

AT A BEATLE BIRTHDAY PARTY IN MAHARISHI-LAND

THE occasion of Patti Harrison's birthday party and that of jazz flautist and meditator Paul Horn, who shared her birthdate (although some 14 years her senior), was one of the outstanding memories the Beatles, Donovan and Mike Love have of their visit to the Maharishi's Meditation centre. Here then is my eye witness account of the event:

The party commenced on the Maharishi's arrival with prayers for which the company stood and listened silently to the chanting of their guru (Indian teacher). All formality was abandoned and the company sang "Happy Birthday" to both Patti and Paul, who sat cross-legged on the stage behind their birthday cake.

Patti was wearing an attractive mauve sari and Paul adorned in an Indian "kurta" with the words "Paul" painted on the front and "Jai Guru Dev" (long live Guru Dev, the Maharishi's own guru) on the back. The robe

was a present from Paul McCartney and Jane Asher, who had painted it for him.

Jane Asher helped Paul cut his cake and distribute it among the assembly. Then Paul presented Patti with a birthday present—a "diltruba," which is a narrow

string instrument played with the bow, similar to a cello.

I understand she plays it very well, although we were not able to confirm that. It was George and Paul who demonstrated the method of playing and Paul finally surrendered the instrument declaring, "I think I'll give it up!"

By NICHOLAS NUGENT, an English teacher in India

'Queen' on sitar

George then sent for his sitar—the most popular of the Indian instruments—and played one or two "ragas" (Indian melodies) and followed this, to the delight of us all, with a rendering of "God Save The Queen." Paul accompanied him by strumming on a tamboura (Donovan's, in fact, the one he had bought that morning). John spent his time discussing his progress in meditation with "Abe" a tall American meditator.

Fireworks

Music finally gave way to fireworks for which we all went outside. This was the third time in three weeks that a firework display had been given in honour of a birthday. George had celebrated his birthday three weeks earlier and Mike Love only two days previous.

The evening finished with a conjuring display from an Indian magician who, like us, had journeyed over that day from Dehra Dun. The Beatles gave a helping hand when an assistant was required but remained as baffled as us all by the "metal hoops" trick and others. Donovan was asked to assist in a turn in which the conjurer's assistant was supposedly hypnotised on stage. He had one of the Maharishi's "sadhus"



Above: At the birthday party (left to right) GEORGE HARRISON, PATTI BOYD, JOHN LENNON, NICHOLAS NUGENT, AJIT SINGH and American STEVE BROWNE holding Patti's diltruba.



Left: PAUL HORN in the shirt McCartney and Jane Asher painted for him as a birthday present.



Right: A dust shot of DONOVAN (right) and PAUL HORN—plus mike!—entertaining in India.

in fits of laughter. I never thought a monk could laugh so much.

We paid the price of our entertaining evening when we found that we were unable to find transport back to Dehra Dun and so

we all spent five hours waiting in a Rishikesh, an all-night tea shop!

The meditators, for all their deep concern with their efforts to attain "Bliss Consciousness," seem to enjoy their seclusion. The only

obvious draw-back seems to be food, which, although English style and prepared by an English chef, they seem to find inadequate judging by the fairly frequent appearances of the Beatles with their wives and girl friends at Nagoli's Restaurant in Dehra Dun

LATEST BEATLES NEWS—PAGE 9

'I like the life'

—says Lance-Bombardier Anthony Hughes, 22, from Manchester, serving with the 19th Light Regiment, Royal Artillery. Tony, who joined up for the adventure, has learnt to ride with the Army Saddle Club.



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ELVIS LED STANDING OVATION FOR TOM!

AS VEGAS, NEVADA. — This town is still talking about the explosive night America's most legendary pop singer, Elvis Presley, came to see the world's new super star, Britain's Tom Jones!

Presley didn't sneak into a seat at the back of the room when the lights were down and slipped away unnoticed at the end of the performance. He didn't even happen to be in the area at the time.

He travelled nearly four hundred miles from Los Angeles, about a table directly in front of the stage before the show started and, when the lights were still up, reacted just like the rest of the audience at Tom's explosive act and stood up at the end to lead the audience in a standing ovation.

Backstage

Then he went backstage to tell Jones: "Man, you are the GREATEST!" at the outset of an hour's chat between the world's two leading solo figures.

There was there for the "New Musical Express" when the Beatles met Elvis nearly three years ago. But believe me that same evening when the Liverpool four were guests at the American's Bel Air home had NOTHING on this historic night when Presley joined the legion of U.S. stars who are flocking here to see the man all Britain could be proud of.

Tom Jones is the first British star Presley has been to see in Las Vegas and it was obvious from the conversation afterwards that the visit was no accident.

The first we knew of it was on the Saturday afternoon, when a right-hand man Joe Esposito phoned me to ask if he could get a table for ten in Elvis's me for the midnight show. It isn't easy — reservations for

A full and exciting account of the meeting of TOM JONES and ELVIS PRESLEY in Las Vegas recently by former NME News Editor and now publicist CHRIS HUTCHINS, who also reported the Beatles-Elvis meeting for NME



Jones' show are like gold dust. Extra tables and chairs were placed in the room to allow for the bulge.

At fifteen minutes to midnight Elvis, his wife Priscilla and eight of their friends walked through the Casino of the Flamingo hotel to the lounge and took their ringside seats.

I told Tom, who was still in his suite at the top of the building. "Great," he said almost casually, for nothing can excite or daunt him before a performance. "Invite him round afterwards, I'd like to see him again."

The two had met fleetingly

WHEN he went to see Tom Jones, Elvis wore a Carnaby Street-style dark blue jacket. For their meeting backstage afterwards Tom had changed from his stage suit into a brown polo-necked pullover and slacks. "This is ridiculous," commented Presley. "You look American and I look like something straight out of a London store. With them is Priscilla, Elvis' wife."

less than three years ago when Tom visited Presley on a Hollywood film set. Much different circumstances.

Meanwhile, back in the lounge, the air buzzed with excitement.

Presley's presence added to the anticipation of Jones' performance made promise of an extra sensational night.

Tom stepped on to the stage to a tremendous reception and sang his opening numbers. From the "off" it was obvious that he was enjoying this show even more than most.

But it was in the first really up-tempo number "Don't Fight It" that the action started and Jones the body slammed into action. I could see Presley slapping the table and waving his head in time with the strong beat. Several times during the

song he turned to comment to Priscilla, a broad smile on his face.

Later in the act, Tom announced: "Ladies and gentlemen, we have in the audience tonight a man I have admired for many years, Mr. Elvis Presley."

The audience cheered and clapped as Elvis stood up to wave and take a bow. Then Tom said jokingly from the stage: "Okay, that's enough — sit down," and everyone, including Elvis, laughed. Seconds later there was silence as Tom began the big ballad of his act "Danny Boy."

Everyone was cheering wildly as Tom sang his closing number "It's Not Unusual" and he returned to the stage to enquire with "Land Of A Thousand Dances," the wildest number he performs.

Screams!

Women screamed their delight and men cheered as he gyrated from one side of the stage to the other. As the number reached its climax Presley stood up applauding and the rest of the audience got to its feet with him.

When the curtains had closed the atmosphere was electric. Elvis and his party made their way to the stage door entrance and I took them through to meet Tom who was still changing from his stage suit soaked in sweat.

Presley shook Tom's hand on both of his and offered his praise and congratulations. Then he introduced his wife with the words

"Priscilla here is a big Tom Jones fan" and he added, chuckling, "but I told her to cool it tonight!"

Priscilla told Tom: "I love your album 'Tom Jones Live At The Talk Of The Town.'"

"Thank you," replied Tom. "We had a lot of fun making it."

"Say Tom," cut in Elvis, "You know, we should do a show together at either end of the stage with the Beatles, backing us up in the middle."

"What's wrong with the Squires and the Jordanaires?" quipped Tom.

The room by now was packed with the entourages of the two stars so Tom and Elvis moved into the smaller dressing room adjoining.

"You've lost a lot of weight," Tom told Elvis.

On a diet

"Too right I have, I'm on what they call a drinking man's diet," replied Elvis, adding, "I put it on across the cheeks." "With me it's under the chin," said Tom.

Then they discussed songwriter Jerry Reed whose "Guitar Man" was Elvis's most recent hit. "Glad you had a hit with that," said Tom. "I publish the song in Britain through my company, Valley Music."

"That 'Delilah' is a great record, Tom — I see it was a smash in Britain," said Elvis.

"Yes, but I don't know whether it will make the top here, it's still in the thirties," replied Tom to which Elvis remarked: "Man, I want to make a prediction — it'll be a smash here, too."

Presley talked frankly about the only cabaret he ever did in Vegas: "I was at the Frontier Hotel about ten years ago and I died a terrible death. When I came out with those hip move-

(Continued on page 14)


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TRUTH BEHIND MOVE SPLIT

MOVE (l to r): TREVOR SUTTON, CARL WAYNE, ROY WOOD (below), ACE KEFFORD, now out of the group, and BEVAN.

IT'S OFFICIAL. ACE KEFFORD HAS LEFT THE MOVE! So, having moved through two often turbulent years as a five-piece unit, the Move now move on as four. But far from being worried about the possible effects of Ace's departure, remaining Moves Carl, Roy, Trevor and Bev are excited and optimistic about the new horizons ahead of them.

I met them in a restaurant in Charing Cross Road on the day the break was announced and weeks of speculation laid to rest — Bev with his ever present smile, Carl wearing a sheriff's star-shaped badge on his brown leather jerkin, Roy minus the hair on his chin, Trevor with a newly grown beard and feeling the effects of a working night before.

There was evidence of tiredness but no mood of pessimism about what the future held. Carl was quick to point out: "We must make it clear that it was Ace who left the Move. We didn't kick him out. He left because he felt like we all did, that we couldn't carry on the way it was, with rows and disagreements."

"If he hadn't left I don't think the group could have stayed together for longer than about three more months. It was getting us all down and a break would have been inevitable."

"But there are no hard feelings between us and we all wish Ace well in his solo career and really we are happy that it has turned out this way."

Carl emphasised that the group had no intention of becoming any less of a commercial outfit but he thought the opportunities now existed for the four of them to develop and prove themselves as musicians, and not just as a commercial pop group.

He expounded: "We feel that we were being held back as a five-piece unit. We weren't progressive; we were retrogressive. Now with only four of us we think in the future we will be able to progress our music more."

Ace will not be replaced. Said Trevor: "It's taken us two years of playing together to get to know each other and our different ideas. Having somebody new would mean starting again."

None of them are worried over much about any adverse fan reaction due to Ace's leaving. They have been operating as a four piece group for two or three weeks now and after a few initial difficulties feel they are musically knitting together better now than they have ever done before.

In fact they feel the change will be so marked that they are coming to regard themselves as almost a new group. The next few months are going to be very critical for us," said Carl. — **NICK LOGAN.**



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Simon's not our bag, says Fruitgum Co.

from JUNE HARRIS in New York

I HAD a wonderful chat with two members of the 1910 Fruitgum Company this week about the success of "Simon Says" in the U.K. and how it relates to the current rock revival over there.

"Simon Says" is rock, there's no getting away from that, but bassist Steve Mortkowitz, and vocalist/drummer Floyd Marcus, have their own ideas about it.

"Actually," said Steve, "Simon Says" is retrogressive. It's not really our kind of stuff, but it's commercial. We play everything without actually falling into any one bag, but if there's a rock revival in England, the record would almost certainly fall into that.

"Perhaps it's a good thing that the English are trying to revive rock again. The music — in its purest form, like taken from the 50's — is still the base for all pop records. I don't think, though, you can bring it back as it was in the beginning."

"Our new single, titled 'May I (Take A Giant Step)' is also rock, with an old Memphis sound. Not Memphis blues, but Memphis type Chet Atkins guitar."

"Our first album, titled 'Simon Says' is basically rock and we wrote five of the tunes on it. Our next album may be a little more experimental, and we hope will be the one to establish our creativity more."

Floyd Marcus is dying to get to England. "Not yet, though," he said with a somewhat regretful look. "There's too much happening here for us to be able to go overseas before the fall."

"We had an offer for an early summer tour in Britain, but October or November will be much easier, and at that time we can visit some other European countries too."

Like most American groups who want to make that cross Atlantic trip, both Steve and Floyd are interested in seeking out new underground groups in the U.K.

"We know about the ones here, but now we want to find out about the ones there," they both told me.

On the facts side, "Simon Says" is fast approaching 31 million sales. It's already done a million in the U.S. and Canada, and for this, the group will shortly receive two individual Gold Discs. And in addition to its British and European chart placings, the record hit No. 3 in Australia.

Our lead singer, Mark Gutkowski, pretty well sums up Simon, said Steve. "He's a young and vibrant 18, and that describes where Simon's at."

WHO'S WHERE

PAPER DOLLS: Stockton Fiesta (starts April 21).
CILLA BLACK: Glasgow Alhambra (starts April 22).
TOM JONES, SHADOWS: London Palladium (starts April 25).

ONE NIGHTERS

BEE GEES, DAVE DEE: Hanley (19), Bolton (20), Hull (21) with Foundations, Lincoln (22) with Foundations and Grapefruit, Salisbury (24), Romford (25).
KINKS, TREMELOES, HERD: Chester ABC (19), Liverpool Empire (21), Manchester Odeon (22), Cambridge Regal (24), Slough Adelphi (25).

GENE PITNEY, SIMON DUPREE, AMEN CORNER, DON PARTRIDGE, CILLA QUINN: East Ham Granada (19), Bournemouth Winter Gardens (20), Leicester De Montfort Hall (21), Gloucester ABC (23), Portsmouth Guildhall (24), Birmingham Odeon (25) with Honeybus replacing Amen Corner.

HONEYBUS: Rosson-Wye Top Spot (19), Bishop's Stortford Rhodes Centre (20).

HANTOYAMI: Bournemouth Winter Gardens (19), Portsmouth Guildhall (20).

GEORGE FAME, COUNT BASIE: Royal Festival Hall (20), Streatham Odeon (22), Leeds Odeon (24), Newcastle Odeon (25).

IKE AND TINA TURNER: Dunstable California (19), Boston Glendrome (20), Greenford, Starlite (21), Birmingham Town Hall (22), Harrigate Royal and Bridlington Spa (23), Stevenage Locarno (24), Streatham Locarno and London Speakeasy (25).

ENGELBERT HUMPERDINCK: Portsmouth Guildhall (21).

'I feel like going out'

by Peter Asher

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New Musical Express April 6th 1968 — PETER AND GORDON I Feel Like Going Out (Columbia) A welcome reunion of Messrs. Waller and Asher with a thundering up beat opus Swings along like mad with the duo singing vigorously and supported by a positively startling backing in which the dominant factor is what sounds like the entire U.S. Army on the march! There's also violins, cellos, brass — and practically everything else in the arranger's calendar. The outcome is alive and sparking.

Melody Maker, April 6th 1968 PETER AND GORDON I Feel Like Going Out (Columbia) Interesting introduction with a backward running tape and honking saxes, backing Pete and Gord. who sound a bit like the Everleys on this Asher composition and production.

Disc and Music Echo April 6th, 1968 PETER AND GORDON I Feel Like Going Out (Columbia) From out of the blue and when we least expected it comes a new single by Peter and Gordon, and I refuse now to go delving into the why's and wherefore's of their releasing a single when they have, to all intents and purposes, split up. What I will say is that this is probably their most progressive and best record to date. Written by Peter, and produced by him and Mike Vickers, it has an odd Dr Who flavour about the arrangement and sounds very much like an American Atlantic record — which can't be bad, and isn't Gordon sounds very very good on the vocals, and the chorus is great.

At home with Face Steve ... what an experience!



Foot up for SMALL FACES in manager's office (left to right), STEVE MARRIOTT, PLONK LANE, IAN MCLAGAN, and KENNY JONES.

Visit the Thameside abode of Small Face Steve Marriott is something of an experience — to put it mildly! Come with me and you'll see what I mean.

By KEITH ALTHAM

A clatter on the letterbox (the bell has ceased to function many hours ago) produces a pack of sorted dogs all barking joyfully and the tenant himself to gesticulate violently that should go round to the front of the house as the back door is also ceased to function. Marriott's home is something between a "Palace of Delights" and the House of Horrors "at a funeral." Once in the hallway I am assailed by a bathroom door which suddenly opens of its own accord and smashes me in the face. "It's a mystery door," explains Steve apologetically as his collie,

alsatian and mongrel sniff about my knee-caps. "C'mon the dogs," urges Steve and we climb up the crooked staircase to the lounge above. In the lounge, Steve's side-kick Ronald "Plonk" Lane is strumming happily upon a guitar as I stroll nonchalantly into the middle of the room and crack my skull against a low hanging oil lamp. "Mind the low light," says Plonk dreamily. I thank him. On one wall is a huge mural of a Viking god with hammer with a

large balloon drawn from his mouth reading — "Amazing gear!" "Thor?" I ask intelligently. "Thor," says Steve mimickingly. "I'll thay I'm thor I can hardly thit down!" I sit on a chair and the arm comes away so I move off and pick up a piano stool — the lid comes off that, I stand admiring books. The three dogs in the room have now been joined by two cats, namely an "Arfur" and a "Tibs." Mrs. Tibs has lately given birth to a beautiful hatch of kittens and is magnanimously given to distributing her fluffy little bits of happiness about the immediate locale. "Some geezer knocked at the door this morning holding one of Mrs. Tibs' off-spring by the scruff of its neck," said Steve. "He lives a couple of doors away. He holds it up like it's not very nice and says, 'I found this deposited on my bed this morning.'" We sit to talk about the new

single. Why did they choose this one? Steve decides to go into his Alf Garnett approach. "Cos it's good in it?" he belows. "I mean take yer Beatles like what make yer good records. So we fought we'd make a good record like didn't we? Tell 'im Ron." "I agree wiv 'im wholesomely!" says helpful Ron. "And 'es sjukated ain't 'e?" emphasises Steve. In a slightly more sane moment I discover that the special effects on the disc — birds singing, waves breaking on the shore, bells — are produced from a special sound effects album. Were the Small Faces concerned that they would not be able to reproduce the disc on stage? "It's not really the kind of record we want to play on stage," said Steve. "We managed to get away with 'Ichycocoo Park' by using a tape recorder for phasing but this is going to prove more

difficult. "The point is that it is a good record and that's all that matters really. We'll get round the live performance somehow." The group had recently returned from a tour of Sweden much sooner than they anticipated as the venues were not up to required standard. "They were crazes," terrible "cazes" declared Steve. "If we wanted to play in places like that we could play in much better 'cazes' than that over here. And not only that but we were assured that 'double' we were playing would be a reasonable distance apart. "Some of them were at least 200 miles apart. And I'm telling you that's hard in a row boat! And when we arrived at the places they'd like set the piano up in the audience. I mean — TURN IT UP! Who needs it?"

WORRIED?

Are the Faces at all worried that this latest overseas disturbance, coupled with their Australian troubles, is going to give them a reputation as villains. "As far as Australia was concerned we were a success," said Steve. "We've been asked back again. "As far as the kids were concerned they loved us — as far as the papers were concerned we were dirty, beer swilling, raga-muffins and if that's what people want to believe . . . well, I don't believe they will. "We've been unfairly accused of being difficult because we have clauses written into our contract that state — 'clean soap and

towels to be provided by the management in the dressing rooms' — now really, is that asking too much?" We continued talking about records and the Faces admitted they were having difficulty getting the recording studio they want to finish their LP. "The place where we usually go is booked solid," said Ronnie. "These film people move in and take the place over for a corn-flake 'ad' for six months." In spite of their enormous popularity the Small Faces are finding it difficult to get just the right kind of tour together for England. "We had a lot of trouble on the Roy Orbison tour," recalled Steve. "They thought we were too loud."

OLD DEARS

"I mean I can understand it in a way—these poor old dears came in to hear Roy Orbison and after twelve bars of 'Shake' they run out — can't take it. The only time when we run into trouble is when we get a split audience like this. "We are loud and some circuits have banned us because of it but only from that Orbison tour. We did a tour with the Hollies which was great and a tour of our own which was great because the audience were all kids and they understand. "If we had done a tour with The Who no one would have complained because we would have had the right audience." Finally we all sat down and watched a coloured film on Steve's TV all about apples. Steve, having seen it before, stoically sat through it all again. Then we played "Lazy Sunday" on the stereo for the benefit of the neighbours. It is only a personal opinion but mine is that this record is the best thing they have done and if it does not reach No 1 there ain't no justice!

Julie Rogers

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TOP SINGLES REVIEWED BY DEREK JOHNSON

Scott's most commercial since 'Frisco'



Holy Man / What's The Difference — Chapter Three (CBS).

THIS has almost the same degree of hypnotic appeal and enchantment as "San Francisco"—not surprising, as it is again written by Papa John Phillips.

Easily his most commercial single since his No. 1 hit, it is in effect a peace parable, simply but effectively stated by the Maharishi Scott McKenzie—it is not, I am assured, dedicated to the other Maharishi!

The melody is flowing and hummable, the words are serene and tender, and the stringy accompaniment is gorgeous.

FLIP: Another of those wispy folk-type items that invariably occupy his "B" sides. Scott philosophises intimately, with a rippling guitar backing.

JULIE ROGERS

Speak Of Love (Philips)

Not the usual sugary corn we usually associate with Julie Rogers, it is an explosive ballad with a massive chorus and sweeping strings—incidentally—on Wagner's Tannhauser!

Julie sings as immaculately and pressively as ever and, as the body is one of the most gorgeous in the classical repertoire, it comes as a surprise.

ILL HALEY

Crazy Man, Crazy (Pye-International)

Another hunk of blatant insistent rock'n'roll, re-issued to coincide with the current rock revival. You know, despite the obvious limitations of rock, no-one has really succeeded emulating the Bill Haley sound

—and this showcases the Comets at their most tingling and vibrant best. But the tune is not as catchy as "Rock Around The Clock," and I wouldn't describe it as a Haley classic.

KATHY KIRBY

I Almost Called Your Name (Columbia)

A near-flawless performance of a sentimental ballad, in which Kathy Kirby again demonstrates her prowess in deriving the utmost sensitivity and feeling from a wistful lyric.

Presumably in an attempt to make it more commercial, a thumping mid-tempo beat (complete with tambourine) has been added to the lush orchestral and choral backing—and even a few oscillation gimmicks, which I found distracting.

CLASSY HUMPERDINCK HEADS FOR No 1 SPOT

* A Man Without Love/Call On Me (Decca).
THOSE who turned up their noses at such blatant corn as "Release Me" and "The Last Waltz" must now reconsider their opinion of Engelbert, because his new single almost comes within the quality bracket. Mind you, it's also extremely commercial—and I rate it as his best since he sprang to fame, from the point of view of both performance and material.

Adapted from the original Italian, it retains a strong Latin flavour—with a liting bayon beat, strumming acoustic guitars supplying a mandolin effect, cascading strings, and just a soupçon of accordione.

It's a lovely melody, which I'm sure you'll hear the rush-hour commuters whistling for months to come. And Hum's interpretation—particularly the big-voice coda—is outstanding. I shall be very surprised indeed if this doesn't capture the No. 1 spot.

FLIP: A rhythmic ballad, written by Gordon Mills. Engelbert's golden tones are framed in an expansive backing of strings, brass and chanting girls.

LOS BRAVOS

Bearing A Little Lovin (Decca). If you remember the Spanish group's "Black Is Black" hit, you don't have to look much further for a description of the new Los Bravos single. It's a frantic pace raver, in which the basic rock'n'roll has been blended with a slight Latin flavour. Wild, exciting and dynamic—it's a bit dated by present-day standards, but that could be in its favour amidst the rock revival.

Soulful Farlowe

† The Last Goodbye (Immediate)

WRITTEN and produced by Mike D'Abo.

is from the film of the same name. It's a poignant bluesy ballad, soulfully emoted by Chris Farlowe. Opens quietly with clarivoline and cello, then—as the beat builds in intensity—the solo Chris' vocal becomes more dramatic and imploring.

I thought the arrangement got a bit cluttered in the expansive middle segment, but the lyric is delivered with Farlowe's usual compulsive authority. Can't see it as a smash hit, though.



* TIPPED FOR CHARTS
† CHART POSSIBLE

NEW SINGLES

SCOTT MCKENZIE HOLY MAN 3393



O. C. SMITH: SON OF HICKORY HOLLER'S TRAMP 3343

TOMMY BRUCE: I'VE BEEN AROUND TOO LONG 3405

THE MEDIUM: COLOURS OF THE RAINBOW 3404

SIMON'S SECRETS: NAUGHTY BOY 3406

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PERCY FAITH: TARA'S THEME (FROM GONE WITH THE WIND) AND OTHER HIT MOVIE THEMES SS 62059
THE FLUEGEL KNIGHTS: SOMETHING SUPER SS 63186

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BUBBLING SANDIE — BEST FOR AGES



* Don't Run Away/Stop (Pye).
A sparkling performance from Sandie Shaw! This is her most commercial disc for many months, and full credit to composer Chris Andrews for abandoning the calypso style with which he was becoming type-cast. It's an effervescent, vibrant disc—full of life and buoyancy. Sandie bubbles merrily through the happy lyric, encased in an enveloping backing of punchy brass, soaring strings, vigorous beat and girl group. And while the Tamla influence is very evident, it isn't overdone. It's clearly designed for the top half of the Chart. A real blues-chaser!
FLIP: Very similar in conception to the top side, and by the same writer. A fast-moving number, with Sandie displaying rather more intensity in her rendition.

BAR-KEYS

A Hard Day's Night (Stax).
An insidious jerk-beat instrumental treatment of the Lennon and McCartney classic. Showcases some brittle trumpet work, bluesy organ raucous twangs and an infectious rhythm. Normally I can't imagine many fans wanting to buy this—though doubtless they'd be prepared to dance to it at discotheques.
But as the Bar-Keys were Otis Redding's group, and some of its members died with Otis, it will doubtless have tremendous sentimental and nostalgic value.

TONY BRANDON

Candy Kisses (MGM).
If the Radio 1 disc-jockeys continue making records at their present rate, they'll be putting the recognised singers and groups out of business! Most of you will already be familiar with this happy-go-lucky oldie.
So suffice it to say that Tony Brandon projects a fresh and unaffected personality and he's aided by a cute and bouncy backing. Not a world-beater, but it's amazing what exploitation can do!

TRINI LOPEZ

Master Jack (Reprise).
When I reviewed Trini Lopez' last disc favourably, he was kind enough to write a letter of thanks from Los Angeles. Don't like this one quite as much, if only because it isn't the finger-clicking irresistible "Trini of 'If I Had A Hammer' fame."
All the same, it's a very pleasant track—largely duettracked, with a hummable melody and poignant lyric, set to a joggling beat and tinkling clavivoline. Enjoyable, but an unlikely hit. Does that rate another letter Trini?
MORE SINGLES ON PAGE 10

JAMES & BOBBY PURIFY

I Can Remember (Bell).
An unusual track for James and Bobby Purify. It's a reflective ballad, with a steady mid-tempo beat, strings humming group and solo piano. There's a slight bluesy feel about it—but it's not impregnated with the intense soul that usually characterises their discs.
The tune is haunting, the rhythm is swaying—and I imagine this is a deliberate attempt to establish a foothold on the commercial ladder.

DON GIBSON

Ashes of Love (RCA)
Country singer Don Gibson moves into Arizona territory for his latest c-w number. It's a snappy item, with an engaging hit and an easily-assimilated hummable chorus. There's a touch of Mexican in the arrangement, with its flamenco-type guitars and rhapsodic quality. Nice, smooth and undemanding.

VANILLA FUDGE

Where Is My Mind/The Look of Love (Atlantic).
The title gives the clue to this brilliantly-produced disc which is so off-beat that it's likely to enjoy only a limited appeal. Madrigal-like unaccompanied harmonies open the track, then it erupts into a black-busting tidal wave of sound—with swirling organ, reverberating twang, wallpopping beat, distortions and ethereal effects.
And in the midst of it all Vanilla Fudge wait justly as though they were in the depths of despair. It really is a most peculiar record—any while one can admire the skill and know-how that has gone into it, I defy anyone to say honestly that it's an enjoyable disc.
Flip: This is easier to take! The soothing Bacharach-David rocka-ballad treated gently, but still employing many of the group's distinctive trademarks.

honeybus

management terry noon representation terry king

01-629 6162

TONY BRANDON

'CANDY KISSES'

(First release of radio 1s DJ) MGM1401



RAY FELL

'CHILDREN OF THE WORLD'

(International Comedian) MGM1402



PATRICK DANE with the MARK 7

'When you lose the one you love'

MGM1403



MGM Records Ltd 2Dean Street London W1 REG8321

NME TOP 30

(Week ending Wednesday, April 17, 1968)

WEEKS IN CHART	HIGHEST POSITION	THIS WEEK	ARTIST	RECORD LABEL
10	1	2	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)
5	1	1	CONGRATULATIONS	Cliff Richard (Columbia)
4	3	6	IF I ONLY HAD TIME	John Rowles (MCA)
8	2	3	DELILAH	Tom Jones (Decca)
5	5	8	SIMON SAYS	1910 Fruitgum Co. (Pye Int.)
5	1	4	LADY MADONNA	Beatles (Parlophone)
3	7	7	JENNIFER ECCLES	Hollies (Parlophone)
4	8	12	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)
9	4	5	THE DOCK OF THE BAY	Otis Redding (Stax)
6	7	7	STEP INSIDE, LOVE	Cilla Black (Parlophone)
4	11	11	AIN'T NOTHIN' BUT A HOUSEPARTY	Show Stoppers (Beacon)
6	9	9	IF I WERE A CARPENTER	Four Tops (Tamla Motown)
4	13	14	VALLERI	Monkees (RCA-Victor)
3	14	17	SOMETHING HERE IN MY HEART	Paper Dolls (Pye)
4	15	18	CAPTAIN OF YOUR SHIP	Reparata & The Delrons (Bell)
3	16	20	I CAN'T LET MAGGIE GO	Honeybus (Deram)
2	17	29	LAZY SUNDAY	Small Faces (Immediate)
10	1	18	CINDERELLA ROCKEFELLA	Esther and Abi Ofarim (Philips)
3	19	21	CRY LIKE A BABY	Box Tops (Bell)
3	20	24	SOMEWHERE IN THE COUNTRY	Gene Pitney (Stateside)
8	13	16	LOVE IS BLUE	Paul Mauriat & His Orchestra (Philips)
2	22	26	I DON'T WANT OUR LOVING TO DIE	Herd (Fontana)
2	22	15	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
1	24	24	WHITE HORSES	Jacky (Philips)
1	25	25	HELLO, HOW ARE YOU	Easybeats (United Artists)
10	3	19	ROSIE	Don Partridge (Columbia)
2	25	25	FOREVER CAME TODAY	Diana Ross & the Supremes (Tamla-Motown)
1	28	28	PRETTY BROWN EYES	Jim Reeves (RCA-Victor)
2	29	30	ROCK AROUND THE CLOCK	Bill Haley & the Comets (MCA)
2	27	30	LITTLE GREEN APPLES	Roger Miller (Mercury)
1	30	30	JUMBO	Bee Gees (Polydor)

Britain's Top 15 LPs

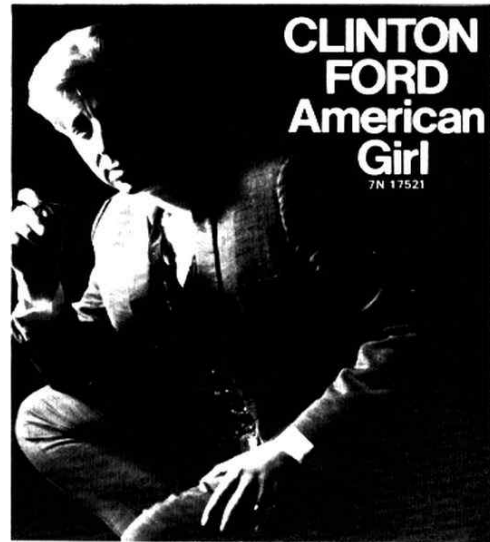
8	1	1	JOHN WESLEY HARDING	Bob Dylan (CBS)
5	2	2	THIS IS SOUL	Various Artists (Atlantic)
15	8	4	SOUND OF MUSIC	Soundtrack (RCA-Victor)
14	1	6	SUPREMES GREATEST HITS	(Tamla Motown)
8	3	3	HISTORY OF OTIS REDDING	(Volt)
14	2	7	FOUR TOPS GREATEST HITS	(Tamla Motown)
7	5	5	FLEETWOOD MAC	Fleetwood Mac (Blue Horizon)
3	8	8	THE HANGMAN'S BEAUTIFUL DAUGHTER	Incredible String Band (Elektra)
7	7	9	WILD HONEY	Beach Boys (Capitol)
7	6	10	2 IN 3	Esther and Abi Ofarim (Philips)
2	10	12	SCOTT 2	Scott Walker (Philips)
4	10	11	DIANA ROSS AND THE SUPREMES LIVE AT TALK OF THE TOWN	(Tamla Motown)
3	13	15	OTIS REDDING IN EUROPE	(Stax)
4	15	13	TOM JONES 13 SMASH HITS	(Decca)
3	13	13	MOVE	Move (Regal-Zonophone)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, April 16, 1968)

- 1 HONEY Bobby Goldsboro
- 2 YOUNG GIRL Union Gap
- 3 CRY LIKE A BABY Box Tops
- 4 LADY MADONNA Beatles
- 5 SINCE YOU'VE BEEN GONE Aretha Franklin
- 6 THE DOCK OF THE BAY Otis Redding
- 7 THE BALLAD OF BONNIE AND CLYDE George Forme
- 8 DANCE TO THE MUSIC Sly and the Family Stone
- 9 I GOT THE FEELING James Brown and the James Brown and the Flames
- 10 MIGHTY QUINN Manfred Mann
- 11 SCARBOROUGH FAIR Simon and Garfunkel
- 12 LA-LA MEANS I LOVE YOU Delmonico
- 13 VALLERI Monkees
- 14 IF YOU CAN WANT Smokey Robinson and the Miracles
- 15 LOVE IS BLUE Paul Mauriat
- 16 SUMMERTIME BLUES Blue Cheer
- 17 PLAYBOY Gene and Debbie
- 18 COWBOYS TO GIRLS Intruders
- 19 THE GOOD, THE BAD AND THE UGLY Hugo Montenegro
- 20 THE UNICORN Irish Rovers
- 21 AIN'T NO WAY Aretha Franklin
- 22 LOVE IS ALL AROUND Troggs
- 23 SWEET INSPIRATION The Sweet
- 24 KISS ME GOODBYE The Supremes
- 25 TIGHTEN UP Pentia Clark
- 26 JENNIFER JUNIPER Archie Bell and the Drells
- 27 CAB DRIVER Donovan
- 28 TAKE TIME TO KNOW HER Mills Brothers
- 29 FOREVER CAME TODAY Diana Ross and the Supremes
- 30 FUNKY STREET

SIX NEW SINGLES



CLINTON FORD
American Girl
7N 17521

TRINI LOPEZ
Master Jack
RS 23251

BARRY BOOTH & HIS ORCHESTRA
He's Very Good With His Hands
7N 17506

THE GLASS MENAGERIE
She's A Rainbow
7N 17518

MASON WILLIAMS
Long Time Blues
WB 7190

CHRIS BALDO
Living For Your Love
VRS 7029

Great New EPs



DAVE DAVIES HITS
Dave Davies Hits
NEP 24289



THE KINKS
The Kinks
NEP 24296

Distributed by Pye Records (Sales) Ltd. A.T.V. House Great Cumberland Place London W1

5 YEARS AGO

- 1 HOW DO YOU DO 17 Gerry and the Pacemakers (Columbia)
- 2 FROM A JACK TO A KING Ned Miller (London)
- 3 BROWN EYED HANDSOME MAN Buddy Holly (Coral)
- 4 FOOT TAPPER Shadows (Columbia)
- 5 SAY I WON'T BE THERE Springfield (Philips)
- 6 FROM ME TO YOU Beatles (Parlophone)
- 7 RHYTHM OF THE RAIN Cascades (Warner Bros.)
- 8 THE FOLK SINGER Tommy Roe (Decca)
- 9 SAY WONDERFUL THINGS Bonnie Carroll (Philips)
- 10 NOBODY'S DARLIN' BUT MINE Frank Ifield (Columbia)

10 YEARS AGO

- 1 MAGIC MOMENTS Perry Como (RCA)
- 2 WHOLE LOTTA WOMAN Marvin Rainwater (MGM)
- 3 SWINGIN' SHEPHERD BLUES Ted Heath (Decca)
- 4 MAYBE BABY Crickets (Coral)
- 5 NAIRUDI Tommy Steele (Decca)
- 6 TEQUILA The Champs (London)
- 7 A WONDERFUL TIME UP THERE Pat Boone (London)
- 8 LA DEE DAN Jackie Dennis (Decca)
- 9 WHO'S SORRY NOW Connie Francis (MGM)
- 10 IT'S TOO SOON TO KNOW Pat Boone (London)

ENGELBERT FOLLOWS IN TOM'S FOOTSTEPS AT THE FLAMINGO

FOLLOWING the unprecedented success of Tom Jones' cabaret season at the Las Vegas Flamingo, Engelbert Humperdinck has been booked to headline at the same venue in October. Both stars are represented by agent Colin Berlin and manager Gordon Mills, who completed the deal for Engelbert as the direct result of Tom's record-breaking engagement at the Flamingo. Berlin told the NME: "Tom has broken all records during his season, and has unquestionably opened up Las Vegas to other British entertainers."

Engelbert completes his London Palladium panto season tomorrow (Saturday), and the following day plays a double concert at Portsmouth Guildhall. On Monday and Tuesday, he is being filmed in London by Italian-TV cameras for a spectacular to be screened in that country. He leaves on Wednesday for a holiday in Spain, ending with his own Spanish-TV show in Madrid on May 15.

Humperdinck then flies to Nice for a French-TV special on May 17, and returns to Britain in time to commence a two-week cabaret season at the New Vic on May 19. A venue has not yet been announced. After this he begins rehearsals for his summer show at Blackpool ABC, opening June 15.

Engelbert's Las Vegas engagement is expected to begin in mid-October, about ten days after the closure of his Blackpool season. Cabaret in New York and Los Angeles is also being negotiated for the singer, to tie in with his U.S. visit.

BACK IN 1969

Tom Jones' second season at the Las Vegas Flamingo will take place early in 1969, immediately following his tour of Australia and New Zealand. He will, however, visit America briefly in October for a two-week cabaret stint in another city and a major TV appearance.

Reports elsewhere speculating on the prospect of Tom Jones, Elvis Presley and the Beatles appearing in a show together were dismissed this week as "ludicrous." A spokesman said they may not find time to record a new disc before mid-May.

Another British star booked to appear in Las Vegas is Matt Monro, who opens a two-week engagement at the Sahara on July 23. Cabaret in other U.S. cities is being set for him.

Seekers concert dates

THE complete itinerary for the Seekers' British concert tour this spring has now been set by promoter Eddie Jarratt. Although a total of 16 concerts was originally envisaged, it has now been decided to restrict the tour to 12 venues spread over a period of three weeks. As reported last week, the Seekers will occupy the entire second half of the bill, and two supporting attractions have still to be booked for the first half.

The tour opens at BRIGHTON Dome on May 17, then plays PORTSMOUTH Guildhall (18), HAMMERSMITH Odeon (19), BIRMINGHAM Odeon (24), WORCESTER Gaumont (25) and LEICESTER De Montfort (26). The remaining six venues are all Odeon Theatres — at GLASGOW (30), NEWCASTLE (31), LEEDS (June 1), HANLEY (7), MANCHESTER (8) and LIVERPOOL (9).

MORE BIG POP NAMES IN RADIO 1 LINE-UP

THE Move, the Troggs and the Alan Price Set guest in Radio 1's "Jimmy Young Show" every morning from Monday, April 29, to Friday, May 3. Also appearing that week are David Garrick, the Marmalade, the Des Champ Set and the bands of Chris Barber and Alan Eldon.

Booked for the afternoon "Pete Brady Show" during the week beginning April 29 are Simon Dupree and the Big Sound Billy Kramer, the Bystanders, the Peddlers, Eimer Gantry's Velvet Opera and the bands of Alby Welsh and Terry Lightfoot. In the evening "David Semonds Show" during the same period are Spanky and Our Gang, Hermon's the Lemon Tree, C'Hara's Playboys and Pete Kelly's Solution. Other new Radio 1 bookings include Amen Corner and Chris Farlowe in "Pop North" (next Thursday, 25); the Windbenders and Mark 12 in "Pete's People" (Saturday, April 27); Solomon King in "Parade of The Pops" (Wednesday, May 13); Val Doonican introducing "Family Choice" all next week (22-26).

ALAN PRICE IN CABARET

Alan Price returns to his native Newcastle for a week in cabaret at the Cavendish Club from May 12. Other cabaret weeks for Alan and the Set are scheduled at London (18) and Billingham La Ronde (19), (25) and Billingham La Ronde (19), (25).

Royal date for Esther, Abi—autumn tour hope—TV guests—film offers

ESTHER and Abi Ofarim are to appear before the Queen and the Duke of Edinburgh in ATV's "Royal Gala" at the London Palladium next month. The duo is likely to undertake a full-length British concert tour this autumn. The Ofarims star in a major Eurovision concert in France on April 30, and more guests have been set for their forthcoming BBC-2 series. Their follow-up to "Cinderella Rockefella" has been seriously delayed by the lack of time for recording.

The 4TV show is being staged at the Palladium on Monday, May 13, and will be screened on the full ITV network the following Sunday (19). As previously reported, it is a charity event to raise money for Britain's Olympic teams. Tom Jones and Tommy Steele are already set.

The Ofarims' manager Ady Semel told the NME: "Esther and Abi are seriously considering the prospect of an extensive British concert tour this autumn. But this depends on whether it can be fitted in with other projects, which are now in negotiation — these include film offers from Britain and America."

However, plans for Esther and Abi to appear at another solo concert at London's Royal Albert Hall this spring have had to be postponed, because the venue is fully booked.

The duo flies to Paris on April 30 to star in a UNICEF charity concert to be televised on the Eurovision link. Other artists include the Everly Brothers and Gilbert Beaudou. The Ofarims are currently tele-recording their BBC-2 colour series—transmission begins on May 18—for which guest artists include Donovan, Topol and Nina Simone.

No decision has yet been taken on the husband-and-wife team's next single. Several hundred songs have been submitted to them and are being considered, but they are so busy that they may not find time to record a new disc before mid-May.

Towards the end of 1968, Esther and Abi hope to make their concert debut at New York's celebrated Carnegie Hall. However, details have not yet been finalised.



ESTHER and ABI OFARIM pictured in rehearsal for their recent concert at London's Royal Albert Hall.

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NEW 'MONKEE' GROUP SOON?

TWO new pop groups are to be launched this year by America's Don Kirshner, the man who was closely involved in the Monkees' initial success. The first is being specially formed to perform on the soundtrack of his new series of TV animated cartoons — plans for which were revealed in the NME two weeks ago. The second group is to star in a new-concept musical adventure film to be made by a new movie production company formed by Kirshner together with Harry Saltzman, of "James Bond" fame.

The group starting in the motion picture will consist of three American boys and a British girl. Bernie Lane of Kirshner Entertainments was last week holding auditions in London to find the girl singer. An August start is planned for the big-budget film, which will be shot on location in Britain and Europe. It will be distributed by United Artists, and a soundtrack LP release will coincide with its premiere.

As previously reported, the TV series of 13 half-hour cartoons goes into production almost immediately. It will be screened by CBS-TV in America this autumn, and there is every possibility of the shows subsequently being seen in this country. The group which Kirshner is forming for this project will not — because of the cartoon format — be seen in vision, but it will be developed as a major attraction on RCA Records, and for personal appearances.

The NME understands that Tony Macaulay and John Macleod will not now be writing the music for either of these Kirshner projects, due to existing contractual obligations. However, Lang told the NME: "It is quite definite that British songwriters will be involved in both the TV series and the motion picture. We have also signed a top U.S. composer, Teddy Randazzo, and he too will be contributing."

Kirshner has also formed his own disc company, Calendar Records. Steve Lawrence and Eydie Gorme have signed to the label, for which they have recorded the score of their Broadway musical "Golden Rainbow."

★ POPLINERS ★

COLUMBIA'S 12-year-old movie "Rock Around The Clock," starring Bill Haley and the Comets, being re-released as major circuit this spring. ● Who makes first British appearance, following recent U.S. tour, at London Gaumont next Tuesday (22). ● Long John Baldry plays this venue on April 30. ● Jeff Beck begins eight-week U.S. tour on May 25—his first American tour since leaving the Yardbirds. ● Jimi Hendrix Experience booked for concert tour of major German cities from September 10. ● Mothers of Invention visit Britain next week, at Glasgow (6) and September. ● Marian Montgomery and bands of Johnny Dankworth, Don Rendell and Ian Carr in concert at London on May 23. ● Alan Price Set on this Sunday (21). ● Alan Brown opens month-long tour of U.S. colleges and ballrooms on June 7. ● Roy Castle to co-star with Sid James and the "Carry On" team in new comedy film "Up The Khyber". ● Derman singer Sol Raye signed for major acting role in Paramount film "Two Gentlemen Sharing," starring Judy Geeson. ● Ike and Tina Turner Revue plays London Hatchett's next Wednesday (24). ● Salvation Army Group, the Joystrings—which had an NME concert entry with "It's An Open Secret"—to disband in July. ● Joe Henderson guests in Mike and Bernie Winters' summer show at Blackpool North Pier. ● Additional Great Yarmouth summer season bookings: Rockin' Berries join Jimmy Tarbuck and Anita Baker; and Mrs. Mills joins Des O'Connor (Wellington Pier). ● Ken Dodd in charity concert at Dudley Hippodrome on Wednesday, May 1.

SOLOMON IS SET

It is now confirmed that Solomon King will star in this year's summer season presentation at Blackpool Central Pier, as exclusively forecast in last week's NME. As previously reported, Don Partridge is special guest attraction in the show, which opens on July 13.

... SATCHMO TOO

Louis Armstrong and his All-Stars are now definite to open a two-week cabaret engagement at Batley Variety Club on June 16—the booking is said to be worth £10,000 per week. As revealed in the NME two weeks ago, it is likely that Louis will then undertake a few concert dates at selected venues.

EXTRA
EIGHT venues confirmed for Paul Jones-Scott tour. Added to the PE ABC on May 2, now plays STOK May 21 — a date originally planned provisional date last week — Theatre (26) a TER. ABC (27) definite. Four have already been by the NME, and have still to be moter Denny B Darry Bery the package sta Hermits, Amen Rowles and the

AMEN, BACK

A MEN CORNER scored by a week U.S. tour, begins a month mer for an eve Dusty Springfield AMEN CORNER tour of Britain, Eur, soft-drinks firm, the sides of the Atlant from June 3 — con France, plus a cab THE WHO is cor ing TV dates and c the group's recent last week. The W for new single at PROCOL HART at the end of June America's West Co week's recording se European concert, b but no British dat

THE HERD be primarily a p recorded specially fo with the visit. The ments for its two-w DUSTY SPRING ret dates, starting s including seasons i immediately follow Chequers Restaurant America on Sunda "Operation Enterta

KEFFO

CHRIS "Ace" K take up a sol the group is on its t next month. Keffo lowing his tempora not being replaced i

Manager Tony Se NME "It had be some time that Chr were musically moon us to a point wher would be best for th when Chris was awa that the group was i successfully without the ideal time to m

Kefford's last rec Move, on its first E February. This disc rock favour of trax by Regal-Zonophone

SCOTT TV PLUGS

Four major TV dates have been set for Scott Walker as promotional spots on his new Philips' single "Joanna," released next Friday (26). He guests in BBC-1's "Top of the Pops" (next Thursday), "Billy Cotton's Music Hall" (May 11) and "Deo Time" (18). He also tele-records a sequence for the first edition of ATV's Dusty Springfield series, for screening during the week of May 6.

EASYBEATS IN STUDIOS

The Easybeats—who return to the NME Chart this week with their self-permed "Hello, How Are You"—this week cut two sides from which their next single will be chosen. The group is also working on an LP, comprising all its own compositions, for June release. One-nighters this weekend include Liverpool Dims (tonight) and Haverford West City Hall (Saturday).

NEW WILLIAMS—MANCINI DATE?

PROMOTERS Vic Lewis and Robert Paterson are hoping to negotiate a third concert at London's Royal Albert Hall for Andy Williams and the Henry Mancini Orchestra. If finalised, it is expected to be staged on Tuesday, May 21 — immediately following their two previously-announced concerts at this venue.

A spokesman for the promoters said that tickets for the May 19 and 20 concerts were now being posted by the Albert Hall box-office, and it looked as though there would be some unsuccessful applicants. These would have priority in the event of a third concert being set.

Engelbert Humperdinck

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Truth Los Bravos

Seuno F 12764 Bring a little lovin' F 22765

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LATEST BIG NAMES ON THE POP TV NEWS SCENE

ONES-SCAFFOLD CONCERT
TES SET

Pitney also intends to make another British concert tour next spring, probably a little earlier than this year's tour.

John Fred and his Playboy Band will now make their British debut a day earlier than was first announced — they open at MORECAMBE Central Pier on May 31. As reported last week, they play Nantwich Civic Hall on June 1. Newly booked is a three-day visit to IRELAND from June 14.

Robert Knight, who had the original US hit recording of "Everlasting Love," pays a one-week promotional visit to Britain from May 3. The Association — already announced as a guest attraction in the NME Poll Winners' Concert — commences its British visit on the same day. Both visits have been set by Arthur Howes.

HERD, WHO & DUSTY
WITH U.S. TOURS

headline a major autumn tour of America, sponsors company. The Who, newly back from its sixted for a return visit to America. Procol Harum, ow (Saturday), returns to the States in the sumd is set for its debut trip to America in June. as and the first two months of 1969 playing U.S.

tar in a lengthy package — promoted by a famous p attractions from both set for a European tour ck each in Germany and

tour from June 28, play- is the direct outcome of from which it returned n days cutting material

U.S. college circuit roup's four-week tour of rday) which includes a n is also set for a major from May 28 to June 18, late future.

ate on June 3 — it will weeks. A new LP, re- issued there to coincide span to finalise arrange- nity, starting August 12. r, a string of U.S. cabar- running into February— nd New York. This will gement at Sydney's 7. November. Dusty flew to n the U.S. TV special



Hollywood's Academy Award for the Best Film Song of the year has come to Britain for the second year in succession. **LESLIE BRICUSSE** won the Oscar last week for his song "Talk To The Animals," which forms part of his score for the movie "Doctor Dolittle." The award for the Best Film Score of the year went to Elmer Bernstein for "Thor- oughly Modern Millie." Last year's film song Oscar was won by Don Black and John Barry for "Born Free."

LULU'S 2 DATES FOR DAVY
Herd, Miller, Pitney, Haley, Hermits

LULU'S BBC-1 series went into production this week, and the guest rota has now almost been finalised — two alternative dates in May are being kept free for Davy Jones' contribution. The Herd is set for two BBC-1 appearances. American singer Roger Miller arrives in London to guest in "Dee Time" tomorrow. Bill Haley's first commitment at the start of his British visit may be a guest spot in the "Eamonn Andrews Show." New TV dates are set for Gene Pitney, Herman's Hermits and Vikki Carr.

Transmission of the first of Lulu's BBC-1 shows has been put back one week to Tuesday, May 21, with Rolf Harris and Frank Bough guesting. Remaining guests so far set are the Alan Price Set and Peter West (second show), the Everly Brothers and Les Dawson (third), Frankie Vaughan and Reg Varney (fourth), Lou Rawls (fifth), Peter Nero (sixth) and Clive Dunn (seventh).

The first show was filmed on Wednesday, and the other six will be telecast at weekly intervals. It is expected that Monkee Davy Jones will guest in one of the shows filmed on May 15 or 29.

Booked for BBC-1's "Dee Time" tomorrow (Saturday) are Roger Miller, the Herd, Don Charles, Colours of Love, Lena Martell, Jon Hendricks and Allan Sherman. The Herd is also in BBC-1's "Whistle Stop" on Friday, April 26.

The April 27 edition of "Dee Time" will be screened live from the Golden Rose Festival, where the guests have not yet been set, but they are expected to be drawn from the artists appearing in the special "British night" stage show in Montreux that evening—these include the Who, Julie Driscoll, Brian Auger, Sharon Tandy, Blossom Toes, the Crazy World of Arthur Brown and Fairport Convention.

Bill Haley—originally due to commence his British tour on April 29—may bring forward his arrival by 24 hours in order to guest in ABC-TV's "Eamonn Andrews Show" on Sunday.

Guesting in Southern-TV's "Time For Blackburn" this weekend are Gene Pitney, Herman's Hermits, Anita Harris, the Scaffold and J. J. Jackson. Anita also guests in BBC-1's "Dick Emery Show" on Monday, April 29.

Matt Monro is the special guest in BBC-2's "Dave Allen Show" on Sunday May 5. Matt is also telecasting a guest spot for the same channel's "Val Doonican Show" to be screened on a Sunday evening in June or July.

Vikki Carr tops the bill in the final edition of BBC-2's "International Cabaret" on Friday, April 26. The Association and Pat Boone guest in BBC-1's "Andy Williams Show" this Sunday (21st).

TROGGS U.S. 'SURPRISE' FILM

A promotional film of the Troggs performing their new single "Surprise Surprise" has been shot in America, for submission to BBC-1's "Top Of The Pops." With the group's current U.S. tour extended by a further four days, it will not now be returning to Britain until May 8.

More Bill oldies; Trem, Boys,
Dionne, Set, Who, Otis newies

NEW singles by the Tremeloes, the Beach Boys, the Alan Price Set, the Who, Dionne Warwick and Otis Redding have been scheduled for release. Title of the Foundations' follow-up has been switched. The Seekers' first disc under Mickle Most's supervision is put back one week. Dave Berry has recorded a Honeybus composition, and Unit Four Plus Two has waxed a Bob Dylan number. Albums by Bill Haley are being issued by two different companies.

Singles out on May 3 include the Tremeloes' "Haluluah" (CBS), the Beach Boys' "Friends" (Capitol) and Nanci Sinatra's "A Hundred Years" (Repertoire). Alan Price's next single—released by Decca next Friday (26th)—is "When Was Cowboy" written by U.S. blues singer Huddle "Lead-belly" Leadbetter.

Also issued next week are Dionne Warwick's "Do You Know The Way To San Jose" (Pye International); the Who's "Can I Sign" (Track), the Everly Brothers' "It's My Time" (Warner) and Dave Berry's version of "Deck Of W" ("Do I Figure In Your Life" (Decca). This is also the revised release date for the Seekers' "Days Of My Life" (Columbia).

The Foundations' next single will now be "Any Old Time You're Lonely And Sad" (Pye), again written by Tony Macaulay and John Macleod. This is issued next Friday, as is Solomon King's follow-up which—as reported last week—is changed to "When We Were Young" (Columbia).

A previously-issued Otis Redding number, "Happy Song" (Dun Dum) will be reissued by Stax within the next few weeks. Meanwhile, the Bill Haley album "Rock The Joint" is being rush-released by Pye-International today (Friday). Another Haley album comes out on MCA two weeks later (May 3)—titled "Rip It Up." It was first released on Brunswick ten years ago and includes "Saints Rock And Roll" and "See You Later Alligator."

Manfred Mann produced Unit Four Plus Two's new single "Ride Me High"—written by Bob Dylan. It is issued by Fontana on May 3. The Bill Haley album "Rock The Joint" is being rush-released by Pye-International today (Friday). Another Haley album comes out on MCA two weeks later (May 3)—titled "Rip It Up." It was first released on Brunswick ten years ago and includes "Saints Rock And Roll" and "See You Later Alligator."

SYMPHONY HERE?

Tony Macaulay and John Macleod are planning to form London's first pop symphony orchestra—to be run on the lines of the world-famous Boston Pops Orchestra. The song-writing team envisages a 125-piece lineup, for which musicians are currently being rehearsed.

ROSKO, BENTON AT MUSICA

Additional bookings for the "Musica '68" festival, to be staged in Majorca from July 22-27, include Emperor Rosko (22) and Brook Benton (24).

Definite—Zoot
joins Burdon

ZOOT MONEY is to join Eric Burdon and the Animals, as exclusively forecast in the NME four weeks ago! He has disbanded his group Dantalian's Chariot, and flies on Sunday to Mexico City where he will join Burdon. Zoot will, however, retain a solo status for disc purposes—he will continue to record independently for CBS, in addition to playing with the Animals.

Burdon's manager Kevin Devorich told the NME on Wednesday that Zoot will have an acting role in the forthcoming feature film "The Death Of Harry Farmer"—which, as previously reported, co-stars Eric Burdon and Rod Steiger. The movie goes into production in Hollywood on June 1.

The next MGM single by Burdon and the Animals will be "Monterey" coupled with "Anything." It will be issued here in mid-May, and this would mean the group flying back from America to promote the disc shortly before commencing filming commitments.

BEATLES PLAN
'TALENT H.Q.'

THE BEATLES WANT TO HELP SONGWRITERS AND MUSICIANS WHO FEEL THEY HAVE CREATIVE TALENT.

Paul McCartney told the NME this week: "It's ridiculous that people with talent like Dave Mason and Denny Laine have sometimes had to struggle to get their work accepted. What we want to do is to try and provide a complete service, so that eventually they won't have to go around knocking on doors—producers and companies will come to us because they know we'll have some of the best writers and musicians under one roof."

Paul said the offer especially applied to unknowns who felt they had so far not had the right break; this was the main idea. An Apple advertisement with the Beatles' offer is published in this week's NME.

PAPER DOLLS GET
16-NATION BOOST

AN intensive campaign to promote the Paper Dolls in 16 different countries has been launched by Pye Records. Film clips of the girls singing "Something Here In My Heart" have been rushed to Holland, France, Germany, Belgium, Italy, Spain, Norway, Denmark, Sweden and Switzerland—and other segments are being filmed for immediate despatch to six other countries.

These will be slotted into local TV shows to replace personal appearances by the trio, which has cancelled its projected European tour because of British commitments. The girls' single which climbs to No. 14 in this week's NME Chart—was issued in America last week on the Warner Brothers label. Three different film clips have been flown to the States to promote the disc, but it is unlikely the Dolls will be able to make their U.S. debut before September. The whole of the promotion is being kept clear for this purpose.

'LA LA LA' COURT WRIT
BY KINKS MUSIC CO.

A dispute has flared up concerning "La La La," the Spanish song which pipped "Congratulations" by one vote to win the Eurovision Song Contest. A writ has been issued against Philips Records, Northern Songs and Arcusa Records, alleging it infringes on the copyright of "Death Of A Clown"—the song which Dave Davies took to No. 4 in the NME Chart last summer.

The claim is made by Davray and Carlin Music, on behalf of Kinks Ray and Dave Davies. If the allegation were to be substantiated, it is not yet clear how the status of "La La La" as Eurovision winner would be affected.

JACKY SINGS 'BARBARELLA'

Jackie Lee—who makes her NME Chart debut this week as "Jacky"—flies to Paris on Monday to record two songs for the soundtrack of the Roger Moore film "Barbarella," starring Jane Fonda; they are the title song and "Love Spread Your Wings." Cabaret bookings are being negotiated for Jackie for next month.

Campbell is coming

American singer Glen Campbell arrives in Britain early next month for a brief promotional visit. Glen, who had a U.S. hit with "By The Time I Get To Phoenix" appears in BBC-1's "Dee Time" on May 11, and telecasts a guest spot for the forthcoming Esther and Abi Ofarim BBC-2 series.

NEW BEATLE TRACKS

Beatles go into the recording studio at the end of this month to begin an extensive series of sessions, from which up to 30 new tracks are likely to be produced. John Lennon arrived back in last weekend with 15 songs he had written in India, and Paul McCartney has a similar number of compositions for the group to record. Only Beatle still in India is George Harrison, who is a guest appearance in a film with Ravi Shankar—he is due back in London within ten days.

Merv Allen & The Jimmy Johnston Showband

There never was a fool MD 1097

Boston Pops Orchestra

conducted by Arthur Fiedler

And I love her c/w A hard day's night RCA 1683

Jimmy Justice

I'm past forgetting you RCA 1681

The Grassroots

Melody for you RCA 1682

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

The new songs have no direct bearing on the group's stay with the Maharishi. Explained John Lennon: "We meditated for eight hours every day, and then worked on song-writing in our leisure time—it was an ideal place to compose. We now have ample material for a new LP and single."

None of the Beatles has been awarded the Maharishi's certificate as student teachers of meditation. But contrary to national Press reports, this does not imply, as we failed, simply that they had insufficient time to complete the full three-month course. The Lennons and Harrison cut short their visit when their American camera crew arrived to film the Maharishi.

George Harrison is now in Madras, where he is making a guest appearance in a semi-documentary film starring Ravi Shankar—he will be seen in the picture playing a sitar duet with Ravi. A spokesman told the NME George would be back in London "at any time within the next ten days, depending how quickly the film is completed."

PLUS LEAVES UNIT

David "Buster" Meikle is to leave Unit Four Plus Two at the end of this month, to concentrate on a solo career. He is being replaced by Derek Griffiths, formerly of the Art Woods.

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MORE SINGLES contd from page 6 All-happening Floyd

* It Would Be So Nice (Columbia).

My copy bears a message saying that it's a specially edited and shortened version for broadcasting purposes. Despite that, it still runs 32 minutes, so goodness knows how long the ordinary shop-sold copies will last! However, you get far more than just excess time on this disc!

The main body of the performance is a Kink's-like jogging good-time, but all manner of other effects are thrown in for good measure—a pulsating voluminous chorus, tempo changes, crashing cymbals, fuzz guitars.

POTTED POPS

RONNIE HILTON: "Happy Again" (Columbia). Ronnie's discs always appeal to the more sentimental and romantic side of the fan, and this new one will give full satisfaction.

SCRUGG: "Everyone Can See" (Pye). A gripping rhythmic ballad, featuring a rich-voiced soloist with bluesy organ, twangs and harmony support—plus cellos adding colour. Reminded me a bit of Plastic Penny's big hit.

WISFUL THINKING: "It's So Easy" (Decca). A happy-go-lucky bouncer, with rattling tambourine and a busy brass-laden backing. Flows smoothly along in much the same style as "Everlasting Love."

JAY AND THE TECHNIQUES: "Strawberry Shortcake" (Philips). One of those typical U.S. discs likening a girl to something delicious to eat. There's a solid up-tempo beat, very little melody, terribly twee words.

CYRIL STAPLETON ORCHESTRA AND SINGERS: "Love Me A Little More" (Pye). Very much in the Ray Conniff style, with the choir rhythmically crooning to a backing of muted brass, a swinging line and brush drumming. Soothing and relaxing.

PETER AND THE WOLVES: "Julie" (MGM). An appealing fresh-voiced vocal with an imploring quality, contagious bounce beat emphasised by handclaps—plus chanting from the group—make this sound incredibly like Herman's Hermite.

MIRETTES: "In The Midnight Hour" (UNI). The Wilson Pickett hit revived and revitalised by a gospel-influenced girl group in support, by a ripe soul-band backing and twangs galore. It's spirited and unimpaired. Good!

STOCKINGTOPS: "I Don't Ever Wanna Be Kicked By You" (CRS). Two husky-voiced charmers with a vital, big-beat, up-tempo, brassy backing dovetails smoothly with the girls' seductive tones. Despite the title, not a comedy number! Written by Kenny Lynch, it's in the Paper Dolls' mould.

DENNIS LOTIS: "Only The Lonely Are Blue" (Polydor). A melodic sing-along, with a luring waltz rhythm, catchy join-in chorus, strings and choir. Dennis really knows how to sell a song, and he lends a touch of quality to the schmaltz.

In fact, it ends up sounding like a psychedelic "Teenage Opera." But I'm not being derisive—there's a catchy melody, the absorbing lyric and a fascinating sound. Could well be a sizeable hit!

CLIFF BENNETT & HIS BAND

You're Breaking Me Up/I Hear Her Voice (Parlophone).

It's about time disc fans started giving a bit more consideration to Cliff Bennett, because his records are always worth hearing. And this is no exception!

It's an up-beat r-and-b opus, with Cliff's hoarse beseeching tones framed in a solid gutsy backing of frothy saxes, biting brass and driving beat.

It's a track guaranteed to dispel the blues—more than that, it almost compels you to get up and dance.

Cliff's in great form, and the rip-roaring backing does him full justice. If only the tune were a fraction stronger!

Flop: Tempo slackens for this self-penned, slow ballad. The vocal here is somewhat less spirited than on the top side. Set to a thudding plod beat.

STEVE MILLER BAND

Sittin' in Circles (Capitol).

A delightful ballad, warmly and expressively handled by the leader—who sounds at times a little like Scott Walker. Starts quietly and gradually builds to a quivering and pulsating climax, with fado-like chanting and sighing organ—then slowly peters out.

Doubt if this has sufficient magic to register in the Chart, but the more discriminating fan would do well to lend an ear to the Steve Miller Band.

MORRIS AND MITCH

The Magical Musherishi Tourists (Trend).

An amusing revue-type sketch satirising the Beatles' visit to India. There's a biting impression of the giggling Maharishi, clever take-off of John and Paul chatting, and a cod mickey-take of a David Frost interview. Plus Sitar and Oriental gongs! Very funny—for the first six or seven spins. After that, it begins to pall.



ROYAL ALBERT HALL

(Manager: Frank J. Mundy)



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HERD By NEIL SMITH

LPs by Allen Evans

*****PLASTIC PENNY: TWO SIDES OF A PENNY** (Page One, POL 005).

The "Heads" side is a set of six sad-sounding, funeral-paced ballads, sung mostly by Brian Keith and played by the others in a relaxed, wistful way. Quiet and restful listening. The "Tails" side is livelier, with Paul Raymond singing Mrs Grundy and Strawberry Fields Forever, Brian Keith taking two ravers—Take Me Back and It's A Good Thing; and drummer Nigel Olson taking an r-and-b song, I Want You, with a big drum solo finisher. Music on this side is far more complex and experimental in sound.

Other titles: Everything I Am, Wake Me Up, Never My Love, Genevieve, No Pleasure Without Pain My Love, So Much Older Now.

*****MEMPHIS GOLD (Vol. 2)** (Star 726).

A top collection of soul singers. Otis Redding takes Try A Little Tenderness on his own and adds one called Tramp, with Carla Thomas, who sings on her own a torrid B-A-B-Y. Another stand-out is Sam & Dave's When Something is Wrong With My Baby. And the Bar-Kays, who backed Otis and 3 died with him in the plane, contribute Soul Finger.

Other artists and titles: Eddie Floyd (Knock On Wood), Booker T and the MG's (Mug-Nug), Albert King (Crosscut Saw), Johnnie Taylor (I've Got To Love Somebody's), William Bell (Everybody Loves A Winner), Mable John (Your Good Thing).

MALE SINGERS

TONY BLACKBURN (MGM C 8062) "Sings," the sleeve says, and I add "but only just." But perhaps that's a bit hard. However, if he makes LPs he must be compared with others and he shows he's a bit behind as yet. Nevertheless, he makes a good song out of Hey You In The Crowd, Can't Take My Eyes Off You, and Baby I Need Your Loving. Johnny Harris and Johnnie Spence conduct well.

TRINI LOPEZ (Reprise, RLP 6285) has Don Costa arranging and producing this, so Trini has top backing, including a girl vocal group. The star sings his way easily through a dozen tuneful numbers including Luna Lunera, Shame and Scandal In The Family and the title tune It's A Great Life.

INSTRUMENTALS

DISCOTHEQUE A LA CARTE (Polydor 26915) gives you a sample of the orchestras of James Last, Bert Kaempfert, Kai Warner, Max Gregor and Roberto Delgado in 14 varied and interesting orchestral tracks.

KAI WARNER (Polydor 184090) presents his Singers and Orchestra in a dozen tracks, combining good vocal and instrumental arrangements and making Happy Together (title track), Something Stupid, Show Me The Way To Go Home, I'll Remember Summer, four of the 12 worth-hearing tracks. All lyrics in English.

MORE LPs ON PAGE 11

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← HERD STRUGGLES TO OVERCOME THIS IMAGE Says KEITH ALTHAM

IN the end the group most likely to benefit from being "heard" more and seen less are Messrs Frampton, Bown, Steele and Taylor who are back in the charts again with "I Don't Want Our Loving To Die" at No. 22. The three special ingredients that this group has — youth, image plus, unlimited musical potential with which to establish their own musical identity—usually means the birth of a pop monster.

"Anyone who thinks our new disc is a step backwards is over hearing it in my opinion," says drummer Andrew Steele. "It is the biggest noise that four people have ever made together and, without a grandiose orchestra, establishes the fact that we are four people and not forty four!

"It is a very tight sound and it might be of interest to note that we used the Traffic's equipment for the session—kindly lent to us—as our own gear had been held up after a tour of Scandinavia."

There was a time when it seemed possible that the Herd might be suffocated by the barrage of publicity heaped upon the photogenic head of Peter Frampton. This would have been a great pity because anyone who has heard the group jamming an impromptu spot at rehearsals will have realised they have enormous musical potential. Thanks to a neat switch in musical directions they have averted this danger and from behind the big glossy close-ups of Frampton the "others" are emerging.

'Not an ugly bunch'

"We're not an ugly bunch of fellows," concedes Andrew, "and we expect our faces to over-shadow our music for a time—but let's not kid anyone. We're in it for the bread to begin with. Most of all we want to be a success!"

But when the screaming begins to subside they have something more than pretty faces to sustain them. The Herd's confidence to meet that occasion stems from the fact that they have "it"—in musical talent!

The two "others" who I had expressed a wish to see turned up at the Sherlock Holmes pub near the BBC Playhouse theatre where they had been playing. In the form of Andy Bown and Andrew Steele.

They were accompanied by a small posse of young ladies all effectively trying to look over his and armed with autograph hunters' kits. They both ordered fruit juices for themselves and Andrew began to fork dreamily at a shepherd's pie, apparently in the hope of finding the remnants of shepherd!

"We are looking forward to the tour of course," said Andrew of their current shows with the Kinks and Tremeloes. "I fear we may have been spoilt on the previous tour when we were nobody's treated as somebodies. Now we have to prove a few things."

"We will be doing new numbers including Oop-Oop a Doo, Stagger and a Dylan composition, I Want You. Peter has done a special arrangement of From the Underworld. I shall be surprised if we don't get the screamers reception."

"The Tremeloes are lovely fellows—we've toured with them before, of course. They don't have to have an act. They just go on stage and put on what they are. Happy, amusing and lively guys. They're really living autographs!"

Andy Bown has that deceptively, innocent expression which means a lot more than it shows and Andrew Steele gives a sharp, perceptive impression. It has usually been my experience that people like Andrew who have a reputation for being "difficult" with the Press are really the most interesting as long as you do not insult their intelligence. Two obvious examples are Pete Townsend and Mick Jagger—Andrew falls into this category. His remarks are often more for the effect than the sense. For example, does he feel they have been able to get away from "The Face of '68"?

"Absolutely no chance," retorted Andrew at once, "he travels right there with us in the bus and I have to sit next to him."

'Wears a plastic smile'

"Actually he wears a plastic smile now to save time. You won't be able to detect it but you can see where the screw holes have been." Andy thought this was quite droll and fell around over his steak and kidney pie for several seconds before composing himself. I asked him

who the woman was whose photo we had seen lately adorning electric organ on "Top of the Pops."

"That was just something the props department came up with cover up the ropey innards of the organ," said Andy. Andy also said that he thought their new single was very commercial and would I a pint? I thanked him and asked for a half. He bought me a pint.

I returned to "awkward Andrew" who was explaining away infamy as a difficult interviewee.

"We were asked such inept questions by such inept interviewers that I either died on the spot or was very rude," he said.

"Things like 'which one are you?' and 'what's your favourite?' I hadn't learnt at that time that you mustn't be rude to interviewers. "Not so much as a 'Hello Andrew how's your drums?' added Andy for emphasis.

An early Kinks fan

At this juncture a gentleman from the Joe Loss Band Show approached us and congratulated the group on their performance, also thought I ought to plug Joe Loss Band Show which I had done.

We returned to discussing their tour and Andy admitted that was an early Kinks fan.

"I liked those things they did like 'You Really Got Me' and 'Andy.' I can remember seeing them at Nantwich and being introduced one after another—and now Pete Quilpe on bass—they really had big sound then."

Andrew was not terribly enthusiastic about the Kinks but dramatically:

"What I don't know about the Kinks I don't like," which is absolutely no sense at all as far as I am concerned, but it sounds good.

TOP TEN of PETE BRADY



ALBUM 1700 by Peter, Paul and Mary: There are some very good tracks on this album. Two really great ones are "The House Song" and "What's Her Name".

THE PLAYGROUND by Anita Harris: This girl is going to be even bigger than she is now. She deserves a whole string of No. 1 hits.

SGT PEPPER ALBUM by the Beatles: Most tracks on this album are brilliant but they need listening to for a few times for them to grow on you. And it's far better on stereo.

LOU RAWLS "LIVE" by Lou Rawls: Two other superb LP's by this performer are "Soulful" and "Carry in' On!" I really dig this man, and I wish he was more well known in this country.

WHAT'S IT GONNA BE? by Dusty Springfield: A good groovy number this by a very competent singer.

YESTERDAY'S LOVE SONGS... TODAY'S BLUES by Nancy Wilson: I love all her albums. She is a brilliant singer and anything and everything she does is superb.

BIG SPENDER by Peggy Lee: There's going to be many versions of this song around soon but none can top Peggy's version. She is marvellous.

MASSACHUSETTS by the Bee Gees: Not only can these boys sing but they write some good material, too. I think they could go a long way.

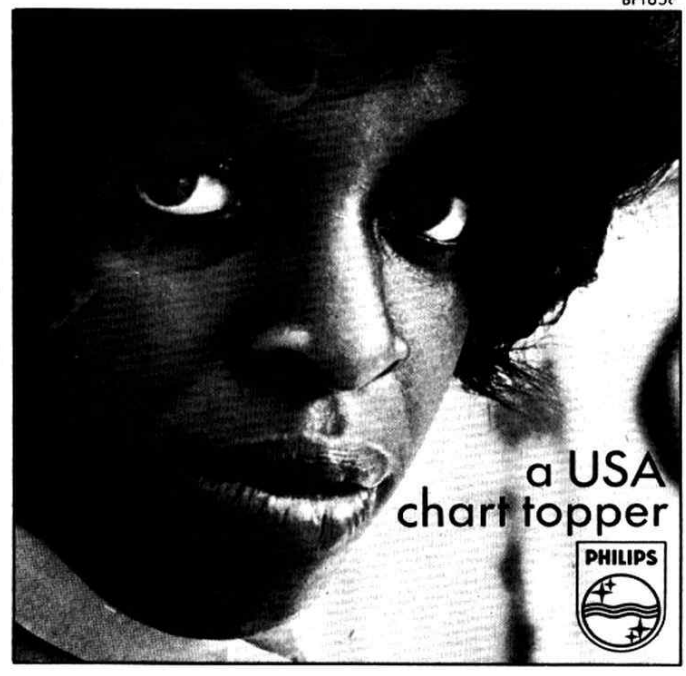
BURNING OF THE MIDNIGHT LAMP by the Jimi Hendrix Experience: It was a toss-up whether to choose Jimi Hendrix, the Pink Floyd or Doors. I'm never happier than when I'm listening to West-Coast music and the wilder the better. More noise and experimentation will lead to more new sounds.

WAKE UP LITTLE SUSIE by the Everly Brothers: I have been a fan of the Everly Brothers since I was a kid. I'm not a great raver but if anything makes me want to live, this does.

Madelaine Bell

I'M GONNA MAKE YOU LOVE ME

BF1656



a USA chart topper



LPs by Allen Evans

**** BILL COSBY: HOORAY FOR THE SALVATION ARMY BAND (Warner Bros., 1728)

A swinging disc, this, Bill, of the "I Spy" series, sings with a backing of a wild girl vocal group and solid beat band, and besides the rousing title song, they also introduce Sgt. Pepper's Lonely Hearts Club Band, do a lovely Sunny, and bring new life to Reach Out I'll Be There. The Stones' Satisfaction gets rousing treatment, too. Bill is a talk-singer more than a tunesinger, but he really puts over the message with a rhythm that is catching.

Other titles: Road Runner, Get Out of My Life Woman, Funky North Philly, Hold On I'm Coming, Ursalena, Time Brings About A Change, Stop, Look & Listen.

**** THIS IS SOUL (Atlantic 643301).

A dozen top soul performances, with two sizzling numbers from Wilson Pickett (Mustang Sally, and Land of a Thousand Dances), and two more from Percy Sledge (Warm and Tender Love, and When A Man Loves Woman) On the Sad Song), Ben E. King asks What Is Soul? and Aretha Franklin admits I Never Loved A Man (The Way I Love You). Good value throughout, plus.

Other artists and titles: Carla Thomas (B-A-B-Y), Arthur

cont. from page 10

Conley (Sweet Soul Music), Sam & Dave (I Got Everything I Need), Eddie Floyd (Knock On Wood), Solomon Burke (Keep Looking).

****FATS DOMINO: MILLION SELLERS, Vol. 3 (Liberty, LBL 83101E)

Fourteen quietly, yet so rhythmically, sung rock numbers, with a purring background by swinging musicians. Fats Domino has sold many million records and this disc gives you a good reason why. His My Blue Heaven, not a rock song at all, is given a new excitement, and when he starts on Reeling and Rocking, I Hear You Knocking, Your Cheatin' Heart, he gives them a great big rolling attraction.

Other titles: It Keeps Raining, She's Of Arazy Trouble in Mind, La La Cheatin', My Girl Josephine, Every Night About This Time, Careless Love, So Long, My Happiness.

LATE LISTENING

STELLA & BAMBOS (CBS, 63234) play guitars, backed by Anthony King and his Music, while Stella takes the vocals very well and is a most promising talent. Dreaming, sleepy music.

HARMONY AT HOME

It's uncommonly pleasant to play and listen to. Add new harmony to your life, relax and enjoy all the wonderful music at your fingertips on the Hohner Symphonic 32, with its intriguing array of effects switches and new reversible amplifier. Illustrated details sent on request from the address below.



SYMPHONIC 32 Transistorised electronic organ with divided keyboard

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THREE GOOD REASONS WHY JOHN ROWLES MUST BECOME A BIG STAR



There are at least three reasons why I expect John Rowles to become a very big star. The first is his manager Peter Gormley (the "Sir Alf Ramsey" Pop) who has shaped the successes of Cliff Richard, the Shadows and Frank Ifield and yet has remained roughout, modest, polite, professional and dignified — characteristics which then elude top pop people.

The second is Mike Leander, the young man who produces and arranges John's records and for a month, prior to "If I Only Had Time" being released, telling me how huge a hit it would be.

The third reason is John Rowles himself who, has star-quality impeded all over him!

He is the son of a Maori father and a mother who was half German and half Spanish — he is sure what that makes him apart from confused. He is very proud of the fact that his father was All Black (player in the famous New Zealand rugby team) back in 1938 and he plays the game himself when he can.

He has a quiet rumbling voice

By **KEITH ALTHAM**

and deliberately controlled personality which suppresses a slightly nervous disposition.

With a little luck and another hit he might well be able to shake off those Engelbert Humperdinck comparisons.



Taste of success—JOHN ROWLES' ambition is to live in a luxury penthouse flat like this one. We'll make it one day, meanwhile he enjoys a sample of the life to come by posing in the flat of his musical director MIKE LEANDER, seated in the background.

"I've had the comparisons ever since I arrived here," said John, "but I don't really mind them. First of all it's a privilege to be compared to such a successful artist. There is a resemblance as I've noticed myself when I saw him on his TV show.

"Our musical direction is not really the same though. He has followed up on this slightly country and western ballad approach and although my first number is a ballad my next will be much more up tempo."

It is a testimony to John's talent that in a period of approximately five years Peter Gormley has had several offers to take on new and established artists but John is the first he has signed.

"It was last year in Australia that I first met Peter," said John. "He was over there with the Shadows and I was working in a small club.

Tried here

"I had a couple of hits out there 'At The End Of A Rainbow' and 'Please Help Me I'm Falling'. I wanted to go to America first but Peter persuaded me the way to do it was from England. Now I'm very glad I agreed."

Originally John started out his career as a guitarist with a group called the Sundowners.

"I used to buy just about everything that Chet Atkins made and copied almost every guitar-run that Hank Marvin has ever played," said John. "You can't imagine how pleased I am to have met Hank now and to be sharing the same manager as him."

John's old act used to consist of everything from rock and roll to yodelling but his own preference is for emotional ballads that really say something.

"I'm a great admirer of Tom Jones," said John. "You listen to him and you can tell he gets right behind the feelings of a lyric. 'Green, Green, Grass of Home' is a perfect example of that. He almost makes you feel like crying when you hear it."

Like many other singers John hopes eventually to break into films and it is there that his real ambition lies. But until that break is possible he intends to work toward a cabaret career.

Stage musicals are another possibility and while in Australia John was offered the starring role in "Bye Bye Birdie."

Good birds

How does John rate our girls? "I think the English 'birds' are marvellous. London really is an international city and there are so many different types of beauty here.

"I used to have a big thing about the actress Susan Hayward when I was a kid but more recently it's been a case of the Ursula Andresses"

Can we expect any more talent from the land down under to come up top?

"Well there is a fantastic group called the Maori High Five who are already an established group in Australia but they could make it here too.

"There are seven of them! Yes—I thought that was a bit strange too."

At present John is rather nervous about his quick fire success and feels his way cautiously at interviews.

Instant success can be a brittle thing at best but I am sure that John is going to win through. He is the stuff that dreams are made of and he has Peter Gormley to make sure they come true.

I look forward to meeting the real John Rowles at a later date when he will have a little more confidence and a lot more success.

from you to us

Edited by **TONY BROMLEY**

JUNE B. AMOS (Stoke-on-Trent): After seeing Gene Pitney at Hanley, I felt I must write a letter of appreciation. His performance was superb, in fact I considered him too good an artist to appear in a pop package tour, with such a poor supporting cast. My thanks also to the Mike Cotton Sound, who provided an excellent backing for Mr. Pitney, adding an air of distinction to what would otherwise have been an ordinary, hysterical, pop concert.

HELEN L. THORPE (Chesham): If the Bee Gees Albert Hall opening was the hopeless effort you made it out to be (and I find that very hard to believe), then they are certainly making up for it on their subsequent dates.

I saw the show in Sheffield, and I would like to inform you that it was the best concert that I have ever had the pleasure to see and hear. The boys proved themselves not only to be very talented musicians and singers, but also to have the fantastic showmanship that is lacking in so many groups today.

DAVID GOODALL (Coventry): I feel I must write to protest strongly about the "new jingles" being introduced now on Radio 1. Most of them have been taken direct from the now extinct Radio London.

The BBC has already obtained the services of the best of Radio London's DJs, and in all but two cases succeeded in dragging them down to something approaching normal BBC standard. But please, BBC, use your own jingles, or none at all!

ALAN HODGSON (Newcastle-upon-Tyne): At last the very talented Madeline Bell has had a hit in America. After years of trying in Britain she has made the grade in the U.S.A. What an achievement for an unknown singer to reach such a high position in the States. Now the same disc is released here. Come on British fans, buy the record and share the success of Madeline with our American friends.

C. YOUNG (Barrow-in-Furness): I have just bought a copy of the Beatles' "Magical Mystery Tour" and I was very surprised when I played it as the flip side of "I Am The Walrus" was "Darlin'" by the Beach Boys.

JOHAN LIND (Falkenberg, Sweden): It's fantastic to see the progress which the new Spencer Davis Group has made since Stevie Winwood left the group. "Time Seller" was the best and most progressive pop record of 1967. The Spencer Davis Group is the best pop group in Britain today apart from the Beatles and the Hollies.

I must say that I am disappointed with Traffic today as they have not been able to make a sound like a group because the musicians are individualists. I hope Traffic will make better records than "No

Face, No Name And No Number" in the future. **CHRYOPHER CONSTABLE (Dovercourt, Essex):** After watching the Eurovision Song Contest I felt very sorry for Cliff Richard because he performed "Congratulations" so well and deserved to win. But how could he when he was given such a disgraceful backing by Norrie Paramor and the Orchestra? The orchestration used in the Contest was nowhere near as catchy and zestful as the one that the people of this country voted for on the Cliff Black Show and heard on other TV shows before the contest.

MRS. D. DALE (Leigh): Alley Cat was right to say Matt Monro was too casual on "Dee Time". I would go further and say he is too casual on all his TV appearances, and also on his record releases, which have been mediocre since he changed labels.

John more of your British fans, Matt before it is too late. **JOHN E. TAYLER (Patchway, Gloucestershire):** It is a pity that record collectors do not stop the habit of selling records that have been played in the shop as new.

There is nothing to stop anyone from examining a record before they leave, but the damage caused by a worn stylus cannot be detected visually. At the current price of LPs, surely it is not too much to expect to get them unused?

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MIKE SMITH

AMEN organist Mike Smith is the jazzman of the group—a lofty, surprisingly soft-spoken chap who once used to make regular pilgrimages to London to see where it was at in Ronnie Scott's.

Mike lurks behind dark glasses and an apologetic smile, although he doesn't get the impression it wouldn't be too much to blow his cool and hot-up his temper.

"I always like to be honest," he told me, bluntly "even if it hurts. That way, people know where I stand. I don't like two-faced people. Sometimes they annoy me so much, I could hit them."

"It's funny, too, that in this business so many people come up to you at a club and automatically expect drink. I always seem to get lumbered that way. They go on talking and I'm thinking, 'God, how am I going to get away?' It's not the money I care about; it's the principle. Although he's as Welsh as the rest of the Corner, Mike's accent occasionally seems to drift between London and parts of the North. It mystified me for a while, and I asked about him on his hometown, was Swansea.

Jazz apart, Mike differs from the other Amens in being more intellectually minded, and more interested in life outside of the pop world.

He told me: "Before I took this job I trained to be a chemist, and I went as far as to take my MMD examination. I suppose I was a bit adios."

"I've been in the pop business less time than anybody in the



Clive Taylor

"RATS," said Amen guitarist Clive Taylor. "Pardon?" I enquired. "Rats," said Clive. "I hate them. If there's one thing in this world I could willingly take a rifle to and kill... it's a rat. I could obliterate one. I couldn't ever kill any other living creature. But a rat—boy, that's different."

He visibly shuddered, and then his eyes lit up with the imagined satisfaction of death to the grisly, 'orrible creature and its throat-grabbing molars.

Clive is a quiet enough person, and he frankly admits that the reason for all this burning hate stems from his school days, when he caught sight of a water rat and experienced a feeling of revulsion that is with him still.

Shooting

We got onto the subject of killing via Clive's new found interest in shooting. He plans to get himself a couple of 22 rifles and go into the country aiming at dead tree trunks and the like.

Clive likes violence in films, although in real life he will fight only if necessary. One such occasion was in Morcombe, when five yobboes threatened to "do" Amen Corner for no special reason.

Says Clive: "Normally we just can't be bothered getting involved. This time, all seven of us just stepped out of the van and said: 'Right then. Man, you should have seen 'em move!'"

Clive says his mother and father mean a lot to him, especially for their understanding; that one of the things he loves about his success is the ability to satisfy whims of his like wanting a big sports car and a fantastic sound system; that he is an emotional person and can be upset for days at the sight of a car crash; and that one of his greatest kicks is simply to get away from the bustle of city life.

He believes in God—loves drawing—doesn't want to be associated with any rock 'n' roll revival, thank you—worries in case fans think he's something extra-special, and then find he's just an ordinary bloke—but says he finds it difficult to get embarrassed.

"If I fall over in the road," says Clive, "it doesn't worry me a bit. If someone else does, I get really embarrassed for them."

I asked him about girls—did he worry that someone he cared about might only be interested because he happened to be in a name group?

"You bet," smiled Clive, slowly. "That's something you have to think about and watch for all the time. All I'm looking for is a girl who likes me..." Clive Taylor from Cardiff.

"Not," he added with emphasis. "Clive Taylor from Amen Corner."

DENNIS BRYON

AMEN drummer Dennis Bryon has a big plastic bag which he gradually fills up with his used pairs of socks. At intervals of about a month — by which time they should be nicely matured, as they say down on the farm — he seals up the bag and takes the socks to his mother in Cardiff.

Mrs Bryon cheerfully welcomes him home, uncomplainingly takes out the composted footwear, then launders it fresh and lovely again.

Dennis is rightly proud and fond of his hard-working Mum, but he points out that pony plastic bags are just one of the disadvantages of being in a group and eternally living on the road and out of a suitcase.

"I used to do my shirts myself," he says happily, "by going round to the laundrette near our house in London. Now I have them done for me."

Dennis is a quiet, but not withdrawn, Amen, with a cheerful elf-like face topped by brown, curly hair.

He got interested in the drums because his parents own a hotel—"There was a party at the New Theatre," he says, "and there was this guy in the band who stayed with us who was a fantastic drummer. I used to mess around on his kit, and eventually I got so interested I got myself one for £35."

"Now, I'd pay £500 to get the best possible drum kit. It's worth it."

Dennis still misses home, not quite so much as at the beginning, which was the first time he'd ever been out of Cardiff, but still a lot. He's still a fairly homespun person and when he's in London he would rather sit in a cosy pub with some friends than go groovin' down to the trendy showbiz clubs.

"Everybody's so false at those places," he maintains. "They all do the big moody bit."

"What I really like is to go to a club when all the group go. There's so many of us, we take over!"

"It takes me a while to adapt to someone new," he added quietly, "because I'm not really as sure of myself as I should be. Once upon a time I used to embarrass very easily."

"I used to have a lot of trouble with girls when I was like that, but lately things have been much better. Maybe it's because I'm travelling, and getting more sure of things all the time."

"What I mean is that travelling about itself is an education. You see different things and you broaden



your outlook, whereas in Wales you get people who live in their same little world."

London doesn't appeal to Dennis, and he doesn't want to have to live in it permanently. He finds it too big, with too many people and too much traffic.

"It's all," he says, drily, "people running around fast getting nowhere."

He likes football and horse-riding.

would like to be married with a home and a car and a wife (he put them in that order), and says that maybe he'd like to own a shop one day.

Although he's doing well, Dennis is surprised by the number of people who ask him to lend them a couple of thousand and actually think he's got it. "I haven't," he says, "not yet. Not by a long chalk. But they won't believe you."

He says the material things he wants in life cost more than he can afford at the moment, although one of his greatest pleasures will be to have his own luxury flat as soon as he can manage it. He's got distinctive ideas about the plain dark fitted carpets he wants, and the clean, light plain walls he'll have offset by modern furniture.

I asked him to tell me what kind of person he was, and he suggested he was more of an open book than deep-minded.

"I'm a happy person," said Dennis, "but if there's one thing I don't like, it's my hair. It's all curly, I'd like it straightened."

"I wouldn't want to be really good looking. I think I'd be big-headed. No, I think I'd rather be as I am, just happy and content. I'm not a go-getter."

Dennis was a rivet-hammerer for two weeks when he left school, then spent a frustrating time as a garage apprentice, then became an apprentice house-electrician for three years.

"One day," he says pleasantly, "I was with the group, and we had a dressing room without a heater. I rigged something up but I blew all the fuses."

"Now, I don't bother with things like that anymore."



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FOLLOW THE SUNDAY SCENE!

AMERICA CALLING

Jimi Hendrix has SRO Experience in U.S.!

THE Jimi Hendrix Experience has just barnstormed its way through their biggest, most successful American tour yet! Every date—with the exception of the one played in Newark on the night following the death of Martin Luther King—flew into high percentages from the group, with SRO's absolutely everywhere.

On some dates during their two month trip, the Hendrix group earned amounts up to (and over) \$20,000, proving that at this stage of the game they're well and away the biggest Anglo-U.S. group in America.

Now plans are being made for the Experience to return in August for another three weeks of one-nighters, including a possible date at the Hollywood Bowl in early September.

Jimi's manager, Mike Jeffrey, who now has a New York office, told me "Jimi's completely knocked out with the success. For the next couple of weeks he's going to rest up a bit. They don't have any more dates until they go back to England, so Jimi's working on some songs."

He'll fly back here in July at the invitation of Warner Brothers, to attend their convention in Hawaii and at that time they'll issue a new Jimi Hendrix album."

Following their return to England later this month, the Jimi Hendrix Experience will appear on the NME Pollwinners' Concert at Wembley, and then fly out for dates in Paris and Rome.

QUICK visitor to the U.S. last week was Dave Clark, who flew into New York for five days and during that time negotiated the sale of his recently finished TV series for autumn showing here on the CBS network.

There's no talk of a tour yet. Dave's kind of got his hands full in all his production things. He told me that it could be at least the end of the year, if then before the Five would come back to work.

One tour a year is enough! All these interests of mine are taking up a lot of time," Dave told me. "I was planning a trip to California, but couldn't take the time out."

GLEN CAMPBELL, recent winner of five Grammy Awards for his "By The Time I Get To

says

June Harris in New York

Phoenix is anxious to get to England before this year's out. He's working on the possibility of a trip during the autumn.

Glen goes into the CBS-TV studios early next month to start taping his own summer series, which will replace the Smothers Brothers Show during the summer.

THE Beach Boys are out again—on their annual Spring college tour, complete with Mike Love, who's alive and well after his recent visit with the Maharishi!

They're on the road through April 22, playing southern colleges, heading a package which also includes the Strawberry Alarm Clock and the Buffalo Springfield.

Then they take a short break before embarking on their all important tour with the Maharishi in May for which dates are being finalised.

While Mike was away, the rest of the group worked hard in the studios. There's plenty of new material lying around for future use. In the meantime, their present single "Friends," issued last week and written by the three Wilson brothers and Al Jardine is proving an extremely strong follow-up to "Darlin'."



The JIMI HENDRIX EXPERIENCE with ARTHUR BROWN (second left).

TRAFFIC FEEL FREE

TRAFFIC met with very favourable, though sometimes small, audiences this past week at the Whiskey-a-go-go on the Sunset Strip before going on to Detroit, Chicago and New York City. Their popularity is amazing really, as they are known purely from the strength of their "Heaven Is In Your Mind" LP, never having had a hit single or receiving top-40 radio airplay in America.

Talking with Traffic before their opening night show, Stevie Winwood told me the overall reaction from followers had been "really nice". He also found the group felt more freedom playing to American audiences.

"In England the kids have been brainwashed by bad sounds on the radio. It's nice to want to try new things in England, but they aren't that easily accepted. Here the audiences don't know what to expect. They've never seen us, so we can be more free in what we play."

Some plan for Traffic during their American stay: Stevie is determined to see the California desert; Chris Wood is eager to visit Chicago; and they all want to do some recording here to see what the American studios are like.

Groups they want to see while they're here are Jefferson Airplane, Electric Flag and Association.

EASTER FLOOD OF GROUPS

Easter week, when all the schools recess for a week's holiday, brought some great groups to the Southern California area. Disneyland's week of entertainment featured the sing Cow-sill family, plus nightly shows by the Lovin' Spoonful.

The Young Rascals played dates throughout California during the week's holiday, but were

Ann Moses in Hollywood

unable to keep their scheduled Long Beach Arena appearance when one of the boys became ill. Sonny and Cher filled in for the Rascals for the one-nighter. Also on that bill were the Box Tops, currently in the U.S. charts with their third hit, "Cry Like A Baby."

HELL'S ANGELS

The Hell's Angels, widely known for their hell-raising antics on motorcycles and their unconventional way of life, have recently signed managers to handle all their business activities.

In the past the Hell's Angels, which have motor cycle clubs stretching across the U.S., have shied away from publicity. Feeling they've been misrepresented and taken advantage of too long, their managers are negotiating a record contract for a group of club members and named after the club.

Object is to express some of their views publicly through their music which their managers describe as a "Rolling Stones sound."

Also being planned are a TV documentary, television appearances for the group, a cross-country tour and a "cops and robbers" type TV series, featuring the Angels.

NEW to the charts

JACKY MAKES IT AFTER 17 YEARS!

A NEWCOMER to the NME Chart is 32-year-old Jacky, whose version of the theme song from the children's TV series "White Horses" makes the best sellers this week at No. 24.

Jacky, who is Jackie Lee, has been recording from as far back as 1956, has waxed "The Outskirts Of Paris" and "Just Like a Man," which she made last year under the name of Emma Rede, and been a professional singer for seventeen years.

At the age of 11 she was touring Ireland, billed as as "Child Star", in her teens she joined the Squadronaires, with whom she stayed until the age of seventeen when she married, and formed with her husband Len Beadle, Jackie and the Raindrops, leaving them in 1965 for her first solo disc "I Cry Alone."

Jackie says of her "White Horses" success: "It's fantastic. I just can't believe it."

Jackie, who has in the past recorded on Polydor, Decca, and Columbia, has recorded "White



"Horses" on Philips. She has at present no plans for a follow-up. ROWAN BERKELEY.

ELVIS & TOM (from page 3)

ments (and here we had a demonstration of the way Elvis moved in his early days)—man—they just weren't ready for me!"

Then Presley told Tom a touching story: "When your record 'Green Grass Of Home' was issued here, the boys and I were on the road driving in our mobile home. Man, that record meant so much to us boys from Memphis we just sat there and cried."

"Then we called the radio station and asked them to play it again—they did, four times! We just sat there and sobbed our hearts out."

Later, when it was time for the Presleys to go, Tom and I accompanied them via a rear

exit to their car—an enormous long, low black Cadillac with darkened windows and a mass of aeriels.

"You see all these aeriels?" said Elvis. "Well, they don't mean a thing—they ain't connected to nothing!"

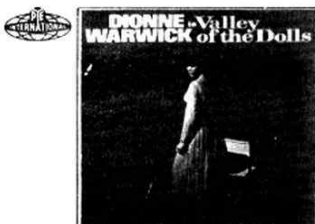
Moments later the two stars had parted company and the most memorable meeting in the history of pop was over. It was an evening during which Elvis let his hair down, openly enjoying the Jones performance and later talked openly backstage as he surprisingly joined Tom in a cigar and champagne.

But when you know Tom Jones you know a man in whose company you can't fail to be like that.

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TAIL-PIECES BY THE ALLEY CAT

PROBABLY worst song ever to win Hollywood Academy Award — Leslie Bricusse's "Talk To The Animals" — Aretha Franklin leading U.S. points table based on Top 30, followed by the Union Gap and Paul Mauriat ... Fourteen years ago today (April 19) Bill Haley first recorded "Rock Around The Clock" ...

Expect confirmation Rik Gunnell has successfully taken over Bunnys Lewis agency, which represents David Jacobs and Simon Dee ... Their next singles: Otis Redding "The Happy Song," 1910 Fruitgum Co. "May I Take A Giant Step," Herman's Hermits "Sleepy Joe" and Gene Pitney "She's A Heartbreaker" ... On Radio 1, Pete Brady played record by Elvis Presley — at request of Beatles' fan club secretary!

Thanks Chris Hutchins for suggestion, your Alley Cat will give ward to Walter Winchell — among Cat's Whiskers ... Role for Roy Castle — in producer Peter Rogers' next "Carry On" film ... Jack Jones now backed by Buddy Rich band on U.S. concert tour ...

Today (Friday) Mark Wynter carries Australian band Janecce Corless in Melbourne ... Backed by Count Basie's band, next Jackie Wilson single revives late Sam Cooke's "Chain Gang" ... Lena Horne's husband (composer Lennie Hayton) signed by producer Ernest Lehman as musical director for Barbra Streisand's "Hello Dolly" film ... At German chart-top, Bee Gees' "Words" ousted by Marmad Mann's "Mighty Quinn" ... Wendy Craig (who sang on weekend "Eamonn Andrews Show") married to Jack Bentley, Sunday Mirror critic ... Current Raperita and the Delrons' hit reissued in U.S. ... Frank Sinatra's singing with Ella

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The HONEYBUS during Easter's "Top Of The Pops" (l to r) COLIN HARE, PETE DELLO, RAY CANE and PETE KIRCHER

Easter Pop Parade

EASTER time at BBC "Top Of The Pops" was bursting at the seams with top pop talent. There was the Honeybus, now reaping the rewards of their "I Can't Let Maggie Go" success and falling asleep all over their dressing room.

By KEITH ALTHAM

There was the Small Faces playing over "The Docker's Delight" to co-manager Andrew Oldham while his other half—Tony Calder—chatted with Cliff Richard ... There was Jimmy Saville musing about in a brown corduroy romper suit and the talented Hollies playing me selections from their next album like "Relax" and "Why Should They Walk When They Can Fly" ... Firstly I visited the Honeybus, who were trying to catch up on a few hours lost kip in their dressing room ... "I Can't Let Maggie Go" is their third single and is the work of vocalist-guitarist Pete Dello. Sometimes referred to as "Psyco Dello," he gave me his reasons for the success of their first hit ... Apart from the fact that the record is obviously commercial — there were three DJs who were behind us from the word go, I'd like to mention them ... They were Kenny Everett, David Symonds and John Peel. Between them they helped us get the record off the ground ... The Honeybus are one of Britain's hottest properties at present but young manager Terry Noon is not

gber world chief ... Japanese TV purchased Beatles' "Magical Mystery Tour" ... Isn't actress Valerie Singleton the light in Pete Murray's eyes? ... Robust performance from Lana Cantrell on ATV's variety show co-starring Paul Anka and Benny Hill last Sunday ... Wouldn't Twiggy and Mia Farrow make a pair of book ends? ... Gordon Mills' wife infanticipating ... MCA sign Neil Diamond ... Amusing LP titles suggested by Garry Chambers: "Owe Revolt To England — P. J. Proby," "The Singing Nun sings Janie Jones," "Golden Hits of Scott McKenzie (Vol. 2)," "Eartha Kitt Live At The White House," Cary Grant Sings Dr Timothy Leary" and "Tribute To Tom Jones — By Tom Jones" ... On Eamonn Andrews' TV show, what happened to Al Jolson Jr last Sunday? ... Percentage deal for Dave Dee's group not fruitful on Bee Gees' concert tour ... Started by John Barry: film production company ... New Small Faces singer has Paul Jones in raptures ... Scrapped: Tito Burns' plans for Love Affair spring tour ... Quips Stockport reader A. Taylor was rock revival started by "Val Doonican Rocks, But Gently" LP!

HEADING FOR THE CHARTS

Peter and the Wolves

"Julie"

MGM 1397

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that "King Midas" did not make it because I think it was a fine record. It didn't make it because we're the Hollies—but if another group with a harder image had cut it I'm sure it would have been a bigger hit!"

And so to Cliff's dressing room where I found him far from downhearted over his loss in the Eurovision Song Contest by one point.

"I spent most of my time trying to cheer everyone else up," smiled Cliff. "Dear Katie Boyle had tears in her eyes over the whole thing, but really it's no disgrace to lose a contest by one point is it?"

In Lulu's dressing room I chatted to her about "Me, The Peaceful Heart" which became a hit for her here while she was away in America receiving the big star cabaret treatment.

"I think it just goes to prove that if you have a good record, it's going to make it no matter whether you are here to promote it or not," said Lulu.

"I didn't even think it was a hit I thought it was terrible But MICKIE!"

Lulu went into a most credible impression of her recording manager, Mickie Most, throwing her arms about and shouting, "It's the greatest thing you've ever done!"

And Mr. Most knows what's what. And Lulu knows when to leave the decisions to one who knows.

Confident Kathy in varied act

KATHY KIRBY made her Talk of The Town debut on Monday before an enthusiastic audience, which augurs well for her four-week stay. She has a big voice on occasion but is more effective with her quiet voice. In songs like "Wonderful World" ...

She varied her act considerably with a Marie Lloyd take-off as she sang "My Old Man," and changed the vocal moods nicely during "Bud and Soul." Her hit medley of "Dancin' On," "Let Me Go Lower" and "Secret Love" met with approval and she altered the words a bit for "If I Had A Rich Man" ...

The busty, bonny blonde seem to make herself look older than she is with her attire and she has still to develop a warmth into her work. But she has a great confidence and is destined for greater things to come.

She is aided by musical director Alan Braden and Don Phillips (ex Dickie Valentine) at the piano, plus the excellent Burt Rhodes orchestra.

This man has talent...



One day he sang his songs to a tape recorder (borrowed from the man next door). In his neatest handwriting he wrote an explanatory note (giving his name and address) and, remembering to enclose a picture

of himself, sent the tape, letter and photograph to *apple music* 94 Baker Street, London, W.1. If you were thinking of doing the same thing yourself — do it now! This man now owns a Bentley!

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