "World."

This was the cue for the bubble to break. The Beegeeboppers rose as one and rushed for their idols, almost taking my head with them, and the group finished to ecstatic screams and applause!

Like Beatles

The Bee Gees had come and conquered, with a riotous reception reminiscent of early Beatles' concerts, making the comparison with them even more acute.

Listening and watching them, specially doing their own material, you can't help but be reminded of the early Beatles. But that is meant to be praise more than criticism, for the Bee Gees are no copyists and have enough originality and talent of their own to silence any detractors. They don't need me to defend them.

And there can be no doubt that they will be big, because they are talented, and largely because they fill the gap left by the progression and the advancing remoteness of the Beatles and the Stones.

The young fans want someone they can see, someone they can scream at, someone they can easily understand and the Bee Gees are that. They are here, now, they can be seen,

they're untouchable but within touching distance and they're young, good-looking and talented. What more could you ask?

The first half belonged to those showmen extraordinary, the unbelievable Bonzo Dog Doo Dah Band. When they last appeared at the Saville three weeks ago they played to riotous applause. It seemed impossible that they could repeat that success.

But yes, they did. And how! Missing Vernon Bohay-Nowell, who is ill with jaundice, the Bonzo's made a slow start but once in their stride there was no stopping them, or the laughs. And despite the fact that I had seen the same gags three weeks earlier I was still in hysterics at their outrageous act.

Their finished to wild applause and cries of more. The Bonzo's came back and gave more but still the audience weren't satisfied. What a group! As Tony Hall suggested, the Bonzo's hilarious LP "Gorilla" would make the ideal Christmas gift for your favourite madman. So Mr. Santa, what about me?

Also on the first half were the Flowerpot Men, a bit too noisy on "Let's Hang On," "Step Out Of Line" and "California Dreamin'," but softer and more melodic on their hit "Let's Go To San Francisco" and their current release "Take A Walk In The Sky."

Tony Rivers and the Castaways opened the bill with lots of Four Seasons-Beach Boys type sounds and too much chat.

SWINGING DISNEY!

A VULTURE bearing a striking resemblance to John Lennon, a singing bear, a jazzy ape with the voice of Louis Prima and a patrol of elephants all help to make Walt Disney's last film, "The Jungle Book" one of his very best.

The story is based on Rudyard Kipling's "Mowgli" and begins with Mowgli the "man cub" being looked after by a family of wolves but one day he has to leave the jungle to be saved from a vicious tiger with the wonderfully smooth voice of George Sanders. Like all good cartoons it ends happily when Mowgli is "hooked" by a coy "girl cub" fluttering her eyelashes and singing "My Own Home."

As usual the music is perfectly co-ordinated with the characters. One of the best numbers in the film is "I Wanna Be Like You" sung by Louis Prima (the King Ape), a great jazz song with all the characters joining in and dancing around as though the music was pulling strings. The four vultures sing "That's What Friends Are For" but are much funnier when they are talking in their Liverpudlian accents.

By itself the music won't make much impact but combined with the animation it is funny-happy-sad in the best Disney tradition.
ANNE MACKENZIE

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THURSDAY
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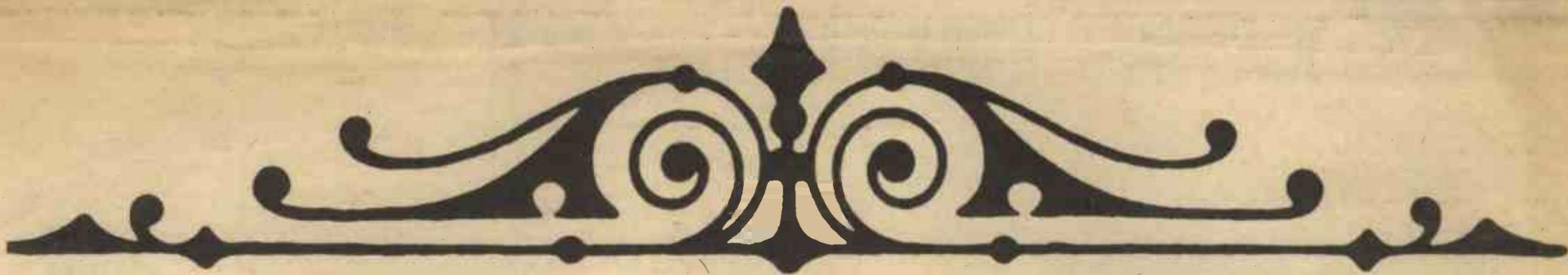
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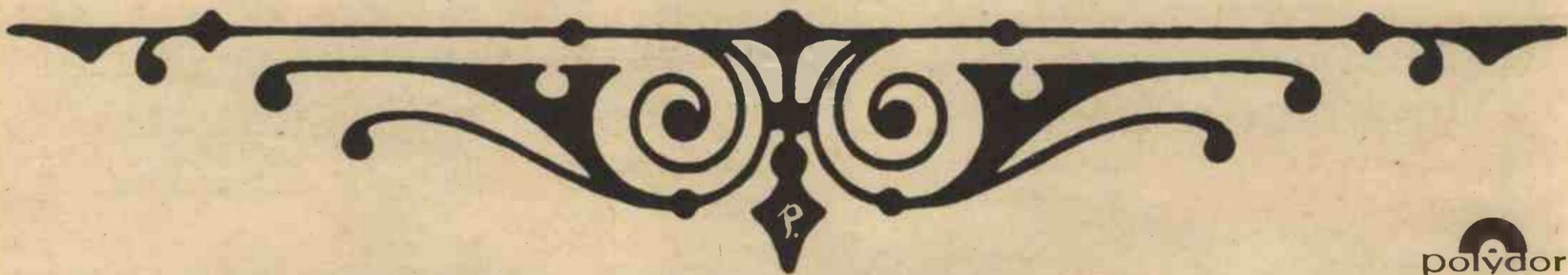
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