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RINGO

talks about 'Lady Madonna'... his fears
... Harold Wilson... crazy Beach Boy...
'Candy'... and his kids to Alan Smith

THE suntan peeped around the fringes of Ringo Starr's dark, magnificent moustache, and he sat forward on a hard-backed Regency chair in a room of white walls and deep green carpet. He pulled up another chair for his coffee and jam-biscuits... unconsciously flicked his blue-and-white striped shirt with one strap of his braces (a gift from Maureen, emblazoned with a line of pink elephants side by side)... and then turned his blue eyes towards me and waited for the questions.

You could say that if the Ringo Starr of 1962 was a sombre-faced study in black and white, today's Ringo is a gentle picture of colour and contentment.

He is more mellow, relaxed and articulate than ever before. He once shrugged off interviews with deadpan Groucho-isms—now he combines his humour with an obviously pleasant disposition and a wish to be helpful.

Ringo '68 is a Nice Guy who has found himself, who is happiest at home with Maureen, Zak, Jason, Tiger and Pooodle and their nine cats, and who can talk amiably on most topics from rock 'n' roll to Rishikesh.

Unknown

We chatted, in fact, about almost everything—rock 'n' roll; the days when I used to try and get the unknown Beatles a mention in NME by pointing out that "drummer Ringo Starr went to school with Billy Fury"; how Ringo got home from India without being recognised by a soul; our mutual admiration for Fats Domino and Eddie Cochran.

His role as a randy handy man in "Candy"; was he growing away from George, Paul and John?; King Kong; what the charts mean to him today; the future; the ignorance of some older people; respect for his privacy; some old rock '78's now being worth 30 bob a time; and did I want to buy five flats and two houses he still had for sale because of Harold Wilson?

He smiled a magnificent moustached smile and told me that getting back from India without publicity was "the easiest thing in the world."

"Usually," said Ringo, "I tell people I want to get somewhere quietly, and it turns out everyone knows. A hundred people are in on the secret. I know what it is: the airline like to get you photographed with the name."

"This time, we just drove into Delhi, got a ticket, and that was it. We stopped off in Tehran and this bloke from the airline came up and said: 'Excuse me, are you one of the Beatles?'"

"I said 'No,' and he just walked away and that was that. I guess we're not too big in Tehran!"

"Rock 'n' roll? If it does come back, it won't be for more than six months, or it will be re-releases of the old classics by Elvis, Little Richard, Jerry Lee and Fats Domino. Fats was... well... fantastic." His eyes lit up and we both did a bit of jumping about in praise of numbers like "Blueberry Hill."

Choked

He said he remembered playing on the Gene Vincent tour with Rory Storm and the Hurricanes, and how he remembered being choked when Eddie Cochran went and got killed and he wasn't able to see him play on some of the dates.

"It was a great tour, though," said Ringo. "All the Teds were throwing pennies."

He recalled having a great collection of rock '78s—Alan Freed and so on—and whistled at the thought that they now sell for 30 bob a time to avid collectors. "I gave mine all away to my cousin when she bought a record player," he said with a touch of nostalgic regret, "I don't know why. I just did."

He loved contributing a cameo role to "Candy," which is still in production with other big names like Burton, Brando and Elsa Martinelli.

Said Ringo: "Brian brought me the offer about a year ago, and I'd just been sitting on it. But one day I got to thinking I hadn't been doing enough, so I said yes."

"Mind you, I'd read the book of

the film, and I thought: 'You're joking, how can they make that into a film?' Randy isn't the word for it. No wonder it's been banned!"

"Doing a small role like that was good, because I'd forgotten all about film techniques and 'Help.' I could have starred in things myself, but a nice two-weeks was enough for me."

"Yes, I like the idea starring in my own film one day, but not right now. At the moment I'm thinking about one we're hoping to make with all of us—one in which we could play all kinds of roles, with me popping up as a chauffeur one minute and King Kong the next. That's the most important."

He suddenly harked back to "Candy" and we both looked suitably leery as he described the racy rough-and-tumble he has in the scenes with his delectable co-star. He says he won't believe it if the film gets anything less than an 'X.'

And how about "Lady Madonna"?

"Rockaswing"

I hadn't heard the record at the time (he rectified this by kindly giving me one belonging to Beatles' publicist, Tony Barry!) and Ringo said it could best be described as "rockaswing."

He mentioned "Bad Penny Blues," and said that on the disc he swung on the brushes, somewhat in the same style. He couldn't really say what the lyric was all about: only Paul really knew what he had in his mind.

Paul had composed the song at home, and originally done it on piano with a touch of the Fats Wallers.

I said I realised the technical

difficulties involved, but could Ringo honestly tell me if he ever thought the Beatles would tour again?

"Not the way I see it," he said after a moment. "I don't want to tour or do interviews or anything!"

I looked a bit put out—I thought he was dropping hints I should pick up me tea and biscuits and head for the door—but he explained he had four interviews that afternoon and they weren't really "him"; although he did have to confess he liked to read them in the papers.

"The trouble is," said Ringo with consideration, "sometimes I hear myself saying the same things over again. But I do try to change the words about a bit—and it's nice not to be talking about India all the time."

We had a laugh about those "Apple" ads which have been appearing on the back page of NME for some time. According to Ringo: "Paul picks them all out at the Keystone picture agency. He just went down there and browsed through the old photos they had."

"They don't really mean anything on their own, but they're leading up to something... and one week, they'll just say it."

I asked about the philosophy behind the Beatles' single—there were pundits going about saying the Beatles had decided to go back to simple rock 'n' roll because they felt they couldn't progress any further. Was that the case?

"A load of rubbish," said Our Ritchie, commendably slicing through such rubbish like a knife through a butter. "What we do is just go into the studio and

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THE HAPPIEST BEATLE



make records. We make as many as we can, then just listen and pick out a single. We just pick what we think is the best single. It could be rock or anything.

"Naturally, we made the record, so that much of it is our own decision. But apart from that, we just choose a track. Funny, isn't it... people always like to read something deeper.

"No, we're not heading for a scene where we just make LPs. We have to make singles, don't we? It's one of those things. I know I still get a kick out of the charts, although I don't worry about our position the way I used to.

Rudeness

"I used to see us at No. 1 and I used to worry about us getting there. Now I relax and accept whatever happens."

We talked about people ("I try to get away sometimes, I want to live a normal life after all those years of leaping about") and especially the rudeness he experienced from some people over 40.

"They shout down teenagers," said Ringo, "but they've often got more manners than older people.

"I find older people are often much more taken up with their own importance. You know how it is: you get a little local councillor, and he'd be just an ordinary bloke except he's got his little bit of power.

"I've had a good eye view of the human race since the Beatles happened, and I've met and seen

all kinds. There are nice people who respect your wishes—people who know you're out trying to enjoy yourself and who try to respect your privacy, not like you're out of a zoo.

"Then there are other people who think they're so hip, they should ignore you altogether, and it's a funny feeling walking into a place and nobody comes up to say hello because they don't want to bug you.

"When it's like that, it's like there's a barrier between you, you can feel people consciously not looking up in case they catch your eye. You can actually feel them flinching!"

I told Ringo there were those who felt that because he didn't seem always to share the same interests as George, John and Paul, he and they might be growing apart.

He paused and (understandably, I suppose) seemed embarrassed by the topic.

"You see," said Ringo after a while, "there have always been the four of us, and no matter what one did, the others knew about it. But we're also individuals.

"We are all as interested in India, but it depends how far you want to take it. Obviously, I'm far more involved with my family and home.

"I have a lot to do... what with Zak, who's aged three and who's a bloody terror, and Jason who's six months.

"Zak is like any other kid, he wants to play with his own toys and mine as well.

"Then we've got our nine cats"

(eighty-one lives?), "although five of them are kittens we've had for three months, and we haven't got around to naming them yet. The older ones are Patty, Gilbert, Thomas and Edna.

"Then there's also Tiger the poodle, who's a sort of peach or apricot colour, and whom we've had for three years as a wedding present. They all take up a lot of time."

How about the Ringo, the Ritchie Starkey, under the moustache and the sun-tan? How was he these days?

Amazed

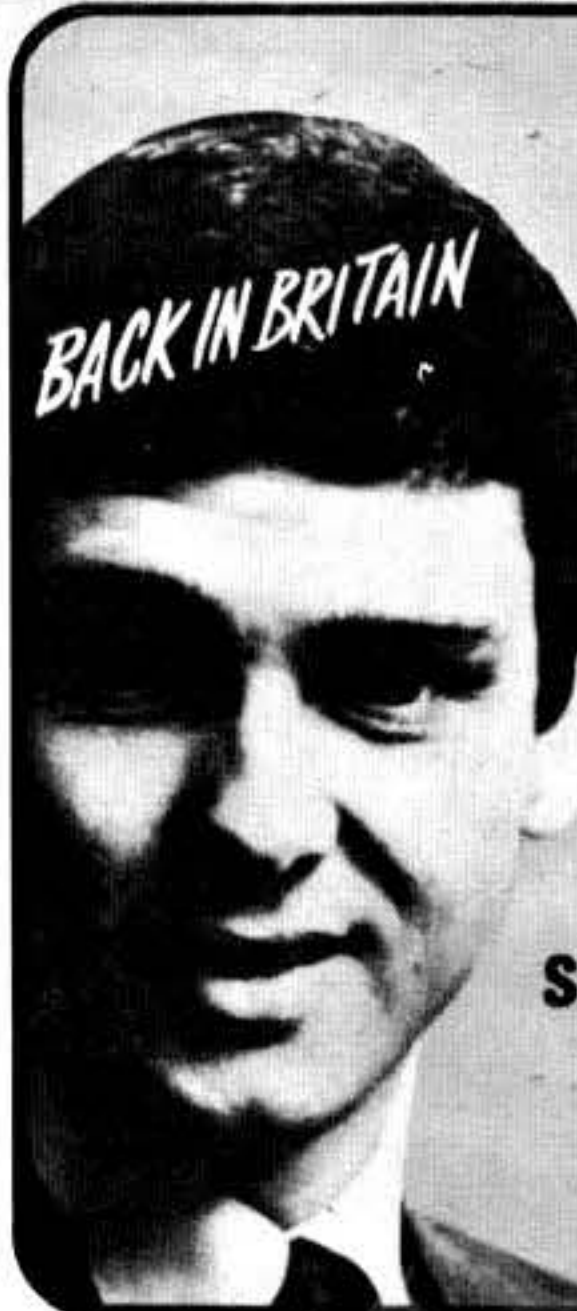
He told me he doesn't now get so very depressed; that usually he didn't like the idea of partying, except once in a while, when he went out and positively amazed himself; and that he had always preferred to be more or less on his own with only a few people around him.

He now has two film projectors at home, so a long film can run straight through without him getting up to change the reels—he'd often thought about setting up a real cinema in his house, he said, where you pressed a button and it all started to happen. But he'd never got round to it. In fact, he didn't even have a proper screen. He just projected the films on to a wall.

How about his building firm?

"I finished it," said Ringo. "It was impossible, with Harold Wilson. We got left with five houses

(Continued on page 16)



BACK IN BRITAIN

Gene Pitney

Somewhere In The Country

Stateside SS2103

JOE COCKER
Marjorine
Regal Zonophone RZ3006

JIMMY RUFFIN
I'll Say Forever My Love
Tamla Motown TMG649

BILLY FURY
Silly Boy Blue
Parlophone R5681

GRAHAM BONNEY
I'll Be Your Baby Tonight
Columbia DB8382

LIBERACE
Happy Barefoot Boy
Dot 104

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RZ 3007

Beach Boys Bruce and Al meet Elvis

NMExclusive

THE Beach Boys meet Elvis! Beach Boys tour with London Philharmonic Orchestra? Bruce Johnston sings Lennon and McCartney! Beach Boys to do rock 'n' roll with Gene Vincent? Beach Boys concerts to raise half a million dollars for the Guru's Foundation? You can take your choice from those subjects which were all part of a 40 minute Transatlantic phone call from Bruce Johnston.

Fact is that the Beach Boys did meet Elvis recently, and Bruce happily launched into an account of their meeting.

"We just happened to be in the same recording studios as Elvis," said Bruce. "I was standing around in the corridor when this guy came up and asked if we would like to meet Elvis."

"He was going to bring him into our session and introduce him but Brian got very hung-up when I told him. 'Don't bring him in here or I'll scream,' he said."

"Eventually Al and I got up enough courage to go and walk into his studio. He is very polite but not so cool that it prevents you from making conversation."

"He had a 50 piece orchestra in the studio and was cutting a number for a new movie."

"We started to talk about touring and he admitted that he missed making personal appearances. He told us how in 1955 he used to hire a whole train for his concerts and how a Cadillac once caught fire on him and he just got out in time."

"He used to be very concerned over the security angle and was worried over other people getting hurt at his concerts as he was himself."

"We told him how some of our tours had been arranged and we convinced him that things are a bit slicker now."

"Elvis thought it would be a great idea if we could get together with the Beatles, Bill Haley, Ravi Shankar and ourselves to do a mammoth pop TV

show as a spectacular for pop music."

"It was a hell of a fine idea and as was pointed out—no one thought the Monterey Festival could be organised until someone got things together and did it."

The possibility of the Beach Boys return to England this summer was discussed and Bruce affirmed that all the group wanted to come.

"We had one scheme where we were going to do some concerts

with the London Philharmonic Orchestra," said Bruce, "but then we discovered that they are booked up for about three years in advance."

"The other plan being discussed is another European trip—



The BEACH BOYS in London during their last visit here just before Christmas. (l to r) CARL and DENNIS WILSON, bearded MIKE LOVE, AL JARDIN and BRUCE JOHNSTON.

They'd like to do a show together with the Beatles, Bill Haley and Ravi Shankar!

by
**KEITH
ALTHAM**

it would be nice if we could include the pop festival in Majorca but then no one has asked us. I'd like to go back to Ibiza which is like the next island along."

Included in the Beach Boys' recording plans are Bruce's own solo album which features him singing the Lennon and McCartney composition, "With A Little Help From My Friends."

He played me his interpretation of this on the piano over

the phone—believe it or not he has made a very listenable waltz out of it!

"We're also releasing an instrumental album of our biggest hits so that people can sing and play along with them," said Bruce.

The Beach Boys begin another tour of the United States in April when one of the attractions will be what Bruce called "a party for a few friends"—some 15,000 fans who will be invited to a hall in Dallas.

"Dallas is the area where we are most popular," explained Bruce. "We want to say a special thank you to all the fans there."

"We almost had Brian convinced that he should come out with us on this tour and appear

himself but he backed out yesterday. He needs more time for the recording studios."

How has the mythical Mr. Wilson B. reacted to transcendental meditation?

"He's not convinced," said Bruce who admitted that he was. "Brian thinks it's a band-wagon that everyone is leaping upon because the Beatles made the going."

"I do believe in the practical elements of transcendental meditation but I don't want to talk about it."

"We intend to do a tour with the Maharishi on one half of the show and us doing the other. That would gross him about half a million dollars for his Centre in India."

Bruce is not too pleased with the Monkees' Organisation at present!

Sour joke

"Someone must have given them my home address for a joke," he said. "They printed it in the Monkees' official magazine and said I was a fan. I'm still digging myself out of the mail I've received on that one."

Other business at the Johnston residence includes a pipe-dream of Bruce's to import a British pub to Beverly Hills.

"I really got to think about it," said Bruce. "I mean really—section by section a genuine British pub out here would be a storm. The only trouble is that I would have to get some genuine English people to fill it. I really miss going into a pub."

For those who collect useless pieces of information: Bruce is having his big toe nail removed shortly—due to damage on last year's English tour, when a group of fans stood on it—he has acquired four TV sets including a colour job which Brian gave him for Christmas. He is also drinking too much wine.



THE HOLLIES

Next Hit!
**Jennifer
Eccles**

PARLOPHONE R5680



THE GREATEST RECORDING ORGANISATION IN THE WORLD

He's putting back the rockin' clock

'Guitar Man' proves he can still whip up excitement

ELVIS PRESLEY moves in a mysterious way—and I'm not talking about his hips. Over his 13 ever changing years at the top we have seen Elvis as the gyrating rock and roll Pelvis, then as the tender balladeer and more recently as the screen goody-guy and disc purveyor of mush and corny sentiment.

But wait, what's this: Elvis in the charts at No. 19 with a rock hit, his first chart entrant since "Inescapably Blue" a year ago.

It's a happy little rocker called "Guitar Man," backed by the rocking "Hi Heel Sneakers," which in 1968 is probably as near as you will get to the original Elvis of times gone by.

So what's it all about then? Because the release of "Guitar Man" has coincided with the British revival of interest in the rock era revivalists have subsequently been quick to welcome Elvis to their fold.

Full circle

Has indeed the Elvis wheel turned full circle? Is the one time King of Rock going back to his beginnings, as he would be well advised to do in the light of current trends? The answer, unfortunately, appears to be that he is not.

Because Elvis makes himself so unobtainable we have to make do with such small pointers as come our way in the form of records and films. First let's look at the LP "Clambake" from



ELVIS as a half-breed Indian in the yet to be released "Stay Away Joe."

which "Guitar Man" was taken. RCA—who plan to release the album in April—tell me that it contains only a couple of what could be described as rock

numbers. Then what about the film of the same name, which is being released by United Artists in the autumn? They tell me, wait for it, that "Clambake" has a typically Elvis-type plot. And we all know what that means. According to the synopsis, Elvis



plays a poor little rich boy who yearns for the simple uncluttered life of the moneyless and changes places with a stranger he meets on the road.

Yes, there's a race in it (this time on water) which El wins against a dastardly opponent. Yes, there's a girl in it who Elvis

Another to be seen film is "Speedway," in which ELVIS stars with NANCY SINATRA.

wins against dastardly opposition and yes, you've guessed, there's a happy ending. I can't see much fuel for the revivalists' fire from all that. But

By **NICK LOGAN**

If Elvis isn't going back to rock, why isn't he? For years now he has been saddled with indescribably awful material that is an insult to his capabilities.

With rock interest rife, here is a golden opportunity for Elvis to revert to the style which has always suited him best. He may be older, he may be a husband and a father, but factually and in his appearance he hasn't changed much and "Guitar Man" shows that he is still capable of whipping up the excitement on disc that the rockers and ravers clamoured for on such plastic blood-routers as "Heartbreak Hotel" and "Jailhouse Rock."

When r-and-b shot suddenly into fashion where was the person most people thought was the king of that kind of music, Ray Charles? With the rock fad reaching epidemic proportions will we see the King of Rock Elvis squander the opportunities in a similar way and abdicate his throne for good?

WHO'S WHERE

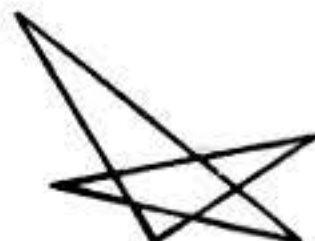
(Week commencing March 22)

- MATT MONRO**
London Talk Of The Town
- ENGELBERT HUMPERDINCK**
London Palladium
- BACHELORS**
Coventry Theatre
- ONE-NIGHTERS**
- BEE GEES, DAVE DEE, DOZY, BEARY, MICK and TICH**
London Royal Albert Hall (27th); Leeds Town Hall (29th)
- ESTHER and ABI OFARIM**
Chatham Central Hall (27th); Croydon Fairfield Halls (28th)
- GILBERT BECAUD**
London Royal Albert Hall (26th)
- DUBLINERS**
London Royal Albert Hall (29th)

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OLA
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Compere
RAY CAMERON

☆ SPECIAL GUEST STARS ☆

THE TREMELOES

MANSFIELD, Granada	Sat., April 6	6.00 & 8.30	LEICESTER, De Montfort Hall	Sun., April 14	5.40 & 8.00	LIVERPOOL, Empire Theatre	Sun., April 21	5.40 & 8.00
WALTHAMSTOW, Granada	Sun., ,, 7	6.00 & 8.30	BIRMINGHAM, Town Hall	Mon., ,, 15	6.30 & 8.45	MANCHESTER, Odeon	Mon., ,, 22	6.15 & 8.45
BEDFORD, Granada	Mon., ,, 8	7.00 & 9.10	NORTHAMPTON, ABC	Tues., ,, 16	6.30 & 8.45	CAMBRIDGE, ABC	Wed., ,, 24	6.15 & 8.30
EXETER, ABC	Tues., ,, 9	6.15 & 8.30	PETERBOROUGH, ABC	Wed., ,, 17	6.15 & 8.30	SLOUGH, Adelphi	Thur., ,, 25	6.40 & 8.50
GLOUCESTER, ABC	Wed., ,, 10	6.15 & 8.30	CHESTERFIELD, ABC	Thur., ,, 18	6.10 & 8.35	CHATHAM, Central Hall	Fri., ,, 26	6.15 & 8.30
CARDIFF, Capitol	Thur., ,, 11	6.15 & 8.45	CHESTER, ABC	Fri., ,, 19	6.15 & 8.30	BOURNEMOUTH, Winter Gardens	Sat., ,, 27	6.00 & 8.15
NEWCASTLE, City Hall	Sat., ,, 13	6.00 & 8.30				COVENTRY Theatre	Sun., ,, 28	6.00 & 8.30

MEET THE FIFTH TREMELOE—GEORGE

JAPANESE George, ace drummer. That, boys and girls, is the latest recruit to the ranks of four lively lads known as the Tremeloes.

"Ere, you must meet George, 'e's great," invited Alan with a fit of enthusiasm when we met in Holborn on Tuesday.

"George?" I queried. "Who's George?"

"We've got two drummers on our next record, me and George," Dave revealed. "We didn't know how to get two drummers on it until we got hold of George."

After prolonged banter of a similar nature, I was led to Rick's car and told that I would find George within. Not, however, inside. In the boot.

"There's George," laughed Alan as he lifted the lid. "In the box! Say hello to 'im."

There was a rectangular box stamped "Made In Japan," not moving or showing any signs of wanting to say hello to me. But inside was George. A tiny creature at any rate.

Push buttons

"E's a machine," Chip laughed. "We got him in America. You just put him on the stage, push the buttons and off he goes playing all sorts of percussion."

"All types of rhythmic melodies," volunteers Rick in his best a la carte accent.

It seems that while the Trems were in America last they were given this box of tricks which simulates the sound of drums playing. Christened George, it made its stage debut at a gig last week and proved an instant hit. "On the tour with the Kinks



The TREMELOES (l to r) DAVE MUNDEN, RICK WEST, CHIP HAWKES and ALAN BLAKELY.

By RICHARD GREEN

and the Herd, we're gonna put him on stage and when the curtains go back, there'll be just 'im," Dave promised. "They'll wonder what's goin' on, won't they?"

Full of vim and vigour as they usually are, the Trems were bursting with a load of highly unprintable stories about their exploits in South America from where they returned last week.

Garden party

It transpired that a sort of Tremeloemania developed the minute they got off the plane and lasted for a full three weeks. Nothing was too much trouble

for the authorities, and the Trems even went to a garden party given by the president of Uruguay!

"We couldn't get outside the hotel because in two minutes, we'd stop the traffic and block the main street," said Chip. "It's a military Government in Argentina and long hair is not allowed."

"They think anyone with long hair is a hippie and hippies are naturally Communists, so they won't have it," Dave added.

"We used to take it in turns to go to the front of the hotel and stand there," Chip continued when the noise finally abated. "We sent Rick out there

one day 'cause he was wearing all his dead flash gear and everyone came round to have a look at him."

"When we find people looking at us through the window we stand there with our arms folded doing our football pose," Dave cut in again. "The big family album bit with Peter Walsh in the middle."

The Trems were just about the hottest thing ever when they went to South America. They had had massive hits and even records that had dropped out of the chart found their way back in again when the Trems started appearing.

70,000 crowds

Crowds of 70,000 four times a night were commonplace and



GEORGE—the Trems Japanese second-drummer.

TV shows were mobbing scenes. Not a bit like the staid atmosphere of "Top Of The Pops."

"We were doin' one stadium and our road manager who's a 19 stone weakling went charging across the ground," Chip told me. "There was a little wall and the other side looked like a green path. It was moss lying on top of a trench of water and he went straight in. It took four blokes to get him out."

Ho ho all round. Then a phone behind Chip kept ringing and wouldn't stop, so he picked it up and said: "There's no one in here." More ho hos all round.

Then it was all across the road for a swift one and into a car for "Pop Inn."

There are, of course, less eventful ways of spending a morning—but the Trems do help.

SPENCER SHATTERS IMAGE

THE age-old image of a pop promoter as a short, fat, cigar-smoking gentleman was finally shattered last week when a young, lean, long-haired guitar player called Spencer Davis put on a concert at Birmingham Town Hall.

He lined up Manfred Mann, Don Partridge, the Moody Blues as well as his own group for the show and was quite pleased with the way things went.

In his dressing room before the second show, Spence was playing an electric sitar—a weird looking instrument with strings in the wrong places and an unusual method of tuning.

"It is funny, isn't it?" Spence agreed. "I've got to master it eventually. It makes a great sound."

"I think we're going to the Elbow Room after the show," Spence said quite innocently.

"You can if you like. We've got to rehearse tomorrow for Dublin," Pete York scolded. "We can't have a late night if we've got to be up early."

Spence's partner, John Martin, whispered some figures about takings and attendance. Pete overheard and a look of sublime satisfaction settled on his face.

Improved

Out front, the Moodies were playing music of the utmost beauty and bringing the house down. Strangely, for a pop concert, the audience was listening, then applauding at the end of each number. What a vastly improved group it is.

Later, Mike Pinder told me: "Everything is working out great. We've got together completely and things are much better. We're doing a concert at the Festival Hall in London at the end of May in evening suits and the lot."

Mike promised a brand new Moodies' single for this country, probably in late April, before they leave for a promotional trip to America.

I returned to the front of house in time to see Don Partridge contorting his body into a succession of shapes to play his one-man band.

He really had the audience with him all the way and was visibly pleased as he left the stage at the end of his act. He wasn't so pleased later, however, when someone stole his equipment and the car in which it was packed.

The Manfreds took the stage and played their way through a string of hits. Klaus adopted an odd Indian trumpet-like object for "Norwegian Wood" but the result was above the heads of the audience.

Over-running was causing a minor panic backstage, but when the Spencer Davis Group went on, all was well again. This was the first time I had seen them with their new line-up and it is nice to be able to report that they are as good and professional as ever.

The proceedings in the hotel afterwards ended at about 2.30 a.m. and it wasn't until morning that the rest of us shattered journalists, publicists, and so on, discovered that Spence had got up again and left for Ireland—at six in the morning! R.G.

Question-time with MANFRED MIKE HUGG

BACKSTAGE at Birmingham Town Hall recently resembled a scene usually reserved for the rear of the opposing team's goal at Millwall FC home matches. People were shoving about all over the place and tin cans and Smarties were hurtling through the air.

The guided missiles were part of a "war of the Manfreds" which was being treated with disdain by Manfred himself.

Trying to ignore the whole thing and helping himself to generous measures of Mr. Teacher's highland speciality was Mike Hugg.

While he toyed with bottles and cans, I threw a series of questions at him. He answered with forthrightness and a touch of humour.

Q. Having had two big hits with Dylan numbers, has his work influenced the group at all?

A. I don't think Dylan has influenced us at all. On the odd occasion we are able to interpret a song in a way which appears to have satisfied him. We were very pleased he was happy. I must say that knocked us out as much as getting to No. 1.

Q. How much individual composing goes on and how much are things a group effort?

A. There's no group collaboration. Basically, it's the two Mikes and Tom. The collaboration is Manfred and myself. We've done a film script together, we want to do another one, and we've done a few jingles.

Q. Are there great differences of opinion within the group?

A. Recording, do you mean? Oh, yes! When the group consists of five producers, you all get good ideas. This is why we need a good producer. Everyone thinks his ideas are better than everyone else's and we all shout at each other.

Q. Can you tell me anything about your forthcoming LP?

A. It's mainly original material. There is a link running through it—Mister Edwin Garvey, who first came to light on the "B" side of "Quinn."

There are many different Garveys. There's Fingers Garvey, Edmundo Garvey, Manto Garvey, people like that.

Q. What image does the group have?

A. I don't know. I think we've got more of a group image than we ever had before when Paul Jones was with us. I can only judge by odd things like that cartoon in the NME which depicted us as rather aloof from the scene. We like that.

Q. Apart from the obvious things like money and prestige, how important is American success to you, personally?

A. Very important. I'd like to go back to America. Last time we



Conducted by PAUL EAST

were there was about the time of "Do Wah Diddy" and nothing was happening. I'd also like to go to Japan and Singapore. No, not Singapore, South America. I'm fascinated by Japan and Singapore.

Q. What do you most dislike about the pop scene?

A. I don't think there is anything I particularly dislike about it. Compared with what I would be doing if I wasn't doing this, things are okay.

Q. What would you be doing?

A. Playing drums in a dance band six nights a week and being grotted on! I used to stand in Archer Street every Monday afternoon looking for work. That's a place I avoid now.

It's horrible if there's no work about. Everyone just stands around hoping.

Q. How long will the group go on making pop records without trying something new?

A. As long as we are successful. We've cut down on work anyway. There will also be other things which will come out, maybe as singles, maybe an LP. Everyone is capable of doing something else really well. All the other ideas we have must be second to recording. Tom came up with the idea of a rock 'n' roll revival a year ago.

We would like to try a thing with a big band, but there's no time to arrange these things.

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BEATLES HAVEN'T MASTERMINDED US SAY THE GRAPEFRUIT

John sits at home writing songs until 5 am, George ends up with his foot in bandages after stubbing it on a pavement during a picture session, and Geoff and Pete work so hard generally that illness sets in and they vie with each other to see who can sneeze and cough the most.

Geoff, in particular, is never to be seen without either a packet of Handy Andies or Kleenex Chiefs, or sometimes one of each.

Next single

I met them all at Nempor House at the weekend before they set off for their first visit to the Continent, and they flatteringly sat waiting for my opinion as both sides of their next single came blowing over the telephone wires from the Apple offices in Baker Street.

Telephones don't exactly bring out the best in a record, but I heard enough to make me predict that the "Elevator" track will make a bigger impact than "Dear Delilah."

John wrote it, and it's one of those open, up-tempo numbers

By ALAN SMITH

with an instantly catchy, climbing melody line. The other side (Grapefruit want a double A) is a slightly slower but still beauty number called "Yes."

According to George: "Terry Melcher produced 'Dear Delilah,' but he couldn't be here this time so we just went into the studios and did the tracks ourselves. We reckoned we could do it on our own."

"We were a bit unsure on the first couple of sessions, but after a while we started to get the hang of it, and now we have no problems."

Said John: "I like to think that the whole thing about 'Elevator' is that it gives you a lift! I'm not just joking, I mean that it's meant to be a song that really takes off and makes you feel you're flying high."

"'Elevator' and 'Yes' are US. 'Dear Delilah' was right out of our hands. In fact, 'Dear Delilah' wasn't really Grapefruit, it was Terry Melcher. We just played. This time the numbers are an expression of ourselves."

Geoff and the other Grapefruit segments believe that any group which says it doesn't need hits, it only wants to "progress," doesn't know what it's on about. He told me: "Our attitude is that you can make good, commercial records and still take pride in your work."

Song supply

The group doesn't have too many problems about coming up with a good supply of songs: John writes, and George has such a backlog of self-composed numbers in his head he often gets bored with them all.

"I'm not saying they're bad," he told me, "in fact, I remember being very happy with them when I wrote them. But I know all the tunes so well, I probably don't see their potential any more."

Believing that at the start of their four-month-old career, their Beatles' associations rather tended to overshadow Grapefruit as people, I asked each of them



JOHN LENNON, complete with artistically prepared grapefruit, at the group's launching reception.

in turn to give me a short description of himself.

It was interesting. Geoff told me he was a bloke who preferred to be in the company of others, seeing as he'd always had the company of Pete as his brother—and that he'd always wanted to be a pop star, because it was good for his ego!

John said he was too wrapped up in the music scene to have much interest in anything else, and that record production would be his biggest interest if he didn't write and perform.

Pete said he believed he'd been offending people of late—reports were coming in about him giving people the cold-shoulder. He hadn't realised it (he was still his old, likeable self) and he thought that it was others who were changing towards him.

Every Grapefruit regretted that having found some measure of fame, they now found it difficult to get on with their old buddies.

George summed it up: "I met

a bloke I used to play with in a group for a couple of years, and I really just wanted to be normal and talk about old times. I couldn't. I tried, but I just couldn't get through to him. He seemed to have set up a mental barrier, just because things are beginning to happen for me."

Big date for Grapefruit is their concert at London's Albert Hall on March 27 with the Bees Gees, although they jokingly say they don't know how they're going to make out.

Says John: "We haven't made any personal appearances in Britain so far, so this will be our debut. The trouble is, we're just not getting any time to rehearse."

"We might be some place, and we're in the middle of rehearsing a number when a foreign bloke might walk in and say: 'Are you ze Grapefruit?' We say yes, and he says he's from some magazine and suddenly we're in the middle of another interview and the rehearsals are forgotten. . . ."

MEET the Tired One, the Disabled One, the Sneezing One and the Chesty One—I give you (care of their "Dear Delilah" hit and via Emergency Ward 10), John, George, Geoff and Pete of Grapefruit. These four amiable guys have had a touch of the one-degree-unders after a marathon bout of recording aimed at proving they're not just "that Beatles' group."

Because of Grapefruit's association with Apple—the Beatles' own company—there does seem to have been a suspicion that Lenners and McCarters spend a great deal of time acting as their personal Svengalis.

This couldn't, say Grapefruit, be further from the truth. And resentful artists who think the group is being masterminded to success should take note that John, George, Geoff and Pete are working hard to show they can make it on their own.



The GRAPEFRUIT (l to r) JOHN PERRY, GEOFF and PETE SWETTENHAM and GEORGE ALEXANDER.

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4

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MONKEES ★ BEE GEES ★ HOLLIES ★ CLIFF ★ PROCOL ★ SPENCER ★ JOHN FRED ★ PENNY

TOP SINGLES REVIEWED BY DEREK JOHNSON



The MONKEES (l to r) PETER, MIKE, MICKY and DAVY set for the charts with a raving rocker.



The BEE GEES (l to r) MAURICE, ROBIN, COLIN, BARRY and VINCE, pictured back-stage during recent European visit.



The HOLLIES (l to r) GRAHAM, ALLAN, BERNIE, BOBBY and TONY at the Whisky A-Go-Go in Hollywood.

MONKEES ROCK — WALLOPING HIT

* Valleri/Tapioca Tundra (RCA).

QUITE the most tempestuous, rampaging single the Monkees have ever made! Nothing subtle about it, no shades of delicacy as in "Daydream Believer"—just unquenched vehemence, hitting with the force of a volcano erupting. Davy takes the vocal—which is largely repetitive and, what there is of it, fairly catchy.

And he throws in a few screams and shouts of "Come on" to remind us that rock is back. The backing (or should I call it the fronting?) is a continual detonation of shrieking brass—but I hasten to add that the sound they've achieved on this disc is so stimulating and pungent, it makes your spine tingle.

I wouldn't class this as one of the group's best, from the point of view of musical progression. But it's instantly commercial and in the current big-beat idiom. A walloping hit!

FLIP: A novelty number in the John Fred up-beat style, with composer Mike Nesmith singing through a megaphone. It's like Good-Time gone berserk!

Bee Gees make a surprising change

* Jumbo/The Singer Sang His Song (Polydor).

A SURPRISING change from the Bee Gees' recent style, harking back to their "Mining Disaster" days, in that the Beatles' influence is quite noticeable—more especially in the enigmatic lyric. And what with the tempo changes and weird background wailing, I was immediately reminded of "I Am The Walrus"—and the vocal sounds not unlike John Lennon.

This was originally intended as the 'B' side of the record, and—while I'm sure it will be a hit because of the group's immense popularity, coupled with the compelling hypnotic quality of this track—my preference is still for "The Singer Sang His Song." Got a feeling they might still revert to it!

FLIP: A beautiful, distinctive and thoroughly absorbing disc. It bears their unmistakable stamp—a haunting melodic line, a touch of poignancy, violins, cellos and clanking piano. But rather more forceful than "Words."

HOLLIES KEEP UP STANDARD

* Jennifer Eccles/Open Up Your Eyes (Parlophone).

I HAVEN'T yet heard a bad record by the Hollies, and this maintains the group's standards. The boys have been out of the public eye for some time, so they've been extremely wise in coming up with a very commercial number that's heavily laden with gimmicks.

Pounds along at a driving pace, with the group's colourful falsetto-flecked harmonies as ear-catching as ever.

The Clark-Nash composition isn't perhaps one of their most memorable, but it's clearly aimed at the Chart—and that's precisely where it will get! I'm sure the fans will go for the cute wolf whistles and the Tremeloes-like la-la chorus. A very happy record, brimming with good humour and joie de vivre.

FLIP: A medium-pacer with a philosophic lyric about the good things we can find all around us. Not so tuneful as the top side, but an equally good performance.

Cliff's Eurovision song a definite hit!

MATT MONRO

One Day Soon (Capitol). Surprisingly, this turns out to be the theme music from the film "I'll Never Forget What's 'is Name," with added Don Black lyric. The result is a soothing and sentimental rock-ballad, of the type Matt Monro always handles with such finesse and artistry. It's a gorgeous song, immaculately treated, with velvety strings and a gently swaying rhythm. Might well come into the "too-good-for-the-charts" category, but it's a disc to give lasting pleasure.

* Congratulations/High 'n' Dry (Columbia).

WELL, you don't really need me to tell you about this, do you? The song that will represent Britain in next month's Eurovision Song Contest, it was written by last year's winners Bill Martin and Phil Coulter, and is in much the same bubbling effervescent style as "Puppet On A String."

A simple, quick-to-register melody that you can join in with from the outset; a rousing brass backing; and the Ladybirds singing along with gusto—these are the typical ingredients of the Eurovision entries.

Whether or not it's going to win is another matter (are the Europeans going to let us win twice in a row?)—but it's obviously going to get enormous exposure. A definite hit!

FLIP: This was the runner-up in the "Song For Europe" contest, penned by David and Jonathan. A lilting fast waltz, reminiscent of "Bachelor Boy."

* TIPPED FOR CHARTS

† CHART POSSIBLE

JIM REEVES

† Pretty Brown Eyes/The Streets Of Laredo (RCA)

Typical Jim Reeves—and that just about sums it up! A country ballad with a gently lilting rhythm and a wistful quality in the lyric. Jim's dark-brown tones are as unstrained and relaxed as ever—though this time, the backing of strings, humming group and tinkling piano is a bit more lush than usual on his discs. It's hummable and easy-on-the-ear, and is sure to appeal to his vast army of followers.

But whether or not it can overtake all this week's other goodies is a moot point. Touch and go!

FLIP: One of the best-known c-&-w classics of all time, warmly and poignantly interpreted by this much-lamented artist. Mainly solo guitar backing.

JIMMY RUFFIN

† I'll Say Forever My Love (Tania Motown)

Jimmy Ruffin enjoyed a string of hits in the NME Chart, terminating about a year ago. So he's got a fight on his hands if he's going to make a comeback after this lapse—especially in a week when so many potential hits are released.

All the same, this is solid basic Motown—a heavy tambourine accentuated beat, sweeping strings and massive choral effects in the backing. Plus a bluesy and compelling solo from Jim.

MORE SINGLES ON PAGES 13 & 15

NEW SINGLES

- PAUL REVERE & THE RAIDERS: TOO MUCH TALK 3310
- MICHELE LEE: L. DAVID SLOANE 3350
- THE GROOP: LOVIN' TREE 3351
- THE MUD: UP THE AIRY MOUNTAIN 3355

IS THE WAY IN BROOKS AND JERRY: I GOT WHAT IT TAKES (PARTS 1 & 2) 58-3267

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- JAMES ROYAL: CALL MY NAME 202525
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- THE FOUR EVERS: A LOVELY WAY TO SAY GOODNIGHT 202549
- JERRY STEVENS: YOU MAKE MY LIFE WORTHWHILE 2831

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- MANITAS DE PLATA: HOMMAGES (S) 63170
- STAN BUTCHER, HIS BIRDS AND BRASS IN DISNEYLAND. (S) 63148
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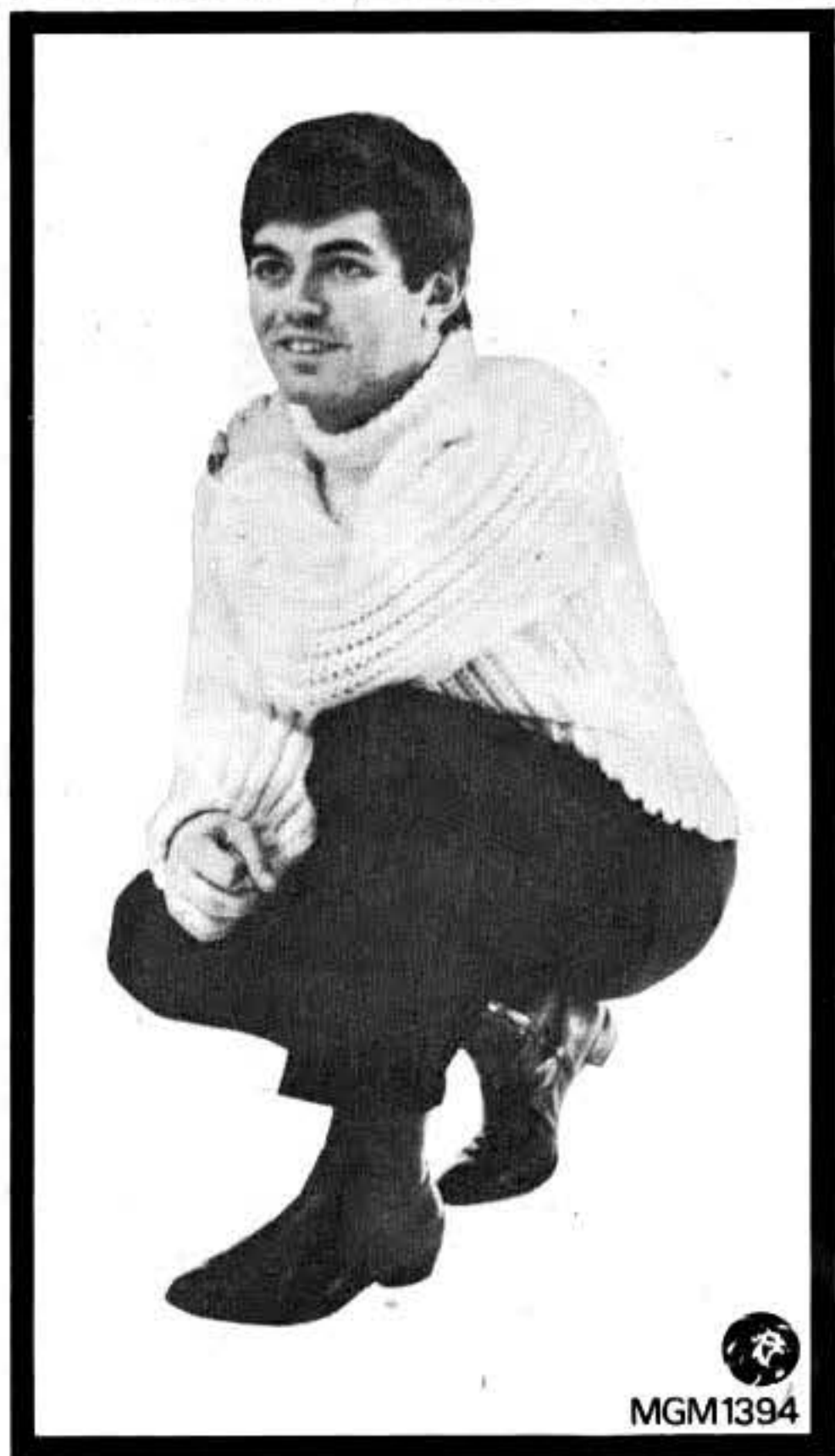


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NME TOP 30

(Wednesday, March 20, 1968)

LAST WEEK	THIS WEEK	ARTIST	RECORD LABEL	WEEKS IN CHART	HIGHEST POSITION
1	1	CINDERELLA ROCKEFELLA . . . Esther and Abi Ofarim (Philips)		6	1
2	2	LEGEND OF XANADU . . . Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)		6	2
4	3	DELILAH . . . Tom Jones (Decca)		4	3
3	4	ROSIE . . . Don Partridge (Columbia)		6	3
7	5	THE DOCK OF THE BAY . . . Otis Redding (Stax)		5	5
	6	LADY MADONNA . . . Beatles (Parlophone)		1	6
6	7	JENNIFER JUNIPER . . . Donovan (Pye)		5	6
5	8	FIRE BRIGADE . . . Move (Regal-Zonophone)		7	3
11	9	ME, THE PEACEFUL HEART . . . Lulu (Columbia)		4	9
10	10	GREEN TAMBOURINE . . . Lemon Pipers (Pye Int.)		6	9
16	11	WHAT A WONDERFUL WORLD Louis Armstrong (HMV)		6	11
9	12	SHE WEARS MY RING . . . Solomon King (Columbia)		10	3
12	13	DARLIN' . . . Beach Boys (Capitol)		10	11
20	14	IF I WERE A CARPENTER Four Tops (Tamla Motown)		2	14
	15	CONGRATULATIONS . . . Cliff Richard (Columbia)		1	15
23	16	STEP INSIDE, LOVE. . . Cilla Black (Parlophone)		2	16
8	17	MIGHTY QUINN . . . Manfred Mann (Fontana)		10	1
17	18	LOVE IS BLUE Paul Mauriat & His Orchestra (Philips)		4	17
18	19	GUITAR MAN . . . Elvis Presley (RCA-Victor)		5	18
15	20	WORDS . . . Bee Gees (Polydor)		8	13
13	21	PICTURES OF MATCHSTICK MEN . Status Quo (Pye)		8	6
14	22	BEND ME, SHAPE ME. . . Amen Corner (Deram)		9	3
27	23	DEAR DELILAH . . . Grapelfruit (RCA)		5	23
19	24	AM I THAT EASY TO FORGET Engelbert Humperdinck (Decca)		11	2
25	25	NEVERTHELESS. . . Frankie Vaughan (Columbia)		3	25
	26	THE VALLEY OF THE DOLLS Dionne Warwick (Pye Int)		2	26
21	27	GIMME LITTLE SIGN . . . Brenton Wood (Liberty)		11	8
22	28	SUDDENLY YOU LOVE ME . . . Tremeloes (CBS)		10	6
24	29	BACK ON MY FEET AGAIN . . . Foundations (Pye)		8	18
	30	SIMON SAYS. . . 1910 Fruitgum Co. (Pye Int.)		1	30

Britain's Top 15 LPs

1	1	JOHN WESLEY HARDING Bob Dylan (CBS)	4	1
2	2	SUPREMES GREATEST HITS (Tamla-Motown)	10	1
4	3	HISTORY OF OTIS REDDING. (Volt)	4	3
3	4	SOUND OF MUSIC Soundtrack (RCA)	154	1
	5	THIS IS SOUL Various Artistes (Atlantic)	1	5
5	6	FOUR TOPS GREATEST HITS (Tamla-Motown)	10	2
6	7	2 IN 3 Esther and Abi Ofarim (Philips)	3	6
9	8	WILD HONEY Beach Boys (Capitol)	3	8
8	9	TOM JONES' 13 SMASH HITS (Decca)	12	4
10	10	FLEETWOOD MAC . . Peter Green's Fleetwood Mac (Blue Horizon)	3	10
13	11	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	43	1
12	12	BRITISH CHARTBUSTERS Various Artistes (Tamla-Motown)	23	3
7	13	THIS IS BERT KAEMPFFERT. (Polydor)	4	7
11	14	HORIZONTAL Bee Gees (Polydor)	5	9
14	15	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	15	1

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, March 19, 1968)

1	THE DOCK OF THE BAY Otis Redding
2	LOVE IS BLUE Paul Mauriat
3	THE VALLEY OF THE DOLLS Dionne Warwick
4	SIMON SAYS 1910 Fruitgum Co.
5	JUST DROPPED IN First Edition
6	LA-LA MEANS I LOVE YOU Delfonics
7	VALLER! Monkees
8	SINCE YOU'VE BEEN GONE Aretha Franklin
9	I THANK YOU Sam & Dave
10	THE BALLAD OF BONNIE AND CLYDE George Fame
11	MIGHTY QUINN Manfred Mann
12	YOUNG GIRL Union Gap
13	SCARBOROUGH FAIR Simon & Garfunkel
14	DANCE TO THE MUSIC Sly & the Family Stone
15	THE END OF OUR ROAD Gladys Knight & the Pips
16	KISS ME GOODBYE Petula Clark
17	CRY LIKE A BABY Box Tops
18	EVERYTHING THAT TOUCHES YOU Association
19	TOO MUCH TALK Paul Revere & the Raiders
20	I WISH IT WOULD RAIN Temptations
21	PLAYBOY Gene & Debbie
22	WORDS Bee Gees
23	LADY MADONNA Beatles
24	WILL YOU LOVE ME TOMORROW 4 Seasons
25	IF YOU CAN WAIT Smokey Robinson & the Miracles
26	I'M GONNA MAKE YOU LOVE ME Madeline Bell
27	SPOOKY Classics IV
28	BOTTLE OF WINE Fireballs
29	CAB DRIVER Mills Brothers
30	WALK AWAY RENE Four Tops

5 YEARS AGO

TOP TEN 1963—Week ending March 22

- 1 SUMMER HOLIDAY Cliff Richard (Columbia)
- 2 FOOT TAPPER Shadows (Columbia)
- 3 LIKE I'VE NEVER BEEN GONE Billy Fury (Decca)
- 4 PLEASE PLEASE ME Beatles (Parlophone)
- 5 THAT'S WHAT LOVE WILL DO Joe Brown (Piccadilly)
- 6 CHARMAIN Bachelors (Decca)
- 7 FROM A JACK TO A KING Ned Miller (London)
- 8 ISLAND OF DREAMS Springfields (Philips)
- 9 THE NIGHT HAS A THOUSAND EYES Bobby Vee (Liberty)
- 10 ONE BROKEN HEART FOR SALE Elvis Presley (RCA)

10 YEARS AGO

TOP TEN 1958—Week ending March 21

- 1 MAGIC MOMENTS Perry Como (RCA)
- 2 THE STORY OF MY LIFE Michael Holiday (Columbia)
- 3 AT THE HOP Danny and the Juniors (HMV)
- 4 JAILHOUSE ROCK Elvis Presley (RCA)
- 5 DON'T Elvis Presley (RCA)
- 6 NAIROBI Tommy Steele (Decca)
- 7 YOU ARE MY DESTINY Paul Anka (Columbia)
- 8 GOOD GOLLY MISS MOLLY Little Richard (London)
- 9 CATCH A FALLING STAR Perry Como (RCA)
- 10 OH BOY! Crickets (Coral)

TOP SINGLES FROM PYE

JOHN FRED & HIS PLAYBOY BAND
Hey Hey Bunny 7N 26453

THE JACK DORSEY ORCHESTRA
Soul Coaxing (Ame Caline) 7N 17501

THE TEE-SET
What Can I Do 7N 25452

PENNY NICHOLS
Look Around Rock 7N 26451

DR. MARIGOLD'S PRESCRIPTION
My Old Man's A Groovy Old Man 7N 17493

THE TONY HATCH ORCHESTRA
Birds 7N 17496

DERMOT O'BRIEN & THE CLUBMEN
Rosin The Bow 7N 17490



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ANDY WILLIAMS CONCERTS

FULL details of the eagerly-awaited London concerts, in which Andy Williams is to star with the Henry Mancini Orchestra, were revealed to the NME this week. They will make only two appearances—at the Royal Albert Hall on Sunday, May 19, and Monday, May 20. And the NME is able to offer its readers a unique opportunity of securing seats for either of these concerts, by completing the exclusive priority booking form below. BBC-TV is to telerecord one of the concerts in full for later screening on BBC-2 in colour—and it will then be repeated on BBC-1 in black-and-white. Andy Williams is arriving in Britain nearly a week before the first concert date when he will undertake radio and TV interviews, meet the press, and rehearse with the 45-piece orchestra (comprising top British musicians) which Mancini will conduct.

Both concerts, jointly promoted by Vic Lewis and Robert Paterson, start at 8.30 p.m. Tickets are priced at 42s., 30s., 21s., 15s. and 7s. 6d.

As in the case of the Monkees' concerts last summer, the NME has the privilege of giving its readers the very first opportunity of booking to see Andy Williams and Henry Mancini in person. Seat reservations may only be made by post using the application form printed below.

All applications will be dealt with in strict rotation, according to the postmark on each envelope received. Our priority booking form guarantees that NME readers will be first in the expected overwhelming rush for tickets, provided that no time is lost in sending off the coupon below.

Please note that bookings should be sent direct to the Royal Albert Hall, and NOT to the NME. Applications should be accompanied by a stamped self-addressed envelope and the exact booking fee in the form of a cheque or postal order. You should also specify at least one alternative ticket price, which you would be willing to accept in the event of seats at your first choice being sold out.

If it is impossible to accept bookings for a particular evening, similar seats for the alternative evening will be allocated automatically unless applicants indicate on the coupon that this is not desirable. Tickets will not be mailed until the second week of April—they will be accompanied by balancing refunds when cheaper seats have had to be allocated.

IMPORTANT: When posting your booking to the Royal Albert Hall, make sure you mark the outside of the envelope with the words **ANDY WILLIAMS CONCERTS.**

SCOTT, GARY: SCANDINAVIA
Scott Walker is set for a one-week concert tour of Scandinavia in late September with a 14-piece orchestra—already confirmed are concerts in Stockholm and Copenhagen. Gary Walker and the Rain are also set for a week-long Scandinavian tour, starting July 7.

PLASTIC'S U.S. DEBUT
Plastic Penny is booked for its first American tour from April 10, when it plays a string of ballroom dates on the East Coast plus concerts in New York and Chicago. This coincides with the U.S. release of the group's new single.

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Herd, Grapefruit, Burdon, Fudge, Walker discs; Nems label debut

THE HERD'S follow-up to "Paradise Lost" is another Howard-Blakley composition. Grapefruit's second single is scheduled for release next week. John Walker returns to the scene with his version of a Bob Dylan song. Other new singles coming out are Eric Burdon and the Animals, the Bachelors, Bobbie Gentry, Vanilla Fudge and the Zombies. The Nems agency launches its own record label next week, when it issues a Billy J. Kramer single.

Out next Friday (29th) are the Herd's "I Don't Want Our Loving To Die" (Fontana), Grapefruit's "Elevator" ("Yes" (RCA), John Walker's "I'll Be Your Baby Tonight" (Philips), and Billy J. Kramer's cover of a current U.S. hit "1941" (Nems).

April 5 releases include Vanilla Fudge's "Where Is My Mind" (Atlantic) and the Flowerpot Men's "A Man Without A Woman" (Decca)—plus the late Otis Redding's backing group, the Bar-Keys, with the Lennon-McCartney number "A Hard Day's Night" (Stax). The Zombies' final single before the group disbands, "Time Of The Season" (CBS), comes out the same day.

Eric Burdon's "Anything," coupled with his recent U.S. hit "Monterey," is issued by MGM on April 11. Madeline Bell's "I'm Gonna Make You Love Me" (Philips), currently at No. 26 in America, is released the same day—as are Bobbie Gentry's "Louisiana Man" (Capitol), Percy Sledge's "Take Time To Know Her" (Atlantic) and the Cowells' "In Need Of A Friend" (MGM).

Rush-released by Decca today (Friday) are the Bachelors' "The Unicorn" and the Californians' version of Cliff Richard's new hit "Congratulations."

April LP releases include Paul Mauriat's "Blooming Hits" (Philips), Donovan's double-album "Gift From A Flower To A Garden" (Pye) and Scott Walker's "Scott II" (Philips).

ELVIS' 'SONG FOR EUROPE' ?
Elvis Presley is to record "Wonderful World"—the Guy Fletcher-Douglas Flett composition which came third in the recent "A Song For Europe" contest—according to music publisher Paul Rich. He says Elvis will sing the number over the opening credits of his next film, and that it will subsequently be issued as a single. Mireille Mathieu is also recording the number.

RECORD PRICES UP

With the increase in Purchase Tax announced in Tuesday's Budget, the price of an ordinary single goes up from 7s. 4jd. to 8s. 3jd. Most pop albums—such as those by the Beatles—rise from 32s. 5jd. to 36s. 6d. Increase in cheap-label LPs will, of course, be proportionately smaller.

FOUNDATIONS NEW SINGLE, LP BY MACAULAY—MACLEOD TEAM

THE hit song-writing team of Tony Macaulay and John Macleod has again composed the Foundations' next single—its third in a row for that group. Lulu's follow-up to "Me, The Peaceful Heart" is expected to be a number by the Macaulay-Macleod team, which has also penned a new single for Pinkerton's Colours. Tony Macaulay has written a debut single for disc-jockey Kenny Everett, which he is recording next week.

The Foundations' new single will be "Tear-jerker, Music-worker, You"—while Lulu's new one is "Better By Far," which originally appeared on Long John Baldry's recent LP. Pinkerton's first release of 1968 is "Look At Me, Look At Me," described as a cross between the Tremeloes and the Monkees! No release date for these three discs has yet been set.

Kenny Everett is recording a Tony Macaulay number yesterday (Thursday) for April release. The title has not yet been announced, but the NME understands it is a straight vocal with no comedy content.

The Foundations recorded a live album, primarily for the U.S. market, at Southport Floral Hall last Saturday. The group's American label UNI has already placed an advance order of 80,000 for the LP, for which all the tracks were written by Macaulay and Macleod.

Cliff, Lulu, Anita, G...

CLIFF RICHARD, Lulu and the Bonzo Dog Doo-Dah Band star in ATV's "The Big Show" on Sunday, May 5, hosted by U.S. husband-and-wife team Steve Allen and Jayne Meadows. As previously reported, this series will occupy the Sunday-night variety spot from the beginning of next month. Full April bookings were announced in last week's NME.

Starting date for ATV's new Jimmy Tarbuck series has been delayed by one week in the London area, where the first edition—with Georgie Fame and Anita Harris guesting—will now be screened on Wednesday, April 3. Other regions transmit the show on alternative days, starting with Granada next Wednesday (27th). Buddy Greco is a new booking for

TV p...

the fourth program series. A more immediate Cliff Richard is in "Time" tomorrow is joined by Ad Brown, the Paper Beats and Lois Lane Gene Pitney, the Hollies, the Karlins guest in of BBC-1's "All man" tonight (Friday) Paul Revere and be featured on guest critic is Paul Don Partridge g "Rolf Harris Sh lay, March 30.

MORE GENE—PARTRICK VENUES; LOVE AFFAIR

ALL but one of the remaining seven venues been set by promoter Arthur Howes. In addition in the NME four weeks ago, the package now STOCKTON ABC (2nd), SHEFFIELD City HAMMERSMITH Odeon (5th) and WALTHAMSTOW Odeon (6th) set is April 30.

Besides Pitney, the package line-up includes Amen Corner, Status Quo, Don Partridge, Simon Dupree and the Big Sound, Lucas and the Mike Cotton Sound and compere Tony Brandon.

However, Amen Corner are unable to appear at seven of the dates, and Love Affair will replace them at Wolverhampton Gaumont (April 11), Blackpool ABC (13th and 14th) and Derby Gaumont (15th).

Marmalade takes over from the Corner at Glasgow Odeon on April 9, and the Move stand in at Sheffield on May 3. The Honeybus joins the Birmingham Odeon bill on April 25.



ENGELBERT H...

AND BARRY MASON GETS RADIO SERIES

COMPOSER Barry Mason has landed his own Radio 1 disc series. He takes over from Tom Edwards as host of the Monday "Midday Spin" for eight weeks from Easter Monday (April 15).

In collaboration with Les Reed, Barry has written Des O'Connor's next single "I Pretend." A composition by the duo is being considered for Solomon King's follow-up, and the team has also penned a debut disc for golfing star Gary Player.

Mireille Mathieu is cutting an album of Reed-Mason songs.

DUS...

DUSTY SPRINGFIELD at the Academy 11, in which she sings "The Look of Love" much time abroad April solely to work where she was in cabaret debut at L (Thursday). But at projected 12-day days, and will now immediately after going to Hollywood. In late April, Dusty ing her previous ATV series, and sh Talk Of The Town June 10. She will the end of July, a several TV concert

JOHN FRED VISIT IS NOW DEFINITE

JOHN FRED and his Playboy Band are now definitely set for a spring visit to Britain, as forecast in the NME three weeks ago. Agent Danny Betesh has booked the hit U.S. group for an extensive European tour between May 28 and June 16, taking in Britain, Holland, Belgium, Scandinavia and Germany.

Whilst in this country, the Fred outfit will guest in several TV shows and make a few selected ballroom appearances.

Another U.S. visitor due in the spring is singer-composer-recorder producer Lee Hazlewood. He will be here for eight days from April 7. It is mainly a private visit, but agent Arthur Howes is fixing at least one TV appearance and various radio interviews.

STOP PRESS: U.S. SINGER BOBBIE GENTRY IS TO STAR IN HER OWN BBC-2 COLOUR SERIES, PROBABLY STARTING IN EARLY SUMMER. IT IS EXPECTED TO FOLLOW THE ESTHER AND ABI OFARIM SERIES, WHICH BEGINS ON MAY 18. BOBBIE ARRIVES HERE LATE MAY TO FILM THE SIX HALF-HOUR SHOWS.

SEVENTEEN U.K. HITS IN U.S.; BEATLES GOLD

THE Beatles "Lady Madonna" single has already qualified for a Gold Disc in America, having sold over a million copies there within a week of its release. In this country—where it enters the NME Chart this week at No. 6—sales passed 250,000 on Wednesday.

The new single jumps straight into this week's U.S. Hot 100 at No. 23. It is one of 17 British-made discs currently in the American chart. Other potential smash hits include Georgie Fame's "Bonnie And Clyde" (up seven places to No. 10), Manfred Mann's "Mighty Quinn" (up 14 spots to No. 11), the Troggs' "Love Is All Around" (a jump of eight places to No. 34), Donovan's "Jennifer Juniper" (moving up 19 notches to No. 42), Tom Jones' "Delilah" (shooting up 25 places to No. 74) and Lulu's "Me, The Peaceful Heart" (entering at No. 91).

Seekers back in Britain

The Seekers were returning to London yesterday (Thursday) following their three-month Australasian tour. On Monday, they record their first single under Mickie Most's supervision, and spend the next two weeks cutting a new album.

A major London cabaret season in late spring is currently being negotiated for the group. This will be preceded by a 3½-week U.S. tour from April 20, playing college concert and TV dates. Another American visit in late autumn will include two separate fortnights in cabaret, plus a further week of radio and TV promotion.

CHART SPRINTERS

THE MONKEES
Valleri RCA 1673

PERRY COMO
The father of girls RCA 1674

PETE KELLY'S SOUL
Midnight Confession



Gene, Hollies

Gene Pitney also appears in Northern-TV's "Time For Black'n" this weekend, for which Spencer Davis Group, the Arseys and continental star Rocky are also booked. Compere Tony Blackburn will feature his new single in this edition. Liberate will spend four days the beginning of next month doing his own special for ABC-TV; the screening date is not yet set. He also guests in the final edition of BBC-2's "Andy Williams Show" tonight (Friday). Millicent Martin is the star of ATV's half-hour showcase "Hilly," which will be the official TV entry in the Golden Rose Festival at Montreux this spring. It will be screened in Britain on Saturday, April 13. BBC-TV is airing a Charlie Drake show in the Festival.

AMEN — QUO FOUR DATES

Gene Pitney concert tour have now 20 dates, exclusively reported at BOROUGH ABC (May 1), WCASTLE City Hall (4th), and Canada (7th). Only venue not



CLIFF RICHARD at Radio 1's Tuesday.

PTS OUT

from her scheduled appearance in a ceremony in Hollywood on April 5. Burt Bacharach's Oscar-nominated record that she has been spending too much time on for four whole months from early in the year. Her next Philips single is now scheduled for release on April 5. The choice of titles is between the Jim Webb composition "Magic Garden" and a brand new song recorded last Friday.

Herman — Corner concert dates?

HERMAN'S HERMITS and Amen Corner are likely to co-star in a ten-day concert tour in May. Promoter Danny Betesh told the NME the package depends on Herman's many other commitments but, in the firm belief that he will be available for this period, Betesh is already setting up ten venues from Friday, May 10, to Sunday, May 19.

It is emphasized that the itinerary would avoid any of the towns

in which Amen Corner will appear during their tour with Gene Pitney next month.

Betesh also plans to book two other major pop attractions for the package, which will be Herman's first British tour for over two years.

A switch in venues on the Kinks-Tremeloes-Herd tour, promoted by Betesh and Peter Walsh, now takes the package to Leicester De Montfort on April 14.

TOM JONES SUMMER SET — ANITA, VAL SEASONS

TOM JONES' short summer season in Bournemouth, exclusively forecast in the NME five weeks ago, is now confirmed and, as on his concert tour last November, he will be supported by the full Ted Heath Orchestra. Anita Harris has been booked to star in her first-ever summer season, co-starring with Jimmy Tarbuck, at Great Yarmouth ABC. Val Doonican is to headline a major summer presentation at Torquay. Lonnie Donegan joins the Engelbert Humperdinck summer show at Blackpool.

Jones opens at Bournemouth Winter Gardens on Thursday, June 6, and plays a 6½-week season lasting until July 20. Apart from the Ted Heath Band, only other attraction on the bill will be special guest star Roy Castle.

Several Hollywood film companies have offered Jones starring roles in forthcoming productions. These include Paramount's "The Molly McGuire," for which Richard Harris and Sean Connery have already been signed. However, he is likely to turn this down as the May production schedule overlaps his London Palladium season.

In BBC-1's "Dee Time" tomorrow (Saturday) Simon Dee will have a transatlantic conversation with Tom in Las Vegas, where he opened in cabaret at the Flamingo Hotel yesterday (Thursday). Looking ahead, it seems probable that Tom will play a return cabaret season at London's Talk Of The Town this Christmas.

ANITA'S FIRST

The Anita Harris-Jimmy Tarbuck season at Great Yarmouth ABC is of 12 weeks duration, from June 1 to September 7. Scottish singer Kenneth McKellar is also on the bill. It is Anita's first summer season, although she was featured in the pantomime "Cinderella" with Jimmy Tarbuck at Coventry Theatre last Christmas.

Val Doonican will be showcased in a lengthy summer season production at Torquay Princess. The exact opening date has not yet been fixed, but it will probably be May 31.

Lonnie Donegan has been booked as special guest star in "Holiday Startime" at Blackpool ABC from June 15 for 16 weeks. Engelbert Humperdinck tops the bill.

A decision has still not been taken regarding Paul and Barry Ryan's summer plans. They will either join the Harris-Tarbuck bill at Great Yarmouth, or alternatively play a 10-week London cabaret season. Cabaret bookings already set for the Ryans include Manchester Talk Of The North (April 14 week), Stockton Tito's and Darlington La Bamba (29th week) and Barnsley Baba (May 5 week). They also play a concert with Love Affair at Norwich Theatre Royal on April 25.

GRAPEFRUIT TO ROME

Grapefruit is added to the International Pop Festival in Rome from May 4 to 10.

Cliff in Gospel charity shows

CLIFF RICHARD is to star in three major gospel concerts on the Continent next month. He will be supported by the Settlers on all three dates, which are in aid of local charities.

He flies to Sweden for the opening concert in Stockholm on April 26, and the following day appears in Rotterdam — where he will perform before either Queen Juliana or Crown Princess Beatrix. The tour ends on April 28 at Zagreb, Yugoslavia.

The Shadows are booked for three more cabaret engagements. They star for two weeks at Stockton Fiesta (from June 16) and for one week each at Darwin Cranberry Fold Inn (from July 15) and Eccles Talk Of The North (21st). The group returns from its Far East tour in mid-April to rehearse for its London Palladium season with Tom Jones, opening April 25.

MAHARISHI ON TOUR WITH BEACH BOYS

Maharishi Mahesh Yogi is to team with the Beach Boys for a 17-day U.S. tour, starting in New York on May 3 and ending in Los Angeles on May 20. It will primarily visit colleges, at which the group will perform for the first half of the show with the Maharishi lecturing throughout the second half.

Beach Boy Mike Love is at present staying at the Maharishi's retreat in India, which the other members of the group plan to visit in September. Before touring with the Maharishi, the group plays a 33-city concert tour of America from April 5. A British visit in June or July is still being discussed.

MOVE CUT TO FOUR

Owing to bassist Ace Kefford's illness, the Move is operating as a four-piece group for the time being. Kefford, officially suffering from "nervous exhaustion," is expected to be out of action for three or four weeks.

MORE ROCK: CHUCK BERRY DATES, RONETTES, COASTERS, HAWKINS

STILL more U.S. rock'n'roll artists are to visit Britain during the next few months. The Coasters are set for a spring tour of clubs and ballrooms, the Ronettes tour here from April 19 to May 5, and Screaming Jay Hawkins is in line for a June visit. Still being finalised are tours by Little Richard (ten days in June), Don Covay (also June) and Little

Anthony and the Imperials (July).

Chuck Berry's tour, announced in last week's NME, opens at Tottenham Royal on June 14. He then plays Nelson Imperial (15th), Purley Orchid (17th), Cardiff Sophia Gardens (19th), Coventry and Birmingham Cedar (20th), Liverpool Mardi Gras (21st) and Manchester Princess and Domino (22nd and 23rd).

The Coasters start their tour by doubling at Manchester Princess and Domino on May 25. With more dates still to be confirmed, venues so far set include Hanley Place (30th), Liverpool Mardi Gras (31st) and Manchester Sloopy's (June 9).

RUSSIA WANTS SPENCER FOR AUTUMN CONCERTS

The Spencer Davis Group has received an offer to play a series of concerts in Russia in the latter part of this year. Meanwhile, the group begins a three-week tour of Swedish folk-parks on June 3. Spencer has formed his own record production company, and in June will be recording the Hungarian group Omega, which is to visit Britain for two weeks during that month.

ESTHER AND ABI: BIG U.S. PLANS

ESTHER and Abi Ofarim—who retain their No. 1 spot in the NME Chart for the fourth successive week—fly to America at the end of next month for two weeks of TV appearances. Already confirmed is a guest spot in the celebrated "Ed Sullivan Show."

The duo is booked for an eight-day concert tour of South America starting at the end of May. The Ofarims will then fly direct to South Africa for a ten-day tour of that country.

An offer for Esther and Abi to star in a new stage production of the musical "Funny Girl" was rejected this week by their British representative Don Black. The show would have played London, Germany and Israel, but they felt that such a commitment would have been too restrictive.

Troggs in U.S. with Who

The Troggs' American and Canadian itinerary has now been finalised. It includes two major concerts with the Who at the Forum, Montreal (next Wednesday) and Washington Constitutional Hall (March 31). Troggs Reg Presley is to visit Hollywood at the end of the tour on April 27, for discussions with several major film companies who have expressed interest in his composing.

Burdon plans touring company, wants Zoot

ERIC BURDON flew into London from San Francisco this week and announced he is to expand the Animals' stage presentation into a "theatrical touring company"—complete with its own film and light shows, and featuring the group in short sketches. He has invited Zoot Money to join the Animals, but a decision has not yet been given.

Burdon added that he has severed his five-year association with manager Mike Jeffreys, because of conflicting ideas over the group's future. New manager will be American Kevin Deverich, formerly Otis Redding's booking agent and a U.S. TV producer. Harold Davison remains Burdon's agent.

Eric was returning to America today (Friday) to start work on his previously-reported Hollywood film "The Death Of Harry Farmer," and to resume bookings with the group. He is not expected to return to Britain until October.

TIM ROSE TO LIVE HERE

American singer Tim Rose plans to live permanently in Britain when he returns to this country in the autumn. Rose left for the U.S. this week after recording his next single for CBS release with a-and-r man Mike Smith, who produced the recent Tremeloes and Georgie Fame hits. He hopes to visit Europe for a short period in July, for London concert dates and also an appearance at the Musica 68 festival in Majorca.

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NEWS EXTRA

THIS TIME, PET PICKS A TONY HATCH SONG

PETULA CLARK'S next single is to be a new Tony Hatch composition "Have Another Dream On Me," which she recorded in London in January. This follows her switch to the Les Reed-Barry Mason team for her last release "Kiss Me Goodbye"—which was unsuccessful in Britain, although currently at No. 16 in America.

Pet is due to return to this country at the end of April to begin work on the Paramount film musical "Goodbye Mr. Chips," co-starring Peter O'Toole. The new single will be issued shortly before she arrives.

GERMAN-TV FILMS HARUM

A German TV camera crew arrives in this country next week to film Procol Harum performing in British clubs. This follows the group's success on its recent German tour with the Bee Gees, and is intended for inclusion in a documentary to be screened in that country. Procol is to return to America for another tour this spring—probably at the end of May, but dates have not yet been finalised.

JIMMIE RODGERS SUES

U.S. singer Jimmie Rodgers—who was found unconscious with a fractured skull in Hollywood last December—is bringing a ten-million dollar damages claim against Los Angeles City Council, accusing the police of assault and battery. Rodgers—whose last British hit was "English Country Garden"—claims that he is now unable to play his guitar and has lost his sense of balance, taste and smell.

YARDBIRDS AWAY AGAIN

The Yardbirds will spend most of the remainder of this month cutting their next LP. On April 6, the group leaves London for an eight-day Scandinavian tour. It departs for America on April 17 for a three-week college tour.

KIKI DEE BERLIN TV

Kiki Dee flies to Berlin on April 13 to star in her own 30-minute colour German TV show. She is also set to make her first cabaret tour of Northern clubs for seven weeks from mid-May, and a summer season offer is at present being discussed.

LOVE AFFAIR SINGLE, BIG BALLROOM TOUR

LOVE AFFAIR'S next single, set for April 5 release on CBS, is titled "Rainbow Valley"—penned by the same writers as "Everlasting Love." All members of the group perform on the disc, which has a big band accompaniment and is accordingly labelled "Love Affair with the Keith Mansfield Orchestra." The group will not now be undertaking a spring concert tour, and instead devotes the whole of May to a tour of Top Rank ballrooms—sponsored by the Yardley cosmetics firm—for which 16 venues have already been set.

The "B" side of the new single is "Someone Like Me," written and produced by the group. Apart from a visit to Hamburg on April 8, to guest in a TV show—followed by a brief promotional visit to Holland—the whole of next month is being kept free for promotional radio and TV appearances on the new disc.

The May tour of Top Rank ballrooms comprises visits to Reading (1st), Birmingham (3rd), Bristol (6th), Brighton (8th), Sunderland (10th), Cardiff (13th), Watford (15th), Preston (17th), Southampton (20th), Croydon (22nd), Leicester (24th), Henley (27th), Sheffield (29th) and Plymouth (31st).

Two additional dates at similar venues in June take the group to Swansea (5th) and Doncaster (7th).



SANDIE SHAW dropped the show business bombshell of the year last weekend by announcing that she is now Mrs. Jeffrey Banks. The wedding took place on March 6 at the Register Office in Greenwich, where her husband runs a boutique. On the marriage certificate, Sandie gives her occupation as "fashion designer"! She flew to Spain on Sunday without her husband to fulfil a TV commitment, and she and Jeff are not planning a honeymoon. A new British television date for Sandie is in ABC-TV's "Eamonn Andrews Show" on Sunday, April 21, when—besides performing—she will also talk about her marriage.

Another Radio 1 bonanza

GENE PITNEY, Plastic Penny, the Herd and the Mike Cotton Sound guest in Radio 1's "Saturday Club" on April 6. Line-up for the previous week (March 30) includes Simon Dupree and the Big Sound, the Peddlers, Sharon Tandy, Donnie Elbert and Fleur de Lys. Alan Bown is a late addition to tomorrow's show (23rd) joining the Shadows, Paul Jones and the Easybeats.

The Troggs, the Alan Price Set, the Orange Bicycle, the Treetops and the bands of Alan Elsdon and Alex Welsh are among bookings for the "Jimmy Young Show" every morning from Monday, April 1, to Friday, April 5. Set for the same period in the evening "David Symonds Show" are the Spencer Davis Group, the Symbols, the Easybeats, the New Faces, the Fairport Convention and the Johnny Howard Band.

Appearing in the "Pete Brady Show" during the week beginning April 1 are the Fortunes, the Spectrum, the Searchers, the Swinging Blue Jeans, the King Brothers, Brian Poole, Danny Williams and the Alabama Hayriders. This same cast guests in the Saturday afternoon show on March 30, introduced by Pete Drummond.

Another Radio 1 booking for Gene Pitney is next Wednesday (27th) when he joins the Symbols in "Parade Of The Pops." Also set are the Paper Dolls in "Radio One O'Clock" (next Monday, 25th), Status Quo and Mike Felix in "Pete's People" (Saturday, March 30), the Symbols and Tony Blackburn in "Pop North" (Thursday, April 4) and the Tremeloes in the "Joe Loss Show" (Friday, April 5).

Bill Haley dates switched, Ray Charles' autumn visit

THE itinerary for the spring visit by Bill Haley and the Comets has been completely re-arranged. Venues for the Ike and Tina Turner Show have been announced. Arrival dates for the Marvelettes, the Impressions and the Shirelles are now fixed. Ray Charles and his full orchestra are to play a few selected concert dates in Britain this autumn.

The revised schedule for the Haley tour now includes Nottingham Sherwood Room and Hanley Place (April 29), High Wycombe Town Hall and London Speakeasy (30th), Warrington Carlton and Chester Clockwork Orange (May 3), Dunstable California (4th) and Manchester Princess And Domino (5th). Unchanged dates are BBC-1's "Dee Time" on May 4, and a week's cabaret at Batley Variety Club from May 19. There is also a possibility of a concert at Wimbledon on May 1, co-starring Duane Eddy and the Move.

Ike and Tina Turner, together with the Ikettes and their own orchestra, play one-nighters at Dunstable California (April 19), Boston Gliderdrome (20th), Greenford Starlite (21st), Birmingham Town Hall (22nd), Harrogate Royal and Bridlington Spa (23rd), Stevenage Locarno (24th), Streatham Locarno and London Speakeasy (25th), Tottenham Royal (26th), Nelson Imperial and Manchester Twisted Wheel (27th) and Crawley Starlite and London Revolution (28th). TV dates are being negotiated.

Impresario Harold Davison announces that Ray Charles will be visiting Britain in September for a few concert dates—probably not more than two or three—which are now in process of being set up. He will be accompanied by the Rascals and his orchestra.

The Marvelettes arrive in this country on May 31 for a ten-day ballroom tour, and the Impressions will be here for a week from June 16—both opening at Dunstable California. The Shirelles are due here on May 10 for two weeks.

★ POPLINERS ★

TRAFFIC—due to leave for America last Wednesday, but delayed because its work permits were held up—finally departed on Thursday afternoon, and arrived for its opening concert at San Francisco Fillmore Auditorium with one hour to spare. In French "Rock & Folk" magazine, Rolling stones "We Love You" voted Top Record of 1967. Procol Harum play Weston-super-Mare Winter Gardens tomorrow (Saturday). Mindbenders bassist Bob Lang left the group last week, and songwriter Graham Gouldman is temporarily filling in. Ken Howard and Alan Blaikley writing title song for George Fenn's film "The Mini Mob". Move play Hereford Hillside (tonight, Friday), West Bromwich Adelphi and Walsall Town Hall (Saturday) and Bath Pavilion (next Monday). Flowerpot Men planning first U.S. tour this autumn. John Mayall's Bluesbreakers, Equals, Peter Green's Fleetwood Mac, Alan Bown and Jimmy James and the Vagabonds in Barbicue Dance at Leicester Thurston on Easter Monday (April 15). Gretchen Wyler takes over from Juliet Prowse in "Sweet Charity" at London's Prince of Wales on April 29. P.J. Proby plays Nantwich Civic Hall on Saturday, March 30. Grapefruit were filmed being interviewed in Beatha's Apple Boutique this week for screening on BBC-2.



DOLLS-13 TV SHOWS

THE Paper Dolls—currently challenging for NME Chart honours with their debut single "Something Here In My Heart"—have been signed by Playground Productions to star in their own series of 13 half-hour TV shows. It will be filmed in colour for U.S. transmission, and in black-and-white for screening in this country—probably by Southern-TV.

The shows are described as "adventure comedies with music." The Dolls are cast as three working girls sharing a bed-sitter flat, and the series revolves around their various escapades. At least three songs will be featured in each episode.

Playground—a subsidiary company of the Rik Gunnell Organisation—plan to commence production at the end of April. A spokesman told the NME: "The girls will have strong comedy acting roles, but they have all been to drama school and appeared in repertory."

Meanwhile, the Paper Dolls fly to Germany on April 3 for an appearance in the "Beat Club" TV show. This is followed by a promotional tour of Sweden, Holland and Denmark. The group's first visit to America is scheduled for September.

NEW APPLE SIGNING

The Focal Point—a new Liverpool group which was named by the late Brian Epstein, and was about to be signed by him—will have its debut disc released by Decca in a few weeks time. The group is now being managed by former Four Pennies' lead singer Lionel Morton and Terry Doran, who run the Beatles' publishing company Apple Music. The five members of the Focal Point were all previously connected with established Merseyside groups.

BASIE IN MAJORCA

The Count Basie Orchestra has been added to the star line-up at the "Musica '68" Festival to be held in Majorca from July 22 to 27. Yet another festival announced this week, Sweden's Teenage Fair, will be held in Stockholm from November 1 to 10.

A LETTER FROM THE LOVE AFFAIR

Dear fans,

Thank you very much for sending all those lovely letters. Please excuse us if you haven't yet had a reply, but we promise you that every letter will be answered although it will take a little time as there are so many. Our new single will be issued on April 5th on CBS 3366, the 'A' side is called "Rainbow Valley" and was written by the same writers as "Everlasting Love", the 'B' side is called "Someone Like Me" and was written by all of us. We hope you like it.

Our Everlasting Love to you all,

Steve, Mick, Rex, Lynton and Mo,

The Love Affair

Many thanks Cliff
and our
Congratulations
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BILL MARTIN and PHIL COULTER

great rock revival!



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MORE SINGLE REVIEWS Contd. from page 8

Wall-shaking rock from John Fred

*Hey Hey Bunny/No Letter Today (Pye-International).

UNDOUBTEDLY, John Fred has played a substantial part in the current "Rock '68" trend—and this new one is an even more obvious and blatant rocker than "Judy." It's one of those discs that makes the walls vibrate—from the opening chord, it's sheer dynamite all the way.



JOHN FRED and his PLAYBOY BAND.

SPENCER'S BEST FOR AGES

* After Tea/Moonshine (United Artists).

FOR my money, easily the best single the Spencer Davis Group has made since its reformation nearly a year ago. It generates a really exciting sound—pounding piano chords, strident guitars, underlying strings, tambourine setting up a powerful beat, and a fruity vocal that holds you riveted.

The tune is fairly strong, too. I must admit I wasn't knocked out by it the first time—but after three spins, I found I was getting to grips with it in a big way. And that's the crunch—if you have the opportunity of hearing it enough, I'm sure you'll want to get it, too.

FLIP: Considerably faster than the top side, this bounces along effortlessly and swings like mad. Another intriguing lyric and vocal.

PLASTIC PENNY

*Nobody Knows It/Happy Just To Be With You (Page One).

Second single from Plastic Penny is a composition by Eurovision victors Martin and Coulter, which ought to stand the group in good stead from the outset.

With all due respect, though, I don't think it's quite such a good song as "Everything I Am." Nevertheless, it's above average—and this coupled with the Penny's current popularity and arresting performance, could well be sufficient to carry it.

FLIP: Similar treatment here. A rhythmic ballad, with a nostalgic lyric building up to a finger-clicking crescendo. Love the rippling guitar figure.

BARRY MANN

The Young Electric Psychedelic Hippie Flippy Folk And Funky Philosophic Turned On Groovy 12 String Band (Capitol).

Written by Barry Mann and Cynthia Weil, and performed by the former, this makes little pretence at being anything other than a novelty—and all the novelty lies in the lyric, which is a mickey-take on all the various pop styles of the moment, and some of their weird exponents!

PROCOL FULL OF CONTRASTS

* Quite Rightly So (Regal-Zonophone).

FOR its third single, Procol Harum reverts to the rich organ sound that characterised "Whiter Shade." It fades in at the beginning, establishing a spectral effect—then the beat takes over, and we break into a much faster tempo than the group has attempted before.

The vocal is delivered as compellingly as ever, commanding attention despite its off-beat nature. As the disc progresses, the organ loses its dominance, as twangs and a thumping beat take over.

As we've come to expect from Procol, it's a very interesting disc, full of contrasts and quivering sounds. But melodically, not nearly as catchy as the previous two. Should make the Chart, though.

ARTHUR CONLEY

*Funky Street (Atlantic).

Here's the "Sweet Soul Music" merchant doing a repeat performance with a groovy peppy jerk-beat item. If you feel like doing the boogaloo, Arthur Conley's only too happy to oblige with all the dance instructions.

Bounds along with a uninhibited joy, and there's a brittle brassy backing, happy-go-lucky ja-la chanting and double-time handclaps.

Just the job for the discotheques—and in a week less saturated with obvious hits, I'd be inclined to tip it for a hit.

Might still make it if he does enough promotion.

LARRY CUNNINGHAM

The Fugitive (King).

Ireland's answer to Jim Reeves with a c-&-w story-in-song about a chap who's on the run from the law. Bounces along at a mid-tempo joggling pace, with sweeping strings in the background, an effective acoustic guitar sound and chanting support.

To Larry Cunningham's credit, it sounds as though it might have been recorded in Nashville.

BARBARA LEWIS

Sho-Nuff (It's Got To Be Your Love) (Atlantic).

I've long been an admirer of Barbara Lewis' work, regarding her as a sort of less demonstrative Aretha Franklin. This is a soulful rhythmic ballad, in which her smoky tones are framed in an expansive backing of brass, strings and chanting—plus an engaging jerk beat.

BILLY FURY

Silly Boy Blue (Parlophone).

A David Bowie composition, this is a fascinating track—and an unusual one for Billy Fury. It's a powerful number, which opens with stated phrases almost like an operatic aria—then it breaks into a beatty ballad, swelling to an impressive crescendo with a touch of the Bacharach in the choral backing.

PAUL REVERE

Too Much Talk (CBS).

Main reason why Paul Revere and the Raiders haven't registered in this country is that their sound has always been a bit dated by our standards. But what used to be considered dated, rock 'n' roll, is now definitely "in"—so maybe these boys will make their mark at last.

This is a wide, in the John Ford mould—charging along like a tank on the rampage, with fuzz guitar, organ, reverberating bass guitar and hardy any time.

ROGER MILLER

Little Green Apples (Mercury).

A pretty little love song, hazily drawn by Roger Miller, who duets with himself in the chorus. Set to just a rippling guitar backing, it's quiet, easy and charming—almost like country folk.

We seldom hear Roger in such delicate mood as this, and I was pleasantly surprised.

GRAHAM BONNEY

I'll Be Your Baby Tonight (Columbia).

This is the Bob Dylan song which was scheduled as his next single, but then withdrawn at the last moment. And while this Graham Bonney version is essentially second-best, he makes a very good job of it.

WILSON PICKETT

That King Of Love (Atlantic).

Frantic soul that belts along at a cracking pace—Wilson gives out in that rhythmic croak of his, injecting grunts and screams for good measure, and he's backed by socking brass, a thumping hammer beat and gospel-ish chanting from a girl group.

It's in much the same style as Eddie Floyd disc reviewed last week, but not quite as good. But a real pulsating stormer.

OTIS REDDING & CARLA THOMAS

*Lovey Dovey/New Year's Resolution (Stax).

An intensely spirited soul duet between these two great performers. Not much tune to it, but a heavy stomp beat and crisp brass enhance the impassioned vocal.

Otis and Carla had a great rapport, and the feeling comes across to no small extent. This is sizzling r-and-b, such as only the top coloured stars can offer.

TONY BLACKBURN'S DIFFERENT SOUND

*She's My Girl/Closer To A Dream (MGM).

AN excellent record—far better, from the quality aspect, than "So Much Love." Written by Vic Flick and Barry Mason, it sounds very much like a show tune—you can almost picture the leading man standing alone on the stage, and confidentially telling the audience about his girl's attractions.

It's a melodic number with a steady beat, occasionally breaking into a bustling up-beat segment—plus chanting girls and full orchestral backing. May not be so obviously commercial as some numbers Tony Blackburn might have picked, but I think he was right to try something different like this—and with all the promotion he's doing on it, he could very well click.

FLIP: A descriptive romantic ballad, which I imagine the girls will think Tony is singing just for them! Here again, there's a subtle beat.

SUN DRAGON

Blueberry Blue (MGM).

This duo failed with its cover version of "Green Tambourine," but Sun Dragon is sufficiently talented and versatile to make the grade sooner or later.

This is a sparkling up-beat number with an extremely good lyric—and a bustling intricate backing that's so good it almost detracts from the singers.

A bright, cheery disc that's well above the run-of-the-mill category.

Mind you, the tune's not nearly as catchy as "Judy"—in fact, when you get down to brass tacks, there's very little tune at all. But for sheer unadulterated excitement value, it's the tops!

FLIP: A more controlled and thoughtful interpretation of a rhythmic ballad, complete with swirling oscillations. Doesn't quite come off, though.

* TIPPED FOR CHARTS † CHART POSSIBLE

BRENTON WOOD

*Baby You Got It/Catch You On The Rebound (Liberty).

The tremendous success of "Gimme Little Sign" was a bit of a surprise, so it can't necessarily be taken for granted that Brenton Wood's follow-up will be a hit. This is of much the same ilk—a contagious toe-tapping beat, but treated in rather subdued and intimate style so that it doesn't have an overwhelming effect.

The bluesy vocal is peppered with falsettos, and there's soft unobtrusive chanting in the backing—and this time, there's the vaguest hint of a bossa-nova rhythm entwined with the basic jerk beat.

Don't rate it quite up to the level of the last one and, with so much strong competition around this week, not a foregone conclusion.

FLIP: Pleasant easy-going listening, this one. Set to a comfortable jog-along beat, and handled in relaxed unharried style. Nice guitar solo.

OTIS REDDING

'Sitting on the Dock of the Bay' CHART POSITION THIS WEEK



A MILLION SELLER IN THE STATES!

ARETHA FRANKLIN

'Since You've Been Gone'



'HISTORY OF OTIS REDDING' VOLT 418 also Atlantic 587 036 (m) 588 036 (s) 'OTIS BLUE'



'ARETHA ARRIVES' Atlantic 587 085 (m) 588 085 (s) also Atlantic 587 099 (m) 588 099 (s) 'LADY SOUL'



PAGE: Fleetwood Mac are after commercial success, not pure blues!

By Allen Evans

DIANA ROSS AND SUPREMES: "LIVE" AT TALK OF THE TOWN (Tamla-Motown, TML 11979).

The act which the dynamic Diana Ross and her two vocalising henchwomen Mary Wilson and Cindy Birdsong, present in all the major capitals of the world these days is one which must not be missed. They have elevated themselves from being top pop stars to attractions on a par with Sinatra, Sammy Davis and the few other real headliners of live entertainment in the world today. On this album the girls sing through 22 songs, several as medleys, like their "hit" sequence of Stop In The Name Of Love, Baby Love; the Beatles' bit with Michelle and Yesterday; their stage musical item—Thoroughly Modern Millie, Second Hand Rose and Mame. The recording isn't as rich as a studio waxing would be, due to the many acoustic problems in a large auditorium like the Talk, but the audience enthusiasm adds to the excitement and makes up for this. Jimmy Garrett conducts an orchestra which has some Tamia musicians mixed up with the resident Talk orchestra.

Other titles: With A Song In My Heart, Stranger In Paradise, Wonderful Wonderful, Without A Song, Come See About Me, My World Is Empty Without You, Love Is Here And Now You're Gone, More, You Keep Me Hanging On, In And Out Of Love, Lady Is A Tramp, Let's Get Away From It All, The Happening, Reflections, You're Nobody 'Til Somebody Loves You.

**** ROUND AMEN CORNER (Beram DML 1021).

Here is a group which really belts out its torrid music. And at the end, the gang they were playing to during the recording chanted "Amen" over and over to give the set a novel finish. Expressway To My Heart starts with plenty of police wailing sounds and gets more exciting as it goes on. Can't Get Used To Losing You gets a new lease of life, and their vocals, under the leadership of Andy Fairweather-Low, are all vigorous and compelling, especially in Bend Me Shape Me, I Am An Angel and the quieter bluesy Something You've Got. Instrumentally the group has a richer sound than most, with the organ and two saxes giving body to the guitars and drums. The group takes two composing credits, for Judge Rumpel Crassia and I Am An Angel. An album worth having. Other titles: Love Me Tender, In The Pocket, Good Times, Let The Good Times Roll, Feel So Good, Lost And Found, Gin House, I Don't Wanna Discuss It, Amen.

**** THE DIARY OF A BAND: JOHN MAYALL (Decca, LK 4918-19).

This is a remarkable double album, because it gives you some very raw blues music from the John Mayall Bluesbreakers. Each night on tour they would compose a new number, simply by John giving the others the theme, like "Trains," and then they would improvise round the theme, which was all recorded by a tape on the stage with them. The results over two months are on these LPs. From Vol. 1 I liked Blood In The Night (created at Newcastle Club A-Go-Go), Anzio Annie (Schiedam, Holland) and My Own Fault (London Speakeasy). On



The FLEETWOOD MAC group.

Vol. 2. The Train (Southampton Rank), Help Me (Nottingham Beachcomber) and Soul Of A Short Fat Man (Cochester Essex University). Two very novel LPs, helped on by enthusiastic audiences.

*** ZOOT MONEY AND BIG ROLL BAND: TRANSITION (Direction, 8-63231).

A new approach from Zoot, who is always trying something novel. The outstanding track is a solemn, quiet, oriental one called Soma, purely instrumental, composed by Andy Summers, long-time guitarist with Zoot, and Andy's star teacher, Narzir Jarazbhoy. In light vein is the vocal that goes with What Cha Gonna Do 'Bout It. Good instrumental and vocal disc, with some highly original sounds at times.

Other titles: Let The Music Make You Happy, River's Invitation, Stop The Wedding, Deadline, Recapture The Thrill Of Yesterday, Problem Child, Just A Passing Phase, Coffee Song.

GROUPS

JOE E. YOUNG/TONIKS (Toast, TLP 1) are a coloured, harmonising sextet led by vocalist Joe E. Young, from Barbados, where he was a schoolmate of cricketer Gary Sobers. He's been here five years, formed the Toniks—lead and bass guitar, two saxes, drums and organ. The whole sounds good, relaxed soul music. 12 tracks.

LOS BRAVOS (Decca, LK 4905) specialise in versatility and behind their German vocal lead they have crisp trumpet-guitar-organ and other sounds. Varied 12-tracker with plenty of attack and beat about them all.

EVERY MOTHER'S SON'S BACK (MGM C 8061) are a harmonising American quintet, with stringed accompaniment, with a beat-folk leaning. Pleasant, without being exceptional.

ELECTRIC PRUNES (Reprise, RLP 6275) produce a rather beautiful religious LP, which they call Maas In F Minor. It's rather ghostly in the singing and intense in the various musical effects. Composed by David Axelrod. Churchy beat, not without appeal.

HARPERS BIZARRE (Warner Bros., W 1716) have some novel ideas, like take-offs of a

nauseating American radio announcer and singing of the 'thirties, before they get into their smooth harmony vocalising. A very polished quintet who handle some tuneful songs here—Anything Goes, Milord, Chattanooga Choo Choo. Sort of modern Hi-Lo.

THE BLUES PROJECT/PROJECTIONS (Verve Forecast, LP 6009) go in for the weird-sounding blues effects on this nine-track LP by this New York way-out group from Greenwich Village. They really try to shatter conventions—and they succeed, too.

CHEAPER LABELS

The sleeve challenges you to tell the difference between the original sounds and those on HEART HITS (Music For Pleasure, MFP 1211), which reproduces with unnamed artists big single hits, such as The Last Waltz, Ballad Of Bonnie And Clyde, I'm Coming Home. The sleeve notes might confuse a bit, as the original single stars are mentioned profusely, but the sound cribbing is good. . . . Other Music For Pleasure hits are VINCE HILL, MERCI CHERIE (MFP 1213), a dozen songs recorded by Vince in 1965-66 and including Invisible Tears and Don't Count On Me. . . . STARLIGHT STRINGS PLAY UNFORGETTABLE LOVE SONGS (MFP 1216), a romantic orchestral set with Michelle, Fly Me To The Moon, From Here To Eternity as standouts among the 11 tracks. . . . OUR GRACIE (MFP 1212) is a fine souvenir of a great singing personality, Gracie Fields, who includes Sing As We Go, Ave Maria, Sally, and her comic Aspidistra song. . . . And finally, two Music For Pleasure stereo/mono LPs (they are stereo, but can be played on a mono player) which I liked are AN AMERICAN IN PARIS (MFP 1210), which is the original soundtrack of the film, starring Gene Kelly and features on all of side two the ballet music titled after the film. . . . and a timely release in view of Louis Armstrong's current single hit, BING AND LOUIS (MFP 1209), with Billy May conducting. A swinging set, including Muskrat Ramble, Way Down Yonder In New Orleans, Dardinella, with Bing Crosby and Louis having a lot of fun together.

FOR a group challenging John Mayall's dominance of the blues LP market, Fleetwood Mac are full of surprises. They thumb their noses at the blues purist; admit frankly that what they seek is commercial success and to those who scoff and accuse them of copying the irreplaceable American blues maestros they answer openly: "Sure we do. And why not?"

By NICK LOGAN

But like most British blues men the four Macs are decided anti-stars who, in the words of their handouts, dress for comfort rather than effect. Take the group's soft spoken 19-year-old guitarist Jeremy Spencer (and I use the word "take" figuratively because there are certain places you couldn't take him. The Savoy and the Ritz, for instance!)

However, in the Soho coffee bar where we met, he blended well with the surroundings. The midget-sized Jerry—5ft. 4in. in his socks—was sitting on a stool munching sardine and cucumber rolls and waiting for fellow Mac guitarist Peter Green, who never did arrive.

Jerry's choice as clothing for comfort rather than effect: white pinstripes, blue denim jeans, a cord Levi jacket and a black duffle coat. To add to the image, Jerry rolls his own cigarettes and has a mop of black curly hair that doesn't know where to draw the line, spilling as it does down the sides of his face and meeting haphazardly under his chin in an undecided beard.

So much for appearance; now for the facts. Fleetwood Mac, for the uninitiated, are four highly talented blues musicians whose first LP, "Peter Green's Fleetwood Mac," is doing very nicely in the NME Albums Chart.

Individually they are: PETER GREEN, lead guitarist from East Putney, who replaced Eric Clapton in John Mayall's Bluesbreakers. Despite the title of the LP, he would like it known that the name of the group is simply Fleetwood Mac.

Peter, says Jerry, is a down to earth type, plays guitar with no frills, is the leader of the group, is heavily influenced by B. B. King and can make a guitar sing.

Bass guitarist is JOHN MCVIE, also a former Bluesbreaker. John is from Ealing and, says Jerry, is the Bill Wyman type and likes wine, women and song.

On drums is another former Bluesbreaker, MICK FLEETWOOD, the giant of the group at 6ft. 4in tall. He comes from Shalisbury, lives in the Edgware Road and is very tall and very funny.

"Bottleneck"

Finally, there's JERRY himself, who plays "bottleneck" guitar after the style of his idol the late Elmore James, although he states that the piano is really his instrument.

Though it seems they have been around much longer, Fleetwood Mac was formed only last August and played their first date at the Windsor Festival. Since then they have accumulated a large and loyal following from dates all over the country.

Beside the blues, the group's stage act also includes a generous sprinkling of rock 'n' roll (a group feature long before the rock revival) and Jerry also throws in some hilarious impressions of, among others, Cliff Richard, Elvis, Alexis Korner and sundry other stereo-type characters.

"Rock 'n' roll isn't far from the blues," says Jerry, "and vice versa—the blues isn't far from rock."

Probably they like their audiences to stand and listen to them, I asked. "No," says Jerry, "we like them to listen to the slow ones but to have a rave to the fast ones." Then probably they resent pop fans in an audience. "People who like us are the young girls who may not know the first thing about the blues; we have gone down well with crowds where John Mayall would have died.

"We don't like the purist element, who won't take music for what it is worth, its face value. They want to start analysing the music and take it to pieces. Young girls and young audiences are more open-minded, less analytical."

What about allegations from the purists who claim that British blues will always be a weak copy of American blues. "People may say we copy. They say I copy Elmore James. I agree, but why shouldn't I? He to me is the greatest. I've got every record he ever made at home. Sure we copy the style but we think we add something to it." I noticed he was wearing a badge on his lapel proclaiming "I Believe I Dust My

Blues," which Elmore James fans will know is a line from one his songs.

Because of the differing styles of their lead guitarists—Peter with his B. B. King leanings and Jerry with his Elmore James influence—the Mac are able to offer a varied act on stage.

It seemed puzzling to me, however, that two guitarists of such conflicting styles should have come together in the same group, particularly as Jerry said that often when Peter is playing he stands down and vice versa when Jerry is doing his style.

"We just got together because we both admired each other's style," he explained. "When we started out we wanted to play more sort of down to earth blues and also sweet melodic blues. We didn't want to play to a brick wall."

I interpreted the last remark as meaning that they wanted chart success. "Yes, that's right," said Jerry. "That is what we hoped would come along." The group's manager, Clifford Davis, offered the news that the LP was rising higher in the charts and that it was even outselling Bob Dylan's "John Wesley Harding." "Outselling Dylan!" exclaimed Jerry in surprise. And he fell into silence to contemplate the thought, muttering "No, no."

Singles success has so far eluded the group, because they have put only one release out, their version of the Elmore James classic "Believe My Time Ain't Long."

"Did you read the reviews it got in . . . ?" he asked. I answered, naturally, that I read nothing other than the NME (a lie of course). "It was ridiculous," Jerry continued undaunted. "They started

taking it to pieces and analysing it. Now your paper and some others had good reviews. They accepted it as just another record for the pop market, which it was."

Clifford Davis interposed and suggested that the group had the appeal of an early Rolling Stone. I asked Jerry if he agreed. He said he did from the point of view of image. "We do have a couldn't care less attitude on stage and we joke around with the audience a lot. We are very casual and there is more contact with the crowd."

"But if we did get big we would stay as we are. I am sure if the Stones had stuck to what they were doing they would be much bigger now."

A new single from the group is due out on March 20. Titled "Black Magic Woman," it was written by Peter Green. Jerry describes it as commercialised blues. "It won't be a hit," said the ever honest Jerry.

"I think it will because of the large number of fans who are buying the album," countered Clifford. "No it won't," Jerry retorted. The issue descended into a good natured argument.

With the matter still unresolved, Jerry added: "I didn't play on it you know!"

I stood back and waited for revelations of session men and ghosting. But the explanation was more simple.

"Peter wrote it and it is in his style, not mine. But the other side is mine, another Elmore James thing, 'The Sun Is Shining,' I play on that."

"But you should hear the one we have planned to follow that. It is something like Buddy Holly or Tommy Roe. It's got a sort of 'Sheila' beat about it."

As I said Fleetwood Mac are full of surprises!

POLL CONCERT TICKETS — HURRY, BOOK TODAY!

If you require tickets for the NME Poll Winners Concert at Empire Pool, Wembley, on Sunday afternoon, May 12, complete the coupon below, not forgetting to enclose remittance and stamped addressed envelope.

As announced last week, all 30s., 20s. and 7s. 6d. tickets have been sold. Supplies of 25s., 15s., 10s. 6d. tickets are still available.

Among the stars taking part (listed in alphabetical order) are: Amen Corner, Tony Blackburn, Dave Dee Group, Herd, Love Affair, Lulu, Move, Don Partridge, Procol Harum, Cliff Richard, Jimmy Savile, Shadows, Status Quo, Tremeloes and Scott Walker.

To: NME (Concert), 15-17 Long Acre, London, W.C.2.

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NEW SINGLES

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HELLO HOW ARE YOU EASYBEATS



SPENCER DAVIS GROUP AFTER TEA

WHO PETE TOWNSHEND WRITES FROM HOLLYWOOD

AFTER San Francisco we went directly to Vancouver in Canada. The trip was made by coach and took three days. The bus, however, is one we hire ourselves and is fitted with beds and all modern conveniences—like beer and Scotch and comics and numerous back copies of "Playboy" to help us while away the hours.

Luckily heaven and Kit Lambert (Who co-manager) intervened and arranged a week's press and recording work in Los Angeles. We have lots of friends in L.A. and heard that the Cream, Animals and Ritchie Havens were playing at various night spots in town.

Unfortunately, we proved to be so busy that there was little time to get to see any of them.

Contact

We made vague contact via friends. I did bump into Vic Briggs of the Animals at Ritchie's press opening at the Troubadour Club (I was too late to see Ritchie play). Keith also bumped into him at the Whiskey A-Go-Go, but that's another story!

When in Los Angeles we normally stay at the Beverly Hills Hilton Hotel. This time, owing to reduced finances (Decca Records were footing the bill), we stayed somewhere more modest. Lucky for Decca!

Last time we stayed at the Hilton the bill was \$1,500 for a few days. Pop goes the weasel!

Our first job was to finish our latest record, "Call Me Lightning."

We recorded a trial tape in England and finished it in Gold Star recording studios in Hollywood.



They have an echo chamber there which must be the cleanest, deepest sounding in the world—like Grand Canyon or something.

It has been used by Phil Spector on many of his productions. Most of the Righteous Brothers hits, "River Deep, Mountain High," and much early Chiffons work is recognisable for its deep resounding reverberation.

Jim Hilton is our engineer there, and he's extremely helpful and good tempered.

A lot has been said about the different merits of British and American studios, but as we record more and more it becomes clear that a lot depends on the engineer.

Glynn Johns, for example, who engineers Small Faces hits, achieves a characteristic "tight" sound wherever he works. The Bee Gees, ourselves and many other groups are engineered by Dameon at IBC studios.

Jingles

Our second recording project in Los Angeles was the recording of a song called "Little Billy." This is a jingle, similar to "Odorono" on our last album.

It is planned for use by the American Cancer Society on U.S. radio stations. The song dissuades youngsters from taking up smoking. Americans will hear a lot of it



The Who in action (l to r) JOHN ENTWISTLE, PETE TOWNSHEND, KEITH MOON and ROGER DALTRY.

because the American Government has granted the society as much air time to dissuade people from smoking cigarettes as there is time to persuade them to buy them. If it does well it could be released on a future album or single.

In order to amuse ourselves and get our "boats" on celluloid into the bargain we decided to make a funny film. It was meant to be something like the plug we did for "Happy Jack," everyone playing robbers.

We found an old, deserted ware-

house in Hollywood and overcame resistance from the officious watchman by putting money in his hand.

It looked very much like the factory used in the closing scenes of "The Ipcress File." Subsequently our funny film turned out rather macabre.

The director was a brilliant young man who recently made a much-praised short film for Jimi Hendrix. He really deserves all the plugs he can get. Unfortunately I've forgotten his name.

Next on the menu was Decca Records press reception for us at the lush, expensive, fabulous, overwhelming Beverly Hills Hilton. Decca never let us forget it.

Next door to us was another absurd get-together. A party of "Shriners" were celebrating some-

thing (they are similar to England's Freemasons), and were all wearing little red turbans.

As we walked through, one of them said: "Keep America beautiful—cut your hair." We suggested America would benefit in beauty if they took off their stupid hats. Oh dear. Trouble.

Actually, after a few beers they were very much like anyone else. Drunk.

Our reception was a success. If only for the fact that all the Who arrived!

Our stateside publicist Henry Rogers took us to the Factory. It really is an amazing discotheque. It was, as the name implies, a factory. It's huge inside, covering over the size of an average British dance hall.

It still uses the old freight lift, and chandeliers hang from the girdered ceiling. Despite this it is homely and typically Hollywood in every way. A far cry from Traffic's cottage in the country.

Traffic's latest album delighted all us Whos, and we were disappointed when Dave Mason left to go solo. However, we just heard his latest release and, with any luck, it will be a big hit for him.

Traffic's new single also is a sensation. If it gets to the top five I'll take back everything I said about England's young marrieds.

Our road manager, Plum, must be their greatest fan, and spends most of his spare time with their equipment man, Albert. A horrific pair!

The last thing we did in L.A. before we left for Canada was to visit music's greatest fans, B. Mitchell Reed and Ed Mitchell at their new underground radio station, KROQ-FM in Pasadena.

Buried

We were amazed to find that the studio really is underground, under a church, in fact. The atmosphere in the studio was fantastic, progressive pop, rock 'n' roll and blues pouring out over L.A. John Cage records even!

B. Mitchell wasn't expecting us, but all the same he stopped the show to give us an airing. Unfortunately, L.A.'s powerful police force is out to crush the hippy movement in that area.

They have already closed down many great clubs and there are rumours that one of the finest, the Whiskey A-Go-Go, is soon to go.

Next stop is Canada. The whole of March and some of April has yet to pass and we are all homesick.

WRONG TOP TEN

The Top Ten in last week's issue attributed to JOHNNY MORAN was, in fact, that of TONY BRANDON. Our apologies to all concerned.

More single reviews

contd. from pages 8 & 13

HOLLY AND HALEY ROCK REVIVALS



PENNY LANE

WITH the rock 'n' roll revival gaining ground every week, MCA have put together on two singles four of the greatest rock titles to emerge from the Golden Era of Rock— "Rave On"/"Peggy Sue" by Buddy Holly, and "Rock Around The Clock"/"Shake Rattle And Roll" by Bill Haley and The Comets. These two discs represent milestones in the history of pop, and no representative collection should be without them.

If you are too young to remember these artists in their heyday, don't be put off by the fact that they stem from the 1950's. True, they sound a little dated by today's standards—but the beat is irresistible, the tunes are catchy, and the performances are shining with personality plus. These are discs to pass on to your kids when they become teenagers!

★ Recommended ★

MIREILLE MATHIEU: "Je Ne Suis Rien Sans Toi" (Columbia). If you don't already have Tom Jones' "I'm Coming Home" hit—or even if you do—this powerfully emotive interpretation by this superb artist will afford great pleasure. Intensely belted, sometimes intimately whispered, and always gripping.

JAMES ROYAL: "Call My Name" (CBS). A British singer who has made an enormous impression on the Continent. A soulful styling of a bluesy rhythmic ballad, with a driving beat and powerhouse backing. He gives it all he's got, drawing every ounce of feeling from the imploring lyric.

MILLS BROTHERS: "Cab Driver" (Dot). If you're expecting something corny—forget it! This isn't like the close-harmony Mills Brothers of old. It's a biting ballad with a strong country flavour, plus a very catchy and hummable melody. Very easy listening, it's already a hit in America.

DOBIE GILLS: "How Peculiar" (United Artists). A debut disc from a very promising new soul singer. He wrote this number himself, and it holds the interest all the way—both melodically and lyrically. Praise, too, for the busy yet effective backing. A scintillating disc with a forceful beat.

HANS CHRISTIAN: "Never My Love" (Parlophone). An absorbing beauty ballad, which opens quietly and tenderly—then erupts into an explosive crescendo, with fanfare trumpets, cascading strings, spirited chanting and rattling tambourine. Commanding and authoritative performance by Hans.

THE MUD: "Up The Airy Mountain" (CBS). Believe it or not, this is a traditional Irish poem set to music. But the lyric's been slightly adapted in tongue-in-cheek style, and the boys maintain a brash martial beat throughout. Good vocal blend, too. Bright, blues-chasing and good fun.

PENNY LANE: "Loving Or Losing You" (Columbia). Yet another in the never-ending supply of Reed-Mason songs, this romantic rockaballad is noteworthy for an excellent rendition by young Penny—compelling, sincere and utterly believable. But not one of the duo's most outstanding songs.

ALBERT WASHINGTON & THE KINGS: "These Arms Of Mine" (President). An ultra-slow blues-ballad, written by Otis Redding. Mournfully, convincingly wailed by Albert, with an atmosphere backing of sighing organ and rasping sax. An impassioned delivery of strong material.

POTTED POPS

PANCHO GONZALES: "Puppet On A String" (Page One). Of the 176 different versions of the Eurovision winner, this must be the most original in styling. A sparkling upbeat Latin-American treatment that'll have you jiggling around uncontrollably like.

YOUNG BLOOD: "Green Light" (Epic). A vigorous, energetic finger-snapper. Taken at a tear-up pace, with shrieking brass and walloping drums, it leaves you gasping for breath.

HERBIE MANN: "Unchain My Heart" (A & M). A modern-jazz instrumental styling of the Ray Charles hit. Outstanding for some brilliant flute playing.

BING CROSBY: "Around The World" (MGA). I've already reviewed the Nat Cole re-issue, and here's the Old Groaner's version. All due to the film being re-released this month. Principal asset of this disc is that composer Victor Young's instrumental arrangement is on the flip.

THE CHOIR: "When You Were With Me" (Major Minor). An ear-catching harmonic blend, peppered with falsettos, hallmarks this rhythmic ballad. It's a pleasant, though not exceptional tune—and the U.S. group does it more than justice.

JOE VAUGHN: "A Parade Of Pretty Girls" (Fontana). A happy-go-lucky bouncer with a martial beat. Good fun and cheerful, it receives a personality styling from Joe.

VICKY: "Dance With Me Until Tomorrow" (Philips). A swaying continental sing-along with English lyrics, featuring one of Europe's top thrushes, who warbles seductively in a broken accent.

PINKY AND THE FELLAS: "Manchester And Liverpool" (Decca). These two great cities are linked together in this description of their more romantic attributes. Well-conceived lyric, set to a chugging infectious beat.

MATT'S TOWN SEASON

A FOUR-AND-A-HALF-WEEK exhibition of professional, melodious singing began at London's Talk Of The Town nightclub last Thursday (March 14) when Matt Mouro opened his season there. Ably backed by the Burt Rhodes Showband, with arrangements supplied by Johnnie Spence, Billy May and his musical director Kenny Clayton, Matt swung gently through a fifty-minute act with the minimum of patter.

His programme was predictable, including "My Kind Of Girl," "Love Is A Many Splendoured Thing," "Spanish Eyes," "Portrait Of My Love," "It Was A Very Good Year," "One Day Soon" (his latest single) and "Born Free." "Maria" was rather a strange choice for a closer. A good show, but if anyone was expecting an exciting evening they were disappointed. JOHN WELLS.



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WHO IS FANNY FLICKER?

LIFE-LINES

of TRAFFIC

Professional name: Stevie Winwood	Jim Capaldi	Chris Wood
Real name: Stephen Winwood	James Capaldi	Christopher Wood
Birthdate: May 12, 1948	August 2, 1944	June 24, 1944
Birthplace: Birmingham	Evesham	Marbourne, Birmingham
Personal points: 5ft. 10in.; 10st. 7lb.; hazel eyes; light brown hair	5ft. 10in.; 10st. 7lb.; blue eyes; black hair	5ft. 10in.; light to heavy; blue eyes; brown hair
Parents' names: Laurence and Lil	Nicholas and Maria	Muriel and Francis
Brothers'/sisters' names: Muff, lots of blood brothers	Philip, Eric, Pascale, Anne, Marlene, Nicolette	Stephanie
Instruments played: Organ, piano, guitar, percussion and harp	Drums and percussion	Tenor sax, flute and percussion
Where educated: Great Bar Comprehensive School, Birmingham	St Mary's RC School, Evesham	Royal Academy of Art, Stourbridge College of Art
Musical education: Only academie at Birmingham and Midland Institute	2 years on piano, aged 8	None really, just listening to things, mainly selftaught.
Age entered show business: Don't really know	18	18
First public appearance: A church hall in Birmingham, age 9	Evesham Public Hall, aged 15, with friends	Acting in a school play, aged 11
First professional appearance: The Golden Eagle (Birmingham Club), aged 14-15	Worcester with Dave Mason and Gordon Jackson and Luther Grosvenor (now with Spooky Tooth)	Sweden, Gothenburg or Oslo, last September
Biggest break in career: People who have helped us in various ways	Meeting up with rest of guys in Traffic	Formation of Traffic
Biggest disappointment in career: I can't remember	Finding what is behind the pop scene and life generally	No real disappointment
TV debut: "Ready, Steady, Go"	Paris TV	Paris TV, September last year
Radio debut: BBC radio	"Top Gear" when they played "Mr. Fantasy"	October at the start of Radio 1
First important public appearance: Every one has been as important as the other	Sweden, last September, also Saville Theatre, London	Every time I have played it has been important
Important engagements abroad: Music halls of France	America, next month—first tour there	America next month, but all are important
Biggest influence on career: No one person	Friends in showbusiness	Traffic
Former occupations: Student	Apprentice engineer in a big, dirty factory	Student, wanderer
Hobbies: Music	Drumming, music, shooting, skiing and chess	Travelling and disappearing
Favourite colour: I like them all	Turquoise	Blue
Favourite food: Indian	Milk	Don't have a favourite
Favourite drink: Milk	Orange, in a chalice	Don't have a favourite
Favourite clothes: My old pair of jeans and Wellington boots	Colourful and subtle	Stephanie Wood-type
Favourite singer: Far too many, I'm afraid	Bob Dylan	Bob Dylan
Favourite actor/actress: None	Paul Schofield	None
Favourite bands/instrumentalists: Very difficult as I am not narrow minded musically	Booker T and the MGs, Butterfield Blues Band	None
Favourite composers: See above	Bob Dylan	Dylan, Lennon and McCartney, Bach, anything good
Favourite groups: See above	Spooky Tooth, Beatles and Traffic	Too many to mention
Car: Land-Rover	Don't drive, but hoping to get 1963 Alvis	Sunbeam Skiletto
Miscellaneous dislikes: All sorts of things, lots of things to do with money	Nothing	None
Miscellaneous likes: Freedom	All-Bran (it used to be a dislike but I have now changed my mind)	The Cottage, Traffic, us
Best friend: Albert's dog	The wind	Steve, Jim, Albert and others
Most thrilling experience: Filling in my Life-lines	Walking in the wind	Playing for the first time with Traffic
Tastes in music: See favourite bands/instrumentalists	Varied—classical, folk and West Coast	Varied
Pets: Share Alsatian, I'd like to get an arnadillo	Share Alsatian called Mr. Fantasy	Mr. Fantasy
Personal ambition: To do the sort of work I want to	To do well in America with the group	Travel and see the world, to do what I'm doing well
Professional ambition: Same as personal	Same as personal	To do well what I set out to do



From left to right: STEVIE WINWOOD, CHRIS WOOD, and JIM CAPALDI.

RINGO CONT. FROM PAGE 3

COMMON TO ALL

Present home: Cottage in Berkshire
Discs in bestsellers: "Paper Sun," "Hole In My Shoe," "Here We Go Round The Mulberry Bush"
Latest release: "No Face, No Name, No Number"
Albums: "Mr. Fantasy"
Present disc label: Island
Recording manager: Chris Blackwell
Personal manager: Chris Blackwell
Road manager: John Glover and Albert Heaton
Musical director: Jimmy Miller
Major Poll honours: 2nd Brightest hope in the NME Poll
Compositions: All Traffic's material
Film debut: "Here We Go Round The Mulberry Bush" December, 1967.
Forthcoming disc or film projects: Title track of the film "The Touchables"

and two flats, what with the freeze. Are you interested? I'll sell them if you like."
 I had, deliberately, left the Maharishi to the last. But I asked Ringo how he felt about the theory that the Yogi was simply hobnobbing with wealthy stars, while hungry Indians starved outside the gates?
 "He's a nice guy," said Ringo, "and you really have to meet him to understand what he wants to do. It's the only way."
 "Look at it this way: even if the Maharishi gave all his money away, it still wouldn't help the question of famine. People are twisting it. What he wants to do is to set up centres in every country, to help people to help themselves. He wants to help the world, and obviously it makes it easier if he gets publicity and we and others are involved."
 "I was very happy in India, we just came back because we missed the children and everything. The Maharishi is very shrewd: if he doesn't think you're ready for the answer to a question, he won't tell you. He waits till the right stage. He doesn't try to fill your head with too much too soon."
 "Yes, we met Mia Farrow, twice. She's quiet. As for Mike Love he's crazy. He goes on and on like Spike Milligan."
 Suddenly I switched from the Indian bit and asked Ringo to tell me his greatest fear in life... what would it take to really shatter his present peace of mind?
Answer: (with head falling into hands) "God help us, I need a psychiatrist's couch with you."
 "I have a lot of fears—like any one else, I suppose. I fear for my wife and for the safety of my kids and everything else close to me."
 "I can't think of any other fear though. I really can't."

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'68 CILLA RAVES OVER THE 1930s

THE eyes flash disarmingly. When she smiles her whole face smiles and radiates warmth and friendliness. The mind is alert but the mouth seems to work quicker and the words tumble forth in sharp roaring darts, aimed first at one subject then at another and then back to the first. Punctuation is provided by her finest asset—the girlish laugh that breaks all barriers and melts any malice.

After a tiring afternoon of interviews, the Cilla Black sparkle is as bright as ever. Those who feared that the former dictaphone typist from Liverpool may have gone all big time and pseudo sophisticated on the strength of her enormously successful TV series need not worry.

The Pound might crumble, Governments may tumble but Cilla remains her charming, unaffected self.

With her in the NEMS office off Berkeley Square is her fiancé and road manager Bobby Willis, throwing in the odd comment now and again but mainly staying in the background. Cilla, wearing a black sleeveless mini dress and a pretty white lace blouse, is rubbing her elbow.

"We were doing this fast 1930s dance routine for next week's show and one of the dancers bumped into my elbow," she explains. The elbow is given another consoling rub but is quickly forgotten as Cilla darts off into enthusiastic praise of the 1930s and how she loves the fashions and the look of the times.

But she replies with an emphatic "no" when I ask if she would have liked to have lived in those days. "I'm a 1960s girl definitely. I haven't got those large round 1930s eyes. I've got a 1968 face and eyes."

Twenties look

We chat about fashions of the past. "I think it will be the 1920s look next," says the 1968 Cilla. "Fashion is always looking backwards because everything has been done before, even the topless craze."

Seeing as we are talking about taking inspiration from the past, I ask Cilla for her views on the rock revival. "I'd love to see it come back," she says. "I'm getting a bit fed up with ballads."

She warms to the subject. "I remember going wild for Bill Haley once and being told off for getting my school blazer ripped. Everybody was going mad and jumping about the aisles. And that was only for a film," she laughs. "Rock Around The Clock" it was.

"Oh yes and I can remember putting sugar and water on my hair to get a Bill Haley kiss curl. I tried milk as well because that is supposed to dry the hair up. It was quite big wasn't it—that kiss curl cut," she says, wandering off in waves of nostalgia.

How about Cilla doing some rock and roll then? "No I don't think I could do it although when I was about 13 or 14 I used to sing a lot of Sam Cooke numbers and I did 'Hound Dog' once."

She looks at me as if I was suggesting that she couldn't have done. "I really did," she affirms with a laugh.

"But really girls never had a chance in those days," says Cilla. "And I think this year could be hard for girl singers if we do revert back to rock and roll."

Cilla suddenly brightens with enthusiasm about Julie Driscoll. "She's the only girl rock and roll singer I can think of."

"We had her on the show and she was great. If I ever had to make a prediction for 1968 it would be her." No one disagrees.

We move on to talk about Cilla's new hit single, the Paul McCartney written "Step Inside Love," which wasn't yet in the charts when we met but is this week well placed at No. 18 in the NME Top Thirty.

So pleased
What does she think of the song? "I'm very pleased with it. It's not an out and out ballad and I'm pleased that everybody likes it."

"It's very important to me that my friends like it and that it gets good reviews. I like pleasing my friends."

She tells how Paul came to write the song. "We had decided on a typical type opener for the show. Ringo was coming on and Paul said he would like to write a song for Ringo and I to sing but Paul's Dad had already thought of a song we could do."

"So Paul asked if he could write a signature tune. Everybody thought he was daft when he came up with 'Step Inside Love.' They all said: 'You can't open and close a TV show with a quiet number.'"

The song's success has proved Paul right. Although the number was never intended as a single, it has been released now due to the fantastic demand from viewers.

And it may surprise you to know that up to a few weeks ago "Step Inside" consisted of only the beginning and end parts heard in the series.

Says Cilla: "It was only when we started getting these letters that I said: 'How about a middle part?' So Paul wrote it just before he went away."

Switching subjects again, Cilla enthuses over the viewing figures for her series. "We've got record viewing figures for a light entertainment show on a Tuesday," she says, and adds with a trace of sadness in her voice, "but we've only got three left to run."

See more
"People have been saying that they don't see much of me in the shows, which I don't mind because I am wary of over exposure, but in the last show they will be able to see more of me."

"We'll have parrot face Freddie Davis, Dudley Moore—cuddly Dudley—and Roy Hudd, and I'm going to play Joan Bakewell (BBC-2 Late Night Line Up girl) in a comedy sketch."

I mention Donovan's out-of-character duet with her on one of the previous shows. She smiles: "He is so clever Donovan and we wanted to surprise people on the show."

"People think that pop stars can only sing and that they can't do anything else. But they can. We'd like to surprise people more in the series."

"But the thing is that I didn't suggest it to him. He had seen Ringo's duet with me in the previous week's show and he wanted to do something similar. So he wrote the number we did in ten minutes during rehearsals."

I ask if she gets nervous before shows. "Before I go on it is just one long wait," she answers. "On stage

you can time it to about two minutes before you go on, but on live TV they want you to wait about 15 minutes literally in the wings and that is what makes you nervous."

"I suppose they're scared you might go off and get locked in the toilet or something."

Her face lights up. "Apparently I broke a terrible rule at the BBC. I got fed up with waiting at one show and went out to the audience. I just said: 'Are you feeling happy then? We'll sing some songs.'"

"It got me relaxed and it got the audience relaxed but apparently it was all against the law or something because I should have got a special piano player. Something to do with the union," she says with a BBC red tape melting smile.

We talk about her recent lack of chart success. When was her last hit I ask? Her eyes open wide. "It wasn't that long ago!" she counters with good natured indignation.

In fact her last hit was "What Good Am I" which was in the charts six months ago. Her only other release since then was "I Only Live To Love You" which didn't make the Top Thirty.

"It sold more records than the other but over a greater length of time," she says. But she isn't really making excuses.

"I think if a song has any merit then it will make it on its own. Naturally there are some important television plugs you must do, like 'Top Of The Pops,' but I have never believed in plugging a song all over the country because if a record is

CILLA and fiancé, road manager BOBBY WILLIS.



going to be a hit then it will be." She mentions her new LP "Sher-o!" which is out on April 1st, and a copy of the front cover is produced. It shows Cilla in beautiful colour looking very soft and feminine with blonde curly hair. She says proudly, "That's my own hair you know. It's not a wig. I used to love that curly style."

Cilla points out that the beauty spot on her chin is missing in the photo. "EMI went over it to blot it out," she says. "They thought they were doing us a favour. But we're having it put back for the final cover. It's very important."

"I remember once there was a photo of me which had been reversed and the spot appeared on the wrong side of my face. I got masses of letters about it."

As she seemed to have managed remarkably well in recent months without a hit single, are hits still important to her?

"Basically it means a great deal to me. I would get quite upset if this one wasn't a hit as I did when the last one wasn't. There is no point in being all big about it and saying that it doesn't affect you, because it does."

"But I really hope this new one is a hit. It's so lovely." And her eyes speak the words too.



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PRINCESS ANNE of Denmark presents ENGELBERT HUMPERDINCK with a Carl-Alan Award for the record of 1967, "The Last Waltz," while PRINCE GEORG looks on at the 15th annual gala at the Empire Ballroom, Leicester Square, London, on Monday night. Other award winners were Tony Blackburn (DJ), Bee Gees (musical group), Gulliver's People (resident band), and Johnny Howard (dance orchestra). BBC-1 televised the event and Engelbert sang "Release Me" and "The Last Waltz," coming straight from the London Palladium, where he stars in pantomime.

For his driver Nicky, a new song by Donovan, "Chauffeur's Blues".... NME's John Wells would like the

real Johnny Moran to stand up please.... Slough reader B. Wakefield suggests Dave Clark takes drum lessons from Don Partridge.

BBC-1 handout says Paul Mauriat is a singer.... Move's Ace Kefford rushed to hospital with wrist injuries, but subsequently discharged.... Herman's Hermits lead guitarist Derek "Lek" Leckenby engaged to Manchester secretary Leoni Rosenbloom....

Brother of B. B. King, blues guitarist-singer Albert King heading new combo in States.... Ironic: songwriter John D. Loudermilk has won first Grammy award—for a sleeve note!.... At Albert Hall con-

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cert next Wednesday, Bee Gees have a 60-piece orchestra....

Rave reports from provincial club-owners of Kathy Kirby performances.... Ex-Supreme Florence Ballard signed with ABC Records.... Matt Monro to wax all-Spanish album before up-coming South American tour....

On tobacco company-sponsored TV show, Smothers Brothers revealed neither smoked.... DJ Ed Stewart conversing in fluent Chinese at Tony Bennett's Hilton Hotel reception.... Princess Anne of Denmark told Engelbert Humperdinck she buys his records....

Mick Jagger left message with NME telephonist: "Reg Parsley of the Clogs phoned".... DJ Kenny Everett close friend of Don Partridge's manager, Don Paul.... Watch out for "The Thoughts Of Everlist Davjack" album by Nice.

Jimmy Savile talks about his mother in BBC-1 "Meeting Point" this Sunday.... New Planet Films production "Dutchman" stars Alan Freeman Jr.—no, it can't be.... Longer than records—Don Moss' comments on them....

"I Can't Give You Anything But Love Baby," by Jimmy McHugh

and Dorothy Fields, 40 years old.... Jokingly, Eric Morley described Engelbert Humperdinck to Carl-Alan Awards guests as "unhandsome, dour-looking".... At same function, Tony Blackburn couldn't remember Monkees name....

Building land worth £6,000 bought by Frank Ifield in Johannesburg.... Will Pet Clark and Belafonte record "Hold My Hand" duet?.... Joy Marshall great on Simon Dee TV....

Mike McGear revealed to "Daily Mirror's" Don Short that Aintree Iron is—God!.... Comeback for Brenda Lee at New York Latin Quarter, June 12, for three weeks.... On Parlophone, Jimmy Tarbuck revives Hank Williams' "Your Cheatin' Heart"....

Cilla Black puts Paul McCartney song in charts, yet owns no shares in Beatles' Northern Songs.... Shirley Watts made Rolling Stone husband Charlie daddy of baby girl on Monday.... How about Bee Gee Maurice Gibb waxing "Along Came Jones"?

TAILPIECES by the ALLEY CAT

BRITISH groups slipping from U.S. charts but dominating tour-date items of America's "Variety," with Who, Bee Gees, Eric Burdon and Animals, Jimi Hendrix Experience, Traffic and Tom Jones in one short New York column.... On Eamonn Andrews' Sunday TV, Australian newcomer John Rowles could have been Engelbert Humperdinck's twin brother.... Are Esther and Abi Ofarim as "love-dovey" off TV screens?....

Strong rumour Bill Haley and Comets may do Mecca ballroom tour soon.... In cable to NME's Keith Altham, confirmation about Elvis Presley from Beach Boy Bruce Johnston: "Everything nice you hear is true".... Gold disc (his first) for the late Otis Redding for "The Dock Of The Bay"....

Back in London, Eric Burdon—with beard and stetson.... EMI threw party for Liberate on Wednesday.... On his TV show, did Dee like Max Bygraves and Phyllis Diller saying: "You gotta big mouth, Simon"?

KIDS' SONG INSPIRED SIMON

AN old children's play song "Simon Says" inspired this week's NME Chart debut by the five-strong American group, 1910 Fruitgum Co. (pictured right).

Rhythm guitarist Frank Jeckwell, 21, coined the fruity name. Legend has it that one day he happened to be rummaging through an old trunk in an attic when, lo, he came upon an ancient bubble gum wrapper labelled "1910 Fruitgum Co."

Gutowski (18, organ), and Steve Mortkowitz (19, bass guitar). Each member of the Fruitgum Co., formed in January, 1967, shares the lead singing spot on different numbers.

What "Simon Says" is being taken notice of in America, too. The record stands at No. 4 in the Billboard U.S. Hot 100, and is another big seller for the Buddah label which also releases the Lemon Pipers. ALAN SMITH



From YOU to US

The Beatles have done it again. Another brilliant single destined to go straight up the charts. Here are a few of your opinions on "Lady Madonna."

DAVID SPENCE (London): Like all their records the Beatles' "Lady Madonna" is a masterpiece. The lyrics and music are perfect and although it may seem like a step backwards in relation to their releases last year it is completely right for today, with the sound of rock 'n' roll coming back.

GLENDIA WATT (Derby): "Lady Madonna" is a great song. At first it seemed dull, boring and destined to be a flop, then when I had heard it three or four times something clicked and it became the best record since "All You Need Is Love" and "Hello Goodbye" both of which produced this strange delayed reaction. I don't know how they do it but every time they come up with something really beautiful.

Edited by TONY BROMLEY

MICHAEL GEE (Aldridge, Staffs): In my opinion one of the most underrated groups on the scene today must surely be the Association.

They consistently turn out beautiful records such as "Windy" and "Never My Love" and yet the British record buying public practically ignore them.

Anyone who disagrees with me should listen to the group's "Insight Out" LP which is really outstanding. It is bound to convert a great many people.

TONY SMITH (Dawlish, Devon): The new Move LP is fantastic, particularly "Cherry Blossom Clinic," "Weekend" and "Here We Go Round The Lemon Tree," which is also the B side of "Flowers In The Rain." They are the most commercial group out and with the Cream come second only to the Beatles.

I would like to thank Nick Logan for a good review of an album which could be one of the top ten LPs of the year.

HIT FORECASTS

YOUNG DAVID SIMONE, aged 16, has astounded his school and other friends with his accurate predictions of what will be hits and enter the Top Thirty charts after a listen or two. So we invited him to list six discs which were not stone-certs (like Beatles, Bee Gees, etc.) which he was sure would make the charts during April. Here they are:

1. Shevelles—"Big City Lights."
2. Honeybus—"I Can't Let Maggie Go."
3. Reperata and the Delrons—"Captain Of Your Ship."
4. Jimmy Young—"Gold And Blue."
5. Simon Dupree and Big Sound—"For Whom The Bell Tolls."
6. Easybeats—"Hello How Are You."

We asked Derek Johnson, NME's ace hit-spotter, to comment: No, I he was not convinced about Nos. 2, 3 and 6 he felt, judging by plugging they're getting on Radio 1, these were very probable and Nos. 3 and 6 could be very big. Nos. 4 and 5 he would have thought predictable hits, though Simon Dupree was not a foregone conclusion.

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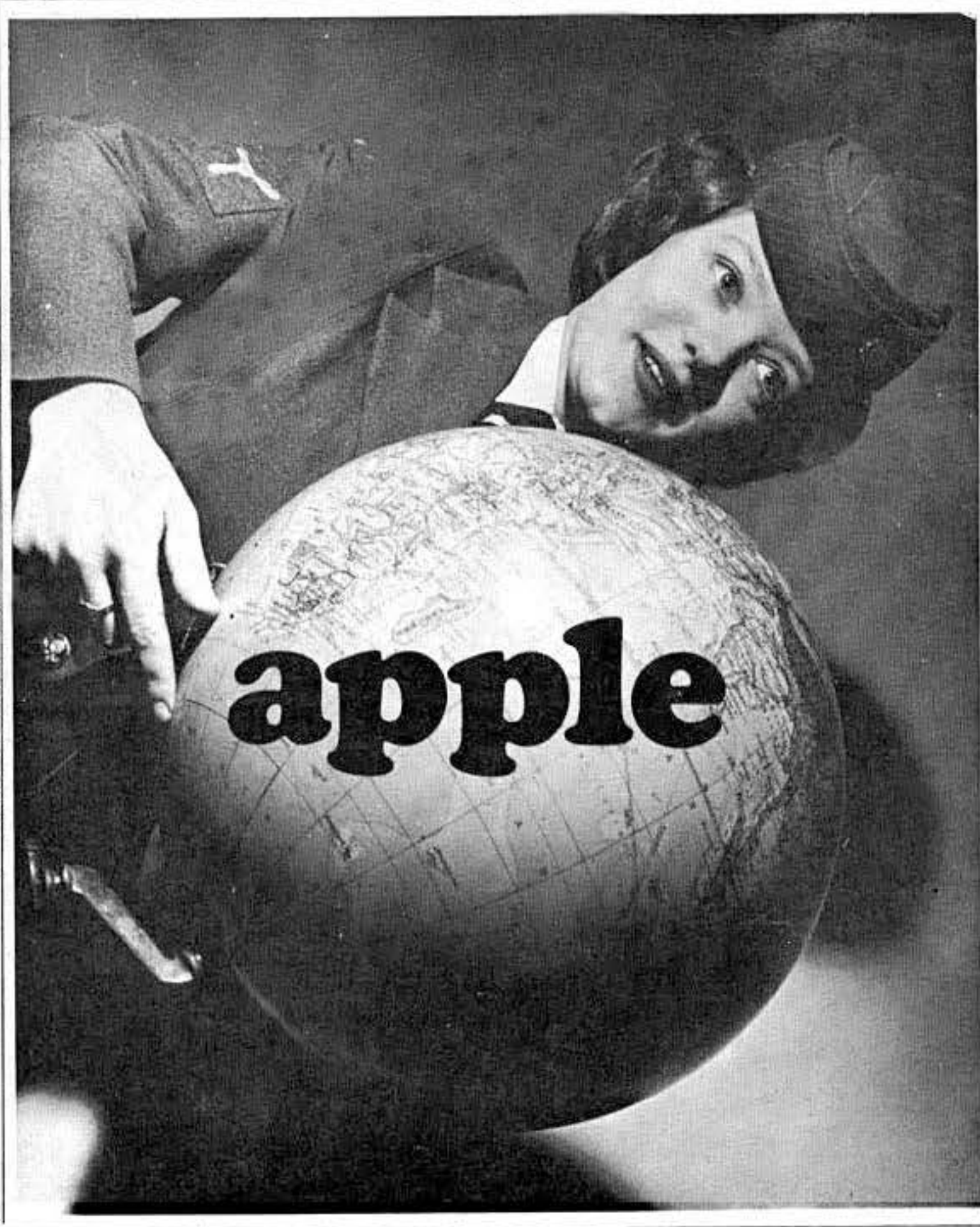
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TUESDAY
 7:30 Tuesday's Requests; 7:45 Join The In-Crowd; 8:00 Impact; 8:30 Sounds Like Tomorrow; 8:45 Radio Bingo Show; 9:00 Pop Parade; 9:15 David Symonds; 9:30 Sam Costa Show; 10:30 Like Young; 10:30 Teen and Twenty Disc Club; 11:30 David Jacobs' Show; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.

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 7:30 Disc Drive; 7:45 Sounds Like Tomorrow; 8:15 Happenings; 8:30 Pop Parade; 8:45 Radio Bingo Show; 9:00 Jimmy Saville; 9:15 '208' Turntable; 9:30 Just Denning; 10:00 Peter Murray Show; 10:30 Teen And Twenty Disc Club; 11:30 Dave Cash Show; 11:35 Presenting Elvis Presley; 11:30 Pops Till Midnight; 12:00 Pops Past Midnight; 12:30 Music In The Night.

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FRIDAY
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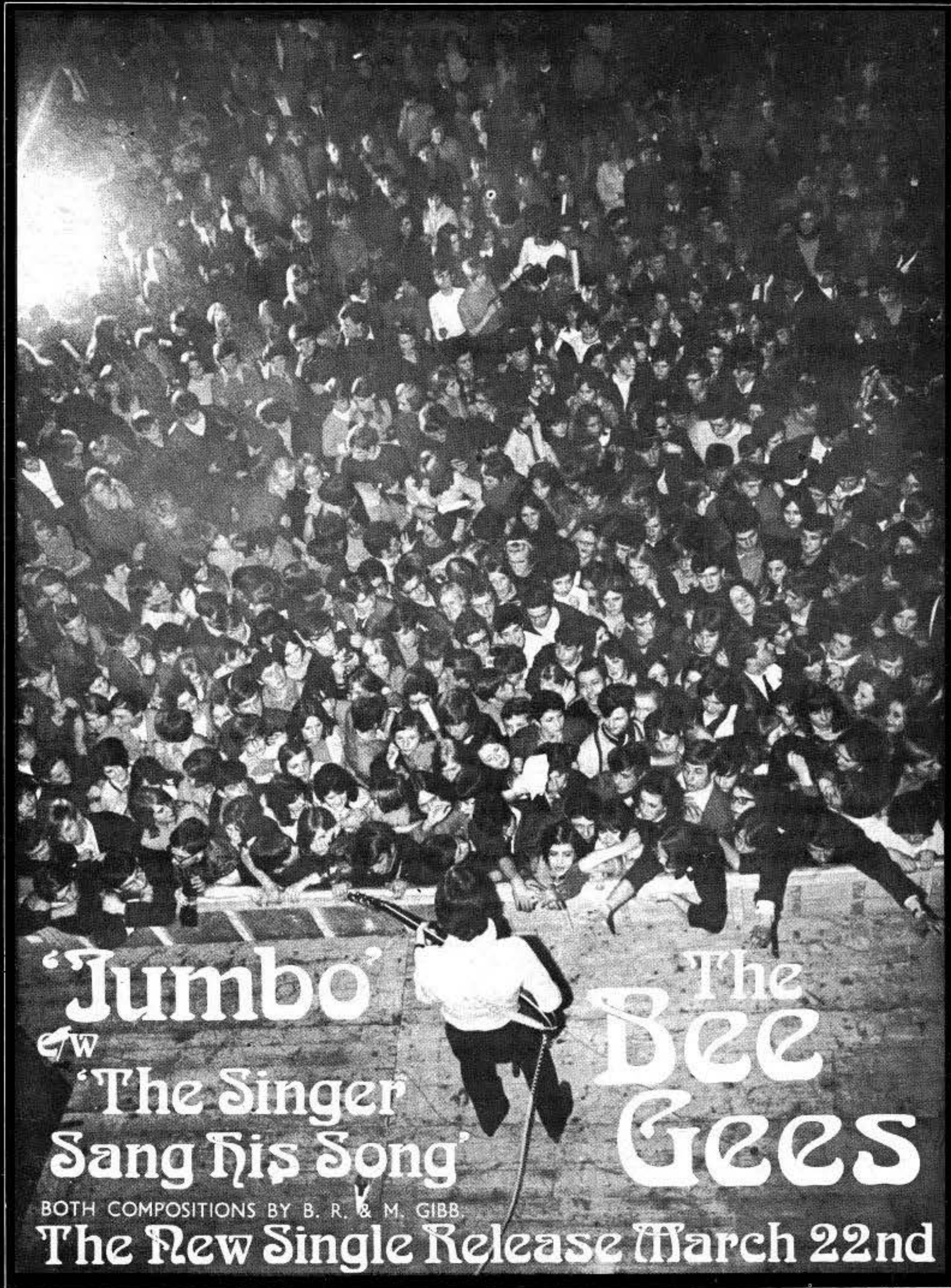
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