

New Musical Express

EVERY
FRIDAY
6^D

Chart-topping
MANFRED
in Grenoble with
Traffic, Julie Felix

MOVE ROCK REVIVAL

Peter Frampton
in depth, new pic

- Amen
- Brenton
- Status

TOP POP NEWS

NEW BEATLE, MONKEE SINGLES

No. 2
**EVERLASTING
LOVE**
THE LOVE AFFAIR

on C.B.S. 3125

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No. 1101. Week ending February 17th, 1968

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER

BRITISH TALENT LAUNCHES MCA RECORDS

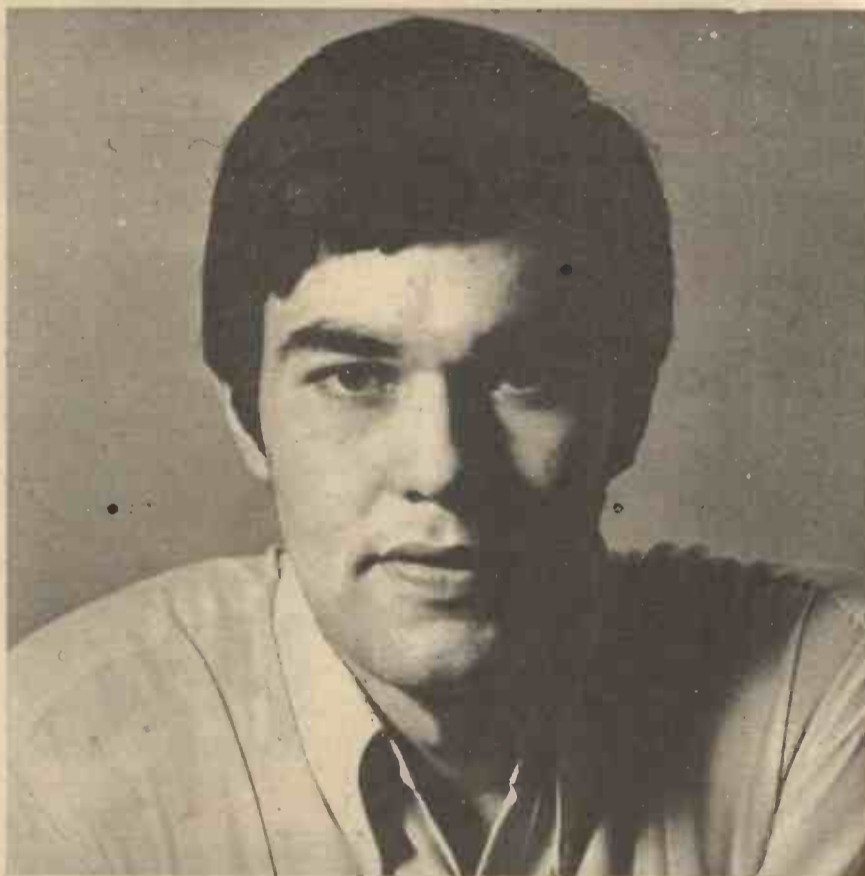
HERE IS
JOE BROWN
WITH THE HIT VERSION OF
BOTTLE OF WINE

MU 1003



HERE IS
JOHN ROWLES
FIRST BRITISH SINGLE
IF I ONLY HAD TIME

MU 1000



**BRENDA
LEE**
**THAT'S
ALRIGHT**

MU 1001



**THE
HOBBITS**
**DAFFODIL
DAYS**

MU 1002



... COMING ON

STRONG

WHY NO GOLD MEDALS FOR POP STARS IN

GRENOBLE?

asks ANDY GRAY who went on the journey.

Pictures by NAPIER RUSSELL

MANFRED MANN, Traffic, Julie Felix, Jimmy Cliff, and Spooky Tooth were all modern strolling minstrels who winged their way to Grenoble this week to entertain the Winter Olympic athletes from all over the world. At least that's what we thought when we set out on a 24-hour, 1,200 mile one-nighter trip.

As it was we saw no snow, no ice, and face to face, no athletes—just rain and mist there and back. And it was all pretty tough, with hunger and doubt the main ingredients, due to the promoters at the Grenoble end, and not the Philips and Island Record organisers on the British end.

Here is my timetable of events, plus observations, of the jaunt: 7 am Monday: Most of us left homes for Luton Airport.

9 am: Luton. Mike d'Abo and glam model wife, Maggie London, looked like Bonnie and Clyde. They were in high spirits as after Grenoble and Paris stints, they were off to Megeve for a ski-ing holiday. Wide-awake Manfred and sleepy little Mike Hugg arrived. Pale Stevie Winwood and bearded Jim Capaldi appeared. Julie Felix, her friend Dave and roadie Eddie (Pancho) were there early.

Spooky Tooth, in the summery, flowery clothes they wore on stage—and all times (one told me they were the only clothes he owned), were already laughing (they laugh all the time, to keep from crying). Sleepy-eyed Jimmy Cliff, who flashes a smile so fast, his roadie brother Victor, and his Wynder K. Frogg group of four were there. Journalists, photographers and organisers were present and correct ready for the 10 am take-off.

The amplifiers, instruments and cases have been packed onto the specially chartered Autair Elizabethan, one of those rather veteran aircrafts with two prop locomotion and the body under the wings so you can get a close up of the landing wheels going up and down. All ready.

But there has to be one snag on all pop tours. Chris Wood of Traffic

was missing. (He was driving from Birmingham, car broke down, hitched into London to look for passport was told at Island office it was at Luton, was rushed out. Take-off postponed till 11 am, 12 am, 12.30 am!)

During this 2 1/2 hour wait, Manfred Mann, the bearded South African organist-composer, bemoaned in picturesque language the fact that he and Mike Hugg had worked till the small hours finishing film music. "Now we have this time in which we could have polished it up more." He talks in fast clipped sentences, with heavy sarcastic overtones. ("I suppose you'll put some snide remarks about all this in your paper.")

He also stated the fact that he could punch an NME journalist in the nose and still get an article in the paper if he were high enough in the charts. I didn't offer MY nose. And, funnily enough, I quite liked him.

Julie Felix took things calmly in a smart red-dy-pink suit. I remarked I hated girls in suits on stage. She gave me a look and changed the subject, telling me how she was going on to Monte Carlo from Grenoble, then to Kenya for some five weeks of work and sun.

Apologies

Stevie was apologising for Chris's non-appearance as if he (Stevie) had been late, but he and Jim refused to go without Chris and later, during the Traffic's great act, I could see why. Their "girl Friday," Penny Hanson, from the Island Records' office, placated us too.

At 12.30, Chris arrived in the long grey greatcoat Napoleon wore at Waterloo. Many apologies. We all piled into the plane and chug-chugged away on our three-hour flight—made very pleasant by smooth-flying pilots and helpful hostesses, who dispensed a two-sandwich snack, practically the only food most of the artists had till after 1 am next morning!

4 pm: Arrive Lyons Airport (one hour added for local time) and into waiting bus, after giving French people smiles seeing long-haired, gally

clad popsters, who took no notice of such amusement. Bus got away by 5 pm on two-hour drive to Grenoble. Mostly everyone slept, though Julie and a courier talked in Spanish for a while.

6.45 pm: Arrived at Olympic Music Hall, Grenoble. Big shock—it was a circus tent! Manfred: "We're in with the chimps tonight." He also forecast (correctly) that no-one would know where they were to stay, when they ate, or anything else. A promoter insisted rehearsals start immediately, so groups got to work on setting up and trying out sound.

Actually the tent was ideal for the show. The music filtered up the streets and brought more customers, I'm sure! The tent tours all over the country in connection with the radio station Europe 1, has excellent amplification, heating, a large, broad stage and broad auditorium, with seats for 6,000 on three sides of a large stage.

All the artists got to eat before the show were sausages in French bread—except for Manfreds, who shot off to a villa in the hills for a meal, wash and change. But for the rest it was "wait till the show is over" to eat properly.

8.30 pm: Show starts. About 3,000 of 6,000 seats filled with mostly Grenoble teenagers, plus quite a few Olympic athletes, for "Nuit Anglaise," one of 12 nightly presentations (Ella Fitzgerald, Aznavour, Adamo, etc.).

As at Cannes, Spooky Tooth made great ice breakers with their organist (American Gary Wright) and harpsichord man (Mike Harrison) singing to each other across the rest of the group—Luther Grosvenor (lead guitar), Greg Ridley (bass), Michael Kellie (drums).

"Tobacco Road" was terrific, and two of their own songs—"Sunshine Help Me" and "Think I'm Going Weird"—had the French kids going.

Next Jimmy Cliff, backed by the Wynder K. Frogg, four raving guys. Jimmy is a great showman, jumping into the auditorium and dancing as he sings. The audience went wild for his "That's My Way Of Life" and self-written "Give And Take." Jimmy told me he's been entertaining six years in his native Jamaica, over two years in England. He could be big soon.

Golden Julie

Julie Felix said to me just before she went on: "Sorry, Andy, it's a trouser suit." But as it was in gold and very lovely, I said I'd overlook my prejudice. I went back out front to watch her. Coming after two cravering groups it was tough, not her kind of scene at all. Yet she did well with "Saturday Night" and got her audience singing "Guantanamo" with her.

Traffic were terrific. These three make more ear-exciting noise than a symphony orchestra.

The jazz element is taking over—Stevie (vocals, organ, guitar, bongo drums), and Chris (sax, flute, guitar) are the jazz men, and Jim the rocker (Dave Mason was one, too, but he's gone).

They powered through a very long "Sun In The Sky" (over 15 minutes) and despite calls for "Hole In My Shoe" left it out in favour of Jim's "In The Gloaming With 40,000 Head Men," "No Face, No Name, No Number," and "Blind Man."

TRAFFIC replacement for Dave Mason? No—CHRIS WOOD, STEVIE WINWOOD and "trombone" JIM CAPALDI joined in with French musical down in Grenoble.



The audience cried and screamed for more, after listening silently to everything. Following a long, typically French interval (Common Market beer is 6s. a bottle, Coke 5s.), Manfred Mann had to get things going again as last turn. Mike strained on vocals rather, but after a great instrumental of "Summertime" (mostly Manfred and Hugg), "Mighty Quinn," "Semi-Detached" and the most tuneful number of the night, "Ha Ha Went The Clown" took them off to big acclaim. A thoroughly good show, deserving a Gold Medal!

What it got from the promoters, who said they lost money, was indifference.

Julie, Traffic and the rest had to sit around hungry till 1 am before it was decided where they would stay. Eventually all went off in taxis, but next morning Stevie Winwood told me they had to knock up the porter to get into their hotel, which was being redecorated. But they were comfortable once they got in.

They were to be picked up at 7 am by a taxi to take them to the station, where they'd join Manfreds on the Paris train, en route for a TV show there. No taxi came, so Traffic decided to go back to London.

Most of the artists didn't eat until 2 am (thank goodness French restaurants stay open very late) and they got only a few hours sleep, before we had to meet for the bus next morning to go back to London.

Tuesday, 10.45: Traffic and others waiting for bus at circus tent. No bus. Stevie tells me he is working on the theme song for another film, "Touchable," about four girls who kidnap a pop personality and take him to a huge polythene bag in which they live. "I haven't written the

song yet," he said, "but we'll have to record it soon."

11.30: Bus arrived, 45 minutes late. No apologies, just "Pile in." Jim Capaldi entertains on a small guitar he has bought himself in a local music shop.

1.15 pm: Back at Lyons Airport. Traffic, who found a message at the airport to go to Paris for the TV show. It was a mimed production, so they could borrow instruments at the studio.

We had a pleasant flight; now everyone knew everyone. Colleague Napier Russell, taking pictures at all stages, took his last reel and the Spooky Tooth went on laughing all the time.

4 pm: Back at Luton (subtract one hour for GMT), pouring rain, through Customs quickly and back down the M.1 to London... good to be home.

But it was a very interesting insight into the hardships that pop groups have to put up with on tour. They have to be saints of patience at airports, and tolerant people when promoters forget that they are humans.

MORE PICS ON PAGE 15

MARIBUS MUSIC IS BACKING BRITTEN

NEVER SURPASSED!



EASY TO FOLLOW INSTRUCTIONS



Waiting to take-off—MANFREDS, JULIE FELIX (talking to ANDY GRAY), MAGGIE LONDON. Arrival in rainy France—the whole party walks from plane to airport.



FOUR EXCITING NEW RELEASES



MANFRED MANN GO UP THE JUNCTION — Original Soundtrack Recording from the Paramount Picture STL5460(S) TL5460(M)



KIKI DEE STL5455(S) TL5455(M)



BIG BROTHER AND THE HOLDING COMPANY STL5457(S) TL5457(M)



H.P. LOVECRAFT SBL7830(S) BL7830(M)

MOVE LEAD ROCK REVIVAL

CARL WAYNE of the Move, arch-enemy of conformity, controversial pop philosopher and the man least likely to get an MBE from Harold Wilson in 1968, sat behind a vivid yellow desk in his manager's office and cast his mind over the music scene. Whither pop was the simple question. The voluble and always highly quotable Mr. Wayne duly obliged.

Shake the flowers from your hair and the dust from your old Teddy Boy drape, drainpipe trousers and black crepe shoes. Get your early Elvis white suit, black silk shirt and white tie back from the vicar's jumble sale. Sleek back your hair.

Rock and roll is on the way back is the message from Mr. Wayne—and rockers are coming back with it.

And get ready to live with Arfars. Carl himself is an Arfar. So too, he says, are Hendrix, the Small Faces and Who. Carl explains: "An Arfar is a modern yob, a 1968 Teddy Boy. That is what we are."

No inhibitions

"We dig rockers. Rockers are great. If we do a dance and see a rocker with his Tony Curtis hairstyle and his bootlace tie it's great because we know he will have no inhibitions. He'll jump about and enjoy himself, whereas Mods are more conservative."

Carl considers the Move's current No. 11 hit as a rock and roll record though they didn't set out to make it so. But anyone who has recognised the Duane Eddy guitar phrases played by the bass of Roy Woods on "Fire Brigade" will spot the obvious influences.

"Progress obviously had to reach saturation point," says Carl. "All the groups were working to the same end and were beginning to sound the same."

"Progression is now at a stalemate. Rock and roll will come back—not in its basic form as it was years ago—but rock and roll with insane modern recording techniques. Not 1958 rock, but 1968 rock."

Practising what they preach, the Move have already experimented with rock and roll in their stage act, featuring numbers by such names from the golden age of rock as Eddie Cochran, Jerry Lee Lewis and Fats Domino! "You see a lot of puzzled faces at first," says Carl, "but it seems to go down great."

Did he see the rock revival as a major trend? "You will always have trends. There were the r-and-b jazz and flower pot trends. But they are never dominant. I feel that rock and roll can be a trend if it is taken up by a certain section of groups."

"If the Beatles took it up, and they have all the right conditions in which to experiment, then probably everyone else will follow." The Who and Small Faces are other groups he thinks could be at the forefront of the trend. "The Who's 'I Can See For Miles' was really rock and



The un-Teddy Boy like MOVE pictured in London (l to r) CARL WAYNE, BEV BEVAN, manager TONY SECUNDA, TREVOR BURTON, ROY WOODS and CHRIS KEFFORD. They're out to change dress as well as music.

what goes on in Roy's head. "There's a sort of childlike simplicity in everything he does and says."

Roy, the most prolific writer in the Move, has written most of the 13 tracks on the group's new LP, to be released soon. It will also include three rock and roll numbers, Eddie Cochran's "Weekend," the Coasters' "Zing" and a Moby Grape number "Hey Grandma."

I left Carl still enthusing over the photo of his favourite Arfars, white suits, black silk shirts, sleeked back hair and all. It'll be a great day for the haircream makers, anyway.

TOP TEN of STUART HENRY

KING AND QUEEN LP by Carla Thomas and Otis Redding: Two of the greatest soul singers in America at the present time. And I always like to see gentlemen in the company of ladies, even if it is only on wax.

I WAS MADE TO LOVE HER by Stevie Wonder: One of the best sounds Tamla has produced and it's great for dancing to.

SWEET SOUL MUSIC by Arthur Conley: Soul turns me on man. This was a record I played in Scotland for about 24 months after it came out and everybody asked why I kept on plugging it. Suddenly it zoomed up those charts.

TIMES WERE WHEN by Studio 6: I picked this one because they are a bunch of guys from Glasgow down in London for the first time the same as me. They are going to be a name man.

WHAT'S BIN DID AND WHAT'S BIN HID LP by Donovan: "Josie" is featured on this LP, which is one of the greatest songs ever.

LITTLE WHEEL SPIN AND SPIN LP by Buffy Sainte-Marie: A very beautiful singer. She is American-Indian and sings folksy songs with a warm, earthy voice.

EVERYONE BUT YOU by Jimmy Powell: I chose this one because he's a good bloke, British and produces a great rave up; everybody can have a scream sound.

SGT. PEPPER LP by the Beatles: The Beatles take pop music further in this LP than anybody else has ever done. Besides that I like it.

BETWEEN THE BUTTONS by the Stones: 'Cause you can't have a list of records and not include the Stones and this will serve as a constant reminder of establishment persecution.

NEW BOSS by Joe Tex: This man writes and sings the kinda sounds I like listening to when I'm engaged in transcendental meditation with young ladies.

and the clothes could come back too!

CARL WAYNE tells Nick Logan

roll," said Carl. I asked him if he thought the old rockers' clothes would come back too. It only needs a few people with the gall to wear the long single breasted jackets, bootlace ties and swept back hair and I think they could, because there is such a revival of interest in the rock era.

"Most of the heroes in films today are rebels against conformity. People like Paul Newman, Steve McQueen, Charles Bronson, Lee Marvin and Brando are against what is laid down. I think the rebellion is due to the state of the country. Taxation is very heavy and so people won't work overtime or harder. They will only work to a certain extent.

"If tax were eased then the work-rate would increase and then eventually the economy would improve. I think this is reflected among the younger generation."

Would Carl be prepared to take the lead and bring back the rock clothes. "I dress as I feel. I mean today I've got a yellow tie on which is not wide by today's standards, a striped shirt which is old-fashioned and a

jacket which is about three years old. And my hair is short.

"But I think if it caught on I might wear the white suits and black shirts like they used to wear on 'Oh Boy.' That was a great TV show and should come back.

"It would be great if you could line up a picture of me, Daltry, Marriott and Mitch Mitchell dressed in white suits with great wide lapels and all that gear."

Carl enthused over the idea and then continued: "I think someone like Proby could lead a rock revival. He could be the king because he's got the effrontery and absurdity to do it."

He wandered off into a tirade against the people who attacked Proby for his pants-splitting act and those who criticised Jerry Lee Lewis and his teenage bride because "it went against the ideals of some Lord in the

Cabinet. It just shows how awfully toffee-nosed this country is," said Carl.

We moved on to talk about tours and one-nighters. "Tours are definitely falling off," said Carl, "only because they have remained the same as they were—two or maybe three big artists with little known amateurs or semi-professionals. Not that they are bad groups but the crowds want top people."

"For tours to be successful in the future they are going to need more known people on them. I think any other tours are going to die. Tours in the future will only play through huge cinemas—2½ to 3 thousand seats. Town Halls and Assembly Halls will be out. And itineraries will be shorter."

And what of one-nighters? "People are very fickle because there is so much entertainment provided on TV. But we never complain about the audiences we get. You have got to generate excitement and I don't think some of the one hit groups do."

"The Move have been knocked in all directions. People say we are not

great musicians. But one thing you can never take away is the excitement we generate on stage. We don't profess to be great musicians.

I asked why the public had had such a long wait for a new Move record. "It was very hard to follow 'Flowers In The Rain' because it was so well publicised," said Carl. "It was renown. But we think 'Fire Brigade' follows it better than anything else."

Worth wait

"We are not a group that believes in putting out records just for the sake of it. Roy writes a lot and when we feel he has written something worth releasing as a single we will release it."

"Our new LP is retrogressive. It's a 1964 type sound. Most modern LPs contain 12 tracks that all sound roughly the same. Every track on ours is different. In its commerciality it is one of the best LPs that will be released."

"Roy is on a different wavelength from other people. He is very simple, almost backward. There is nothing forceful or progressive about Roy. Certain people are very aggressive, like Townshend and Hendrix, and it shows in their music. I don't know

You'll hear my voice On the wind'cross the sand: If you should return To that black barren land That bears the name of Xanadu

DAVE DEE, DOZY, BEAKY, MICK & TICH



THE LEGEND OF XANADU

fontana TF903

☆☆☆ AMERICA CALLING ☆☆☆

Lovely Alan Price, sprawled out on the floor

ALAN PRICE is lying on the floor of my office, going through last year's copies of the New Musical Express. He keeps making funny comments which are putting me off my column. And as I write this, Tappy Wright is clueing him in on different things he has to do.

It's all a bit confusing! He's offered to type this for me, but he looks so lovely all sprawled out on the floor that I think I'll leave him where he is!

Alan is here for something like six weeks, most of that time being spent promoting his new album and the hopeful release of "The Carnival Is Over," and playing scattered dates.

On Monday of this week, he opened at New York's Scene—he was naturally tremendous.

One other thing that Alan has done was to watch a private screening of the Dylan movie, "Don't Look Back," for which he picked up great reviews. One of his comments afterwards, "It's funny to look at yourself two years ago."

And during his stay in the U.S., there's every chance that he may record in this country.

WHILE Alan is battling it out in New York, Jimi Hendrix, Eric Burdon and the

Animals and Co. are doing marvellously well on their current tour.

On Monday (12th), Jimi played his hometown of Seattle, bringing him a long overdue reunion with his dad, and giving him enough time to pay a visit to his old school.

And because it was homecoming day, Jimi was presented with the keys to the city.



Ann Moses in Hollywood

IN an all-out effort to bring the Beatles back to the United Kingdom for a concert tour, radio stations across the country have begun a campaign to gather signatures for an appeal to the Beatles.

The project is headed by Earl L. Trout III of radio station KDWB in Minneapolis-St. Paul, Minnesota.

In essence the campaign is based on the Beatles' statement to the British press that they would like to make another U.S. tour if there were some guarantee that the audiences would be quiet and their music would be heard.

On the petitions, signees pledge to be quiet if the Beatles make an appearance.

Disc jockey Trout plans to take the petitions to the Beatles in London when the count exceeds one million signatures and discuss the possibilities of their making a tour here. The count so far has reached 25,000 names.



June Harris in New York

PETER NOONE'S "Pinocchio" special, in which he plays the title role opposite Burl Ives' Gepetta, will be aired here on Christmas Day and is, undoubtedly, Herman's best effort yet as an actor.

In fact, a week to go before they go into dress rehearsals and final shooting, which will be around the 20th of the month, Peter is, quote, "brilliant!"

He loves "Pinocchio" and the songs he sings in it, and he's ideally tailored for the part!

Not quite as good, but equally as charming, is the Hermit's new movie, "Mrs. Brown You've Got A Lovely Daughter," for which Peter attended a special screening at MGM last week.



DON PARTRIDGE pictured busking in London recently.

NEW to the charts

ROSIE BRINGS DON IN FROM THE COLD

IF YOU were queuing outside any of the large cinemas in Leicester Square last Sunday night you would have been entertained by Don Partridge and his one-man-band—the same person who enters this week's NME chart at No. 22 with his own composition, "Rosie."

Don has been very happily busking now for five years and at 23 he is the self styled "King of the Street Singers" who has been moved on in practically every major city on the Continent and in Scandinavia. "Stockholm has the most friendly girls and Germany the most generous people," testifies Don.

However, it was not until Don struck up as a one-man-band and was discovered singing in Berwick Market by ex-Viscount Don Paul (Tom Jones-Engelbert manager Gordon Mills was another member of the group) that things really began to happen.

The one-man-band moved into a recording studio and "Rosie" was released on January 6.

When Don phoned me on Monday he was taking his new found fame very coolly indeed.

"Don Paul is the boy who has done all the work really," he said, giving the credit to his manager. "He was the one responsible for getting the disc out—I'm just the boy with the jingle!"

"It's very nice to have a hit record but I'm not getting too worked up about it—it's just money in the bank to me. I've been busking for too long and earning a good living out of it to get over excited. It's a chance to come in out of the cold and buy a house—that's all!"

"I've written a lot of songs like 'Rosie' that usually start off as bad poems. 'Rosie' I re-wrote over and over again because there seemed to be something special there."

"I know about three 'Rosies'—there's a degenerate Frenchman with flowers in his hair who comes and dances on my pitch sometimes and a dog called 'Rosie' and I'm very fond of 'Rose wine'."

Although born in Bournemouth, Don has lived most of his life in Fulham and regards himself as a Londoner.

"I write 'cockney' poems and I'm interested in 'cockney' folklore," he said. "Most of my repertoire consists of folk songs, Irish ballads and the occasional Beatles song which goes down well with the crowds."

Last Sunday night—"usually a good night"—Don collected only £20! I would hate to be the person who thought he could take advantage of this "new" pop star who reads "Shaw, Plato and Socrates."

KEITH ALTHAM.

U.S. No. 1 comes in at 24



The group that had a No. 1 in America—the LEMON PIPERS.

INTO the NME Chart this week at No. 24 comes a new group who have topped the American charts but are largely unknown in Britain. The group is the Lemon Pipers and their first British hit is "Green Tambourine."

The Pipers are five young men based in New York—Bill Albaugh, 19-year-old drummer; R. G. Nave, 22-year-old organist and tambourinist; Steve Walmsley, 18-year-old bass guitarist from New Zealand; Ivan Browne, 20-year-old rhythm guitarist and lead singer; and Bill Bartlett, 21-year-old lead guitarist, who was born in South Harrow, Middlesex.

A cover version of the Lemon Piper's Pye International original has been released on MGM by Sun Dragon.

ZACK LAURENCE IS BACKING BRITTEN

AMAZE YOUR FRIENDS!



BE POPULAR CONFIDENT



GARY WALKER & THE RAIN

56 237

polydor

PRODUCED BY SCOTT WALKER

Question-time

with the

AMEN CORNER

conducted by

Alan Smith



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

As the poet might well have said with two or three jars inside him . . . if two's company and three's a crowd, then Amen Corner's almost a whole flipping congregation! The No. 3 "Bend Me, Shape Me" group is the biggest in the Top Ten, and only the Foundations are anywhere near beating them in size. But are pop groups of this proportion necessary? And don't most of their members find themselves left in the background and ignored by the public?

These were some of the topics that cropped up when I cornered Amen's Alan Jones (who with the rest of this Welsh group, looks as if he could be No. 1 in the NME Chart if he doesn't watch out) before he set off for a brief visit to Cardiff at the weekend.

Q: Does the size of Amen Corner have any drawbacks?
A: It means we all get less money, naturally, but it doesn't worry me that much. What you have to realise is that when we started Amen Corner, we knew there were a lot of us and we realised what the money thing would be like if we became well known. It didn't worry us because we were all pals then, and we're all pals now. We accept it. We get on well, we're having fun, we're successful, and that's what matters.

Q: Before signing with Decca, the group was turned down by EMI. What was your reaction at the time, and how do you feel about it now?
A: I remember we made our first-ever record for a bloke who did

independent recording at a studio in Monmouth. We knew it wasn't commercial, but we thought it was O.K. It was a version of Georgie Fame's "Bidin' My Time."

Anyway, it went to EMI and they turned it down. At the very time we were choked out of our minds. Who wouldn't be? It was a terrible blow for the ego.

But just after that, we forgot it very quickly because we had so much going for us in Wales. There wasn't time to brood on it. We thought we might try and make London one day, but we forgot it for the moment.

It was the same when we flopped with "World of Broken Hearts," after "Gin House," and before "Bend Me Shape Me." It was a bit of a choke. But when you're working and travelling around the country, you don't get much time to dwell on it.

Looking back, I can't say I regret the way things turned out. Would you, if you were No. 3 in the Chart?

Q: Do you intend to stay as a seven-man group?
A: At the moment yes; there's no need for a split. Somebody

suggested we should break into two "brother" groups—Amen and Corner—but I haven't taken it seriously!

As far as the future is concerned, we could always branch out into record production: like Andy our singer, who co-produced the Lemon Tree record.

Q: Amen Corner's records seem to have what I would call a "calculated roughness." What are your own tastes in music?
A: We've all got wide tastes. At home I've got everything from Mantovani and Glenn Miller, to Nina Simone. But on stage we

like to play the music we like "r and b rock 'n' roll.

Q: Is rock 'n' roll coming back?
A: Absolutely yes. Every time we play an up-tempo rocker these days, everybody gets up and begins to rave. It may be in a different form, but it's still rock 'n' roll. I think that after the flower power scene, people are looking for something really wild. It's a reaction.

Q: Does Amen Corner always play on its own records?
A: If you mean are we all always heard on them, the answer is yes. The saxes don't always come

up, so we've had occasion to augment with trumpets. But that's all. The arrangements are our own, and we all occasionally switch instruments. Mike and I play flute in the studios, although never on stage because it doesn't work out.

Q: I'm intrigued at how you personally came to be involved in music. Where and when did it begin?
A: My father always wanted me to learn piano—he played by ear—and I always rebelled.

But I used to go to a ballroom in Newport, and one day about four years ago I saw Sounds Incorporated. That did it. I was knocked out, so much that I forked out £20 on a second-hand sax. Sounds Incorporated are so professional, and I often wonder why they've never really made it in the charts. Maybe if they'd added vocal to their records. . . .

BREATHTAKINGLY NEW!



HIGHLY INVIGORATING

NEW to the charts

Esther and Abi—in at 14!

HE is pleasant, direct, and a personal public relations officer all to himself. He can reel off a list of career facts and figures—the latest being that he and his wife have a hit record here—almost without taking a breath and pausing to collect his thoughts.

"He and his wife" are Abi and Esther Ofarim, a cosmopolitan couple from Israel with a knack of eventually getting No. 1 hit records everywhere they travel. Their making-whoopie type song "Cinderella Rockefeller" was released last Friday and jumps into today's NME Chart at No. 14.

Had a few words with Abi this week—before they both flew out of London for a short while—and I found him unexpectedly delighted to be in the throes of a British chart hit.

I say "unexpectedly" because you would have thought Esther and Abi were now pretty blasé about their success on the international scene. (They've had five Gold Records around Europe, they were honoured at

by ALAN SMITH

the Israeli Festival in 1961, they got a first prize in Poland in 1962, in 1963 Esther had a moment of glory in the Eurovision Song Contest, in 1964 Esther won Dutch prize at the Grand Gala Du Disque ("the most snobbish"), in 1967 they won a top award in Rome and were nominated the Most Beloved Singers in Switzerland, and this year they look as if they could become the Most Beloved Married Singers since Sonny and Cher and Anne Zeigler and Webster Booth). Says Abi: "Esther and I married within a week. She was a theatrical actress, and I was a choreographer.

We used to sing for fun, and then I said to her: 'With your voice, you could be No. 1.' Three months after, we had a record contract and were No. 1 in Israel.

"Cinderella Rockefeller" is an unusual song, yes. It was written for us by a good friend, Mason Williams, who writes for the Smothers Brothers' TV show.

"Cinderella Rockefeller" comes from our 'Two and Three' album, and we wanted to release it a while ago but there were pressures to do the Bee Gees' 'Morning Of My Life.' This was a beautiful number and I've no complaints, but obviously 'Cinderella Rockefeller' has what it takes to be a hit."

I asked Abi if he thought vocal duos generally had a big future in the charts.

Said he: "I don't think it has anything to do with the boy-girl thing, or the number of you there are. Good things will always come up; it seems funny for me to say that, I know. But if something is good—it will make it in the end."



ESTHER and ABI OFARIM

NEW FROM THE

TROGGS



LITTLE GIRL

B/W MAYBE THE MADMAN? POF 056 OUT NOW!



PAGE ONE RECORDS



TOP SINGLES REVIEWED BY DEREK JOHNSON

LYRIC MAY HOLD BACK the TROGGS

*"Little Girl"/"Maybe The Madman" (Page One).

LEAVING the lyric alone for a moment, I must say this is a very pleasant-sounding disc by the Troggs. A mid-tempo ballad, set to a gentle beat, it has a colourful scoring of strings and flute obligato. The tune is catchy,

and the group's performance is first-class. It's the sort of record that would be assured a place in the upper regions of the Chart—if it wasn't for the lyric, about a child born out of wedlock.

Mind you, I think Reg Presley's words are put together with good taste and considerable thought—but the BBC might not be so charitable, and restricted airplay won't help its chances. Apart from that, though, it's a good follow-up to "Love Is All Around."

FLIP: An exercise in gimmicky gone berserk. A medium-pacer full of weird effects and distorted vocals on exaggerated echo. All a bit pointless, I reckon.

* TIPPED FOR CHARTS
† CHART POSSIBLE

TROGGS (l to r) RONNIE BOND, REG PRESLEY, PETE STAPLES and CHRIS BRITTON.

Vital Lulu will do better with latest

*"Me, The Peaceful Heart"/"Lookout" (Columbia)

I'M not surprised that "Loves Loves To Love, Love" didn't make it, because all it had was a tongue-twisting lyric and little else. This is so very much better. It's an equally happy number, but considerably stronger.

There's something about it that's very reminiscent of Donovan's "There Is A Mountain"—probably the flute underlying the vocals, plus the faint suggestion of a calypso flavour.

Lulu's vital explosive presence comes across like a breath of fresh air. I'd put this on a par with "The Boat That I Row." By Tony Hazzard of "Pretty Flamingo" fame.

FLIP: A Mark London song, enabling Lulu to employ her famous throaty growl. It's a beasty number, in which the gal's personality shines through the very ordinary material.

BRENDA LEE

"That's All Right" (MCA).

Making her bow on a new label, Brenda Lee reverts to the attacking style that earned her the name of Little Miss Rhythm.

She swings like mad in this up-beat opus, carried along on a wave of biting brass and soaring strings—and there's a harp in there somewhere, too! An effervescent, sparkling disc in which Brenda's vibrant personality shines like a beacon. But I doubt if the song is good enough to restore her to the Chart.

CARLA THOMAS

"Pick Up The Pieces" (Stax).

With the possible exception of Aretha Franklin, no girl singer can hold a candle to Carla Thomas when it comes to blues-soul singing slanted to the commercial market.

This is a gripping interpretation of a plaintive ballad, set to a mid-tempo jerk beat, and framed in a glossy backing of strings, brass, vibes and gospel-type chanting.

The song isn't the best she's ever recorded, but it maintains the Stax reputation for tops in soul.

DAVE CLARK HEAD FOR TOP TEN AGAIN

*"No One Can Break A Heart Like You"/"You Don't Want My Lovin'" (Columbia).

CAN the Dave Clark Five emulate the success of "Everybody Knows" with this new one? I believe they can, because it's every bit as commercial. The material is not quite as strong, though admittedly there's very little in it—but, if anything, the performance is even better.

It's a biting rockaballad with a continental flavour, enhanced by a rippling mandolin effect.

The sentimental lyric is sensitively handled by Lenny Davidson, with a girl choir humming and chirping behind him.

The song was co-written and arranged by Les Reed—and that in itself is a pretty good guarantee of quality. Yes, I reckon the boys have got themselves another Top Tenner.



FLIP: Written by Dave Clark and Denis Payton, this is a bluesy ballad with a slow insidious beat. Ear-catching vocal blend and a rich organ sound.

TIM ROSE

"I Got A Loneliness" (CBS).

An excellent showcase for Tim Rose. Despite the sorrowful lyric, it's something of a raver. A hectic beat, rattling piano, crashing cymbals, strings and chanting group support his expressive vocal.

We tend to associate Tim with folk material, but this is practically r-and-b, with the singer wailing the blues like there was no tomorrow. And that beat—it's almost overwhelming! I think you ought to give this one a listen.

TRINI LOPEZ

"Sally Was A Good Old Girl" (Reprise).

I always think we heard the best of Trini Lopez in those great in-person albums he waxed at P.J.'s—which, of course, produced his "If I Had A Hammer" hit.

I'm happy to say this new single reverts to his old bright-and-breezy party style.

It's a toe-tapping, peppy item, with a catchy chorus you can join in—and a vigorous shake beat you can dance to. Sounds as though he had a ball making it, and his vitality comes across on disc.

TEN YEARS AFTER

"Portable People" (Deram).

I reckon we're going to hear a great deal of Ten Years After in months to come, because it's a group loaded with talent. Not sure if this will do the trick, though—mainly because of the intense competition around just now.

It's got a savoury country flavour, a delicious guitar figure and a jaunty rumbling rhythm. Bit like one of those innocuous Roger Miller ditties—but with a more intricate backing. Very palatable.

DICK JAMES IS BACKING BRITTEN

MEN, WOMEN & CHILDREN!



ALL ARE WELCOME

Can Val break the TV rule?

*"You're The Only One"/"Thunderclouds" (Pye).

STRANGE thing about Val Doonican is that he only seems to get into the hit parade when he's currently appearing on TV. Maybe this will prove the exception to the rule, because it's ideal material for his relaxed dark-brown voice.

A romantic ballad with a slowly swaying rhythm, backed by strings, tinkling piano and humming group, it's bound to have widespread appeal—particularly in disc request shows.

The song itself didn't hit me as hard as "If The Whole World," but I imagine it's one of those records you have to hear a few times before its full impact begins to register.

I think it'll make it, but not to the same extent as the last one.

FLIP: Co-written by Val, this has a dramatic feel to it—galloping beat, ethereal wailing and background effects. Effective, but lacking a potent melody.

KIM WESTON

"Nobody" (MGM).

Kim Weston's main claim to fame in Britain was her duet hit with Marvin Gaye. But she's now no longer on the Tamla label, and on this disc has completely disassociated herself from the Motown sound.

This is a heartier of a blues ballad, sung with incredible feeling—and set to a startling busy backing, like something out of Gershwin's "An American In Paris."

For this market, it's probably uncommercial—but I rate it excellent.

JOE BROWN

"Bottle Of Wine" (MCA).

FIREBALLS

"Bottle Of Wine" (Stateside).

A really happy fun-packed disc from Joe Brown. A Tom Paxton number, it's in the folk-beat idiom. It exudes a wonderful feeling of gaiety and light-heartedness.

Lively, with an irresistible beat, it's got a catchy chorus everyone can join in—plus a cotton-pickin' plucking banjo. Enjoyable!

The American version, currently in the U.S. Chart, is more in the r-and-b style—the group injects a walloping beat and copious twangs into its treatment, which is much more guttural and strident than Joe's good-humoured styling.

Both discs are tremendously exhilarating; either could register, but Joe has the advantage of being an established name.

PRETTY THINGS

"Talkin' About The Good Times" (Columbia)

A strange blend of old-fashioned twang sounds and latter-day intricate harmonic patterns. A very interesting record by the Pretty Things, laden with ideas and musical patterns.

In fact, it's something of a patchwork quilt, and it doesn't completely gel.

But it holds the interest all the way. The lyric is simple and repetitive, as an effective contrast to the welter of sounds in the backing. Certainly a disc with a difference.

ELECTRIC PRUNES

Tamer sound

"Everybody Knows You're Not In Love" (Reprise).

NOT nearly as psychedelic as we've come to expect from the Electric Prunes. It's almost Good-Time, with a bouncy jog-beat accentuated by rolling tympani. Attractive tune and an appealing vocal blend, enhanced by colourful West Coast harmonies.

I found it very enjoyable, and certainly not as harsh or raucous as most of their work. The welter of big-name releases this week will hamper its success, but it's worthy of attention.

MORE REVIEWS ON PAGE 10

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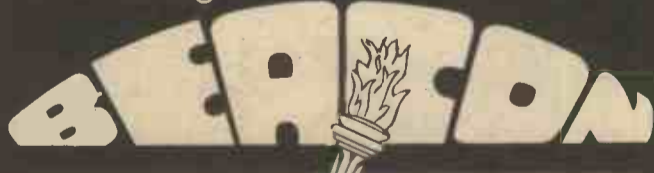
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NME TOP 30

(Wednesday, February 14, 1968)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
3	1	MIGHTY QUINN Manfred Mann (Fontana)	5	1
1	2	EVERLASTING LOVE Love Affair (CBS)	6	1
5	3	BEND ME, SHAPE ME Amen Corner (Deram)	4	3
4	4	SHE WEARS MY RING Solomon King (Columbia)	5	4
2	5	AM I THAT EASY TO FORGET Engelbert Humperdinck (Decca)	6	2
7	6	SUDDENLY YOU LOVE ME Tremeloes (CBS)	5	6
6	7	JUDY IN DISGUISE . John Fred & his Playboy Band (Pye Int.)	6	3
9	8	GIMME LITTLE SIGN Brenton Wood (Liberty)	6	8
8	9	I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits (Columbia)	4	8
17	10	PICTURES OF MATCHSTICK MEN . Status Quo (Pye)	3	10
12	11	DARLIN' Beach Boys (Capitol)	5	11
20	11	FIRE BRIGADE Move (Regal-Zonophone)	2	11
16	12	WORDS Bee Gees (Polydor)	3	13
	14	CINDERELLA ROCKEFELLA Esther and Abi Ofarim (Philips)	1	14
10	15	THE BALLAD OF BONNIE AND CLYDE Georgie Fame (CBS)	10	1
22	16	DON'T STOP THE CARNIVAL . Alan Price Set (Decca)	3	16
11	17	EVERYTHING I AM Plastic Penny (Page One)	6	9
18	18	BACK ON MY FEET AGAIN Foundations (Pye)	3	18
14	19	DAYDREAM BELIEVER Monkees (RCA-Victor)	13	2
19	19	ANNIVERSARY WALTZ Anita Harris (CBS)	4	19
13	21	TIN SOLDIER Small Faces (Immediate)	11	10
	22	ROSIE Don Partridge (Columbia)	1	22
29	23	TODAY Sandie Shaw (Pye)	2	23
	24	GREEN TAMBOURINE Lemon Pipers (Pye Int.)	1	24
24	25	BEND ME, SHAPE ME . American Breed (Stateside)	3	24
21	26	I'M COMING HOME Tom Jones (Decca)	13	4
	26	WHAT A WONDERFUL WORLD Louis Armstrong	1	26
26	28	SO MUCH LOVE Tony Blackburn (MGM)	2	26
30	29	DEAR DELILAH Grapefruit (RCA)	2	29
	29	LEGEND OF XANADU Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)	1	29

Britain's Top 15 LPs


1	1	SUPREMES GREATEST HITS (Tamla-Motown)	5	1
2	2	SOUND OF MUSIC Soundtrack (RCA)	149	1
3	3	FOUR TOPS GREATEST HITS (Tamla-Motown)	5	3
7	4	TOM JONES' 13 SMASH HITS (Decca)	7	4
4	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)	38	1
5	6	VAL DOONICAN ROCKS, BUT GENTLY (Pye)	11	1
8	7	BRITISH CHARTBUSTERS Various Artists (Tamla-Motown)	18	3
14	8	BREAKTHROUGH Various Artists (Studio 2)	16	3
6	9	REACH OUT Four Tops (Tamla-Motown)	13	2
9	10	LAST WALTZ Engelbert Humperdinck (Decca)	14	3
13	11	PISCES, AQUARIUS, CAPRICORN & JONES LTD. Monkees (RCA-Victor)	7	9
	12	THIS IS CHAQUITO AND QUEDO BRASS (Fontana)	1	12
11	13	OTIS BLUE Otis Redding (Atlantic)	2	11
12	14	SELL OUT Who (Track)	5	12
10	15	THEIR SATANIC MAJESTIES REQUEST . Rolling Stones (Decca)	9	4

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, February 13, 1968)

Last Week	This Week	
1	1	LOVE IS BLUE Paul Mauriat
2	2	GREEN TAMBOURINE Lemon Pipers
3	3	SPOOKY Classics IV
6	4	WISH IT WOULD RAIN Temptations
15	5	THE VALLEY OF THE DOLLS Dionne Warwick
28	6	THE DOCK OF THE BAY Otis Redding
7	7	GOIN' OUT OF MY MIND/I CAN'T TAKE MY EYES OFF YOU Lettermen
8	8	NOBODY BUT ME Human Beinz
4	9	JUDY IN DISGUISE John Fred & His Playboy Band
13	10	I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce & Bobby Hart
12	11	BABY, NOW THAT I'VE FOUND YOU Foundations
9	12	WOMAN, WOMAN Union Gap
10	13	BEND ME, SHAPE ME American Breed
14	14	BOTTLE OF WINE Fireballs
27	15	WE'RE A WINNER Impressions
5	15	CHAIN OF FOOLS Aretha Franklin
17	17	SIMON SAYS 1910 Fruitgum Co.
11	18	SUSAN Buckingham
17	19	MY BABY MUST BE A MAGICIAN Marvelles
20	20	THERE IS A FLY IN MY EYE Dells
21	21	WE CAN FLY Cowbells
22	22	I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits
23	23	TOMORROW Strawberry Alarm Clock
20	24	DIFFERENT Stone Ponies
25	25	SKIP A ROPE Henson Cargill
26	26	SOME VELVET MORNING Nancy Sinatra & Lee Hazlewood
16	27	ITCHYCOO PARK Small Faces
18	28	AM I THAT EASY TO FORGET Engelbert Humperdinck
29	29	I THANK YOU Sam & Dave
30	30	SUNDAY MORNIN' Spanky & Our Gang

GREAT NEW SINGLES



VAL DOONICAN

YOU'RE THE ONLY ONE

7N 17465



TRINI LOPEZ

Sally Was A Good Old Girl

RS 23216

reprise



THE ELECTRIC PRUNES

Everybody Knows You're Not In Love

RS 20652

5 YEARS AGO	10 YEARS AGO
TOP TEN 1963—Week ending Feb. 15	TOP TEN 1958—Week ending Feb. 14
1 1 DIAMONDS Jet Harris/Tony Meehan (Decca)	2 1 THE STORY OF MY LIFE Michael Holliday (Columbia)
2 2 THE WAYWARD WIND Frank Ifield (Columbia)	1 2 JAILHOUSE ROCK Elvis Presley (RCA)
5 3 PLEASE PLEASE ME Beatles (Parlophone)	16 3 MAGIC MOMENTS Perry Como (RCA)
4 4 LITTLE TOWN FLIRT Del Shannon (London)	5 4 AT THE HOP Danny and the Juniors (HMV)
7 5 LOOP DE LOOP Frankie Vaughan (Philips)	3 5 OH BOY! Crickets (Coral)
17 6 THE NIGHT HAS A THOUSAND EYES Bobby Vee (Liberty)	4 6 ALL THE WAY Frank Sinatra (Capitol)
14 7 ISLAND OF DREAMS Springfield (Philips)	7 7 LOVE ME FOREVER Marion Ryan (Pye-Nixa)
3 8 GLOBETROTTER Tornadoes (Decca)	8 7 PEGGY SUE Buddy Holly (Coral)
6 9 BACHELOR BOY Cliff Richard (Columbia)	9 7 APRIL LOVE Pat Boone (London)
10 10 LIKE I DO Maureen Evans (Ortole)	15 10 YOU ARE MY DESTINY Paul Anka (Columbia)

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LOVE AFFAIR: MUSIC UNION STAND-IN BAN?

THE Musicians' Union is threatening action to prevent the use of stand-in musicians on records by pop groups. This follows the admission of the Love Affair that none of its members play on its chart-topping hit "Everlasting Love." The group revealed on Jonathan King's "Good Evening!" ATV show last Saturday that Steve Ellis' vocal is accompanied on the disc by session musicians only.

Although this has been common practice in the recording industry for many years, the MU—clearly stimulated by the widespread national Press coverage of the Love Affair's admission—plans talks with the disc companies, the BBC and ITV, with a view to ending this "deception." A spokesman for the MU commented: "The ghost musicians get £9 10s for a session—but if the record is successful, the group stands to earn anything up to £5,000 in this country alone."

Love Affair's co-manager Syd Bacon told the NME: "The boys do not read music and—because of the rival American version—we had to get this record out in a hurry. The group had played on its previous single—which wasn't a hit—and will play on its next record. This was an isolated incident, dictated by circumstances. "It is unfair to suggest the Love Affair cannot perform "Everlasting Love" on their own. They have been playing it on one-nighters and on TV very competently, and will do so on their forthcoming concert tour."

Session musicians are frequently employed on pop records, when inexperienced group members are unable to cope at short notice with intricate arrangements. But invariably the groups later learn the routines, and are capable of performing them adequately on stage and TV.

The Monkees did not play instruments on their early discs, but do so now. A session drummer replaced Ringo Starr on a few early Beatles' recordings—and it is common knowledge that several of today's Chartsters take advantage of the stand-in technique. In any case, the vast majority of today's beat-group discs are augmented by vast brass and string sections—which means the basic group members often cannot be heard, even if they are playing.

Record producers claim they use session musicians to ensure technical perfection, and to achieve the best possible sound. They argue that this can only be beneficial to the disc-buying public.

The Love Affair cuts its next single—on which all members of the group actually play—this Sunday. The following day the group begins work on its first LP. New one-nighter bookings include Worthing Pier Pavilion (next Thursday), Chester Clockwork Orange (24th), Grantham Cat Ballou (25th), Bath Pavilion (26th) and Eastcote Clay Pigeon (28th). The Love Affair flies to Vienna on February 29 to make a guest appearance on Austrian TV.

BASIE—FAME DATES

SEVEN British venues have so far been set for Georgie Fame's spring tour with Count Basie and his Orchestra. One of the concerts, probably the opening venue, will—if negotiations are finalised—be filmed by BBC-TV for transmission in colour. Fame and Basie will also play dates in Amsterdam, Rotterdam and Berlin and one or two other Continental dates are still being set.

The tour opens at LONDON Royal Festival Hall on Saturday, April 20. Subsequent British dates include STREATHAM Odeon (22nd), LEEDS Odeon (24th), NEWCASTLE Odeon (25th), GLASGOW Odeon (26th), MANCHESTER Free Trade Hall (27th) and BIRMINGHAM Odeon (30th). Two more British venues, on April 28 and 29, have not yet been fixed.

Georgie flew to America on Monday for a two-week promotional visit. He has temporarily broken up his band, but intends to re-form it when the current demand for his solo appearance slackens.

STOP PRESS: SOUTHERN-TV'S "NEW RELEASE" SERIES TO BE FULLY NETWORKED FROM NEXT WEEKEND. IT WILL BE SCREENED IN SOME AREAS ON FRIDAYS (FROM 23rd) AND IN OTHER REGIONS, INCLUDING LONDON, ON SATURDAYS (FROM 24th). IT REPLACES JONATHAN KING'S "GOOD EVENING!" WHICH IS BEING DROPPED.

★ POP-LINERS ★

DAVE BERRY has parted company with his backing group, the Cruisers, and is now being accompanied regularly by the six-piece Richard Kent Style.

- After two-week U.S. tour from April 1 Yardbirds fly to Australia for three-week tour
- Paul and Barry Ryan fly to Germany for a TV appearance on March 7
- Following their Australian tour who this week recording new single for rush-release prior to departure for America next Tuesday (20th)
- Dave Dee and Steve Rowland will produce debut disc by new Seathorpe group Gospel Garden, signed by Rowland's Double-R Productions
- Plastic Penny begins their continental tour on April 20
- Jess Conrad singing role in the Diana Rigg movie "Assassination Bureau," which begins shooting at Pinewood Studios next Tuesday (20th)
- Adam Faith on panel of "Any Questions?" on Friday, February 23, on Radio One and Two
- Solomon King week in cabaret at Stockton Fiesta from March 10; Long John Baldry set for April 7 week at this venue
- Searchers and Julie Rogers in Radio 2's "Follow The Stars" tomorrow (Saturday)
- Plastic Penny booked for first appearance abroad, guesting on German TV on March 6.

MAJOR 'XANADU' MOVIE FOR DAVE DEE GROUP



DAVE DEE, Dozy, Beaky, Mick and Tich are to star in a film adaptation of their new hit single "The Legend Of Xanadu," which enters this week's NME Chart at No. 29. Southern-TV's Mike Mansfield—who is currently producing his company's "New Release" series—has been commissioned to direct the film, which will go into production in the spring after the group's tour with the Bee Gees. Ken Howard and Alan Blaikley—co-managers of the Dave Dee group and writers of all its hits—will compose incidental music and additional songs.

The "Xanadu" disc is based on the story of rivalry between two men over a girl—set in the Mexican desert, it ends in a duel and tragedy. The basic plot is being expanded into a full-scale screenplay. Established actors and actresses will be engaged to play the principal roles.

The Dave Dee group will be seen throughout the film, performing a "musical commentary" on the action. Special songs are being written by the Howard-Blaikley team, and the "Xanadu" title song will be featured as a running theme all the way through the production. It will be the song-writing duo's first venture into film score, although the team is at present working on a stage musical tentatively titled "The Casbah."

A spokesman for Dave Dee told the NME: "It is not yet clear whether the end product will be networked as a Southern-TV spectacular, or shown as a second feature in cinemas. Much depends upon the length of the film. At this stage the cinema is considered the more likely outlet and, with this in mind, the film will be shot in colour."

MANN AND HUGG TO WRITE TV PLAY MUSIC

MANFRED Man and Mike Hugg have been signed to write the incidental music for a BBC-1 Wednesday Play titled "The Gorge," to be transmitted in late March. Following the success of their "Up The Junction" film score, they have also received several offers to write more movie music—and are at present discussing a Columbia offer to pen the music for a big-budget picture to be shot on location in South America.

The Manfreds—who this week top the NME chart for the first time in 21 months—returned yesterday (Thursday) from their concert engagement at the Winter Olympics in Grenoble. Manfred, Mike and Tom McGuinness have opened their own agency, management and record production office, called Now.

GERRY FOR WEST END MUSICAL

GERRY MARSDEN is taking over the lead role in the hit West End musical "Charlie Girl" at London's Adelphi Theatre. He will replace Joe Brown who leaves within the next week. Brown is under doctor's orders to take a lengthy rest.

The part in the show is being re-written "with a Liverpudlian flavour" to suit Gerry Marsden. A special duet routine with co-star Derek Nimmo is being introduced into the musical.

Gerry, who last year broke away from his Pacemakers group, is currently in rehearsals for his first London role—in which he will play opposite Anna Neagle.

RAVING TRAFFIC, KINKS, MOVE

Traffic, the Kinks, the Move and the Bonzo Dog Doo-Dah Band star at the Rag Rave at Leicester Granby Halls on Friday, February 23. The following week the Spencer Davis Group, the Marmalade and Chris Farlowe will be appearing in other events organised by Leicester University for its Rag Week.

Bee Gees, Dave Dee, Foundations package tour wrangle is resolved

THE bill for the Bee Gees' package tour—over which uncertainty had existed regarding the principal supporting attraction—was resolved this week by promoter Robert Stigwood. Previous reports suggested both the Dave Dee group and the Foundations would appear on the bill, but a dispute arose concerning who would have second billing. However, it has now been decided that the two groups will not appear together in the package. The Dave Dee group will be featured as "special guest stars" on all but six of the dates, with the Foundations on the others.

The venues at which the Foundations will appear are the ABC theatres at Hull (April 21) and Lincoln (22nd) and Rank theatres at Salisbury (24th), Romford (25th), Exeter (26th) and Cardiff (27th). Dave Dee and Co. will appear on all other dates, as printed in the NME four weeks ago.

Foundations' manager Barry Class is at present negotiating for the group to visit Scandinavia in early April. A promotional trip to America, where "Baby Now That I've Found You" is at No. 11, is set for May.

Scottish dates for the Foundations this weekend include Glasgow Marquee and Bonnierigg Regal (tonight, Friday), Glasgow Carriaco and Queen Margaret Clubs (tomorrow) and Dunfermline Kinema (Sunday).



P. J. PROBY, LULU and GARY WALKER pictured together at Radio 1's "Pop Inn" on Tuesday. All three were promoting their new singles—Proby's "It's Your Day Today" was released last month, and the new discs by Lulu and Gary are reviewed in the NME this week.

MONKEES 'VALERIE' SINGLE, MOVIE IN U.S. AND JAPAN

THE Monkees' next single will be titled "Valerie," and it is being released by RCA early next month. The group next week begins shooting its first colour movie, which will include location sequences filmed throughout America and in Japan. A third series of "The Monkees" TV shows goes into production in the autumn, and is likely to be screened simultaneously in Britain and America.

The "Valerie" single has been penned by hit writers Tommy Boyce and Bobby Hart, who also wrote the "Monkees Theme" and "Last Train To Clarksville." As performers, Boyce and Hart are currently in the U.S. Top Ten with "I Wonder What She's Doing Tonight." A new Monkees album has been completed and will be issued shortly.

Shooting begins on the Monkees' first full-length feature film next Monday. Initial sequences are being filmed at the Columbia Studios in Burbank, but the unit subsequently moves to various location sites throughout the United States. A few scenes will be shot in Japan in the spring, when the group is playing its previously-reported concert tour there.

The story is centred around the Monkees travelling across America on motor-cycles, and the adventures they encounter en route. The picture—tentatively set for late summer release—was originally titled "Changes," but this is having to be switched as it clashes with that of another movie now in production.

NEW TV SERIES

NBC-TV has signed the Monkees for a third series of 26 half-hour TV shows, to be filmed in the autumn. Executive producer Bert Schneider had tried to persuade the network to accept eight hour-long Monkee specials instead of a weekly series, but NBC was not prepared to accept this suggestion. It is anticipated that the BBC will acquire the new series—as they did the previous two—for screening in this country throughout next winter.

Rock flavour to the next Beatles single—India trip is imminent

THE Beatles' follow-up to "Hello Goodbye" is being issued by Parlophone on March 15. Titled "Lady Madonna," it is described as being "as close to rock 'n' roll as the Beatles could get in 1968." Paul McCartney, who is the featured soloist on the disc, told the NME: "It is not outright rock, but it's that kind of thing—we think the time is right."

The 'B' side "The Inner Light" is composed and sung by George Harrison—the first time he has soloed on a Beatles single. Paul described it as an unusual composition, and one of the most commercial George has ever written. It has a backing of Indian instrumentation which was recorded recently in Bombay—the vocal was added at EMI's London studio last week.

This is one of four tracks waxed by George in India for inclusion in the movie "Wonderwall," for which—as exclusively reported in the NME seven weeks ago—he is writing the entire score.

Another of the numbers cut by the Beatles last week was intended specifically for the soundtrack of the group's "Yellow Submarine" cartoon film.

It is now expected that the Beatles will begin work on their next cinema film in late summer or early autumn. Meanwhile, the NME understands the group's departure for India on its meditation visit is now imminent—maybe before this weekend.

Paul and Jane Asher were in the audience at London's Queen Elizabeth Hall on Saturday when his brother Mike McGear appeared with the Seafood.

Seekers: Australasia, Britain, then America

THE Seekers return to Britain on March 11 after their current Australasian tour, and immediately go into the studio to cut a new single and LP—their first recordings under Mickie Most's supervision. The following four weeks will be devoted to promotional TV and radio in this country, and the group also plans at least two concert appearances here in early April.

The Seekers depart for America again on April 20 for a five-week tour of colleges and clubs.

Last week the group filmed its own hour-long colour TV show in Sydney. It is expected an edited version will subsequently be seen in this country.

The Seekers left for New Zealand on Wednesday for a string of 20 concerts, for which all tickets were sold a month in advance. They then return to Australia for more TV dates before flying back to London.

Petula Clark Pan H

PETULA CLARK is likely to classic children's story "Producer Mel Ferrer is current picture to be shot in Britain—Hepburn, but as the couple ar

Our Hollywood correspondent cables that Pet is extremely interested in the offer. But in view of existing commitments, she would be unable to begin work on the project until next year. Ferrer is said to be willing to await Pet's availability.

As reported in the NME six weeks ago, Pet has also been offered a non-singing role in a Hollywood Western co-starring James Garner, to be made by United Artists in the summer. She is already booked for a heavy schedule of concerts and cabaret in America and Europe this autumn, and could not start on the Ferrer film before January or February.

This will be the second movie adaptation of "Peter Pan"—the previous version was a Walt Disney cartoon production.

Harry Belafonte is star guest in Petula Clark's hour-long NBC-TV special, which she is at present filming in Los Angeles. As already reported, the spectacular will be screened in Britain by BBC-TV in the spring.

SYMBOLS U.S. OF EUROPE; CO

THE SYMBOLS are expected to und tour in early spring. In addition to in progress, the group is also booked Belgium and Holland, followed by a Asian and South African tours are Symbols are already set for a return visits to Frankfurt and Bremen (March 15 and 16), Brussels (17th-19th) and Amsterdam (20th) for TV and cabaret dates constitute the Symbols' first continental promotional campaign, in conjunction with the European release of their "Breaking Up" single.

Co-managers Danny O'Donovan and Henry Sellers are negotiating the group's first British concert tour, which would be for three weeks starting towards the end of March. This will be followed by an 18-day Scandinavian tour from April 18 visiting Sweden (12 days), Denmark (four days) and Norway (two days).

An offer for the group to tour Australia and New Zealand during May seems likely to be accepted. But a further offer for the Symbols to tour

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Clark offered Peter Hollywood movie

to star in a Hollywood film musical version of J.M. Barrie's "Peter Pan," which will go into production early next year. He is currently negotiating with a major Hollywood movie company for the role he had originally planned the title role for his wife Audrey Hepburn. The now estranged Ferrer has offered it instead to Petula Clark.

AMEN INTERNATIONAL

Amen Corner is now confirmed for an extensive tour of Australia in September. More immediate overseas trips include promotional visits to Germany and France. An eight-day Scottish tour has been lined up for next month, followed by a visit to Ireland in April. The group's first LP has at last been titled and scheduled for release.

The Australian tour will last for five weeks, and Amen Corner will be supported on the trek by new British group, the Lemon Tree. Next month, the group flies to Germany on March 5 for three days of TV appearances in Bremen and Frankfurt. It returns to the Continent on March 20 for two TV shows in Paris.

The Corner opens its Scottish tour with a major gala date at Glasgow's Locarno on March 11, co-starring the Love Affair and the Dave Dee group. The group's first album will be titled "Around The Corner," and is set for Deram release next Friday (23rd).

RETURN, TOUR CONCERTS HERE?

undertake their first major British concert tour to its American tour, which is currently being planned for promotional trips to Germany, Scandinavia and France. Offers of Australian under consideration, and the visit to America in the autumn.

South Africa for six weeks in early summer has been shelved until the promoters guarantee the group would not have to perform to segregated audiences.

The Symbols return from their present U.S. itinerary on March 1. They have already been rebooked for another American visit in the autumn, when they will tour the college circuit for three weeks from September 4. Co-manager O'Donovan is also discussing an offer of a Los Angeles cabaret season in July.

MORE KINKS—TREMS —HERD TOUR DATES

FOUR more venues have been added to the itinerary of the Kinks-Tremeloes-Herd package tour, which opens at Mansfield Granada, on April 6. Latest dates to be confirmed by joint promoters Danny Betesh and Peter Walsh are all at ABC Theatres. They are:
NORTHAMPTON (April 16th)
PETERBOROUGH (17th)
CHESTERFIELD (18th)
CHESTER (19th)

The first 11 venues were announced in last week's NME, and a further seven dates have still to be set. Dave Berry has withdrawn from the package—as he has been unable to withdraw from an already-booked April tour of Scottish universities—and supporting attractions are still being negotiated.

COMING UP ON RADIO 1

Quo, Tremas, Symbols, Fury, Bee Gees, Herman, Move

Status Quo, the Tremeloes, the Symbols and Billy Fury are among artists booked for Radio 1's "Pete Brady Show" every day from Monday, February 26, to Friday, March 1. Also set are Graham Bonney, Unit Four Plus Two, the Settlers, Susan Maughan, the Peddlers, Guy Darrell and Elmer Gantry's Velvet Opera. This same cast appears in the Saturday afternoon pop show on February 24, compered by Tom Edwards.

BALDRY U.S. ISSUE

Long John Baldry's manager Rik Gunnell flew to Los Angeles this week to deliver personally the tapes of the singer's "Hold Back The Daybreak" single, which Warner Brothers immediately scheduled for U.S. release on March 15. Latest one-nighter dates for Baldry include Matlock Baths (tomorrow, Saturday), Durham University (next Thursday) and Bridlington Royal Hall (February 24).

SOLOMON IN EUROPE

Solomon King flies to Paris on February 25 to begin a hectic promotional tour, visiting four countries in one week. He makes TV appearances in France, Belgium, Germany and Switzerland—all on his "She Wears My Hat" single, which has now been released throughout Western Europe. Solomon returns to begin a cabaret week at Birmingham Castaways from March 3.

The Dave Dee group and Herman's Hermits guest in the "Jimmy Young Show" each morning during the week beginning Monday, February 26—they are joined by Cliff Bennett and the Rebel Rousers, Kenny Lynch, the Easybeats, Rog Whittaker, the New Faces and the bands of Kenny Ball and Acker Bilk. Set for the same period in the "David Symonds Show" are Episode Six, the Honeybus, the Orange Bicycle, the Family, the Montanas and the Mike Stuart Span.

The Move, the Tony Hatch Orchestra with Jackie Trent, Clinton Ford and George Chisholm and the inmates are the guest bookings for the Pete Murray series "Pete's People" on Saturday, February 24.

After appearing in "Top Gear" this Sunday afternoon (18th), the Bee Gees return to the show on March 17—when they are joined by Captain Beefheart's Magic Band, Spooky Tooth and Roy Harper. Bookings for the March 10 edition include the Yardbirds, Denny Laine and the Electric String Band and the New Generation.

Lulu will top the bill in "Saturday Club" on March 2.

The Troggs guest in "Pop North" on Thursday, February 22, and Paul and Barry Ryan are set for the following edition (29th). The Ryan twins are also booked for the "Joe Loss Show" on Friday, February 23.

TOM: BOURNEMOUTH, PALLADIUM OFFERS

TOM JONES is considering an offer to headline a 4½ week variety season at the world-famous London Palladium in the spring, immediately after the theatre's current pantomime production. Another offer now under discussion is for him to star in a short summer season at Bournemouth. A decision on the two offers will be taken in America, where he opened at New York's Copacabana yesterday.

If the Palladium offer is accepted Jones would open at this venue on April 25—five days after the closure of the "Robinson Crusoe" panto, in which his stable-mate Engelbert Humperdinck is starring. The variety season would continue until May 25, and would act as a "buffer" between the panto and the Broadway musical "Golden Boy"—starring Sammy Davis—which opens at the Palladium at the end of May.

The NME understands that the Bournemouth season—probably at the Winter Gardens—would be for a limited season of six weeks only. Jones is discussing the offer with agent Colin Berlin and manager Gordon Mills, both of whom are with him in New York. The two projects have to be considered in the light of other ventures in which he is interested—including a South African visit, his first feature film, and a European tour.

Although Palladium boss Leslie Macdonnell describes Tom's booking as definite, Berlin told the NME by transatlantic phone on Wednesday: "The Palladium and Bournemouth seasons are firm offers. It is up to us to accept or decline, and we shall be deciding very shortly."

Meanwhile, Jones played three days in cabaret at Miami's Deauville Hotel last weekend, and immediately received an open return offer from U.S. hotel tycoon Maurice Lansberg. Frank Sinatra was scheduled to be in competition to Tom at the neighbouring Miami Beach, but he is suffering from mild pneumonia and his opening has been delayed.

"Golden Boy," based on a pre-war stage play, was a major success for Sammy Davis on Broadway for nearly two years. The NME revealed last year that the show would be presented at the London Palladium in 1968. Impresario Bernard DeWolf plans a limited run of three months.

Move, Lulu, Frankie, Troggs TV; Cliff's Eurovision songs

THE Move are joined by U.S. singers Eddy Arnold and Dakota Statton in BBC-1's "Dee Time" tomorrow (Saturday)—also on the bill are David and Marianne Dalmour and trumpeter Maynard Ferguson. Other BBC-1 pop bookings this weekend include Lulu, the Troggs, Frankie Vaughan, Tim Rose, the Peddlers and John Rowles in "All Systems Freeman" (tonight, Friday); and the Trio Athene and Israeli singer Yaffa Yarkoni in the "Rolf Harris Show" (tomorrow).

Russ Conway makes his first TV appearance for nearly a year when he joins Matt Monro in BBC-1's "Cilla" on Tuesday, February 27. As previously reported, sole guest the following week (March 5) will be Cliff Richard, performing the songs from which Britain's entry in the 1968 Eurovision Song Contest will be chosen. Cliff returns with the winning song on March 12, when another guest is the 1967 victor Sandie Shaw.

The six songs from which Britain's entry will be chosen are "Congratulations" by last year's winners Bill Martin and Phil Coulter; "Wonderful World" by Guy Fletcher and Douglas Flett; "High And Dry" by David and Jonathan; "Do You Remember?" by Tommy Scott; "Sound Of The Candyman's Trumpet" by Tony Hazzard; and "Little Rag Doll" by Mike Leander.

Donovan is the guest in BBC-2's "Once More With Felix" tomorrow (Saturday), singing three of his own compositions.

The Scaffold is set for ABC-TV's "Doddy's Music Box" on Saturday, March 9. Other new bookings for this series are Vince Everett (February 24) and Vince Hill (March 2). But the Dave Clark Five will not now be appearing in tomorrow's edition, as filming of the group's own TV special has fallen behind schedule.

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FREDDIE TV SERIES

FREDDIE and the Dreamers are to star in their own 13-week television series to be fully networked by Southern-TV from July 3. The shows, each of 35 minutes, will be titled "Little Big Time." Freddie Garrity will comper the series, take part in sketches, perform with the Dreamers and introduce the star guests.

The first edition is being filmed at the Southampton Nuffield Centre at the end of next month before the group's departure for Australia, where it is touring for six weeks from April 20 to May 25—including a three-week season at Sydney's Chequers Restaurant. A further six TV shows will be filmed at the same Southampton venue between May 30 and June 15.

Other stars recently booked for their own TV series, to be screened during the next few months, include Sandie Shaw, Lulu and Dusty Springfield (all BBC-1); Des O'Connor, Mireille Mathieu and Jimmy Tarbuck (all ATV).

Jimmy Tarbuck's ATV series of six half-hour shows, titled "Tarbuck's Back" and featuring musical guests, begins transmission on March 26. He has also been signed for an hour-long BBC-TV colour spectacular "Jimmy Tarbuck Stars," to be filmed in May. It is probable Tom Jones will be one of the guest stars in this production.



Cilla Black: four variety seasons

CILLA BLACK is to star in four variety seasons, each of two weeks, at leading provincial theatres. Her fortnight's engagement at Glasgow Alhambra from April 22 has already been reported, and this week she was confirmed for engagements of similar length at Edinburgh King's (from May 6), Manchester Opera House (August 12) and Newcastle Theatre Royal (August 26). All are Howard and Wyndham venues and a special production is being prepared.

As exclusively revealed in last week's NME, Cilla opens a three-week cabaret season at London's Savoy Hotel on June 10. Newly booked this week is a two-week cabaret engagement at Batley Variety Club from July 7. These commitments mean, of course, that Cilla will not undertake a seaside summer

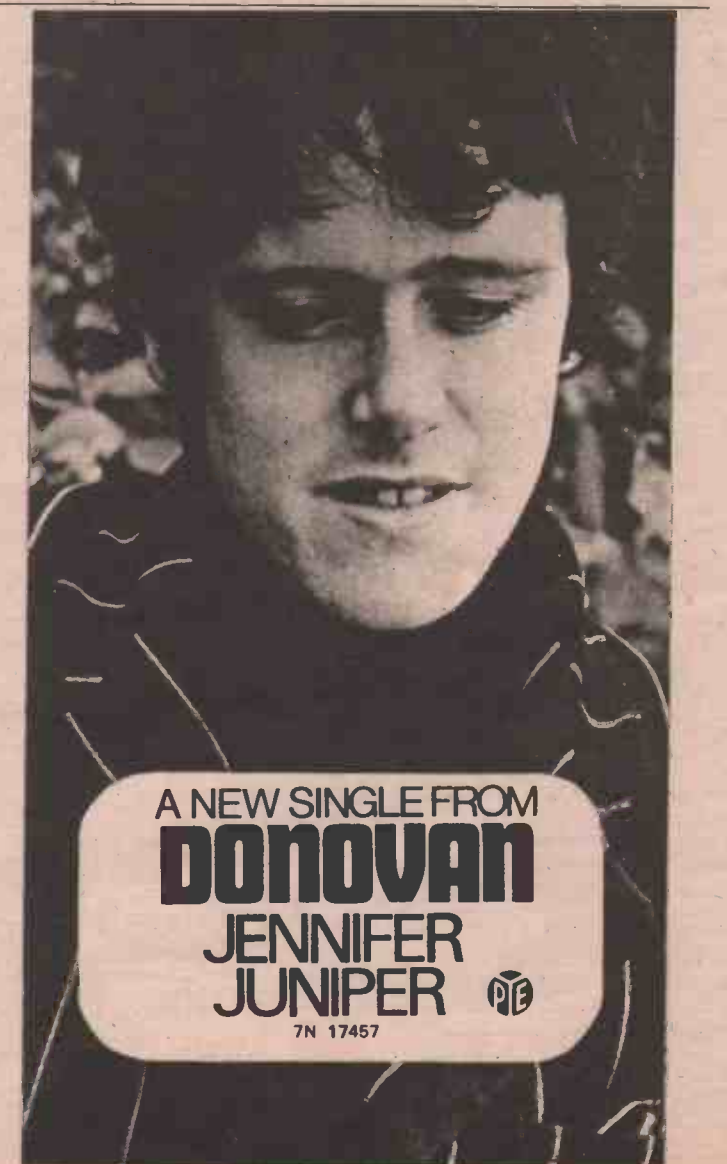
season this year. Following her BBC-1 show on Tuesday, Cilla is devoting the remainder of this week to recording her next single—the Lennon-McCartney theme song for her TV series "Step Inside, Love." It is planned for mid-March release by Parlophone.

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MORE SINGLES REVIEWED BY DEREK JOHNSON

CONTD. FROM PAGE 6

DEFINITELY ANOTHER HIT FOR DONOVAN

**"Jennifer Juniper"/"Poor Cow" (Pye)

DONOVAN sings Enid Blyton! A charming and wholly inoffensive little ditty light and fluffy, reflecting the happy side of Don's dream world.

Engaging backing of clavichord, guitars, oboes and fat bubbling bassoon. It's so basically simple in both tune and lyric that its appeal is instantaneous.

Thoroughly enchanting, it's very easy listening—and yet compelling at the same time. Definitely another hit.

FLIP: This is the theme from the film of the same name—rather more complex than the top side, with alternating tempos and a deeper thematic lyric.

† CHART POSSIBLE * TIPPED FOR CHARTS

AMERICAN CHARTSTERS

The Soul Survivors offer "Explosion (In Your Soul)" on the Stateside label—note-worthy for some impassioned uninhibited soul swinging, a driving beat and a rich organ sound. But the melodic content is negligible.

Tommy Boyce and Bobby Hart have something of the quality of the Everly Brothers in "I Wonder What She's Doing Tonight" (A & M). A sizzling up-beat opus, with strumming acoustic guitars, plus background brass and strings, it's most acceptable. Flip is the theme from the Matt Helm movie "The Ambushers."

A novelty number entitled "Simon Says" is a new dance, based on the Simple Simon nursery rhyme. It's by the 1910 Fruitgum Co., whose leader issues the instructions, while the other boys chant in falsetto. Set to a swinging organ-flecked backing. Good fun and catchy. On Pye-International.

ROGER COOK IS BACKING BRITTEN

Gary's first solo since Walker split

GARY WALKER & THE RAIN

THIS is Gary's first solo disc since the Walker Brothers broke up ten months ago. It's a cover version of the Classics IV American hit, which itself is an adaptation of a 1967 U.S. hit instrumental.

It has a nagging slow jerk beat, and Gary's styling is much more polished and well-tailored than the raw sound of the American group.

My own feeling is that the Classics just have the edge, but that Gary's popularity could give him a short-head victory in this country. Worth waiting for, at any rate.

FLIP: In the "commercial r-and-b category. A storming medium-pacer, generating the characteristic beat-group sound. The song's not up to much.

CLIFF BENNETT & HIS BAND

"House Of A Thousand Dolls" (Parlophone)

Written by Don Black and Mark London of "To Sir With Love" fame, and the title song from a new film.

It has a fascinating lyric that's lustily delivered by Cliff Bennett, with the band giving out a pounding beat and fruity sound—plus added strings coming in occasionally to heighten the effect.

It's a commendable disc, though not an outstanding one—and I imagine the song will have far greater effect in the picture itself.



DONOVAN



PRESLEY

It's Elvis the pelvis!

† "Guitar Man"/"Hi Heel Sneakers" (RCA).

IF you prefer your Elvis in his original pelvis-wiggling mood, this disc is right up your street. This is rock 'n' roll and, as such, is necessarily dated—but that's something we've come to expect from Mr. P., so we tend to take it for granted.

Don't know why it was worth issuing another track from the "Clambake" LP—but, that complaint aside, this is good of its kind and fully in keeping with El's King Rock image. Great guitar sound in the backing, too. But personally, I'd welcome something more up to date.

FLIP: To my knowledge, this isn't an LP track—though, of course, you will be familiar with the tune. It's a rock standard—and typical Elvis.

SAM AND DAVE

† "I Thank You"/"Wrap It Up" (Stax).

This dynamic soul duo recently made its breakthrough in Britain, so it could well click again with this one. It's not as catchy as "Soul Man," but it's every bit as exciting and pulverising in effect.

A spirited exchange of blues-shouting, backed by growling bass, rasping sax and reverberating guitars, it makes the blood race through your veins.

Pity it's so tuneless—but what's lacking in melody is made up for in the sensational performance and earthy sound. Ideal for dancing.

FLIP: Much the same applies to this side. A compulsive jerk beat, a raving duet and an urgent brassy backing almost set the turntable alight.

THE NERVE

"Magie Spectacles" (Page One).

This is the group managed by Troeg Reg Presley, who also produced its debut disc.

It's an intriguing track, with the fruity-voiced soloist backed by some fascinating contrapuntal harmonies—and the scoring has a pronounced classical influence, sounding at times like a chamber-music recital.

Gentle rhythm, coupled with an absorbing lyric, make this a worthwhile record—but possibly too adventurous for the Chart.

POTTED POPS

PAUL MAURIAT & HIS ORCH. † "Love Is Blue" (Philips).

JEFF BECK † "Love Is Blue" (Columbia).

AL MARTINO "Love Is Blue" (Capitol).

FRANCK POURCEL & HIS ORCH. "Love Is Blue" (Columbia).

TED HEATH & HIS MUSIC "Love Is Blue" (Decca).

This is a French melody with a haunting Parisian flavour, though just how and why the original Paul Mauriat version topped the U.S. Chart is a mystery.

Opens quietly, with acoustic guitars, harpsichord and oboe—but then develops a beat, as brass and tambourine come in. Makes soothing and relaxed listening—it's lilting, melodic, atmospheric, with a tune that has just a touch of "Greensleeves" about it.

Franck Pourcel's version is similar, except that a choir sings a chorus of the French lyric "L'Amour Est Bleu"—but of these two, Paul's has the more authentic feel.

As you might expect, Jeff Beck's treatment is a showcase for his resonant low-register guitar—set to a jangling, foot-tapping backing, it's the most pop-conscious of the five treatments.

(Thinks: "Why didn't the Shadows record it?") That master of the sweet-corn Al Martino treats it as a reflective ballad, belting rather more than usual, and aided by a rippling orchestral backing and heavenly choir.

Ted Heath's styling is not one of his usual big band swingers—it leans heavily on the original, but is punctuated by brass interjections, and will be better suited to those who don't dig the fluffy lace embroideries of the French discs.

There's also another vocal version by Andy Williams' wife Claudine Longet, which I haven't yet heard. I suspect that either Mauriat or Beck could creep into the bottom of the Chart with it—but it won't be nearly as big as in America.

JIMMY CLIFF: "That's The Way Life Goes" (Island). Here's a great r-and-b sound—dig that impassioned vocal and the rich organ embroidery. To say nothing of the enthusiastic chanting and the uninhibited drumming. A disc with substance—something you can get your teeth into!

CARL DOUGLAS: "Nobody Cries" (United Artists). A bluesy rhythmic ballad, with a poignant lyric and hummable tune. Attractive scoring embraces flute, harpsichord, violins, cellos, trumpets and girl group. Well worth hearing, even though it's a bit on the sombre side. Could've been a hit for a better-known singer.

EDNA LEE: "I Really Think I'm Crying Cause I Love You" (President). A wistful country song, with an infectious jog beat, tinkling piano and steel guitar. Edna has a distinctive Southern drawl, and the outcome is rather like the work of Patsy Kline. Pleasant, but not much substance.

JOHN ROWLES: "If I Only Had Time" (MCA). An Australian singer making his British debut with an Italian ballad! A powerful number, passionately performed, with a lilting rhythm and sweeping strings. Haunting melody, too. It's rather in the Humphreys style, and so is the artist.

FRANCK POURCEL ORCH.: "Under One Flag" (Columbia). The official song of the current Winter Olympic Games. Martial, with a snappy, jaunty beat. Employs brass, strings and organ. Owes much to Bert Kaempfert in conception, but not as catchy as his "Tokyo Melody."

SHOW STOPPERS: "Ain't Nothing But A House Party" (Beacon). A new label and a new group. These are two of Solomon Burke's brothers, and that adds up to Soul with a capital 'S'! A dynamic electrifying performance of a punch-packed hand-clapper. Should do a bomb in discotheques.

RITA WRIGHT: "I Can't Give Back The Love I Feel For You" (Tamlamotown). A gal who's probably unknown to you, but she has the Tamlam spirit all right! She turns on the emotion in this heavy-beat ballad, sounding not unlike Martha Reeves. Good performance, but the song's not a winner.

SIR HENRY AND HIS BUTLERS: "Camp" (Columbia). A cute instrumental item, consisting of a catchy riff jingle and a slowly jiggling beat. Melody line is shared between barrelhouse piano and comb-and-paper, with underlying organ. The insistent tune lingers interminably in the mind.

HORST JANKOWSKI: "The Glory Of Love" (Mercury). A standard ballad revived in bouncy style by the "Walk In The Forest" pianist, aided by strings and brass. Apart from the sophisticated middle passage, it's not really suited to this treatment—and the outcome sounds like Mrs. Mills.

RUDI BENNETT: "I'm So Proud" (Decca). A forceful mid-tempo number, partly dual-tracked by Rudi, with a bustling orchestral backing. It's lively and bright, and just the thing to chase the blues away. But despite its happy-go-lucky nature, the song itself is of little significance.

LPs by Allen Evans

★★★★ JOHN FRED & PLAYBOY BAND: AGNES ENGLISH (Pye Inter. NPL 28111).

Plenty of volume and drive about this group, which stars John Fred as vocalist, backed by eight musicians who produce some wild rock 'n' roll sounds, as you can hear on their single hit, Judy In Disguise, which is on the LP. Title tune, Agnes English, is sort of a House Of The Rising Sun type, with girl singers coming into the sound. John Fred packs a deal of big-voiced power into his singing, such as in When The Lights Go Out and She Shot A Hole In My Soul, while in Sad Story he does a good blues shouting number.

Other titles: Up And Down, Off The Wall, Out Of Left Field, Most Unlikely To Succeed, No Good To Cry, Sometimes You Just Can't Win, Achenhall Riot.

★★★★ MARVIN GAYE: GREATEST HITS (Tamlamotown STML 11065).

For some reason, Tamlam's top solo male artist in the States, Marvin Gaye, hasn't made much impact in British charts. But on LPs he must be doing okay because he has quite a few issued. This is another worthwhile song experience, with that fancy Tamlam backing of girl singers, raving musicians. But it's Marvin who brews up the excitement as he tells you he will "hold on" in Your Unchanging Love, tells about One More Heartache, and pleads Can I Get A Witness.

Other titles: Take This Heart Of Mine, Try It Baby, Pride And Joy, Stubborn Kind Of Fellow, You're A Wonderful One, Forever, Now That You've Won Me, Baby Don't You Do It, Little Darling, Ain't That Peculiar, I'll Be Done, How Sweet It Is.

★★★★ DAVID McWILLIAMS: VOLUME THREE (Major Minor, MMLP 11).

This soft-singing folk singer from Ireland, who has been No. 1 in France, and very high in Holland, Finland, Belgium and other countries with his "Pearly Spencer" disc, comes up with another dozen self-written songs, with big backing by Mike Leander. The mystical singer, who writes

about what happens to him and says he'd be just as happy wandering around Ireland's pubs as making a lot of money in European concert halls, has a lot of charm and a big future. I liked his Harlem Lady ("I saw her in London, but I couldn't call her a coloured lady, could I?"), Reflections and Poverty Street.

Other titles: Three O'clock Flamingo Street, Four Seasons, Turn Homeward Stranger, Letter To My Love, City Blues, And I'm Free, September Winds, A Young Man's Dream, Born To Ramble.

★★★ DUBLINERS: DRINKIN' AND COURTIN' (Major Minor, MMLP 14).

Another set of Irish folk tunes from the tuneful, hitting five Dubliners, singing and playing with great simplicity and sincerity. Great-voiced Ronnie Drew takes most of the lead vocals on 13 traditional songs, arranged by the boys, and one from Ewan McColl (Dirty Old Town) and one from Dominic Behan (Hand Me Down Petticoat). Lots of fun in some of the lyrics, too.

Other titles: Quare Bungle Rye, Peggy Gordon, Rattling Roaring Willie, Carolan Concerto, Herring, Faring Glass, Maids When You're Young Never Wed An Old Man, Gentleman Soldier, Donkey Reel, I Know My Love, Mrs. McGrath, Maid Of Sweet Brown Knowe, My Little Son.

ORCHESTRAL

RAYMOND LEFEBRE (Major Minor MMLP 13) adds his Volume Two to his already highly successful voices-and-instruments mixture, this time including in the dozen finely played numbers A Man And A Woman, This Is My Song, Yesterday, and Strangers In The Night.

50 GUITARS (Liberty, LBL 83048E) offer yet another Tommy Garrett LP, this time with his famous 50 Guitars In Love. Among the 12 romantic tunes are You've Lost That Lovin' Feelin', If You Go Away and My Special Angel.

GERALDO SINGERS AND ORCHESTRA (Major Minor, MMLP 24) merge to give energetic "Sweet And Swinging Hits

Of The '60s." A bit on the loud side, I thought, and the drums were too evident, but good danceable stuff, ideal for a party.

TONY HATCH SOUND (Marble Arch, MAL 767). Ten tuneful and imaginatively played tracks, with Tony's hit, Playtown, as the title track. Mood changes to semi-trad jazz on Whizz-Bah, to romantic grandeur on Where Are You Now.

INDIAN

Liberty Records has really gone to town on the Indian kick, with the Maharishi's own stereophonic message (reviewed recently) leading off a spate of sitar albums. RAVI SHANKAR is featured on two of them (LBL 83077E) which is titled after him, offering Madhuvanti, a raga of afternoon sultriness, and Dhun In Mishra Mand, a more light-hearted raga to create an erotic mood; and IMPROVISATIONS (LBL 83076E), in which he plays music from Satyajit Ray's film "Pather Panchali," and also introduces Fire Night, in which he combines his Indian music with American jazz, led by Bud Shank.

Another interesting Indian LP features alto flute-player PAUL HORN playing with Indian musicians in Kashmir—COSMIC CONSCIOUSNESS (LBL 83084E). Beatle George Harrison writes the praising sleeve notes for ASHISH KHAN (LBL 83083E), the 30-year-old nephew of Ravi Shankar and acknowledged virtuoso of the sarod (a stringed instrument akin to the sitar), aided by Alla Rakha on tabla (percussion).

ORGAN

JIMMY SMITH (Verve, SVLP 9182) titles this one Respect, the Otis Redding tune in which he gets a great rhythm-and-blues sound going and brings in a churchiness. It's the shortest of the five tracks, others being Mercy Mercy Mercy, Funky Broadway, Get Out Of My Life Woman, and Jimmy's own torrid T-Bone Steak.

RICHARD "GROOVES" HOLMES (Transatlantic, PR 7493) gets a jazz-rock sound going with his nimble keyboard fingers. A top American musician, he gets you with his If I Had A Hammer, Work Song, Never On Sunday and other tunes which he bends to his requirements on this "spicy" LP.

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NEW YORK TIMES

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SMALL FACES SINK AUSTRALIA

It's the head-line the Faces are surprised they didn't see!

THE above head-line was sarcastically suggested by Ronnie Lane, who declared after the group's recent trip down under—"they would even have accused us of that if it had happened while we were on tour!"

When a short-haired, meat-eating, brawny, bronzed, brash, 'son-of-an-Australian-surf' meets a long-haired, vegetarian, small, pale 'son-of-the-British-beat-scene' on his home ground you might expect the kangaroo fur to fly. The Small Faces found they had little in common with the male adult Aussie.

Press reports boomeranged back here about Steve Marriott offering to take on a hostile Sydney audience one at a time, and both the Who and the SFs being forcibly ejected from a plane for swilling beer, and "behaving in such a manner as to constitute a risk to the aircraft."

Defence

Very competently conducting his own defence Steve Marriott put the group's eye view at a recording session last week.

"I'm sitting in the plane from Sydney to Melbourne reading a book and minding my own business," said Steve, "Suddenly out of nowhere this pilot leans over me and says, 'You're a scruffy little man.' Well, what do you do? I look up ever so politely and say, 'Go to Hell!'"

"Apparently the trouble all began over a bottle of beer which Paul Jones backing group—who were Australian anyway—had bought on board and were drinking. Because of this they refused

STEPHEN JAMES IS BACKING BRITTEN

By Keith Altham

to serve any of us with coffee and Paul exchanged a few words with the stewardess. He was insulted and provoked into retaliation.

"Well I'm sorry but you don't insult passengers and don't refuse to serve them coffee especially, if it's Pete Townshend, and expect no retaliation."

"That was why we were thrown off, but all those reports about 'beer swilling pop groups' were down to one bottle between four Australians!"

Steve dealt with reports that he had insulted their audience in Sydney and threatened to "come among them."

"Let's get this straight," said Steve. "The kids were great—all of them. It was one guy in the front who was looking for trouble, calling me names and flicking things at me on stage. I just threatened to go down and sort him out."

"The place that we played in was a temporary building erected 'yorks' ago for a World Title boxing match and never taken down."

Complexes

"Many of the kids only got a look at our backs because the revolving stage wouldn't revolve—naturally they were disappointed."

"We couldn't turn round because of our equipment and they never really saw us. I got forty 'geezers' to push the thing round in the second house and it wouldn't move."

"All our real trouble came from these adult males with big body complexes. In Melbourne there were about six of them waiting out-



THE SMALL FACES pictured during their recent visit to Australia (l to r) RONNIE "PLONK" LANE, STEVE MARRIOTT, KENNY JONES and IAN McLAGAN.

side the hotel and Keith Moon was with me—he doesn't frighten easily.

"We started breathing hard through our noses and Keith asked if anyone wanted a kicking? No one did and they ran off. But can you honestly believe that we went looking for trouble. I ask you—how could I afford to be hostile with my body?"

New Zealand according to Steve was much better and he found all the people far more relaxed and friendly.

The 'Kiwis' even suffered Steve's 21st Birthday party in Wellington with stoic reserve, which is remarkable when one considers that Messrs Townshend and Moon obliged with one of their unique "smashing" party demonstrations and a certain chair went through a certain window.

I took a turn around the studio below where Ronnie, Ian and Kenny

were making music. Provisions had just arrived and Kenny kindly offered me a sausage—I declined.

"Quite right," said Ronnie a strict vegetarian now. "It's like Pete Townshend says, 'eat the food of Satan and your stomach will be turned into a steaming, boiling pit!'" Kenny continued eating his sausage regardless.

Steve followed me down from the control room to play me a chorus of "Renee The Dockers Delight"—just a little something he had written on tour and Ian informed me that the group's new war cry is "NUF DNA NIS REEB."

If you spell those words backwards you get the message.

Valuable

Ronnie decided that having been in the studios since early morning he must get some air and so I took him for a walk round the block. He was wearing his inevitable hand-painted cuban heel boots.

"Can't get 'em off," explained the irrepressible Ron. He went on to talk about how valuable the overseas tour had been to them for getting together their stage numbers. But he denied the possibility of a tour here with the Love Affair. "Nothing against the Love Affair," said Ron. "Good luck to 'em but it's not on—I think Tito Burns may be deputising for us!"

Back in the control room I watched Steve at work producing, until a mysterious whine suddenly interrupted operations and Ian McLagan came into the control room with a lengthy explanation of some obscure technical difficulty.

After listening patiently to Ian's long story Steve said, "Don't worry it's all in the cans!"

Ian looked blank for a minute and then smiled. "Nice!" he said and went back to the studios.

A remark by me about whether the Faces really played on their records was greeted with a grin by Steve.

"You won't believe this but when I first started some years ago I remember a session guitarist turning up to play on our disc with a session tambourinist. 'A SESSION TAMBOURINIST!' he cried in despair and went back to making music with his friends. They do it very well!"

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HERD-A-WEEK

PETER FRAMPTON turned up for our interview 20 minutes early and apologised for being late! His is the so-called Face Of 1968 that stares out so appealingly from the book stalls and barely needs a description. Anyway, for the record the hair is brown, the eyes grey-blue, he stands 5ft. 8ins. tall and weighs a mere 8 stone 3lb.

When we met he was wearing a black maxi coat over a black leather jerkin, yellow trousers and white shoes. He is a talented singer and an even more talented guitarist. But there's more to Peter Frampton than meets the eye.

It is not that he lacks personality—I found him friendly and likeable—but somewhere you sense there is more of Peter trying to surface from the public image that has been moulded around him.

Perhaps it is the fact that he has been submerged in the image-conscious world of pop from a very tender age that has restricted him from developing a true personality of his own.

That could account for the fact that Peter feels he suffers from a lack of self confidence, a fault that is further tempered by a fear of being thought big-headed.

He is also getting tired of being the Face Of 1968.

"To start with I was very flattered that it should be me getting all the attention but now I am getting a bit fed up with it. At the time I thought it was a great thing but it is very hard once you get labelled like that.

Not in front

"Initially everybody wants to know about the lead singer but I don't think I am that much in front. We all have our own individual parts in the act and it is more of a group than people realise. It is not just me.

"We have all got completely different personalities and the others will come out in time."

PETER FRAMPTON tired of being the face of '68

By
NICK LOGAN

Being so young—he will be 18 on April 22nd—I asked if he found people tried to take advantage of him. "I had found this but I think I have got over that now. I can suss people out very quickly.

"The pop business gave me a bit more confidence than I had before but there are still various occasions when I have no confidence at all. Like when I am talking to anybody.

"I have a terrible trouble with language and sometimes I get tongue-tied and just cannot talk. I like meeting people but I hate it when the conversation goes and I can think of nothing to say.

"An example is when I went to see Jimmy McGriff at the Marquee and after at Raspitins. The guitarist with the band was so good that

I went up to him and shook his hand and said 'Great. You were great.'

"Now I was probably about the 50th person who said the same thing to him that night. He was quite nice about it. He said 'Thank you sonny.' But then I couldn't think of anything more to say and I sort of walked away shaking.

"I don't stutter but I just come out with the wrong words or don't know what to say.

"When I talk to my old friends I find that we are just not on the same wavelength. I try so hard when I'm talking to show that I've not changed, that I'm not big-headed, that it just turns out the other way."

Young and good-looking as Peter is, I asked how he got along with girls. "I find it difficult to talk to girls if they don't understand me. Possibly because in many ways I feel mature and in other ways I act very young.

"I think I am very selfish in some ways because I don't realise that I am being thoughtless, but I don't set out to be thoughtless. I like pleasing people. It gives me more pleasure to give than receive."

I asked if he had any deep fears or worries. "I have a terrible fear of dying and getting old. I have a nightmare of getting to the age when you get so old you just turn off and cannot think for yourself any more."

Peter broke off to tell me a story of a night when he and Gary Taylor were staying at a very old hotel with stuffed animals' heads on the wall and blazing log fire. The two boys and a friend held a seance.

So scared

"I swear the glass moved," said Peter. "I don't know any more about life after death and I don't really want to find out because I was so scared after the seance. The thought of it just turns me off completely. I believe that there is something after death but I don't know what it is.

"I have periods when I get home and go to bed and think about dying and getting old.

"My other great fear is of breaking my hands and wrists and not being able to play any more. And I worry that perhaps I won't be able to improve my playing due to travelling round the country and not having the time."

Peter now lives with his parents in Bromley but is looking for a flat in town. Born in Beckenham, he went to Bromley Grammar School after passing the 13-plus and was often in trouble through dodging lesson to play his guitar.

The musical interest started at the age of five when his grandmother gave his father an old George Formby type banjo. His father—who used to play in a dance band—showed Peter a few chords on the banjo. This led



on to an acoustic guitar and later a deluxe Hofner electric at the age of 11.

Peter spent all his spare time practising and joined a semi-professional group, the Trubeats, at the age of 12. His parents gave him encouragement to play but had their minds set on a steady job for their son when he left school.

At 15, Peter was faced with two alternatives. He could either join the Herd—who he already knew—or stay on at school for a further two years and study 'A' levels to enable him to go on to music college.

Lose feel

He had already had classical guitar training as a youngster. "Colleges turn out musicians that can play fantastically but I feel that somewhere along the line they lose a feeling for their music." So he left school and joined the Herd. His future career "always had to be something to do with pop."

He regards himself primarily as a guitarist. "I have only been singing since I joined the Herd. I have not got a voice, I just use what I have got well."

His ambition is to be rated as a top guitarist and he is constantly trying to improve his technique. Much of his part in the group's stage act is improvisation. His musical idols are people like Wes Montgomery and Kenny Burrell.

I asked him what his faults were.

After much thought he replied. "I am very suspicious of people and I suppose that is a fault. It is mainly because I know such a lot about the pop business.

"No, that's not quite right. It's because I have known about such things as promoters and agents and things since I was about 14. There were always people who wanted to get me away from school. It was very tempting people saying: 'I'll make you a star.'

"I have no sense of direction but that is more of a joke than anything else." Peter had driven to meet me in his newly-purchased white mini—he passed his driving test at the first attempt. "I had to be told street by street how to get here. It's probably because I don't take things in.

"I'm a nervous hypochondriac. I have great periods of depression because things are not going right and if there is anything wrong with my guitar that is it. Yes, I am a deep person. But I am a happy person sometimes."

Marriage

As a young man countless girls would love to date, what were his views on marriage? "I don't believe in marriage because it is only society that says you have to get married. But I suppose when you reach the stage where you like a girl enough you feel obliged to marry to please

other people, like your parents. But I have no thoughts of getting married at the moment."

Peter indicated a ring on the third finger of his left hand. "Somebody gave me this ring and this was the only finger that it fitted. I would like here and now to squash all rumours that I am married."

I asked him if he was sure he was doing the right thing by being in the Herd. "I have been thinking about that. I don't think you ever know if you are doing the right thing. But I hope that doesn't sound as if I'm thinking of leaving the Herd."

The future

How did he see the future? "If we are not still together as a group then I will probably have gone into something like my own band. I would like to write a film score and also a film. And maybe acting as well as long as I can find a director who can make me speak. I have no confidence in my speech.

"I don't think I could reach absolute contentment but I do hope to find some sort of level where I have achieved something which I think is quite good."

"If someone was to say that I didn't have a clue about guitar playing I think I would give it all up straight away. Of course it would have to be someone who knew something about music. That is very deep. I think only I can understand that."

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GOING BIG-TIME COULD END US, SAY STATUS

MY battered sanity was strewn about the floor; my wits lay scrambled on a table. I had just finished what laughingly passed as an interview with Mike Rossi and Rick Harrison of the top ten's latest addition, the Status Quo. And, much as it saddens to do so, I'm afraid I must restrain myself from recounting the full, unabridged details of our colourful encounter. To do otherwise would probably land myself and the NME in court.

—By
NICK LOGAN

to find a buyer for some "corny" songs.

Ross is the one with the moustache who sings and wrote the group's hit "Pictures of Matchstick Men" and from beneath his hairy upper lip flows a mixture of asides, gags and stories in a never-ending stream.

Rick is the quieter of the two—quieter than his friend, that is—and he provides the butt for most of Ross' humour, though the roles are reversed some of the time.

In the pub, settled behind beers and coke for Ross, the Rossi-Harrison comedy duo was swiftly into action and the following fifteen minutes, must I'm afraid be censored.

Some sense

We can resume at the point where I attempted to bring some sense into the proceedings with a question about Ross' songwriting. "I write a lot in the loo because that's the only place where you can get any privacy," came the reply.

"I write the tune first and then the lyric comes later. When I started on 'Matchstick Men' I wanted it to be about love but not a sort of moon and June thing.

"It's about this fellow who every-time he looks at something he sees his girl. He looks up to the sky and sees her—bit of a twit isn't he? Then there's a bit about yellow eyes. Yellow eyes, I ask you?"

"It's all about what's going on in his mind. It conjures up pictures and I wanted a good chorus line so I thought 'Pictures of Matchstick Men.' The next one's about a fellow's mind as well."

He pulled a tatty piece of paper out of his pocket and showed me the lyrics of a number called "Black Vells Of Melancholy."

"It could be the next number," said Ross. "We want to write our own A side and B side this time. All the other songs we have written so far have been too good for B sides and not quite good enough for A sides."



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

The B side of "Matchstick Men" was to have been the A side but the group didn't feel it was them.

Instead, Ross took "Matchstick Men" along to the group's recording manager John Schroeder and played it on his guitar. "He said forget it," Ross continued, "he still wanted us to do the B side. Finally we recorded both songs and John said he thought 'Matchstick Men' was stronger than the other side."

The five man Status Quo, in different forms, have been struggling for chart success for nearly five years. During that time they have built up a good reputation as musicians playing one nighters and backing names like the Dixie Cups, Tommy Quickly and Madeline Bell, who says they are the best backing group she has ever had.

"Matchstick Men" is their fifth single. The previous one, "Almost But Not Quite There" was banned

by the BBC as being "too suggestive."

I asked them what it felt like to have a hit after so long. "It doesn't sort of feel like we have a hit," said Rick. "Even if we get to No 1 it won't feel like we have," added Ross.

"It won't change us," he continued. "What's the difference because your No 1. There is nothing to make you change. We are determined not to get big-time in any way."

"If you get big-time that can kill

a group. We could get big-time with you but it is you who are doing us a favour by writing about us, not we who are doing you a favour."

We talked about groups who get one hit and then fade away and Rossi and Rick agreed that getting big-time was one of the reasons why that happened.

"We might be a one hit wonder like other groups and at the moment we are just another group. We are not yet established. I think you need

three hits to be established," said Rossi.

"But I think we have got more appeal than other one hit groups. Most of the other groups who have had one hit and flopped have been corny in the way they dress and the way they play."

"Some of them look amateurish on the stage. Amateurism and corniness, plus getting big-time, are, I think, the reasons why some groups get one hit and fall."

After a bit more of the Rossi-Harrison comedy routine I asked what sort of stage act they had and about the reception they were getting. "The reception is definitely better—people come to see you now," laughed Rossi. "We are just starting to get recognised in the street. But there's always a crowd at the back where ever we play who just go on dancing and take no notice. There's always this little crowd no matter who is on. It's my ambition to get that little crowd at the back over to the front to listen."

Not happy

Rick said the group was not one hundred per cent happy with their stage act and Rossi added: "I like the numbers we do but I cannot understand why they go down well."

"We were trying to do rock and roll with modern arrangements, with fuzz box and that, but it just wasn't working. Some places it would go down but in others it would die."

"The kids still want 'Soul Man,' 'Willy Nilly' and that sort of thing. I cannot see why they like the stuff."

The group's first reaction to their hit was to buy new equipment but they still drive around in a battered old two-tone dirty white van. "The gear is getting too heavy for it," said Rossi, "but we hope eventually to get our own cars and travel individually."

I left Rossi and Rick as they climbed into the van on their way to Manchester where they were appearing that night backing Madeline Bell.

Despite the fact that the arrangement could be broken at any time, the group intends to honour all its remaining engagements with Madeline "because she has been good to us."

I gathered together my sanity and wits and said goodbye to the two young men, determined never to become big-time—a promise I feel sure they will keep.

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LIFE-LINES

of BRENTON WOOD

Professional name: Brenton Wood
Real name: Alfred Smith
Birthdate: July 26th, 1941
Birthplace: Shreveport, Louisiana
Personal points: 5ft. 8ins; 140 lbs; brown eyes; black hair
Parents' names: Robert and Berlida Brothers and sisters: Six sisters, four brothers
Present home: Hollywood
Instruments played: Piano
Where educated: Compton Senior High School, Los Angeles
Musical education: None
Biggest break in career: "Oogum-Boogum Song" getting to No. 32 in America.
Biggest disappointment in career: "Baby You've Got It," my latest record in America, making only No. 34 in the charts.
First important public appearance: "Cheetah" discotheque in Los Angeles.

Million selling discs: "Gimme Little Sign" in America.
Current hit: "Gimme Little Sign"
Albums: "Gimme Little Sign" out next week.
Present label: Liberty
Recording manager: Hal Winn
Personal manager: Hal Winn
Musical director: Joe Hoover
Backing group: Kint and the Candidates
Major poll honours: Third top ranked new male vocalist in "Cashbox" poll.
Compositions: "Oogum-Boogum Song", "Gimme Little Sign" and "Baby You Got It"
Biggest influence on career: Sam Cooke
Former occupation before show business: Working in a steel plant
Hobbies: Writing songs, fishing, billiards.
Favourite colour: Blue
Favourite food: Steak
Favourite drink: Coke

Favourite clothes: Casual
Favourite singers: Dionne Warwick, Dusty Springfield
Favourite actors: Sidney Poitier and Bill Cosby
Favourite composer: Hal Winn
Favourite groups: Supremes, Temptations, Beatles
Miscellaneous dislikes: mushrooms, caviar, blues and unresponsive audiences
Miscellaneous likes: History of London, touring London, mini skirts
Tastes in music: All types, but not blues
(Origin of stage name: Brent Wood is a district in Beverley Hills.
Personal ambition: To get into movies

"Gimme Little Sign" sings BRENTON WOOD and a few did just that recently—two signs in fact. A teddy bear and an "I'm backing Brenton" flag.

NEXT WEEK: SPOTLIGHT ON THE MOVE



GARY LEEDS—a year to prepare for chart battle

GARY WALKER is "made" in Japan—if you will pardon the pun—as his single of "Twinkle Lee" soars towards the honourable No. 1 spot in the Land Of The Rising Sun) but Gary Walker in Britain is dead!

Who says? Gary Leeds, ex-Walker Brothers says! For now Gary claims he is just plain "Leeds"—just one of the group he formed called the Rain who are currently battling for the chart rights of a number called "Spooky" with the Classics Four.

"It's taken me over a year to get things together because I wanted people to forget all about me as part of the Walkers," said Gary when we met in his publicists office last week.

"Also I wanted to find the right faces and the right musicians so that there would be no 'foul-ups' this time. "All the new groups that come on the scene today seem to think they can be the Beatles, who have ten years of experience behind them—we don't.

Optimistic

"We believe we've made a better version than Classics' single which might well be a 'demo' disc and we've eliminated the saxophone in favour of a guitar break. They'll never stop us," he added with an optimistic grin.

"Us" are: 21-year-old Paul Crane (rhythm guitar) and 21-year-old Joey Molland (lead guitar) both from Liverpool and John Lawson who plays bass and was born in London. John was formerly with the Universals shortly after which three of the group left to become the Plastic Penny.

John was quick to Gary's defence when I brought up the subject of Gary's not playing on the Walker Brother singles.

"He's a very good drummer and you can be sure he is on our single," said John. "Ask Proby how good Gary was on his 'Hold Me' single.

"Ask Jimi Hendrix who's the best 'shuffle stiek' drummer in Britain.

"Ask Paul McCartney who has just produced the Scaffold's album how good Gary is?"

The Defence rests. "No trouble with visas now that I'm employing three Englishmen," said Gary.

I wish him every success—he's a little sadder and a little wiser than in the old days but the good-natured grin and flair for showmanship is still there. KEITH ALTHAM.

THANK U SCAFFOLD

By ALAN SMITH

IF you'd gone along to London's Queen Elizabeth Hall on Saturday expecting a nice selection of jolly songs... sorry old time, you were out of luck.

"An Evening With The Scaffold" was mainly an evening of the spoken word, (I'm not complaining; they were beautiful words, sad words, words of inspired idiocy and genius and belly-laughing fun) although we did have ex-Manfred Mike Vickers providing some musical backings and Dave Mason dancing his fingers expressively across the strings of his guitar.

"Thank U Very Much" was a marvellous record, but it isn't all there is to Scaffold.

This brilliantly perceptive humour group still has to be fully appreciated by most members of the public—so much that even this full-length performance struck me as only the tip of the iceberg.



The SCAFFOLD pictured during their Queen Elizabeth Hall show.

Caricature

We had Roger anxiously looking around the stage for his lost virginity (helped by Mike McGear); John Gorman staggering alcoholicly through "Ten Whisky Bottles" and playing a nutty priest in plimsoles; and Mike sunk deep into his very funny caricature of an old dear in an old folk's home.

Among musical offerings were "Today's Monday," which went down far better than it did on record; a catchy, thumpety-thump number called "Do You Remember," and a version of "Thank U Very Much" (with Mike on maracaos) which slid into "God Save The Queen" and caught us all out because we all thought it was a gag. Nobody stood... but it was for real!

Taken in its entirety, this was a performance Scaffold can be proud of. Honestly—and I'm not just saying this because you're great guys—it was a revolution. Thank U Very Much.



Ex-Walker brother GARY LEEDS (right) with RAIN (l to r) JOHN LAWSON, JOEY HOLLAND (bottom) and PAUL CRANE.

Exclusive Beatles colour scoop in the Daily Express.

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From YOU to US

M. E. COLLIER (Bexhill, Sussex): What a great record the Beach Boys' "Darling" is. It is much more commercial than their last one, "Wild Honey." I hope this marks a new trend for the Beach Boys, who have recently been over-reaching themselves in their search for more complex and not necessarily melodic sounds.

JOHN WATERFIELD (Plymouth): The recent incidents involving Paul Jones, the Small Faces and the Who in Australia, the damaging "shambles" (your word) at the pop festival in Cannes and the failure of a great many groups to turn up for dates all seem acts of professional misconduct too serious to be ignored. There should be some kind of council to protect the public and, of course, the artists from bad behaviour or bad organisation. As it is at the moment the pop world is one glorious free for all.

MARY WATSON (Macclesfield, Ches.): I have just been watching Ringo Starr on the "Cilla Black Show." He was perfect. Usually when one member of a group has to appear alone on TV he seems awkward and out of place. Only the Beatles manage to show their individuality without sacrificing the group.

Edited by TONY BROMLEY

S. A. HOOLEY (Lytham St. Annes): If ever an artist deserved a Top Ten chart entry it must surely be Shirley Bassey with her latest record "This Is My Life." She sings the song with deep sincerity in her own incomparable style for which she has long been admired. Only an artist of Miss Bassey's calibre could make such a perfect recording.

MARGOT GRIMWOOD (London): I knew it was too good to last. Three hours of beautiful sounds, namely "Top Gear" on Radio 1 has now been cut down

to make way for a repeat programme.

I have no doubt that some summer it will have disappeared completely as will many of the better programmes until Radio 1 has fallen back into the old Light Programme formula. Let's hope not.

DAVID HEDGES (Cardiff): So C Broughton (FYTU February 10) thinks that the Byrds' version of "Goin' Back" is better than Dusty Springfield's. Perhaps he can explain how Dusty made the Top Ten with this record and the Byrds didn't make the charts at all.



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MONDAY 7.30 Monday's Requests; 7.45 Join The In-Crowd; 8.00 Discs-A-Poppin'; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Tony Blackburn Show; 9.30 Battle Of The Giants; 9.45 Line Engaged; 10.00 Top Pops; 10.30 Jack Jackson Hit Parade; 11.00 That Boy These Grooves; 11.15 Sounds Like Tomorrow; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.45 Music In The Night.

TUESDAY 7.30 Tuesday's Requests; 7.45 Join The In-Crowd; 8.00 Impact; 8.30 Sounds Like Tomorrow; 8.45 Radio Bingo Show; 9.00 Pop Parade; 9.15 David Symonds; 9.30 Sam Costa Show; 10.00 Like Young; 10.30 Teen and Twenty Disc Club; 11.00 David Jacobs Show; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

WEDNESDAY 7.30 Disc Drive; 7.45 Sounds Like Tomorrow; 8.00 "Happenings"; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Jimmy Saville; 9.15 "208" Turntable; 9.30 Just Denning; 10.00 Peter Murray Show; 10.30 Teen And Twenty Disc Club; 11.00 Dave Cash Show; 11.15 Musica '68; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

THURSDAY 7.30 Pick Of The Bunch; 7.45 Join The In-Crowd; 8.00 Jimmy Saville; 8.15 It's Pop-Pye Time; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Chris Denning Show; 9.30 A Date With Cathy; 9.45 Tony Blackburn Show; 10.00 Jimmy Young; 11.00 Brian Matthew's Pop Parade; 11.15 Jimmy Saville's "15"; 11.30 Pops Till Midnight; 12.00 Pops Past Midnight; 12.30 Music In The Night.

FRIDAY 7.30 Disc Drive; 7.45 LP Spin; 8.00 Sounds Like Tomorrow; 8.15 Pop Parade; 8.30 Jimmy's Club; 8.45 Radio Bingo Show; 9.00 Don Moss Show; 9.15 Peter Murray Show; 9.45 Cash's Corner; 10.00 Simon's Scene; 11.00 Brian Matthew's Friday Disc Show; 11.30 Pops Till Midnight; 12.00 Midnight With Cash; 12.30 Friday Night—Saturday Morning With Katie Boyle; 1.00 Pete Brady; 1.30 Jimmy Saville's Bedroom.

SATURDAY 7.30 Saturday's Requests; 7.45 Join The In-Crowd; 8.00 Peter Murray's LP Parade; 8.30 Pop Parade; 8.45 Radio Bingo Show; 9.00 Battle Of The Giants; 9.15 Tony Blackburn Show; 9.30 Night and Day; 10.30 Symonds on Saturday; 11.00 Saturday Special; 11.15 Musica '68; 11.30 Record Round-up; 12.00 Alan Freeman Show; 12.30 Sam Costa's Night Cap; 1.00 Music In The Night.

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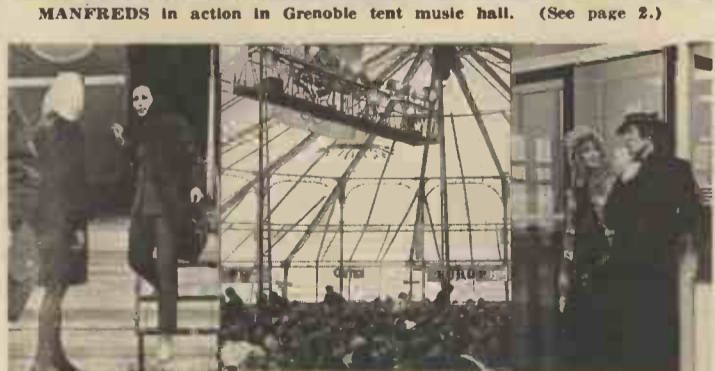
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A get-together for the BEE GEES, CREAM and their manager ROBERT STIGWOOD—but it happened more or less by accident in an airport lounge; Copenhagen's. The BEE GEES had just completed two sell-out concerts in the City and were waiting for a plane to take them on to Stockholm. The CREAM had been equally successful in Copenhagen and were waiting for a plane back to London. The line-up (l to r standing) ROBIN GIBB, JACK BRUCE, ROBERT STIGWOOD, COLIN PETERSON, VINCE MELOUNEY and GINGER BAKER; (seated) BARRY GIBB, MAURICE GIBB and ERIC CLAPTON.

TAILPIECES by the ALLEY CAT

AT HER Talk Of The Town opening on Monday, Lulu was honoured by a great array of show-business personalities including Engelbert Humperdinck, Rolf Harris, Solomon King, Marian Montgomery, Maurice Gibb, Jonathan King, Jackie Trent and Valerie Masters; recording executives Ken East, Ron White, Mickie Most, Tony Hatch and Les Cocks; TV producers Johnnie Stewart, Mike Mansfield and John Ammons; agents Evelyn Taylor, Dick Katz and Barry Clayman; BBC pop music chief Robin Scott, composers Don Black, Mark London and Ronnie Cass, music publisher Aaron Shroeder, pianist Laurie Holloway, actor Terence Stamp and actress Sandra Caron. British hits approaching U.S. Top 30: Bee Gees' "Words," Cream's "Sunshine Of Your Love," Madeline Bell's "I'm Gonna Make You Love Me," Georgie Fame's "Ballad Of Bonnie And Clyde," Petula Clark's "Kiss Me Goodbye" and Scaffold's "Thank U Very Much"... Take-over bids for Bunny Lewis' agency under consideration, including Rik Gunnell's offer...

Hollywood Press Association named Julie Andrews world's favourite actress... Why was Tom Jones anxious to be photographed with Frank Sinatra in Miami?... Col. Tom Parker keen to record Elvis Presley's daughter gurgling!... Comedian Arthur Askey has now joined Engelbert Humperdinck in Palladium pantomime... On March 5, Kathy Kirby telerecords "Spotlight"... In Luton cabaret, Dickie Valentine this week, Barron Knights next... Broadway critics slammed Steve Lawrence and Eydie Gormé's new

musical... U.S. TV Johnny Carson series now hosted by Harry Belafonte... Scottish poet Robbie Burns subject of forthcoming Bill Martin-Phil Coulter stage musical... Does Don Moss get his jokes from Tony Blackburn or vice versa?... Silver wedding for Dick and Frances James on March 3... Another Cyril Ornadel film score for Gene Barry-Joan Collins "Subter Fuge"... Big cabaret offers for Engelbert Humperdinck in America... Roy Orbison celebrating ten years under Wesley Rose's management... One of Vikki Carr's greatest admirers—Kathy Kirby... After "Tomorrow" and "Today," Sandie Shaw should now wax John Lennon - Paul McCartney "Yesterday"... One of Tom Jones' ardent supporters—Shelley Berger, touring manager of Diana Ross and the Supremes... Nice



BRITTEN IS JON BRITTEN

Haley?... For his next single, Scott Walker considering a Tony Hatch composition... According to producer Michael Hurll, he rejected offer of Roger Miller for BBC-TV Cilla Black series... Dancer Patrick Kerr now member of Ivy League group... Composition by Bill Martin and Phil Coulter possible choice for Plastic Penny's next single... On February 28, Brian Jones of the Rolling Stones is 24... In Australian Army, Normie Rowe serving two years' National Service... Dickie Valentine marries

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AMEN CORNER
SAMMY SMALL 6-ACROSS
Saturday, 24 February
THE HERD

THE COWSILLS
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singer-dancer Wendy Wayne on June 1... Isn't Don Partridge reminiscent of early Donovan?... Back on their feet, but Foundations not moving nimbly... From June 10, Dusty Springfield (Talk Of The Town) opposes Cilla Black (Savoy) in London cabaret... Jackie Rae now known as Jackie Raye...

Note to Amen Corner: "Green Light" next American Breed single... In U.S., publicist Les Perrin signed new client—Bobbie Gentry... How about Smokey Robinson cover version of Move's "Fire Brigade"?



For Glasgow charity, Frankie Vaughan concert raised £1,400... Roy Hicks (younger brother of Tommy Steele) has joined Acuff-Rose promotion department... Stolen: Gary Walker's Mini Cooper...

Solomon King reminds reader J. Maundrell of an overweight Tom Jones... In U.S. chart, Bob Dylan's LP likely to replace Beatles at No. 1... Jack Tracy producer of future Mel Torme records for Liberty...

NME featured strongly in Rita Tushingham-Lynne Redgrave "Smashing Time" film... What has Norman Newell chosen for Des O'Connor's follow-up?... Song suggestion for Malcolm Muggeridge: "The Folks Who Live On The Pill"!

NO CHAT LULU — A TRIUMPH!

LULU gave the performance of her young life last Monday night when she opened a fortnight's cabaret season at London's Talk Of The Town night-spot. As relatively inexperienced as she is facing this sort of audience (and it showed at times), she bounced and charmed her way through a very professional fifty-minute act, with a good selection of numbers—including all her hits, of course—and wisely kept the patter down to a minimum. First night audiences are always hard to please and Monday's was no exception. (Apart from her family, specially down from her Glasgow hometown). There were occasions when she lost them but by the time she'd reached her final number "Shout" (what else!) she'd made a lot of new fans. But at no time did I feel she generated the excitement she produces during stage performances, particularly those Monkee concerts. She opened with "I Could Have Danced All Night" and the highlights which followed were "Let's Pretend," "Morning Dew" (really beautiful), "Boat That I Row" (which had the audience really going) and "Love Loves To Love Love." One slight criticism—someone should be giving her better advice on what to wear. Nevertheless, on Monday's showing, Lulu's going to be a giant in the cabaret field in the years to come. JOHN WELLS.

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