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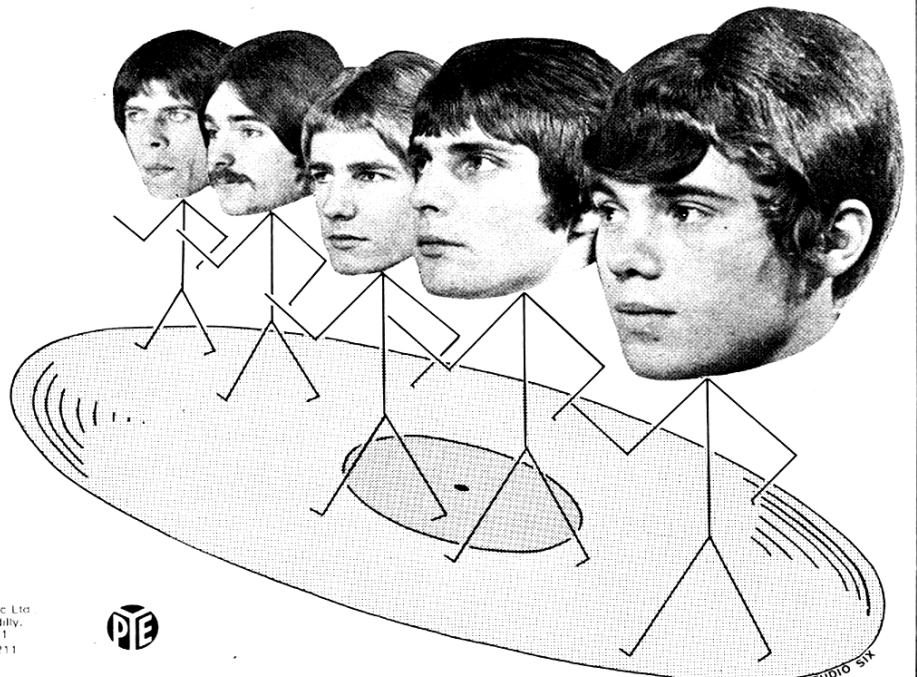


Photo: STUDIO SIX

HERD-A-WEEK

'If I lived with anyone I'd probably drive them round the bend', says...

GARY TAYLOR

In a few athletic leaps and bounds Gary Taylor descended the stairs from his publicist's office and was already striding along the pavement outside as I manoeuvred the first step. He paused in the street for me to catch up, and we made our way round the corner to a small coffee bar which we had been assured was a suitably peaceful place in which to talk.

Over six feet tall, with wavy blondish hair lapping over a good-looking young face, the 20-year-old Herd guitarist is a charming, likeable mixture of sophistication and boyishness. When he smiles, which is often, there is an uncanny resemblance to Scott Walker.

Yet when he laughs and the large, grey-blue eyes open wide, you can sometimes just detect the manner of the schoolboy still within him. "Basically, I am a foolish and trusting person," he says. "I am always getting taken in by girl friends."

He says he is the only one in the group who doesn't find it difficult to relax. He doesn't look the worrying type. "I am not," he says, "but I sometimes worry about becoming old and unwanted. I know a lot of old people who are no good to anybody."

No purpose

"Really, they are just vegetables... they have no purpose... nothing to do except just to sit all day and wait to die, which is what they are doing, though they might not know it. That really frightens me."

"A beautiful example is the mother in the TV series 'Till Death Us Do Part'. I used to play at a lot of old age pensioners' homes, and met a lot of them. Some are fascinating people to talk to."

I asked how he hoped to escape such a fate. "I would like to be able to live gracefully when I am old, and still be interested in what is going on around me."

"I think I am roughly on the right track because if the group remains successful we shall travel round the world a great deal, and I will have much to talk about and remember."

Coffee and food appeared before

No. 2 in the series by NICK LOGAN

us. Gary attacked one of the two poached eggs he had ordered and we watched fascinated as it disintegrated over the toast into an underdone yel'ow-white mess. He screwed up his face, but nevertheless proceeded to clean up the plate at double-quick pace.

We continued the conversation, and I asked if the rest of the Herd were resentful that most of the publicity had so far been going to their young vocalist Peter Frampton.

"No, that's not true at all," said Gary. "Peter has had it all so far but then good for him. In time the others will emerge, if not as a group then as individual personalities. I think it worries Peter more than us."

I asked him if he had any strong dislikes. "I dislike going to parties where I don't know anyone. I like to meet people when I am on top."

"I feel very strongly about the colour problem, but I am not really qualified to form any view on anything because I don't know all the sides of the story, so to speak."

"I hate unwarranted rudeness. That really gets me. My dislikes really are just the normal things that annoy anyone who is in a successful pop group—like bad promoters and difficult conditions in theatres."

"You read about promoters complaining that groups mess up dressing rooms, but you should see some of the dressing rooms we have been in."

"What were his faults?" He dropped into deep thought. "I am just thinking where to begin," he said eventually. "I am extremely clumsy, and have a happy knack of saying the wrong thing at the wrong time."

"Sometimes I can be rather moody, I suppose, but I think on the whole I am easy going. I am extremely untidy. If anybody was living with me they would probably



and things that would drive them round the bend. "I cannot keep a secret for the life of me, and I don't see any point in being cool. When we started I used to speak like this..." He dropped numerous aitches round the room in a piece of unintelligible nonsense. "It was the sort of in thing to do. But I've given all that up now. I decided it wasn't me."

Gary continued in his normal impeccable English which makes a pleasant change from the inane. "Ain't it rite good" conversation you get from some groups. "I am very impulsive, and it often leads me right up the creek. I suppose I am rather careless with money, but with maths I haven't a clue. "At school, maths and anything to

do with figures could well have been Chinese for all I knew." I asked him what he was like at school, and what he remembered. "I think I was about the only person in the school who was interested in music. I was good at English and fascinated by drama. I was in school plays and all my study time was devoted to learning lines. "I was really a very lazy person. If I was not fascinated by a subject I didn't have much interest in learning about it. I was one of those boys labelled 'responsible' but really home idle." He corrected himself. "No, not home idle, just lazy." "One day a man came to the house to mend my mother's washing machine. I was tinkling around with the guitar upstairs, and he asked me if I'd like to join a group."

Worried

"I got an audition and joined, much to my parents' horror and dismay. They were worried because I was reaching an important stage in my life and I didn't seem to be doing anything, and it worried them to think their son was going into the big, wide and dirty world of pop. But everything worked out all right and now they are very happy."

Gary played lead guitar with the group for a couple of years and then left, eventually meeting up with Andy, Peter and Andrew and forming the Herd.

His ambition is to become a successful entertainer. "We are all in the group to get to various stages. I want to become an actor. "I see this as a way of becoming known. It might not be the best way, but it is a way." Gary seems the kind of person who could remain unaffected by success, but I asked if he thought being in a top pop group had changed him at all. "Since the group became successful I have more confidence in myself. I lacked confidence and I suppose I still do to a certain extent. For instance I always wanted to be a singer, and I got very hung up about it. But once I had tried it on the new LP I got the confidence I needed."

Did he find life with the group a strain? "I am probably the only person in the group who doesn't find it difficult to relax. "Sometimes you can get so wound up over lots of little things. I think I have got suicidal a couple of times, but not since we got into the public eye. "When he does get spare time, Gary likes to spend it reading, Harold Robbins and Dennis Wheatley in particular, listening to records, ice-skating, bowling, watching television or going to the cinema. He hasn't, he says, got what could be described as a regular girl-friend. "I like going to clubs, but I hate this hippie in-troud bit that goes with clubs. That is what I like about Continental clubs—people go just to enjoy themselves. In Britain it is all this nauseating one-upmanship." How did he see himself finding happiness? "Money, in my mind, is not the be-all and end-all. I would like to have money and security. I want the money to be able to buy a house and furniture without having to get them on mortgages or HP. I want to avoid that. I would like to get married and to have children, but not yet. "I think I am happiest when I am on stage with the group and everything is going down well. That makes me feel it is all worth while."

ANOTHER HERD NEXT WEEK.

WHO'S WHERE

- (Week commencing February 2)
- ENGBERT HUMPERDINCK London Palladium
- FRANKIE VAUGHAN Glasgow Alhambra
- BACHELORS Liverpool Royal Court
- VINCE HILL, DES O'CONNOR Manchester Palace
- LONNIE DONEGAN Glasgow Kings
- NEW VAUDEVILLE BAND Birmingham Alexandra
- LULU London Talk Of The Town (commencing Monday)

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JOHN FRED writes personally about his PLAYBOY SOUND!

WERE a sound group. By that I mean that we're not showmen, even though there are eight of us, but we concentrate on sound. Any sound—it doesn't matter. But our own comes first, of course.

Our sound is not necessarily "Judy In Disguise." That arrangement just happened to suit the song. If I wrote something bluesy, we'd give it a full blues treatment. With two trumpets and a baritone we can do that.

Actually, we can do almost any kind of material, switching from one style to another. Our audiences are sometimes very surprised when we do a Monkees hit like "Daydream Believer" and come right back with a Sam and Dave or Doors tune.

I guess they're surprised because they're able to identify straight away. But there's always our own sound in there, and there's been a lot of it over the past seven years.

A lot of people think that "Judy In Disguise" was our first record. There were a lot before that, but we didn't start doing anything until we recorded a song called "Up And Down."

That led to "Agnes English," which bubbled under the Hot Hundred for the record time of 12 weeks—at least I was informed that was a record time.

Stage set

"Agnes English" set the stage for "Judy." It was entirely different, but it began to make people aware of us. Both our previous discs were hits all over the South, particularly in the state of Louisiana, where we come from.

"Judy" was originally recorded for the "Agnes English" album, and I never even thought of it as being a single. I won't say it's our best effort—the song's not that good, even though I did write it!

"Judy In Disguise" was a hit because it wasn't musicians showing their talent. It's a solid, rockable beat. And in the final analysis, isn't that what really counts?

Our new single, which will be issued in about three weeks, is titled "Hey, Hey Bunny." It has a little more r-and-b in it—it's a little more solid.

I don't know if "Hey, Hey Bunny" is going to be as successful as "Judy." That's kind of a



JOHN FRED

NMExclusive

Coast, probably because they thought our phrase "with glasses" was written "with acid."

In fact that's how the kids are singing it out in California! However, in other parts of the country, there now seems to be some kind of controversy developing over the lyrics.

People are still looking for hidden meanings, or excuses not to play the record, or reasons to attack it. When a record is No. 1, you're almost forced into giving it airplay, but before it gets there, and probably because of station policies or whatever, you often just don't get that airplay.

But now it seems that there are stations refusing to play it because they actually object to the line "Craw your heart with your living bra."

Man, I didn't intend that to be controversial. I actively try to avoid that in my lyrics so that we will get the airplay. And like they're always showing "Living Brass" on television. So why get up tight about that?

Be human

But some stations have—and if it's not that they're finding something else. Why can't people be human and stop looking for things all the time?

I can't tell you how happy we are with our success in England, and we really are anxious to get over there, but I don't know if March is possible because of the pressure of work here.

People really don't believe us, but even before "Judy" we were picking up \$1,000 and \$1,250 a night in Louisiana because we'd already had two hits there. And besides, it's like I said, we'd already been around for a couple of years there.

Anyway, we want to get to England for several reasons, not the least of which is English music. Some of the stuff which is coming out of there these days is real good, man.

At the beginning I wasn't sure—there were so many records and a huge percentage of them were copying the Beatles. But now there are some great, fantastic things coming from Britain.

I guess I'll never get to meet the Beatles, but I'm such a fan of theirs that I can even tell Lennon and McCartney material apart! I'll swear that Paul wrote "Penny Lane" and John wrote "Strawberry Fields," and correct me if I'm wrong.

I also dig Stevie Winwood and

have done ever since his early Spencer Davis days, and Eric Burdon who I've worked with, and really knows where he's at.

I'm just sorry that Jimi Hendrix had to go to England to get discovered. I have a theory about Hendrix and several other groups who are making it here through album sales.

I guess the Vanilla Fudge is the closest thing America has to Hendrix and the Cream, and all three groups have busted wide open with albums.

Much as I'd like to, I can't really subscribe wholeheartedly to the theory that when you make it with an album you've made it. What about the masses, man?

You must have a hit single to reach them. It's the older kids who are buying the albums—the younger ones can only afford singles. Just get

'em with one, that's all, and you can double those album sales, even if that LP is already in the charts. But a single establishes you with not only younger record buyers, but also the radio stations. Get one off the ground, get known and then let your true sound come out on your albums.

Hendrix, to me, is beautiful. You can never outdo a good lick or phrase, and he has so many—and he never repeats them.

I talked to Georgie Fame last week, and I have a lot of admiration for him and what he's doing. That's why I say that the British scene is really outta sight right now.

My own thing is really to produce. I'm a nut about producing. When I hear something, I know. I don't want that to sound like I'm an egotist, but

somehow when I get in the studio I just know.

We record in Tyler, Texas. In my opinion, the studio we use is the best in the South. We've tried others, but this one is great, and the only one I know in our area that has an eight-track machine.

A lot of it has to do with the engineer. Our's—Robin Hood Briens—owns the studio, it's out back of his house. It's not a very large studio, but when you go in you can relax because you don't have to worry about time.

Tyler is just a few miles from Dallas, so if we need any extra musicians on our sessions, we just bring in members from the Dallas symphony!

I guess that's about it—except to say that we're looking forward to visiting with you all real soon.

SUPREMES HEART CHAT!



The SUPREMES (l to r) DIANA ROSS, CINDY BIRDSONG and MARY WILSON with film actress VANESSA REDGRAVE, who says she wants to be a pop star. They met at a party in Chelsea hosted by the Duke of Bedford.

YOU could see it: the Supremes were overwhelmed. They sat there in the room and hit back with answers as best they could. Reporters and photographers loomed over them, whispered questions in their ears, passed notes, waved microphones, asked about their love life, and generally told the three of them just how wonderful they were. (Which is true enough!)

Only later did I manage to discover some of the topics puzzling British Tamla fans since the Supremes were here last in 1965.

Topic No. 1 was the disappearance from the Supremes of Florence Ballard, a founder member of the trio until her mysterious replacement by Cindy Birdsong a while back.

I asked lovely, Lena-Horne-like Diana Ross about the change. I got an answer that struck me as honest and direct.

to Alan Smith

"Florence is a real nice girl, and I can understand her point of view," Diana told me.

"The rest of us love travelling. It's become a way of life and we accept it. Florence couldn't. She put up with it for a while, but then she began to get to the point where she didn't want to make personal appearances any more. Recording was fine, yes. She could be in one place and she loved that.

"I don't know if you can understand this, but I think she began to feel the world was passing her by. She is a little older than us, and I think she got to feel that by travelling so much she wasn't getting to stay in one place long enough to be able to meet someone and settle down.

"She's happier now, she really is. She's living in Detroit and she's driving around and she's become a lot more relaxed."

Topic No. 2 was a logical follow-

(Continued on page 10)

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TOP SINGLES REVIEWED BY DEREK JOHNSON

ANOTHER BIG 'UN FOR LONG JOHN

"Hold Back The Daybreak"/"Since I Lost You Baby" (Pye).

PRECISELY what we might have expected from Long John Baldry—a typical follow-up to a smash hit. Tailored from the same cloth as "Heartaches," it's an intense ballad, with LJB pleading and imploring in his familiar smoky husk—and at times, specially when he turns on the pathos, sounding not unlike Tom Jones.

There's a slowly lilting rhythm, with accordion adding a Parisian flavour, plus heavenly choir and walloping drums. An extremely commercial and expertly produced disc that's bound to get a lot of airplay.

Again written by the Macaulay-Macloed team, it's not quite as strong as Baldry's recent No. 1—but still amply good enough for the Top Ten.

FLIP: Sweeping strings and glowing brass support Long John in his expressive interpretation of this plaintive rockballad. Good 'B' side.

FRANK IFIELD

"Some Sweet Day"/"Singing The Blues" (Columbia).

Originally recorded by the Everly Brothers, Frank Ifield revives this rhythmic ballad with zest and relish. The disc oozes charm and personality—and it's encased in a glossy backing of lush strings, solo piano and choir.

It's an appealing number—jainty and good-humoured. This highly polished version may not go down too well with those who remember the original, but it's well suited to Frank's distinctive style.

FLIP: A No. 1 hit for Tommy Steele and Guy Mitchell 11 years ago. This sparkling happy-go-lucky bouncer might have made the more commercial 'A' side.

THREE GREAT GALS

The velvet smooth tones of the delicious Blonne Warwick glide smoothly through Andre Previn's hauntingly fascinating theme from "Valley Of The Dolls" (Pye-Int.), which—from all accounts—is the best thing in the picture.

Connie Francis sobs the wistful lyric of "My World Is Slipping Away" (MGM)—a country jock-trotter written by the Neil Sedaka-Howard Greenfield team, which is easy-on-the-ear but lacks chart potential.

An appealing version of the Lennon-McCartney "Foot On The Hill" (Atlantic) is far removed from the Beatles' original, but Sharon Tandy renders it with a clarity and vocal dexterity not unlike that of Anita Harris.



LONG JOHN

PET CLARK

Not so vigorous Temptations

"I Wish It Would Rain"/"I Truly, Truly Believe" (Tamla Motown). THIS marks a departure from the Temptations' usual vigorous energetic style. It's fairly slow, showcasing supported by mellow fadsetto chanting.

Of course, being a Tamla disc it's not without heat—but the rhythm is more controlled than usual. And I dig the instrumental passage half-way through, when the tempo suddenly spurts.

The song itself is well constructed and interest-holding. I found this disc thoroughly appealing and all the better for being off the well-trodden Motown path. But it may not be sufficiently commercial to be a smash hit.

FLIP: Returning to the handclaps and the exaggerated beat, here we have a duet vocal, a fiery brass sound and a song that's below average for this group.

FRUGAL SOUND

"All Strung Out" (RCA). I've long been impressed by the Frugal Sound's vocal blend, and their harmonies are again outstanding on this medium-pacer—which, by the way, is very reminiscent of "Goin' Out Of My Head" and that won't help its chances. Excellent performance, marred by excessive surface crackling.

EQUALS

"I Get So Excited" (President). With a recent LP hit to their credit, the Equals are now striving for singles success. And they certainly generate plenty of vocal dynamite in this frenzied raver.

The room temperature goes up ten degrees when this is on the turntable! Despite the basically dated sound, it's an effervescent, stimulating disc.

MIKE LENNOX

"Images Of You" (Decca). Disc-jockey Mike Lennox is submerged in an enveloping backing on his debut disc. You name it, and it's there—brass, cellos, swirling organ, chirping girls and a bustling beat. All of which helps to overcome Mike's vocal limitations. The end product is effective and acceptable, even though the production is over-busy.

RUFUS THOMAS

"Down To My House" (Stax). Here's a pure undiluted r-and-b disc. Rufus Thomas warbles lustily and honestly, with encouraging shouts of "yeh, yeh" from the group.

There's a fruity solo band accompaniment and a tinkling piano, plus a compelling jerk beat. It's raw and unpolished, but has the hallmark of authenticity.

IMPRESSIONS

"We're A Winner" (Sateside). I always think the Impressions ought to be of the Tamla label, because they sound like a cross between the Miracles and the Four Tops.

Featuring the leader's preaching vocal with gospel-type chanting and background shouts, it has a thumping mid-tempo beat. A Curtis Mayfield series.

PETER SARSTED

"Must Go On" (Island). Nine out of ten for a very good debut by Peter Sarsted, who is Eden Kane's brother. He wrote the song himself, and he delivers the philosophic lyric with conviction and authority.

Scintillating backing and a gentle beat make this a worth-while disc. pity the tune's not a fraction stronger.

JACK JONES

"There Comes A Time" (RCA). If you're already a Jack Jones fan, you won't need me to recommend this. A quality singer in the Steve Lawrence-Andy Williams bracket, he gives a faultless performance of this dramatic ballad from "The Four Musketeers". An object lesson in deriving the utmost from a lyric. Magnificent scoring.

TIPPED FOR CHARTS CHART POSSIBLE

SUGGESTIVE SPOONFUL

LOVIN' SPOONFUL

"Money"/"Close Your Eyes" (Kama Sutra).

NOT the old rocker of the same name, but a new number with a jogging Good-Time beat. All about the various uses to which money can be put—and some of 'em are rather suggestive!

Backing consists solely of acoustic guitar and banjo, and it's sooted in a sort of staccato whisper. No doubt about its originality, but it's far from being the best thing the Spoonful have ever done.

FLIP: A very interesting but completely uncommercial track. A classical influence dominates this ballad, which ends up sounding like an oratorio!

Sentimental Pet — a guaranteed smash

"Kiss Me Goodbye"/"I've Got Love Going For Me" (Pye). ON the face of it, the prospect of Pet Clark treating us to a Les Reed-Barry Mason song must guarantee a hit. And it does—with a capital 'H'! This is Pet reverting to sentimental ballad style—and you know how successful that proved when she waxed "This Is My Song."

The verses are tenderly and intimately handled, then it breaks into a lilting sing-along chorus with the choir joining in. It's a simple quick-to-register melody, in similar pattern to Cliff's recent "All My Love" hit—yet Pet, with true professional flair, manages to make it sound quality rather than cornball.

Even though she's not around to plug it, Pet's got another winner. FLIP: A self-penned number, slightly more sophisticated than the top side—but still with a catchy join-in chorus. Expansive all-happening backing.

IAN WHITCOMB

"Sally Sells The Sky" (Sateside). With a string of U.S. hits under his belt, but nothing to show for it in his homeland, British singer Ian Whitcomb tries again with a bounce song. It's a story-in-song, novelty lyric, coupled with an engaging Good-Time jock beat. A happy disc with a nonchalant, relaxed quality. Worth hearing.

GENESIS

"The Silent Sun" (Decca). I'm still not sure what the enigmatic title refers to. I gather the title refers to a girl. Anyway it's certainly a thought-provoking song that holds the attention throughout.

Competently handled by Genesis, with a powerful string arrangement of violins and cellos. A disc of many facets and great depth, but it might be a bit too complex for the average fan.

FREDDIE SINGS TROGGS

"Little Red Donkey"/"So Many Different Ways" (Columbia).

VIRTUALLY a kiddies' song, this bounds along at a merry jaunt—with a martial beat and a backing of trumpets, flutes, tuba, tambourine and vocal group.

It's all good light-hearted fun, and Freddie Garrity (minus Dreamers) backs up with gusto—and with an infectious chuckle in his voice. Most surprising thing about this disco is the fact that it was written by the Troggs!

FLIP: Written by Fred himself, this a melodic medium-pacer. It's dual-tracked throughout. Makes pleasant listening—as good as the top side.

* * * POTTED POPPS * * *

SYMON AND PI: "Sha La La La Lee" (Parlophone). A revival of the Manfred Mann hit treated much more subtly than the original, with rippling guitars, sighing cellos and a rumbling spector-like backing.

Pyramids: "Wedding In Peyton Place" (President). A Prince Buster-like talking ska record, dedicated to Alison McKenzie of the TV series.

SUGAR SIMONE: "The Vow" (CBS). A Jamaican soul singer with a plaintive self-penned blues ballad. Sounds a bit like Danny Williams with a dash of soul added.

CANALS: "Adios Amor" (Decca). No not a continental song, but a Mexican Newell-Tom Springfield ballad subtitled "Goodbye, My Love." Soloed by the husky-voiced leader, with a captivating Latin-rocked beat and tight strings.

HEXON CARGILL: "Skip A Rope" (Monument). An unknown artist to me, with a deep drawing voice like a cross between Jim Reeves and Roger Miller.

CLIVE LEA: "Call Me" (Pye). Perhaps the most novel treatment of Tony Hatch's multi-recorded standard. It's actually a string of impressions (and very good ones, too).

GENE AND DEBBIE: "Playboy" (London). A boy-and-girl duet, with the twosome exchanging

stanza, and getting together in the busy chorus. Remember Paul and Paula. Vaguely reminiscent of them.

ALBERT KING: "Cold Feet" (Stax). A label that's noted for its r-and-b and soul releases, and this is no exception. This is mean, low-down and gutsy.

MOTIVATION: "Come On Down" (Direction). The accent here is on drive, a powerhouse beat and a happy-go-lucky atmosphere.

BOBBIE LYNN: "Earthquake" (Sateside). A wonderfully invigorating sound here—with a heavy beat accentuated by handclaps, chanting girls and dancing strings.

HOWARD TATE: "Stop" (Verve). An intense soul styling of a bluesy rhythmic ballad, with a shuffle beat, tambourine, rasping axes and crisp brass.

HAPPY MAGAZINE: "Satisfied Street" (Polydor). Written and produced by Alan Price, and it's not difficult to detect his unmistakable imprint. Swings along with an infectious fast jerk beat.

DENNIS COLDRY: "James In The Basement" (Decca). An intriguing title, but it turns out that the basement flat is where James lives! An easy-paced, song, superbly related by the composer.

Wendy Peters advertisement. Text: "This is a big day for Wendy Peters her first record on a NEW LABEL is out today MORNING BEW b/w I DONT UNDERSTAND New Decca Opp". Image of Wendy Peters. Label: OPP 1.

LPs by Allen Evans advertisement. Text: "GREATEST FOUR TOPS: GREATEST HITS (Tamla Motown, TML 11001) Another 16-track T-M top album... OFF THE BEATEN TRACK MAHARISHI MAHESH YOGI (Liberty LBS 83075E) divides his album into two tracks... COMEDY ALF GARBETT (Pye, NPL 18192). Adapted from four of Johnny Speight's 'Till Death Do Us Part' TV scripts... THE ENCHANTED FOREST EMI".

THE COWSILLS



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NME TOP 30

(Wednesday, January 31, 1968)

WEEK	THIS WEEK	TITLE	ARTIST	WEEKS IN CHART	PEAK POSITION
1	1	EVERLASTING LOVE	Love Affair (CBS)	4	1
3	2	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)	4	2
6	3	JUDY IN DISGUISE	John Fred & his Playboy Band (Pye Int)	4	3
2	4	THE BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)	8	1
11	5	MIGHTY QUINN	Manfred Mann (Fontana)	3	5
13	6	SHE WEARS MY RING	Solomon King (Columbia)	3	6
17	7	BEND ME, SHAPE ME	Amen Corner (Deram)	2	7
14	8	SUDDENLY YOU LOVE ME	Tremeloes (CBS)	3	8
9	9	EVERYTHING I AM	Plastic Penny (Page One)	4	9
4	10	DAYDREAM BELIEVER	Monkees (RCA-Victor)	11	2
5	11	WALK AWAY RENEE	Four Tops (Tamla-Motown)	8	2
10	12	TIN SOLDIER	Small Faces (Immediate)	9	10
14	13	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Columbia)	2	13
20	14	GIMME LITTLE SIGN	Brenton Wood (Liberty)	4	20
8	15	MAGICAL MYSTERY TOUR	Beatles (Parlophone)	8	2
7	16	HELLO GOODBYE	Beatles (Parlophone)	10	1
22	17	DARLIN'	Beach Boys (Capitol)	3	17
12	18	I'M COMING HOME	Tom Jones (Decca)	11	4
19	19	PARADISE LOST	Herd (Fontana)	4	16
29	20	ANNIVERSARY WALTZ	Anita Harris (CBS)	2	20
21	21	BACK ON MY FEET AGAIN	Foundations (Pye)	1	21
22	22	DON'T STOP THE CARNIVAL	Alan Price Set (Decca)	1	22
23	23	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)	1	23
16	24	WORLD	Bee Gees (Polydor)	11	8
25	25	WORDS	Bee Gees (Polydor)	1	25
24	26	NIGHTS IN WHITE SATIN	Moody Blues (Deram)	3	24
30	27	THE BEST PART OF BREAKING UP	Symbols (President)	2	27
21	28	BEND ME, SHAPE ME	American Breed (Stateside)	1	28
23	29	IF THE WHOLE WORLD STOPPED LOVIN'	Val Doonican (Pye)	15	2
23	30	KITES	Simon Dupree & the Big Sound (Parlophone)	10	9
30	30	HONEY CHILE	Martha & the Vandellas (Tamla-Motown)	1	30

Britain's Top 15 LPs

4	1	SUPREMES GREATEST HITS	(Tamla-Motown)	3	1
1	2	SOUND OF MUSIC	Soundtrack (RCA)	147	1
6	3	FOUR TOPS GREATEST HITS	(Tamla-Motown)	3	3
2	4	REACH OUT	Four Tops (Tamla-Motown)	11	2
3	5	VAL DOONICAN ROCKS, BUT GENTLY	(Pye)	9	1
5	6	SGT. PEPPER'S LONELY HEARTS CLUB BAND	Beatles (Parlophone)	36	1
8	7	BRITISH CHARTBUSTERS	Various Artists (Tamla-Motown)	16	3
9	8	TOM JONES' 13 SMASH HITS	(Decca)	5	8
11	9	PISCES, AQUARIUS, CAPRICORN & JONES LTD.	Monkees (RCA-Victor)	5	9
12	10	LAST WALTZ	Engelbert Humperdinck (Decca)	12	3
7	11	THEIR SATANIC MAJESTIES REQUEST	Rolling Stones (Decca)	7	4
12	12	BREAKTHROUGH	Various Artists (Studio 2)	14	3
10	13	AXIS: BOLD AS LOVE	Jimi Hendrix Experience (Track)	8	8
13	14	SELL OUT	Who (Track)	3	13
15	15	MR. FANTASY	Traffic (Island)	5	12

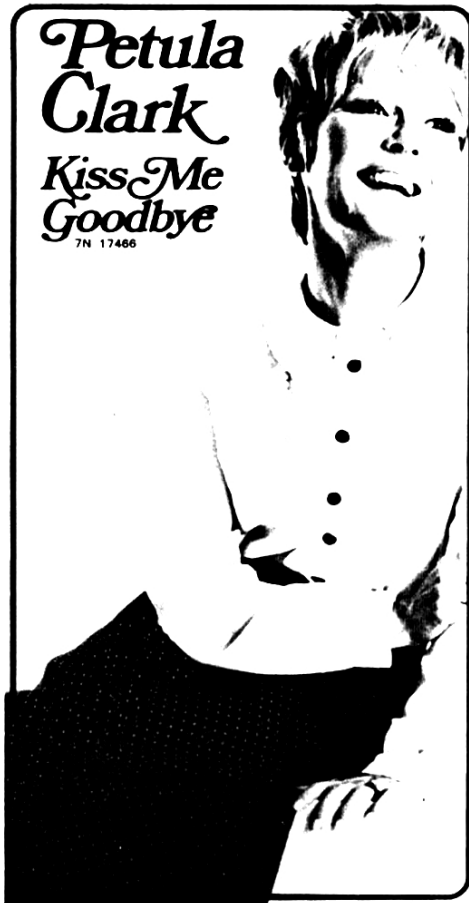
BEST SELLING POP RECORDS IN U.S.

By courtesy of Billboard (Tuesday, January 30, 1968)

- 1 1 GREEN TAMBOURINE Lemon Pipers
 2 2 JUDY IN DISGUISE John Fred & his Playboy Band
 3 3 CHAIN OF FOOLS Aretha Franklin
 4 4 SPOOKY Classics IV
 5 5 BEND ME, SHAPE ME American Breed
 6 6 WOMAN, WOMAN Union Gap
 7 7 LOVE IS BLUE Paul Mauriat
 8 8 NOBODY BUT ME Human Beinz
 9 9 GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU Lettermen
 10 10 I WISH IT WOULD RAIN Temptations
 11 11 SUSAN Buckingham
 12 12 HELLO GOODBYE Beatles
 13 13 BABY, NOW THAT I'VE FOUND YOU Foundations
 14 14 DIFFERENT DRUM Stone Poneys
 15 15 I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips
 16 16 ITCHT'COO PARK Small Faces
 17 17 I SECOND THAT EMOTION Smokey Robinson & the Miracles
 18 18 AM I THAT EASY TO FORGET Engelbert Humperdinck
 19 19 DARLIN' Beach Boys
 20 20 I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce & Bobby Hart
 21 21 MY BABY MUST BE A MAGICIAN Marvelettes
 22 22 BOTTLE OF WINE Fireballs
 23 23 TELL MAMA Etta James
 24 24 DAYDREAM BELIEVER Monkees
 25 25 LOVE POWER Sandpobbies
 26 26 SKIP A ROPE Henson Cargill
 27 27 JUST AS MUCH AS EVER Bobby Vinton
 28 28 TOMORROW Sly & the Family Stone
 29 29 IF I COULD BUILD MY WHOLE WORLD AROUND YOU Marvin Gaye & Tammi Terrell
 30 30 TO GIVE Frankie Valli

NEW SINGLES FROM

Petula Clark
Kiss Me Goodbye
 7N 17466



THE LOVIN' SPOONFUL
 Money
 KAS 211

DIONNE WARWICK
 (Theme From) The Valley Of The Dolls
 7N 25445

ARLO GUTHRIE
 The Motorcycle Song
 45-20644

CLIVE LEA
 Call Me
 7N 17474

TUESDAY'S CHILDREN
 Ain't You Got A Heart
 7N 17474

SWEENEYS MEN
 Waxies Dargle
 7N 17459

GREENBEATS
 La La Song
 7N 17483

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BRITISH DISCS BRING MORE U.S. GOLD

SIXTEEN British records qualified for Gold Disc awards in the U.S. during 1967, according to the Record Industry Association of America's Annual Report announced this week. A total of 95 records received Gold Discs last year, compared with 81 in 1966. Over half the British awards were collected by the Beatles and the Rolling Stones, with five trophies each.

Other British 1967 Gold Disc winners in America were Donovan's "Mellow Yellow," Herman's Hermits' "There's A Kind Of Hush," the Seekers' "Georgy Girl," Lulu's "To Sir With Love" and Engelbert Humperdinck's "Release Me"—plus two awards to Acker Bilk for his "Stranger On The Shore" single and album. The largest number of Gold Discs was won by the Monkees who qualified for six—three albums, three singles. Pianist Roger Williams secured five (all albums), the Association won four (two singles, two LPs) and Paul Revere and the Raiders also collected four (all LPs). Herb Alpert and Bob Dylan each won three, all for albums. The 95 awards were divided into 33 singles and 62 LPs.

Aretha Franklin's "Chain Of Fools" single has been certified as having sold a million copies in America within six weeks of release—the fastest selling disc of all time on the Atlantic label. Aretha has now collected five gold discs (four singles, one LP) within a year—an achievement unequalled by any other girl singer. She has also topped five U.S. polls as the Best Female Singer Of 1967.

Radio 1: Jimi, Gees, Blues, Shads, Trems, Mann, Affair and more

THE Jimi Hendrix Experience, Tomorrow with Keith West, the Moody Blues and Captain Beefheart's Magic Band are booked for Radio 1's "Top Gear" this Sunday (14th). Brenton Wood and the Pink Floyd join John Mayall's Bluesbreakers in the following week's edition (11th). The Bee Gees top the bill on February 18. From this weekend the series is reduced from three to two hours (2-4 p.m.)—this to make room for a weekly repeat broadcast of the Saturday evening magazine "Scene and Heard."

A galaxy of big-name pop stars has been assembled for Radio 1's regular daily shows. Bookings for the next two weeks are:

JIMMY YOUNG SHOW—Spencer Davis Group, Shadows, Billy J. Kramer, Mrs. Mills and the bands of Joe Loss and Chris Barber (throughout next week); the Searchers, the Settlers, the Cymbaline, Brian Poole and the Unity, Clinton Ford, Wout Steenhuis and the bands of Alex Welsh and Humphrey Lyttelton (February 12-16).

PETE BRADY SHOW—the Tremeloes, the Symbols, the Alan Price Set, Billy Fury, the Fortunes, Graham Bonney, Elmer Gantry's Velvet Opera and Bob Miller's Millermen (all next week); the Marmalade, Cliff Bennett and his band, the King Brothers, Billy J. Kramer, Ray Davies and his Button Down Brass, the Bystanders and the bands of Alan Eisdon and Terry Lightfoot (February 12-16). These same casts will appear in the Saturday afternoon show hosted by Mark Roman tomorrow (3rd) and on February 10.

DAVID SYMONDS SHOW—Manfred Mann, the Dave Dee group, the Flowerpot Men, Dave Berry, Julie Driscoll and the Bystanders (all next week); the Love Affair, the Foundations, Georgie Fame and his band, Plastic Penny, the Move, the Alan Price Set and the Easybeats (February 12-16).

Edwin Starr and the Loot join the Move in "Saturday Club" tomorrow (3rd). The following edition (February 10) is broadcast live from Radio Merseyside and features the Dave Dee group, Billy Fury and the Peddlers. The Bee Gees are set for February 24.

Latest bookings for Pete Murray's Saturday-night series "Pete's People" include Herman's Hermits, the Herd and Kca Mackintosh Band (tomorrow, 3rd); the Spencer Davis Group, the Moody Blues and the Tony Hatch Orchestra with Jackie Trent (10th); and the Move (17th).

The Symbols appear in "Parade Of The Pops" next Wednesday (7th), and the Spencer Davis Group is set for the February 14 show. Two bookings for Amen Corner are in "Pop North" (next Thursday, 8th) and "Radio One O'Clock" (Monday, February 12). Long John Baldry guests in the "Joe Loss Show" on Friday, February 9.

★ POP-LINERS ★

A 25-minute interview with Marianne Faithfull is the main feature of BBC-1's "Film Review" tonight (Friday); it includes excerpts from "Girl On A Motorcycle" and "I'll Never Forget What's 'Isname," in which she stars. Crispian St. Peters represents Britain in August at Spot International Festival, Poland, to be televised throughout Eastern Europe. Folk singer Roy Harper with Incredible String Band in London Royal Albert Hall concert Saturday, February 10. Shadows' drummer Brian Bennett expected to leave hospital this weekend following appendix operation.

Small Faces likely to join April Love Affair—Gary Walker tour

THE Love Affair, who retain their No. 1 spot in this week's NME Chart, begin their first-ever British concert tour on April 10. It will last three weeks, opening at a London venue. Dates are currently being set up by promoter Tito Burns of the Harold Davison Organisation. The Small Faces are expected to co-top the bill with the Love Affair—Burns told the NME on Wednesday that the Faces are "virtually certain" to join the line-up. A third big-name group is still being negotiated, to complete a trio of headlining attractions.

The NME revealed last week that a spring concert tour was being planned for the Love Affair by the Davison office, with whom the group recently signed a long-term agency deal. By Monday of this week, British sales of its chart-topping "Everlasting Love" single had passed the 300,000 mark.

One of the principal supporting attractions on the Love Affair—Small Faces tour will be the debut appearance of Gary Walker and his new backing group, the Rain. The three-week itinerary will be Gary's first British dates since the Walker Brothers broke up almost a year previously. Gary and the Rain's first Philips single is being released next Friday (9th)—titled "Spooky," it was produced by Scott Walker.

The Small Faces, together with the Who and Paul Jones, were involved in an incident at Melbourne Airport on Sunday. While flying to New Zealand they were escorted by police from the plane accused of creating a disturbance during the flight. They finally completed their journey aboard another aircraft, with an escort of two security men.

CHEVALIER SAYS GOODBYE—TOUR

MAURICE CHEVALIER is to make a short farewell tour of Britain this month. He will play five one-man concerts accompanied only by his pianist Fred Freed. Highlight of the tour is a concert at the London Palladium on February 18.

Other dates include Manchester Odeon (13th), Bournemouth Winter Gardens (16th), Glasgow Odeon (21st) and Cardiff Capitol (23rd). Chevalier, who is nearly 80 and who will soon be retiring, first appeared in London in 1919.

SOUL APPEARANCES

U.S. soul stars Bo Diddley, Edwin Starr and Robert Parker—who had a 1966 hit with "Barfootin'"—have been negotiated for British visits by promoter Terry King. James and Bobby Purify this week begin a British tour set by promoters Henry Sellers and Danny O'Donovan. Also coming to Britain is American folk-blues singer Tim Rose, for whom dates in late February are currently being fixed.

Parker opens his tour at Tadcaster Boulevard, doubling at Castleford Crystal Bowl on February 6 and continues at London Ram Jam (10th), then Coventry Leoric and Birmingham Rainbow (11th), Doncaster Top Rank (13th), Bradford String of Beads (15th), Manchester Twisted Wheel (17th), Warrington Co-op Hall and Nantwich Beau Brummell (18th), Berthampton Assembly Hall and London Bag O'Nails (19th), Liverpool Victorian (21st), Darlington Flamingo (22nd), Newcastle A Gogo (23rd), Loughborough Town Hall and London All-Star (24th), and Wembley Starlite and London Roaring 20's (25th).

Dates for Edwin Starr include Nottingham Dugwood doubling Leeds Queen's Hall (tonight, Friday), Southampton Floral Hall and Manchester Twisted Wheel (Saturday), Crawley Starlite and London Roaring 20's (Sunday), Tunstall Golden Torch (Monday), Eitham Falcon (Wednesday), London Marquee and South of St. James (Thursday), Stockport Tabernacle and Manchester, Mr. Smith's (February 9), Norwich Gala and Cromer Links Pavilion (10th), Warrington Co-op and Nantwich Beau Brummell (11th), Swinton Square One (13th), Southampton Locarno (14th), Worthing Pavilion (15th), Tadcaster Beadles and Castleford Crystal Bowl (16th), Kettering Tin Hat and Nottingham Beachcomber (17th), and Barnsley Hub and Manchester Sloop's (18th).

James and Bobby Purify open their British tour tonight (Friday) at Tottenham Royal. Subsequent dates include Kettering Tin Hat and Bristol Ram Jam (Saturday), Warrington Co-op and Nantwich Beau Brummell (Sunday), London Hatchett's and Scotch of St. James (Tuesday), London Sybilla's Club (Wednesday), Tunstall Golden Torch and Birmingham Cedar Room (Thursday), London All Star (February 9), Manchester Twisted Wheel (10th), Greenford Starlite (11th), Leeds Brave New World (13th), Leeds Locarno (14th), Dunstable California and London Carib Club (16th), Manchester New Century and Manchester University (17th) and Gillingham Central Hotel (18th).

Bo Diddley will visit this country for King in April, but dates have still to be finalised. He will play ballrooms and clubs as well as TV and radio

KINKS—TREMES—HERD PACKAGE

THE KINKS, the Tremeloes and the Herd are to co-star in a three-week nationwide concert tour in the spring, promoted by Danny Betesh and Peter Walsh. The package is set to open on Saturday, April 6, probably at Wolverhampton Gaumont. It plays a string of 21 venues, before terminating at Coventry Theatre on April 28. Only other date so far confirmed is at Liverpool Empire on April 21. Remaining details of the bill and its itinerary are still being finalised, but U.S. singer Brenton Wood is being negotiated as an additional attraction, while Dave Berry will be one of the supporting acts. The tour will definitely play at least two London dates.

As reported last week, Betesh and Walsh had originally planned to team the Herd with the Love Affair and John Fred's Playboat Band. However, at the last minute, the Love Affair switched agencies and are now undertaking a separate tour with the Small Faces—while John Fred dropped out because favourable terms could not be agreed.

Betesh told the NME: "Reports in other papers—not the NME—that John Fred would tour with the Tremeloes are now shown to be totally untrue. I am still hoping to bring over the Playboat Band at a later stage, but so far it has been quite impossible to reach agreement with its management."

Confirming that Herman's Hermits may play a few selected British concerts in the spring, Betesh commented: "Herman has asked me to try to fit these into his tight schedule, though—with all his overseas commitments—I am still not sure if it can be done. Suggestions elsewhere that he will tour with the Dave Dee group and Amen Corner can be discounted absolutely."

As announced in the adjoining story, Dave Dee and Co. are to join the Bee Gees concert tour this spring.

Burdon: Customs clash and U.S. departure hitch

ERIC BURDON missed the Tuesday afternoon flight from London Air port which was to have taken him on a two-month American tour. As reported in the NME last week, Burdon and the Animals' the Jimi Hendrix Experience, the Alan Price Set and two other groups are touring the States under a package deal. They all left with the exception of Burdon who was delayed by a Customs dispute.

After a Monday-night concert at Paris Olympia, Burdon had flown into Lydd Airport the following morning. There he was delayed for two hours while Customs investigated his foreign-made Sunray car. He was allowed to leave only after depositing £380 against possible duty payable. Burdon finally left for America on Wednesday to meet up with the package in New York.

At the end of last week Hendrix was granted an interim injunction restraining Decca from releasing an LP in which he is credited as principal performer. The album, listed as being by Jimi Hendrix and Curtis Knight, was recorded in New York before Hendrix came to Britain. The injunction stands until today (Friday).



ERIC BURDON

Hollies: still no single

The Hollies leave Britain tomorrow (Saturday) for a six-week tour of America and Canada—still without having completed a new single for release during their absence. Recording manager Ron Richards told the NME he had this week found an ideal song for the group, and will be flying to the States this month to record the Hollies there. But it is not now expected that the disc will be issued until they return to this country at the end of March.

The U.S. tour is principally devoted to college dates, but also includes a New York concert co-starring with Dionne Warwick as well as several important TV appearances.

FILM STAR ORBISON

The film in which Roy Orbison makes his acting debut—MG's "Eastwick (Guitar Alive)"—is generally released on February 25, as second feature to the new "Man From Uncle" Alan "Helicopter Spies".

PENNY ON PAGE 1 IN U.S.

Plastic Penny's "Everything I Am" is to be the first disc issued on Page One's own label in America—the label is distributed in the States by Bell Records, and the Penny's disc is being rush-released this week. The group was yesterday (Thursday) recording a new single, another self-penned composition, for mid-March release in Britain.



CILLA BLACK and TOM JONES pictured rehearsing their "It's Not Usual" routine, which was one of the highlights of Cilla's first BBC-1 spectacular on Tuesday.

CILLA SCOTS SHOW

CILLA BLACK is to headline a two-week "Startime" revue at Glasgow's Alhambra Theatre from April 22. This will be her first engagement following her BBC-1 series which started this week and, with the exception of a few one-nighters when she first came to fame, will be her first appearance in Scotland.

Within the next fortnight Cilla will be undertaking several recording sessions to cut her new single and complete her "Sher-on!" LP. The single will be the Paul McCartney composition "Step Inside, Love," which is being used as the opening routine in her current TV series—it is hoped to have the disc for release at the end of this month.

The album, due to be issued in March, includes Cilla's version of the Tremeloes' hit "Suddenly You Love Me." This was played unintentionally in Radio 1's "Family Favourites" last Sunday, when it was found to have been sent out by mistake on a special disc-jockeys' copy of Cilla's last single.

and Foundations join Bee Gees tour

THE FOUNDATIONS are to join the Bee Gees' concert tour, opening at London's Royal Albert Hall on March 27 and continuing for five weeks in principal cities throughout the country. The NME last week exclusively reported that Dave Dee, Dozy, Beaky, Mick and Tich had been booked for the tour. The Bee Gees will headline the package, with the Foundations and the Dave Dee group sharing second billing. Full venues for the tour, promoted by Robert Stigwood, were announced in the NME two weeks ago.

Following their British package the Foundations leave for America on May 14. They will spend three weeks in the States, playing colleges and concerts as well as making TV and radio promotional appearances. Their "Baby, Now That I've Found You" single is currently at No. 13 in the U.S. chart, and their follow-up "Back On My Feet Again" this week enters the NME Top Thirty at No. 21.

A promotional film of the Foundations will be shot on location in London next week. It will be made in colour and will feature both their hit titles. Produced by their manager Barry Class' own film company, it is primarily intended for screening on U.S. TV.

OFFERS FLOOD IN FOR BLUES—TOUR PLANS

THE Moody Blues are to undertake a major European concert and TV-tour throughout the whole of May, followed immediately by a visit to America. The group is currently considering several offers to join a British package tour in April. "Nights In White Satin" is proving a smash hit on the Continent, and is at present in the hit parade in six different countries.

Following their success at the Midem Festival in Cannes last week the Moody Blues have been inundated with offers of European engagements. They will devote the whole of May to fulfilling some of those offers—and will visit Portugal (where they are No. 1 this week), Holland (now at No. 2), France, Scandinavia and Germany.

The group then flies to America for a three-week visit, incorporating concerts and promotional TV appearances. It is likely that the Moody Blues will play a British concert tour in April—they are at present being sought by three different promoters for package tours planned for that period.

A new single will be recorded next week for release in the third week of March. The Moodies will spend the second half of that month promoting the new disc on British radio and TV.

POP HAS A BALL

Manfred Mann, the Love Affair and Plastic Penny are among the many attractions booked for the Mad Hatter's Ball at London's Royal Albert Hall on Friday, March 1 (8 p.m.-1 a.m.). Promoted by Rik and John Gunnell, the line-up also includes P.J. Proby, Geno Washington and the Ram Jam Band, the Bonzo Dog Doo Dah Band and John Mayall's Bluesbreakers.

Philips backs Britain

Philips Records will enter this year's British team at the annual European Song Contest to be held at Knokke-le-zoute, Belgium, from July 12 to 18. The team will comprise four artists contracted to the Philips Group, plus fifth singer to be determined through Hughie Green's "Opportunity Knock" TV talent show. Last year the event—in which the merits of performers from eight different countries are judged—was won by Britain.

TROGGS, BALDRY, MOODY BLUES, BASSEY, SANDIE TV COMING UP

THE TROGGS, Long John Baldry, Francoise Hardy and Tim Rose have been booked for Southern-TV's "New Release" series on Friday, February 16. James and Bobby Purify, Esther and Abi Ofarim, Dave Berry and the Nerve join the Dave Dee group in the February 9 edition. Late bookings for this evening's show (2nd) are the Frugal Sound and Sun Dragon. Director Mike Mansfield told the NME that he anticipates Rediffusion will start screening the series in the London area "within the next two or three weeks."

Long John Baldry and Dave Berry are also set for BBC-1's "All Systems Freeman"—they both appear on Friday, February 9. Tonight's line-up includes Shirley Bassey, Eric Burdon (on film), Freddie Garrity, the Casuals, the Eagles and Amo Guthrie.

Sandie Shaw, Billy Fury and Carmen McCreae join Manfred Mann in BBC-1's "Dec Time" tomorrow (Saturday). Later the same evening, David McWilliams and Esther and Abi Ofarim guest in the "Rik Harris Show." The Four Freshmen are an advance booking for the Rik Harris series on February 24.

Harry Secombe completes the line-up for the second edition of BBC-1's "Cilla" next Tuesday (6th) for which Ringo Starr and Spike Milligan are already booked.

The "Smothers Brothers Show" with Jimmie Rodgers guesting, postponed from last Sunday, will now

be screened on February 11. Other BBC-1 bookings include a 30-minute Tommy Steele interview in the "Personal Choice" series (this Sunday, 4th), and Julie Rogers guesting for four weeks in "The Nixon Line" from next Wednesday (7th).

Vic Damone, Nancy Ames and the Osmond Brothers are guests in BBC-2's "Andy Williams Show" on Friday, February 9. Also on BBC-2 next week, Jill Day returns to TV with a guest appearance in Sunday's "Charlie Drake Show," and Rita Hayworth stars in Wednesday's Hollywood musical "My Gal Sal."

The Moody Blues have been added to ABC-TV's "Daddy's Music Box" tomorrow (Saturday) when they join Long John Baldry and Clinton Ford.

Frank Ifield, Bruce Forsyth and Millicent Martin star in ATV's "Piccadilly Palace" on Sunday, March 3. ATV's Sunday night variety plans for the month of February were fully reported in the NME two weeks ago.

Ronnie Carroll, the Rockin' Berries and the New Faces guest in ATV's "We'll Meet Again" spectacular, starring Vera Lynn, which is fully networked during the week beginning February 12—exact day varies according to region.

Pete Murray, Alan Freeman and Jimmy Savile have been banned from appearing in any future ITV programmes—because they are under exclusive contract to BBC-TV. The ban was imposed when Pete Murray was sought for a guest appearance in Southern-TV's "New Release."

SUPREMES WAX IN BRITAIN —CONCERT TOUR PLANNED

THE Supremes were recording their entire one-hour cabaret act at London's Talk Of The Town this week—the first time the Tamla-Motown stars have recorded outside Detroit apart from a live session two years ago at the Copacabana in New York! Although the Supremes have heavy worldwide commitments a Tamla spokesman told the NME on Wednesday that the trio will "almost definitely" be back in Britain before the end of 1968. This is a direct result of the incredible impact of the Supremes' current visit. Concert dates are the most likely project.

EMI producer Tony Palmer has been supervising the taping of the trio's Talk Of The Town act—sessions were during the normal performance on Wednesday and Thursday, and a further one takes place tonight (Friday)—in which numbers featured include such show tunes as "Thoroughly Modern Millie" and "Mame."

Further songs which will almost certainly be included in the edited tape for release as a Tamla-Motown LP are "Unchained Melody," "Chain Gang" (part of a tribute to Sam Cooke), and a medley of the Supremes' biggest hits.

March release of the album is being aimed at by Palmer, who produced the Scaffold's "Thank U Very Much" and has also produced hit discs by Georgie Fame, the Yardbirds and the Young Idea.

The Talk Of The Town's resident group, the Burt Rhodes Orchestra, has been augmented to 28-piece for the Supremes' season, and this will be featured on the LP.

Diana Ross told the NME this week: "We want to come back to Britain. The response from everybody has been fantastic, though next time we feel we really must try and get closer to the fans."

"I feel concerts would be the ideal thing next time we come."

A Tamla spokesman confirmed that a British concert visit by the Supremes was a distinct possibility for later in the year.



DIANA ROSS in action at London's Talk Of The Town.

Dave Mason solo, Traffic next; Scott, Fred LPs; Bassey, Troggs

Release date of Traffic's new single has now been scheduled, and ex-Traffic member Dave Mason is to have his first solo disc issued this month. Also set are singles by the Troggs, Shirley Bassey and Dave Berry. John Fred and his Playboy Band have their first LP out next week. Scott Walker's second album is due later this month. An old Frankie Vaughan title is being reissued by his former label. Three more new record labels are being launched.

Issued next Friday (9th) are Shirley Bassey's "This Is My Life" (United Artists), Dave Berry's "Just As Much As Ever" (Decca), Rolf Harris' "Hurry Home" (Columbia) and the John Fred LP "Agnes English" (Pye International). First release on the new Trend label next Friday is the Ways And Means' "Breaking Up A Dream", written by Grapefruit.

Today (Friday), Phillips reissue Frankie Vaughan's "Cabaret"—15 months after it was first released and a year after he left the Company. This competes with the Bachelors' Decca version (out three weeks ago) and a new Max Bygraves recording which Pye issues next Friday (9th).

Traffic's next single—which as already reported is "No Face, No Name, No Number"—is now set for February 23 release by Island. The same day, ex-group member Dave Mason makes his solo debut with the self-penned "Just For You," backed by Traffic.

The Troggs' follow-up to "Love Is All Around" will be another Reg Presley number "Little Girl" issued by Page One on February 16. The previous Friday (9th) the same label releases "Magic Spectacles" by the Nerve, the group managed by Presley.

Mark Wirtz will sing the next excerpt from "A Teenage Opera" himself. Titled "The Weather Man," it has a backing of "massed cuckoo clocks" and will be released by Columbia later this month.

Scott Walker is this week cutting the last two tracks for his album "Scott II," which is tentatively set for late February issue by Phillips.

The giant MCA Company is to launch its own label on February 16—first release will be Brenda Lee's current American single "That's Alright." The same day Melodisc launches a subsidiary pop label called Jewel Records, on which the first single is "Children Of Tomorrow" by the Mike Stuart Span. Song-writer Les Reed's own Chapter One label, to be distributed by Decca, is launched in March.



Beards are "in" this year, with the Rolling Stones among the principal trend-setters! BRIAN JONES (left) was pictured at the reception to launch Grapefruit, the group sponsored by the Beatles. MICK JAGGER, newly returned from a South American holiday, is seen at the Duke of Bedford's party in honour of Diana Ross and the Supremes.

Change of mind: Symbols to U.S.

THE SYMBOLS have reversed their decision not to visit America until the spring, and will now fly to the States on February 9 for a three-week visit during which they will make guest appearances in U.S. TV's "Ed Sullivan Show" and "Smothers Brothers Show." Reason for the change of plan is that their "Breaking Up" single, which was released in America on January 19, is now considered a chart contender there.

The U.S. visit will include a string of college and one-nighter dates, taking in New York, Boston, Pittsburgh and Detroit. They will also be the first British group to perform at the annual High School Convention in Charlotte, South Carolina on February 1-25. The following three days will be devoted to promotion in New York, when the group will probably also record a new single for the American market.

Today (Friday) the Symbols were completing work on their first President LP, titled "Breaking Up," provisionally planned for mid-March release.

OLYMPIC TRAFFIC

Traffic are booked for a concert in Grenoble during the Winter Olympic Games—on February 12 with Julie Felix and Manfred Mann, and another concert in Zurich with Jimi Hendrix and the Cream on May 30.

Cliff to preach

Cliff Richard has accepted an invitation to preach three sermons at Kensington Temple, Notting Hill, in May. He will be one of several speakers in a series of special guest services at the church. Cliff will talk on the Christian faith and its relation to the world of show business.

Amen shape spring plans —new live EP attempt

A MEN CORNER, which jumps to No. 7 in this week's NME Chart, is to undertake its second British concert tour in the early spring. The group will co-headline a pop package for which other leading attractions are currently being set. The tour will open at the end of March, playing an intensive four-week schedule of principal cities throughout the United Kingdom. After a week's break the entire package moves to the Continent to play selected dates in Germany, France, Belgium and Sweden.

The plan to release a live EP by Amen Corner—recorded at Romford's Wykeham Hall in the autumn—has been scrapped due to the poor technical quality of the recording. Six minutes playing time has been salvaged from the session and this will be included in the group's "Bend Me, Shape Me" Deram LP released on February 23. The album was completed this week.

IN CARDIFF

The Corner is to make another attempt at cutting a live EP at Cardiff's Sophia Gardens on April 6. The disc is provisionally planned for May release, and the group plans to donate half its royalties to under-

privileged Welsh children. It also intends to open its own beat club, named Amen Corner, in Cardiff this summer.

February one-nighters for the group include Folkestone Lees Cliff Pavilion (tomorrow, Saturday), Bournemouth Ritz (next Tuesday), Reading University (10th), Hereford Hillside (16th), Boston Gliderdrome (17th), Manchester Princess and Domino (23rd), Birmingham Oldhill Plaza (24th), Stockport Tabernacla (25th), Doncaster Top Rank (26th) and Grays Queen's (28th).

Amen's lead singer Andy Fairweather-Low has co-produced, with Trevor Burton of the Move, a debut single for a new Birmingham group called Lemon Tree. It will be issued at the end of this month.

U.S. BALDRY CAMPAIGN

LONG JOHN BALDRY is to pay a promotional visit to America in March. His visit will be preceded by an extensive publicity campaign being launched in conjunction with the U.S. release—on February 16—of his "Hold Back The Daybreak" single. The new disc is now set for release in Britain next Friday (9th) and is previewed on Page 4.

PET 'QUEEN MARY' U.S. TV SHOWCASE PURCHASED BY BBC

BBC-TV has already bought Petula Clark's one-woman U.S. TV spectacular, even though the show has not yet been filmed! Shooting begins in Los Angeles on Monday and the hour-long special will take two weeks to complete.

Part of the show will be filmed on board the liner "Queen Mary," now permanently moored off the Californian coast. The NME understands British viewers will first see Pet's American show on BBC-2 in colour in the spring, followed by a black-and-white repeat on BBC-1.

CABARET WEEK

Meanwhile, Baldry begins a one-week cabaret engagement at Birmingham's La Dolce Vita this Sunday (4th).

● Reports elsewhere suggesting Long John will co-star with Scott Walker in a British concert tour this spring were denied by promoter Arthur Howes and Baldry's manager Maurice King. Howes confirmed that he is planning a string of Baldry concerts, as previously reported in the NME, but added that no supporting attractions have yet been considered.

U.S., French, Israeli stars for Britain

ANDY WILLIAMS will play at least two London concerts during his British visit in May with the Henry Mancini Orchestra, and it is probable that extra venues will be arranged in major provincial centres. News of the concerts, jointly promoted by Vic Lewis and Robert Paterson, was exclusively revealed in the NME last week. Williams and Mancini will also make at least two TV appearances during their visit, including their own hour-long spectacular.

Paterson has also set up a short March tour by the celebrated Jacques Loussier Trio. The group

for that period. Carla was originally due to have toured here with the late Otis Redding in the spring.

It is now confirmed that Arthur Conley—whose four-week British and European tour from March 21 was announced in the NME two weeks ago—will be accompanied on the trip by his own band. He is also bringing two supporting vocalists.

A country-and-western tour starring Johnny Cash and Carl Perkins plays British concert dates in May including Manchester Free Trade Hall (4th) and London Royal Albert Hall (9th). The line-up also includes the Stater Brothers, June Carter and the Tennessee Three. Other venues are currently being set.

visits London Royal Albert Hall (17th), Newcastle City Hall (18th), Manchester Free Trade Hall (19th) and Bristol Colston Hall (22nd).

Also fixed for the Royal Albert Hall by promoter Paterson are a one-man performance by French singer-composer Gilbert Beaud (March 14) and the first London concert appearance by Israeli duo Esther and Abi Ofarim (March 30).

Promoter Arthur Howes announces that Carla Thomas will tour Britain this autumn as part of a soul package he is planning

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NME at MIDEM



Everyone read air-kissed NME last Friday in Cannes (same day as it was on sale in Britain). Above (from top) AL BENNETT, head of Liberty Records; three of the BEATLES; Sweden's top group; and music publisher ADRIAN RUDGE (Page One Records); BEN NESBITT and RONNIE BECK (both of Feldmann).

AMEN HATED ORIGINAL 'BEND ME' ... but Breed in with it!

AMEN CORNER got hold of "Bend Me, Shape Me" and literally beat it and shaped it until they had a song almost completely unlike the rival version by the American Breed.

"We had to," Amen's slightly built lead singer Andy Fairweather Lowe told me with unusual ferocity when I caught him in London's Denmark Street this week. "I couldn't stand the song when I heard it. I hated everything about it—the tempo, the words, everything."

I don't know about Fairweather—she sounded more like Stormy Weather as he went on about the number and "that" other version. Said Andy: "I thought the tune was too stummy at first. Agreed, the American Breed's a smooth sound, and that we haven't got. But we need to give it more excitement. "We worked out an entirely different backing for the song, and I even swapped the words around. I sang them the way I felt and the way they seemed to happen."

The thing that choked us most of all," said Andy sadly, "was that we were told the American version of 'Bend Me, Shape Me' would never be released. "At the time we recorded it and agreed for it to be issued, we believed ours would be the only version. We didn't want to get involved in all that 'cover version' knocking scene."

"I can't say how knocked out and touched we are by the fact that so many people have gone for our record. They really must be going out of their way to hear it, because as far as plays on the radio go the d-ya really seem to be concentrating on the American one." I commented that it hardly seemed to be a case of backing Britain, and Amen manager Ron King chipped in that on his reckoning, radio plugs for the American Breed single were beating Amen three to one.

All I can say is that Andy must be right. By resisting such brain-washing and pumping for the home product, British pop fans must have



The AMEN CORNER (l to r) NEIL JONES, MIKE SMITH, DENNIS BRYON, ANDY FAIRWEATHER-LOW, ALAN JONES, BLUE WEAVER and CLIVE TAYLOR.

been so double-keen on the Amen version that they really went out of their way to get hold of a copy and put the number in the NME Chart.

"That good guy with the good taste, ... Top Of The Pops," producer Colin Charman, also gave Amen a terrific boost when he used them on the programme last week. Incidentally, Andy's bitter-sweet thoughts on the success of "Bend Me, Shape Me" are matched right now by his thoughts on the group's first visit to Australia in March.

I discovered he's got a touch of the Alan Price—"I hate flying... hate it. It just doesn't agree with me. I've flown four times so far, and it's four times too many."

I'm nervous enough just boarding a plane, but if we hit an air pocket now, that's me done for. "I prefer to travel by sea, but I still haven't got to the point where I wouldn't fly. At the moment I always force myself, both for the sake of myself and the other members of the group."

One way Andy's keeping his mind off flying is by thinking about Amen's forthcoming LP, on which they'll be giving their own version of the Soul Survivors' "Expressway To Your Heart" and Andy Williams' "Can't Get Used To Losing You."

Another track—and this I can't wait for—is a new version of the Elvis oddie "Love Me Tender." Andy modestly says they've done an arrangement of this that's "beautiful, absolutely beautiful."

INTO the NME Chart this week comes the original version of "Bend Me, Shape Me"—a warm-sounding treatment of the song that contrasts with the guster style of the Amen Corner hit like velvet and sandpaper.

Maybe it's just that I can't make up my mind, but I find that this number I honestly like both versions, probably because of the great difference between them.

The American Breed disc released on Stateside by EMI makes its bow in the Top 30 at No. 23—a nice development considering that the group had already had four U.S. hits in a row ("I Don't Think You Know Me," "Step Out of Your Mind," "Don't Forget About Me" and "Bend Me, Shape Me") before their English success in the last few days.



The AMERICAN BREED (l to r) CHARLES COLBERT, AL CINER, GARY LOIZZO (seated) and LEE GRAZIANO.

Andy and I then went back to re-sume a chat about cover versions of records in the current chart. Said he, "I prefer the Love Affair's 'Everlasting Love' to Robert Knight's, because it's happier and it's got more excitement."

"But as for Plastico Penny's 'Everything I Am'—this is a bit much of a crib. It's just about exactly the same as the Box Tops' version." Amen!

NEW to the charts

The Breed has just finished a major West Coast tour (one show was long by a crowd of 40,000) and not long ago completed the song for Les Costes. "What Every Woman Should Know," starring Rod Steiger, Lee Remick and George Segal. Title is "A Quiet Place."

Line-up of the American Breed is GARY LOIZZO, lead singer, lead guitarist; born August 16, 1945, with blond hair, green eyes, and now a 104-lb., 5ft. 5ins. guy who likes smiling girls.

Bass guitarist CHARLES COLBERT, who is 114-lb. and 5ft. 9ins. tall, loves the Supremes and hamburgers and hates maxi-skirts; AL CINER, 12-string guitarist; ALAN CINER, born May 14, 1947, and now a 5ft. 11ins. 11-stoner who says his ambition is to be "a '90-year-old rock 'n' roller."

Drummer LEE GRAZIANO, born November 9, 1943, who confesses to "carry over" the Four Tops and (understandably) the American Breed. ALAN SMITH.

Tom made up for British Gala shambles



TOM JONES and orchestra conductor JOHNNY HARRIS after Tom's great triumph at MIDEM.



World star line-up (l to r) two of the ROKES (Italy), VICK VUKOV (Yugoslavia); CATERINA CASELLI (Italy); GERT TIMMERMAN (Holland); WILL TURA (Belgium); KAREL GOTT (Czechoslovakia); Roberto Carlos (Brazil); RAPHAEL (Spain); UDO JERGENS (Austria); WENCHE MYHRE (Germany); and ADAMO (France-Belgium), at the final Trophies Gala at Cannes.

THANK God for Tom Jones! That's what Britons were saying after he had stopped the show in the biggest star gathering of a week of stars at MIDEM—the Trophies Gala last Saturday. I've never heard him sing with such depth and feeling and he had the audience begging and cheering for more.

But with 21 top artists from round the world, he was rationed to two songs, but proved himself a great artist by winning everyone with them. He charmed with his throaty, wistful "Green Grass of Home" and followed with his even more telling "I'm Coming Home," greatly aided by inspired conducting of the Franck Pourcel orchestra by acrobatic Johnny Harris.

Tom's triumph made up for the rather pathetic British Gala shambles four nights before in the elegant Cannes Festival Hall. In this the only truly "back Britain" artists were the Moody Blues, Roger (very professional) Whittaker and the Procol Harum. They all won themselves enthusiastic acclaim.

Good value

Spooky Tooth (a group, with two organists who sing to each other), Kiki Dee, Billie Davis, Julie Driscoll and the Brian Auger Trinity, and David McWilliams were also good value. Lulu disappointed me; she sang well enough but in a show that needed femininity she appeared in a yellowish suit that looked more masculine than some of the boys' attire and didn't look nearly as attractive as she can. She raced through her numbers as if she had a plane to catch.

Long John Baldry spoilt his act with a recitation between two songs, with dialect English even the Britons could hardly understand,

says Editor ANDY GRAY

Among the groups, Sweden's forceful Hep Stars, the Norwegian Vanguards (what a colorful costumes they sported) and Denmark's Keld and the Donkeys all sang pleasantly in English, proof that these countries have groups as good as most of the ones we have in England.

Yes, it was a great show and later, at the final dinner, experts from all nations told me how much they liked Tom Jones. And members of the trade received trophies for their artists, including Beatles' (EMI's) Ronald White and Apple Music's Terry Doran; Petula Clark (Louis Benjamin, Pye chief), and Tom Jones (Marcel Steilman of Decca).

Gil Plesien, of A & M Records, collected with great dignity two trophies for Herb Alpert, and others in the enthusiastic American party were Liberty boss Al Bennett (the senior chief of them all), Robbin Music chief Arnold (and Elaine) Maxin (the greatest party-giver of them all), Bob Thompson (AMT Records), Larry Ullall (Ala. Malari), David Kapp (Kapp Records), Bill Gallagher (MCA), Lou Levy, Walt McGuire, of London Records, and Mr. and Mrs. Bob Austin, two lovely people.

Much excitement went round that two Beatles were in Cannes, but it was only Paul McCartney (only) who visited the Apple Music and EMI

offices, then had a quick lunch and disappeared. Pity he couldn't have appeared at the show to receive one of the several trophies won by the Beatles; it would have boosted a Britain which needs boosting.

Personalities who were seen on the night included Muckle Most, Graham Nash, P.J. Proby and a host of backstage music giants, including Pre's chief Louis Benjamin and his aides Geoffrey Borge and Les Costes. Les (Last Waltz) Reed, Mitch (Ronnie and Clyde) Murray who were much in evidence, Four Tops screen Gem's Cyril Black and Fontana's Jack Havenstock.

Page One Records made certain everyone knew they were there—how Larry Page and his daring gang weren't had up by French authorities for anti-liter and illegal bill posting I'll never know. They even employed sky writing.

The dis had a field day with powerhouse Emperor Roako putting in a 12-hour day for Radio Luxembourg and being full of charm and vivacity at the end of it.

Nice to lunch at Nice Airport with smiling Jimmy Kennedy, the elegant senior citizen of British music composers (with Michael Carr—"Isle Of MTV"; "Red Sails in the Sunset"; "Hey Cooley, etc. He looks a year younger than his advancing age, lives with his wife in Switzerland and is still working—he is conducting an instrumental LP of his new tunes at present).

Finally, a word of praise for placid organizer - extraordinary Bernard theory for giving us such a great time at the liveliest market in the world—musicians' MIDEM!

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CHART STATUS
A BIG HELP

LONG before the Traffic appeared on the pop scene another group was using that name and although they were forced to change it when Stevie Nicks' group made it, they certainly haven't suffered as a result. They changed their name to Status Quo and this week they make their first NME Chart appearance at No. 23 with "Pictures Of Matchstick Men."

The group has been playing together for more than three years but "Matchstick Men" written by their lead guitarist Ross is their first hit. "We've made a couple of records before," said Ross, but they just didn't happen. In fact the last one we made "Almost But Not Quite There" was banned. The BBC said it was "too suggestive."

"But now we have a hit we all feel much better. It was a tremendous feeling when we heard that at last we were in the Chart. Naturally we've always been hoping for a hit but it was such a surprise when we did hear that our record had made it."

Status Quo—Alan Lancaster (Bass); Rick Harrison (Rhythm); Roy Lynes (Organ) and John Coghlan (Drums) with of course Ross—real name Mike Rossi—have been playing together since their schooldays. "We've all been friends for ages," Ross continued, "and we started playing at music groups do, around clubs and so on. We've always been able to make a little money from our playing, and when we all left school we stuck together as a group."

Already Status Quo has been inundated with offers of work. "It's amazing the difference a hit makes," he added. "People begin to sit up and take a bit of notice."

At present the group is working up



STATUS QUO (l to r bottom) JOHN COGHLAN, RICK HARRISON, ALAN LANCASTER, (top) MIKE ROSSI and ROY LYNES.

OUR KID (PAUL) HELPED US SAYS SCAFFOLD MIKE

THE opening sentence from Mike McGear when I met him the other day included the words 'drugs, pop stars, mini-skirts and sex (from an ad, for encyclopaedias he'd cut out of a newspaper). "Is this all there is in life for your children?" pressed Mike. "Is it?"

I said I didn't have any children, I only got married a couple of months ago and what about giving me half a chance? "No matter," fired Mike Scaffold in a passion of Hyde Park oratory, "drugs, pop stars, mini-skirts and sex are a scandal to the nation. Let us wipe out this imperialist decadence now."

I suggested that maybe the proverbial Aintree Iron was the solution and the salvation of all our problems. And as "Thank U Very Much" had now been around the Chart so very long, wasn't it time to reveal the secret?

I told Mike I was receiving about five or six letters in every post from NME readers who claimed to have

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By ALAN SMITH

the authoritative answer to the mystery. There was the note from Joan Banks (an Aintree-oman herself), to the effect that the term meant the local railway sidings, known thereabouts as the grid-iron.

There was Mr. C. J. Manning of London, W.11, who said he was playing golf at Liverpool course about 30 years ago when his companion produced an incredible club he called his Aintree Iron.

There was Alison Turnbull of Coulsdon in Surrey, who like several others claimed the expression meant the odds of money you could win at Aintree Races if you didn't happen to leave without your shirt.

There were, too, a host of various other suggestions, from a West Country vicar, to those who thought the phrase Aintree Iron was connected in some way with the late Brian Epstein.

Mike's first reaction was to ask what golfers and vicars were doing reading NME (I told him some of the grooviest vicars in the country were on our scene, baby), but then he cooled the humour and said he wanted to make it clear that the song definitely has no connection with Brian Epstein.

Denial

"When the record came out and I came up to London," he said, "I found people coming up to me and saying: 'It's all about Brian Epstein then, isn't it?' It's not, I didn't know what they were talking about."

He added that the full and complete text of the Aintree Iron would shortly be available in a five bob book which he and the editor were writing at this very moment.

It wasn't really a money-making thing, always full of other goodies and the five bob would just about cover the cost.

Mike said that in future the Scaffold hoped to be associated with that maker of many hits, Norrie Paramor.

Mike felt he had the nice quality of really listening to his artists and trying to guide them along certain lines instead of forcing them, and at the same time he could help with the technical bits.

"Our kid's helped me a great deal on the technical side of making records," said Mike. "It's great, because he can translate the things I have in my mind to chord E diminished 500 wow-flutter progression, or whatever the heck it is. He just knows music. It's instinctive."

"The follow-up to 'Thank U Very Much' is going to be a nice, easy record that will grow on you slowly. It's the way I feel right now."

I mentioned that various members of the Scaffold were occasionally being seen as individual entertainers, and did it mean they were going their separate ways.

"No, definitely no," said Mike. "And not only that but no."



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

I told him Eamonn Andrews, Harold Wilson, Quintin Hoag and Hughie Green should be O.K. but whether he'd get Alan Smith looked a bit dodgy to me.

Talking about the record scene, Mike told me that in future the Scaffold hoped to be associated with that maker of many hits, Norrie Paramor.

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"You'll be hearing a lot of the McGough-McGear partnership, for instance—we've done a poetry LP—but once John Gorman happens... well... wow, honestly I can't describe how big I think he's going to be."

John Gorman is going to be bigger than both of us, you see. He's going to be up there looming down on us."

Reluctant

Mike reluctantly admits to having had the kind musical services of people like brother Paul (who produced the LP), plus Hendrix, Dave Mason, Graham Nash and others.

He is reluctant, because he doesn't want people to think it's a "big-star album"—you probably won't be able to make out the various contributions—and because he wants buyers to realise the accent will be on the McGough-McGear duo and not big groovy chart sounds.

"If you do mention the names," he said gently, "tell 'em thank you and bless you."

I made a promise to see Scaffold do their full-length act in a concert at London's Queen Elizabeth Hall on February 10, and with that Mike paddled his sharply-dressed self away and into the distance.

"I can see the headlines now: 'SCAFFOLD SPLIT UP'. But it's not true, because I feel we all have something different, and I think we will always come together and then go on our own and then come back together again."

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German Pop Show

Another pop TV show may soon be competing with "Top Of The Pops," "All Systems Freeman," "Des Time" and "Good Evening." Made in Germany the programme is now being shown there by Radio Bremen, and is currently being offered to British TV networks.

A cross between "Top Of The Pops" and early "Ready Steady Go" with an introduction very similar to "5, 4, 3, 2, 1," "Beat Club" is fast moving with excellent camera work.

Dave Dee, Dozy, Beaky, Mick and Tich singing "Zabadak" looked as if they were on a roundabout in front of a convex mirror. Very strange but nice.

Along with Dave Dee, etc. there were the Small Faces, P.P. Arnold singing the beautiful "Groovy," the Bee Gees, Billy Nicholls and the Bonzo Dog Doo Dah Band as well as film clips of the Beatles, Stones, Dave Clark, Marianne Faithfull and all.

The most difficult thing in a pop show seems to be to find a dj who can introduce the numbers without losing the continuity but if the producers can get over this, "Beat Club" could prove to be the best of the bunch.

A. McK.

Moody Blues deserve much greater success

Says KEITH ALTHAM

AT a time when the charts do not testify to any great composing originality—except for Lennon McCartney—there is one disc staggering about the ether regions of the charts which was released last November and deserves greater recognition.

It is the Moody Bluesopus which combines elements of classical orchestration and poetic narrative—"Nights In White Satin."

It was written by the group and taken from a very listenable album, "Days Of Future Passed," which features their talents coupled with those of the great unknown London Festival Orchestra—a band of highly talented session musicians gathered together by Peter Knight for the purpose of the album.

Grame Edge the groups' drummer and Justin Hayward their vocalist met me in a London pub recently, to discuss the single which has been so agonisingly slow in getting away. "Originally we wrote three numbers—'In A Silent Way', 'Hour' and 'Nights In White Satin'—quite independently but the link was a fusion of classical-pop to showcase a new recording technique and wanted us to interpret Dvorak's 'New World' Symphony," he agreed. Then we went away—locked all the doors in the studio and put our own material on tape!



THE MOODY BLUES (l to r) RAY THOMAS, GRAEME EDGE, JOHN HODGE, MIKE PINDER and JUSTIN HAYWARD.

Ambitious plans you might think, but this enterprising group have been formed for some 18 months and the founder members, with the exception of Justin who replaced Denny Laine, have been experienced musicians for many years.

"Now we're doing things that we really believe in," said Graeme. "No musician really wants to cater to the common denominator but very few will take the risk of doing what they want."

"Apart from one TV plug on 'Twice A Fortnight' and help from Alan Freeman we've had hardly any encouragement or promotion on this disc.

"Nights In White Satin" is the disc that everyone is scared to play because of its length and originality. Ironic that value for money and something new in musical approach should jeopardise their discs' chances of promotion.

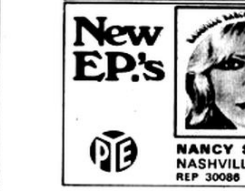
However, we can, as Graeme suggests, always sit down and enjoy Bruce Forsyth's stirring rendition of "I'm Backing Britain."

The kind of disc which fills most young people with a desire to back out of Britain! "Meanwhile the Moody Blues intend to continue their policy of pleasing themselves and hoping that they please, you've tried to get Graeme to tell me if there had been any support for their album from more established names.

"Yes," he said, "but I have a horror of name dropping and I don't want to try to pick up on paper and see that I have used their name to plug us."

"I approve of both the groups' personal integrity and their musical ethics—I think Lennon McCartney would as well!"

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TREMS WILL MAKE TRIBAL SONGS INTO TREMS

PACK your bags, folks! Dig out the old topes and those flapping, knee-length khaki shorts, nip down to the travel agents and fix yourself up with a ticket for the big trendy scene of 1968 . . . a song safari!

First off the mark are the Tremeloes. Group leader Alan Blakely is firmly convinced that the rhythms of Africa are going to be what's happening in the charts very soon. "Tarzan-land," gags Al. "It is definitely going to be where it's all at in 1968."

He wants to make it clear that the Trem's newest and umpteenth hit "Suddenly You Love Me" isn't supposed to be African influenced ("that one's from Italy, which is another great source of good numbers").

The African idea, says Alan, stems from a visit to Johannesburg the Tremeloes made about three years ago when they were working with Brian Poole.

Going round

Over shepherds pie and mash in a West End pub and in the company of fellow-Trem Chip Hawkes, he told me that ever since then some of the tribal traditional rhythms he heard have been going round and round in his head.

Said Alan: "We heard some right away about chants from the Zulus we worked with when we made a film in Africa. I brought back some Swahili

By **Alan Smith**

L.P.s with me, but while we were there we also met a guy from Manchester who imports albums into this country. Just recently we met him, and he really got my interest going again.

"The result is that next week we're going to Manchester just to have a listen to all the traditional African chants he's got, and I wouldn't be surprised if we dig up something really great.

"This bloke's got Italian songs, too, and when we met him he told us he wished he'd known—he could have told us about 'Suddenly You Love Me' months ago."

Until "Family Favourites" last Sunday—when two versions of "Suddenly You Love Me" were played by mistake, one by the Tremes, one by Cilla—I hadn't realised that somebody else in this country had already recorded the number.

"Oh, yeah," said Al candidly. "We heard both versions before we did ours—the Italian one and the one by Cilla. It gave us the chance to compare and do ours really different."

One of Alan's greatest dreams is to see the group in which his brother Michael is drummer, Eternal Spasm,



sitting way up there in the NME Chart.

According to Alan: "I've told him: the next record they do has got to be some right corny. Never mind progressive . . . a good tune is what we want, maybe one of those African ones. Once they're away in the charts they can do what they want in the future."

The conversation began to weave through a variety of topics. Alan says he's developed a golden formula for deciding whether a particular song could be a big chart hit. He told me: "Whenever we have a song in mind now, we try to imagine people singing it in a pub."

That's the iron test. People can

With plenty to be happy about this week are ANITA HARRIS (whose "Anniversary Walk" climbs up to No. 20) and the TREMELOES, whose "Suddenly You Love Me" jumps to No. 8. They are (l to r) CHIP HAWKES, ALAN BLAKELY, RICK WEST and DAVE MUNDEN.

unashamedly commercial on their singles, their next album must show they know their stuff and they can give out with groovy, progressive songs when they want to.

Said Chip: "We thought we might do one side of the next L.P. as a live show with an audience, and the other as a showcase for our own compositions."

Chip was so wrapped up in thinking about songs the other night—while driving—that his car skidded along the side of some railings and he spent about 20 minutes sitting in a lay-by shaking with fright.

Failure

Finally, as we finished the shepherds pie and were looking forward to the plum pudding, Chip and Alan held a post-mortem on the comparatively failure of their last single, "Be Mine."

The general opinion: "We tried something we weren't looking forward to having made a good L.P. track, but we liked the way it sounded so much, we forgot to take the broader view and think if it was right for the charts."

They won't make the same mistake again. We've got it all worked out and (this bit from Alan), I don't think we'll go far from the future. We'll stick to the formula."

LIFE-LINES of chart-topping LOVE AFFAIR

	STEVE ELLIS	MAURICE BACON	MICK JACKSON	LYNTON GUEST	REX BRAYLEY
Personal name:	Steve Ellis	Maurice Bacon	Mick Jackson	Lynton Guest	Rex Charles Brayley
Real name:	Steve Ellis	Maurice Bacon	Michael Jackson	Lynton Guest	Rex Charles Brayley
First amateur appearance:	April 1950	January 26, 1952	January 27, 1950	November 28, 1951	3rd January 1948
Birthplace:	Edgware, London	London	Bradford, Yorks	Leicester	London
Physical points:	Sft. 5ft.; 9st. 2lb.; blue eyes; light brown hair	Sft. 5ft. 11st.; 11st.; brown eyes; brown hair	Sft. 5ft. 8st.; green eyes; dark brown hair	Sft. 5ft. 10st.; blue eyes; black hair	Sft. 5ft. 7st. 8lb.; brown eyes; dark brown hair
Parents' names:	Francis and Frederic	Betty and Sidney	Albert and Madge	Aenas and Fred	William and Eric
Brothers' names:	Catherine, Adrienne, Bobby	Anne and Norman	David	Gloria and Dido	Brian, David, Phillip, Gillian
Present home:	Pinchley	London	London	London	Hounslow, London
Instruments played:	Simple drums, lead vocalist	Drums	Bass guitar, piano, organ	Piano, organ, also sax, guitar, bass	Guitar, piano, organ, drums
Where educated:	Bishop Douglas Sec. Mod.	Enfield	Hanson Grammar School, Bradford	Ravenhurst Junior School, Lutterworth Grammar	Archbishop Myers Sec. Mod.
Musical education:	Maurice Barman	None	A few lessons in double bass	Private tuition in piano and alto sax	None
Age entered show business:	16	13	17	9	13
First amateur appearance:	Wimbledon Palais, 1947	Pinchley, 1946	St. Clement's Youth Club, 1945	Ravenhurst Junior School, 1940	St. Bridget's Youth Club Isleworth, 1947
First professional appearance:	Dreamland Ballroom	Marquee, London	Can't remember	Can't remember	Dreamland Margate, 1947
Biggest break in career:	Getting record in charts and meeting manager	Top Of The Pops	Getting record into charts	Joining The Love Affair	Meeting management and getting record into chart
Biggest disappointment in career:	My hair	None so far	Several small ones, but none that spring to mind	None so far	Record a miss on Jake Box Jury
London theatre or cabaret dates:	Newcastle Cabaret in February	Albert Hall	Palladium	Albert Hall	Piesta Stockton, Albert Hall
Biggest influence on career:	Keith, John, Sloopy and Keystone Cops	—	Me	J. S. Bach	J. Cokell and S. Bacon
First important public appearance:	Top Of The Pops	Albert Hall	Albert Hall School	Shea Stadium	Albert Hall
Former occupations:	None	None	Sketching	Student	Salesman
Hobbies:	Football, friends back home, being fit, bubble gum	Bowling	Green Apples	Football, cricket, being occupied	Driving cars, records and music
Favourite colour:	Orange	Blue	Green	Tangerine	White
Favourite food:	Not really	Fish and chips	Apples	Prawn cocktail	Prawn cocktail, my mother's meat cutlets
Favourite drink:	Water	Coke	Scotch	Milk	Casual and suits
Favourite clothes:	Casual	Casual	Clothes	Scotch	Casual and suits
Favourite singer:	Early Otis and Ray Charles	Otis Redding	Steve	Curta Mayfield, Ray Charles	Jimmi Hendrix and Julie London
Favourite actor/actress:	Steve McQueen and Terry-Thomas	Peter Cushing and Sheila White	Ian Hendry, James Robertson Justice	James Coburn and Brigitte Bardot	James Coburn and Brigitte Bardot
Favourite bands/instrumentalists:	Trems, Tremeloes, Marmalade, Ray Charles, Impressions	Shell Shock Show	Hollies, Beatles, Supremes, Temptations	Christie Jimmy Smith, Love	Count Basie, West Mountain, Dizzy Gillespie
Favourite composers:	Lennon-McCartney	Lennon-McCartney	Lennon-McCartney	Curtis Mayfield	Lennon-McCartney
Favourite groups:	Holland-Dozier-Holland Traffic, Trem's, Ray Charles, Marmalade	Jimmi Hendrix and Marmalade	Beatles	Impressions, Love	Hendrix, Who, Small Faces, Hollies
Car:	None	None	None	None	Victor de luxe
Miscellaneous dislikes:	Depression, cruelty to animals, narrow-mindedness, knickers	Alcohol	Turnips, hypocrites	Ignorance, bigotry, onions, Eros	Tea-leaves, bad weather, colds
Miscellaneous likes:	Genuine people, dog called "Twiggy," bubble gum, friends, sensible girls	Sheep	Slim, long-haired birds	Ford Mustang, modern jazz, sincere people	Ford Mustang, modern jazz, sincere people
Best friend(s):	Graham Knott from my home town	My family	Me	God	The Love Affair
Most thrilling experience:	None	Top Of The Pops	Censored!	Unprintable!	Seeing record enter charts and appearing on Top of the Pops
Tastes in music:	Slow, moody, soulful songs	Good pop	Good	Any good music	Modern jazz, pop
Pets:	"Twiggy" dog, mum and dad	Dog called Chummy	Only human ones	Our drummer, Maurice	Pussy named Pepe
Personal ambition:	To become well known	To be very successful	To be content	To be as happy and contented as possible with no money	To appeal to everyone and become a big personality
Professional ambition:	A ton of hit discs in America and Britain. Yea! Yea!	To be successful in everything I do	As above	To be as successful as anybody and have no money problems	To be successful

from you to us

M. LEE (Billericay, Essex): Steve Marriott and Plonk Lane are two of the most talented and underrated song writers in Britain today. You only have to listen to "Tin Soldier" and the beautiful "Groovy" which they wrote and produced for P. P. Arnold, to prove this.

They are only comparable to Lennon and McCartney. To add to this the Small Faces are one of the best groups around. They are not at all pretentious, they just play good raving music.

JOLANTA KACENOWSKA (Nottingham): When is Denny Laine going to get the recognition that such a terrific performer deserves. After "Go Now" which made No. 1 for the Moody Blues nothing happened. "I Don't Want to Go On Without You" and "Boulevard de La Madeleine" went virtually unnoticed as did "Say You Don't Mind." Denny is a solo release. With a little help from the d-j's and T.V. surely "Too Much Love" will enter the charts and establish Denny Laine where he should have been years ago?

COLIN BRINTON (Harwich, Essex): Dylan is back and already he has silenced the critics who for the past two years have been saying that Dylan and his music were finished. His reception at the Woody Guthrie Memorial Concert proved beyond all doubt that he is still as popular as he ever was.

Nothing Dylan writes will ever die and now that he is back in the public eye he will once again become the strongest influence on the pop scene. His new LP is already making a tremendous impression. (see page 12-13)

BO TURP PEJRESEN (Helligso, Denmark): In Denmark English and American pop music is very popular but so is French. Seeing the pinacies of Mireille Mathieu and Francoise Hardy in your Poll I am surprised that their records and those of other French artists do not appear in the charts at all.

I'm sure if these records were played on the radio French artists would become very popular in Britain too.

ELIZABETH HODGSON (Newcastle): When reading Question-Time with Simon Dupree (NME January 20) I noticed that Simon thought that the Bee Gees should not have a 50-piece orchestra backing them. What about all the other groups which use session musicians or orchestras at recording sessions and what about the Beatles who the acknowledged leaders in the pop world? Everyone all over the world saw the recording of "All You Need is Love." Why put on the Bee Gees? They produce beautiful records and this is what matters.

FAL B FIA (Edinburgh): Congratulations must be due to Val Doonican, who recently topped the LP Chart (NME January 20) with his record "Val Doonican Rocks But Gently." Since the chart was instituted in 1962 the artists to reach No. 1 have been people such as Elvis Presley, the Beatles, Cliff Richard, the Rolling Stones and Bob Dylan along with sound-

Edited by TONY BROMLEY

tracks from the musicals such as "West Side Story" and "The Sound of Music". This is a remarkable, but not undeserved achievement on the part of Val Doonican.

SUPREMES CHAT

(Continued from page 3)

through: I asked Diana about her own emotions. Didn't she find living out of sync a bit to meeting Mr. Right? "Maybe it is, in a way," she smiled, "but I feel I have a little time yet!"

"No, Berry Gordy and I have no plans to marry. He's a very sweet person. But those rumours that went around about us getting married were just the best thing that happened."

Incidentally, because the billing is now Diana Ross and the Supremes, don't assume that Diana earns a big star salary way above the others.

"The earnings are astronomical (they won't say how much), but Diana puts it bluntly: "We all get paid the same."

"I was surprised to find that, although with the Four Tops they now record in Tambo, and the fact the Supremes still don't have a say in the choice of their own singles."

"That's the way we like it," Diana told me. "Mr. Gordy chooses everything, and what he says goes. It's been like that since the beginning. We hadn't had a hit and we thought he was wrong to want 'Where Did Our Love Go' when we were getting into the charts, we knew he was right. Now he takes all the decisions."

Shrewd Diana

I smae a pleasant, but nonetheless strong air of shrewdness around the likeable Miss Ross.

We were talking about the Supremes' recent appearance in a Tarzan TV show (as nuns), and I asked if there might be further TV acting appearances. We'd like to," said Diana, "but the trouble is that they take at least ten days' work, and in that time we could have done five concerts! The money we lose in that time I don't even like to think about."

"That's why you special favourite. She is a beautiful girl with a soft voice and a nice homely line of chin. I've never seen her having it (she is a month old Afghan hound) and her former Sukky.

She and Diana have been touring for ten years now, and they both look so unaffected by it you'd think they'd started yesterday. The only giveaway is their fantastic professionalism. Newcomer Cindy Birdson is fairly quiet at the moment (understandable, I suppose), but after a while she begins to bubble and talk about the fun she's been having in England."

Fun it's been, too: hobnobbing with Paul McCartney and Michael Cain; passing Lawrence Harvey, and generally shopping around.

The impact the girls have had on both Talk Of The Town audiences and show business in general, has been nothing short of phenomenal.

But it works in reverse, too. Diana told me: "I'd no idea it would be like this. I had just thought we'd been away from this country so long, people wouldn't really be interested."

She knows it now, nothing could have been further from the truth.

COMMON TO ALL

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Personal managers: Sid Bacon and John Cokell

Musical director: Keith Mansfield

Band managers: John and Sloopy

Origin of group's name: TV programme

TV debut: "Granada 'Firstimers"

Radio debut: "Pop Inn"

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TAILPIECES by the ALLEY CAT

BEST-SELLING British albums in U.S. chart include Beatles' "Magical Mystery Tour" (1), Rolling Stones' "Their Satanic Majesties Request" (2), Cream's "Disraeli Gears" (6), Beatles' "Sgt. Pepper" (8), Donovan's "Gift From A Flower To A Garden" (15), Jimi Hendrix's "Are You Experienced" (17), Engelbert Humperdinck's "Last Waltz" (20) and Who's "Sell Out" (21)... Talk Of The Town publicist Michael Napper says impact created by Diana Ross and the Supremes equal to combination of Lena Horne, Shirley Bassey and Eartha Kitt!... His next LP: "The Gene Pitney Story"...

Saville Theatre owner Clive Epstein negotiating sale to Bernard Delfont... Expect solo singles from Cass Elliott and Denny Doherty (of the Mamas and Papas)... First U.S. TV Elvis Presley show directed by Bob Finkel—who produced Andy Williams' last series... Current Love Affair and Georgie Fame hits both produced by Mike Smith... Sensational business of Diana Ross and the Supremes at Talk Of The Town... Dave Clark Five's American agent Jackie Green visiting London...

Sonny and Cher waxing songs from Jack Good's "Othello" stage musical... Pye's Louis Benjamin confident of No. 1 for Long John Baldry's new single... Impresario Leslie Greig full of praise for Engelbert Humperdinck's co-operation in Palladium pantomime... Perhaps success of Diana Ross and the Supremes will now encourage Bernard Delfont to book Four Tops at Talk Of The Town?... Malcolm Roberts' next single has a Tony Hatch-Jackie Trent tune one side and a Les Reed-Barry Mason composition on the other... Disappointing: first of Cilla Black's TV shows... Will Dr. Christian Barnard wax

new version of Eddie Fisher's "Heart"??... TV appearances by Liberate here in March... Liberty owner Al Bennett visits British chief Bob Reisdorf next week... His version of Cliff Richard's "All My Love" and Frank Sinatra-Nancy Sinatra "Somehin' Stupid" on Des O'Connor's new LP... On Monday, Tony Blackburn was 25... Is Solomon King this year's answer to Lesy Bonn?... Disc-jockey Jimmy Henney and actor-producer Brian Forbes now directors of Jeff Kruger's Ember label, with John Barry appointed managing director... On Tuesday, Sir Edmund Lewis presented Engelbert Humperdinck with Gold Disc for million sales in Britain alone of "Last Waltz"... Lee Marvin for screen version of Lerner-Loewe "Paint Your Wagon", which Eddie Fisher produces... On Palladium TV, did Tom Jones decline joining forces with Diana Ross and the Supremes last Sunday?... Next Cher single composed by Miriam Makeba, "Click Song No. 1"... Bobby Hebb's "Sunny" on next Frank Sinatra LP with Duke Ellington's orchestra... "Family Favourites" by Graham Webb was once drummer with Bee Gees... "If You Ever Leave Me" (Tony Hatch and Jackie Trent's



Last week Alley Cat said LULU refused to kiss DAVE CLARK—but here they are in the clinch that had their lips meeting—and both enjoyed it very much! But this is for the "Hold On" TV film, not for a "Daily Sketch" picture!

composition) next Jack Jones single... U.S. hit for Scaffold likely... Secretly married Roger Daltrey (of the Who) sued for divorce... Flipside of Vanilla Fudge's next single updates Dusty Springfield's "Look Of Love"... Engelbert Humperdinck selling more records than Tom Jones in America... Congratulations to Diana Ross and the Supremes on No. 1 LP here... Bing Crosby recording two of Leslie Bricusse's "Dr. Dolittle" songs... Either Bob Dylan's new LP or Rolling Stones likely to replace Beatles at U.S. chart-top... In "Daily Sketch" poll, Jimmy

Young second disc-jockey to Tony Blackburn; both are publicist Les Perrin's clients. This time last year Engelbert Humperdinck made chart debut, also Tremeloes... Did French rival Mireille Mathieu influence decision of Petula Clark to part company from Leslie Greig's agency here?... How long will Simon Dee's BBC-TV series continue?... Shirley Bassey's San Remo competition includes Louis Armstrong, Bobbie Gentry, Wilson Pickett, Sarah Vaughan, Dionne Warwick and the Sandpipers... N.M.E. Charts now published in Roy Thompson's newspaper group...



RINGO STARR with the new managing director of NEMS Enterprises, VIC LEWIS, who was once a musician himself.

Seems difficult for Solomon King to sing his hit... Mary Wilson of the Supremes a great admirer of Shirley Bassey's talent... Back in Britain, Mick Jagger giving friends copies of Bob Dylan's new LP... Incest injection for Roy Orbison needed... Following death of Bert Berns (their recording manager) McCoy signed by Mercury... Fast-rising Dionne Warwick U.S. success her first Burt Bacharach did not write—Andre Previn's "Valley Of The Dolls"... Tony Bennett collapsed with laughter watching Sammy Davis' impression of him... Bonnie and Clyde new U.S. disc duo... Is Herd hit dedicated to train robber Charles Whitson?... Big hits for Beach Boys not coming easily... Wilt Amen Corner renamed themselves the British Breed?... Suitable for Jamie Jones: her version of Foundations' new hit...

BOB DYLAN
 by eric burdon and the animals
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BOB DYLAN LP By NICK LOGAN

WHEN the dust settles on 1968 and pop scribes turn their bleary eyes back over the year's happenings one thing will loom large—the re-emergence of Bob Dylan in January from a long and mystery-shrouded recovery period following his reported motorcycle accident. Dylan once more is a moving force in a world that owes so much to his influence.

Now, of course, comes the big question everyone is asking—how, if at all, has he changed? Britain's first chance to gauge the effects of the 18 months' of silence will come at the end of this month with the release by CBS of his "John Wesley Harding" LP, 12 new tracks written by Dylan and recorded last year... The answer is a drastic change in the Dylan we knew before the veil of silence fell. His gradual progression into the realm of beat-backed folk has stopped dead... In its place we are back basically to "Free-wheelin'" days—raw Dylan with spoonfuls of wailing harmonica and a discreet backing of guitar, piano, bass and drums... The voice itself shows no great change but has progressed to a wider range than before and has lost most of the rough edge the early Dylan used to possess.

More poetic
 The lyrics have become more poetic more personal and more confusing. In one thing Dylan hasn't changed. He is still the enigma he always was and will still confound his followers and his critics. The thing about Dylan is that when you think you know where he's at, he turns up somewhere else... I don't think those who booted at the all-electric Dylan will find much solace from this LP. It wouldn't surprise me at all if on his next album Dylan jumped right back to beat of over to a backing by the New York Philharmonic... Nevertheless, "John Wesley Harding" is a beautiful set. Few of the tracks have immediate appeal and all need a lot of listening to settle in the mind, yet Dylan fans will find it a rewarding experience... I particularly liked the poetic imagery in the sad and wistful "I Dreamed I Saw St. Augustine," a very personal Dylan composition, the faster, beatier "All Along the Watchtower," the moral-tale in "The Ballad Of Frankie Lee and Judas Priest," which could be about a church or a brothel, and the overwhelming sadness and doom of "Pity The Poor Immigrant" which sounds like a dirge for his fellow Americans... "John Wesley" Harding is an easy on the ear country tale of a gun-packing Westerner who never hurt an honest man... "As I Went Out One Morning" features guitar and drums and is a typical Dylan love poem... "Drifter's Escape" tells of just that and could have been provoked by a real life incident which impressed the writer... The side II opener "Dear Landlord" showcases piano, insistent drums, bass and a widely ranging Dylan vocal... "Am The Lonesome Hobo" sounds reminiscent of a Sonny Terry and Brownie McGhee train song with its siren-type harmonica and the lyrics evoke images of the wide open road and the aimless American drifter... More rising and falling vocal is featured on "The Wicked Messenger" and then steel guitar by Pete Drake comes in for the final two tracks "Down Along The Cove" and "I'll Be Your Baby Tonight"... Most of the songs are personal experiences and the prevalent mood of the album is one of sadness and nostalgia, though some traces of sly Dylan humour shine through. Where Dylan goes from here is anybody's guess.

BEATLES WILL SOUND BETTER STILL

—says the Maharish

WE can expect bigger and better sounds from the Beatles on future records! At least, that's the theory of the Maharish Mahesh Yogi, who has just returned to his mountain home in India after a short visit to the United States, during which he negotiated plans to set up an academy for transcendental meditation, appeared at Madison Square Garden (for a reported fee of \$15,000) and guested on two television shows.

The Maharish says that because of the conscious mind expansion brought on by meditation, the Beatles records will show changes in the future which he feels will bring out depths in their talent that even they haven't reached yet... He's very excited at the thought that the Beatles will shortly follow him to Indian shores in order to further study transcendental meditation so that they may practice and teach it in the future... Bob Dylan made his first public appearance since his accident (almost two years ago last week) when he guest sang at a benefit concert for the late Woody Guthrie at Carnegie Hall, along with Odette, Ritchie Havens, Jack Elliott, Tom Paxton, Arlo Guthrie, Pete Seeger and Judy Collins.



As an enormous Guthrie fan, Dylan is reported to have visited him before he died in a New York hospital. At the concert he sang three of Guthrie's best known compositions—"The Grand Coulee Dam," "Mrs. Roosevelt" and "I Ain't Got No Home"... At presstime, manager Albert Grossman's office could not confirm any future appearances, saying that right now they have nothing scheduled for Dylan... In fact, it seems that Dylan has locked himself in again at

his Woodstock home, and is writing more material—hopefully for another album... Jimi Hendrix, Traffic, Cream, Who, Tremeloes and Foundations are all set for upcoming dates at Fillmore Auditorium, thus confirming return and first time visits... Jimi Hendrix is scheduled for dates at the Fillmore this weekend, finishing on February 3, after which he'll go out on a national college tour... Traffic have been set for six dates in March, along with the Tremeloes and H. P. Lovecraft... The Cream, whose album "Disraeli Gears" is their biggest yet and who look like having a hit single in "Sunshine Of My Love," are scheduled to play Fillmore on March 1 and 2 with Big Black, and again from March 7-9 with the James Cotton Blues Band and H. P. Lovecraft... The Who, as previously mentioned, are set to go in February 22-24, along with the Cannonball Adderly Sextet and The Vagrants, and The Foundations will play dates from March 28-30... Also scheduled for upcoming dates at the Fillmore are John

Mayall's Bluesbreakers, who go in with Arlo Guthrie from February 8-10... And talking of English groups, Epic is pinning its hopes on George Fame's "The Ballad Of Bonnie And Clyde"... With all past plans to bring George over failing, it is hoped that the success of this would bring him in for a long awaited visit. There are several American groups, big George Fame fans, who feel that a trip here is long overdue... There's a big sound happening in Boston, which looks like becoming the new centre for the underground movement. Three groups—Beacon Street Union, Orpheus and Ultimate Spinach—are beginning to happen, with no minor degree of success, particularly the Ultimate Spinach, who have just wound up some dates at the Fillmore which did extremely well... It's well-known that the success of the Cream emanated from Boston, which brought enough attention to the city for it to take advantage of the circumstances.

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