

New Musical Express

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NMExclusive Scoops on American hit-makers

GLEN CAMPBELL & BEACH BOYS

TOP POP NEWS

- *Affair* • *Dave Dee*
- *Who* • *Foundations*

MARV JOHNSON

STEVIE WONDER

RIGHTEOUS BROS

BEE GEE ROBIN SPLIT SHOCK

No. 3
**SURROUND
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WITH SORROW**
BY
CILLA BLACK

ON PARLOPHONE RS759

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WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

LOOK! A BIG NEW ALBUM FROM SCOTT WALKER

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The BEACH BOYS during a visit to London late last year (l to r) MIKE LOVE, DENNIS WILSON and brother CARL, AL JARDINE and BRUCE JOHNSON.

BEACH BOYS MUSIC 'FOUND' IN A PLANE

THE helicopter pilot radioed to HQ. "Bandits at six o'clock" and set off in pursuit of a gang of motor cyclists who were illegally riding in the Hollywood hills. But they got away and Bruce Johnson escaped arrest again. Bruce told me about his exploits when we spoke on the Transatlantic phone the other day.

In Hollywood it was ten a.m. and Bruce was recently up in Bordon, Hampshire. It was seven a.m. and I was watching Vince Melouney's dog, Jasper, chase the geese out of the cottage garden.

"It's against the fire law to ride in the hills," Bruce explained, "but I'm still going to ride up there. I've been hiding but I'm gonna go again after I talk to you. If you get caught, they fine you about £250. I'm gonna paint my crash helmet and bike to camouflage them."

Having promised not to immediately phone the FBI and give Bruce's plans away, I asked him what the Beach Boys had been doing and he told me that he had anticipated that question and made a list for me.

"Mike Love is taking yoga lessons, guitar lessons and giving lessons for his pilot's licence," Bruce revealed. "Al Jardine is writing

By RICHARD GREEN

and has written a track with Brian about a circus for the new album.

"Dennis Wilson is writing songs and producing two tracks. Someone crashed his Ferrari, they completely ruined it. Then someone came along with a low truck and stole it!"

"Carl Wilson. Well, in three weeks his wife, Annie, is having their first baby. Brian Wilson is writing and producing his wife and her sister and another girl, sleeping late and playing tennis. The group is called the Honeyys and they'll have a record out soon.

"I'm writing music for a beautiful film about surfing, it's a sound-

track. It hasn't got a title yet but the people who are making it have a movie called "Free and Easy" which they're showing at selected cinemas. It cost about £30,000 to make and they've already taken almost half a million dollars.

Then he told me about the Beach Boys as a group and their records.

"We're the last of the early '60's groups and on April 9 I will be beginning my fifth year with the Beach Boys," he said. "Bluebirds Over The Mountain didn't do as well as we expected, people didn't hear enough harmony. The Beach Boys are eight years old and I guess they can afford one or two misses.

"I Can Hear Music" (No 22 in this week's chart) is a Phil Spector song. Carl was playing it while we were flying on a tour. He was just sitting up front playing.

"We decided to put it on our new album '20/20', then put it out as a single. It's the second Spector

BRUCE JOHNSON phones NME

snag we've done, the first was 'Then I Kissed Her,' do you remember that one?"

Our conversation was temporarily interrupted by the arrival at the front door of a horse being ridden by a girl groom from the local manor house. Equestrian matters sorted out, we resumed our chat and Bruce commented: "I just found out the Beach Boys have sold a lot more records than the Monkees, I didn't know they were the big wonders. We've sold about fifteen million more records."

Then switching subjects quickly, Bruce asked me: "Did you hear about the floods here? None of us was affected but there's gonna be an earthquake between April 1 and 23."

"We'll be on tour then. I'm just gonna close the door. I'm not worrying about it, you can always get a new TV or car."

Meeting

Then he reverted to less dramatic matters and Bruce went on: "Mike had a couple of meetings with Donovan the week before last but I don't know what they're doing."

I've been in the recording studio and we're halfway through the new LP. The next single has such a good title but I can't tell you it yet. It's not a 'Good Vibrations.' It's more like 'Do It Again'."

"I remember when I joined the Beach Boys and I crept over on my own with 'Pet Sounds.' That has to be the finest Beach Boys album ever made. We spend maybe a couple of months on an LP, about six hours a day."

Then Bruce got an interruption while he and he joked: "I've received a special delivery letter from the Beach Boys. Maybe Brian's lost some weight and he's inside."

A school that two of the Beach Boys went to wants us to play at their junior high school prom and they've offered us a hundred pounds - we're on a three- to four-thousand pound a night guarantee.

Then I found out how near the Beach Boys recently came to being reduced to a quartet.

Bruce laughed as he told me: "Al Jardine, Carl Wilson and I went down a natural cavern in Texas to look around. I went ahead to scare them and the lady didn't see me and turned the lights out."

"I made a very ashamed noise and the lights came back on. It was very hard to keep my cool. I just yelled like a ten year old!"

RIGHTEOUS BROTHERS LOST THAT LOVIN' FEELIN' SOUND

FOUR years ago, the Righteous Brothers and Cilla Black were carrying out a formidable chart battle for the No. 1 position.

The record was, of course, 'You've Lost That Lovin' Feelin' for me, one of the all time great singles. But it really gave the Righteous Brothers much of a chance. After all, didn't our Cilla have her own lovely version out?

But the magical Phil Spector production won out in the end, and during the Brothers' seven-day stay in Britain to promote the record, they appeared on every TV show in the book.

Rightly, or perhaps, righteously(!), the Americans had the chart top-popper.

Bobby Hatfield recalled that auspicious occasion as we chatted via the transatlantic telephone one evening last week.

"I remember everybody thinking Cilla was going to have the top version of 'Lovin' Feeling.' What clinched it for us was coming over for that week."

Appreciate

"I think the British appreciate personal appearances more than anyone else. It could make all the difference between a hit and a miss. I'm very much looking forward to coming over again real soon. I've got a new record out, and there should be a new Righteous Brothers' single in the near future."

To explain a few things, Bill Medley and Bobby split up about 15 months ago. Both Bill and Bobby are making solo discs, and very good they are too.

But meanwhile, Bobby is carrying on the Righteous Brothers with new partner, Jimmy Walker.

"There was no antagonism towards Jimmy," Bobby told me. "Bill left because he wanted a change, and I felt it would do no harm to carry on with the name, Jimmy is more than filling Bill's shoes."

I asked Bobby what changes there are in the new Righteous Brothers sound.

"We're not with Spector any more," he replied, "and that must mean the sound has changed. I think



RIGHTEOUS BROTHERS as they were when they recorded 'You've Lost That Lovin' Feelin': BILL MEDLEY (top) and BOBBY HATFIELD.

there was a tendency for our records to be over-produced. It is a very thin line between an exciting big production, and an over-produced noise.

"The songs themselves have changed as well. With Bill, the Righteous Brothers sang big love ballads. Jimmy and I are writing more numbers with a country feel."

Bobby told me that he would dearly love to see the new partnership as successful as the old.

It would obviously be a very groovy personal thing for me," he said. "People thought without saying it, that Bill was the Righteous Brothers. It would be nice to prove otherwise. But I have such a lot of other things going for me now."

GORDON COXHILL

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19

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COUNTRY PEOPLE (NOT the music) SETTING COUNTRY'S POP TRENDS

NMExclusive

says GLEN CAMPBELL



GLEN CAMPBELL pictured when he visited London last year for promotional appearances.

TALKING with Glen Campbell is like sitting leisurely on the front porch of a farm over a glass of iced tea on a hot summer's day. It's relaxing and fun and as comfortable as can be! Like Glen will say, "Some people think of me as a country-and-western singer, but I think of myself as a country boy who sings."

It's just this touch of country heritage, this feeling of being "just folks" that has skyrocketed Glen to the success he is today.

And it's interesting to note that his rise in the business was strictly on his own efforts.

While he was a starting singer for years, he was never a starting musician. In 1963 alone he did 286 recording sessions as a guitarist playing background for everyone from Frank Sinatra to Lesley Gore.

But Glen had more in mind for his career than being an excellent, but unknown, guitarist. Two years ago this June I decided to do what I wanted to do instead of listening to managers or producers or whatever.

"I got a bad taste when I first came to Hollywood and I finally decided to tell them all to get lost and do what I wanted to do for a change."

Country clubs

"I could have gone out and played the little country clubs for 300 bucks a night, \$400 on weekends, but that wasn't what I wanted to do. I didn't want to be doing so many recording sessions over the period from 1962-1967 it gave me a lot broader conception of what I wanted to do myself."

"I didn't want to get tied into one bag, because I don't like to put music in a bag like a lot of people do." But even when Glen finally declared his freedom, he didn't have a clear picture of where he was headed.

"That's why, at first, you heard so many different kinds of records by me. I was just trying things out and seeing what they sounded like."

The songs that really hit big for Glen had a definite country flavour. Talking with him in his CBS-TV dressing room I asked Glen if he felt

country music was influencing pop music more today than say a year ago.

"Not so much country music, country people are having a bigger influence today. Jimmy Webb is from rural Oklahoma, Johnny Hartford is from rural Missouri, I'm from rural Arkansas."

"They are writing songs about a boy and a girl and really that's where it is. Or about a man and a woman. Jimmy's little might be 'By The Time I Get To Phoenix', but the story is about the boy and the girl. Wichita, Lincoln' is the same thing. It's about the guy with good thought about the girl."

"The old country songs were 'you broke my heart so I'm gonna break your jaw'. But they've changed all this. Today it's 'if you don't want me, I will leave' instead of 'I'm gonna go down to the bar and get drunk.' This is old."

"A lot of guys are still recording these kinds of songs, but they're going by the way-side. I think it's really held country music back, because it was like a put-on for so long."

On this very popular weekly television show here, Glen incorporates the feel of country music that he loves so well, into the realm of contemporary music.

"John Hartford and I do a lot of Beatles stuff on the show, but we do it Bluegrass just because that's the way we like to do it."

"Really, they've written some of the most country country material in the world! Last week we did 'I Don't Want To Spoil The Party' and we tagged it off with a five-string banjo playing the intro to 'Hey, Jude'."

"We're gonna do 'I've Just Seen A Face' and 'Hey, Jude' Bluegrass. I feel about music the way I feel about people — music is what you make of it, people are what they make of themselves."

What Glen had made of himself is

it was a record of a man pacing back and forth, a loud slap and the sound of a baby crying.

Glen is slightly reluctant to talk freely about his family, since he doesn't want the image, for some reason, of a strictly family man. But, with a little encouragement, Glen admitted to me "I'm a very deep-seated family man."

"I think it stems from being brought up the way I was raised by my mom and dad. Though his time is extremely precious these days, he also admits, "I do make time for my wife. The kids — I'm just gonna let them grow up. They can do what they want to do."

"I have a life to live and I'm gonna raise them the best way I know how, then I'm gonna send them out into the world and see what they do. I don't make time for them, I don't live my life for them."

"If they want to go with me great, I love to have 'em, but I'm not gonna like take 'em to Disneyland once a month, I see too much of that. I'll raise them the way I was raised."

"We could do anything we were big enough to do as kids, as long as it wasn't 'sindul or ago' the law' as Mama would say."

His only other interest outside of music appears to be golf, and if he had the time Glen would like to be a professional golfer. His secret ambition, in fact, is to shoot scratch golf (shooting par on the course).

"I'm not a perfectionist, but when I do something I like to do it well, regardless of what it is. I've shut par golf, but I have a nine handicap. You can't hope to par the course every time you go out, but I'd like to have a zero handicap."

One other hope he mentioned to me during our conversation is to play concerts in England. Personal appearances are his favourite part of his job, but playing in England would be something special to him.

The English audiences are like playing to strictly country-and-western audiences here, like when I'd go out on tour with Johnny Cash or Merle Haggard. Those audiences are so loyal. They come to see you perform, they don't come to let you show them something, as opposed to say the rock and roll audiences over here."

The rock and roll audiences in the United States are really dogs to play to. They say, 'Hey, show me what you can do, baby. I paid my

a man so in demand on so many different levels of the entertainment business he cannot possibly meet all the requests.

For example, he's just finished making his first film "True Grit". Following a string of personal appearance tours this summer at a rate of \$30,000 per night plus 60 per cent of the gross, he will start filming his second movie called "Nerwood."

In between he is making guest appearances on the "Smoother Brothers Comedy Hour," and doing exhibition golf matches for charity.

Oh, yes and he recently became a father for the third time when his wife Susie presented him with a baby boy which they named Wesley Kane Campbell.

For the very special event, he and Susie sent out very special birth announcements, and very original —

from ANN MOSES (Editor of 'Tiger Beat') in Hollywood

five bucks to see you.' It's not like that. "The country audiences are very humble, very nice and very sincere people."

Hum, and so is Glen Campbell — very humble, very nice, very sincere.

STIGWOOD SUES BEE GEE ROBIN

FOLLOWING Robin Gibb's announcement last week that he is to quit the Bee Gees, Robert Stigwood — the group's agent — stated on Wednesday that he is to sue him. Earlier in the week, a spokesman for the Stigwood Organisation claimed that Robin — and all other members of the group — were contracted to the company for the next two years, and that it would be impossible for any of them to leave except by mutual agreement.

The statement issued on Wednesday says: "Solicitors acting on behalf of the Robert Stigwood Organisation have issued a writ against Robin Gibb and Robin Gibb Ltd, claiming a declaration, damages and injunctions. This is now being served. The company's solicitors — Messrs. Wright and Webb — have retained Mr. Quentin Hogg, Q.C. and Mr. David Sullivan, Q.C."

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Tamla Motown TMG689



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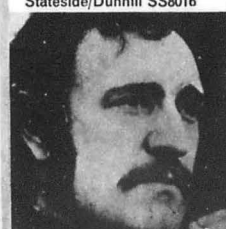
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RICHARD HARRIS

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Stateside/Dunhill SS8016



COUNT BASIE AND HIS ORCHESTRA

Basie — Straight Ahead

Dot LPD/SLP0525

bobby taylor and the VANCOUVERES



BOBBY TAYLOR AND THE VANCOUVERES Bobby Taylor and the VanCouveres Tamla Motown TML/STML11083



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STEPPEN WOLF

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Stateside/Dunhill SS8013

(from the film Candy)

How many more hearts must be broken

Parlophone R5769

TIM ANDREWS AND PAUL KORDA

DAVE DEE REPAYS FANS' LOYALTY

"YOU'RE overweight, ill, ruddy awful and you haven't got the vaguest idea what questions you are going to ask us." Thus spake Dave Dee, Dozy, Beaky, Mick and Tich when I visited them at the Golders Green BBC TV theatre last week.

So what the hell am I doing writing about the offensive five-some? I had only just entered the group's dressing room when I was met with an avalanche of abuse that covered everything from my bulging eyes to the dubious history of my parentage!

Fortunately, Dave Dee et al, and myself have been on insulting terms for a couple of years now.

The group were in the Jewish sector of London to plug their latest three minutes of fun entitled "Don Juan" on "Crackerjack".

What I wanted to know is the record all about? "To be honest," Beaky admitted as we wandered downstairs from the dressing room to the studio for a run-through, "I don't really know."

Dozy sighed — at no one in particular — "Marvelous isn't it?"

"Don Juan is a famous bullfighter in Spain. One afternoon, in the ring, he is playing with the bull, and he's thinking the only reason he risks his life every week is for his girl."

"The next thing he sees is the bull up in the five pectus with another bull. He is so shocked to see the bull charging at —"

Dozy lowered his head, stretched out his arms, and charged at Mick,

By GORDON COXHILL

who let out a high-pitched shriek and fled down stairs.

The run through wasn't very successful. The group were complaining about the trumpets. They wanted them left off when the show went on the air.

Move about

Steve Rowland, the boys' record producer, and leader of the Family Dogg, told Tich and Mick to move about a bit.

"You look as if your legs are tied together," he said.

Later, in the canteen, Dave and I had a quiet talk. The group have just returned from a tour of Japan. Were the natives as friendly as we have been led to believe?

"Yes, it's true," Dave replied. "The Japanese are very polite. You don't have to lift a finger yourself."

"It was fun over there, but we are glad to be back. It's been a while



since the last record, so we are going to spend a lot of time and effort promoting this one. "Being out of the country is very good for the group. Apart from seeing the world, we create a demand in this country merely by not being available all the time. "When a club owner or a booker

phones our agent and asks if we can play for a week at his club, he'll want us all the more if we are not around just at that time." While Dave got himself a cheese salad from a machine, and discarded the salad cream as being fattening, Mick told me why they still put up with dingy hallrooms and small, dirty dressing rooms.

They work the whole year round: tours, clubs, parties, and they are still playing the ballroom circuit. "I know Dave got himself a cheese salad from a machine, and discarded the salad cream as being fattening, Mick told me why they still put up with dingy hallrooms and small, dirty dressing rooms.

Dave Dee group during recent "Top Of The Pops" spot for their latest hit "Don Juan" (1 to 7) DOZY, TICH, DAVE DEE, BEAKY and MICK.

"I don't know of a single ballroom in Britain we haven't played," he said. "In fact, we played them all about three times over before we had our first hit. The thing is, we can afford to."

My raised eyebrows brought Dave away from his lecture and checked

Can't afford

"It's true," he maintained. "I know what you're thinking. There's no way you can afford to pack up ballrooms. So he'll hell can all the other groups."

"I agree. They must be mad. Of course loyalty comes into it. I mean you have to be alighted to get into the cabaret venues, and the kids who buy our records are much younger than that."

"It wouldn't be fair of us to forget them. We still enjoy playing to the kids. In fact, our cabaret and ballroom acts aren't so different."

"The only thing that gets us down is the States. Mick knows every stretch of that road so well. As long as it's in a good cause we don't mind," he added with a smile.

"It's a good cause all right," said Dave. "It's ours!"

WHO'S WHERE

ONE NIGHTERS

Week beginning March 21
NINA SIMONE: Cardiff Sophia Gardens (21), Royal Festival Hall (22), Manchester Odeon (23).

HUMPERDINCK/HOPKIN: Worcester Gaumont (21), Birmingham Odeon (22), Hammersmith Odeon (23), Chester ABC (25), Stockton ABC (26), Carlisle ABC (27), Glasgow Odeon (28), Newcastle Odeon (29), Coventry Theatre (30).

STEVE WONDER / FOUNDATIONS: Southampton Gaumont (21), London Finsbury Park Astoria (22), Coventry Theatre (23), Slough Adolph (25), Cambridge Regal (26), Lewisham Odeon (27).

CABARET

BEN E. KING: Middlesbrough Showboat
DAVE DEE GROUP: Stockton Fiesta
JOE BROWN AND BRUVVERS: Wakefield Theatre Club.

MUSIC MUSIC MUSIC

IT'S THE ONLY LIFE STEVE WONDER WANTS



STEVE WONDER pictured during his current tour with Foundations.

have to keep yourself together, and you sleep in a cab or a plane or anywhere. I can put my head down anywhere. Yes sir. This is Steve Wonder operating on a sound frequency of 20,000 stony-donuts-Yes sir."

We talk about image and he goes into a smile and a bit about Steve Wonder the blind coloured guy from the States with a cup in his hand with a white girl on his arm asking for money.

Into the studios, Stevie on my side, up the stairs, into a windowless six by eight dressing room, then he sits down, still happy, and starts drumming the table. He suddenly the Times appear in the door and then he's well and where the hell you all bin.

When the reunions are over I ask Stevie about his act and he says well, they wheel me out, and they say ladies and gentlemen, please — please — help this poor blind helpless guy. We need him to be successful in the world, and in this country. Then I go to the mike and I say well, ladies and gentlemen, it's very nice being here in London, Canada.

"No, no actually I start off with 'Uplight, and I play clavinet, a few instrument, an' a load of other things."

When the room clears he gets a little more serious and he tells me how he tries to be a warm person, how he loves people, how he always tried to be truthful, and to be an indeed have a strong belief in God.

We talked a long while, and then I had to go, and Stevie looked up and he said "Man, we must go into this philosophical thing more deeply."

"I don't usually talk about such things, but let's meet and talk again, because there's things I'd like to say. Yes sir."

Yes sir.

into a fine car destined for the TV studios at Shepherd's Bush. "No old chap," says Stevie smiling in another fry at my accent, "at quiet like touring. I enjoy it very much."

"You see, I can sleep just about anywhere. You sort of after a while

by

ALAN SMITH

STEVE WONDER'S long figure looms out of the lift at the Kensington Gardens Hotel, and he stands tall in the warmth of the winter sunshine streaming through plate glass. Friends surround him. "Well-well-well, for once in my li-yi-yife," he belts out suddenly, stretching himself up and arching one leg to the beat of some unseen but magnificent orchestra. We're all startled, but we smile. The man breathes music.

"Hey," says Stevie to a friend, "you ever have illusions?"

"You mean delusions? No, man."

"I don't use the stuff!"

"No," says Stevie, "what I mean is, you know like when you're trying to go to sleep and things happen. You know, like last night I was half awake an' half asleep, an' suddenly it's like this creepy thing is crawling' all over me. Deesh, man it was weird."

End of conversation because Stevie is back there with his music, clicking his fingers, swaying back and forth in the lobby. "Yeah, yeah, yeah," he sings, telling it like it is, "wells who-hoo-hoo-yeah."

I ask how many times he's been to England and he makes with the jolly British accent, and asks where've I been, old chap, where've I been, particularly in Birmingham. I realise this was his sixth visit. Even if the DID bomb-out the last times.

Accents

We're still waiting for the car to "Top Of The Pops," and Stevie fills in the time with some more of his accents, this time one from the deep south.

"You know," he says, leaning forward with a smile, "you shouldn't be interviewin' coloured fellers anyway, especially one who's blind. You know, back in Birmingham, Alabama, me an' mah good friend Governor Wallace, we got ways of dealin' with guys like you!"

Yes sir, ah'd luhk with mah good friend the Gov'nor severe chest pains in the hayed. An' say, Mr. Musical Express, man, did we have TROUBLE tryin' to make contact with YEW labst year. One day you were there and ah was not, and the next ah was and you were not. Yes sir."

He belts into another song ("I need you tonight, yeahhh") and with his mouth on one arm and me on the next, we step outside and

ORIGINAL MOTION PICTURE SCORE

The Thomas Crown Affair

Music Composed And Conducted by Michel Legrand

Book Notes by Noel Harrison

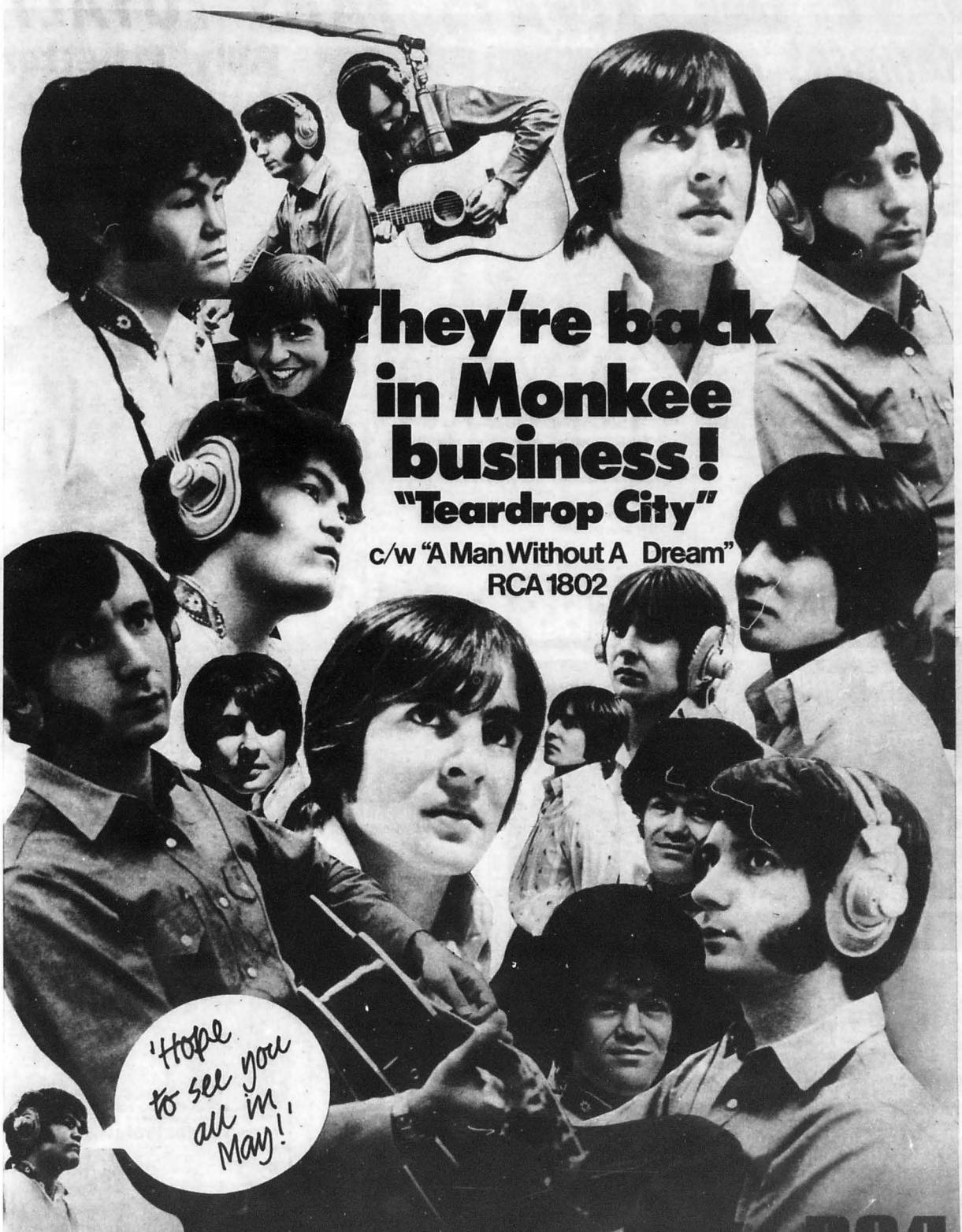
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*'Hope
to see you
all in
May!'*

RCA

TOP SINGLES REVIEWED BY BILLY JOHNSON

CHAMBERS BEAT LEAVES YOU LIMP

CHAMBERS BROTHERS: † Are You Ready (Direction). THIS is a disc to take you by the scruff of the neck, give you a good shaking, leave you limp and breathless — and still have you com-

ing back for more! A block-busting galvanic rock-soul routine, it bulldozes along irresistibly until you think nothing can ever stop it — and apparently even the Chambers Brothers couldn't stop, because they had to be faded out. A wild raver, laden with shouts and screams, it has an insistent throbbing beat that almost hypnotises the listener. And the group's current British visit could boost it.

Music-hall favourite

DANNY LA RUE: † Peggy O'Neil (Page One). EXTREMELY difficult to assess, this one, I suspect that the success of "Meister Kelly's Doorstep" can largely be attributed to the enormous amount of TV exposure Danny La Rue secured on it—and if he can promote this new one just as effectively, then he's definitely in with a chance. Because it's another old music-hall favourite — the youngsters may not recognise the title, but they'll certainly be familiar with the tune. Set to lilting waltz-time, with sweeping strings and a vocal group joining in the sing-along chorus, it's as square as they come—but very hummable and immensely commercial.

BLUEJEANS: Hey Mrs. Housewife (Columbia). These are actually the Swinging Blue Jeans under their new and more concise name. Written by Tony Hazzard, who penned "Fox On The Run"—and once you're acquainted with that fact, it's easy to pick out certain similarities in construction between this and the Manfreds' hit. A full penetrating sound and a fascinating harmonic blend. But this'll get a few spins on the Jimmy Young Show.



NINA SIMONE BILLY J. KRAMER

JAZZY SIMONE SWINGS LIKE MAD

NINA SIMONE: * Revolution (RCA).

THIS is nothing at all to do with the Beatles, but a brand new number co-written by Nina Simone herself. And incidentally, she also arranged and conducted it. The tempo is much faster than her last two hits — it's an up-beat blues with a philosophic lyric, set to an electrifying finger-popping beat.

Backing comprises guitars, organ and an inspired rhythm section — plus a chanting group

BILLY J. KRAMER: † Colour Of My Love (MGM). YES, quite a good disc from Billy J. Kramer — and certainly the best he has made for some time.

A fast moving number written by Paul Ryan — it has a busy backing, comprising blaring brass and background strings, with double-time tambourine ensuring that the rhythms never flag. Girls' voices cutely answer Bill back at the end of each phrase. The tune is simple, repetitive — and therefore easily assimilated.

DEE DEE WARWICK: Foolish Fool (Mercury). Dinnon's sister attempting the big break-through as a soloist in her own right. A mid-tempo ballad with a gripping emotion-charged styling with an atmospheric backing, though the material's not very commercial. And why that 6-second orchestral introduction?

WALKER MOTOWN REVIVAL. JNR. WALKER & THE ALL STARS: † Road Runner (Tami Motown). WRITTEN by the Holland-Dozier-Holland team, which should be sufficient to let you know that this is basic Motown. This is a re-release of a relatively successful 1965 waxing by Jr. Walker, and has obviously been put on the market because of the triumphs which Tami has experienced with old tracks by Martha Reeves and the Moles.

As I say, it's typical Motown, with a heavily accented beat and a beseeching r-and-b vocal. Not much melody, but perfect for dancing. And bearing in mind Tami's current popularity, it may be in with a chance. BRENDA LEE: Johnny One Time (MCA). A country ballad originally waxed by Willie Nelson — and now dusted off, and given a coat of polish and a highly commercial gloss. Beautifully handled by Brenda Lee, who opens tenderly and inti-

ferently encouraging Nina to even greater lengths. It's a disc that swings like mad, and is much more jazz-slanted than her other recent singles.

I could have done without the startling discordant notes presumably intended to simulate a revolution erupting — but that's only a trifling item in a disc lasting over 41 minutes. A sizzling, compelling track — and a big hit.

Roe hopeful with U.S. No. 1

TOMMY ROE: † Dizzy (Stateside). AN American No. 1 and million-seller for Tommy Roe — who is no newcomer to the NME Chart, although it's been quite a while since he last appeared in it.

It's a mid-tempo ballad with an insidious and highly repetitive chorus, in which the backing group chants the title word over and over. The beat is nagging and danceable — but I wouldn't honestly have considered it to be worthy of chart-topping status. Still, we could possibly feel the backlash of its U.S. success.

* TIPPED FOR CHARTS † CHART POSSIBLE

Recommended

JUDY COLLINS: Someday South (Elektra). Beautiful record with a haunting wistful quality and a gently flowing rhythm. The story-in-song lyric is warmly and expressively delivered. Folksy in flavour, but also very commercial.

MIKE BLOOMFIELD & AL KOOPER: The Weight (CBS). You'll be familiar with this number, of course — it's already been in the Chart. But do try to hear this exciting instrumental version by Al (ex-Blood, Sweat And Tears) and Mike (ex-Electric Flag).

COLORS OF LOVE: Mother of Convention (Page One). The team that waxed "I'm A Train" with a sparkling hand-clapping Latin-American routine, penned by the writers of "Little Arraras". Wonderfully happy disc, and great for dancing.

ROGER JAMES COOKE: Stop (Columbia). Co-written with Roger Greenaway, this is a lively rhythmic ballad with a powerhouse beat. Song with gusto, it has a soaring orchestral backing, frenzied chanting and a fairly strong melody.

TASTE: Born On The Wrong Side Of Time (Polydor). A raw, earthy sound from this blues-orientated group. Hard, thick and driving — then, unexpectedly, there's a passage of the utmost delicacy in the middle. The lyric is absorbing and thought-provoking.

KALIEDOSCOPE: Do It Again For Jeffrey (Fontana). The tale of a man who tries to spread the message of freedom and peace, and this is a plea for the world to take notice of him. Glowing timpani, steady beat and a hummable tune.

HUGO MONTENEGRO, HIS ORCHESTRA & CHORUS: † Good Vibrations (RCA). Well, now, here's a surprise! After his two music themes — one of which reached No. 1, while the follow-up failed completely — Hugo Montenegro has attracted this Beach Boys speciality.

Taken at a tear-up pace, it features the Beach Boys' sound — complete with falsettos and counter-harmonies. And the vocal is swathed in a pulsating all-happening scoring — in which glowing horns, fanfare trumpets, tinkling clavichord and the familiar Montenegro flutes are spectrally outstanding.

WALKER MOTOWN REVIVAL

JNR. WALKER & THE ALL STARS: † Road Runner (Tami Motown). WRITTEN by the Holland-Dozier-Holland team, which should be sufficient to let you know that this is basic Motown. This is a re-release of a relatively successful 1965 waxing by Jr. Walker, and has obviously been put on the market because of the triumphs which Tami has experienced with old tracks by Martha Reeves and the Moles.

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mately, then gives out with the big belt as the orchestra swells to its exhilarating climax. Gently swaying rhythm, poignant lyric and a whischievous tune complete a disc that's very easy on the ear.

MATT MONRO: All Of A Sudden (Capitol). In its original form, this was a No. 1 hit for Matt Monro in South America, and now it's been supplied with a new English lyric by Don Black. A romantic ballad with a wistful lyric, it makes the perfect vehicle for Matt's smooth professionalism.

A lush concert-styled orchestral accompaniment, punctuated by sudden chords to heighten the dramatic effect. Lovely song, nice record.

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MORE SINGLES ON PAGE 10

New from CBS

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- 4093 David Houston My Woman's Good To Me
- 4094 Mike Bloomfield & Al Kooper The Weight
- 56-4095 The Kydds The Sun Is A Laughing Child
- 58-4096 Jackie Edwards Why Must I Be Alone
- 58-4097 Screamin' Jay Hawkins I Put A Spell On You

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Malcolm Roberts
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Nashville Teens
 The Lament of the Cherokee
 Reservation Indian
 MM599

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NME TOP 30

WEEK

(Week ending Wednesday, March 19th, 1969)

RANK	ARTIST	WEEKS IN CHART	HIGHEST POSITION
1	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	7	1
2	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	5	2
2	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	5	2
4	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	7	4
6	WICHITA LINEMAN.....Glen Campbell (Ember)	7	5
7	GENTLE ON MY MIND.....Dean Martin (Reprise)	4	6
9	MONSIEUR DUPONT.....Sandie Shaw (Pye)	6	7
12	FIRST OF MAY.....Bee Gees (Polydor)	4	8
5	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	8	3
4	HALF AS NICE.....Amen Corner (Immediate)	8	1
17	SORRY SUZANNE.....Hollies (Parlophone)	3	10
11	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (London)	5	11
10	PLEASE DON'T GO.....Donald Peers (Columbia)	11	6
15	IF I CAN DREAM.....Elvis Presley (RCA)	4	14
14	GOOD TIMES.....Cliff Richard (Columbia)	3	14
13	I PICK A ROSE FOR MY ROSE Mary Johnson (Tamla Motown)	9	9
20	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	3	17
30	THE BAD BAD OLD DAYS.....Foundations (Pye)	2	18
17	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	8	13
19	GAMES PEOPLE PLAY.....Joe South (Capitol)	2	19
25	BOOM-BANG-A-BANG.....Lulu (Columbia)	2	20
21	I CAN HEAR MUSIC.....Beach Boys (Capitol)	3	21
24	ONE ROAD.....Love Affair (CBS)	2	23
22	GET READY.....Temptations (Tamla Motown)	2	22
16	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	9	4
26	PINBALL WIZARD.....Who (Track)	1	26
27	IT'S TOO LATE.....Long John Baldry (Pye)	1	27
28	DON JUAN Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	1	28
27	ALL THE LOVE IN THE WORLD.....Consortium (Pye)	2	27
30	PASSING STRANGERS Billy Eckstine & Sarah Vaughan (Mercury)	1	30

Britain's Top 15 LPs

2	1 GOODBYE.....Cream (Polydor)	3	1
2	THE BEST OF THE SEEKERS.....(Columbia)	18	1
1	3 DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	9	1
4	4 ENGELBERT.....Engelbert Humperdinck (Decca)	4	4
6	5 POST CARD.....Mary Hopkin (Apple)	3	5
8	6 SOUND OF MUSIC.....Soundtrack (RCA)	205	1
11	7 HAIR.....London Cast (Polydor)	9	4
9	8 I LOVE YOU.....Rock Machine (CBS)	2	8
10	9 PETER SARSTEDT.....(United Artists)	1	9
7	10 THE BEATLES.....(Apple)	16	1
10	11 STONEDHENGE.....Ten Years After (Deram)	4	9
13	12 THE WORLD OF MANTOVANI.....(Decca)	19	7
5	13 THE WORLD OF VAL DOONICAN.....(Decca)	15	4
14	14 THE FOUR & ONLY SEEKERS.....(Music For Pleasure)	1	14
15	15 GENTLE ON MY MIND.....Dean Martin (Reprise)	1	15

SINGLES



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5 YEARS AGO

Top Ten 1964 Week ending Mar 20

- 1 LITTLE CHILDREN, Billy J. Kramer (Parlophone)
- 2 ANYONE WHO HAD A HEART, Cilla Black (Parlophone)
- 3 HOT FADE AWAY, Rolling Stones (Decca)
- 4 BOYS AND PIECES, Dave Clark Five (Columbia)
- 5 JUST ONE LOOK, Hollies (Parlophone)
- 6 DIANE, Bachelors (Decca)
- 7 I LOVE YOU BECAUSE, Jim Reeves (RCA)
- 8 I THINK OF YOU, Merseybeats (Fontana)
- 9 BOYS' CRY, Eden Kane (Fontana-London)
- 10 THAT GIRL BELONGS TO YESTERDAY, Gene Pitney (United Artists)

10 YEARS AGO

Top Ten 1959 Week ending Mar 20

- 1 SMOKE GETS IN YOUR EYES, Platters (Mercury)
- 2 AS I LOVE YOU, Shirley Bassey (Philips)
- 3 SIDE SADDLE, Russ Conway (Columbia)
- 4 A PUB WITH NO BEER, Slim Dusty (Columbia)
- 5 MY HAPPINESS, Connie Francis (MGM)
- 6 PETITE FLEUR, Chris Barber (Pye-Nixa)
- 7 STAGGER LEE, Lloyd Price (HMV)
- 8 LITTLE DRUMMER BOY, Beverley Sisters (Decca)
- 9 GIGI, Billy Eckstine (Mercury)
- 10 IT DOESN'T MATTER ANY MORE, Buddy Holly (Goral)

15 YEARS AGO

Top Ten 1954 Week ending Mar 20

- 1 I SEE THE MOON, Star (Capitol)
- 2 THE HAPPY WANDERER, Oberliners Choir (Part 1)
- 3 OH MEIN PAPA, Eddie Calvert (Columbia)
- 4 TENNESSEE WIG WALK, Benny Lou (Parlophone)
- 5 THAT'S AMORE, Dean Martin (Capitol)
- 6 CHANGING PARTNERS, Kay Starr (Capitol)
- 7 THE BOOK, David Whitfield
- 8 DON'T LAUGH AT ME, Norman Wisdom (Columbia)
- 9 BLOWIN' WILD, Frankie Laine (Philips)
- 10 A LUCKY SEVEN, Guy Mitchell (Philips)
- 11 BELL BOTTON PLUS, Alma Cogan (HMV)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

(Tuesday, March 18, 1969)

Last Week

- 1 DIZZY, Tommy Roe
- 2 PROUD MARY, Creedence
- 3 TRACES, Gladys IV
- 4 TIME OF THE SEASON, The Four Seasons
- 5 ANDIAN GIVER, 1910 Fruitgum Co.
- 6 AQUARIUS (Pt. 1) THE SUN. Sgt. Pepper's Lonely Hearts Club Band
- 7 BUILD ME UP BUTTERCUP, Sgt. Dimension
- 8 RUNAWAY CHILD, RUNNING WILD, Temptations
- 9 YOU, Dianne Warwick
- 10 THE WEIGHT, Aretha Franklin
- 11 HAPPY, Blood, Sweat & Tears
- 12 I'VE GOTTA BE ME, David Ruffin
- 13 EVERYDAY PEOPLE, Sly & the Family Stone
- 14 THINGS I'D LIKE TO SAY, New Colony Six
- 15 ROCK ME, Steppenwolf
- 16 ROCK ME, Steppenwolf
- 17 HAPPY, Blood, Sweat & Tears
- 18 MR. SUN, MR. MOON, The Mamas & the Papas
- 19 BUT YOU KNOW I LOVE YOU, First Edition
- 20 BABY, Robinson & Miracles
- 21 MENDOCINO, Sir Douglas Quinte
- 22 SHOWED ME, Turtles
- 23 IVE GOTTA BE ME, Joe South
- 24 GEORGE PLAY, Sammie Davis Jr.
- 25 I GOT A LINE ON YOU, Spirit
- 26 I GOT A LINE ON YOU, Spirit
- 27 YOU GAVE ME A MOUNTAIN, Frankie Laine
- 28 BOBBI JO, Bobby Gold
- 29 CHIMSON & CHIMSON, Tommy & the Four Preppers
- 30 TOMMY & THE FOUR PREPPERS, Tommy & the Four Preppers

DODDY SUMMER SEASON

Ken Dodd is to star in a lengthy summer season presentation at Bournemouth Winter Gardens from July onwards — which means that Frankie Vaughan's Bournemouth season will now be staged at the nearby Pavilion Theatre. Max Attenborough will star in a lengthy summer season at Torquay Princess Theatre. Another big summer show announced this week is "Summer Spectacular" which opens a 16-week season at London's Victoria Palace on July 12 — produced by Dick Curran. It is headlined by the Bachelors and Dick Emery.

JACKIE PRODUCES DISC

Jackie Trent made her debut as a record producer last week, when she supervised the recording of a new single by Jackie of Each — the group which includes Jackie's younger sister Mally Burgess. It is a Trent-Hatch composition titled "Trinity Street" for Pye release within the next few weeks. Jackie and Tony Hatch are now confirmed for a four-week Australian tour starting on July 23, during which they will play cabaret in three leading venues and star in a TV spectacular. Jackie is headlined by the Bachelors and Dick Emery.

U. S. STARS IN AUTUMN

Edwin Starr (left) is one of many U.S. stars being lined up for autumn tours of Britain by London Attractions Ltd. Club, college and ballroom dates are being set for him — and for Chubby Checker, the Royal Guardsmen, the Box Tops, Timi Yuro, the Crickets, Clarence 'Frogman' Henry, the Tokens, Doris Troy, Major Lance, Billy Stewart, Gary U.S. Bonds, Big Maybelle, Maxine Brown and the Showstoppers. Among blues singers being brought in by the same agency in the autumn are Joe Turner, Jimmy Rushing, Ivory Joe Hunter and Jimmy Reed.

MARY WELLS TOUR SET

Mary Wells will be touring Britain for 24 weeks in May. Dates so far set are: Edgware White Lion and London Flamingo (2), Chester Clockwork Orange and Nantwich Civic Hall (3), Derby Clouds (4), Parley (5), Portsmouth, Tili Locrano (6), Tottenham Royal (8), Nelson Imperial and Manchester Twisted Wheel (10), Wolverhampton Park and Birmingham Cedar (12), Newcastle Crystal and Birmingham Cedar (13), Liverpool Hard Gate and Victoria (16), Manchester New Century and Doncaster Attie (17), Nottingham Britannia (18).

New Musical Express

Executive Director: MAURICE KINN
 Editor: ANDY GARR
 Assistant Editor: JOHN WELLS
 News Editor: DEREK JOHNSON
 Advertisement Manager: PERYC C. DICKINS

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FARLOWE DROPS GROUP

Chris Farlowe has parted company from his backing group, the Thunderbirds. He flew to America last week, primarily to cut a new single and LP — although he is considering the possibility of settling there. Farlowe's three-year association with Polydor Records, by whom his new U.S. recordings will be issued. The future of the Thunderbirds is not yet determined, but it is probable that they will continue as an attraction on their own.

J. J. JACKSON RETURNS

American r-and-b singer J. J. Jackson returned to Britain last weekend, and plans to stay here for at least a month. He is spending the remainder of this month assembling and rehearsing a 12-piece orchestra of British musicians with which he will take the road on April 5 as "J. J. Jackson and the Greatest Little Showband On Earth." Together, they will spend 20 weeks touring clubs, new and ballrooms in Britain and Europe, and an extensive itinerary is currently being set. Jackson will also be recording with the band during his British visit.

CLIFF'S BBC-1 SPECIAL

Herman, Dave Dee, Noel, Val, Bassegy dates

VIA SIMONE AT TALK OF THE TOWN?

CLIFF RICHARD is to star in his own BBC-1 showcase, to be screened as one of the highlights of Whitsun viewing — and his Scottish-TV special, "Cliff in Scotland," is being fully networked next month. Also scheduled is a Shirley Bassey special, which was filmed in America with Noel Harrison guesing. It is probable that Nina Simone will star in her own show from London's Talk Of The Town. The Andy Williams special which BBC-2 has already screened — with Ray Charles and Mama Cass among the guests — is being repeated on BBC-1. Herman's Hermits and the Dave Dee group have been booked to guest in ATV's new Mike Yarwood series — and more guest stars have been booked for the Liberate, Vikki Carr and Scott Walker series. Val Doonican's next BBC-1 series will coincide with the opening of that channel's colour service.

The Shirley Bassey-Noel Harrison special is scheduled for BBC-1's Saturday-night spot on April 12. The Cliff Richard showcase is set for the same slot on May 24. The Saturday variety spot will continue to feature individual shows every week until June 28, when the new Billy Cotton series — with Vince Hill resident — begins a six-week run.

Scottish-TV's "Cliff in Scotland" is being entered in the Hors Concours section of this year's Montreux TV Festival. British viewers will see it in mid-April, and an exact date is currently being worked out by the various ITV companies.

Discussions are nearing completion for Nina Simone to star in her own BBC-TV showcase, which would be filmed at the Talk of the Town on April 13. Meanwhile, Frankie Vaughan's special — filmed at the same venue — is screened by BBC-2 on Friday, March 28.

DUSTY'S TV SERIES BROUGHT FORWARD — JULY SCREENING

DUSTY SPRINGFIELD's projected June cabaret season at New York's Americana has been postponed — to enable her to make an earlier start on her next BBC-1 series. She had originally planned to telecast the eight shows in July, but now it has been decided to bring forward the transmission date of the series — accordingly, Dusty will begin work on the shows on June 17, with screening timed to commence two or three weeks later.

Dusty's other overseas commitments are unaffected. She was leaving London yesterday (Thursday) for her Australian cabaret engagement, which will be followed by concerts in Hawaii, Canada and the United States, plus recording sessions for Atlantic.

Her first Atlantic album "Dusty in Memphis" — recorded last autumn — is now set for April 18 release by Philips. But it now seems unlikely she will have a new single issued before returning to her travels.

On Wednesday, April 2, BBC-1 is repeating Andy Williams' special in which the guests include Ray Charles, Simon and Garfunkel, Mama Cass and Burt Bacharach. Title of the show is "The H. Andrew Williams Kaleidoscope Company."

ATV is presenting a short series of three Mike Yarwood shows from Friday, April 7 — Herman's Hermits guest in the first edition, and the Dave Dee group in the second (14). Latest bookings for the same company's Liberate series — now in production — include Frankie Vaughan, the Sandpipers, Moira Anderson and Nina and Frederick.

Val, Danny film news

VAL DOONICAN — who sings the title song on the soundtrack of the new film "Ring of Bright Stars" — will be one of the guests when the film has its Royal Premiere before the Duke of Edinburgh on April 2, at London's Leicester Square Odeon. General release is tentatively set for Easter.

Danny La Rue has been signed for his first film role. He is to play the part of a girl's school headmistress in "Dear Sir Or Madam" — to be produced by Lord Ted Willis' company World Wide Pictures. Production starts in the summer.

The successful U.S. TV comedy team of Dick Rowan and Dan Martin have been set for their movie debut, which shooting has just begun on MGM's Hollywood studios. Title of the film is "The Strange Case of..."

Noel Harrison guests in BBC-1's Scott Walker show on Tuesday, April 1, replacing Esther Ofarim who is not now available — and Billy Preston joins Kiki Dee in the April 8 edition.

Vanity Fare (Friday, March 28) and Simon Dupree and the Big Sound (April 4) guest in BBC-1's "Basil Brush Show." On the same channel, the Chambers Brothers join Jon Hiseman's Colossium in "How Late Is It" on March 28.

Val Doonican — who is a late booking for BBC-1's "Rolf Harris Show" tomorrow (Saturday) — returns with a new series of his own in the autumn. It will coincide with the opening of BBC-1's colour service, probably starting on November 15.

BEATLE GEORGE ON CREAM DISC

A SINGLE taken from the Cream's "Goodbye album" — currently at No. 1 in the NME BLP Chart — is issued by Polydor on April 3. Titled "Badge," it was penned by Eric Clapton and Beatle George Harrison, and it features Harrison on rhythm guitar. The slide is "What A Bringdown," by Ginger Baker. Ex-Cream bassist Jack Bruce dies in New York on Saturday to take part in a jazz concert at Fillmore East. He will play electric and string bass in a five-piece group, specialising on this occasion. Bruce is the first of the Cream members to make a live appearance since the group broke up.

★ POPLINERS ★

EXTRA venue added to itinerary of Engelbert Humperdinck-Mary Hopkin concert tour at Oxford New Theatre on Monday, March 31.

Martha Reeves & Vandellas, Mary Johnson and Wandapanj play Birmingham Theatre on April 3.

NOT BILLY BRAGG as reported last week.

Scott Walker, Feeders, Keith Mansfield Strings and Leonard Ferguson in London Royal Albert Hall concert on May 7.

Cabaret weeks from Vince Hill at Sheffield Cavendish from this Sunday.

Middleton (Sheffield from 30), and Manchester Talk Of The North (from April 6).

POLL CONCERT

HAVE you secured your tickets yet for the "Greatest Show On Earth" — the NME Poll Winners' Concert at Bury's Empire Pool on Sunday afternoon, May 11?

Supply of the highest-price seats has almost been exhausted, so do not delay in making your reservations for this exciting all-star event.

As announced last week, the line-up so far for this concert (in alphabetical order) is: AMEN CORNER, TONY MARTIN, FLEETWOOD MAC, LOVE AFFAIR, LOVE SCULPTURE, LULU, MARMALADE, HANK MARVIN, MOVE, PUFF BLOWERS, HARRY FRYMAN, PENELOPE SARSTEDT, JIMMY SAVILE and the TREMELOES.

Many more great names will be taking part, so watch for details in future issues of the NME. Meanwhile, don't delay in completing the coupon below for this show of shows.

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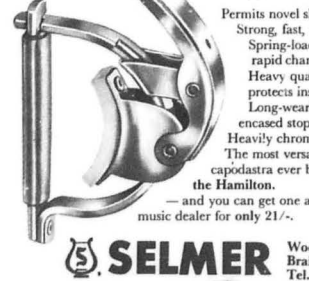
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info on this week's new



There's an utterly lovely record this week that sends me into a delicious day-dream where I picture myself taking a sleek sports car to the airport and hopping on a plane bound for exotic places. Listening to 'Number one theme' by THE JOHN SHAKESPEARE ORCHESTRA you can really imagine that you're one of the jet set! This high wide and beautiful sound is on Decca, number F 12896.

AUSTIN GAFFNEY (I love that name) sounds rather lovely on a song called '700 return', which is on Rex R 11043.

Hope you've caught FRANK FIELDS' latest, which is a very powerful ballad titled 'Let me into your life'. Quite the loveliest single he's done in some time on Decca, the number is F 12893.

John-Yok

"NO Bed for Beate J..."
 "Baby's Heartbeat"
 "Mummy's Only Looking For Her Hand In The Snow" — are three of the John Lennon-Yoko tracks on their second LP — the follow-up to their "Two Virgins" — which is to be released by Apple on May 1. An Apple representative said the cover of the new album would not be controversial "as the last."

In a bid to give the baby's Jackie a first hit, she has Paul McCartney has produced.

HERMITS-A

HERMAN'S HERMITS and their month. Only six dates were possible provincial venues booked for the package, and probably be Herman's only concert in the summer and autumn.

Dates and venues for the tour are as follows: NEWCASTLE City Hall (April 13), PORTSMOUTH Guildhall (14), LEICESTER De Montfort Hall (15), BRISTOL Colston Hall (16), BRIGHTON Dome (18) and BOURNEMOUTH Winter Gardens (19).

The Love Affair's already-reported Scottish ballroom tour has been extended by five days, and will run from Good Friday until April 11. The group will also play a two-week visit to Israel in May, and details are at present being finalized by agent Danny Jones.

EX-SHAD BRIAN WILL BACK TOM

EX-Shadows drummer Brian Bennett will play for The Jones during the singer's world tour in the spring — includes appearances in Australia, Hawaii, Boston, New York, Las Vegas, Chicago and Toronto. Musical director Johnnie Spence and guitarist Jim Sullivan are also to accompany Tom on the tour.

MOVE'S 30-PIECE BAND

The Move will be augmented by a 30-piece orchestra when it makes a special one-night appearance at Birmingham Belfry Club in June (exact date still to be fixed). Special arrangements are being written for the occasion and, if it proves successful, the Move will subsequently record with a large orchestra. Meanwhile, the group's next single will be another composition by Roy Wood (pictured left)—it will most probably be "Carly", for release in the late April, and it is hoped that its second album will be completed for issue at the same time.

ANITA LOSES TONSILS!

Anita Harris had her tonsils removed in London's University College Hospital on Monday, and next week leaves for five weeks of convalescence in Majorca. She hopes to be back in action in May, and her voice is unlikely to be affected by the operation. She has already pre-recorded guest spots in ATV's "This Is Tom Jones" (to be screened in most areas on April 6, and in the London region only on April 4) and the "Liberace Show" (for probable transmission on June 1) and her next single will be delayed until she returns.

FAME'S NEW DYLAN DISC

George Fame has recorded two Bob Dylan compositions under the supervision of Dylan's disc producer, Bob Johnston. One of these tracks will be selected by Johnston as Fame's new single. No release date has yet been set by CBS, but it will be George's first single for more than a year. Immediately following the sessions, Johnston—who is also responsible for recording Johnny Cash and Simon and Garfunkel—flew back to America to edit and mix the tapes. The flip side of the new Fame single has already been chosen—it is the theme song from the new film "Boom."

BOOLS' FIRST U.S. TOUR

Driscoll and the Brian Auger Octet, whose "Definitely What . . ." LP album has just been issued in America, will begin their first U.S. tour at Chicago's Playhouse Square (Friday), then play Toronto, New York, Boston and Detroit before getting together with Zepplin for a three-day stint at San Francisco Fillmore West from April 10-12. The debut album by Led Zepplin and the outfit formed by ex-Yardbirds leader Jimmy Page—is currently in the Top Ten of the U.S. LP charts, and the group has America from April to July.

ROSKO IN TV PROJECT

Emperor Rosko is to be the comper of a new 45-minute pop show titled "Elevator—On The Way Up," to be broadcast on the ITV network from Vicki Wickham and John Colletta. Vicki—formerly director of the "Ready Steady Go" series—has been running the Toaster record label until last weekend, when it closed down. She flies to America next month for discussions with a leading U.S. TV company regarding her new project. The TV show, which will be shot in colour, is intended principally for the American market—but may be seen here.

RAY CHARLES CONCERTS

First dates for the autumn tour by Ray Charles, his Orchestra and the Raleets have now been set by impresario Harold Davison—after a Bristol Colston Hall (September 26), London Royal Festival Hall (27), Stockport Peco-a-Poco (October 1), Newcastle City Hall (3) and Birmingham Odeon (4). Davison is also presenting ELLA FITZGERALD at London Royal Festival Hall on May 17, followed by a club appearance at Stockport Peco-a-Poco on May 22. For the same promoter, TOM PAXTON plays London Royal Albert Hall on September 26, at the outset of a two-week British concert tour.

Paul now in States

In last week's NME. The single Paul has produced with Jackie Lomax—who will be in future managed by Justine de Villeueuve, manager of Twigs—is "Thumbing A Ride" by Leiber and Stoller. Another title co-produced by George Harrison is "Going Back to Liverpool." Ringo Starr is also off to New York shortly. The final sequences of the film "The Magic Christian", in which he co-stars with Peter Sellers, are being shot in that city.

IMMEDIATE GRABS MAC . . . And buys up its old tracks

FOLLOWING the NME's revelation last week that Fleetwood Mac has left the Blue Horizon label, it has now been confirmed that the group has signed with Immediate. Its delayed follow-up to "Albatross" will now be issued on its new label on April 4—it is a Peter Green composition "Man Of The World," originally scheduled for issue by Blue Horizon in February. Mac has succeeded in purchasing from Blue Horizon the stockpile of nearly 100 numbers previously recorded by the group for that company—and Immediate is expected to issue an album of 12 of these tracks in the near future.

However, Blue Horizon has retained the rights to two albums cut by Fleetwood Mac during its recent U.S. tour, as well as another LP—recorded at the same time—on which the group backs blues singers Otis Spann and Willie Dixon. The group leaves for a nine-day Scandinavian tour tomorrow (Saturday), then returns to Britain for concentrated radio and TV promotion on its new single. Its third American tour—which opens on July 16 and runs until the end of September—guarantees the group twice the financial return of its last tour.

● Rumours that American businessman Alan Klein is to take a financial interest in Immediate Records were denied this week by company executive Tony Calder.

MCCARTNEY SONG FOR NOEL

NOEL HARRISON'S follow-up to his "Windmills Of Your Mind" hit—currently at No. 17 in this week's NME Chart—may be song specially written for him by Paul McCartney. It is one of six numbers at present under consideration for his new single—although it is unlikely the disc will be issued before late May, owing to Harrison's filming commitments. McCartney became friendly with Noel after several visits to London's Blue Angel, when Harrison was resident there.

RYAN AROUND EUROPE

BARRY RYAN will continue to concentrate on European dates for the next two or three months. He returned on Wednesday to Germany, where he will be Guest of Honour at a recording company convention in Berlin. Then, after a short hall-room tour of Ireland, he flies to Madrid for a concert. Barry will spend much of April making promotional TV appearances on the Continent, and in this connection he is set for major guest spots in Milan, Cologne and Brussels. He is also to co-star with Juliette Greco in a TV spectacular, to be filmed in Munich during the first week of May.

SARSTEDT IN EUROPE

Chart-topper Peter Sarstedt has been booked to guest Dutch and German TV shows next week— he flies to Amsterdam on Thursday (27), and will be Bremen two days later. Sarstedt—who is having discussions with a film producer this week, with a view to him appearing in a non-musical movie role—undertakes a short tour of Northern Ireland from April 5.

Dave Dee dates abroad

Dave Dee, Dozy, Beaky, Mick and Tich have been lined up for several overseas visits—they play seven days of concerts in Germany from April 5, and return to that country on April 22 to headline a TV special. They then fly to Spain for another TV showcase, to be filmed in Madrid. Also set are trips to Israel (June 13-20) and Hungary (June 22-24), plus an August session in Majorca.

BURDON BACK TO BRITAIN

Eric Burdon returns to Britain early next month for a three-week stay, during which he will record as a soloist under Mickie Most's supervision. He will also undertake TV appearances during his visit.

CILLA, FRANKIE FOR GLASGOW

Cilla Black will be the last star to appear at Glasgow Alhambra before the theatre closes for demolition—she heads the "Star-time" bill there for the week commencing May 19. She is preceded by Frankie Vaughan, who plays a fortnight at the Alhambra from May 5. Ken Dodd is set for the week of April 28.

ROYAL GALA STAR CAST

Frankie Vaughan, Harry Secombe, Moira Anderson and Georgia Brown are among artists appearing in a gala "Fall In The Stars" Royal Charity Performance at the London Palladium on Monday, April 14. It will be attended by The Queen and the Duke of Edinburgh. There are no plans at present for the event to be televised.

LOVE AFFAIR CONCERT DATES

The Love Affair are to co-star in a short concert tour next week, to be played, none of which is in London—although the largest will have been selected for the itinerary. Dave Berry has also been added to the tour, and other supporting attractions are currently being set. This will be the first concert tour this year, due to his extensive overseas commitments.

NEW MUSIC RELEASES

Hendrix, Isleys, Quo

NEW singles by the Jimi Hendrix Experience, the Isley Brothers, Wilson Pickett, Status Quo, Richard Harris and Glen Fogarty. New albums by the Jimi Hendrix Experience, the Isley Brothers, Wilson Pickett, Status Quo, Richard Harris and Glen Fogarty. New LP releases are discs by Herman's Hermits, the Mamas and Papas, Grapefruit and Gladys Knight and the Pips—plus no fewer than nine albums by Joan Baez!

The new Hendrix single is a number from his hit album "Electric Ladyland"—titled "CrossTown Traffic". It is issued by Track on April 3. The Isleys' latest comes out the same day, and is a track from an LP which they recorded in 1967—titled "Behind A Painted Smile" (Tama Motown).

Albums out on April 4 include "The Best Of Herman's Hermits" (Columbia), the Mamas and Papas "Hits Of Gold" (Stateside), Gladys Knight and the Pips "Silk And Soul" (Tama Motown) and "Around Grapefruit" (Stateside). The following week, Philips releases the Four Seasons' "Edizione D'Oro" (a double-LP selling for the price of one), and nine Joan Baez albums appear on the cut-price Vanguard label.

Richard Harris' waxing of the Jim Webb composition "One Of The Nicer Things" (Stateside) is rush-released today (Friday). Out on March 28 are Jimmy Justice's "Running Out Of Time" (Decca) and the Flowerpot Men's "In A Moment Of Madness" (Deram); Wilson Pickett's "Mini-Skirt Mini" (Atlantic) is issued on April 11, and Status Quo's "Are You Gonna Be Tired Of My Love?" (Pye) is set for April 25.

Johnny Mathieson dies

Johnny Mathieson—general manager of Noel Gay Music since 1946—died on Sunday, aged 39. He was previously with Campbell Cannelly, and had at one time been road manager for Cyril Stapleton and Stanley Black. The funeral was taking place today (Friday) at Marylebone Crematorium (3 p.m.).

BLOOD, SWEAT & TEARS



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- Mad
- The March 1 Blues
- CS 63537
- THE REVOLUTIONARIES
- ALBUM CBS



SINGLES REVIEWS FROM PAGE 6

ROLF HARRIS: Bluer Than Blue (Columbia).
A light-hearted ditty with a jog-along rhythm, pleasantly and personably warbled by Rolf Harris. Written by the Howard-Blakley team with Barry Mason, it has a fairly catchy tune, a carefree happy-go-lucky lyric, and a suitably light and flowing backing.

Attractive without being sensational. And with only two weeks of his TV series to go, Rolf won't have much chance to plug it.

MAMA CASS: Move In A Little Closer, Baby (Stateside-Dunhill).
Every pop fan will already know this number, as indeed he did in the hit version by Harmony Grass has only just disappeared from the Chart. And as many disc-buyers will already have purchased that version (Mama Cass is under a handicap from the start.

The arrangement is identical to the Grass version, and—with Cass



singing in dual-track, supported by a vocal group in the catchy chorus—the sound is very similar, too.

I think maybe the backing is a little more biting and punchy here—but otherwise, it's just like a girl-group version of the Harmony Grass disc. And as such, doesn't really do Mama Full Justice.

STEFFENWOLF: Rock Me (Stateside-Dunhill).
Although tremendously big in the States, Steffenwolf hasn't yet clicked in this country.

But the fact that this song comes from the film "Candy" may improve its chances. Well, it might—if the song itself wasn't a great big nothing. The sound is r-and-b, with all the trappings of twangs, handclaps and nasal vocal.

With the exception of an exciting conga-drum break, sounds like a poor imitation of the early Stones.

GORDON LIGHTFOOT: The Circle Is Small (United Artists).
I suppose you might call Gordon Lightfoot "Canada's answer to Peter Sarstedt"—if it wasn't for the fact that he's been around longer than Pete. Also there's a more notice-

able country influence in his work. But this song is of much the same ilk as "Where Do You Go To"—charming lyric, effortlessly handled. Not as catchy as Sarstedt's No. 1, though.

DAVID RUFFIN: (My Whole World Ended (Tania Motown).
The first disc from the former Temptations lead singer. And in view of the fact that he's backed by chanting (which I fancy he has multi-tracked himself), the outcome is not unlike a Temptations disc.

A vital throaty solo of a rumbling medium-pace with attacking brass, dancing strings, flute, and both maracas and tambourine emphasizing the beat.

And a much more melodic number than many Tania discs. A very good pop disc indeed, deserving Chart honours.

WILLIAM BELL: Every Day Will Be Like A Holiday (Atlantic).
Perhaps it was William Bell's misfortune that I heard this immediately after the new Simone disc—and I'm afraid it pales into insignificance in comparison with Nina's supercharged routine.

Nevertheless, in all fairness, I must admit that it's a nasty bunk of heartfelt and impassioned soul singing.

A slowish blues ballad, with a plod beat, brass and emotional haunting. Has that inherent colourless feel in abundance, but is unlikely to have a pronounced impact because the song itself (penned by Bell and Booker T.) is very, very ordinary.

JACKY: Love is Now (Page One).
Still trying to find a follow-up that will do as well as "White Horses", Jacky tries her luck at a film song—this comes from the "Loving Feeling" movie.

It's a dramatic ballad, warmly and sensitively supported in those delicious luscious tones, backed by a richly scored and imaginative backing.

Full of changing moods and tempos, it's a delightful quality performance that would really be better suited as an LP track than as a Chart contender.

TONY BENNETT: People (CBS).
The Times' version of this beautiful ballad from "Penny Girl" succeeded because it was beaty and heavily pop-slanted. It has instant, but not lasting, appeal.

On the other hand, this Tony Bennett styling is a disc that will stand the test of time—a record of infinite durability, that will continue selling over the years, though the changes are it won't get into the Chart.

Tony's artistry, pluck, individuality and showmanship are all in evidence in this impeccable rendition—which brings out the true quality of this haunting song.

WILLY DO YOU CRY MY LOVE.
("This is going to be Françoise Hardy's next single and I'm gonna put it on Tony Blackburn's next session.") Spector-ish use of drums, piano and tambourines. Fast with lots of doo-doo-doo's.

A change of tempo and Barry's voice deepens to sound like a smooth U.S. cabaret performer which I am sure is a send up. ("We won't use that part with Françoise and Tony.") The tempo stepped up again to the end.

THE COLOUR OF MY LOVE.
("Billy J. and Jefferson have done this one.") At first it sounds just a pleasant LP track with nothing special to recommend it. Then it becomes quite emotional. Mid-tempo with a medium-heavy backing. It's a guy praising his love's hair and eyes and things. Could be a surprise hit.

CRAZY DAYS. Happy go lucky thing that someone like Bobby Vee might have done a few years ago. Very high voices, violins in great use. Backed with a "la la la" chorus. A weird "Race With The Devil" laugh at the end leads very cleverly into

ELOISE. This is the longer, Continental version, about twelve seconds longer, in fact. Barry goes

go," he explained. "I did 'Good night' which Clive Westlake wrote, then 'Eloise'."

"I think the similarity between 'Eloise' and 'Love Is Love' is on the slow fade. That's really about the only connection."

Side two begins with MY MAMA. ("Jack Jones has recorded this, but Paul has re-written the lyrics for him.") Soft with a harp picking away in the background. The instruments build and Barry yells "My Mama, yeah, yeah, yeah!" It's odd the way it builds and drops, but nothing like the way in which "Eloise" does. I'd love to hear what Jack does with it.

WILL BRING YOU LOVE.
Spector again. Very up-tempo with a prominent piano which Paul is playing. Like a speeded up version of "Be My Baby." Indeed, quite a raver. "I will bring you love, it gives me pleasure," sings Barry.

NMExclusive Track-by-track review

BARRY RYAN SINGS PAUL

IT is a measure of the composing talents of Paul Ryan that even before the release of the album "Barry Ryan Sings Paul Ryan" in early April, Jack Jones, Françoise Hardy, Billy J. Kramer, Tony Blackburn and Jefferson have decided to cover various tracks.

I got a sneak preview of the LP at Harold Davison's office when it was played to me by producer Bill Landis. I must admit that I went along with certain trepidation but came away not only pleased but keen on what I had heard.

Track by track with occasional comments by Bill, the album is:

THEME TO UTOPIA. Barry is singing in Latin. Thunder, wind and rain ("sound effects courtesy of JBC"), a heavenly choir and a suggestion of Holst's Planets Suite. Reminiscent of a Roman epic film theme and Barry's voice not too clearly heard at times.

"This happens to be one of my favourite tracks,"—Bill.

—it's the perfect combination says producer Bill Landis



PAUL (left) and BARRY RYAN and BILL LANDIS who produced the twins first album previewed here.

By RICHARD GREEN

LOVE IS ON THE WAY. A melotron sounding like cellos for the intro. Percy drum over a slow song on which Barry alternates with the chorus. He whispers at the end into a fade, which doesn't become a fade out but leads straight into "WHAT'S THAT SLEEPING IN MY BED." Not exactly a memorable track—medium tempo with plucking strings and the choir again. Can't think of much to say about this one. Harmless enough, but I didn't really like it.

YOU DON'T KNOW WHAT YOU'RE DOING. This is a slow plea to his girl to take him back—and all very sad. It gets taken at a faster pace later and I could see Diana Ross and the Supremes doing well with this one. There are pensive violins and the drum has a muffled sound. Quite a sad, appealing song really.

Subdued

KRISTINA ASTRA BELLA. "I don't know what the title means, it's something of Paul's." In the same vein as "Eloise" though more subdued. Lots of echo. The sort of song that I like without being able to explain why. Certainly very, very good.

The Candy Choir—surprisingly, a group of boys when you listen to the pitch of their voices—are on every track except "You Don't Know What You're Doing" and "I Will Bring You Love" which is the Majority.

Of the album, Bill told me: "Paul has all the ideas. In the studio Barry is very, very relaxed and doesn't take long to latch on to what is needed. I think Paul has given Barry the idea of the way he wants his voice beforehand.

"We've never had an argument in the studio yet. It's a giggle. Barry sometimes brings a few friends along to the orchestra sessions.

"Paul teaches the backing group the parts. He comes up with some fantastic ideas. No, there's no chance of Paul and Barry ever coming together for a vocal again. Paul is happy with writing and Barry has got the performing sorted out. Really, it's a perfect combination."

Having heard the album, I'll drink to that last remark.

Find out about Charlie, Country Joe and Flowers of Evil...

Charlie Russell White Blues Band

STONE BLUES SVRL 19012

"What he loves and what he performs solely is blues—nothing but stone blues"

Country Joe and The Fish

ELECTRIC MUSIC FOR THE MIND AND BODY SVRL 19026

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Flowers of Evil

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SCOTT WALKER SINGS ABOUT SCOTT

To me, Scott Walker has always represented something more than a fine singer with the potential of a Sinatra or a Bennett, and has the looks that send even my ageing grandmother into rapturous sighs.

Basically, Scott is a humanitarian pitying the world and yet being it. If some think him and his songs too morbid and obsessed with human failings, it is because he draws his inspirations and influences from life itself. His songs, while providing an insight into Scott's mind, speak for us all our sorrows, our despair, our sense of futility and inadequacy. Scott's 3rd (released today) plays as a natural progression from his previous collection, which in turn anticipates an immensely on "Scott", the star's first solo LP.

By **GORDON COXHILL**

"Brel is a lyric writer," Scott explained, as he played the album to me for the first time, in the record library he fondly calls his flat. "He doesn't write good melodies, and because I am now just as concerned with the music as well as lyrics, it is impossible for me to record any more of Brel's material." This then, is what "Scott 3" is all about, a step towards perfection in music, greatly enhanced by the superb arrangements of Wally Stott and Peter Knight, perfection on songs and perfection in complete performance. At the moment, Scott can listen to it without finding many mistakes. "I guess after a few more hearings, I

won't be able to play it any more. I'll be finding fault with everything." Side 1, seven songs written by Scott and arranged by Wally Stott, opens with "It's Raining Today," a melancholy tale of wanderer and his recollections of summer and love. Copenhagen was written for his girl friend who comes from that city, where children are happy and plentiful. The song is of happiness and love. It is easy to see his heart is in this. Outside her window, a dog strains on a leash, and Rosemary hears a ship on the river, but for her, life is looking after her widowed mother. Once a travelling salesman happened



Another NME Exclusive Track-by-track review

by, and still his photograph on the wall speaks to her. Despair and resignation are engraved on her heart and on this song. "This is my favourite track," whispered Scott, as Big Louise began to boom through the twin speakers. Scott described it as a "request for an ageing homosexual." This one takes some listening to, but it won't take long to get through. A change of tempo for *We Came Through*, a pounding opus which says "let him judge who has not sinned." The people in high places are no better than us. We came through, despite even the Gothic monsters who gaze down from their lofty perch on Notre Dame. Scott wrote *Butterfly* whilst lying on a sun-drenched beach in the

South of France. Listen to the summer magic conjured up by Wally Stott. When before, did you hear a butterfly fly? "The movie-drinking tramps, who have lost their minds while they wait through life, through the constant war they don't even notice. They are *Two Ragged Soldiers*. In a way, they are like each and every one of us." While Scott changed the tapes over, he told me he came to write the first track on Side 2. "It was needed in a hurry," he recalled. "I was stoned at the time, so it's just a piece of fun really." "Thirty Century Man sounds like a cross between Dylan and the Who! The man is frozen alive and emerges a hundred years later to shake hands with Charles de Gaulle. 'I've a feeling he'll always be around,'" joked Scott. Or maybe he wasn't joking.

BEACH BOYS, FAMILY LPs reviewed by ALLEN EVANS

*****BEACH BOYS 20/20** (Capitol E-ST 133). The title refers to 20/20 vision and the sleeve has a front picture of the Beach Boys in focus on the front and out of focus on the back side, with a slight shift inside on which the credits are written. As always, the boys harmonise with great skill and appeal throughout. It is interesting that the production credits, as well as the composing credits, are liberally sprinkled throughout the group. In fact, Brian Wilson produces two of his own compositions — *Be With Me* and *All I Want To Do*, while Bruce Johnston produces on two tracks, *Carl Wilson* on four, and so on. The Beach Boys keep things nice and simple, the way fans like it. Other titles: *Do It Again*, *I Can Hear Music*, *Bluebirds Over The Mountain*, *The Nearest Faraway Place*, *Cotton Fields*, *I Went To Sleep*, *Time To Get Alone*, *Never Learn Not To Love*, *Dur Prayer*, *Cabinence*.

*****FAMILY ENTERTAINMENT** (Reprise 6340). This five-man group has several assets — composers John Whitney (guitar), organ, piano), Roger Chapman (percussion, vocals), and Rick Grech (bass, violin, vocals) to write the 11 songs on this arresting LP, and with two others: Rob Townsend (drums) and Jim King (tenor and soprano sax), harmonica and piano). They put over the numbers well. Not so way out you can't get your toes tapping to their music. And inside the sleeve there is a large poster, on the back of which are the lyrics of the songs. Titles: *The Weaver's Answer*, *Observations From A Hill*, *Mung Up Down*, *Summer '67*, *How-Hi-The-Li*, *Second Generation Woman*, *From Past Archives*, *Dim*, *Processions*, *Face In The Clouds*, *Emotions*. *****FREE: TOMS OF SOB** (11land, ILPS 9089) "I'm walling, weeping lead guitar (Paul Kossoff), a strident drum beat (Simon Kirke), a background bass (Andy Fraser) and the hysterically sounding, pleading voice of Paul Rodgers, and you have quite a promising new blues

group, with plenty of drive and guts about its attacking delivery. Apart from two numbers, the group has composed everything, credits and sharing three others. Titles: *Over The Green Hills Pt. 1* and *2*, *Worry*, *Walk In My Shadow*, *Wild Indian Woman*, *Gate Down Slow*, *I'm A Mover*, *The Hunter*, *Moonshine*, *Sweet Tooth*. *****THE MANTOVANI SCENE** (Decca SKL 4989) There has never been a lush-sounding string-filled orchestra than that of Mantovani's and like old wine, it gets better with age. In this set of 12 tunes, you get such winners as *Love Is Blue*, *Delilah*, *A Man Without Love* and *Honey*. But these are just personal favourites. Every track is top class. Other titles: *Those Were The Days*, *By The Time I Get To Phoenix*, *Chilly Chilly Bang Bang*, *Both Sides Now*, *If Were A Rich Man*, *Come September*, *For Once In My Life*, *Les Bicyclettes de Belsize*. *****"CANDY"** (Stateside S5L 10276) This is the soundtrack music.

and very overpowering it is in places, composed and conducted by Dave Grusin for the film "Candy." This is ultra-modern sounding, with plenty of extra noises added. And for good measure there is one vocal track by the Byrds (*Child Of The Universe*) and two songs sung by the Steppenwolf group (*Magic Carpet Ride* and *Rock Me*). *****THIS IS TOUCH** (Deram, SML 1033) Discardant sounds, soft sounds, long noises, quiet noises — this American group called *Touch*, five boys seen flying naked over the sea on the sleeve, do their best to take you out of this world with their mystical music. Nothing straightforward about it. It is hard to listen to, just as the sleeve notes, written in long hand is hard to read. But sometimes things that come too easy aren't appreciated. Organ-piano man Don Gallucci and guitarist Joey Newman composed most of the tracks. Titles: *We Feel Fine*, *Friendly Death*, *Miss Texas*, *Spiritual Death*, *Of Howard Greer*, *Down At Circus Place*, *Altesha* and

Others, *Seventy Five*. *****HARMONICA COURSE** TOMMY REILLY, the man who has composed many harmonica tunes and is a virtuoso on the instrument, has devised and written a course (with James Moody) to teach you how to play the thing. The package comes with a book and two LPs (recommended price 5 guineas) and is designed to make you a good player. It is sponsored by the Hehrer company, famous makers of chromatic harmonicas. *****COMEDY** LIVE AT DANNY LA RUE'S (Page One Records, POLS 618) is an over-performance album, recorded at Danny's night club in Hanover Square, London. It's a bit difficult to hear as the sound is a bit harsh at times. Lots of gags about a man being a woman (Dann is a female impersonator, it just didn't know). Side one includes a skit on the opera "Carmen"; Leslie Sarony's *Rhymes*, and *Any Old Iron*. And side two is a sing-along of 21 numbers, including Danny's single hit, *On Mother Kelly's Doorstep*.

Shattering

Peter Knight arranged *Sons Of*, the first of two shattering, vital songs by Brel. It starts slowly, like a lullaby and builds into a crushing crescendo of sweeping violins and pounding brass. The message? It doesn't matter who gave birth to us, we're all the same in the final analysis. Brel again. Have you ever wanted to be present at your own funeral? To watch the hypocrites all lined, stiff as pokers, but dying to get away. Listen to *Funeral Tango* and Scott's sneering, ironical tones. Finally, *If You Go Away*. It's not Brel's best song, but this is a far superior version to any I have heard. There have been so many diabolical versions," said Scott. "I thought I might as well have a go." And had a go he has. "Scott 3" is as near a piece of modern classical music as I have heard. It will obviously be snapped up by the adapters, but will also find a place in every collection that includes the enterprising, the bold and the honest.

First **HOLD ME TIGHT** was a SMASH...
The **YOU GOT SOUL** was a SMASH...
And now for his next single release - and SMASH no.3...
SCOTT WALKER SINGS
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FOUNDATIONS WERE SINGING WARRIORS

WITH their tour with Stevie Wonder under way — and mighty world sales of "Buttercup" under their belt as well as a new hit in the NME Chart with "Bad, Bad Old Days" — it's been one of those weeks in which the Foundations have been only too happy to sit back and smile at the memory of those bad, bad old days before they made it.

Would you believe, for instance, the Foundations as singing waiters working night and day in the dark depths of a Westbourne Grove, London coffee bar? Or a time when they had Arthur Brown, he of the fire and brimstone and psychedelics, socking it along with them on a big soul and blues scene?

According to long-lean Foundation Pat Macabath, the group spent a great deal of its formative time in the Butterfly, which is the name of their present managers office.

"We used to sleep there," he told me, "live there, eat there, play there, serve coffee... the lot. Sometimes we used to be in there for night after night without coming up for air. We didn't know whether it was right or day."

"We were starting to experiment with underground music when we were with Arthur at that time, and I suppose that if we stuck to it we'd still be together today. But we started to go in a different direction and went in his

Freaky

"Not that we've given up our taste for a bit of the old freaky underground. Listen to a few of our singles, on the 'B' side, and you'll find very different stuff from 'Buttercup', 'Bad, Bad Old Days' and 'Baby Now That You Found You'. We're changing all the time. It's difficult to put a tag on what we're doing on singles at the moment, although I can't see any shame in doing good commercial numbers. We've got a good identifiable sound, and I think that's a good thing."

"As for the future, though... well, I don't know. I'll tell you what. In five years time I don't want to be belting up and down the motorways."

"It's funny. When we started out, we were knocked like mad, but I think that by getting our own sound — and doing something different on the 'B' sides — we've won a kind of respect. And that's important to a group that wants to stay successful."

"It's also difficult for us to realise just how big the Foundations have become around the world.

ALAN SMITH hears about the bad old days

"You bowl along thinking you're just doing O.K.,... and then you realise that 'Buttercup' sold millions, and still is, and that the group is now one of the biggest there is internationally."

"We've had hits in 38 countries more than a lot of other big names — and in the two years since we've been going we've already done a fair bit of travelling."

"This package with Stevie Wonder



is also something of a landmark for us. He's an artist who really works at his act, and it's a challenge going on and trying to battle it out

with him, just on a friendly basis. I wouldn't say we were on the same scene as him, anyway, but you know what I mean.

"In fact, Clem Curtis and the rest of us parted because he really dug the soul scene most, and he wanted to do soul all the time and dig the

FOUNDATIONS (l to r) COLIN YOUNG, PETER MACBETH, ERIC ALLANDALE, TONY GOMEZ, TIM HARRIS, ALAN WARNER and PAT BURKE.

American thing. I think that what we do now kind of crosses the gulf. "Write our own singles? Well, we do 'B' sides, and it would be nice to come up with an 'A', but Tony Macabath has been coming up with some terrific stuff, so who are we to argue? He's told us that if we can ever do anything that's considered better, fair enough... so we've got the freedom if we need it."

"Peter drew a cigarette from the packet, took a crisp fever from his wallet, and moved towards the electric fire on the wall."

"Really," he said suddenly, "I'm Noel Coward, and making as if to use the fever as a slightly-more-expensive than usual taper... I've never been able to understand this thing about the Foundations being flash. Then he hurriedly belted out the first glimmer of a flame: "The tour was obviously untrue."

AMERICA CALLING

From Ann Moses in Hollywood

[Editor of 'Tiger Beat']

JUST before I arrived to meet GRAPEFRUIT, they had been on the phone to London where their Apple people were telling them the new record "Round Goin' Round" looks like becoming a hit. This had only been shortly preceded by them all reading Derek Johnson's review in the NME.

"Tell the fans we love them!" shouted John. "Tell everybody we can't wait to get home to promote the new record!" yelled Geoff.

These are the greetings I received as I unwittingly dropped round to welcome Grapefruit to Hollywood.

To say the least, they were very excited about the hit prospects of the new single.

They had been in Hollywood nearly a week, just relaxing after their grueling two-and-a-half week tour of South America.

It's a virtually untapped scene there," Geoff told me. "The audiences were really wild, because they never get to see any pop groups!"

Just the same, the Grapefruit won't be returning there soon. Travelling was very difficult and they had many things stolen. While in LA they've been see-

S. A. WENT WILD FOR GRAPEFRUIT

ing groups at the Whiskey A Go Go and only the night before had been to a party at the Mothers of Invention house in Laurel Canyon.

During the days, they're breaking in Pete Swettenham's replacement, Bob Wake. They plan to return to England on the 26th of this month.

WHILE it is becoming increasingly more difficult to keep tabs on the success of English groups in America — there seem to be fewer home-grown outfits — undoubtedly (as I have said before many a time in this column), Blood, Sweat and Tears is the one for all.

If you check the American charts, you'll note the incredible success of their current album, "Blood, Sweat and Tears," and their latest single, "You Make Me So Very Happy."

They're so together musically, it's sickening — and certainly not terribly encouraging to anyone who's starting out for the first time!

When I first saw B S & T last summer (before they happened, and I remember raving them), I called their nine-piece giant sound big band rock — the most exciting I'd ever heard.

They have a lead singer in David Clayton Thomas (a Canadian), who flatly refuses to put himself in a bag, won't own up to the fact that he's a sex idol in performance — "I hope people think of us intellectually, not on an animal level when they come to see us and tries to remain impervious to the hysterical idolatry that surrounds him, his car and the rest of the

Blood group — so together it's sickening!

Last week, travelling back towards New York in a huge, comfortable limousine, David told me:

"We believe that the people who listen to us, want to listen to music. They're not trying to take anything from us or to transcribe underwritten messages from our chord structure."

"We hope they're not trying to figure out why we're doing things, but instead that they're with us

June Harris in New York

every step of the way. "Yes, we're together. Two of the guys have degrees in music — they dig doing their own thing — they know where they're at, and man, when they play, the only limitations are their instruments, not their minds."

A rough analysis of what makes Blood, Sweat and Tears the biggest group in America today, earning \$10,000 a night and upwards, drawing exultant raves from music fans of all degrees.

And England will come. The group feels it's important enough to make it happen overseas for themselves. They're mulling over offers for the fall. However, right now, England or not, I understand that they so far have over half a million dollars worth of engagements set for the next six months!

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MARY STILL WORKS AS TAMIA CLERK

And he gave label its first ever hit!

KNOCK at the hotel door, "Cmon-in" says the voice, and I go in and it's a small room in darkness except for a bedside light over a figure in navy pyjamas who is peering from under the sheets saying "Hi, I'm Marv Johnson."

"Well Hi, Marv Johnson," I say, and I'm sorry to disturb you but did they tell you I was coming?"

"Well sure," says Marv, peering through the gloom, "but I'm just tired; man. Just tired."

I draw up a seat and somehow feel like a hospital visitor without the scrubs, but the sensation wears off as we talk and I find the man behind the "I Pick A Rose For You" Rose hit to be a far more interesting character than I'd bargained for. For instance, Marv has the honour

By ALAN SMITH

of being the man who literally gave first breath to the Tamia sound back in 1958, when a budding record company executive called Berry Gordy Jr. signed him up to release a debut record called "Come To Me."

And now — in between occasional record successes and overseas tours — like his current visit to Britain — you can usually find Marv working at the Motown offices in Detroit as a filing and office equipment clerk!

Said he, as he propped himself up on one arm and quickly vowed to check out of the hotel that same day because he couldn't get a meal at 3 p.m.: "I started out as a record clerk in a store in mid-Detroit, and I remember I hadn't been there too long when Berry Gordy Jr. came in one day with his wife and heard me rehashing on the piano with some girls."

"Anyway, I was playing the piano and accompanying them with some songs I'd written, and then I went over to wait on him and he asked me to go over to his apartment and we'd go over some of the original material that I'd written."

The next day I did this — he made a couple of selections and one was "Come To Me," which he asked me to record.

That record was released as the first one on Tamia, although at that time it was not actually a label, and the song was just to be recorded locally before we managed to get it taken up by United Artists for national release. It became a very successful chart record.

From there the Motown label was launched, and they had other artists record and what-have-you — but my management had advised me to sign with United Artists, and so I was contracted to that till about 1964.

I remember that while I was with Tamia, we did a lot of recording in New York at Bell Sound. But some of the best things came out of the Detroit studio, although it was not ours at the time. I think this was mainly because we had local musicians in Detroit and we could get the soul.

"In New York, well, New York musicians gave us a hard time in a way, because we had to spend more time trying to get them to play, the way we wanted! Sure, they could do it, note for note. But he wanted feeling, soul, and they took a while realising that."

"I remember when we'd do things like using two drums on a session, they would shake their heads and wonder what the heck we was doing."

One of Marv's biggest hits of his career was "You Got What It Takes" (remember "You don't drive a big fast car," etc?), but he points out that for reasons best known to his previous record company, much of his other recorded work was not released on a world basis. One record which did well in the States but was not issued here was "Merry Go Round."

He added: "Now I'm back with Motown, I have a nice job in the purchasing department which I hold — on and off — until I'm fortunate with a particular record. Then I go travelling."

"It's nice, because I feel that if there's a lull in my career, then I can go back to this job plus being within the company I can do a lot of songwriting. It's kind of three-in-one arrangement."

He is, at the same time, a slow and quiet-speaking man with a passion for detail and for compartmentalising his career. For instance his next record, says Marv, is currently being Evaluated by Tamia Quality Control.

On that note I bid him goodbye and wish him well, and as I go through the door I look back into the gloom and I see him sinking slowly back beneath the sheets.

He is, I suspect, now evaluating the quality control of deep, deep sleep.



MARV JOHNSON pictured during current visit to London.

copiers, things like that... file requisitions... order stock. Nothing too bad... Marv's musical tastes now run from straight pop to soul to show tunes, and he talks with feeling about the beginnings of rhythm and blues and their impact on the general music scene. "That kind of music," he says... "it comes from deep inside."

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Who try to ward off trouble

WHO-BAITERS of the world unite! Another opportunity for you to knock, attack and cudgel the group you love to hate is about to present itself upon the scene — in the form of "Deaf, Dumb and Blind Boy."

The aforementioned handicapped youth is the central figure in the Who's new double album which is due for release shortly. A single, "Pinball Wizard," has been taken from it and enters the chart this week at No 26.

Pete Townshend came along to a West End restaurant to explain roughly the story behind the album and maybe ward off some of the criticism that is bound to come.

There's already been a reaction in America and they haven't even heard it yet! "I began with a very simple 'I expect some controversy and I don't mind a bit of Press activity but I don't want it to get out of hand'."

Satisfied that I would be a nice, gentle boy and not "axe a go," Pete went on: "I've been thinking about it for ages, as you know. I've had a number of ideas in my head to write a sort of pop opera."

"I puts across a number of values," gives a modern idea of what good and bad is. A simple feeling of spiritual development in day-to-day living.

To use a normal guy wouldn't have been unusual enough for mystery. The deaf, dumb and blind boy can feel jolts and bumps and things which can be translated into music.

He isn't born like it, it's a book instilled by his parents. He sees his dad murder his mother's lover and they tell him he hasn't seen anything or heard anything.

Gradually, he loses his senses because of the pressures put on him and the album goes into his musical experiences. He spends all his day in the

by RICHARD GREEN

amusement arcades and becomes a pinball champion, paying by feet. A doctor starts to remove the block with a strange technique — the boy has to look at his own reflection and in the end that's all he sees.

"He isn't affected by anything around him and he becomes a sort of pop hero and in the end becomes what all boys would like to be."

He opens a holiday camp and the whole thing develops into a religion almost. But there's a minor revolution and it all becomes a bit nasty."

Which all sounds somewhat confusing, but Pete assured me that, through the songs, it's all clear to the listener. He says the LP can be taken as one of three things — a spiritual symbol, the life of a pop star or a rock and roll album.

"It adds a new facet to what can be done in pop music," he pointed out. "It's some of the best stuff I've ever written, equal to 'My Generation.' I never set out to write anything as good as that, but it just happened."

"I'll help keep the group in a unified direction, stop them from splitting into different directions. It will take the place of the old act, but with no tricks, and costumes and special lighting."

The Who don't bother much about British tours which is a pity for their fans who have remained loyal for years. Pete, however, with his business-like brain, has thought about the subject and has certain ideas.



THE WHO (From L) KEITH MOON, JOHN ENTWISTLE, PETE TOWNSEND AND ROGER DALTRY (Below).

"I see no reason why if it's really worked out, with the right towns and the right acts, a tour shouldn't sell out," he commented.

"You could do it in an empty swimming pool and take away the preconception that the kids have about their local theatre. They don't want to go through an entrance all lit up and under marble pillars to see a show."

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Richard Kerr
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RCA

By GORDON COXHILL

"I USED to be so big-headed and rude," said Love Affair guitarist, Rex Brayley, as we ordered chocolate eclairs and coffee in a small cafe off Charing Cross Road.

Having worked for the group as a publicist for several months, I can vouch for the truth of the above statement.

"There's no point in denying it," continued. "We were suddenly stars with 'Everlasting Love', and we wanted everyone to know it, especially ourselves."

"I think basically, the reason we were so offhand with everyone was to prove to ourselves that we were important. Then the little lines began to appear in the trade papers, saying how offensive the Love Affair were."

"But we refused to see how important the papers were. We thought they needed us more than we needed them. Suddenly, we woke up."

"Our managers saw that things were getting out of hand. Reporters didn't want to interview us, and when they had to, they got it over with as soon as possible."

"So we got wise," said Rex, who is looking less like a mini-Engelbert than he used to. "and we discovered that not everybody was out to knock the Love Affair. We have found some very nice people in the business, something we believed didn't exist."

"Remarkably honest," I smiled. "Put it down to growing up," he replied, all of 20 years old. But let's face it, the Love Affair are stars. Together with the Amen

AFFAIR OF A BIG HEAD GROUP

-and how they wised up

Corner, we are the only teenybopper groups on the ballroom circuit.

"And the ballroom circuit is still very important, whatever people say. There will always be young teenagers who aren't old enough to stay in the clubs until the early hours of the morning."

"And I still need symbols of success to remind me of my position. I've just spent £1,200 on an Aston Martin. It's not new, but it IS an Aston, and how many people of my age can afford that kind of car?"

"I can go out and spend £100 on clothes in an afternoon without batting an eyelid. Irresponsible? Yes, I suppose it is, but I don't miss the money, and I like looking smart."

A sure-fire certainty to enhance the Love Affair's stardom is their new single, "One Road," written especially for the group by Philip Goodhand-Tait, who provided them with their last top tenner, "Day Without Love."

After a few weeks of uncertainty, in which BBC TV seemed to be carrying on their anti-Love Affair movement, the record moved up to No. 23 in the NME chart this week. Colin Chalmers' "Top Of The Pops" producer has denied the group are unwelcome on his programme. So, with Corporation backing, "One Road" could well be on its way to the top.

"It's a bit different for us," Rex told me, "but not so much that you

Above LOVE AFFAIR on stage and left: MORGAN FISHER, MICK JACKSON, MO BACON, STEVE ELLIS and REX BRAYLEY. Right: Steve Ellis raving it up.

could call it progress! You can hear where the strings and brass would have come in, but we've left them out, just because we wanted this one to be more Love Affair, and not so much orchestra."

Does this mean the group are still trying to prove their musical ability? "No," he replies, a trifle indignant. "The LP did that for us. This is just a personal thing within the group. No, the only knocks we get now are the same as any other group, from the silly idiot Jerry drivers and navvies."

"Recently we were in a cafe late at night after a gig, and these yobs started shouting insults across at us. You know the sort of thing, big pansies, and getyourcut. We sent one of the roadies out to fetch the car round to the door."

"You should have seen the yob's faces when we got up, and climbed into this Chevrolet Impala! And on top of that, we left a pound tin. They must have turned a horrible green colour."

"You might think that's dash, but



not my girlfriend, not my brothers and not the girl group. I believe in it, and knew it can be around for quite a time to come.

I asked Rex if the early Love Affair mania was showing any signs of tailing off. "In front, he's got to be, he's the singer. But that's no reason why the rest of us should stay right in the background like stuffed dummies."

"A lot of it was stirred up by the adverse publicity we were getting at the time he answered. 'As fast as the national papers knocked us, the fan magazines printed big colour pictures and couldn't use us enough."

"I think that things have levelled out, the real mania has died down. But it can still get out of hand at some places."

"You find pockets of real, frenzied fans who still go in for the shirt pulling, and waiting outside the dressing room in the pouring rain."

"I think that's very, very important to us," Rex emphasised, pausing for a second to watch the waitress walk away from us. "After all, however good we might be, it all comes to nothing if nobody buys our records, or comes to see us."

"I think there must be one of the few groups who have a hard core of real fans. They won't buy every record we release. I suppose that's the key to get a record into the thirty, then it's a matter of time before the 'floating' record buyers get to the top."

Now that the Love Affair are an established group, are there any signs of fame that Rex can't live without? "I've thought for a few moments, and shook his head. "None that I can think of," he said, getting up. "Can I drop you off anywhere?" he added with all the awkward politeness of a person used to years of stardom.

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THE TENCH

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From YOU to US

Edited by TONY BROMLEY

PHILLIPA DEAN (Edinburgh): Andy Gray is to be congratulated on his splendid Beate article (NME March 14). But why should Paul's marriage contribute to a "bad image"? Surely he has, rather, greatly endeared himself to the Great British public by setting his act of approval on this institution.

ROD ARGENT (St Albans, Herts): As a member of the Zombies who has not played live for over a year, I should like to state that the group now appearing in England under that name has no connection with us or any of our work. I would remind them that as the company "Zombies Ltd" is still receiving money and ads, we have a hit in the States, the group is still technically in existence. In order to protect both public and promoters against possible misunderstanding we intend to take action against the group.

J. WILLIS (Chelmsford): So, Engelbert Humperdinck is a "prima donna" because he doesn't appreciate Mr Denning's candid comments (FTVTU March 14). What nonsense! The man has had more than his fair share of knocking since "Release Me," and there comes a time when turning the other cheek is not enough and

His attitude towards them was most cynical, his manner self-assertive and his whole approach to the sixty minute act nonchalant.

It seems such a pity that Price, a highly talented organist and singer should be so affected constantly by his personal idiosyncrasies. Given a little time he shall move on one more from Combo to set. Friends to Enemies - yet another fine outfit to take liberties with!

JULIAN MILLER (Oxford): The printed lyrics of Peter Sarstedt's "Where Do You Go To My Lovely" of 15th Feb 68 gave us the opportunity to see just how funny they were. Full of brand names, the song is a shop girl's idea of high living. If people want sophistication in songs they should try listening to Noel Coward or Lawrence Hart!

JOHN JOHNSTONE (Forfar, Angus): The only pop music show on TV worth watching is BBC 2's Colour Me Pop. At least they give people who are not in the charts a chance to reach a wide audience and they also give well known groups an opportunity to play something apart from their latest hit. Another thought - why can't we have a programme like "Top Gear," whose general popularity has been proved on television?

N. Y. MARTIN (Walsend on Tyne): After seeing the recent appearance of the newly fledged Alan Price and his Friends at Newcastle's Arts Ball it was quite obvious to me and other weary their leader is confronted regularly with so much unrest and changes in his groups members.

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TAIL-PIECES BY THE ALLEY CAT

VOTED Best New Artist and Top Male Vocalist in latest U.S. "Grammy" Awards — Jose Feliciano. Other winners include Dionne Warwick (Female Vocalist), Glen Campbell (Year's Best LP), Simon and Garfunkel (Vocal Group), Otis Redding (Rhythm and Blues Composer), Judy Collins (Best Folk Performance), Aretha Franklin (Rhythm and Blues Female Singer) and Jeannie C. Riley and Johnny Cash (Country Singers) ... Acting debut of Marvin Gaye in "Corporal Coker" film, with Bobby Hatfield and Jimmy Dean also featured. ... Georgie Fame and Alan Price excellent double act on Lulu's BBC-TV show ...

Improving: Tom Jones' TV series — although Paul Anka spoiled last programme ... Gordon Mills' relationship with Solomon King straining? ... In America, Glen Campbell's "Wichita Lineman" No. 1 LP ... Isn't it time Ken Howard and Alan Bleilley found new formula for Dave Dee group singles? ... Without wits, Paper Dolls decidedly improved ... Chart explosion for Lulu's "Boom-Bang-A-Bang" awaited ...



The Lind-Air Record Centre — a Tottenham Court Road store for disc and hi-fi enthusiasts — had a swinging, if crowded, opening last Friday. Among those attending the champagne launch were MARY REEVES, BRIAN POOLE, NEIL MCANULT, TAMIYU ST. JOHN, THE PLAYGROUND and GARY HAMILTON.

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Amn-ran, the RASCALS, pictured here in London this week (1 to 6) DINO DANIELI, FELIX CAVALIER, EDDIE BRIGIATTI and GENE CORNISH, main star in its own TV series here this summer ... it would be produced by Granada-TV for screening here and in Europe. The group's manager Sid Bernstein was meeting his namesake — Granada chief Sidney Bernstein — this week to discuss the project.

Hatch and Jackie Trent been let down by Frank Sinatra? ... Biggest U.S. chart jump by Fifth Dimension this week. ... Your Alley Cat thanks Surrey readers, Archie, Sir Henry and Aves for fantastic letter of praise. ... How about Val Doonican dueting with Sandie Shaw in Palladium variety? ... Plans for Max Bygraves replacement of U.S. TV Jackie Gleason show didn't materialise. ... Country home for Maurice Gibb and Lulu sought near London. ... Judy Garland's marriage to Mickey Deans afforded best publicity for Johnnie Ray in ten years ... Engagement of P. J. Proby and actress Vanessa Forsyth cancelled ... Separated since early 1965, Millicent Martin finally divorced

THE POPWORD

Compiled by Christine Webb, Exeter, Devon.

CUES ACROSS 1. And 13 Across. It's the surfing sound bit (1,3,4,5) ... 2. Like ... the old rock star ... 3. See 1 Across ... 4. 35 Down's record label ... 5. Some musicians play by it! ... 6. Sheila singer making U.S. comeback (5,7) ... 7. "Bang Bang Shang A Lang" group ... 8. Where Bob Dylan's Band's music came from (3,4) ... 9. British underground group, made music in doll's house ... 10. American singing star with several years at top ... 11. Urged to walk away from Four Tops? ... 12. And 36 Down ... 13. Down Jimmy Page's group ... 14. Liqueur from the A in a Corner's House ... 15. Nina's record label ... 16. A rocker — a restful kind? ... 17. Formerly "Circus Boy" ... 18. Sleepy group member ... 19. Perhaps the most recorded Beatle composition, originally sung by Paul ... 20. Orchestra and politician ... 21. Sec 26 Down ... 22. Instrumental trio ... 23. A recent hit — just a single lady? (4, 3, 5) ... 24. Hit with "Sunny" ... 25. A Charles ... 26. Happy standard ... 27. Sings with Bill ... 28. Lazy Birmingham group (1,4) ... 29. Crafty U.S. group leader ... 30. Nina's record label ... 31. A resoured hit (1,3) ... 32. Fiery singer ... 33. Recluse behind Herman ... 34. Privity ... 35. Andy's lot (4,6) ... 36. Engagements ... 37. Organist ... 38. Brotherly name ... 39. Breakfast ... 40. American actor / comedian / singer ... 41. I Down might help ... 42. Ex-Yardbird ... 43. The H o n e y b u s could let her go ... 44. American actor / comedian / singer ... 45. I Down might help ... 46. Ex-Yardbird ... 47. The H o n e y b u s could let her go ... 48. American actor / comedian / singer ... 49. Soul partner

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Answers next week and here is last week's solution ACROSS: 1 Peter Asher; 4 Small (Faces); 9 "People"; 10 (Jackie) Trent; 11 Traffic; 12 "One Night"; 13 "(First Of) May"; 14 Pappas; 16 Engelbert; 17 Ike; 18 Track; 20 (Betts); 21 BSC; 22 (Four Tops); 23 Lee (Dorsey); 27 Nat (King) Cole; 28 (Thomas); 29 (The) Bona (For My Boss); 30 Alan (Freeman); 31 Percy Sledge; 33 Simone; 36 Mick Jagger; 38 "Killer" (The) Spanky (And Our Gang); 40 Adam (Faith). DOWN: 1 Popword; 2 "Those Were The Days"; 3 Rolling Stones; 4 Heart; 5 Rolf Harris; 7 Marc (Bolton); 8 Les Hawkes; 10 Tina; 11 "The Last Time"; 14 Pat; 15 ("Harper Valley) PTA"; 19 Cilla (Black); 21 Records; 22 Gene (Pitney); 24 Prince; 26 "Atlantis"; 31 (P.J.) Proby; 32 (Peter) Green; 34 Ian (Anderson); 35 Eira (Aulian); 36 Mia (Farrow); 37 Kim.

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VIKKI CARR With Pen In Hand LBF15166

Ronnie Carroll last week. ... In Belgravia, Lulu and her husband Maurice Gibb near-neighbours of Peter and Mireille Noone. ... Presumably new Hank Marvin single dedicated to "Laugh In's" Dick Martin, "Goodbye Dick" ... Have you noticed Frankie Laine back in U.S. Top 30? ... Andy Williams has management interest in Jose Feliciano ... His TV show highlighted by Scott Walker's moving version of Mitch Leigh's "Impossible Dream" ... Your Alley Cat amazed how current Barry Ryan single missed Top 30 ...

U.S. success for Peter Sarstedt British hit likely. ... Solicitor Michael Ball's latest clients are Jimi Hendrix and Kenny Ball ... Like other times: Elvis Presley battling against Cliff Richard in hit parade ... Last Thursday, why was Val Doonican included by producer Col'n Charman on shortened "Top Of The Pops"? ... Ray Conniff's Christmas card just received by Andy Gray ... Telegram from Pev's Les Cooke suggests Israel starts own "Laugh In's" now they have Goldie as Prime Minister ... Release of first Kenny Everett LP planned by Deram ... Gordon Mills did not produce Solomon King's new single ... Is current Cilla Black hit dedicated to Arsenal? ... Self-penned tune flipside of Simon Dee's first single ... On Monday, Alan Taylor (bass-guitarist with Casuals) married Italian model Paola Vaccari ... His wife

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