

New Musical Express

EVERY FRIDAY
6^p

BEACH BOYS NEW LP

TOP POP NEWS

- GEORGIE FAME
- DAVE DAVIES

VISIT TO DAVY'S DAD FULL PAGE NEW YEAR CARTOON

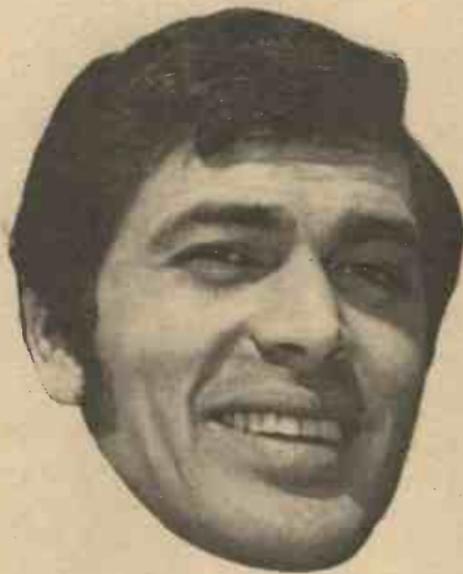
NME Exclusive
track-by-track
pre-review

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No. 1094 Week ending December 30, 1967
WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER



No. 1 — ENGELBERT HUMPERDINCK



No. 3 — TOM JONES



No. 2 — THE MONKEES

NME CHART-POINTS TOP TENNERS for 1967



No. 4 — THE BEATLES



No. 5 — THE TREMELOES



No. 6 — DIANA ROSS AND THE SUPREMES



No. 7 — CLIFF RICHARD



No. 8 — DAVE DEE, DOZY,
BEAKY, MICK and TICH



No. 9 — THE MOVE



No. 10 — TRAFFIC

GEORGIE REACHES THE POINT OF NO RETURN

THE road of progress is a tricky one to walk. Abe Lincoln, Wat Tyler, Kennedy and Trotsky, taking things to the fatal extreme, point to the price that sometimes must be paid. Nobody in the sphere of pop has yet laid down their life, but many a career has been placed in jeopardy in the cause of progression and individuality.

Merely attempting to survive in the business is enough, like walking a tightrope, most artists feel, without throwing caution to the wind and veering off course to try something new.

It is an easy trap, therefore, for an artist assured of big box office and record sales today to slip into complacency and not to think where he may be tomorrow. This kind of non-progression can spell instant death. The safer compromise, it seems, is to keep abreast and gradually roll along with the ever-changing tastes of the public.

But the real saints and martyrs, the life-blood of the industry, are those in the minority who choose to take the courageous and treacherous path towards leading that taste in the first place.

Can be done

The Beatles and Stones have proved that it can be done, and successfully; on other planes Donovan, Cream and Hendrix and happily surviving too; Scott Walker is making his brave and praiseworthy effort; while out on another diversified cloud suspended somewhere between pop and jazz and buffeted by all the forces of disaster and destruction is the subject of this article—Georgie Fame.

The courageous and phenomenally talented Mr. Fame, as one of his old numbers used to go, has

By **NICK LOGAN**

reached the point of no return—half way between a hit-making chart star and a musician and singer of a calibre acceptable to lovers of more lasting music.

At the moment he is keeping his pop fans happy with his current NME Chart No. 10 "The Ballad Of Bonnie And Clyde," but whether or not he will achieve acceptability at the other end of the scale is something that will be gauged by the response to his current ambitious venture fronting his own eight-piece band at the Mayfair Theatre in London's West End.

I got an earful and a preview of what the public can expect from the new Mr. Fame when I visited him recently in the murky half-lit depths of London's Rasputin Club.

As lunchtime shoppers walked by obliviously in the streets above, Georgie and five of his eight-piece band were laying down some of the most exciting sounds I have heard in a long time in final preparations for the Mayfair show.

The band broke away into an instrumental spot and Georgie laid down the mike and cut away for an instant to talk. I asked him what we could expect from him at the

Mayfair and what he hoped to achieve from his music.

"I am trying to play as myself, to keep on improving, to evolve more and more." He leaned forward to make himself heard above the music and spread out his hands in the air: "I am attempting to play what is in my mind and in my heart."

"The first half at the Mayfair will be a sort of experimental workshop. This will be the highlight of all I have done. It will show what I have achieved so far. We are putting an original concept on all that we will be doing."

"The second half will include a number of standards but none of the hits like "Get Away" or anything like that. "The Ballad Of Bonnie And Clyde" will be in, though, because it's a giggle to do on stage. Generally the sound will be different from what people have heard before but the voice will be the same."

Intimate

"We are aiming for a nice warm intimate evening but with plenty of excitement in the music. It will be a serious musical event."

He left to resume his vocal piece in the number being rehearsed and when he returned I asked him about his "Bonnie And Clyde" hit. "I didn't choose it. It was played to me by CBS. I didn't think it was quite me; in fact I thought they must be joking. But when I did the session I liked it. It's not a permanent song. It's a commercial song, not a lasting thing. It's a song that will only be valid for so many weeks."

"But it doesn't represent at



all what I am trying to do in my music. It sticks out like a black sheep. Is it in the charts this week do you know?" I told him it was at No. 10 and he asked: "Where was it last week?" I asked him if he'd seen the film, "Bonnie and Clyde," and what he'd thought of it. "I loved

it. Every now and again you get a film come along which really stands out and this was one. The acting, the direction were brilliant, the love and the violence were brilliantly portrayed. But I'm not saying that I like violence. All that was counteracted in the film anyway." When we resumed after he had

again returned to the band, I asked him if a hit was important to him. "It's important to my record company and my manager, but not to me. I'm not saying I'm too big to need a hit but it just doesn't represent what I am trying to achieve in my music. But I do need a hit now and again to keep me in business."

Was there a danger of him getting too far above the heads of the fans who bought his early hits and if there was did the fact worry him?

"No, it doesn't worry me. But anyway we can still play the old hits and we do so on gigs. But I wouldn't recommend the Mayfair show to pop music lovers," he said.

I beg to differ on that point. I wholeheartedly applaud Georgie's attempt to evolve and improve musically but I feel that while trying to appeal to more discerning audiences he should at the same time be trying to take his pop fans along with him as well.

Ignoring?

We moved on to other matters and I asked him what he thought of the current pop scene, to use a well-worn cliché. "I'm ignoring it," he replied. Then he corrected himself, "No, well maybe I'm not ignoring it, but I'm not taking a working interest in it."

I reminded him about his questioning me on the chart position of "Bonnie And Clyde" and commented that most pop singers would follow zealously the fluctuations of their record sales.

"Don't get me wrong," he countered. "I want the record to be a hit, a great big hit."

"I don't have a radio now but anyway I just never listen to pop music. Every time I look at it it messes my mind up even more. We've been rehearsing now for weeks and it's like being in another world down here."

True. The new face of Fame is like another world. Pop fans, jazz fans, fans of anything and everything, I hope you will listen in to it. I don't think you'll be disappointed.

LIFE-LINES

of SIMON DUPREE and the BIG SOUND



SIMON



PHIL



RAY



ERIC



TONY



PETE

Real name :	SIMON DUPREE Derek Victor Shulman	PHILIP SHULMAN Philip Arthur Shulman	RAYMOND SHULMAN Raymond Shulman	ERIC HINE Eric Raymond Lewis Hine	TONY RANSLEY Anthony John Ransley	PETE O'FLAHERTY Peter O'Flaherty
Birthdate :	February 11, 1948	August 27, 1942	December 8, 1949	September 6, 1948	May 17, 1944	May 3, 1944
Place of birth :	Glasgow	Glasgow	Portsmouth	Portsmouth	Gosport	Gosport
Personal points :	5ft. 10in.; 10½st.; hazel eyes; black hair	5ft. 8in.; 10½st.; brown eyes; black hair	5ft. 8½in.; 10½st.; hazel eyes; black hair	6ft. 1in.; 10½st.; brown eyes; brown hair	6ft. 1in.; 12st. 6lb.; brown eyes; black hair	5ft. 6in.; 8st. 8lb.; blue eyes; brown hair
Parents' names :	Lewis, Rebecca	Lewis, Rebecca	Lewis, Rebecca	Joan, Roy	John, Ellen	Steven, Sarah
Brothers'/sisters' names :	Phillip, Evelyn, Raymond, Terry	Derek, Evelyn, Raymond, Terry	Phillip, Evelyn, Derek, Terry	Jane	Kenneth, Derek	Patrick, Michael, Jean
Wife's name :	—	—	—	—	—	—
Children's names :	—	—	—	—	—	—
Where educated :	Portsmouth Southern Grammar	Portsmouth Grammar School; Portsmouth College of Education	Portsmouth Technical High School	Portsmouth Southern Grammar	Privett, Gosport	St. Mary's, Gosport
Instruments played :	Vocalist; can play guitar	Trumpet, tenor sax., horn, vibes; backing vocals	Violin, guitar, trumpet, piano	Organ, piano, harpsichord	Drums; backing vocals	Bass guitar
Age entered show business :	17	21	14	15	16	16
Former occupation :	Student	Costing clerk; teacher	Student	Student	Hairdresser	Electrical fitter
Favourite colour :	Bluey red greenish	All colours	Black	Green	All colours	Blue, purple
Favourite food :	Chips and strawberry jam	Lockshen soup, matzo meal, finekoche	Sweets (penny humbugs)	Twiglets and beef risotto	Indian curry	Roast and pancakes
Favourite drink :	Brandy and champagne	Vodka	Whisky and ginger wine	Scotch	Milk, brown ale, rum	Beer
Favourite clothes :	Scruffy in private	Dirty casual	Denims	Other people's	Casual	Casual
Favourite singers :	Gary Leeds, James Brown	Chris Farlowe, Tony Bennett, Edith Piaf, Godfrey Winn	Carlos Raphael	Scott Walker	Bob Dylan, Dionne Warwick, Stevie Winwood	Mose Allison, Nina Simone
Favourite actors/actresses :	Groucho Marx, Mae West, the Road Runner	Gummo Marx, Kenneth Williams	Zeppo Marx, Old Mother Riley	Mae West, Mickey Mouse	Burt Lancaster, Kirk Douglas	Thumper and Bambl; Michael Caine
Favourite bands :	Scott Walker	Duke Ellington, Woody Herman	The Big Ben Banjo Band	—	Hollies, Vagabonds	Count Basie
Favourite groups :	Scaffold	The now defunct Victor Brox Blues Train	The Complications	Hollies	None	None
Miscellaneous likes :	Giving a performance!	Disharmony	Sandpapering	Simplicity	Sunbathing, old cars	Sleep, fast cars, old sports cars
Miscellaneous dislikes :	Smell of our car after travelling for seven hours	Sithey toves	Horsee	French poodles, cabbage	Untidy surroundings	Mini drivers; being sued
Most thrilling experience :	Being born	Seeing my children born	My first taste of Brobdigiath	If I had been there I would have had it	Has yet to come	Hearing first record on radio
Tastes in music :	Classics to pop as long as it has feeling	Broad (symphony, opera, jazz, pop)	Broad	Broad	Broad	Modern jazz
Personal ambition :	To be extremely rich	Physical comfort and mental and physical harmony with wife and family; money	Lots of time and lots of f.s.d.	House in slums; mongrel dog; wife in curlers; bunch of brats	To own house with large acreage, two horses, vintage Bentley	To go to New Zealand and open a garage
Professional ambition :	To become another Godfrey Winn	Fame (chance of comedy acting) and more money	Lots of f.s.d.	To produce records	Fame and fortune	To get to the top in the pop world and make money
Hobbies :	Fishing, art, sex, reading (once)	Many, especially thacking and toley napping (expert)	Horse shooting	Collecting horse feathers	House modernising, cine films	Restoring and driving old MG sports cars
Best friend :	Myself	Frank Covey	Raymond Shulman	None	None	None
Biggest break in career :	Sister marrying John King	Leg	String	4 days, 3 hours, 10 mins.	Meeting John King	—
Biggest disappointment in career :	No big ones—many little ones	A refusal	Paying five shillings for new string	Four days out of work	Finding out I still have to pay for equipment	—
Biggest influence on career :	Father's failure to be a star	Being sacked from previous jobs	Being able to play guitar	Miss Maslin, Miss Morse, Miss Trippit	John King	John King

NEXT WEEK Full Survey of 1967's Chart-Points Scorers

WHO'S WHERE

(Week commencing December 29)

- ENGELBERT HUMPERDINCK
London Palladium
- SANDIE SHAW
London Talk Of The Town
- FRANKIE VAUGHAN
Glasgow Alhambra
- GEORGIE FAME
London Mayfair
- ANITA HARRIS
Coventry Theatre
- VINCE HILL, DES O'CONNOR
Manchester Palace
- BACHELORS
Liverpool Royal Court
- FLOWERPOT MEN
Stockton Fiesta (commencing Sunday)
- LONNIE DONEGAN
Glasgow Kings
- FREDDIE and the DREAMERS
Stockton Globe
- NEW VAUDEVILLE BAND
Birmingham Alexandra

COMMON TO ALL

First professional appearance: Girls' private party, 1960.
TV debut: BEC and ITV interviews, December, 1966.
Radio debut: "Today" interview, 1966.
Current hit: "Kites."
Present disc label: Parlophone.
Recording Manager: David Paramor.
Personal manager: John King.
Road manager: Brian West.



1968 WILL SEE BETTER THINGS FROM THE BEACH BOYS

DESPITE the fact that the Beach Boys new single, "Wild Honey" is having a sticky time in the charts, the group is still able to generate that special kind of excitement which enables people to say "BeatlesRollingStonesBeachBoys" in the same breath.

They flew into London, recently having been "Maharished" in Paris for two days, and I met them at a reception held in their honour at the Hilton Hotel.

Dimpling Bruce Johnson was there in his battered plimsols—living up to his reputation as the "Beach Boys" ambassador in tennis shoes—and sporting a newly acquired moustache. He had a copy of their latest album "Wild Honey" for me and strange tales of the night before. He was also wearing a large size in hangovers and a pair of dark glasses.

At intervals Bruce told me: "Smiley Smile" was an album that marked the end of an era... Brian really straightened himself out on August 25 and the whole group are now really hustling, which is great.

"Mike has this great idea about making discs for China which can be eaten after... I'm going to produce a group here that I used to play in called

—says
Keith Altham

the New Nadir... I want to buy a Bentley—Rolls are so pretentious.

"I must get some sleep, I want to go to Traffics' reception tonight at the Speakeasy... We want to come over to tour again in February and March... isn't it tragic about the Australian Prime Minister being lost in the surf?"

Big Mike Love was there smiling into his beard and convinced that transcendental meditation is one of the right directions. Said Mike: "The Maharishi's ideas are so simple and so right that I cannot begin to explain how impressed I was."

"I know he realises we will publicise his ideas but that does not deface them. He wants to spread the beliefs."

"I catch all the BBC pop programmes on my radio set in

before. It's saying something tremendously important—tell you what when I've figured it out!

LOVE IS THE SWEETEST THING, by Al Bowlly: This particular version was recorded in 1932, but it doesn't matter. It's as fresh and inspiring today as it was then.

FAKIN' IT, by Simon and Garfunkel: The second greatest record ever made. Tremendously enjoyable. Would like to hear much more of them than we do.

GREENSLEEVES, by the Cascading Strings: A lovely tune which has survived how long? This is one beautiful version of it, but there are hundreds of others.

WEDDING MARCH, by Mendelssohn: I can't wait to get married to have this played in my honour. Very stirring and moving, full of pomp, for one time in your life you're the centre of attraction and full of importance. Save me, someone!

ALL YOU NEED IS LOVE, by the Beatles: Another Beatles one to finish with. I've played my copy of this for weeks now—it reminds me a little of "When I'm 64." Both very beautiful. But then so are the Beatles.



BEACH BOYS pictured during their recent visit to London.

L.A., so I'm up on most of what is happening... my 1930 Rolls-Royce finally arrived—in pieces. I want to speak to a man about that... we have a plan next year which could realise five million dollars."

Dennis Wilson was smiling remotely and being handsome. He said, "'Smiley Smile' was just something we were going through at that time, connected with drugs, love and everything."

"The whole album was recorded in Brian's house with the exception of 'Heroes And Villains,' which was recorded in a swimming pool.

"'Wild Honey' is a fun album—r-and-b based... Brian had an operation on his bad ear and is now hearing so acutely that you are going to have to stand back for our next few records—he's really into some amazing things... I'm still flying paper aeroplanes out the window!"

Carl was there being polite and courteous and gentle without trying. He invited me up to talk in his hotel suite and, being Carl, first enquired whether I was hungry and would like a meal? We settled down to some sandwiches.

He, too, is utterly convinced of the genuineness of the Maharishi, whom they met in Paris, and we

talked for an hour about him. "He's the purest, most honest human being I've ever met," said Carl. "I've only been into this meditation practice for two days but I'm completely convinced that it is a good and constructive thing."

"He has succeeded in uniting the basic truths of so many of the major religions and is providing the kind of direction which the orthodox churches—constantly wrangling between themselves—have failed to do."

"I'm sure he has the answer—it may not be the only one, but it is an answer."

And at intervals... "Lulu's 'To Sir With Love' was a gigantic record but I preferred 'The Boat That I Row,' which was on the flip... I've been with the Who since 'I Can't Explain'—they have real talent and are breaking big now in the U.S."

"The Small Faces 'Itchycoo Park' is going well and I like that, too... Bill Cosby is the person really laying down humour in the U.S... 'Wild Honey' is really a fun album."

Some day I may catch Carl saying something unkind, but I hope not.

and their new LP really proves it!

THE Beach Boys new album, "Wild Honey" (Capitol), to be released in late January, is the antidote for all those who were confused and a little disappointed by "Smiley Smile." Pretty sounds are back—beautiful harmonies are back and more important—melody is back. And those tracks that do not fall into any of those categories are good solid r-and-b dance tunes. Here is a track-by-track.

"WILD HONEY" (also their latest single) gets far better the more you hear it. It deserves greater recognition and may still be hopefully resurrected.

"AREN'T YOU GLAD" is simplicity itself with piano, drums and guitars laid over a "clogging" beat and could only have been conceived by someone like Brian Wilson.

"I WAS MADE TO LOVE HER" is as good an arrangement of Stevie Wonders' hit as was their famous version of "Sloop John B." Brilliantly put together.

"COUNTRY AIR" is one of my personal favourites and hums along at a nice rural pace—clever harmonies and a thoughtful lyric. Even the cockered is on key. The kind of natural approach that McCartney aimed for and got with "Hello-Goodbye."

"DARLIN" is, of course, the new single and the lyric again deserves a great deal of attention.

"I'D LOVE JUST ONCE TO SEE YOU" is another sweet send

up with a clever put down. And the laugh never hurt anyone—the last word always reduces me to smiles. Someone is just sick enough to ban it.

"HERE COMES THE NIGHT" and the dancing and the fun and the r-and-b with a surf-sound! But who cares! It's nice.

"LET THE WINDS BLOW" is soft and full of sympathy and melody and harmony and company.

"HOW SHE BOOGALOOED IT"—does anyone else remember Eddie Cochran and rock'n'roll in this style? Fantastic instrumental break.

"MAMA SAYS" is the Beach Boys doing their favourite vocal tricks.

I have not mentioned that Brian's on piano or Carl on vocal or Mike on vocal or Al doing this or that because the Beach Boys are together—Old Uncle Bruce Johnston and all.

Great album and better things to come.

TOP TEN of KENNY EVERETT

HOW CAN I BE SURE, by the Young Rascals: I like the French bit in this—it has the French pavement-café atmosphere about it. The Young Rascals are not big over here like they should be.

BACH GOES TO TOWN, by Alec Templeton: Quaint and tinkly. It's very pretty and soothing. My kind of record.

PENTECOST HILL, by Nirvana: Beautiful harmonies. I don't think this will get very high in the charts, but the group's got talent, so maybe their next one will have a bigger impact.

BREAKING UP IS HARD TO DO, by Neil Sedaka: A tremendously happy song. Neil Sedaka is a great talent—this song proves it.

STRAWBERRY FIELDS FOREVER, by the Beatles: The greatest ever. I have never in all my short existence heard a record like this

eminent SOUNDS SEE '67 OUT!!

HERMANS HERMITS
I CAN TAKE OR LEAVE YOUR LOVING
Columbia DB 8327



RELEASE DATE 29 DEC 1967
MISTER 2nd CLASS
THE SPENCER DAVIS GROUP
UNITED ARTISTS UP 1203

MARVIN GAYE & TAMMI TERRELL
If I could build my whole world around you
Tamla Motown TMG 635

BILLY FURY
Beyond the shadow of a doubt
Parlophone R 5658

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

TOP SINGLES REVIEWED BY DEREK JOHNSON

HERMAN BOUNCES BACK WITH A HAPPY SONG

"I Can Take Or Leave Your Loving" (Columbia).

MUST say I was surprised that Herman's recording of the Donovan song "Museum" didn't make the grade—maybe it was because it was a bit off the beaten track for him. This new one reverts more closely to his accepted style—a happy-go-lucky bouncer, with supporting handclaps and dancing strings.

CHARLES STUART
"Happy Tramp" (RCA).

A bubbling bright-and-breezy number, reflecting the joys of the open air life. Attractively handled in personality style by Charles Stuart, aided by a humming girl group, pipe-organ, brass and a bouncy beat. It's one of those innocuous little numbers about the delights of sitting on the river bank and flipping stones into the stream. Pleasant enough, but lacking in substance.

THE O' JAYS

"I'll Be Sweeter Tomorrow"/"I Dig Your Act" (Stateside).

A showcase for the lead singer of the O'Jays, who emotes the wistful lyric in soulful heartfelt style—sounding a wee bit like Tom Jones when he's singing the blues.

He's backed by clipped chanting, background brass and strings, vibes and a steady plod beat. It's all very intense and full of expression and feeling.

Make no mistake, this is a genuine blues ballad which the specialists will dig in a big way. But I suspect its appeal will be limited.

FLIP: This one's slightly faster with a contagious jerk beat. And the lyric is appreciably happier than on the top side. An effective contrast.

Herman dual-tracks appealingly, with the Hermits chanting lustily behind him. The beat is infectious and heavily accentuated, with more than a touch of the Motowns—and the tune is catchy and whistle-able.

It's a sparkling, uncomplicated disc which should restore the group to the Chart.

Owing to pre-Christmas rush with which review copies were sent out, I regret I only received a one-sided disc and therefore cannot comment on the flip.

DEFINITIVE ROCK CHORALE

"Mirrors Of Your Mind" (Phillips).

Hey, try and give this one a listen—it's well worth hearing. The Definitive Rock Chorus is rather like the Johnny Mann Singers, but much more progressive.

The boys and girls exchange lines in this beautifully scored routine, which holds the interest throughout. And the backing swells into a glowing crescendo, with fanfare horns and deep-throated organ.

What starts out like Johnny Mann finishes up more like the Mamas and Papas! Very good.



Basic tune missing from Spencer disc

"Mr. Second Class"/"Sanity Inspector" (United Artists).

I LIKE this considerably better than "Time Seller"—it's not so complex or involved. In fact, it's a straight-forward and extremely commercial pop record. The beat is forceful, compelling and exhilarating—and the sound generated by the Spencer Davis Group is vibrant, full and urgent.

Add to this an absorbing lyric, plus some colourful harmony work embellishing the lead vocal, and

you're almost there. Almost, but not quite! Because what this disc lacks is a basic tune that will register in the fans' minds.

This one stumbling block will prevent it from being an enormous hit, but performance-wise it's amply good enough to do pretty well.

FLIP: A fascinating track, this—with constant tempo changes, another intriguing lyric, and a melody that's loosely based on a classical theme.

* TIPPED FOR CHARTS
† CHART POSSIBLE

Hoping for a place in next year's chart with their latest releases are (1 to r) BILLY FURY, the NEW VAUDEVILLE BAND and HERMAN.

TWO AND A HALF
"I Don't Need To Tell You" (Decca).

Difficult to know what to say about this disc, because it's very well presented, and the controlled vocal by Two And A Half is relaxing and eminently listenable.

And yet somehow it doesn't mean very much! I suspect it's because the material of this mid-tempo rhythmic ballad is run-of-the-mill.

Can't find any fault with the performance—it's an undemanding disc with no concessions to gimmickry.

ONE IN A MILLION
"Frederek Hernando" (MGM).

With a title like this, you'd expect a novelty song with a Spanish flavour. Not a bit of it! What you get is a strident reverberating sound with lashings of psychedelia.

The lyric is handed by the hoarse-voiced soloist, who's encased in a veritable wall of sound—both instrumental and vocal.

The words tell a rather sad tale, but you don't really get much chance to listen to them because there's so much distraction going on elsewhere!

Billy Fury comeback?

"Beyond The Shadow Of A Doubt"/"Baby Do You Love Me" (Parlophone).

IT'S been some while since we last had a Billy Fury single, and this one has certainly been well worth waiting for.

Opens rather moodily, with Billy singing reflectively in low register—but it soon erupts into a gripping rhythmic ballad with an enveloping all-happening orchestration.

From the performance point of view, it's one of the best tracks Bill has waxed, though I'm not convinced that the same thing applies to the material.

It's nostalgic and atmospheric, and grows in impact with every spin. But I think the song needs to be a wee bit stronger before Bill makes any significant chart comeback after such a lengthy absence.

FLIP: A polished and sophisticated swinger which demonstrates the vast extent to which Bill has matured. Believe it or not, he sounds a bit like Matt Monro!

VAUDE BAND 'MILLIE' EP LIVELY MIXTURE

"Thoroughly Modern Millie" (Fontana EP).

AN EP that's being given full singles promotion—hence its appearance in this column. The title track is, of course, from the Julie Andrews movie of the same name—and it's treated in pseudo-Dixie 1920's style.

"One Little Packet Of Cigarettes" isn't a campaign against lung cancer, but a story-in-song relating how it involved a boy and a girl in a chance meeting.

"So Tired" is given the original Russ Morgan sound, complete with doo-wah muted trumpet and a lazily relaxed rhythm.

As the title implies, "Flagpole Squatting Papa No. 1" is a novelty number, with Alan Klein employing his familiar plum-in-mouth megaphone delivery, and set to a jaunty beat.

A good personality showcase for the New Vaudeville Band, though I don't give it much chance in the singles Chart. They'd have done better to issue just two of the tracks as a single.

PAUL REVERE & THE RAIDERS

"Mo'reen"/"Oh! To Be A Man" (CBS).

Paul Revere's latest U.S. single hasn't been released in Britain—and instead, in an attempt to find something more suited to our market, CBS issues this track from his "Revolution" album. Certainly it's more in keeping with British tastes than most of Paul's singles.

It has a raw gutty sound, with twangs and rattling tambourine, and a catchy riff phrase in the melody and lyric that you can easily sing along with.

If it gets sufficient airtime on Radio 1, it could even be a minor hit.

FLIP: This is virtually a soliloquy set to music, with Paul surveying his past and regretting the lost opportunities of his youth. A bit of a drag.

LPS By ALLEN EVANS

★★★★ SLIM WHITMAN: GREAT PERFORMANCES Volume 1 (Liberty, LBL 83064E).

Not really my cup of tea, but a great value for money album this for Whitman and country-and-western fans. Blues Stay Away From Me, Just Call Me Lonesome, I Love You Because, Satisfied Mind and Virginia are some of the standout tracks.

Other titles: More Than Yesterday, You Belong To My Heart, It's A Sin, Backward Turn Backward, Roll River Roll, In The Misty Moonlight, The Old Spinning Wheel.

★★★ SCOTT MCKENZIE: THE VOICE OF SCOTT MCKENZIE (CBS 63137).

An album for late listening. This. Plenty of pleasant easy on the ear numbers in the same vein as San Francisco and Like An Old Time Movie, which are featured here. Other tracks are Twelve-Thirty, No No No No, Celeste, Rooms, Don't Make Promises, Reason To Believe, It's Not Time Now and What's The Difference, chapters 1 and 2. Song writing credits are shared by Scott, John Phillips, Donovan, Tim Hardin, John Sebastian and Zal Yanovsky. As it looks likely that Scott will not be able to follow-up San Francisco, this album stands as a monument to the pop phenomenon of 1967—almost as a collectors' piece.

Marvin & Tammi spirited duet

"If I Could Build My Whole World Around You"/"If This World Were Mine" (T-Motown).

THE current popularity of the Tamla group of artists shows no sign of declining, and this disc must stand as good a chance as any of the label's releases.

Because if you like the unmistakable Motown sound in its basic unadorned form, this is exceptionally good of its kind.

A spirited duet between Marvin and Tammi, both of whom display a pronounced blues feel, set to that irresistible finger-clicking Tamla beat.

Wouldn't say this was particularly strong in melody, but it swings along like crazy and has a invigorating blues-chasing effect upon the listener. Great for dancing.

FLIP: Tempo slows right down here, with the singers interchanging stanzas in this slowing swaying ballad. Philosophic lyric, easy-on-the-ear.

THE UNION GAP

"Woman, Woman" (CBS)

The Union Gap is the latest group sensation in America, named after a town that was deeply involved in the Civil War. But there the originality ends!

This is a very well presented rocka-ballad, convincingly handled by the group's rich-voiced leader Gary Puckett (shades of Scott Walker at times), enhanced by a lush orchestral backing.

I found it palatable and easy to listen to—but by no means as different as I had anticipated.

ELAINE DELMAR

"What Love Can Do" (CBS)

One of the hit songs from the new musical "The Four Musketeers," and Elaine Delmar's first single for four years. An intense rendition, combining sultry tenderness with a fiery passion.

There's a slight jazz tinge to the scoring, well suited to the girl's inherent blues feel. I've heard this number several times and previously it's always sounded like a typical show number.

But the gloss and glow of this recording transforms it into a quality song in its own right.

CROCHETED DOUGHNUT RING

"Havana Anna" (Deram).

Opens with the sound of waves breaking on the seashore, then slips into a captivating Caribbean rhythm. Like most calypso-flavoured songs, it's very repetitive—but the excellent treatment prevents it from becoming monotonous.

The vocal blend is delightful, the throbbing beat sets your toes tapping uncontrollably, and the dubbed-in effects create a genuine tropical atmosphere. It has a warm away-from-it-all feel.

ROGUES

"Memories Of Missy" (Decca).

I thought the Good-Time idiom was disappearing with the passing of 1967.

But we're right back in the vogue on this track. An easy-going jostling beat, doo-wacka trumpets, guitars simulating a Hawaiian sound and background organ—plus a nonchalant solo vocal extolling the virtues of a lost love.

It's pleasant and undemanding, with a deliberately dated sound. I found it enjoyable, but I don't regard it as a potential hit.

KRIS IFE

"Hush" (MGM).

A Joe South number, previously recorded—without success—by Billy Joe Royal. I prefer this new version by Kris Ife, because it's more exciting and alive.

There's a vigorous beat, a throaty blues-shouted vocal and enthusiastic chanting from a backing girl group.

Not much tune—just an insidious repetitive riff, but it's an ideal disc for energetic dance fans. And it has an ever-prevailing sense of vitality and animation.

BESSIE BANKS

"I Can't Make It" (Verve).

Bessie Banks has a cloying honey-coated voice, and her style is so intimate that she seems to have crawled right inside the mike to deliver the tenderly beseeching lyric.

In contrast, there's a frantic busy backing, with girls chanting enthusiastically, biting brass and an insistent chugging beat.

The approach reminded me of the Felice Taylor hit, though the song isn't quite as good. Good dancing material, though.



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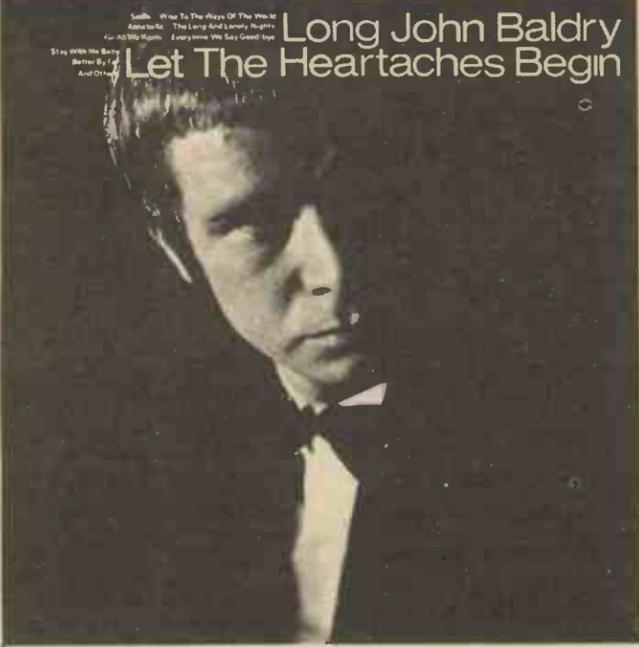
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NME TOP 30

(Wednesday, December 27, 1967)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	HELLO GOODBYE Beatles (Parlophone)	5	1
8	2	MAGICAL MYSTERY TOUR (EPs) Beatles (Parlophone)	3	2
2	3	IF THE WHOLE WORLD STOPPED LOVIN' Val Doonican (Pye)	10	2
5	4	I'M COMING HOME Tom Jones (Decca)	6	4
6	5	CARELESS HANDS Des O'Connor (Columbia)	8	5
14	6	WALK AWAY RENEE Four Tops (Tamla-Motown)	6	6
13	7	DAYDREAM BELIEVER Monkees (RCA-Victor)	6	7
10	8	THANK U VERY MUCH Scaffold (Parlophone)	5	8
4	9	SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney (Stateside)	7	3
18	10	THE BALLAD OF BONNIE AND CLYDE Georgie Fame (CBS)	3	10
9	11	WORLD Bee Gees (Polydor)	6	8
3	12	LET THE HEARTACHES BEGIN Long John Baldry (Pye)	8	1
11	13	KITES Simon Dupree & the Big Sound (Parlophone)	5	11
7	14	EVERYBODY KNOWS . Dave Clark Five (Columbia)	8	2
15	15	IN AND OUT OF LOVE Diana Ross & the Supremes (Tamla-Motown)	5	15
16	16	HERE WE GO ROUND THE MULBERRY BUSH . . Traffic (Island)	5	14
17	17	THE LAST WALTZ . Engelbert Humperdinck (Decca)	19	1
19	18	JACKIE Scott Walker (Philips)	4	18
12	19	ALL MY LOVE Cliff Richard (Columbia)	7	8
22	20	TIN SOLDIER Small Faces (Immediate)	4	20
20	21	LOVE IS ALL AROUND Troggs (Page One)	11	4
28	22	THE OTHER MAN'S GRASS Petula Clark (Pye)	2	22
26	23	SUSANNAH'S STILL ALIVE Dave Davies (Pye)	3	23
25	24	THERE MUST BE A WAY Frankie Vaughan (Columbia)	19	5
23	25	I FEEL LOVE COMING ON . Felice Taylor (President)	8	14
27	26	BIG SPENDER Shirley Bassey (United Artists)	11	24
21	27	BABY NOW THAT I'VE FOUND YOU Foundations (Pye)	13	1
24	28	ZABADAK ! Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	12	2
29	29	THERE IS A MOUNTAIN Donovan (Pye)	10	8
30	30	AUTUMN ALMANAC Kinks (Pye)	11	5

Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	142	1
2	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	31	1
3	3	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	4	3
3	4	LAST WALTZ Engelbert Humperdinck (Decca)	7	3
5	5	BRITISH CHARTBUSTERS Various Artistes (Tamla-Motown)	11	3
6	6	DISRAELI GEARS Cream (Reaction)	8	2
10	7	THEIR SATANIC MAJESTIES REQUEST . Rolling Stones (Decca)	2	7
7	8	TOM JONES AT THE TALK OF THE TOWN . . (Decca)	21	4
8	9	BREAKTHROUGH Various Artistes (Studio 2)	11	3
11	10	REACH OUT Four Tops (Tamla-Motown)	6	10
9	11	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Track)	3	8
12	12	DR. ZHIVAGO Soundtrack (MGM)	36	4
13	13	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	12	4
15	14	GREAT WALTZES Roberto Mann (Deram)	3	12
14	15	BEST OF THE BEACH BOYS (Capitol)	60	2

BEST SELLING POP RECORDS IN U.S.

As no "Billboard" chart is available this week, due to the holidays, here are the leading 20 artists in the American hit parade throughout 1967, compiled from the weekly "Billboard" Top Thirty. The table is calculated on a basis of 30 points for a No. 1 position, 29 points for No. 2—and so on, down to one point for No. 30:

1. Monkees 850
2. Diana Ross/Supremes 699
3. Aretha Franklin 679
4. Young Rascals 600
5. Buckingham 598
6. Beatles 560
7. Turtles 553
8. Association 538
9. Mamas and Papas 485
10. Tommy James/Shondells 398
11. Four Tops 383
12. Doors 369
13. Temptations 365
14. Petula Clark 350
15. Paul Revere and the Raiders 338
16. Lulu 316
17. Stevie Wonder 308
18. Frankie Valli 304
19. Box Tops 293
20. Johnny Rivers 286

N.B. Nancy Sinatra's total appearances amassed 523 points—comprising 159 as a soloist, 100 with Lee Hazlewood and 264 with her father.

5 YEARS AGO

10 YEARS AGO

- TOP TEN 1962—Week ending Dec. 28
- 1 THE NEXT TIME
Cliff Richard (Columbia)
 - 2 RETURN TO SENDER
Elvis Presley (RCA)
 - 3 DANCE ON
Shadows (Columbia)
 - 4 SUN ARISE
Rolf Harris (Columbia)
 - 5 LOVESICK BLUES
Frank Ifield (Columbia)
 - 6 GUITAR MAN
Duane Eddy (RCA)
 - 7 ROCKIN' AROUND THE CHRISTMAS TREE
Brenda Lee (Brunswick)
 - 8 LET'S DANCE
Chris Montez (London)
 - 9 BACHELOR BOY
Cliff Richard (Columbia)
 - 10 BOBBY'S GIRL
Susan Maughan (Philips)

- TOP TEN 1957—Week ending Dec. 27
- 1 MARY'S BOY CHILD
Harry Belafonte (RCA)
 - 2 MA, HE'S MAKING EYES AT ME
Johnny Otis Show (Capitol)
 - 3 MY SPECIAL ANGEL
Malcolm Vaughan (HMV)
 - 4 LET'S HAVE A BALL
Winifred Atwell (Decca)
 - 5 ALL THE WAY
Frank Sinatra (Capitol)
 - 6 GREAT BALLS OF FIRE
Jerry Lee Lewis (London)
 - 7 WAKE UP LITTLE SUSIE
Everly Brothers (London)
 - 8 I LOVE YOU BABY
Paul Anka (Columbia)
 - 9 ALONE
Petula Clark (Pye-Nixa)
 - 10 REET PETITE
Jackie Wilson (Coral)



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HUMP TOPS POINTS TABLE, MONKEES BEAT TOM JONES

ENGELBERT HUMPERDINCK has landed a sweeping victory in the 1967 NME Points Championship—in his first year as a Chart artist. He has amassed more points than any winner since the Beatles three years ago. A terrific battle for second place between the Monkees and Tom Jones resulted in a narrow success for the U.S. group, thanks to a late surge with their current "Daydream Believer" single. With two current Top Ten entries, the Beatles—languishing in 11th place a month ago—rocket up the table to clinch fourth position. Seventeen of the year's leading 20 artists are British and—contrary to the belief that groups are declining—15 of the Top Twenty are groups!

Humperdinck's triumph was achieved on the strength of just three records — "Release Me" (399 points), "There Goes My Everything" (338) and "The Last Waltz" (481). Apart from the intervention of Sandie Shaw's "Puppet On A String" (347), Engelbert's discs accumulated more points than any other individual records during the year.

Longest Chart run of 1967 was secured by Anita Harris, whose "Just Loving You" hit appeared in the Top Thirty for 20 weeks. Another big 1967 song success was "This Is My Song," with entries by Petula Clark (264) and Harry Secombe (207) giving it a total of 471 points.

Both the Monkees and Tom Jones scored more points than did the Beach Boys in winning last year's Championship. Eight of the first 20 names in the Championship had never appeared in the NME Chart before this year. Sandie Shaw is the only girl soloist represented in the upper bracket.

Here are the Top Ten placings and scores, based on the weekly NME Chart throughout 1967. Thirty points are awarded for a No. 1 position, 29 points for No. 2, and so on down to one point for No. 30:

1. Engelbert Humperdinck	1,218
2. Monkees	916
3. Tom Jones	890
4. Beatles	695
5. Tremeloes	633
6. Diana Ross and the Supremes	544
7. Cliff Richard	529
8. Dave Dee, Dozy, Beaky, Mick and Tich	489
9. Move	487
10. Traffic	478

The following ten positions are: 11. Jimi Hendrix; 12. Procol Harum; 13. Bee Gees; 14. Sandie Shaw; 15. Troggs and Four Tops (tie); 17. Small Faces; 18. Hollies and Kinks (tie); 20. Seekers.

Three albums have dominated the LP Chart during 1967, with "The Sound Of Music" taking the Championship for the second successive year. It was at No. 1 for 23 weeks and scored nearly 200 points more than its next nearest rival—the Beatles' "Sgt. Pepper." In third position was "The Best Of The Beach Boys." The three Monkees albums were placed at 4th, 5th and 7th.

IVY IN ICELAND

The Ivy League is set for a six-day cabaret engagement in Reykjavik, Iceland, from February 12. The group is also booked for an eight-day concert tour behind the Iron Curtain from March 7, playing five days in Poland and three in Czechoslovakia.

TRENT-HATCH TROUBLES

A chapter of accidents has befallen the Jackie Trent-Tony Hatch household during December. After a bout of ten ailments three weeks ago Jackie sustained a slipped disc and will undergo an operation in February. Then, in the week preceding Christmas, Tony was confined to bed with gastric flu.

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NME CHRISTMAS SHOW ROUND-UP

LONDON PALLADIUM

Engelbert winner!

ENGELBERT HUMPERDINCK, tall and erect, looks a million as he makes his first entrance as "Robinson Crusoe" in this year's London Palladium pantomime. The dress of yesteryear is most modern nowadays, and the brilliant long orange jacket he wears first (with a blue one later) enhance his suave appearance.

He was greeted on his second night by screams and cheers by ardent fans, and my guess is he'll have similar welcomes on stage until April! He looked very at home in the part of the sea captain who gets shipwrecked and rescues Man Friday from the cannibals, finds treasure and returns home a rich man.

He spoke his lines as well as could be expected, but he'd agree he's no Laurence Olivier. He says little and sings a lot, which is as it should be. You'll hear him singing "I'll Be Satisfied," "Wimoweh," "My Ten Guitars," "In These Arms Holding Me," "This Is My Song" before the interval and in various scenes, and afterwards, when shipwrecked, he gives you "There Goes My Everything," later "Moving On," and in his final act after the story ends—"Release Me," "Sugar Bush" and "Last Waltz."

A big helping of Engelbert, aided (and obstructed at times) by short-wave amplification, which allows movement by making him a transmitting radio station to the amplification in the wings. Trouble is, any distortion sounds as if Engel's voice is breaking, whereas it is the electrification that's faulty. However, I feel this will be rectified as the show gets established.

As always, the Albert Knight-produced Palladium pantomime is lavishly costumed and extravagantly mounted, with a large cast of seasoned players, such as Scotland's ace comedian Jimmy Logan (his gaying of folk-singing, specially "Whiter Shade Of Pale" was hilarious), acrobatic all-rounders Hope and Keen (their hammock bit is the funniest comedy in the show), Herbert Hare in several essential parts; Ken McGregor (agreeable Man Friday); Tricia Money (pert Polly Perkins); a hissable villain, Alan Curtis; and the expert musical side—Eric Tann's supervision, the lush Palladium orchestra under Robert Lowe, and special music by Ronnie Cass, Peter Myers and Robert Cornford.

A special word of praise for Billy Tasker, who underplayed the part of Mrs. Crusoe, but made it a telling role in the sad absence of Arthur Askey, who was injured during rehearsals and is now recovering.

But it was Engelbert's show—well done, this promising first-timer. **ANDY GRAY.**

COVENTRY THEATRE

Anita lovely Cinderella

ANITA HARRIS introduced her new "Anniversary Waltz" single to an enthusiastic first-night audience at Coventry Theatre, where she is starring in "Cinderella" with Jimmy Tarbuck, Richard Hearne and Audrey Jeans. It is her second pantomime appearance, as previously she played Maid Marion at Southampton four years ago.

Her other numbers in the show are "Somethin' Stupid," "Home Cooking," "Real Live Girl," "Morningtown Ride" and "This Is My Song"—plus her own particular highspot "Just Loving You," which was rapturously received by the packed house.

Anita, the loveliest Cinderella ever to grace the Coventry stage, looked stunning and sang delightfully throughout a varied, entertaining and well-produced show.

She is due to leave on a three-month world tour immediately her panto season ends. But right now she has little opportunity to think about it, as she is so fully occupied with her current commitment. Anita works hard and long during the course of the panto, which proves the ideal medium to showcase her many talents—both physical and vocal! **C.N.S.**

BIRMINGHAM ALEXANDRA

Vaude Band 'Goody' fun

THE New Vaudeville Band are Derek Salberg's stars in "Goody Two Shoes" at the Alexandra Theatre, Birmingham, and they play an integral part in the goings-on of the Sunnyville Village Band.

It is 20 minutes before they "Peek-a-boo," but from then on anything goes, with the boys singing, playing and sharing the fun with comic Chris Carlsen and Dame Jack Tripp—and they even do a soft-shoe routine with the girls for their version of "Thoroughly Modern Millie."

There's a send-up of Donovan's "Mellow Yellow" for the Band before they do their final spot—a 15-minute show-case for "Finchley Central," "Winchester Cathedral," "Yes Sir, That's My Baby" and a comedy (shades of Sid Millward and his Nitwits!) "I Wonder Who's Kissing Her Now."

Another group, the Four Kinsmen, do well in the show as balliffs and inject more Top Ten influence, impersonating Mick Jagger, the Seekers and the Bachelors.

Pop fans should not be disappointed. Derek Salberg has again managed to pull out a panto that successfully blends pop with the usual festive fizz. **TREVOR MURPHY.**



ENGELBERT HUMPERDINCK as "Robinson Crusoe" at the London Palladium. Review in next column.

MANCHESTER PALACE

Des show-stopper!

DES O'CONNOR is a well-established figure on the Northern panto scene, but to "Cinderella," which opened last Saturday at Manchester Palace, his new status as a hit-parade star brings an extra dimension, plus a bigger queue at the box office—which may mean an extension of the season beyond March.

Perky Des, playing Buttons, revels in his new glory, and "Careless Hands" is naturally a show-stopper. "I'll Always Be Loving You" and the old Cliff Richard number, "In The Country" complete his major vocal contributions to the show, but he then goes on to have a ball whipping up a nursery rhyme sing-along with the kids.

But Des is first and foremost a comedian, and it is as this that he works hardest and most successfully. The real pop star in the panto is Vince Hill, who clearly demonstrates that he has the talent to be as successful as Engelbert and Tom Jones, if he could only get the same breaks.

In between his romantic role as the Prince, Vince gains new admirers with a swinging set of songs, including "Always You And Me," "Edelweiss," "Love Letters In The Sand," and "Roses Of Picardy." **BARRY COCKCROFT.**

LONDON MAYFAIR

Fame versatility

MR. G. FAME, formerly of Lancashire, now more frequently found in the vicinity of Berkeley Square, has come a long way into the limelight since the dark veiled days as a member of Billy Fury's backing group.

Friday was the opening night of the three week "Beat'n'Blues" presentation at London's Mayfair theatre. Subtitled "One Man And His Music," the theme was natural progression and it was the first time a show of contemporary music had been brought together for a season at this theatre.

Georgie Fame proved his versatility is equal to his virtuosity as he played to a capacity audience of (mostly) adults.

He kept away from old favourites and played lesser-known but more sophisticated jazz numbers. In the first half tunes like "It Could Happen To You," "Stockholm Sweetnin'" and "Do It The Hard Way" were enjoyable and well performed by Fame's nine piece band but they failed to engage the audience in a participating mood.

The second half was livelier, with numbers such as "Hide The Bacon The Rabbi's Watching," in which Fame pummeled the organ, extracting its life-blood; "A Waiting Time," which was surpassed only by "Bonnie and Clyde," quite fantastic except that the off-stage record of the tommy guns got stuck!

Exactly a year ago Georgie Fame opened at the Saville Theatre in his first West End production, "Fame In '67." Since then he's given a sell-out

Beach Boys February British concerts?

THE Beach Boys will undertake a few selected concert dates in Britain at the end of February—if they can free themselves from existing commitments in America. The plan is for the group to fly to France in mid-February to star in a major concert presentation in Grenoble, while the Winter Olympic Games are in progress in that city. The Beach Boys would subsequently fly to this country.

The group had discussions in London before Christmas with promoter Arthur Howes with a view to settling its 1968 tour plans, and has now returned to America. The Beach Boys are currently trying to clear the second half of February to help them fulfil the French and British dates.

The group would also appear on a few radio shows during its visit, but TV dates are considered improbable. Howes told the NME that if the Beach Boys are unable to come to Europe in February they will definitely visit Britain for a short concert tour in June. He is now awaiting a final decision from the group.

The group's next LP "Wild Honey" will be issued by Capitol in early February. It includes the Stevie Wonder hit "I Was Born To Love Her", and a Mike Love-Bruce Johnston composition "How She Boogalooed It". The remaining tracks were all penned by Brian Wilson and Mike Love—they are "Darlin'", "Are You Glad," "Country Air," "A Thing Or Two," "I'd Love Just Once To See You," "Here Comes The Night," "Let The Wind Blow," "Mama Says" and the title number.

Unit Four Plus Two

A statement from Unit Four Plus Two announces that the group has not changed its name to "The Unit," despite its new single "Loving Takes A Little Understanding" being so labelled. The statement adds: "The new name appeared on the label purely by mistake and, due to this oversight, we have already lost bookings."

Scott is better

Scott Walker, who was rushed to hospital last week after collapsing, was found to have a grumbling appendix and was discharged after treatment. He will not re-enter hospital for an operation unless his condition deteriorates.

STOCKTON ABC

Freddie saves show

CRITICISM is often made that a pop group is grafted on to a pantomime to attract customers but that it doesn't really fit in. This pantomime, however, would have been nothing without Freddie and the Dreamers! The diminutive Manchester lad has a natural flair for this kind of knockabout musical comedy.

The plot and side scenes are sloppily developed. The sound is poor, the comedy untidy, the scenery and costumes not, exactly the last word in dazzling colour.

The producers say the dancers, whose average height is 5ft, were chosen to make Freddie seem taller! This is strange logic for the part of Buttons does not demand physical authority. And whoever heard of an allegedly top rate panto (the theatre holds 2,300 people) with only eight dancers. The final spot, in which Freddie and the group sing numbers such as "Some Other Guy," "Windmill In Old Amsterdam," "Puff The Magic Dragon," "I Understand" and the inevitable "You Were Made For Me," is the best in the show.

Presented by Kennedy Street Productions, the panto continues for three weeks.

GLASGOW KING'S

Lively Lonnie

LONNIE DONEGAN is a vital spark as a genial, comical, singing "Aladdin" in Howard and Wyndham's £50,000 production of the old Chinese pantomime at Glasgow King's. And how that vital spark is needed in this colourful-enough festive show, that nevertheless is desperately short of bright comedy—and which is weighed down with a soporific Eastern sluggishness in the first half.

The costumes, dancing and sets are lavish and tasteful, but the magic is lacking from many of the scenes. Lonnie's disguises are clever and his numbers are lively. At one point, he brings the old Will Fyffe favourite "I Belong To Glasgow" bang up to date.

But his best spot is his own, set in the "Roaring Tiger" night club, when Aladdin and his group entertain. The tunes range from "Puttin' On The Style" to "Chewing Gum," and from "My Old Man's A Dustman" to "Gamblin' Man."

On this showing, Lonnie again proves he is in the all-round entertainer class. It is his second panto in Glasgow, the city where he was born. He pleases all his fans—even if the pantomime doesn't! **GORDON IRVING.**

SEEKERS GO TO MICKIE MOST

ALL the Seekers' future recordings will be produced by Mickie Most, the independent producer who is already responsible for discs by Lulu, Herman's Hermits, Donovan and the Yardbirds. The switch takes effect from January 1, although the Seekers will not be recording in Britain before April owing to their overseas commitments.

The group is currently in Australia until February, and is scheduled to spend the whole of March in America. It is probable Mickie Most will fly to the States to record the Seekers there, so a new single will be available for release at the time of their return to Britain.

Tom Springfield, the Seekers' previous disc producer, will now concentrate on song-writing.

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 DM 170

SANDIE AND SCOTT SPEC • DUSTY'S TV RETURN • NEW YEAR REVELS

Big name pop stars for TV

SCOTT WALKER and Sandie Shaw guest in a Frankie Howerd TV special to be screened in the New Year. Dusty Springfield's first live British TV appearance for five months has been set. Simon Dee and the Alan Price Set are among the stars who will help BBC-1 viewers to see in the New Year. Other pop stars set for TV dates in the near future include Lulu and the Tremeloes.

been set, it is expected to be screened in the Sunday night variety spot within the next two months.

Lulu makes a guest appearance in ATV's "The Golden Shot" tomorrow (Saturday).

Dusty Springfield makes her first British TV appearance—following her return from a lengthy tour of Australia and America—when she guests in BBC-1's "Rolf Harris Show" on Saturday, January 13. Georgia Brown is set for the opening edition of the series on January 6.

BBC-1 is taking over London's Talk Of The Town for a two-hour New Year's Eve party hosted by Simon Dee, and screened live. Artists appearing include the Alan Price Set, Julie Felix, the

Alex Welsh Band, Jeannie Lambe and Roy Hudd. The show will be interrupted to join New Year celebrations in Sweden, Italy and Scotland.

Also on New Year's Eve, BBC-1 is transmitting a 50-minute Julie Andrews spectacular with Gene Kelly and the New Christy Minstrels guesting.

The Small Faces are set for a guest appearance in "Cracker-jack" on Friday, January 5.

On BBC-2 next week, pianist Roy Budd is in the "Dick Emery Show" (Monday), Doris Day and Gordon Macrae star in the Hollywood musical "On Moonlight Bay" (Wednesday), and Polly Bergen and Woody Allen guest in the "Andy Williams Show" (Friday).

Fourth Beatle solo venture GEORGE'S MOVIE SCORE

GEORGE HARRISON has become the last of the Beatles to undertake a solo project. He is writing the entire musical score for a new British colour picture "Wonder Wall," starring Richard Wattis, Irene Handl and Jane Birkin (actress wife of John Barry)—plus Jack McGowran, who appeared with John Lennon when he made his solo film debut in "How I Won The War." The film is being made by Alan Clore Productions, and the world premiere will be in London in the late spring or early summer.



During the Christmas holidays, the Beatles threw a fancy dress party to launch their "MAGICAL MYSTERY TOUR" TV Spectacular. Pictured in colourful costume at the celebrations were (left to right) MAUREEN STARR (an Indian Princess), RINGO STARR (a Ring-Master), the Commissionaire (how did he get in there?), JOHN LENNON (a Rocker) and PAUL McCARTNEY and JANE ASHER (a Pearly King and Queen). The Beatles have every reason to feel pleased with themselves this week for, despite unfavourable national Press reviews of their TV show, they occupy first and second positions in this week's NME Chart.

The movie concerns an eccentric professor (Jack McGowran), who lives next door to a hippy girl (Jane Birkin), and discovers a chink in the dividing wall which opens up an entire new world to him. The wall in question has been designed by The Fool, who were also responsible for the decor of the Beatles' Apple boutique.

George Harrison has been working on the music for some weeks and has already penned the main themes. However, some incidental sequences cannot be completed until after the film is edited. It is expected that a soundtrack LP of Harrison's music will be issued to coincide with the release of the picture.

The movie is directed by Joe Massot, a friend of George Harrison's. Some of the early rushes were shown to George, who was then persuaded to write the music.

George thus follows in the footsteps of Paul McCartney, who composed the score for Hayley Mills film "The Family Way" last autumn. The remaining Beatle, Ringo Starr, made his solo debut only this month when he flew to Rome to film a cameo acting role for the forthcoming movie "Candy."

The Beatles' "Magical Mystery Tour" disc package has now sold well over two million copies. In America, where it is released in LP form coupled with some of the group's previous hits, sales reached 1,600,000 just before Christmas—representing a turnover of eight million dollars. British sales have now passed the half-million mark.

A group called Grapefruit has been signed by Apple Music, the publishing company owned by the Beatles, and will have its debut disc "Dear Delilah" released by RCA in January. The group, which has signed an agency agreement with Nems Enterprises, will be managed by Terry Doran who is operating Apple on behalf of the Beatles.

RADIO 1 NAMES NEW LUNCH SHOW

THE Spencer Davis Group, Manfred Mann, the Pretty Things and Amen Corner have been booked for Radio 1's "Top Gear" on Sunday, January 7. Late additions to this Sunday's bill (31st)—for which Eric Burdon and the Animals and the Pink Floyd are already set—are the Herd, the Moody Blues and Alan Bown.

Latest bookings for "Saturday Club" include the Alan Price Set, Margo and the Marvettes and Glenn Weston (January 6), Amen Corner and Marty Wilde (13th) and Manfred Mann (20th). The Orange Bicycle joins Cat Stevens and the Spencer Davis Group in tomorrow's edition (30th).

A new Monday lunch-time series titled "Radio One O'Clock" takes over from "Monday Monday" starting next week (1st). Compered by former Radio Caroline d-j Tom Lodge, it features the Johnny Howard Band and singers, plus weekly star guests.

Julie Felix is resident singer in "The Piano Magic Of Ronnie Aldrich," a new series which begins on Radio 1 and 2 next Thursday (4th).

SCOTTISH FOUNDATIONS

The Foundations pay a four-day visit to Scotland from January 26, and then continue with British bookings until early March, when they begin their previously reported world tour. The group's new single "Back On Our Feet Again" is now confirmed for January 12 release by Pye.



WANTS U.S. STARS

Andy Williams, Sammy Davis, Tony Bennett and Johnny Mathis are among international stars being sought for cabaret appearances at a new luxury night spot in Sheffield, the Club Fiesta. It is due to open in mid-1968 and is being run by the same management as the Stockton Fiesta. Owners Keith and Jim Liphorpe have been visiting America to sign attractions for the venue.

FOUR TOPS MAY VISIT BRITAIN IN MARCH

THE Four Tops are expected to visit Britain in mid-March for concerts and TV appearances. They have already accepted an invitation to appear at the Grand Gala du Disque in Amsterdam on March 8, and negotiations are in progress for the Tamla group to fly to London for a week or ten days immediately afterwards. A final decision on the Tops' availability is still awaited, but our New York correspondent reports their British visit looks "almost certain."

Other artists appearing in the Amsterdam festival include Wilson Pickett, organist Jimmy Smith, Gilbert Becaud, Nancy Wilson, Esither and Abi Ofarim and Germany's Roy Black—plus as already reported, Dusty Springfield and Vikki Carr. Like the Midem Festival next month, the Grand Gala will be televised on the Eurovision link. There is also a strong possibility that BBC-TV will screen at least part of the event.

Tom, Beatles and Pet international top-selling artists — awards

TOM JONES, the Beatles and Petula Clark have won top awards as best-selling international recording artists of 1967. The awards, based on units of records sold throughout Europe during the previous year, are presented annually at the Midem Festival in Cannes, France. The three British attractions have won the Top Male Singer, Top Group and Top Girl Singer awards.

A special British night will be staged during the Festival on January 27, at which Petula Clark will act as hostess and Tom Jones will appear in cabaret. They will also be presented with their winners' trophies. The Beatles' award will be collected by Terry Doran, of Apple Music, on behalf of the group.

The British occasion is being televised in colour on the Eurovision hook-up, and the NME understands BBC-TV is considering screening it in this country. Although not award winners, the Moody Blues will also take part in the show.

Before his appearance in Cannes Tom Jones undertakes a few other continental dates. He plays concerts in Munich on January 19 and 20—followed by his own TV show in the same city—then travels to Frankfurt for two more concerts. Following the Midem event Tom flies to New York to prepare for his Copacabana opening on February 12.

SHAKESPEARE STEELE

Tommy Steele has been signed to play Feste the clown in a colour production of Shakespeare's "Twelfth Night," which ATV is filming in the New Year for screening in America. It will be seen in this country in mid-1968.

Cliff and the Shadows telerecord their own 60-minute show for Rediffusion at the end of next month. This follows their association with that company in the Christmas Day pantomime presentation "Aladdin." Cliff and the Shadows occupy the entire show and no guest artists will be featured. It is tentatively planned for screening in May shortly before the present Rediffusion company is absorbed by ABC-TV.

Cliff is to star in a dramatic play titled "A Matter of Diamonds," to be recorded by ATV in February for screening in June. He plays the part of a young gang leader who plots to steal a famous jewel collection. The NME exclusively revealed five weeks ago that Cliff was to undertake a straight acting role on television, and he said this week it was "something he was dying to get his teeth into."

The Shadows open their three-week engagement at the Talk Of The Town next Monday (January 1). They have previously appeared at this venue supporting Cliff, but this will be their West End cabaret debut as stars in their own right.

They are also set for a return cabaret season at Sydney's renowned Chequers Restaurant in Australia, opening at the beginning of February.

HANK'S SOLO

Shadow Hank Marvin's solo single, originally planned for release today (Friday), has been delayed by two weeks. Titled "London's Not Too Far," it will now be issued by Columbia on January 12.

Cliff and the Shadows are not now expected to start work on another film before summer at the earliest. Cliff told the NME that none of the scripts so far submitted have been up to standard, and he is still looking for a suitable story. Meanwhile, his "Two A Penny" picture—produced by Billy Graham's company and originally expected to be seen only in a few selected cinemas—is now likely to go on full general release in the late spring.

CLIFF AS TV CRIMINAL, WITH SHADS FOR NEW YEAR SPEC.

CLIFF RICHARD and the Shadows are to star in their own hour-long TV spectacular, to be filmed early in the New Year for screening in the spring. Cliff will play the part of a criminal, when he makes his television debut as a straight actor in an ATV thriller play. The Shadows have been booked for a three-week season at London's Talk Of The Town theatre-restaurant, plus a return visit to Australia. Further filming plans for Cliff and the group have been shelved indefinitely due to lack of suitable scripts.

Lulu definite for West End

IT is now confirmed that Lulu is to make her debut at London's celebrated Talk Of The Town theatre restaurant, as exclusively forecast in the NME two weeks ago. She opens a three-week cabaret season at this venue on February 5. It had originally been planned for Lulu to open the following week (12th), but the date has been brought forward because the preceding attraction—Diana Ross and the Supremes—will now only appear for a fortnight from January 22. Lulu is also booked for two weeks in cabaret at Luton's Caesar's Palace from January 7.

FAME SPRING TOUR WITH COUNT BASIE?

FOLLOWING their successful one-shot concert together at London's Royal Albert Hall last spring, Georgie Fame and the famous Count Basie Band are likely to play a 1968 spring tour of Britain and the Continent. Fame's manager Rik Gunnell has tentatively set a string of twelve May dates, and Jack Higgins of the Harold Davidson Organisation is currently visiting America to tie up the tour on behalf of Basie.

It is expected that Fame and Basie will play four or five concerts at major British venues, to be followed by selected dates in various European capitals. There is a strong possibility that they would also film a TV spectacular together for subsequent screening by BBC-1.

Georgie, who is currently engaged in a three-week season at London's Mayfair Theatre, has also been booked for an appearance at the Midem Festival in Cannes next month—though not on the same day as Tom Jones and Petula Clark (see separate story). His "Bonnie And Clyde" single jumps to No. 10 in this week's NME Chart.

HOLLIES TO IRELAND

The Hollies are set for a short tour of Ireland early in the New Year. Dates so far fixed are Belfast Romano's (January 5), Bray Arcadia (6th) and Cork Arcadia (7th).

SPECTRUM MAN ILL

Spectrum lead singer Colin Forsey collapsed last Friday and was taken to Charing Cross Hospital where glandular fever was diagnosed. The group missed a one-nighter at Stockport that evening, but Colin re-joined Spectrum—against medical advice—for its guest spot in ATV's "The Golden Shot" last Saturday.

Brubeck disbands

The Dave Brubeck Quartet disbanded this week after playing together for 17 years. Pianist Dave explains that he no longer wishes to tour and intends to concentrate on composing in future. It is likely that a new quartet will be formed by Brubeck's long standing sax-player Paul Desmond.

Geno Washington is to be honoured at a civic reception at Wellington (Shropshire) on January 22, before playing at the Majestic Ballroom there that evening.

Advertisement for DECCA group records featuring Errol Dixon (True Love Never Runs Smooth) and The Rogues (Memories of Missy). Includes 'POP-TOPPERS OF THE WEEK' and '45 rpm records'.

POPLINERS

PART of Pink Floyd's famous light show has been filmed for inclusion in BBC-1's "Tomorrow's World" magazine series; it will be screened on Wednesday, January 3 or 10. U.S. chart star Janis Ian visits Britain next month to promote her new single "Insanity Comes Quietly To The Structured Mind," released by MGM on January 19. Billy J. Kramer and Remo Four tour Germany for two weeks from February 11. Bee Gee drummer Colin Petersen in Australia this week after a sudden decision to fly to Brisbane as a "Christmas surprise" for his parents. Procol Harum flies to France on Sunday to star in a New Year's Eve pop gala in Marseilles. Simon Dupree and Big Sound at Nantwich Beau Brummel on Saturday, January 6. Jonathan King's Saturday evening ATV series "Good Evening" extended until the end of March.

NO NEW PLANS

A subsequent edition, "Monkees Watch Their Feet," includes the Hollywood Salvation Army Band! Shooting on the series ended on December 22, and no plans have yet been made for the production of a third series. Following Davy Jones' brief visit to Britain for Christmas, the NME understands that Peter Tork is due in London in the near future to spend a few days holiday here, but it is not known whether he will be bringing his wife Phyllis.

Swing into 1968 with some

WISHFUL

THINKING?

as the stars give their hopes and resolutions for the New Year



SPENCER DAVIS

RESOLUTION—I can't keep resolutions so I don't make any.

HOPE—I hope that "Mr Second Class" gets into the Top Five here and in America.

JACKIE TRENT

RESOLUTION—I make resolutions every year and always break them so I'm not making any this year.

HOPE—To have a baby and get another hit record.

JOHN ROSTILL (Shadows)

RESOLUTION—To be more tolerant of everything. I get very intolerant of things that bug me.

HOPE—I hope that the income tax level comes down and I would also like to see a bit more quality in the pop world in general.

LONG JOHN BALDRY

RESOLUTION—To keep off booze as long as possible and stick to tonic water.

HOPE—I hope that at the end of 1968 you'll be asking me about 1969.

DAVE CLARK

RESOLUTION—Never to give up hope. After 18 months without a hit we began to get a bit disheartened but now I've decided never to lose heart.

HOPE—I just hope that I don't goof up anything as a producer or director when I start on the TV series. And I hope to become a better actor than I was in "Catch Us If You Can."

JOHN WALKER

RESOLUTION—I'm determined to spend all my time and energies promoting my career.

HOPE—I hope the sacrifices I've made will be rewarded with a massive hit.

ANDY FAIRWEATHER

LOW (Amen Corner)

RESOLUTION—To give up eating Indian curry.

HOPE—To have an International No. 1 hit.

PROCOL HARUM

RESOLUTION—We resolve to dissolve.

HOPE—We hope that by this time next year we have been able to play to all the people who want to see us. We also hope to be able to live up to all the fantastic claims some people have made about us.



GENE PITNEY

RESOLUTION—Don't make any 'cause I can't keep them.

HOPE—I really want to come back to Britain for a major tour in the spring.



JUDITH DURHAM

RESOLUTION—From now on I'm going to take things as they come. In the early days I used to worry about every little thing but it's not really worth while.

HOPE—To return to America and be a major success there again and we would also like to tour here next year.

SIMON DUPREE

RESOLUTION—Despite the rumours Jackie Chan has resolved not to marry me and I resolve not to marry her.

HOPE—We hope that Gene Pitney does tour here—and includes us in his show.

CLIFF RICHARD

RESOLUTION—Never make any.

HOPE—I just hope I am offered a phenomenal straight part in a film.

'Susannah's' a naughty disc, says superstitious Dave

If Dave Davies happens to have shot up the chart this week to No. 13, it is just possible that he may be very unhappy about it!

"I'm very superstitious," admitted Dave as we made our way to a café near his manager's office in London. "I had every intention of being early for this interview and look what happens, I'm an hour late and you know what the date is don't you. The 13th of the month!"

We made our way to a corner table in the restaurant where a buttered roll had been somewhat inconspicuously placed upon the chair—a portent of ill omen if ever I saw one!

"Another thing I'm very superstitious over is making plans for the future," continued Dave sipping a glass of red wine. "Like if I say to you 'Yes I'm going to be a big solo star and make appearances all on my own next year'—I'm B... sure the record will drop to 58 or something next week."

"Susannah's" a strange disc really—it's a bit naughty, but no one seems to realise it. It's much more my disc than 'Death of a Clown'. Ray wrote the lyrics for that and wrote the music! But this one is all my own work.

"You can't categorise it. There's nothing like it in the charts. This single was really more deliberate than 'Clown.' I never even knew that it was coming out. They just phoned me up and said it's been released."

"I knew all about 'Susannah' and actually suggested plugs and things myself. It's been frightening me to death this one."

Confident

"The one thing that going solo for two records has done for me is give me a little confidence in myself. I mean if this disc died a death next week I would still feel that I could go out and try again. In a way being on my own is not so nerve-racking as playing with the Kinks on TV."

"If I make a mistake then I feel I've let the others down but on my own I've only myself to worry about."

Dave takes a slightly "wicked" lyric in his songs and also admits to a strange fascination for bizarre horror films and "gnomes!"



DAVE DAVIES

"Gnomes have always excited me," said Dave. "They're really very evil but people think of them as cute. I hate being bored and I suppose that's why slightly nasty things interest me. I never miss a Christopher Lee horror film for instance."

At this point a plate came crashing out of the kitchen to land on the restaurant floor. "Unlucky for someone," observed Dave drily, and from there it was an illogical step to why Roger Hunt, the Liverpool inside-forward soccer player, should be playing for England. Dave is very big about football.

"People don't realise how much Hunt works on the football field," said Dave. "I watched that last England game against Russia. He's always chasing, always running. You put someone like Jimmy Greaves in that position, who might

have more goal-scoring skill, and he would never get through the work Hunt does."

From football to comedians. Dave has just acquired an LP of the "1948 Show" which keeps him in stitches every time he plays it.

"Ray can't understand it," said Dave. "He keeps saying 'But you've heard it once' and I tell him that it's funny to me no matter how often I hear it."

"John Cleese on that show just creases me up. He did the Epilogue the other night and I just kept wanting to laugh, which is probably not good for him but it is for me."

"I think it helps if you like a comedian as a person. Tommy Cooper always makes me laugh, but Harry Worth never does because I don't like his face."

"Then I always make a point of watching 'Opportunity Knocks' and 'Crossroads' for laughs. They're so bad they're funny."

Influences

Finally we got back to music again and I asked Dave where his musical influences came from for composing?

"Well, Bob Dylan is fantastic," said Dave. "I think it was because of listening to Dylan's discs that now I can't talk while a record is on. I have to give my full attention to a recording."

On our exit from the restaurant we squeezed by a "little ole man" sitting at one of the tables in an advanced state of inebriation.

"Seen you on the telly," said the "little ole man."

"That's right," smiled Dave. "One of them groups, aintcha?" asked the little man. "Which one are you?"

"Would you believe the Kinks?" asked Dave.

"S'right," said the little ole man rubbing his nose. "The Quinks—that's where I seen you."

"Now why didn't he say 'You're Dave Davies, the famous solo star?'" queried Dave ruefully as we strode out into the night.

AMERICA CALLING

The Sound of '68 is anyone's guess!

THE end of the year should be the time to look back over the past 12 months and try to guess the future. But as far as the music scene in America is concerned, right now there's such a pot-pourri of sounds, ideas and new creations that it's almost impossible to hazard a guess what will happen next.

In 1967, musically, we've had everything from Bobbie Gentry to the Cream, through massive West Coast attempts to gain ground with anything psychedelic and via the enormous success that Donovan scored with simple lyrics at the Philharmonic Hall in New York.

As the New Year dawns, several old favourites are still hanging on to chart positions, but it seems to be mostly in the r-and-b field that the major points are being scored, and it's in this direction that 1968 seems to be swinging strongly.

As far as I can judge, this trend will continue as long as performers such as Aretha Franklin, Wilson Pickett, Peaches and Herb, Sam and Dave and all the Tamlamotown people continue to record the great material, and even greater arrangements, they've given us in the past few months.

Something will remain from psychedelia, even if it's only the great light shows which have come out of the craze. Having reached a stage where its very meaning grew out of all proportion, it's coming to an end purely and simply because American fans had got to the point of refusing to be dictated to any longer. And especially when music and lyrics were getting to be completely beyond fans' comprehension.

Next year should see a tremendous upsurge of underground groups, now making it on the strength of their personal



NEW YORK June Harris

appearances and then bursting the charts wide open with their first albums. Examples in the last months of 1967 included the Cream, Jimi Hendrix, Country Joe and the Fish, Big Brother and the Holding Company, and even the Vanilla Fudge. Their music has something new to offer and the groups themselves are professional enough, via shows, to be good showmen.

But as the New Year moves in, the American charts are still wide open, and looking back over the past 12 months, we had a lot of good things which kept not only the music industry, but all record buyers on their toes. And that was a very healthy state of affairs!

We're all rooting for the success of different people in the New Year, but one group which looks like realising it loud and clear is the Hollies, who will return here on February 1 for a five-week tour of nothing but major college dates and television.

Definitely being set are "The Hollywood Palace" and Ed Sullivan shows. Their chart representation, "Dear Eloise," and their recently released album of

the same name, will keep them hot till February.

Having reconsidered his earlier statement that his recent tour was his last tour, Gene Pitney is set for a series of spring college dates here, which will keep him busy on the road from April 19 through to May 12. He'll take one other act out with him, but doesn't know yet who it will be.

Early in the New Year, before he leaves for the South of France and the Midem convention, Gene will record new material for release here as his next single.

Gene is also house-hunting, looking for an English-type Tudor home with about 12 rooms in Connecticut. He's been renting his present duplex apartment and has decided the time has come when he and his family should become home owners.

The Temptations, without doubt one of the great acts in the country, have a wov of a year ahead of them, including trips to Japan and Puerto Rico, and practically a non-stop round of American night clubs.

Following a guest spot on "The Hollywood Palace" in January, the Temps will go to Japan in early February for a promotional tour, and then come back to play the lush Eden Roc in Miami in March. Following loads more club dates, they'll put in a week at the Apollo in late April, and then fly out to California to Melodyland in May.

Temps' top offer is a guaranteed fee of over \$100,000 to play four weeks of summer fairs in July, and since the group always goes into percentage they'll come out with a lot more money than that!

The Temptations return to New York's Copacabana for a two-week engagement opening on August 29.

Exciting Sonny and Cher news is that Cher is making her first movie as a solo performer, and Sonny has been busy writing both the script and soundtrack. Titled "Chastity," it's a very strong dramatic rôle for Cher. They're both terribly excited about it.

Because of "Chastity," Sonny and Cher had to cancel out a super night club date in Miami.

Even with this going on, there's no sign of their last film, "Ignatz," being released, so it may be shelved for a little while. But they do have loads of records in the charts, including two albums..



SONNY and CHER—a solo film rôle for her, story and soundtrack for him.

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NME reader SYLVIA SZAPONCSAY tells about Meeting Davy's dad!

ONE of my fervent ambitions has been to meet Davy's father and Davy in person, as well as the other Monkees. Since Davy's dad lives a matter of three miles or so away from me, I decided that one day in the near future I would walk there, and risk being turned away.

But luck was with me, and Davy's dad very kindly let me in, although I was sure that I was disturbing him in some way. Now I have achieved one part of my ambition—and in the near future I hope to achieve the other half when I become a feature writer (I hope!).

Davy's father very kindly wished me the best of luck in meeting Davy, and I feel that nobody else in the world can be as happy as I am now. Let me tell you about my visit last summer.

I stood on the wide doorstep of Monkee Davy Jones' Manchester home, after ringing the doorbell, and admired the beautiful roses that grew in neat, well-tended flower beds in the small front garden. Behind the rough-cast glass window of the front door a small, black, curly-haired Scotty dog stood staring at me.



DAVY at his DAD's home in Manchester — with his sister Lynda's baby and Davy's dog, Dodger.

kind and sympathetic person who was immensely proud of Davy's success. He talked about his son with a proud gleam in his eyes, which I could see behind his brown-rimmed spectacles.

He sat down nearly opposite me in a large, comfy chair with a fawny coloured telephone by his side, and I imagined him receiving calls from Davy in Hollywood. After complimenting him on the room and asking him if he was feeling better after his illness, our conversation began by Mr. Jones telling me about Davy's visit to the house in February of this year.

"There were about five hundred or so girls outside the house, all screaming to see Davy," Mr. Jones recalled, and then launched himself into the subject with enthusiasm.

"Davy, in the meantime, was pacing up and down this room wondering how to escape . . ."

I could imagine the girls, wild with excitement, dying for the moment when their idol would step out of the front door. But unfortunately Mr. Jones did not appear to be as happy on the subject as I

was. He admitted being quite worried and perhaps a little cross at the time.

"I kept going to the door at intervals to tell the girls to be quiet, or to wait patiently till Davy could come outside to sign autographs. If they continued the noise they would disturb the neighbours and make us a nuisance.

"I suggested to them to make a line so that when Davy came out he would be able to work along the line signing autographs, and perhaps kiss and hug them a bit. He was quite prepared to do this, even if it took him an hour to complete the job."

What a considerate person, I thought. It's not every pop star who would dream of doing such a thing, yet here was Davy Jones quite willing to do more than just sign autographs. What a thrill it would have given the girls—if only they had known what might have been in store for them!

Lost control

Mr. Jones continued to tell me that as soon as the girls saw Monkee Davy they lost all control and rushed at him from all sides. Davy, sensing the obvious danger of being trampled underfoot, retreated back into the house and the police had to be called.

"Next time," laughed Mr. Jones, "he will have to spend the night in a police station to be safe."

Mr. Jones pointed out to me the new fence they had had to put up round the back garden after the invasion. "It's a wonder the flowers have grown back again," he chuckled.

Our conversation turned back to Davy. Mr. Jones admitted that he was disappointed when his son took no real interest in school lessons as a boy, being enthusiastic only in such things as football, cricket and acting in plays.

"I wanted him to learn as much as he could," Mr. Jones told me, drawing himself up in his seat, "but he showed no signs of being what I wanted him to be. We knew even when he was very young that



The MONKEES play at cops in one of their TV sequences and seem to enjoy it. L to r: DAVY JONES, MIKE NESMITH, PETER TORK and MICKY DOLENZ.

he had a definite ability.

"Some people do not seem to realise that David was an established actor before he ever became a Monkee. He starred in many good parts, you know." I knew, of course.

Another thing that Mr. Jones admitted was his belief that the overwhelming generosity of Davy was a fault. He said that some people (and I agreed with him) would look on it as being a very good characteristic, but perhaps being his father he was biased about the matter.

"When he was quite young," Mr. Jones said, unexpectedly, "I always told him never to become a big-head on any account, no matter how famous he may be. I also told him to put his money in a bank for when he needed it. 'The Monkees won't last for ever,' I told him."

Davy has taken his advice on this, I learned, which shows just how much Davy listens to and respects his dad. "He listens to me quietly—but he doesn't always take my advice," sighed Mr. Jones, sitting upright in his chair. "But then, again, the young never do, do they?" I agreed with him, knowing by personal experience!

He then asked me if I watched the Monkee TV shows. I had, of course, and wouldn't dream of missing one for anything!

"I think they're very funny,

don't you?" he asked, half-laughing. "I love the part where stars are shown in Davy's eyes on the screen. I told Davy over the phone to keep that bit in the programme, as it adds a lot of humour."

I laughed with him politely, because I didn't really see as much humour as he did in the situation. I was very jealous, deep down, about the way Davy "falls in love on the first sight" frequently on the TV shows. (And I'm sure I'm not alone in that respect!)

LP tastes

Mr. Jones also commented on the Monkee LPs. "I like 'The Monkees' and 'More Of The Monkees,'" he told me, "but I don't really like the third one, 'Monkees' Headquarters.' But that is perhaps because I am an old man!"

He also told me that his favourite song of all the tracks the Monkees have ever recorded is "I Wanna Be Free," because, he says, "it seems to represent peace, the thing that this world needs most."

I also asked about Davy's ambitions and I was told that his most fervent ambition is to get "into films." But he loves the theatre very much, "and always will," his dad added calmly.

He told me, without even having to ask, that whenever Davy goes to

London or elsewhere he doesn't always check into a hotel. He has so many friends that all he has to do is "pop round, dump his bags" and spend the night, quite welcome! Once he spent a night with Harry Secombe in this way!

The last bit of our conversation was concerned with the June-July Monkee concerts in London. He asked me if I'd seen one—and very regretfully I answered that I hadn't, much to my sorrow.

"Well, I haven't either," he said, laughing. "I stayed at home to baby-sit. I wouldn't have been able to go, anyway, because of my health."

Next he told me something that made me sit up in my seat: "When Davy found out that I wasn't able to attend, he rigged up a phone under the stage so that it would be possible for me to hear what was going on."

Well, I thought, this just shows how thoughtful he is. What a kind thing to do! "Davy kept rushing to the phone and telling me what was going on, but it was very difficult to hear exactly what he was saying as he was being drowned by all the screaming."

We talked for a further ten minutes or so, and then I got up to go. I thanked Mr. Jones for being so kind to me and letting me talk to him, even though I was not yet a reporter. Talking to him about Davy was a wonderful tonic!



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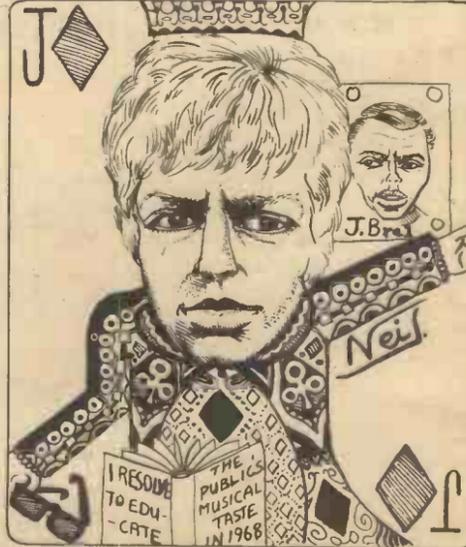
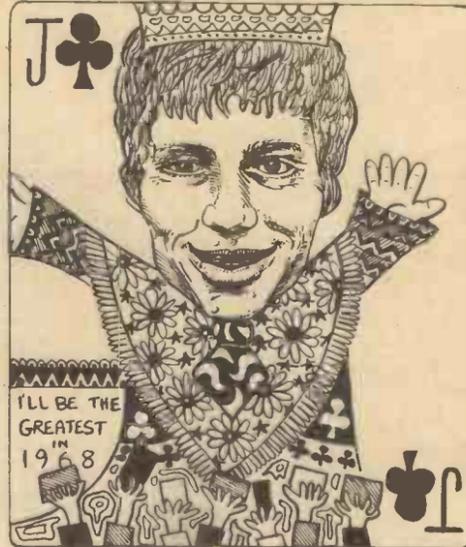
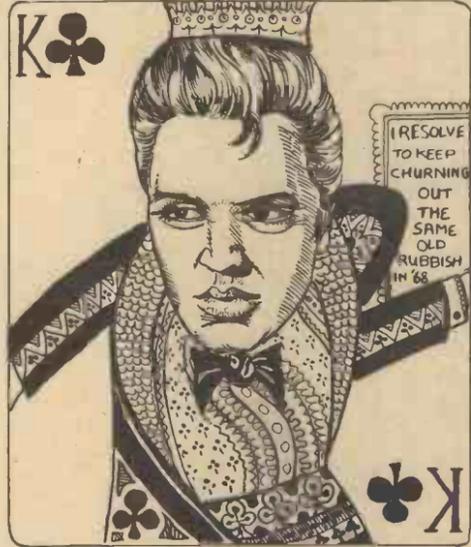
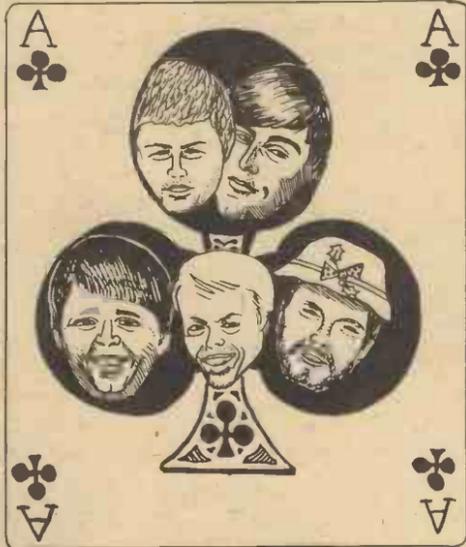
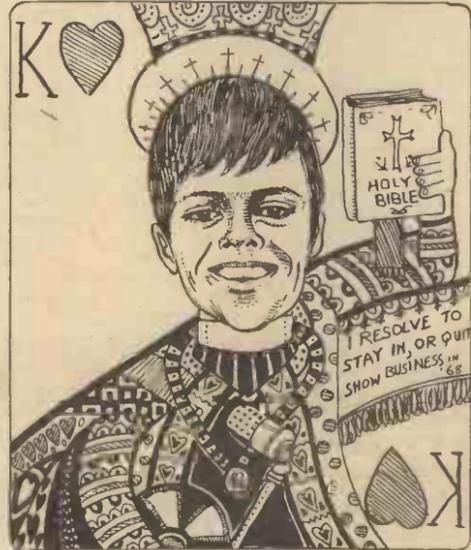
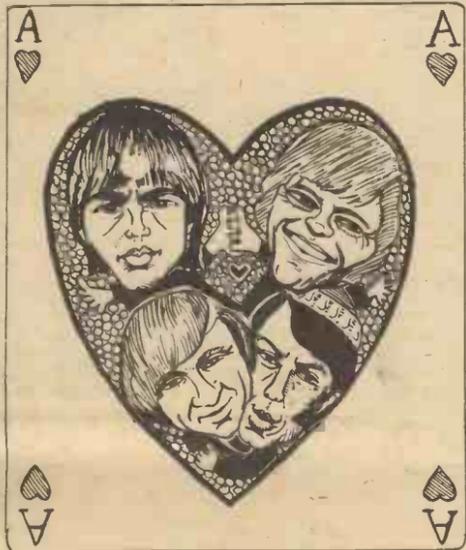
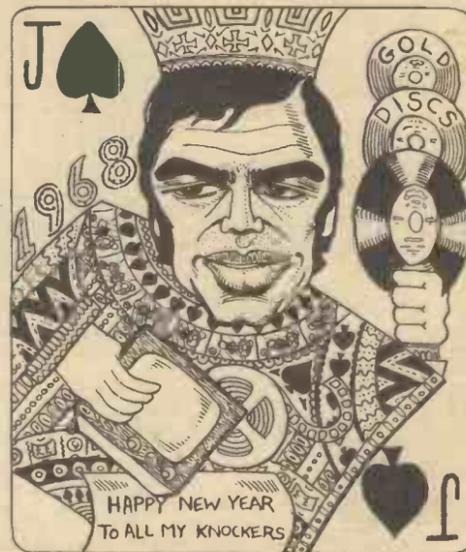
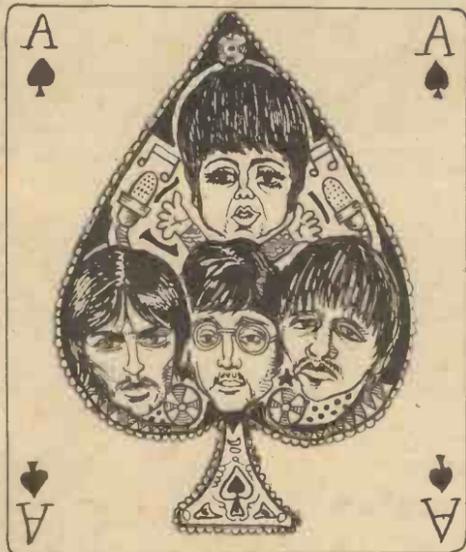


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WEDNESDAY
 6.30 This Is It; 7.00 Wednesday's Requests; 7.30 Disc Drive; 7.45 Sounds Like Tomorrow; 8 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 "208" Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11 Dave Cash Show; 11.15 Ring The Bell; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.
THURSDAY
 6.30 This Is It; 7.00 Jimmy Saville's Birthday; 7.30 Collin's Choice; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Tony Blackburn Show; 10 Jimmy Young; 11 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "25"; 11.30 Pops Till Midnight; 12 Pops Past Midnight; 12.30 Music In The Night.
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Stars in the New Year News



Above: CILLA BLACK looking happy and sending you her love. She's got a big TV series coming up and we'll be seeing her in her first film, "Work Is A Four-Letter Word."

Above left: SCOTT WALKER on the eve of his departure for Japan, with his friend JONATHAN KING.

Left: SHIRLEY BASSEY with her recording manager, the very successful NORMAN NEWELL. Shirley has created (we feel) a record—11 weeks in the NME Chart with "Hey Big Spender," but always between No. 20 and No. 30! A good, steady seller, which could have sold more than a Top Ten disc over the period!

'68! '68! '68! '68!
RAVE! predicts...

PETER FRAMPTON:
 The big pop face of '68
 BEE GEES
 in RAVE'S New Year pop honours list
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CAT'S WHISKERS AWARDS FOR 1967

HERE we go again! Yes, it's your Alley Cat's annual opportunity to nominate his "Cat's Whiskers" for achievements in 1967. The list printed below is not in any order of merit:

PROCOL HARUM — "Whiter Shade Of Pale" undoubtedly the year's best single....

BRIAN EPSTEIN—why does it happen so often to the nice guys?....

LES PERRIN—still the Prince of the Publicists....

LOUIS BENJAMIN—who cut the Pye with a tasty string of hits....

DAVID FROST—certainly Britain's No. 1 TV personality....

ENGELBERT HUMPERDINCK—without doubt the biggest international star to emerge in 1967....

LULU—for many reasons—particularly topping U.S. charts....

EVELYN TAYLOR — every round a fighting manager....

TONY MACAULAY—"Mr. Instant Success"....

THE HOME SECRETARY—for allowing the Bee Gees to remain....

BEATLES—still one of Britain's greatest assets....

VERA LYNN—30 years of stardom hasn't changed her....

GENE PITNEY—who never neglected his British fans....

DUSTY SPRINGFIELD—for taking an NME advertisement to congratulate Lulu on her Poll success....

FRANKIE VAUGHAN — it couldn't have happened to a nicer guy....

MONKEES—they made so little go such a long, long way....

TRAFFIC—a group with imagination....

PETULA CLARK—who continued flying the Union Jack around the world....

SIMON DEE—he took some hard knocks on the chin, but stuck to his guns....

GORDON MILLS—a magic touch selecting disc titles for Tom Jones and Engelbert Humperdinck....

MICHAEL BALIN—the show business solicitor supreme....

DIANA ROSS—for her surprisingly high poll-placing....

TONY BLACKBURN—at last a d-j to rival Jimmy Savile....

NORMAN NEWELL—great recording success with Des O'Connor, Frankie Vaughan, and Topol....

DAVID JACOBS—a tremendous worker for charities....



GARY CHAMBERS—who provided your Alley Cat with so many amusing quips....

TONY LEWIS—for guiding Malcolm Roberts to stardom without a hit disc....

ALAN FREEMAN—a first-class disc-jockey with charm....

CAT STEVENS—certainly a brilliant young composer....

HOLLIES—maintained a consistently high standard....

HERD—a new group to be reckoned with....



THE FOUR TOPS (l to r) LEVI STUBBS, RENALDO BENSON, ABDUL FAKIR and LAWRENCE PAYTON receive the Variety Club Award for artistry from the Philadelphia "tent" from Chief Barker HAROLD SALKIND, watched by International President RALPH W. PRIES (glasses). The Tops are currently starring at New York's Copacabana. ● Meanwhile here, the Variety Club of Great Britain has raised an all-time record total of £642,000 for children's charities!

TAILPIECES by the ALLEY CAT

IN America's points championship for 1967, Monkees scored clean-cut victory over Diana Ross and Supremes, with Aretha Franklin third; most successful British artists in U.S. chart this year—Beatles, followed by Petula Clark and Lulu.... American sales of Rolling Stones' "Satanic Majesties" LP now exceed 2½-million dollars.... For second year running, Julie Andrews voted movie-land's top box-office attraction.

After 20 years, manager Marty Melcher announces departure of Doris Day from CBS.... French version of Engelbert Humperdinck's "Last Waltz" No. 1 for Mireille Mathieu, despite competition from Petula Clark.... Label changes: Lenny Welch Kapp to Mercury and Four Freshmen join Liberty from Capitol....

Dean O'Connor?.... Did Bournemouth typist Sally McKenzie really turn down Tony Blackburn's marriage offer?.... Nice gesture by Frankie Vaughan, who phoned NME chief Maurice Kinn saying "thanks for everything"....

Wallington readers Robyn Peters and Julia Quattrucci wrote "please may we meet the Monkees" 2,350 times!.... Pianist Joe Henderson penned debut single for Mike Yarwood, "Harold".... According to Maharishi, one week's net salary from Beatles has been paid....

New home for Jackie Trent and Tony Hatch at Bromley (Kent).... Sought by Richard Burton and Elizabeth Taylor: screen musical.... Mike Slobman signed Britain's David Garrick to U.S. UNI label....

Her British series prevented Petula Clark appearing on U.S. TV "Ed

BEE GEES—who made the Home Secretary's decision worthwhile....

ROBIN SCOTT—thanks for Radio One....

SANDIE SHAW—thanks for Britain's first Eurovision success....

TOM JONES—a great singer and worthy Poll winner....

LES REED & BARRY MASON—writers of so many good songs....

OTIS REDDING—we'll miss his soul....

VANILLA FUDGE—an LP of original brilliance....

JIMI HENDRIX—excitement unlimited....

TONY HATCH & JACKIE TRENT—see Les Reed and Barry Mason above....

GRAHAM NASH—one great act of kindness....

PINK FLOYD—one of the more interesting groups emerging

PETER SULLIVAN—who produced all of Engelbert Humperdinck/Tom Jones' hits....

NICK LOGAN—most promising young journalist on pop scene.



U.S. critics acclaiming Mel Tormé's acting ability.... NME's Maurice Kinn obtained autographed Beatles photos for Billy Eckstine's two sons.... First book by Bobbie Gentry: "Down Home Cooking"....

Bobby Darin was one of Otis Redding's best friends.... In America, Herb Alpert and the Tijuana Brass biggest concert draw since Beatles.... For "Hello Dolly" film, Jerry Herman writing two extra Barbra Streisand songs....

Flipside of Cher's new single updates Bob Lind's "Elusive Butterfly".... Your Alley Cat tips

RECORD OF THE WEEK!

JACKIE TRENT WITH EVERY LITTLE TEAR

7N 17453

Sullivan Show"... Will they rename Engelbert Humperdinck's pantomime "Robinson Caruso"?! ... How about Herd revival of Lee Dorsey's "Holy Cow"?

MGM signed Thomas Gomez to portray grandfather of Elvis Presley in "Stay Away, Joe" film.... Louis Armstrong teaching singer Lou Rawls to play trumpet.... Joe Pasternak wants to film his son Emperor Rosko's life story....

Twin sons for Rick Nelson's wife... New group formed by Ricci Martin, another of Dean Martin's sons.... Rolls-Royce for Elvis Presley's wife....

Are the Foundations here to stay?... In Hollywood, Davy Jones owns shirt shops.... Jim Webb composing songs for Richard Harris' first solo LP....

Frank Sinatra surprisingly duetted with Ella Fitzgerald in New York cabaret.... Liza Minnelli's singer-husband Peter Allen and his brother Chris Allen signed to Mercury.... Anti-drugs LP by Donovan for U.S. release....



Producer Mark Wirtz recorded shortened version of Keith West's "Sam" for radio.... A Procol Harum composition waxed by Buddy Greco, "She Wandered Through The Garden Fence".... Engelbert Humperdinck once recorded tune with same title as Tom Jones' current hit....

Thirteen-year wait for Des O'Connor's first hit.... Brilliant Scaffold article by Ray Connolly in "Evening Standard".... Billy Eckstine cracked: "Wouldn't it be ridiculous if John Wayne filmed the 'Sammy Davis Story'!"....

CLIFF RICHARD looks back for the Shadows and himself on almost A DECADE OF SUCCESS

A PHILOSOPHICAL Cliff Richard said: "We know we are not No. 1 raves, but we are quite happy to be No. 6 raves. This is our ninth year; we have nearly made it a decade. We can go to Australia, Japan and numerous other countries and we realise this is our little scene. We cannot ask for more."

This piece of straight talking came from Cliff about himself and the Shadows, when I met him at a Redifusion reception to publicise the television version of "Aladdin," seen and enjoyed on Christmas Day.

Before he rushed off to keep another appointment, Cliff chatted about a number of subjects—ranging from the Beatles to the Eurovision Song Contest.

"Aladdin," in which the Shadows also appeared, was recorded over four days in front of a studio audience. Said Cliff: "I find it much easier for me to work without an audience, just relaxed in front of a camera. I think television work should be treated like the cinema, like filming."

Difficult

"I hate the fact that you are playing to some seven million at home and about 200 in the studio. You tend to play too much to that 200. But I don't mind when I'm guesting on somebody else's show, because then you just come on and sing a couple of numbers and don't have the whole weight of the show on your shoulders."

"In the early part of the year we will do a lot of TV specials on our own. But we'd like to do something different for them; try to have some kind of format. There's no reason why we shouldn't do some sketches in it." Cliff will also be appearing on television in the coming year, singing the six songs from which one will be picked by viewers for Britain's entry in the Eurovision Song Contest.

Still in straight talking mood, Cliff frankly admitted: "A few years ago I wouldn't have done Eurovision in



CLIFF RICHARD and SHADOWS in Redifusion's "Aladdin," seen on Christmas Day.

case I lost. But now I think people realise that it is the song and not the singer that counts. At least, I hope they realise that."

Out of 200 songs so far submitted for the contest, 15 have been put on the first short list. Cliff will be on the panel picking the final six to go forward. Will the Shadows be entering one? "There's still time," said Cliff, "and I feel certain Hank will come up with something."

We went on to talk about the Beatles. "I used to like the early Beatles' albums, but on 'Sergeant Pepper' I liked only about four of the songs," said Cliff.

"I prefer the 'Helloes Good-

byes' and their early singles to the other stuff they are writing now. 'Hello Goodbye' is a real, uninhibited, happy song."

"Aladdin" was Cliff's third pantomime part. Others have been in "Babes In The Wood" and "Cinderella," when he played Buttons. That was the part he enjoyed most because it gave him a chance at comedy.

But his real yearning is for a rôle in a serious film or play. Heathcliffe in "Wuthering Heights" is the part he would most like to play. "He is one of the characters I admire most in all the books I have read," said Cliff.

By NICK LOGAN

