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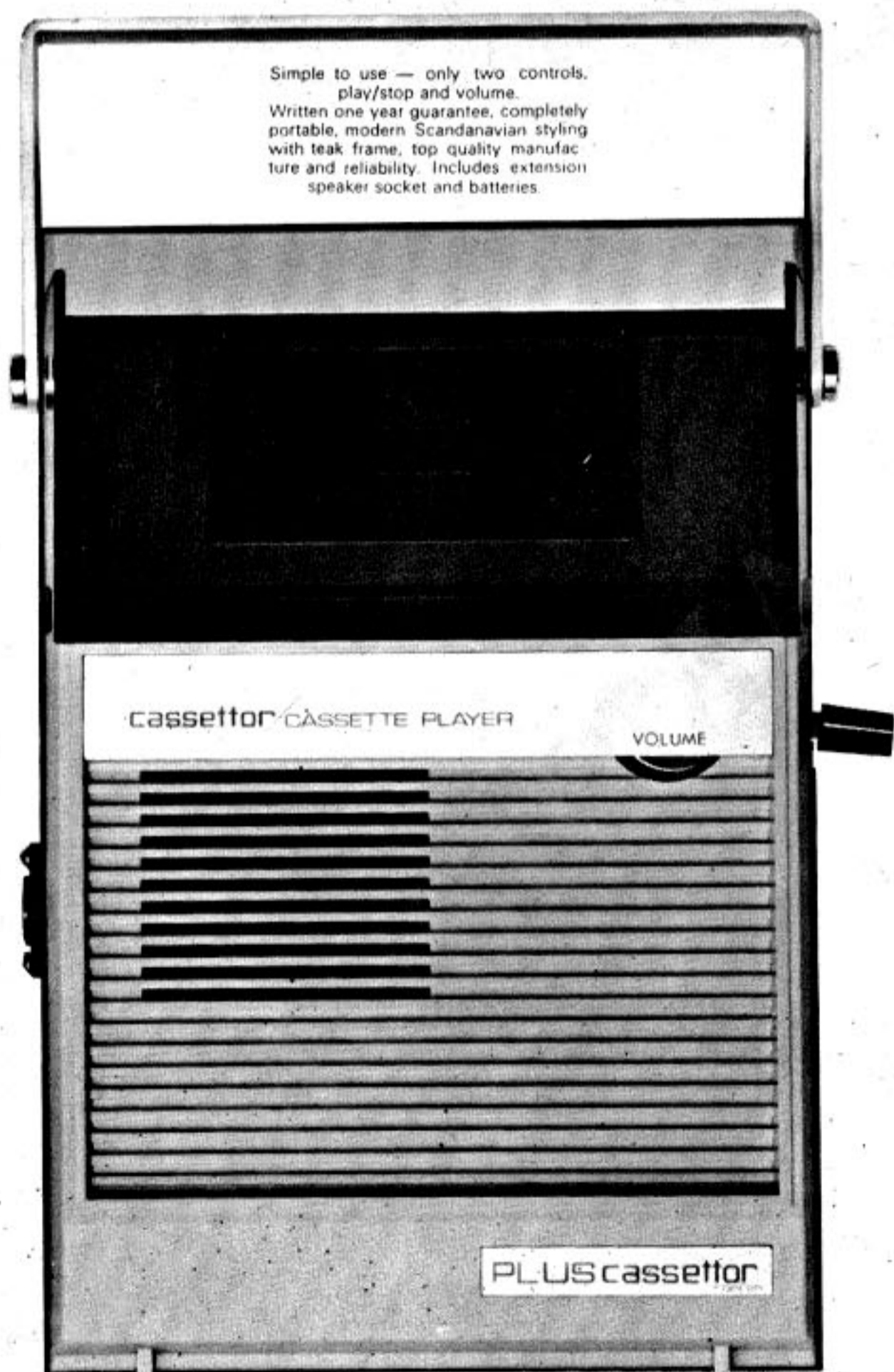
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MEET A BEE GEE — No. 2

by Nick Logan

ONE otherwise nondescript morning to the clatter of an alarm clock bell, young Robin Gibb awoke, arose and Lo! the world was round and Lo! it rained every day. Now I know and you know (and Manchester readers know in particular) that it rains every day and we all know (Flat Earth Society members here close your eyes) that the world is round. But please be patient.

Anyway, as if all that wasn't mind-boggling enough, Robin had previously accomplished the amazing feat of making good his escape back to Massachusetts by the simple trick of taking a boat to England where, astute listeners to phonographs and steam radio will remember, he did all the things he wanted to do.

Couch cent

Now all this would seem to make Robin a cert for a psychiatrist's couch, or at least prime contender for the title, "Nut Of The Year"! However, he's a very happy and contented Bee Gee indeed.

Still baffled? Then you haven't been reading your Bee Gee songbook. For the lazy and illiterate, Robin will explain: "We always try to put ourselves into our records. We've never tried to write anything that wasn't us. What we are doing is sort of writing down people's thoughts; nobody has ever thought of writing down things exactly the way people think."

"Massachusetts, in fact, is not talking about people going back to Massachusetts. It represents all the people who want to go back to somewhere or something. It is all about people who want to escape."

Does it represent Robin and the Bee Gees? "No, not now. It did. But we have already gone back to Massachusetts. When we were not recognised we were trying to escape—to recognition. That is something we have always wanted. We came to England searching for it and we found it."

"Now 'World', our new record, is the next step and is completely different from 'Massachusetts'. It's about somebody who knows everything about the world and the story line now is, 'Where will I be tomorrow?'"

"It says: 'Now I've found that the world is round and of course it rains every day.' He knows what it's all about and has learnt to live with it and accept it. That is completely us. We have found that the world is round and that it rains every day. We've found peace of mind and now we're very happy."

Eighteen-year-old Robin, older than his twin Maurice by one hour, indeed looked very happy when I met him amid the tiger skin rugs and hunting trophies in Robert Stigwood's exotic Mayfair "den".

Scattered round the room, the rest of the Bee Gees were coping with a queue of interviewers, who every now and again would rise, trot across the tigers and leopards, and change partners like a game of musical chairs.

Robin sank his slight frame into the soft settee, shook his shaggy brown hair, lit a king-size cigarette and prepared to answer my questions, jumping on to each one and expounding at length, punctuating each phrase and grinning profusely.

Set him off

I touched on the subject of song-writing and that set him off. "We get ideas for songs everywhere and anywhere. It's a telepathy type of thing with us, sort of written in the mind."

Intrigued, I asked him to explain. "I suppose it's because we are so close as brothers, not like most brothers. It's pretty scary at times and it's not just confined to music. Barry and I can be walking along a street together when we just start singing the same song in the same key at the same time."

"It can be frightening but we never talk about it, to each other in case we put a mental block on it. But we are very grateful for it; we wouldn't like it to go."

"It's incredible really. We get the same chords running through our minds. Barry will chance on a tune and my mind will go for the same thing. All of a sudden he looks at me and we know we are on the same wavelength. It can happen anywhere."

"Ninety per cent of it is mental telepathy. 'Massachusetts' is an example. I had had this line in my mind all day; 'The lights all went out in Massachusetts.' Later that night I mentioned to Barry and he said: 'Yes, I know. I've already got the tune for it.' So we wrote the rest of the words together and Maurice did the arrangement."

It all sounded like something straight out of the columns of "Psychic News," but before the sceptics take up their bludgeons it is a known fact that very close relatives can at times think along the same wavelength.

Undoubtedly, the three brothers are close and Robin demonstrates this by continually talking in terms of "we" and "our" instead of "I" and

"mine". Nevertheless, it must go down as one of the strangest song-writing methods in pop history.

We turned to more down-to-earth facts about the Bee Gee who describes himself as very temperamental, very creative, a bit of a hypochondriac, slightly neurotic, inclined to be lazy in the mornings with a dry, goonish sense of humour.

By an odd quirk of fate, Robin, like his brothers, was born in Douglas, Isle of Man. The date: December 22, 1949. "Mum and Dad, who lived in Manchester, used to spend their holidays at Douglas and it happened that each time they went they were expecting one of us!"

Robin's schooling was spent at such romantic sounding places as Oswald-road School, Chorlton-Cum-Hardy, and Cavendish-road School, Manchester. "I went back there and looked in last week, just reminiscing. It's probably all changed now, anyway."

Spelling

"I used to love spelling, history, chemistry and astrology. I'm still keen on spelling and astrology. I was interested in the way people spelt things. You know how everybody spells in their own way." I didn't know, but anyway...

He continued: "I still read a lot about the planets and follow the space race closely. I used to hate maths and music. I was a complete and utter failure at that. We feel music, and there is no feeling when you have to learn."

"Maurice and I sang in the school choir at Christmas carol concerts and when it came to 'God Save The Queen', we'd sing together and throw the whole choir!"

Robin warmed to the story of the Bee Gees. In November 1956 we were chasing Barry on a bike along Buckingham Road in Manchester and we were talking about these kids who used to sing at the Gaumont Theatre at Saturday matinees.

"We used to watch them every week and we thought: 'Why can't we do something like that?' There were five of us, Maurice and Barry and myself, and Paul Frost and Kenny Oricks. There was a record out at the time called 'Wake Up Little Susie' by the Everly Brothers and we thought we'd mime to that. We called ourselves the Rattlesnakes."

"The Saturday morning came, just before Christmas, and we were going up the stairs of the Gaumont when Barry dropped the record! It smashed. We thought: 'Great Everlys! What are we going to do?' Barry had a guitar, which he had taken along to help the miming, and he suggested that we go out and really sing."

"So out we went and sang 'Lollipop' by the Mudlarks, and it went down well. We ended up doing five more, including 'That'll Be The Day', 'Book Of Love' and 'Oh Boy'—and that was how the Bee Gees began."

Paused

Robin paused for breath, lit another king-sized cigarette, and continued: "Our next date was at the Walley Range Odeon, when Maurice and I added banjos. Then we did the Patience Theatre as Wee Johnnie Hayes and the Bluecats—Berry was Johnnie Hayes. We got 45 a week for our act. This was in 1958 and we went on doing matinee performances for about two years. "Then we left Manchester and



ROBIN GIBB

emigrated to Australia when I was ten. We thought up the name the Bee Gees on the boat and also started writing our own material. We lived in Brisbane, where I went to a secondary school, and after about a year started the group again.

"We played the Speedway Circus in Brisbane and met a racing driver, Bill Good, who introduced us to a deejay friend of his. We did some tapes for his show. He played them and used to get a tremendous number of orders for them but they weren't released as records."

"Then we got on to television in Brisbane in 1960 with our own show, 'Cottie's Happy Hour', and we got very big in Brisbane. The three of us played Surfer's Paradise at the Beachcomber Hotel for six weeks, three shows a night."

"Then we went to Sydney, which was like going to London, and did the Sydney Stadium in 1962 with Chubby Checker. It was the biggest break we ever had."

"The first song we ever wrote was 'Let Me Love You'. Our first song-writing success was 'Starlight Of Love', which was recorded by Col Joye and got to No. 1. We became an overnight success but our first hit didn't come until 1965, although the Bee Gees were always big TV-wise."

"Our first hit was 'Wine And Women', a group song, which got to Number 10. We followed that with three complete flops. The first, 'I Was A Lover, A Leader Of Men', won an award for the best composition of the year but it wasn't a hit."

"We then met Bill Shepherd who came to England with us as musical director and Ossie Burn, our producer. We were on Spin label and used to record until seven in the morning. 'Monday's Rain', our first for him, was an absolute flop. Our next, 'Cherry Red'—again, an absolute flop."

Desperate

"In August 1966 we went into the studio desperate to get a hit before we left for England. We made this song, 'Spicks And Specks', but Spin didn't want to release it. They thought we were finished, a financial loss. However, it was released eventually and went to the top in four weeks. On January 3, 1967, when we left it was a No. 1 hit."

"It had been in our minds for the past years to come to England. 'Spicks And Specks' gave us the money."

Two welcome cups of tea appeared before us and I gave my hard working pen a well-earned chance to cool off. Tea put away, Robin picked up the story.

"When we first came over here we went to see a man"—who shall be nameless to save him embarrassment—"at the Grade Organisation. He practically threw us out of his office and said we were wasting our time. "When the Seekers came in here I knew they were going to do something but you are just another group," he told us. "Pause for that short-sighted gent to kick himself."

"Then Robert Stigwood began to take an interest and was ringing our house every twenty minutes. When he finally got in touch I was the one who picked up the phone. We went to see him and he wanted to do business. He took us over and since February we have never looked back. We would give Robert the world now. He's done wonders for us."

BEATLES enjoy being BEATLES!



The BEATLES on the right seem to be wondering what the BEATLES above are doing. Actually they are working in a film editing room in Soho, cutting their "Magical Mystery Tour" TV film and being cheered by some music by PAUL. And on the left, BILLY, a famous Soho "flower child" (dig the carnations!), dropped in and had a duet with RINGO, to the enjoyment of Beatles' long-time helper MAL EVANS (right). The picture on the right is how you should have seen them on "Top Of The Pops" last week—in the Cardin suits designed for them by Pierre four years ago. But the film was never shown. Some say the miming was bad on it; others that the Musicians Union stopped it. Anyway, "Hello Goodbye" is in at No. 3 this week, and that's what matters, isn't it?

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

GENE PITNEY IS EVERY INCH A STAR

says Nick Logan

SOME have it, some haven't. Some are born with it, others spend their lives in search of it. It is the aura of stardom, that elusive, indefinable quality that separates a shaggy-haired pimple from a pop mountain; the unwantedables from the untouchables; the one-hit wonders from the with-us-forevers. Whatever it is, Gene Pitney has it!

From his well-groomed, young but experienced nut to his globe-trotting feet, Gene is every inch a star. And although the word itself is a term so loosely tossed about that it has lost much of its value, when you see one you know one.

Gene belongs to that thin-on-the-ground and rapidly diminishing group of top artists with a vast following of faithful fans who can afford to spend protracted spells out of the charts while they seek out the right material, secure in the knowledge that they can always come bouncing back.

Most of today's new groups and singers, with only a slender foothold in the minds of the record-buying public, would regard such a move as masochistic madness. But not Gene Pitney.

Bounced back

After almost nine months spent searching for good material Gene has come bouncing back with a David and Jonathan composition, "Something's Gotten Hold Of My Heart," which has got a good hold on the No. 8 slot in this week's NME Chart.

Earlier this month, during one of his short promotional trips to this country, I met Gene at his London hotel and talked about his new single, his future plans and the current pop scene.

He was bemoaning the lack of star quality on the scene today and the similarity between most of the new groups around.

"On my annual tour of America this year we had about five good young groups and when I first met them all mixed up together I just couldn't tell one from the other. They all had the same clothes and the same long hair.

"It wasn't until nearly the last night of the tour that I established who was who and who belonged to what group.

"That's the trouble with the San Francisco scene. It was

a good idea when it started and the sound of the groups was good but I have a feeling that if you went round just swopping groups and records you would get exactly the same sound. It's all so much alike, there's no distinctiveness.

"What the pop scene needs now is a really big new star," said Gene.

The good-looking 26-year-old American had just flown in to London after an eight-day tour of New Zealand.

"It was a 39-hour flight with a 12-hour time difference, the worst you

can have. All I wanted to do when I arrived was sleep, but I was wanted for a colour photo session.

"After that I just slept. Was I looking forward to that bed? I just fell into it and slept for 22 hours—from midnight to 10.30 at night. People kept coming in and looking at me. They must have thought I was dead, taken a pill or something.

"I can just imagine them looking at me and leaning over to see if I was still breathing.

"Now I'll just get used to the time difference and then I'll be going home to America, a five-hour difference." Gene sighed a well-travelled sigh. I

asked him what he'd seen of London. He nodded towards the bed: "Only that!"

But time-differences, 39-hour flights, the lot, Gene doesn't mind travelling. "I love to have a fresh, new audience to play to. I love to go round in circles. If I stood in one place I'd go mad."

I asked him how he chose his songs and why we had had to wait so long for a new release since "In The Cold Light Of Day" which was out in February and flopped.

"I try to go for something melodically and lyrically which I think is good. The only reason I



GENE PITNEY, when he's happiest—singing to people! Picture taken at "Pop Inn" during one of his visits to London.

wanted so long before a new release was because the material I was getting was very mediocre.

"If I could not put out something which I felt strongly about I wasn't going to put anything out at all. My last release 'In The Cold Light Of Day' was not a great record. It was only middle-of-the-road material and I went into it half-heartedly.

"This new song I picked out of about 27 which were sent to me. I liked it very much. It's a lyrically beautiful record and lyrically and melodically it is unique.

"It just happens in cycles that you find a good song. Sometimes I've had 200 songs a week and couldn't find one that was half-way decent. A lot of good writers, people who used to write for me, have gone into pictures and some have just disappeared.

Strange

"There's a strange story behind 'Something's Gotten Hold Of My Heart'," Gene continued. "I went to New York to record it during my American tour, I was sick and could hardly sing it. One note I just couldn't sing.

"We didn't know what to do and then I saw this young fellow who was just standing about in the studio and I said: 'Can you sing Waaaah?' He went 'Waaaah' and I said: 'Right, you're in.' I still don't know who he was or what he was doing there."

The tour of New Zealand which Gene had just completed was his fourth there and broke all records. Now he may well come back to Britain in the spring for his sixth tour here.

Combing his hair in the mirror, Gene told me: "I've no idea why I keep this appeal. I said on my last tour here that it would be my last. I just figured that it wouldn't work again, that fans would have seen too much of me, but it went so well that I'll probably go round again.

"I prefer tours to any other kind of work. Some people praise cabaret, but cabaret to me is very depressing in comparison to a one-nighter. I seem to get a mixed audience and some of the kids must have grown up with me because we get calls for all the old numbers of mine. It's just fantastic that it happens.

"I like British audiences best. They

have such a great presence and enthusiasm, a tremendous response. The audiences in the States have become very blasé. Even the little towns can see so many big acts. It's a pleasure to tour here."

Fantastically, Gene has now been in the business seven years and nearly all of them have been spent at the top. I asked him what difference those years had made.

"I've become more polished I suppose. I am not going out on stage as nervous as I was before. Sometimes this is bad and sometimes it can be good.

"For instance, I do a 15-minute ad lib talking spot to the audience and we get piles of letters saying it is the best part of the act. But I wouldn't be able to do it if I was nervous.

"But in some respects nervousness is very good. It can make you give a more exciting show."

Knocked out

"Travelling knocks me out pretty good now, I suppose because I'm older. Though I was probably just as knocked out before but then I had the excitement and stimulation of stepping out into a new country. The adrenalin doesn't run as fast, I suppose, as it would if I were new to the whole thing."

Would he give it all up, particularly now that he is a married man with a baby son, Todd, born in September, six weeks before he left for his New Zealand tour?

"I said that a year ago, I seem to say that after every tour. But then two weeks after, when I am at home sitting round doing nothing, I just want to get back and do some work. If I stood in one place I'd go mad."

"I phoned my wife Lynn the other day and asked her what Todd had done. 'Same as before, only more of it' was her reply." Gene laughed: "What is that supposed to mean, I wonder?"

"No I don't think I could really give it up. A month on and a month at home would suit me and would keep me active. That's what I'd like. I'd start climbing walls after a month."

We turned to the subject of Gene's long-awaited acting debut. "There's nothing lined up at the moment but the producers of the 'Beverly Hillbillies' are thinking of doing a TV series about a Nashville country yokel called Jimmy Peckinpaw and the last I heard when I left New York was that there were two guys in for the part, myself and Johnny Tillotson. But I don't know if I would be really interested."

One thing certain—he'd never give up singing.

NEXT WEEK

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HOW THE STARS FILLED IT IN

Next week the thousands of completed NME Poll Forms will have been analysed and the results of the world's leading poll announced. In the meantime, here's how some of the stars themselves completed the coupon. They were done specially for this feature and are NOT taken into account in deciding the final results.



	DAVE CLARK	FELICE TAYLOR	REG PRESLEY (Troggs)	JONATHAN KING	TONY BLACKBURN	ANDREW STEELE (Herd)	VINCE MELOUNEY (Bee Gees)	ANDY FAIRWEATHER-LOW (Amen Corner)
WORLD SECTION								
Top male singer:	Frank Sinatra	Johnny Mathis	Tom Jones	Scott Walker	Stevie Wonder	Otis Redding	Gene Pitney	Otis Redding
Top girl singer:	Dusty Springfield	Felice Taylor!	Dionne Warwick	Sandie Shaw	Diana Ross	Dusty Springfield	Nina Simone	Carla Thomas
Top musical personality:	John Lennon	Jack Benny	Tom Jones	Andrew Oldham	Elvis Presley	Sammy Davis Jr	Eric Clapton	Tom Jones
Top group:	Beatles	Monkees	Beatles	Beatles	Beatles	Vanilla Fudge	Beatles	Beatles
BRITISH ARTISTS ONLY								
Top male singer:	Tom Jones	Cliff Richard	Tom Jones	Scott Walker	Tom Jones	Engelbert Humperdinck	Tom Jones	Tom Jones
Top girl singer:	Dusty Springfield	Lulu	Lulu	Sandie Shaw	Sandie Shaw	Lulu	Cilla Black	Dusty Springfield
Top group:	Beatles	Rolling Stones	Beatles	Beatles	Beatles	Hollies	Cream	Bonzo Dog Do Dah Band
Top vocal personality:	John Lennon	Mick Jagger	Lulu	John Lennon	Lulu	Long John Baldry	Frankie Vaughan	Harry Secombe
Rhythm and blues group:		The Equals	Foundations	Applejacks	Cream		John Mayall	Peddlers
Best new group:	Bee Gees	Procol Harum	Jimi Hendrix	Bee Gees		Traffic	Jeff Beck	Move
Instrumental unit:	Shadows		Sounds Incorporated		Shadows	Brian Auger	Harry South Big Band	Northern Dance Orchestra
Top TV or radio show:	"David Frost Show"	"Top Of The Pops"	Emperor Rosco's Midday Spin	"Good Evening"	"Top Of The Pops"	"Pop North"	"Top Of The Pops"	"Top Gear"
Best disc jockey:		Peter Murray/Emp. Rosco.	Emperor Rosco	Kenny Everett	Chris Denning	Kenny Everett	Alan Freeman	Robbie Dale
New disc singer:	Long John Baldry		Anita Harris	Peter Frampton	Long John Baldry	Barry Gibb	Robin Gibb	Malcolm Roberts
Year's Best British disc:	Procol's "Whiter Shade Of Pale"	Dave Clark's "Everybody Knows"	Lulu's "Love Loves To Love, Love"	"Strawberry Fields"	Keith West's Excerpt "Teenage Opera"	"Thinkin' Ain't For Me"	"Hole In My Shoe"	"Flowers In The Rain"

CLIFF PICKED...

WORLD SECTION (Any nationality)

TOP MALE SINGER: ERRY LEWIS

TOP GIRL SINGER: MORGANA KING

TOP MUSICAL PERSONALITY: SCOTTY ROED

TOP GROUP: SHADOWS

BRITISH ARTISTS ONLY

TOP MALE SINGER: THE BEATLES

TOP GIRL SINGER: DAVEY LINDLEY

TOP GROUP: SHADOWS

TOP VOCAL PERSONALITY: VAL DOONICAN

RHYTHM AND BLUES GROUP: THE BEATLES

BEST NEW GROUP: THE BEATLES

INSTRUMENTAL UNIT: SHADOWS

TOP TV OR RADIO SHOW: DAVID FROST PRESENTS

BEST DISC JOCKEY: ALAN FREEMAN

NEW DISC SINGER: P.P. MOORE

YEAR'S BEST BRITISH DISC: MASSACHUSETTS-86

I certify that this is my only entry in NME's 1967 Poll and I accept the Editor's decision to publish or not to publish my name and address. (Signatures) Cliff Richard

ADDRESS: 17, ST. JOHN'S ROAD, LONDON, W.1

DATE: Apr 27

LIFE-LINES of chart-topper

LONG JOHN BALDRY

Real name: John William Baldry.
Birthdate: January 12, 1941.
Birthplace: East Haddon, Derbyshire.
Personal points: 6ft. 7ins. tall; 14 stone; grey-green eyes, fair hair.
Parents' names: William James and Margaret Louisa.
Brother's and sister's names: Roger James and Margaret Anne.
Present home: Colindale, London.
Instruments played: guitar.
Where educated: Downer Grammar School, Edgware.
Musical education: church choir.
Age entered show business: 16.
First public appearance as amateur: Acton Town Hall Folk Concert, 1957.
First professional appearance: as lead guitar with Bob Cort's Skiffle Group, Denmark, November 1960.
Biggest break in career: "Around The Beatles" TV Show, 1964, and of course joining Pye records.
TV debut: Acker Bilk Show 1961.
Radio debut: Easy Beat 1959.
Own TV or radio series: "Hullabaloo" ABC-TV 1963 and "R. & J. Road Show" Southern TV 1964.
First important public appearance: Richmond Jazz Festival 1961.
London theatre or cabaret dates:

Saville, Palladium and Savoy Hotel.
Million selling discs: Ha! Ha!
Current hit: "Let The Heartaches Begin"
Albums: "Long John's Blues," "Looking at Long John," "R. & B. At The Marquee."
EPs: "Long John's Blues" and "Cuckoo."
Present disc label: Pye.
Other labels in past: Decca, United Artists.
Recording manager: Tony Macaulay.
Personal manager: Stephen Komlosy and Rik Gunnell.
Road manager: Barry Lawrence.
Musical director: John Macleod.
Compositions: "Hey Lord You Made The Night Too Long" and "I Thought I Heard A Train This Morning."
Important engagements abroad: Papagayo Club, St. Tropez, and Comblain-La-Tour Festival, Belgium.
Former occupation: commercial artist.

Hobbies: painting and record collecting.
Favourite colour: black.
Favourite food: Jewish.
Favourite drink: German wine.
Favourite clothes: suits.
Favourite singer: Joe Williams.
Favourite actor/actress: Rod Stoiger/Bette Davis.
Favourite bands/instrumentalists: Count Basie/Duke Ellington.
Favourite composers: Cole Porter/Macleod and Macaulay.
Favourite groups: Herd, Geno Washington, Georgie Fame.
Car: Ford Country Sedan (American)
Miscellaneous likes: the atmosphere of the Bag O' Nails and Cromwellian/travelling in aeroplanes/Frankie Howard.
Miscellaneous dislikes: the breakdown of the country's economy/travelling in ships.
Most thrilling experience: first seeing Big Bill Broonzy in 1953.
Tastes in music: everything, but particularly jazz and blues.
Forthcoming disc projects: new LP for January release, new single for February release.
Origin of stage name: because I am long—first given to me at school.
Pets: Pluto (dog), Scrap (cat) and George (budgerigar).
Personal and professional ambition: to be a great international artist.



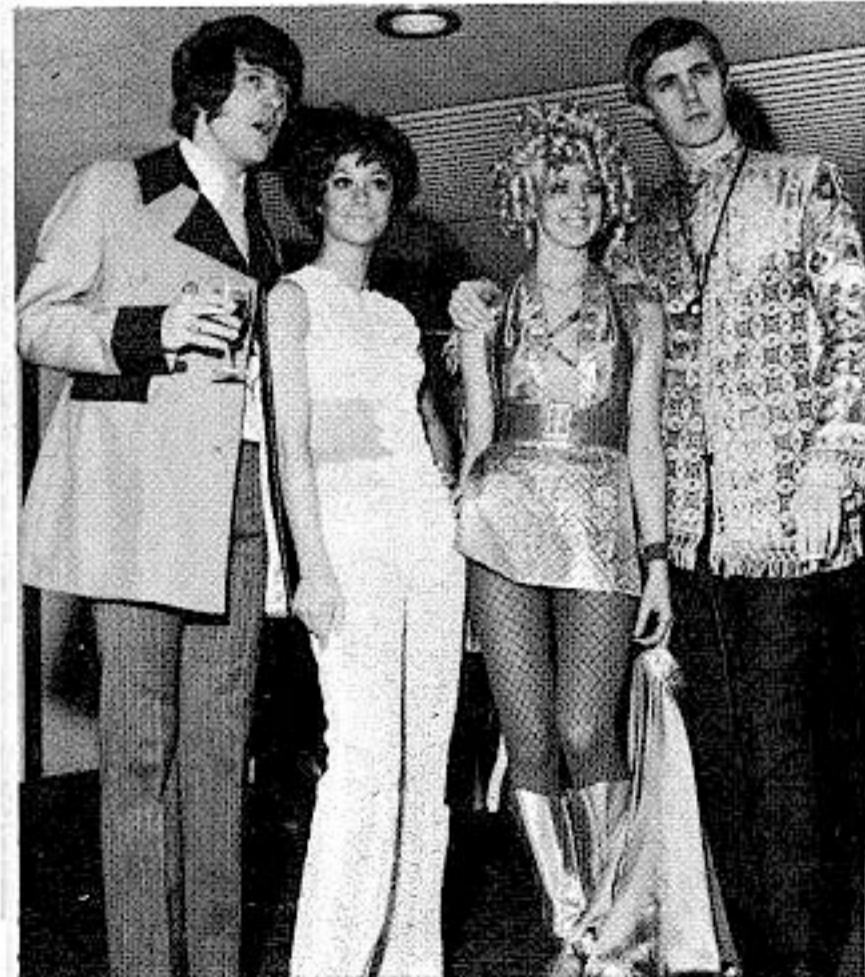
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When the DEE boys—DAVE and Simon were asked to a London party, they were told to come dressed in clothes they thought they'd wear in 1971. They met two rather attractive ladies there in '71 garb—not bad eh? On the right, LULU doing a spot of painting, which is her hobby now

Working conditions are better in the Army

—says Maurice Peters, 23, of Wingham, Kent, serving with the Royal Army Medical Corps. Maurice, a married man, has already qualified as a medical assistant and hopes to become a medical clerk.

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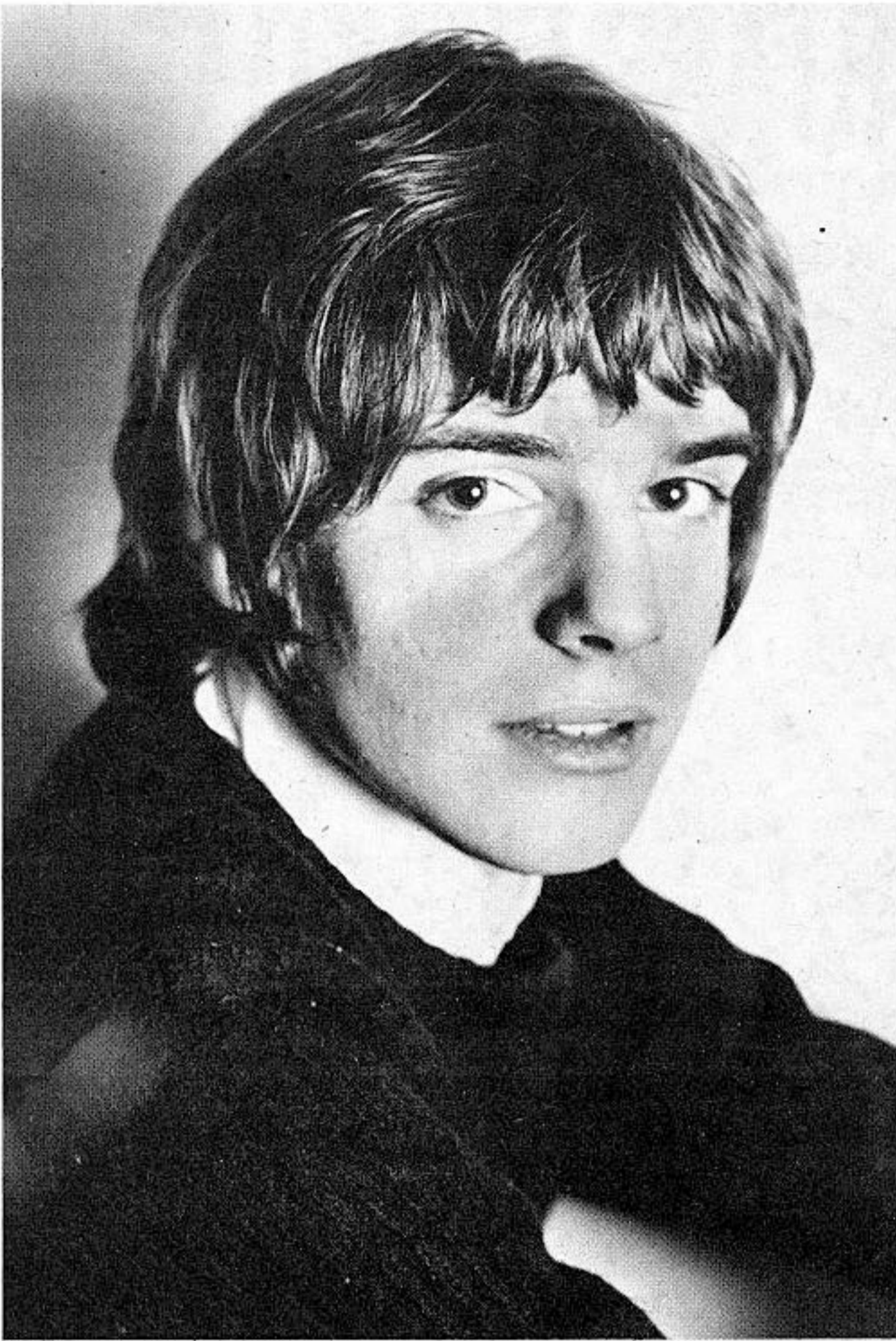
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Question-time

with the HERD'S

PETER FRAMPTON

the 17-year-old lead guitarist-singer

THE Herd were in the recording studio cutting tracks for their first LP when I called to conduct "Question-time" with Peter Frampton. He ushered me into the control room to listen to a track called "She Loves Me She Loves Me Not," which he and Andy Bown had written together.

The number, I'm sure, will surprise lots of people. It demonstrates the group's incredible musicianship and the distinctive composing talent of Peter and Andy.

We adjourned to a small office nearby, and "Question-time" began.
? ? ?

Q Just recently you finished your first concert tour of Britain. Was it everything you expected?

A Much, much more! The audiences everywhere we played were unbelievable and everyone on the show was so friendly. We really couldn't have asked for a better bunch of people.
? ? ?

Q How would you describe yourself as a person?

A I'm fairly serious minded, and I think I'm very self-conscious. I haven't a clue about clothes, and I think this makes me rather shy.

If something upsets me then I lose my temper fairly quickly. I worry a lot about little things.

Oh, yes, and I'm also a hypochondriac. I was convinced I had pneumonia a couple of weeks ago. That about sums me up.

Conducted by NORRIE DRUMMOND

? ? ?
Q If you weren't a member of the Herd what do you think you'd have been doing now?

A I would almost certainly still be at school, but I'd still have been in another group. I would have ended up as a musician anyway. For as long as I can remember I've never wanted to be anything else. My parents realised this and encouraged me a lot.
? ? ?

Q In what ways have things changed for you since having a hit record?

A We've hardly stopped working for one thing. I used to be fairly healthy, too, but now I never seem to get enough sleep. I'm certainly not complaining, though, because we've always worked to get a hit.

People recognise us and ask us for autographs now, and of course we're beginning to make a little money.

? ? ?
Q What is your greatest fear?

A Of breaking an arm and dying—in that order!

I've always been afraid of breaking my arm in case I couldn't play guitar. Although people may regard me as a singer or the "face" in the group, I am still a musician.

Death just frightens me because I know nothing about it. Who knows what comes after?
? ? ?

Q Are you a religious person?

A I have no strong religious belief. I still have to work that out, but I do believe there is some power which governs us all.
? ? ?

Q What type of people upset or annoy you?

A I generally take people as I find them, and I get on well with most people, but recently—since we had a hit—I've noticed so many "yes-men-types" around. You know, the ones who laugh at something you've said which is completely unfunny. The ones who always agree with you. They annoy me.
? ? ?

Q What do you hope to be doing in ten years' time?

A I hope to have progressed a lot musically in ten years' time. I want to play a lot more instruments. I'm taking drumming lessons from one drummer, and I'd like to play piano better.

I'd also love the chance to act. But more than anything I'd love to have my own band.

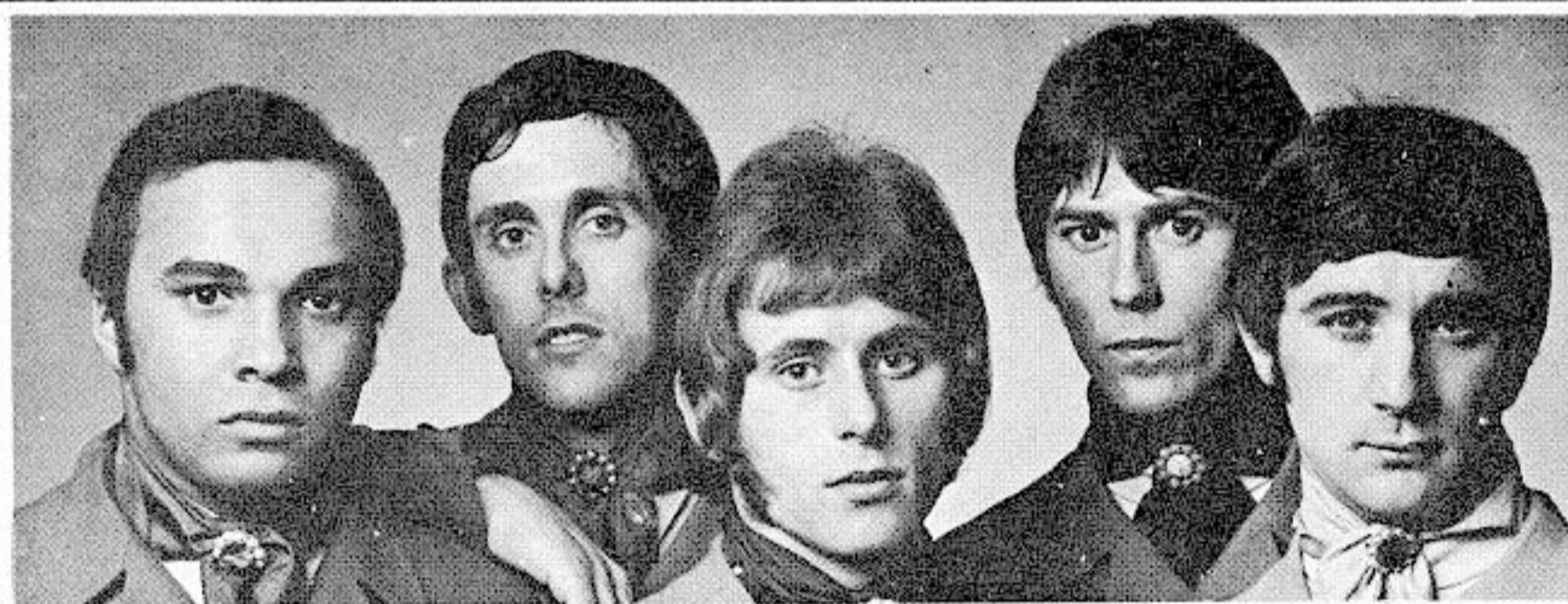
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TOP SINGLES REVIEWED BY DEREK JOHNSON

ON-OFF HERD, BUT IT'S A HIT!

*"Paradise Lost"/"Come On—Believe Me" (Fontana).

HELLO, what's this—have I put on the wrong record? Sounds like David Rose's "Stripper," with its brash burlesque music! Ah, now it's settled into mid-tempo—and it's the Herd all right. No mistaking that urgent, attacking style of young Peter

Frampton, commanding sympathy and appeal in this expressive and wistful lyric. And that strange spectral wailing in the background is another distinctive trademark. But wait a minute, now it's gone back to razzmatazz again!

Well, superficially, it sounds like a bit of a hotch-potch. But actually, it's the tale of a fellow who's drowning his sorrows in drink in a seazy strip joint, while he reflects sadly on the loss of his youthful innocence. Extremely well done—evocative and highly commercial.

FLIP: A much more straightforward rhythmic ballad, and an excellent showcase both for the singer and the musical competence of the group as a whole.

SHOW SONGS

HARRY SECOMBE

†"Masquerade"/"There Comes A Time" (Philips).

COUPLE of songs from the forthcoming musical "The Four Musketeers," in which Harry Secombe stars. Top side is a lilting waltz, embellished by lush strings, harp and background choir—with Harry keeping his powerful voice under strict control as he smoothly glides through the romantic lyric.

Quite a pretty song, but I imagine it will be more appreciated by those who see the show.

FLIP: A philosophic ballad, rather like a soliloquy set to music.

Mamas, Papas disappointing

**"Glad To Be Unhappy"/"Hey Girl" (RCA).

THE most intriguing feature of this disc is the manner in which the Mamas and Papas have taken an old Rodgers and Hart standard and adapted it to their familiar West Coast style. The harmonies are as pungent and vital as ever, with the boys and girls interchanging lines, carried along by an infectious, toe-tapping, mid-tempo beat.

A very pleasant record indeed, but lacking the originality of much of their work. In fact, apart from the fascinating vocal blend, it's rather run-of-the-mill. Might make it on the strength of the group's reputation, but I was disappointed.

FLIP: Written by John and Michelle, this has a bouncy beat accentuated by clanking piano, and showcases some classic counter-harmonic work by the lads and lasses.



The HERD (l. to r.) ANDREW STEELE, PETER FRAMPTON, ANDY BROWN and GARY TAYLOR.

Well worth waiting for, Scott

**"Jackie"/"The Plague" (Philips).

THE long-overdue solo debut by Scott Walker proves to have been well worth the wait. This is a masterly piece of showmanship, quite unlike anything we've come to expect from Scott.

Taken at a furious gallop pace, the combination of the singer's authoritative delivery and Wally Scott's explosive backing makes a tremendous impact.

Although the lyric could be construed as provocative and controversial, I found it completely engrossing. A punch-packed, supremely professional performance.

FLIP: Another up-beat number this time self-penned. Not so startling as the title suggests.

* TIPPED FOR CHARTS
† CHART POSSIBLE

GEORGIE CAN'T MISS WITH THIS

** "The Ballad Of Bonnie And Clyde"/"Beware Of The Dog" (CBS).

INSPIRED by the tremendous success of the film, Georgie Fame comes up with a capsule synopsis of the movie, set to a jaunty Good-Time beat—and peppered with sound effects of machine guns, cars and police sirens.

The tune is catchy, and the backing consists of boogie piano, brass and a gay jog-trot beat. It's unusual material for Georgie, but he conjures up the atmosphere of the picture remarkably well—for, like the film, the disc is alternately funny, sad and exciting.

Written by Mitch Murray and Peter Callander, this topical number would probably have been a hit whoever had recorded it—and with Mr. Fame in charge, it can't possibly go wrong.

FLIP: Swinging back on to the r-and-b kick, this is a snappy instrumental highlighting Georgie's prowess as an exponent of the organ. Punchy brass backing.



Hoodlum GEORGIE FAME

CBS RECORDS NEW RELEASES

- ANDY WILLIAMS
HOLLY c/w God Only Knows 3104

- THE BEATSTALKERS
SILVER TREETOP SCHOOL FOR BOYS 3105

- EMIL DEAN
AVE MARIA 3106

- AYNSLEY DUNBAR RETALIATION
WARNING 3109



CBS RECORDS DIRECTION IS THE WAY IN

This week's releases on the new DIRECTION label are:

- PEACHES & HERB
LOVE IS STRANGE 58-3096

- THE MICKEY FINN
GARDEN OF MY MIND 58-3086

- DIRECTION already available:
- ELMER GANTRY VELVET OPERA:
FLAMES 58-3083

- THE GLORIES:
GIVE ME MY FREEDOM 58-3084

- OTELLO SMITH & THE TOBAGO BADBOYS:
MY HOMETOWN 58-3082



CBS RECORDS LP'S

SWEET CHARITY (original London cast) (S) 70035

- FIDDLER ON THE ROOF (S) 70030
- CHARLIE GIRL (S) 62627
- MY FAIR LADY (S) 70000
- CAMELOT (S) 70009
- WEST SIDE STORY (S) 70006



CBS Records Limited, 28/30 Theobald's Road, London WC1

Vikki keeps hit style

†"The Lesson"/"Heartaches" (Liberty).

THIS has already been extensively plugged by Vikki on TV, so you will probably already be familiar with it. Written by Mack David—who penned the English lyric for "It Must Be Him"—it follows the same pattern as her big hit.

A lilting rockabilly rhythm, a tenderly emotive verse and a big-belt chorus. It's an appealing melody and, needless to say, Vikki's styling is an object lesson in how to derive the utmost meaning from every syllable of a lyric.

I rate it better than her last one, but not so good as her Chart triumph. In the midst of the Christmas rush, I can only tip it as a "possible."

FLIP: This is the old sweet-corn ballad given a torchy, sophisticated treatment. Unbelievably, it's become a quality item in the hands of this enchantress.

WAYNE FONTANA

†"Gina"/"We All Love The Human Race" (Fontana).

This is the Les Reed-Mitch Murray number with which Wayne Fontana topped the Brazilian hit parade last year. Understandably, because it has a sizzling Latin-American beat—in fact, it starts off like the evergreen standard "Brazil."

It's a sparkling blues-chaser, with dancing strings punctuated by fiery brass, and with a girl group joining in.

FLIP: All things come right in the end, if you persevere with faith and love—that's the moral of this lyric, set to a steady mid-tempo beat. Convincingly handled.

SPINNERS


"Uncle Sigmund's Clockwork Storybook"/"Mechanical Blackbird" (Fontana).

Another song with particular appeal to the youngsters, and therefore well suited to the coming Christmas season. A pretty song with a charming lyric, quietly and tenderly sung by the Spinners in ensemble.

Attractive vocal blend and acoustic guitar backing. It's rather like a beauty lullaby!

FLIP: There's a strong Irish flavour in this rollicking roundelay. The group sings lustily, with a shrill flute solo taking the part of the blackbird.

MORE SINGLES ON PAGE 12



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7N 17438

THE TONY HATCH SOUND
Live For Life
7N 17410

GUY DARRELL
Cupid
7N 17435

BRIDIE GALLAGHER
Cottage On The Borderline
7N 17431

THE FRESHMEN
Papa-Oom-Mow-Mow
7N 17432

GUY FLETCHER
Meet The Sun
7N 17433

PETE TERRACE
Shot Gun Boogaloo
7N 25440

JAMES BROWN & THE FAMOUS FLAMES
Get It Together
7N 25441

NINI ROSSO
La Campanella (Das Glockchen)
DRS 54015



A NEW EP FROM
JOHNNY McEVOY
About This Time
NEP 24290

NME TOP 30

(Wednesday, November 29, 1967)

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

Britain's Top 15 LPs

1	1	SOUND OF MUSIC Soundtrack (RCA)	138	1
4	2	DISRAELI GEARS Cream (Reaction)	4	2
2	3	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	27	1
5	4	BRITISH CHARTBUSTERS Various Artists (Tamla-Motown)	7	3
6	5	LAST WALTZ Engelbert Humperdinck (Decca)	3	5
3	6	BREAKTHROUGH Various Artists (Studio 2)	7	3
7	7	BEST OF THE BEACH BOYS, VOL. 2 (Capitol)	8	4
10	8	UNEQUALLED Equals (President)	2	8
8	9	UNIVERSAL SOLDIER Donovan (Marble Arch)	7	7
9	10	SMILEY SMILE Beach Boys (Capitol)	4	6
14	11	DR. ZHIVAGO Soundtrack (MGM)	32	4
12	12	TOM JONES AT THE TALK OF THE TOWN (Decca)	17	4
12	13	REACH OUT Four Tops (Tamla-Motown)	2	12
16	14	SUNNY AFTERNOON Kinks (Pye)	1	14
11	15	BEST OF THE BEACH BOYS (Capitol)	56	2

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5 YEARS AGO

- TOP TEN 1962—Week ending Nov. 30
- 1 LOVESICK BLUES Frank Ifield (Columbia)
 - 2 LET'S DANCE Chris Montez (London)
 - 3 SWISS MAID Del Shannon (London)
 - 4 BOBBY'S GIRL Susan Maughan (Phillips)
 - 5 RETURN TO SENDER Elvis Presley (RCA)
 - 6 DEVIL WOMAN Marty Robbins (CBS)
 - 7 TELSTAR Tornados (Decca)
 - 8 GUITAR MAN Duane Eddy (RCA)
 - 9 SUN ARISE Rolf Harris (Columbia)
 - 10 NO ONE CAN MAKE MY SUNSHINE SMILE Everly Brothers (Warner Bros.)

10 YEARS AGO

- TOP TEN 1957—Week ending Nov. 29
- 1 MARY'S BOY CHILD Harry Belafonte (RCA)
 - 2 BE MY GIRL Jim Dale (Parlophone)
 - 3 LET'S HAVE A PARTY Elvis Presley (RCA)
 - 4 I LOVE YOU BABY Paul Anka (Columbia)
 - 5 THAT'LL BE THE DAY Crickets (Vogue-Coral)
 - 6 WAKE UP LITTLE SUSIE Everly Brothers (London)
 - 7 REMEMBER YOU'RE MINE Pat Boone (London)
 - 8 TAMMY Debbie Reynolds (Vogue-Coral)
 - 9 GOT-TA HAVE SOMETHING IN THE BANK FRANK Frankie Vaughan Kaye Sisters (Phillips)
 - 10 MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"
(Tuesday, November 28, 1967)

- Last This Week
- 1 DAYDREAM BELIEVER Monkees
 - 2 THE RAIN, THE PARK AND OTHER THINGS Cowells
 - 3 INCENSE AND PEPPERMINTS Strawberry Alarm Clock
 - 4 TO SIR, WITH LOVE Lulu
 - 5 I SAY A LITTLE PRAYER Dionne Warwick
 - 6 PLEASE LOVE ME FOREVER Bobby Vinton
 - 7 SOUL MAN Sam & Dave
 - 8 I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
 - 9 I CAN SEE FOR MILES Who
 - 10 AN OPEN LETTER TO MY TEENAGE SON Victor Lundberg
 - 11 SECOND THAT EMOTION Smokey Robinson & Miracles
 - 12 YOU BETTER SIT DOWN KIDS Cher
 - 13 IN AND OUT OF LOVE Diana Ross & the Supremes
 - 14 LAZY DAY Spanky & Our Gang Broadway
 - 15 BOOGALOO DOWN Fantastic Johnny C. Jay & the Techniques
 - 16 KEEP THE BALL ROLLIN' Robert Knight
 - 17 EVERLASTING LOVE Soul Survivors
 - 18 EXPRESSWAY TO YOUR HEART Soul Survivors
 - 19 PATA PATA Miriam Makaba
 - 20 MASSACHUSETTS Bee Gees
 - 21 IT MUST BE HIM Vikki Carr
 - 22 STAGGER-LEE Wilson Pickett
 - 23 LET IT OUT Hombres
 - 24 SHE'S MY GIRL Turtles
 - 25 YESTERDAY Ray Charles
 - 26 SKINNY LEGS AND ALL Joe Tax
 - 27 IT'S YOU THAT I NEED Temptations
 - 28 BY THE TIME I GET TO PHOENIX Glen Campbell
 - 29 BEG, BORROW AND STEAL Ohio Express
 - 30 WATCH THE FLOWERS GROW Four Seasons

SAVILE AND BLACKBURN TIE! • LULU'S BRITISH VICTORY
Beatles world come-back • Tom, Hump major successes
'WHITER SHADE' TOP DISC • ELVIS STILL REIGNS



POLL WINNERS

FOR the first time in the history of the NME International Popularity Poll, two artists have tied for top position! In the Disc-Jockey section, reigning champion Jimmy Savile has netted an equal number of votes with Tony Blackburn—although this breathtaking news was not reached until a recount had been undertaken. The big shock result has been Lulu's victory over Dusty Springfield as Britain's No. 1 girl singer—but Dusty retains her crown in the World section.

Other stars enjoying their first ever NME poll success, in the British divisions, are Tom Jones ("Male Singer"), Bee Gees ("New Group"), Engelbert Humperdinck ("New Singer") and Procol Harum ("Best Disc of 1967").

Although Elvis Presley continues to hold both his World titles, Tom Jones was a close runner-up as World's Best Singer. Despite Tom's defeat of Cliff Richard as the British Top Singer, Cliff remains Vocal Personality here—with John Lennon runner-up.

Tony Blackburn's feat in sharing honours with Jimmy Savile is particularly commendable—in view of his comparative lack of TV exposure. His triumph is a tremendous compliment to BBC radio's new pop music broadcasts.

The colossal task of checking and assessing the positions of other artists continues, but next week's exciting issue of the NME will include an extra large supplement free. This star-packed presentation will include all the tabulated placings—plus pictures, a detailed survey, messages from and interviews with the stars.

Gerry's jingles

Gerry Marsden has penned eight identification jingles—some with a Liverpool theme—for BBC's new local station Radio Merseyside which began broadcasting last week.

FOUNDATIONS SUED

The Foundations, who state that Barry Glass is now their sole manager, are being sued by Ron Fairway who alleges wrongful dismissal as co-manager of the group. The Foundations claim he resigned of his own accord. It is likely to be several months before the case is heard.

The official winners and runners-up in each category are as follows:—

WORLD SECTIONS

- Male Singer:**
1 Elvis Presley; 2 Tom Jones.
- Female Singer:**
1 Dusty Springfield; 2 Lulu.
- Musical Personality:**
1 Elvis Presley; 2 John Lennon.
- Vocal Group:**
1 Beatles; 2 Beach Boys.

BRITISH SECTIONS

- Male Singer:**
1 Tom Jones; 2 Cliff Richard.
- Female Singer:**
1 Lulu; 2 Dusty Springfield.
- Vocal Group:**
1 Beatles; 2 Rolling Stones.
- Vocal Personality:**
1 Cliff Richard; 2 Tom Jones.
- Rhythm-And-Blues Group:**
1 Rolling Stones; 2 Eric Burdon and the Animals.
- Disc Jockey:**
1 Jimmy Savile and Tony Blackburn (tie).
- Instrumental Group:**
1 Shadows; 2 Sounds Incorporated.

New Singer:

- 1 Engelbert Humperdinck; 2 Long John Baldry.

TV or Radio Programme:

- 1 "Top Of The Pops" (BBC-TV); 2 Simon Dee's "Dee Time" (BBC-TV).

New Group:

- 1 Bee Gees; 2 Traffic.

Best 1967 British Disc:

- 1 Procol Harum's "Whiter Shade Of Pale"; 2 Beatles' "All You Need Is Love."

SPENCE SHAKE-UP

ANOTHER personnel change for the Spencer Davis Group took place this week, with the official departure of rhythm guitarist Phil Swayer "by mutual agreement." The move was forecast by NME's Alley Cat last week. Phil's replacement is Londoner Ray Fenwick who, until recently, was playing in Holland with the After Tea group.

Ray will be heard performing on the new Spencer Davis single "Mr. Second Class," set for United Artists release on December 29. He also plays on the LP "The Spencer Davis Group With Their New Face On," which will be issued early in the New Year.

Spencer told the NME on Wednesday: "I am planning a short concert tour of eight major cities in February—this will give the fans the chance of seeing the new line-up in action. We then go to America in March for a tour of colleges."

TV's Lulu

A MASSIVE including T Band begins its in BBC-1's Christmas shows is screened December 19, with Kathy Kirby in a comedy by Ted Johnson this will be other days during

A one-shot edit with Dave Allen on ATV for Saturday. This is also the re-networked transmission "Bruce Forsyth Howerd's Christmas" featuring Anita Harris and Berries.

Tom Jones and and Frederic, Norman Turner are in ATVs "Secombe Christmas Eve (9.45) Before the Christmas Day A Band Show" (2.30 Hill, Malcolm Ross, Roy Budd. Later Sammy Davis is voice of the Christmas film of "Alice" BBC-1's Christmas include the previous "Dodd Show" (with ing), followed by a with Sandie Shaw

The Bonzo Dog will be resident in teenage revue "Do Sets," which begins Boxing Day (6.30 immediately following long Benny Hill "Round" with the Hill guesting.

Christmas show in the NME include the Shadows in "A Night, 7.30-9.0 pm) and the Bachelors Old Bull And Bus (10.30-11.30 pm). B productions.

Burdon at Earls Court

Eric Burdon and the Animals co-star with the Jimi Hendrix Experience and Keith West in a concert at London's Earls Court on Friday, December 22. Burdon and the Animals have also been booked for a guest appearance in ABC-TV's "Eamonn Andrews Show" on Sunday, December 10, when it is screened from their home town of Newcastle.

Burdon returned from America yesterday (Thursday), and tomorrow (Saturday) he and the Animals play Southampton Floral Hall before flying to Berlin on Sunday for a TV date. Other one-nighters this month include Newcastle A Gogo (4th), Newcastle-under-Lyme Crystal (8th), Exeter University (12th), Bradford String of Beads (16th) and Kirkcaldy Country Club (17th).

MAID MAUGHAN

Susan Maughan plays Maid Marian in "Babes In The Wood" at Southsea Theatre Royal from December 23. Opening the same day are Jess Conrad and former "Miss World" Ann Sidney in "Mother Goose" at Barnsley Civic Hall, and Bruce Forsyth in "Aladdin" at Wimbledon Theatre.

CREAM'S GINGER COLLAPSES

Drummer Ginger Baker of the Cream collapsed this week during the recording of BBC-1's "Twice A Fortnight" to be screened tomorrow (Saturday). It is thought he is suffering from an ulcer. However, Baker insisted on appearing with the Cream when it appeared at London's Marquee Club on Tuesday, but went into a nursing home the next day for treatment.

BEE GEE'S

PLANS for January commitments two major concert appearances in The Bee Gees popular "Smokey" appear in concert Auditorium, Old Madison Square Work on the has now been p They fly there business discuss It has now l Albert Hall on 60-piece orchestra

New Musical Express

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CHART WHO'S WHO IN RADIO 1 SHOWS

THE Kinks, the Troggs, the Zombies, Freddie and the Dreamers, Kenny Lynch, Susan Maughan and the New Faces are among artists guesting in Radio 1's "Jimmy Young Show" every morning from Monday, December 11, to Friday, December 15. Set for the same period in the evening "David Symonds Show" are Simon Dupree and the Big Sound, the Move, the Flowerpot Men, the Bunch and the Alan Bawn.

Gladys Knight and the Pips co-star with the Pips in the Sunday afternoon "Top Gear" marathon on December 10, when the line-up is completed by Nirvana, the Gun and Ten Years After. Tania-Motown singer Chris Clark and the Soft Machine are booked for the following week (17th). So far set for the Christmas Eve edition are the Jimi Hendrix Experience, David Bowie and the Family.

The Move, the Tremeloes, the Alan Price Set and the Shadows are booked for the "Pete Brady Show" every afternoon (except Sunday) from Saturday, December 9, to Friday, December 15. They are joined by the Moody Blues, David and Jonathan, Cliff Bennett and the Rebel Rousers, the Migs Five and the Acker Bilk Band.

Long John Baldry and the Troggs are Pete Murray's guests in "Pete's People" on Saturday, December 9. Also appearing on that date are Geno Washington's Ram Jam Band, the Marmalade and the Ken Mackintosh Orchestra.

Tom Jones and the Squires are featured with the Cream in "Happening Sunday" this weekend (3rd).

The Herd is a late addition to "Saturday Club" tomorrow (2nd). Truly Smith completes the December 9 line-up, and the Bonzo Dog Doo Dah Band is added to the Christmas edition on December 23.

Other new Radio 1 bookings include the Cymbaline and Cindy Williams in "Monday Monday" (11th), Cat Stevens and Truly Smith in "Pop North" (Thursday, 14th) and the Spinners in the "Joe Loss Show" (Friday 15th).

Lulu and Kenny Everett will jointly present the "Be My Guest" disc show on Radio 1 and 2 on Tuesday, December 12.

Annual tours for Tom

FOLLOWING the success of his recently completed concert schedule Tom Jones has decided to undertake a similar tour at approximately the same time next year. He told the NME this week he hopes the Tom Jones autumn concert will become an annual event.

During his U.S. cabaret and concert visit early next year Jones plans to spend at least ten days recording in Nashville. He added that he is still hoping to make his first film next summer, but is still reading scripts to find a suitable role. He wants a strong dramatic role and would sing only the title song.

★ POP-LINERS ★

KEN DODD and the Billy Cotton Band appear at the Royal Household Staff Party at Windsor Castle on December 15, attended by the Queen and the Duke of Edinburgh; the Joe Loss Orchestra plays for the Royal Household Ball at Buckingham Palace on December 19

- Former Radio City and Radio 390 disc-jockey Alan Clark resident 4-7 at London's Pink Flamingo Club from this week
- P. P. Arnold and Jimmy James and the Vagabonds in International Star Gala at Paris Olympia on New Year's Eve
- Additional date for the Electric Prunes: Birmingham Castaways tomorrow (Saturday)
- Comedian-impressionist Mike Yarwood signed for Columbia and cuts his first two titles this Sunday
- Keith West holidays for two weeks from next Tuesday in Jamaica, where he joins his co-writer Mark Wirts.

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Dolenz to write and direct Monkees TV

MICKY DOLENZ is to direct and write—as well as star—in one of the final episodes of the current Monkees TV series. It has long been his ambition to work on the other side of the camera and Screen Gems is giving him the opportunity of doing so before the present series ends.

It was originally planned for the series to be completed before Christmas, but shooting is behind schedule and may have to be resumed after the holiday break. The edition which Micky is directing is due to go before the cameras in mid-December.

BBC-1 will continue screening "The Monkees" in the New Year, and the current series will run until early spring. The Dolenz-directed episode is likely to be seen in mid-March. Before this viewers will see another edition filmed last month on board ship off the Californian coast.

In America, the Monkees have now sold 22½ million records in the last 15 months—this total comprises ten million singles and 12½ million LPs. The group's current single "Daydream Believer"/"Goin' Down" has alone sold over 1½ million there.

Davy Jones is expected in Britain on December 23 for Christmas.

Decca keeps Popping each week

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- Patricia C**
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Xmas with Tom, die, Vince, Dodd

ars has been assembled for ITV's Christmas programmes—kers, Vince Hill and Kathy Kirby. The Bonzo Dog Doo Dahies on Boxing Day. Sandie Shaw and Lulu are among guests y spectacular.

MIME BAN HITS BEATLES CLIP

HE Beatles' promotional film clip on their new hit single "Hello Goodbye" has been banned by BBC-TV. The last-minute decision y senior executives prevented the film from being screened in BBC-1's Top Of The Pops and BBC-2's "Late Night Line-Up" last Thurs- day. A Corporation spokesman explained that "a minor portion of the m contravened the Musicians Union regulations concerning miming n television."

Nems' press officer Tony Barrow mmented: "The brief miming sages were pointed out to us by C officials on Monday of last ek. Consequently, the Beatles made emselves available on Tuesday for BBC cameraman to shoot new film, hich was to be used to replace the ending segments. But in spite of is the clip was still banned—I on't know why."

The new single was still featured a "Top Of The Pops," in con- nction with an extract from the oup's "A Hard Day's Night" ovide. As the Beatles will have no rther opportunity to make drastic anges to the film clip, it is now likly to be seen on British tele- sion, because ITV is expected to ow the BBC's lead in banning it. eanwhile, the clip has already been nmitted in America and several uropean countries.

Within the next few days Ringo arr flies to Rome to film his con- tribution to the film "Candy." It as announced this week that 18- ar-old Swedish blonde Ewa Aulin ad been signed for the title role in e movie. In the picture, she falls r Ringo, who plays a Mexican rderer.

TOUR CUT



r America for three weeks in ily shelved due to pressure of ead, the group will play only ough it will also make a guest y.

January 20 to guest in U.S. TV's "Whilst in that city they will -opened 9,000-seater American ill be at New York's famed January.

spectacular "Cucumber Castle" h brothers return from Australia. ith agent Robert Stigwood for

their concert at London's Royal ees will be accompanied by a g date of their spring tour.

HIT FOR Mr. & Mrs. HATCH: TOUR, TV, LP

AS the result of the success of their "The Two of Us," single in Australia—where it is currently No. 5—Jackie Trent and Tony Hatch will undertake a four-week concert and cabaret tour of that country early in the New Year.

On Monday the duo flew to Germany to star in its own TV show "The Music People," and a similar show will be screened by Belgian TV in January. The single is currently No. 4 in Germany and No. 7 in Belgium.

Jackie and Tony have started work on their first LP together, for early March release. It comprises duets and Jackie solos with Tony directing the backing. The husband-and-wife team is cutting a new duet single today (Friday).

EASYBEATS DISC FIRM

The Easybeats have formed their own independent recording company, Staeb Productions. The group plans to launch new artists whose discs will subsequently be leased to major recording companies for distribution.

WEST TO DENMARK, PARIS

Keith West is set for a one-week tour of Denmark from January 3, followed by a two-day visit to Paris for promotional TV appearances.

Death of JBJ, but 'Action' follow-up

AFTER running non-stop for eight years, BBC-1's "Juke Box Jury" is being killed off within a few weeks. It will be replaced by a new-style fast-moving pop series—tentatively titled "All Systems"—hosted by Alan Freeman. Exact date of the change-over has not yet been set—it depends upon BBC executives approving a pilot edition of the new show.

The pilot was filmed in Manchester on Wednesday, with the Herd and Cat Stevens guesting. It is planned that the new series, which is not likely to start before January, will be transmitted regularly from Manchester—as "Juke Box Jury" is at present. Latest JBJ bookings are Bobby Vee and Pete Murray who guest on Wednesday, December 20.

The Seekers, Petula Clark and Jackie Trent are added to BBC-1's "Dec Time" tomorrow (Saturday), for which Paul Jones and Brook Benton are already set. As the Seekers are engaged in a Glasgow variety season their contribution will come live from BBC's Glasgow studios. The Herd is set for the December 23 edition of this series.

Anthony Newley will make his only singing TV appearance of his current British visit when he guests in "This Is Petula Clark" on Tuesday, December 12.

Latest bookings for BBC-1's "Crackerjack" include the Alan Price Set and Paul Jones (Friday, December 8), and the Herd and Cat Stevens (15th). The Cream guest in the late-night revue "Twice A Fortnight" tomorrow (Saturday).

Donovan will be one of the guests in BBC-1's Hogmanay show on New Year's Eve (midnight-1 am), screened live from the new town of Cumbernauld, near Glasgow. Also taking part are Andy Stewart, the New Faces and teenage singer Bernadette.

BALDRY 'SINATRA' ROLE IN TV DRAMA SERIES?

AN EXCITING project for Long John Baldry to star in a series of 13 one-hour colour TV shows was revealed this week. Baldry would sing and act in the shows, in which he would play the role of a Sinatra-like show business tycoon. Shooting on the first edition begins in January. The following month the completed film will be offered on the international market to major networks in Britain, America and Japan.

The shows will have original theme music written by Simon Napier Bell, and hit writers Tony Macaulay and John Macleod have been engaged to pen some of the songs. A scriptwriter and producer are being signed.

Synopsis of the entire series will be finalised by the beginning of next month. Each episode will be complete in itself with a strong story line and substantial music content. Baldry will sing at least one number in every show, and guest artists and groups will be introduced.

LP release date, Radio 1 preview

STONES OWN LABEL, MOVIE START SOON

PLANS for the Rolling Stones to open their own London TV and recording studio are nearing completion. The group hopes to begin shooting its long-awaited first feature film in February. The Stones' "Their Satanic Majesties Request" LP is released by Decca on December 8, and is previewed in full by Radio 1 this weekend—introduced by Mick Jagger. Two singles from the album are being issued in America.

Stones' business manager Allan Klein confirmed this week that he is in London to assist the group in setting up its own recording studios, which will also have facilities for shooting promotional films. Four London sites are under consideration. The venture will cost about two million dollars, all provided by American backers.

Once the project gets under way plans for the Rolling Stones to launch their own record label will swing into operation. Reports from America suggest the new Stones label will issue the Cameo-Parkway catalogue (owned by Klein) in this country.

No confirmation could be obtained of the Beatles' involvement in the deal. Said Klein: "I am operating purely on behalf of the Stones." A spokesman for the Beatles commented: "It is too premature to say anything, except that they have expressed interest in the venture."

It now seems probable that the Stones will begin shooting their first film in February, according to Klein. A story line has at last been accepted by Mick Jagger on behalf of the group. The picture will mainly be shot on location abroad, and will have a French director.

The last half-hour of Radio 1's "Top Gear" this Sunday (3rd) will feature virtually the whole of the group's new album, released on December 8. Mick Jagger will be in the studio to introduce the tracks.

Bill Wyman's composition "In Another Land" is being issued as a single in America coupled with another LP track "Lantern." A fortnight later two more album tracks will be issued as a U.S. single—"She's A Rainbow" ("2000 Light Years From Home," both Jagger-Richard numbers. There are no plans to issue either of these singles in Britain.

Paul Jones honours

Paul Jones' controversial film "Privilege" has received three major awards in Italy—a moviegoers' jury voted it the "Best Picture of the Year," an international panel of judges awarded it the Giove Capitolino prize for 1967, and it won an honourable mention from the Italian Associated Press.

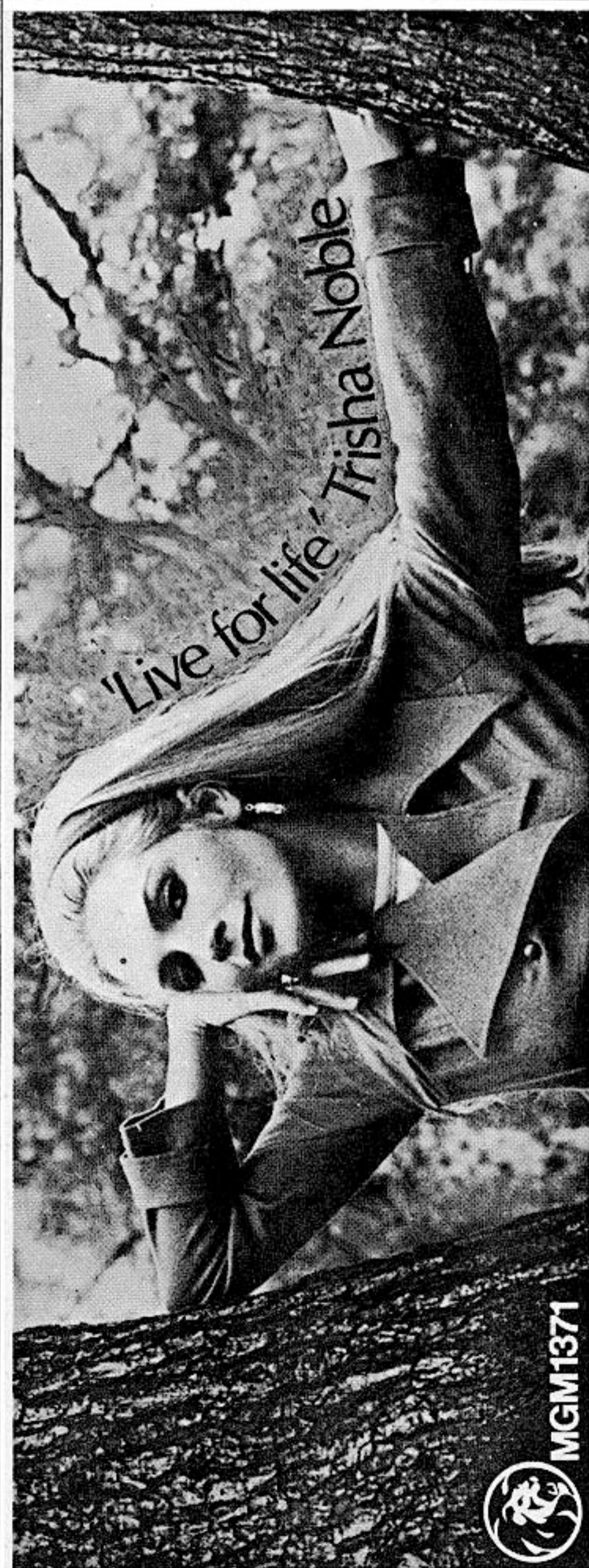
In Germany the picture received the Special Predicate Certificate—the highest classification a film can achieve in that country. Paul flies to Australia in January for a ten-day tour.

Dupree pop series filmed in clubs

SIMON DUPREE and the Big Sound are to star in a series of six half-hour films for screening on U.S. TV. The shows will be shot in beat clubs throughout the country, and are intended to give an insight into the British pop scene.

The series is being made by Oak Film Productions of Bristol, for whom producer Mike Wagen told the NME: "The Dupree group will be featured in all six shows, but other pop groups will guest in each edition. We hope also to interest a British TV company in screening them here."

Simon and the group, who make their NME Chart debut this week, returned to London on Wednesday following their Swedish tour. They expect to begin work on the TV series immediately after Christmas.



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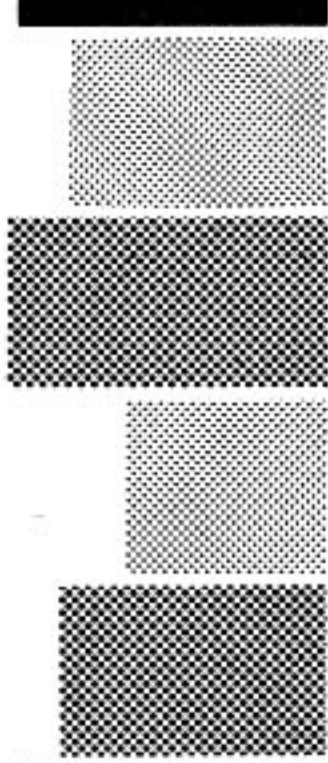
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Long John, who tops the NME Chart this week, said on Tuesday: "The series was the idea of my business manager, Stephen Komlosy. The basic situation of me running a showbiz empire is a wonderful opportunity for bringing in guests within the context of the plot.

"We have already had preliminary discussions with a principal TV company both in Britain and America—with a view to the series being screened from May onwards."

The shows will be shot in this country and on location abroad. "We shall go wherever the action takes us in order to get authentic settings," Baldry revealed. He added that the first episode would cost an estimated 100,000 dollars to produce.

Bridlington Corporation is claiming £400 compensation from Baldry, who failed to turn up for a one-nighter at the Spa Royal Hall on November 18. Stephen Komlosy commented: "We are cancelling ballroom bookings in favour of cabaret, and unfortunately this one was overlooked. We accept responsibility."

POTMEN AND THE PRINCESS

The Flowerpot Men perform before Princess Margaret at Keele University's Christmas Ball on December 12. Other British dates include Nottingham University (December 9), Hinckley St. George's (16th), Southport Kingway and Marine (19th) and Nantwich Civic Hall (23rd). The group flies to Norway on December 14 for two days of TV appearances.

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MORE SINGLE REVIEWS

Continued from page 8

Soulful 'Yesterday' from Ray Charles

†"Yesterday"/"Never Had Enough Of Nothing Yet" (Stateside). MANY fans will already have the original Paul McCartney version of this beautiful ballad, while others will have bought the squarer Matt Monro cover job. But don't let that prevent you from acquiring this latest interpretation by Ray Charles, because it's so utterly different in conception and approach from the others.

It's a gripping performance by Ray—bluesy, soulful, intense and impassioned. And the subtle accompaniment creates just the right mood of heartfelt yearning. Whether or not it registers depends upon the d-j's, but it certainly deserves to.

FLIP: A contrasting up-beat item, with brass, organ and a pounding rhythm. The Rascals join Ray as he gives out enthusiastically.

TEMPTATIONS LIKE TOPS

†" (Loneliness Made Me Realise) It's You That I Need"/"I Want A Love I Can See" (Tamla-Motown).

IT'S always difficult to find something new to say about the various Tamla groups, because so many of their discs sound the same. And this is no exception.

The Temptations are in many respects like the Four Tops—though perhaps not quite so uninhibited—and certainly it's not easy to tell the difference on this track. Make no mistake, it's a sparkling disc and very good of its kind. But I've heard so many records from the same stable that are almost identical.

FLIP: Now, this is different! It has an earthy r-and-b quality and a solid Caribbean rhythm. Why didn't they make this the "A" side, I wonder?

JAMES BROWN & THE FAMOUS FLAMES

†"Get It Together"—Parts I and II (Eye-International).

If you're a supporter of the James Brown school of pyrotechnics, you'll go for this in a big way.

He turns in his usual dynamic performance—a throaty semi-shouted r-and-b vocal, liberally peppered with grunts, screams and spoken asides.

It's raw and earthy, with the Flames churning out an insistent riff beat.

SEARCHERS

†"Secondhand Dealer"/"Crazy Dreams" (Eye).

It's a pity that such a talented group as the Searchers has lapsed into semi-obscurity. Their vocal sound is just as distinctive as ever, and I found this tale of the trials and tribulations of a rag-and-bone man both gripping and poignant.

FLIP: A great beat-group sound on this track—twangs galore, pounding beat and tambourine.

GUY DARRELL

†"Cupid"/"What's Happened To Our Love" (Eye).

Guy Darrell must surely be the most consistently unlucky and underrated male singer in Britain. He's turned out a string of good records as long as your arm, but none of them has clicked.

This maintains his standard—a lively swinger with a bustling backing and a catchy melody line, featuring a praiseworthy personality styling by the singer.

FLIP: Pace slows to rockaballed tempo for this imploring number. Guy sells the lyric effectively, and he's enhanced by a lush scoring.

EASYBEATS

†"The Music Goes Round My Head"/"Come In You'll Get Pneumonia" (United Artists)

Written by the same team as their "Friday On My Mind" hit, and easily their best disc since then.

This is a very good pop record, with a host of trendy ingredients.

If the Easybeats hadn't been absent for so long, I'd have made it an obvious hit. But as things stand, it's a 50-50 chance.

FLIP: A throbbing beat, strings, shrieking brass, organ, a vocal that builds to a shattering climax, and a touch of psychedelia.

ANDY WILLIAMS

†"Holly"/"God Only Knows" (CBS).

And if you think that Andy Williams has come up with THE Christmas song of the year, hold your horses. This isn't seasonal at all, because the Holly of the title is a girl's name.

This is, in fact, a romantic ballad extolling her virtues, caressingly warbled in Andy's typically relaxed style.

FLIP: Andy's converted the Beach Boys' hit into a powerful ballad.

5TH DIMENSION

†"Paper Cup"/"Poor Side Of Town" (Liberty).

Remember that the 5th Dimension waxed the original version of "Up Up And Away"? Well, this is quite similar, except that it isn't so light and fluffy.

But it's very tuneful and showcases some scintillating exchange of harmonies between the boys and girls.

FLIP: Written and produced by Johnny Rivers and Lou Adler, it's a sombre ballad, delightfully harmonised.

PRODUCTION CARRIES CAT

CAT STEVENS

†"Kitty"/"Blackness Of The Night" (Deram).

WITH all due respect to Cat Stevens—whom I don't regard as a sensational singer—much of his success has been due to the unique quality of his compositions, plus their brilliant arrangements and expert production.

This is another superbly produced disc—so much so, that the vigorous, all-happening scoring creates just as much impact as the singer.

Mind you, it's a pretty good performance by Cat, who handles the lyric with greater authority and expression than in any of his previous singles—indicating that, as an artist, he is maturing all the time.

FLIP: A plaintive song with a philosophic quality.

BOBBY DARIN

†"At The Crossroads"/"She Knows" (Atlantic).

Bobby Darin has taken one of the Leslie Bricusse numbers from "Doctor Dolittle," and given it a rippling and folksy "If I Were A Carpenter" setting. And it's augmented by sweeping strings as it swells to an expansive crescendo.

It's a self-searching, reflective lyric, and Bobby's treatment is suitably thoughtful and intense.

An exceptionally good song, but it's likely to be earmarked for the standard repertoire rather than becoming an instant hit.

FLIP: Weird wailing, a pounding thump beat and blaring brass support Bobby in this rhythmic ballad.



American group THE FIFTH DIMENSION

TOM PAXTON

†"Jennifer's Rabbit"/"The Marvellous Toy" (Elektra).

Here's one for the kiddy-winkies. Sounds like Enid Blyton set to music, except that it's written and sung by Tom Paxton! Tells of the adventures of a tiny tot and her toy animals.

FLIP: Another song aimed primarily at the younger element.

ELECTRIC PRUNES

†"Long Day's Flight"/"The King Is In The Counting House" (Reprise).

A raucous reverberating sound, laced with twangs and oscillations plus a thundering beat and frenzied vocal. If you like the basic beat-group sound of simulated r-and-b, you'll dig this.

FLIP: Much more progressive, this one! Dark-brown cello sounds and a minuet-like classical influence.

POTTED POPS

SANDPIPERS: "Cuando Sali De Cuba" (A & M). An exotic and captivating ballad with a lilting rhythm, savouring of golden beaches and hot tropical nights. Delightfully harmonised in an ensemble whisper, but not Chart material.

MAX BYGRAVES: "Strollin'" (Eye). No doubt you saw Max performing this Bud Flanagan number in the Palladium TV show recently. It's the ideal community sing-song routine, and Max injects a bouncy beat into it.

GUY MITCHELL: "Travelling Shoes" (London). Guy takes up where he left off a decade ago, with one of those snappy bouncers with which he dominated the Chart in the mid-fifties. Cute and happy-go-lucky, but no longer obvious hit material.

STUDIO SIX: "Strawberry Window" (Polydor). Try and catch this one—it'll be well worth the effort. A startling psychedelic opening leads into a big-bash thumper, with a spirited styling from the group. And there are all sorts of unexpected developments as it progresses. Very different!

GRUMBLEWEEDS: "Goodbye" (Major Minor). The classic tenor speciality from "White Horse Inn," sung perfectly straight by the rich-voiced leader—but backed by an infectious beat-march rhythm and shouts of encouragement.

BEATSTALKERS: "Silver Tree Top School For Boys" (CBS). School days are supposedly the happiest days of one's life, and here's a song about them written by David Bowie. A lively medium-pace—catchy with colourful harmonies.

CLEAR LIGHT: "Black Roses" (Elektra). Whew, this one left me breathless! It storms along at breakneck speed, with twangs and walloping drums. The overall effect is dynamic and stimulating, but but there's not much tune to it.

VIBRATIONS: "Talkin' About Love" (Columbia). The fruity-voiced leader handles the vocal, aided by falsetto slurp chanting, tambourine, crisp brass, and an infectious slow jerk beat. Oozing with that coloured feel.

FRESHMEN: "Papa-Oom-Mow-Mow" (Eye). Sounds like a cross between the early Beach Boys and the

Coasters. Exhilarating fast surf beat, repetitive semi-seat vocal and an ear-catching vocal blend. Perfect for dancing and shaking.

FREDDIE SCOTT: "He Ain't Give You None" (London). An intense soul ballad with an insidious plod beat. Freddie pours out his heart, and receives sympathetic support from a girl group. Strictly for blues specialists.

TONY HATCH SOUND: "Live For Life" (Eye). Over in the States, everyone's rushing to record this haunting ballad. It's a gorgeous tune, delightfully scored by Tony. Girl group handles the vocal, with strings, piano and a gentle shuffle rhythm. There's an equally attractive non-vocal version by Manuel and his Music of the Mountains on Columbia. This number could turn out to be another "Somewhere My Love."

TINTEEN ABBEY: "Beside" (Deram). A case of the 'A' side being the Beside, if you see what I mean! A great sound on this disc, which has a strangely ethereal quality. Makes you listen attentively throughout. Another good 'un from Deram.



MILLIONAIRE TREATMENT FOR TOM!

TOM JONES is "knee deep" in Rolls Royces! One is his, the other his manager GORDON MILLS', seen with him. On the right, Tom gets the full treatment during a visit to a health farm near Luton. After a sauna bath, he gets a three-woman tone-up massage! Can't be bad.



TOM JONES WON'T STOP HIS HIPS SWINGING—EVEN FOR BIG BALLADS

reports **Alan Smith**

HIS hips seemed to be loosely attached to the rest of his body, and his white-sweatered torso swivelled, moved and grooved to the music. I was watching Tom Jones, the new NME British Male Vocal topper, in action—and this was only for radio, folks!

Later he came down from the stage of the otherwise deserted Playhouse theatre in London, where he'd been rehearsing for a forthcoming Radio 1 "Saturday Club," and I took the opportunity to ask Tom if he ever intended to give up the gyrations which some people label "disgusting," while others think it gives him "animal appeal"!

Can't stop

I have to report that Our Tom is as adamant as he ever was. The movements stay—even for big ballads like "I'm Coming Home," which takes him up to No. 12 in this week's NME Chart.

"I can't help these movements," said Tom, almost in the manner of someone still hooked on fags and trying break the habit, "and I'm afraid they just express the way I feel when I'm singing."

"I know what the critics say about me—that I can't stay still even when I'm singing quiet ones like 'My Yiddeshe Momme.' But mainly the complaints come from older people. I think the younger ones don't mind."

"I'll be honest—if I try to stop moving, I feel as if I'm being held back. And if I feel that way, I know it affects the emotion I try to put into my singing."

Those who knock Thomas as a gyrator who only happens to sing as a sideline, might like to know that he does regard his voice as his most treasured possession.

When he complained at Coventry the other night that the sound system was up the creek, he was

faced by an electrician who told him: "It's not the mikes, mate, it's your — voice. It's rough."

This naturally choked Tom, who has a fierce Welsh pride in his vocal chords, but it's typical of his good humour that he tells the story against himself.

"Rough!" exploded Tom. "I almost knocked his block off! Still, it was a nice change from the people who come cringing round, saying: 'Sorry, Mr. Jones. Yes, Mr. Jones, we're doing our best,

Mr. Jones.' I don't like that attitude."

I asked him what was his greatest fear.

"Not being able to sing any more," he said simply, pointing up at his throat. "It frightens me to think that today my whole standard of life . . . the house I've bought . . . the way I've retired my father . . . it all depends on this up here."

Surprise

"Did you know I tried to insure my voice, and they said 'no'? They said they didn't insure voices, because they weren't material things and you couldn't put a price on them. I suppose they're right. But it's a terrible fear. I can't do any-

thing else."

"Saturday Club" d-j Keith Skues came on the scene in his latest groovy turn-ups, and for a while Tom went away to record messages of goodwill to the BBC's host of overseas listeners in such places as Accra and Nairobi.

For some reason when he got back we began talking about his belief in God, and how he feels deep emotion when he sings "I Believe," although he admits to not being a church goer. "I used to sing in the chapel choir, though."

Tactful

Those who would like to see Tom promoted as an aggressive figure on the scene have a hard time coming, I'm afraid. All efforts to draw him on topics of controversy usually end up with him giving a tactful and polite reply, as befits his pleasant and easy-going personality.

For instance, I thought Tom might say something like "I'll sing him into the ground," when I brought up the possibility of him being a rival attraction to Sinatra when they both sing in Las Vegas early next year.

"Oh no," said Tom thoughtfully, "I don't think so. He's got his fans, and I've got mine."



TOM JONES gets ready for Christmas.

NME covers the new pop films

TOMMY'S 'HALF' London satire

FLASH-BANG-WALLOP indeed —Tommy Steele is back with a big bang and a mighty wallop in the screen version of "Half A Sixpence," which was unveiled to the Press at the weekend before opening in London's West End (Astoria) on December 21.

I defy anybody not to get caught up in the vitality and speed of—at least—the incredible choreography and colour in this 2 hours 26 minutes of Edwardian musical high jinks.

So the story-line is a little on the weak side, but with tuneful songs like "Half A Sixpence" and "Flash-Bang-Wallop," it hardly seems to notice. Tommy plays the young shop assistant Arthur Kipps, who falls in love with and eventually marries his childhood sweetheart played by Julia Foster.

Attractive Julia (who is, incidentally, wife of former Four Penny Lionel Morton) gives an appealing performance which must rank as one of the highspots of her career. She ranges from sheer charm to pathos, and coupled with the ever-likeable character of Tommy—I warn you, take your handkerchief!

I met Tommy after the screening, and we had a nostalgic chat about his rock 'n' roll days.

I asked him why he didn't try for the Top 30 again.

"No fear," he laughed—"I don't want to get involved with the charts again. I'd be frightened of the competition."

ALAN SMITH.

IT'S a sad indictment of our modern society that with every new cult its demise begins from the moment it is born.

In his documentary "Tonight Let's All Make Love In London" now showing at London's Academy Cinema Two, Peter Whitehead, intentionally or not, embarks and dispatches almost the whole commercial machine that sets out to sell glamour to the glamourless and youth to the young. Mick Jagger, Andrew Loog Oldham, Julie Christie, Michael Caine, pop singer Genevieve, novelist Edna O'Brien and painters Alan Aldridge and David Hockney, all caught up in and profiting nicely from the machine they are partly to blame for creating, come under Whitehead's cruel camera.

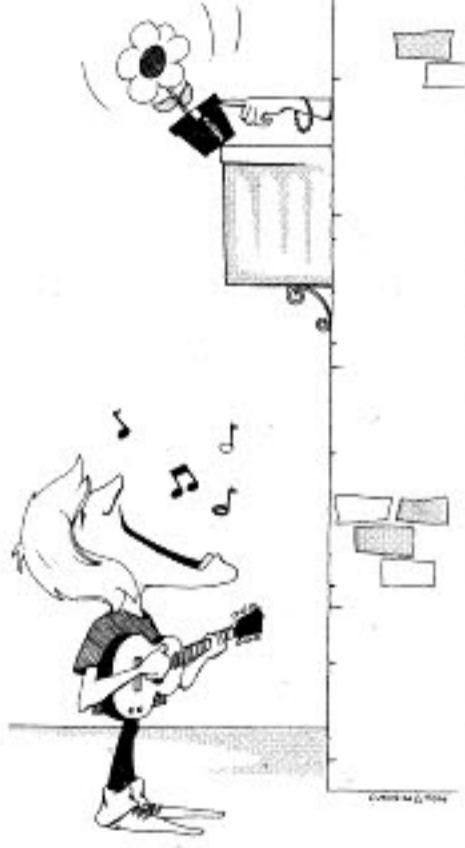
The film delves under the superficiality of the whole business and finds yet more superficiality. But perhaps Whitehead's camera is in some cases a little too cruel, cutting at points where you get the feeling that the person concerned might have gone on to say something to give it some meaning.

Jagger and Oldham are somewhat unkindly treated in this respect. Its good parts are plenty of camera view of Julie Christie, Eric Burdon and the Animals singing "When I Was Young," Vanessa Redgrave at a protest rally singing "Guantanamo" unaccompanied, and the fantastic music of the Pink Floyd, specially written for the film.

One of its most pleasing aspects is the new dimension Whitehead's camera gives to the filming of live pop performances. The Rolling Stones at the Albert Hall singing "Lady Jane" and "Have You Seen Your Mother Baby," is an example.

Also appearing, briefly, are the Pink Floyd, Twice As Much, Vashti, Lee Marvin, model Donyale Luna and the voice of Alan Ginsberg from one of whose poems the title of the film derives.

NICK LOGAN



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TWO PAGES ABOUT THE LATEST ALBUMS

VAL LP FROM HIS 'ROCKING CHAIR'

VAL DOONICAN is a most amazed man. He looked at me and declared as if he'd just taken an oath before becoming a witness: "If anybody had said five years ago I'd be in the position I now am in show business, I'd have said they were mad."

"I never imagined myself as attaining anything more than being a singer with enough talent to be wanted for radio shows or to sing with a band or at a concert. Stardom never entered my head."

"Looking back, it was my radio shows that have helped me so much with my weekly TV shows. It's like doing them all over again, only with vision as well as sound."

Val and I had been talking about his radio days—not so long ago really. He'd done quite a bit in his native Eire. He and Rose Brennan were pretty popular. Then Rose upped and went to London to gain fame with Loe Loss. A few years later Val decided to do the same, and got a radio job singing in a show featuring Sidney Bright's orchestra.

Song a week

"I had to sing a song with my guitar each week—to let the band boys have a smoke. The compere used to ask me what I'd be singing and I'd say 'Cod Liver Oil' and he'd say what the devil's that? In the end he used to say 'You introduce your own numbers' and I did. That led, in 1960, to the BBC asking me to do my own weekly half-hour on radio."

"I was booked for six shows and did 110 over a three year period. It was wonderful training and I was happy working steady like."

"I'd get a lot of letters from housewives, because it was a morning show. I attached a lot of importance to those letters. They tell me what songs my public want."

"I still add to my repertoire, of course, but I give each new song a lot of thought before I do it. For instance, the Beatles' 'Yesterday' I thought it might be a bit too modern for me. Yet I got requests for it and heard Maet Monro's version and liked it."

"So I did it and it went well. The reaction was strong and I admit I was wrong to have doubts."

"That's why 'Yesterday' is in his latest album, his first for Pye—VAL DOONICAN ROCKS, BUT GENTLY (NPL 18204)."

The songs are those Val has sung in his rocking chair during his TV show. "The songs I like best and

By **ANDY GRAY**

feel I sing best," Val told me, not boasting, because he doesn't go in for that, just saying it as a matter of fact.

It's quantity and quality, this LP. Fourteen tracks, and every one of them a work of art. Because Ken Thorne arranged them for TV, he has conducted them in place of Val's usual MD, Ken Woodman. And Val gives credit for selection also to his TV producer, John Ammonds.

You probably heard him sing Scarlet Ribbons on his show last Saturday, proof of the fine singing on this LP, which also features If I Were A Carpenter, Rainin' Hold Me, Small World, He'll Have To Go, A Man Chases A Girl, Visions, Bella Rossa, Lazy, Colouring Book, The Folks That Live On The Hill, and Take Me.

A top drawer selection if ever there was one, and all given a relaxed tuneful Doonican treatment.

Since NME printed Val's Life-lines on January 8, 1965, quite a few things have happened in the 35 months to change the facts. For instance, then



VAL DOONICAN in his famous TV rocking chair, from whence have emerged the songs on his new LP.

It was "No children" and now it's "Two daughters, Sarah (2) and Fiona (1)." For car it was then "Corsair" GT and now it is "Daimler." He's added Brook Benton and some of the work of Jack Jones to his "Favourite singers," but he's still adamant his pet dislike is "hotel teapots with hot handles."

"I hoped that protest nearly three years ago might have had some effect, but I still get hot handles on tea pots," he said with a wide grin.

Well, some bad things stay with us just like the good things—and talking of good things, we hope that Val Doonican will be with us for a long time to come, albumwise.

EQUALS—NEW TO LP CHARTS

...and they've never had a single hit



The EQUALS (l to r) EDDIE GRANT, PAT LLOYD, DERY GORDON, LINCOLN GORDON and JOHN HALL.

SUDDENLY, record-buyers all over Britain are upping and spending £1 12s. 7d. on an LP by an unknown British group they have never seen or, probably, even heard of before.

The group is the Equals, whose album "Unequaled" came bounding into the NME's LP Chart at No. 10 last week and now stands at No. 8. Releasing it is the small but dynamic President label, which also has it all happening for Felice Taylor right now with "I Feel Love Coming On."

Equals' songwriter-lead guitarist Eddie Grant frankly admits that constant and heavy plugging of the LP by Radio Caroline has been a major factor in its success.

"But," Guyana-born Eddie told me when we met this week, "I think they're good songs, and it only shows we can do well with the right exposure. I think we've suffered in the past because we were with a smaller label... now, maybe, the BBC d-j's will show more interest! I hope so—we've already had big-selling singles with 'I Won't Be There,' 'Baby Come Back' and 'Police On My Back' in Germany and Belgium."

Eddie wrote these hits as well as the Equals' current single

"Give That A Try," but the rest of the group contributed to some of the other tracks on the "Unequaled" LP.

Line-up is Eddie on lead guitar; Lincoln Gordon and Pat Lloyd on rhythm; John Hall on drums; and lead-singer Dery Gordon. For the record: they're all 19, and Lincoln and Dery (who come from Jamaica) are twins. Pat and John are English to the hilt, and they're all from 'Olloway in 'Norf' London!

Eddie and the boys also have a few other good things going

for them—as well as being songwriters, getting Continental hits and making the NME LP Chart, they also produce records by other artists. One of their efforts is the Pyramids' "Train To Rain-bow City," which has been selling well and bubbling around for a while.

"That record is an insult to black people," laughs black Eddie. "When we produced it I thought about it being controversial, then I thought what-the-hell, let's all laugh and let-live and see the funny side." ALAN SMITH.

LPs by Allen Evans

★★★★ THE KINKS: SUNNY AFTERNOON (Marble Arch, MAL 716).

Here's top value—ten tracks from the Kinks for 12s. 6d. Admitted some of the tunes you've probably bought before, like Dedicated Follower Of Fashion, Deadend Street and Sunny Afternoon, but there are plenty of other nice things to make this a good buy from a group which has kept to the forefront for four years now. Ray Davies, the composer of nine of the ten tracks (he lets Berry in with Louie Louie), takes most of the vocals, along with brother Dave, while Pete Quaife plays some good guitar and Mick Avory keeps the whole thing on a steady beat at drums.

Other titles: I Need You, See My Friends, Big Black Smoke, Sittin' On The Sofa, Such A Shame, I'm Not Like Everybody Else.

FILM SOUNDTRACKS

HAPPIEST MILLIONAIRE (Vista, BV 5001) is a Disney epic, with Tommy Steele singing three numbers, best of which is Fortunately, and Fred MacMurray doing four. Others heard are John Davidson, Lesley Ann Warren, Geraldine Page, Gladys Cooper, with Jack Elliott conducting Richard and Robert Sherman's music.

FAIR FROM THE MADDING CROWD (MGM-C-8053) is mainly orchestral, composed by Richard Bennett and conducted by Marcus Dods. Isla Cameron sings Bushed And Briars and The Bold Grenadier; and Trevor Lucas offers Tinklers Song and I Sowed The Seeds Of Love.

ROBBERY (Decca, LK 4892) is rousing Johnny Keating music, often with a beat, and played by Johnny's orchestra, with vocal by Jackie Lee.

DIRTY DOZEN (MGM-C-8048) has the voice of Trini Lopez singing the Bramble Bush, a philosophical song by Mack David and Frank de Vol. Rest is mainly de Vol's themes beautifully played, plus Sibylle Siegfried singing her own lyrics of Einsam.

STAGE MUSICALS

SWEET CHARITY (CBS 70035) is a socko hit by the Prince of Wales theatre, London, and you can hear why from the Cy Coleman-Dorothy Fields songs on this original cast LP produced by Norman Newell, with Alyn Ainsworth conducting. Juliet Prowse puts over five big numbers well, and John Keston, as an Italian star does well with Too Many Tomorrows. But the big hit is Hey Big Spender, by

Josephine Blake, Paula Kelly and the Fandango Girls.

DESERT SONG (Philips BL 7799) features John Hanson singing the songs from this hit musical at the Palace theatre, London—Riff and Desert Songs, French Military Marching Song, and Eastern And Western Love. Patricia Michael duets, and sings Romance solo. Side two covers the hit songs of "The New Moon" musical by the same two singers.

YOU'RE A GOOD MAN CHARLIE BROWN (MGM-C-8045) presents the original Broadway cast in a tuneful comedy musical by Clark Gessner, based on the "Peanuts" comic strip. Piano and drums accompany all songs, which make it sound "little revue-ish" and the humour is very American.

COMEDY LPs

BILL COSBY (Warner Bros, W 1891) titles his patter album "Revenge." The coloured star of the TV series "I Spy" is primarily a stand-up night club comedian and here is an in-performance LP, covering such objects as smoking, wives, pianos, and a long track about revenge from a slush ball thrower.

* We have been informed that Tony Hedley, of Anthony Hedley Music, Chesterfield, wrote 11 numbers of the American LP by the Seeds (reviewed last week) and the sleeve notes saying Sky Saxon is the composer are wrong. This is the subject of a legal dispute.

THE GOONS (Parlophone, PMC 7037) make a welcome comeback on this album titled "Goon But Not Forgotten." Harry Secombe, Peter Sellers and Spike Milligan (also the script writer) put over Six Charlie's In Search Of An Author, and Insurance—The White Man's Burden. Still very funny, even though the Goon era (1951-60) is long over.

ARTHUR ASKEY (Music For Pleasure, MFF 1177) sings his "Silly Little Songs." Included are his famous Bee Song, Baa Lamb, Chirrup, and The Budget-gigar. Twelve bright and cheerful ditties to make you smile.

AT LAST THE 1948 SHOW (Pye, NPL 18198) is taken from the rollicking and crazy TV show of the same name, featuring Tim Brooke-Taylor, Graham Chapman, John Cleese, Marty Feldman and Aimi Macdonald. Well produced by Monty Presky.

MORECAMBE AND WISE (Music For Pleasure, MFF 1190) recorded this material in 1963 and '64, and I've heard some of it on an LP before. As always, the two comedians are amusing throughout, especially in Boom OO Yatta-Ta-Ta. Good buy!

GEORGE FORMBY (Music For Pleasure, MFF 1182) sings the songs he made so famous before his untimely death a few years ago. Accompanying himself on banjo, he sings Learning On A Lamppost, Widow Cleaver and ten other funny Lancashire-accented songs.

ORCHESTRALS

GEORGE MELACHRINO: SERA-NADE MY LADY (Music For Pleasure, 1173). A most attractive set of romantic tunes, played by a superb orchestra conducted by the late and great Melachrino. All titles are ladies' names—Laura, Mona Lisa, Dinah, Sweet Sue included.

EDDIE DUNSTEDTER: WHITE CHRISTMAS (Music for Pleasure, 1174). The noted organist, backed by full orchestra, plays you happy Yuletide tunes—Jingle Bells, Rudolf The Red Nosed Reindeer and lots of others.

FRANK CHACKSFIELD: DOCTOR DOLLITTLE (Decca LK 4895). Together with a child choir on some tracks and Jackie Lee on I Think I Like You, here is a happy orchestral version of Leslie Bricusse's music from the film.

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STONES 'SATANIC MAJESTIES' LP IS TRIP TO INFINITY BETWEEN STARS AND BEYOND!

KINDLY raise your hands in the air. Empty your mind on to the desk and your brains into the ash-tray. Now let us see what we have here. Item: a small bag of fears. Item: two dozen assorted ethics. Item: a large jar of obsolete standards. Item: two packets of preconceived moral judgements. Item: one large or chunk of well used conscience. Item: half a dozen black and white lies and one shiny white magic soul.

Now you will put all these in a sack and shake them around a bit. Now what have you got? Answer: roughly the equivalent of some close attention to the **ROLLING STONES** latest album, **THEIR SATANIC MAJESTIES REQUEST** (Decca), released December 8.

This is what the Mothers Of Invention have attempted, with a certain amount of derision, and the Beach Boys have tried with "Smiley Smile." This is the trip to infinity—the journey to the dark spaces between the stars and beyond. The sounds are East and West and the lyrics both sane and insane. This is what the Beatles have been saying in part, and now the Stones have said it. The only outstanding question is how many know, and how

By **KEITH ALTHAM**

many will want to know, about their brave album?

There are no compromises with this new LP from the Stones. It is a blatant expression of what is now important for them and a million light years removed from their days as rhythm-and-blues enthusiasts when "I am black and that's why I'm blue" was the mode.

There is currently a very provocative advertisement for a new film concerning a chain gang where a prisoner is being clubbed over the head with a truncheon and the caption reads: "What we have here basically is a failure to communicate."

It should not be necessary to hit you over the head, but be prepared for those who walk quietly with a big stick.

Fantasy begins with the first part of a song in two parts, **SING THIS SONG ALTOGETHER**, a musical whirlpool, in which guitars, bells and drums combine to produce a singalong for those who can singalone inside their heads. The request is "to open your mind and let the pictures come" and in there chanting the chorus with Mick are "just friends" who might be anyone, from Paul McCartney to Ho Chi Min.

Surrealistic

Following this comes **CITADEL**, which is a slightly surrealistic review of New York City with all its cement innards and concrete heart on display. Guitars a-go-go and at one point I wrote down something about a "three point plug," which was attached to the stereogram in Mick's room. On seeing my obvious difficulty trying to convey the bewildering musical effects into words, Mick, who was

sitting screwed up in an armchair, grabbed his toes with his hands and cried: "Oh dear, if you can't get together I don't think I'll bother to ask the other reviewers."

Bill Wyman breaks the Jagger-Richard monopoly on this album for the first time with his own composition, **IN ANOTHER LAND**, which he sings himself. The Meletron is usefully employed in this song about a man who awakes from a dream where "the grass has grown high and the feathers floated by" to find himself in another dream! Number ends with an undivulged artist snoring.

2000 MAN, who does not understand, is you or me or us and our children in time to come. And if the song disturbs, then it has made its point. The first side finishes with a return to **SING THIS SONG ALTOGETHER (Part the Second)**, which opens with that time honoured salutation "Where's the joint?" and socks it to us one more time. This gradually fades into something which is "Cosmic" (or is it "Cos Mick Christ-

mas") but is not called anything if you see what I mean.

Side two begins with a fairground background, a barker shouting from his side-show "any prize you like" which leads into my favourite track: **SHE'S A RAINBOW**, which includes a string section and the kind of rodomontade vocal from Jagger, in which he excels. For some reason the whole number makes me think of the evil of innocence.

Excursion

THE LANTERN is another excursion into "Electra" and provides illumination for those looking into the void—"the sea of night." And for another strange reason it reminds me of Paradise Lost, where the devil flies through Chaos, a short trip from hell. And for those of you who find this review unusual I can only say wait till you hear the LP.

GOMPER (subtitled *The Ladies, The Lilies And The Lake*) is full of organ sighs and guitar cries and the mystery of Tibet—a swamp of sound. Gomper is, in fact, the Tibetan term for the incredible journey some of the Tibetan monks make while under the influence of hypnosis.

2000 LIGHT YEARS FROM HOME almost explains itself in the title. A combination of the music of the spheres and sounds that might have been picked up by Jodrell Bank. "For now we see through a glass darkly..."

Bang back on Earth with the **ON WITH THE SHOW**, featuring Mick Jagger as a metallic voice cajoling the public to see a Strip Show. There is a harp on this one. The last remark is a deliberate under-statement for a track where words are inadequate to describe it. I expect to see the critics call this album everything from "brilliant" to "nonsense." You must make up your mind. I have.

A final word about the three-dimensional album sleeve—"EEK!"

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AMERICA CALLING

PROCOL GLAD TO BE BACK

IT was a tired and relieved Procol Harum who arrived back in London on Monday after spending five weeks in America. Tired naturally as a result of all the travelling they've done recently but more relieved to be back in a more tolerant society.

Barry Wilson explained: "The pressures of advertising in America are incredible. Everywhere you go they're screaming at you buy this or buy that. Everyone is so material-minded—much more than here."

"All they seem to want are bigger and better cars and bigger and better houses and newer swimming pools. But where is it getting them? There's much more violence there than there is here."

"The only release from it all was with the hippies in San Francisco. The flower scene there is fading now, but the hippies are still there—and many of them are dropping out altogether."

"They just don't want to belong to society any more. People there are now forming their own communities to get away from it all. There's one group which lives in caves out in the hills making their own rules and living their own lives."

"The average American has everything—car, fridge, washing machine, but they don't seem to be better people as a result."

"People were so obviously rude to us in some places. They pointed at us in restaurants and stared at us in the street. Lots of them used to about abuse at us because of our hair and clothes. They used to think we were Americans and they just don't tolerate young people who look like us but when they realised we were English they seemed to accept us."

"It was all very interesting and we all enjoyed it—except Matthew (Fisher) who hated it. He didn't go out much at all because he just didn't like America."

Despite his criticisms of Americans generally, Barry appreciated the audiences who came to see the group. "In many ways they were just like the people who would come and see us at the Saville."

"They appreciated what we were trying to do and they showed it."

"There were many things that impressed us out there. Driving into New York from the airport was a tremendous experience. I had always wanted to go to America and it was a great thrill seeing the skyscrapers and all the other things associated with New York. It's just the pressures they live under that we couldn't take."



PROCOL HARUM

NEW YORK: by June Harris

The Beatles new single, "Hello, Goodbye," backed with "I Am A Walrus" was issued here this week, but not to its usual advance sale of a million. It's still expected to do very well and as usual, New York radio stations got hold of a copy before release and started playing it like mad.

Unlike England, where it is being issued as a disc-package, the Beatles' "Magical Mystery Tour" which will probably be shown on American television early in the New Year, is being released here as their next album, scheduled to be issued in mid-December.

In order to facilitate this, since there are only six tunes in the special, Capitol producer Voyle Gilmore got clearance to add their new single to the existing tracks, together with four sides which have not previously been issued in this country on an album—"Strawberry Fields Forever," "Penny Lane," "All You Need Is Love," and "Baby You're A Rich Man."

The Young Rascals are still completing that album, which has so far taken them three months, but which promises to be one of the greatest sounds ever when it's released next year. In addition to country, rock and the use of the sitar on it, Eddie Brigati informed me that now he's composed a "pretty Hawaiian song" to include on it.

The group is hoping to get the LP completed before they go in to headline the final musical event at New York's old Madison Square Garden on December 23. They will not be opening the new venue as rehearsed.

Bobbie Gentry has a new album scheduled for rush release, but Capitol are not sure whether it will come out by the end of the year.

In the meantime she has a great new single, "Okolona River Bottom Band," backed with "Fenduli Pendulum," both of which are her own compositions, the topside promising to go up the charts with the same gusto as "Billie Joe," and sounding very much like its predecessor, but with Bobbie's voice a little more gravelly in parts.

Believed to be spending most of her time in Los Angeles writing, Bobbie Gentry will be a Christmas Eve guest on the Ed Sullivan Show, and while she's on the East Coast, it's hoped that she might put some concerts in at the Westbury Music Fair, which she cancelled out of in October due to her British trip.



ERIC BURDON and ANIMALS

HOLLYWOOD: by Tracy Thomas

ENGLAND'S ever-popular Hollies are coming into their overdue American popularity this trip. It all began with their guest appearance on Joey Bishop's nightly variety programme. Another guest actor Ross Martin, discussed his favourite charity, CARRIE, which assists children with asthma.

The Hollies came up front to talk after their musical numbers, and graciously donated the evening's earnings to the cause. Complimentary cables flooded the station the next day. The group was invited back during their February '68 U.S. tour.

On to the "Smothers Brothers Show" where, again, they captivated the audience and the hosts asked them to make a return appearance next year.

In addition to their national TV successes, the lads conquered America in live shows as well. Eight of their twelve concerts with Simon and Garfunkel were sold-out well in advance, with the other four attendances not far behind.

Dylan is alive, well and producing music again, the quality of which is being sampled right now in America, soon in Britain.

As a follow-up to their U.S. smash, "I Dig Rock And Roll Music," Peter, Paul and Mary

have recorded a new Dylan song. "Too Much of Nothing." Country singers Flatt and Scruggs' latest is also a post-motorcycle-accident Dylan, "Top Of The Flood."

The huge concert at the Hollywood Bowl, starring the Association, Every Brothers, Eric Burdon and the Animals, and the Who, was in every sense a "washout."

Torrential rain the previous night and scattered showers throughout the day kept many ticket holders away and those who went saw mostly lifeless performances by artists who were understandably upset by the conditions.

The two English groups made the best efforts to overcome the many difficulties. The Who warmed to their work quickly and took their usual unholy delight in the supercharged songs. Though one knows more or less how their act will end, it is nevertheless a shock every time to see that they really are doing it again!

Eric Burdon phones from California

THAT well-known comedy team of Burdon and Briggs rang from California to my home last week 90 minutes after midnight with the news that it was only six in the evening there. After salutary curses at waking me at such an unearthly hour died down over the transatlantic link, we swapped news items and I told them that Long John Baldry was top of the pops.

"Hang on," quoth Eric, "Vic is rolling around all over the floor!"

By KEITH ALTHAM

A disbelieving Vic Briggs seized the phone. The Animals and Long John Baldry have known one another in a liquid capacity for some time.

"D'you know we were down with John at the Speakeasy a couple of months ago," said Vic. "And we were joking about something and he said in those magnificently aloof tones of his: 'Do you know if I ever get a hit record I shall make myself so unobtainable to you people!'"

Eric retrieved the phone with the news that they have completed tracks for their next LP, including the momentous number with the massed bagpipes.

Pipers to fore

"We had all the pipers in the studio yesterday," said Eric. "The leader was lovely. He said: 'Right, laddie, let's hear what sort of music you've done before.' And about six o'clock they all picked up their pipes and suddenly left the studios with the announcement that 'Aye weel be leaving y'he noo. It's Budweiser* time.' We never saw them again."

"Our new album, 'Winds of Change,' is selling very well out here and so is Jimi Hendrix's. I think a lot of people have got confused by the smashing routine that Jimi did at Monterey and the Who's act. We played two concerts with the Who in Frisco recently and a lot of the older audience just couldn't make out Pete Townshend. We had to go on after them and pick up the pieces."

"I met Townshend for the first time over here. He's really a very fine comedian and satirist. He just disturbs people, that's all."

"The biggest group out here right now are the Doors. But English artists like Donovan and the Hollies currently over here are also, making ground."

Vic came back on the phone for a few seconds and told me a totally incoherent story about a zither player they had hired who never turned up.

New house

He also mentioned the new house that Eric has bought in Laurel Canyon—"It's just like Tibet when you look out on the mountains in the morning."

Although "Monterey" is the Animals new single in America, Eric is still uncertain about releasing it in Britain.

"Apart from the references to the groups like the Byrds, the Buffalo Springfield and the Mamas and Papas we also do musical impressions of them on the single," said Eric. "The overall pattern of the record may be too American for English people."

Finally Vic returned to enquire whether the Cowsills had hit us yet in England.

"They're No. 1 over here," he said. "An all family affair with the Mother and her four sons on the record and the road manager and everyone else are relatives. Very weird trip," he added.

The Animals should be back in Britain today (Friday), but the way things are going in Laurel Canyon at present anything could happen. Eric's current trick is to introduce the residents of California to a full power stereo recording of bagpipe music at three in the morning!

* American brand of beer.

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Ken Dodd
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Columbia DB 8298

David & Jonathan
Softly Whispering I Love You
Columbia DB 8287

The Beatles
Hello, Goodbye
Parlophone R 5655

Kathy Kirby
Turn Around
Columbia DB 8302

Paul Jones
Sons And Lovers
Columbia DB 8303

The Dave Clark Five
Everybody Knows
Columbia DB 8286

Lulu
Love Loves to Love Love
Columbia DB 8295

The Seekers
Emerald City
Columbia DB 8313

Cilla Black
I Only Live To Love You
Parlophone R 5652

Tim Andrews
Sad Simon Lives Again
Parlophone R 5656

Shirley Bassey
Big Spender
United Artists UP 1192

The Beach Boys
Wild Honey
Capitol CL 15521

Gene Pitney
Something's Gotten Hold
Of My Heart
Stateside SS 2060

Bruce Channel
Mr. Bus Driver
Stateside SS 2066

Frank Ifield
All the Time
Columbia DB 8301

The Box Tops
Neon Rainbow
Stateside SS 2070

Stevie Wonder
I'm Wondering
Tamla Motown TMG 626

Smokey Robinson & The Miracles
I Second That Emotion
Tamla Motown TMG 631

Diana Ross and The Supremes
In And Out Of Love
Tamla Motown TMG 632

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New to the Charts



SIMON DUPREE (right) and the BIG SOUND (l to r) TONY RANSLEY, PETE O'FLAHERTY, RAY SHULMAN, PHIL SHULMAN, ERIC HINE.

Three other brothers crash the hit list

ALTHOUGH their name is known and they play to large audiences wherever they appear it is only this week that Simon Dupree and the Big Sound have made the NME Chart for the first time with their record "Kites."

For the past two years since the group was formed, Simon and the Big Sound have been playing clubs and colleges all over Britain building an enormous reputation for themselves. They are probably one of the most talented groups of musicians around at the moment, and between the six of them they play 25 instruments perfectly.

They started playing together at the end of 1965, the three Shulman brothers—Derek, who adopted the name Simon Dupree; Phil, who plays trumpet; and lead guitarist Ray. With them were Eric Hine (organ), Pete O'Flaherty (bass) and Tony Ransley (drums).

This makes two hit groups with three brothers in it, the other being the Bee Gees.

By NORRIE DRUMMOND

Simon Dupree and the Big Sound had three records issued before their current hit—"I See The Light," "Reservations," and "Day Time Night Time." Although they didn't make the NME Chart all three records helped spread the Simon Dupree sound.

One day several months ago the group were listening to numbers in a music publisher's office when they heard "Kites," a number by the two writers of "Rubber Ball" and "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini," Lee Pockriss and Hal Hackaday.

Immediately the boys spotted the song's possibilities and the rest, as they say, is history.

TWO McCARTNEYS IN BEST SELLERS NOW!

ANOTHER McCartney makes the charts . . . in the form of Beatle Paul's 23-year-old younger brother Mike, member of the Scaffold and composer of the trio's catchy first hit "Thank You Very Much." Debut position in this week's NME Top 30 is No. 27.

There is so much talent in the Scaffold—waiting for public appreciation—I hardly like to mention the Beatles in the same breath. Mike certainly has the ability to stand on his own feet, and almost from the start he decided to change his stage name to McGear. He didn't want to trade on the reputation of his brother.

Mike is understandably highly chuffed at the success of "Thank You Very Much," which seems to have become so instantly well known that Val Doonican was able to present a special fun version of it in his BBC-TV show last Saturday.

In the last few days alone I've heard people singing it in the street, on buses, in the NME office, in shops, and even (so help me!) in that little room where privacy, silence and dignity most often prevail. It's that kind of eminently tuneful song.

Says Mike, who is as gentle and likeable a guy as you could wish to meet: "I think I've hit on a theme that applies to everybody in the world. Everybody says 'Thank you very much.' If they hear our song and feel happier inside . . . well, it makes us feel we've achieved something."

"The idea for the song came up one day when I phoned Paul to thank him for a camera he'd given me as a gift. I was waiting for him to come on the line, and as the seconds ticked by I was thinking:

*Thank you very much for the Nikon camera.
Thank you very much,
Thank you very very much.*

"It just happened like that! Later on I developed the theme, taking it from the ticking of the clock (have you ever thought about that clock up there, and how it influences your whole life?) and then into a song of thanks for so many things."

Some of the "thank you's" the Scaffold sing about include the Sunday joint, our national beverage, the Union Jack, the "Sunday Times," playing record, the birds and bees, our gracious Queen, and even something called the Ainstree Iron. Don't ask me what that is . . . I'm a Merseysider, but I've never heard of it. And ask any of the Scaffold and they'll usually



The SCAFFOLD (l to r) JOHN GORMAN, MIKE MCGEAR and ROGER MCGOUGH.



SAM and DAVE in the Stax in London.

reply: "Yes, indeed, very interesting!"

I hope this doesn't all sound like an advertisement for Mike—because above all else, he himself is an ever-repeating commercial for the talents of his colleagues.

They are Roger McGough and John Gorman. Roger is a quiet, peaceful ex-school teacher who writes marvellous poetry about biscuits having a knees-up, and images like "I will hold you gently, like broken fruitcake," and who has already had two books published.

John is the one with the sparsity of thatch, but an incredible humour. ("Just wait till someone gives him his chance," says Mike, "just wait.") I could write for hours about John and the way he turns up at plush receptions without shoes and a hole in his sock.

Finally, don't ever make the mistake of calling the Scaffold satirical. "That's not our scene," they say. "We're a humour group."

For the record: Paul McCartney twiddled the knobs at the recording session, and when George Harrison heard the number might be only an LP track he was heard to exclaim: "?!—that's fantastic as a single." ALAN SMITH

SAM & DAVE HAVE STAX OF TALENT

THERE'S stacks of talent at Stax Records, the soul home of Carla Thomas, Booker T, Otis Redding, Eddie Floyd and a lot more artists who've been giving the Tamla people a run for their money lately.

Now a big name Stax duo, Sam and Dave, makes its NME Chart debut this week with "Soul Man," which comes into the Thirty at No. 29.

Samuel David Moore and Dave Prater are a couple of real ravers who've gone from good to tremendous since originating their act together one 1961 night at a club in Miami. Their first Stax release (in 1965) was the popular "You Don't Know Like I Know." They also had a big U.S. hit with "Hold On."

Sam and Dave work so hard on stage they claim they lose from two to five pounds in weight every time they do a show—and having seen them on their British tour not long ago, I'm quite prepared to believe it. They don't just sing . . . they dance and scorch-up the stage like Soul ended tonight.

Sam (likes bowling, reading comics) was born on October 12, 1935. Dave (a comics, TV and banana-pudding fiend), was born May 9, 1937. Their biography adds that they "both observe Sunday, and take advantage of our religious rights between making personal appearances." ALAN SMITH

WHO'S WHERE

(Week commencing December 1)

- KEN DODD**
London Palladium
- SEEKERS**
Glasgow Alhambra
- BACHELORS**
Newcastle Royal
- SANDIE SHAW**
London Talk Of The Town (commencing Sunday)
- ONE-NIGHTERS**
- ENGELBERT HUMPERDINCK**
Glasgow Odeon (1st); Newcastle Odeon (2nd); Liverpool Empire (3rd)
- JIMI HENDRIX, MOVE, PINK FLOYD, AMEN CORNER**
Chatham Town Hall (1st); Brighton Dome (2nd); Nottingham Theatre Royal (3rd); Newcastle City Hall (4th); Glasgow Green's Playhouse (5th)
- JOE TEX, GLADYS KNIGHT and the PIPS**
London Saville (3rd)

From YOU to US

Edited by TONY BROMLEY

TAMLA AND SOUL FANS OF BIRMINGHAM (Warley, Wores.): We are writing this letter for the majority of young people in Birmingham.

At present, as in the past, we read in NME of all the artists who have, or who are, touring the theatres, clubs and ballrooms all over the country. We here in Birmingham think we must be living in another part of the world, and not in England, for the majority of the artists, particularly Tamla and Soul singers, seem to detour Birmingham and choose to appear

in such places as Chester and Derby.

Don't get us wrong, people in these places are as entitled to see them as we are, but, as Birmingham is supposed to be the second city of England, we would like to know when we are going to see them.

Is it the artists and their agents who dislike us, or our own backward organisers who just refuse to have them? We do not accept that they do not come here because of poor audiences. For example, the two soul shows that they have

kindly allowed us to see this year, played to full houses.

ESTHER L. M. CHAMBERLAINE (Leighton Buzzard, Beds.): Thank you, Alan Smith, for a truly wonderful article on Barry Gibb. Barry is obviously a very beautiful and sensitive person and your article did him full justice. I loved every word of it. Thank you once again.

HANS J. SMITH (Oslo, Norway): Reading the NME I see that you have once more left out the possibility of voting for the World's Best Disc Of The Year on the Poll form. Why? Are you English afraid of being beaten by Elvis or the Monkees?

(No, it is just that there are enough sections in the Poll now to be counted in two weeks.—T.B.)

KLAUSS NEUMANN (Hagen, Germany): I have just read the letter of J. M. Kenn (Nov. 18) and must say that I cannot agree.

Times have changed and public taste has changed, too. In past years many fans preferred records without an orchestral backing. But nowadays nearly all fans like an orchestra. Records in the charts such as "Zabadak" and "Massachusetts" confirm this.

MARION J. MILLS (Sidmouth, Devon): After reading today's FYTU I must say I completely agree with every word that Donald

Darroc wrote about Malcolm Roberts.

Malcolm is a really great artist who should get more plugs for his discs. I'm sure he would make the charts if he did. I have both of Malcolm's records and they're great. He is a very polished star and could be a big success if given the right opportunity.

JOHN ABBEY (Pinner, Middx.): What is all this fuss about "progressive" West Coast groups, when here in England we have more progressive talent than the whole of America put together?

I have just bought a beautiful LP entitled "Tangerine Dream" by a new group, Kaleidoscope, who are sweeter than the Beatles, and not so bitter as the Beatles. After hearing this album I also find they have more talent.

A. LOWER (Leatherhead, Surrey): I think it's time Soul music got some recognition in this country. I went to see Sam and Dave and Arthur Conley in "The Soul Explosion" and I've never heard anything so great. Everybody went wild about them.

We rarely see artists like Sam and Dave, Temptations, Otis Redding and Marvin Gaye in the charts, yet hundreds of people must buy their records.

(Sam and Dave are in the NME Chart this week, and the others you mention have been too.—T.B.)

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PETER PUMPKIN PLEASES PEOPLE

PAGE ONE POF 048

PATA PATA

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Pop invaded the London Press Club last week, when new singer TONY CHRISTIE (centre) held a Deejay (?) Conference there. L to r are MIKE LENNOX, songwriter BARRY MASON (who wrote Tony's "Turn Around"), JIMMY YOUNG and TONY BLACKBURN.

TAIL-PIECES BY THE ALLEY CAT

HAD current hit been issued two weeks earlier by Tom Jones, he might have dethroned Elvis Presley at world poll top... Dancer-singer Peter Gordeno disc comeback with an Engelbert Humperdinck composition... Presumably Micky Dolenz has "covered" Keith West's "Sam"... Is John Walker leaving Philips?... Constant Emperor Rosko plugging considerably helped Sam and Dave's first hit here... Pye chief Louis Benjamin has recording manager Tony Macaulay signed for ten years... No. 1 in Thailand: Petula Clark's cover version of Scott McKenzie's "San Francisco"... Will Peter Frampton be leaving Herd for solo career?... In NME poll, Elvis Presley's fans remain loyal to Jordanaires...

New home for Ronnie Carroll at Wanstead... Mike Felix hopeful of success with Fats Domino's "Blueberry Hill" hit... Tremeloes, Herman's Hermits and Jeff Beck have covered tracks from Nirvana's first LP...

New York Copacabana Tom Jones' season two weeks, not a month... Duncan Weldon (who married Helen Shapiro recently) is actor David Kosoff's personal manager... Tony Bennett left his heart there—did Scott McKenzie leave his hit in San Francisco?...



Long John Baldry almost two feet taller than Brenda Lee... New racehorse owner: Petula Clark... Rolls and Cadillac for Mickie Most...

Larry Page must be amused by Chris Britton's claim that Troggs produce their own records... Al Bennett (on U.S. Liberty) issuing Maharishi's first LP... Des O'Connor keen Millwall soccer supporter...

For Dave Clark, £30,000 Mayfair penthouse... Billy Eckstine big success with pianist Bobby Tucker in Birmingham cabaret... Track on Dusty Springfield's new LP previously waxed by Koobas...

Box-office figures by Seekers in Glasgow variety bigger than Frankie Vaughan and Shirley Bassey... Dec Cluskey, only remaining Bachelor, engaged to dancer Sandra Williams... From Hollywood, Harry Lewis and Vera Lynn's 21-year-old daughter Virginia Lewis returning home for Christmas...



What happened to Dave Clark's "engagement" to Cathy McGowan?... Atlantic's new singer Chris Crosby son of bandleader Bob Crosby and nephew of Bing Crosby... First solo disc by Bill Medley of the Righteous Brothers—a revival of Frankie Laine's "Lucky Old Sun"...

Has Laurence Harvey any comments on Frank Sinatra's parting from Mia Farrow?... New producer for Geno Washington singles requested by manager Rik Gunnell... Princess Margaret named Bobbie Gentry's "Ode To Billie Joe" her favourite record...

Paul Jones rave success in Stockholm this week—but Arthur Brown flopped... Tony Hatch has high hopes for Tony Crane... Why is your Alley Cat reminded of Johnny Mathis with latest Cliff Richard record?...



Is popularity of Monkees declining?... Entertaining: Shadows' skiffle version of Lonnie Donegan's "Putting On The Style" ("Val Doonican Show")... Co-written by vocalist Eddie Hardin, "Mr. Second Class"—Spencer Davis' new single...

Trust Sammy Davis to follow in Frank Sinatra's footsteps!... Poor Sandie Shaw performance on Sunday's Eamonn Andrews TV programme... Two weeks before release, NME's Keith Altham tipped No. 1 for current Long John Baldry chart topper...

Cilla Black godmother to recording manager George Martin's daughter... Their version of Scott McKenzie's "San Francisco," Box Tops' "Letter" and Monkees' "Clarksville" on next Shadows LP... Foolish antics spoiled Tremeloes' contribution to Simon Dee's "Dec Time"...



For NME photographer Napier Russell, this week has been "The Clark Lark." His assignments have included PETULA CLARK (Monday at BBC-TV, where Pet started her new BBC-1 series), CHRIS CLARK (Tamla star who did so at the Saville on Sunday); and DAVE CLARK (who jumped to No. 2 this week)—seen in front of the montage in the projection room of his new penthouse flat—more pictures of Dave's amazing apartment next week.

Publicist David Cardwell going places: now handling Long John Baldry, Foundations and the Troggs... Shame!—chart miss for Alan Price's "Shame"?... Britain's Richard Harris screen co-star for Barbra Streisand in "On A Clear Day"...

Producer Ray Stark will film late Mario Lanza's life story... Bought by George Harrison: 7 ft. antique four-poster bed... Frank Sinatra considering rereleased version of Dean Martin hit, "Return To Mia"?

NEXT WEEK

In the super 24-page NME FULL POLL RESULTS and Personal messages from the stars VISIT DAVE CLARK'S FLAT MEET BEE GEE VINCE

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6:30 This Is It; 7:00 Tuesday's Requests; 7:45 Join The In-Crowd; 8:00 Impact; 8:30 The Shell Show; 8:45 Radio Bingo Show; 9:00 Pop Parade; 9:15 David Symonds; 9:30 Sam Costa Show; 10:00 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 The Shell Show; 8:00 "Happenings"; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Pop Parade; 9:15 David Symonds; 9:30 Murray Show; 10:30 Teen and Twenty Disc Club; 11:00 Dave Cash Show; 11:15 Ring The Bell; 11:30 Pops Till Midnight;
THURSDAY
6:30 This Is It; 7:00 Thursday's Requests; 7:30 Disc Drive; 7:45 The Shell Show; 8:00 "Happenings"; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Pop Parade; 9:15 David Symonds; 9:30 Murray Show; 10:30 Teen and Twenty Disc Club; 11:00 Dave Cash Show; 11:15 Ring The Bell; 11:30 Pops Till Midnight;
FRIDAY
6:30 This Is It; 7:00 Friday's Requests; 7:30 Disc Drive; 7:45 LP Spin; 8:00 The Go-Shell Show; 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 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 Stay up with Sam; 1:00 Music In The Night.

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