

# New Musical Express

EVERY  
FRIDAY  
6<sup>D</sup>

# 124 STAR RATINGS

in NME's famous Chart-Points Survey

## TOP POP NEWS

### Monkees in London — and LP mystery

Beatles  
'Tour':  
what  
YOU  
think

A FANTASTIC HIT!

## EVERLASTING LOVE

THE LOVE AFFAIR on C.B.S. 3125  
ROBERT KNIGHT on MONUMENT MON 1008

K.P.M., 21 DENMARK STREET, W.C.2 TEM 3856

No. 1095 Week ending January 6, 1964.

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

PAT  
THAT SCENE WE got  
together for you worked out  
just right, it was a groove  
getting it together and we  
owe a lot to the "Bethan Monitors"  
anyway it comes out this week  
and we know it's a winner  
Ronny & Jave  
X

# P.P.ARNOLD (if you think you're) GROOVY

IMMEDIATE

IMO61

produced by RONNIE LANE & STEVE MARRIOTT

arranged by THE SMALL FACES



**LPs**

**PAGE**

edited by  
Allen Evans

# Anita's 'Loving' is thrice beautiful

SAYS ALAN SMITH

BEAUTIFUL, beautiful, beautiful is the only way I can describe the Anita Harris LP "Just Loving You."

This incredibly produced album—said to have cost £10,000—is probably the finest from any British girl singer in the past five years. No disrespect to Sandie, Cilla, Lulu or the soulful Dusty, but they really should take a listen to the long, languid notes that glide from Anita's vocal chords like pure silk.

In stereo, Mike Margolis has done some fascinating things to make the old-hat "ping-pong" technique come alive and really mean something to the music. One minute Anita's here—then she's there—then she's back almost in your lap again.

The whole album has a marvellous classic-with-pop atmosphere, what with a 65-piece orchestra and a 40-piece string section raving away on such inventive tracks as the 9½-minute BEATLE RHAPSODY. It's all there—PENNY LANE, ALL YOU NEED IS LOVE, a touch of the old Handel; a snatch of WHEN I'M 64, and probably loads of other things. You'll pick out something new with every play.



ANITA HARRIS

## Standouts

Other standout tracks include the once old and corny ANNIVERSARY WALTZ, which Anita now moulds very much into her own song with the aid of rippling strings and a lot else besides (it's soon to be her next single); plus a big, bongo-clicking, sexy version of YOU'VE LOST THAT LOVING FEELING.

I almost forgot AVE MARIA, which would have been a mortal sin, as this tremendous track virtually sums up the menhool, mountain-stream purity and emotion in Anita's voice. Sit back and listen to it in an armchair with the lights

down. I defy you to name any other British girl singer who could perform this number so beautifully and with so much originality.

Of the original numbers featured, Mike Margolis' THE NIGHT HAS FLOWN is especially strong, and I'm not surprised to hear she may re-record it in French as a single there. It's that kind of number.

What I like about this album is that it sounds as if everybody concerned really cared, from Anita to arranger David Whitaker (marvellous! marvellous!) and engineer Keith Grant.

# Mike Nesmith emerges as THE voice on 'Pisces' album

AFTER I gave NME readers a pre-review of the Monkees' next album, PISCES, AQUARIUS, CAPRICORN AND JONES LTD (RCA Victor, RD 7912) in the November 18 issue, I explained I had to guess at the solo singers. I still have, as the album has arrived without a sleeve. However, a 19-year-old reader, Jan Swanton, of Fortis Green, London, has written to me to say she has had the LP sent by an American pen-pal and, despite the fact that the sleeve still doesn't mention solo vocalists, she thinks she can identify them.

She says I can describe her as a Monkee fan with a strong Nesmith bias, and it makes her happy that in this LP the vocal swing seems to be towards Mike and away from Micky.

Jan feels that the Nesmith tonsil operation might have worked wonders on his singing prowess. She gives him vocal credit for Salesman and Door Into Summer (she doesn't like these), Love Is Only Sleeping and Don't Call On Me (which she likes). And of Daily Nightly, she comments: "I'm surprised Mike (who wrote it) has a stroboscope in the hip pocket of his hillbilly jeans" and "Watch out 'real musicians,' the Monkees might drill out of their plastic images one day."

My own favourite track is still the c-and-w song sung by Mike, What Am I Doing Hanging Round. Davy Jones fans should go for his tunes—She Hangs Out, Cuddly Toy, Hard To Believe and Star Collector.

Two tracks I hadn't heard before

By Allen Evans

and on the LP are Words, a song dramatically shouted out by Micky Dolenz about untrue words which haunt him. Peter Tork is heard singing six lines in sort of echo fashion. And Peter also gives a very short tongue-twister about Peter Percival Patterson's Pet Pig Torky (sorry Porky) before the gang go into Pleasant Valley Sunday. Summed up, an LP which will grow on you (Jan even admits that Micky's moog synthesiser, heard in Daily Nightly, has grown on her from hatred to fondness).

● We've been inundated with entries for the Monkees' Faces Competition. The Editor is having a heck of a job to pick the winners, who will be announced next week.



MIKE NESMITH

## LPs by Allen Evans

Other titles: Don't Fight It, Hold On I'm Coming, I Was Made To Love Her, Get Ready, I Know, I Wake Up Crying, Danny Boy, It's A Man's Man's Man's World.

★★★★ LONG JOHN BALDRY: LET THE HEARTACHES BEGIN (Fye, NPL 18208).

The once-pulsating blues raver, Long John Baldry, is now a singer of sad, dramatic songs. His first venture brought him a fast-selling Let The Heartaches Begin hit, and the authors of that, John Macleod and Tony Macaulay, have added four more songs to the big hit—The Long And Lonely Nights, Better By Far, Wise To The Ways Of The World, Since I Lost You Baby—all on the low-key, sad, yet dramatic style of Heartaches. In contrast, Nicky Welsh has produced another six tracks in which Baldry sounds a bit like Nat King Cole, clipping his words and putting on an American accent. Tony Hatch arranged his (and Jackie Trent's) We're Together, which John dramatises effectively. There's good instrumental and vocal backing for him throughout. An impressive LP debut.

Other titles: Stay With Me Baby, Everytime We Say Goodbye, For All We Know, Smile, Annabella, I Can't Stop Loving You.

★★★★ A PRICE ON HIS HEAD: ALAN PRICE (Decca, LK 4907).

This is a remarkable LP. Play Living Without You and you hear a singer accompanied only by a piano. Few would guess it was Alan Price. Other tracks that might fool you into guessing someone else rather than Alan are the soft To Ramona, Dylan's love song; the string-filled Come And Dance With Me, and Tickle Me, a lilting Randy Newman song (Randy has 7 credits on the album). More in old Price vein (on the LP) are Alan's own Grim Fairy Tale, She's Got Another

Pair Of Shoes and Don't Do That Again.

Other titles: On This Side Of Goodbye, So Long Dad, No One Ever Hurt So Bad, Living Without You, Happy Land, Biggest Night Of Her Life.

★★★★ TED HEATH: 21st ANNIVERSARY ALBUM (Decca, LK 4903).

Here is a musical story-LP, a tribute to one of Britain's finest bandleaders, trombonist-arranger-composer Ted Heath, now aged 65. The disc starts off with Count Basie's glowing tribute to the band that "scared me to death," then Alan Bell comments on the 21 years of top fame (during which Ted topped the NME Popularity Poll's band section for 10 years (from 1952-61)). We trace Ted's musical beginnings, from street busking to Ambrose and Gerardo and then fame on his own. More tributes come from Stan Kenton, Woody Herman, Johnny Mathis, Mariene Dietrich and Tony Bennett... and most important from His Music itself in the way it plays many of the famous tunes associated with his great band. NME sends our congratulations on a wonderful LP to a wonderful man.

Titles: Listen To My Music, Opus 1, Swingin' Shepherd, Holiday For Strings, Flying Home, Beaulieu Abbey, How High The Moon, Carioca, Bill, Johnny One Note, My Favourite Things, Camden Reunion (specially written for the LP).

★★★★ VIKKI CARR: GREAT PERFORMANCES Vol. 1 (Liberty, LBL 43063E).

The girl from El Paso, Texas, who sings so clearly in English and yet goes into Spanish whenever she likes to add to the charm, has the same sort of soft appeal that Doris Day has. Vikki Carr puts a great deal into every song and here she sings a dozen winners, standouts being The Constant Rain, Real Live Boy, No

Other Love, and the up-tempo Goodbye Charlie. The backing music (unbilled) is fine, too.

Other titles: Goin' Out Of My Head, Heartaches, Meditation, Like Love, I Only Have Eyes For You, Mirror, How Insensitive, Carnival.

## BLESS THEIR SOUL

RIGHTEOUS BROTHERS (Verve, VLP 9190) call this temptuously sung LP "Souled Out," with Bill and Bobby featuring such great numbers as Stranded In The Middle Of Nowhere, I Don't Believe I'm Losing and You Bent My Mind.

NINA SIMONE (RCA Victor, RD 7907) titles this one "Silk And Soul." She makes a great job of the ten blues tracks, which include Consumption, It Be's That Way Sometime (by her brother, Sam Waymon) and Burt Bacharach's The Look Of Love.

PEACHES AND HERB (CBS 63119) duet on nine tracks and each does a solo. Standouts are Things I Want To Hear, Count On Me and Peaches' solo, Embraceable You. They should have a single hit before long.

MARVELLOUS SOUNDS OF R & B AND SOUL (President, PTL 1002) offers 12 tracks with 12 different artists (including Betty Everett, Willie Parker) in 12 good blues songs.

## TOP INSTRUMENTALS

ROBERTO MANN (Deram, DML 1016) presents "Accordion Sounds," his third LP, to follow Great Waltzes and Go Go Go (Sax Sound). Sixteen tuneful items, from happy to sad.

FOURCEL TODAY (Studio 2 Stereo, TWO 194) offers a dozen lush orchestra by France's top orchestral man, Franck Pourcel and his orchestra, including two tunes by Adamo—Une Larme Aux Nuages and Le Neon; A Man And A Woman and Last Waltz.

COUNT BASIE (Stateside, SL 10225) and his band give out with their sophisticated, swinging jazz on the tunes of the film "Half A Sixpence," featuring some great solo instrumentals. Tommy Steele was at the session and writes the sleeve notes.

HERB ALPERT (A & M Records, AML 909) leads his Tijuana Brass through another dozen spirit LA-tinted tunes, with the title tune "Lonely Bull." There's a haunting Let It Be Me, a swinging Crawfish, a wistful Desafinado, and a happy Tijuana Sauerkraut.

# NEW SINGLES FOR THE NEW YEAR

**NANCY SINATRA & LEE HAZLEWOOD**

SOME VELVET MORNING

**NANCY SINATRA**

reprise **TONY ROME**

RS 23215

**JACKIE TRENT**

WITH EVERY LITTLE TEAR

7N 17453

**PETER, PAUL & MARY**

TOO MUCH OF NOTHING

WB7092



**ETTA JAMES**  
Tell Mama  
CRS 8063

**RAMSEY LEWIS**  
Soul Man  
CRS 8064

**THE WILDWEEDS**  
It Was Fun  
(While It Lasted)  
CRS 8065



**THE STATUS QUO**  
Pictures Of  
Matchstick Men  
7N 17449

**ANTHONY HUGHES & THE VENTURES**  
Wind Up Doll  
7N 17439

**IVY FOLK**  
Ballad Brew  
7N 17440

## TOP ALBUMS OF 1967

Compiled by DEREK JOHNSON

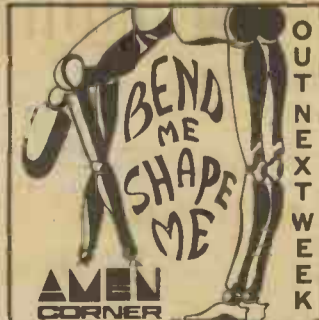
Based upon the weekly Top Ten in the NME LP Chart. Ten points awarded for a No. 1 position, nine points for No. 2—and so on, down to one point for No. 10.

	Points	Weeks in the Top 10	Weeks at No. 1
1. THE SOUND OF MUSIC (Soundtrack)	486	52	23
2. SGT. PEPPER'S LONELY HEARTS CLUB BAND (Beatles)	298	31	20
3. BEST OF BEACH BOYS	252	43	—
4. THE MONKEES	161	20	8
5. MORE OF THE MONKEES	118	17	1
6. ARE YOU EXPERIENCED (Jimi Hendrix)	110	18	—
7. THE MONKEES I HEADQUARTERS	105	14	—
8. COME THE DAY (Seekers)	90	18	—
9. FIDDLER ON ROOF (Topol and London Cast)	81	19	—
10. BETWEEN THE BUTTONS (Rolling Stones)	78	13	—
11. GREEN GREEN GRASS OF HOME (Tom Jones)	76	13	—
12. DR. ZHIVAGO (Soundtrack)	71	19	—
13. BREAKTHROUGH (Various artists)	69	11	—
14. BRITISH CHARTBUSTERS (Tamil artists)	65	10	—
15. PIPER AT GATES OF DAWN (Pink Floyd)	48	8	—

During 1967, a total of 57 albums appeared in the Top Ten of the NME LP Chart. The Monkees and the Beach Boys had three entries each, and the following artists each had two entries: Beatles, Val Doonican, Geno Washington, Rolling Stones, Four Tops, Walker Brothers, Tom Jones, Dubliners, Jimi Hendrix, Engelbert Humperdinck and Cream.

Apart from the "Sound of Music," the highest points aggregate was registered by the Monkees whose three albums together scored 384 points. Most outstanding achievement was by the "Sound of Music" LP, which—as in 1966—was in the Top Ten every week of the year. It was at No. 1 for 23 weeks.

Note also that the "Best Of The Beach Boys" achieved the No. 3 position in the above table without ever topping the weekly LP Chart. Indeed, only four different albums topped the Charts during the whole of 1967!



# I STILL SAY BEATLES' 'TOUR' WAS ENTERTAINING

IT had to happen, of course! The British national Press, which for the past four years has supported them, has now turned against the Beatles by viciously attacking their film "Magical Mystery Tour." Almost to a man, the TV critics of the daily papers declared it a mighty flop. I said I enjoyed it when I wrote about it in the NME before Christmas—and I stand by this!

"Blatant rubbish," was the Daily Express man's verdict. "It's colossal, the conceit of the Beatles," said the Daily Mail and the Daily Mirror declared: "It was chaotic."

Now the writers who penned these gems are all highly-respected journalists and first-rate critics but I cannot help wondering if their vitriolic attacks were prompted by a combination of a dislike for "Magical Mystery Tour" and their personal dislike of the Beatles.

By far the most barbed criticism came from Express man James Thomas who wrote: "The whole boring saga confirmed a long-held suspicion of mine that the Beatles are four rather pleasant young men who have made so much money that they can apparently afford to be contemptuous of the public."

How wrong you are Mr. Thomas. The Beatles set out to make a film which they hoped the public would like and which would give them some sense of satisfaction.

If they hadn't been happy with the finished product then it would

## Norrie Drummond stands by what he wrote about the 'Magical' film

never have been shown. But they were pleased with it and I'm sure there were many viewers who enjoyed it, too.

The Beatles have always adopted a policy of attempting new ideas and techniques. "We could easily have assembled a team of experts," said Paul, "and asked them to come up with a first class show for Christmas which would star the Beatles. But that would have been easy."

"We wanted to try and do it ourselves and we were expecting criticism but nothing quite as bad as we got."

"The mistake was that too many people were looking for a plot when there wasn't one. It was just a series

of unconnected events which we thought would be interesting or humorous or just pleasant to watch."

And that is what "Magical Mystery Tour" was all about—it was a romp, a journey into a fantasy land where anything happened. I watched the film twice at a special showing and reviewed it in the NME two weeks ago.

I wrote then that I found it immensely entertaining and having watched it a third time on TV I'm even more convinced that the film has great merit.

Naturally there were parts which feel rather flat. The chase, for instance, went on too long without building to any climax and Victor Spinetti's spot as the barking Army Sergeant went on a bit too long.



BEATLES JOHN and PAUL line-up a shot during the shooting of "Magical Mystery Tour." No doubt about their enthusiasm.

## WHAT NME READERS WROTE...

But then there were the better points. The scene with them dressed as wizards should have been more fully exploited. There were other delightful cameos, too. John as the cowering waiter and Paul's "Fool On The Hill" scene were both appealing.

Those are the reasons why I disagree with the writers who dismissed it wholly as rubbish.

### Fifty-fifty

Certainly some of the sequences were unprofessional but others showed a spark of brilliance. As Paul says the film was a collection of unrelated episodes so why can't it be judged as such?

I wholeheartedly agree with Dick Lester, the director of the Beatles' last full-length movie, when he forecast that in future filmgoers will go to see a good film more than once.

Like a beautiful painting or a good book, something which one can go back to again and again, discovering something new each time. For me, anyway, "Mystery Tour" had some of those qualities. And of all the TV shows of late, none has caused so much interest!

JOHN THOMERSON (Woodford Wells, Essex): Could we please have some views on "Magical Mystery Tour," which I thought was great, from the fans instead of the critics.

Yes, here are just some of the letters we've received...

D. MILLAR (Stoke-on-Trent): I was disgusted when I read the reviews of the Beatles' "Magical Mystery Tour." It was a marvellous film. A lot of professional work went into it and if this was a first attempt any others will be excellent.

I recommend that the critics who pulled it to bits watch it again and rethink their almighty non-sparing ideas. I also recommend they buy the EP and listen to the music.

PHILLIPPA DEAN (Edinburgh): I was appalled at the savagery with which the national press attacked "Magical Mystery Tour." It wasn't a great film. The scenic

shots in black and white were rather ineffectual and it was cluttered with too many characters and incidents. The song sequences, however, were brilliant and original and there were some memorable moments.

The Beatles did surprisingly well and if nothing else they deserve credit for the beautiful music and a brave and interesting experiment in film making.

ANDY SMART (Birmingham): After watching "Magical Mystery Tour" I must say that, apart from the songs, I found the whole thing dull and unentertaining.

The Beatles do have a certain flair for comedy but for their next film let's have a decent story or at least a decent director. I doubt if Brian Epstein would have allowed them to turn out such a load of old rubbish.

DAWN JACKSON (Beatles Fan Club Secretary for Staffordshire): I had an invitation to a private showing of the Beatles' "Magical Mystery Tour." I thought the film was absolutely fantastic and this seemed to be the reaction of everyone at the showing. I should like to know just what the critics disliked. None made it very clear.



## MORE QUOTES FROM PAUL seen here with JANE ASHER and his father, JIM McCARTNEY.

I got the general impression there was something wrong with it. Aren't we entitled to have a flop? It's hard, because it's our first, but we'll get used to the idea. The lesson is good for us, and we're not bitter about it.

Asked had the Beatles missed the "magic" of their late manager Brian Epstein, Paul replied: "We always miss Brian. But on a thing like this, we take the decisions. I think he would have personally liked it—but I don't think he would have

liked the reaction this morning, as he was always acutely aware of what the public felt about us."

We will get over it. We will consider possible public opinion when we do our next film, but still incorporate the things we want to do ourselves.

EVERYBODY NEEDS LOVE  
GLADYS KNIGHT & THE PIPS

Gladys Knight and The Pips  
Everybody Needs Love  
Tamla Motown TML11058 M STML11058 S

THE TEMPTATIONS  
WITH A LOT O' SOUL

The Temptations  
The Temptations With A Lot O' Soul  
Tamla Motown TML11057 M STML11057 S

THE DETROIT SPINNERS

Detroit Spinners  
Tamla Motown TML11060 M STML11060 S

MOTOWN MONTH

Diana Ross  
and The Supremes  
Greatest Hits

Diana Ross and The Supremes  
Diana Ross and The Supremes' Greatest Hits  
Tamla Motown TML11063 M STML11063 S

Motown Memories

Motown Memories  
Superb collection of Early Motown  
Tamla Motown TML11064 M

STEREO  
STEVIE WONDER  
WAS MADE TO

Stevie Wonder  
I Was Made To Love Her  
Tamla Motown TML11059 M STML11059 S

BRITISH MOTOWN  
CHARTBUSTERS

British Motown Chartbusters  
A Collection of Motown Hits  
Tamla Motown TML11055 M

FOUR TOPS  
GREATEST HITS

Four Tops  
Four Tops Greatest Hits  
Tamla Motown TML11061 M STML11061 S

### Singles

Jr. Walker and The All Stars

Come See About Me  
Tamla Motown TMG637

Martha Reeves and The Vandellas

Honey Chile  
Tamla Motown TMG636

## A BEACH BOYS FIRST HIT FOR '68



## Darlin'

Capitol CL15527



TOP SINGLES REVIEWED BY DEREK JOHNSON

Simpler Beach Boys disc is much better

"Darlin'"/"Country Air" (Capitol).

THE weird electronic effects, the strange ethereal sounds and sudden tempo breaks that characterised much of the Beach Boys' work a year ago have been rejected on this new single. But I don't regard this as a retrogressive step, because I felt that many of their numbers were too arty and experimental to come within the range of pop.

This is a straightforward song, with a well-constructed lyric, bounding along on a sparkling surfy beat—and laced with some really gorgeous harmonies. Nothing very complex about it, but nevertheless stamped with the group's unmistakable trademark.

FLIP: I like this even more, though undoubtedly it's the less commercial of the two sides. A ruminative lyric, an easy-going casual approach and an ear-catching sound. Pity both tracks are on the new LP, though.

\* TIPPED FOR CHARTS  
† CHART POSSIBLE

PETER, PAUL & MARY

"Too Much Of Nothing"/"The House Song" (Warner).

Harking back to their basic folk-beat style, the vocal talents of Peter, Paul and Mary blend supremely well in this philosophic number—with Mary's crystal-clear tones rising like a phoenix above the others.

There's a catchy hill-billy beat (a bit like Bobbie Gentry's "Billie Joe") intermingled with a spirited revivalist quality.

A lively toe-tapper, and exceptionally well performed, but hardly in keeping with present-day British trends.

FLIP: Strictly folk, this side—with just guitar accompaniment. Intensely soloed by Paul (or is it Peter?), with colourful echo harmonies from the others.

JACKIE TRENT

"With Every Little Tear"/"Don't Send Me Away" (Pye).

Strange that Jackie Trent has only ever had one Chart entry—and that was a No. 1 hit! I reckon her talents are sadly underrated but, at the same time, I doubt if this new single will provide her with a second hit. Mind you, it's an excellent disc—a glowing rockballad with a big-build crescendo, warmly and sensitively handled.

There's a hummable tune and a lush orchestral backing. But alas, Jackie has made equally good records that haven't registered.

FLIP: There's a touch of the Bacharach about this song—and shades of Dionne Warwick in the styling. Gentle opening, swelling to a passionate climax.



ENGELBERT RETAINS PLEADING QUALITY

"Am I That Easy To Forget"/"Pretty Ribbon" (Decca).

BEARING little relationship to "The Last Waltz," this is a country-flavoured ballad lavishly embroidered with cascading strings and choral voices.

As in Engelbert Humperdinck's previous hits, the lyric has a pleading, wistful quality—and the appealing manner in which he warbles it will, I'm sure, cause all the girls to reach for their hankies.

The tempo is similar to "There Goes My Everything"—as, indeed, is the whole feel of the disc.

Personally, I don't think the melody is quite as memorable as his last three smashes, but the song is

right up his street—and it looks as though he intends to start this year in just the same way as he dominated 1967.

FLIP: A romantic Gordon Mills ballad with a captivating lilt—and enhanced by a beautiful string scoring. An extremely attractive "B" side.

CAROL DEENE

"When He Wants A Woman" (CBS)

Yes, here we are again, folks—Britain's most prolific song-writing team of the moment, Messrs. Reed and Mason, with another heart-warming melodic ballad.

Nice to be able to welcome back young Carol Deene after being severely injured in a car accident—and she's certainly lost none of her prowess in handling a sentimental lyric.

Switching from the tender to the big belt, Carol sings this lovely song with the utmost sincerity.

ETTA JAMES

"Tell Mama" (Chess).

Don't just sit there, you r-and-b fans—nip along to your local record store and ask to hear this Etta James disc. I guarantee it'll hook you! It's rather like Aretha Franklin at her most lively and uninhibited.

Part-sung, part-shouted, it has a nagging up-tempo beat, guttural brass and rattling tambourine. I know it's becoming a hackneyed phrase, but I can think of no other than "authentic coloured feel" to apply to this disc.

Nancy & Lee together again

NANCY SINATRA AND LEE HAZLEWOOD:

† "Some Velvet Morning"/NANCY SINATRA: "Tony Rome" (Reprise).

A FASCINATING track, with Lee Hazlewood taking a verse in his rasping country drawl backed by a strumming, insidious beat—then Nancy takes over and the whole complexion of the song changes to a light, folksy quality.

The lyric draws on mythology and is thoroughly intriguing—and, as in all the duo's work, the arrangement is thoughtful and original.

Not much of a tune you can get your teeth into, but a disc to hold the interest all the way.

FLIP: This is a double-A side disc, which means the record company can't make up its mind which track has the more hit potential.

Possibly it's this side—a dramatic film title song reminiscent of "You Only Live Twice," but rather more punchy and swinging.

LONG JOHN BALDRY

"Only A Fool Breaks His Own Heart"/"Let Him Go" (United Artists).

No, this isn't Long John's follow-up to "Heartaches." It's a couple of tracks taken from an LP he waxed for U-A before joining Pye. These attempts to cash in on a successful artist's early recordings seldom register in the Chart, and I don't think this will be an exception.

It's pleasant listening, mind you—a slowly rhythmic ballad with a sad lyric, throatily delivered by John, with a mellow backing of muted brass and strings, plus girl group. Worthwhile LP material, but lacking Chart impact.

FLIP: A more forceful approach here—it's an altogether livelier number. This disc will appeal to Baldry's growing army of fans, but the songs themselves are of no great significance.

MITCH RYDER

"You Are My Sunshine" (Stateside). A sort of "commercialised r-and-b" treatment of the old Bing Crosby favourite. Mitch Ryder punches out the lyric with a contrived urgency, and he's backed by a raucous backing of twangs, tambourine and juddering beat—plus rasping brass and wasted strings.

There's also an imitation gospel group. The tune has completely disappeared—the only way you can recognise the song is by the lyric. I think it's a bit of a mess.

ANDY ELLISON

"It's Been A Long Time" (Track). Most interesting feature of this disc is that it comes from the soundtrack of the movie "Here We Go Round The Mulberry Bush." It's a poignant, almost sad, song—with the scoring of sighing cellos, solo trumpet and muffled tambourine establishing a suitably plaintive mood.

The descriptive lyric is impressively performed by Andy Ellison. A good disc—though it loses a little out of context.

BACHELORS RETURN TO BIG-BALLAD STYLE

"If Ever I Would Leave You"/"Cabaret" (Decca).

I APPLAUDED the Bachelors' digression from their usual style in "3 O'Clock Flamingo Street," but clearly their fans weren't willing to accept that departure from the well-trodden path.

So, not unnaturally, the boys have reverted to the big-ballad approach with which they are usually associated.

This is perhaps the best-known melody from "Camelot," and it receives the familiar treatment—with Con emoting powerfully, while Dec and John harmonise smoothly behind him. And it could well do the trick for them.

FLIP: Title song from the U.S. musical shortly to open in London, and therefore a good-value flip side. Handled with bags of zing, supported by a happy-go-lucky bouncy beat, tinkling piano and sizzling brass.

Faces pen good one for Pat

P.P. ARNOLD:

† "If You Think You're Groovy"/"Though It Hurts Me Badly" (Immediate).

WRITTEN and produced by Steve Marriott and Plonk Lane of the Small Faces—and a great return by Pat Arnold after too long an absence. It's not the finger-snapper which the title implies.

It's a beaty ballad—soft and seductive at the outset, and steadily building to a shattering climax.

A disc that's full of contrasts—movingly sung and imaginatively scored, employing brass, strings, tambourine, solo flute and gospel group with deftness and dexterity. Reckon this could well bring P. P. back into the big time.

FLIP: This one opens quietly, and stays that way practically all the time. A self-penned item, it spotlights the more subtle and expressive mood of P.P.A.

AND SO DOES ANITA HARRIS!

"Anniversary Waltz"/"Old Queenie Cole" (CBS).

DISCRETION is the better part of valour, they say—and Anita Harris has abandoned the adventurous style of "Playground" in favour of the more reliable ballad.

Don't need to tell you anything about the song—it's one that everyone knows, and yet surprisingly there are very few recordings of it.

Anita croons it charmingly in that deliciously intimate husk of hers, and she's backed by a scintillating swaying scoring of sveite strings and vocal group.

It's bound to get extensive exposure, particularly in the request shows, and I'm sure it'll restore her to the Chart in no uncertain terms.

FLIP: This is the more sophisticated Anita, displaying her flair for jazz and improvisation. Which, of course, she can afford to do on a "B" side.

JASON CREST

"Turquoise Tandem Cycle" (Philips).

Not a new artist, but a new group. And Jason Crest make quite an impact with their debut disc. It's a slowish number with classical undertones, and the lyric is enigmatic and thought-provoking. There's a steady thump beat and—most fascinating of all—a sort of wowing pipe-organ that permeates the whole disc.

If it wasn't for the rather low melody content, this could have hit with the force of a Procol Harum. In any event, it might still catch on.

JR. WALKER

"Come See About Me"/"Sweet Soul" (Tamla Motown).

A sizzling Tamla disc, this. The jerk beat is even more heavily accentuated than ever—and that's saying something for the Motown sound!

Jr. Walker growls and shouts the lyric, with enthusiastic chanting support—and there are lengthy instrumental passages, with solo sax shrieking away like mad.

Dancers will love it, as you just can't resist the compulsive beat. But because the Supremes have already waxed it, I don't see it as a hit.

KENNY DAMON

"Turn Her Away" (Fontana).

If the d-j's would only treat Kenny Damon fairly, he must ultimately get a hit—he has a fine voice, a genuine feel for a song, and an essential sense of showmanship.

He's showcased to ideal advantage in this richly-scored Les Reed-Barry Mason beat ballad—which, while not being one of the most outstanding compositions, is still a cut above the average pop song.

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**NME TOP 30**

(Wednesday, January 3, 1968)

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

**Britain's Top 15 LPs**

2	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . . . Beatles (Parlophone)	32	1
3	2	VAL DOONICAN ROCKS, BUT GENTLY . . . . . (Pye)	5	2
1	3	SOUND OF MUSIC . . . . . Soundtrack (RCA)	143	1
7	4	THEIR SATANIC MAJESTIES REQUEST . . . . . Rolling Stones (Decca)	3	4
4	5	LAST WALTZ . . . . . Engelbert Humperdinck (Decca)	8	3
5	6	BRITISH CHARTBUSTERS . . . . . Various Artists (Tamla-Motown)	12	3
10	7	REACH OUT . . . . . Four Tops (Tamla-Motown)	7	7
11	8	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Track)	4	8
9	9	TOM JONES' 13 SMASH HITS . . . . . (Decca)	1	9
6	10	DISRAELI GEARS . . . . . Cream (Reaction)	9	2
9	11	BREAKTHROUGH . . . . . Various Artists (Studio 2)	12	3
8	12	TOM JONES AT THE TALK OF THE TOWN . . . . . (Decca)	22	4
13	13	PISCES, AQUARIUS, CAPRICORN & JONES LTD. . . . . Monkees (RCA-Victor)	1	13
15	14	BEST OF THE BEACH BOYS . . . . . (Capitol)	61	2
15	15	MR. FANTASY . . . . . Traffic (Island)	1	15

**BEST SELLING POP RECORDS IN U.S.**

By courtesy of "Billboard"

1	1	HELLO GOODBYE . . . . . Beatles
3	2	DAYDREAM BELIEVER . . . . . Monkees
6	3	JUDY IN DISGUISE . . . . . John Fred & his Playboy Band
2	4	I HEARD IT THROUGH THE GRAPEVINE . . . . . Gladys Knight & the Pips
5	5	WOMAN, WOMAN . . . . . Union Gap
4	6	I SECOND THAT EMOTION . . . . . Smokey Robinson & Miracles
7	7	CHAIN OF FOOLS . . . . . Aretha Franklin
8	8	BEND ME, SHAPE ME . . . . . American Breed
9	9	BOOGALOO . . . . . D O W N BROADWAY
10	10	SKINNY LEGS AND ALL FANTASTIC JOHNNY C.
11	11	HONEY CHILE . . . . . Martha Reeves & the Vandellas
25	12	GREEN TAMBOURINE . . . . . Lemon Pipers
18	13	IF I COULD BUILD MY WHOLE WORLD AROUND YOU . . . . . Marvin Gaye & Tammi Terrell
15	14	SUMMER RAIN . . . . . Johnny Rivers
13	15	INCENSE AND PEPPERMINTS . . . . . PEPPER
12	16	YOU BETTER SIT DOWN KIDS . . . . . Strawberry Alarm Clock
17	17	NEXT PLANE TO LONDON . . . . . Cher
19	18	DIFFERENT DRUM . . . . . Rose Garden
14	19	THE RAIN, THE PARK & OTHER THINGS . . . . . Stone Poneys
16	20	I SAY A LITTLE PRAYER . . . . . Cowells
29	21	SUSAN . . . . . Dionne Warwick
22	22	AND GET AWAY . . . . . Buckingham
23	23	WEAR YOUR LOVE LIKE HEAVEN . . . . . Esquires
24	24	MONTEREY . . . . . Donovan
26	25	IT'S WONDERFUL . . . . . Eric Burdon & the Animals
20	26	SHE'S MY GIRL . . . . . Young Rascals
27	27	WHO WILL ANSWER . . . . . Turtles
28	28	TELL MAMA . . . . . Ed Ames
30	29	COME SEE ABOUT ME . . . . . Etta James
30	30	LOVE ME TWO TIMES . . . . . Jr. Walker & the All Stars

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TOP TEN 1963—Week ending Jan. 4

1	1	DANCE ON . . . . . Shadows (Columbia)
2	2	RETURN TO SENDER . . . . . Elvis Presley (RCA)
3	3	THE NEXT TIME . . . . . Cliff Richard (Columbia)
4	4	SUN ARISE . . . . . Rolf Harris (Columbia)
5	5	BACHELOR BOY . . . . . Cliff Richard (Columbia)
6	6	GUITAR MAN . . . . . Duane Eddy (RCA)
7	7	LOVESICK BLUES . . . . . Frank Ifield (Columbia)
8	8	BOBBY'S GIRL . . . . . Susan Maughan (Philips)
9	9	IT ONLY TOOK A MINUTE . . . . . Joe Brown (Piccadilly)
10	10	TELSTAR . . . . . Tornados (Decca)

TOP TEN 1954—Week ending Jan. 3

1	1	MARY'S BOY CHILD . . . . . Harry Belafonte (RCA)
2	2	WAKE UP LITTLE SUSIE . . . . . Everly Brothers (London)
3	3	MY SPECIAL ANGEL . . . . . Malcolm Vaughan (HMV)
4	4	MA, HE'S MAKING EYES AT ME . . . . . Johnny Otis Show/Marie Adams (Capitol)
5	5	GREAT BALLS OF FIRE . . . . . Jerry Lee Lewis (London)
6	6	REET PETITE . . . . . Jackie Wilson (Coral)
7	7	I LOVE YOU BABY . . . . . Paul Anka (Columbia)
8	8	ALL THE WAY . . . . . Frank Sinatra (Capitol)
9	9	ALONE . . . . . Petula Clark (Pye-Nixa)
10	10	DIANA . . . . . Paul Anka (Columbia)

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## '208' SHOCKS—BIG CHANGES, NEW D-J's

RADIO LUXEMBOURG is to make sweeping changes in its schedules at the end of March. Programmes produced by the various record companies to showcase their new releases will be scrapped. The number of disc-jockeys will be drastically reduced—instead, a small nucleus of comperes will introduce marathon shows.

A national Gallup Poll is currently being held to determine the most popular d-j's in the opinion of 208 listeners. These will be invited to join Luxembourg's team. Several Radio-1 personalities are likely to be included on the rota; their BBC commitments will not be affected as the new-look 208 shows will be pre-recorded in London.

Luxembourg chief Geoffrey Everett told the NME: "Starting in the spring, shows produced by the individual disc firms will make way for our own self-produced programmes. These will be lengthy shows. We are dispensing with the many 15-minute fill-ins we have at the moment in favour of a mixture of new releases from all the companies."



The old FRANK SINATRA charm goes to work on JILL ST. JOHN (wife of singer Jack Jones) in a scene from the new murder mystery "Tony Rome" which opened at London's Leicester Square Theatre yesterday (Thursday). It is Frank's 48th movie, and his daughter Nancy sings the soundtrack title song (reviewed on page 4). His latest "A Man And His Music" TV spectacular, screened by BBC-2 last Monday, will be repeated on BBC-1 in the near future.

## '20 more Holly tracks'

THE newly formed firm of Rutland Records announces it has acquired 20 previously unissued tracks by the late Buddy Holly. They feature him singing to his own guitar accompaniment, but the firm is dubbing on an instrumental backing by a British group, Tony's Jynx. First release will be "Valley Of Tears"/"Ready Teddy"—but owing to its own limited facilities, Rutland is negotiating distribution through one of the major disc companies.

Initial release is planned for February. Subsequently, 12 or 14 tracks will be included on an LP to be titled "The Return Of Buddy Holly," leaving sufficient material for two or three more singles in the future.

Asked how he came into possession of the Holly tracks, Rutland chief Anthony Hedley told the NME: "The tapes were given by Buddy to a close friend shortly before his death. This friend, whom we cannot name, has now sold them to us."

### ★ POP-LINERS ★

THE Scaffold and the Bonzo Dog Doo Dah Band co-star in a concert at Brighton Dome on February 22; the Bonzo Dogs are also set for the Brighton Arts Festival in April. Matt Monro now plays cabaret week at Glasgow Piccadilly from February 11; his Birmingham Castaways engagement transferred to the following week (18th). Spencer Davis Group to Paris next Wednesday (10th) for French-TV show. John Fred and his Playboy Band, currently in the U.S. Chart with "Judy In Disguise," being negotiated for British tour in the spring. Long John Baldry plays Manchester Mr. Smith's (this Sunday) and Streatham Silver Blades (Monday), and guests in German TV's "Beat Club" on January 12. Cream plays Brighton Top Rank on Friday, January 19. John Hanson's production of "The Desert Song" leaves London's Palace Theatre on February 10 and opens at London's Cambridge three days later (13th); as previously reported, hit Broadway musical "Cabaret" opens at Palace on February 28. Brenton Wood, whose "Gimme Little Sign" was recently in the U.S. Top 10 pays ten-day promotional visit to Britain from January 15.

# TOM JONES WITH DIANA AND SUPREMES IN PALLADIUM TV

TOM JONES co-stars with Diana Ross and the Supremes in ATV's "London Palladium Show" on Sunday, January 28, compered by Des O'Connor. In the only remaining Palladium TV presentation of the 1967/8 Season—on March 10—U.S. star Tony Bennett will be showcased throughout the programme supported by the Buddy Rich Band.

Tom's appearance is scheduled for the day after he stars at the Midem Festival in Cannes, details of which were exclusively reported in last week's NME. The Supremes will be midway through their cabaret season at London's Talk Of The Town which opens on January 22. The Palladium spot is likely to be Bennett's only TV appearance during his British concert tour in March.

From this weekend onwards ATV's "The Golden Shot" will be screened in all areas on Sunday afternoons. Musical guests will be drawn from current London stage productions—starting this Sunday (7th) with John Hanson and his "Desert Song" company. Joe Brown and Anna Neagle from "Charlie Girl" will be featured on January 14.

The Spencer Davis Group guests in Jonathan King's "Good evening!" series tomorrow (Saturday).

### NO PAUL JONES TILL MARCH

Paul Jones plays concerts in Holland on January 12 and 13, then flies to Australia where he opens his tour on January 20. He returns to Britain in time to guest in BBC-1's "Rolf Harris Show" on Saturday, March 2. A visit to Japan and the Philippines is being negotiated for early spring.



### TONY BENNETT OPENING DATE

Tony Bennett will—as exclusively forecast in the NME six weeks ago—undertake a British concert tour in March, promoted by impresario Harold Davison. The tour opens at Hammersmith Odeon on Saturday, March 9, and continues until March 20. Remaining venues are still being finalised.

## MONKEES PETER, DAVY IN TOWN

MONKEES Davy Jones and Peter Tork were in London this week on a ten-day private visit. Davy flew to Switzerland on Tuesday evening on a brief skiing trip—he will probably be back in London by the weekend, and he and Peter are expected to fly back to America about next Wednesday (10th).

The group has been given a three-week holiday and the other two members are currently still in America—though it is possible that Mike Nesmith and his wife Phyllis may pay a fleeting visit to Britain in mid-January. (This corrects a slight inaccuracy in last week's NME when Mike's name was inadvertently omitted from our story).

The Monkees resume work in Hollywood during the last week of January when they cut a new single

and LP. It is expected they will then immediately begin work on their first full-length feature film for Columbia Pictures, which is likely to occupy at least four months.

Although their long-term commitments are always subject to last minute alteration, the Monkees intend to embark on a world tour as soon as the film is completed. This would include a visit to Britain for concert appearances, probably in late summer.

## Chris Curtis comeback

EX-SEARCHER Chris Curtis bounds back into the pop business this month after spending the past year working with Lionel Bart on two new stage musicals. Curtis has formed a new group of five multi-instrumentalists, which he will record individually and as a team.

Named the Roundabout, the group is rehearsing all this month, and at the end of January will cut its first LP, "Get On." Curtis is also planning a specially produced stage show complete with visual effects—the show will be a complete package, incorporating its own supporting acts and including another group formed by Curtis called the Gates Of Heaven.

Personnel of the Roundabout comprises John Lord, Robby Hewlett, Kenny Muddle and Ritchie Blackmore—plus one other who cannot yet be named owing to current commitments. Curtis will occasionally augment the group on guitar and drums.

Curtis' return to the disc field begins on January 19, when the new Toast label issues his production of "My Good Friend" by Stewart A. Brown and Maria Hunt. He also plans to open his own boutique, The House, specialising in clothes which may be worn either by boys or girls. He has signed Richard Polak as artistic director.

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## Tom Jones is Cilla TV guest; to S. Africa

TOM JONES will be the star guest in the first edition of BBC-1's "Cilla Black Show" on Tuesday, January 30—two days after headlining in the Palladium TV show. He is expected to make at least one other major TV appearance at about this time, before leaving for America. He will not, however, be promoting a new single—a follow-up to "I'm Coming Home" is not expected until late February after Jones has left for the U.S.

Jones is likely to pay his first-ever visit to South Africa in the early summer, starting in a 21-day string of concert appearances throughout the country. His manager Gordon Mills received the cabled offer just before Christmas and flew to Johannesburg on Boxing Day to finalise the deal.

Tom is due back in Britain on May 2, following his U.S. cabaret seasons and concerts, and it is expected that the South African visit would start in June. He plans other overseas trips later in 1968, but these cannot be slotted into his schedule until his filming commitments are finalised.

## 'Two Sinatras' TV date, Bee Gees on BBC-2

NANCY SINATRA and Frank Sinatra Jr. are star guests in BBC-1's "Smothers Brothers Show" on Sunday, January 14. This top-rated U.S. TV series will be screened weekly from this Sunday (7th), when the guests will be Jack Benny, George Burns and Esther Ofarim.

The Smothers Brothers are among the guests in "Dec Time" tomorrow (Saturday), joined by Richard Chamberlain, Marty Wilde, Tom Rush, Salena Jones and Roy Budd.

With his own series beginning this week, Alan Freeman drops out of the rota of comperes for "Top Of The Pops." A new look is being planned for this series, involving the frequent introduction of Radio-1 disc jockeys as hosts in their own right. Jimmy Savile and Pete Murray will, however, continue to be seen frequently. Director Johnnie Stewart left the show yesterday (Thursday) to take over production of "All Systems Freeman."

● The Bee Gees feature their "World" hit in BBC-2's "Once More With Felix" tomorrow (Saturday)—Josh White is another guest in the show, which was recorded last month. On BBC-2 next week Elaine Delmar is in the "Dick Emery Show" (Monday), the Dallas Boys and Janis Marden are booked for "International Cabaret" (also Monday), Kathryn Grayson and Gordon Macrea star in the Broadway musical "The Desert Song" (Wednesday), and Trini Lopez guests in the "Andy Williams Show" (Friday).

Denny Laine and the Electric String Band are set for a whirlwind ten-day European tour from March 18, during which they will make promotional TV appearances in France, Belgium, Holland, Sweden, West Germany and Norway. The tour climaxes with a concert at Paris Olympia.

### HUMPERDINCK U.S. HONOUR

ANOTHER honour for Engelbert Humperdinck was announced this week. He has been voted Top New Male Vocalist (singles and albums) in polls conducted by the U.S. magazines "Cash Box" and "Record World."

A fourth smash hit in a row for Engelbert became certain with the news on Tuesday—three days before release—that advance orders for his new "Am I That Easy To Forget" single had passed the quarter-million mark.

● EMI reported on Wednesday that British sales of the Beatles' "Hello Goodbye" and "Magical Mystery Tour" were both well in excess of half a million.

### TREMS FOLK

BECAUSE of the rush release of have postponed their return tour month—until March. But the group Hawaii and South America in February. Other overseas plans also include a tour of Swedish folkparks.

Speaking from Stockholm, Peter Walsh told the NME: "This return visit follows the phenomenal success the Tremeloes had at a New Year's Eve concert here at which they were seen by a crowd of 26,000."

He added that returning from the performance, group members Alan Blakely and Dave Munden were slightly injured when their car skidded from the road, but had now recovered.

New home bookings for the Tremeloes include Nelson Imperial on January 13.

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# Big Tony Blackburn-Freeman TV battle looms



ALAN FREEMAN

**I**NTENSE rivalry is developing between BBC-1 and Southern-TV over their new pop shows, both of which begin this evening (Friday). The respective transmission times overlap by five minutes—and viewers will reap the benefit of the two companies' rush to book top pop attractions in an effort to ensure the biggest possible audiences.

BBC-1's "All Systems Freeman" is, as previously reported, an attempt to recreate in vision the fast-moving style of Radio 1. Link man Alan Freeman will be seated at a console and will personally operate the bringing in of records and film clips.

Tonight's show (6.40-7.5 pm) includes Englebert Humperdinck, Herman's Hermits, P.P. Arnold, the Morgan-James Duo, the Cedars and—recorded during their pre-Christmas visit to London—the Beach Boys. Amen Corner is set for the January 12 show.

Tony Blackburn hosts Southern-TV's "New Release" (7-7.30 pm), which is screened in all areas except London and the Midlands. The NME understands, however, that the London region plans to start showing the series in two or three weeks. The show would probably join the network at the end of January.

Opening edition tonight features Manfred Mann, the Tremeloes, Herman's Hermits (also in the rival BBC-1 show), Kenny Lynch, Andy Ellison and guest critic Anne Nightingale. Tony Blackburn will sing his own new single in the second show (12th) for which the Small Faces, the Spencer Davis Group, Anita Harris, Jackie Trent and P.P. Arnold are also booked. Gordon Walker and the Loot are set for the following week (19th), and Sandie Shaw guests on January 26.



MIKE MANSFIELD, director of Southern TV's new pop series, with ANITA HARRIS who wrote the theme music for the show. Anita also guests in the second edition on January 12.

# PET CLARK TO STAR IN WESTERN: WAXES REED-MASON TUNES; CONCERTS LATER?

**PETULA CLARK** is to star in a Hollywood Western film—the most unusual project she has ever undertaken! This week Pet recorded several numbers by the hit song-writing team of Les Reed and Barry Mason, from which her next single is likely to be chosen. At the end of this month she is to star in her own hour-long spectacular for U.S. TV, which may subsequently be screened in this country. Pet—who climbs into the NME Top Twenty this week—is also planning a short series of concert dates in principal cities throughout Britain.

After an eight-week stay in Britain she flew to Paris yesterday (Thursday) before leaving for Switzerland on a three-week skiing holiday. On Wednesday night she recorded several original Reed-Mason compositions, for which Les Reed was both musical director and arranger. This does not mean the end of her lengthy association with Tony Hatch, as he not only agreed to the venture but also produced the session.

Pet flies to Los Angeles at the end of January to spend two weeks working on her own 60-minute special for NBC-TV. The NME understands there is a strong possibility of this show being screened by BBC-TV in Britain in the spring.

It is likely that Pet will then remain in America for an eight-week filming schedule in a Western film co-starring James Garner. The picture is being made by United Artists and Pet will have a dramatic non-singing role. She is at present committed to a continental tour during February and

March, but is hoping to shelve this in order to accept the Hollywood filming offer. If this cannot be done she will go ahead with the European tour and the Western movie will be delayed until the autumn.

As already reported, she is due to begin filming MGM's musical version of "Goodbye Mr. Chips," co-starring Peter O'Toole, in early April. Apart from brief location sequences in Greece this will involve Pet being resident in Britain for five months—her longest stay in this country for many years.

Before leaving Britain this week she told the NME she is determined to play a string of concert dates here some time this year. Exact timing depends on filming schedules.

## PROCOL PLAYS DANCE DATES

**PROCOL HARUM'S** first British personal appearance since last summer will be a one-nighter at Boston Gliderdrome on Saturday, January 27. The group is also set for three university dates at Loughborough (February 16), Newcastle (20th) and Durham (23rd).

Harum had originally planned to make a British concert tour this month, but the project is now shelved until March.

The group is the latest attraction lined up for the Midem Festival in Cannes later this month. Another booking for Procol Harum is at a French teenage pop festival in Brest on March 9, when it co-stars with the Move.

## NEW RELEASES —

### Mann, Move, Amen, Trems, Proby, Geno, Herd, Kinks; Scott row

New singles by Manfred Mann, the Move, Amen Corner and P. J. Proby have been scheduled for release. Title of the Tremeloes' new disc has been announced. Albums by Geno Washington, the Kinks and the Herd are issued next week—and an LP of early Scott Walker tracks is the centre of a dispute. Gordon Walker's first solo release is set. The Ryan Twins are to record under Steve Rowland's supervision.

Singles out next Friday include the Manfreds' recording of a Bob Dylan song "The Mighty Quinn" (Fontana), Amen Corner's "Bend Me, Shape Me" (Deram) and the Young Rascals' "It's Wonderful" (Atlantic). Albums issued the same day are Geno Washington's "Shake A Tail Feather" (Piccadilly), "Kinks Live At Kelvin Hall" (Pye) and the Herd's "Paradise Lost" (Fontana).

Release of the Foundations' second single "Back On My Feet Again" (Pye) has been put back one week to January 19. This is also the date set for Gordon Walker's solo debut "Rosecrans Boulevard" (Columbia).

Paul and Barry Ryan are to be recorded in future by independent producer Steve Rowland, and on January 15 they cut four Ken Howard-Alan Blackley numbers from which their next MGM single will be chosen. Rowland already produces discs by the Dave Dee group and the Herd—and next week he starts work on Dave Dee's new LP.

## MOVE TITLE CHANGE

The Move's second Regal-Zonophone single, out January 19, will be "Fire Brigade." It was originally planned to issue the group's "Cherry Blossom Clinic" two months ago, but this number has now been abandoned—although it may subsequently appear on an LP.

P. J. Proby has recorded two Les Reed-Barry Mason songs, "It's Your Day Today" and "I Apologise Baby," for his new single which Liberty releases on January 19. A Proby album is expected at the end of February.

The Tremeloes' follow-up to "Be Mine" is being rushed out today (Friday) titled "Suddenly You Love Me," it reverts to the happier style of

the group's "Even The Bad Times Are Good." Also out today is Tommy Steele's soundtrack recording of "Half A Sixpence" (RCA).

A cheap-label LP of 14 early Scott Walker tracks, recorded in Hollywood before the Walker Brothers were formed, is due to be issued by Ember next Friday (12th)—called "Looking Back With Scott Walker." It includes such standards as "Too Young," "Paper Doll" and "All I Do Is Dream Of You." But on Tuesday, Walker was granted an injunction in the High Court, restraining the company from releasing the LP until the sleeve notes are amended to show 1959 as the recording date.

The NME understands that Traffic's next single for early February release, is likely to be a track from its new "Mr. Fantasy" LP, titled "No Face, No Name, No Number." It was penned by the group.

Foundations' manager Barry Class launches his own Trend label on February 9. It will be distributed by Saga Records, and will specialise in British groups who perform in the American "West Coast" style.

## MOODIES CLASSICAL AGAIN

The Moody Blues star in an April concert at London's Royal Albert Hall accompanied by the London Festival Orchestra conducted by Peter Knight—the orchestra which supports the group on its "Days Of Future Passed" LP. The Moody Blues will subsequently make a full-scale European concert tour for which Peter Knight has been asked to assemble musicians in eight other countries.

# ILL: BEE GEES, A MOVE, HERD, FRANKIE, SHAD

**I**LLNESS hit pop music hard this week. Two members of the Bee Gees are currently in hospital in Turkey. Shadow John Rostill suffered a nervous breakdown and missed the group's cabaret debut in London's West End. The Move's Ace Kefford was taken to hospital unconscious after collapsing in a studio. Frankie Vaughan is recovering from bronchial pneumonia. Two of the Herd are among victims of the influenza epidemic.

Bee Gees Barry and Robin Gibb were this week in hospital in Istanbul, Turkey, after collapsing on board a plane bringing them back from their Christmas holiday in Australia. Both were placed under sedation, but it is hoped they will be fit to return to Britain within a few days.

Manager Robert Stigwood commented: "They just collapsed from sheer strain. They had intended to have a complete rest in Australia, but they were pursued by fans wherever they went as well as undertaking dozens of interviews."

The brothers' indisposition will mean at least a week's delay in the filming of the Bee Gees' TV spectacular "Cucumber Castle," on which shooting was to have commenced this Wednesday.

## SHADOW BETTER

Shadows bass guitarist John Rostill was reported on Wednesday to be "making progress" following the nervous breakdown he suffered at the end of last week. John's illness caused him to withdraw from the group's three-week cabaret season at the Talk Of The Town which opened on Monday.

He will be staying in hospital for at least a week, but hopes to be fit to rejoin the Shadows for their Australian visit early next month.

Meanwhile Brian "Licorice" Locking—who quit the Shadows four years ago to become a Jehovah's Witness—rejoined the group at short notice for the duration of John's indisposition. Brian stressed, however, that he is not returning to the pop scene but is merely helping the Shadows out of their difficulties.

## UNCONSCIOUS

Move bass guitarist Ace Kefford collapsed last weekend while the group was shooting a promotion film for its forthcoming single release. He was taken to hospital unconscious, and manager Tony Secunda announced that Kefford had suffered a complete mental and physical breakdown. Ace hopes shortly to fly to the Canary Islands to convalesce.

The incident has not interfered with any bookings, as the Move is on holiday until January 20 when it resumes with a one-nighter at London Roundhouse. The group's debut LP "The Move," including eleven original Roy Wood numbers and packaged in a book-type sleeve, will be issued by Regal-Zonophone on February 23.

## FRANKIE GOES ON

Frankie Vaughan collapsed after the second performance of his Glasgow Alhambra show on Christmas Night and was rushed to hospital where he was found to be suffering from bronchial pneumonia. He has, however, refused to step out of the show and has been carrying on under medical supervision each night. This week he was reported to be "slightly improved."

Peter Frampton and Andrew Steele of the Herd are at present suffering from influenza, and the group has cancelled all its engagements this week.

Other fit victims are Tom Jones and Engelbert Humperdinck. Tom has been confined to bed, but has not missed any engagements. Engelbert's attack is relatively mild and he has been able to continue in the London Palladium pantomime.

## STARS AT BLACKPOOL

Vince Hill is now confirmed for a summer season at Blackpool Winter Gardens co-starring with Tommy Cooper and opening on June 22. Other Blackpool summer attractions will be Mike and Bernie Winters (North Pier), Josef Lockie (Queen's) and, as already reported, Ken Dodd and the Bluebell Girls (Opera House).

## ALAN PRICE TO U.S.

The Alan Price Set begins a seven-week U.S. tour on February 5. The trip includes week-long engagements in New York, Los Angeles, San Francisco and Detroit.

**AMEN CORNER**  
BEND ME SHAPE ME  
OUT NEXT WEEK

## Cliff's week on Radio 1, host of other stars set

**CLIFF RICHARD** is set for a string of appearances in Radio-1's "David Symonds Show" every evening next week (8th-12th). Guesting in the show during the same period are the Alan Price Set, the Moody Blues, the Human Instinct and Kenny Ball's Jazzmen. Booked for this series during the week commencing January 15 are the Shadows, the Marmalade, Chris Farlowe and the Thunderbirds, the Peddlers, the Orange Bicycle and Amboy Dukes.

Guesting in the afternoon "Pete Brady Show" throughout next week are the Dave Dee group, the Spencer Davis Group, the Baron Knights, the Zombies, Cymbaline, and the Alex Welsh Band. Line-up for the following week (from 15th) includes Georgie Fame and his Band, the New Faces, the Honeybus and the Alan Eldson Band.

Bookings for the morning "Jimmy Young Show" are the Troggs, the Shadows, the Zombies, Susan Maughan, the Bystanders and Mrs. Mills (every day next week); the Mindbenders, the Searchers, Los Paragayos, Laura Lee and the bands of Kenny Ball and Johnny Arthey (week beginning January 15).

Eric Burdon and the Animals guest in "Pete's People" tomorrow (Saturday). Set for the January 13 edition are Cliff Bennett and the Rebel Rousers and Unit Four Plus Two.

Tony Blackburn makes a singing appearance in the "Joe Loss Show" on Friday, January 12. The previous day (11th) Herman's Hermits guest in "Pop North." The Tremeloes are booked for "Saturday Club" on January 27, and Kenny Lynch joins Manfred Mann in the previous week's edition (20th). The Cream and P.P. Arnold are only bookings so far for "Top Gear" on Sunday, January 14.

P. J. Proby hosts the "Be My Guest" disc series on Tuesday, January 16 (Radio 1 and 2).

## 'TWIST & SHOUT' MAN DIES

Bert Berns, composer of "Twist and Shout" and "Hang On Sloopy," died in New York this week, aged 38.

## SANDPIPERS VISIT

The Sandpipers—whose "Guantanamera" disc climbed to No. 6 in the NME Chart 15 months ago—are expected to visit Britain in February. They have been booked to appear in Italy's San Remo Festival at the beginning of next month and are hoping to fit in a visit to this country on the way home to the States.

## Amen postponement

Amen Corner's month-long tour of Australia and New Zealand, originally planned for February, has been postponed until June. This is to help the group concentrate on promoting its first LP—provisionally titled "Out Of Our Mouths"—due for release by Deram on February 2.

## SCAFFOLD IN THE STUDIOS

The Scaffold next weekend records four numbers from which its next single will be chosen. Meanwhile, its "Thank U Very Much" hit is scheduled for mid-January release in America, Japan, France and Germany. The group visits Liverpool tomorrow (Saturday) to shoot a promotional colour film for U.S. TV, and next Wednesday flies to Paris for a French TV appearance.

U.S. Chart star Janis Ian makes her British club debut on Sunday, January 14, when she doubles London Speak-easy and Middle Earth. Two TV appearances set for Janis are Rediffusion's "Frost Programme" (Wednesday, 17th) and Southern-TV's "New Release" (Friday, 19th).

## Dubliners nationwide solo concerts; U.S.

**THE Dubliners** are to undertake a nationwide concert tour, playing 18 major venues in principal cities throughout the country. The group is also set for its first visit to America, during which it will guest in the St. Patrick's Day edition (March 17) of U.S. TV's "Ed Sullivan Show."

The British tour is split into three segments. The first four dates are fixed for the end of this month visiting SLOUGH Adelphi (25th), CROYDON Fairfield (26th), PORTSMOUTH Guildhall (27th) and WALTHAMSTOW Granada (28th).

The Dubliners holiday for the whole of February, then resume their tour at LIVERPOOL Empire on March 3 followed by LEEDS Odeon (4th), LINCOLN ABC (5th), CAMBRIDGE Regal (6th), HULL ABC (7th), NEWCASTLE City Hall (8th), GLASGOW Concert Hall (9th) and MANCHESTER Palace (10th). The schedule is then interrupted by the Dubliners' U.S. visit and the final section starts at LONDON Royal Albert Hall on March 28. This will be followed by five other venues which have still to be finalised.

Promoted by John Smith, it will be the first time the Dubliners have played solo concerts in Britain unsupported by other attractions. The only exceptions will be one or two weekend dates when Lyn and Graham McCarthy join them on the bill.

The group plays a short Irish tour of eight days from this Sunday (7th). British ballroom dates this month include Coventry Bamba (19th), Birmingham Harp (20th), Luton National (21st) and New Cross Harp (22nd).

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F 12721

**TAM WHITE**  
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# New Musical Express WORLD FAMOUS CHART SURVEY

Conducted by **DEREK JOHNSON**

**NO** matter how you look at the Points Table for 1967, everything else pales into insignificance alongside the fantastic achievement of Engelbert Humperdinck. What a thumping, resounding victory he has scored! And incredibly, he lands the Championship title in his very first year as a Chart artist.

It was only last February that Engelbert made his hit parade debut. In the ensuing 11 months he registered no less than 1,218 points—a far larger total than any champion has amassed since the Beatles in their golden year of 1964.

Perhaps even more remarkable is the fact that Hump's colossal score was collected on the strength of only three records—"Release Me" (399 points), "There Goes My Everything" (338) and "The Last Waltz" (481). Indeed, apart from the intervention of Sandie Shaw's "Puppet On A String," Engelbert's three discs won him more points than any other individual record during the course of the year.

It has, unquestionably, been Engelbert's year—and I see no reason why he should not maintain his challenge in 1968.

Only a mere 26 points prevented Hump's stablemate, Tom Jones, from securing runner-up position. Tom was slightly unfortunate in that the points from his massive "Green Green Grass" hit were divided between 1966 and 1967, and consequently neither year reaped the full benefit. But his discs have sold consistently well throughout the past 12 months and this fully entitles him to an extremely commendable third place. Add to this his praiseworthy NME Poll victory in the Top British Male Singer category and Tom has had a very good 1967, too!

Although the impact of the beat groups has not declined during 1967, it is true to say that ballads have come back with a bang. All

## 8 New to Charts in 1967 make Points Top 20!

the points scored by Engelbert and Tom (over 2,000 between them) came from ballad material—and these two artists have been responsible for giving ballads their biggest boost since the advent of rock 'n' roll.

### Split by group

It is perhaps ironic that they should be split in the table by a group. But this is nevertheless a clear indication of how ballad and beat, maturity and youth, have figured side-by-side in the Charts for the past year. It has, in fact, been a year of startling variations and fluctuating trends. Pop music is all the better and healthier for it, because it is desirable that pop should widen its scope rather than confine itself to a narrow path of limited appeal.

The Monkees, although they suffered a great deal of criticism at the outset by implications that they were nothing but the "poor man's Beatles," deserve every praise for giving the music business a tonic just when it was most needed. Interest in pop was beginning to flag towards the end of 1966. Then along came this so-called "manu-

factured" group and gave the industry a new lease of life.

Those of us who thought that the Monkees were a passing phase, and couldn't possibly last, have had to think again.

Because already, in their first year of stardom, the four boys have shown that they do possess durability. Their first smash hit "I'm A Believer" was loaded with instant appeal, but showed little originality or progression. Yet, in the unbelievably short period of ten months, they have advanced to such mature and beautiful material as "Daydream Believer."

Our heartiest thanks and congratulations to the Monkees for giving pop such a welcome stimulus in 1967, and for taking second place in our Points Championship of the year.

Incidentally, it is worth noting that the first three in the table—Engelbert, Monkees and Tom—all scored more points than last year's champions, the Beach Boys.

### Guv'nor Beatles

As we swing into the New Year, the Beatles once again find themselves at the centre of a controversy, sparked off by viewer reaction to their Boxing Day TV show. But whatever the national Press might think of them (and frankly, who cares?), the fact remains that they are still "the guv'nors" to the vast majority of record fans.

Their releases these days are few and far between and, consequently, we don't really expect them to walk off with Championship honours. But

# HUMP AND TOM GIVE



ENGELBERT HUMPERDINCK

as soon as one of their discs is issued, just see how they surge up the points table! At the beginning of December, the Beatles were occupying 11th place with 474 points.

Then their two current discs were released almost simultaneously, and in less than no time they've rocketed up to 4th spot!

I must confess that I don't appreciate all the Beatles' work, but I admire them tremendously as composers and artists. They are incomparable, unique. And I'm delighted to see them improve on last year's Points Table placing (7th). Furthermore, with two such massive hits to launch them into 1968, they've got a head start on everyone else for this year's title!

In a year of amazing feats, the Tremeloes' triumph has been no less outstanding than the others. Their decision to break away from Brian Poole and try to make good as an attraction in their own right has paid handsome dividends. The key-word to their success has been "commerciality"—they knew exactly what the public wanted and, by providing it, ensured 5th place in the points table.

Only once did the Tremes slip up, with their last release, "Be Mine," which scarcely nibbled at the Chart. If this record had fared as well as their previous hits, they would have come close to taking third spot from Tom Jones!

However, show business is one long story of "ifs" and "ands"—it's impossible to dwell upon what might have been; one has, instead, to profit by one's mistakes and look to the future.

And I believe the Tremeloes have what it takes to finish in an equally

high position at the end of this year.

This has undoubtedly been the most fruitful year ever for the Tamla-Motown label and its group of artists, championed by the delightful Diana Ross and the Supremes. They are one of the few American acts these days whose every release is sure of a place in the NME Chart. They had a moderate success last year, when they finished 29th—but this time, they've swept convincingly into the Top Ten to capture 6th spot.

They deserve every credit for their stupendous effort in reaching such a lofty position, particularly bearing in mind that they are Americans in a predominantly British market, and that they are girls in a man's world! And while on the subject of the Tamla sound, let us salute the Four Tops, who also appear in the Top Twenty—at No. 15, to be exact.

The Tops have a reputation for generating excitement and magnetism, and clearly this is precisely what the fans wanted in the somewhat depressing times in which we live. It is worth noting that only three American acts appear in the Top Twenty of our Points Table—and two of these are Tamla groups!

Adding fuel to the Motown fire this year were Stevie Wonder (37th), Marvin Gaye and Kim Weston (70th), the Temptations (80th), Jimmy Ruffin (82nd), Gladys Knight and the Pips (86th) and Martha and the Vandellas (97th). A formidable array! But it will be interesting to see whether the trend can be maintained in 1968—for the Tamla sound has its limitations, and the fans could eventually grow tired of it. We shall see!

### Cliff again

A PAT on the back for that ever-reliable stalwart Cliff Richard, who moves up to No. 7 from the 16th spot he held last year. Come to think of it, I've now been patting him on the back every year for the past ten years—so he's probably feeling a little sore by now!

Seriously though, Cliff has now appeared in our annual Points Table for a decade, without missing a single year. What's more, during that time not one of his releases has failed to enter the NME Chart!

Of course, his placings have fluctuated from year to year. This is only to be expected. But he's always been in the upper bracket, and we can now say that chart-wise Cliff has definitely taken over the title of King Consistency from Elvis Presley.

And with Cliff happily deciding not to quit show business after all, we can confidently expect to find him up there again when all the 1968 points are counted.

I'm pleased to see that Dave Dee,



TOM JONES

Dozy, Beaky, Mick and Tich have done so well this year. Their's is happy music—uncomplicated, tuneful, lively and thoroughly entertaining. I believe that when so many pop artists are trying to experiment and progress (and let us not deny them that right because, after all, pop must not stagnate), the fans are in crying need of honest, straightforward entertainment. And that is where Dave Dee and his lads come in.

It is true that they have dropped three places since last year, when they finished 5th. But this doesn't matter. Far more important is the fact that, of the artists in the current Top Ten, only the Beatles and the Dave Dee group were in the same bracket last year. And in a year which has seen more successful newcomers than ever before, this is some going!

And if proof were needed about the impact of the new brigade, just look at the next five in order of merit in the Points Table—the Move (9th), Traffic (10th), Jimi Hendrix (11th), Procol Harum (12th) and the Bee Gees (13th).

All of them made their NME Chart debut in 1967!

It's difficult to single out any one of those names for special mention, and it would probably be unfair to do so. For in each and every case, to make such a fantastic impression upon the hit parade in the very first year is quite extraordinary.

We pay tribute to the Move for their exhilarating mid-1967 discs, observing that if they had had another single released during the past three months they would have

(Continued on opposite page)

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## FULL 1967 POINTS TABLE

1. ENGELBERT HUMPERDINCK	1,218
2. MONKEES	916
3. TOM JONES	890
4. BEATLES	895
5. TREMELOES	633
6. DIANA ROSS & THE SUPREMES	544
7. CLIFF RICHARD	529
8. DAVE DEE, DOZY, BEAKY, MICK & TICH	489
9. MOVE	487
10. TRAFFIC	479
11. Jimi Hendrix	478
12. Procol Harum	458
13. Bee Gees	456
14. Sandie Shaw	435
15. Troggs	417
16. Four Tops	417
17. Small Faces	409
18. Hollies	407
19. Kinks	407
20. Seekers	402
21. The Who	394
22. Petula Clark	380
23. Val Doonican	372
24. Mamas & Papas	360
25. Frankie Vaughan	356
26. Rolling Stones	341
27. Scott McKenzie	337
28. Donovan	331
29. Turtles	327
30. Vince Hill	318
31. Anita Harris	309
32. Cat Stevens	306
33. Beach Boys	302
34. Alan Price Set	302
35. Dubliners	297
36. Frank & Nancy Sinatra	286
37. Stevie Wonder	264
38. Foundations	258
39. New Vaudeville Band	248
40. Vikki Carr	241
41. Keith West	241
42. Lulu	222
43. Nancy Sinatra (including 21 with Lee Hazelwood)	212
44. Georgie Fame	207
45. Harry Secombe	207
46. Long John Baldry	204
47. Arthur Conley	192
48. Dave Clark Five	190
49. Young Rascals	179
50. Dave Davies	176
51. Royal Guardsmen	173
52. The Cream	168
53. Johnny Mann Singers	166
54. Des O'Connor	165
55. Box Tops	162
56. Manfred Mann	159
57. Herd	158
58. Pink Floyd	156
59. Whistling Jack Smith	152
60. Flower Pot Men	151
61. Gene Pitney	147
62. Jim Reeves	139
63. Paul Jones	139
64. Herman's Hermits	137
65. Eric Burdon & Animals	130
66. Topol	118
67. Spencer Davis Group	109
68. Aretha Franklin	108
69. Bobbie Gentry	106
70. Marvin Gaye & Kim Weston	93
71. Wayne Fontana	91
72. Ken Dodd	91
73. Felice Taylor	86
74. Otis Redding & Carla Thomas	85
75. Dusty Springfield	85

Based upon the weekly Top Thirty published by the "New Musical Express." Thirty points are awarded for No. 1 position, 29 points for a No. 2, and so on—down to one point for a No. 30 placing.

76. Scaffold	81	99. Elvis Presley	23
77. Simon Dupree & Big Sound	73	101. John Walker	22
78. Amen Corner	72	102. Rita Pavone	18
79. Jeff Beck	72	103. Shadows	17
80. Temptations	70	104. Warm Sounds	17
81. Sandy Pusey	67	105. Sam & Dave	14
82. Jimmy Ruffin	65	106. Paul & Barry Ryan	13
83. Desmond Dekker	64	107. Casinos	11
84. P. P. Arnold	62	108. Clinton Ford	10
85. Vanilla Fudge	61	109. Roy Orbison	9
86. Gladys Knight & Pips	60	110. Wilson Pickett	9
87. Eddie Floyd	52	111. Andy Williams	9
88. Shirley Bassey	51	112. Otis Redding	7
89. Prince Buster	45	113. Mindbenders	7
90. Cilla Black	41	114. Happenings	6
91. Easybeats	38	115. Lovin' Spoonful	6
92. Walker Brothers	37	116. John's Children	5
93. Herb Alpert	35	117. Keith	4
94. Scott Walker	35	118. Electric Prunes	3
95. Frankie McBride	35	119. Marvelettes	3
96. Bachelors	32	120. Frank Sinatra	3
97. Martha & Vandellas	29	121. Young Idea	2
98. Frank Ifield	28	122. Four Seasons	1
99. Barron Knights	23	123. Gino Washington	1
		124. Trini Lopez	1

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# BALLADS BIGGEST BOOST FOR YEARS

(Continued from page 8)

climbed even higher in the table... to Traffic—and especially to Stevie Winwood, who took a life-size gamble when he decided to quit Spencer Davis—for notching 479 points in only seven months since their first Chart entry... to Jimi Hendrix (who, despite his environment, I have classified as a British artist since he is now resident here) for injecting a breath of genuine r-and-b into the local pop scene... to Procol Harum, quite the most distinctive of the new batch, for providing us with the best record of the year and thus amply justifying their high rating... and to the Bee Gees, who appear now to be going from strength to strength, and will no doubt press on relentlessly towards the 1968 title honours.

## One disc

OVER three-quarters of Sandie Shaw's points total can be attributed to one record. But that was a disc in a million, the number which won the Eurovision Song Contest for Britain for the first time ever, "Puppet On A String." A big bouquet to Sandie for this memorable victory—and, in view of this, it is only right and proper that she should earn 14th place in our 1967 table.

Another distinction falls to Sandie, in that she is the highest-placed girl soloist of the year—and, in fact, the only one in the Top Twenty!

The remaining names in the first 20 are all old favourites—the Troggs (15th), the Small Faces (17th), the Hollies (18th), the Kinks (19th) and the Seekers (20th). All of them have dropped since last year, but this is hardly surprising—someone had to make way for the bevy of newcomers. The fact is that, despite this intensive competition from the new boys, they have been able to retain a spot in the Top Twenty—and that in itself is extremely commendable.

Biggest drops were felt by the Small Faces and the Troggs, who last year were No. 2 and 3 respectively. The Kinks were at No. 6, the Hollies occupied 10th spot, and the Seekers were placed at No. 18. None of these groups has been particularly prolific in its releases—in fact, so close are the various points totals in the top bracket, that another disc from each of them might have made all the difference.

Nevertheless, all five groups remain among Britain's leading pop attractions, and I see no reason why they shouldn't renew their challenge in the coming months.

Altogether, no fewer than eight of the Top Twenty names were newcomers to the Chart in 1967! And this has inevitably resulted in a juxtaposition of placings amongst the artists who featured in this



One of eight "New To The Chart" acts to get into the Chart-Points Top 20—JIMI HENDRIX EXPERIENCE at No. 11.

category 12 months ago. Let's now take a look at some of the stars who figured in the Top Twenty for 1966, but have subsequently fallen out.

Most unexpected lapse was that of last year's winners, the Beach Boys, who drop right down to No. 33 this time. They were, of course, the victims of a dispute with their record company in 1967 and this resulted in their releases drying up for several months.

The Spencer Davis Group shot to 4th spot in 1966, but now has to be content with 67th position. I don't imagine this will cause many eyebrows to raise, in view of the upheaval within the group when the Winwood brothers departed, and we now look ahead to 1968 as the moment of truth for Spencer. Similarly, we could hardly expect the Walker Brothers to retain their 11th spot when they disbanded in the spring.

But it will be interesting to watch the progress made by Scott and John as soloists in the coming year.

## Slipped back

THE leading girl soloist of 1966 was Cilla Black at No. 8, with Dusty Springfield only one place behind her. This year, the best they can manage is 90th and 74th respectively! There are excuses in both cases—Cilla was out of action for much of the year, while she was

filming and starring in a West End revue; while Dusty's releases have also been severely restricted by her lengthy absences abroad.

It has, sad to relate, been a bleak year for the girls. But at least Dusty can console herself with her resounding victories in the NME Poll, proving that she is still very much in the fans' hearts—while Cilla can rest content with her development as an all-round entertainer.

Throughout the second half of 1967, fans were continually asking: "What's become of Manfred Mann?" And certainly his absence from the disc scene, while accounting for his drop from 11th to 56th, is wholly inexplicable—I look hopefully for more activity from this talented team in 1968.

The Who and the Rolling Stones have also slipped out of the Top Twenty. The Who's lapse is only minor, from 15th to 21st, which means that they are still very much up there in the running. The Stones fall from 14th to 26th, but bearing in mind their adverse publicity, I reckon this shows them still to be holding their own; if Mick and the boys would only pull their socks up and treat the fans to a few more singles, they would go shooting up the table in 1968.

Returning to the present Points Table, it is gratifying to find Pet Clark comfortably placed in 22nd spot—she continues to fly the Union Jack valiantly throughout the world, and is one of our most widely acclaimed international stars.

Her version of "This Is My Song" contributed handsomely to her points total and, incidentally, boosted her four places above last year's finishing position.

At No. 23, Val Doonican is in almost the identical spot as last year. With the charm and personality he exudes so regularly on TV, we couldn't expect anything else! He is immediately followed by the Mamas And Papas who, at No. 24, have neither climbed nor fallen since last year. We immensely enjoyed their beautiful West Coast harmonies during 1967, and trust that it will not be long before they end their lengthy "vacation" in order that we can derive more pleasure from their records.

## Phenomenon

FRANKIE VAUGHAN has proved something of a phenomenon in 1967, suddenly springing back into the Chart limelight with his revival of "There Must Be A Way," which finished as 6th top disc of the year. This, plus a contribution from "So Tired," earned him 356 points and 25th place. When we see that the genial Harry Secombe barged into 44th spot, and that Des O'Connor reached No. 54 and was still going strong as the year ended, we are forced into the realisation that the hit parade is not solely the prerogative of the younger generation!

Scott McKenzie's "San Francisco," riding on the wave of the flower-power craze, became the 5th top disc of the year, and was entirely responsible for the 337 points which brought him 27th place. It begins to look as though he might well have been a one-hit wonder, because his follow-up didn't register at all. And Donovan remains the great enigma of the Chart. Every once in a while, after lying dormant for several months, he suddenly bursts into violent activity, rather like a volcano erupting. Then he settles down into another long period of repose, before starting the whole procedure over again. It was two of these Chart explosions that brought him 28th spot in our Points Table.

When the Turtles first crashed into the NME Chart, it looked as though they might be a force to rival the Monkees. Two big hits in a row, and then—nothing! I'm not sure why interest in the Turtles dried up so quickly, but I'm sure their last-minute withdrawal from a British concert tour didn't boost their image. Still, they can't complain at 29th spot, can they?

Completing the leading 30 artists in the table is another balladeer—Vince Hill. He's a singer who, for many years, has promised great things but has never been able to live up to expectations. But at last, by swallowing his pride and sophistication in favour of commerciality, he came bounding home on the crest of the corn harvest during 1967.

A well-deserved, if belated, success for Vince, though it's a pity that some of his more polished and artistic waxings couldn't have done the trick for him.

Looking for a moment just outside the Top Thirty, a special mention is due to lovely Anita Harris, whom we were all delighted to see make her Chart debut last year. At one time she had two simultaneous hit parade entries. But above all, we applaud her triumph with "Just Loving You," which had a longer Chart run than any other single in 1967—no less than 20 weeks.

It was extremely difficult to categorise Nancy Sinatra this time, because she appeared both as a soloist and duettist. Ultimately, I decided to include Lee Hazlewood in

Nancy's solo total, because he appeared on the "B" side of one of her solo hits.

I have, however, listed Frank and Nancy Sinatra separately, as their "Somethin' Stupid" duet was such an important event—in fact, it reached the No. 1 spot.

If Nancy's fans feel that she has been unfairly treated, I suggest they add together her solo and duet points, thus giving her a total of 498 points. By this system, she would be entitled to 8th spot in the Points Table—which shows that she made quite an impact in Britain in 1967.

It is, of course, impossible to mention every artist who appeared in the NME Chart during 1967. And I must apologise if space prohibits me from making reference to your own special favourite. But in conclusion, here are a few off-the-cuff final thoughts:

The Foundations and Long John Baldry, despite being chart-toppers, appear low down the Points Table as neither came to the forefront until the latter part of the year—but 1968 will give them ample opportunity to consolidate their new-found fame.

Pleasing to see the Dave Clark Five make a Chart comeback, and grand to welcome that delicious U.S. songstress Vikki Carr to the hit parade for the first time. Although he notched up one memorable smash hit, I can't help thinking that Whistling Jack Smith was a one-hit wonder—and the same goes for Topol.

By their standards, it's been a pretty lean year for Roy Orbison and Gene Pitney, but they are both such firm favourites in Britain that I fully expect to see them come back with a vengeance in 1968—in fact, Gene has already started to do so.

## Britons top!

Lastly, I know there are many among you who enjoy the statistics of the hit parade, so here are a few facts and figures. Of the 124 names appearing in the Chart during 1967, a total of 76 were British, 46 were American and two were West Indian. I should explain that the British category includes U.S. and Irish artists who are resident in this country; it also includes Topol and Rita Pavone, as their discs were recorded here.

The 124 names comprise 65 groups, 43 male soloists and 16 girl soloists. But this is hardly an accurate way of assessing a Chart breakdown. The only really reliable way is by analysing the percentage of points awarded during the year. And by adopting this system, we find that 72 per cent of all the points awarded during 1967 (16,810 points) went to British artists, 27 per cent to the Americans (6,392) and one-half per cent to the West Indians (109).

On this same percentage basis, 54 per cent of the total points went to groups, 35 per cent to male singers and 10 per cent to girl soloists.

How does this compare with the previous year? Well, the really big news is that the number of points earned by British artists is the highest ever recorded, beating the 1966 figure of 60 per cent by no less than 11 per cent—and topping the previous record of 68 per cent (in 1965) by a full four per cent. So if anyone tries to kid you that the importance of the British record industry is declining, just throw these figures in their face. The truth is that, in the pop music business, Britain has never had it so good.

The 54 per cent scored by the groups is 2 per cent down on the 1966 figure—but since that was an all-time record, I don't think there's any evidence at all the suggest that groups are on the way out.

DEREK JOHNSON.

## SINGLES OF THE YEAR

1. THE LAST WALTZ (Engelbert Humperdinck)	481
2. RELEASE ME (Engelbert Humperdinck)	399
3. PUPPET ON A STRING (Sandie Shaw)	347
4. THERE GOES MY EVERYTHING (Engelbert Humperdinck)	338
5. SAN FRANCISCO (Scott McKenzie)	337
6. THERE MUST BE A WAY (Frankie Vaughan)	310
7. A WHITER SHADE OF PALE (Procol Harum)	309
8. I'LL NEVER FALL IN LOVE AGAIN (Tom Jones)	305
9. I'M A BELIEVER (Monkees)	301
10. JUST LOVING YOU (Anita Harris)	288
11. SOMETHIN' STUPID (Frank and Nancy Sinatra)	286
12. MASSACHUSETTS (Bee Gees)	280
13. SILENCE IS GOLDEN (Tremeloes)	268
14. THIS IS MY SONG (Petula Clark)	264
15. DEDICATED TO THE ONE I LOVE (Mamas and Papas)	262
16. BABY NOW THAT I'VE FOUND YOU (Foundations)	258
17. HOLE IN MY SHOE (Traffic)	256
18. ALL YOU NEED IS LOVE (Beatles)	253
19. IT MUST BE HIM (Vikki Carr)	241
20. I WAS MADE TO LOVE HER (Stevie Wonder)	236
21. EXCERPT FROM A TEENAGE OPERA (Keith West)	235
22. SHE'D RATHER BE WITH ME (Turtles)	230
23. EDELWEISS (Vince Hill)	229
24. ZABADAK! (Dave Dee, Dozy, Beaky, Mick and Tich)	219
25. ALTERNATE TITLE (Monkees)	211
26. FLOWERS IN THE RAIN (Move)	211
27. REFLECTIONS (Diana Ross and the Supremes)	210
28. ITCHYCOO PARK (Small Faces)	208
29. THIS IS MY SONG (Harry Secombe)	207
30. WATERLOO SUNSET (Kinks)	206

NOTE: This table is not intended as a guide to the best-selling records of 1967, but it does show the most consistently popular discs of the year. Top-selling discs (such as the Beatles' releases) often appear in a relatively low position—because sales have been compressed into a short period, and therefore have no opportunity of reflecting in a consistency chart.

## AND CHART-TOPPERS OF 1967

ARTISTS OCCUPYING THE NO. 1 POSITION IN THE NME TOP THIRTY DURING 1967.	
Engelbert Humperdinck	12 weeks
Beatles	8
Procol Harum	5
Monkees	4
Scott McKenzie	4
Sandie Shaw	4
Bee Gees	3
Foundations	3
Tremeloes	3
Petula Clark	2
Tom Jones	2
Long John Baldry	1
Frank & Nancy Sinatra	1



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# LIVE TV FRIGHTENS ME, BUT I LOVE IT says PETULA CLARK

HER tiny figure stood framed against the wall, her hairstyle slightly awry as one of the sleeves of her sweater trailed unhappily over her hands. "Oh come on fellers," she appealed matily to the horde of photographers flashing on all sides. "This isn't my scene. I'm no pin-up."

There were cries of dissent from the camera boys, and the petite Miss Petula Clarke shrugged her shoulders and plunged headlong into another picture session.

She looked so homely and domesticated, I could hardly reconcile her with the Dolenz-type suede suit she wore (fringes and all), or the beautifully-groomed Pet Clarke whose BBC-TV series has been watched by millions in the past few weeks.

In all fairness, though, I must emphasise that at the time of our meeting Pet was a good few degrees under. She'd not long flown in from Canada (after a one-woman show) and a virus had zoomed in on her throat and was threatening to silence her vocal chords quicker than she could say "Go, suck a Zube."

Husband Claude Wolff was prowling about looking even worse, his voice almost completely gone as he tried to make himself understood via lip-reading and English-French sign language.

Since then, of course, both Pet and her hubby have cheered up in the health stakes, and Pet has had

the added pick-me-up of seeing her "The Other Man's Grass" single jump into the NME Chart.

Said Pet, when I finally managed to get her away from the photographers for a quiet conversation: "You'll have to forgive me if I can't concentrate too much, but I hardly seem to know what day it is."

"I did a four-hour one-woman show in Canada, and now I'm here feeling like this and thinking about appearing on TV live."

## Show goes on

"Of course, I could always postpone everything and record a show later. But I don't want to do that. I would rather do a live show with tiny faults, than record one that was absolutely perfect."

"I love live television. It frightens me because it's happening then, but that's the kick. That's why I like it. It's a challenge and I feel as if something electric happens between myself and the audience. I feel: 'This is it; there's no turning back.'"

Somebody came up and interrupted and threw in some questions

## CLARK

to Alan Smith

and it certainly isn't a case of him looking after the home while Pet goes out to work.

They're both shrewd and well-organised, and far, I'm sure, from being short of a few devalued bob!

As Pet told me: "I work for the enjoyment. That's it. There's really no other reason. Why else would I be travelling from one country to another, particularly when I'm not feeling too well? It's just that singing and show-business is in my blood. I love it."

## Swept along

"I find I get swept along by the life I lead. In this business everything happens so fast, and I suppose I do need to slow down. But I can't imagine living anyway else than the way I do now. I can think of nothing more exciting."

"Yes, there are things I hate about showbusiness. But who doesn't hate his job occasionally, for one reason or another? No matter how happy you are at work, there's always something to grumble about, particularly if you go looking."

"I don't go looking. I love live TV, concerts, films... all of it."

She laughed and unselfconsciously pushed her sweater down and hitched the waist-band of her fringed skirt into a more comfortable position.

"I don't know," said Pet, looking rather like an extra-specialty feminine Annie who got her gun, "maybe there's something wrong with me!"

# Small Faces star Steve Marriott declares — 'TIN SOLDIER'—THE REAL US

ONCE more unto Andrew Oldham's inner sanctum off Oxford Street to interview his group—the Small Faces—and discuss the fate of "Tin Soldier" with songsmiths Steve Marriott and Ronnie Lane. It was just like old times when music, laughter and sarcasm were the hallmark of many a colourful interview with another well known group which Andrew managed.

When I made my entrance (one cannot simply enter Andrew's office as you walk through and onto a raised balcony) I was not totally prepared for the 'Alice in Wonderland Tea Party' scene that unfolded before me—but then life is full of little surprises!

Gambolling about the office were two lanky Afghan hounds and a black-and-white collie of doubtful pedigree, apparently playing trains, while seated about the round table were Steve, Ronnie, Andrew and a journalist left over from a previous interview. He was apparently asleep and remained affixed to his chair throughout the interview. In beautiful green tumblers on the table was 'Black Russian,' a delightful drink which will often affix a journalist to a chair.

We played some nice discs like Aretha Franklin and a newcomer on Immediate records, Billy Nicholls, who sang a great song called 'Would You Believe,' backed by the Small Faces. After joining the party, I provoked Ronnie into verbal activity.

"Your new record is not very progressive, is it?" I challenged.

"What?" grinned Ronnie. "I'm progressing very nicely thank you. In fact I'm progressing out of this world. I'm progressing like a pig!"

Steve put on his "interviewed" face. "We wanted to make a record that was really us," he said. "'Tin Soldier' is the real us and 'Itchycoo Park' was really a nice kind of send-up. Some of the kids were saying that we were not so wild as we used to be and we thought 'yeah' and came up with 'Tin Soldier.' We can play this one live but we could never get the same effects on 'Itchycoo.'"

"Yeah," said Ronnie. "And we used to have a lot of trouble getting the RAF to send over jets at the right time on 'Itchycoo Park' to coincide with the recording!"

## Strange

How did the Faces explain that strange, coloured single-sleeve where all their faces are deliberately blurred in the photo?

Steve picked up a copy of it lying on the table and viewed it dispassionately. "We must have moved," he said.

"Either that or the photographer had DT's," added Ronnie.

The group are currently suffering from those misguided people who believe it is their job to protect fellow-mortals from making up



SMALL FACES (l to r) IAN MCLAGAN, KENNY JONES, RONNIE "PLONK" LANE and STEVE MARRIOTT.

## By KEITH ALTHAM

their own minds about songs and human beings.

"There is one idiot out in America who got on the radio and warned all the stations not to play 'Itchycoo Park' because it was advocating the use of drugs and encouraging kids to stay away from school," said Steve. "I can't remember his name but he's a kind of Irish Catholic Goldwater!"

What do they think about the bans being imposed on songs like Scott Walker's "Jackie" because of the lyric content?

"Most of those people have got rubber suits hanging in their wardrobes," growled Ronnie. "They've all got their own dirty little scenes going on in their minds. They're silly people."

Were the boys concerned that some people were beginning to think of them as "the disappearing Small Faces" owing to their decision to do so few personal appearances?

"We still do a couple of gigs a

week," said Steve. "We've just cut out the ballroom scene. We've done all that. We have worked seven days a week for over 18 months. We need more time to produce good records. We don't mind if they don't make the charts as long as we feel we have given our best to people. Anyway we'll be doing a tour in the spring!"

## Beautiful

We played "Tin Soldier" in stereo and the affixed journalist awoke to murmur "Beautiful" at the end of it and then went back to sleep. Next we played a Phil Spector record of Phil singing—made some years ago.

Steve said he wanted to go to America if "Tin Soldier" followed "Itchycoo Park" into the American charts. Ronnie said he must catch a bus to Formentera and went home.

Steve said he thought the Herd would recover from "Paradise Lost" and not to take all the things he had said too seriously. Don't say Steve is mellowing, too!

## WHO'S WHERE

(Week commencing January 5)

- ENGELBERT HUMPERDINCK  
London Palladium
- FRANKIE VAUGHAN  
Glasgow Alhambra
- GEORGIE FAME  
London Mayfair
- ANITA HARRIS  
Coventry Theatre
- VINCE HILL, DES O'CONNOR  
Manchester Palace
- BACHELORS  
Liverpool Royal Court
- LONNIE DONNEGAN  
Glasgow Kings
- FREDDIE and the DREAMERS  
Stockton Globe
- NEW VAUDEVILLE BAND  
Birmingham Alexandra
- ALAN PRICE SET  
Stockton Fiesta (commencing Sunday)

## NEXT WEEK

Revealed!

DAVE CLARK'S SHOCK FILM

## AMERICA CALLING

# February 'Pinocchio' month for Peter (Herman) Noone

PETER NOONE of Herman's Hermits will spend the entire month of February in New York, rehearsing, shooting and taping the songs for the NBC colour special "Pinocchio," in which he plays the title rôle. The spectacular itself will be shown much later in the year.

Now back in England, following a guest shot on the Jackie Gleason Show, which was taped before Christmas and New Year in Miami, Peter is thinking of renting a New York apartment for his next visit. "It's so much more relaxing," he told me, "and more than that, you don't have to be confined to one (hotel) room all the time."

For their Florida trip, both Karl Green and newly-wed Barry Whitwam brought their wives. For Karl it was a delayed honeymoon, and for Barry it was a quick decision to marry in order to take advantage of one!

Gene Pitney may not now make a February tour of England, even though he still plans a visit to Europe very soon. Instead, he may headline a British tour later in the spring.

Although I got reports that Cher was already shooting her first solo movie, "Chastity," and that Sonny was busy writing both



NEW YORK June Harris

script and soundtrack. I've now been told production plans have been held up.

But not cancelled. Cher will begin filming in March, and until then will be busy learning Sonny's script. And talking of filming, the Young Rasens are talking along the lines of February to start their first. In New York over Christmas and New Year, the group played a date at Madison Square Garden on December 23, and at the same time were presented with the keys to New York City by Senator Jacob Javits, who remained in town over the holiday season specifically for the occasion.

## Butterfield come-back

AFTER a year's absence, Paul Butterfield's Blues Band returned this week for a smash engagement at Hollywood's top folk nitery, the Troubadour.

The club was jammed on opening night (I was sitting on the stairs!) and everyone, it seemed, was an avid Butterfield fan—he could do no wrong.

Of prime interest was Butterfield's expansion to seven band members. With his new group—consisting of guitar, organ, base, tenor sax, baritone sax, trumpet and drums—he has changed most of his repertoire—only the "Work Song" from his second album remains.

Although the excited crowd applauded wildly and indiscriminately, the band has not yet reached the degree of "tightness" achieved in the original sextet. Individual performances (particularly a soprano sax solo and Butterfield's harmonica on "Driftin' Driftin'") were exceptional and showed much promise.



HOLLYWOOD Tracy Thomas

Sonny and Cher, who have out separate and together albums currently, have been busy preparing their new Beverly Hills home for a grand house-warming on New Year's Eve. Guests invited were most of Hollywood's young elite in both music and movie industries.

Cher is set to begin her first solo film, "Chastity," early next year. The duo are making their first solo appearances on national television next year on two "Jonathon Winters" shows.

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**MONDAY** 6.30 This Is It; 7.00 Monday's Requests; 7.45 Join The In-Crowd; 8.00 Disc-A-Poppin; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Tony Blackburn Leg Show; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.00 Top Pops; 10.30 Jack Jackson Hit Parade; 11.00 That Boy These Grooves; 11.15 Sounds Like Tomorrow; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Mickle Most Show; 12.45 Music In The Night.  
**TUESDAY** 6.30 This Is It; 7.00 Tuesday's Requests; 7.45 Join The In-Crowd; 8.00 Impact; 8.30 Sounds Like Tomorrow; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 David Symonds; 9.30 Sam Costa Show; 10.00 Like Young; 10.30 Teen and Twenty Disc Club; 11.00 David Jacobs Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.  
**WEDNESDAY** 6.30 This Is It; 7.00 Wednesday's Requests; 7.30 Disc Drive; 7.45 Sounds Like Tomorrow; 8.00 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 "208" Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11.00 Dave Cash Show; 11.15 Music '68; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.  
**THURSDAY** 6.30 This Is It; 7.00 Jimmy Saville's Birth-day; 7.30 Collet's Choice; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Tony Blackburn Show; 10.00 Jimmy Young; 11.00 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.  
**FRIDAY** 6.30 This Is It; 7.00 Beauty-Go-Round; 7.15 Friday's Requests; 7.30 Disc Drive; 7.45 LP Spin; 8.00 Sounds Like Tomorrow; 8.15 Pop Parade; 8.30 Jimmy's Club; 8.45 Radio Bingo Show; 9.00 Don Moss Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10.00 Simon's Scene; 11.00 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12.00 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Jimmy Saville's Bedroom.  
**SATURDAY** 6.30 This Is It; 7.00 Saturday's Requests; 7.45 Join The In-Crowd; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Battle Of The Giants; 9.15 Tony Blackburn Leg Show; 9.30 Night and Dee; 10.30 Symonds on Saturday; 11.00 Saturday Special; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Sam Costa's Night Cap; 1.00 Music In The Night.

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**From YOU to US**

**MICHAEL MAXWELL** (Glasgow): When is everyone going to stop hailing as a breakthrough in pop music, the ear-splitting tunelessness of the Hendrix, Cream, Stones brigade?

With their repellent aura of sleazy pseudo-psychodelia these groups are obviously never happy unless they are bringing the ceiling down with their jarring discords.  
In this insane appreciation of ugly noise many of the pleasant, gentle sounds of West Coast groups such as the Association and Harpers Bizarre are being ignored.

**RICHARD BRADLEY** (Coventry): It is about time the Stones made another r-and-b record.  
Everything they have done since "Get Off Of My Cloud" has been poor compared with "The Last Time" and "Little Red Rooster." I am sure this is why they have lost popularity.  
The latest LP, "Their Satanic Majesties Request," is hopeless. They must return to doing numbers with tune and a strong beat.

**CAROLE GARDENER** (London): It is surprising the number of cover versions of the Four Seasons' songs, yet the group itself gets very little recognition in Britain.  
This is obviously a great tribute to Bob Gaudio and Bob Crewe, who write most of the Four Seasons' material, but one would expect the Four Seasons' original versions to

Edited by **TONY BROMLEY**

make the charts here, particularly as they are so popular in America. Let's hope their British tour in April will prove once and for all what a great talent they are.

**JEAN CASH** (London): It was great to read of Roy Orbison's highly successful tour of Canada (NME December 16), his first major undertaking since his illness.  
The fact is that Roy belongs to that small group of singers such as Pet Clark, Dusty and Frankie Vaughan whose enduring success depends on their terrific stage performances, rather than hit discs. They have quiet periods in the charts but they always re-appear again to confound their critics. They are the real stars of the business.

**M. G. COGGINS** (Birmingham): When are people going to stop knocking Dylan and accept his obvious superiority.  
We are continually barraged with young folk singers who claim to be the new Bob Dylan. Such an example is Donovan.

He has had two or three self-composed hits and seems to think that Dylan is dead and that he can replace him. Of course Donovan composes pretty songs, but neither in quantity nor quality can they match up to those of Dylan.

**GLYNIS CHEESMAN** (St. Helens, Lancs.): In case you haven't been told the 'Aintree Iron' is the Black Bull pub in Aintree which is shaped like an iron.

**MICK BYRNE** (London): The 'Aintree Iron' is a Liverpool Laundrette near the race course.  
Which leaves us as far away from the truth as ever. I don't think the Scaffold are terribly sure either. Any more suggestions?—T.B.

**QUENTIN SCOTT** (Glasgow): The Procal Harum's LP is the most beautiful thing I have ever heard. It is amazing that such sounds can be produced by simply an organ, piano, guitar and drums.  
With so many so-called progressive sounds about at the moment it is great that this group are using their talent, imagination and professionalism to make beautiful music.

Another subject which has caused a lot of dispute is the Aintree Iron. What is it? Here are some of your suggestions.

**KATHLEEN CALVERLEY** (Huddersfield): Concerning the song "Thank You Very Much" by the Scaffold I have heard that the 'Aintree Iron' is a triangular piece of land surrounded by three roads at Aintree. Because of the shape this land was known locally as the 'iron.' Hence 'Aintree Iron'?

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Monkey DAVY JONES at London Airport on Tuesday, when he flew to Zurich for a short skiing holiday.

## TAILPIECES by the ALLEY CAT

**BEATLES** have now had more No. 1 hits in NME Chart than any other artist, with 14 chart-toppers (totalling 63 weeks); this beats Elvis Presley's 13 No. 1s (totalling 48 weeks) . . . Lulu's "To Sir With Love" named Top Record Of 1967 by U.S. weekly "Billboard" . . . Come-back for Johnnie Ray with own U.S. TV special and Las Vegas cabaret season . . .

Next Elvis Presley film—"Kiss My Firm But Pliant Lips"—his eleventh for MGM . . . Superb Monday's BBC-2 Frank Sinatra special, with Ella Fitzgerald guesting . . . Annoying insomniac Juliet "Sweet Charity" Vaughan, "abyssmal" describes



Prowse: no English TV after midnight. Despite Simon Dee and Frankie Vaughan, "abyssmal" describes

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## MONKEES DAVY and PETER HIDE-OUT

But NME's Norrie Drummond met Davy Jones just the same!

NEW Year's Eve is traditionally a time for nostalgia, celebration, meeting new friends and for remembering old ones. That was exactly the atmosphere in which Davy Jones celebrated the arrival of 1968. He was at London's Speakeasy Club on Sunday night where half the pop world was greeting the New Year.

Someone mentioned that Peter Tork had arrived, too, but in the dark and crowded club all four Monkees could have been there without seeing each other. I didn't see him.

There were no announcements, no photographers, no autograph-hunters. In fact the Monkees' visit there went almost unnoticed.

Davy, looking fit and tanned, told me he had travelled down from Manchester last week.

"I had a very quiet Christmas," he said. "There was only the family and a few friends."

### Very private

Davy has been avoiding all publicity since his arrival in Britain just a few days before Christmas. "It's a private visit," he said, "and we didn't really want to do any interviews."

Among the other star names celebrating with Davy at the Speakeasy on Sunday were Tommy Steele, Eric Burdon, Jeff Beck, Jimi Hendrix and Lionel Bart, who wrote the musical "Oliver" in which Davy appeared some years ago.

Actress-singer Adrienne Posta, who appears in "Here We Go Round The Mulberry Bush," chatted enthusiastically to Davy about film-making. "As soon as we get back to America," said Davy, "we'll be starting work on our movie."

As Davy and Adrienne stood talking, a stripper was cheerily peeling off to the strains of George Fame's "Bonnie And



DAVY JONES and PETER TORK pictured in Hollywood

Clyde" record—which had to be played four times before she'd finished!

Davy, who was wearing a plum-coloured shirt and dark trousers, told me that he was flying out to Switzerland later in the week. "It's just for a very short holiday to try some skiing. I'll be coming back to London for another few days before I go back to America."

Although Davy is on a private visit and is keeping his movements secret, he told me he would be having several business discussions in London.

### Not spotted

Although the Speakeasy was crowded on Sunday evening, few people recognised Davy. Bob Grace, of United Artists, who was struggling at the cloakroom to retrieve several coats, turned to Davy, standing behind him, and asked him to hold one of them while he got the others. "I didn't recognise him at all," laughed Bob. "He seemed quite amused."

For more than an hour Davy stood talking and drinking with a variety of people. He obviously enjoyed being in London again and meeting people who treated him like a normal human being.

Then, as suddenly as he had appeared, he was gone and the celebrations continued into the very early hours. (See also news pages.)

BBC and ITV New Year's Eve shows . . . Harry Secombe re-elected president of Lord's Taverners . . . Will Mia Farrow wax title song from "I'll Never Forget What's 'Is Name?" . . .

Hit songwriter John McLeod once member of Maple Leaf Four singing group . . . Mike Skoman says he hasn't signed David Garrick to U.S. UNI label . . . Major-Minor's Philip Solomon launching three girl solo singers this month . . .

Walker Brothers visit to Japan will be filmed for TV by Barry Cawtheray . . . Fans missed Davy Jones at London Airport on Tuesday, so they mobbed Ringo Starr . . . In final show, Val Doonican duet with Matt Monro a standout.

World sales of Engelbert Humperdinck and Mireille Mathieu's "Last Waltz" could earn Les Reed and co-writer Barry Mason £50,000 . . . On TV jingles, Vince Hill most prolific singer . . . Friends call NME's Percy Dickins the Toastmaster General! . . .



At Talk Of The Town, Bernard Delfont extending open invitation for Johnny Mathis return visit . . . CBS reissuing Aretha Franklin's earlier discs . . . Current Petula Clark single not dedicated to Tom Jones! . . .

Haunting Dusty Springfield version of Bobby Hebb's "Sunny" . . . Good to see Mike McGear walking away from Paul McCartney's shadow . . . 1967 worst year for Roy Orbison since he found fame . . .

Some of Robert Stigwood's plans for Bee Gees seem over-ambitious . . . Norrie Paramor bought Rolls Royce . . . Anne Shelton waxed original version of Vera Lynn's new single . . .

Count Basie Orchestra join forces with Mills Brothers for LP . . . Her children with P.P. Arnold in Lon-

don . . . At wrestling Jimmy Savile higher paid than Mick McManus.

Overdue: Roy Orbison single . . . Holidaying in Austria: Cilla Black and Bobby Willis . . . His version of Dave Clark Five's current hit on Engelbert Humperdinck's "Last Waltz" LP . . .

Mark Forster (formerly associated with Tommy Steele and the Troggs) now managing Moody Blues . . . Eagerly awaited Ray Charles' version of Procol Harum's "Whiter Shade of Pale" . . . Herman bought new Rolls-Royce.



Juliet Andrews shoots with Rock Hudson in "Darling Lili" from mid-February . . . With new single next week, comeback for Marty Wilde? . . . Thanks to "I Spy" fame, half-million dollars for Bill Cosby from 25-day U.S. tour . . .

Foundation's lead guitarist Alan Warner married 20-year-old Julie Frome on Monday . . . Co-owners of Arthur discotheque in Hollywood: Roddy McDowall and Natalie Wood . . . Frank Ifield's parents visiting Britain in June.

Barbra Streisand starts filming "Hello Dolly" in April . . . Second son for Lenny Davidson of Dave Clark Five . . . New post for publicist Roger Cowles as assistant a-and-r manager at Polydor under Frank Fenter . . .

Simon Dee rude to Jeanne Lambe on New Year's Eve TV . . . First film musical for Lee Marvin in "Paint Your Wagon" . . . Ronnie Eckstine (22), son of Billy Eckstine, in Screen Gems' TV pilot . . .

French singer Jacques Brel wants to make another film; with Scott Walker? . . . Michelle Phillips, of Mamas and Papas, sang in Las Vegas with Eddie Fisher . . . Pat Boone's present for man who has everything is a burglar alarm.

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NME SEES POP GROUPS ON STAGE

## Shadows make time go by so swiftly

THE Shadows, recently re-elected for the 7th time Britain's Top Instrumental group in the NME Poll, got a big welcome back to London's Talk Of The Town theatre-restaurant on Monday, and after a 55-minute act that seemed much less the audience was asking for more of their quiet, yet appealing guitar-drums music.

On their former visit they did a short act before Cliff Richard did his, but on this occasion Cliff was a non-participant, except to cheer them on wildly from a table in the packed auditorium.

It says a lot for the Shadows' playing that they needed no gimmicky clothes or stunts, and for their smooth confidence in going through the act perfectly with ex-Shadow Brian "Licorice" Locking on bass in place of ailing John Rostill. It was "Licorice's" first outing with the Shads since leaving some four years ago to become a full-time Jehovah's Witness preacher, performing only part-time at nights. After his "Nivram" feature, he got terrific applause for playing that has lost none of its edge.

### Soulful Hank

Other standouts were lead guitarist Hank Marvin's soulful "Somewhere" and Brian Bennett's show-stopping "Little B" drum solo. Bruce Welch was a great strength on rhythm guitar and singing better than ever with Hank during their duo acoustic spell of "Cool Water" and "Little Bitty Tear," amusingly announced by drummer Brian: "This is where I take Licorice off to teach him the rest of the act."

But it is the Shadows' teamwork which has made them famous.

This was evident from the rousing "Sleepwalk" and "In The Mood" which open their act, through "Dance On," two vocal numbers—"Baby Blue" and "Let It Be Me," back to their 1962 hit, "Wonderful Land"; "Nivram"; "Apache" and "Foot Tapper" (both much liked); "Cool Water" and "Little Bitty Tear"; "Flingel Bunt," "Somewhere," "Little B" and finally "FBI." Fans were cheering for more, but the policy of the Talk is no encores.

As always, Bruce and Hank made some caustically humorous remarks in between numbers, like Bruce's: "We made this film with Cliff (pause) Michelmore" and "For the older ones, like ourselves . . ." and "Hank is the one with the specks-appeal"; while Hank cheekily announced: "We've had a request to play 'Magical Mystery Tour,' but we've got enough problems as it is."

All in all, a very pleasant way to pass 55 minutes of an evening out, being soothed by the magical music of the Shads, who are at the Talk for the next three weeks, till Diana Ross and the Supremes take over.

ANDY GRAY.

## BACHELORS AT LIVERPOOL

A BUMPER bundle of bouncing buoyancy for the Christmas period—that's the Bachelors Show at the Royal Court Theatre, Liverpool, for the "panto" season.

Packed audiences are cramming the theatre to see this dynamic, all-action show.

With their sugar-coated voices, Con, Dec and John dominate the second half of the programme. As expected long-established favourites like "Ramona," "I Wouldn't Trade You For The World" and "Marta" were included in their act.

More surprising was their dramatic rendering of the Kinks hit "Well Respected Man."

The audience loved it all, many of the older people sang along with the Bachelors. The act was brought to an emotion-stirring climax when the Dublin-born threesome performed "I Believe."

While the Bachelors were charming in their first "blarney" style the exuberant Tiller Girls danced and splashed their dazzling colour round the stage.

Bright, blonde, vivacious with an infectious warmth, "The One That Got Away" Sisters?

Dancing, ad-libbing and even banjo playing they soon won the hearts of the audience. And what could be more appropriate? These "Lancashire lassies" concluded their act with a medley of George Formby songs.

DAVID CHARTERS.

## KINGS, PEERS AT SOUTHAMPTON

MAKING their debut in pantomime, the King Brothers make the most of the opportunity to do "something other than just stand up and sing."

Playing the Merry Men, Denis, Mike and Tony join in the typical slapstick fun of "Robin Hood," before taking time out for their solo spot in which they revive all their "king size" hits including "Mais Oui," "76 Trombones" and "Standing On The Corner."

Their presentation of "If I Were A Rich Man" and "My Mammy" is a highlight.

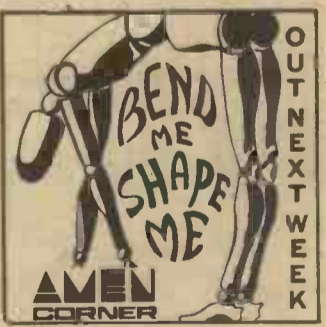
The ace of clubland Donald Peers revels in the freedom that the world of fantasy offers and songwise grasps every opportunity of reviving his many favourites, whilst scoring also with his new release, "I Love You, You Love Me."

D.B.E.

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