

New Musical Express

EVERY FRIDAY
6^p

No. 1080 Week ending September 23, 1967

WORLD'S LARGEST CIRCULATION
OF ANY MUSIC PAPER

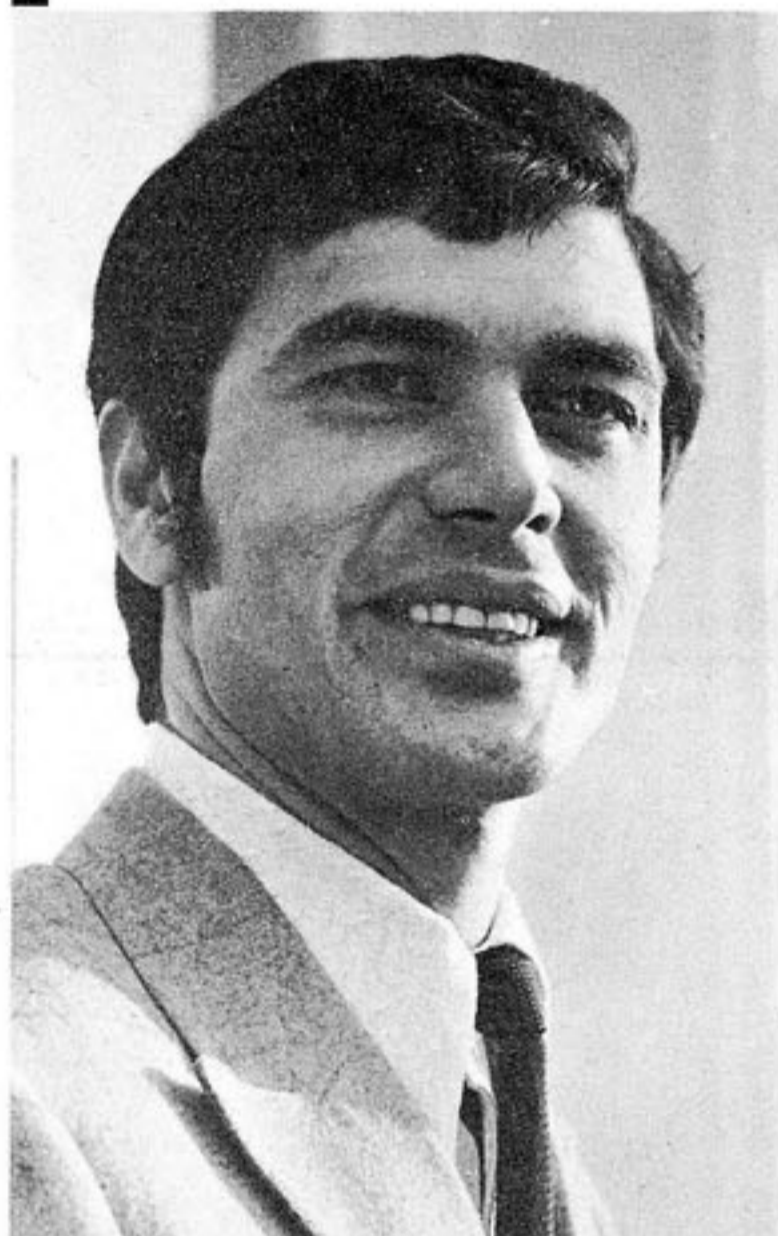
MONKEES FILM SET SCOOP

TOUR NEWS—EXCLUSIVES
Full ENGELBERT and
Who, Treams, Traffic dates

Plus **NMExclusive** on

SMALL FACES • MOVE • TOM JONES

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HERB ALPERT
and the TIJUANA BRASS
on A. & M. AMS 709
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It's a Gold Disc for ENGELBERT HUMPERDINCK with "The Last Waltz" (see centre pages) and he's still up there at No. 1 in the NME Chart, for the third week running. But shooting up fast are the MOVE (below) with "Flowers In The Rain"—they're up 10 places this week and are featured on page 9.



Now it's over. The Beatles "Magical Mystery Tour" film is in the can and the West Country has returned to normal. But there have been surprises all the way, not least for SPENCER DAVIS, his wife PAULINE and children, holidaying at Perranporth, who got roped into a scene with PAUL. Top right RINGO makes a point and above JOHN and GEORGE in the coach.

FIRST EVER SINGLE FROM INDEPENDENT MGM HITS THE CHARTS!

JOLLY
GOOD
SHOW
ERIC



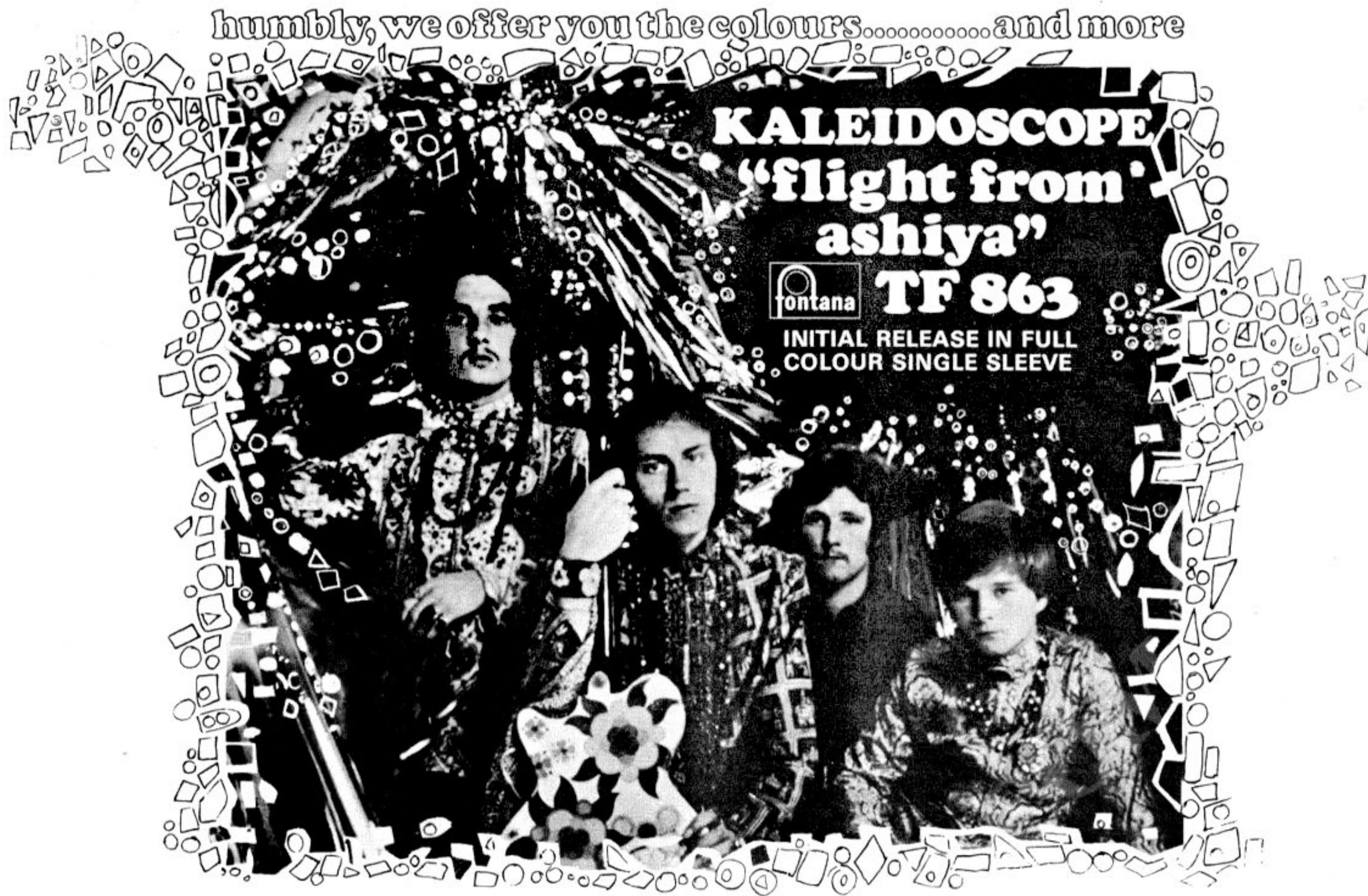
JOLLY
GOOD
SHOW
MGM



MGM 1344

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"flight from ashia"



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Original soundtrack recording from the American hit screen musical due to open in London in early October



NMExclusive on the film set of the MONKEES new TV series

SHOUTED director James Frawley, "Okay, now let's have another shot of..." "...bourbon!" piped in Micky, not giving Frawley a chance to finish. Frawley heaved a friendly sigh, and laughingly shook his fist at Micky.

The scene was a small Mexican town—built on the back lot of the Columbia Ranch in Hollywood—and as the Monkees, heavily disguised as cowboys, clambered back to their original positions on the set, silence fell. The cameras rolled, capturing another scene for the new series which begins on BBC-TV next Saturday, September 30.

A year has passed since the Monkees first stepped in front of the camera for their first episode of the now acclaimed TV series.

It has been a special year for them, and it would be false to say they haven't altered.

They are still as crazy and lovable as the first time I met them; but all four have changed drastically.

Chatting with them through the months, being with them, and watching them work, both in the TV studios and the recording studio, has certainly been a beautiful and rewarding experience for me.

Frawley's voice again yelled: "In the can with that," and he went off into a huddle with his assistant, Jon Anderson.

The boys drifted off in four different directions. Mike wandered over to the empty chair next to me, and flopped himself down, muttering "Hello," and tapping the top of my head with a friendly pat.

I judged by the quiet, contented look on his face he wasn't in a talkative mood, so I simply whispered "Hello" back.

We sat in silence for five minutes, and watched the activity of the crew preparing for the next scene.

Sally Field, the young star of another Screen-Gem TV series, "Flying Nun," suddenly came cycling on to the set dressed in her white nun's habit.

Parking her cycle, she sneaked up behind Peter and gave him an enormous bear hug.

Peter, in turn, gathered her up in his arms, and ran off, yelling, "Have nun... will travel," and singing "You're getting to be a habit with me..."

Mike simply shook his head and laughed.



PETER, MICKY, DAVY and MIKE in a scene from their new TV series.

MICKY'S MURDER STOPS SHOW

From JANE MARSHALL in Hollywood

Micky then came breezing along, his nose buried in a book. Just as he was about to pass me, I put out my foot, and Micky went sailing over.

"Hi!" he said, somewhat annoyed at the "unknown" disturbance, "was that you?"

Giving him an innocent, questioning look, he decided to forget the trip, and simply sat down in the vacant chair.

I asked him how his new house was coming along. Micky has just bought a Swiss-type chalet, which is snuggled away in the hills of Hollywood, just off Laurel Canyon.

"It's groovy, but simple," he explained. "I built most of the furniture myself, and I've just finished having one part of the house completely converted into a workshop."

"I have lots of special equipment

and tools installed, which will enable me to do all kinds of metal and wood work.

"It's really outta sight," he continued cheerfully. "I spend most of my spare time building or creating something."

"Money to me has absolutely no meaning just for buying 'things.' It's so much more stimulating and rewarding to buy the tools to build the 'things.'"

He excitedly continued, "I am going to build my own racing car next, with a formula engine..." He sat silent and thoughtful for a moment.

We then went on to discuss the new Monkee series. "It's really the gassiest TV show on the air." He

then lapsed into a thoughtful silence, and sat staring into space.

In a serious tone he went on to tell me, "But somehow I feel I would like to have more of my own individuality."

"Being one of the Monkees is really something very special to me, but I would like to be able to create more, perhaps write or even direct some of the episodes. That would be wild, wouldn't it?"

Hold-up!

Before I had an opportunity to say anything else, David popped up in front of us, waving a huge gun in our faces. "Okay, you guys," he proclaimed in a put-on

American accent, "Hands up!"

In a flash, Micky whisked out his gun from the holster. Davy tore off. Micky jumped up, and began chasing him firing "dud" bullets.

Picture this chaotic scene. The crew were busily transporting equipment around, stray horses wandering all over the set, Mexican "extras" scattered all over the place, and Davy and Micky were darting in between all of this shooting at one another.

As if this was not enough, to complete the picture, Peter appeared on the balcony above the saloon.

He yells at Micky in a mock Gary Cooper voice, takes aim at him and fires.

The "dud" bullet blasts from his gun, and Micky suddenly starts clutching his heart, and performing a "dying" scene.

He was so realistic that a couple of the electricians stopped work.

They looked aghast and white-faced at Micky's body as it dangled over the edge of the fountain in the centre of the set.

Colour didn't return to their faces until they saw Micky gather himself up and walk away. Still looking somewhat stunned they then continued with their work.

Crawler

Hearing movement from under my chair, I looked down and spotted Coco Dolenz (Micky's younger sister) crawling around on her hands and knees.

"Hi, guess what I'm doing?" she asked gleefully.

"Couldn't possibly," I answered. "I'm collecting all the 'dud' bullets for Micky," she said proudly. "he's going to make PEACE SYMBOLS with them..."

Groovy

"The house is almost finished," Mike suddenly blurted out. "It really does look groovy." He was referring to the new house he and Phyllis have bought in Bel-Air, a select area of Los Angeles.

"We've taken all the cold-looking crystal chandeliers and fountains out, and with the help of an interior decorator friend, Tom Conway, have managed to achieve a warm, comfortable, at-home look."

Anderson came across to us and told Mike he was needed for a close-up. With great exertion, Mike propelled himself from the chair, and followed Anderson. "I'll be back directly," he told me.

THE GOLDEN TOUCH OF THE HOLLIES: KING MIDAS IN REVERSE

PARLOPHONE R5637



September singles

Shirley Bassey

Big Spender

(from the musical production "Sweet Charity")

UNITED ARTISTS UP1192

Adam Faith

Cowman, Milk Your Cow

PARLOPHONE R5635

The Seekers

When Will The Good Apples Fall

COLUMBIA DB8273

Biddu

Daughter of Love

REGAL ZONOPHONE RZ3002

The Tangerine Peel

Every Christian Lion-Hearted Man Will show You

UNITED ARTISTS UP1193

Brian Wilson & Mike Love

Gettin' Hungry

CAPITOL CL15513

Brenda Holloway

You've Made Me So Very Happy

TAMLA MOTOWN TMG622

Tomorrow

Revolution

PARLOPHONE R5627



TWO GREAT TRACKS FROM MAMAS AND PAPAS

*"Twelve Thirty"/"Straight Shooter" (RCA).

ANOTHER disc that just can't miss from the Mamas and Papas and more of those beautiful, crystal clear harmonies. Very tender, open sounds, which really get you moving. Already a smash hit in America.

No surprises, just a great side, but not, to my mind, quite as catchy as "Creeque Alley" which I'm sure would have gone higher up the chart had it not been taken from their hit LP.

FLIP: The more commercial of the two sides with more swing and more Mama Cass. A few plugs on radio and I wouldn't be surprised if this was the side to make the chart.

Latest
SINGLES
reviewed by
JOHN WELLS

* TIPPED FOR CHARTS
† CHART POSSIBLE

VINCE HILL HIT

"Love Letters In The Sand"/
"My Favourite Colour Is Blue"
(Columbia).

GOOD wholesome sing along treatment of Pat Boone's 1957 hit. Just the type of thing to keep Mum and Dad happy.

Tinkling piano and chorus, skip a'long with Vince at a much faster rate than the earlier version. Square maybe but should do very nicely.

FLIP: Pleasant ballad with a melody I've heard somewhere before. Beautiful arrangement by Johnny Arthey.

THE MOODY BLUES

"Love And Beauty"/"Leave This Man Alone" (Decca).

Concert piano leads into this powerful, driving number with all-happening backing. But I don't see it putting the Moody Blues into the chart. Not a strong melody and what there is is drowned out.

FLIP: Again the backing detracts from the harmony but altogether a stronger side than the top. More distinctive too.



DUSTY SPRINGFIELD

Dusty's back on soul kick

"What's It Gonna Be"/"Small Time Girl" (Philips).

WONDERFUL! A tremendous, driving number which Dusty alternately belts and souls her way through, building the drama with each second until the power packed ending.

Girl chorus answering Dusty's lead, plus backing, adds to the impact. And the orchestra lead by Gary Sherman deserves special mention.

It comes dangerously close to stealing her limelight at times! If there's a drawback, it's that Dusty's on a soul kick here and she doesn't seem to do quite so well in the charts with these numbers.

FLIP: Another good side more in the style of Dusty's big chart hits and the more readily commercial track. Value for money, to say the least!

NOLA YORK

"There's So Much Love All Around Me"/"Sleeping Boutique" (Philips).

A very underrated singer who has been looking for the right number a long time, but I don't think this will prove the end of her searching. Lots of bounce, a nice enough backing, but too ordinary to have any real impact.

And a rather weak melody line doesn't help matters.

FLIP: Very appealing sound here with a song about an unsuccessful boutique, lazily sung by Nola. This would have been my top-side.

HOLLIES WON'T LIVE UP TO LYRICS!

*"King Midas In Reverse"/"Everything Is Sunshine" (Parlophone).

POPS consistent hit-makers have done it again! It must go shooting up. Opens gently enough and builds beautifully to a really dramatic finale with everything happening—a real mind blower!

Written by Messrs. Clarke, Hicks and Nash the lyric concerns a guy who's a real loser—everything he touches turns to dust, not gold.

Graham Nash tells me he got the idea for it when he was particularly depressed. Includes traces of Beatles influence.

FLIP: By contrast a gentle, happy number with the accent more on the vocals. Written by the same team but not quite so strong.

ELVIS PRESLEY

†"There's Always Me"/"Judy" (RCA).

This isn't going to send Elvis shooting back to the charts. It's a smoochy love ballad beautifully sung . . . moon and June and all that goes with them, but not catchy enough for the Mums and too square for most.

Nice performance, but oh, how dated it all sounds.

FLIP: "Judy, there'll never be anyone else but you," etc., set to a semi-rock beat. That's it, folks!

THE ASSOCIATION

"Never My Love"/"Requiem For The Masses" (London).

As far as I'm concerned all the Association's records have deserved to make the charts. Unfortunately none have. This latest is even better than their past ones.

Slow, beautiful harmonies, gentle, mainly guitar and drum backing, throws the accent on the voices and lyric.

Shades of the Mamas and Papas in places.

FLIP: I think this is a send-up. If it's not then they've just broken their record for always making excellent tracks! Concerns the death of a bullfighter set to a mixture of Church and martial music.

THE ZOMBIES

†"Friends Of Mine"/"Beechwood Park" (CBS).

This group seldom gets the success it deserves from British fans and in an attempt to remedy that I'm told the boys have taken six months off to re-think their pop approach.

Here they make excellent use of their harmony talents, on this happy, driving number.

Could well be the break they're looking for, hope so.

FLIP: Slow number about summer days spent in "Beechwood Park." Very sad and makes a nice contrast to the A side.

Sandie virtually TALKS this one

†"You've Not Changed"/"Don't Make Me Cry" (Pye).

I DON'T get this one at all! This is Sandie virtually talking the lyric about the boy she's lost, but who hasn't changed a bit. From this, Sandie is the one who's changed.

It's nice enough, a thump beat, Ruritanian orchestra and Sandie sounding as good as ever, but hardly progressive.

A Chris Andrews number and very much in his accepted style. FLIP: Extraordinary! Now this really shows how much Sandie has improved and what she is really capable of. Very stylish phrasing, a sincere treatment. A touch of the Cleo Laines here.

CLINTON FORD

"Dance With A Dolly"/"Streets Of Laredo" (Piccadilly).

A big hit in America some years ago for Damita Jo and a treasured disc of mine. But Clinton's version won't be joining it.

It's taken just a shade too slow and loses the swing so essential to the number. Pity, because he's done far better than this in the past.

Or is it MEANT to be tongue-in-cheek?

FLIP: Much the same remarks apply to this side, except that this time it's Johnny Cash who's done it better.

LITTLE RICHARD

"Hurry Sundown"/"I Don't Want To Discuss It" (Columbia).

From the opening I expected this to develop into a real rocker which Little Richard is a past master of, but it didn't happen.

Here he's in more soulful mood with a number from the film of the same name. Good, but I don't see him winning many new fans with this.

FLIP: Now this is more like it! Faster, better, almost some screams. I'd buy it!

Mothers of Invention — tame but really great

*"Big Leg Emma"/"Why Don't You Do Me Right" (Verve).

AFTER all the reports we've had from America about this group I was expecting a really sensational single. But what do we get? A send-up! It must be!

Just about every pop cliché from early Presley onwards is crammed in here. Written by leader Frank Zappa who thumb beats his way through a lyric concerning "a big dilemma about Big Leg Emma."

Very professional and so delightfully corny it must be a hit, particularly as they'll be appearing in this country at the weekend.

Verve assure me it's the only available single they could issue that the BBC wouldn't ban!

FLIP: Sheer musicianship here with a taste of the excitement they create on stage. Growl vocal and dig that guitar. It's hypnotising!



The MOTHERS OF INVENTION when they arrived in London earlier this week for Saturday's (23rd) Albert Hall concert. (L to r) DON PRESTON (seated), ROY ESTRADA, a girl-friend, JIMMY EARL, BLACK, SUZY CREAMCHEESE, RAY COLLINS, leader FRANK ZAPPA, BILLY MUNDI and BUNK GARDNER.

where the hit action is... on



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

NEW SINGLES

THE PICADILLY LINE

EMILY SMALL
(THE HUGE WORLD THEREOF)

c/w Gone, Gone, Gone
2958

JAMES ROYAL

I CAN'T STAND IT
c/w A Little Bit of Rain
2959

THE ZOMBIES FRIENDS OF MINE

c/w Beechwood Park
2960



CHART SHOTS

GEORGIE FAME

TRY MY WORLD
2945

SIMON & GARFUNKEL

FAKIN' IT
2911

THE BYRDS

LADY FRIEND
2924

HIT LPs

RAY CONNIFF

THIS IS MY SONG
(S) 63037

SOUL TIME WITH
SHIRLEY ELLIS
(S) 63044



POTTED POPS

SINGING POSTMAN: "Sound Barrier" (Parlophone): This time the Postman's singing about the problems of living near an airport with the sound of jets overhead. Should do as well as all his others.

MARC REID: "We Should Live Together" (CBS). Marc's third record—a happy, conga-beat number with lots of hand-clapping and shouting. Pleasant record but not really chart material.

ESTHER AND ABI OFARIM: "Morning Of My Life (In The Morning)" (Philips). Yet another lovely song written by the Bee Gees. Has a certain folksy quality which is extremely appealing. Esther, sounds a bit like Joan Baez—only more forceful.

PAUL REVERE AND THE RAIDERS: "I Had A Dream" (CBS). Loved the beginning of this record but then got bored half-way through. Sighing vocal by Mark Lindsay but the organ riffs in the middle seemed out of place.

CYRILE: "Penny Arcade" (CBS). All the Cyrile's past discs have been first-class and this is no exception. It might just give them their first hit here. A catchy little number with an infectious stop and start rhythm.

JACK JONES: "Our Song" (London). A typical music-to-drink-your-cocoa-with ballad. Pleasant but very trivial. Too bad a singer of this calibre has to record such poor material.

KALEIDOSCOPE: "Flight From Ashiya." The first time I played this one I didn't quite know what to think about it. But after a few spins I found a certain fascination in it. The type of song which reminded me of something that Jonathan King might have been involved with. Maybe not terribly commercial but very intriguing.



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A Banda
 AMS 709



JAMES BROWN & THE FAMOUS FLAMES
Cold Sweat
 7N 25430

THE GRASS ROOTS
Things I Should Have Said
 7N 25431

VINCE HILL
Not Any More
 7N 17373

SOUNDS ORCHESTRAL
Our Love Story
 7N 35410

THE JIMMY JOYCE JAMBOREE
Bonnie & Clyde
 WB 7077

NEO MAYA
I Won't Hurt You
 7N 17371

EBONY KEYES
Don't
 7N 35407

THE LUDLOWS
Plaisir D'Amour
 7N 17384

NME TOP 30

(Wednesday, September 20, 1967)

LAST WEEK	THIS WEEK	WEEKS IN CHART	HIGHEST POSITION	ARTIST	RECORD LABEL
1	1	5	1	THE LAST WALTZ . . . Engelbert Humperdinck (Decca)	
3	2	6	2	EXCERPT FROM A TEENAGE OPERA . . . Keith West (Parlophone)	
5	3	6	3	ITCHYCOO PARK . . . Small Faces (Immediate)	
2	4	9	2	I'LL NEVER FALL IN LOVE AGAIN . . . Tom Jones (Decca)	
8	5	4	5	LET'S GO TO SAN FRANCISCO Flowerpot Men (Deram)	
9	6	3	6	REFLECTIONS . . . Diana Ross & the Supremes (Tamla-Motown)	
4	7	11	1	SAN FRANCISCO . . . Scott McKenzie (CBS)	
18	8	2	8	FLOWERS IN THE RAIN . . . Move (Regal-Zonophone)	
6	9	8	5	EVEN THE BAD TIMES ARE GOOD . . . Tremeloes (CBS)	
10	10	11	7	JUST LOVING YOU . . . Anita Harris (CBS)	
19	11	4	11	HOLE IN MY SHOE . . . Traffic (Island)	
14	12	6	12	THE DAY I MET MARIE . . . Cliff Richard (Columbia)	
7	13	5	4	WE LOVE YOU . . . Rolling Stones (Decca)	
17	14	5	14	THERE MUST BE A WAY Frankie Vaughan (Columbia)	
13	15	5	10	HEROES AND VILLAINS . . . Beach Boys (Capitol)	
12	16	11	3	I WAS MADE TO LOVE HER . . . Stevie Wonder (Tamla-Motown)	
15	17	5	15	BURNING OF THE MIDNIGHT LAMP . . . Jimi Hendrix Experience (Track)	
11	18	7	4	THE HOUSE THAT JACK BUILT . . . Alan Price Set (Decca)	
28	19	2	19	MASSACHUSETTS . . . Bee Gees (Polydor)	
21	20	3	20	BLACK VELVET BAND . . . Dubliners (Major Minor)	
24	21	2	21	GOOD TIMES . . . Eric Burdon & the Animals (MGM)	
22	22	1	22	THE LETTER . . . Box Tops (Stateside)	
16	23	6	10	PLEASANT VALLEY SUNDAY . . . Monkees (RCA)	
22	24	6	16	YOU KEEP ME HANGING ON . . . Vanilla Fudge (Atlantic)	
25	25	1	25	FIVE LITTLE FINGERS . . . Frankie McBride (Emerald)	
26	26	1	26	ODE TO BILLIE JOE . . . Bobbie Gentry (Capitol)	
27	27	17	2	THERE GOES MY EVERYTHING . . . Engelbert Humperdinck (Decca)	
28	28	1	28	THE WORLD WE KNEW . . . Frank Sinatra (Reprise)	
28	29	11	5	UP-UP AND AWAY Johnny Mann Singers (Liberty)	
26	30	2	26	YOU'RE MY EVERYTHING . . . Temptations (Tamla-Motown)	

Britain's Top 15 LPs

1	1	17	1	SGT. PEPPER'S LONELY HEARTS CLUB BAND . . . Beatles (Parlophone)
2	2	128	1	SOUND OF MUSIC . . . Soundtrack (RCA)
5	3	3	3	SCOTT . . . Scott Walker (Philips)
3	4	46	2	BEST OF THE BEACH BOYS . . . (Capitol)
4	5	12	2	THE MONKEES I HEADQUARTERS . . . (RCA)
7	6	22	6	DR. ZHIVAGO . . . Soundtrack (MGM)
6	7	7	3	PIPER AT THE GATES OF DAWN . . . Pink Floyd (Columbia)
8	8	13	5	TOM JONES AT THE TALK OF THE TOWN . . . (Decca)
10	9	18	3	ARE YOU EXPERIENCED . . . Jimi Hendrix (Track)
9	10	15	6	RELEASE ME . . . Engelbert Humperdinck (Decca)
11	11	1	11	WALKER BROTHERS STORY . . . (Philips)
11	12	1	12	CRUSADE . . . John Mayall (Decca)
11	13	24	5	FIDDLER ON THE ROOF . . . Topol and London Cast (CBS)
14	14	13	7	THE MAMAS AND PAPAS DELIVER . . . (RCA)
15	15	1	15	BUDDY HOLLY'S GREATEST HITS . . . (Ace of Hearts)

DECCA group records

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TOP OF THE SCOTS

- 1 DONALD, WHERE'S YOUR TROOSERS?
- 2 AE FOND KISS
- 3 SONG OF THE CLYDE
- 4 A SCOTTISH SOLDIER
- 5 LOCH MAREE
- 6 THESE ARE MY MOUNTAINS
- 7 NOBODY'S CHILD
- 8 BONNIE MARY OF ARGYLE
- 9 THE TARTAN
- 10 MY LOVE IS LIKE A RED, RED ROSE
- 11 WESTERING HOME
- 12 A HUNDRED THOUSAND WELCOMES

THE FREEMEN
 Top of the Scots
 LBA 54

12" stereo or mono LP records

5 YEARS AGO	10 YEARS AGO
1 SHE'S NOT YOU (Elvis Presley (RCA))	1 DIANA (Paul Anka (Columbia))
2 I'LL BE ME (Cliff Richard (Columbia))	2 LOVE LETTERS IN THE SAND (Pat Boone (London))
3 I REMEMBER YOU (Frank Ifield (Columbia))	3 LAST TRAIN TO SAN FERNANDO (Johnny Duncan (Columbia))
4 ROSES ARE RED (Ronnie Carroll (Philips))	4 ISLAND IN THE SUN (Harry Belafonte (RCA))
5 THINGS (Bobby Darin (London))	5 WITH ALL MY HEART (Petula Clark (Pye-Nixa))
6 TELSTAR (Tornadoes (Decca))	6 WATER WATER HANDFUL OF SONGS (Tommy Steele (Decca))
7 BREAKING UP IS HARD TO DO (Noli Sedaka (RCA))	7 ALL SHOOK UP (Elvis Presley (HMV))
8 SEALED WITH A KISS (*Brian Hyland (HMV))	8 WANDERING EYES (Charlie Gracie (London))
9 DON'T THAT BEAT ALL (Adam Faith (Parlophone))	9 PARALYSED (Elvis Presley (HMV))
10 GUITAR TANGO (Shadows (Columbia))	10 TAMMY (Debbie Reynolds (Vogue-Coral))

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, September 19, 1967)

Last Week	This Week	Artist
4	1	THE LETTER (Box Tops)
1	2	ODE TO BILLIE JOE (Bobbie Gentry)
3	3	COME BACK WHEN YOU GROW UP (Bobby Vee & the Strangers)
2	4	REFLECTIONS (Diana Ross & the Supremes)
15	5	NEVER MY LOVE ASSOCIATION (6 APPLES, PEACHES, PUMPKIN PIE)
7	6	KIN PIE (Jay & Techniques)
12	7	HIGHER AND HIGHER (Jackie Wilson)
6	8	YOU'RE MY EVERYTHING (Temptations)
16	9	DIG ROCK AND ROLL (MUSIC Peter, Paul & Mary)
10	10	FUNKY BROADWAY (Wilson Pickett)
11	11	THERE IS A MOUNTAIN (Donovan)
5	12	BABY I LOVE YOU (Aretha Franklin)
13	13	YOU KNOW WHAT I MEAN (Turtles)
14	14	BROWN-EYED GIRL (Van Morrison)
9	15	SAN FRANCISCAN NIGHTS (Eric Burdon & the Animals)
21	16	GIMME LITTLE SIGN (Brenton Wood)
19	17	I HAD A DREAM (Paul Revere & the Raiders)
18	18	LITTLE OLE MAN BILL (Bill Cosby)
24	19	GETTIN' TOGETHER (Tommy James & the Shondells)
20	20	TWELVE THIRTY (Mamas & the Papas)
26	21	GROOVIN' (Booker T. & the M.G.'s)
28	22	I MAKE A FOOL OF MYSELF (Frankie Valli)
23	23	THINGS I SHOULD HAVE SAID (Grass Roots)
8	24	ALL YOU NEED IS LOVE (Beatles)
30	25	LOVE BUG LEAVE MY HEART ALONE (Martha Reeves & Vandellas)
26	26	HOW CAN I BE SURE (Young Rascals)
27	27	THE CAT IN THE WINDOW (Petula Clark)
17	28	COLD SWEAT (James Brown & the Famous Flames)
29	29	DANDELION (Rolling Stones)
30	30	KNOCK ON WOOD (Otis & Carla)

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

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EIGHT DAYS TO RADIO-1 STARS

AN IMPRESSIVE array of "live" stars is being lined up by BBC's Radio 1 to get the new pop service—which opens tomorrow week (30th)—off to a spectacular start. One of the most star-studded series promises to be "Let's Go"—the weekday early-evening show (5.30-7.30 pm) hosted by David Symonds — and bookings for the first four weeks have now been completed as follows:

● Appearing during the weeks of October 2 and 9: the Move, the Bee Gees, Tomorrow with Keith West, Georgie Fame, Kenny Lynch, the Peddlers, the Fortunes and Guy Durrell. Set for the weeks of October 2 and 16: John Mayall's Bluesbreakers, the Action, the Moody Blues, the Bystanders, the Montanas, and Jackie Edwards with Wynder K. Frogg.

● Booked for the weeks of October 9 and 23: Eric Burdon and the Animals, the Flowerpot Men, Cliff Bennett and the Rebel Rousers, the Swinging Blue Jeans, the Marmalade, and Jimmy James and the Vagabonds. Guesting during the weeks of October 16 and 23: Procol Harum, the Alan Price Set, Jeff Beck, Denny Laine, and Simon Dupree and the Big Sound. Set for October 23 week only: the Tremeloes, the Traffic, Dave Berry and the Cruisers, the Spectrum and the Mindbenders.

● Procol Harum is also set for "Saturday Club" on October 14. Other new bookings for this series include Jimmy James and the Vagabonds (7th), the Spectrum (21st) and Geno Washington's Ram Jam Band (28th).

● Guests in the first "Happening Sunday," compered by Ed Stewart, on October 1 include Eric Burdon and the Animals, the Flowerpot Men and Malcolm Roberts. This new title for the long-running "Easy Beat" series—forecast in last week's NME—has now been confirmed.

● The Alan Price Set, the Tremeloes, Cliff Bennett and the Rebel Rousers and the Acker Bilk Band guest in the mid-morning "Jimmy Young Show" from October 2-6. The series also includes discs and telephone interviews.

● The Flowerpot Men, Vince Hill, the Swinging Blue Jeans, Mark Wynter and the Edmundos Ros Orchestra are among the guests in the mid-afternoon "Swingalong," hosted by Pete Brady, throughout the week of September 30-October 6.

● In the first of Pete Murray's new Saturday night series "Pete's People" on September 30, studio guests include Manfred Mann, Geno Washington's Ram Jam Band and Bob Miller's Millermen. Also included is an outside broadcast featuring Acker Bilk and Cleo Laine.

● The Alan Price Set, John Walker and Cat Stevens guest in the lunch-time "Pop North" on Thursday, October 5. The Bee Gees are in the "Joe Loss Show" the following day (6th).

● The husband-and-wife team of Jackie Trent and Tony Hatch will be featured in Monday night's "Late Night Extra" each week from October 2. The Tony Hatch Orchestra will appear in its own right, as well as backing Jackie.

● The Sunday disc request show "Family Favourites" (noon-2 pm) gets a new host—Michael Aspel—from October 1. The series will incorporate Forces and civilian requests, and will include a weekly link with Commonwealth countries.

● American r-and-b singer Lou Rawls, Maxine Brown and Denny Laine join Procol Harum in the second edition of the Sunday afternoon marathon "Top Gear" on October 8. Mike Ahern is the second compere for that week.

● With the opening of two new transmitters on September 30, the BBC is stepping up the national coverage of Radio 1. This means 85 per cent of the population will be able to receive the new service on 247 metres.

★ POP-LINERS ★

SCOTT WALKER flies to Moscow this Sunday (24th) for a two-week visit during which he plans to study Russian music, art and culture ● **Gene Pitney** pays a one-week promotional visit to Britain from October 7 ● **David Hamilton** comperes Light's "Housewives' Choice" all next week (25th-29th) ● Scottish ballroom dates for the **Troggs** include Aberdeen Douglas (October 4), Inverness Caledonian (5th), Saltcoats Kaleidoscope (6th) and Kelso Corn Exchange (7th) ● **Dick Van Dyke's** TV "wife" **Mary Tyler Moore** among guests at premiere of **Julie Andrews** musical "Thoroughly Modern Millie" at London's new St. Martin's Lane Odeon October 12 ● First full production at London Saville theatre since the death of owner **Brian Epstein** is pop version of Shakespeare's "Midsummer Night's Dream" with **Cleo Laine** opening next Tuesday (26th) ● According to audience research, average of 9,500,000 viewers watched **Dusty Springfield's** BBC-1 series in August ● **Henry Mancini** among guests in **Andy Williams' BBC-2** show screened in colour next Thursday (28th) ● Under the new name of **Robert Farrant**, singer **Bobby Shafto** has become an actor and has understudy rôle in **Alec Guinness** play "Wise Child" at London's Wyndham Theatre from October 10.

FULL ENGELBERT TOUR DATES

FULL dates and venues for Engelbert Humperdinck's six-week autumn concert tour were exclusively revealed this week by promoters Gordon Mills and Colin Berlin. As previously reported, Anita Harris is the main attraction for the first half of the tour—but Lulu has withdrawn from the second half, and a replacement is currently negotiated. The itinerary comprises 34 dates including visits to Scotland and Ireland. None of the venues is in London. Lulu's withdrawal from the tour Colin Berlin told the NME: "There has been increasing concern about Lulu's ability to sustain a tour of this length. Consequently, even though contracts were signed, we had no alternative but to release her. We are in the process of signing an attraction of equal calibre to take over from Anita Harris on November 11. Remainder of the bill for the whole of the schedule consists of the Rockin' Berries, Lance Percival and the Trebletones. Dates for the tour are as follows:

- SLOUGH Adelphi (October 26).
- NORTHAMPTON ABC (27th).
- CHELTENHAM Odeon (28th).
- WORCESTER Gaumont (29th).
- HULL ABC (31st).
- LINCOLN ABC (November 1).
- CAMBRIDGE ABC (2nd).
- PORTSMOUTH Guildhall (3rd).
- BOURNEMOUTH Winter Gardens (4th).
- LEICESTER De Montfort (5th).
- DONCASTER Gaumont (7th).
- LEEDS Odeon (8th).
- HANLEY Gaumont (9th).
- CARDIFF Capitol (10th).
- TAUNTON Gaumont (11th).
- EXETER Odeon (12th).
- BRISTOL Colston Hall (13th).
- MANCHESTER Odeon (15th).
- WIGAN ABC (16th).
- CHESTER ABC (17th).
- BIRMINGHAM Odeon (18th).
- IPSWICH Gaumont (19th).
- PETERBOROUGH ABC (21st).
- BELFAST ABC (22nd).
- DUBLIN Adelphi (23rd).
- ALDERSHOT ABC (24th).
- WOLVERHAMPTON Gaumont (25th).
- DERBY Odeon (26th).
- SHEFFIELD Gaumont (28th).
- STOCKTON ABC (29th).
- CARLISLE ABC (30th).
- GLASGOW Odeon (December 1).
- NEWCASTLE Odeon (2nd).
- LIVERPOOL Empire (3rd).

Engelbert's "The Last Waltz" smash hit has now qualified for a Gold Disc on the strength of world-wide sales. Decca reported on Wednesday that British sales were approaching 800,000—while in America, the record leaps straight into the Hot 100 this week at No. 78.

● Biggest jump by a British record in the U.S. Hot 100 this week is Lulu's title song from her film "To Sir With Love," which moves up 23 places to No. 35. Tom Jones' "I'll Never Fall In Love Again" climbs 16 places to No. 61. The Rolling Stones have a double-sided hit with "Dandelion" (up 13 places to No. 29) and "We Love You" (up 22 to No. 64).



The HOLLIES pictured in the recording studio, just after cutting their new single. The group is set for a three-week visit to America in November during which it will play 12 concerts in key cities as well as guesting in three major U.S. TV shows. The group travels to the States via Japan, where it will undertake four TV appearances in Tokyo.

WHO FOR SAVILLE

The Who tops the bill in a Sunday concert at London's Saville Theatre on October 22—its first appearance at this venue since January. Track Records release a new single by the group on October 13. Titled "I Can See For Miles," it was written by Pete Townshend and recorded last spring. Promotional TV spots are being lined up.

OCTOBER McKENZIE

SCOTT MCKENZIE is to visit Britain next month, according to U.S. reports. The "San Francisco" chart-topper is due to fly in on October 5 for a stay of two or three weeks. His visit will be confined to radio and TV, and is unlikely to include any personal appearances. CBS plan to issue a new McKenzie single to tie in with his arrival.

Nancy, Troggs, Rascals, Burdon, Price, Otis-Carla new releases

THE Troggs' next single, after patching-up their dispute with Page One, is being issued on October 13—it is a Reg Presley composition titled "Love Is All Around," augmented by strings. Releases next Friday (29th) include Nancy Sinatra's "Lightning's Girl" (Reprise), the Young Rascals' "How Can I Be Sure" (Atlantic), the Barron Knights' "Here Come The Bees" (Columbia), the Royal Guardsmen's "Wednesday" (Stateside), and Jefferson Airplane's "White Rabbit" (RCA). Rush-released today (Friday) is the Otis Redding-Carla Thomas revival of the Eddie Floyd hit "Knock On Wood" (Stax).

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Eric Burdon's next MGM single with the Animals will be his current U.S. hit "San Franciscan Nights," for mid-October issue. Next month also sees the release of the group's album "Winds Of Change."

Alan Price's follow-up single is likely to be another of his own compositions "A Grim Fairy Tale," for Decca release in late October. Meanwhile, Price has written and produced the first disc for the Happy Magazine—titled "Satisfied Street," it will be issued by Polydor on October 6.

Albums by Vince Hill and Donovan, comprising all old tracks, are released next Friday on Pye's Marble Arch cut-price label.

● Keith West will be recording for three days every week during the next two months in a crash programme to complete his "Teenage Opera" LP for Christmas release. Estimated cost of hiring studios and musicians is £15,000.

Jimi U.S. return

The Jimi Hendrix Experience is booked for another extensive tour of America from February 4. It will last six weeks, taking in New York, San Francisco and Los Angeles.

No Rascals: Potmen in

THE Young Rascals, who were to have topped a British pack for a month, have cancelled their British visit because two members of the group are ill. The tour will, however, still take place. The Traffic take top billing, and the Flowerpot Men have been secured as a replacement attraction. As they are anxious to fulfil their obligations, it is expected The Rascals will now visit Britain in November or December.

The tour promoted by Harold Davison and Tito Burns, opens at London's Finsbury Park Astoria on October 4. Also featured on the bill are Tomorrow with Keith West and the Vanilla Fudge.

Burns told the NME: "The Young Rascals have been working non-stop in the States, and two of them are suffering from exhaustion. There is a possibility they would have been fit for the tour, but we could not risk waiting until the last second before revising the bill. We are very grateful to the Flowerpot Men's manager, Spencer Davis, for releasing them from existing commitments to enable them to fill the gap in the package."

● The Flowerpot Men make their ballroom debut tomorrow (Saturday) at Southport Floral Hall. They visit the Continent for ten days from October 18, playing concerts and TV in Sweden (three days), Denmark (five days) and Germany (two days).

DATES SET — WHO-TREM-TRAFFIC-A

A FULL schedule for the Who-Tremeloes-Corner package tour has now been announced. Co-promoters Danny Betesh and Peter Walsh. The opening venue has been changed and the visit Walthamstow later in its itinerary. Betesh that one more date may be added to the tour. Dates and venues are as follows:

- SHEFFIELD City Hall (October 28).
- COVENTRY Theatre (29th).
- NEWCASTLE City Hall (30th).
- KINGSTON Granada (November 3).
- WALTHAMSTOW Granada (4th).
- NOTTINGHAM (5th).
- BIRMINGHAM (6th).
- KETTERING G (7th).
- MAIDSTONE G (8th).
- SLOUGH Adelphi (9th).

BEATLE PREMIERE

"HOW I Won The War," Dick Lester's controversial film in which John Lennon has a major acting role, is to have a gala premiere on Wednesday, October 18, at the London Pavilion — where the two Beatles films were premiered. The Beatles and other chart stars are among the host of show business personalities who have been invited to the event. John Lennon will definitely attend, and it is expected that the other three Beatles will also be there.

This, plus pressure of work on the group's colour-TV spectacular "Magical Mystery Tour," has caused the Beatles to further postpone their meditation visit to India. They now plan to fly there about October 21.

CAT U.S. DELAY

Cat Stevens, who was to have flown to America last Friday on a short promotional visit, had to cancel the trip because his work permit did not arrive in time. He now plans to go to the States in November. This Sunday, Cat cuts his new single for mid-October release, and next week he completes work on his new LP to be issued in December.

U.S. Prunes, Association

Two top U.S. groups, the Electric Prunes and the Bonton is due to arrive here in November. The visits by International Management Combine, a new company expressly to provide managerial services for America to this country—and vice versa. The new company, managed by Ashley Kozak and Joe Lustig, will also manage the affairs of the Pink Floyd, the Dave Dee group and Denny Laine.

Donovan film song

Donovan will sing two of his own compositions on the soundtrack of the Anglo-Amalgamated film "Poor Cow," starring Terence Stamp and Carol White, which is now in production. The NME revealed seven weeks ago that he was writing the full score for the movie, but it was only last week that director Ken Loach invited him to perform two of his own numbers.

The singer completed work on the picture, scheduled for December release, last weekend, before flying to America for a 30-day tour. He opens at San Francisco's Cow Palace tonight (Friday), and plays the famed Hollywood Bowl tomorrow. He has made a seven-minute film for U.S. screening during his visit.

DODD, BLACKPO

KEN DODD starring Palladium set has been summer year—he tops "Big Show 1" pool Opera H. The NME is likely attraction at summer—he is a star-studded Gardens.

THE MOODY BLUES

Love and beauty F12670

KEITH SHIELDS

Living without you F12666

OLA & THE JANGLERS

I can wait F12646

GOLDEN FLEECE

Athens 6 a.m. F12669

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HLU10158

Fame to Rio after movie, Helen as vaudeville star

GEORGIE FAME has been signed to represent Britain in this year's Brazil International Song Festival—Jack Jones will represent America—and a special song has been penned for him by "Puppet On A String" hit writers Phil Coulter and Bill Martin. Among the panel of judges Georgie will face in Rio's 30,000-seat sports stadium will be Nelson Riddle and Bert Kaempfert. Wayne Fontana represented the U.K. last year, and came fourth.

Title of the new number—which will probably be Georgie's next single—is "Celebration." He features it in Rio between October 23-29. Fame on Monday began work on his first straight acting part in a film. He plays a kidnapped pop singer, the lead rôle, in the comedy "The Mini-Mob." The title song which Georgie will sing in the film has been penned by the Bee Gees, who are No. 19 in the NME Chart this week with "Massachusetts."

With Georgie in "The Mini-Mob," which is planned for late autumn release by United Seven Arts, will be Chinese actress Lucille Soong who appeared in "The Knack." Also in the film will be former Radio Caroline disc jockey Rick Dane—playing a Caroline d-j.

Helen Shapiro plays an old-time vaudeville star, co-starring with James Booth, in a major colour film called "Winkles and Champagne" which begins shooting for the Rank Organisation shortly. Helen will also sing four vaudeville numbers. This is her first film rôle since "It's Trad Dad," and her first dramatic acting rôle since she appeared in the stage comedy "I'll Get My Man" in repertory recently.

Negotiations for her to join a new label, when her contract with EMI expires after six years next week, are still going ahead.

Cliff Bennett and the Rebel Rousers sing the Don Black-Mark London composition "House Of A Thousand Dolls" in the film of the same name, starring Vincent Price, to be released mid-autumn.



DUBLINERS U.K. TOUR

THE DUBLINERS are to undertake a 10-concert British tour next month—opening at London's Royal Albert Hall, followed by nine major venues in principal cities. Full schedule for the Irish group, whose "Black Velvet Band" moves into the NME Top Twenty this week, is: LONDON Royal Albert Hall (October 6), LEICESTER de Montfort Hall (10th), BRISTOL Colston Hall (10th), SHEFFIELD City Hall (21st), BIRMINGHAM Town Hall (13th), LIVERPOOL Empire (15th), MANCHESTER Belle Vue (18th), NEWCASTLE City Hall (20th), GLASGOW Concert Hall (21st) and NOTTINGHAM Theatre Royal (22nd). On all these dates, the Dubliners will head a package of Irish artists.

Gees new reprieve

The two Australian members of the Bee Gees, who were originally ordered to leave Britain by September 17, have had their visas extended until November 30. They have also been granted special permission by the Home Office to fly with the group to Berlin next Monday for a German TV appearance. A spokesman for the group commented: "We don't know what will happen after November—we are simply playing it by ear. Maybe the visas will be extended again."

An advance order of 250,000 was reported for the Bee Gees new U.S. single "Holiday" (taken from their LP), released in America this week. The Bee Gees' second album "Horizontal," again consisting of all self-penned numbers, will be issued in Britain in mid-November.

From
group records
week
cards
LONDON

THE MAMAS AND THE PAPAS

Twelve thirty
RCA1630

ELVIS PRESLEY

with The Jordanaires

There's always me RCA1628

PERRY COMO

with The Ray Charles Singers

I looked back
RCA1629

TV MONKEES RETURN SOONER • SAMMY DAVIS SCREENING

Bee Gees in "Dee Time" • Tom Jones Christmas 'bonus'

TWO SANDIE SHAW DATES • CLIFF IN DOONICAN SHOW

STARTING date of the new Monkees' TV series has been brought forward by two weeks. **BBC-1** has scheduled Saturday, September 30, as the revised date for the second season of Monkees' shows, which will again occupy their usual early-evening time slot. The 26 programmes will run until March 23. Filming of the series is already well advanced in

America and it is expected that one or two of the later editions—as previously reported—will feature dramatic adventure yarns as opposed to the group's usual comedy antics.

The 100-minute spectacular which Sammy Davis filmed at London's Talk of the Town two months ago is to be screened in two parts by BBC-1 on Saturday, September 30, and Sunday, October 1. The show will subsequently be repeated in colour on BBC-2 after the launching of the full colour service early in December.

Cliff Richard makes one of his rare TV appearances when he guests in the first edition of BBC-1's "Val Doonican Show" on Saturday, October 7. As previously reported, Rolf Harris is also set for this date. Sandie Shaw is the star guest on November 4, while Kathy Kirby and Ivor Emmanuel are set for the previous week (October 28). Pianist Roy Budd joins the Bachelors in the October 21 show.

Sandie Shaw is also set for the panel of "Juke Box Jury," when the first Wednesday evening edition is screened from Manchester next week (27th). She is joined by Alan Freeman, Joan Bakewell and Mike Newman. An innovation to the series is that the audience will also vote for hits and misses—every member will have a voting button, and votes will be recorded on a meter.

The Bee Gees and Dickie Valentine have been added to the first

Saturday evening screening of "Dee Time" tomorrow (23rd). Sandie Shaw and Scott Walker are already set for this edition, the first to be transmitted from the London studios.

BBC-1's Saturday night variety spot this weekend is filled by the "Rolf Harris Show." Although this is only a one-shot presentation, Rolf will be returning with a new series early in 1968.

The "Secombe And Friends" spectacular, with Tom Jones as star guest—which as reported last week, ATV is filming next month—will be one of the highlights of Christmas viewing. It will be screened on Christmas Eve or Christmas Day. Other guests include Norman Vaughan and Nina and Frederick.

Alan Price and Freddie Fame guest in ATV's "Des O'Connor Show" on Saturday, November 18. Besides appearing in their own spots, they will also sing a duet.

PROCOL HARUM FILM

PROCOL HARUM is expected to accept an invitation to make its movie debut in a big-budget production which starts shooting in November. As well as appearing in the picture, the group would also write the musical score and several featured songs. The film is titled "Seventeen Plus" and is being produced by John Heyman's company, which was also responsible for the controversial Paul Jones' movie "Privilege."

In a story written by Wolf Mankowitz, Procol would play a pop group which becomes more powerful than the Government as a result of teenagers being given voting powers. A budget of £750,000 has been allocated to the film.

The period from mid-November until the end of the year is being held free for the group to undertake this project—which explains why Procol Harum announced it would undertake no personal appearances in Britain this year. The only exception to this is likely to be a major London concert in the autumn, possibly at the Royal Festival Hall.

Harum will undertake a string of radio and TV dates to coincide with the release next Friday (29th) of its second single "Homburg."

They fly to America on October 21 for a three-week visit and, if the deal is finalised, will begin work on the movie immediately on its return to Britain.

AMEN LIVE EP

Amen Corner is to cut a live EP at Sheffield Mojo club next week. It will consist of five tracks and will be released in late October. The group's first Deram LP is scheduled for mid-November issue and will include three numbers specially written by American composer Mort Shuman. Release of the Corner's second single, "Living In A World Of Broken Hearts" (another Shuman composition) has been delayed until October 6.

Amen Corner visits three countries in five days next month, for TV in Amsterdam, Brussels and Paris.

Frankie Vaughan in Glasgow 'TV' revue

FRANKIE VAUGHAN'S Christmas season at Glasgow Alhambra—exclusively reported in the NME eight weeks ago—is to be a lavish production on the lines of a TV spectacular. It opens on December 15 for a run of just over eight weeks, the show will almost certainly then tour major provincial cities throughout Britain. The show is produced by Dickie Hurran, who is also booking other musical acts.

On Saturday, October 21, Frankie makes his annual singing appearance at London's Royal Festival Hall to launch his week-long tour of boys' clubs. He then plays five weeks of Northern cabaret at Batley Variety Club (October 29-November 18) and Stockton Fiesta (November 20-December 2).

Vaughan—whose "There Must Be A Way" hit moves up to No. 14 in this week's NME Chart—completes his Bournemouth summer season at the end of next week, then tele-records his guest appearance in ATV's "Engelbert Humperdinck Show" for November transmission.

Vaughan this week described a national Press report, in which he was said to have attacked the Beatles, as "a complete distortion of part of an interview in which I praised their show-business success." Added Vaughan in a statement: "What I was trying to get across was that if the Beatles had a lot of spare time on their hands they could give charity concerts or entertain the troops."

HERMAN ROYAL PERSIA DATE

HERMAN'S HERMITS have been invited to perform at the Shah of Persia's coronation in Teheran next month. They would fly to Persia on October 23 and stay at the Royal Palace for five days. Although the group had intended to be on holiday during this period, they are likely to accept the invitation—particularly as it came from Shah.

Herman and the group have now returned from their lengthy U.S. tour and are at present engaged in putting the finishing touches to their "Mrs. Brown" film. They will undertake radio and TV appearances early in November—to coincide with the release of a new single—before beginning their previously reported Latin-American tour.

TOMORROW
there will be a
REVOLUTION

CLIFF MOVIE DELAY, KEITH WEST DENIAL

BECAUSE of the lavish nature of the ATV spectacular which Cliff Richard and the Shadows are preparing for Christmas viewing, shooting on their next film is likely to be delayed until the New Year. The TV show will feature big production sequences and several new songs, and because of this will require a lengthy period for rehearsal. It is expected that preliminary work on the movie—casting, script amending and soundtrack recordings—will be completed before Christmas.

Cliff's manager Peter Gormley this week denied a report that the singer would star in the film adaptation of "A Teenage Opera." He told the NME: "We were asked if we were interested, and we said we would be. We are always interested in anything that is offered—but it does not mean that we necessarily accept the offers. In this case, I imagine that shooting would clash with Cliff's own film with the Shadows."

Next week, Cliff is in the London recording studios cutting tracks in Italian and German for the continental market. As previously reported, he flies to Tokyo on October 14 for concerts and TV.

SPRINGFIELD MOVIE SCORE

Tom Springfield will write and adapt the music for a spectacular colour film documentary about the Greek islands—lasting two hours—which is to be premiered in Britain early next year. He will go to Athens in November to supervise the recording, and is currently in Rome working on two songs for the film "Prego."

MOVE SILENT HOME MOVIE

FANS with home movie outfits can now buy a film of the Move performing its current "Flowers In The Rain" hit! The group has clinched a deal with a company which sells home movies under which 2,000 copies of the Move's TV promotional film are being distributed to camera shops throughout the country.

The colour film is silent—but the object is that the record should be played in conjunction with the screening of the film. If the idea proves successful, films of other chart stars are likely to be made available to the general public.

Cream stays on

The Cream's current American tour has been extended until October 15. The group will record its next single plus tracks for another album, in New York on October 9.

Tamla denial

Tamla-Motown this week issued a statement through its solicitors making it clear that the Tamla group, the Temptations, is not at present appearing anywhere in Britain—and has no connection with a group called the Fabulous Temptations currently touring this country.

The NME revealed four weeks ago that some British promoters had booked the Fabulous Temptations believing them to be Tamla's group.

DAVY JONES PLAY

The radio play which set Monkee Davy Jones on the road to fame—first broadcast in 1961—is being repeated by BBC's Radio 4 (Home Service) on Sunday, October 1. Titled "There Is A Happy Land," it is a tragic story of tenderness between a boy and a girl, both aged 12. As a result of his success in this play, Davy was offered the rôle of the Artful Dodger in "Oliver."

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AMERICA CALLING

Who steal the show from Herman's Hermits

THE wild, wiggly, way-out Who added life, depth, strength and excitement to an otherwise routine concert at the nearby Anaheim Convention Centre last weekend.

Though the numbers were about the same as those from the Monterey Pop Festival ("Summertime Blues," "My Generation," "Can't Explain," and an excerpt from a Pete Townshend opera), it was the manner in which the songs were performed rather than the actual renditions that knocked out the thousand who had come to see "the guitar-smashing Who."

The colourfully dressed lot clobbered their amplifiers, bashed their guitars, broke drumskins and sticks.

Even the usually subdued bassist John Entwistle joined in for a smoky, murky, horrifying, glorious finale.

Although Herman's Hermits were top-billed, their English brethren proved to be the top draw, as a large proportion of the audience left before the Hermits came on, and all but the youngest of those who stayed did so out of curiosity rather than idolatry.

Despite this, the quintet did their customary polished, happy performance, much to the delight of their vociferous fans.



AS yet another of the many examples of how extensive is rock 'n' roll's acceptance by the adult world, the Righteous Brothers are currently packing Los Angeles' Greek Theatre, The Brothers, Bill Medley and Bobby Hatfield, still perform mostly rhythm and blues; in fact, they do more r-and-b during a set than any of the Motown groups do during one of their acts.

They do it because it's the kind of music they like best and the audience is immediately and continuously aware of this.

The ten years they've sung together have developed their harmonic act to such a high degree that one could not imagine even their phrasing not being perfectly synchronised, though their numbers often involve some improvising, much less their voices not harmonising exactly.



Lulu scores as an actress

LULU has a hit—a big, roaring, bouncing smash hit with "To Sir With Love." But ironically, although it's her record which is taking off on the charts, it's her screen personality which is beginning to attract more attention in this country.

The movie, which has been on release for nearly three months now, is establishing heavy box office grosses across the country, and promises to be one of the all-time greats in motion pictures.

Much of this is due to Lulu, even though a lot of the credits have to go to Sidney Poitier. But that trip Lulu made way back in June sparked off the original interest which has now brought her the hit record and, I understand, more offers from Hollywood.

Epic Records is terribly excited about "To Sir With Love," especially as when it was issued, it was the flipside, "The Boat That I Row," which they were pushing. Now, it's doubled in sales and heading straight for the top of the charts with, hopefully, a Lulu album to follow soon.



GORDON MILLS, the man who discovered and guided Tom Jones and Engelbert Humperdinck talks about his stars to NORRIE DRUMMOND

TOM STILL HASN'T REACHED HIS PEAK

"THE first time I saw Tom Jones I couldn't believe my eyes. I knew as soon as he started singing that one day he would be the biggest. I still get frustrated even now because Tom's enormous talent has not been fully recognised—but one day it will."

That is the prediction of the man who discovered Tom Jones, brought him to London and guided him to fame—his manager and his best friend Gordon Mills.

"Tom was playing at the Top Hat Club in South Wales at the time," recalled Gordon, "and I remember the first song I heard him sing—'Spanish Harlem.' He was dressed in his leather outfit but it was his vocal ability and his completely uninhibited movements that really impressed me."

Even now when Gordon goes to see Tom he is completely "knocked out." "I've seen most of the world's top acts but Tom never fails to amaze me. Each performance is as if it's his last."

And believe me Gordon Mills is not a person who is easily impressed.

Apart from the two artists he now manages—the other is Engelbert Humperdinck—he has no wish to take on any other acts.

He knows show business inside out and like Tom and Engelbert he worked in almost every club and theatre in the country when he was a member of the Viscounts.

"Although we made 15 singles for

Pye and were virtually the top vocal group we never made a great deal of money and so I eventually left and took up songwriting." At this stage in the Mills career his luck changed. His very first attempt at songwriting a number called "I'll Never Get Over You" was a huge hit for the late Johnny Kidd. "Shortly afterwards I went back to Wales and met an old school-friend who told me about this singer at the Top Hat Club and I went to see him." Tom at this time was earning 16 guineas a booking—and that included his group's pay. Today he is the highest-paid performer in Britain.



Gordon Mills' faith in Tom Jones has never wavered. He is convinced that Tom is nowhere near his peak yet.

"He just can't fail to be recognised as the biggest. He has to be restrained for him to sell to the public. Sometimes the songs he records aren't what he would have wanted to do but he realises that it's a case of development and progression."

Next year Tom will step in front of the movie cameras for the first time and Gordon is as confident he will be as successful in that field as he is as a singer.

"I'm not saying that Tom will be another Olivier but the films he makes will be huge box-office draws."

Gordon Mills, is without doubt, one of the shrewdest managers around. He knows artists, he knows the public and he knows the business.

He has the knack for making exactly the right decisions at the right time.

He summed up his attitude to management in one phrase. "Tom Jones is exactly what I would like to have been myself."

NEXT WEEK
Engelbert Humperdinck

'The most beautiful songs and the most inventive sounds on any scene bar none. Emphatically not to be missed.'—*The Observer* & 'The best folk record by far this year is The 5000 Spirits or The Layers Of The Onion. The total result is musically the most sophisticated piece of experimenting that the British pop world has seen for some time. If this extraordinary and exciting record can be compared to anything, it is to the Beatles Sergeant Pepper LP: it deserves to have just as much effect on the music scene—and should be just as difficult to imitate.'—*The Guardian* & 'Lyrically and musically the closest to a work of genius yet produced by any of the folk avant-garde.'—*Record Retailer* & 'The Incredible String Band can no longer be considered to be folk, no more than the Beatles can still be regarded as a rock and roll band. In a way, it's a sort of folk Sergeant Pepper encompassing all branches of folk—blues, ballad, oriental music, children's songs—and mixing them up in a way that extends the boundaries far outside the category. Though their first album (EUK 254) was superb, there has been a fantastic development in their work between the two records.'—*Melody Maker*

MINI-ORGAN

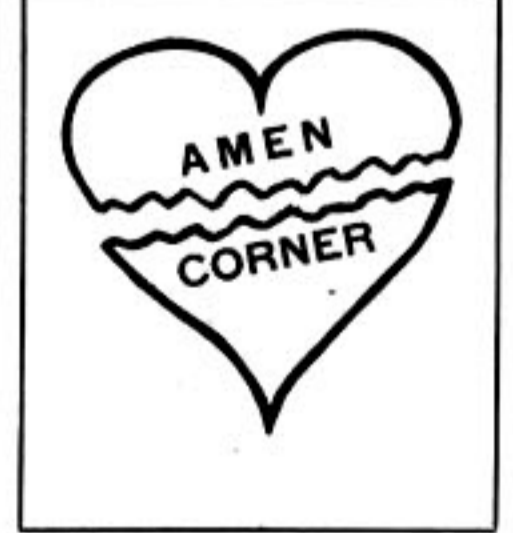


TAKE heart, budding musicians, for 8 gms the long hard plod to musical accomplishment has been ended by a British electrical engineering firm in Cricklewood who have invented an instrument called a "Stylophone," pictured with young player above.

It's a miniature organ no larger than a small box of chocolates with a transistorised printed circuit keyboard which electronically produces notes in any one scale complete with sharps and flats.

It's played by touching the keyboard with a stylus rather like a ball-point pen.

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WE'RE JUST FIVE ORDINARY GUYS say MOVE

THE most talked about, most written about, most outrageous—yet one of the most quiet-spoken groups on the scene. That's the Move, whose record "Flowers In The Rain" climbs to No. 8 in this week's chart. In conversation, its members hardly say a word. Yet next to the Beatles and the Rolling Stones, the Move has undoubtedly had more Press coverage than any other group in the past year.

Firstly its 'thirties-styled outfits caught the imagination of the fashion writers. Then it smashed up a car on stage and had the audience joining in. Then it used two strippers in the act. And now, almost as if to round things off, these consistent hit-makers find themselves involved in a legal dispute with the Prime Minister.

Strangely, at the beginning of 1967 few people outside the Birmingham area had heard of the shy, silent Move. That was until its first single "Night Of Fear" was released.

Changed

To discover how members Carl Wayne, Trevor Burton, Chris Ke-ford, Bev Bevan and Roy Wood had developed after six months and three hit records, I drove with their manager, Tony Secunda, to see the group in action at Stevenage Locarno.

"The Move change their ideas every week," Tony informed me. "The clothes they wear, the music they like, they all change with their moods."

Tony Secunda is the dynamic young man who searched the country trying to find the right group.

"I watched at least 200 groups before I saw the Move, and I knew straight away that they were just what I was looking for. They were the only group out of hundreds that generated excitement—they were trying to do something more than just play other people's hits."

When Tony saw them in Birmingham they were at that time playing Top Twenty numbers, but he persuaded them to write and play their own compositions.

"The Move were a complete unit. They were five friends from Birmingham and they stood by each other throughout everything. They all thought along similar lines, they all liked the same things and they were unsure of anyone who tried to break in on their scene."

We eventually arrived at the ball-

By NORRIE DRUMMOND

room where the group was just preparing to go on stage. Carl Wayne was preening himself in front of a mirror while the others sat around tuning their guitars and watching a TV set.

All of the group are delighted with the success of "Flowers In The Rain" because it's "a bit different from our previous record," said Carl.

They are all keen to progress musically. "We want to move forward all the time," added Trev Burton, "but at the same time to please the public. We try to do something different on all our records and we try to project something different every time we appear on TV."

Manager Secunda nodded in agreement. "The Move have no other image other than that of five ordinary blokes. We have never tried to turn the group into anything they are not."

Tony and I left the dressing-room and walked upstairs to watch the act from the balcony. The lights on stage dimmed. The crowd screamed and a few minutes later the Move burst into action.

Excitement

The pounding drums of Bev Bevan, the blend of three guitars, the movements of Carl and the flashing lights all combined to produce mass excitement.

Then they were gone, leaving the crowd to dance or go back to their drinks. They would dry off a bit, change their clothes and head back to London.

As Tony and I drove back to town, I asked him what it was that caused such excitement. "I think basically it's because of their association with the kids."

"The girls like them because they could be brothers or boy-friends, and the boys like them because they can see themselves up there with them playing guitar or drums. As I say, they're just five normal lads!"

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SMALL FACES FUN WORLD

A FUNNY thing happened to me on the way through Chiswick Park recently to meet the Small Faces. For "starters" there were printed placards pinned to the trunks of trees announcing — "The Amazing Grotto" and "This Way For Your Yellow Balloons." Then there was another depicting a crew-cut head and face full of grinning teeth titled "Old Bill" and captioned "He Can't Be Everywhere—Aren't You Glad?"

Finally, at the end of a long gravel path, appeared the little people who looked as though they had stepped straight from a fairy story.

There was head goblin Steve Marriott—England's answer to the "yellow peril". He was wearing an enormous straw coolie hat and kaftan robe flowing to his feet, which were encased in a neat pair of purple and red, hand-painted plimsolls.

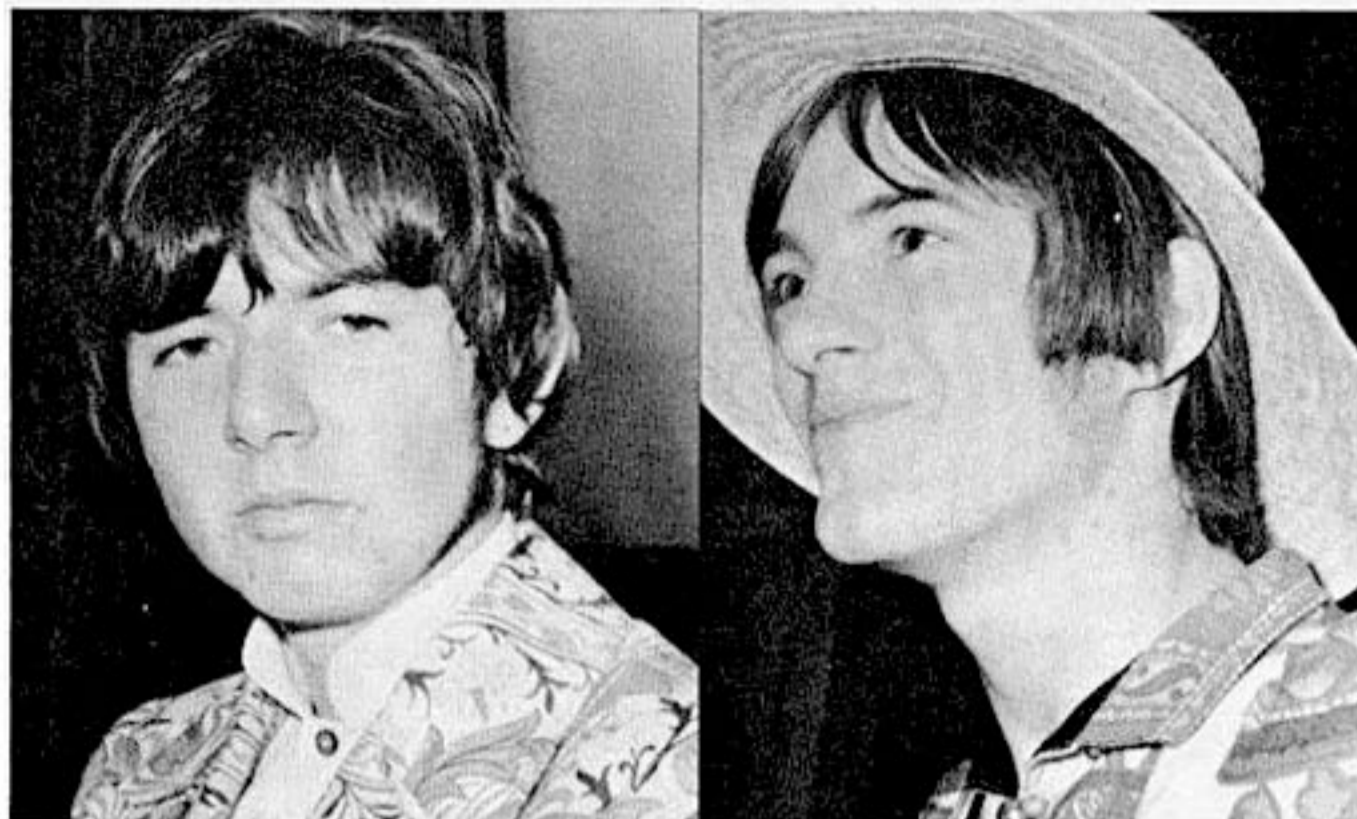
There was chief gnome—Ronnie "Plonk" Lane resplendent in orange jacket, yellow tee shirt, black stetson, heavy gold chain about his neck and a white concrete cat upon his shoulder.

The cat had orange eyes and little flowers painted down its back—the result I was informed, of "a confrontation with the 'Witch of the North' last night!"

The other little people were Kenny Jones clad in furry black hat and furry black jacket carrying a frying pan, and organist Ian McLagan boasting a battered old brown trilby acquired by Steve in the Paris "Flea Market" ("Imagine how brought down I was to find the label inside read 'Dunns of Piccadilly'") and carrying a brass candlestick.

Eats acorns

Finally there was dancer Sandy Sergeant enrolled in a beautiful green sari—singer Genevieve, who is lovely enough to pass for Mama Michelle's younger sister, and likes eating acorns—a pride of road managers including the "infallible Dennis" and two assorted Australian camera-men shooting the production as a promotional film for "Itchycoo Park" in the U.S.



Emerging as front men for the SMALL FACES, RONNIE "PLONK" LANE (left) and STEVE MARRIOTT composers and producers of their hits.

by
KEITH ALTHAM

It was, as Steve put it so aptly, something of a "mystery morning." He regarded the grey sky accusingly and slipped into an Alf Garnett voice "I mean yer actual God could have laid on a bit of sun."

The Small Faces new disc has been up and down the NME Chart like a yo-yo. Ian made a few comments on the erratic progress of their hit, while Steve and Sandy (known to the camera man as "Gandy") trotted obediently up and down a concrete path for the benefit of the director.

"It's been a strange disc," agreed Ian. "I don't want to sound conceited but it was the only one of our records which I personally felt would go to No. 1."

"I think that maybe some of our promotion on it was a little late—we've been abroad recently—but the two TVs we did last week seem to have got it moving again."

The colourful appearance of our little band was too much for some of the early morning strollers in the park and there were those who smiled nicely and those who did not.

One middle-aged, suburban housewife pulling her overfed pet along, saw Steve and asked, "Is that a girl or a fella?"

Lampshade

Steve politely lifted his straw "lampshade" puckered his lips and retorted—"Not 'alf lady—come and 'ave a go." The lady declined.

And so the Faces picked up their frying pan, candlestick and concrete cat and moved to another location—Indian file past a petrified park attendant who leant heavily upon his rake for support. "Come on the park attendant!" Steve cried encouragingly, but he did not.

For the next few minutes the group

toke up and down paths, in and out of hedges, through trees and over "the amazing ditch" which Steve discovered and named.

Three young school-girls in their blue uniforms watched fascinated from a distance. A coffee-break was called and flasks produced.

I complimented Plonk on his self-painted cuban-heel boots — one of which bore the face of Messianic like characters.

"That's the Nice," explained Plonk, "the only trouble with these is that no one looks at me when I'm talking to them—they all look at my boots."

Steve said that it would have been nice if their manager Andrew Oldham and his chauffeur "Eddy" could have been with them this morning—"they enjoy these scenes," he explained.

Finally we moved on to a small bridge over a stream where Steve was disappointed to find that the ducks

were not "grooving about in the sun" as per "Itchycoo Park" lyric, and promptly set about getting them grooving with bags of bread.

Someone declared that they could have had the protective fence removed from the bridge for £25 and Ian was horrified at such mercenary deals.

"You could have had Regents Park for nothing," he declared, "and I wouldn't have had to get up so early."

I left the "gnomes" playing and running over their "Bridge of Size" in their brightly coloured clothes.

For all those who do not believe in "the little people" just remember J. M. Barrie's advice—"Every time a child declares he does not believe in the little people—somewhere one of them drops dead!"

Steve was not looking too well when I left—Come on the gnomes!

From YOU to US

Edited by
TONY BROMLEY

J. F. BANISTER (Lytham St. Annes, Lancs.): I have just purchased the LP "The Bee Gees 1st" and I was agreeably surprised when I played it. Not only are all fourteen tracks self-penned, a truly remarkable achievement for a first LP, but they are well performed by a very talented group.

LINDA GOULD (Boreham Wood, Herts.): I was disgusted to see the photographs of Cat Stevens and Paul Jones wearing long flowery kaftans in last week's NME.

I admire Cat Stevens' composing and performing ability and feel that he deserves his popularity but if he continues to dress like a woman he is bound to lose a number of fans. Why do so many pop stars nowadays resort to this effeminate way of dressing, they look so much better in trousers.

W. G. CHADWICK (Burnley, Lancs.): Much has been written lately on the new cult of "progressive" pop music. If this means pop with an original and up to the minute approach, then I appreciate the claims of the Beatles, Procol Harum and to a certain extent the Pink Floyd.

However, while Jimi Hendrix the Small Faces and the Rolling Stones have no doubt introduced "progressive" sounds on their latest records I am not inclined to believe that this is music. And Engelbert Humperdinck and Tom Jones deserve to be at the top of the charts.

CHRIS SINCLAIR (Leeds): At last the Supremes are firmly established in Britain, with five successive hits, four of them in the Top Ten, in the past twelve months. They must surely rate as second only to the Beatles for their consistent quality chart entries, with on top of their British releases twelve American No. 1 hits and numerous gold discs to their credit.

FRANK SINATRA (Reprise, RLP 1022). On this first-class album, maestro Sinatra sings several hit tunes of late, such as "This Is My Song," "Born Free," "Don't Sleep In The Subway," and includes his own hit, with Nancy Sinatra, "Somethin' Stupid." He also adds a sad, sentimental song called "Drinking Again," and does a swinging version of "Some Enchanted Evening." He packs a lot of zip into "This Town," a Lee Hazelwood song. The backing is terrific under the guidance of Jimmy Bowen. Only ten tracks—Reprise seems to be reducing the number down from the customary twelve or more.

ARETHA FRANKLIN: TAKE IT LIKE YOU GIVE IT (CBS 62969).

This American soul singer who had a single hit with "Respect" recently, offers 11 rhythmic, swing-sounding songs, helped by a jazz-beat group and a girl singing group. One of the best rocking tunes is a lyric which ticks off a fresh guy, with "Tighten Up Your Tie. Button Up Your Jacket (And Make It For The Door)!" In quieter, more dramatic style, Aretha puts over "Her Little Heart Went To Loveland," with string backing. But she's soon rocking out again, with songs like "Deeper" and "A Little Bit Of Soul." She has four producers, each doing several tracks — Clyde Otis, Bob Johnston, Robert Mersey and Bobby Scott.

PETULA CLARK: THESE ARE MY SONGS (Pye International, NPL 18197).

Each side starts with big ones for Pet — "This Is My Song," and "Don't Sleep In The Subway," which gets this arresting LP off to a good start. She adds her own version of "San Francisco (Flowers In Your Hair)," a catchy tune called "Resist," and a dramatic "I Will Wait For You."

TRINI LOPEZ: NOW! (Reprise, RLP 6255).

Trini makes his singing roll out attractively, with just the right mixture of rhythm and melody, such as in his "I Wanna Be Free." On "Born Free," however, he did seem to be forcing it a bit and it didn't have the appeal of a faster number like "There's A Kind Of Hush." And quite fascinating is his Guantanamera in Spanish, with the recitation spoken in English, Don Costa arranged and produced, with Sid Feller conducting the orchestral and vocal backing.

GENE VINCENT (London, HAH 8333).

Missing from the scene for some time, the picture on the sleeve of this Californian-produced album shows a plumper Gene than we used to know in his raving, rocking days. And he's changed his style a bit, part from four rocky tracks, including "Poor Man's Prison" and "Bird-Doggin'." The rest he takes quietly, in country-folk style, even doing a sentimental "Hi-Lili-Hi-Lo." Sounds good, too.

GENO WASHINGTON AND RAM JAM BAND—LIVE (Piccadilly, NPL 38032).

This album is titled Hipsters, Flipsters, Finger-Poppin' Daddies. It's on the same style as his previous LP, with lots of whistles, screams, shouts, crowd noises merging with the piercing vocals and driving music of Geno's gang. And when not singing, Geno is doing the fans what to do. And once again there are no tracks—the sides go on non-stop from Dave Cash's introduction to the final Wild Thing. Noise reigns supreme throughout, so if you want your beat that way, this is for you!

Herk's Work, Day Tripper, I Can't Turn You Loose, You Left The Water Running, In The Midnight Hour, High Heel Sneakers, Shotgun, Raise Your Hand, Who's Fooling Who, Things Get Better, It's A Wonder, She Shot A Hole In My Soul.



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NEW to the charts

Frankie McBride's
Anglo-Irish hit

FORGET the leprechaun-and-begob scene, and welcome a new singing talent from Ireland who wants to be a big name in the British pop charts.

He's called Frankie McBride; he's 24; and his English-recorded single "Five Little Fingers" comes into the NME Top Thirty this week at No. 25.

Frankie is from Omagh, Northern Ireland. Shortly after leaving school, he got himself involved in the music business and eventually became a local celebrity in a showband called the Polka Dots.

Now Frankie is out on his own. His "Five Little Fingers" hailed as on the Emerald label, but it's been a deliberate shot at the commercial market. It was, in fact, made in London under the direction of Tommy Scott.

And to set the seal on his success, Frankie has been signed up by Dick Katz of the Harold Davison office, who also handles Cat Stevens.

Frankie's hobbies when he's not singing: painting, and collecting antiques. **ALAN SMITH.**



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MONDAY 7.30 Let's Go; 7.45 Explosive Sounds; 8.00 "In" Sounds; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Sam Costa's Corner; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.00 Top Pops; 10.30 Jack Jackson Hit Parade; 11.00 That Boy These Grooves; 11.15 Pepsi-Cola Clubland; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

TUESDAY 7.30 Monkeys Requests; 7.45 Explosive Sounds; 8.00 Impact; 8.30 The Go Shell Show; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 The Intro Show; 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 7.30 Disc Drive; 7.45 The Go Shell Show; 8.00 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 "208" Turntable; 9.30 Like Young; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11.00 Dave Cash Show; 11.15 Time To Meet David Gell; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

THURSDAY 7.30 Radio Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 David Jacobs' Startime; 9.30 A Date With Cathy; 9.45 New Tomorrow; 10.00 Jimmy Young; 11.00 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

FRIDAY 7.30 Disc Drive; 7.45 Radio Jimmy Saville; 8.00 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Battle Of The Giants; 9.15 Chart Buster; 9.45 Night and Day; 10.30 Symonds on Saturday; 11.00 Keith Fordyce; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Ravin' Hits; 1.00 Music In The Night.

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CREAM ADDICTS ANONYMOUS: Anne Hartzen, 170 Westbourne Park Road, London, W.11.
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SANDIE SHAW and ADAM FAITH, who both have new single releases, seen at London Airport on their way to Rome. Adam was booked for TV appearances and Sandie went along to give him moral support. Sandie's as well known in Italy, of course, as she is here. The Italians went wild over her Eurovision Song Contest triumph.

RECORD OF THE WEEK!

SANDIE SHAW

YOU'VE NOT CHANGED

7N 17378

NEW to the charts

America's current Nos. 1 and 2 BOX TOPS BEAT 'BENDERS

AMERICA'S current No. 1—that upbeat Box Tops' hit, "The Letter"—makes a quick delivery into the NME Top 30 this week. Chart debut position for this gutsy answer to flowers and beads and kaftans is No. 22.

So far there's no sign of the Mindbenders' home-made cover version of "The Letter" entering the list, although it's getting a fair number of plugs and I wouldn't be surprised to see both records eventually doing well.

The song's certainly got plenty to offer—a good tune, a good lyric and tons of power. In fact, every time I hear it I feel like getting out the leathers and going out on the old motorbike!

The Box Tops come from Mem-

phis, Tennessee, and are five young guys who rate the soul sound as the greatest thing in music.

This is their first single released in Britain, although they've had modest success in the States, particularly on a local basis in Memphis. They met while attending college, and have now been together for two years.

Line-up is lead singer Alex Chilton, drummer Danny Smythe, bass guitarist Bill Cunningham, lead guitarist Gary Talley and organist John Evans. ALAN SMITH.



BOX TOPS' lead singer ALEX CHILTON (centre) pictured with group members BILL CUNNINGHAM, DANNY SMYTHE, GARY TALLEY and JOHN EVANS.

TAIL-PIECES BY THE ALLEY CAT

THIS year's longest Top 30 resident has been Engelbert Humperdinck's "There Goes My Everything" (17 weeks)—just beating Sandie Shaw's "Puppet" . . . Hasn't ATV given rival Simon Dee a ratings gift, by presenting new Jonathan King series at same time? . . . Scott Walker didn't prove ideal guest for Dusty Springfield's last BBC-TV programme . . .

Radio Caroline responsible for Dubliners' current success—also new Frankie McBride chart entry . . . Former NME writers Les Perrin, Keith Goodwin, Chris Hutchins, Dave Cardwell and Chris Williams five of Britain's leading publicists . . . Mia Farrow will co-star with Frank Sinatra in "The Detective" film . . .

From EMI, Artwoods switch to Fontana. . . His wife Claudine Longet featured in all future Andy Williams U.S. TV shows. . . His versions of Mindbenders' "Groovy Kind Of Love" and Hollies' "Bus Stop" on Gene Pitney's next LP. . .

For film version of Jacqueline Susann's "Valley Of The Dolls," Dionne Warwick sings theme song . . . Pye's Louis Benjamin visiting U.S. . . In cabaret, Jack Jones opens and closes with Beatles' "Hard Day's Night" . . .

Last week, Elvis Presley recorded under Felton Jarvis' direction in Nashville. . . Tom Jones also shares with Engelbert Humperdinck same solicitor — Michael Balin. . . Big U.S. campaign for Anita Harris' hit. . .

"A Natural Woman" Aretha Franklin's next single. . . U.S. Gold Disc for Rex Harrison-Anthony Newley "Dr. Dolittle" LP. . . Frank Sinatra unlikely to revive Elvis Presley's "Viva Las Vegas"!



Frank Ifield complimented on agent Leslie Grade's Blackpool visit. . . After Talk Of The Town, Dickie Valentine tours Australia. . . Brilliant Mike Hellicar "Daily Mirror" article on Graham Nash's kindness. . .

What became of Richard Chamberlain? . . . Pye chief Louis Benjamin paid heavily to sign Val Doonican. . . Has BBC radio given Brian Matthew a square deal? . . .

Next summer, Mary Reeves (widow of Jim Reeves) plans British visit. . . Correction: Tony Hatch is not adopting Jackie Trent's son, Darren Harvey. . . Virtually unknown in U.S.: Vanilla Fudge. . .

New Hampstead home for Dudley Moore, a stone's-throw from Peter Cook. . . Surprisingly for her, Shirley Bassey accepting mediocre TV shows. . . Yul Brynner waxed vocal LP with Alisha Dimitrievitch, noted guitarist. . .

This week, Geno Washington holidaying in U.S. . . Otis Redding favourite artist of Box Tops. . . Suggested title for Small Faces: "Swing Low Steve Marriott" . . .

In New York, Graham Nash's wife sharing flat with Tony Hicks' girlfriend, model Jane Fonda. . .

Nearing U.S. Top 30: Lulu's "To Sir With Love" . . . Malcolm Roberts impressive on Jackie Rae's "Golden Shot" TV. . .

Expect head-way for Procol Harum's "Homburg" . . . Jimmie Rodgers' doctor is Irving Newman, father of composer Randy Newman . . .



On next Geno Washington LP, his version of Troggs' "Wild Thing" and Beatles' "Day Tripper" . . . Supremes were first, then Vanilla Fudge—now how about Scaffold's "You Keep Me Hanging On"? . . . Four Seasons should wax current Monkees hit retitled "Frankie Valli Sunday"!

Current British Frankie Vaughan hit. . .

Produced by Dan Penn. . . "Dandelion" hit side for Rolling Stones in America. . . "Little Ole Man" (Bill Cosby's U.S. success) based on Stevie Wonder's "Uptight" . . .

Farmer's girl Bobbie Gentry

A 23-YEAR-OLD country girl who was raised on a small farm in the Mississippi delta has suddenly become America's brightest new singing discovery. She is Bobbie Gentry (left), a shapely brunette whose "Ode To Billie Joe" is currently at No. 2 in America and enters this week's NME Chart at No. 26.

In just over two months her record has sold more than a million yet when she first took her demo to executives of Capitol Records in Hollywood, many of them thought that the lyrics were too sensitive for the American charts.

"Billie Joe" is a complex ballad about a boy who jumps off the Tallahatchee Bridge only to have his suicide scarcely noticed by his neighbours who are more interested in their supper.

It was written by Bobbie to point out indifference. "I wasn't protesting about indifference—merely describing it," she says.

"I'm not so sure that indifference isn't a good thing anyway. If we were all totally affected by tragedy we'd be afraid to go anywhere or do anything."

Bobbie Lee Gentry was born on a farm in Mississippi on July 27, 1944, into "a straight Southern Baptist family," she says. At the age of seven she wrote her first song "My Dog Sergeant Is A Good Dog."

"I wrote it in much the same way I wrote 'Billie Joe.' I just sat there and the words and music came to me at the same time."

Bobbie's first album, which includes 10 of her own compositions will be issued here shortly. N.D.

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