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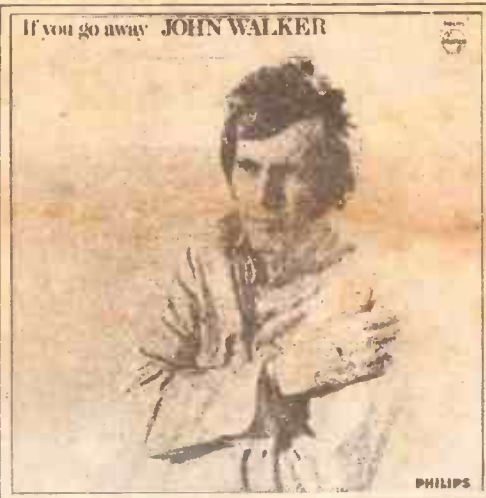
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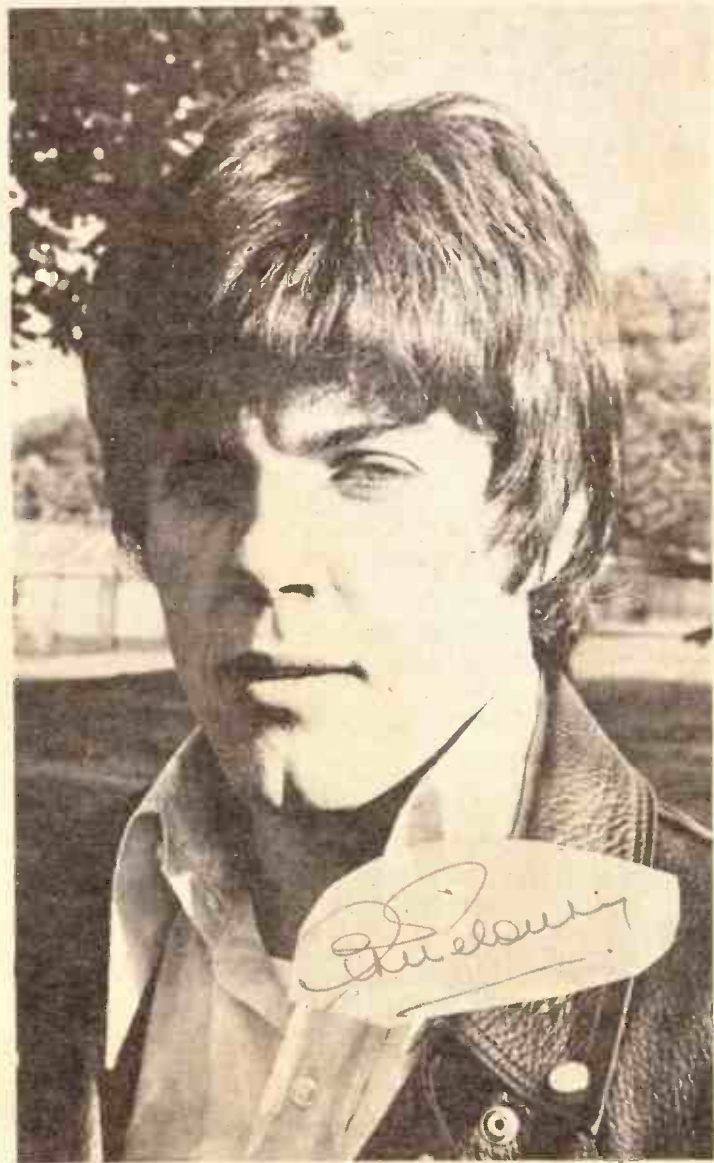
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VINCE MELOUNEY

NEXT WEEK

**Maurice Gibb
of the BEE GEES**

MEET A BEE GEE

—No. 3 Nick Logan meets
the guitarist
who's played in
29 groups!...

SMOOTH talking door-to-door salesmen, along with second-hand car dealers and irritable taxi-drivers are nobody's idea of beautiful people. But if it wasn't for the persuasive gab of a certain doorstep salesman on a certain Sydney doorstep with a certain Mrs. Melouney, Vince Melouney and the Bee Gees might never have happened. The salesman's charm sold Mrs. Melouney 18 months of steel guitar lessons for her 13-year-old son and ever since that day nine years ago guitars and music have never been far from Vince's mind.

"The happiest times of my life are when I am playing a guitar," said Vince in his subdued Aussie accent when I met him in Robert Stigwood's luxurious London flat.

And characteristically, out of all the possessions and success "Massachusetts" has brought the group, the thing he cherishes most is a Les Paul guitar—"The biggest thing that's ever happened to me."

It is a statement typical of Vince's dedication to his music, the sort of dedication out of which established stars are born, and make no mistake about it, this group is here to stay.

But despite all the praise and the honours that have been laid at the Bee Gee's doorstep, Vince remains an affable and unaffected personality and a charming talker.

Serious

Like the rest of the group, Vince is a pop journalist's dream. He talks eagerly and earnestly about his music and his guitar playing. Here, without doubt, is a boy who takes his job very seriously indeed.

"As far as I am concerned playing a guitar is the best thing in my life," said Vince, settling back into his chair as we began the Vince Melouney story. He was wearing a black leather jerkin which, with a few studs here and there and a skull and crossbones on the back, would go down a treat in Ted's cafe.

The story opens, funnily enough, with Vince's birth on August 8, 1945, in a Sydney suburb where he spent his childhood and schooldays, but the story of Vince Melouney, musician, stems from that eventful salesman's call.

After the first couple of guitar lessons, Vince was convinced he had to head towards his own style. "From the start I felt I had to play in a certain way, the way I wanted to play."

It wasn't long before he felt the need to start his own group and from then began a catalogue of

VINCE MELOUNEY

splits and re-formations through which ran Vince's unyielding aspiration to play only what he wanted to play.

"In those days we were playing all Shadows and Bill Haley numbers," said Vince. That first group was destined to have a short life, as did all the others. It took Vince 24 groups in all before one brought him to success!

"If I had gone into a group I would have had to play what the leader wanted. But I wanted to play my own way," said Vince, explaining why time after time he would split with a group and start a new one all over again.

Not everybody was as conscientious as he was. "I wanted to be a good guitarist and to develop as a musician but the others didn't seem to want that. They just weren't prepared to practise and so the groups split up."

First hit

His first chart success came with a group called The Vibrations. At this time the progressives on the Australian scene, Vince among them, were looking towards England for their inspiration.

"We got a couple of English lads into the group, a singer a rhythm guitarist, and they brought over English ideas. This was when the Beatles were just getting big and we did a lot of their numbers."

The single was the old Shadow's favourite "Man Of Mystery" and it reached the No. 10 slot—but it was a short-lived success.

Vince continued the now familiar story: "The group split. I still wanted to advance but a couple of the boys lost interest and thought they were so big that they didn't have to rehearse. This didn't interest me so I left."

Tony Barber, the group's rhythm guitarist, left as well and the two set up a new four-man outfit known

as Vince and Tony's Two.

"We didn't do very well. We were trying to advance too much. We used to improvise quite a lot and do a lot of blues and jazz numbers but after about nine months we split up."

But Vince wasn't going to give up. He started yet another group called simply Vince Melouney. "We did reasonably well but by this time the pop scene in Australia was very bad and the pop promoters in Australia were even worse. We ate very well and all had our own cars but we didn't have any really hit records."

"I didn't think the stuff we were doing was really advanced as far as English standards went at the time. We tried to go commercial but there was so much tension because we wanted to make money that the group just split up."

Success was to come, however, when Vince joined a group called Billy Thorpe and the Aztecs who don't mean a light here but in Australia notched up a total of seven No. 1 hits.

The group had the distinction of knocking "Ticket To Ride" from the No. 1 spot while the Beatles were over there, but even that success didn't meet Vince's ambitions.

He was now 20 and decided that the Australian scene was sour and that if he wanted to advance the only thing to do would be to make for England.

To raise the cash for the trip he went solo. "It was the first time I had ever sung," he explained. "I did reasonably well but I didn't have a tremendous voice." However, working like mad and saving diligently, Vince made it and 12 months ago left the sunny shores of Australia for the chilly shores of England.

Now he has nothing but praise for England and puts forward the interesting theory that its atmosphere—pop atmosphere that is—is due to the weather. I knew all that wind and rain had to have some purpose.

"It has more atmosphere because it is a cold country," Vince explained. "In Australia there is so much else

for the kids to do, they can go surfing or swimming in the evenings.

"All that I want to happen in my life is happening around me here. The only thing I really miss are my parents, relatives and close friends in Australia."

But Vince, like Dick Whittington, didn't find the street of London paved with gold. Hard work was still needed. He moved in with friends in Edgware set for a struggle ahead.

"I took a job for about four months at Simca Motors—a nine to five job." He said the words with disgust. "I was practising in my spare time and nearly had a job with Long John Baldry." Then came a phone call and wham, capow, everything started to happen.

Surprise

The call was from the rest of the Bee Gees. "I didn't even know they were in England until they phoned," said Vince. "I had known them in Australia when I was there. We worked in the same places and used to do session work together. Everybody knows everybody else in Australia."

"They said they were going to do some recording and they would like me to play guitar on the session. That first time in the studio together we recorded 'New York Mining Disaster.' After that I joined the group."

Vince's dedication is reflected in the fact that he practises "every possible minute I can" and his spare time, limited as it is, is spent watching the work of people he admires and on frequent trips to the Saville. "There are so many great groups and musicians in England."

He names his influences as B.B. King, Elmore James, Jeff Beck and Eric Clapton but doesn't rate himself with any of the top guitarists. His ambition: to make that top grade.

These remarks are typical of Vince's modesty and earnestness. "Everything for me revolves around music," he says.

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WE'RE NOT A FIVE-HEADED MONSTER SAYS HIS SATANIC MAJESTY MICK

DANGEROUSLY close to London's Royal Academy of Music in a dimly lit apartment, where a poster of Mao Tse-tung is fixed to the wall and T. S. Elliot, Lawrence Durrell and Sophocles rest in book form on a nearby shelf, sat the wicked wizard Jagger eating his baked beans on toast.

The light comes filtering through a beautiful black lace shawl embroidered with red roses that is draped around the lampshade.

Ever and anon the wizard leaves his repast to rise to his feet and jig around the room (Mick likes jiggling) to the sounds of Erna Franklin or some bluesy Stax album.

He finds it difficult to sit still while the music is playing, which is always, and apologises above the earth shattering stereo that he cannot have it on too loud as the people downstairs have complained—again.

On a table are a pile of stereo cartridges for his car by artists like the Beatles, Ravi Shankar and the Temptations. A young man with shiny hair and friendly face is using the phone.



BILL WYMAN adjusts the "decorations" on the Stones' designed picture session.

By **Keith Altham**

He is Glyn Johns who is a pop star in Spain and the Rolling Stones sound engineer in England, or wherever they may record.

He draws my attention to the model of a small sailing vessel lying on the floor. It is a replica of an actual boat built in 1898 and had been picked up in an antique shop by Mick because its name was "Lady Jane" and the captain's name written along the hull was one M. Jagger. Coincidence!

Extraordinary

The "wizard" and I talk of the new album and the extraordinary three dimensional sleeve which they put together themselves in a New York warehouse.

The concept is a fantasy, almost fairyland like picture with the Stones in costumes and Mick as the wizard.

"It's not really meant to be a very nice picture at all," said Mick. "Look at the expressions on our faces. It's a Grimm's fairy-tale—one of those stories that used to frighten as a young child."

The idea of the album title "Their Satanic Majesties Request" was Mick's, taken as a corruption from page 2 of a British passport which reads, "Her Britannic Majesty . . . requests and requires, etc."

We talked of the shape of things to come and when, if ever, we are to see the Stones "live" again. When will they appear on TV again and that "sneer of cold command" be seen once more on "Top of the Pops"?

Mustn't repeat

"Oh, yes I suppose I could go on doing my same act for years," said Mick, "but I don't want to wind up like Dickie Valentine. I don't want to go on repeating myself. I don't want to be associated with Simon Dee's show or Jonathan King's show. We've appeared on 'Top Of The Pops' hundreds of times."

"Really it all finished with the Palladium TV. We went on with those funny soft hats and wearing brooches and that shocked everyone. One year later everyone from the Bee Gees down are doing the same thing."

"We've made a 15-minute colour film which we hope someone will show to promote the new album and as for 'live' appearances some are planned for the New Year but I can't say where or when."

What of all the film plans that have been projected for the group and his own plans as a solo actor? Will they attempt a film of their own in the same manner as the Beatles have with "Magical Mystery Tour"?



MICK as the wicked wizard—one of the pictures taken for their album.

"We've never been a four-headed monster in the same sense that the Beatles have—there was very little unified purpose about the Rolling Stones. We're just five people who come together to make records."

"There are several film projects being considered both by the group and myself but I do not want to be specific about any of them in case they go the same way as some of the others. Until contracts are signed and the deals closed its best to keep quiet."

Is Mick at all worried that the content of this present album may be too far advanced for many of the Stones' fans or that the message is too introspective to be understood by many outside their own circle?

"No. There are lots of easy things to listen to like 'Sing This Song Altogether.' As an album I don't think it's as 'far out' as 'Sergeant Pepper.' It's primarily an album to listen to but I don't feel people will think we've gone totally round the bend because of that."

And so it was that Marianne Faithfull arrived from work wearing her fur coat and what looked suspiciously like Mick's green satin trousers (on her they look good).

She was pleased Mick had eaten and Mick was pleased to see her (which he indicated in an appropriate manner) and I felt they would both be pleased if I left—so I did. Five days later found me in the BBC "Top Gear" studio at the kind

invitation of producer Bernie Andrews to finish the second half of the feature.

Brian Jones, Mick and Charlie Watts were discussing the album over the air with d-j Tommy Vance.

Mick was in splendid form and kept referring to various tracks on their album as "mid-tempo shufflers" and "dirgy knee-tappers." Brian was credited by Mick with playing almost every instrument on the album and Charlie looked several times as if he was going to say something. It was Charlie who did a lot of work helping to get the album together.

After the recording I had a few words with Brian who had a ruby red soft hat with glittering green and gold band around it on his head, sheepskin jacket on his back and a cold sore on his lip.

He was as ever pleasant and polite. He was deeply concerned about the "evolutionary explosion" and the feeling that perhaps journalists had been told not to speak to him because of recent exploits.

Personal

"Yes of course the album is a very personal thing," agreed Brian. "But the Beatles are just as introspective. You have to remember that our entire lives have been affected lately by social-political influences. You have to expect those things to come out in our work. In a way songs like '2,000 Light Years From Home' are prophetic not at all introvert."

"They are the things we believe to be happening and will happen. Changes in values and attitudes."

What about their capacity as "entertainers," I ventured.

"Entertaining, pah!" ejaculated Brian. "Entertaining is boring; communication is everything."

So now you know. Why did he think it was that no other recording artists before them seem to have taken the objective attitudes that so many of our established groups seem to be taking today.

"Because of the wars," declared Brian. "Just as people began to look at life and their values a war would break out and nothing destroys culture, art or the simple privilege of having time to think, quicker than a war."

"And once you get the horror and terror of a war people have to escape from it. They need the escapist pop cultures that croon about moon and June and romance. I've never had to go through those times and I thank God I have not."

How does Brian explain the success of artists like Frankie Vaughan, Val Doonican and Vince Hill who still make a good living singing of moon and June and romance. "They're very necessary for all those people who were tired and worn out by the wars," said Brian. Exit Brian Jones "philosopher" in his Rolls-Royce.

Best of the Beach Boys Vol. 2
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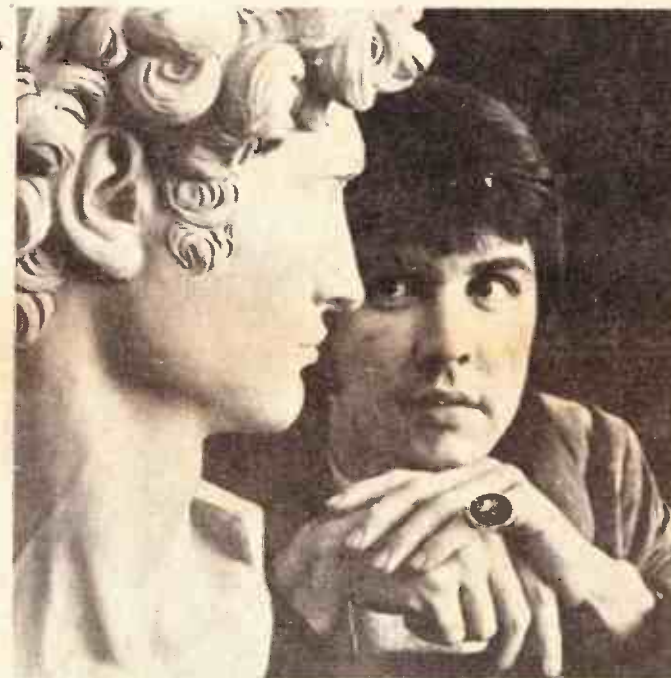
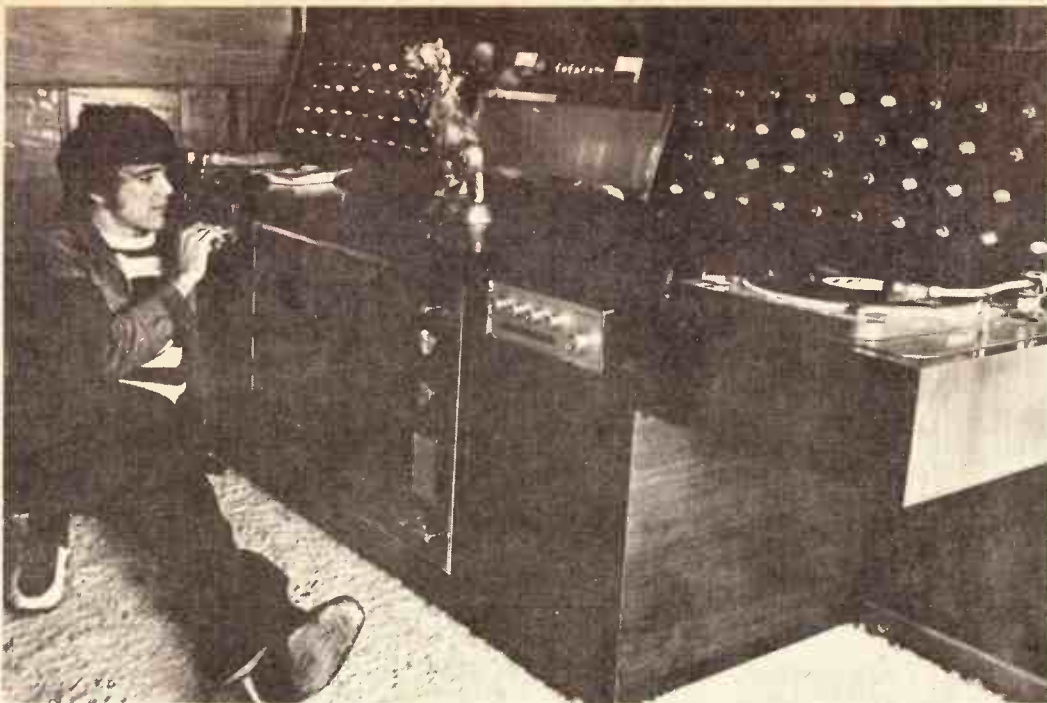
Dave perches Buddha-style on the oak table in his typically English dining area.



A French mural of ancient Greek gods covers one wall in Dave's bedroom. Floor-to-ceiling mirrors cover another two walls and built-in wardrobes face the bed, which Dave designed himself.

DAVE CLARK'S NEW PENTHOUSE PAD

Above: No, DAVE CLARK isn't choosing a book for late-night reading. He's pulling down the bookshelves which conceal a spare, fold-away bed! Dave uses this room mostly as a study and thought the imitation bookshelves would be better than a bare wall. "And no one can say I'm not patriotic with that painted on the ceiling."



Haven't I seen you somewhere before? David and Dave peer into each other's eyes. The one made of stone is a bust of David, the guy who killed Goliath!

Left: This is Dave's pride and joy—a sort of radiogramotely! The lights you see on the panel flash on and off in beat with the record that's playing.

are on the lower floor, while the lounge, kitchen, main bedroom and another bathroom are upstairs. "I'm terrible around the house," he admitted. "I'm an expert at making coffee but that's as far as it goes. Fortunately they're building a restaurant below and I'll be able to phone down and order. Then they send it up in a lift. "I have a woman who comes in every day and tidies up." Although his kitchen is the very latest in modern design Dave hasn't got around to using many of the gadgets. "I'm just so hopeless in the kitchen I wouldn't dare, and so I eat out most of the time." While I was there Dave offered to make some coffee and doing so managed to break a bottle of milk just opening the fridge. "I've never been a great one for

going out to clubs," said Dave carrying in the coffee. "That's why I spent so much time on this place. I prefer to invite friends round here in the evenings. And the group's always popping in and out too. We hold all our meetings here now to discuss records or films." On the subject of films I asked Dave how work on his TV series was progressing. "I hope to start actual shooting within the next week or so," he said sipping his coffee. "At the moment I'm just trying to set up the guests for the series. But most of the people we want to get are film actors and it's difficult for them to fit in the time between their other commitments. "But I'm very thrilled at being able to branch out into TV this way. It's a tremendous challenge and I just hope I succeed."

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DAVE CLARK sank into one of the enormous red armchairs in the lounge of his new flat. "I intend to spend much more time in Britain in future," he said, "and I really need a place in town—a place where I can work in comfort."

And certainly no one could wish for more luxurious working conditions. The flat, which overlooks Mayfair, was designed and furnished by Dave himself. "When I moved in the place was bare," said Dave gazing around him.

"I've made a lot of alterations. The doors and the walls have all been changed and the flat is completely soundproof now."

The most eye-catching feature of the L-shaped lounge is Dave's brand new record-player which he had specially built. It's not so much a record-player as a complete home entertainment unit, which also houses a radio and TV set.

"Just watch this," said Dave flicking a switch on the panel as a film screen slid silently down the opposite wall.

"Now that we've gone into film-making I thought it would be much better to see our work here than to hire a viewing room." A large cupboard has been converted into the projection room.

"I bought most of the furnishings in London," continued Dave looking around him. "That tiger-skin rug I bought in King's Road. I liked the expression on his face."

Dave's flat is on the fifth floor of a new block, and the nameplate at the street entrance says simply "Penthouse." The flat is on two levels. The guest room, which Dave uses as an office, and a bathroom

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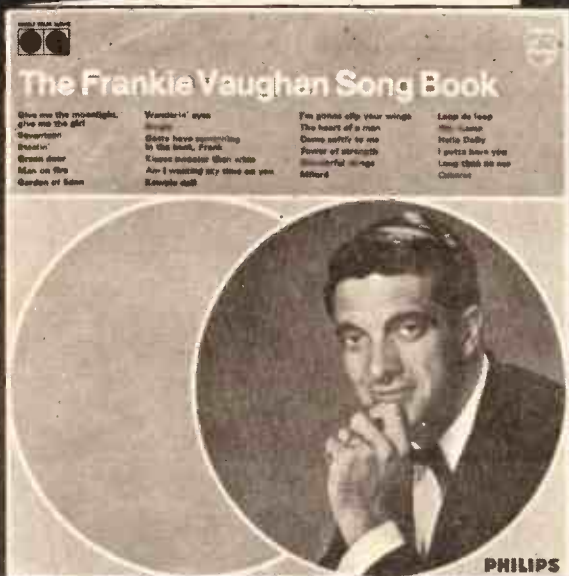
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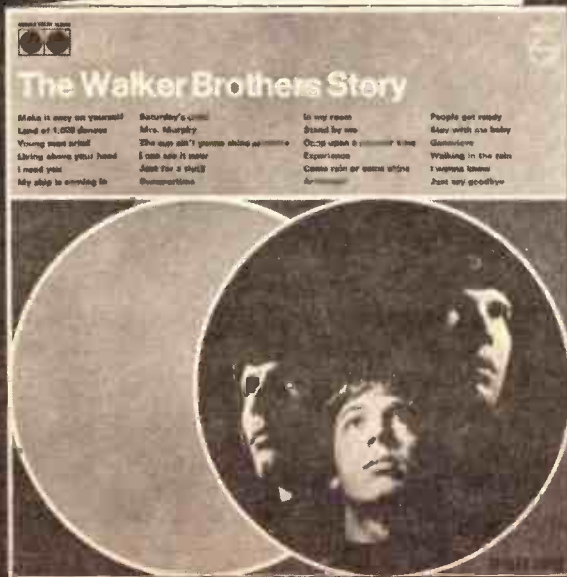
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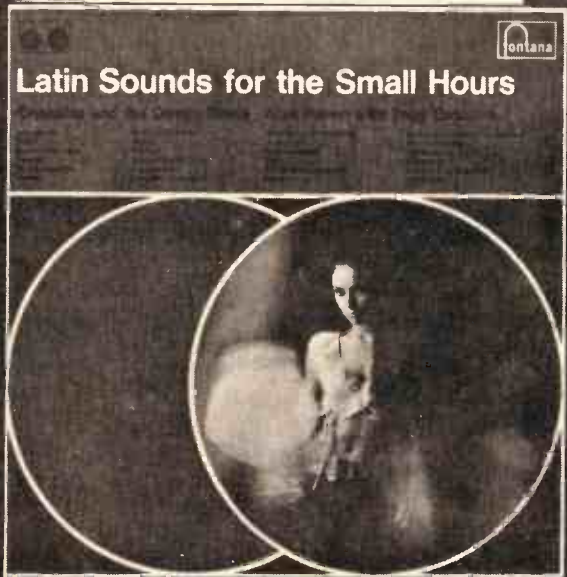


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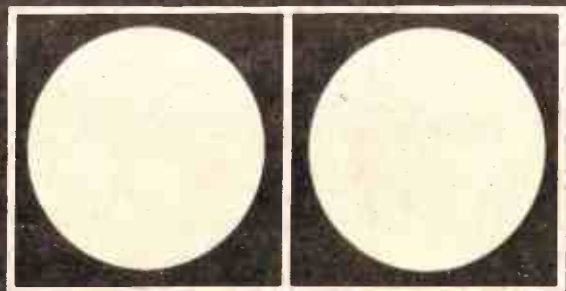
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FACES REVERT TO EARLY HIT SOUND

****"Tin Soldier"/"I Feel Much Better" (Immediate).**

A COMPLETE breakaway from "Itchycoo Park." This reverts to the earthy, raucous sound and energetic beat that have typified most of the Small Faces' earlier hits. Don't be misled by the title—it isn't a protest song.

It refers to a boy's relationship with a girl, and is an analogy rather like "putty in your hands." Starts slowly, and builds remorselessly to a frenzied climax, with Steve Marriott b'ues-shouting till you think his lungs will burst. Has a tremendous sense of urgency and excitement.

FLIP: An infectious mid-tempo beat, emphasized by some superb drumming, with the vocal enhanced by novelty chanting. Both sides by the Marriott-Lane team.

TONY BENNETT

†† "For Once In My Life"/"How Do You Say Auf Wiedersehen" (CBS).

A fantastic performance by the smoky-voiced Tony Bennett. A lyrical ballad with a gently lilting rhythm and lush caressing strings, plus an appealing tune vaguely reminiscent of "Who Can I Turn To."

An outstanding quality disc, with Tony at his supreme best.

Thoroughly deserves to make the Chart, but if it doesn't, it is obviously destined for the all-time hit parade.

FLIP: A wistfully nostalgic ballad, much more intimately handled than the big-beat of the top side. Breaks into a jazz waltz midway through.

DEAN MARTIN

"In The Misty Moonlight" (Reprise).

A captivating melody with a descriptive lyric, conjuring up visions of wide open spaces and warm tropical nights under a blanket of stars. Dino croons as lazily and effortlessly as ever, supported by a humming choir, shimmering strings and a Latin-flecked rhythm. Easy on the ear, but lacks Chart impact.

SPECTRUM

"Heading For A Heatwave" (RCA).

An urgent, all-happening disc—relatively calm in the verses, which highlight the soloist with background humming, but exploding into a shattering crescendo of sound (complete with shrieking brass) in the chorus. A pithy, potent performance by the Spectrum. But the song could have done with a stronger melody.



CHER (left) and BOBBIE GENTRY—Two girl hit-paraders try again for the charts with records reviewed in this page.

SINGLES reviewed by Derek Johnson

Cher's domestic crisis

†† "You Better Sit Down Kids"/"Elusive Butterfly" (Liberty).

THE first Cher single for a year, in which she plays the rôle of a mother tactfully explaining to her children that she is about to leave home. Poignantly related in her rich, vibrant tones, set to a pounding jog-trot beat, then switching to double-time halfway through. Plus all the familiar Sonny Bono trademarks in the backing.

Well done, but I'm not convinced that this tale of domestic crisis will have the same impact here as in America.

FLIP: Bob Lind's hit song given the Bono treatment. Cher's vocal has nothing new to offer, but it's worth hearing for the incredible off-beat scoring.

SPANKY AND OUR GANG

"Lazy Day" (Mercury).

The nonchalant lyric—concerning bees buzzing and couples courting in the summer sunshine—savours of the Kinks' "Sunny Afternoon." But there the similarity ends—it's a bouncy, bubbling, mid-tempo number with a brilliant scoring, and showcasing some ear-catching West Coast harmonies from Spanky and Co.

MIREILLE MATHIEU

"Seuls Au Monde" (Columbia).

This typical continental rockaballad makes the perfect vehicle for the forceful, dramatic delivery of Mireille Mathieu. Powerfully emotive, with a throbbing beat and humming group. She really lives up to her tag of "the new Edith Piaf." The flip is her French-language version of "The Last Waltz."

SCINTILLATING DEBUT

HUMAN INSTINCT:

†† "A Day In My Mind's Mind" (Deram).

A SCINTILLATING disc with a storming beat and reverberating twangs, plus embellishments from harp and flute. Delicious harmonies from the Human Instinct. The lyric is not nearly so complex or abstract as the title suggests. It's a happy-sounding record, brilliantly produced by Mike Hurst.

* TIPPED FOR CHARTS

† CHART POSSIBLE

WEAVERS GREEN

"I Saw Santa Sitting On A See-Saw" (MGM).

Ideal Christmas fare for the young in heart. A jolly little jingle with a tongue-twisting lyric, guaranteed to provide a lot of fun at parties and a great deal of pleasure for the kiddies.

Engagingly sung by Weavers Green, it's charming, inoffensive and seasonal. But probably too late for the Chart.

MURRY WILSON

"The Plumber's Tune"/"Love Won't Wait" (Capitol).

The label says Murry Wilson "conceived and produced" these tracks, as well as writing the "B" side. But apparently the "Father of the Beach Boys" contributed nothing to the actual performance, which was arranged and conducted by Don Raikie.

Top side is a jaunty and light-hearted item featuring pipe-organ and dancing strings; flip is a haunting piece of mood music with solo piano taking the melody line. Pleasant listening—but nothing more.

PETER COOK & DUDLEY MOORE

"Bedazzled"/"Love Me" (Decca).

The title song from Pete and Dud's new film, but scarcely a showcase for the duo. It's a sparkling toe-tapper, with a bustling orchestration and the vocal handled by a girl group.

FLIP: Dud's on his own for this busy up-tempo number. Impioringly sung, it's handled perfectly straight—except when he goes berserk with passion at the end!

New lyric, same tune from Bobbie Gentry

****"Okolona River Bottom Band"/"Penduli Pendulum" (Capitol).** **IT'S** the Son of Billie Joe! At any rate, the melody line and treatment are basically similar, though the story is totally different and the approach is much happier.

It has a gutsy Mid-West folk flavour, and again that compulsive jerk beat. But this time there's a pungent brass backing, sounding as authentic as though a local hill-billy band had been brought into the studio. And shrugging off the moodiness of her last disc certainly adds to Bobbie's appeal.

FLIP: An enchanting ballad, as compelling and hypnotic as the tick of a clock. Acoustic guitar, harmonica and strings.

BOBBY VINTON

"Please Love Me Forever" (Columbia).

A smash hit for Bobby in the States, this is a sentimental sweet-corn ballad with a romantic lyric and swaying rhythm. Backing consists of organ and humming group which joins in the chorus second time around, thus making it virtually a sing-along.

MARK WYNTER

"Please Love Me Forever" (Pye).

Must say I prefer Mark's cover version, largely because his voice is more virile than the little-boy timbre of the American, and the backing is somewhat richer. Strictly for squares, this one.

GENO WASHINGTON

"Different Strokes" (Pye EP).

Although this is an EP, it's reviewed in this column because it is being given full singles promotion.

The title track is a punch-packed up-beat r-and-b opus, with a dynamic vocal and frantic organ work; "I'm Your Puppet" is a rhythmic ballad, with Geno warbling pleadingly in hoarse tones, aided by a raw soul-band backing; "You Got Me Hummin'" is another fast-moving rave-up, with an insidious beat, but little melody; and "Use Me" is set to an irresistible blues-march beat. Excellent showcase for this robust outfit.

DOORS

"Love Me Two Times"/"Moonlight Drive" (Elektra).

I'm at a loss to understand why this group always has such an impact in the States, as its style is reminiscent of the English beat-group scene three years ago.

This one has a contagious beat, a vibrant twangy sound, a throaty-voiced soloist and a fairly catchy tune.

FLIP: A rather more distinctive sound here, with strange wallings supporting the singer. And for the most part, the beat is virtually a jazz tango!

POTTED POPS

AL KENT: "You've Got To Pay The Price" (Track). A Tamla-like mid-tempo jerk beat and a repetitive riff phrase are the main ingredients of this danceable instrumental. Features some very attractive guitar work.

DOUBLE FEATURE: "Handbags And Gladrags" (Deram). A powerfully intense treatment of this soulful r-and-b number. A compelling performance, though Chris Farlowe's previously reviewed version has a slight edge.

PAUL BUTTERFIELD BLUES BAND: "Run Out Of Time" (Elektra). An up-beat number, with the band giving out a fruity guttural sound, acting as the perfect foil to the impassioned solo vocal. For r-and-b specialists.

GEORGE HAMILTON IV: "Break My Mind" (RCA). A John D. Loudermilk ballad, and typical country material. Lazily drawled by George, with a group joining in the sng-along chorus. Relaxed jog-trot beat. Hummable tune.

THE TICKLE: "Subway" (Regal Zonophone). Here's a disc that makes you sit up and take notice. A startling collection of sounds, both instrumental and vocal, plus an intriguing lyric. A progressive and well-produced adventure in pop.

DORA BRYAN: "Happiness Is" (Columbia). No comedy from Dora this time, as she warbles this appealing show song. A good-to-be-alive lyric, with a humming choir and an easy-going lifting rhythm. Harmless, happy-go-lucky.

NITE PEOPLE: "Summertime Blues" (Fontana). A punch-packed sizzling up-dated version of this rock standard—with swinging organ, handclaps, brass and sax. Strictly instrumental. Me?—I still prefer the Eddie Cochran original.

ORANGE BICYCLE: "Laura's Garden" (Columbia). During the rehearsals for this number, everything went wrong for the group—they didn't know they were on "Candid Camera" at the time! But the finished product is fine—a colourful rhythmic ballad, with ear-catching harmonies and fugal influences.

GILBERT: "Disappear" (CBS). A strange record, far removed from the pop mainstream. Backed by a baroque wind quartet, Gilbert sounds like David Frost singing through a megaphone. A novelty disc—and quite fascinating.

FOUR MORE FOR THE CHART



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RCA VICTOR 1652

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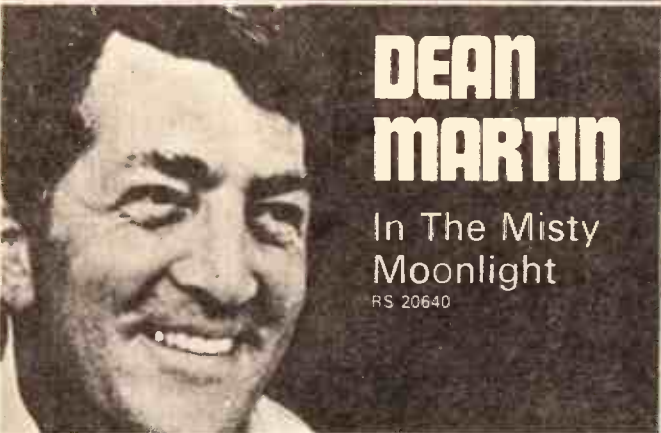
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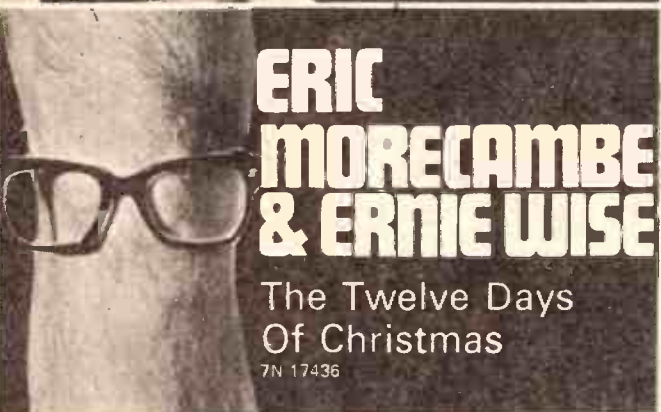
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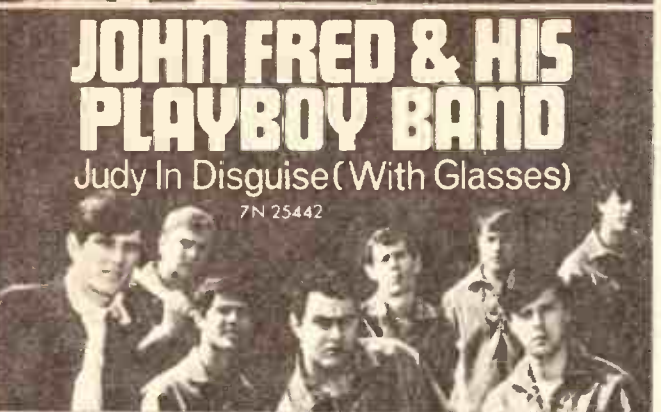
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WYNTER**

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Forever

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**JOHN FRED & HIS
PLAYBOY BAND**

Judy In Disguise (With Glasses)

7N 25442



A NEW EP FROM
**Geno
Washington
and the
Ram Jam
Band**

Different Strokes

NEP 24293

NME TOP 30

(Wednesday, December 6, 1967)

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

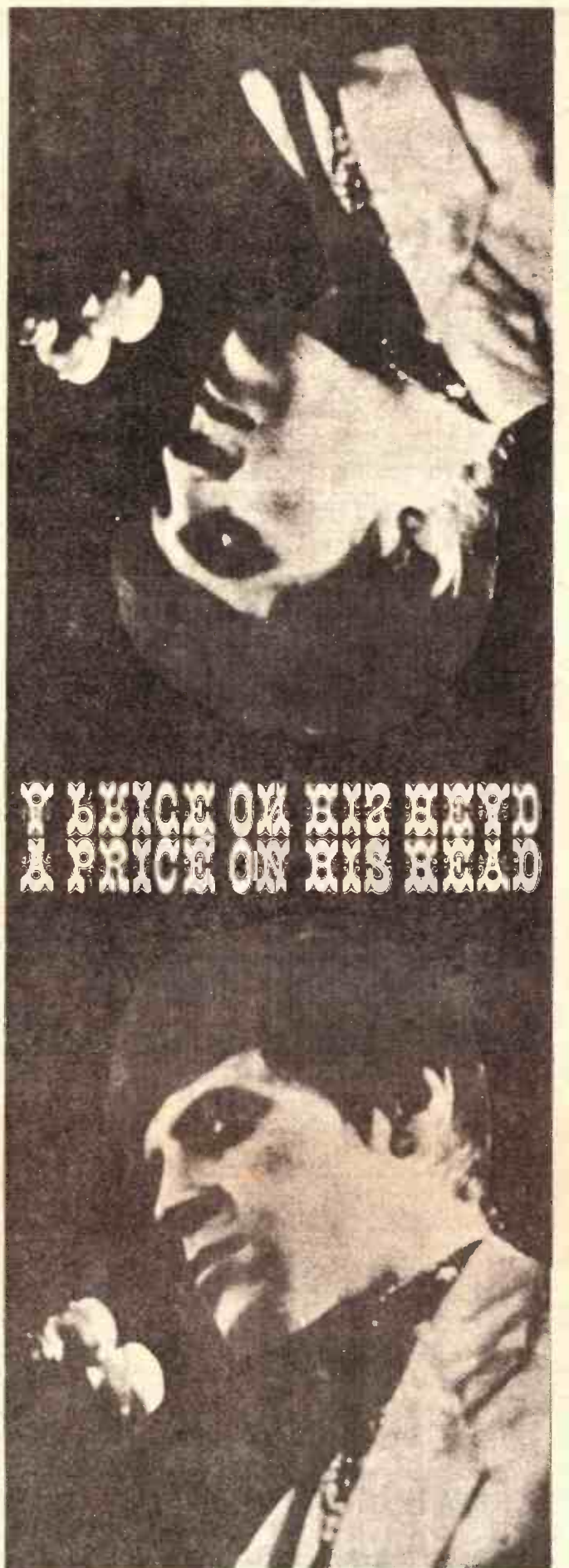
Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	139	1
3	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	28	1
6	3	BREAKTHROUGH Various Artists (Studio 2)	8	3
4	4	BRITISH CHARTBUSTERS Various Artists (Tamla-Motown)	8	3
2	5	DISRAELI GEARS Cream (Reaction)	5	2
5	6	LAST WALTZ Engelbert Humperdinck (Decca)	4	5
7	7	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	1	7
7	8	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	9	4
11	9	DR. ZHIVAGO Soundtrack (MGM)	33	4
14	10	SUNNY AFTERNOON Kinks (Pye)	2	10
12	11	TOM JONES AT THE TALK OF THE TOWN (Decca)	18	4
9	12	UNIVERSAL SOLDIER Donovan (Marble Arch)	8	7
10	13	SMILEY SMILE Beach Boys (Capitol)	5	6
13	14	REACH OUT Four Tops (Tamla-Motown)	3	12
15	15	BEST OF THE BEACH BOYS (Capitol)	57	2
8	16	UNEQUALLED Equals (President)	3	8

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, December 5, 1967)

1	1	DAYDREAM BELIEVER Monkees
2	2	THE RAIN, THE PARK & OTHER THINGS Cowells
3	3	INCENSE AND PEPPER-MINTS Strawberry Alarm Clock
4	4	I SAY A LITTLE PRAYER Dionne Warwick
5	5	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
6	6	TO SIR, WITH LOVE Lulu
7	7	SECOND THAT EMOTION Smokey Robinson & Miracles
8	8	HELLO GOODBYE Beatles
9	9	IN AND OUT OF LOVE Diana Ross & the Supremes
10	10	AN OPEN LETTER TO MY TEENAGE SON Victor Lundberg
11	11	MASSACHUSETTS Bee Gees
12	12	YOU BETTER SIT DOWN KIDS Cher
13	13	BOOGALOO DOWN BROADWAY Fantastic Johnny C.
14	14	I CAN SEE FOR MILES Who
15	15	KEEP THE BALL ROLLIN' Jay & the Techniques
16	16	PLEASE LOVE ME FOREVER Bobby Vinton
17	17	SOUL MAN Sam & Dave
18	18	LAZY DAY Spanky & Our Gang
19	19	PATA PATA Miriam Makeba
20	20	SKINNY LEGS AND ALL Joe Tex
21	21	SHE'S MY GIRL Turtles
22	22	WOMAN, WOMAN Union Gap
23	23	EVERLASTING LOVE Robert Knight
24	24	NEON RAINBOW Box Tops
25	25	YESTERDAY Ray Charles
26	26	SUMMER RAIN Johnny Rivers
27	27	BY THE TIME I GET TO PHOENIX Glen Campbell
28	28	EXPRESSWAY TO YOUR HEART Soul Survivors
29	29	BEG BORROW AND STEAL Ohio Express
30	30	HONEY CHILE Martha Reeves & Vandellas



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5 YEARS AGO

TOP TEN 1962—Week ending Dec. 7

1	1	LOVESICK BLUES Frank Ifield (Columbia)
5	2	RETURN TO SENDER Elvis Presley (RCA)
2	3	LET'S DANCE Chris Montez (London)
8	4	GUITAR MAN Duane Eddy (RCA)
3	5	SWISS MAID Del Shannon (London)
8	5	SUN ARISE Rolf Harris (Columbia)
4	7	BOBBY'S GIRL Susan Maughan (Philips)
6	8	DEVIL WOMAN Marty Robbins (CBS)
8	9	TELSTAR Tornados (Decca)
10	10	THE NEXT TIME Cliff Richard (Columbia)

10 YEARS AGO

TOP TEN 1957—Week ending Dec. 6

1	1	MARY'S BOY CHILD Harry Belafonte (RCA)
2	2	BE MY GIRL Jim Dale (Parlophone)
9	3	WAKE UP LITTLE SUSIE Everly Brothers (London)
4	4	I LOVE YOU BABY Paul Anka (Columbia)
10	5	MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)
3	6	LET'S HAVE A PARTY Elvis Presley (RCA)
7	7	MY SPECIAL ANGEL Malcolm Vaughan (HMV)
8	8	SANTA BRING MY BABY BACK TO ME Elvis Presley (RCA)
5	9	THAT'LL BE THE DAY Crickets (Vogue-Coral)
5	10	REMEMBER YOU'RE MINE Pat Boone (London)

PETER, PAUL, MARY DATES

A COMPLETE itinerary for Peter, Paul and Mary's concert tour of Britain next month has now been set by promoter Tito Burns of the Harold Davison Organisation. The trio opens its schedule at Manchester Odeon on Tuesday, January 9, then plays Glasgow Odeon (16th), Newcastle City Hall (17th), Birmingham Odeon (18th),

Bristol Colston Hall (19th), London Royal Albert Hall (20th), Liverpool Empire (21st), Belfast ABC (22nd) and Dublin Adelphi (23rd). Before its British dates the group plays a concert in Rotterdam on January 7 and another at the Paris Olympia the following day. Reason for the one-week break after the Manchester Odeon date

is that Paul is returning briefly to America to take part in a charity golf tournament with Bing Crosby. There will be no other attraction on the bill—the shows will consist solely of Peter, Paul and Mary for two hours. In view of this, only one performance nightly is planned. Albert Hall box-office opens this weekend, others later

Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS


Proprietors: New Musical Express Ltd.
15-17 LONG ACRE, LONDON, W.C.2

Phone (for all Depts.) 01-240 2266 (10 lines) Cable address: Newmusex, London

NEW YORK: June Harris 315 West 57th Street, New York N.Y. 10019. Phone: 757-7107
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Cliff and Elvis
 Giants of pop after another year of consolidating their positions at the top. The Annual traces the screen and record careers of them both.

Scott Walker
 Penetrating the seclusive, hermit-like world of the talented young singer, the Annual looks at Scott's future as a solo artist and finds him talking franker than ever before about his life and his work.

And that's not all! There's features on ENGELBERT, TOM JONES, TREMELOES, HOLLIES, RADIO 1, etc., a tribute to BRIAN EPSTEIN, the 1967 POINTS TABLE (showing how every artist has fared in the NME Chart), CHART NEWCOMERS, BEST-SELLING DISCS, MONSTER POPWORD, QUIZ-TIME, the SOUL SCENE, TOP BIRTHDAYS, NO TOP STAR IS MISSING.

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SCOTT SHOCK: RADIO, TV BAN ON SINGLE?

SCOTT WALKER has run into trouble with his first solo single "Jackie," which enters the NME Chart this week. Although tentatively booked for BBC-1's "Dee Time" and "Top Of The Pops," it now seems unlikely he will be able to perform the number on either show.

Last week Scott taped a filmed insert for "Top Of The Pops," but on Wednesday producer Johnnie Stewart told the NME: "We'll have to see if it moves up the chart before deciding whether to use it." It also appears Scott will not be allowed to feature the song in Rediffusion's "Frost Programme," or ATV's Jonathan King series.

In view of the number of complaints received by Radio 1 concerning the controversial nature of the lyrics, "Jackie" is likely to receive only restricted air-time in future. Scott's manager Maurice King commented: "We have been told it can only be used in the late-night shows."

Tom Jones gets Bahamas playboy gambler movie offer: 'interested'

A PROJECT for Tom Jones to star in a lavish Hollywood film—on location in the Bahamas—was being considered this week. The singer would play the part of a hydro-plane driver, and would also be involved in skydiving scenes. The movie role was offered to Tom by U.S. producer William Jugo, who flew to London from Miami last weekend.

Tom's manager Gordon Mills described the offer as "extremely interesting." He and Jugo are currently discussing a production period of three months for next summer. Tentatively titled "Lie To Me," the picture would cast Tom in a straight acting role. If finalised it is expected he would sing the title song over the opening credits.

Jugo told the NME on Wednesday: "The part is that of an adventurous playboy-gambler—though not a wealthy one—and his life is set against a very fast pattern. I feel Tom Jones would be ideal for the leading role."

This new offer coincides with the shelving of a plan for Tom to make a Welsh-location film set at the end of last century. This idea was dropped because of complications in concluding an agreement with the author of the book from which the movie was to have been adapted.

More Radio 1 stars

THE SPENCER DAVIS GROUP, Georgie Fame, the Tremeloes, Wayne Fontana and the Searchers are among the attractions appearing in Radio 1's "David Symonds Show" every evening from Monday, December 18, to Saturday, December 22. Also set for this period are Cliff Bennett and the Rebel Rousers, the Spectrum, the Ivy League, the Action and the Idle Race.

Guest line-up for Pete Murray's Saturday-night show "Pete's People" on December 16 comprises Manfred Mann, the Easybeats, Herbie Goins and the Nightmovers, Madeline Bell and the Ken Mackintosh Orchestra. The Foundations are set for the following week (23rd).

Daily guests in the morning "Jimmy Young Show" from Monday, December 18, to Friday, December 22, include Amen Corner, the Mindbenders, the Ivy League, Mark Wynter and the bands of Kenny Ball and Ackers Bilk. Set for the "Pete Brady Show" for the period December 16-22 are the Zombies, Unit Four Plus Two, the Barron Knights, the Pedlers, the Marmalade and the Alan Bown.

The Scaffold and Wayne Fontana join the Shadows in the December 16 edition of "Saturday Club." Cat Stevens is the only booking so far for the December 30 show.

"TOP GEAR"
 The Cream are added to this Sunday's "Top Gear" bill (10th), and Eric Burdon and the Animals are another attraction in the Christmas Eve edition. Other new Radio 1 bookings include the Move in "Pop North" (Thursday, December 21) and the Spectrum in the "Joe Loss Show" (Friday, 22nd).

Simon Dee's residency on the Monday "Midday Spin" show is to end later this month. This follows a dispute with the producer concerning Scott Walker's "Jackie" disc, which Simon was prevented from playing on the show.

The two-hour "Kenny Everett Show" takes over from "Happening Sunday" with effect from December 17. It will be an all-disc show.

TV SONGS, COMEDY ON BEE GEES LP

AN LP by the Bee Gees featuring all the songs and comedy sketches from their hour-long TV spectacular "Cucumber Castle" is to be issued by Polydor in March—just two months after their "Horizontal" album is released.

The group is at present completing work on the script for the film. Shooting on the TV show begins on January 3 after—as reported last week—the Gibb brothers return from their Christmas visit to Australia.

Barry Gibb revealed this week that he is already married, but is now separated from his 19-year-old wife Maureen. He commented: "It lasted just over a year, and then parted by mutual agreement. We shall wait a couple of years and then get divorced."

Who, Troggs U.S. tours

U.S. tours by the Who and the Troggs were finalised in New York last week by their agent, Danny Betesh. The Who will play concert and college dates—plus an appearance in the Smothers Brothers' U.S. TV show—during the period February 21-March 31. The Troggs play clubs, ballrooms and concerts from March 29 to April 21, and radio and TV dates are currently being set for their visit.

Bachelors spring show

The Bachelors have been signed to headline the annual spring revue at the Coventry Theatre, opening on March 20 and running until May 11. Currently appearing at Newcastle Theatre Royal, the group appears at Liverpool Royal Court from December 22 to March 9. They also play Glasgow Alhambra (June 8-Sept 7).

TEX CALLS IT OFF

American r-and-b star Joe Tex, who was due to have arrived in Britain with his band last Thursday for a club and concert tour, cancelled his visit at the last moment. A spokesman for the Rik Gannell Organisation told the NME: "His agent phoned the night before Tex was due here to say he wasn't coming. No reason was given except that he didn't want to play England. Contracts had been signed and permits were granted, and we are accordingly taking legal action."

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'PINOCCHIO' HERMAN IN DISNEY U.S. TV

HERMAN has been signed to play the title rôle in a 1½-hour Walt Disney TV spectacular, "Pinocchio." Shooting begins in Hollywood at the end of January and will take four weeks to complete. A brand new score is being written for the show, including five numbers for Herman. It will be screened in the States by NBC-TV on Christmas Day next year, and will probably be seen at the same time in this country.

NBC is transmitting a 30-minute programme on January 9 titled "Herman's Hermits At The Ohio State Fair," filmed during the group's U.S. summer visit. The Hermits return to America next Tuesday (12th) for appearances in U.S. TV's "Johnny Carson Show," "Today" and "Merv Griffin Show"—and pay yet another visit to the States after Christmas for a "Jackie Gleason Show" guest spot.

The group's agent, Danny Betesh, has decided to postpone its projected April tour of the U.S., to enable it to spend more time in this country. Herman and the Hermits will however visit New York at Easter if—

as seems probable—their "Mrs. Brown You've Got A Lovely Daughter" movie has its world premiere at the famed Radio City.

After their recent South American tour the Hermits have been invited back to the Argentine for eight days of concerts and TV from February 28; the offer will "almost certainly" be accepted. A new Herman single will be issued in Britain on December 29.

The NME understands that Monkee Davy Jones was originally considered for the "Pinocchio" rôle. But before he had the opportunity to accept or decline, the producer changed his mind and invited Herman.



ELVIS PRESLEY and NANCY SINATRA in a tender moment from their film "Speedway," recently completed in Hollywood. The MGM movie is expected to be released in this country early next spring.

HOLLIES RETURN FOR RECORDING

THE Hollies arrive back in London next Monday (11th) after their current U.S. tour, and immediately begin work recording tracks for a new single and LP. They return to America on January 28 for a four-week college tour, which is likely to be preceded by a visit to the Philippines.

The group is also booked for a three-day Irish tour from January 5. A spokesman for the Hollies told the NME: "They have set aside the month of March to undertake a British tour, and full details will be worked out next week after their return from America."

PETER COOK AND DUDLEY MOORE
 Bedazzled F 12710

SALENA JONES
 The glory of love F 12708

LINDA CLARKE
 Send me the pillow that you dream on F 12709

DECCA

Lulu's two-million U.S. hit sensation

FOR the first time in 15 years — and only the second time in history — a record by a British girl singer has sold over two million copies in America. Lulu's "To Sir With Love" reached the target this week, her manager Marian Massey told the NME by transatlantic phone on Wednesday. The last occasion was Vera Lynn's "Auf Wiederseh'n Sweetheart."

Yesterday (Thursday) Lulu flew to New York from Hollywood—where she appeared in U.S. TV's "Red Skelton Show" on Wednesday—to receive her Gold Disc from Epic Records. She is due back in Britain tomorrow (Saturday).

Lulu's follow-up to her double-million seller was released in the States last weekend. Titled "Best Of Both

Worlds," it registered 132,000 sales on the first day of issue. An offer for Lulu to star in a 32-part U.S. TV series, spread over two years, was rejected this week. It was felt the situation comedy show proposed would not have allowed her any time for other activities. Instead, she and her manager are now discussing the possibility of her doing four TV "specials" in America next year. A major feature film contract is also in negotiation with a Hollywood company.

ALAN FREEMAN TV WILL BE 'RADIO 1 IN VISION'—BBC

BBC-1's new pop series — hosted by Alan Freeman — has been enthusiastically approved by top executives and will begin its weekly run on Friday, January 5. Titled "All Systems Freeman," it was described by a BBC spokesman as "Radio 1 in vision"! It will be a 25-minute no-audience show, and is introduced the week after the long-running "Juke Box Jury" is axed. Final edition of JBJ will be on Wednesday, December 27.

Principal feature of the new series will be its fast-moving non-stop approach. Alan Freeman will sit at a control panel, and will personally operate the playing of records and the bringing in of film clips. He will also introduce and interview pop guests, and members of the public will be given the opportunity to air their views on new releases.

Asked whether the show would clash with Southern-TV's "New Release" series which starts the same week, the spokesman commented: "Our main concern is that it should not clash with the Top Twenty policy of 'Top Of The Pops.' With this in mind, a certain concentration on new issues is inevitable."

Long John Baldry, the Alan Price set, Matt Monro, Cleo Laine and Lance Percival are set for BBC-1's "Dee Time" tomorrow (Saturday). Booked for the following week (16th) are Traffic and Des O'Connor. As already reported, the Herd guest on December 23.

Cat Stevens makes a guest appearance in the late-night revue "Twice A Fortnight" tomorrow (Saturday). Another BBC-1 booking is Dudley Moore who is set for "This Is Petula Clark" on Tuesday, December 19.

U.S.-TV's highly popular "Smothers Brothers Show" series has been acquired by BBC-1 and will be screened as a highlight of Sunday-night viewing from January 7 (7.25-8.15 pm). Many visiting British singers and groups have guested in the show during the past year.

Next week's Wednesday Play, titled "Death Of A Private," tells of a serviceman whose girlfriend leaves him for a pop singer. It has a specially-written score by Ron Grainer, and includes songs by the Paper Blitz Tissue and Charles Stuart.

BALDRY WAXES FOLLOW-UP

Long John Baldry was this week recording his new single, another Tony Macaulay-John Macleod composition. The record is provisionally set for mid-February release. He flies to Amsterdam on Tuesday to guest in a Dutch TV pop show.

Rediffusion's novelty quiz series "Exit—It's The Way Out Game", compered by Ed Stewart, will feature star competitors in its Christmas edition on Thursday, December 28. Baldry will be one of them.



Three of the ROLLING STONES dropped into the BBC last weekend to give Radio 1 listeners a preview of the group's new LP "Their Satanic Majesties Request," released today (Friday). Nearly half-an-hour of last Sunday's "Top Gear" was devoted to the Stones introducing tracks from the album. Seen in the studio in this exclusive NME picture are (left to right) BRIAN JONES, MICK JAGGER, producer BERNIE ANDREWS, CHARLIE WATTS and the show's compere TOMMY VANCE. Plus, of course, a copy of the NME on the studio table!

PARIS TO SEE HOUR-LONG BALLET BY THE YARDBIRDS

AN hour-long ballet written by the Yardbirds—and with all the music played by them—has its world premiere at the Paris Olympia on December 13 and 14. It is being presented by French impresario Bruno Coquatrix, and the initial performance is being filmed for subsequent TV screening in France and Sweden.

The ballet, still untitled, will be danced by Fan's People. Choreography is by Flick Collier, and Sean Murphy is director. The Yardbirds will perform the music from a vantage point at the side of the stage.

Discussions are taking place for the group to record an LP of the ballet music, primarily for the French market. There are no plans for the ballet to be staged or seen on TV in this country—although promoters are being sounded out on the possibility of presenting it here.

The Yardbirds pay a 24-hour visit to New York on December 23 to appear in a concert with the Young Rascals at the famed Madison Square Garden. Last week the group recorded a new single, under Mickie Most's supervision, for January release.

Faces TV blitz

The Small Faces have been lined up for a string of TV dates at home and abroad to promote their new "Tin Soldier" single, which enters the NME Chart this week. Next week the group appears on TV in Switzerland and France, returning to London to guest in BBC-1's "Twice A Fortnight" on Saturday, December 16.

The Faces are also set for a German TV show on New Year's Eve. It was revealed this week that P. P. Arnold is one of the voices heard on "Tin Soldier"—she had a Chart entry in her own right earlier this year with "The First Cut Is The Deepest."

TRAFFIC HIT

IT is widely believed in pop record production—thus last spring. Official confirmation the NME: "At this stage, I will remain with Island Recording new talent. But the pos

Since the formation of Traffic he has played an integral part in the group's rise to fame — his most outstanding contribution being his composition "Hole In My Shoe," on which he sang lead vocal. The NME understands there is no conflict within the group and that Stevie Winwood fully understands Dave's attitude to his future career. It is probable an official announcement is being withheld until Dave has irrevocably decided to make the break and a replacement has been signed.

FILM PREMIERE

The film "Here We Go Round The Mulberry Bush"—from which the title song has provided Traffic with its current hit, and for which the group has written much of the incidental score—is to be premiered at the London Pavilion on January 4. The group will be on holiday from Christmas Eve until January 18, but will break its holiday to attend the event.

Latest one-nighter bookings for Traffic include Leicester University (tonight, Friday), Bournemouth College of Technology (next Tuesday), Southampton University (Thursday), Chalk Farm Roundhouse (15th) and London, Speakeasy (18th).

STOP PRESS—ON WEDNESDAY NIGHT WE LEARNED THAT DAVE MASON IS DEFINITELY LEAVING AT THE END OF THIS MONTH. THERE WILL BE NO REPLACEMENT, AND TRAFFIC WILL CONTINUE AS A TRIO.

Seekers Xmas at home, plans

FULL details of the Seekers' Australasian tour have now been finalised. They begin a week's engagement at Melbourne's St. Kilda Palais on January 8, then fly to Sydney to film their own TV spectacular. This is followed by concert tours of Australia and New Zealand, including a three-day appearance at the New Plymouth Music Festival.

The group flies to America at the end of February to begin a coast-to-coast U.S. tour, returning to Britain in the early spring in time for its own BBC-1 series—details of which were exclusively revealed in the NME as long ago as August 19.

Only three of the Seekers will be flying to Australia on December 18 to spend their Christmas holidays at home. Keith Potger is remaining in London because his wife is expecting a baby. He will join the other members of the group in the New Year.

ery Tour" TV spectacular are expected to be announced within the next few days. Meanwhile, it was learned this week that Traffic's contribution to the show has been "edited out" in the process of cutting down the six hours of filmed material to 60 minutes. However, the Bonzo Dog Doo Dah Band has a spot in the show's strip-club sequence.

The Beatles' fifth annual Christmas record is being distributed to all Fan Club members within the next two weeks. Titled "Christmas Time (Is

broadcasting during the pre-Christmas week. As usual, the record is being sent free to Fan Club members in Britain and America, but is not available to the general public.

FLASH! IT HAS JUST BEEN ANNOUNCED THAT THE BEATLES' "MAGICAL MYSTERY TOUR" TV SPECTACULAR WILL BE SCREENED BY BBC-1 ON BOXING DAY. IT WILL BE REPEATED IN COLOUR ON BBC-2 EARLY IN THE NEW YEAR.

MOVIE WEDDING SONG FOR DUSTY: MORE U.S. PLANS

DUSTY SPRINGFIELD has recorded the title song for Joe Pasternak's new Hollywood movie "The Sweet Bride," starring Tony Franciosa and Michael Wilding. The song was written by Lee Hazlewood, and will be featured over the opening credits. The session was taking place in Los Angeles yesterday (Thursday).

Dusty's U.S. plans for the next 12 months are now nearing completion. Before returning to Britain she has guest spots lined up in U.S. TV's "Operation Entertainment," "Merv Griffin Show," "Tonight!" and "Pat Boone Show." She is now expected to arrive back in London just before Christmas.

Her next American visit begins in late February with an appearance in Jonathan Winters' TV special, followed by a three-week cabaret stint at Baltimore's Venus Room. She is then expected to undertake further cabaret seasons at the West Side Room and Century Plaza, both in Los Angeles.

Dusty will spend next summer in Britain, after which she is already booked for a three-week tour of U.S. colleges next November.

The Koobas return to Britain on Tuesday following their five-month tour of eight European countries. The group immediately records a new single.

POPLINERS

ONE-NIGHTER dates for the Foundations include Torquay 400 Ballroom (tonight, Friday), Tavistock Town Hall (tomorrow), Crawley Starlight (Sunday) and Keele University (next Monday). Herd tours Scotland for five days from December 14, and plays TV dates in Brussels (January 9) and Paris (10th). American c-and-w singer George Hamilton IV in London this week for promotional visit. Leicester De Montfort concert this Sunday (10th) features Morecambe and Wise, Teddy Johnson and Pearl Carr, Mrs. Mills and the Eric Delaney Band.

STAR XMAS PARTY FOR TV

The marathon pop party being staged throughout the night of December 22 at London's Kensington Olympia will be filmed for television. All the groups appearing—including the Jimi Hendrix Experience, the Who, Eric Burdon and the Animals, the Move and the Pink Floyd—have agreed to being televised. The organisers are deciding between bids for the TV rights from an ITV company and two U.S. film companies.

The event is titled "Christmas On Earth, Continued". All three of the halls which make up Olympia will be used. The groups will play non-stop in the Grand Hall until 6 a.m. In other areas, attractions will include a light show employing 96 projectors, a miniature fun fair, a cinema showing vintage films and a bazaar with over 100 stalls.



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NEWS EXTRA

NEW VAUD BAND LINE-UP CHANGE, "MILLIE" EP OUT

A CHANGE in the personnel of the New Vaudeville Band brings in Henry Davis, formerly with Aage Cutler and the Wurzels, who will perform under the stage name of "Charles Obscure." He replaces Shuggy Watts, who remained in America after the band's U.S. tour to become a permanent resident there.

The NVB has received a personal invitation from Tony Bennett to guest in his CBS-TV spectacular in America, scheduled for mid-March. This will follow the group's pantomime appearance in "Goody Two Shoes" at Birmingham Alexandra (December 23 to March 1), for which it begins rehearsals next week. Singer Alan Klein has now recovered from his tonsils operation.

Rush-released by Fontana today (Friday) is a Vaudeville Band EP of four titles from the film "Thoroughly Modern Millie." The disc is being treated promotion-wise as a single.

● Group member Mick Wilshire marries Hollywood starlet Therese Helguin—whom he met while touring America with the band—at Holborn Registry Office tomorrow (Saturday).

CLIFF SINGS AT PREMIERE

CLIFF RICHARD and the Shadows have an unusual assignment on Wednesday, December 27, when they star in a stage show which precedes a West End film premiere!

The movie is Paramount's "Smashing Time"—starring Rita Tushingham and Lynn Redgrave—at London's Leicester Square Odeon. The cinema is taking the unusual step of organising a stage presentation because it is reopening after extensive redecoration.

BBC-TV'S STAR-STUDED CHRISTMAS CRACKER!

VAL DOONICAN and Cilla Black join Lulu and Sandie Shaw in BBC-1's two-hour variety marathon "Christmas Night With The Stars," hosted by Rolf Harris. Other special Christmas Day shows on BBC-1 include Jimmy Tarbuck and Sally Smith in "Cinderella," Nina and Frederik telling Hans Christian Andersen stories, Dick Van Dyke hosting "Disney Time," and the previously-reported "Ken Dodd Show" with the Seekers guesting. Later in Christmas week, a two part edition of "Top Of The Pops" will feature all the chart-toppers and many other 1967 hits.

BBC-1 highlights on Boxing Day include a David Frost special with Nina and Frederik among the guests, and a gala seasonal edition of "This Is Petula Clark." Also being screened is the U.S. TV adaptation of the musical "Brigadoon," with Sally Ann Howes and Robert Goulet starring, which won five Emmy Awards last year.

On BBC-2, Gene Kelly stars in "Jack And The Beanstalk"—a spectacular which took two years to make and has an original Sammy Cahn-Jimmy Van Heusen score. There will also be a Christmas Day edition of the "Black And White Minstrel Show," a French production "C'Est La Vie" with Maurice Chevalier and Diahann Carroll, and the "Charlie Drake Show."

Feature films to be transmitted by BBC-TV during the Christmas period include "Can Can" (Frank Sinatra), "Three Little Words" (Fred Astaire and Debbie Reynolds), "New Faces" (Eartha Kitt) and "The Square Peg" (Norman Wisdom).

Sandie, Shirley, Vaughan, Fame set for ITV spots

SANDIE SHAW, the Shadows and the New Vaudeville Band are the principal guests in a three-week series of ABC-TV's "Mike And Bernie Winters Show," starting on December 30. It takes over the Saturday-teatime spot from the currently-running "Opportunity Knocks." The Vaudeville Band and Chris Langford guest in the first edition, followed by the Shadows (January 6) and Sandie Shaw and Malcolm Roberts (13th).

Frankie Vaughan stars in the "Hogmanay Show" to be fully networked by Scottish-TV on New Year's Eve. Also taking part are the Alexander Brothers, Dave Allen and Eamonn Andrews. As reported last week, Donovan is the rival BBC-1 show from Scotland which will be screened at the same time.

Shirley Bassey, Matt Monro, Shelley Berman, the Acker Bilk Band and Los Paraguayos star in the third of ATV's new "Showtime" series, which is being filmed this Sunday (10th) for screening in America. Guests in the first two editions included Cliff Richard, Mireille Mathieu, the Bonzo Dog Doo Dah Band and the Dallas Boys. Already lined up for further shows to be filmed in the New Year are the Shadows, the Dave Clark Five and Kenneth McKellar.

The second series of "Showtime" will be transmitted in Britain in the Sunday-night variety spot from early April—after all nine shows of the first series have been screened. As previously reported, Engelbert Humperdinck is in the edition which ATV puts out on December 17.

The new Vaudeville Band and U.S. singer Frankie Avalon guest in ATV's "Morecambe And Wise Show" on Sunday, December 31. A further six programmes in this series—filmed last summer—have still to be screened, and will be followed by four "Bruce Forsyth Shows" with Millicent Martin resident. ATV is now filming a new series of Morecambe and Wise shows—again primarily for U.S. viewers—which will not be seen in this country until mid-1968.

Latest guest bookings for ATV's "The Golden Shot" include Georgie Fame and Susan Maughan (this Saturday, 9th), Vince Hill (16th) and the Spectrum (23rd). Susan is also in the "Frank Ifield Show" screened during the week of December 18—exact day varies according to region.



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An outstanding honour was bestowed on FRANKIE VAUGHAN last Sunday, when he was installed King Rat of the Grand Order of Water Rats. He becomes the youngest entertainer to preside over this charitable society of variety artists. The appointment was announced at the Water Rats Annual Ball at London's Grosvenor House Hotel the previous weekend. Our picture shows Frankie being chaired by the BACHELORS—(left to right) JOHN STOKES, DEC and CON CLUSKY.

LATEST BBC-2 STAR NAMES

JULIE FELIX begins her own BBC-2 series on Saturday, December 9, when the Manfred Mann group is the guest attraction. As previously reported, subsequent guests will include the Bee Gees, the Dubliners, the Incredible String Band and Los Paraguayos. The series is titled "Once More With Felix."

The following evening (10th) a new series of the "Charlie Drake Show" begins, with Patsy Ann Noble guesting in the first edition. Also on BBC-2 next week, Astrud Gilberto guests in the "Dick Emery Show" and Billy Eckstine stars in "International Cabaret" (both on Monday), and Leslie Caron is the star of the Hollywood musical "Lili" (Wednesday).

Tonight (Friday), Shirley Bassey is joined by trumpeter Al Hirt in the "Andy Williams Show," recorded during Shirley's U.S. visit earlier this year. All these BBC-2 shows are transmitted in colour, but can also be received in black-and-white.

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LONG JOHN BALDRY'S

IT'S the greatest disappointment in history since Arnold Z. Schupp's October revolution got lost on the Circle Line and never made the Houses of Parliament. Long John Baldry can be Long John no more. Well, wait a minute! Perhaps it's not that catastrophic, but the plain fact is that Long John is not long enough, a whole inch not long enough.

The shattering revelation was made at Pye Records last week when pop's tallest singer came face to face with a 6 feet 8 inch ruler to decide the winner of a Radio Luxembourg "guess the height of Long John Baldry" competition.

The Derbyshire-born policeman's son removed his size 11 shoes and stepped bravely forward. The assembly was stunned to silence. The Baldry frame, previously labelled at 6ft. 7in. and in more generous moments at 6ft. 7 1/2in., registered a puny 6ft. 6in. exactly!

Moans of "We'll have to re-type all those press releases" went up. It had to be a mistake. A quick recount. Still an unwavering 6ft. 6in.

"Ruffle his hair a bit," suggested one joker.

But it was no use. Not Long Enough John Baldry retrieved his shoes and offered apologetically: "I have always been measured with my shoes on before and my hair did used to be longer."

The measuring of the chart-topping Mr. Baldry came as a break during a run through of his first LP for Pye, "Let The Heartaches Begin," named after his current No. 2 in the NME Chart.

Cutting LP

Almost knee deep in discarded tea cartons and cigarette ends, Long John, producer Tony Macaulay and co-arranger Nicky Welsh were up to their eyes in Tony's mini-office preparing for the cutting of the album later that evening.

After we had trooped off to see the LP cover in the art department, I asked Long John how he felt about topping the charts after so many years in the wilderness. "No different except that I am working all the time and I just get no rest at all."

He broke off to ask if anything had been fixed for him on Sunday. "No," was the reply. He breathed deeply: "Good. I'll spend all day in bed."

But, as they say, there's no peace for the wicked or No. 1 pop stars and it was back to a hot microphone where John was running through the words of a track planned for the LP, "Every Time I Say Goodbye."

I asked Tony Macaulay, who with John Macleod wrote Baldry's current hit, what Long John was like

HEIGHT OF EMBARRASSMENT

By NICK LOGAN

"Stay With Me (Baby)" and here came the problems. The deep brown voice of Long John uncharacteristically strained to get the feel of it. "I'll get it. I'll get it" he repeatedly reassured himself.

"You're coming in at the wrong time," chorussed the other two and the Lorraine Ellison version of the song went on the record player to give him a few pointers.

Tony offered assistance. "I'll be the girlie chorus." Before our eyes he transformed himself into a girlie chorus! "You've got to have a lot of imagination on this kind of session," he said. I shut my eyes and tried to conjure up a girlie chorus and a lush 30-piece orchestra. Nothing. On two cups of tea what do they expect?

But he did finally make it and with smiles all round we made our way downstairs into ATV House to watch Long John on BBC's "Crackerjack." John and Tony were pleased with the backing of the relatively small band of studio musicians.

More graft

Then it was back to Tony's office for more hard graft until somebody suggested that the best thing to do now would be to break for a drink before the actual recording session got under way.

We adjourned to a pub round the corner. The conversation turned to Long John's smoky distinctive voice which, as people who have met him will know, is not part of his act but is a natural quality of his, and a very enviable quality at that.

"It wasn't always as deep as this," said the voice that sounds as if it has just been dug out of the earth after maturing for several centuries. "It's only in the last couple of years that it's started getting deeper. Now it's getting deeper all the time."

"I suppose smoking could have something to do with it. I do smoke rather a lot each day, but then if you watch me you'll see that I don't smoke the whole cigarette. I tend to stub them out before I've finished them—about there." He held up a king-size filter-tipped version of the deadly weed and indicated the spot. "That's where all the nicotine and the bad stuff is at that end." "It's a distinctive voice though," he continued, "and it's useful for the blues."



At the "height-in" (as distinct from a weigh-in) described in the article—LONG JOHN BALDRY is measured by petite actress-model NICOLA DAVIES, 18, and friend of John's.

to work with. "Ridiculous," he replied, "he's marvellous."

They moved on to a P. F. Sloane composition "Only When You're Lonely," scheduled as an EP track, and everybody smiled happily. Same with "Wise To The Ways Of The World," a Macleod-Macaulay number, which went well except for one part which Tony wasn't happy with. "I hate that bridge," he said. "Cut it out." Out went the bridge.

Next was the much-recorded



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AMERICA CALLING

WHO STORMS U.S.

THE Who gave three exciting performances at New York's Village theatre last weekend, proving like the Cream and Jimi Hendrix that there is more to their act than just showmanship, even though after their second show on Saturday night Pete Townshend's guitar was completely beyond repair!

They are an act to be reckoned with in the U.S. Judging by the results of this current tour alone, on which they have been constantly met by the now-rare screaming fans at the airport, they should by this time next year be one of the biggest touring acts in the country, their success coming not necessarily from records—they've only had two hits here—but from a personal appearance popularity build up.

Reflecting on the tour, Pete Townshend told NME: "I honestly feel that in America we have reached the same measure of success it's taken us three years to attain in Europe. The group has been getting a great feeling of satisfaction from the dates we've played. We'd like to reach the stage where our record success becomes secondary to concerts, and I think we might be getting there."

The group will return here for



field will again team up for a late spring or early summer visit to England!

It was the first time the groups had toured together and every date was a spectacular success. Though he didn't perform, Brian Wilson showed up for several of the concerts, but flew back to the Coast before their final dates.

Lulu's back in town—or at least was for a little while last week, before flying out to the West Coast to appear on the Joey Bishop Show and tape a guest spot on the Red Skelton Show for airing on December 28th.

The day after she arrived Lulu, who says she can't get used to having one image in this country and another in England, was presented with a Gold Disc from Epic for the million plus sales of "To Sir With Love." To coincide with her trip here, the label released her newest single, a Don Black-Mark London composition, "Best Of Both Worlds."

a five-week swing across the country, playing colleges and concerts, opening on February 20.

Agent Danny Betesh and Premier Talent set the Who's tour up and lots more American visits for British artists were finalised. Among major events will be a visit by the Troggs for a four-week tour opening on March 22 and definitely including a date at San Francisco's Fillmore Auditorium, in addition to the possibility of playing some concerts with the Who. Also Freddie and the Dreamers may come in during the spring to play some night club engagements, and there has been a great deal of interest from the West Coast on the Herd, for whom a spring visit is also being negotiated.

Having just completed an enormously successful ten-day tour together, it looks like the Beach Boys and Buffalo Spring-

Radio boost pop music

WHILE England's pop music radio outlets have been curtailed, America's (or, at least, the West Coast's) are expanding and, more importantly, improving.

This new trend began in San Francisco last year when Tom Donahue, former manager of the folk-rock group Beau Brummels, started his own radio station, KMPX. Its format, consisting of rock and roll singles, album cuts, and blues, folk and raga album cuts not normally heard on top forty radio, quickly caught on in the north. This month he began a sister station, RPPC, in Los Angeles. It's so good that every-

one is holding their breath—we don't want the bubble to break.

The programmes usually consist of three or four musical segments an hour, with one or two commercials in between. For example: three straight cuts from the latest Doors' album. The disc jockeys have complete freedom and delight in concocting musical meals; say, "Respect" by Aretha Franklin, "Respect"



by Otis Redding, "Satisfaction" by the Stones, and back round to "Satisfaction" by Aretha Franklin. Or "Hello, Hello" by the Sopwith Camel, "Goodbye and Hello" by Tim Buckley, and "Hello, Goodbye" by the Beatles. All with Ravi Shankar ragas spaced throughout!

Donahue is also trying some experimental things—unreleased tapes by new groups or cuts from upcoming albums.

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LPs

**** SANDIE SHAW: LOVE ME, PLEASE LOVE ME (Pye, NPL 18205, 32s, 54d.).

Not so long ago plenty of talent was put round the then inexperienced Sandie Shaw to bolster her disc production. Today she still has top talent around her, but she is an inspiration to it now and the result is a top-class album, with Sandie giving to every song her own particular, individual vocal sound and phrasing which has made her a star. Kenny Woodman has arranged these songs with much magic, none of which have been issued before by Sandie, with great skill and conducted the orchestra with a feeling that has helped Sandie to give her best.

Titles: Love Me Please Love Me, One Note Samba, Smile, Yes My Darling Daughter, Ne Me Quitte Pas, Ev'ry Time We Say Good-bye, The Way That I Remember Him, Hold 'im Down, I Get A Kick Out Of You, Time After Time, That's Why, Be Myself.

**** TROGGS: CELLOPHANE (Page 1, POL 003, 32s, 54d.).

This contented group produces happy music, simple and easy to listen to, while so many of their rivals are going off the planet and into outer space. It's refreshing to listen to such interesting tunes as Seventeen, penned by Reg Presley (one of seven composing credits on the LP); the jaunty Little Red Donkey, by all the boys; the pleasant Come The Day by drummer Ronnie Bond. Reg is in good voice as lead singer and the instrumental backing, at times

by ALLEN EVANS



SANDIE SHAW in duplicate! The real Sandie Shaw stands behind her plaster double, one of hundreds which will be gracing shop windows next year wearing Sandie Shaw clothes.

augmented by other instruments, is good.

Other titles: Too Much Of A Good Thing, Butterflies And Bees, All Of The Time, Somewhere My Girl Is Waiting, It's Showing,

Her Emotion, When Will The Rain Come, My Lady, Love Is All Around.

**** LULU: LOVE LOVES TO LOVE (Columbia, SX 6201, 32s, 54d.).

Lulu has just the right blend of dramatics and beat about her voice to make a ballad sound bang up to date, plus a freshness and pertness in her faster vocal delivery. Mickie Most gives her a push, string filled backing on most tracks, and as well as her To Sir With Love and Boat That I Row, which we know well, she does a raving job of Day Tripper, Rattler, Love Loves To Love, and puts over the big ballads—Beat Of Both Worlds, Let's Pretend, To Love Somebody, Morning Dew and Take Me In Your Arms And Love Me with amazing skill and depth for one so young. A big break-through disc for Britain's new Top Female Singer.

**** JACKIE TRENT: STOP ME AND BUY ONE (Pye, NPL 18201, 32s, 54d.).

Jackie Trent is a considerable pop talent—she sings different types of songs with equal command of her subject, giving a dramatic quality to Here's That Rainy Day, and swings out blazily on the next track, Call Me. And with her husband, Tony Hatch, she composes some very good songs, like Who Am I, Don't Send Me Away, Stop Me And Buy One on this LP, plus her solo composition, Once In Your Life. And for good measure there's a duet by Jackie and Tony—of their song, The Two Of Us—to round off a most enjoyable album.

Other titles: I Remember Mama, This Is My Song, The Best Is Yet To Come, Downtown, You're Gonna Hear From Me.

*** BOX TOPS: THE LETTER/NEON RAINBOW (Stateside, SL 10218, 32s, 54d.).

This Memphis quintet put over their songs with a lusty Americanness, their instrumental work merging with their singing. The organ and piano are well played, but the drumming at times is on the brash side. Yet the vocalising is versatile, from the raucous She Knows How to the quiet Trains And Boats And Trains, to the wistful sounds of Whiter Shade Of Pale. And I liked the rhythmic-and-blues singing on Find Me Somebody.

Other titles: The Letter, Break My Mind, Everything I Am, Neon Rainbow, People Make The World, I'm Your Puppet, Happy Times, I Pray For Rain.

GROUPS

THE FERRIS WHEEL (Pye, NPL 18203) is a British sextet, one girl, five fellows, who dig up a good sound vocally and instrumentally (including sax). Standout is coloured Diane Ferraz' vocal of Stay With Me Baby.

CAPITOL SHOWBAND (Marble Arch, MAL 694) has long been a top Irish musical attraction and on this entertaining and varied LP offers eleven titles, including Johnny Kelly's lovely Black Velvet Band song, and brother Des' Streets Of Baltimore.

RAY CHARLES SINGERS (Command Stereo, SCOM 103) are a top American TV unit (nothing to do with blind Ray Charles) who put over creamy, dreamy versions of "Songs From Around The World," such as a bossa nova from Jobim, Someone To Light Up My Life.

PRE-HEAR OF TRAFFIC'S FIRST LP



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

TRAFFIC in the City may have come to a stand-still due to the recent rail dispute, but Traffic in the charts is still moving full speed ahead. All four musicians (Chris Wood, Stevie Winwood, Jim Capaldi and Dave Mason) met me in their manager's London offices to discuss their first album, MR FANTASY (Island) released next week, with producer Jimmy Miller.

First topic of conversation proved to be the album sleeve pinned to a notice board, which depicts the group with "Mr. Fantasy" — a weird looking person got up to look like a cross between Coco the Clown and an Aztec warrior—seated before a glowing fire in "the" cottage. "I don't like it," said Dave Mason critically, reviewing the photograph. "It hasn't reproduced as we had hoped." He was, however, a great deal more pleased with a black and white insert photo inside the album which makes him look like a ventriloquist's dummy. There is also a curious picture of Stevie wielding a huge axe. "It gets very cold in the cottage," explained Jimmy, alluding to Stevie's wood chopping pose. One other interesting feature of the sleeve is that it is claimed the cottage ghost has kindly put in a "ghost" appearance for the photo and what appears to be a face can be seen illuminated by the fireglow against the chimney place.

We repaired to manager Chris Blackwell's office where his stereo-gram failed miserably to meet Jimmy Miller's required standards of album reproduction. It was decided to rush round to Jim's Earls Court flat where there was equipment which met with everyone's approval except the people who happen to live downstairs. A notice to this effect is pinned lovingly to the wall as you go in the door.

Darkened

Jimmy pulled all the curtains—as it was mid-day—"for atmosphere" and fell into an armchair where he jerked convulsively and punctuated the musical passages of various instruments by jerking his arms, legs and head. Dave Mason kindly provided additional information for my notes. Side 1 begins with Heaven Is In Your Mind and Stevie sings while pianos pound and drums thump and Chris Wood wails on sax. And while some are writing material which could only be classified as "music to be confused to" the Traffic provide food for thought or simply something to dance to, and Dave Mason observes that there is fluff on the stylus! Berkshire Poppies has a fascinating lyric, written by that fascinating lyricist Jim Capaldi, and features Jimmy Miller on "burp," Steve Marriott on weather forecast and some 25 assorted people on vocal.

By KEITH ALTHAM

ground and it is overall my favourite track.

Utterly Simple was written by Dave for the film "Mulberry Bush" and features him on vocal and sitar. Fairly tale influences with a surprising narrative from Jimmy Miller on phone. One of the finest telephonists in the business Jimmy!

Coloured Rain proves why Stevie once collected a vocalist of the year award and gives Chris Wood time out to demonstrate his prowess on sax.

I Hope I Never Find You There is Dave "Mr. Dream Maker" Mason back in the land of "Hole In My Shoe," assisted by pipe and drums and providing the kind of nursery-rhyme-philosophy which is his strength.

Give It To You is, as Dave Mason put it, so succinctly, "a blow!" A free-for-all jam session in which Jim Capaldi cuts away on drums and Stevie Winwood explores the musical depths of jazz-organ à la Jimmy Smith.

"Mr. Fantasy" should cause quite a bit of controversy among its listeners.

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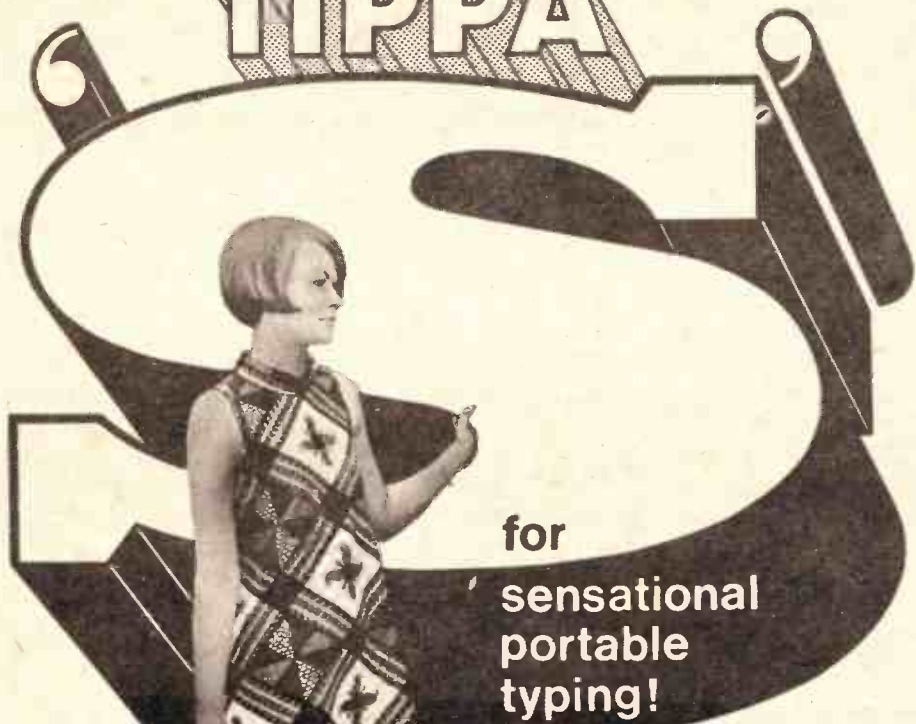
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◀ MICK WILSHER, of the New Vaudeville Band, tells ALAN SMITH about meeting . . .

MAD MONKEES

AT HOME

LIKE some mad but lovable scientist, Micky Dolenz has programmed a Moogg Synthesiser in his basement to say: "Bye-bye, Bye-bye, Bye-bye"—and in his living-room he's built a one-man gyrocopter that needs only the addition of propellers to send it crashing through his roof (don't ask me how else he plans to get it out of the house!).

In Davy Jones' \$60,000 Swiss chalet house at Laurel Canyon, life is a little more down to earth. Davy likes to sit back and watch telly, or personally cook you a meal in a kitchen fitted out like a control panel at Cape Kennedy.

This latest intelligence on the doings of the daydream-believing Monkees comes to me from friendly Mick Wilsher, of New Vaudeville Band fame, who is back in town after spending a month soaking up their hospitality and charm.

Mick has returned to Britain

thoroughly impressed by the group's goodwill and talent, and in spite of such hindrances as crossed telephone lines and all the NME nights suddenly failing, he managed to tell me something of it when we met in drizzly London this week.

Said Mick, sitting there in a pair of candy-striped trousers for which he would make no apology: "Before I met Davy Jones, I'm afraid I had a preconceived idea of him as an aggressive little man who had been a child actor and obviously felt people were at his beck and call. I thought he'd naturally 'come it' a bit.

"I was so wrong. Davy is, honestly, so cool it's difficult to say so without sounding corny. He is a really nice guy.

"I spent four or five days on the Screen Gems set off Sunset Boulevard, and it was fascinating to watch the way they get a basic script and then work it out between them as filming is going on. They have the storyline, but the dialogue is basically made up there on the spot.

Not pushy

"All the Monkees are full of ideas, and they throw them in like mad—Davy as much as anybody. But I noticed that if someone else comes up with an idea, Davy wouldn't try to shout it down. He's not pushy.

"I think that in every way the Monkees are now creating as never before. And Davy is definitely getting more and more musically advanced—you could show him how to play any instrument, and he would be able to work it out basically, even if it wasn't good enough for recording.

"As for Peter Tork, without a doubt I see him as one of the best folk guitarists on the scene. I saw and heard him playing on the set, and I'm not exaggerating when I say I was amazed."

I asked Mick about the Monkees recording scene, and it was here he told me about the Moogg Synthesiser (don't tell me you've never heard of a Moogg Synthesiser!), and some of the weird and wonderful things Micky

Dolenz has been getting up to recently.

Said Mick: "The Synthesiser is a compute instrument coupled up to an electric piano keyboard. Micky has a complete recording set-up in his basement and he uses a lot of the equipment to work out ideas for the Monkees' records.

"On the last track of the new Monkees' LP he has it programmed to speak the 'Bye bye' bit. It's fascinating.

"Davy's attitude to life is different. Whereas Micky is a wild guy who has fretsaws and hammers and God-knows-what around the place, Davy's home is more a house-house—if you know what I mean. It's luxurious, but it's a bit more normal.

"I remember the first time I met him was through Neko Chohlis, who designed the posters for Zilch, Davy's boutique in Greenwich Village. Davy didn't know me, but he accepted me. He made me feel at home without being forced about it.

Take off!

"Micky's place, though—did you see 'You Only Live Twice'? He's built this gyrocopter a bit like the one in that, and it's about the size of a chair and it only needs the rotors sticking on it. Because he's built it himself, he'll get a pilot's licence. I think that over there, if you build the craft yourself you automatically get a licence to pilot it.

"Micky's also got a go-cart which he built in his living-room, and which is now in his garage along with a van, two cars and two motor bikes!

"The living room—which is 20ft. above the normal level—has also got cinema equipment, and Micky has



The MONKEES get all set for a "sickle" race—and from his helmet and chin-guard PETER TORK is taking no chances!

Brendan, who drove for him in London and who now works for him in the States, set up the screen and show Disney's 'Alice In Wonderland.' Fantastic!

"But anyway, about Davy's house 'residence' would be the word for this, and one of the features is a pool exactly where the car normally stops. I tell you, if you didn't know your way around, and it was dark, you'd probably be straight into the pool before you could think what was happening.

"Davy is a very casual and relaxed person. The first time we met he asked what would I like to drink and then opened the fridge and revealed a great barrel of beer.

"There were quite a few people around the house, but Davy was happily cooking the food himself for everybody. Nice it was, too: steaks, potatoes, peas and buttered beans, all done on a great infra-red cooking range.

"I would describe Davy as groovy, likeable and aware of his position in the group and his responsibilities.

"I think it's typical of his attitude that if you walk up to his front door, you'll usually find it open. One time I walked in and he was sitting there watching TV with the cat on his lap and he said: 'Ello man, go in the kitchen and help yourself. Make yourself at home.'

"To be honest, I don't think he really knew who I was at that time, but it didn't affect his attitude. He was just natural."

We talked for a while about Micky and Davy's sense of humour—Micky, wild, crazy; Davy getting a kick out of using broad English accents so

that Americans can't understand him—and then Mick mentioned how he had had a spare star—so he gave it to Micky! Now it's in regular use.

Added the articulate and intelligent Mick, after some reflection: "I don't want to sound like I'm just back from L.A. preaching the Monkee gospel and believing they can do no wrong.

"However, I would like to make it clear to the knockers that the Monkees are not puppets (I think maybe even their names give that impression); and that they are now creating as never before.

More music

"Davy is immersing himself more and more into the music scene . . . he doesn't want to be just an idol . . . and he is concerning himself more and more with record producing and so on. I know he thinks a lot of the work of Neil Sedaka—yeah, he is still around!

"They all work fantastically hard. For instance, after a day on the set they go to the RCA Studios on Sunset Boulevard near Sunset and Vine, then work into the night, then get up early for another day's filming. It's gruelling.

"I didn't speak a lot to Mike Nesmith, who is a nice guy although he doesn't say much, but he's a very talented musician. I know—I heard him play pedal steel guitar. He's also a pretty hot writer: a song of his has just been No. 1 on the West Coast.

"Davy and I were talking one day about critics of the Monkees, and we came to the conclusion that

mature people are never hostile towards them. People who have wisdom are never hostile.

"As it is, I think the Monkees are going to blow the minds of a lot of people with the stuff they're working on now for future release. Don't underestimate them, man" (I don't!).

One of the TV shows Mick saw being filmed—the Monkees shoot three days a week, 7.30 a.m. to 9 p.m.—is a crazy episode in which Micky is given a magic monkey paw which grants him three wishes.

"It's crazy," smiles Mick. "Pure escapism."

You may well wonder how come the New Vaudeville's Mick Wilsher has been hobnobbing so much with the Monkees, and the reason is that Davy and the rest are great admirers of the professional skill of the Band.

Many British fans may not realise it, but in America the New Vaudeville Band is a sizzling club attraction at class nightspots in Las Vegas, Lake Tahoe and elsewhere. Amongst its greatest admirers are Tony Bennett and Trini Lopez . . . and Davy Jones.

Davy is so knocked out, he would like the Vauds to tour with the Monkees—although none of them are sure if it would work out.

Certainly, I wouldn't be surprised if one of the first calls Davy makes when he's home in Britain this Christmas is to see the Vaudeville "Goody Two Shoes" panto in Birmingham.

Davy was offered a pantomime role in Britain this Christmas, but couldn't make it.

Maybe he's thinking about it for Christmas, 1968?!



DAVY JONES in an Indian Kaftan, which he designed for sale in his New York boutique, Zilch 1.

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Published every Friday for the Proprietors, New Musical Express Ltd., by George Nownes Ltd., Tower House, Southampton Street, London, W.C.2, at the recommended maximum price shown on the cover, Editorial and Advertisement Offices, 15-17, Long Acre, London, W.C.2. Printed in England by the Electrical Press Ltd. (Web Offset Division), Harlow, Essex. Registered at the G.P.O. as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Gotch (A/sia) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa, Stationery & Office Supplies Ltd. Subscription rate, including postage for one year: U.K. and Eire £2 6s. 0d., or Overseas £2 0s. 0d. (Surface Mail).



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TAILPIECES by the ALLEY CAT

A TREMENDOUS accomplishment: congratulations to Les Reed and co-writer Barry Mason with three Top 10 entries—by Dave Clark Five, Tom Jones and Engelbert Humperdinck... U.S. Gold Disc for Rolling Stones' next LP—before release!... Lee Hazlewood has replaced Jimmy Bowen as producer of Frank Sinatra's singles...

Bernard Delfont didn't complete deal for Billy Eckstine to follow Sandie Shaw at Talk Of The Town... Peter Frampton is not leaving Herd reports publicist Keith Goodwin... Smart move by producer Johnnie Stewart—having d-j Jimmy Savile and co-poll winner Tony Blackburn together on "Top Of The Pops"...

Is Tom Jones preparing an announcement?... Beatles started it, now Herman keen to hear what Maharishi has to say... Almost a secret: Billy Eckstine's recent tour here...

"Best Of Both Worlds" (Lulu's new U.S. single) another Don Black-Mark London composition... British TV series for Mireille Mathieu planned by Leslie Grade... Xmas single by Cary Grant on CBS...

Manager Harold Davison tips Top 10 for Tony Blackburn's first MGM single... Death of Walter Gross, "Tenderly" composer... At Luton, Vikki Carr made more money than Shirley Bassey for Caesar's Palace owners...

Newcomer Peter Kaye scored with impression of Cliff Richard on

WHO'S WHERE

- (Week commencing December 8)
- KEN DODD**
London Palladium
- SANDIE SHAW**
Talk of the Town
- BACHELORS**
Newcastle Royal
- PAUL JONES**
Stockton Fleeta (commencing Sunday)
- MATT MONRO**
Edinburgh Pentland



Saturday's BBC-TV "Val Doonican Show"... Shades of Dorothy Squires' "Coming Home"—current Tom Jones hit... Suggestion to Adam Faith: why not try some Buddy Holly revivals?...

Sold: the late Brian Epstein's Sussex home... Rolling Stones' U.S. business manager Allan Klein owns Cameo-Parkway label... Matt Monro's agent (composer Don Black) recovering from tonsils operation...

Tony Blackburn is wrong: latest Beatles' hit not from "Magical Mystery Tour"... Berle Adams bought U.S. Dave Kapp label for MCA... Gene Pitney's American agent Larry Curzon moving to London...

No U.S. success for Foundations yet... Next Pat Boone single cover version of David Houston's "You Mean All The World To Me"... Mike Sloman secured U.S. release of Val Doonican's hit for UNI—new Cliff Richard label there...

Their next singles: Aretha Franklin ("Chain Of Fools"), Eddy Arnold ("This World Of Ours") and Young Rascals ("It's Wonderful")... No girls superior to Petula Clark on TV... In U.S., Monkees LP No. 1...

Your Alley Cat will miss David Jacobs and "JBJ"... Manager Rik Gunnell will gift £500 to Geno Washington for No. 1 hit... Soccer star Alan Birchenall's favourite singer—Lulu...



Happy NME picture of ALAN PRICE and the girl who sent the Saville wild—GLADYS KNIGHT of Pips fame. See review below.

"Dawn" by Rockin' Berries an improvement on Four Seasons' original version... Why does Emperor Rosko interrupt virtually every disc?... Petula Clark waxing current Tom Jones hit in French...

Shorter haircut for Herman suits him... In Grosvenor Square, Harold Davison may lease a British singer Frank Sinatra's apartment... Weekly column by Alan Freeman in "News Of The World."

Romance or publicity for Lulu and soccer star George Best?... Reconciled: singer Michael King of the King Brothers and his wife, actress Carol White... A few weeks ago, Jimmy Young supposedly 39—now journalist Kenneth Bailey says he's 45!...

Fabulous production: colour Barbra Streisand (BBC-2, Sunday)... On Palladium TV, Shirley Bassey's songs uncommercial; surprise guest Frankie Vaughan registered strongly... Same designer for Rolling Stones' new LP as Beatles'

"Sgt. Pepper"... Tom Jones looked elegant on Eamonn Andrews' TV show... Latest Petula Clark single probably best-ever Tony Hatch song written with Jackie Trent... NME news of Cilla Black's forthcoming marriage to Bobby Willis several months before "People"...

Awaiting happy event: Gladys Knight... HMV issue future Florence Ballard (formerly of Supremes) solo discs... Composer of Monkees' current hit (John Stewart) ex-member of Kingston Trio...

Sudden death of John Lever, 19-year-old member of Adam Faith's backing group... In Liverpool, John Gorman of the Scaffold owns dress factory... Is Beatles' chart-topper dedicated to Scott McKenzie?!

Too much talking spoiled Engelbert Humperdinck in cabaret at Spastics Ball (which David Jacobs organised) at Grosvenor House... After "Kites," Simon Dupree should revive Donovan's "Catch The Wind"... Does Harold Wilson call Chancellor of the Exchequer Roy Jenkins Big Owe?!

from you to us

CLIVE WEBB (Wednesbury, Staffs.): The Hollies LP "Butterfly" is the most progressive I have ever heard. Even more advanced than "Sgt. Pepper." I cannot understand why this group does not get the full recognition it deserves.

TONY LINKER (Isleworth, Middx.): The Beatles have progressed even further with their latest record "I Am The Walrus," which is another example of their tremendous talent for comedy. "Hello Goodbye" demonstrates their ability to make the most commercial sounds around but not without originality. Such variety and standard of excellence are beyond compare.

COLIN BRINTON (Dovercourt, Essex): How much more can we take? The Beatles' "Hello Goodbye" and "I Am The Walrus" is the biggest load of rubbish I have ever heard.

If this is progressive, then the pop scene must be going backwards. This record possesses everything but melody and lyric.

No doubt the Beatles' reputation will carry this one up the chart but it is sickening to see Lennon and McCartney wasting their time on such drivel.

MARTIN GRIFIN (Youghal, Co. Cork): I am disgusted to see so many good American records going by unnoticed in this country. Records by Peter, Paul and Mary, and Simon and Garfunkel seem to be completely ignored. And Neil Diamond has a fantastic record out, "Kentucky Woman," yet it does not get any plugs on TV or radio.

Are British djs afraid that the States will once again dominate the pop world? If they continue to plug Des O'Connor and Engelbert Humperdinck the American records will soon be back in the chart.

A. J. PERROT (Winchester): Good for EMI! The Beatles' "Magical Mystery Tour" will be released in mono and stereo. This is a long overdue breakthrough. I hope this starts a trend and that soon we will be able to hear all our discs in stereo.

DANIELLE VERDIER (St. Montendre, France): I have just heard Scott Walker's "Jackie." It is beautiful! I admire Jacques Brel as a songwriter but I do not like him as a singer, so it is very satisfying to hear his songs sung by Scott, who has such a wonderful voice. I have only heard the song once and have not heard all the words, but the French version is rather vulgar. I hope that the English translation will not cause it to be banned from broadcasts.

A. J. CUSDEN (Oxford): I recently heard a tape from New Zealand of the Bee Gees No. 1 Australian and New Zealand hit "Spicks And Specks."

I read in the NME that Barry Gibb does not want their old Australian records released in this country, but I'm sure it could make the top three here. Even a cover version by another group would put it in the chart. It's a Gibb brothers composition and a very good song.

LINDA ROOKES (Southsea): Chris Farlowe's "The Handbags And Gladrags" is one of his most beautiful and sensitive records. Written, arranged and produced by Mike d'Abo, it shows where Mike's talent really lies.

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RECORD OF THE WEEK!
DEAN MARTIN
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THEY GO WILD FOR GLADYS!

INCREDIBLE! The reception that Gladys Knight and the Pips received at the Saville on Sunday night. The audience went wild! All on their feet they clapped, danced and even climbed on stage to join the act. I doubt if there has ever been anything like it for a Tamla group, even the Four Tops.

Like most of the Tamla groups they are good performers and have good material but I don't think they deserved such acclaim. They sang "Just Walk In My Shoes," "Everybody Needs Love," "Giving Up" and "I Lost My Baby" but by far their best number was "Take Me In Your Arms And Love Me." A good version of "Respect" which has now become a soul standard was followed by what should have been their last number "I Heard It On The Grapevine" but the audience wanted more. They shouted and screamed until the group came on stage again and gave a repeat performance of their British hit "Take Me In Your Arms And Love Me."

Why the audience went so wild I can't really say. Gladys Knight seemed a little surprised too. Perhaps it was partly a reaction against the Johnny Watson Band who preceded Gladys Knight and the Pips with a few embarrassingly dated versions of hit tunes. Compared with Gladys Knight and the Pips, the Alan Price Set didn't seem to rate too highly, but their performance was great and very professional.

Opening with "Sgt. Pepper's Lonely Hearts Club Band" they went into "Don't Do That Again," then the old Animals' hit "Please Don't Let Me Be Misunderstood" and an instrumental version of "Watermelon Man." On the faster numbers the new singer Paul Williams sang with Alan Price. Their voices combined very well on numbers like "Let The Good Times Roll," "Shame" and of course "Simon Smith And The Amazing Dancing Bear." The new voice gives a lighter tone to the sound but for the blues numbers Alan Price is solo.

Spotlighted in the centre of the stage he sang "I Put A Spell On You." Everything about this beautiful number sent shivers up and down my spine. Unfortunately all good things, etc., and the Alan Price set finished where they came in with "We're Sgt. Pepper's Lonely Hearts Club Band, we hope you have enjoyed the show."

ANNE MACKENZIE

A MUCH IMPROVED SANDIE

WHAT a difference two years has made to Sandie Shaw. London's Talk Of The Town on Monday saw Sandie, the girl from Dagenham, return in style to West End cabaret for the first time since her near disastrous spell at the Savoy two years ago.

Sandie Shaw, pop singer, is dead. And Sandie Shaw, cabaret entertainer with a shrewd judgement of what her audiences want, has risen like a phoenix from the ashes.

With polish and expertise — after some initial nervousness — Sandie roared through 40-minutes of varied and well chosen song-and-dance mixture of hits and superbly performed standards, ranging from the raving "Barefootin'" to the gentle and beautifully sung "Time After Time," her best number.

Elegant and cool in black velvet slacks and silver sequined shirt, Sandie paused after each number to chat to the audience. Her easy-going, friendly line with the audience, which included many of her show business friends and her family, soon warmed them to her.

But while denied a full view of the renowned Shaw legs, we did have a chance to see them in action during a frantic dance routine to accompany a medley of cockney tunes including

"Let's All Go Down The Strand," "My Old Man" and "Any Old Iron."

What nervousness there was had by now disappeared and you could almost see Sandie's confidence blossoming as her act progressed.

Her lingual expertise also got an airing with "If You Go Away" sung in the original French and her hit, "Long Live Love," in French, Dutch and Italian.

"One Note Samba," a gentle, swaying bossa nova, and the standard "Love Me With All Your Heart" were highlights to come and Sandie closed with her current hit "You've Not Changed," a medley of "Girl Don't Come," "Tomorrow" and "There's Always Something There To Remind Me" and finally "Puppet On A String."

There was just one note of discord. I thought Sandie's contradictory mixture of sophistication and pleasant breeziness didn't quite come off. She must, I feel, settle for either one or the other.

NICK LOGAN

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Published every Friday for the Proprietors, New Musical Express Ltd., by George Newnes Ltd., Tower House, Southampton Street, London, W.C.2, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices, 15-17, Long Acre, London, W.C.2. Printed in England by the Electrical Press Ltd. (Web Offset Division), Harlow, Essex. Registered at the G.P.O. as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Gotch (A/Sia) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa, Stationery & Office Supplies Ltd. Subscription rate, including postage for one year: U.K. and Eire £2 6s. 0d., or Overseas £2 0s. 0d. (Surface Mail).

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Table listing British Vocal Groups: 1 BEATLES 9769, 2 Rolling Stones 3420, 3 Hollies 2244, 4 Bee Gees 2240, 5 Kinks 1601, 6 Shadows 1513, 7 Seekers 1328, 8 Jimi Hendrix Experience 1211, 9 Tremeloes 1165, 10 Traffic 1157, 11 Dave Dee Group 864, 12 Troggs 742, 13 Dave Clark Five 702, 14 Who 700, 15 Small Faces 426, 15 Procol Harum 426, 17 Eric Burdon/Animals 311, 18 Move 310, 19 Manfred Mann 264, 20 Bachelors 209, 20 Alan Price Set 209

BRITISH INSTRUMENTAL UNIT

Table listing British Instrumental Units: 1 SHADOWS 15726, 2 Sounds Incorporated 2400, 3 Beatles 1283, 4 Jimi Hendrix Experience 1282, 5 Cream 1157, 6 Joe Loss 1128, 7 Bonzo Dog Doo Dah Band 416, 8 Alan Price Set 374, 9 Manfred Mann 243, 10 Rolling Stones 239

BRITISH R & B GROUP

Table listing British R & B Groups: 1 ROLLING STONES 8428, 2 Eric Burdon/Animals 3501, 3 Cream 1922, 4 John Mayall's Bluesbreakers 1500, 5 Jimi Hendrix Experience 1497, 6 Spencer Davis Group 1496, 7 Amen Corner 1032, 8 Alan Price Set 1030, 9 Traffic 511, 10 Foundations 503

BRITISH VOCAL PERSONALITY

Table listing British Vocal Personalities: 1 CLIFF RICHARD 4700, 2 John Lennon 4019, 3 Tom Jones 3261, 4 Lulu 1973, 5 Scott Walker 1966, 6 Engelbert Humperdinck 1624, 6 Dusty Springfield 1624, 8 Val Doonican 1237, 9 Jimi Hendrix 1228, 10 Paul McCartney 1226, 11 Mick Jagger 1220, 12 Cilla Black 987, 13 Ray Davies 975, 14 Anita Harris 744, 15 Paul Jones 741, 16 Sandie Shaw 518, 17 Steve Marriott 249, 18 Reg Presley 243, 19 Alan Price 236, 20 Stevie Winwood 230, 20 Frankie Vaughan 230

WORLD VOCAL GROUP

Table listing World Vocal Groups: 1 BEATLES 8234, 2 Beach Boys 5648, 3 Monkees 4297, 4 Rolling Stones 1626, 5 Bee Gees 1508, 6 Jordanaires 1367, 7 Four Tops 1100, 8 Diana Ross/Supremes 965, 9 Shadows 962, 10 Seekers 539, 11 Hollies 486, 12 Jimi Hendrix Experience 373, 13 Everly Brothers 351, 14 Mamas and Papas 288, 15 Kinks 278, 16 Who 263, 17 Troggs 262, 18 Dave Clark Five 261, 19 Small Faces 236, 20 Traffic 227

NEW DISC SINGER

Table listing New Disc Singers: 1 ENGELBERT HUMPERDINCK 7765, 2 Long John Baldry 4987, 3 Anita Harris 3210, 4 Jimi Hendrix 3201, 5 Keith West 2764, 6 John Walker 2699, 7 Gary Brooker 2001, 8 Dave Davies 1625, 9 Peter Frampton 986, 10 Robin Gibb 638, 11 P.P. Arnold 627, 12 Malcolm Roberts 359

BEST BRITISH DISC THIS YEAR

Table listing Best British Discs: 1 PROCOL HARUM "A WHITER SHADE OF PALE" 5000, 2 Beatles "All You Need Is Love" 3823, 3 Bee Gees "Massachusetts" 2736, 4 Cliff Richard "The Day I Met Marie" 2409, 5 Beatles "Penny Lane" 2254, 6 Engelbert Humperdinck "The Last Waltz" 2215, 7 Engelbert Humperdinck "Release Me" 2013, 8 Dave Clark "Everybody Knows" 861, 9 Tom Jones "I'll Never Fall In Love Again" 851, 10 Traffic "Hole In My Shoe" 716



Thank You Very Much!

New Musical Express POLL SUPPLEMENT

Andy Gray surveys the voting TOM, LULU, BEE GEES, HUMP TONY, PROCOL NEW TOPPERS

Elvis retains titles despite marriage

ELVIS has done it again — the World Singer and Personality double! Tom Jones and Lulu step in as top British singers. The Beatles push the Beach Boys back into second place. Tony Blackburn ties with Jimmy Savile for deejay honours. Bee Gees voted best New Group and Engelbert Humperdinck skated the New Singer title. Rolling Stones regain the Rhythm-and-Blues section after losing it last year to Spencer Davis. Procol Harum's "A Whiter Shade Of Pale" a definite Best British Disc winner. And Dusty Springfield, Cliff Richard, The Shadows, and "Top Of The Pops" retained their honours of last year.

These are the highlights of the 1967 NME Popularity Poll, when more voters than ever before sent in completed coupons. Voters ages varied from 10 to 78, with many under 14 supporting the Monkees but failing to outnumber the 17-21 group who went for the Beatles and Beach Boys.



ELVIS PRESLEY with his lovely bride, PRISCILLA. Fans were worried in case this marriage earlier this year would stop El from remaining as the King. They made certain it wouldn't topple their idol by voting him to a double honour!

Top of World

ELVIS PRESLEY is still the King with NME voters, despite the fact that he has had little success in either the Singles or LP charts this year. His ardent fans were determined that he should not go out this year, because, as many letters told me, it would be blamed on his marriage and his lovely wife, Priscilla, soon to present him with his first child.

So it must be a particular thrill for Elvis to know that his British fans still hold him in the highest esteem, be he married or not. For he first became World Personality in 1957 and won it every year since, except for 1960, when Duane Eddy won. He became World Singer in 1957 and has won the title ten times, dropping it in 1963 to Cliff Richard. What a record!

Tom boost

In the World Singer division, Tom Jones has done very well to challenge Elvis so closely, only 222 votes behind and putting Cliff Richard into third place, with Scott Walker, Otis Redding, Gene Pitney and newcomer Engelbert Humperdinck in the top seven, with Beatle Paul McCartney gaining 8th spot.

It has been a year of many new names in the World and British lists.

Besides Engelbert (7), other World Singer newcomers are Stevie Wonder (9), Scott McKenzie (12), Donovan (15), Paul Jones (17), Jimi Hendrix (18), Long John Baldry (19), Cat Stevens (21), Mike Smith (Dave Clark Five) (22), and Val Doonican (24).

Personality

In the World Personality department, John Lennon slips into second place instead of Cliff, who goes to third, but Elvis was a much clearer winner here than in the Singer section. Jimi Hendrix is a newcomer to this division and doing very well

to gain fourth place. How Brian Wilson got 5th is a mystery to me considering he never appears with the Beach Boys. Dusty comes top of the girls in this 'mixed' section, at 10, while Davy Jones proves to be the personality of the Monkees, at No. 12.

Female Singer

In the World Female Singers, the reigning Queen, Dusty Springfield had a 505 vote majority over Lulu, who has done remarkably well in this year's Poll. By being in the Monkees concerts, Lulu won a great deal of young teen support, as well as the

older teenagers with her good discs. Diana Ross (3) is top American singer, newcomer to this section, but a long way behind the top two in votes. Sandie Shaw improved her position, from 6th to 4th, with Petula Clark and Cilla Black dropping back to 5th and 6th this year, from 3rd and 2nd respectively last year. New International names in the list are Aretha Franklin (7), Vikki Carr (10), Anita Harris (11), Mireille Mathieu (15), Bobbie Gentry (19) and Felice Taylor (20).

Vocal Group

Coming to the World Vocal Group, it is good to see the Beatles back on top, with a decisive 2,586 majority over the Beach Boys, who beat them last year. And challenging the Beach Boys strongly for second place were the Monkees, who polled 2,671 votes more than the Rolling Stones, who came 4th. Newcomers are the Bee Gees (5), Jimi Hendrix Experience (12), Mamas and Papas (14), Dave Clark Five (18) and Traffic (20). Elvis fans voted the Jordanaires into 6th place for the second year running — why has no impresario brought them over here?

And finally, a passing tribute to the Everly Brothers (13), who have been in this section since 1958.

BRITISH SECTIONS

TOM JONES has been voted top British Male Singer for the first time but this comes as little surprise as he has made vast strides into top stardom over the past twelve months, while Cliff Richard has done few in-person appearances, though his discs have done as well as ever and he has been seen on TV quite a bit. He has been busy filming for quite a time. Yet Cliff didn't go down without a fight, because Tom only won by 664 votes.

A lot of votes behind was Engelbert Humperdinck, who did remarkably well to come third in his first year of stardom, pipping Scott Walker by 34 votes. Paul McCartney retained his 5th position with more votes this year, and Paul Jones dropped two places, beating Donovan (7) by only 20 votes. Don didn't show at all last year, when John Lennon pipped Mick Jagger for 6th and 7th positions, and this year they

(Continued on next page)



LULU is very happy about winning the British Female Singer section and says so on another page in this supplement.



The SHADOWS have won the largest majority of any stars in the British Instrumental section, which they have won for seven consecutive years now.

"In the British Group Section Vox People took first, second and third skipped fourth and hit fifth and sixth."

"Nice"



VOX



BEVERLEY HILLS + CALIFORNIA + THURSDAY + 7 +

+ THANK YOU THANK YOU THANK YOU THANK YOU STOP

I AM MOST GRATEFUL AND VERY PROUD

OF MY NME POLL AWARDS STOP

THANK YOU AGAIN + LULU +

BEATLES COME - BACK • CLIFF, STONES

(Continued from page 10)

are in the same order at 8th and 9th. Long John Baldry, by virtue of his recent hit, comes in at 11, with other newcomers in Cat Stevens (12), John Walker (13), Robin Gibb (24) and Keith West (25). Stevie Winwood goes down 2 places, Eric Burdon down seven, and Georgie Fame twelve. Names missing this year after entries last year are Mike d'Abo, Chris Farlowe, Dave Berry, Matt Monro, Ken Dodd, Crispian St. Peters, Adam Faith, Frank Ifield and Wayne Fontana.

Girl singers

In the British Female Section, Lulu created a surprise by beating Dusty Springfield, who in turn beat Lulu in the World Department. How can this be, you may well ask? The answer is that you can only vote for one artist in each section and having voted for Dusty in the World, one might easily decide to vote for Lulu in the British and 'share the honour' as it were, between two singers in high esteem. Lulu has taken the British title (by a mere 421 votes) and we say congratulations to a teenager who has improved all the time in the past three years. Dusty won both divisions last year, of course, and was a whopping 5,135 votes ahead of Sandie Shaw, who retained 3rd place again, edging out Cilla Black, 2nd last time.

Anita Harris is a newcomer and did well to get 5th spot in front of Petula Clark. Shirley Bassey and top album singer, Julie Andrews, both climbed a place to 7th and 11th respectively, and it's good to see Kathy Kirby, Judith - Durham (Seekers), Marianne Faithfull, and Helen Shapiro still in the list, with newcomers P. P. Arnold, Kiki Dee and Sharon Tandy. It is surprising, though, to find Julie Felix out (with Jackie Trent and Julie Rogers) as Julie has become better than ever this year.

Cliff pips John

The British Vocal Personality department saw a tight fight between Cliff Richard and John Lennon, with



ENGELBERT HUMPERDINCK was an easy winner of the New Singer section and looks very happy about it.



DUSTY SPRINGFIELD pictured in Japan during her wanderings, keeping Britain before the world. She sends a message from Los Angeles on page 15.

Cliff coming out on top by 681 votes. Tom Jones was a definite third and then Lulu scored for the girls by coming fourth, quite an achievement, with Dusty coming up in 6th place, Cilla (12th), Anita (14th) and Sandie (16th) giving her support.

Scott Walker did well to be 5th and Engelbert came in 6th, with Val Doonican scoring in 8th place, just above Jimi Hendrix, a fact which can prove that the ravers are not always the ones with the most personality!

Vocal Group

In the Vocal Group division, there have been so many groups named that we felt we must extend the number of results to 20 instead of the usual 15. The top result, however, was a foregone conclusion, with the Beatles taking a majority of over 6,000 votes from the Rolling Stones, with the Hollies over 1,000 votes behind the Stones. But it is good to see that these three leading groups are still so highly esteemed.

The Bee Gees made a strong challenge and were only four votes behind the Hollies, with the Kinks 5th (a big jump from 12th last year). It might surprise some to see the Shadows at 6th (one place above the Seekers) as they don't profess to be very vocal, though they do try.

Of course the Walker Brothers (3rd last year) are no more and Spencer Davis' former vocal power, Stevie Winwood, is now a Traffic (10th).

SHADS TOP AGAIN

Newcomers were Amen Corner (7) and the Foundation (10), and missing were Manfred Mann, Georgie Fame and Blue Flames (disbanded), Yardbirds, Kinks, Who, but the Alan Price Set remained in the list.

One wonders if the Stones will be able to compete in the R & B section next year. Their latest album is a way, way far-off R & B! But see their telegram elsewhere in this supplement!

It's always interesting to see how the voting goes for the two New sections, in which we give you guidance by listing 12 attractions to vote for. I cannot say there has been any surprise winners in either section.

New Group

I fully expected the Bee Gees to win the New Group title and they did quite convincingly from Traffic. Credit to the Tremeloes big come-



The spirit that keeps "TOP OF THE POPS" top of the NME "Best TV or Radio Show" section—joint-top d-j JIMMY SAVILE foos around with amazed MICKY DOLENZ, who was one of the Monkees to win solo honours in the Poll, and former "Pops" girl, SAMANTHA JUSTE.



CLIFF RICHARD has long been a topper in the Poll and this year wins the British Personality section.

Runaway win

The greatest majority of all the Poll, as always, was the runaway Instrumental Unit section win of the Shadows—13,326!!! This was a 2,188 greater lead over the Sounds Incorporated, who once again came second, with Beatles quite a long way 3rd, Jimi Hendrix 4th and Cream 5th. Joe Loss (6th) represented big bands with a commendable 1,128 votes.

In the Rhythm-and-Blues section, the Rolling Stones came into their own with another runaway victory of nearly 5,000 votes over Eric Burdon and the Animals. Last year's winners, the Spencer Davis Group, despite a break up and reforming, came a commendable 6th, three places above Stevie Winwood's Traffic!

The Cream did well to take 3rd place, reward for their vast improvement in recent months. And in 4th slot, despite no single hits, but with a lot of LP sales, came John Mayall's Bluesbreakers, just three votes more than Jimi Hendrix Experience.

back is their 3rd place, with Procol slipping into 4th above Jimi Hendrix (who seems to appear in every section!—actually only NINE!). The whole section is full of talent which could do well in 1968, specially the Herd (6th) and Move (8th).

occupied the lower 7th to 10th places—Gary Brooker, Dave Davies, Peter Frampton and Robin Gibb.

Best British Disc

Best British Disc title was won easily by the Procol Harum's dreamy near-classical "A Whiter Shade Of Pale," a disc which won them International honours with their first release. The Beatles' jaunty number, reminiscent of their earlier work, "All You Need Is Love," was a surprise second over such memorable tunes as "Massachusetts" (3rd), "The Last Waltz" (6th) "Release Me" (7th), but the Beatles really consolidated their hold on this section with their "Penny Lane" gaining 5th place.

I've left the last two sections—Disc Jockey and Best TV And Radio Show—till now because they are inter-related. It may seem strange

(Continued on page 12)

New Singer

The New Disc Singer winner, Engelbert Humperdinck, has done more in a short time than any star of the '60s, and richly deserves his top place here, by a near 3,000 margin. A surprise is Long John Baldry as runner-up, but his No. 1 disc hit came just at the right time. Nevertheless, it is good to see that both he, Engelbert and Anita Harris (3rd) have reaped the rewards of working away at entertaining for some years before stardom came to them.

Jimi Hendrix pops up again, this time in 4th place, above Keith West and John Walker. It is interesting to see that lead singers of groups

TOM JONES

VOTED No.1 MALE SINGER

AND

ENGELBERT HUMPERDINCK

VOTED No.1 NEW SINGER

thank you all

and in particular their No.1 manager

GORDON MILLS and

their No.1 agent COLIN BERLIN

for making 1967 such a big year



Congratulations On Your Poll Successes



LONG JOHN BALDRY

PETULA CLARK SANDIE SHAW THE KINKS



New Musical Express

POLL SUPPLEMENT

STARS SAY THANK U VERY MUCH !

TONY TIES JIMMY

(Continued from page 11)

that Jimmy Savile and newcomer Tony Blackburn drew exactly the same number of votes, but that's exactly what happened. And Simon Dee came a close third—all rather expected. However, from there on there were surprises—Johnnie Walker (4th), Emperor Rosko (5th), Ed Stewart (8th) and Stuart Henry (9th) were all new names.

Alan Freeman, Kenny Everett and Pete Murray managed to stay in the list, but a shock was the disappearance of David Jacobs' name.

Turning to the Best TV and Radio Shows, we congratulate once again producer Johnnie Stewart for another great year of "Top Of The Pops," which swung a 12,352 majority over "Dee Time," but as Simon's show is comparatively new, this was a great feat by the slim Dee, coupled with his third place in the dj section.

Presley fans got "Presenting Elvis Presley" a 3rd place (as last year) for the popular Radio Luxembourg show, then it was a race between Tony Blackburn (4) and Johnnie Walker (5) (who is still on a pirate ship Mi Amigo, Caroline's floating station), with Ed Stewart (8) and Rosko (10) also scoring. "Pick of

The Pops," retained a place in the list, with "Top Gear" and "Where's It At" making debuts.

Well, that's it for another year. May I on behalf of all of us at NME thank you all for voting and making the 1967 Popularity Poll the most important of its kind in the world. Thank U very much!

ANDY GRAY.

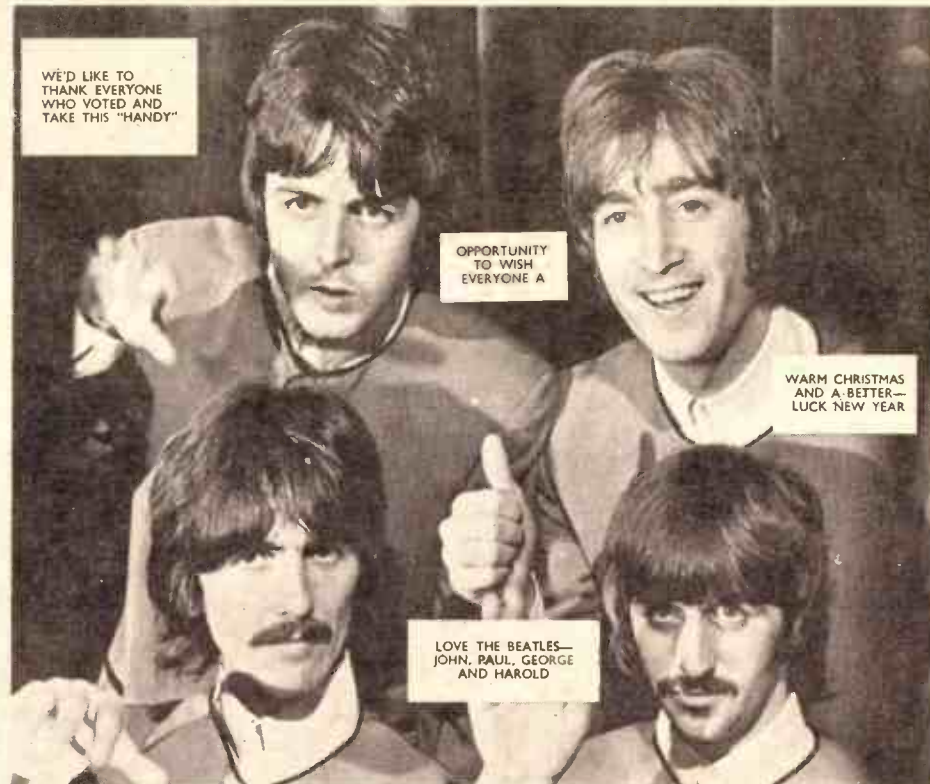


TONY BLACKBURN SAYS:

"It's nice to know there are so many early risers! Thanks very much"



THANK YOU ALL WE MIGHT EVEN RECORD AN R AND B ALBUM NEXT YEAR = MICK BRIAN KEITH CHARLIE AND BILL +



No. 2 BRITISH INSTRUMENTAL GROUP "SOUNDS INC."

CONGRATULATIONS BOYS, IT'S A GREAT HONOUR—AND I'M SURE YOU WILL JOIN ME IN THANKING ALL YOUR FANS.

STAN PHILLIPS MANAGER

Cable from PROCOL HARUM

POST OFFICE TELEGRAM form with fields for 'Charges to pay', 'RECEIVED', 'Prefix', 'Time handed in', 'Office of Origin and Service Instructions', 'Words', 'Ac', 'By', 'To', 'By'

SINCEREST THANKS TO ALL CONCERNED FOR MAKING A WHITER SHADE OF PALE TOP BRITISH SINGLE OF 1967 = PROCOL HARUM + 1

Large advertisement for Bee Gees, Cream, Hendrix, Otis Redding, and Aretha Franklin. Features large black handprints on the left and a list of artists and their hits on the right. Includes logos for Atlantic, Polydor, Reaction, and Rack Record.

GPO ● GREETINGS TELEGRAM

DB98 GTG 11.40 LONDON

22 GREETINGS

NEW MUSICAL EXPRESS 15 LONG ACRE WC2 =

TO ALL OUR LOVELY FANS THANK YOU VERY MUCH LOVE

JOHN PAUL GEORGE RINGO +



CONGRATULATIONS ON THE POP POLL RESULTS

The Beach Boys
 The Beatles
 Cilla Black
 Tony Blackburn
 Simon Dee
 Alan Freeman
 Procol Harum

The Hollies
 Paul Jones
 John Lennon
 Joe Loss
 Lulu
 Paul McCartney
 Gene Pitney

Cliff Richard
 Diana Ross
 The Shadows
 Keith West
 Brian Wilson



THE GREATEST RECORDING ORGANISATION IN THE WORLD

More thanks



Messages from **BEE GEES** and **CLIFF RICHARD**

*To whom it may concern,
Many thanks for voting me
No. 1 vocal personality!
Ta.
Cliff*

New Musical Express **POLL SUPPLEMENT**

We wish to thank all the NME readers for voting for us in the pop poll and wish you all a Merry Christmas and a Happy New Year.

*Bee Gees
Love Maurice
Love Robin
Love Barry
Love Cliff*

ECSTATIC LULU

LLULU is absolutely ecstatic about winning the No. 1 British Girl Singer slot in the NME Poll! In fact, she was so excited about the final results, she couldn't wait until returning home to thank everyone, and made a special 'phone call to me in New York, so that I could relay her message for her (cables June Harris from New York).

"Tell them I'm completely and absolutely knocked out. It's fantastic, it's wonderful . . . ooh, so much is happening, and it's just fabulous. And happening while I'm in America too. What a great year it's been. I don't know which record or what was responsible for my winning it.

"I think I'm going to go out and get smashed on my very own bottle of champagne . . . I'm just sorry I couldn't be in England to learn the news.

"**THANK YOU EVERYBODY AND BIG HUGS AND KISSES.**"

It was hard to quell Lulu's enthusiasm, but she did depart from the oohs and smashings long enough to tell us that the latest developments in her success story may include club dates in Las Vegas and a shot at the Copacabana in New York.

"Of course, I'll have to come back here far more often," she admitted, "but I don't mind that at all. It's sort of nice to think that Americans don't really know me as a rock singer. Boy what a surprise they're going to have! By the way did you know that my new record sold over a hundred thousand copies in its first week of release and went straight on the Cash Box charts at 72."



Thanks again guys 'n' gals...

This is Jimmy Savile salaaming to the kind NME fans who voted him jointly **TOP DISC JOCKEY OF THE YEAR**. Here we go again, then, spinning into another year with music 'n' song. Say's top-'gear' Jimmy... "join me in my Top o' the Pops column in

**The People
every Sunday!"**

Congratulations on your NME poll successes



ELVIS PRESLEY

No. 1 World male singer
No. 1 World musical personality



TOM JONES

No. 1 British male singer
No. 2 World male singer
No. 3 British vocal personality
No. 5 World musical personality



ENGELBERT HUMPERDINCK

No. 1 New disc singer
No. 3 British male singer
No. 6 British vocal personality (tied)
No. 6 Year's best British disc (THE LAST WALTZ)



THE ROLLING STONES

No. 1 Rhythm & blues group
No. 2 British vocal group



JIMMY SAVILE

No. 1 Best disc-jockey (tied)

A WHITER SHADE OF PALE

Procol Harum
No. 1 Year's best British disc

THE MONKEES

No. 3 World vocal group

JOHN MAYALL'S BLUESBREAKERS

No. 4 Rhythm & blues group

THE JORDANAIREs

No. 6 World vocal group

ALAN FREEMAN

No. 6 Best disc-jockey

DECCA group records

from top winners

DUSTY SPRINGFIELD IN LOS ANGELES

I was feeling a bit down in the mouth last week—after having four wisdom teeth out, no less—but being voted world's top female singer again was just the tonic I needed.

See you all again soon folks! Love to NME readers.

... DUSTY



Dear guys + gals,
Thanks 4 all the votes. I've never been a Siamese twin before so I wish Tony Blackburn was a girl D.J.

God bless all,

Jimmy Savile
XXXX

TRAFFIC

Thanks to all N.M.E. readers for voting us one of the "brightest" hopes

love & XXXX
Jim Capaldi
Steve Winwood
Dave Mason
M.S. Woodcock

Thank to all N.M.E. readers for voting us top D.J. with Jim & Smilla your all made us very happy
Yours
Tony Blackburn

Yes - its No. 1 -
its Top of the Pops!

Many thanks to all readers who voted for us.

Volume Stewart

My thanks to you all.

Engelbert

MESSAGE from ELVIS

Thank you all very much. You have made us both even happier!
ELVIS &
PRISCILLA

To all N.M.E. readers.

Once again, we admire your taste.

Thankyou
THE SHADS!

Brian Bennett
Burt Foster

Alan Bennett
Hank Marvin

We thank you kindly

each of us and all of us

CLIFF, HANK, BRUCE, BRIAN AND JOHN



THEIR SATANIC MAJESTIES REQUEST

THE ROLLING STONES NEW LP



Ⓢ TXS103 Ⓜ TXL103